



Rurban Transformation

Food Cultural Workshop

Explore Teochew Cuisine in Shanwei

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Department of Architecture & Civil Engineering

Examiner: Kristina Grange

Supervisor: Nils Björling



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Abstract

This thesis is a design process of a local food culture workshop located in Jieshi Town, Shanwei City, Guangdong Province, China.

The region is abundant with a long history, rich natural scenery and strong folk culture, especially food culture. In recent years, influenced by the surrounding metropolis, tourism has emerged on the east coast of Guangdong, including Shanwei, which bringing with it economic vitality. In order to avoid losing local identity under rural and urban transformation, it is of great important to study the regional ecologies of Shanwei to preserve the local culture.

It is aimed to provide a platform for villagers and visitors to learn, communicate and experience with various local cultures in this region in terms of food and its related traditional activities, to awaken villagers' self-identity to the land and strengthen cultural inheritance and innovation.

Inspired by how Reyner Banham describing ecologies, this thesis categorized the ecologies of the village as the flavour of the land, the flavour of the ocean, the food trail and the shrine in area and village scales, which provided environmental cognitive support for the design process.

In the design proposal, a pathway was reshaped to connect the gap between ecologies of the village and its contexts. The food culture workshop acted as an adaptor between village ecologies, in terms of daily work, communication and leisure, seeking balance and communication between villagers and tourists.

The research provides a way for rural tourism industries and urban planners to better understand the local ecologies, which also showcases the surrounding potential of local food culture to radiate the influence of the tourism to the surrounding towns and areas.

keywords:

Local food culture, Ecologies, village, visit

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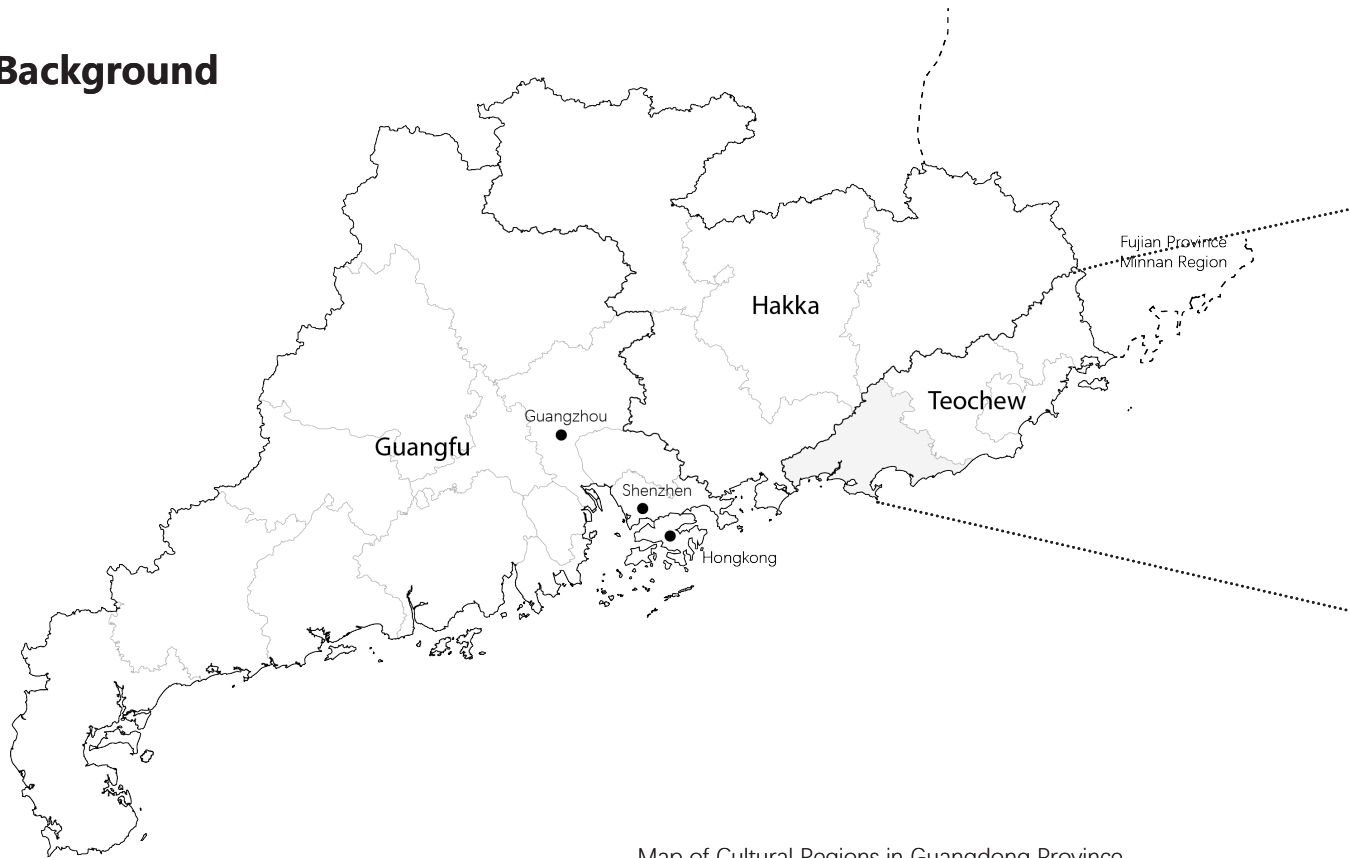
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Background



Map of Cultural Regions in Guangdong Province

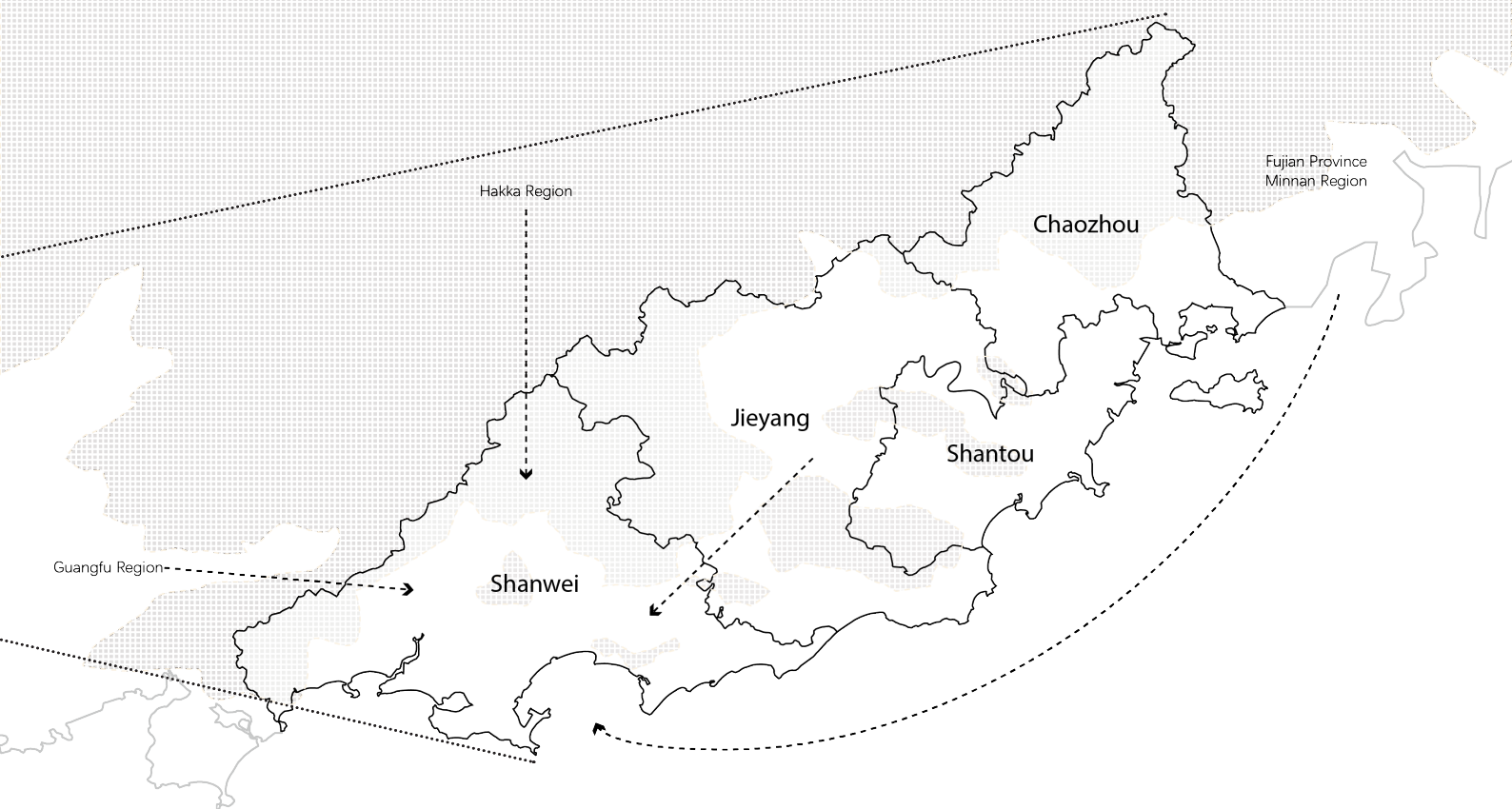
Shanwei - a place where cultures mingle

The Guangdong province is home to a diverse and rich regional culture, which can be categorised regionally into the Guangfu region in eastern Guangdong, the Hakka region in northern Guangdong and the Chaoshan region in western Guangdong. All three regions have their own distinctive cultures, customs and local languages, and at the same time influence each other.

Shanwei is located in the Teochew region on the seashore in eastern Guangdong, 250 kilometres from Guangzhou, 125 kilometres from Shenzhen, and 80 nautical miles from Hong Kong across the sea. It is the meeting point between the Guangfu region and the Teochew region, a place where different cultures mix and collide.

The Teochew region consists of four prefecture-level cities - Chaozhou, Shantou, Jieyang and Shanwei - and roughly coincides with the ancient Chaozhou Prefecture. It was in 591 AD that the Sui Emperor Yang Jian first named the region "Teochew", which means "the continent of the tide, where the tidal waters flow back and forth". Since then, "Teochew" has been used as the name of the region for over a thousand years (13).

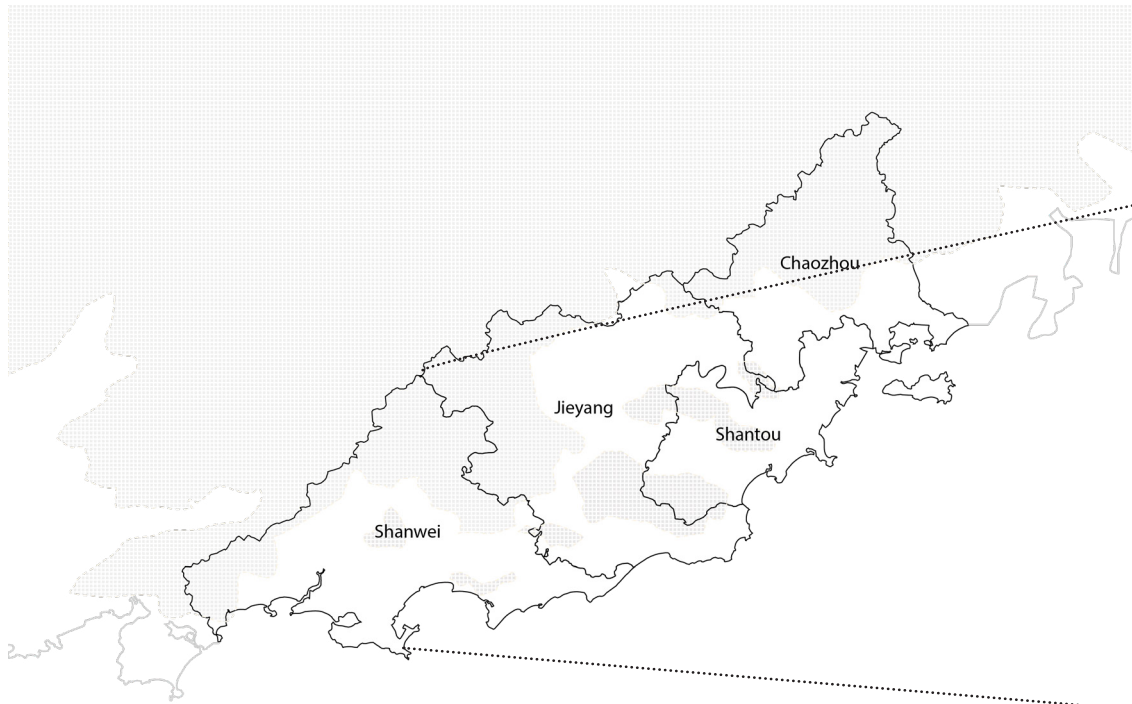
There are many similarities between the Teochew region and the southern Fujian region, not only in terms of dialect, but also in terms of food customs and clan values. This phenomenon is a result of the topography of eastern Guangdong and southern Fujian. As with southern Fujian, Teochew is a small area between the sea and the mountains. Both areas were less accessible by land, and the ancestors of Teochew would have had more contact with the people of southern Fujian than with those who crossed the mountains to reach northern and western Guangdong. The Lianhua Mountains, although not very tall, enclose the Teochew region as a 'coastal island', giving Teochew a strong sense of isolation. It is here that the Teochew people have developed their own culture best adapted to this small area. Refinement, solidarity, mercantilism and a spirit of adventure are all qualities that the Teochew people have distilled in order to survive. (2016, Liu Zhao)



Map of history migration in shanwei

However, the constant changes in historical administrative areas have led to a disruption of perceptions, and the question of whether Shanwei is part of the Teochew region has been a matter of controversy until now. For a long time, Shanwei was not considered to be part of the Teochew region, and the Shanwei dialect, also known as "Fulao", was closer in accent to the Minnan dialect (Southern Fujian dialect) than the Teochew dialect.). In addition, some of the ancestors migrated south from the Hakka region in the north, so the Shanwei dialect is also interspersed with Hakka (Helo) and "畬 She" languages. This diversity and similarity are reflected not only in the language but also in some of the architectural forms, for example, some of the villages are generally laid out in the Guangfu comb style, with half-moon ponds similar to those of the Hakka walled houses, while some of the villages have the courtyard layout of the Teochew region.

As time went on, the cultural customs and linguistic similarities between Shanwei and Teochew grew, and many young people in Shanwei began to partially identify with Teochew. () In the past, many people also mistakenly thought that they belonged to Teochew because of the place name of Shanwei (汕尾 tail) and Shantou (汕头 head) , which now seems as if it was a wonderful coincidence. It has developed to the point that Shanwei, while being a gathering place where the diverse cultures of Minnan, Guangfu, Hakka, Teochew, the Central Plains and the sea converge, is already a multicultural city, and it is difficult to assign it to any side at random. The accumulation of these long-standing histories and cultures has also brought to Shanwei a rich resource of intangible cultural heritage in the form of drama, traditional activities, traditional crafts and of course, the highly distinctive Teochew cuisine. (Shanwei intangible culture heritage list, 2007, 2011,2022)



Map of Cities in Teochew area

The "City of Delicacies" – Shanwei

The name " 汕尾 Shanwei" was first mentioned in the 12th year of the Qianlong reign (1747) which is originated from the two sandbar lines, a long strip of beach that the locals used to call a (" 线 line" pronounced "Swa" same as "汕 swa" in Teochew dialect,). (Lv Hou, 2016) Harbours were located at the end of the line, hence the name 汕尾 Shanwei. The word " 汕 Swa" also means "a group of fish swimming in the water." (Cihai Online Dictionary, 2020) The ancient name Shanwei was a combination of topographical features and a good meaning of the city - a place protected by a line of sandbars and an outlet to the sea, with mountains and water, rich in fish production and delicious fish.

This reminds me of a word 山珍海味, which means the term table delicacies from land and sea, and refers generally to luxury dishes. (Chang'An Dao Poem, 700AD, Tang dynasty) In Shanwei, surrounded by the mountains and the sea, the land farming and fish farming have brought a rich variety of ingredients to the area, and the luxury of mountain and sea food seems to be everywhere, developing the highly distinctive Teochew cuisine.

Food culture is an important part of Teochew folk culture. Teochew cuisine has a long history and occupies the backbone of Cantonese cuisine, one of the eight major cuisines of China. In modern times, during the urbanization of southern China, many young people went out to work and brought their hometown cuisine to the city along with their nostalgia, making it popular with people from other parts of the country.

The main characteristic of Teochew cuisine is its beauty in terms of colour, aroma, flavour and style, with a rigorous selection of ingredients, meticulous preparation and a clear but not greasy taste. This pursuit of lightness, freshness and originality is in line with the climatic characteristics of Guangdong and the requirements of modern nutrition, and suits the dietary needs and consumption demands of modern people.



Map of Counties in Shanwei

Shanwei is divided into several districts: downtown, Luhe, Haifeng and Lufeng. This city has been given many beautiful names due to the individual characteristics of each district. For example, in Luhe, the "land of plums", you can pick full, sweet and sour plums, sip plum wine, and enjoy the plum blossoms blooming all over the mountains in winter; Tasting salted tea in Haifeng, visiting the temple fair at the Chinese New Year, Lantern Festival and enjoying traditional cultural parade performances, opera songs and folk dances; In Lufeng, the "town of Teochew architectural decoration", you can also find traditional architectural carvings or folk straw paintings in various temples at Xuanwu Mountain and eat a variety of local snacks such as 粿 (Kueh) cakes made from rice, liquorice-pickled fruit and salty tea; Or you can enjoy a steaming bowl of seafood congee at a large stall on the beach near the downtown, watch the seabirds flying around the harbour.

Teochew cuisine is also popular in urban areas. However, In the cities, some of the food in Teochew region, with strong links to the customs and culture of the countryside is very niche. In the minds of young people working in the city, many traditional foods are slowly being forgotten, and some are relegated to "childhood memories". Since learning about traditional food culture is important for understanding the history of a region and sense of identification, (Claude Fischler, 1988) I believe it is vital to preserve and pass on the traditional food culture of Teochew in rural development.

In recent years, Shanwei has developed into a tourist city. Lufeng city has started the "Honghaiwan Resort" in downtown shanwei (21) "43-kilometer coastal rural revitalization master plan" at Jinxiang-Jieshi Bay (19), as well as "Fishing culture experience", "sightseeing agriculture" and other projects (22). In 2021, "Winter Farming Shanwei · National Eco-tourism Demonstration Zone" has established by the Ministry of Ecology and Environment. (23) These make more and more people come to visit Shanwei. In addition, since 2018, Shanwei has vigorously promoted the "Master of Cantonese Cuisine" project, aiming to conduct innovative research on dishes on the basis of inheritance, help urban and rural workers improve the level of Cantonese cuisine, promote employment and entrepreneurship, and targeted poverty alleviation. (25) With the rise of these rural revitalisation initiatives, the local food culture of Teochew is coming back into the limelight.

Aim

The aim is to design a local food workshop to provide a platform for villagers and visitors to learn, communicate and experience with the resource advantages in this region such as natural landscape, food culture and traditional activities, so as to awaken villagers' self-identity to the land and strengthen cultural inheritance and communication innovation.

Main Questions

How do the local features and the food culture support and interact with each other?

How can the local ecologies shape the future design of the Food Culture Workshop?

How is the food culture workshop benefit the region?

Methods

Literature reading

Resource reading

Mapping (QGIS)

Site investigation and analysis

Sketching

Modeling (3d & handcraft)

Reference project

Delimitation

This thesis is built up from a theoretical background in order to develop relevant strategies.

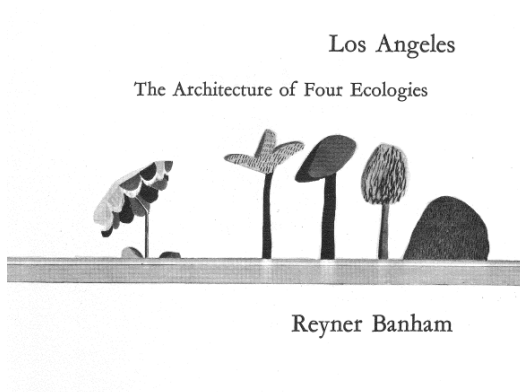
In terms of the cultural heritage of food, by exploring ecologies at wider region scale in which the selected site is located, taking into account the value of food culture ecologies as I seek to balance the relationship between the urban environment, traditional culture and everyday life. When exploring the characteristics and distribution about food culture in area scale and village scale, some other Teochew folk traditions related to it will be brought up, but will not be overly featured.

At the village scale, suggestions were presented on how to implement these strategies and showing some relevant details at a conceptual level, using design as a tool for reflection. The site is close to a port, a temple and is on the residential side of the village, with a wealth of environmental elements surrounding it. In my proposal, the relationship between them and the workshop is mentioned in terms of spatial connectivity, boundary delimitation and accessibility. Functions and roads are shown in an outline in relation to the site without interfering with them in terms of design to limit the scope and scale of the project site. The traditional types of residential buildings in the village are shown and used to study the spatial organization. However, although living and accommodation is an important part of the village ecologies and a part of tourism, the village house transformation design will not be included in this project.

The design process lays more emphasis on function and buildings flows than the interior and construction details.

This project does not consider the financial feasibility, but rather wish to demonstrate an alternative design perspective that food culture as a tourism resource may bring in the local life vitality in the future. This thesis operates within a theme related to rural tourism, however in order to limit the scope of the thesis, the negative impact of tourism on the rural areas are not discussed or applied to the work as a theory.

Theory



“.....to present the architecture (in a fairly conventional sense of the world) within the topographical and historical context of the total artefact that constitutes Great Los Angeles, because it is this double context that binds the polymorphous architectures in to a comprehensive unity.....” *Los Angeles: The Architecture of Four Ecologies*, 1971, Reyner Banham

From the "Four Ecologies" to the Food Culture School

The architectural historian Reyner Banham describes the 'four ecologies of architecture' in Los Angeles. This angle is different from the previously defined architectural perspective, but combines geographical and historical factors, as if roaming through the complex and diverse urban fabric from a first-person perspective, telling the story of the urban environment and architecture of Los Angeles from a microscopic, everyday perspective. This is a good inspiration for the perception of the human environment in the rural and the city, and will help me to better generalize the characteristics of the site and the surrounding area in the design process, and provide a basis and reflection for the design of the Food Nature School.

Reyner Banham and Architecture of Four Ecologies

In *Los Angeles: The Architecture of Four Ecologies*, 1971, Reyner Banham gives a very grounded urban ecological perspective on Los Angeles that to others would seem monotonous and chaotic. His *City of Angels* is unique and highly characterful, with a clear and rich scenery.

He begins by breaking down the various constituent elements of the city in layers of geography and historical context, looking for different urban fragments and threads throughout the region, integrating them into a multi-layered picture.

He categorized the four ecologies as Surfurbia, Foothills, The Plains of Id, Autopia. These chapters are full of storytelling, both from the point of view of local residence and from that of the spectator, or in Banham's words, in the rear-view mirror, describing the geographical features of Los Angeles on the one hand, and the way people live, their perceptions and tenets on the other. The coastline, the resorts and the relaxed crowds; the formation of mountains and residential areas, the highway scene, the origins of place names... In his writing it is as if all the chaos and elements becomes traceable, all inevitable.

*“How to bridge this gap of comparability……
I learned to drive in order to read Los Angeles in
the original……” Los Angeles: The Architecture
of Four Ecologies, 1971, Reyner Banham*

In further refining other fragments of the city, Banham does not focus on the monumental grandeur, but includes in the discussion man-made structures that other architectural historians have overlooked. These works, designed by unknown engineers, may be ordinary, even unremarkable, but they are nevertheless relevant to the lives of ordinary people and best reflect the character, atmosphere, vibrancy and personality of the city.

The ecology Banham describes is not only about the natural environment and physical space, but also about life, culture and memory. The city is a mixture of multiple ecological influences. He uses the concept of ecology to link urban space and social life in a good way. This perspective through the ecological perception of architecture offers a way of understanding Shanwei, where the thesis project base in.

Analysis reflecting to the Ecologies

Shanwei has a long history with a multicultural mix and a strong religious atmosphere. It is backed by mountains and faces the sea, with roads running along the coast. The ecology of the city is complex, diverse and intertwined.

If the first way to understand Los Angeles is to learn to drive, then the best way to understand Shanwei is to "eat". Here I have summarized the ecologies of Shanwei: the flavour of the land, the flavour of the ocean, the food trail and the shrine. Explore the area with a food focus in search of different city snippets and clues. These fragments can reflect the character of Shanwei. Apart from the natural environment surrounded by mountains and the sea, the human environment such as the harbour, fishfarms, farmlands and temples also reflect the lifestyle and spiritual culture of the people of Shanwei.

As in the case of Shirakawa Village of Japan, Xijiang Miao Village of China, and Baleal fisherman Village of Portugal, these examples show that the preservation and transmission of traditional village culture through tourism interventions can have some economic effects. In recent years, influenced by the surrounding metropolis, tourism has emerged on the east coast of Guangdong, bringing with it economic vitality. However not all residents can benefit from the economic development of tourism (Adrian Agoes*, Hadi Mulyana and Apay Safari,2021), so I believe that rural-transformation should be centred on the lives of local villagers, not detached from local identity and respectful of local culture. The perspective that Reyner Banham introduce is of great relevance to the study of rural development in Shanwei and the discovery of regional identity, in order to avoid them losing their unique character under the impact of these urbanizations.

Ecologies

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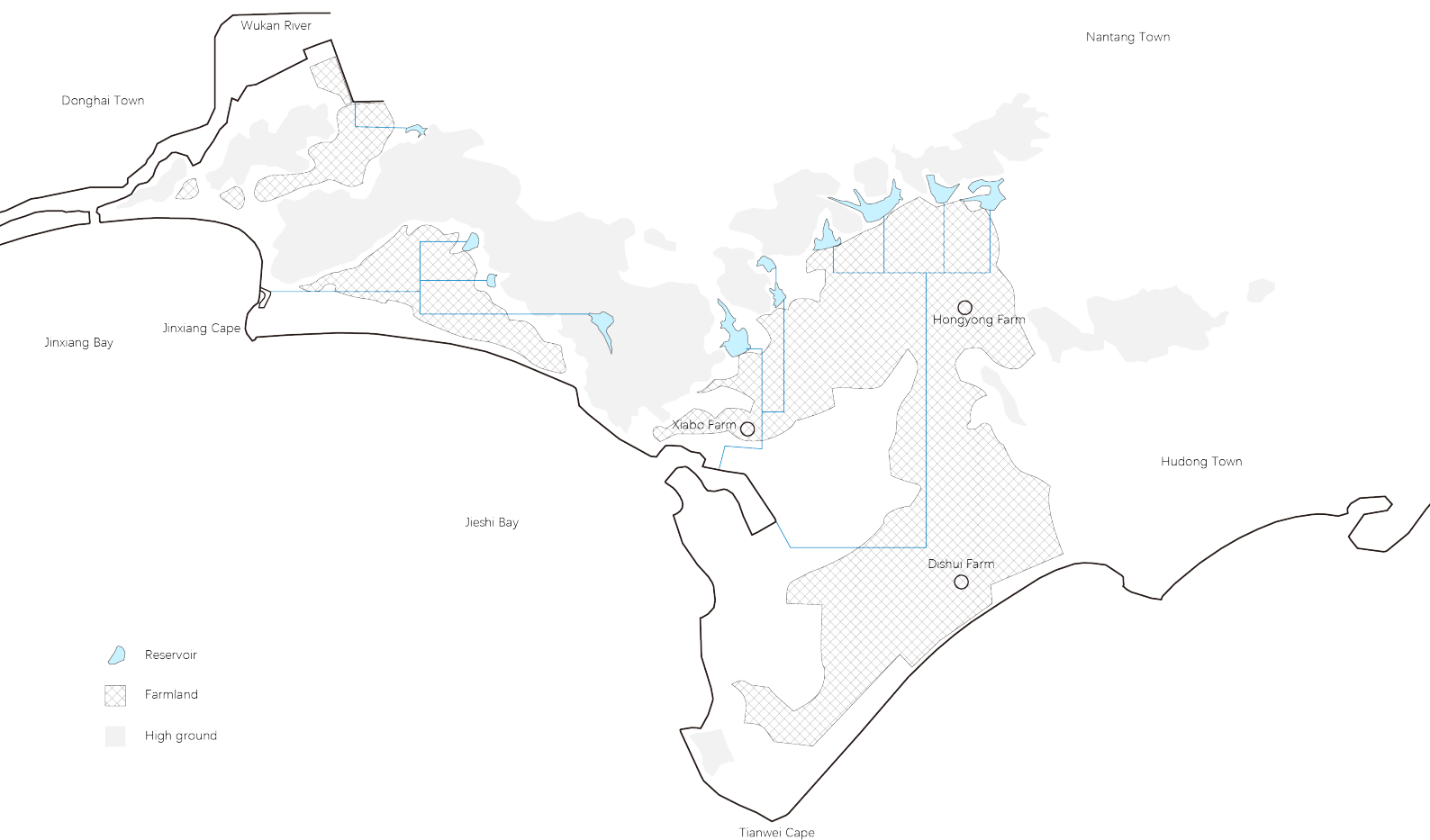


The Flavour of the land

Drinking tea and making “粿 Kuey” are traditional ways of communicating with friends and neighbours during festivals and breaks. Salted tea ('bowl tea', 'oil and sesame tea', 'rice tea', 'vegetable tea', 'ring tea') is distinct from the 'Kung Ku tea' . in which fried rice, peanuts, sesame seeds or vegetables are added to enrich the taste and flavour. Kuey is a variety of cakes made from rice, in sweet and savoury forms. Teochew people make different kinds of Salted tea and Kuey to celebrate the changing seasons or traditional festival, which also gives the food symbolic meanings of good wishes. (Yan Xiantao, Peng Heng, He Manyu, 2014)

Different types of Kueh are found in people's lives throughout the year and can be made or displayed to visitors in different seasons. The production of these kueh includes the processes of ingredient handling, marinating, moding, steaming, baking and frying, packing, using as rituals food .etc.

All the ingredients for the food mentioned here, such as rice, turnips and Qiang yum, are local crops grown on farmland and, to a certain extent, reflect the time of harvest. So how are these fields distributed? What crops are grown on them?



(1) Area scale

The villages around Jieshi Bay are formed on the hills between the mountains and the sea, where people build houses to live in, farm and work. The agricultural farming areas mostly grow rice, vegetables, sweet potatoes and taro, etc. The crops harvested from these lands are made into a variety of Teochew meals.

Shanwei has a southern subtropical monsoon climate with abundant sunlight, rainfall and a long frost-free period. () The basic farmland protection areas in Jieshi Town are mainly located on gentle hills at the foot of the mountains, most of the soil is sandy and the water system irrigates the farmland through the Nanxi River, which connects the reservoir on the hills to the sea.

The main farm is located on the east side of Jieshi town. On the north-eastern side of Jieshi Town is mostly planted with crops such as sweet potatoes, peanuts, sesame seeds and rice, and since 1980 it has also been planted with fruits such as poppy peaches, loquats and other crops, among which the Hongjiang oranges from the Hongyong Farm are a speciality of Jieshi Town.

The Dishui Farm in the south-east of Jieshi Town has a modern agricultural industrial park established by agribusiness to grow mainly red-skinned sweet potatoes and turnips. The industrial park includes a breeding base for seedlings and a processing base for agricultural products, and offers services open to the public for visits.

The farm to the north of Xiapu village offers strawberry picking as a leisure activity.

These locally grown produce can be used as a source of ingredients for The Food Culture Workshop.



[1] Photo. Farmland of Meitian Village (Photograph: HUANG YIFENG)

In spring, for example, Qiang yam soup is eaten for the first meal on the morning of the first day of the New Year, signifying that new life begins with sweetness. In the past, Qiang yam was used to feed farmers in famine time, so using it as the first food of the New Year has the educational meaning of remembering the hardships and not to waste food. "Sweet Kuey" is the "New Year's kuey", which can only be opened on the second day of the Lunar New Year to signify a sweet and pleasant new year. "Prosper Kueh" is a symbol of good luck and fortune as it expands and cracks during the steaming process, resembling a flower. At Ching Ming Festival, Teochew people go to the fields to pick herb to make *Gnaphalium affine* Kueh. At the Dragon Boat Festival in May, yellow gardenia with glutinous rice is used to make gardenia kuey. On the 15th day of the seventh month of the lunar calendar, the ghost festival is celebrated with Qianceng Kuey to pay homage to the ancestors, praying for "layers of ascendancy, step by step"; On the winter solstice, glutinous rice balls are made to symbolise reunion.

Of course not all Kueys are used for worshipping the gods and ancestors. For example, the most common ones such as vegetable Kuey, of which the skin is made from rice, and filled with seasonal vegetables, pork, squid, shrimps and peanuts, etc. The kuey is steamed in a pot with crisp and flaky meat, the colour more attractive when the skin become translucent. There is also fried turnip kueh, which is made from white radish and rice pulp. And summer is the season when food carts selling grass jelly kuey and liquorice-pickled fruit.



(2) Village scale

The village of Meitian Village has a small area of arable land, with a small area of farmland on the west side of the village. The farmland to the northeast is located on the other side of the woodland and is not spatially well connected to the Meitian village. These farmlands are mainly planted with taro, rice, vegetables and sweet potatoes. Foodstuffs enter the village farmers' market mainly via external roads.

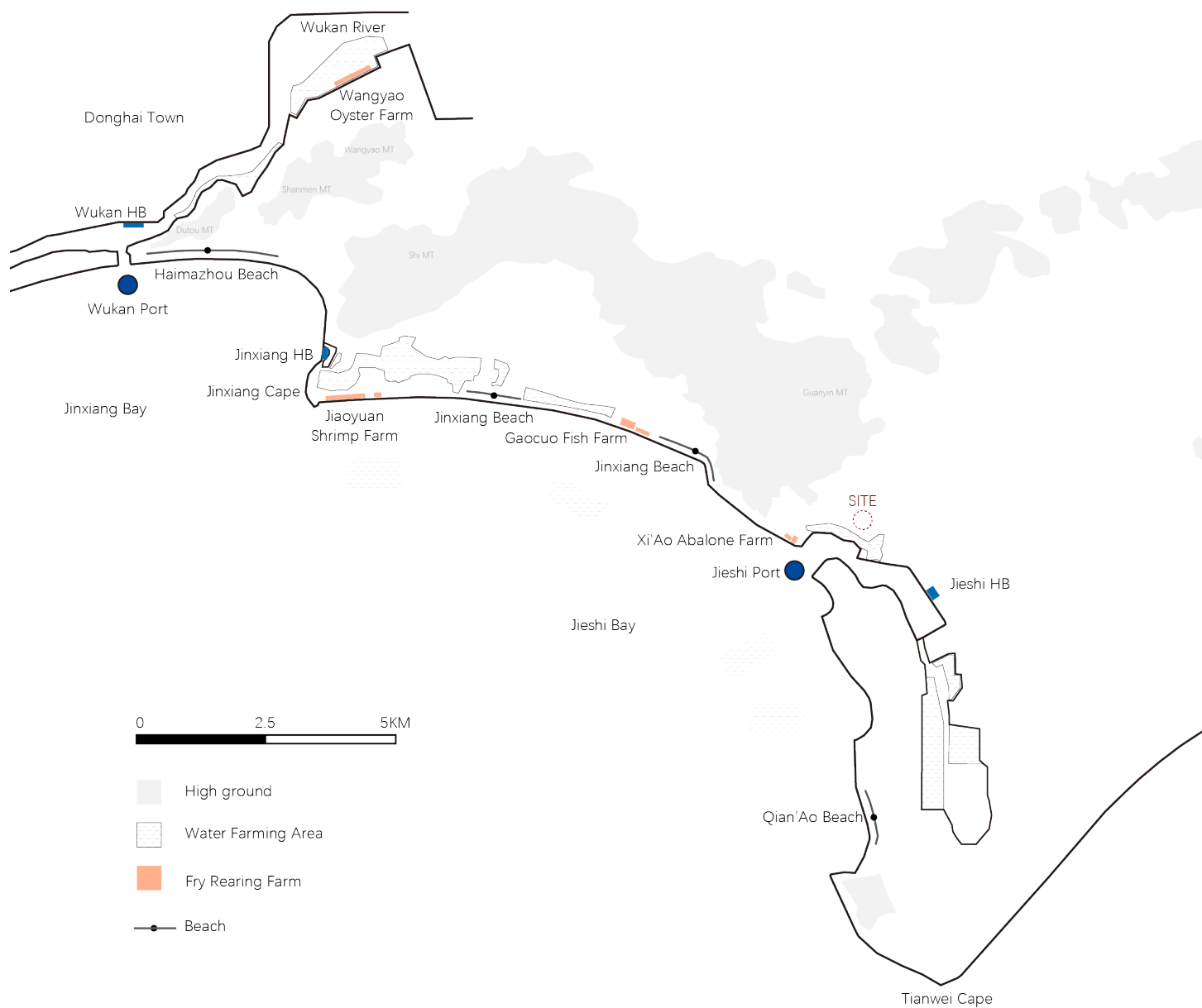
From planting, cultivating, harvesting, processing, transporting, purchasing to cooking, a chain from farm to table is completed. Meitian village hardly plays any role in many of these steps, so the food culture workshop can be a link in the middle, serving to educate and inform people as they participate in making and learning about food.

In order to have a closer sensory connection with the food source, the accessibility of the village to the farmland on the north-east side could be increased. Depending on the time of sowing and harvesting, farming experiences can be organised in the village, such as rice planting, harvesting, etc., which spread knowledge about seeds while working and give farmers an additional income. The produce harvested in the village can also be used as raw materials for cooking and food preparation. For example, Kuey, salted tea, taro with sugar frosting or other specialities.



The Flavor of the Ocean

Shanwei has a long coastline of 57 kilometres with winding beaches, interspersed lakes, islands, harbours and beautiful reefs. The extensive water areas are complemented by fishing ports, ships and farms. This is also the reason for its reputation as the "capital of seafood cuisine". You can watch flocks of water birds at the Dong Guan-Lian An Wai wetland in Haifeng, or stroll along the beach in Lu Feng and taste fresh seafood, such as seafood porridge with rich ingredients, seafood sashimi, Mantis shrimp in the harbour, Jinxiang oysters and Jieshi shrimp balls, all with a strong local flavour.



(1) Area scale



[2] Jieshi Port

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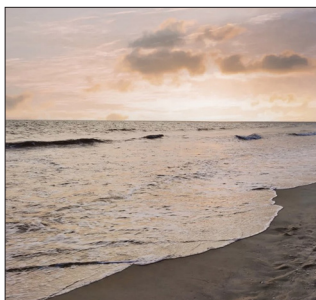
Ports and harbours:

Wukan Port is located on the west side of Jinxiang town, which is the mouth of Wukan River. Wangyao Mountain on the eastern shore of the river is undulating, where salt and fresh water from Wukan Port gurgles through the headland to the sea. The connection between the mountains and the water makes for a wonderful natural and human landscape. There is also a small harbour in front of the Jinxiang town.

Jieshi Town is historically a fishing mall town that has developed on the back of Jieshi Bay. Jieshi Fishing Port is one of the major fishing ports in the eastern part of Guangdong. The seafood brought in from Jieshi Port is rich and varied, mainly fish, shrimps and crabs, abalone, oysters and other seafood.

The view of the harbours also changes from season to season. From early May to mid-August is the fishing moratorium, when the quays and harbours are filled with ships returning to port for the rest of the year, and in autumn and winter is the season for fishing and harvesting, when the seafood markets near the harbours are filled with scenes of working and trading life.

Beaches:



[3] Jinxiang Beach

The coastline of Jinxiang town is 8 kilometres long, with a water depth of 1.5m to 2m at 200m from the shore. The fine quartz sand beach is 60m wide, with white sand, clear water and small waves.

Extending from the southern part of Hutou Mountain in Wukan harbour, Haimazhou Beach gently stretching towards the sea, where lush jungle and beautiful surroundings make it a unique place for a summer holiday. Jinxiang Silver Beach on the west side glistens at sunrise and sunset; The Guanyinling Beach on the east side of Jinxiang Town, west of Jieshi Port, extends to the south of Shiergang Village, with many strange reefs in front of the ridge. To the south of the bay, at the bottom of Weitian Mountain lies Qian'ao beach. These natural swimming beaches are a recreational destination for residents of the surrounding towns and villages and have turned into a popular place of interest in recent years for surrounding cities.

Seasalt Farms:

In addition to harbours, Shanwei has a long history of sea salt farms, located around of Wukan Port and Jieshi Port. From 1660s to 1980s, Jinxiang was one of the most important salt producers in Shanwei. With the Shi mountain range to the north and Jieshi Bay to the south, historically the salt industry in Jinxiang has long been based on the sea transport of the port. The salt produced in Jinxiang mainly went by sea through the centralised docks. The hottest time of the summer is the busiest time of the year for salt farmers.

After the late 1980s, with the gradual decline of salt production in Jinxiang, many of the salt fields were gradually transformed into mariculture farms. The central quay, which lacked the supply of raw salt, was not converted to other uses and fell into disuse over the years, leaving now a decaying heap of platforms, shelves and rocks on the beach.

The salt fields of Jiaoyuan village along the coast of Jinxiang are one of the last salt farm where salt is tanned purely by hand, and the ancient technique of salt tanning is one of the intangible cultural heritages of Shanwei.



[4] Jiaoyuan Salt farm

Fishing farms

Fishermen's village life is the most deeply rooted way of life in the coastal towns and villages of Shanwei. From a distance along the coast, you can see bamboo rafts, forming enclosed fish farms, floating in the shallow waters close to the land. The paddy fields are located on both sides of the harbours at the mouth of the sea, and the seafood seed farms are mostly located at the edge of the coastline.

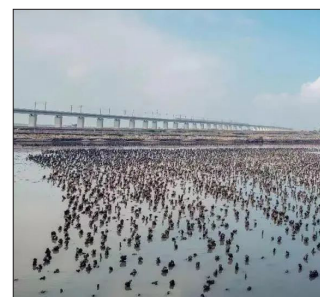
In the distance, Wang Yao village in Wukan Port, looks out over a vast expanse of oyster rows; In the shallow waters, tied with bamboo frames, oyster fry are hung on the rows, growing on artificial breeding shells, to produce high quality oyster products for sale throughout the country.



[5] Fish farms

These could provide local seafood resources for the food culture workshop. Moreover, in Shanwei, fishermen, citizens and school students organise fish fry drop-off activities during every year's fishing moratorium, which will help with fishermen's income as well as popularising knowledge of marine ecological protection. These kinds of local fishing life experience activities could also help people to learn about seafood culture in Teochew.

The seafood waste generated by farms, seafood markets or restaurants, such as oyster shells, which used to be a common building material in certain areas of coastal Guangdong, has now disappeared from view. () The use of oyster shells in the design of food culture workshop is a way to reduce waste and pollution. The value of this material can also be recreated through modern construction techniques.



[6] Wangyao Oyster farm



Map of Water area in Meitian

(2) Village scale

The entrance to Jieshi harbour is to the south of Meitian village. During autumn, boats can be seen entering and leaving Jieshi inner harbour.

700m from the harbour is the Cidao Xi'ao abalone Farm. On the north side of Jieshi Inner Harbour, many small fishing boats are docked near the shore and reefs of Xi'ao Farm. The shallow waters near the sand bar at the mouth of the sea are floating with farms and fishing nets drying on bamboo racks. These give Meitian Village a rich harbour view.

There is a mudflat wetland between Meitian and Jieshi inner Bay, where fish, shrimps, crabs and sea egg ducks are mostly farmed. The winter harvest of shrimps and crabs and the salted duck eggs are an important source of income for the villagers. The seafood is usually bought from the seafood market near Jieshi Port, which is accessed from the west side of the village.

Salted duck egg yolk and locally farmed seafood can be made into Jieshi shrimp balls, seafood congee and other Shanwei delicacies. Some of the sea food share the same making process as those of Land farm food Kuey, such as ingredient handling, marinating, moding, steaming, baking and frying, packing, using as rituals food.



The Food Trail

"Not just passing through, but stopping here for a moment. "

Jieshi is accessible via Guangdong Provincial Road 388 to the west to Jinxiang Town and to the northeast to Nantang Town. A large number of people in Jieshi go out to cities to study and work all year round, so there is a regular daily shuttle bus service to and from various districts in Shanwei, as well as Guangzhou and Shenzhen in the Pearl River Delta.

Every traditional holiday such as Spring Festival, Qingming Festival, a large number of people return from the city to their hometowns for the holidays, and when the holidays are over, the trunk is stuffed with hometown food and they return to the city. In addition to traditional holidays, visitor from the cities also tend to take short trips by car in Guangdong Province on holidays such as National Day and May Day. Shanwei has become a popular choice for many people because of its good food and beaches; You can even put together a food guide along the tour route, from breakfast arrangements to late night snacks. However, many locations are now just a 'passing point' in a car journey, but what if it became a 'destination' for people to stop by and experience the real local life in the villages of Shanwei?



(1) Area scale

To the east of Wukan harbour, follow S338 highway across the Wukan River and drive over a large area of paddy fields. The road descends south in the valley between Dutou Mountain and Wang Yao Mountain to Shanmen Village. If you drive towards the road between Wangyao Mountain and Shi Mountain, it is the ancient fortress between the valleys, Hegongling, Zhuqiao and Mikeng villages. As you continue towards the south, you are not far from the coast of Jinxiang Town.

Driving past the Jinxiang Cape, the road crosses the waters of Xingang water farming area and branches off the highway into the nineteen small villages that dot the sides of the waters. From Huangcuoliao Village at the foot of the hill to Zhouzhu Village on the coast, there are a series of projects including a cultural centre, a memorial hall for historical figures, and a seaside landscaped public toilet. Continuing east to the north of Jieshi Harbour, the last village on the Jinxiang Town section, Shiergang Village, to the south of which is the Guanyinling Beach.

Driving from west to east past the Guanyin Mountain and the Luojiing A-Ma Temple, we enter the north-western suburbs of Jieshi Town, the highway drives towards the centre of Jieshi Town and then continues in the north-eastern direction towards Nantang Town.

The main road from the town centre of Jieshi passes through the scenic area of Xuanwu Mountain, through the Jieshi Cultural Square at the mouth of the Nanxi River via Jienan Road to the west side of water farm area. Here high-rise residential areas are beginning to be built while there are still a number of villages dotted along the south Jieshi bay coast. Then the roads come to a halt by Qian'ao village where lies Qian'ao Beach.

(2) Village Scale

There are two car park on each side of the road in front of Cidao Xi'ao abalone farm, one kilometre west of Mui Tin village, with 284 and 83 parking spaces respectively.

So presumably from the size of the car park

A. The car park built in the open space at the entrance of Guangfu Temple is probably less than 50 car parking spaces, if one or two tourist buses (medium-sized 19-seater or large buses with more than 19 seats) are attached, the private car parking spaces are around 40

B. The vacant space at the entrance of the fresh market in Meitian Village has a capacity of approximately 5 small cars and temporary parking for one medium-sized coach.



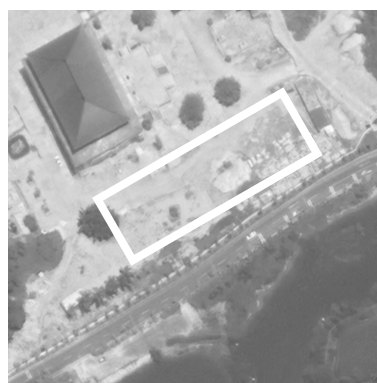
1. Cidao Xi'ao abalone farm Parking lot A



2. Cidao Xi'ao abalone farm Parking lot B



3. village market Parking lot

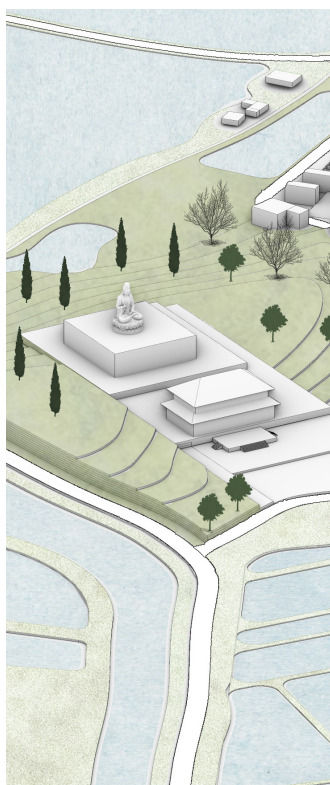


4. Guangfu Temple Parking lot (under construction)



The narrow roads in Meitian Village are generally used by people and vehicles, which are not suitable for excessive access by too much visiting vehicles. If vehicular access to Meitian Village is regulated, general visiting vehicles make use of the car park of the Guangfu Temple, where people get off and walk into the village along the northern path. This path would then become an important scenic walking path into the village.

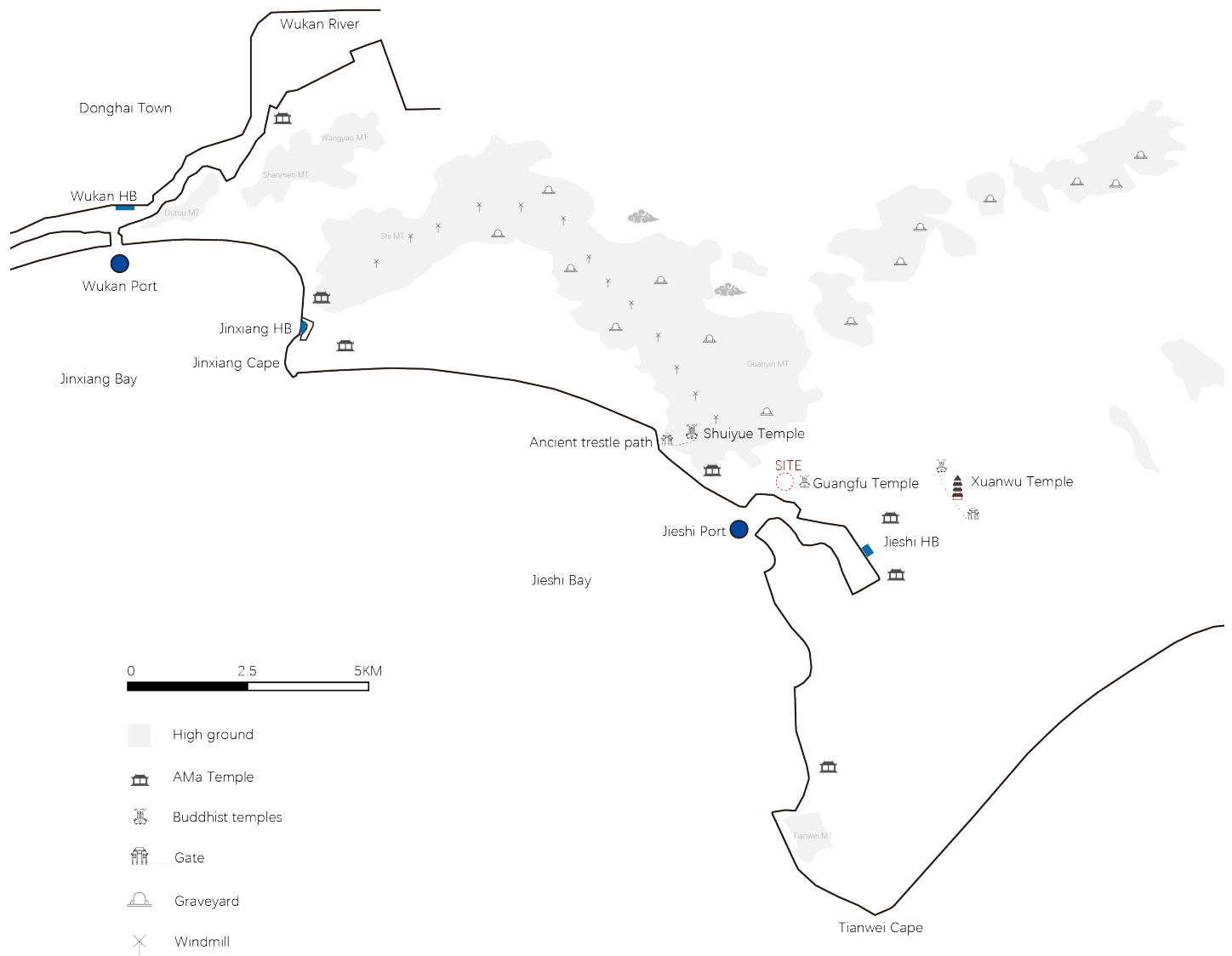
So let me start by assuming that the number of visitors to the workshop is 20 a time, which is the number carried by a medium-sized coach or three family-sized cars.



The Shrines

Since ancient times, Shantou folk have widely believed in ancestral spirits and gods, and have built many temples, nunneries, ancestral halls and other places of folklore activities. There are hundreds of temples in Shanwei, many of which are built on high ground to emphasize their majesty, becoming landmarks in Shanwei. the large ones are the Ancestral Temple of Fengshan on the shore of Pingqing Lake, east of Shanwei, where people pray for the safety of fishermen at sea; the Nanhai Temple with a statue of Nanhai Goddess of Mercy on the Zhelang Peninsula in Honghai Bay; the Jiming Temple with the bronze statue of Sakyamuni in the forest of Lianhua Mountain in the north of Haifeng County; and the many Buddhist temples in Lufeng, the Dingguang Buddhist Temple in Qingyun Mountain has beautiful scenery and low sounding springs. For most of Shanwei people, these shrines and temples represent spiritual beliefs, a tribute to the ancestors and a prayer for the family.

During different traditional festivals, people often associate food with good wishes. For example, during the Qingming and Duanwu festivals, people go on spring trips to the mountains and sweep the graves in front of the divisions; during the Mid-Autumn Festival, the reunion of family is celebrated by offering moon cakes, pomelo, persimmons, olives, oil mandarin emblica and other fruits that represent a successful harvest on the incense table in outdoor courtyards or balconies. Young students also offer their schoolworks, report cards on the table to worship the moon, praying for new progress at studying. Children walk around the streets with lanterns, Waiting for the ritual then ends so that they could enjoy the food that has been blessed on the incense table.



(1) Area scale (Large temples within the area, excluding small shrines in individual villages)

AMa Goddess is the protector of the coastal areas of Fujian and Guangdong, to whom local fishermen pray for a safe return before sailing to sea. As a seaside city, Shanwei have large and small A-Ma temples and Tin Hau palaces, such as the Tin Hau Temple in Wukan Harbour, Luoijing AMa Temple on Jinxiang Beach, and the A Ma Cultural Park in Jiaoyuan Village, introducing the AMa legend and showcasing the life of a fishing family.

In addition, there are also Buddhist temples. The Xuanwu scenic area in Jieshi Town is a collection of monuments and cultural relics with typical Ming Dynasty architectural styles and artistic features. There are ancient buildings with a long history such as the Yuanshan Temple, the majestic Fuxing Pagoda, the typical ancient theatre and the exquisite Simei Pavilion, with a high historical and artistic value and a strong religious atmosphere, making it a popular tourist attraction in Jieshi.

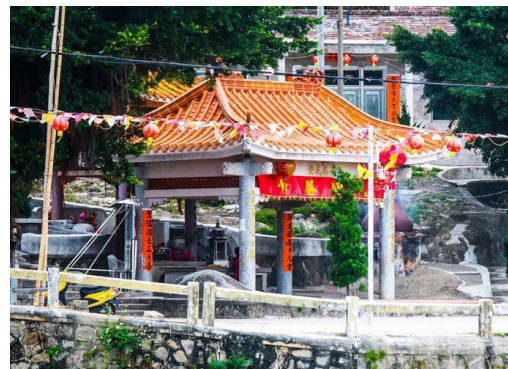
On the east side of Guanyinling beach are the historical monuments of the "Shuiyue Temple", an ancient trestle path and several cliff carvings. At the eastern end of the beach, a small stone tablet was erected in the Sailor's Pavilion, recording information on the historical construction of the ancient path. Due to age and the construction of towns and roads along the route, all that remains of the old path is a section about 200 metres long and 3 metres wide, extending from the top of Guanyinling Mountain to the west and up the hill. The path was no longer used as a traffic road when the Jinxiang-Jieshi section of the S338 Highway was opened to traffic in 1984. It was listed as a cultural relic in 1983, together with the Shuiyue Temple on the hill, dedicating the Goddess of Mercy, as a tourist relic. These relics and people relaxing on the beaches are in the space and time, as if they were cut off from each other.



[7] Photo. Looking towards Guangfu Temple and Highway from the Guangfu Bridge on water area, Photograph by YUFU 2046

The Guangfu Temple on the north-western outskirts of Jieshi Town consists of the Guangfu Altar and the Guangfu Shrine. In the past, people used to bury their loved ones in the mountains to the north, and on Ching Ming Festival (spring) and Duan Wu Festival (autumn), people would carry fruit and snacks up the path to pay their respects. Today the hills are dotted with graveyards. So, to save land resources, a change in burial practices is advocated, that a new columbarium was built in Guangfu Altar under the Four-faced Goddess of Mercy statue. So not only the pilgrims come to the temple, but also people who come to remember their deceased relatives.

To preserve these historical sites and add new vitality, forming a hiking trail by linking the trestle path, the temple and the routes used by the local people on the northern hills for grave sweeping and picnics, could be a way to merge scenic area, local beliefs, historical landscape, and the daily life of the people. Then the connection between this trekking route and the villages at the foot of the mountain will also bring the villagers and visitors closer to nature and local culture.



[8] Looking towards the Shrine of Meitian, Photograph: HUANG YIFENG.



(2) Village Scale

While driving in the distance you can see a four-sided statue of the Goddess of Mercy standing on a high hill overlooking the surrounding area, and it takes less than a minute to reach the Guangfu Temple. Weaving between the mudflats and the ocean, a village slither beneath the mountains. Go across the mudflats or continuing on foot from the country road into Guangfu Temple, you can reach The Meitian village.

At the entrance of the village, the Heping Square is dotted with ancient wells and trees. Under the shade of the old trees at the entrance of the village, there is a high platform aside the border of the houses, facing the square and the half-moon pond. On the platform there is a sequence of three small temples, the earth temple (tou tei mio) housing the village god, the Qiansoi mio and the ancestral temple.

At the entrance of the village, the Heping Square is dotted with ancient wells and trees. Under the shade of the old trees facing to the village road, there is a platform facing the square and the half-moon pond, standing three small temples, the earth temple (tou tei mio), the Qiansoi mio and the ancestral temple, housing the village gods. People sitting in front of the shrines on the staircase promotes the social act of 'watching', such as observing the people passing by the half-moon pond, the children playing in the square and people sunbathing the grains. However, the height difference between the rugged dirt road and the green space making the square and the shrine platform fail to be a decent and cozy place as it should be for villagers to relax.

The walkway connects Guangfu Temple, the village shrines, forming a sequence of spaces from a large scale to a small scale, from outside the village to inside the village. So how to create space interaction and connections between visitors and villagers in this site?

Program

Teochew cuisine produce process

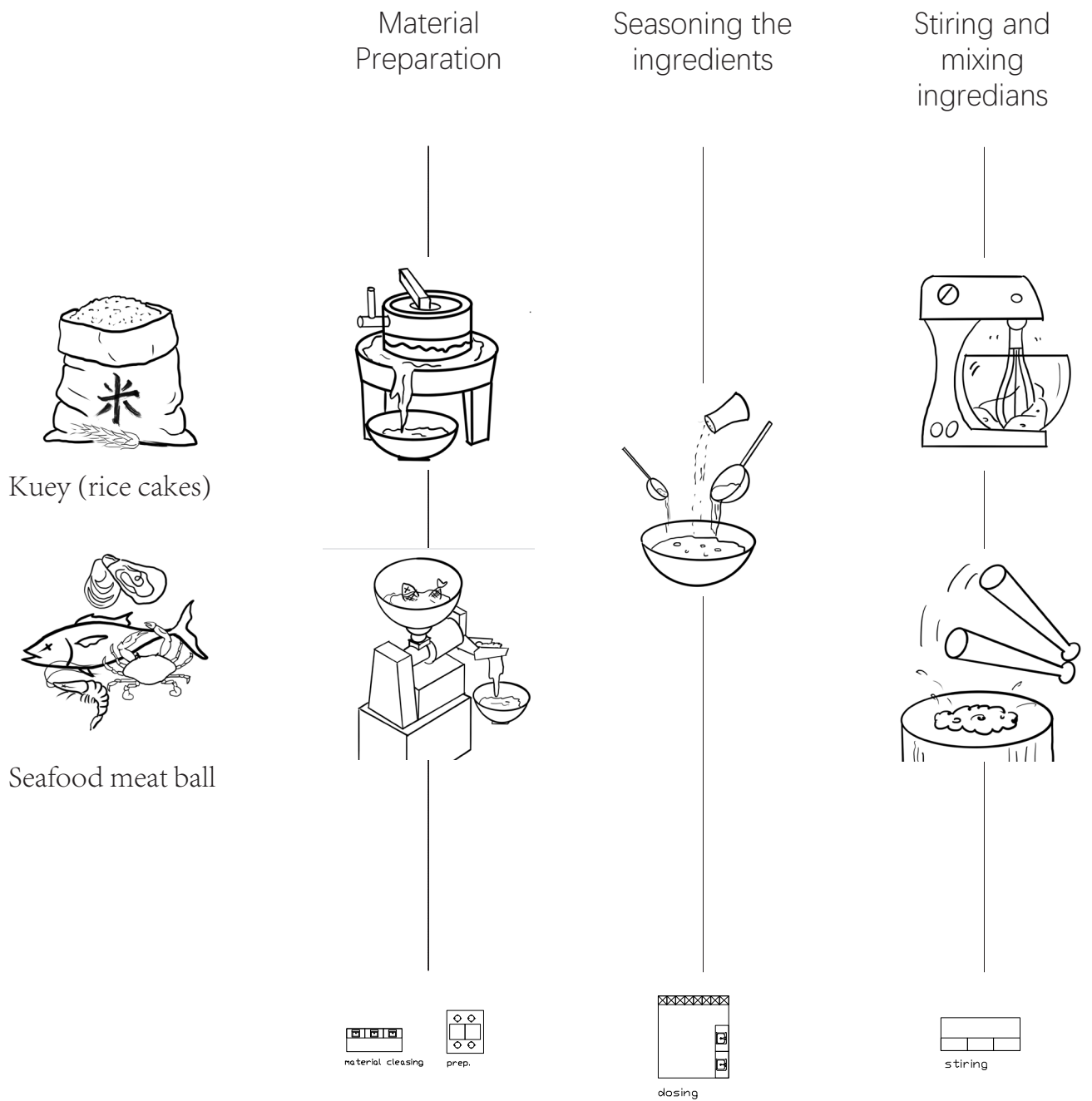
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Experience flows

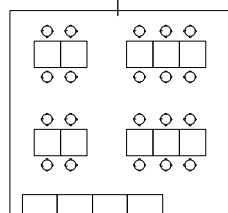
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Program

Teochew crusine produce process



Forming, shaping and molding



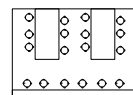
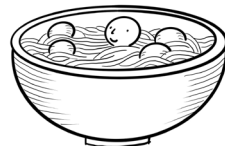
Fermentation molding

Cooking process



steaming, Baking, firing

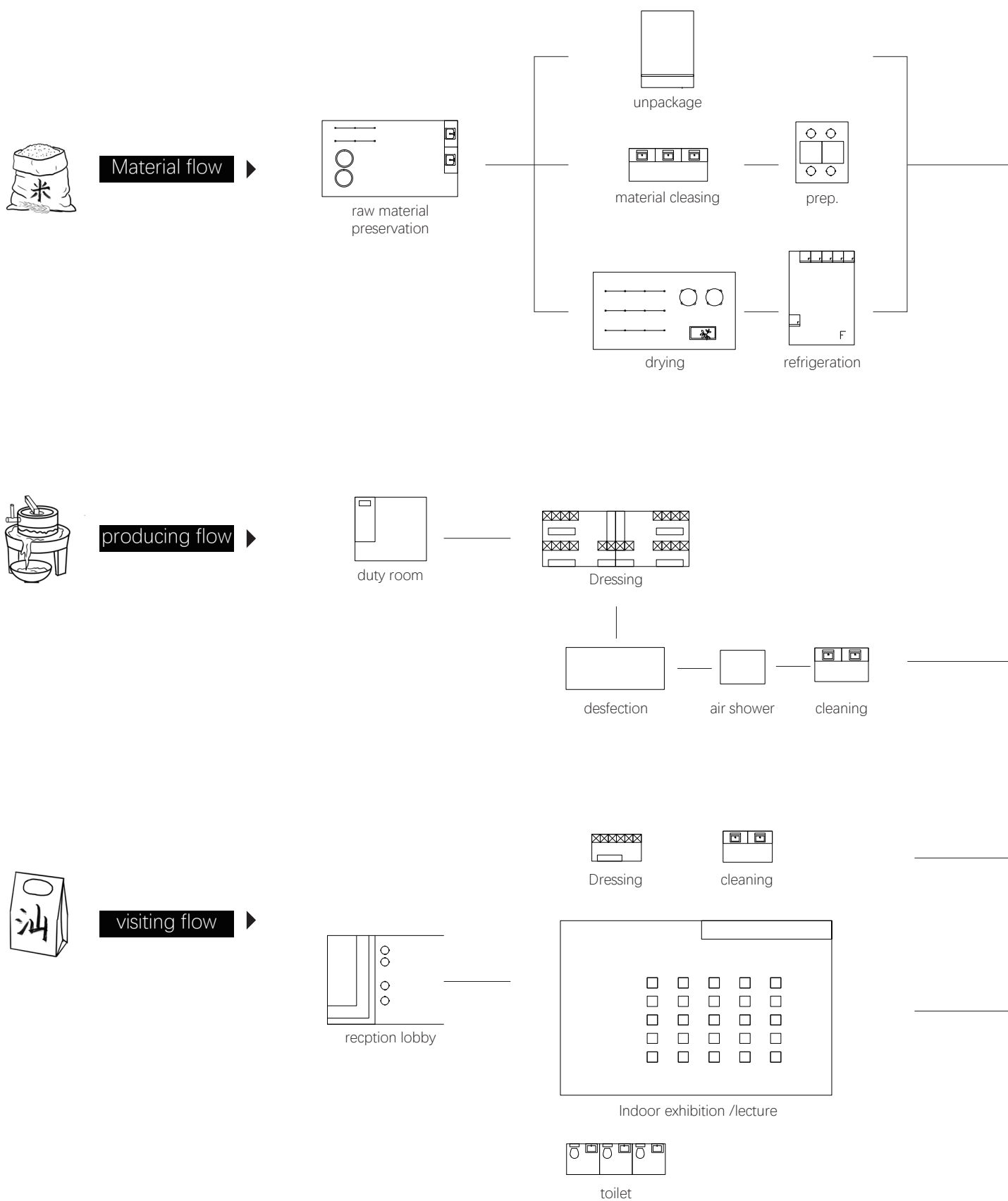
Packing

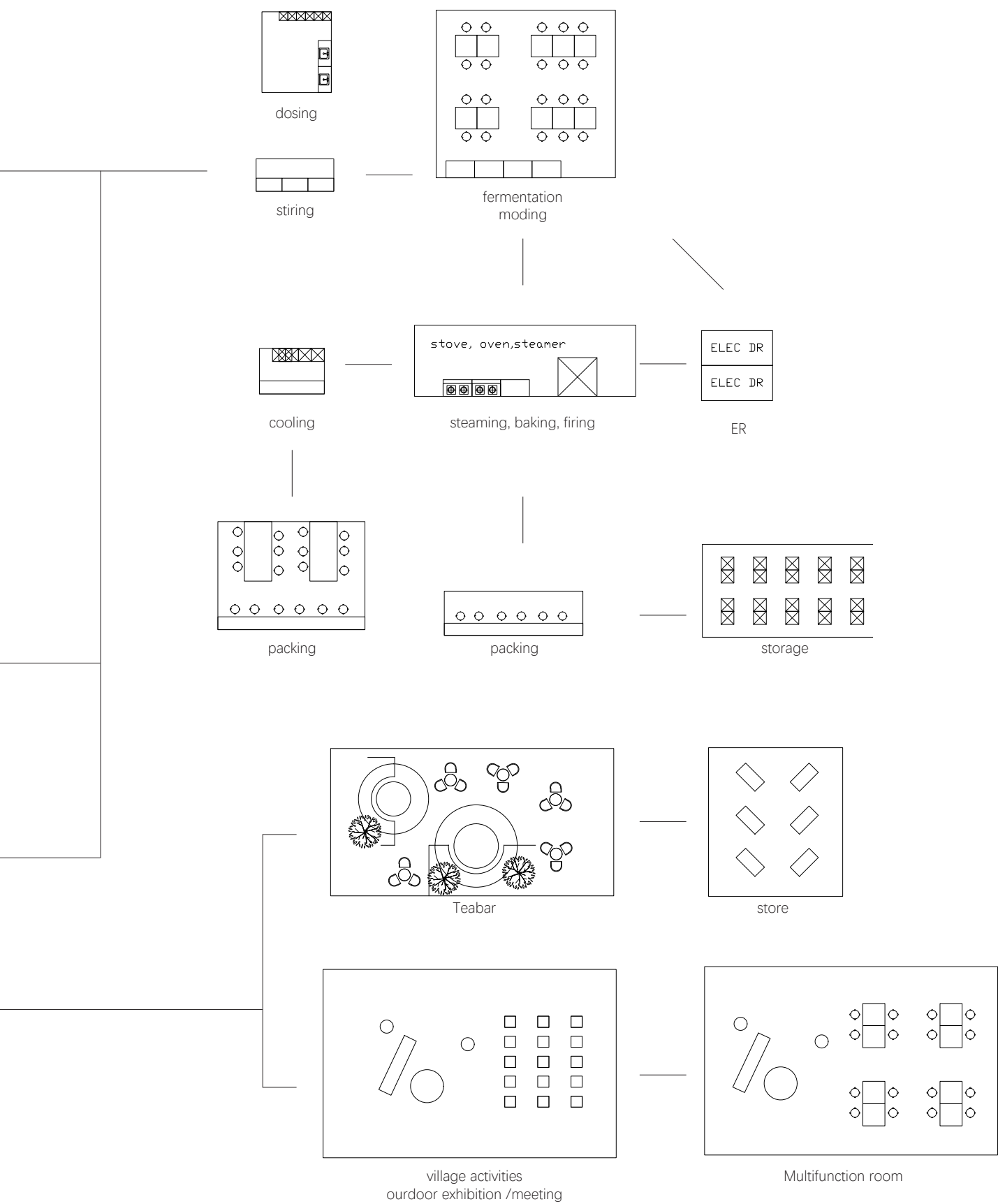


packing



Program





The Site & Scenario	Situation of Meitian Village	48
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[8] Photo. Bird view of Guangfu Temple, Meitian Village and the surrounding area). Taken by YUFU 2046

Situation of Meitian Village

Meitian Village is located in the northwest part of Jieshi Town, bordering Jinxiang Town, with the mountains at its back and the sea at its side. S338 Jinxiang-Jieshi Coastal Highway running through giving the village a easy approach condition by vehicles. However, due to the poor living condition and working in the cities, many people have moved out of the village in the past years (2014).

The village covers an area of about 10 square kilometres, with 2 natural villages under its jurisdiction, 5 kilometres from the city centre of Shanwei and 4 kilometres from the centre of Jieshi town, with little arable land and the village environment infrastructure is backward.

The village of Meitian is at the junction of Jinxiang and Jieshi towns, and with the iconic statue of the Buddha at Guangfu Temple, rather than being the most remote village to the southwest of Jieshi town, I think it is the entrance into Jieshi from the west.

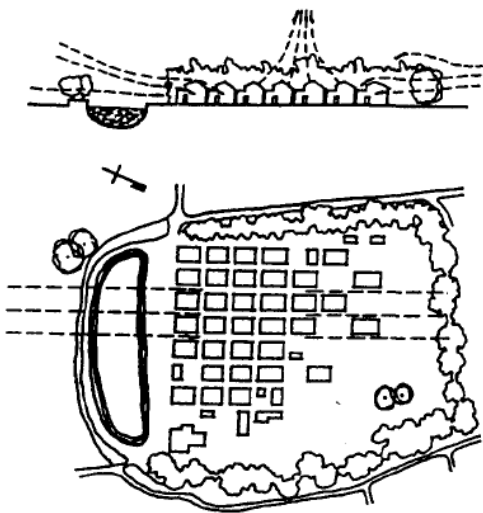
Since 2014, Meitian Village has been organising villagers to improve the public health environment and optimise the village landscape and traffic, including preparing funds to build a farmers' market, a cultural and sports square, an egg and duck breeding base, and optimising educational facilities in the village primary school, etc.

Faced with the poverty and backwardness of Meitian village, which has a small amount of land and a large population, the village committee of Meitian cooperated with the Shenzhen Gas Group to develop a production model of seawater farming, forestation in the mountains and rice and mixed cereals in the paddy fields, taking advantage of the local characteristics. Agriculture is based on the cultivation of rice, vegetables and fava. The farming industry is mostly fish, shrimp, crab and egg duck.

Using a large area of vacant land in front of the village mudflats, the cooperative group focused on building a farmer's market and sea duck egg farming as industrial assistance, and prepared funds for the construction of a farmer's market of nearly 500 square feet. Once the market is completed, it will not only facilitate the lives of the local people, but also give the village and poor households an additional long-term fixed income.

For the sea-egg duck breeding project, a cooperative operation approach was adopted with professional staff looking after the breeding and the participation of 52 poor households in the village. The cooperative group also employs relevant technical staff and experts from the town's agricultural office, and according to the needs of the project and the wishes of the villagers, holds learning classes tailored to the needs of each household, categorised guidance, theoretical counselling and the transfer of personal experience, so that poor households can master agricultural production, livestock breeding, taro cultivation and other professional skills.

the village overall layout



[10] The Comb-style Distribution of Guangfu regions

Picture from: The ecological environment and its sustainable development of traditional county residence in Guangdong, Lu Yuanding, Liao Zhi, 2004

In its present state, unlike the general layout of the Teochew villages, Meitian Village and any other villages around Jingxiang and Jieshi town is characterised by the use of villages in Guangfu regions, the Comb-style Distribution.



Maps of Villages around Jieshi Bay



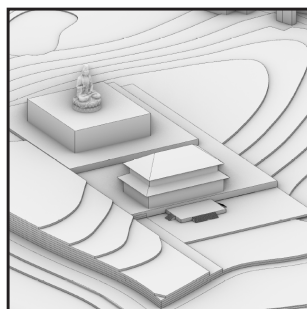
The width approximately between 1.5m and 2m.

The village is surrounded by a greenery woods and sidewalk.

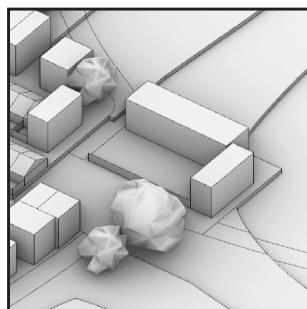
The moon pond is a traditional space element in Guangdong folk house and villages. it was used to breed fishes and water resource for fire emergency. the water side now is place to stay or relax.

Used as a place to dry the grains, now is used as parking-lots, surrounded by houses, small temples, ponds, a well. It has become an important place for villagers to communicate and exchange information

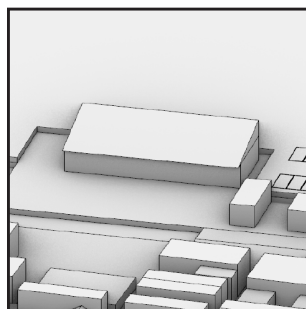
Existing features & landscape in the village



1 Guangfu Temple



2 Primary schools



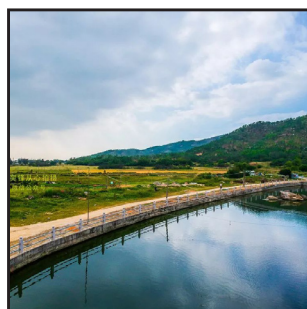
3 Village market



4 [15]the village committee



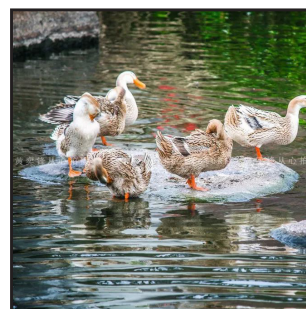
5 [16] Shrines



6 [17] Moonpond

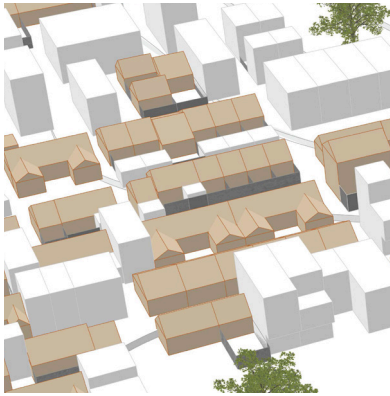


7 [18] Landfarms

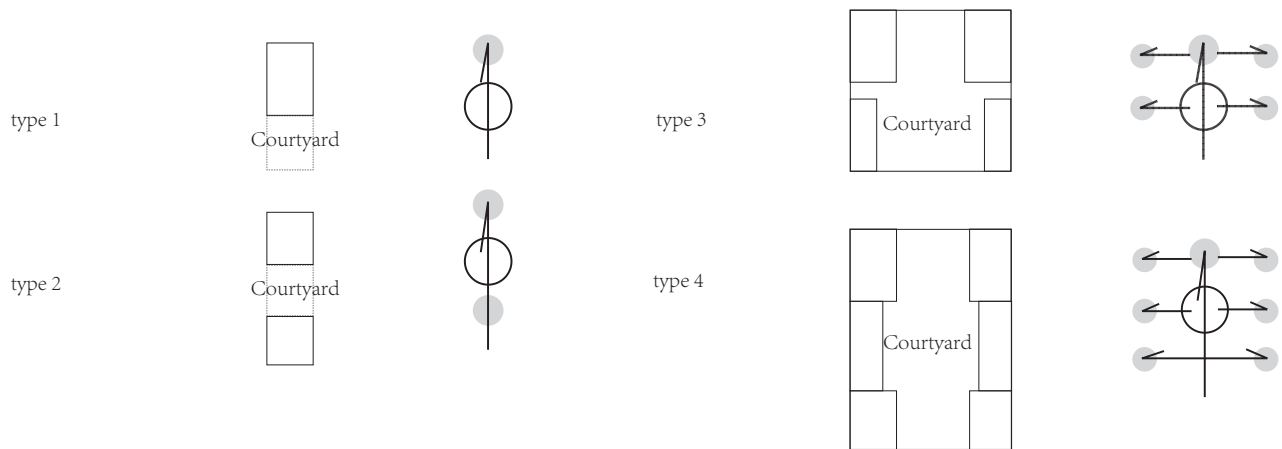


8 [19] Ducks in mudflat

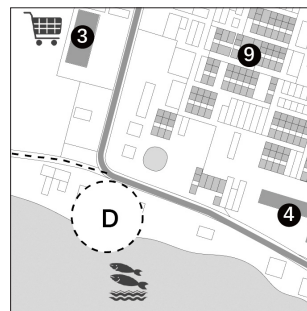
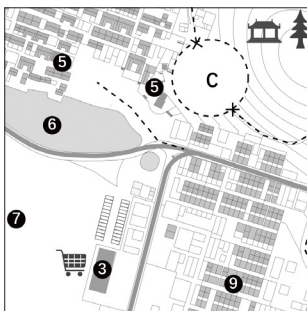
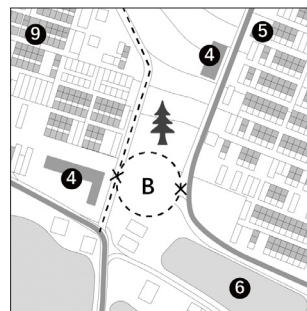
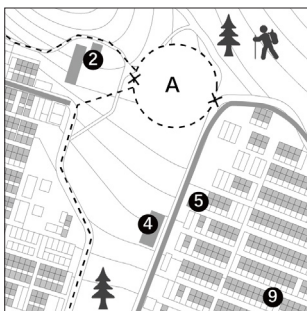
9 Houses



[20] Photo. Houses in Meitian Village, Photograph: Huang Yifeng

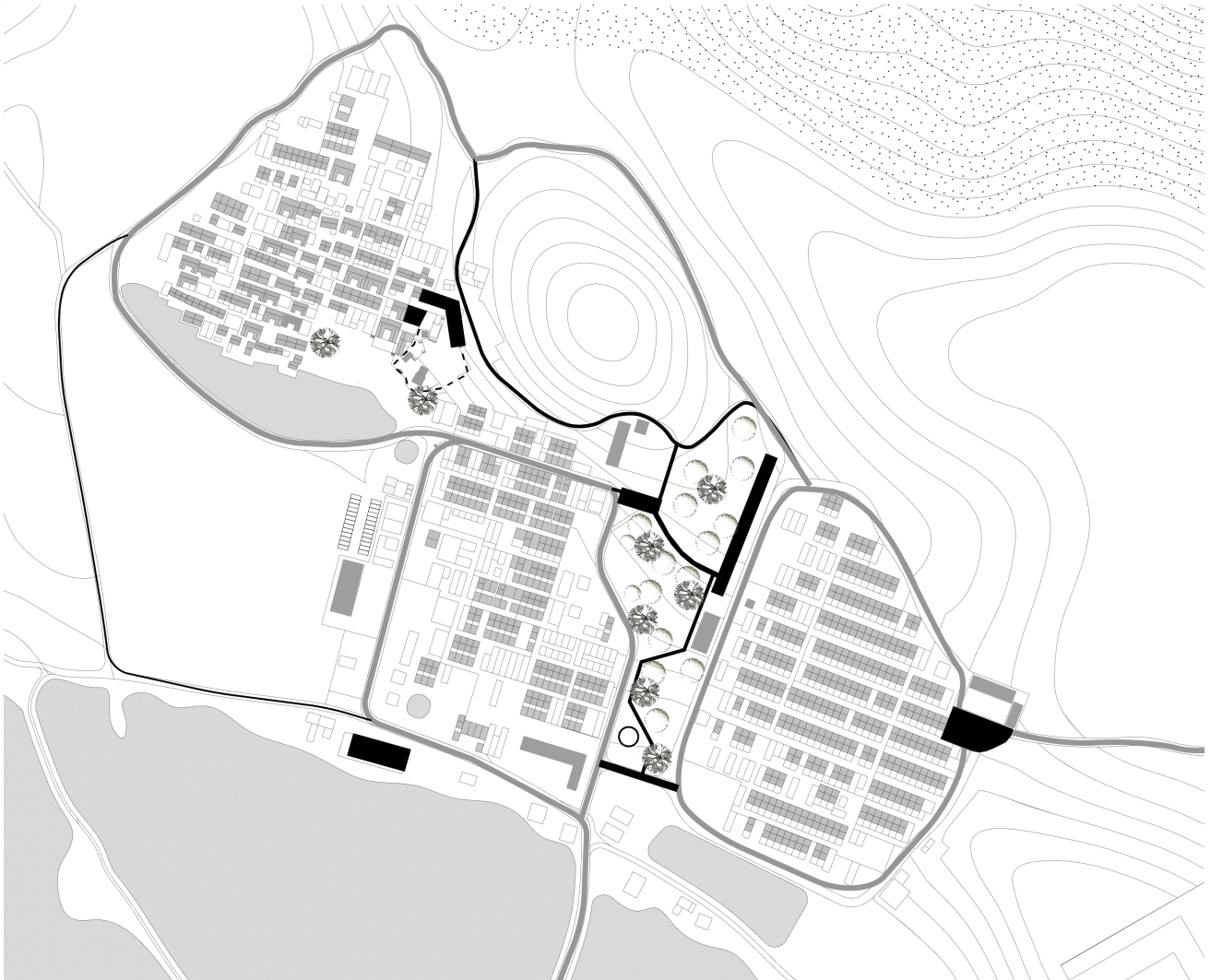


Gaps between ecologies of village



Breaks & Senario discussion

the road pass by the culture workshop

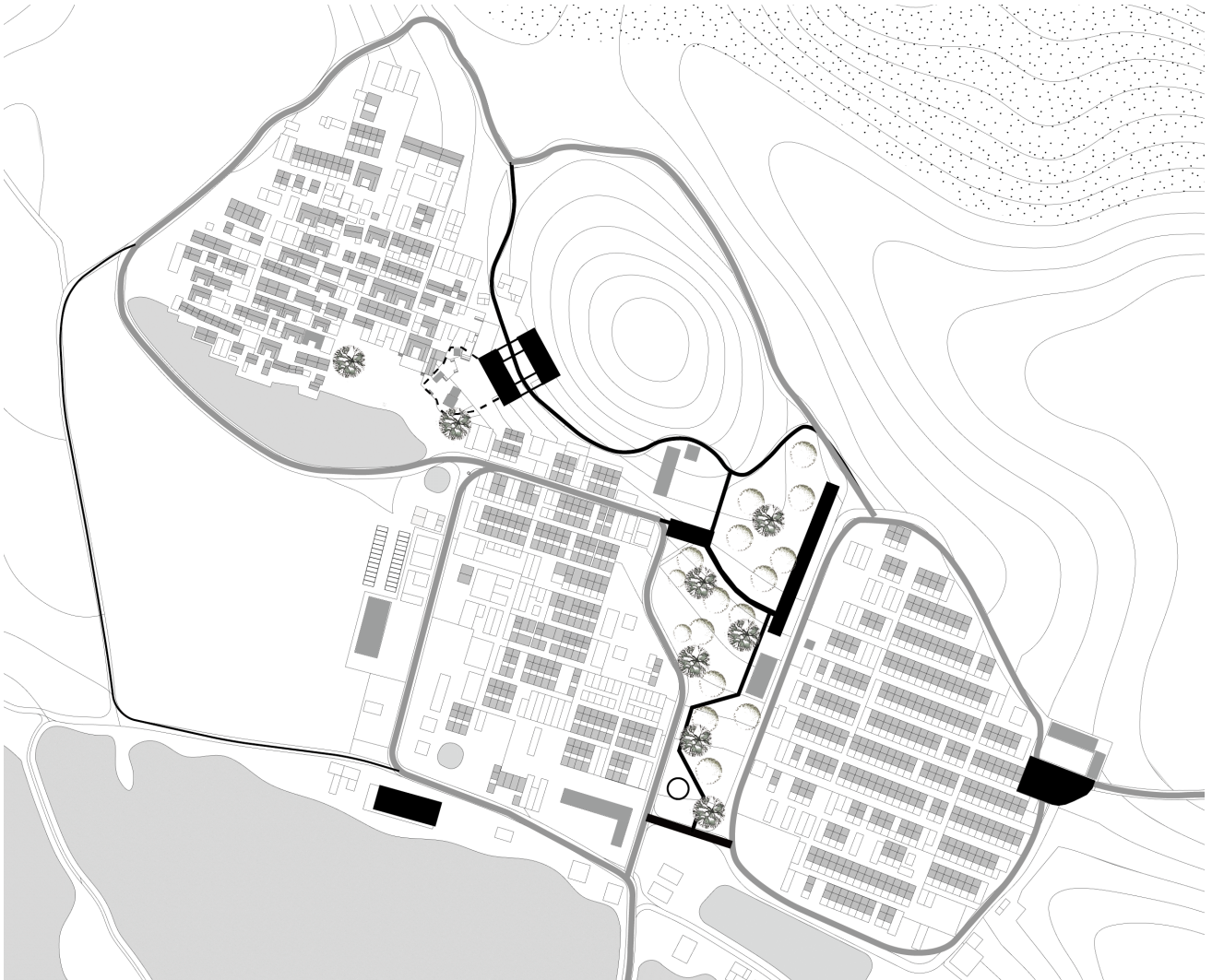


1. Occupying the living space in the residencial grid
2. break the greenery boundary of the layout



1. the building could be more embrace the shrin- lines

the road go through the culture workshop



1. Occupying more part of the greenery areas on the high platform



1. the ruined residensial houses can be renewed for villagers to live in or designed as other functions, such as guest houses, as accommodation for visitors in the food culture school, which can also benifits villagers' income.

2.the road and the building could be part of each other

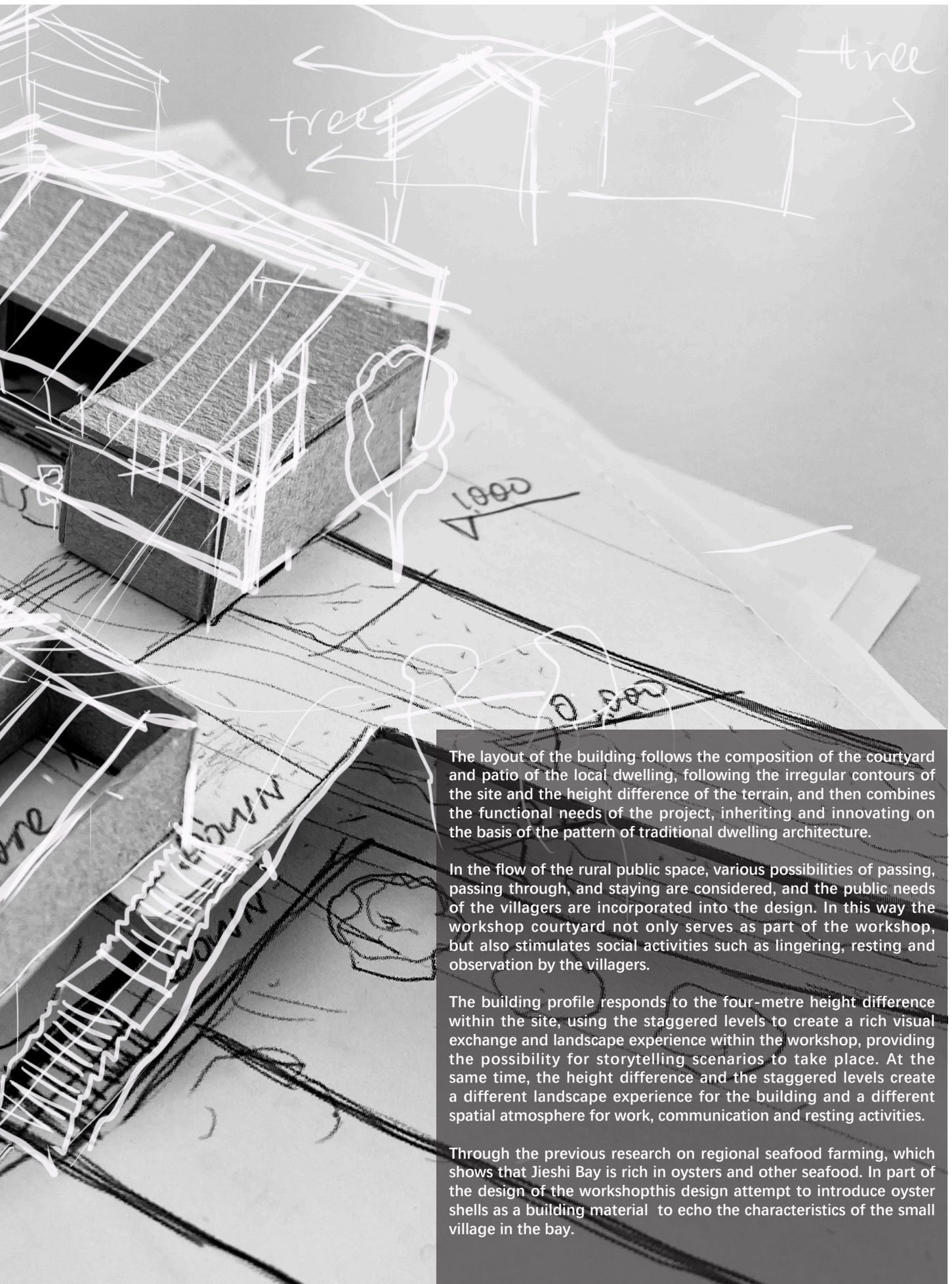
3. get better views from a high position





Design proposal	Experiment & Design attempt	60
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	space quality	68





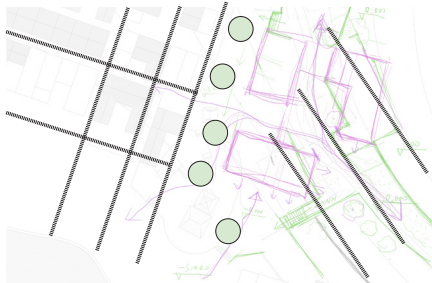
The layout of the building follows the composition of the courtyard and patio of the local dwelling, following the irregular contours of the site and the height difference of the terrain, and then combines the functional needs of the project, inheriting and innovating on the basis of the pattern of traditional dwelling architecture.

In the flow of the rural public space, various possibilities of passing, passing through, and staying are considered, and the public needs of the villagers are incorporated into the design. In this way the workshop courtyard not only serves as part of the workshop, but also stimulates social activities such as lingering, resting and observation by the villagers.

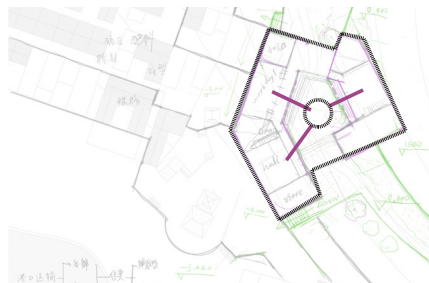
The building profile responds to the four-metre height difference within the site, using the staggered levels to create a rich visual exchange and landscape experience within the workshop, providing the possibility for storytelling scenarios to take place. At the same time, the height difference and the staggered levels create a different landscape experience for the building and a different spatial atmosphere for work, communication and resting activities.

Through the previous research on regional seafood farming, which shows that Jieshi Bay is rich in oysters and other seafood. In part of the design of the workshop this design attempt to introduce oyster shells as a building material to echo the characteristics of the small village in the bay.

Experiment & Design attempt



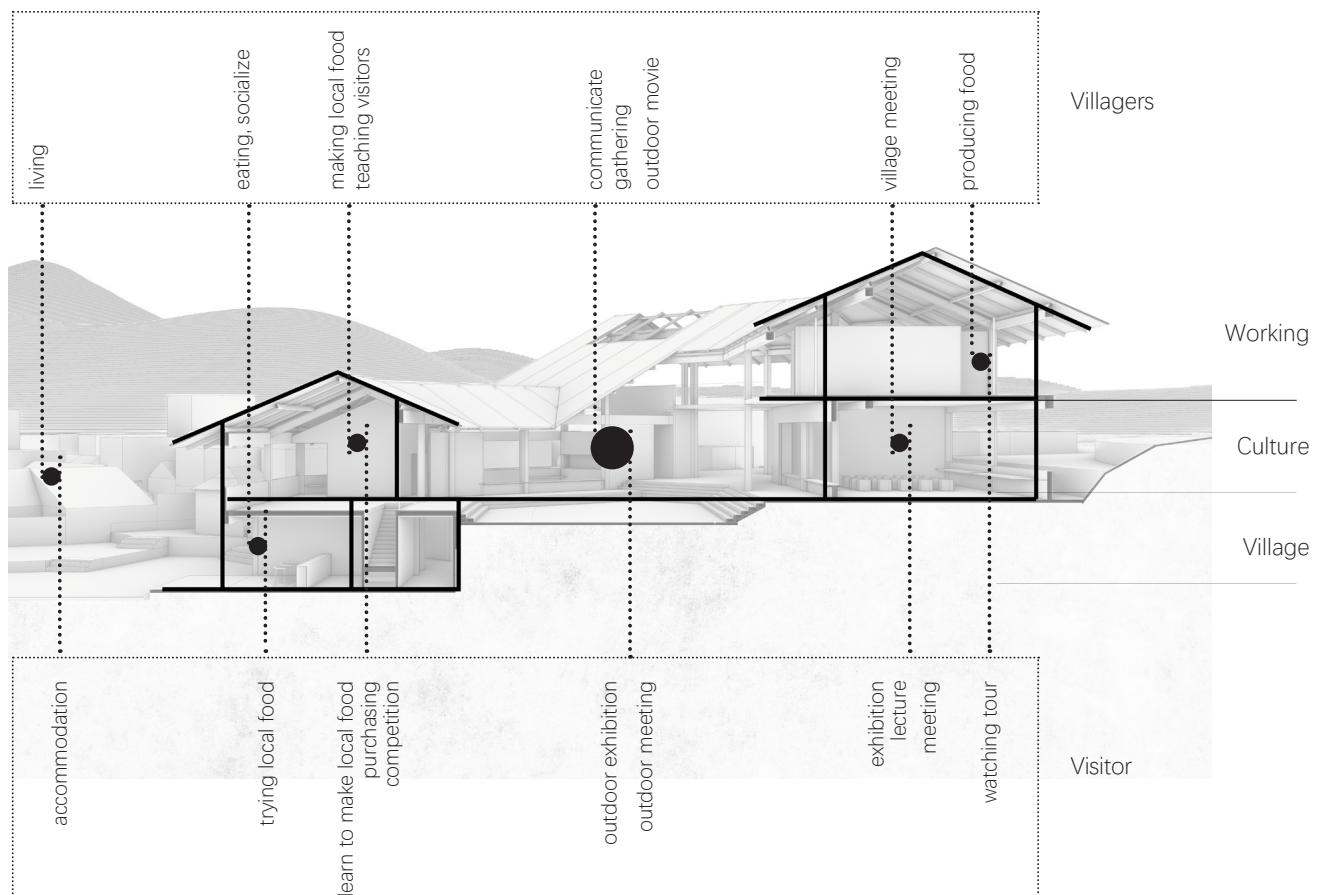
Flow the original overall layout and the topography. Keep the greenery border

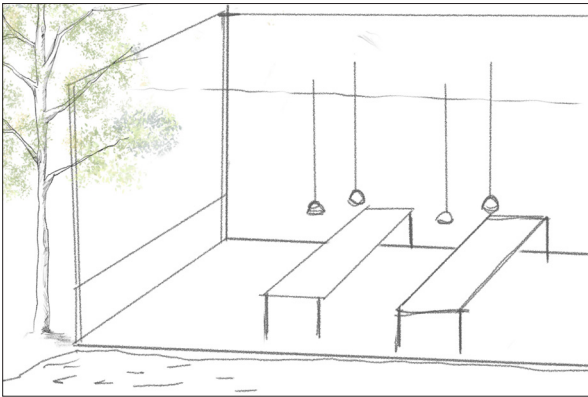


courtyard-centred layout

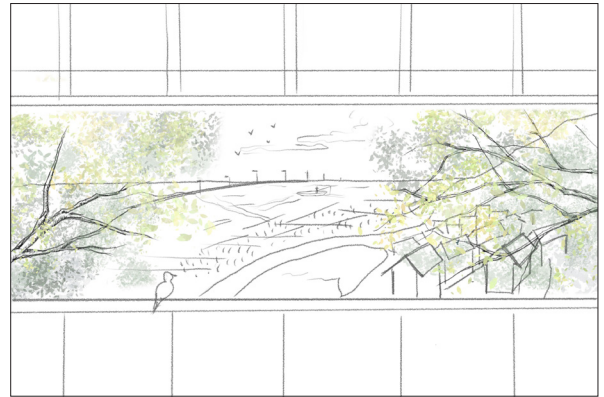


a part of the pathway, to stimulate staying or social behaviors





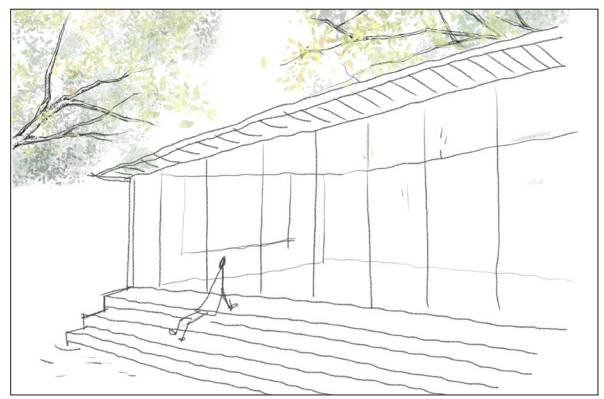
workshop



landscape



Courtyard

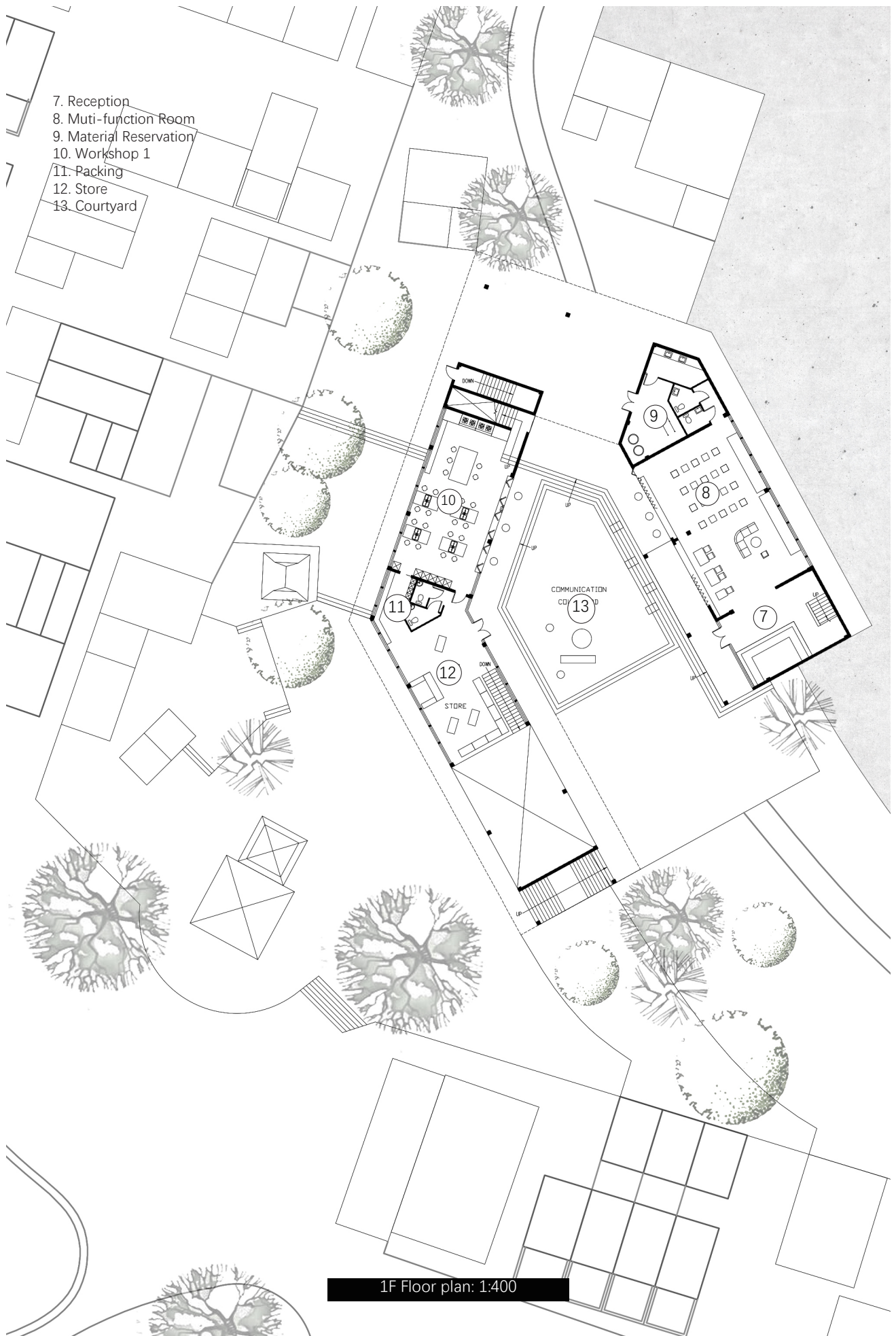


Outdoor staircase

1. Shrines
2. Tea bar
3. kitchen
4. Storage
5. Refrigeration room
6. Electriciti Room



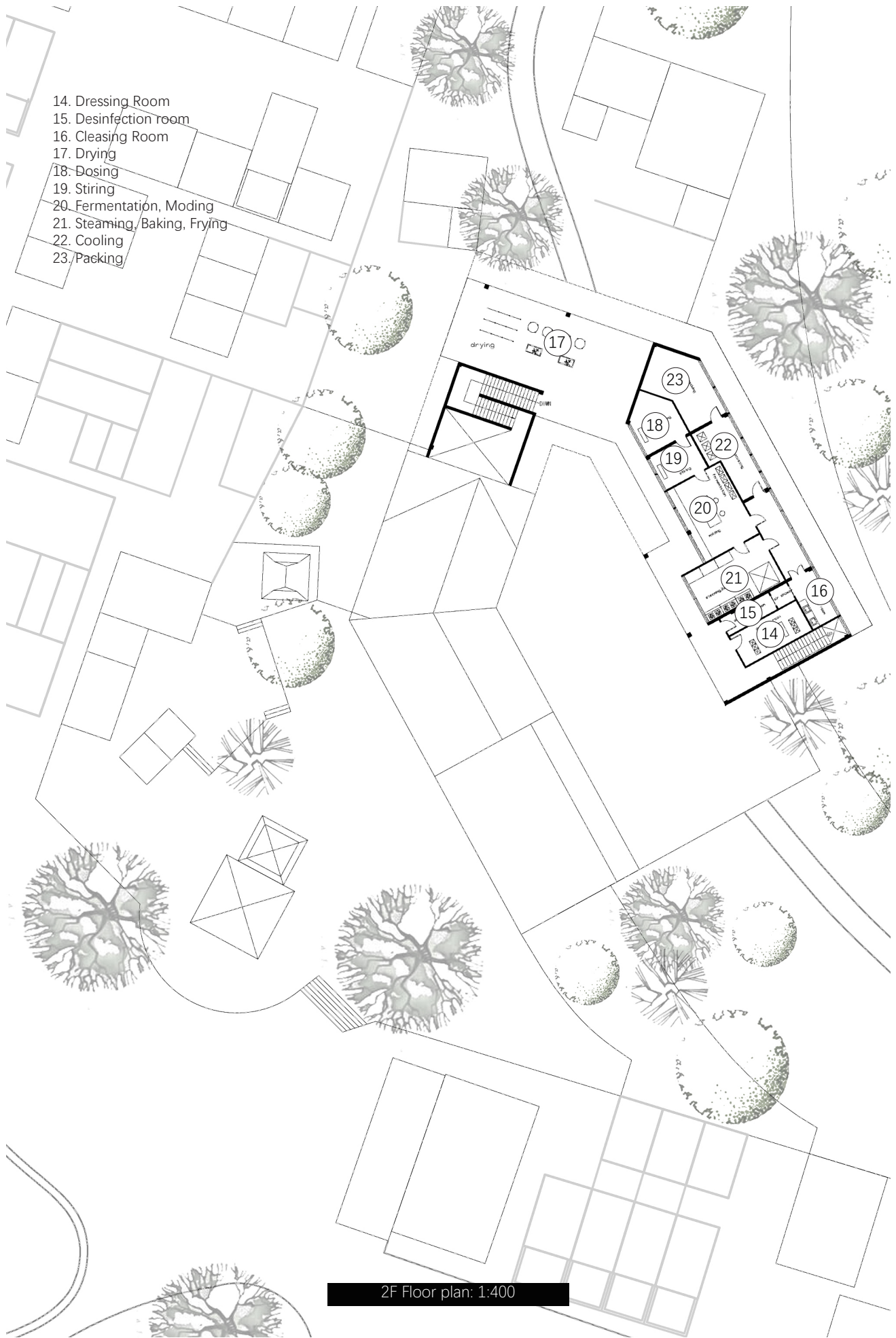
Ground Floor plan: 1:400



- 7. Reception
- 8. Muti-function Room
- 9. Material Reservation
- 10. Workshop 1
- 11. Packing
- 12. Store
- 13. Courtyard

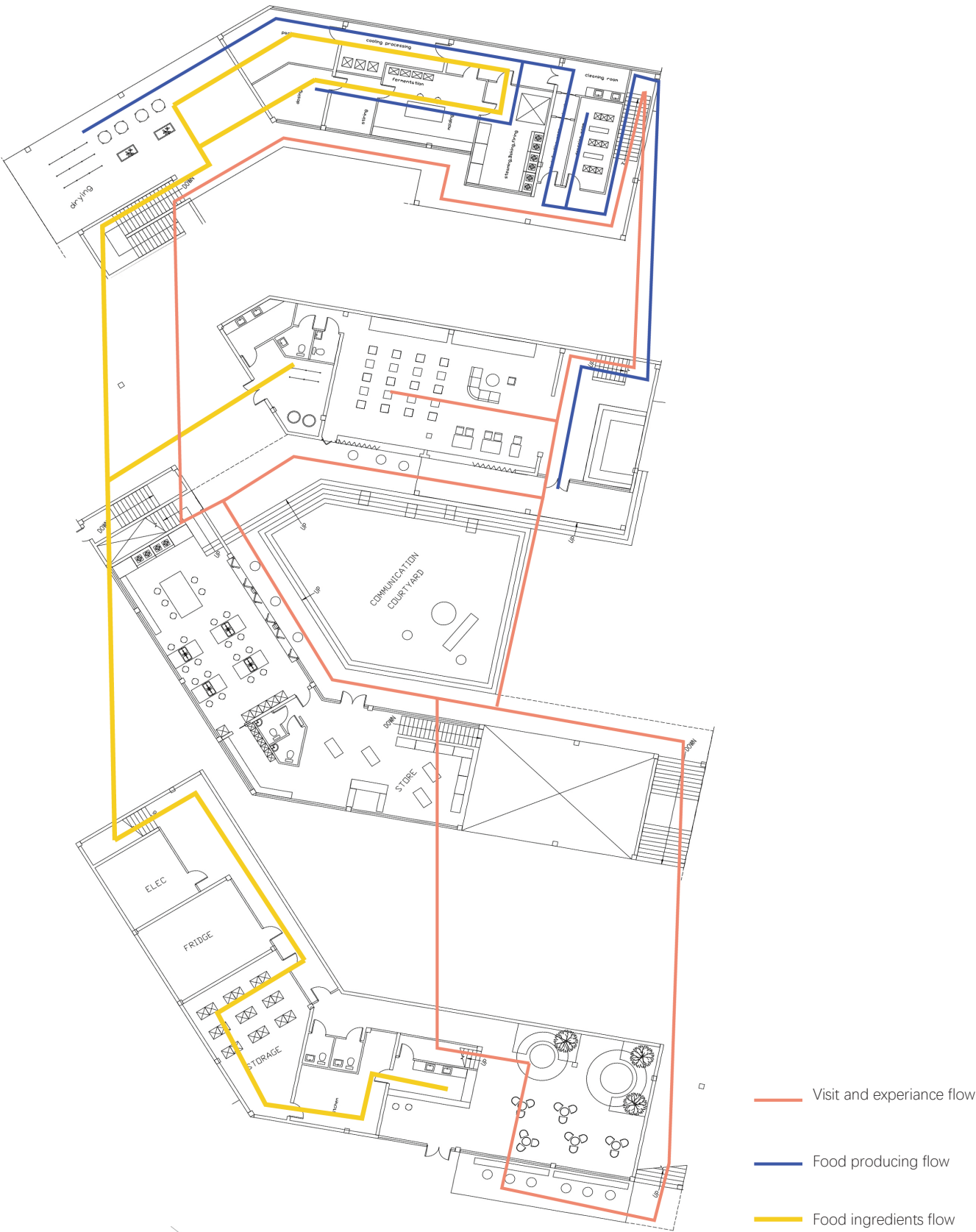
1F Floor plan: 1:400

- 14. Dressing Room
- 15. Desinfection room
- 16. Cleasing Room
- 17. Drying
- 18. Dosing
- 19. Stiring
- 20. Fermentation, Moding
- 21. Steaming, Baking, Frying
- 22. Cooling
- 23. Packing

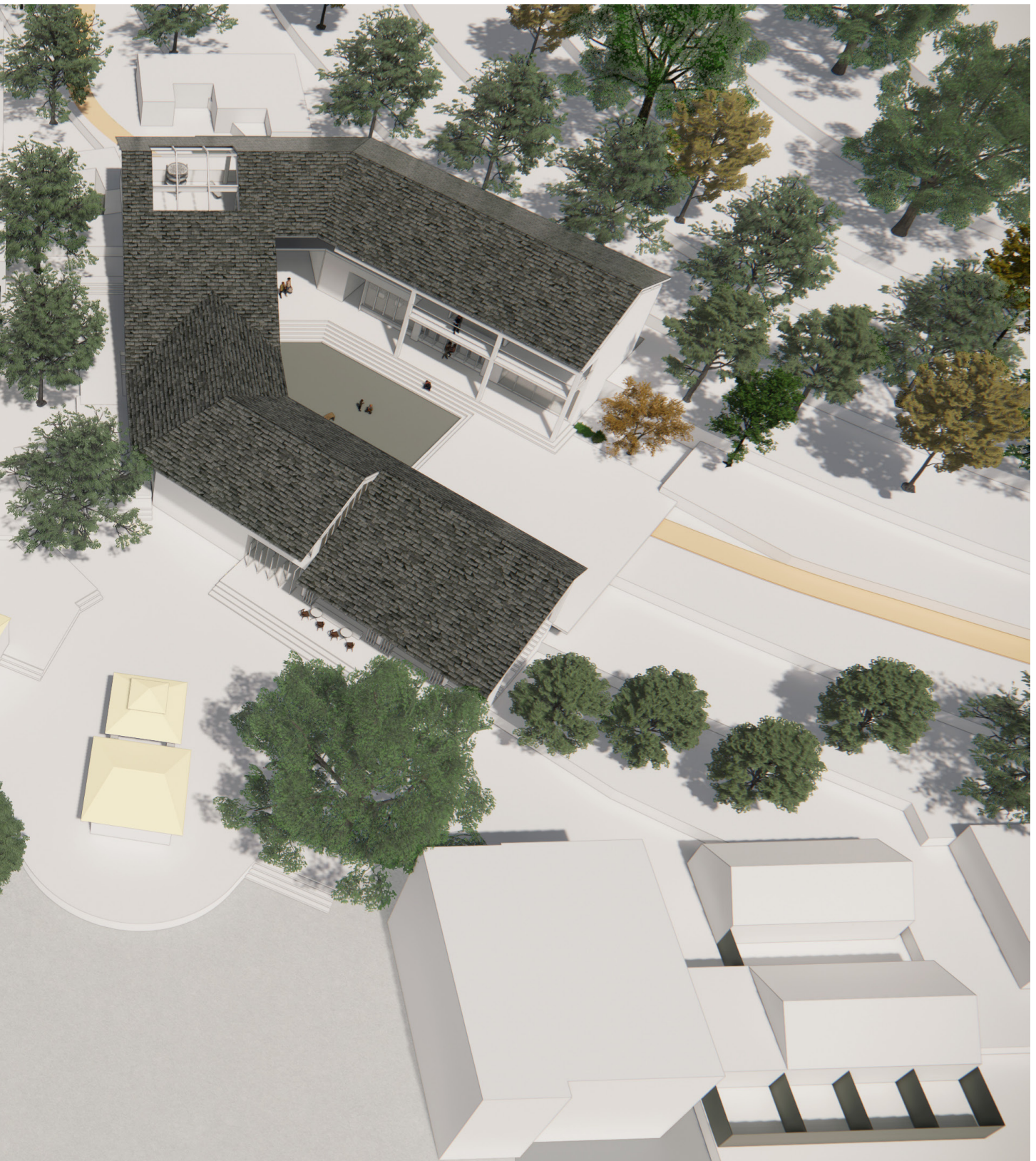


2F Floor plan: 1:400

Program | Experience flow



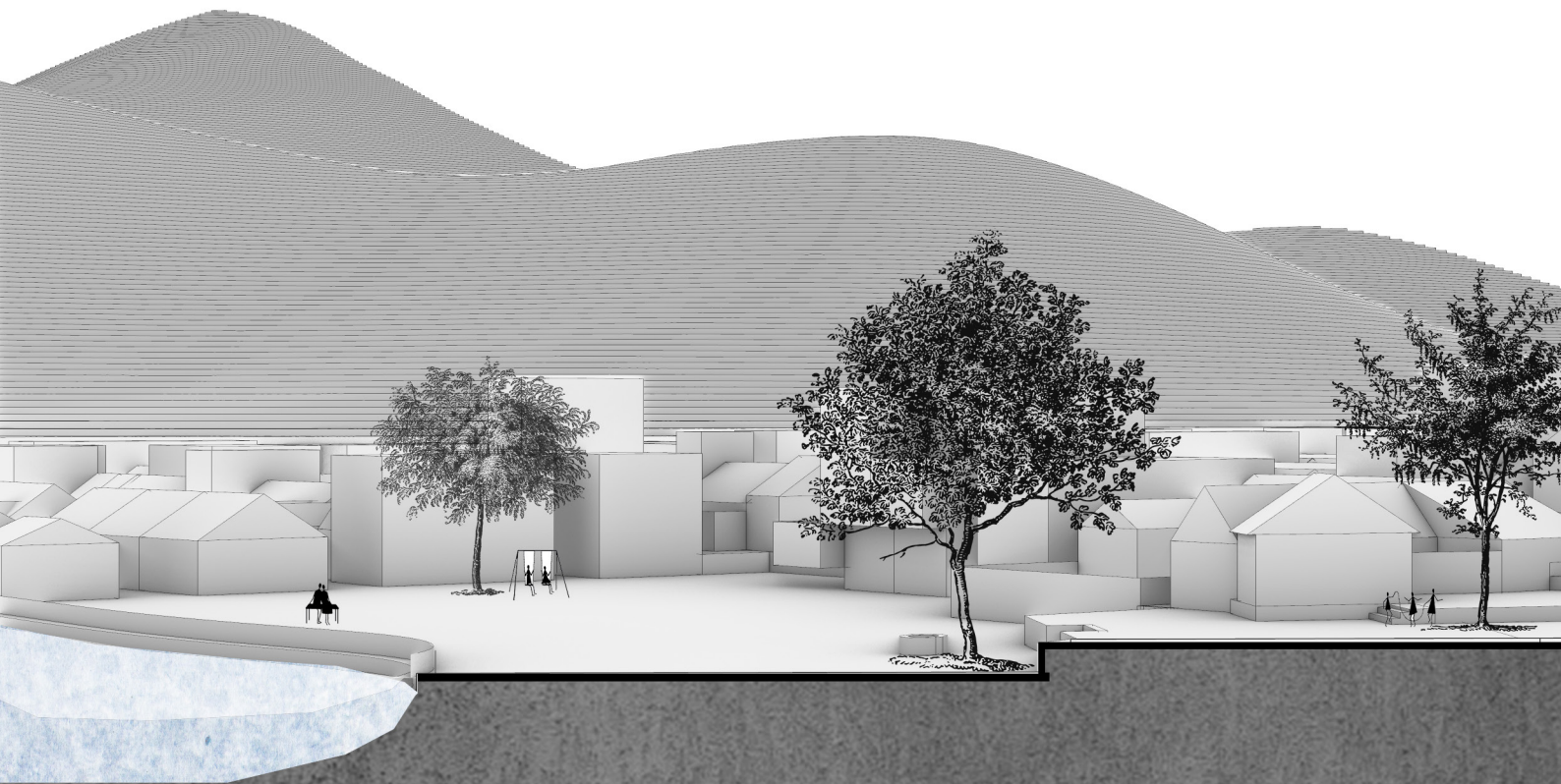




Bird view of workshop and Plaza

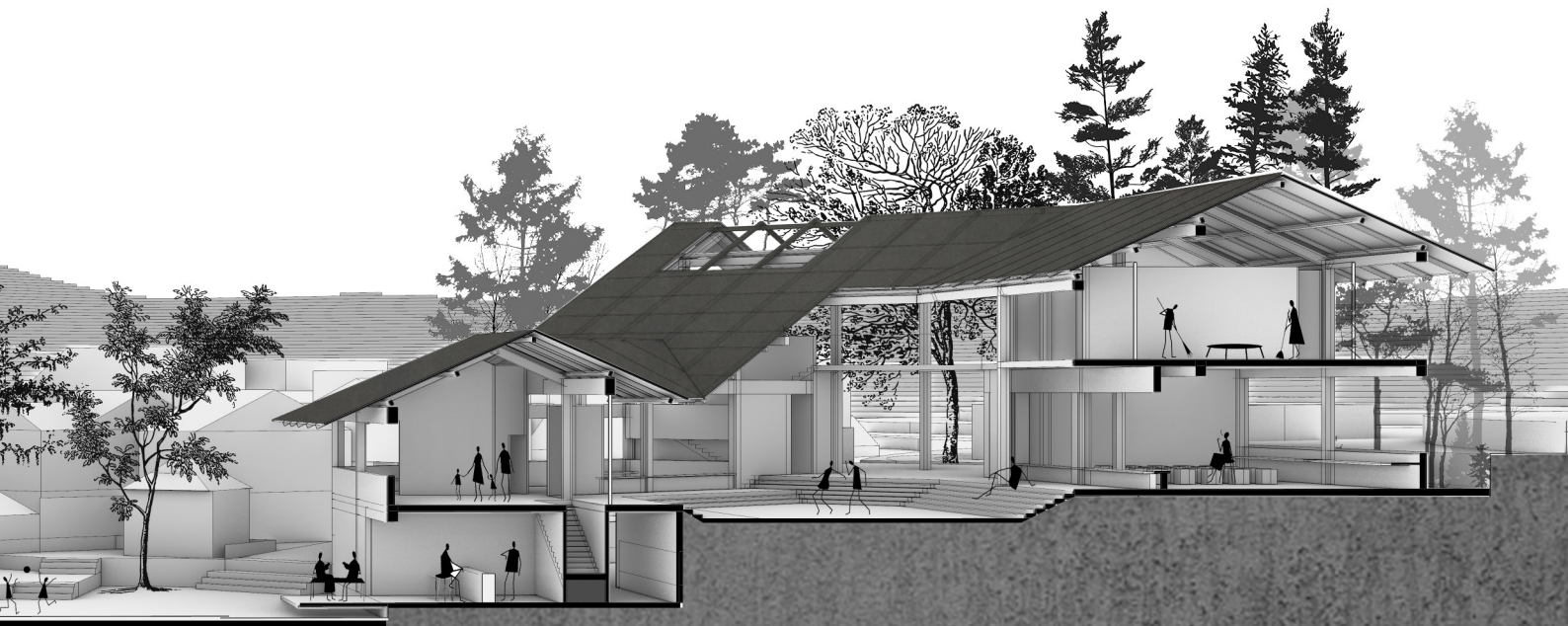


Courtyard view A





Courtyard view B



Section a-a



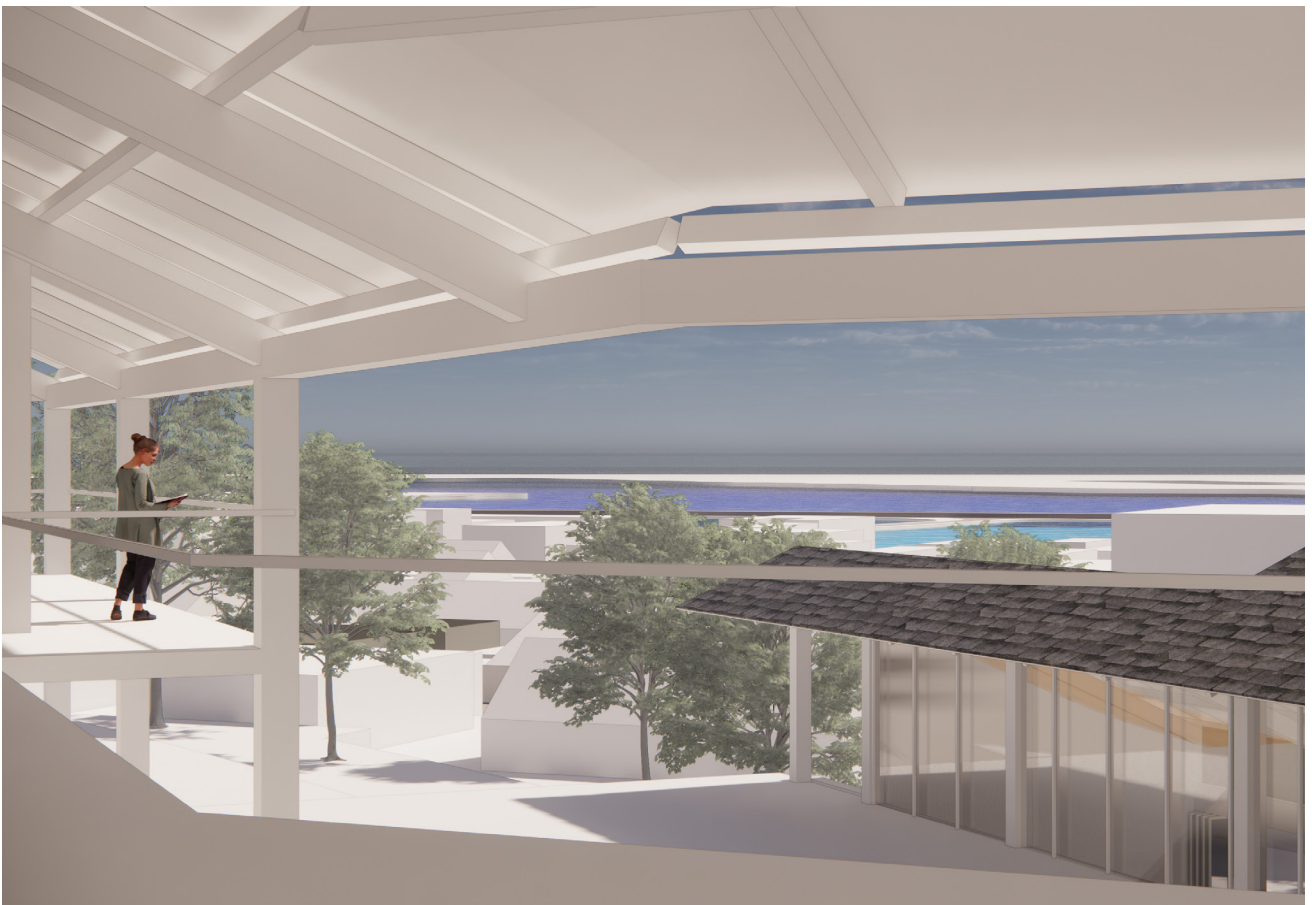
Muti function room



Tea bar



Drying terrace



2f corridor

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Discussion | Relevance

-The educational meaning

In Shanwei, the meaning of food is about love and gratitude, which also contains a reverence for nature. In this design, the workshop and the primary school are connected by a landscaped walkway that reinforces the children's connection to the food culture. Then in the future operation, local cuisine will also permeate the children's lives. Passing through the courtyard of the building on their early morning commute to school, enjoying breakfast in the teabar and using the workshop as a study room in the evening. Flavour of the land and ocean, in addition to achieving a balanced diet in an easy-to-understand way, also help people understand food types. For locals and those who have left home, learning about the local food culture is about heritage; for visitors, it is about spreading and communicating with activities like social practice classes and summer camps..

-Cultural symbolic

Food culture occupies an important place in people's daily lives, dissecting the ecologies from a familiar perspective - eating. Recognising the characteristics of Shanwei through the lens of r-urban analysis, food culture and its ecologies powerfully and subtly shape the lifestyles of local people and urban landscape, covering places of working atmosphere, the food production process, the regional culture, play an important role in social activities

Geographically, the mountainous terrain has created a local habit of doing things, and the food culture reflects identity. Food can be a way of remembering a place and a way of getting to know a new place, even people from different places. For people working in the city, who have the identity of their hometown and carry with them the memories and characteristics, the food of their hometown triggers a sense of belonging. Food cultural architecture is a way of preserving a place's identity heritage and intangible cultural heritage.

While some people use film and television, words and poetry, and paintings and photo to document depictions of food culture, this project uses spatial experiences and practices to reflect the relationship between food production, architectural space and urban landscape. This project chose to lay emphasize on spatial experience and practice that reflects the relationship between food production, architectural space and landscape. It creates a memory of a place while preserving its heritage, and through what is seen, heard and experienced, it provokes thoughts on time, life and death and kinship.

-The perception of climate and time

People define what to eat in a certain season by reminding themselves of the order in which they work and sow their seeds according to the twenty-four solar terms; over time they have come to eat certain foods to determine that "it's already the season". Generally speaking, the change in time and season is perceived from the tangible perspective, the way the working space is used, the change in the scenery of the farmland and the harbour.

Discussion | Conclusion

As urban and rural develop, land use changes and traffic become dense and fast, resulting in a change in the pace of life, creating a gap between Teochew people's lifestyles and their traditions. The preservation and transmission of traditional food culture is also hampered by these cracks.

This thesis explores the feature related to the local food culture and their spatial distribution in Jinxiang-Jieshi Bay, reflecting some of the characteristics and commonalities in the coastal area of Shanwei, such as the landscape of mountains, ocean coast, highways and shrines, corresponding to agriculture, fisheries, transport and beliefs. Food cultural related space exist in another spatial form, scattered among the land and ocean, squares of villages and houses.

After exploring the characteristics of Jieshi Bay and the ecology of the village, based on the analysis of all the maps, we can observe that the farmland of Meitian Village is not as abundant as that of the villages in the north of Jieshi, and the fishing fields are not as vast as those around Wukan port. But located at the junction of Jieshi and Jinxiang towns and facing the port of Jieshi, Meitian Village has a lot of geographical and ecological diversity potential. Rather than regarding it as the village in the edge of Jieshi Town, Meitian Village is not only a typical village that brings together many of the common features of Shanwei, but is also the meeting point of the multiple ecological environments of the Jinxiang-Jieshi Bay.

Through the involvement of tourism, the design of the food culture workshops, in terms of daily working, communication and leisure, is used to sew up the cracks between lifestyle and tradition, seeking balance and communication between villagers and visitors. The project exploits this potential by using the food culture workshop as a hub and ecological gathering place to showcase the surrounding agriculture, fisheries, transport, traditional customs, etc., to provide relevant tourism information and radiate the influence to the surrounding towns and areas.

Discussion | Reflection

Studying the ecologies of Shanwei helps rural and urban planners to better understand the local character and its potentials and constraints.

While researching the relevant background, I learnt about the local people's reverence for life and the emotions they put in their food. I marvelled at the richness of the city's folk culture and historical changes, and felt sad for the cultural imprints that are disappearing in the urban sprawl, but hopeful for the changes and future they can face. For example, the traditional villages embody the way people worked in the past, the neighbourhoods and spiritual beliefs. As time changes and society develops, the houses become dilapidated due to the weather, but the way the rammed earth dwellings are built and laid out left behind are valuable architectural heritage and historical clues, and they are all worthy of further exploration, research and discussion.

In the process of r-urban transformation, if one is obsessed with transient concerns and does not look at the place itself, using boring methods applied to these towns and cities, forming artificial, temporary, foreign "characteristics" and self-servingly removing the true colours, then the precious culture of many places is unwittingly lost. Like an irresponsible wind, it blows away, leaving the local area in shambles.

From a sustainable perspective, the village should be built in a way that is not replicable and has a local character. The memories and historical stories as well as the characteristics Shanwei present now, can be their strength for the future.

Apart from food, there are many rich traditional cultures worth preserving in Shanwei. Even if it is not about food, while discovering other regional cultures, it can also provide a basis and method for future rural transformation based on the analysis of ecologies shown in this work, and other ecologies related to other topics. From an architectural point of view, some similarities in villages can serve as a guide and generalization in planning and design. The design guidelines can be drawn on similar cases or as inspirations, such as the traditional general layout. Each area and village always have its own unique identity, such as the topography, cultural history and the surrounding landscape.

The living conditions in many rural areas in Shanwei are rather backward, with some dwellings exposing to the wind and sun on the beach, collapsing and other safety hazards due to age and disrepair, and unable to meet basic living needs, and some empty homes sitting idle for years. Such a living environment does not attract villagers to stay, nor does it attract others to come in. Improving the overall environment of the village is a precondition for change.

Some of the traditional style houses in the village have been replaced by self-built houses, and instead of building consensus as in the past, the villagers have rejected some of the styles of residential construction, disrupting the uniformity of the village houses. Therefore, when rehabilitating and reusing empty houses and public spaces, the joint management or participation of the villagers can ensure that the benefits are not appropriated or that a certain amount of income is obtained. The involvement of tourism may lead to higher prices, higher housing and transport. It is then important to ensure that the local people are able to live in a pleasant environment, so that they become the main beneficiaries of the economic benefits of tourism.

The future design guidelines for residential and rural buildings should conform to modern habitation and construction requirements, meet villagers' needs for space and quality of life. Materials and building selection should also be taken into account to respond to the local architectural language. The design phase of this project has to some extent experimented with this aspect.

Furthermore, there are also border and boundary between visitors and local people. Many people think that Shanwei people are tough and over-chargings often happens; some locals may not want people coming and disturbing their lives. For example, from the perspective of the four ecologies, an increase in tourists may lead to problems such as random access to farmland and pollution of the marine environment; or visitors not understanding local folklore may offend the daily life of villagers or cause stomach upsets due to differences in eating habits; congestion caused by an increase in foreign vehicles during peak tourist periods, etc.

Then as tourism develops, rules should be established to regulate it, such as improving the morality and quality of villagers through education, spreading culture and etiquette between villagers and tourists, regulating traffic, etc. As part of the development of tourism, food schools may be able to play a role in the elimination of prejudices in terms of cultural transmission and dissemination, strengthening the Social Bond between locals and outsiders.

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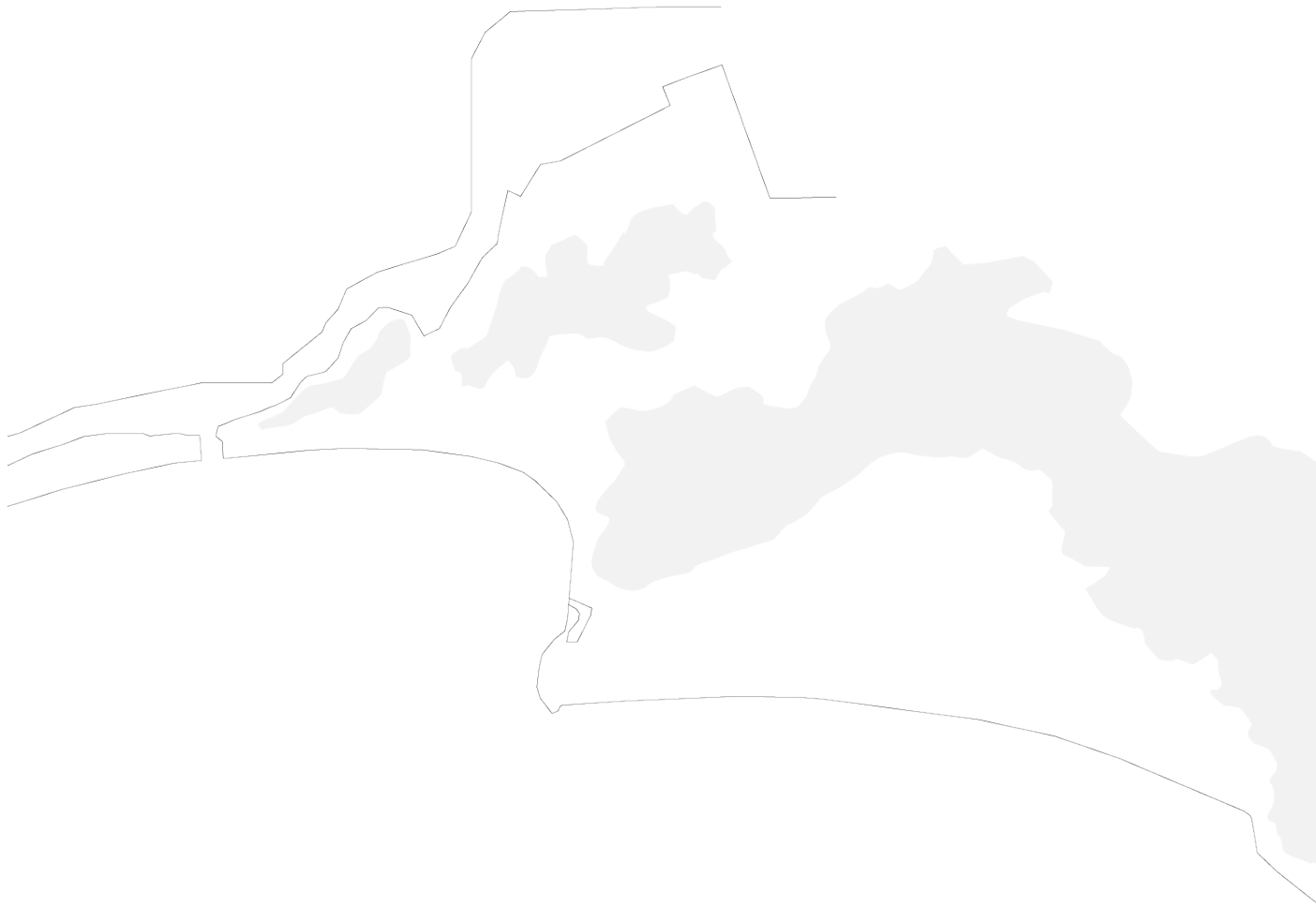
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