I, Guande Wu, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture.

It is entitled:
RE+FLECT
1966-1976
The silence of the cultural revolution

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This work and its defense approved by:

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Committee member: Vincent Sansalone, M.Arch.
RE+FLECT

1966-1976

The silence of the cultural revolution

A thesis submitted to the graduate school of the University of Cincinnati in partial fulfillment of the requirement for the degree of

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ABSTRACT

In contemporary China, the Cultural Revolution (CR) remains a sensitive subject, little examined and discussed. A number of individual memoirs were published, yet the Chinese regime unobtrusively found a way to limit open exchange of the diary, as its subject remains delicate. The voice wanting to revive this memory is a minority. More importantly, the voice of self-questioning “why does cultural revolution happen?” is even less. Without acknowledging the Chinese Cultural Revolution, one cannot reconnect the past and present; they remain a void of time and space. Without a deep introspection on Cultural Revolution, the CR history may be repeated. Without remembering the painful past of the CR, it is to underestimate the violence which we are capable of. Therefore, it is critical to recollect the fading memory of CR. Artists and writers have already taken actions to protest the right of acknowledging the truth of the CR; however, there is so little that architecture does. Architecture is spatiality, tactual, and light. More importantly, it functions as a three-dimensional journey of hope, a persevering demonstration of the mutual respected beliefs and values that can be transmitted across eras.

Hence, this thesis is to challenge if architecture can create an active dialogue with Cultural Revolution by creating a narrative journey based on spatiality, time, and moment. Through the journey, one is able to travel different periods of CR and discover the hidden moment beneath the earth of Tiananmen Square where the CR begins and ends. The goal of the project is to evoke the trauma memory of the CR; one is able to reflect themselves at the moments of Wonder, Archives, Silence, Monotony, and Reflection. Through self-reflection and education, prospectively the tragedy of CR will not happen again.
PREFACE

Human life has a narrative quality, and, in Stephen Crites’ felicitous phrase, each present moment is a “tensed” present. It stretches out in two directions—in incorporating the past and reaching out toward the future. 1 People often forget that memory is the connection. It is the driver of how we act and how we respond. However, memory is evoked not by itself but contextual environment in which Architecture is the most identical artifact or symbol for a place of memory. My interest starts with an investigation of the relationship between individual memory and architectural moment.

KEYWORDS
Memory, Moments, Time
Layers of Space

1 Meilaender, Why remember, 22
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design a sequence of moments to reflect the emotions during different phases of CR

overlapping the three design principles in space.
1. continuity of time
2. historical event in space
3. emotional moments

site analysis
memory can be retrieved at similar contextual space - ELEMENTS

architectural ELEMENTS encounters for evoking memory

analyze the phases of Cultural Revolution (CR)

memory is personal, and it can be retrieved and recreated in a contextual-bodily journey, in which one is able to perceive, experience, travel and escape in time of CR.

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INTRODUCTION

The Chinese Cultural Revolution (CR) ended 40 years ago. The historical voices are barely revealed. I learned about it through a history book in high school, yet it is my only source opening the door to the past. As I remembered in the text, the Chinese Central Government admitted the failure of Cultural Revolution and apologized for the innocent people who suffered by this 10 years’ chaos. It seems a happy ending, and economic, military, and diplomatic power of China have been growing since then. Yet I wondered if the history of the CR will repeat again once the memory faded away. More importantly, people tend to remember the happy moments, but avoid the trauma ones. For example, my parents would not share the memory of Cultural Revolution to me. As a child, more questions started pop out in my head. “What is the Chinese Cultural Revolution? Why is it worth recording in the history? Why is it sensitive? How does memory work? How does memory distort? What is the world like without memory? Can architecture create a journey connecting the past and our soul?”
Wondering about the past, I pick up the soil of the presence and walk back to the forgetting of 10 years of the Culture Revolution (CR). From a individual world into collectivism, I wonder what happens.

Our traditional memorials offer monolithically symbolic monument or foreseeably collective space to the public, yet the quality of spatial, temporal, and emotional layers are often neglected.

This thesis starts with research based on Paul Connerton’s notion of memory, historical phase of CR, and memory encounter. The proposal project seeks to create an unpredicted underground journey overlaid with time, spatial orientation, and emotional moment along with the landscape of Tiananmen Square.
A note, a calendar, or a friend’s birthday often trigger the memory that connects your present and past. We see the trace of memory, yet we cannot see the memory. Because it is not a physical form, rather it is a psychological process that serves all intellectual activities such as thinking, observation, rationalization, and communication. You cannot complete any of these actions without memory. For example, the thinking itself requires constantly reconnect the current idea with the previous idea. Obviously memory is the bond of old and new you.

However, memory is not stable. We often forget things. Especially the things that we neglect consciously or unconsciously. For example, you may always uncertain if the door is locked or not. That is because attention to locking door simply is not important to you. You will hardly recall every details. This memory is called short term memory which only stores data for minor seconds. Then it is vanished.

On the other hand, long term memory, as the name suggests, is the memory for storing data for longer periods of time. You hardly forget your anniversary. That is because your high degree of awareness toward this event allows memory store within the long term memory, so that it lasts. However, retrieving memory is not only required high awareness but also “bodily practice”, which means that recollecting memory requires repeated human interactions with physical world. In the other words, it can be a touch to the grave, visiting grandpa’s house, rite of baptism or interactive journey to the historical place.

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2 Bernecker, Memory: A philosophical study. 12
3 Ibid 12
4 Ibid 13
5 Connerton, How society remembers. 72
Memory can be triggered by contextual environment - prompts. Through experiencing and perceptions of the prompts, you are given a signal that looks to some extent like the past experience and it provokes a memory spontaneously. For instance, the historical temple ruins on the edge of the city wall - a locus and a moment of absence, can induce the emotion of sorrow for many survivors from the Cultural Revolution. That is because the memory is once again brought back to the present through the attachments of physical worlds. These ruined stones, rotten woods and withering leaves may be solely a scenery for many others. Yet it is a reflection of mistakes, sins, pains or regrets embedded deeper inside the survivors.  

Conscious memory can be divided into two categories of content, which are declarative memory and non-declarative memory. In non-declarative memory, you can only demonstrate what happens yet not able to express it. In contrast, you can express and have emotional resonance in declarative memory. The fundamental difference between these two categories, is whether or not there is an association between past and current experience. Once the connection is formed, one may be able to respond. It is like someone who sentimentally responds to War World II, in which his father died in a battle at last century. The War World II is not only a history one read in a book rather a personal experience bonding the present and the past. That also explains why people have different emotions while looking at the same drawing. It is a reflection of their declarative memory which is testified in front of an abstract visual form.

Episodic and Semantic memory are the subcategories of Declarative memory. Semantic is about concepts of the world, rules and languages. In the other hand, episodic memory is more associated with space, material, and time of personal experience. In the other words, knowing the historical fact is semantic whereas feeling the past is episodic memory.

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9 Ibid 13
7 Nicola, Episodic memory, Current Biology. 189-191
elements
“Medium is the message” by Canadian philosopher Marshall McLuhan. It means that feeling past requires a familiarly physical medium. Through the precedent analysis, I have discovered architectural elements: identity, locus, axis, and moments as mediums between contextual environment and episodic memory, to open their enclosed heart and evoke traumatic memory. By doing so, the future generation is not only able to acknowledge and experience of the chaotic tragedy of the Cultural Revolution, but more importantly the silence of friends and the evil will of ideology assimilation.

8 Coates, Narrative Architecture, 80
Washington Monument

PATH

IDENTITY
relationship

AXIS
spatial extension

VOID
absence
IDENTITY as Encounter:

Yearning for the fallen is a powerful thing. Name becomes an identity that triggers one’s fading memory. It is one of the most intuitive ways for expressing one’s affections, and emotions. Maya Lin’s Vietnam Memorial Wall is a great example of acknowledging the identity of the individual. To survivors, it is an expiation; to the friends and families, it is a grief memory. To public, it is a price of a war.

AXIS as Encounter:

Besides Identity, Maya Lin visually aligns the entrance with Washington Monument. The notion is to create a strong statement that one comes from collective memory and walk toward their own individual memory.

VOID as Encounter:

A cut into the earth is a reflection of the initial violence. The cut signify the scar within the victim’s family and friends. The Scar may heal, yet the broken heart remains. Walking toward a dark and compress space underground is alike walking back to the pain of loss. At the moment of facing the name, the architecture becomes a place that one can reconnect the memory with the love ones.
SEQUENCE

ENCOUNTER

INTRODUCTION

PERCEPTION OF RUINS

LAYERS OF REVEALING

a metaphor of wondering & unveiling the deeper meanings of 911 underground

SEQUENCE

dynamic views

ARTIFACT

spatial extension

VOID

absence
SEQUENCE as ENCOUNTER

Descending down the ramp is a dynamic visual approach to the deep meanings of the tragedy. The elevation shift is a metaphor that one is seeking for an answer to the root of twin towers. Through the unexpected turns, spatial scales, and multi-medias, one experiences and witnesses the attack from introduction level to reflections of physical artifact and eventually understand the meanings of life.

MATERIAL as ENCOUNTER

There is no an element as good as a historical artifact that can encounter visitor inner feeling toward the tragedy. Encountering is so powerful that you are walking down the stair next to the ruined one. By comparison, you are able to re-experience the cruel moment of 911.

VOID as ENCOUNTER

The waterfall filling the two voids captures the sense of rupture and absence in continuity. It means to be remembered in history. 9

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wooden bunks as encounter
BOLOGNA HOLOCAUST MEMORIAL

SET Architects

**STRUCTURE** as ENCOUNTER

Wooden bunks were the basic sleeping structure at the concentration camps where Jews were imprisoned. A representation of a wooden bunk encounters visitor’s deeper layer of emotion. One is able to feel the hardship and inhumanity of holocaust. ¹⁰

**PERCEPTION** as ENCOUNTER

By narrowing down the end of the path, you will spatially perceive not only that the path is longer than it is, but also the increasing oppression and claustrophobia. The coldness of the metal amplified this emotion. At the end of the journey, the perceptual encounter delivers the similar experience of the prisoners."¹¹

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¹⁰ “SET Architects Win Bologna Holocaust Memorial Design Competition.” ArchDaily. 2015

¹¹ Ibid
ROCK PILE

former prisoners in Robben Island

PLACE as ENCOUNTER

A place may be similar to space; however, it more than the quality of three dimensions. A place is constructed with memories and affections that interact with people. In terms of architecture's spatial experience, a place is the origin before encountering. It is where one comes from and where one know others while being known. It is where one establishes a relationship between the world and self. It is a physical world where one establishes a mark of his or her presence. No matter where one goes, a place exists and carries one's memory.\textsuperscript{12} Robben Island may be solely a place with stunning scenery. To many others, it is a place where the first South Africa black president, Nelson Mandela, and Pan Africanist Congress leader Robert Sobukwe are prisoned. It is a place that symbolize a hope toward equality and freedom. In the other words, the site carries memory.

PRACTICE as ENCOUNTER

The body sediments and stores the memory, the act is simply a re-enact of the image of the past either consciously or unconsciously.\textsuperscript{13} The act of adding the rock may be an accident, but it is certainly a practice of remembering. More importantly, the pile of rock goes beyond the physical presence, it is now carried the character of previous prisoners - a spirit of fighting for righteousness.

\textsuperscript{12} Relph, Geographical experience and being in the world, 24-25
\textsuperscript{13} Connerton, How Societies Remember, 71
RECYCLED MATERIAL

BAMBOO-CAST CONCRETE
NINGBO MUSEUM
Wang Shu

**MATERIAL** as **ENCOUNTER**

The old material carries the historical marks in the lifeworld. When time passes by, it ages, cracks, or changes texture along with the people. These aging and imperfect appearances reveal the aesthetic qualities: personal, unique, and durable, which evoke the emotional reaction, activate imagination, and stimulates inquisitiveness. Ning Bo Museum is a great example of this. By stacking recycled villages’ old tiles and bricks as well as using bamboo to cast concrete, one is able to touch, feel, imagine and recall. The architecture becomes a material-encounter in memory.15

14 Elvin, Materials experience: fundamentals of materials and design, 153
15 “Wang Shu’s Ningbo History Museum built from the remains of demolished villages.” Dezeen.
AXIS as ENCOUNTER

Architecture can become embedded with historical memory along a symbolic axis. In the other words, Architects endow the meanings to spatial sequences and recreate the space to trigger different stages of the traumatic memory. The Berlin Jewish museum is designed based on this concept. Libeskind came out with three main axes that guide his overall design:

1. Path of Death: A path leads one into a death end with holocaust void. It embodies that no one Jew is able to escape in the camp.

2. Path of Exile: this road allows visitors understanding of the difficulty of exile from Germany.

3. Path of Continuity: life is not all about hatred; however, it is learning from the history. The continuity represent a hope for the future.16

LINK BETWEEN NATURE AND YOU

MOMENT
“On the glass wall at the end of the tunnel, facing the waves below” is Walter Benjamin’s poem. Dani used it for designing a passage to capture ocean scene to honor Walter. The memory to Walter carries from a poem to a sensate scene through the medium of architecture. By framing, architecture creates a visual gesture descending down to the ocean. The dark iron passage become the medium between you and nature. At the moment of perceiving the waves, it is ineffable. This is the moment encounter.
DIFFUSED LIGHT

MOMENT
MOMENT as ENCOUNTER

Darkness is the absence of light. One needs to experience the darkness in order to acknowledge the existence of light, and it is darkness that ignites the power of the light. To architecture, the indescribable space is not constructed by symbolism rather a space filled with the homogeneity of light. Ando called it “ma”, which is simultaneous co-existing presence and absence. This phenomenon appears in his Church of Light. One enters a compressing enclosed space, in which a hiatus connects two worlds (nature and human) through light.¹⁸

The sense of ineffable is archived by purposely constraining the openness in this project. The light diffuses on the edge of cross and visually push minds and body into the centralized axis. One is able to perceive the presence of self and connection to the world. Time and space dissolve, causing an indescribable release. This is the moment encounter.

¹⁸ Britton, Constructing the ineffable: contemporary sacred architecture, 99
SEQUENTIAL MOMENTS as ENCOUNTER

Ando describes this project is his “matrix of space”. He imagined that he was compressed by the darkness like in a cave and constantly seek for dim of light. Throughout the journey, he found a sequence of “lightscapes”, which connect him to the nature, sky, and the timeless moment.19

19 Hatakeyama, The Chichu Art Museum, 88
history
IDEOLOGY DISPUTES

1912 republic of china
1949 people’s republic of china
1978 chinese economic reform
1966-1976 cultural revolution
Every historical fact does not appear by accident rather it is a subjective selection by historians. If it is subjective, then it must carry the meaning, purpose and motive of recording. Without those, history becomes meaningless with a number of fragments of fact. That is why Croce once said, “All history is history of thoughts.” History requires thought to organize the fact. That is because one can only see the fragments of the history. It is like a fisherman who catches a small amount of fish in the ocean. Due to the constraint of obtaining all historical fact and knowledge; Historian can only create history based on their empirical believes and limited resources. The message of the historical fact is more important than the fragments of incident.

The Cultural Revolution is a historical fact. Its presence is not a coincidence. It is selected in the pool of history as an example of violent bloody crimes conducted by extreme believers. It seems that human being never give up violence in front of disputes in belief. For the past hundred years, the conflict between new and old ideologies has driver the world to violent revolution. The new order replaces the old one often with civic war, massacre, or persecution. The lives of innocent people became the price for the new world. It is the same in China. (figure 6) After experiencing both internal rebellions and foreign invasions such as Optimum War and Taiping Rebellion leading to the foundation of the Chinese Imperial system,

20 Croce, History as the Story of Liberty, 19
21 Carr, What is history? 9-21
ASSIMILATION
unified belief

IDEOLOGY DIFFRENCE
dispute

VIOLENCE
eliminate
the idea of Neo-confucianism has been challenged and questioned. The concept of republic slowly revealed to the general public through trade with the West. “The social contract” and “discourse on inequality” by Rousseau, aggressively and dialectically proved that inequality is fundamentally the consequence of private ownership, and he believed that a perfect society could exist if general will was present in legislation. In 1911, these new ideas put an end on two thousand years of imperial system and the Republic of China, was established by the first president, Sun Yat-sen. China was then a capitalist democracy system similar to United States of America. However, Representative Democracy and Capitalism are not perfect. Bourgeois values replaced Nobility and exemplified as a new ruling class. With invasion by the Japanese in September of 1931, the income and social inequality increased significantly. The lower class is the biggest group in China, yet its voice is ignored. Marxism reveals the inequality in production materials, and foreshadows a transmission from capitalism to communism. After World War II, the disagreement between Communist Party of China and Chinese Nationalist Party, leads a civic war and ends with the split of the country to two states: a communists People’s of Republic of China and Republic of China or in the other word- Taiwan in 1949. As a price for the peace, 1.75 millions of soldiers and civilians died or were forced to leave their home.

However, peace did not last long in Mainland China (People’s Republic of China). The first chairman Mao Zedong who led China to victory in WWII as well as Civil War of China, conducted a series of aggressive social and economic movements such as Great Leap Forward which was responsible for approximately 22 million deaths during the Great Chinese Famine of 1963 to 1965. Starting in 1966, the most definitive movement, Cultural Revolution started in front of Tiananmen Square with the announcement by Mao. According to an official announcement, the goal of the Cultural Revolution was to fully eliminate the classes and icons. Ironically, the cult of Mao expeditiously formed while conducting iconoclasm against others.

22 Craig, Rousseau” in the Routledge Encyclopedia of Philosophy, 72
23 Michael, The Chinese Civil War 1945–49, 91
24 Frank, Mao’s Great Famine: The History of China’s Most Devastating Catastrophe, 298
[ PHASE I ]

DENIAL

the old four

Why destroy the past?

IDEA
- The fall of Cemetery of Confucius
  - Buring Books

CULTURE
- Religious things that are being burned

CONVENTION
- Traditional etiquette is not longer allowed

CUSTOMS
- Ban traditional clothing, festival,
PHASE II

SYMBOLIZATION

establishing a symbol for communism

violence
symbol
propaganda

1967

target
announcement
new belief

1968

who is he?
[ PHASE III ]

DEHUMANIZATION

red guard

wonder why?
PHASE IV

ORGANIZATION

totalizing ideology

why everyone is the same?
[ PHASE V ]

POARIZATION

one voice

why is there only one voice?
[ PHASE VI ]

LOSE IN BELIEF

void

1976

why does it end?
moments
moments
It is originally from Latin momentum “movement, motion; power to move; alteration, change;” also “short time, instant.” By using instant time to describe a space, architects usually use it for the sensation of higher dimension. Le Corbusier called it “ineffable space.” It is a spiritual experience in which time and space does not matter.

Moment as encounter, is one of the most powerful ways to allow one experience the emotional moment of history. I have designed six moments to respond six phases of CR. They are Wonder, Archives, Reflection, Monotony, Silence, and Catharsis.

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26 Britton, Constructing the Ineffable: Contemporary Sacred Architecture, 7
Descartes found self while questioning his own existence. His famous quote “I think therefore I exist” established the rational acknowledging of self - “being”. Furthermore, “to be” is brought into the discussion. More specifically, it is a discussion or the meaning of life. Unlike animals living for survival, humans need belief and hope to live. Conflict happens when people have conflicting beliefs. Violence is avoidable, however; there are not so many cases in history. In the name of God, the Crusades fought the Muslims at the Middle East. In the name of ethic superiority, German conducted the biggest massacre against the Jews. In the name of socialism, the Red guards imprisoned and tortured their previous friends. The sacrifice seems necessary for their ruler, lord or country. Sadly, numbers of individual are forgotten in the history. They become tools of denying the non-believers. Massacre is a historical fact repeated again and again along with assimilation and propaganda. Maybe one should ask, “Is it worthy to die or take away others’ life in the belief?” I assume not. If one can self-question rather than accepting the “truth” from surrounding, the tragedy may not happen.

Therefore, I design a moment of Wonder to symbolize self-questioning. In the space of Wonder (figure left), One walks descending to the underground. The more forward that one walks, the less light
ARCHIVES

for phase II - symbolization

it is. At the same time, one is able to gradually discover the hidden denial history of CR while walking along the curved wall.

Self is a dangerous term during the Cultural Revolution. It is against the totalitarian belief of China. The Red Guard as a protector of the “truth” - socialism, surrounds the city and classify people with their backgrounds. At the end, they seize the different ones and force them walk around the main street. Humiliating them is another form of the oppression, which the socialists initially opposed. Ironically, destroying the dominant classes of bourgeoisie, yet creating a new dominant class of proletariat. Oppression appears to end, rather it simply continues in another form.

Symbolization of Mao is to justify this new type of oppression, in which propaganda dominate the news and school. Non-socialism books are burned. Therefore, I design a moment of Archives to represent the idea of accepting differences. In the space of Archives (figure left), One walks ascending to the sky on a circle ramp. The bookshelves are the banned books during the time. It is symbolic approach to freedom.
Horror and betrayal surrounded the entire country at the phase III. One was afraid of being picked as a non-believer. Instead he or she ends up with Mao's little red bible marching on the street along with others, continuing this humiliating violence. Horror turns a person into a perpetrator at the end. Ji, a professor during this phase of CR, testified in his book of “Cowshed”, “I was especially wounded by the betrayal of the two students I had mentored... I was an object of class struggle, these two men, interrogated me, insulted me, and even pulled and twisted my ears. I couldn’t help thinking that kindness deserves a little respect in turn.” However, the struggle continues. Red guards eventually jailed him in a cowshed to humiliate him as well as forced him work long hours at the farm. There is no court to appeal, and there is no one willing to save him due to the sensitization of the background check. This is the phase III, dehumanization.

I design a moment of Reflection for dehumanization. it aims to use water element to represent the idea of reflecting the crimes that embedded inside humanity. In the space of reflection (figure left), One walks on a glass path on the water.

27 Ji. The Cowshed: Memories of the Chinese Cultural Revolution,
The classification became more systematic during the phase VI. Wearing the same uniform and carrying the Mao's red bible was a sign of showing one’s patriotism and loyalty to Mao. Being different will be an obvious target.

The moment of monotony is created by a number of similar blocks with different heights. Walking through narrow space between blocks, is an experience being spatially oppressed by sameness.
THE MEMORY OF LIGHT

"Flowing through subtle forms...

Sense of Self

RECAPITULATING THE LIGHT

through the windows...

WINDOW

An element to move the looking elements through the structure
The polarization is the peak of chaos. People with different opinions, have been marginalized. They either are sent to the countryside receiving “socialist education” or remain silent.

The moment of silence is to represent the helplessness with silence from others. The silence moment is inspired by the moment of the light penetrating through the ancient Chinese wooden door. One is able to see light from others, yet the door is not operable.
PRINCIPLES

spatial experience in time and moment

principle I: a continual N-S axis symbolizes continuity of time.

principle II: the path of exhibition is orientated by the direction of five important incidents.

principle III: the emotion of moment is driven by the depth of space.
The path of history intersects with the continuity of time, and moment appears at the end of the turn.

Pro: good proportion
Con: lack of spatial depth

EXPERIMENT I
| scar & geometry
One is able to travel from time to time in the historical exhibition by ramp and stair. Moment will be passed by, however; you may not able to experience it until you walk down to the bottom.
Beijing is the capital of China. It is also the economic center at the northern China.
In 1966, Chair Mao made an announcement of Cultural Revolution in front of Tiananmen square. Soon thereafter, the Cultural Revolution spread out the entire nation.
The Tiananmen Square is the place where CR initially announced. There is no a better site than Tiananmen Square.
The Tiananmen means “the gate of heaven”. In the ancient China, people believe that one can walk to heaven through a sequence of gates to the north. Walking from Mausoleum to Forbidden city is not only an axial encounter, but also a gesture of walking from the painful history of CR to catharsis.
design
AXIS OF DENIAL
1966

AXIS OF SYMBOLIZATION
1967

AXIS OF DEHUMANIZATION
1967

AXIS OF ORGANIZATION
1970

AXIS OF POLARIZATION
1970

AXES
Unlike above ground, you can possibly create any forms underground. The strongest contextual element is the N-S axis that we discussed in the previous chapter. Besides that, the directions of historical incidents are meaningful axes that can be used for spacial organization.
The intersections of historical axes create spatial opportunities, in which one is able to travel through the time and escape. V1 has this potential.
APPLY MOMENTS

1 entrance
2 space of wonder
3 space of archives
4 space of reflection
5 space of monotony
6 space of silence
TIME WITHIN SPACE

Each axial path represents different phase of the CR. They interact with each other. One is able to perceive the time line at every floor. Parallel space does not exist. The dim of light guides you continue walk down to the deeper underground, and history will be slowly revealed itself in the space.
EXPERIENCE

The journey may not be pleased, and the direction-less spatiality may distort the perception of time and space. The darkness pushes you find a way out. Then you find a moment of the history. It is a moment that Chinese people that they used to experience. It is a moment that you can escape. It is a moment that you feel the unity between sky and earth.
VIII

conclusion
Through a series of precedent studies and analyses, I have discovered a number of methods that instigate encounters to memory: perception, void, material, practice, identity, structure and moment. Moment is the most powerful one. By walking descending and escaping, one can experience different moments of CR. Overall, I am not sure if this project will be built in the future. At least, it is a voice of wondering the history of CR from a Chinese architectural student, and it provides a possibility of retrieving the traumatic memory of the Cultural Revolution through experience of sequential moments in architecture.
bibliography


Croce, History as the Story of Liberty, Engl. transl. 1941, p. 19


