

The Central Pacific, as the first transcontinental railroad, is a remarkable achievement in the history of the United States. However, the story of what happened during its construction, including the struggles of the first generation of immigrants from China who built the tracks, and the resistance of native Americans to cede their lands, is largely forgotten.

MOVING NARRATION

A Journey Through History

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Applied Thesis Proposal Book
Yincheng Zhu

MOVING NARRATION

A Journey of History

A thesis submitted in partial fulfillment of the requirements for the degree Master of Design in Interior Studies [Exhibitions & Narrative Environments] in the Department of Interior Architecture of the Rhode Island School of Design

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THESIS STATEMENT

The Central Pacific, as the first transcontinental railroad, is a remarkable achievement in the history of the United States. However, the story of what happened during its construction, including the struggles of the first generation of immigrants from China who built the tracks, and the resistance of native Americans to cede their lands, is largely forgotten.

This thesis argues for integrating this fragmented history in a linear narrative environment. This is demonstrated with the movement of the California Zephyr, which has run on these tracks for more than 70 years, through building a spatial prototype for moving narration that can be used to integrate history with transportation throughout the world.

INTRODUCTION

During the Spring semester of 2022 at the Rhode Island School of Design, I was divided into a design studio called 'Progress Report', which is named after the title of a poem written by Sonia Sanchez and discusses how to present a complex history of African American and Native American within the space of the Mystic Museum. However, I was totally unconfident about my design product initially after reading the syllabus, since I had no knowledge of American history at that time, and as a Chinese student who travels overseas to the United States, I doubted whether I am qualified to tell the stories of either community. Even though I think the result was a comparatively successful and thoughtful project if I look back at my design product now, It is still a challenging topic because the perspective should be corrected or confirmed by experts from within the African American and Native American communities, and the historical authenticity should be always fully respected.

I worked in a group with my partner, Zimring Julia, a graduate student from Brown University who took the role of a curator during the research process. Fortunately, we both had an interest in contemporary art, and we came up with the idea of creating a dialogue between past and present by using historical cultural belongings and contemporary art. Compared with traditional history or modern art exhibitions, we were trying to place the audience in the environment of history education and the narration of contemporary art instead of telling each part of the story separately. The positive feedback of this project and the deep understanding of history and humanity gave me the confidence to bring my concept into Chinese American history, which is more closely related to my own background.

Also, I am fascinated with the space of trains, which is a 'moving architecture' among cities. I found the California Zephyr, a popular train route in the United States, running on the Central Pacific, mostly built by the first generation of Chinese Immigrants. I am excited about bringing the concept that I had experimented with and proved effective into the space into a subject matter that relates to my heritage.

BACKGROUND

- | Gold Rush & Chinese Immigrants
- | The Chinese Exclusion Act
- | Central Pacific & Chinese Railroad Worker
- | "Chinse Style" railroad life
- | Native Americans & Railroad Construction
- | California Zephyr

Gold Rush & Chinese Immigrants

Why they came?



During 1848-1855, the discovery of gold at Sutter's Mill in California triggered the California Gold Rush, which brought about 300,000 people to California from other parts of the United States and other countries. Chinese immigrants, as a part of adventures who were seeking the opportunity to become wealthy, left their farms and came overseas for gold because of the endless floods and droughts at home in China, and overwhelming taxes after the Opium Wars. However, most immigrants, including Chinese, gradually realized the dream of making a great fortune overnight was an unrealistic expectation. An over-abundance of the overmuch miners, limited gold mines, and high taxes that the California State government levied to limit foreigners from over mining, made success almost impossible.

The increase in the population of San Francisco, California was the most outstanding one all over the world. In March of 1848, the population was 800 and expanded at a crazy speed. By 1850, it became more than 25,000. In terms of Chinese immigrants, there were only 2,716 people moved to San Francisco in 1851, but by 1852, the number was 20,026. By the end of the 1850s, the number of Chinese immigrants was one-fifth of the population of the four counties that constituted the Southern Mines. (www.britannica.com)



Most Chinese immigrants were coming from Xinning (Taishan), Kaiping, Enping, and Xinhui, which located near Guangzhou at that time in China. "It is a challenge to standardize the romanization of Chinese names. We have attempted to use the pinyin system throughout the book. In certain chapters, where appropriate, the names of persons, institutions, and places are romanized in the way that they most frequently appear in historical Western language documents." says in *The Chinese and the Iron Road* written by Chang, Gordon H and Shelley Fisher Fishkin.

The Chinese Exclusion Act

As the difficulty of earning wealth by mining became clear, many Chinese Immigrants moved into other jobs to sustain their living requirements, including the laundry business, domestic service, and railroad construction, which started in 1858. However, the tide of Chinese immigration provoked negative public sentiments.

Chinese immigrant laborers, as the most industrious foreigner group at that time, got the lowest salary for their work. And ironically, in this way, they became the target of public criticism not only to foreign immigrants but also to native citizens due to limited working opportunities. Some people thought that the big Chinese population in the nation

tended to harm the interests of the working classes and devalue labor. It was argued that they were human leeches draining the life out of this nation by depriving white males of jobs by accepting lower wages and sending their wealth back to China.

In May 1852, the state imposed a tax on foreign miners. A levy of \$3 per month was explicitly directed at the Chinese miners. Also, a law was in place that forbade "negroes and Indians" from testifying against a white person in state courts. The court concluded in a beautifully logical ruling that this encompassed the Chinese because in the days of Columbus all the countries washed by Chinese waters had been called "Indian."



The unfairly targeted act to them



Central Pacific & Chinese Railroad Worker

A Largely Forgotten History of Central Pacific



After the first generation of Chinese immigrants arrived in California during 1848-1855. In 1863, the construction of the first transcontinental railroad in the United States, which is known as the Central Pacific, began with laying tracks eastward from Sacramento, California. However, Chinese people were considered too weak to handle the dangerous and laborious work of railroad construction at that time.

The first attempt to use Chinese workers was proposed by the director of the Central Pacific Railroad (CPRR), Charles Crocker. He recommended hiring Chinese immigrant laborers to make up for the shortage of working efficiency and laborers. However, it rapidly caused a new tide of anti-Chinese sentiment among other people because of the mainstream thoughts at that time. They thought that Chinese Immigrants would occupy a huge range of working opportunities with the advantage of a lower salary for a heavier workload. In this way, construction superintendent James Strobridge, who disliked the Chinese but disagreed with using violence on them, came up with the excuse that the Chinese were not strong enough to do the job.

Then, in January 1864, the Chinese started to work with a crew of 21 Chinese workers for CPRR, which was a compromise to the construction department because of the inefficiency and the shortage of workers.



In 1865, the construction department started to believe that Chinese workers could deal with the workload. They hired 50 more Chinese workers and then hired an extra 50. However, the requirement for labor became stricter due to the unwillingness of white workers to do such a heavy and dangerous job.

"Chinse Style" railroad life

How they survive?

Survial & Supplies

Chinese workers completely kept their eating habits from their motherland. They drank hot water and hot tea and insisted on eating rice, dried vegetables, dried oysters, dried abalone fish, and some pork and poultry. Sometimes they drank wine or smoked opium. Their eating habits protected them from the outbreak of dysentery and other diseases. Compared with Chinese workers' eating habits, Irish or white workers were less diverse and nutritious, they mainly ate potatoes, and meat, and drank whiskey. In this way, Chinese local importers and growers established a supply chain to satisfy workers' eating and drinking needs. They provided rice, preserved meats, dried fish, shrimp, and other shellfish, dried legumes, dried noodles, preserved vegetables, dried seaweeds, and teas.

At that time, the Central Pacific made an agreement with one of the labor contractors called Sisson, Wallace & Company, who had the specific right to sell food and other supplies to Chinese workers. As the work moved

through Nevada, the Central Pacific had two train cars labeled "China Store", from which goods could be purchased. Food was important to Chinese workers, so Chinese cooks had a higher salary than unskilled workers at that time.



Working

In terms of labor work, Chinese workers get the worst salary compared with other workers. They received a 30-50% lower payment than white workers for the same job. And they also had to buy food by themselves with their salary. However, what doesn't match their low salary is that Chinese workers were doing the most difficult and dangerous job. They took the job of tunneling and blasting caves, which are jobs that other workers were not willing to take risk of. There is historical documentation of Chinese immigrants' accidental death caused by an avalanche. According to the record of that event that happened in the Sierra Nevada Mountains, at least 100 Central Pacific workers died. After having been treated unfairly for a long period of time, a strike that lasted for 8 days among Chinese workers started in 1867 on June 25th. The director of the Central Pacific, Charles Crocker, choked off their food, supplies, and transportation to thousands of Chinese laborers to punish them. In the

end, several Chinese workers were starving to death and the strike failed.



Cultural Belongings

The cultural belongings of Chinese Immigrants are also a representation of Chinese style life. Nowadays, these cultural items can also be dug around the railroad. The debris of ceramic, gaming pieces like Wei-chi, and old Chinese coins are a strong clue that proves that Chinese workers were living here, and made contributions to the construction of the Central Pacific Railroad. Even though there are few documents that prove Chinese workers' tremendous contributions to the construction of Central Pacific. The items belonging to Chinese workers are still buried under the earth along the railroad. Nowadays, people can still find Chinese workers' working and living evidence such as fragments of pottery, metal tools, coins, etc.



Native Americans & Railroad Construction

A history of resistance and defending homeland

At the approval for the construction of the Central Pacific Railroad, the U.S. Congress granted millions of acres of land which belonged to different Indigenous nations at that time, to railroad companies. In this way, the railroad companies were allowed to use violence against Indigenous people when confronted with resistance to treaties, the supreme law of the land.

The investors noticed the potential risks of Indigenous resistance, which would be harmful to the construction of the railroad and their profit. In response, the U.S. government sent the U.S. Army to protect the construction from the resistance of Indigenous people. The arrival of the army was a disaster for indigenous people, particularly the merciless massacres of indigenous villages, such as Sand Creek and Blue Water Creek. The tribal diplomatic leaders were assassinated, the children were isolated from their families, and the wholesale buffalo herds were killed to cut off their food supply.

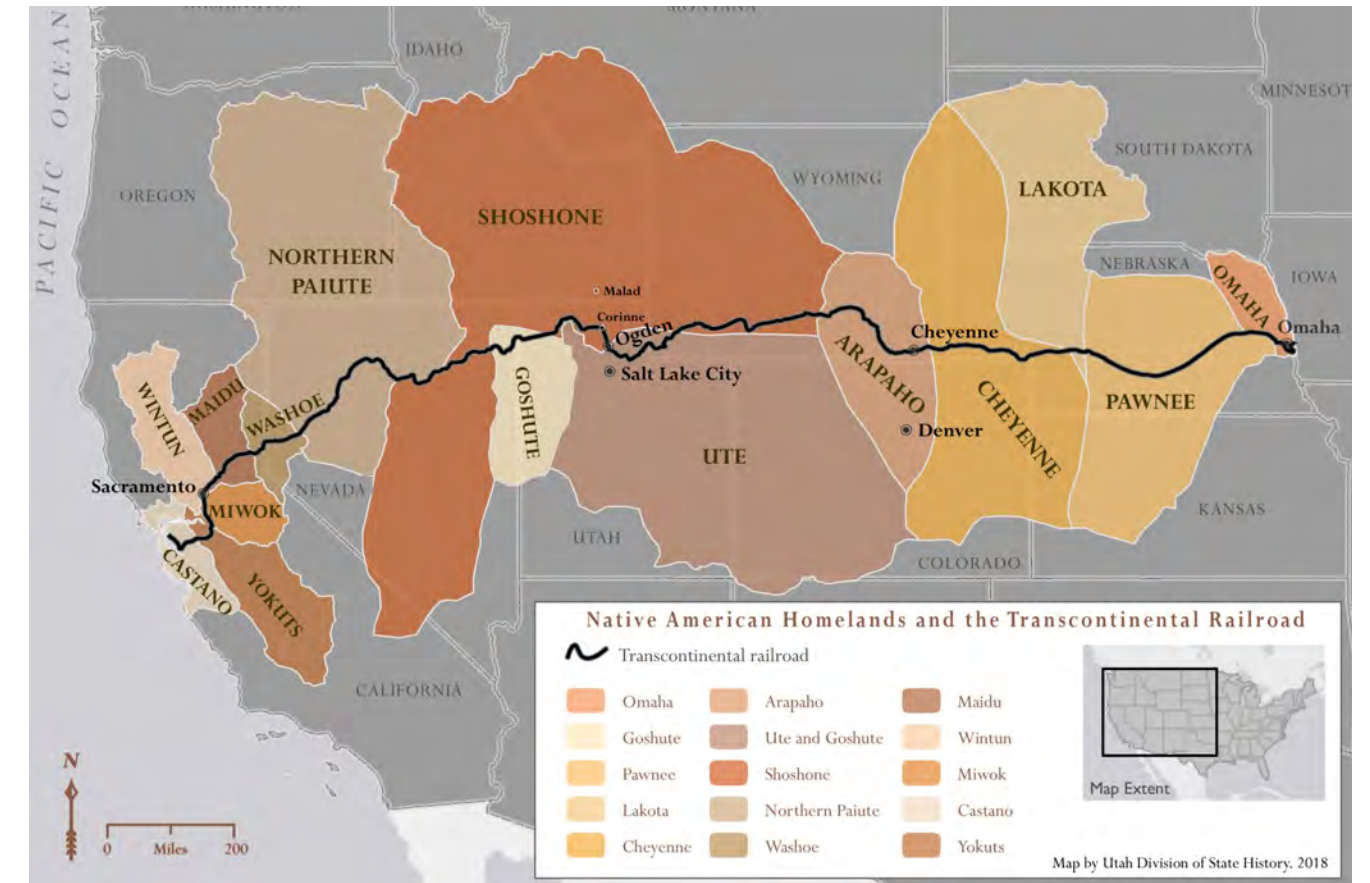
In this way, indigenous people gradually lost their capability to fight against the invasion and retrieve the land they lost, even though they tried to contest seizure of their land for a long period of time. For example, in the summer of 1867, Cheyenne raids led to a complete disruption of railroad construction. Native American forces attacked the US military forces, settler communities, and the overland trail, which temporarily isolated Denver from other states at that Central Pacific Railroad time, and the resistance even continued several years after the completion of the CPRR.



The history of Indigenous people is a brave and touching story. As a race whose lands were invaded “legally”, the effort and lives they paid in an effort to protect their homeland should be presented authentically.

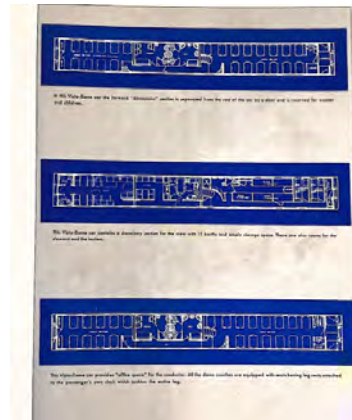
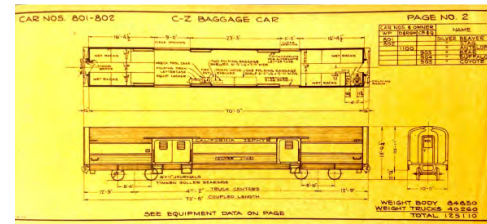
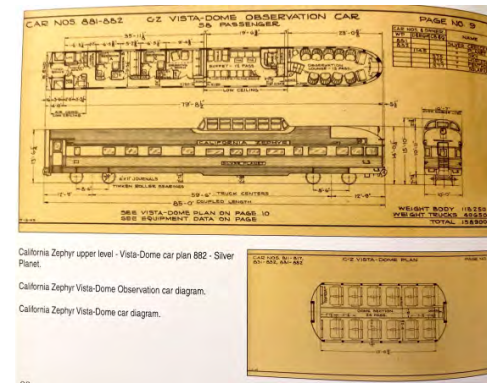


This map shows Native American tribes that were suffering from a severe impact from the construction of the Central Pacific Railroad. The land was largely changed during and after the construction.

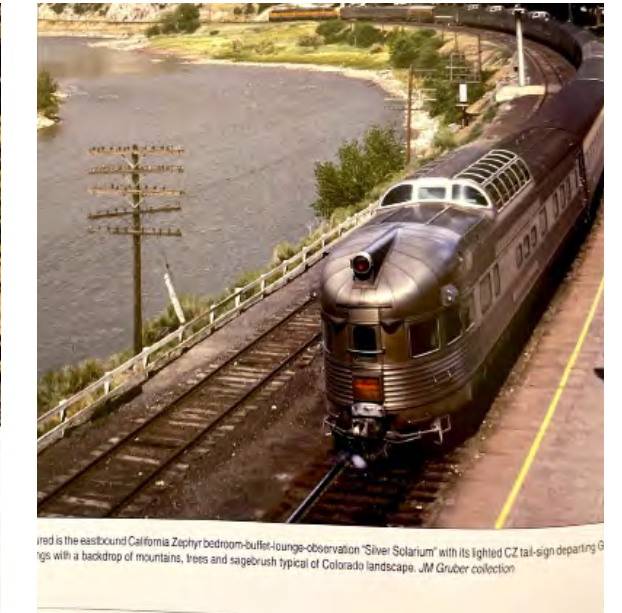
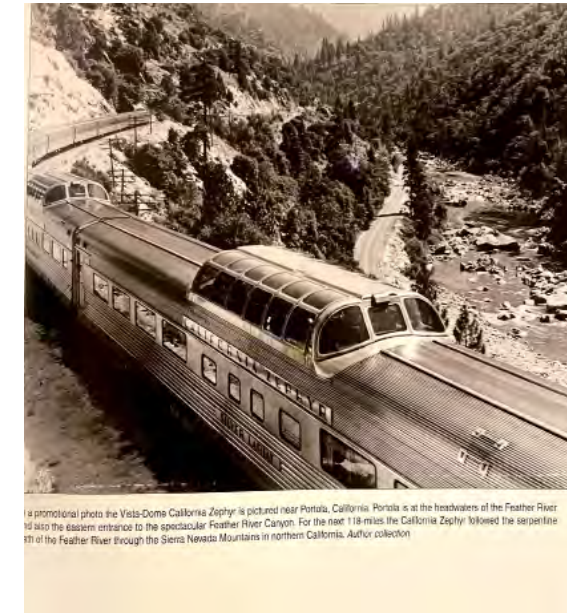


California Zephyr

During 1949-1970, the previous version of California Zephyr was a passenger train that ran between Chicago, Illinois, and Oakland, California via Omaha, Denver, and Salt Lake City to Sacramento. During the train journey, passengers can enjoy spectacular American scenery such as the Rocky Mountains and the Colorado Canyon on the California Zephyr. In previous California Zephyr images, people can see the yearning for the imaginative train travel of it. People can sit on comfortable sofas to eat, chat, smoke, and read the newspaper. At the top of the carriage, a viewing area is also designed specifically for passengers, where people can sit on the upper part of the train and enjoy the beautiful view outside the panoramic skylight.



Kelly, John., The California Zephyr., Page 16,17,93,94,98, Enthusiast Books,2017.



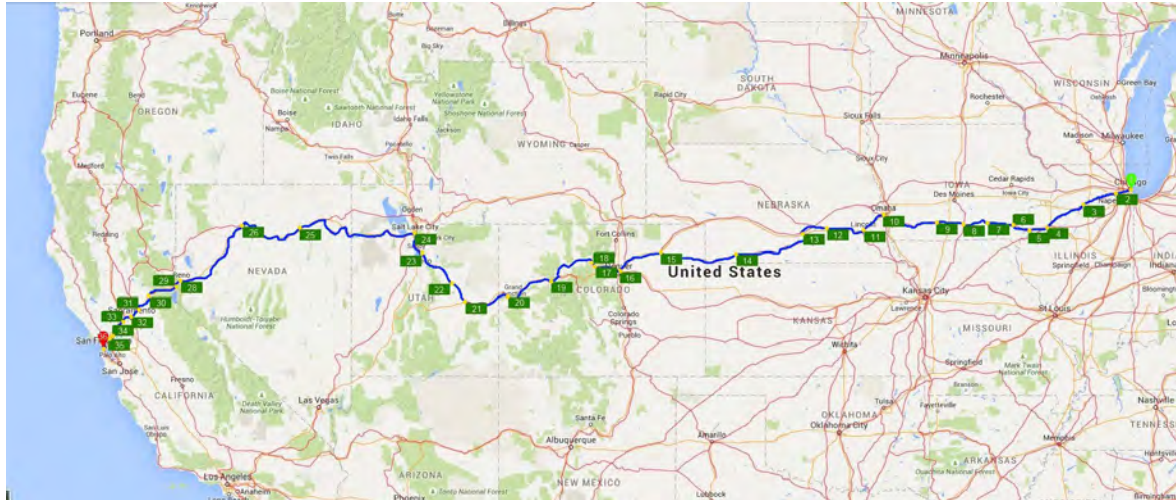
After 1970, the former California Zephyr was forced to cease operations due to declining passenger traffic, after which the California Zephyr entered the Amtrak era. The once-popular model was replaced by Amtrak's Superliner Car. Today, the previous version of the California Zephyr is still loved by many railroad fans due to its unique shape. To date, many novels and songs have been based on or set in California Zephyr.

DOCUMENTATION

| Railroad(Site) Map

| California Zephyr Layout

Railroad (Site) Map



The map of the California Zephyr Route (Including part of the Central Pacific Railroad)



The map of the Central Pacific Railroad

The route of the California Zephyr, which covers the railroad from Emeryville to Chicago covers most parts of the Central Pacific railroad (from Sacramento to Promontory). And the homelands of Native American people during the construction of the Central Pacific Railroad were covered from Sacramento the Omaha. In conclusion, the California Zephyr's route carries three stories, which are the stories of Chinese Immigrant workers, the resistance of Native Americans, and the California Zephyr train.

MOVING NARRATION: A JOURNEY THROUGH HISTORY

THE CENTRAL PACIFIC & CHINESE IMMIGRANT WORKERS **THE REISITANCE OF NATIVE AMERICANS**

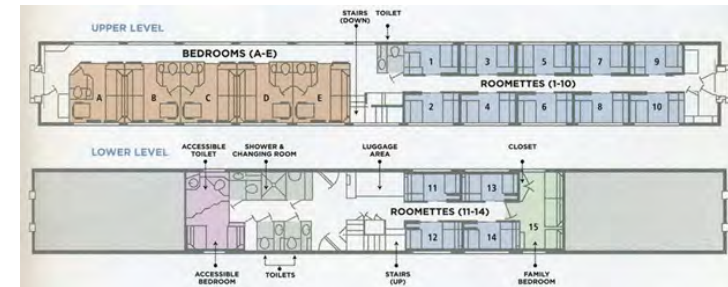
THE HISTORY OF CALIFORNIA ZEPHYR

RICK YINCHENG ZHU

California Zephyr Layout

Sleeper

This car is for sleeper passengers only. It has bedrooms (A-E) on the upper level, roomettes (1-14) on both levels and a family room (15) and a hadicap room (H) on the lower level.



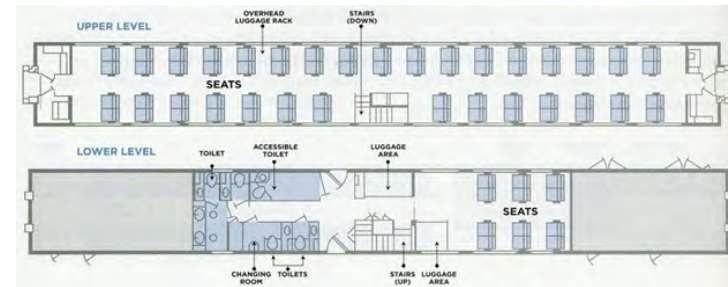
Transition Sleeper

This car has both sleeper rooms for passengers on the upper level and sleeper rooms for the crew. There are at least two other variations of this car, but they are all similar.



Coach

Car for coach passengers. Main seating is upstairs. Many coaches have lower level seating as well. Some have no lower level seating and instead have a baggage area (coach-baggage car).



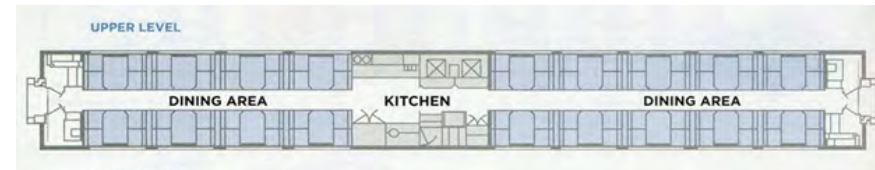
Sightseer Lounge

Huge windows on the top floor. The cafe is on the lower level.



Dining Car

Upstairs is for dining and the kitchen is on the lower level.

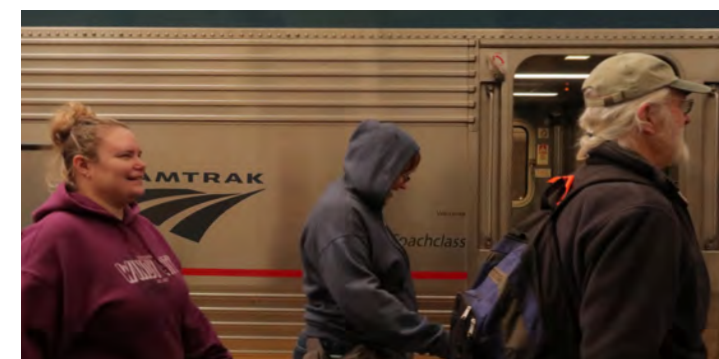


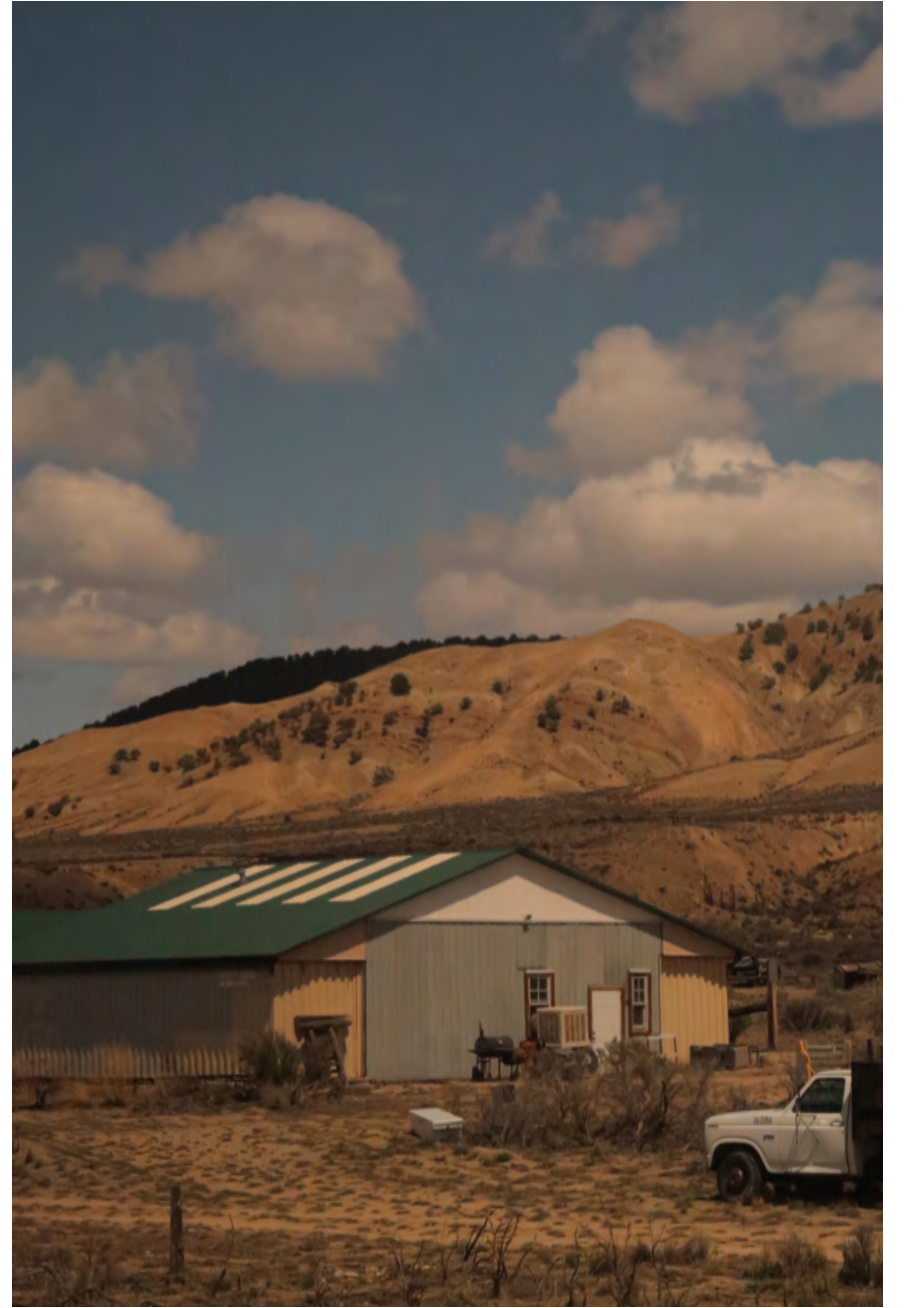
TRAVEL NOTES

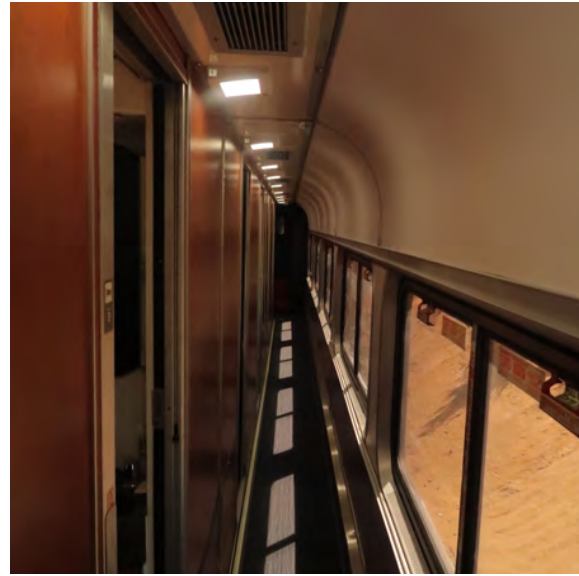
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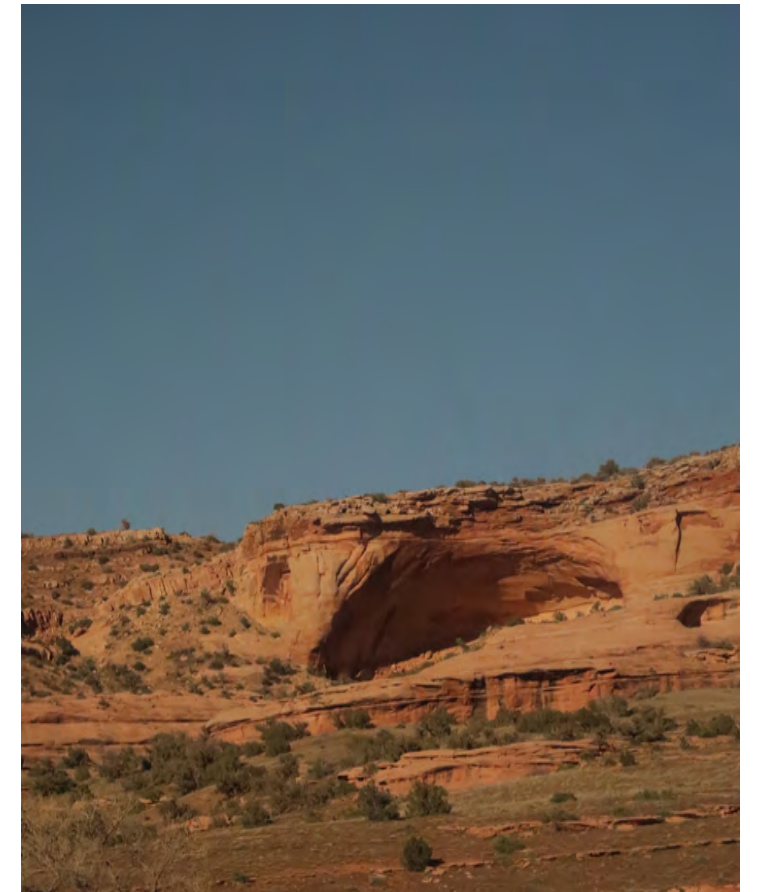
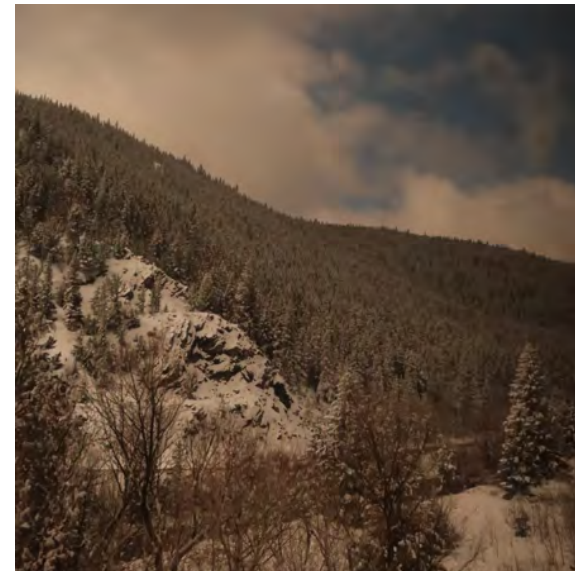
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CONCEPT

- | Moving Narration Prototype
- | Experiential trip
- | Narration through exploration

Moving Narration Prototype



Italian Immigrant railroad workers in Colorado



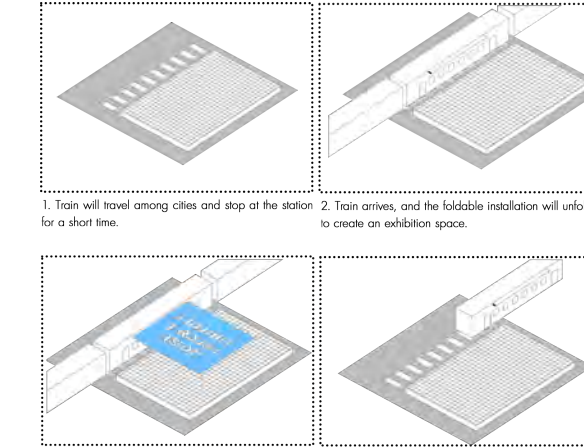
Mexican Immigrant railroad workers

As one of the most important transportation tools which travels among cities, trains can also be defined as a moving architecture. In the general concept of modern architecture, it is a solid structure that only responds to its current context and immovable existence that is unable to change its location and surrounding environment initiatively. However, the history and memory are still as the movement of the train, which means the "moving architecture" is changing locationally and carrying static history and memory which covers a long distance geographically.

Chinese Immigrant history is an area of historical narrative that will be used to demonstrate a prototypical topic for moving narration. With the movement of the California Zephyr, my goal is to come up with a methodology of integrating the history within moving transportation by analyzing and classifying dynamic elements, actual and invisible elements when it is running. This methodology as a spatial prototype could be used to talk about more historic topics and stories, such as Mexican or Italian American immigrant railroad workers' history, for future use.

Except for designing the interior space of the California Zephyr, the exterior space includes the landscape and the train stop. The train, as a moving viewing frame of the outside landscape, is passing by different places with specific meanings. The memorial landscape and mobile exhibition application will notice and help passengers understand the meaning of the history that happened in the place the train is passing by. And there are short exhibitions during every stop. The portable installation that is attached to the train will unfold during the stop to create a flexible space for a short exhibition at the train stop.

Exhibition at the Stop



1. Train will travel among cities and stop at the station for a short time. 2. Train arrives, and the foldable installation will unfold to create an exhibition space. 3. The exhibition starts, passengers could visit a short exhibition. 4. Train departs.

Memorial Landscape (to reappear historic scenes)



Mobile Exhibition Application



Experiential Trip



Eating

Restaurant, as a basic functional car in the train, is important to educate passengers the eating habits and culture such as how Chinese Immigrants and Native Americans ate at that time, and how did they store food? Passengers will gain knowledge of history while eating on the train.



Store

Store is related to the history of Chinese Immigrant railroad workers. To supply Chinese workers with their preferred food and items, a special train was severing as a moving store for Chinese workers. Passengers will experience this history while browsing items in the store.



Cultural Learning

Cultural learning is trying to use an entertainment way to create an experiential trip for passengers. On one hand, it enhances the fun of the train, on the other hand, it teaches passengers the culture which belongs to those forgotten people.



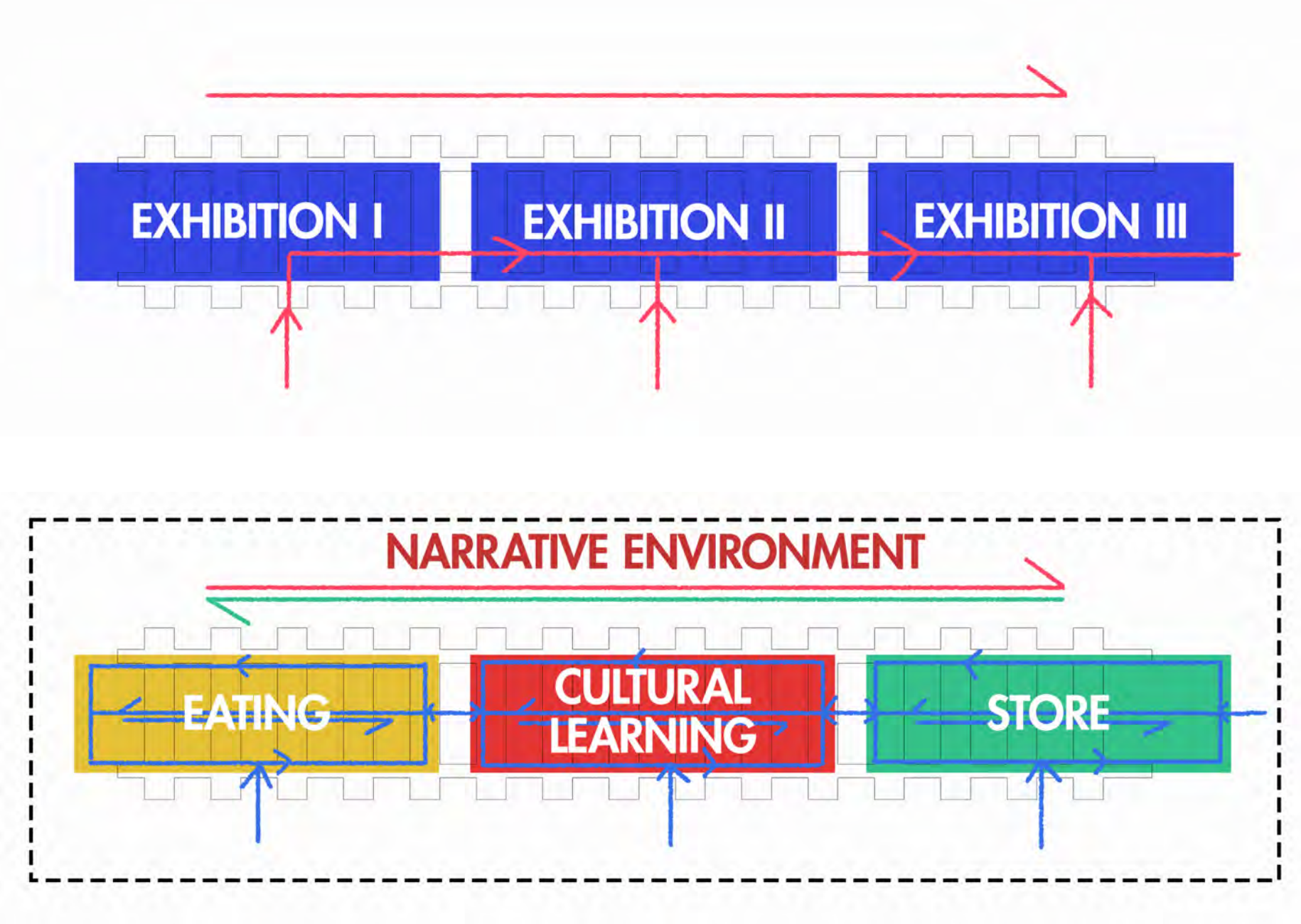
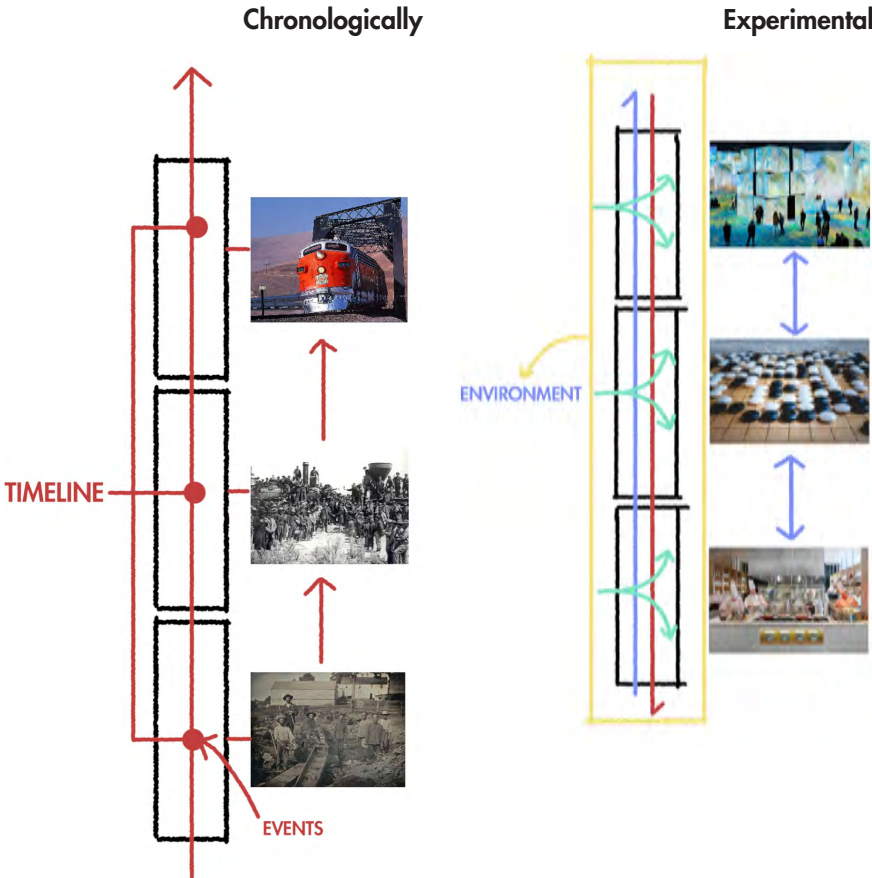
Exhibition

Exhibition in the train is a combination of curation and digital media. When passengers explore the train, history knowledge would be shown in the form of digital media instead of placing items in the space with labels.

Narration Through Exploration

Even though each car of California Zephyr has two floors, because the space is linear and there are only two ways for people to pass through, people cannot spontaneously break the established narrative sequence, so in the arrangement of narrative sequence. I think a soft narrative should be adopted, that is, let passengers explore the space of the car spontaneously, instead of giving them a certain time period in a certain car, the next section will introduce the next time node accordingly.

I think space itself has a strong and unified order, and if we add temporality to it, passengers will definitely feel uncomfortable in the environment where time, space and narrative order are superimposed. Train travel is an ever-changing process, and landscapes, history, and memories should not be arranged in such an inherent order in space. Therefore, we hope that in the process of actively walking between the train cars, people will discover the clues of history, and let them be in it unknowingly.



CURATION

(Chinese Immigrants History)

Cultural Belongings

Chinese Coin

Brass and copper coins have been made in China for nearly 3,000 years, and many of these came to the United States and Utah with the Chinese railroad workers. These coins were not used as money (to buy things), but were used in games, as good luck charms, and during special events and rituals such as funerals. These coins usually show the name of the Emperor who was in power at the time it was made on one side, which helps date the artifacts. The square holes allowed the coins to be held together on a string. The Chinese also believed that evil spirits would be caught in the square hole, protecting the coin's owner.



Celadon/Wintergreen Style Bowl

This common style is named for the greenish blue glaze on the outside of the objects. Celadon style is made to look like the types of objects that the Emperor would have had in their palace, but was cheaper and made for the common person to own. Unlike the "bamboo" style bowl, celadon appears as many different types of objects such as bowls, cups, saucers, and even spoons.



Ink Stone and Ink Stick

To make the elaborate and beautiful characters of the Chinese written language, they would grind dry ink sticks in a stone tray like these, then mix with water to make ink for writing and art. Chinese writers used calligraphy brushes, which look very much like small, pointed paint brushes. While some of the workers arriving in the United States for the railroad could not write, many of them had years of education and could write letters home to the families they left behind. Non-Chinese writers of the same time used liquid ink from bottles and special types of pens.



Bamboo Style Bowl

This was the worker's most common style bowl during the construction of the railroad as it was both durable and cheap. The bowl is made from a thick porcelain, and was decorated by a blue hand-painted pattern that reflects shoots and flowers of Bamboo. The worker would have used this bowl as their main eating dish for breakfast, lunch and dinner. Some even had the workers' initials scratched into the bottom.



Four Flowers or Four Seasons Style Spoon and Bowls

This style is the most decorative and colorful of the ceramics that Chinese railroad workers owned. Similar to the "celadon" vessel, this pattern came in a variety of forms such as spoons, tea cups, plates, bowls, and others. Each of the four different flowers represent different seasons. These flowers are Plum Blossom (Winter), Orchid (Spring), Bamboo (Summer), and Chrysanthemums (Fall).



Celadon/Wintergreen Style Bowl

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Brown-Glazed Stoneware Barrel Jar

Chinese storage jars are generally a brown-glazed stoneware that can come in a variety of shapes and sizes depending on what the vessel originally held. Like most immigrants, Chinese railroad workers in the U.S. continued to eat the foods they were accustomed to. To do this they imported many types of foods and spices directly from China. This large jar was about the size of a 5-gallon bucket. It likely held pickled vegetables or eggs, dried foods, rice, or sugar.



Spice Jars

This common style is named for the greenish blue glaze on the outside of the objects. Celadon style is made to look like the types of objects that the Emperor would have had in their palace, but was cheaper and made for the common person to own. Unlike the "bamboo" style bowl, celadon appears as many different types of objects such as bowls, cups, saucers, and even spoons.



Spouted Jar

While this small jar looks like a teapot, it is actually a container for soy sauce, vinegar, or vegetable oil. These three condiments are important in Chinese cooking, just like cooking oil and ketchup are for many American families. The top of the jar was sealed with a cork and a clay stopper to prevent it from leaking. Oftentimes Chinese workers would re-use this jar after it was emptied to hold water, oil, or even as a tea pot.

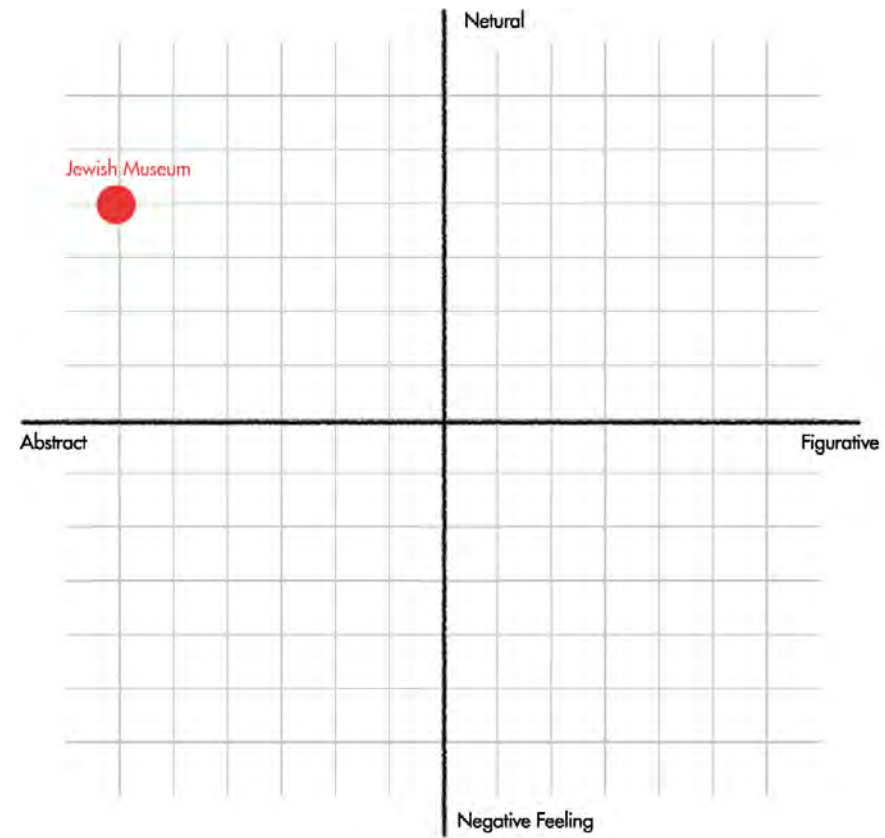


PRECEDENT ANALYSIS

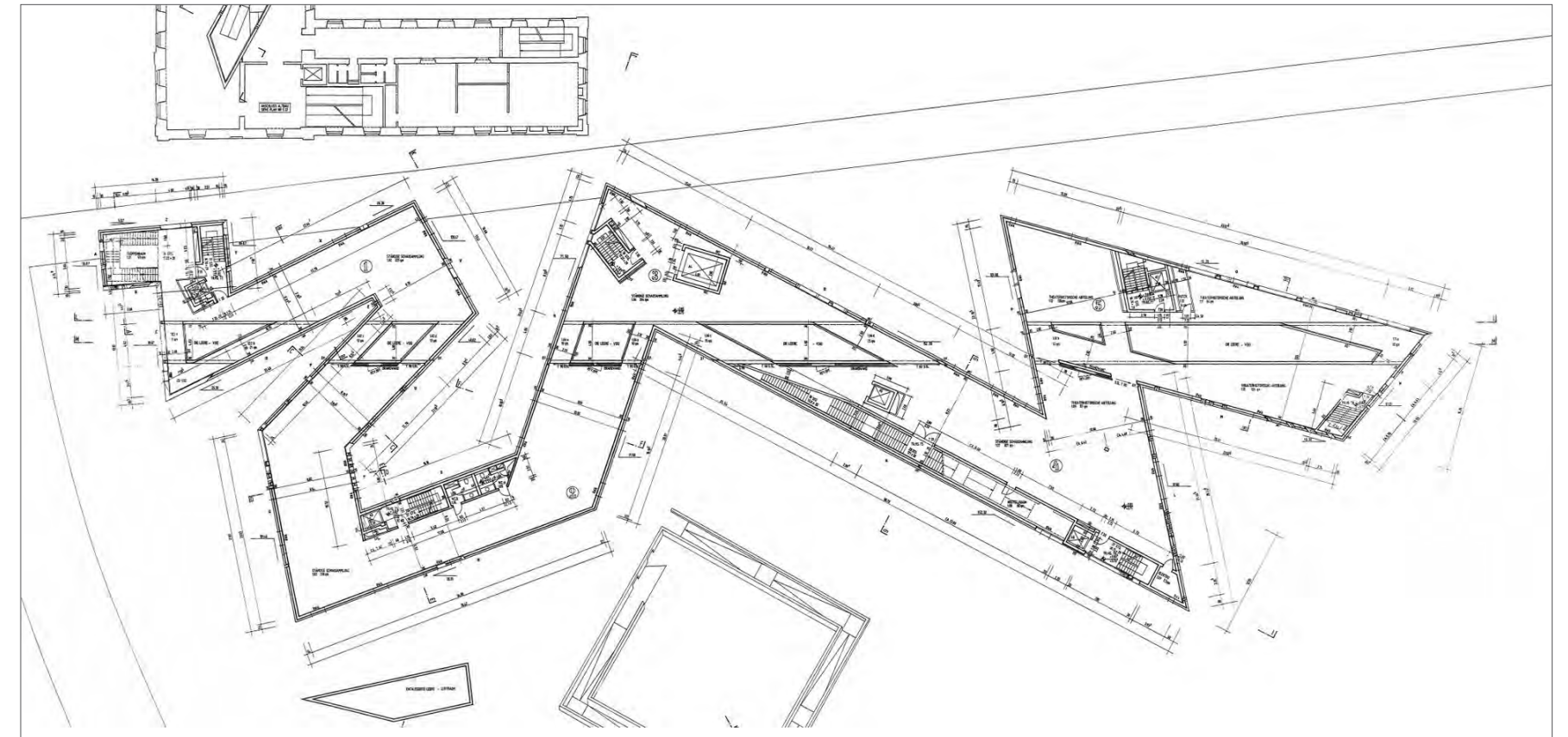
- | Jewish Museum
- | The Legacy Museum, Memorial for Peace and Justice
- | Apartheid Museum
- | Conclusion

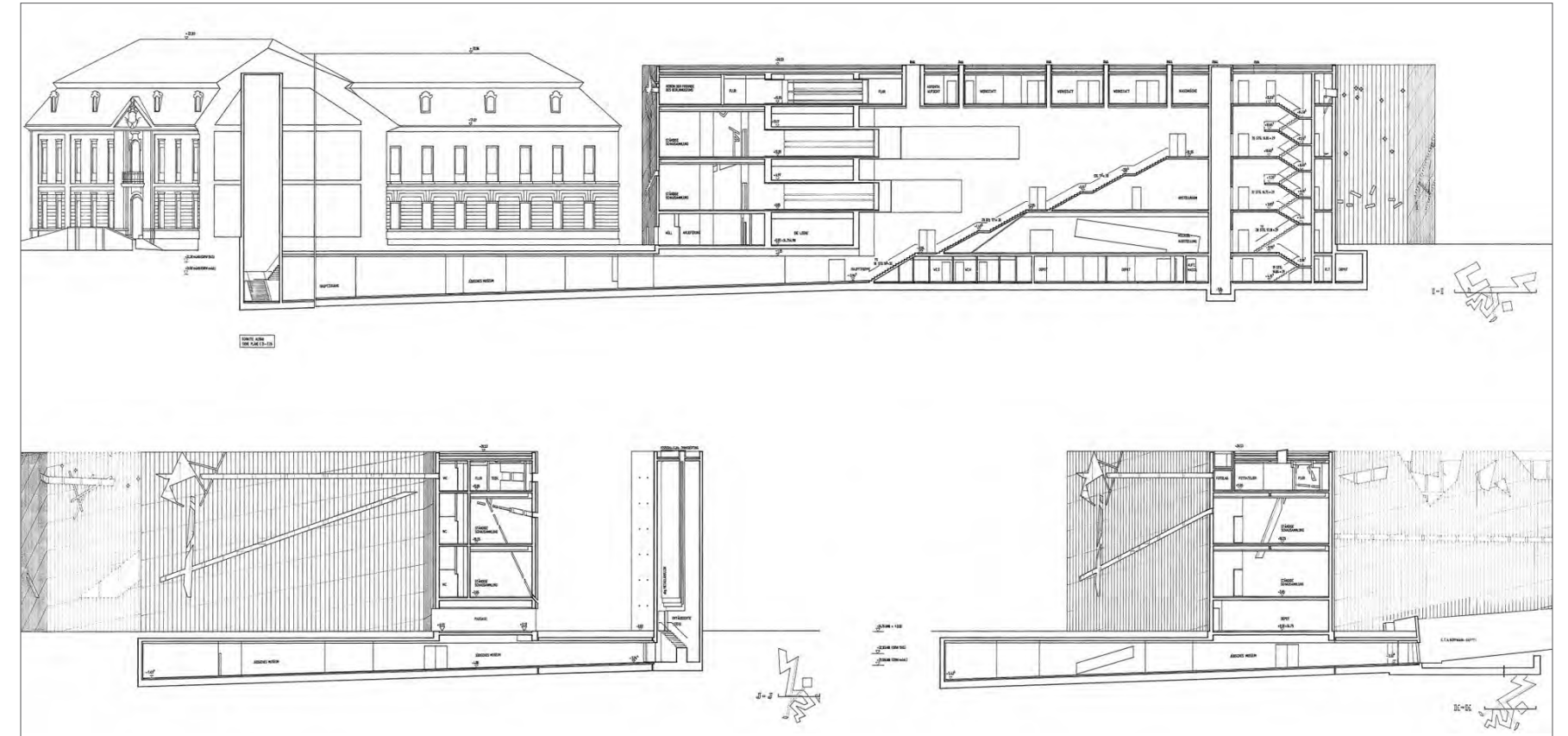
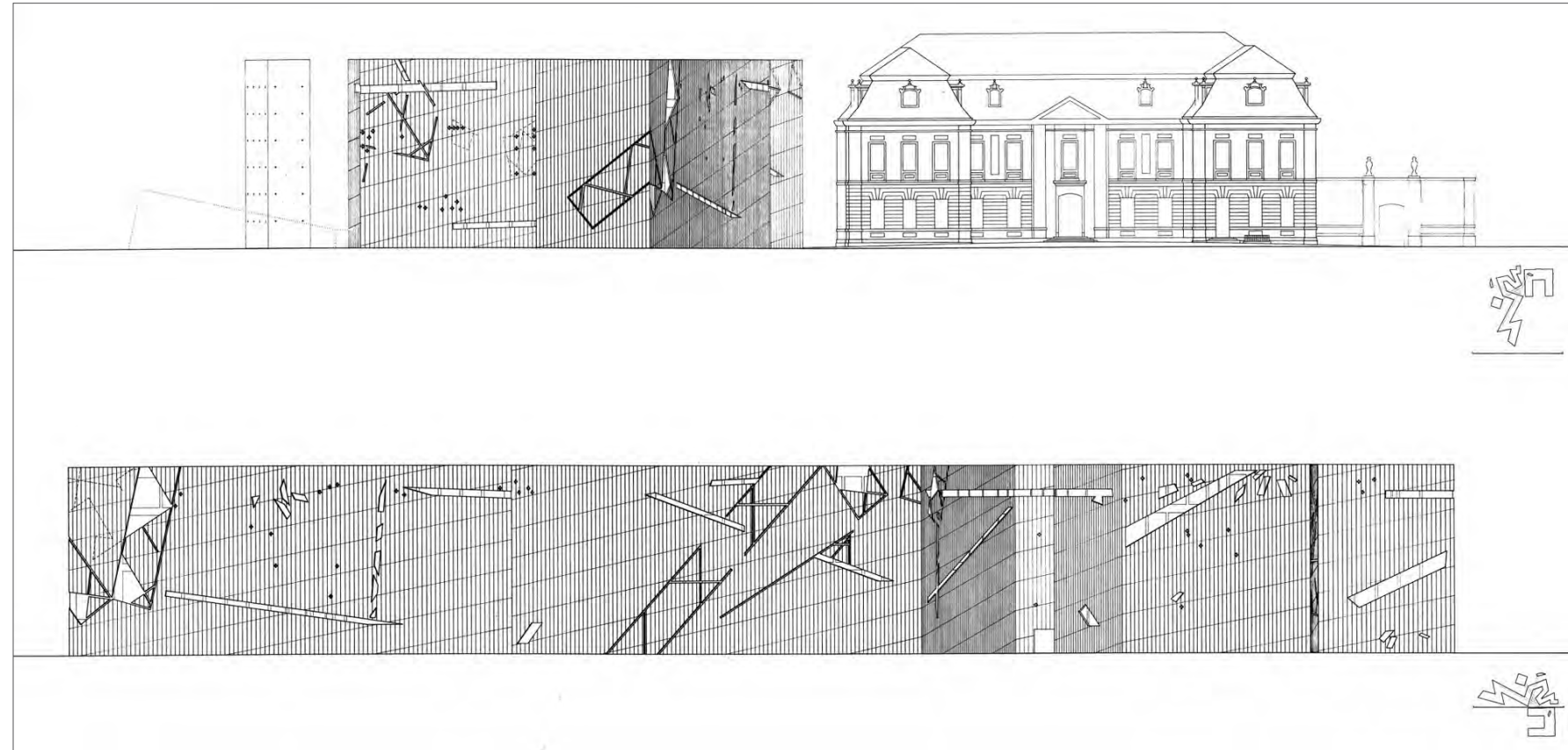
Jewish Museum

Daniel Libeskind, Berlin



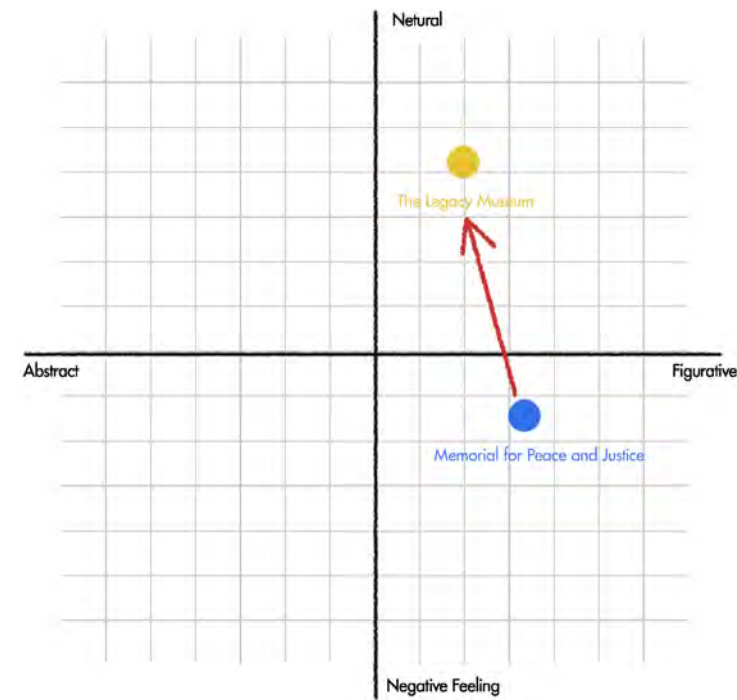
This precedent is a classic precedent that uses spatial and architectural language mostly, such as light and materials, for narrations. This museum is experiential rather than educational because the traumatic history of Jewish itself is widely known. The subtle part of this museum is the audience should engage all their senses subjectively instead of receiving knowledge passively in this big structure, and meanwhile, the audience could acquire a spiritual empathy of this history. They are feeling history rather than learning history merely.





The Legacy Museum, Memorial for Peace and Justice

EJI + MASS Design Group, Montgomery, Alabama, 2013

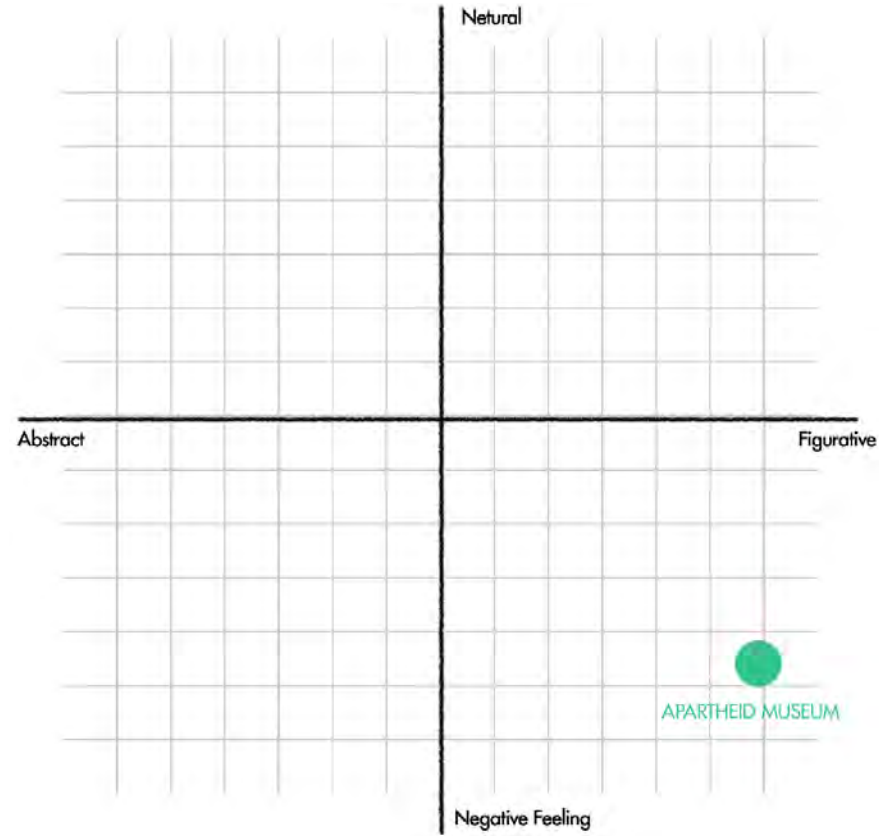


This precedent is a combination of two completely different forms of exhibition. One is called a memorial for peace and justice. It's a huge structure of monument with 800 huge boxes, which represents a country where documented lynchings took place and are inscribed with the names of the victims—more than 4,400 have been documented so far. The array of these boxes is hanging above the audience, which has a strong spatial form. It creates straightforward depressing closeness and a sense of seriousness in the audience. For another one, The Legacy Museum, the design group uses a softer way to create narrative environments for the audience by using relevant media and items such as firsthand accounts of the slave trade, jars of soil collected from sites of lynchings, and audio and video installations examining mass incarceration in modern-day prison systems.



Apartheid Museum

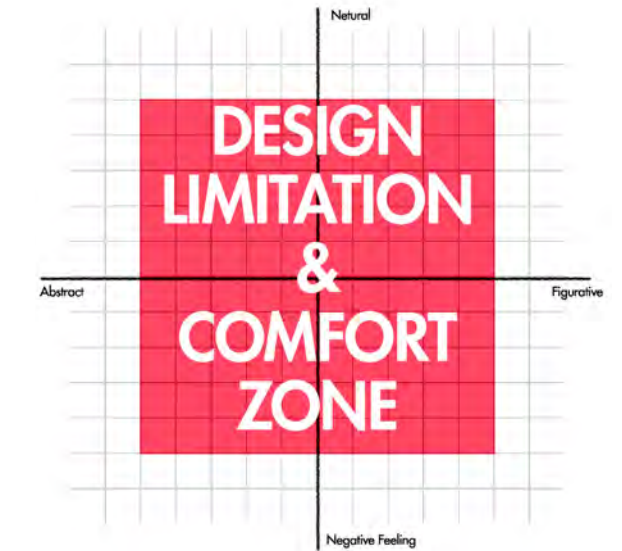
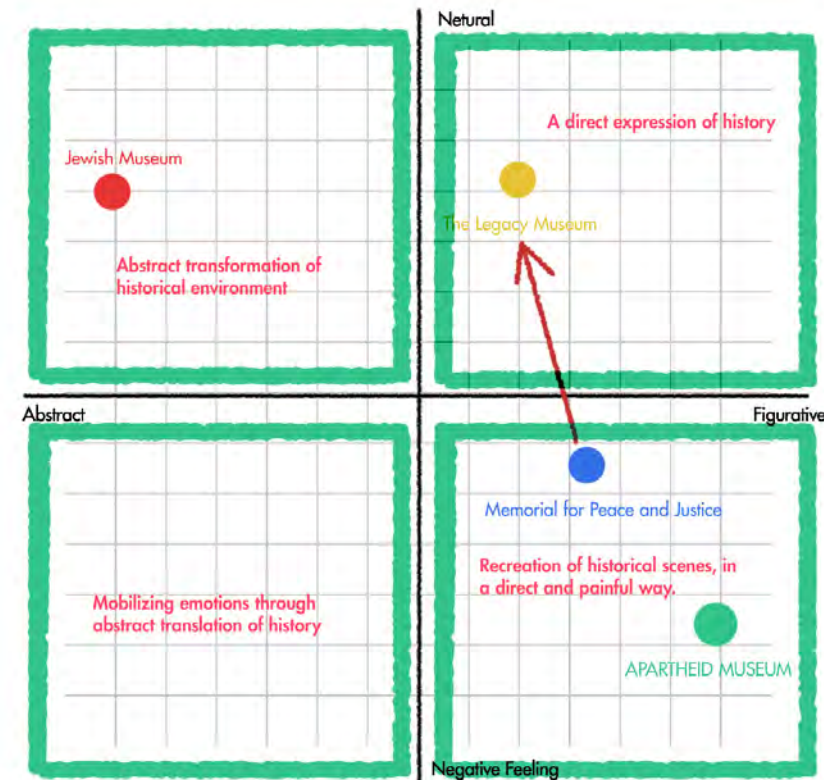
Johannesburg, South Africa, 2007



This precedent is a brave and direct response to apartheid history. The exhibition is an event recording, which is more like a documentary rather than poetry. The recreation of those traumatic scenes in this space embodies the pursuit of authenticity. For example, in the section that talks about Political Executions, there are rows of ropes hanging on the ceiling to show the process of hanging execution.



Conclusion



Comparing the apartheid museum with Jewish Museum, I personally prefer the latter.

Because the narration method of the Jewish Museum embodies the process of digesting and converting the historical context and combines it with the designer's understanding of aesthetics. Meanwhile, in this process, no history is distorted, and no emotion is exaggerated. I think that is the essence of narrative design. Designers, as a medium between audience and space, should control the pace and scale of narration rather than use an 'artist' way to cover the history and excessively beautify the history or expose everything directly to audiences. Suitable control of the narration pace within the space is important for the audience not to get distant from the authenticity of history or read history as an academic paper.

Apartheid museum is a typical example to explain this phenomenon, it's not

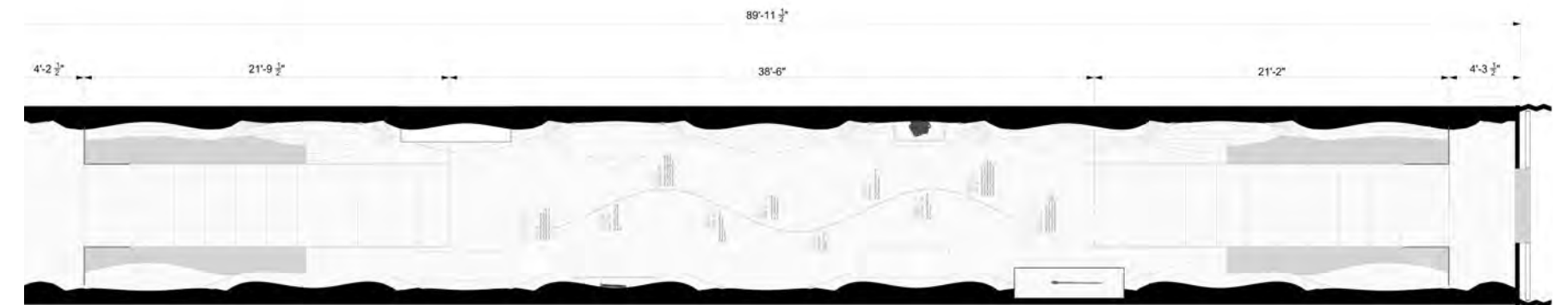
problematic at all because the authenticity of history should be fully respected, but it's not friendly to the audience. For example, a documentary, as another similar narration method, also confronted this awkward situation before. Some early science and education documentaries were not popular among people who were not fans of this area because the content of it was so obscure for most of them. However, these documentaries have been gradually accepted by most of them during these years because the producers are putting effort into shooting techniques, composition aesthetics, and narrative methods, which meet the requirements of most audiences. And in the same circumstances, most audiences are not scholars, how could stiff knowledge of history make the audience interested? In conclusion, the direct and rough method that the apartheid museum uses are triggering audiences' negative feelings such as anger and depression and teaches them history knowledge at the same time, which is overwhelming to the audience.

CAR LAYOUT

Section - Into the Darkness

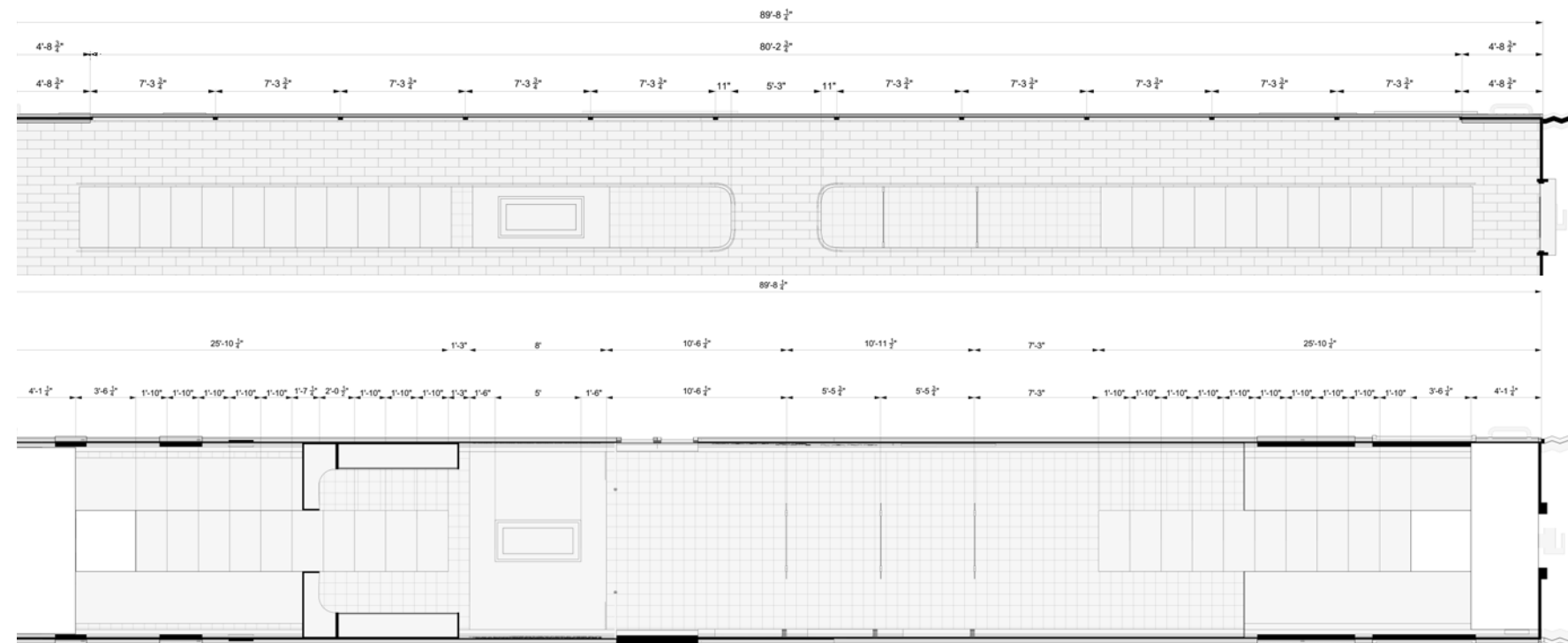
Step into the second section of our historical journey, named 'Into the Darkness.' This car, adorned with cave-like decorations, aims to recreate the dangerous and challenging working conditions experienced by Chinese immigrant workers during the construction of the railroad. Often assigned the riskiest tasks, these laborers bravely carried explosives into tunnels to blast through rock, a job that others were unwilling to undertake.

As passengers traverse this car, they will encounter curated displays of the workers' tools and equipment, offering a glimpse into their daily working. Additionally, projected on the cave walls, are texts from a phrase dictionary used at the time. Chinese migrant railway workers, who did not speak English, relied on these common phrases – learned through Chinese transliteration – as a means of communication and self-protection while working on the railroad. This immersive experience seeks to honor the courage and resilience of these workers, whose contributions to the railroad's development are immeasurable.



Section - Historical Library

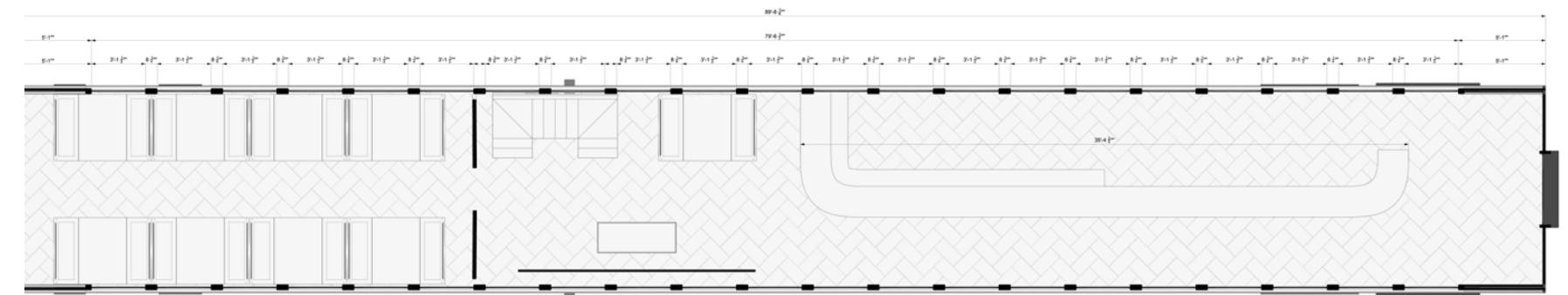
This car, transformed into a historical library, offers an opportunity for passengers to delve into the rich and often overlooked stories of Chinese railroad workers and Native Americans during the construction of the railroad. Here, a curated collection of books, texts, and resources is provided, shedding light on the hardships faced, the incredible efforts of the Chinese laborers, and the lands lost by Native American tribes due to the railroad's expansion. Passengers are invited to immerse themselves in these powerful narratives and gain a deeper understanding of the history that lies beneath the tracks of the California Zephyr."



Section - How Do We Eat

In the third section, "How Do We Eat?", passengers can explore both a restaurant and an educational exhibit dedicated to the daily lives and eating habits of Chinese immigrant railway workers. These workers maintained their traditional eating habits, drinking boiled water and cooking Chinese food, which contributed to their overall health. They relied on a train called the China Store for essential supplies.

This space offers passengers an opportunity to discover curated displays of the workers' belongings and experience authentic Chinese cuisine, fostering a deeper appreciation for the cultural heritage and resilience of the Chinese immigrant workers who helped build the railroad.



ANIMATION STORYLINE

This paper will use animation as a display medium to tell the first-person story of the descendants of a Chinese migrant railway worker who embarks on a journey to reminisce and remember the history of their ancestors. The story will use the protagonist's collection of historical objects and photos as clues to find information about the life of ancestors, entertainment, culture and more during the construction of the Central Pacific railroad on the California Zephyr train. The scenes and shots of the animation will be interspersed around the items collected by the protagonist and the train.

Scene: Chicago Union Station



Scene: Chicago Union Station



Scene: Table of collection



Scene: Table of collection



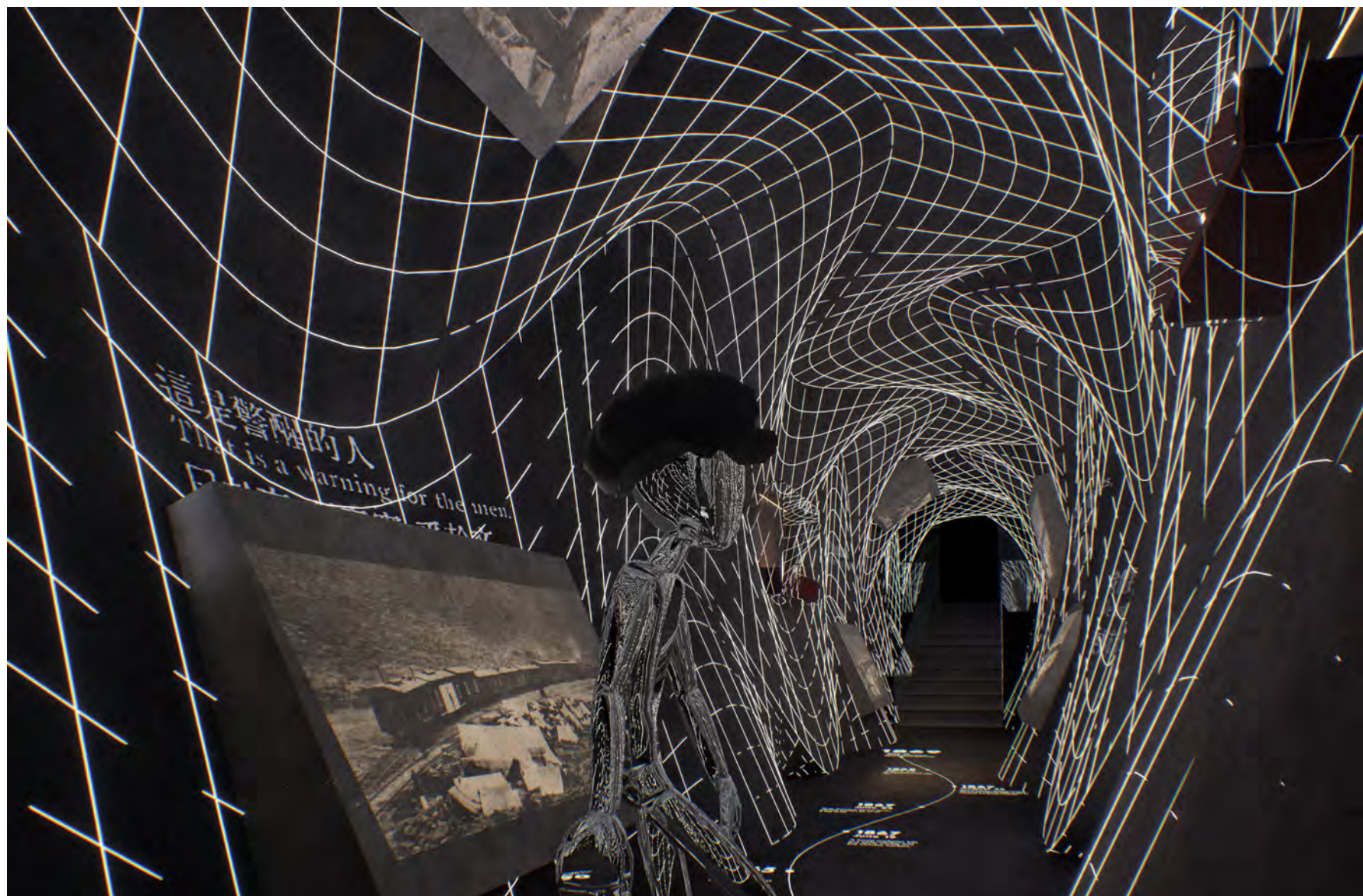
Car: Library



Car: "Into the Darkness"



Car: "Into the Darkness"



Car: "How do we eat?"



USER PROFILE



Regular Passengers

Live & eat in the train,
experience lives of
workers



**Native American &
Chinese Immigration
Descendant**

Create a dialogue
between past and
present



Children

Learn history in an
experiential way



Train Fans

Experience of the
train life California
Zephyr which served
from 1949 - 1970 &
Education of history



History Fans

Integrating the
fragmented History
Authenticity

SPECIALIST ADVISOR



Robert George Lee

Associate Professor Emeritus of American Studies

Robert G. Lee (Brown, PhD. History 1980) studies Asian American and Transpacific History. He has published on Asian Americans, popular culture and racial formations; Asian American displacements and diasporas; and the social and cultural connections between Asia and America. He teaches undergraduate and graduate courses on Asian American and Transpacific history and culture. In 2014, he was a Fulbright scholar at the Research Institute for the Humanities at the Chinese University of Hong Kong where developed and taught, with Evelyn Hu-Dehart, a graduate seminar on Transpacific History taught in real time between Brown and the Chinese University of Hong Kong. (Subsequently with the Nanyang University of Technology in Singapore.) Lee has been active in developing American Studies in China, Hong Kong and Taiwan. He is currently a Fellow at the John Nicholas Brown Center for Public Humanities where he is engaged in a project using vernacular photography in Chinese American history.

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