

Life of Water

"Everything flows, and nothing stays.".....Greek Philosopher Heraclitus

"The highest excellence is like water.".....Tao Tê Ching

The Context

Water is a vital element of this planet. It constitutes our bodies and plays a primary role in nature, but we seldom treat it consciously. It is often seen as an exploiting resource, and we built our environment under this idea of control. This gives us insufficient possibilities to engage with water in different manners. More problematically, this mindset distances human beings from nature, creating a false impression that we lead our lives in an envelope that does not belong to the ecosystem. From ongoing effort by many environmental groups, we can already see opposition to this notion that humans are apart from and in control of nature. Thus, how architecture can join these discussions become an urgent question.

Instead of a site-specific approach, this project starts from broad researches on water itself. This process embodies transitory and receptive gestures of water. It includes how we represent water in media, how we perceive water to shape cultural meanings, how water appears in diverse states, and how water performs on objects. All these researches reveal the fact that despite the variety of forms in which water is presented to our eyes, it is bound to have its oneness. This project argues that if architecture can situate us to grasp this oneness, it can arouse our awareness that humans are part of the one.

The Project

This project is intended to evoke a reverence for nature and a reminder of the cycle of life. It proposes to reimagine a new form of dwelling. The architecture is designed not only as a shelter for a three-person family but also as vessels (philosophical context) that water performs or influences. This dwelling is located in a remote natural environment, near a mountain lake, which has four distinct seasons. This project is a manifesto to see architecture as water, in a state of flux.

Narrative as method

This project is centred around a narrative including five moments happening in the dwelling - from spring, summer, autumn, winter to spring. Each moment unfolds several fragments- a stage of this family, a part of their lifestyle, their perceptions or actions water triggers, water effects on architecture, nature phenomena process. As time spreads out, it tells evolvments, interactions, and relations throughout the presence of water among three interdependent and interrelated entities- humans, built environments (vessel), and natural environments (water). Together it reflects the oneness of water, a recurrent essence of ourselves and surroundings.

Dwelling Innovation

This dwelling consists of five architectural elements, which inherited the essence of five selected objects from the research phase. Each element has its own material gesture that water interacts with in relation to the narrative. Collage is used as a technique for assembling them as a whole.

1. mesh
2. well
3. roof
- 4.wall
5. shingle

Reflection on diploma program

The diploma program seems far away from the later project. I believe that it is more like a starting point of a journey rather than a map for the whole path. This project starts with curiosity of “How can water form spatial narrative?” It clearly says I am more focusing on its process rather than a proposing agenda. With no intention to form or follow a formulated program at the beginning, this project has manoeuvred into many directions, not only in the research phase but also in the design phase. I believe this is an appropriate way to tackle water, following its flow, and to see where architecture arise. The diploma program is a part of understanding water within different narrative contexts, and it does influence how the later designed project is considered and told.



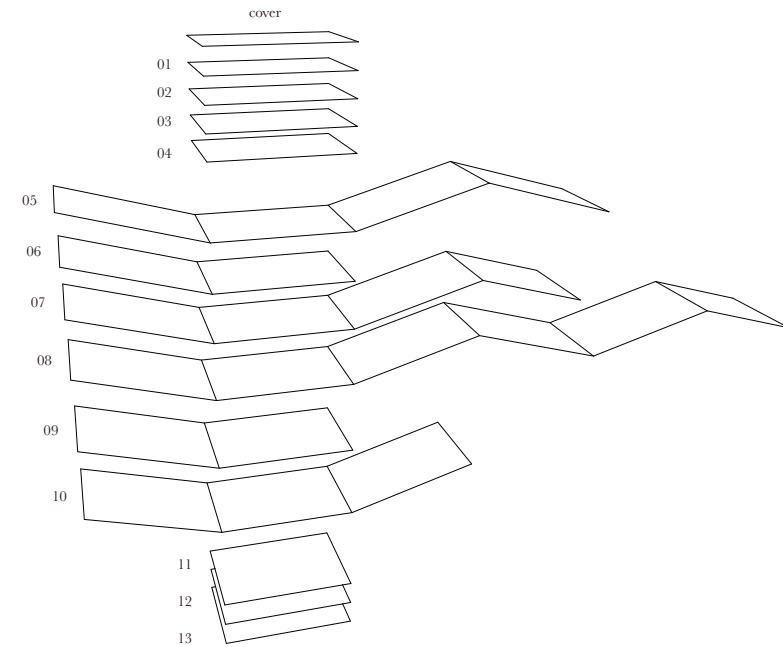
Wu-Lung Lu

Bergen Arkitektthøgskole 2020 diploma program

Tutors: Cristian Stefanescu, Andrea Spreafico

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**“ Architecture is not only
functional object but also
symbolic object, which
functions as a form of
mass communication. ”**

rephrase from Umberto Eco's article "Function and Sign: Semiotics of Architecture"

| Introduction |

This project is to explore how to create space through a flux of water-themed narrative among different media, such as language, film, and architecture. It was born from not only my predilection for both narrative and water but also practice in film and architecture disciplines. WATER is profoundly and materially a system of poetic fidelity. It is the theme, the site, and the narrative. It gives birth to spaces. By the possibility across media and ponder on the multifaceted meanings of water, I am in search of how WATER can form spatial narrative.

| Keywords |

**Narrative / Media / Water
Language / Film / Architecture**

What role can the notion of narrative play in space making?

What does WATER mean to spatial narrators?

How can WATER form spatial narrative?

| The Source |

This project was born from my predilection for both narrative and water. On the one hand, I am fascinated by the power of narratives, such as novels or films, and I was also involved in several ways of practicing narratives, such as prose writing in mandarin, film-set designing engagement, and, unquestionably, space making in architecture training. On the other hand, as a swimmer and sauna addict, water creates intimacy through my bodily experiences. It is a form in flux, carries various meanings within given contexts, and can be interacted with human bodies in many ways.

“ Water is a complete poetic reality. A poetics of water, despite the variety of ways in which it is presented to our eyes, is bound to have unity. ”

| Mind Map |

This diploma project starts from a personal curiosity of correlations between film and architecture fields. Through architecture academic training and film set designing engagement, I noticed some discussions have pointed out potential in-between connections. At first, I used mind maps to explore these findings, and it raised two questions concerning subjectivity.

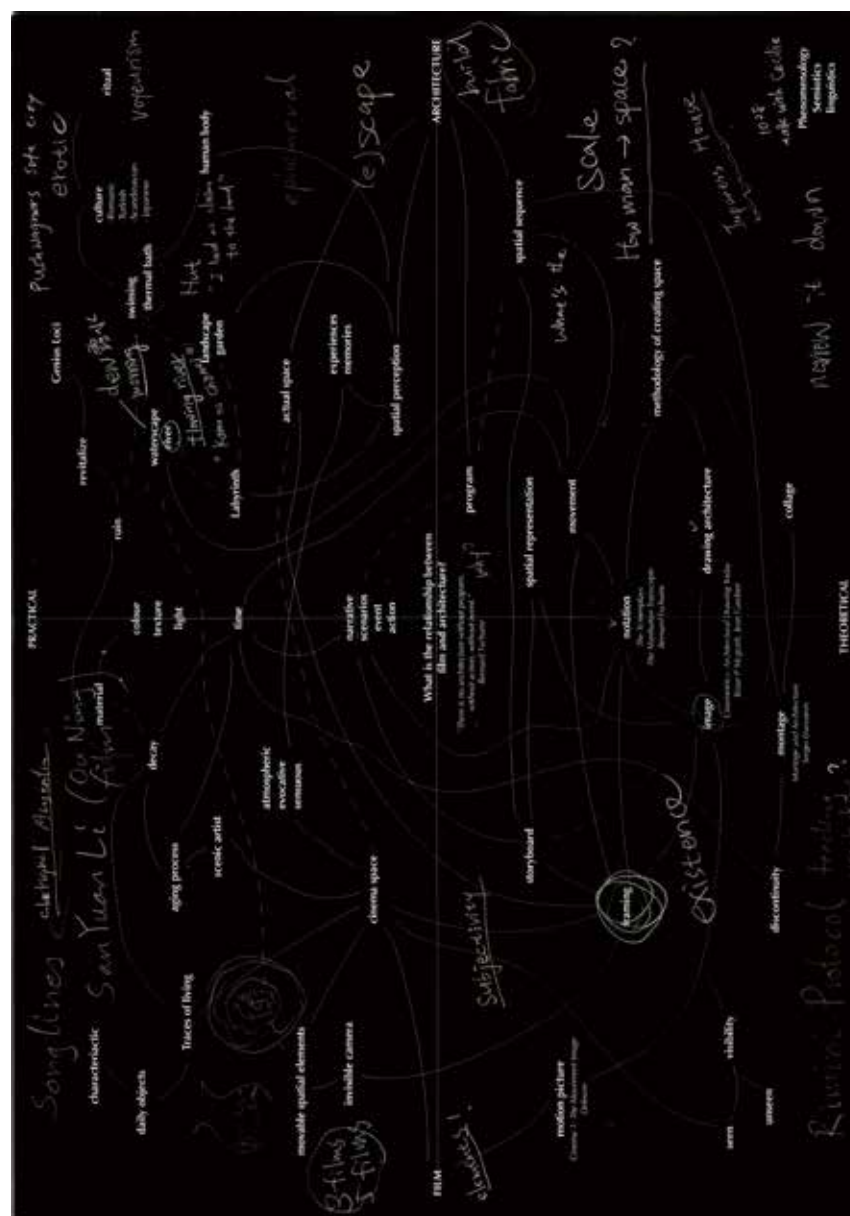
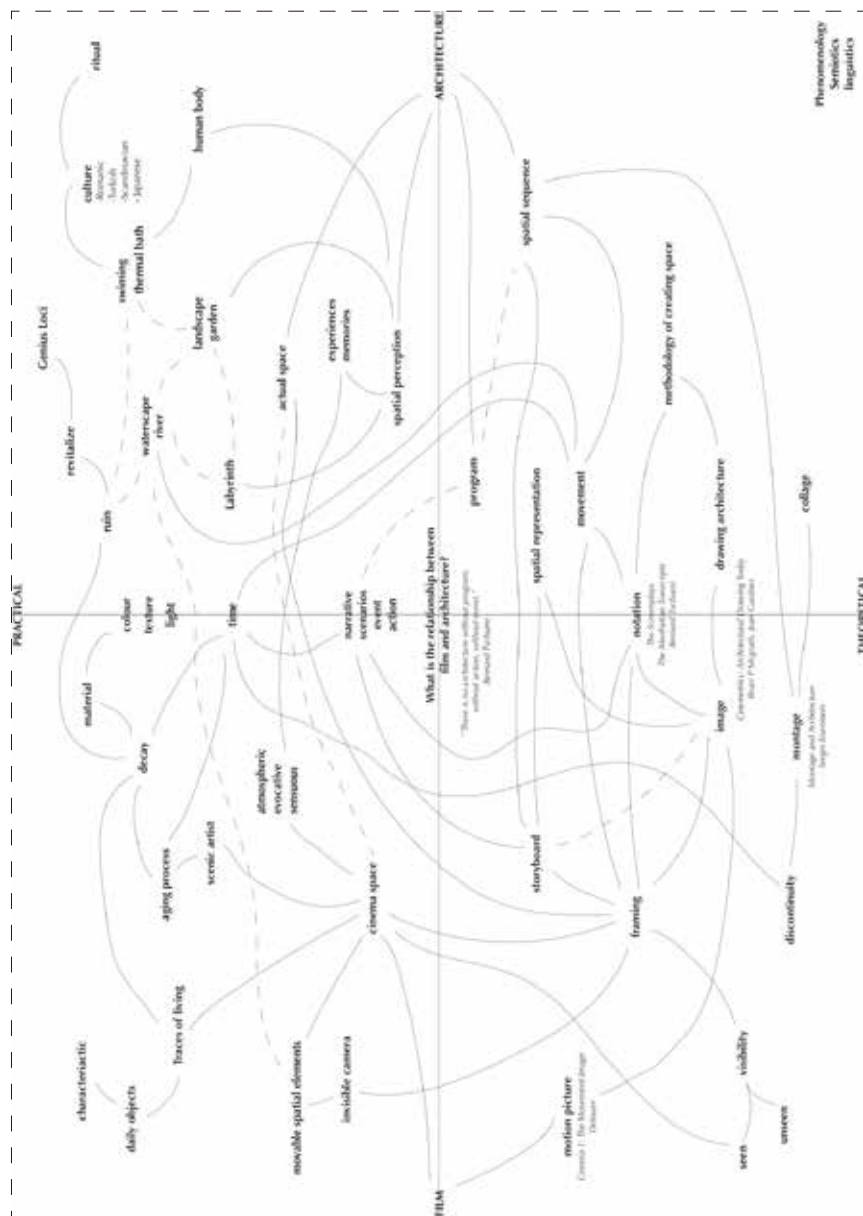
How do I grasp my existence? How do I engage myself in the space?

As an architectural profession who tackles “space”, soaking in film, both as an audience and as a set designer, expands my epistemology of space. I believe the two ends should inform each other so as to open up more possibilities of space making. Film can be considered as visual art that conveys narrative and has its own unique form. Narrative decides how we (re)view our existence and links strongly to the experience of space. Form decides how we communicate what we (re)view and relates to the representation and the creation of space.

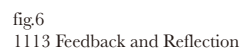
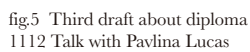
In other words, to analyse narrative in one film is to establish a new way of understanding spaces. On the other hand, the form of the film introduces a new way of representing or creating space.

Lastly, film sets function as an actual space for shooting and acting with peculiar spatial qualities— sensuous, evocative, ephemeral, decayed, characteristic, and changeable. They record the trace of time in the ageing process to achieve convincing illusions. They are framed as filmic spaces but also exists in architecture spaces. They are both present and absent.

As the mind map drew two axes of architecture space and filmic space, I further introduced Water as a central place where two ends interact. This comes from my predilection of Water and it shows how my subjectivity constructs this diploma. Swirl Mind Map (*fig 7*) is the last attempt within this mindmap exploration series. As the following drawings, you can see clearly how it evolved successively from reflections of conversations.



1. unemployment
 2. crime, police
 3. immigrants
 4. social security
 5. big city
 6. new people
 7. big city
 8. immigrants
 9. crime, police
 10. immigrants
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 99. crime, police
 100. immigrants



| Social Science Essay Excerpt |

This essay is to explore what narrative means to space making. At first, I introduce the general idea of narrative, mainly based on H. Porter Abbott's book "The Cambridge Introduction to Narrative". It talks about narrative as a fundamental human phenomenon, and how narrative functions and how it is constructed through different media.

And then, "Across Media" explores how the same story, in which water as its theme, is being told through three different kinds of media— language, film, and architecture. As for the architecture part, I reference Umberto Eco's article "Function and Sign: The Semiotics of Architecture". And this part also includes my first attempts in Concrete Poetry and narrative analysis on Kieślowski's film. And then, next part explains my intention to choose water as the central theme and contains some thoughts from reading Gaston Bachelard's book "Water and Dreams: An Essay on the Imagination of Matter".

Lastly, I end up this essay by comparing different media, and raising some important questions such as "how can we create space out of narrative?"

Narrative is a fundamental human phenomenon, and it means the representation of an event or a series of events. It has characters and setting, expressed through media selected by a narrator to convey a story. It strongly connects with time and recipients can interpret it thereafter. Its main driving force is conflict and it moves with recipients' expectations or questions. It ends with the closure of conflict.

Through different attempts and analysis across three media— language, film and architecture, which centred in the image of water. Its unity embraces all information as a whole and represents my fluid mind. I see some potentials applying narrative in space making. One is to consider architecture as a symbolic object, the other one is to apply cinematic experience into spatial sequences.

If architecture does function as a form of communication, to what extent can an architect leave for users free to interpret? and how to make that happen? If the experiencing of architecture accounts for the more important role while making space, how does the story come from? More importantly, how can we create space out of narrative?

Narrative is a fundamental human phenomenon.

It means **the representation of an event or a series of events**. Even a simple sentence “She swims in a pool” qualifies narrative. (*fig 8*)

Narrative conveys story through media. In this case, it conveys an event through written language. English. Events always have **character**, and mostly, have setting. **Setting** is what we, architects or spatial narrators, care about.

If many events, causation is the most effective skill for a narrator to link them together. But not every narrative has. Recipients actually have the capacity to fill in the gaps themselves.

Conflict is a driving force, makes recipients wonder and question, motivates them to go through the narrative. But not every narrative need.

Besides, sequence sometimes matters.

The purpose of narrative is to breed meaning, understand our condition, and allow us to communicate, not only to others but also to ourselves.

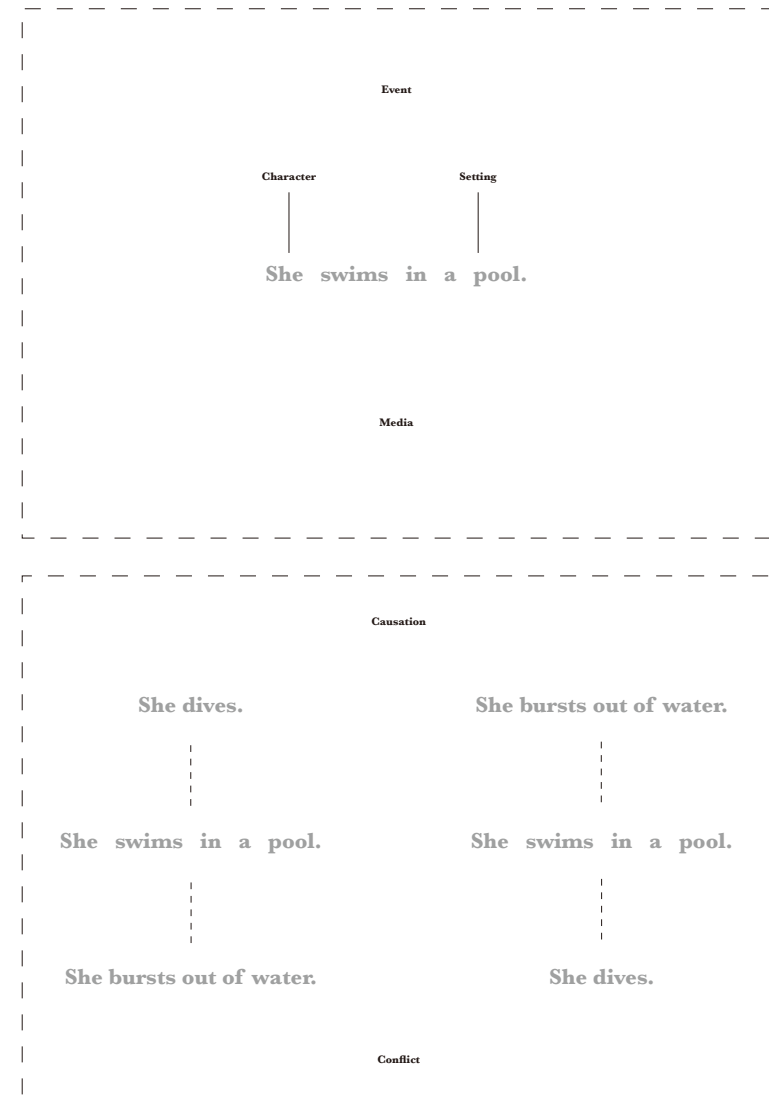


fig.8 Narrative Structure

Interpretation is the process of carefully selecting, inflating or neglecting information within narrative and makes another narrative sensible for recipients themselves.

Adaptation allows stories to travel from one medium to another, usually a novel first and film adaptation thereafter.

Due to the characteristics of each medium, we can see the process of adaptation as creative destruction. It cultivates multiple layers of the same story, activates diverse meanings and expends wide possibilities for various interpretations.

Language, written language in particular, such as poems, novels and so on, can provide a primary script. It normally lacks visual information and hard to access the essence of narrative quickly in comparison to the medium of film. Film has lots of control over how to narrate the story by the essence of framing.

Gaps between events might be another vital difference between language and film. Written language narrative can't feel so much presence of

gaps. This is certainly because so much of the art of film is an art of gap management that Eisenstein called "montage." [1] **Montage** motivates the dynamic hybrid of connotation among events.

Many architectural studies have pointed out narrative relations. Bernard Tschumi says, "There is no architecture without action, no architecture without event, no architecture without program." [2] In Sergei Eisenstein's book "Montage and Architecture", the Acropolis of Athens has an equal right to be called the perfect example of one of the most ancient films. [3] Based on these thoughts, we can apply narrative into the spatial experience, treat the sequence of space as a series of events. In some existing spatial types, we can already see examples. In the cases of Chinese or Japanese gardens, the principal of space making gives users strong cinematic experiences with the technique of borrowed scenery [4] or enframed scenery.

I consider this interpretation and adaptation across media beneficial not only for the project but also for space making, just like how montage technique creates a film, bringing about potential paths for the next steps of my diploma project.

[illegible]

What does **WATER** mean to us?

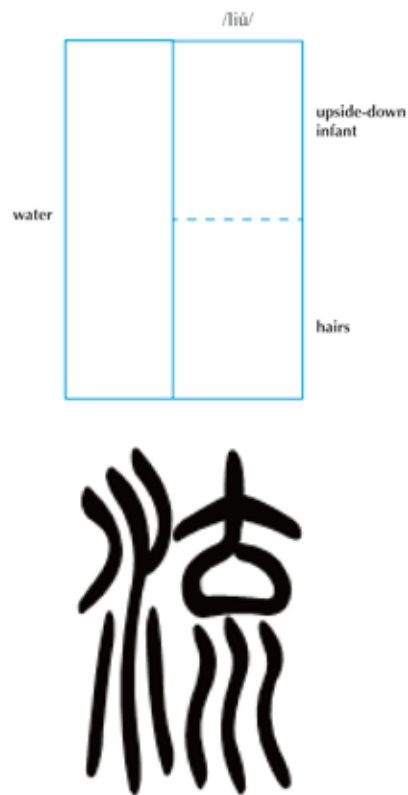
I

| Language |

Language is a structured system of communication, consisting of rules that relate particular signs to particular meanings. Ever since our ancestors gave their first utterance, human beings allow expressing thoughts and feelings. Conversely, these sounds and signs acknowledge us the surroundings as well. This is the starting point of narrative.

How is a narrative constructed by the medium of language?

A character =
Form + Sound + Meaning



Principles of formation	1300 B.C.E. Oracle Bone Script	1046 B.C.E. Chinese Bronze Inscriptions	500 B.C.E. Oracle bone script	221 B.C.E. Seal Script	25 C.E. Clerical Script Semi-cursive Script	57 C.E. Regular Script Cursive script
六書	甲骨文	金文	戰國文字	篆文	隸書 行書	楷書 草書
象形 Pictograms						 WATER
						 /shuǐ/
形聲 Phono-semantic compounds				 semantic phonetic /kě/		 RIVER
						 /hé/
象形 Pictograms						 RAIN
						 /yǔ/
形聲 Phono-semantic compounds + 會意 Associative idea characters (compound conceptual characters)						 FLUX
						 /liú/

fig.9 Principles of formation of Chinese Characters WATER

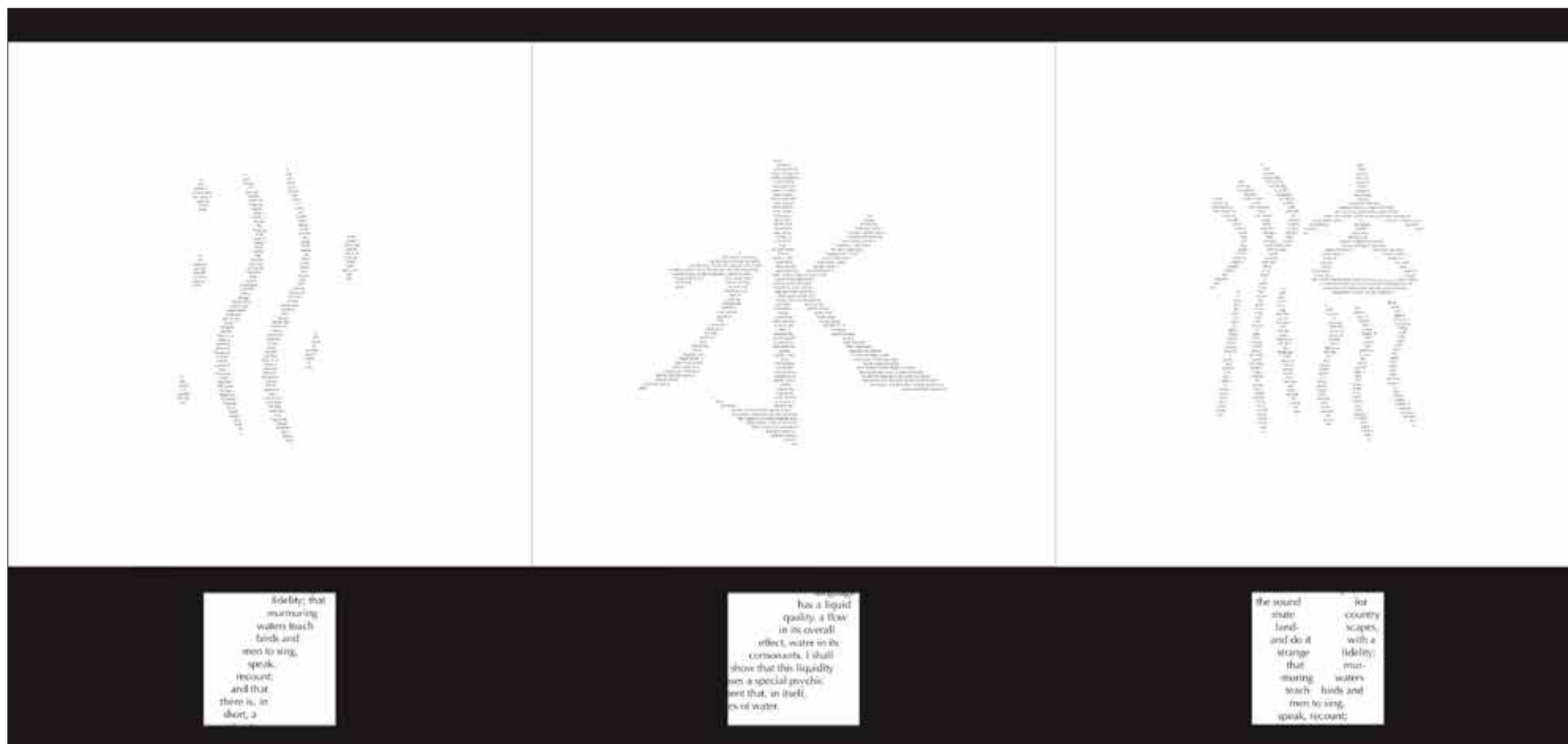


fig.10 Chinese Characters WATER as Concrete Poetry

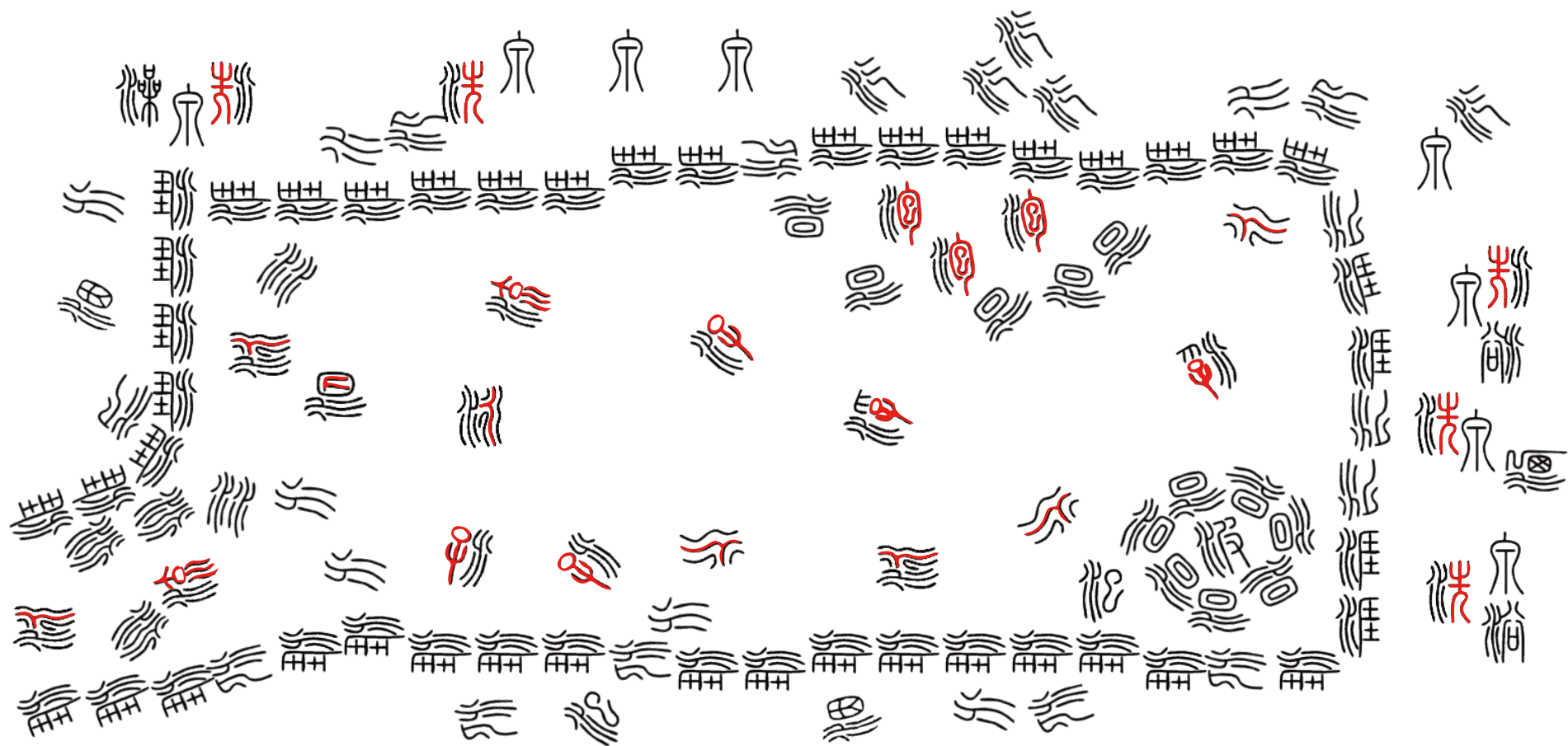


fig.11 A Pool

Here I explore the principles of formation in creating **Chinese characters**[5] to see how ancient mankind expresses the notion of WATER.

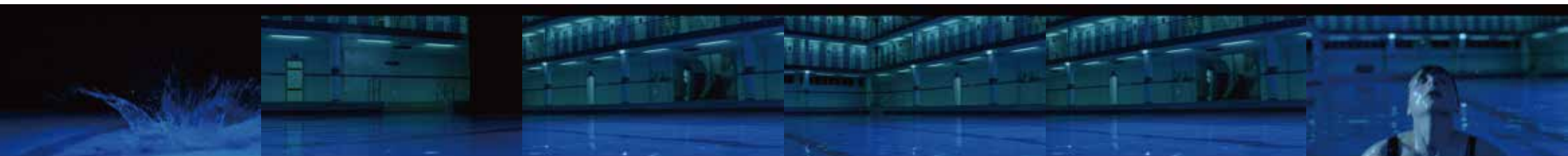
(fig.9) The basic unit of Chinese character system is one character, which carries a symbol, sound(s), and meaning(s) altogether. If we look at the earliest symbol of “water” (*the top red square*), which inscribed on oracle bones, we can see how they mimic the image of water, and this makes the first principle—**Pictograms**. It is simplified pictures of material objects. And then if we look at the symbol of “river” in Seal Script (*the second red square*), we see it is combined with two components. The left is the water symbol we just saw, what linguists called semantic component, suggesting the general meaning of the compound character, while the right, phonetic component, suggests the pronunciation of the compound character. This is **Phono-semantic compounds**, which include the most numerous characters.

The third principle, **Associative idea characters** (compound conceptual characters) is to combine two or more pictographic or ideographic characters to suggest a third meaning. If we look at

the symbol of “flux” in Seal Script (*the blue square*), we see it is combined with two components. The left, which depicts “water”, together with the right, which depicts “an upside-down infant with hairs”, expresses the meaning of “flux”. In short, this symbol denotes an upside-down infant with hairs floats in the water, and connotes “flux”. This is exactly a simple narrative to address one story.

Later on, I applied a set of Chinese characters, related to the meaning of water, into making **Concrete Poetry** (*fig.10*), a style of poems in which the meaning or effect is communicated partly by using patterns of words or letters that are visible on the page. These signs provide recipients two scales of stares and express meanings respectively. They hold some extent of unity in just one symbol but share meanings in a transcultural way. They all represent different narratives of WATER.

And then, I apply Chinese characters into architecture drawing, to convey the idea of “a pool” (*fig.11*), considering their meanings and forms. These water-themed characters involve different condition of human bodies.



What does WATER mean to us?

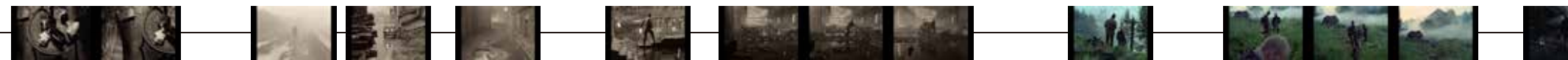
II

| Film |

Film is a visual art used to simulate experiences that communicate stories, perceptions, atmosphere by a sequence of moving images along with other sensory stimulations. Ever since it was invented over a hundred years ago, it has become one of the art fields that perfectly embodied “narrative”. It was associated with theatre in the beginning and has many adaptations from famous stories, novels, or stage plays, but now it distinguishes itself into the more and more influential medium in the contemporary era.

How is a narrative constructed by the medium of film?

fig.12 WATER scenes among Selected Films



Stalker, Andrei Tarkovsky, 1979, Russia



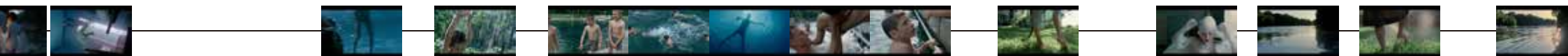
Three Colours: Blue, Krzysztof Kieślowski, 1993, French/Poland



The River, Tsai Ming-liang, 1997, Taiwan



The Tree of Life, Terrence Malick, 2011, USA





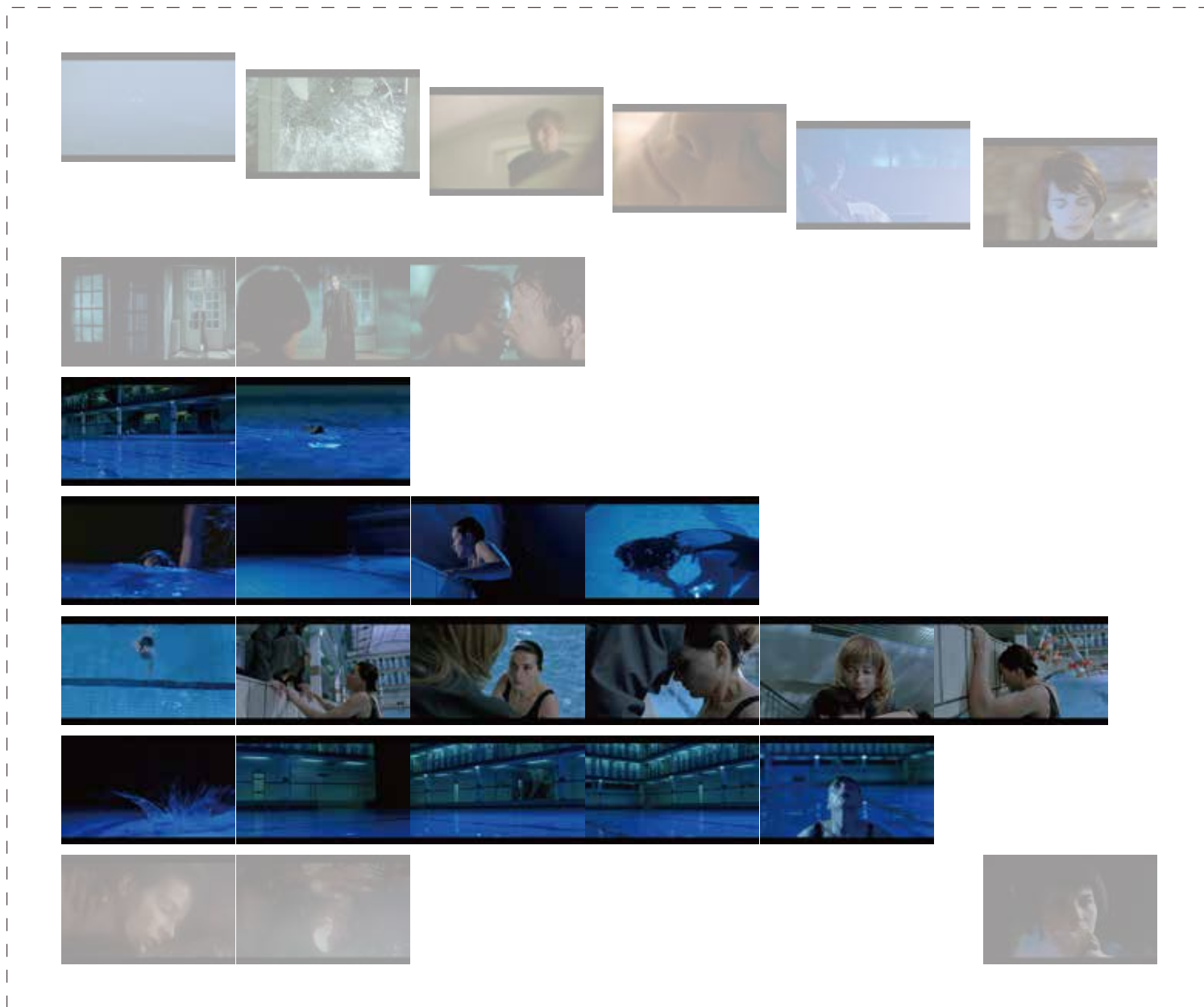


fig.13 WATER scenes in Kieślowski's "Three Colours: Blue"

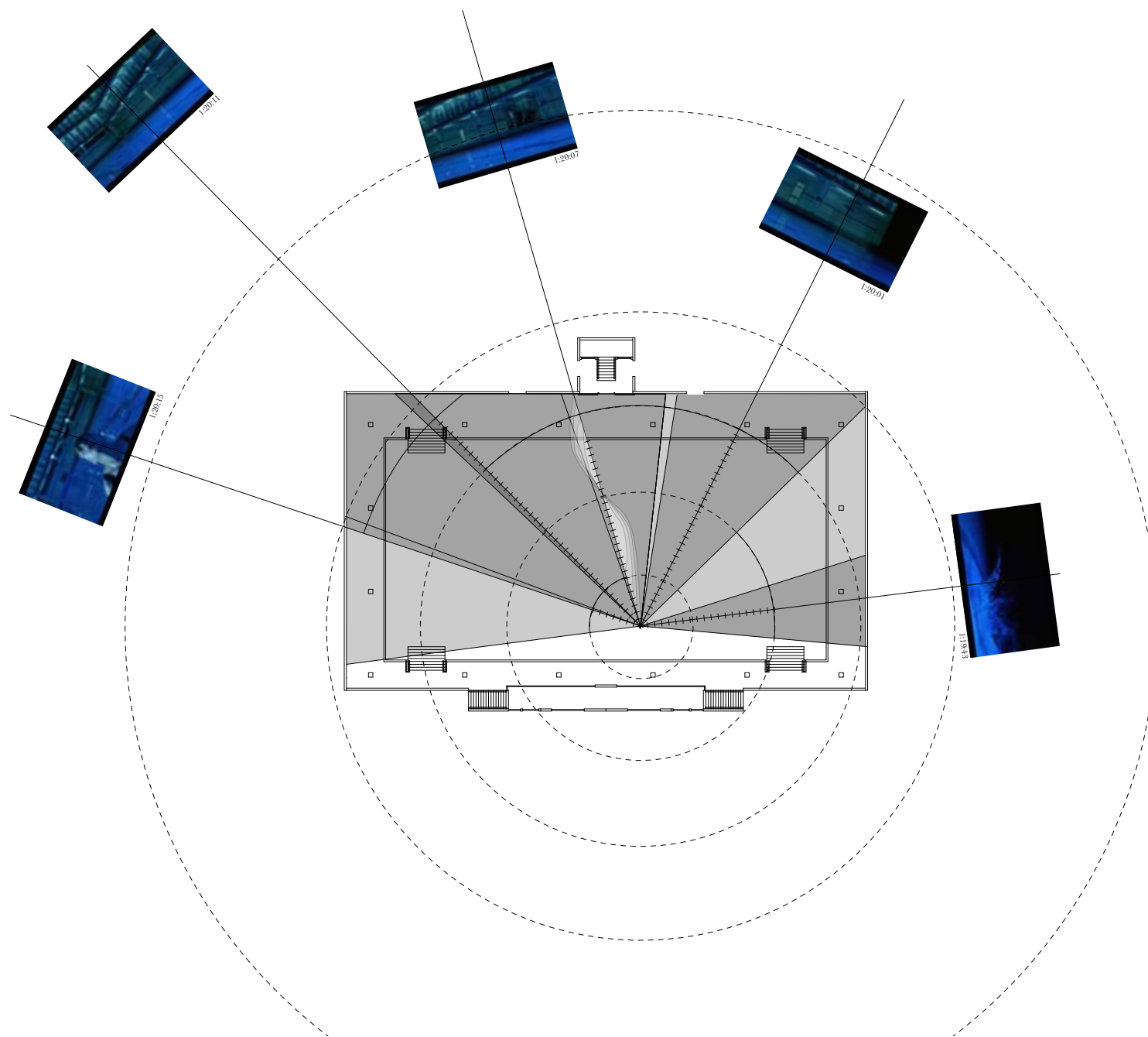


fig.14 A Pool

According to Gilles Deleuze's book, film contains three main principals— **Frame**, **Shot**, and **Montage**.^[6] With these, a narrator (a director) is capable to operate a camera to shoot a series of events to tell a story.

I explored further by selecting several famous films from different regions in which WATER plays an important role in narratives. I collected all WATER scenes from selected films. WATER has diverse functionality in their narratives. (*fig 12*)

Here I used “Three Colours: Blue”, directed by Polish director Krzysztof Kieslowski, as my first example. It is about a woman who struggles to find a way to live her life after the death of her husband and child.

From this image (*fig 13*), we can notice WATER has various states in the story. Besides, a pool appears four times and is shot elaborately according to how the director narrates it.

First, to convey surroundings and the character's interest with long shots. Second, to convey the character's frustration with close-up shots. Third,

to convey the recovery of the character's social interaction with diverse angles of shots.

(*fig 14*) The last scene in the pool only has one long take, starting with “She dives” in the right, and camera slowly slowly rotates, even shaking in the middle, creates tension, and wonder of “where is she” and suddenly ends with “She bursts out of water” in the left. The absence of “She swims in a pool.”

A pool is not just a pool.

For her it is normally a place to heal, but this time becomes a place to suicide.

Eco says there are “**losses, recoveries, and substitutions**” in architecture's function and symbolic meanings.^[7]

By different distances of framing and camera movement in relation to actors and settings, a director is allowed to emphasise surrounding, emotions, and action depends on different modes of narrative.



What does WATER mean to spatial narrators?

III

| Architecture |

Architecture is about the notion of spaces, and the knowledge of art, science, technology, and humanity, and it is to construct built environments. As the architecture profession, we often think we design and build environments to meet various needs. So we have Le Corbusier's famous quote, "A house is a machine for living in". However, if narrative truly lies in all human discourse, what does narrative mean to architecture? Can we see architects as narrators?

How is narrative constructed by the medium of architecture?



fig.15 A Pool



fig.16 A Pool

| Concept model |

Ever since the first person built a pool, an “idea of the pool” has taken shape. Then soon it becomes a model or a type, we can recognise other built environments as a “pool” through the understanding of this type, then we can communicate, design or build a pool thereafter. In other words, the sign of pool gives us the overall shape, and signifies the existence of possible functions, and promote the act of using the pool. It communicates the function to be fulfilled.

Architecture forms its sign within its social context. Its meaning is originated from its usage and later established not only by way of denotation but also by way of connotation. Eco uses window as an example, and talks about “false windows” whose denoted function is an illusion but function as one part of aesthetic rhyme in the facade.[8] Recipients can enjoy a certain formal play in the sign vehicles’ contextual juxtaposition.

Here I attempt to convey the idea of “a pool” via these two models. (*fig 15, 16*) The left one is made of one brick with an embed hole, while the right one is made of an uncanny material between metal and plastic, which is foldable forcibly by hand.

When I showed these models during my presentation, I poured in the water on the spot, combining with oral explanation, which is a performative way to present it.

Comments from Cecilie pointed out the distinguishment between "a pool" and "water". Although pools appear very different, the meaning of water remains quite the same. However, comments from Pavlina are "They are not pools until you pour in water." "It is the agency of water to create a certain **identity** of these two models."

While doing these models, I was actually thinking “a pool” rather than “water”. Next step I should focus on how to express different meanings of WATER via the medium of models or other media.

When I cleaned models, I happened to discover an amazing fact that the **brick** (*fig 15*) can slowly absorb WATER, making “a pool” disappear. If I can play this inner quality of material, mixed with subtle details, let “a pool” reveal or disappear under different spatial conditions, it will be a dramatic action not only beneficial for the whole spatial narrative but also emphasise the essence of WATER.

Methodology

How will I continue?

**“ A being dedicated
to water is a being
in flux. ”**

| Potential Paths |

It is expected to further developed through cyclical approaches, not linear thinking or stubborn hierarchy. It holds its fluidity, constantly reflects itself, redefines itself on the way. Media such as language and film are seen as main working media to permeate further steps.

Working material:

“Water and Dreams”, Gaston Bachelard / Chinese Characters bank / Selected Films

Potential Paths:

* To reconsider new meanings of WATER when it is seen as medium, characters, or setting or under diverse contexts.

* To explore language, like Chinese Characters(or Concrete Poetry), as the primary medium of narrative. Make the first script of meanings of WATER. Make water-themed spatial events.

* To explore film, via its different modes (frame, shot, montage), as the secondary medium of narrative. Generate, fragment, reassembly, weave, reconnect of water-themed spatial events.

| Thoughts about SITE |

The meaning of a site can vary in different types of diploma projects. To me, a site functions as a given context to ground spatial response. With this definition, I consider WATER, through a philosophical or phenomenologically understanding, is the site of my diploma project for this phase.

It is my feeling, consciousness, and awareness of WATER to shape this site, together with different meanings of WATER under different social or architectural conditions. What I have to do is to unfold these relations, understand these contexts, and act upon it.

Site, spatial response, narrative will not develop step by step. It is not just a causation relation. It is more like constantly searching in-between correlations to utilise materials so far to permeate new meanings.

Or other possibilities can be considered depends on what I define the role of WATER in the later phase. An existing site may be introduced if it is necessary for the narrative or discover or communicate meanings of WATER.

Narrative creates a situation, a context, a site.

| Thoughts about 1:1 approach |

1:1 approach is a way of involving bodily experiences to understand, reconsider and acting on the situation. Out of my weekly routine, I interact with water via swimming and saunaing. In addition, I visited many pools or baths while traveling across different regions of Europe. I have already stored many water experiences in my memory.

I will further attempt two new ways of touching WATER, one is diving, and the other way is floating tank.

For one period in my life, WATER means a great fear to me since I almost drown when I was a child. These two years, I endeavor swimming again and reconnect with WATER. However, I can only stay on the surface and will be nervous about area where I cannot touch the bottom. I want to practice **diving** to understand how it will be like when the human body goes down to a certain depth.

Other than that, **floating tank** is a sensory deprivation tank. It is filled with shallow water which contains enough salt to create a specific gravity so as to float effortlessly. The primary function of the isolation tank is to eliminate as many of the external senses as possible. I want to experience it to understand its condition.

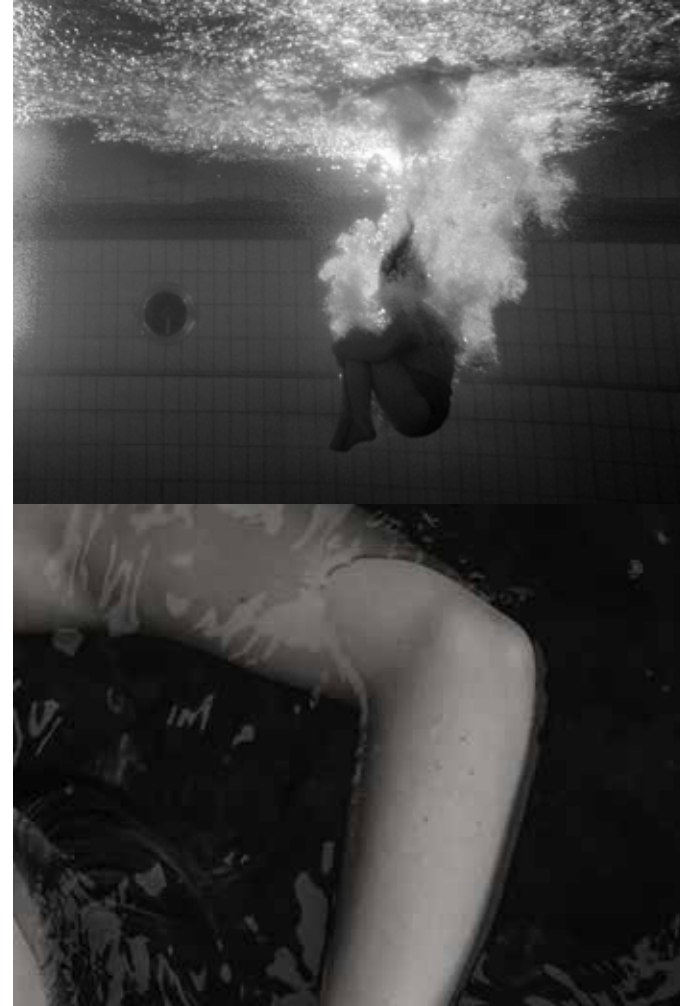


fig.17 Diving - the depth of WATER

fig.18 Floating - the surface of WATER

| Thoughts about Studytrip |

The main stop of the study trip will be in **Venice, Italy**.

Italian writer Italo Calvino addresses the beauty of Venice through several stories in his book “Invisible city”. This book is full of symbolic meanings of Venice, a city that is constantly appearing in many artists', writers', musicians' minds. Rich in its history and hold its reverie. It is a city of water, manmade islands floating in the shallow Venetian Lagoon. Water is an ever-present agency when you travel through the city.

I am used to traveling for the purpose of self-reflecting, discovering and recreating. Roaming is an attitude of my life and also fits in the essence of WATER, fluidity. I consider this trip as another marsh that can announce another vein of water. It will give a more empirical understanding of how water influences human beings and how water facilitates the dynamic of a city.

During the trip, observing and recording is necessary via photographing, writing or other ways. In addition, I will also shoot WATER footage when I wandering around the city. Cinematography is a way of rediscovering conditions.

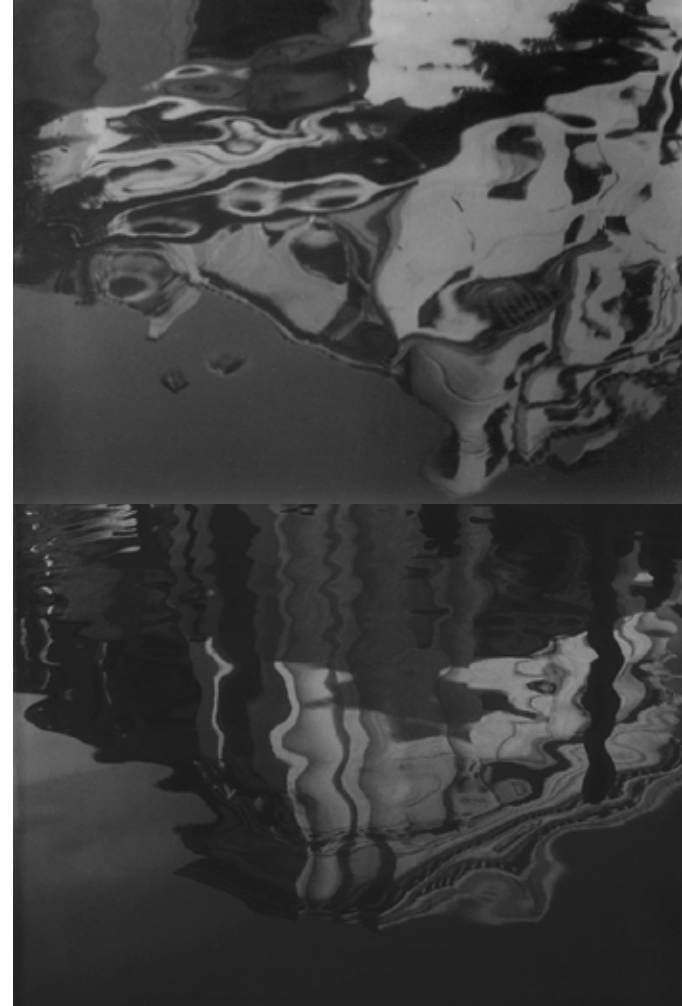
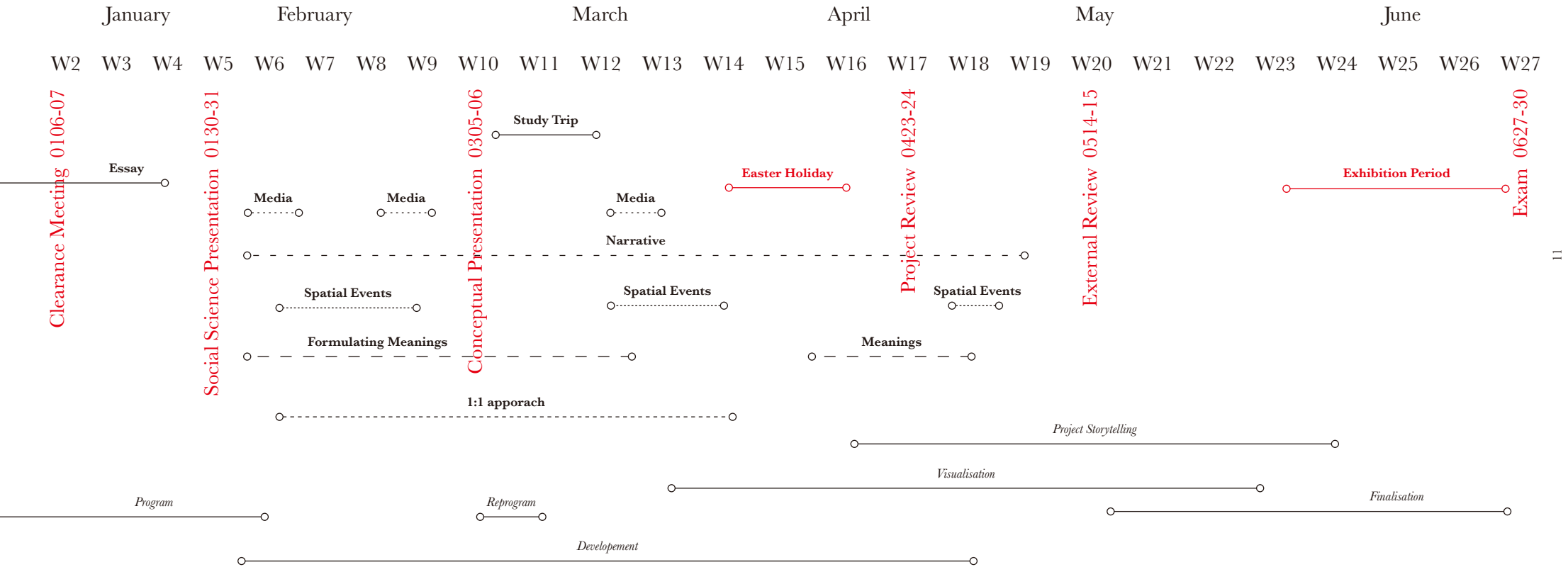


fig.19 "Venice" Series, photographer John Neyensch

| Schedule |



| Curriculum Vitae |

呂 武 隆
Lu Wu-Lung

Christies gate 11
5015 Bergen, Norway
1988/10/26, Age 31
wu-lu@student.bas.org
+47 4058 6365

Architecture Designer / Film Set Designer

Education	Bergen School of Architecture (BAS) (In Progress) Master in Architecture	Bergen, Norway 2017 - 2020
	Katholieke Universiteit Leuven Sint-Lucas Gent Erasmus exchange in International Master of Architecture	Gent, Belgium 2018 - 2019
	National Cheng Kung University (NCKU) Bachelor of Science in Architecture/ CGPA 3.76/ Ranked 2nd among 26	Tainan, Taiwan 2007- 2011
Work Experiences	<u>Assistant Art Director</u> Father to Son (feature film) (TW), directed by Hsiao Ya-Chuan Fan's House and Hardware store/ 383 sqm	Chiayi, Taiwan 2016- 2017
	<u>Associated Architectural Designer</u> Refurbishment of the Hall in SolarFarm Corporation/ 930 sqm	Yunlin, Taiwan 2016
	<u>Individual Architectural Designer</u> Brick House/ 1,071 sqm	Chiayi, Taiwan 2011- 2015
	<u>Assistant Art Director</u> Silence (feature film) (USA), directed by Martin Scorsese Macao Waterfront/ 1,317 sqm Nagasaki Street/ 2,726 sqm Inquisitor's Office/ 1257 sqm Saishoji Temple/ 1235 sqm	Taipei, Taiwan 2014- 2015
	<u>Production Assistant</u> The Assassin (feature film) (TW), directed by Hou Hsiao-hsien	Taipei, Taiwan 2013
	Solo Exhibition Scenario Architecture / Taipei / hosted by Off-Site & Visualstructuringworkshop	2018
Honours & Awards	Nominated—Program X-Site 2019 : en route to resonance / Taiwan	2019
	Scholarship of Government Sponsorship for Overseas Study	2017- 2020
	Received full fee waiver and living expenses for master programme	
	Excellent Prose—Kinmen Literature Award / Taiwan	2016
	Best New Designer—The National Golden Award for Architecture / Taiwan	2011
Workshops Participated	Open Form Summer School / Poland / hosted by NIAIU	2018
	Move Stimulus Workshop / Taipei / hosted by International Design Alliance Congress	2011
	Advanced Cinematics Workshop/ HongKong/ Brian McGrath from GSAPP	2011
Speeches & Interviews	"Scenario Architecture", Speech at Archiculture Forum, Taichung	2019
	Exclusive Interview by Zhe Chan in Sister Radio, Yunlin	2018
	"When Architecture meets Cinema", Speech to graduates of Dept. of Arch., NCKU	2016
	"LU WULUNG creates new values", Exclusive Interview by ChinaTimes Newsletter	2013

| BAS Projects |

Sandviken now Sandviken tomorrow
2019 Autumn Master Course
Open Form: New Wood
Tutors: Marco , Eva , Jacob



The Ship
2018 Spring Master Course
Spaces For Work
Tutors: Christof, Tom



Project ADOBE
2017 Autumn Master Course
(Un)Productive Landscapes
Tutors: Håvard, Adne, Stina



| Bibliography |

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[8] Umberto Eco, 1997, “Function and sign : the semiotics of architecture” Rethinking architecture : a reader in cultural theory, pp. 177.

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| List of Water-themed films |

****Europe**
L'Atlante, 1934, Jean Vigo, French
*Knife in the Water, 1962, Roman Polanski, Poland
The Eclipse, 1962, Michelangelo Antonioni, Italy
Don't look now, 1973, Nicolas Roeg, UK
*The Big Blue, 1988, Luc Besson, French
*Landscape in the Mist, 1988, Theo Angelopoulos, Greece
*Three Colours: Blue, 1993, Krzysztof Kieślowski, French/Poland
Breaking the Waves, 1996, Lars von Trier, Denmark
The Hours, 2002, Stephen Daldry, UK
Mood Indigo, 2013, Michel Gondry, French
Thelma, 2017, Joachim Trier, Norway

****Asia**
Rashomon (羅生門), 1950, Akira Kurosawa, Japan
Seven Samurai(七人の侍), 1954, Akira Kurosawa, Japan
A Scene at the Sea, 1991, Takeshi Kitano, Japan
Chungking Express(重慶森林), 1994, Wong Kar-wai, HK
*The River(河流), 1997, Tsai Ming-liang, Taiwan
Suzhou River (蘇州河), 2000, Lou Ye, China
*In the Mood for Love(花樣年華), 2000, Wong Kar-wai, HK
Spirited Away, 2001, Hayao Miyazaki, Japan
Water, 2005, Deepa Mehta, India
The Bow, 2005, Kim Ki-duk, South Korea
The Wayward Cloud(天邊一朵雲), 2005, Tsai Ming-liang, Taiwan
Pietà, 2012, Kim Ki-duk, South Korea
The Grandmaster(一代宗師), 2013, Wong Kar-wai, HK
*Crosscurrent(長江圖), 2016, Yang Chao, China
Parasite, 2019, Bong Joon-ho, South Korea

****Russia**
Solaris, 1972, Andrei Tarkovsky, Russia
*Stalker, 1979, Andrei Tarkovsky, Russia
The Return, 2003, Andrey Zvyagintsev, Russia

****America**
Psycho, 1960, Alfred Hitchcock, USA
Cape Fear, 1991, Martin Scorsese, USA
Waterworld, 1995, Kevin Reynolds, USA
The Cell, 2000, Tarsem Singh, USA
Big Fish, 2003, Tim Burton, USA
*The Life Aquatic with Steve Zissou, 2004, Wes Anderson, USA
Memoirs of a Geisha, 2005, Rob Marshall, USA
The Mist, 2008, Frank Darabont, USA
*Café de Flore, 2011, Jean-Marc Vallée, Canada
*The Tree of Life, 2011, Terrence Malick, USA
*Life of Pi, 2012, Ang Lee, USA
A Cure for Wellness, 2016, Gore Verbinski, USA
The Shape of Water, 2017, Guillermo del Toro, USA
*Roma, 2018, Alfonso Cuarón, Mexico

| Lexicon |

Narrative: the representation of an event of a series of events. Commonly, the telling of a story.
Story: a sequence of events involving entities including characters and settings.
Characters: Humanlike entities capable of agency are referred to in a narrative.
Setting: most of the remaining entities, which not capable of agency, in a narrative.
Medium/Media: the vehicle conveying a narrative— written language, film, painting etc.
Gap: Wolfgang Iser's term for the inevitable voids in any narrative that the reader is called upon to fill from his or her experience or imagination.
Theme/motif a repetitive subject in narrative. The former is more abstract than the latter.

Language: a structured system of communication, consisting of rules that relate particular signs to particular meanings. Pictograms: simplified pictures of material objects.
Phono-semantic compounds: The semantic component suggests the general meaning of the compound character. The phonetic component suggests the pronunciation of the compound character.
Associative idea characters (compound conceptual characters): combining two or more pictographic or ideographic characters to suggest a third meaning.
Concrete Poetry: in which the meaning or effect is communicated partly by using patterns of words or letters that are visible on the page

Film: a sequence of moving images used to simulate experiences that communicate stories, perceptions, atmosphere.
Frame: that which is within the frame (characters, sets, props, colours, and even implicit sound) is a relatively closed system, and can be treated as a purely spatial composition.
Shot: not only that which captures and releases the movement of data (characters, and so on) but also through the movements of the camera.
Montage: the way the shots are edited.

Architecture: the notion of spaces, and the knowledge of art, science, technology, and humanity.