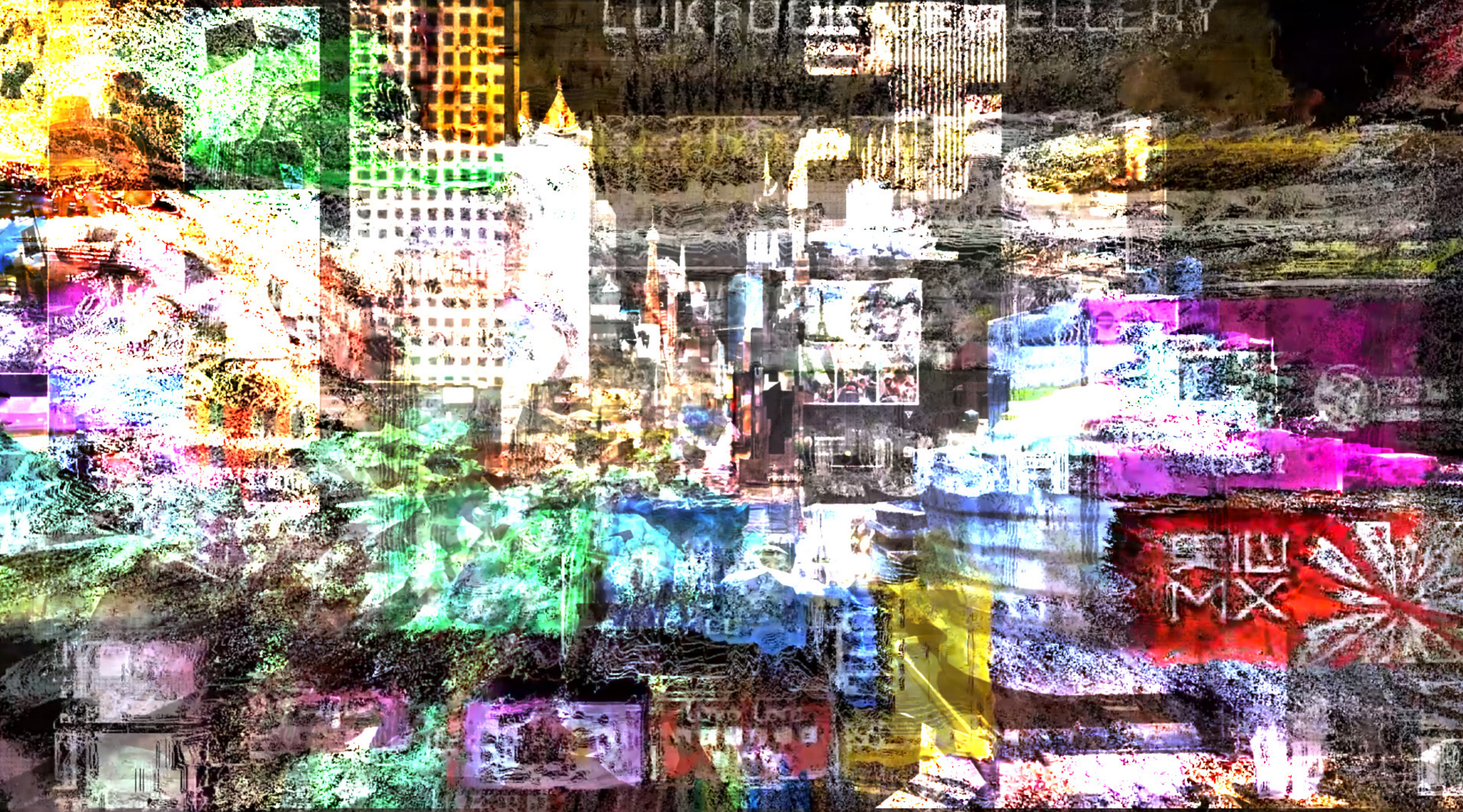


PORTFOLIO



YUANFENG LUO
MSAAD 25-26



- 01 -

Slop Space

After Capital & Mining Value

Jun.-Aug. 2025

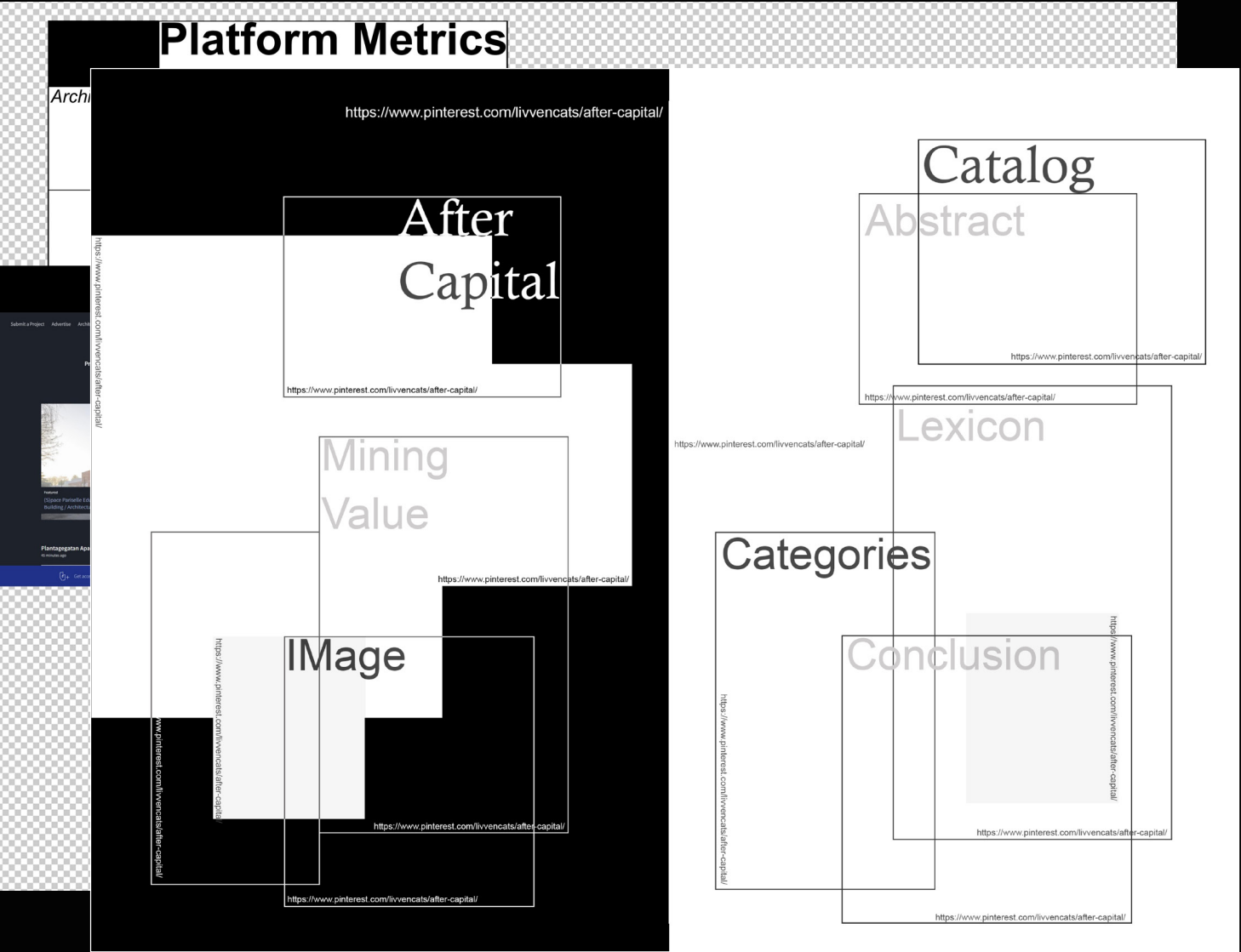
Group Work (with Jiawen Li)

Instructor: Michiel Helbig

FIELDGUIDE

MINING VALUE

Digital technologies are deeply affecting how value is generated, accumulated and distributed. Late capitalism uses the power of data and computation to accelerate the extraction of value from society. High frequency trading allows algorithms to speculate on stocks and futures at speeds beyond human comprehension. Platforms monetise not only clicks but every latent future: rents extracted via algorithmic real-estate, attention futures traded in ad exchanges. The economy of remote Islands like Anguilla and Tuvalu is based on selling their Internet country code top-level domain (ccTLD), .AI and .TV, tech companies. NFTs converting JPEGs into speculative assets. Here we track the financialisation of images and space—how a viral render can spike land prices, or how “view data” becomes collateral. Can we design tactics that short-circuit rentism: architectures that leak value back to communities, or visual systems that refuse capture by platform metric.



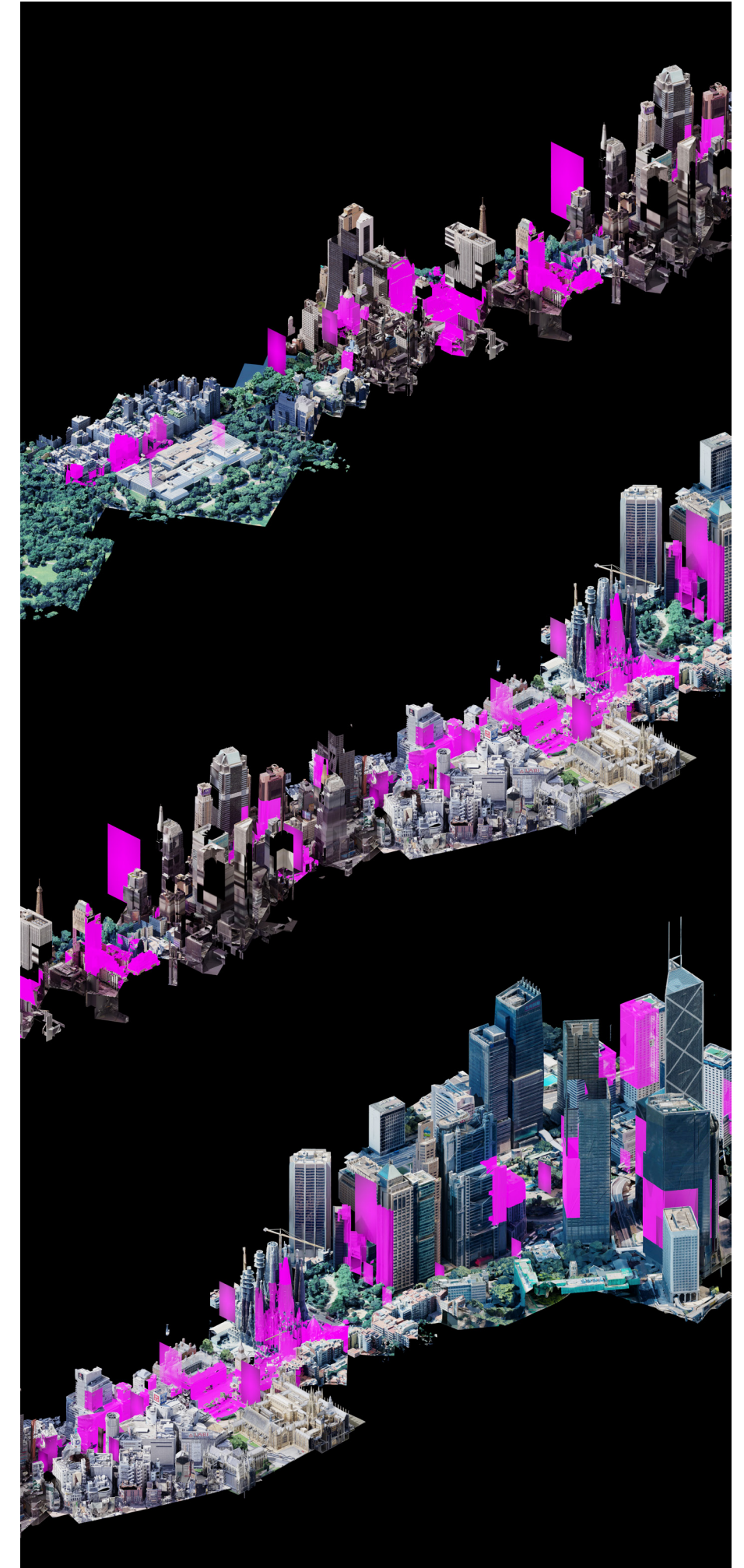
SLOP SPACE MODEL

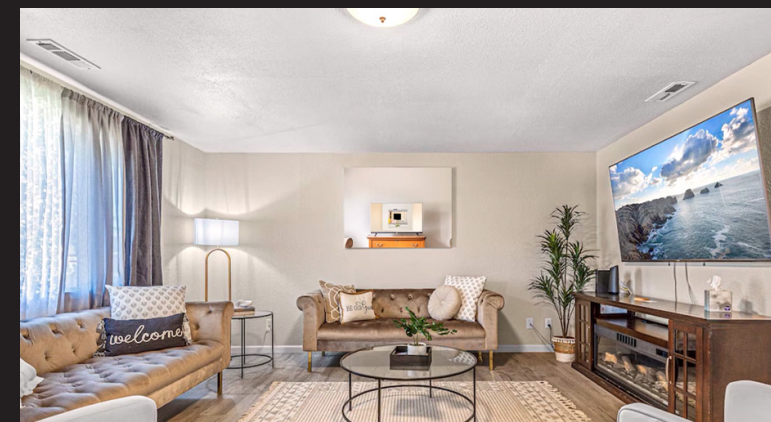


Slop space is what remains after image culture has replaced architecture and what emerges when architecture persists only as image. Slop space extends the notion of Junkspace into the post-digital, where spaces are no longer designed to be inhabited, but to be rendered, circulated, and capitalized. Where Junkspace was the fallout of modernization and globalization, Slop space is the feedback loop of image economies.

The Fieldguide on After Capital and the project explore how architectural images, once tools of representation, have become instruments of speculation, commodified through clicks, scrolls, ratings and engagement metrics. These images thrive on visibility, attention and desire, but erode meaning. They are saturated yet empty, hyper-designed yet affectless, rich in data yet poor in information.

Slop space is not confined to screens, it infiltrates cities, interiors, domestic life, leisure, labor, and natural environments. It is built from magic hour skies, social media trends, viral hotspots, branded interiors, AI hallucinations, Insta-repeats, failed competition proposals, saturated urban landscapes, advertisement billboards, artificial natures, trees on skyscrapers and real estate renders optimized for desire extraction. Public space dissolves into feeds, architecture is not lived, but shared and streamed. Slop space is an after image of capital, a spatial condition shaped by the exhaustion of attention and the automation of desire.





Slop space is endless. Through this infinitely looping video, we attempt to convey the boundlessness, emptiness, and monotony of slop space. People become trapped within it, drawn in by its novelty and infinite expansion, yet never truly able to step outside of it.

- 02 -

Irish American Cultural Museum

Renovation of the US Embassy in Dublin

Sep.-Dec. 2025

Group Work (with Jiawen Li)

Location: Dublin, Ireland

Type: Renovation

Instructor: Prof. Jorge Otero-Pailos and Prof. Mark Rakatansky

The adaptive reuse of the former U.S. Consulate transforms the building into the Irish American Cultural Museum while integrating hotel, dining, and leisure programs that activate the site with contemporary commercial use. The design layers moments of Irish migration—departure, struggle, and renewal—through overlapping spatial sequences, where architecture choreographs relationships between artifacts across eras. The newly introduced commercial programs—accommodations, gathering spaces, and places of respite—extend the museum's themes of memory, identity, and communal exchange into everyday occupation of the building.



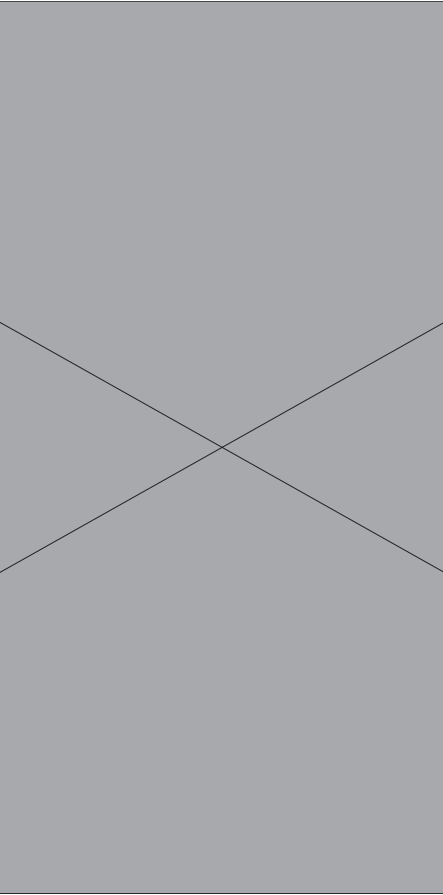
SITE AND HISTORY ANALYSIS



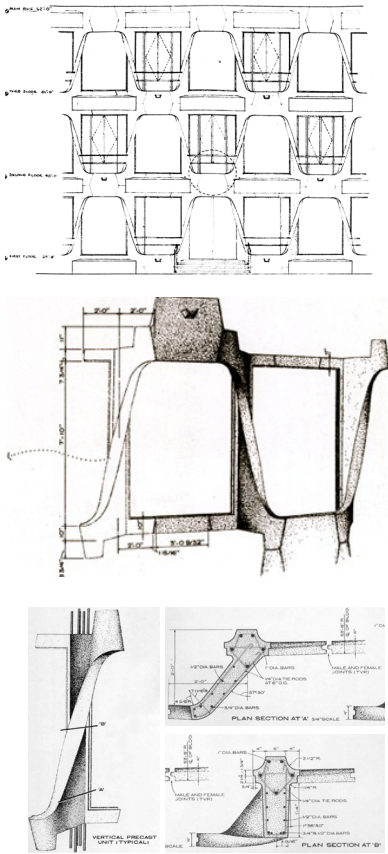
Building History

- US Embassy of the Cold War

In the 1950s, openness was both a top design priority and a US diplomatic objective. These Embassy designs were to be “friendly” and “inviting” American buildings that also reflected the “foreignness” of faraway places. Designed in 1957 and opened to the public on St. Patrick’s Day 1964, John Johansen’s US Embassy in Dublin was the last of the midcentury modern embassies to be constructed under the State Department’s modernist initiative.



- Precast Concrete Elements

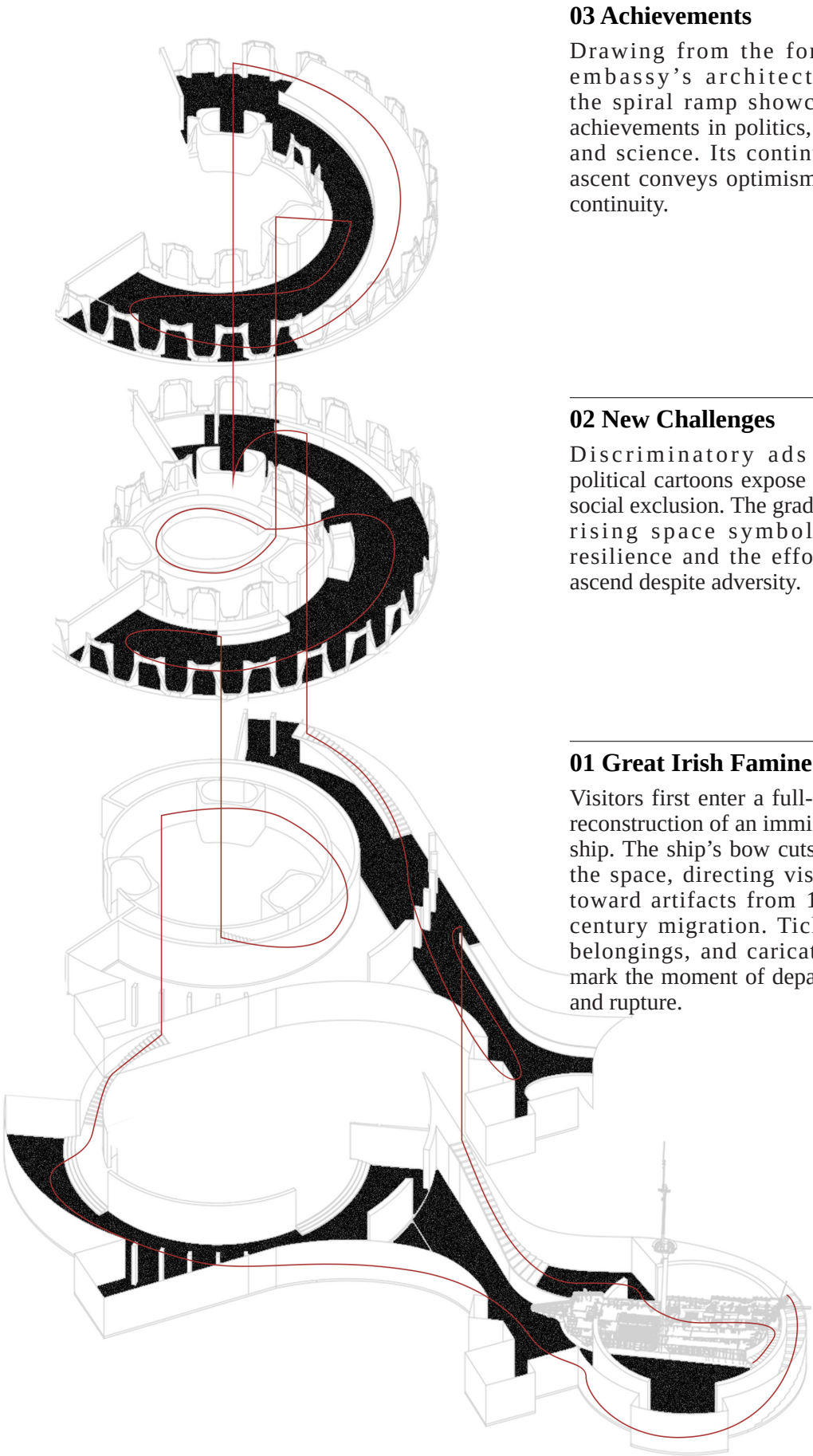


- Timeline of the Project

- 1956 • John Johansen was retained to design the embassy
- 1957 • First scheme came out, but rejected by the State Department’s Foreign Building Office
- 1958 • Hexagonal scheme came out (rejected)
• Cylindrical scheme came out
- 1961 • John F Kennedy moved into the White House. He asked the opposition to relent in their objections and allow the project to proceed
- 1962 • Construction began
- 1964 • The building was completed and officially opened
- 2024 • The Biden administration announced in December its intention to purchase the former Jury’s Hotel and build a new US embassy on the site.

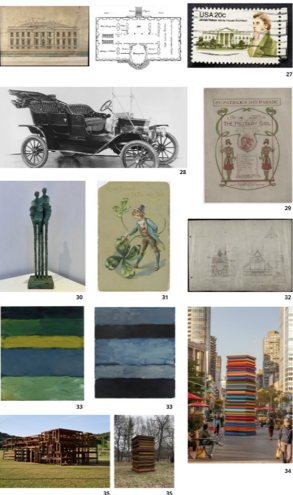
EXHIBITION CIRCULATION

The exhibition narrates the journey of Irish migration and creates a spatial experience where memory and identity move across architectural layers. The journey begins at the plaza, guiding visitors downward into the ship and through three main thematic zones. The path moves from the new building into the old, ascends along a spiral ramp toward light, then descends back to the ship, completing a full loop.



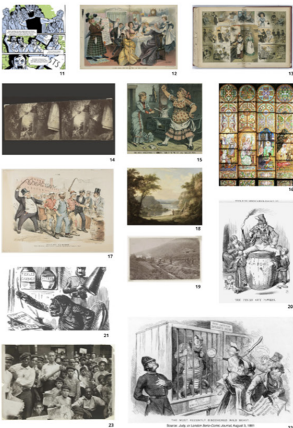
03 Achievements

Drawing from the former embassy’s architecture, the spiral ramp showcases achievements in politics, arts, and science. Its continuous ascent conveys optimism and continuity.



02 New Challenges

Discriminatory ads and political cartoons expose early social exclusion. The gradually rising space symbolizes resilience and the effort to ascend despite adversity.

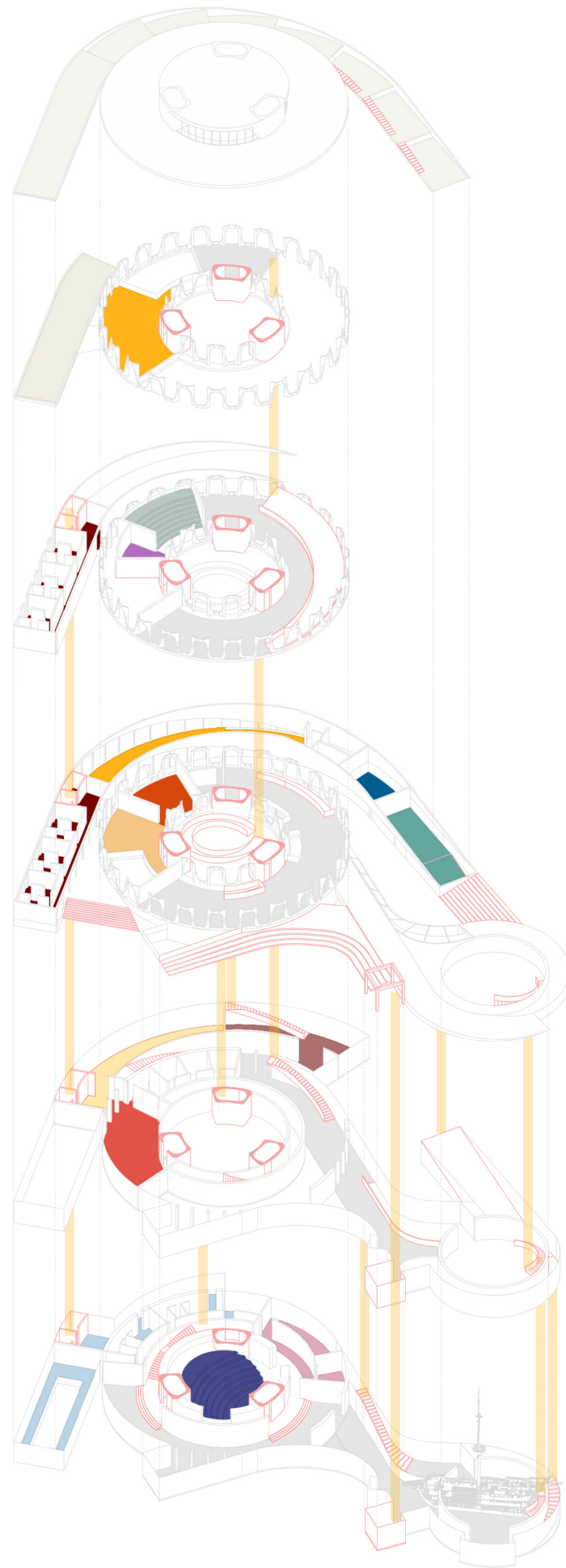


01 Great Irish Famine

Visitors first enter a full-scale reconstruction of an immigrant ship. The ship’s bow cuts into the space, directing visitors toward artifacts from 19th-century migration. Tickets, belongings, and caricatures mark the moment of departure and rupture.



FUNCTION ANALYSIS



Roof

Roof garden

Level 2

Exhibition
Cafe
Roof garden

Level 1

Exhibition
Hotel room
Study room
Reading space

Level 0

Museum entrance
Exhibition
Hotel reception
Hotel room
Cafe
Restaurant
Office

Level -1

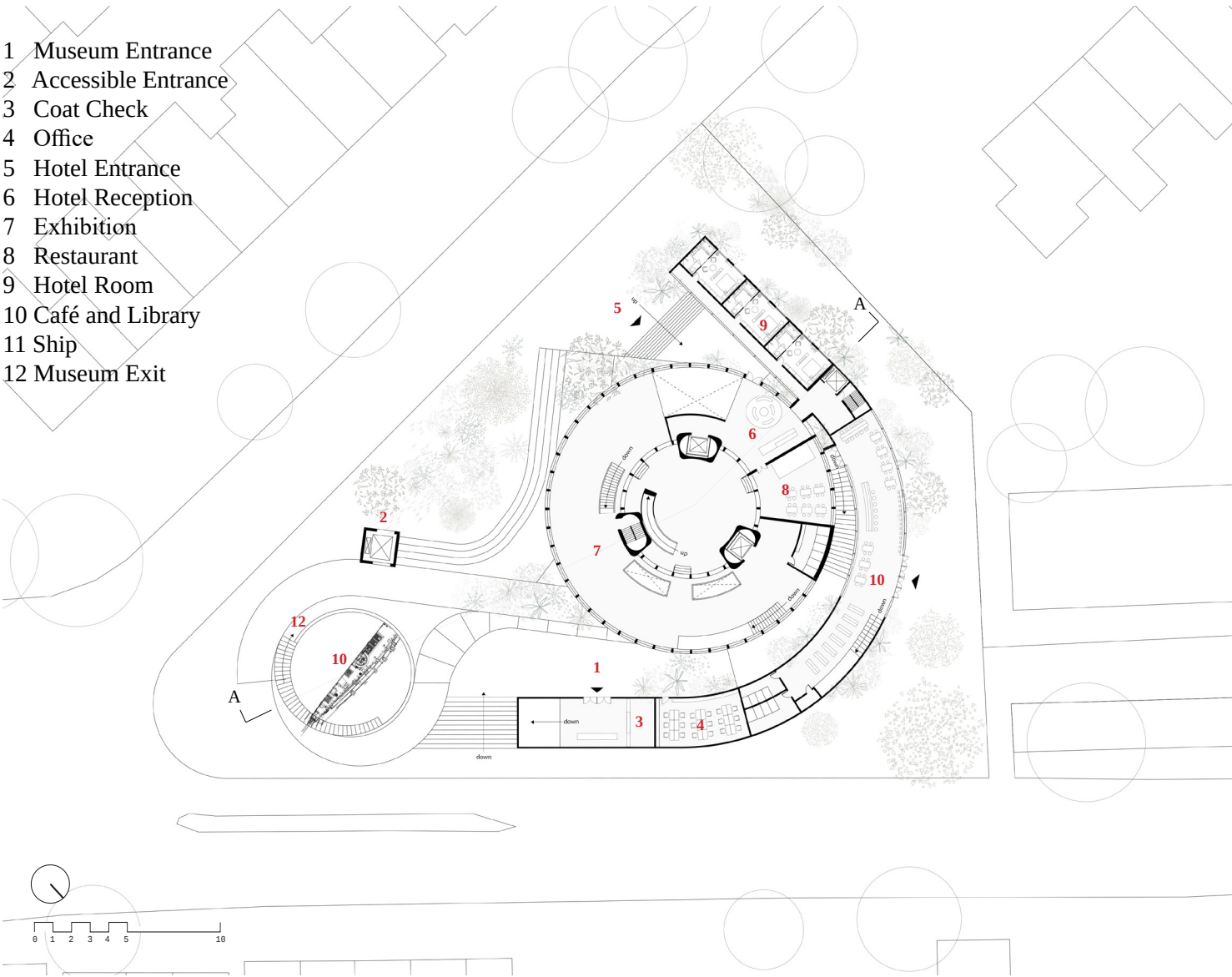
Exhibition
Pub
Gym
Bookstore

Level -2

Exhibition
Theatre
Rehearsal room
Swimming pool

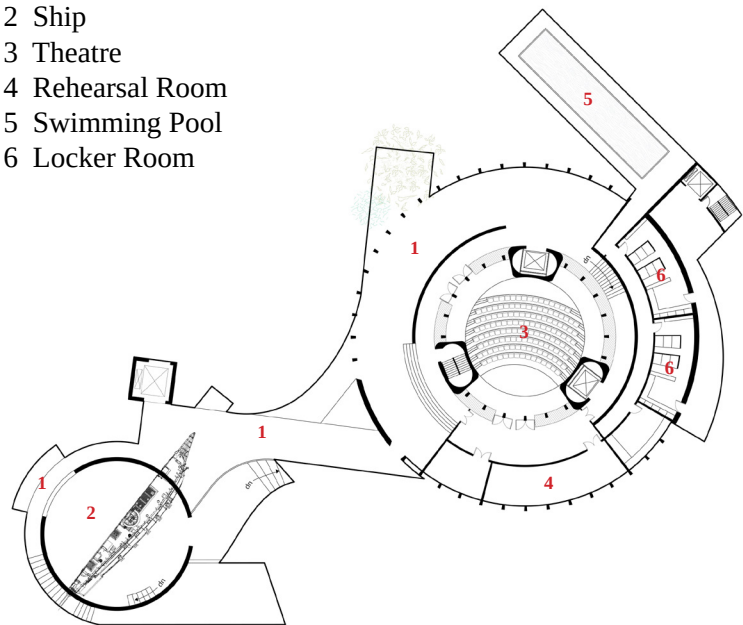
LEVEL 0

- 1 Museum Entrance
- 2 Accessible Entrance
- 3 Coat Check
- 4 Office
- 5 Hotel Entrance
- 6 Hotel Reception
- 7 Exhibition
- 8 Restaurant
- 9 Hotel Room
- 10 Café and Library
- 11 Ship
- 12 Museum Exit



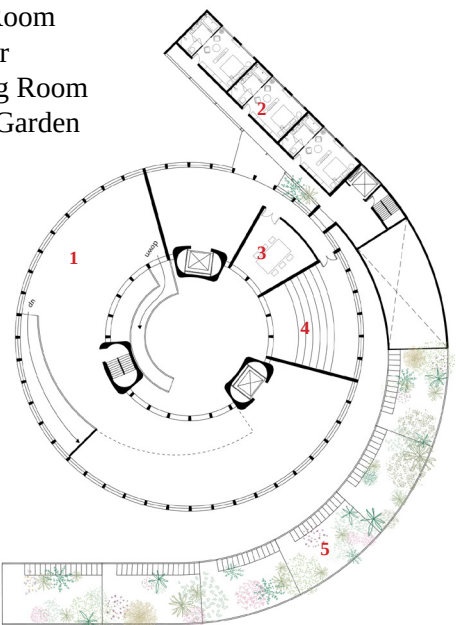
LEVEL -2

- 1 Exhibition
- 2 Ship
- 3 Theatre
- 4 Rehearsal Room
- 5 Swimming Pool
- 6 Locker Room

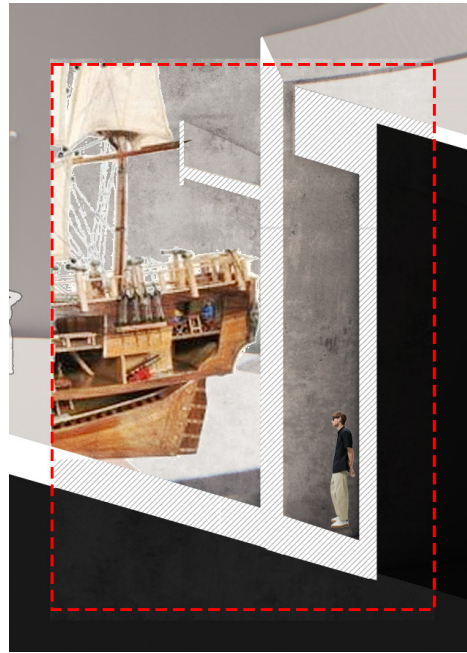


LEVEL 1

- 1 Exhibition
- 2 Hotel Room
- 3 Seminar
- 4 Reading Room
- 5 Public Garden



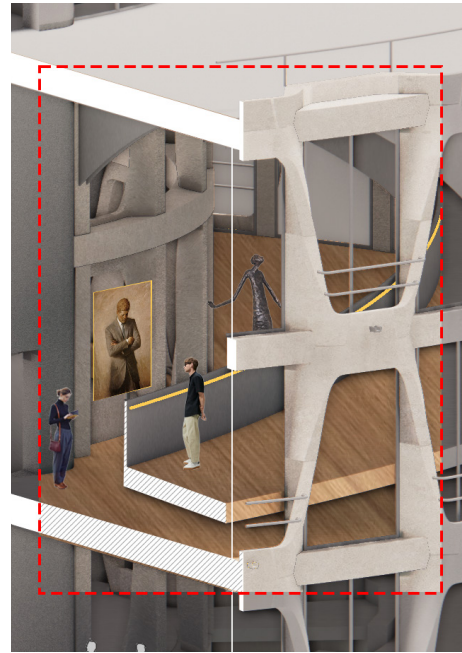
[1]
THE SHIP



[2]
EXHIBITION



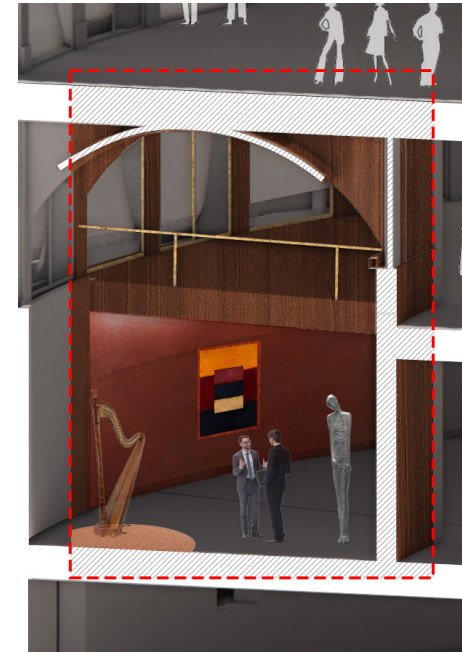
[3]
EXHIBITION



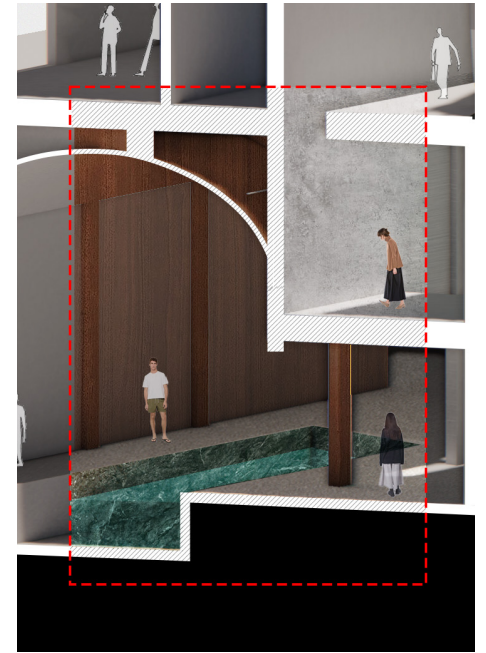
[4]
THEATRE



[5]
HOTEL LOUNGE



[6]
SWIMMING POOL



BUILDING SECTION A-A

EXHIBITION SPACE

Throughout the sequence, the architecture stages intentional lines of sight between displays from different periods, allowing moments of struggle to face moments of achievement and early departures to echo later returns. These cross-temporal relationships generate a layered emotional experience, enabling visitors to feel the tension, hope, and continuity embedded in the Irish migrant narrative as they move through the space.



SECTION OF THE SHIP



IMMIGRANT SHIP AND ARTIFACTS



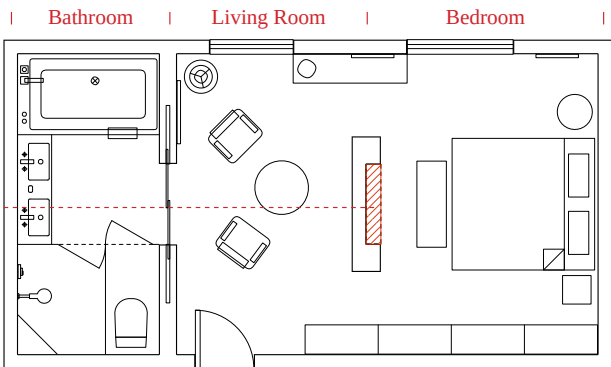
CHASING IDENTITY

HOTEL ROOM

The hotel rooms in the new addition reinterpret the layout of traditional Irish homes while referencing the spatial structure of immigrant ship cabins. The plan follows a three-part organization, with a central hospitality zone—kitchen and living—flanked by private spaces for sleeping and bathing. A symbolic hearth anchors the middle, recalling the heart of the Irish dwelling and carrying the warmth of cultural memory into a contemporary setting.



Measured architectural drawing of house, 'Poll 2'
house, Menlough, Co. Galway



Hotel room plan
340 sq ft (32.5 sqm)



GAP BETWEEN THE NEW AND THE OLD

A deliberate gap separates the new addition from the historic consulate, preserving and framing the original façade. The new roof lifts gradually into a walkable garden, allowing visitors to rise toward and closely experience the old façade. This interval protects the heritage building while creating a gentle landscape where past and present meet.



WALL SECTION

- 1 Extensive planting:
100mm vegetation layer and filter map

2 35mm GFRC panel

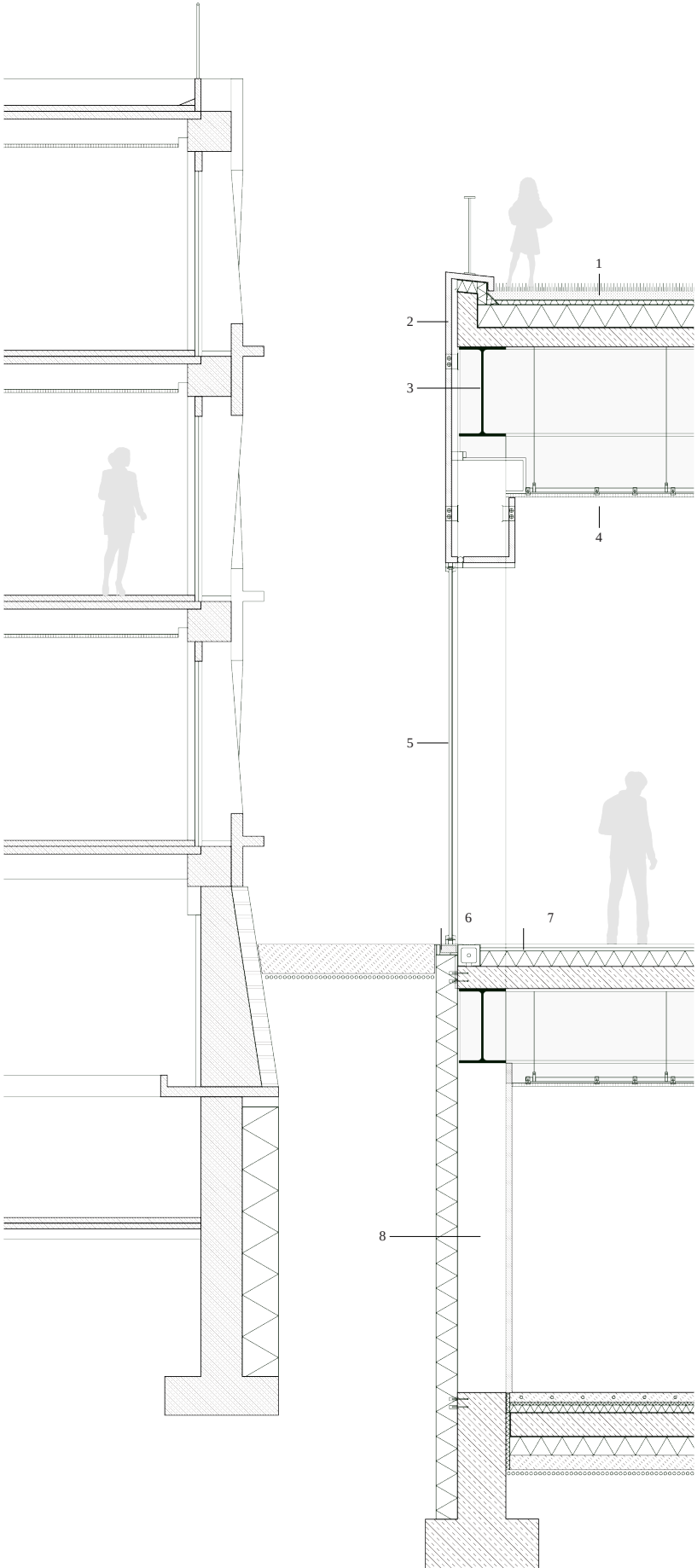
3 1200mm steel edge beam
- 4 12 mm gypsum board

5 Low-E double glazing

6 Perimeter heating unit

7 30mm cement screed

8 20mm stone panel





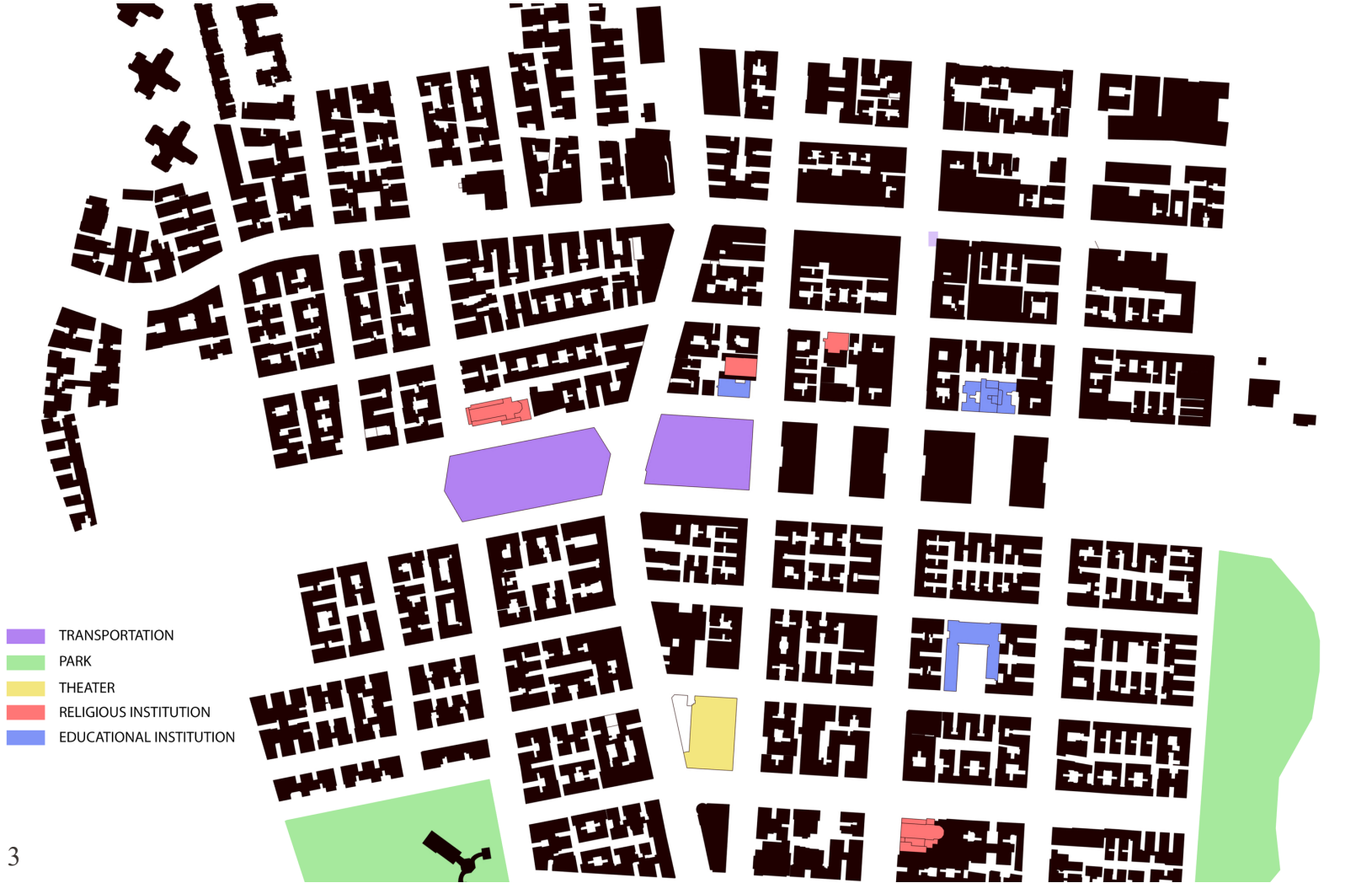
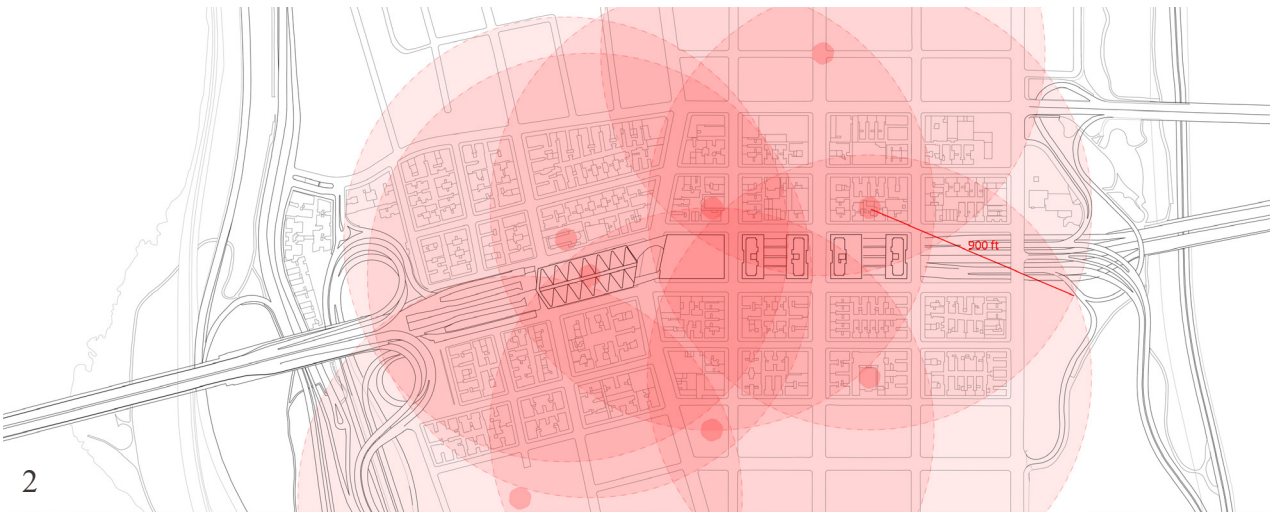
- 03 -

The Forest Above

Layered Urbanism

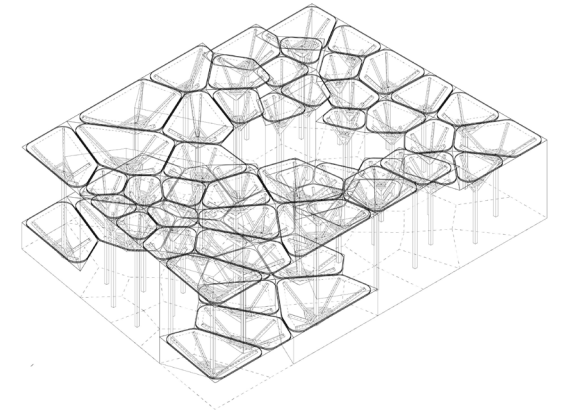
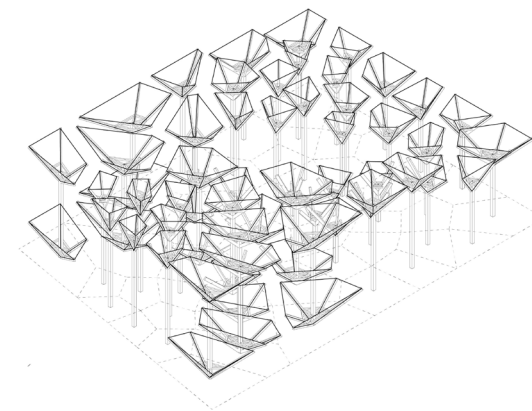
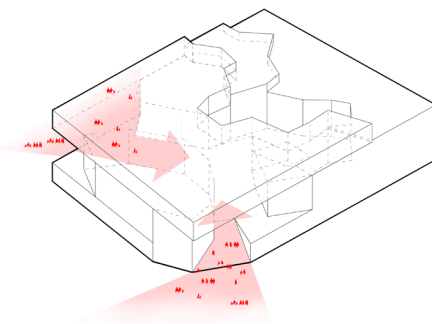
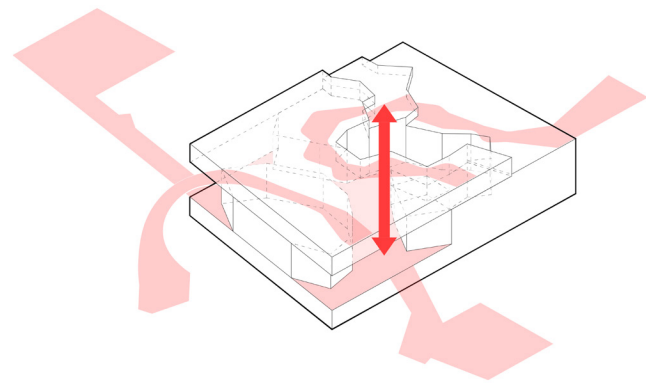
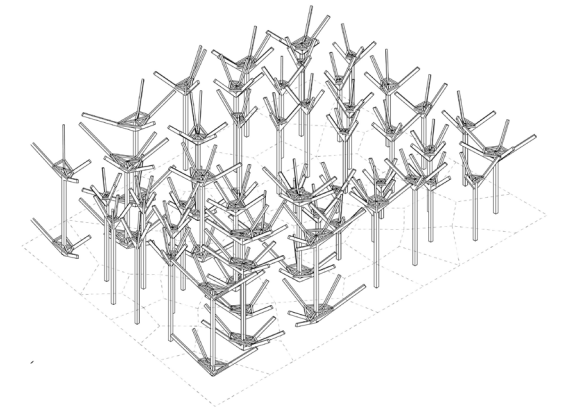
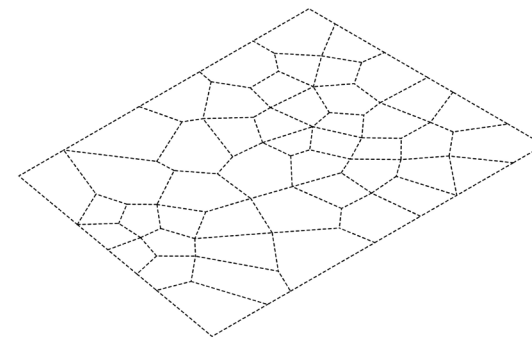
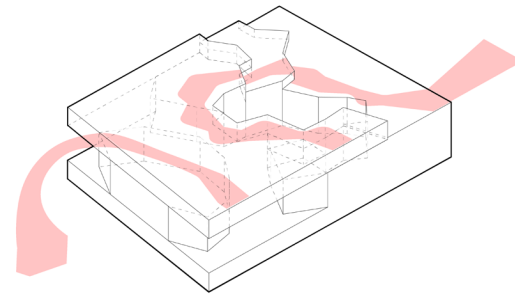
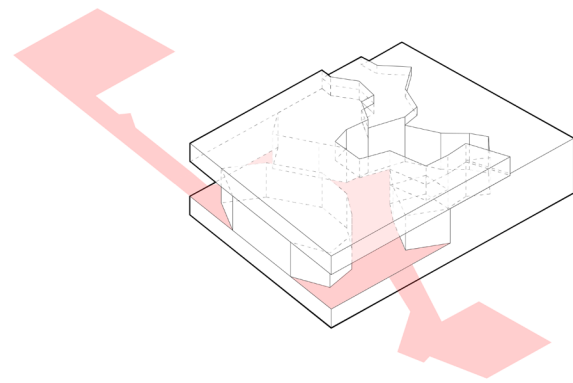
Jan.-April. 2025
Group Work
Instructor: Galia Solomonoff

SITE ANALYSIS

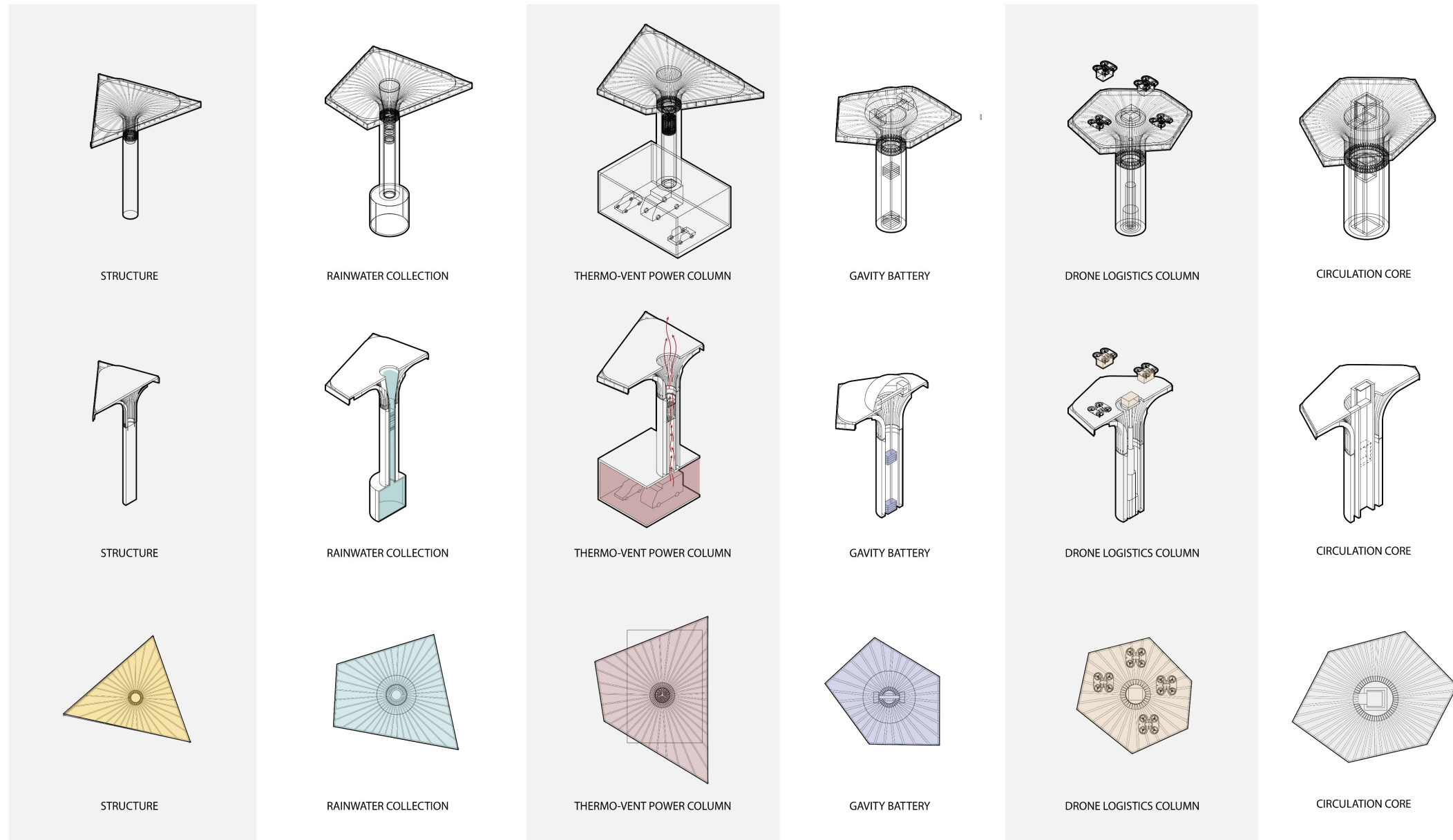


The site is located at the George Washington Bridge Bus Station. It is not difficult to observe the strong emphasis on both the north–south relationship within the site and the east–west axial connection. This spatial emphasis led us to concentrate the core gathering space at the center of the site. At the same time, through an analysis of the surrounding programmatic distribution and figure-ground relationship, we found that although the surrounding functions are generally well provided, there is still a significant lack of public space in the area.

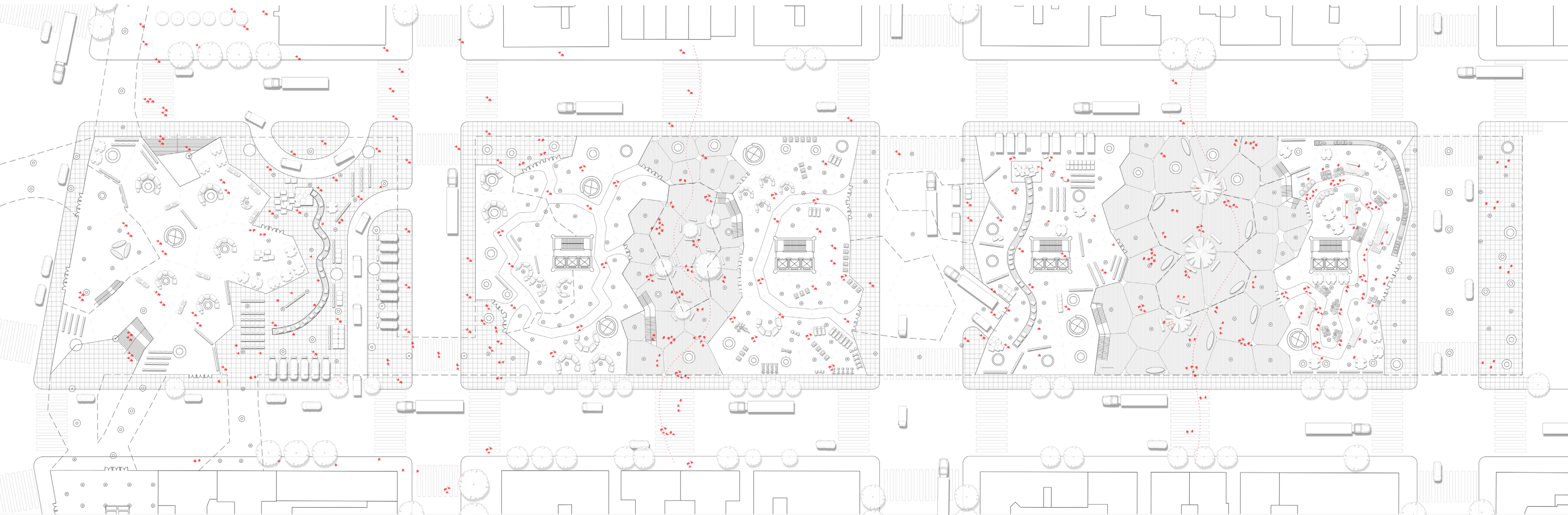
1. Overall Site Analysis
2. 3-minute Walking Circle
3. Site Program Distribution Diagram



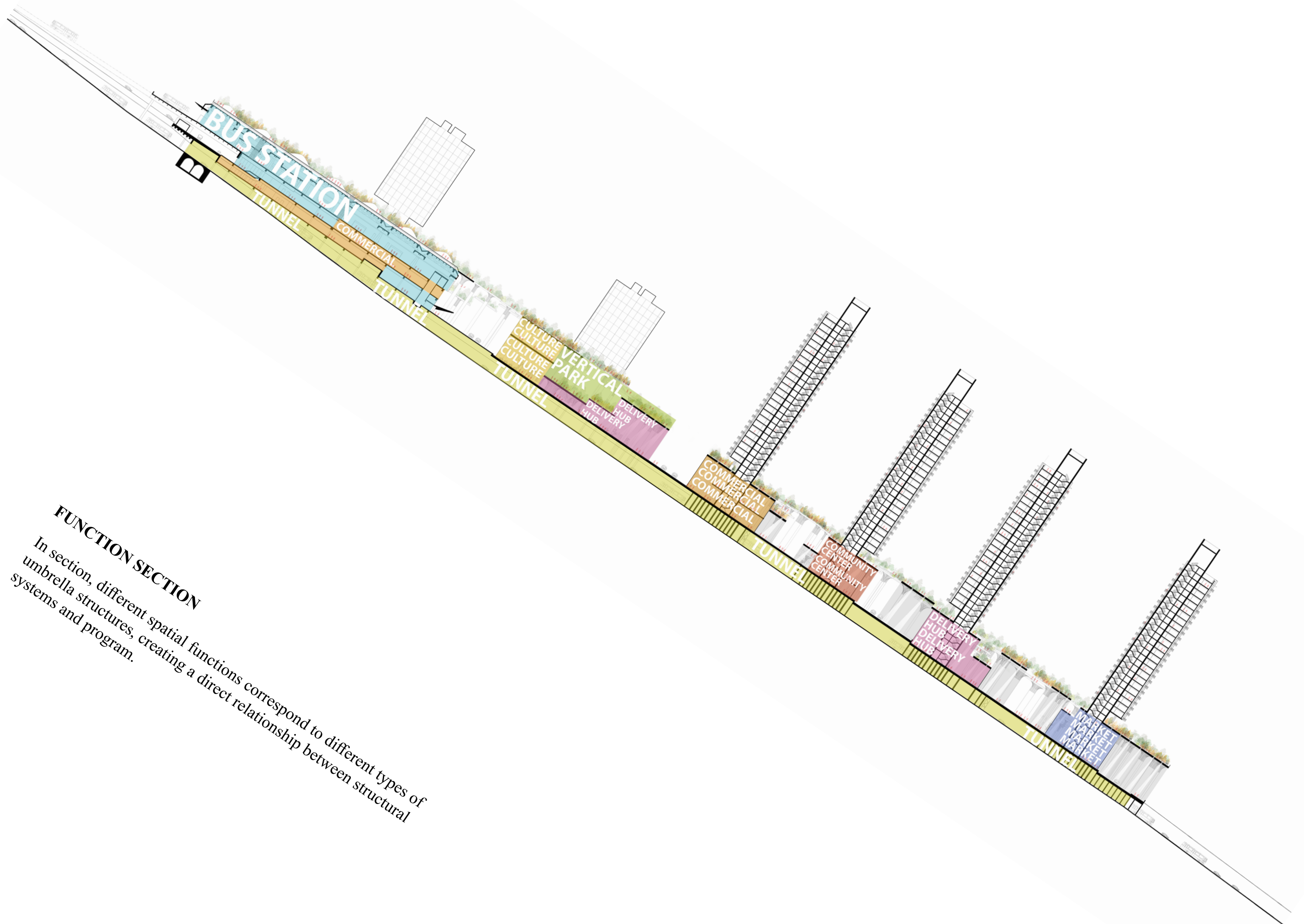
his diagram illustrates the spatial generation logic of the central area. On the left, the massing strategy is presented, while on the right, the structural logic is shown. In terms of massing, the space seeks to connect the north-south direction at the lower level, while linking the east-west direction at the upper level, creating conditions for spatial coexistence in the central zone. At the same time, it forms a more legible and prominent entrance to the park. In terms of structure, an umbrella structure is generated through Grasshopper, exploring how different spatial possibilities can be assembled to create a forest-like public space.



This diagram illustrates the different potential functions embedded within various column types. Each type adapts to a distinct spatial condition and can serve multiple roles: as structural support, as a component for energy generation, or as a conduit for circulation and transport. In this way, the space is further adjusted and optimized in response to different plan configurations.

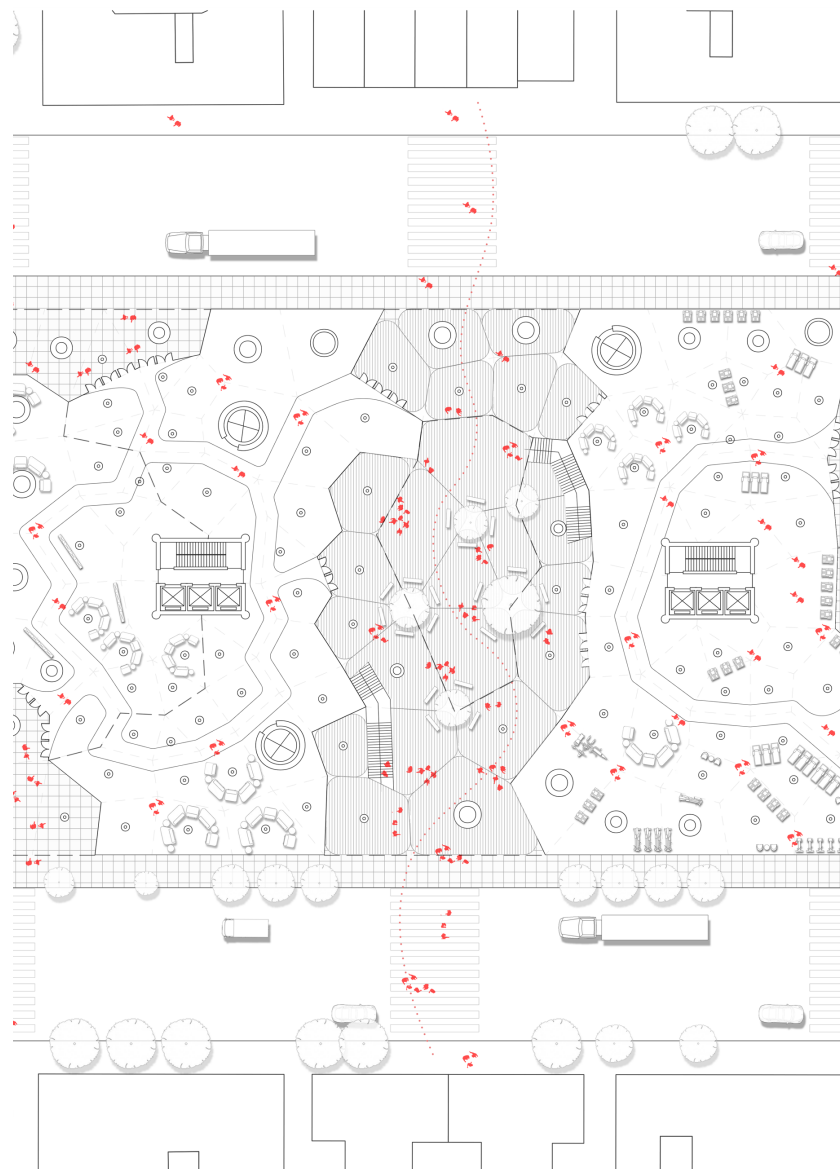


GROUND FLOOR PLAN



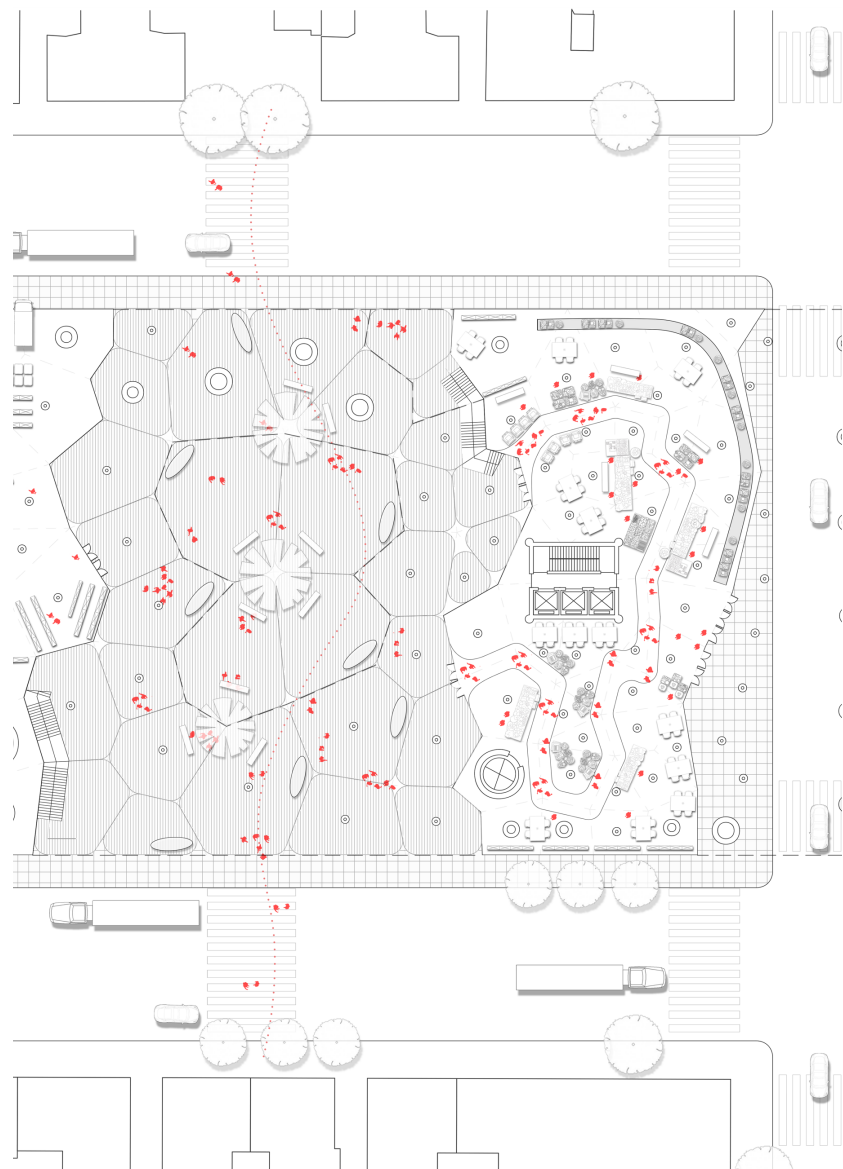
FUNCTION SECTION

In section, different spatial functions correspond to different types of umbrella structures, creating a direct relationship between structural systems and program.



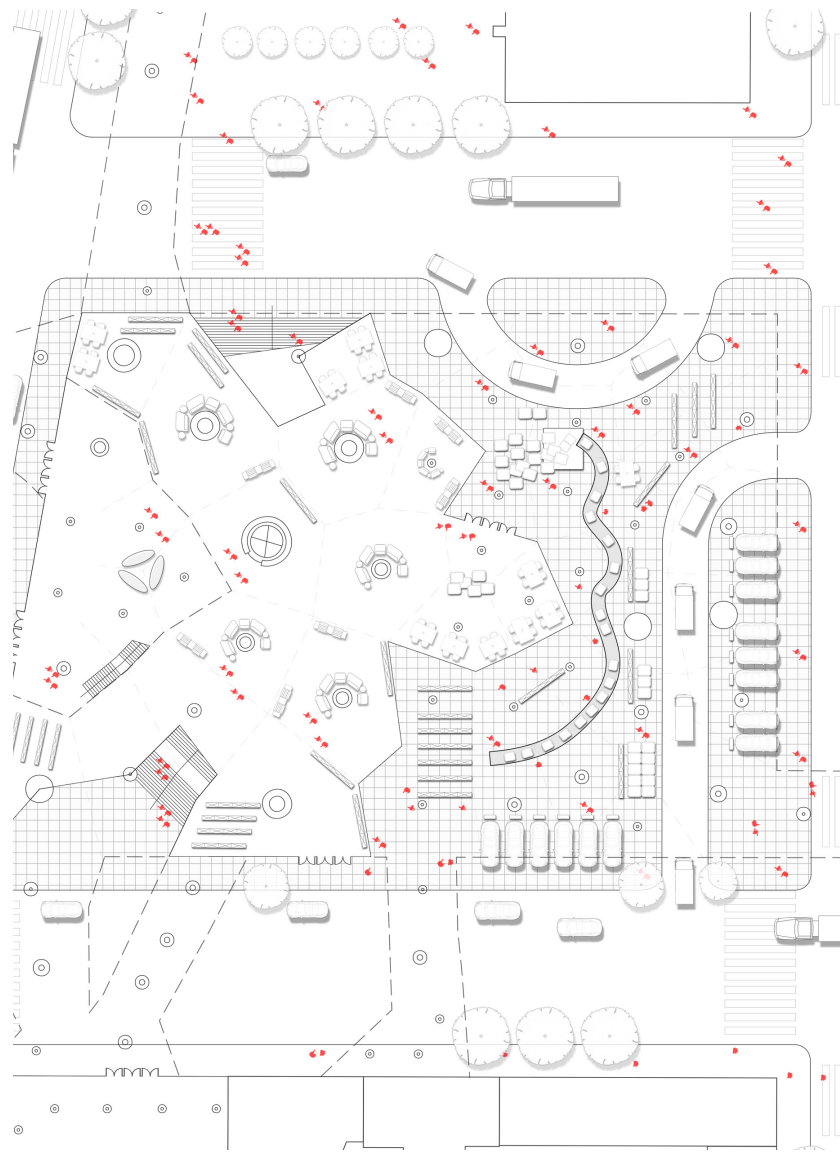
COMMUNITY CENTER





MARKET





DELIVERY HUB



The background is a dark, grainy, textured surface. On the left side, there is a vertical strip of film with several frames showing different scenes. At the top, there is a horizontal ruler with markings. The text is centered in the lower half of the image.

This may be a farewell, but I am deeply grateful for the six years architecture has been part of my life.
I am grateful for all the moments of emotion, the sadness, the beauty, and for everyone who has loved me and everyone I have loved.