

# **[Evolving Narratives]**

Jiawen Li Portfolio



Selected works 2020-2026

Columbia University GSAPP M.S. AAD

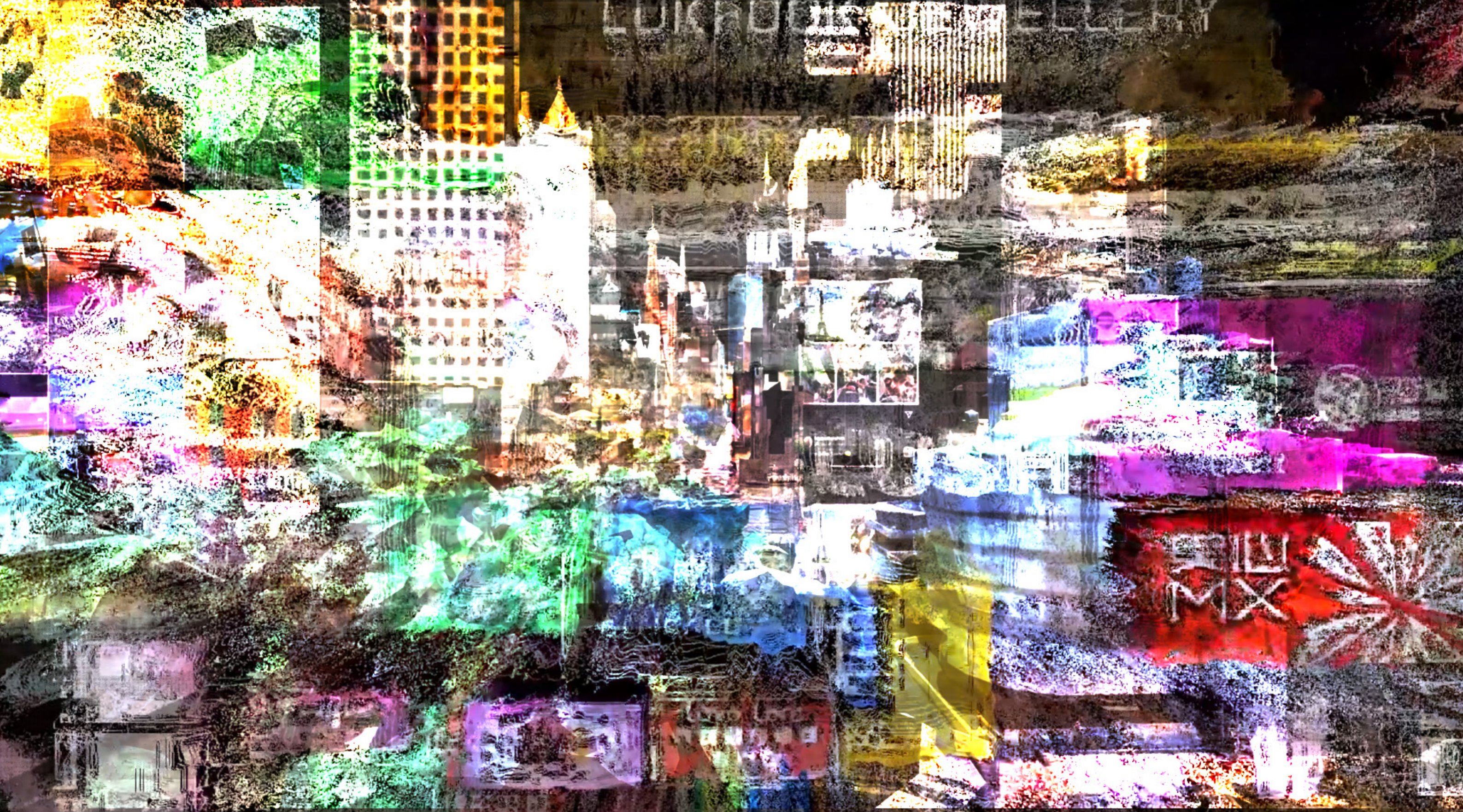
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2025-2026

2019-2025





- 01 -

## Slop Space

After Capital & Mining Value

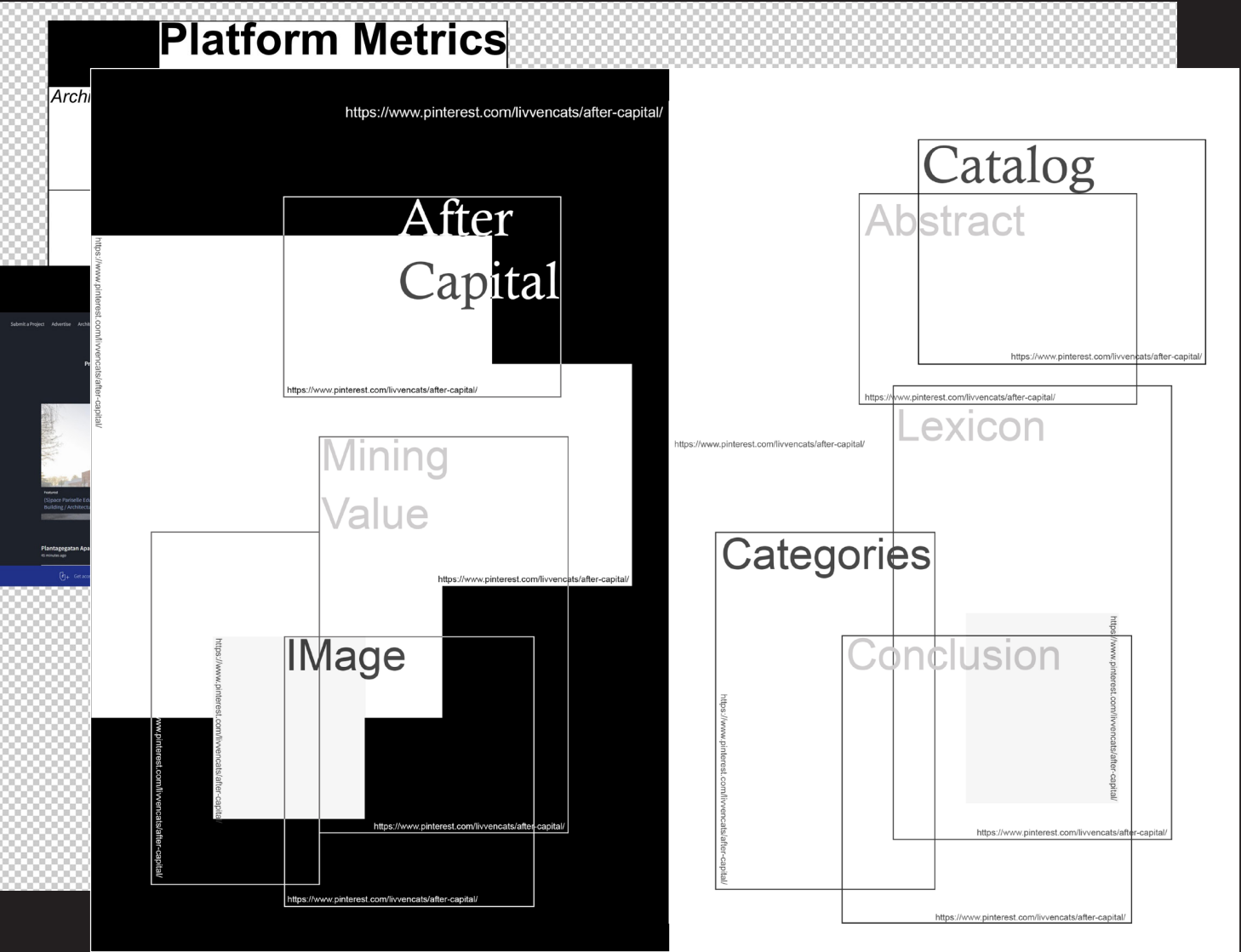
Jun.-Aug. 2025  
Group Work  
Instructor: Michiel Helbig



# 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.



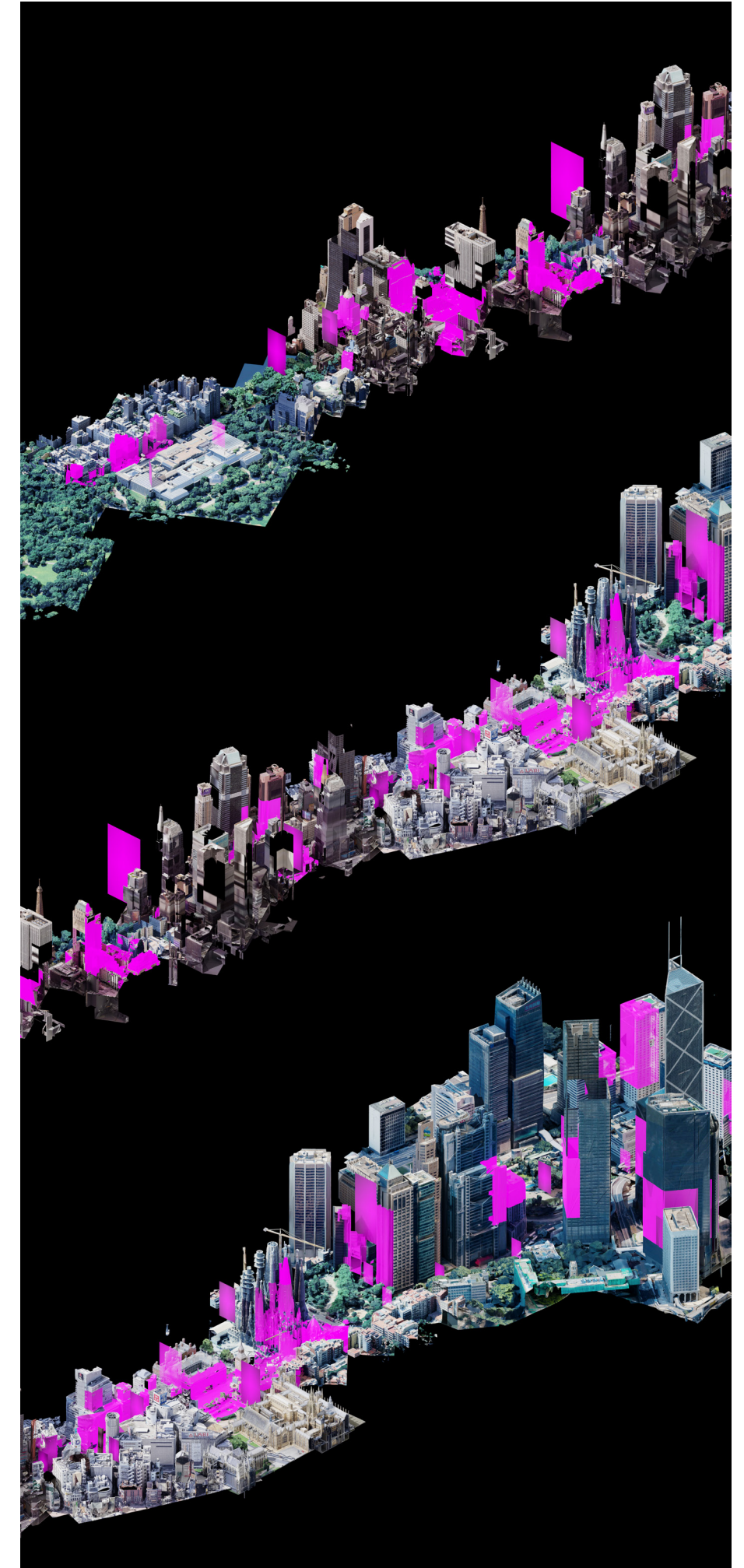
# SLOP SPACE MODEL



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 (2 members)

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



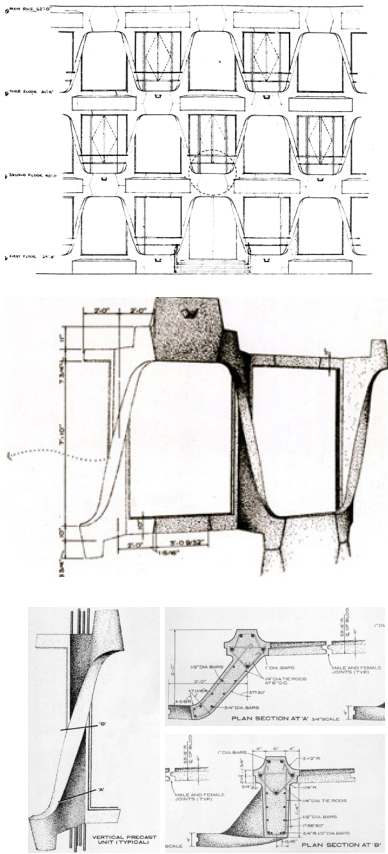
Building History

- 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

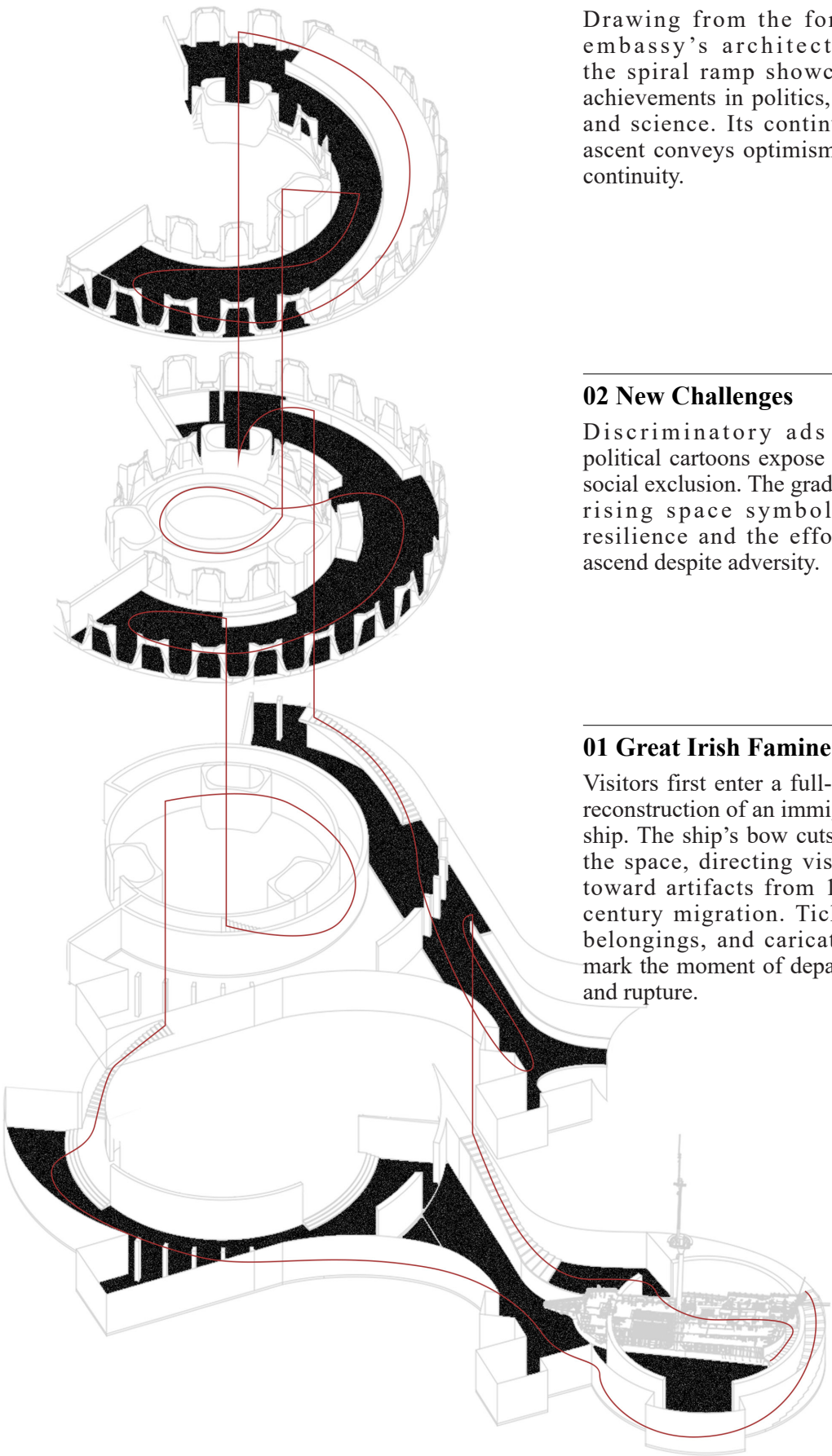


- Timeline of the Project

- 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.

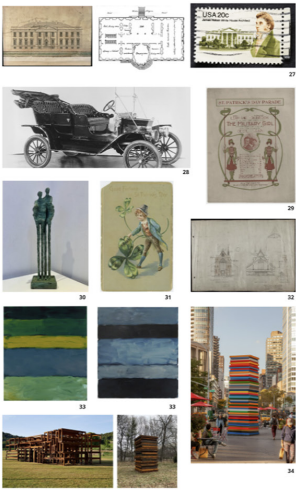
EXHIBITION CIRCULATION

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.



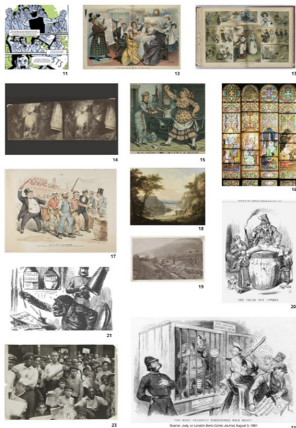
03 Achievements

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.



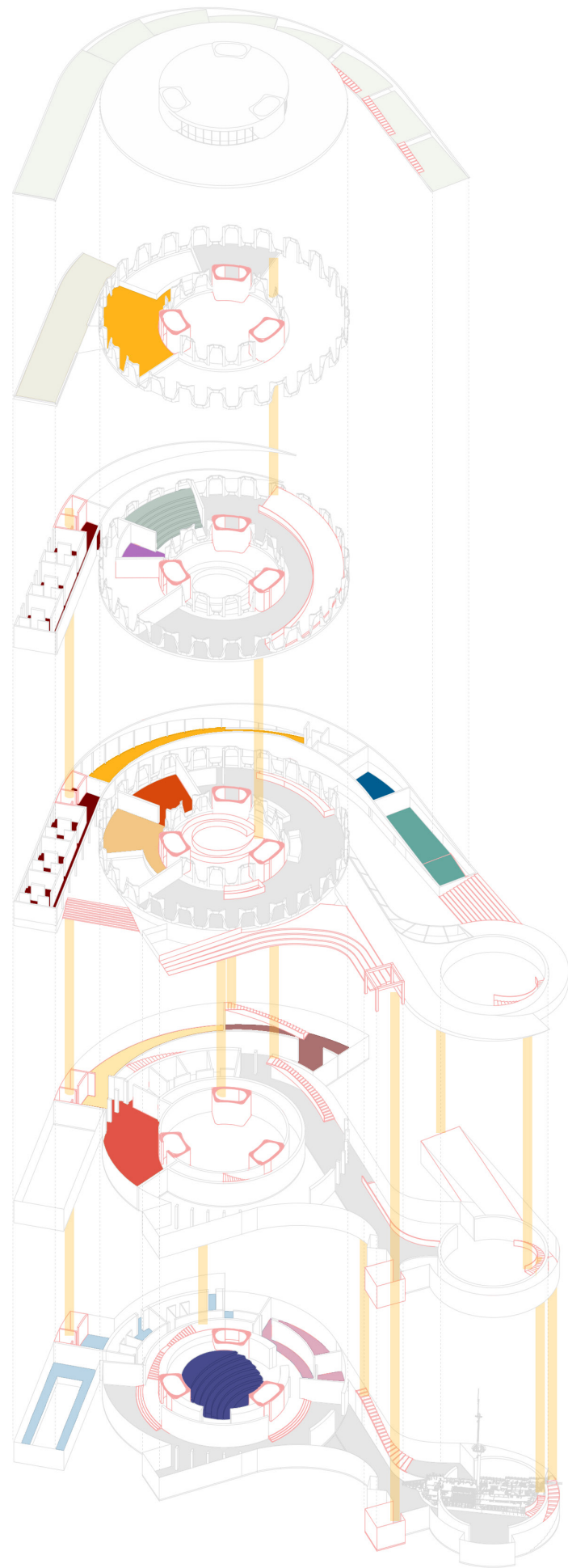
01 Great Irish Famine

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**

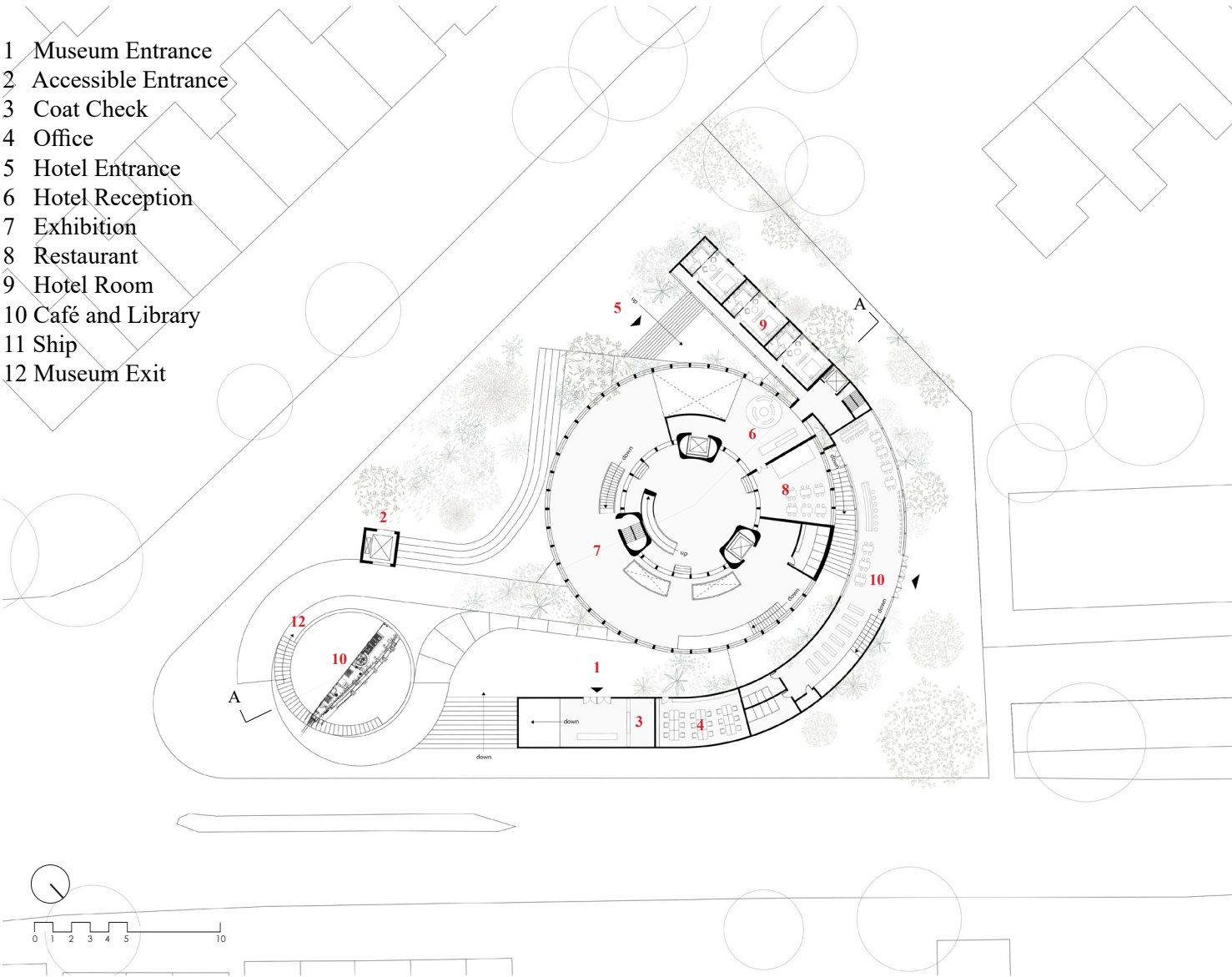
Exhibition  
Pub  
Gym  
Bookstore

**Level -2**

Exhibition  
Theatre  
Rehearsal room  
Swimming pool

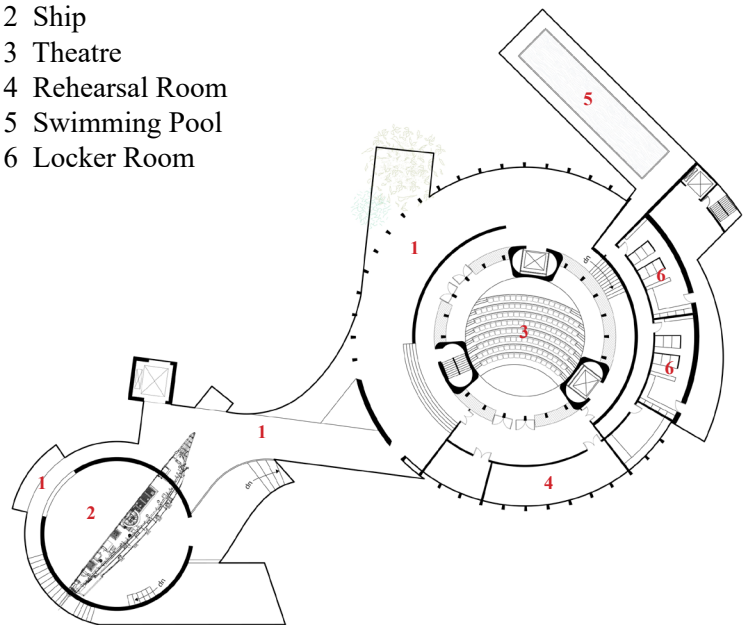
LEVEL 0

- 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



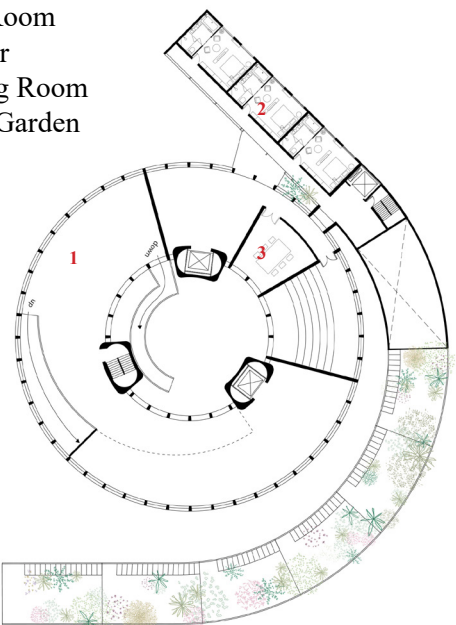
LEVEL -2

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



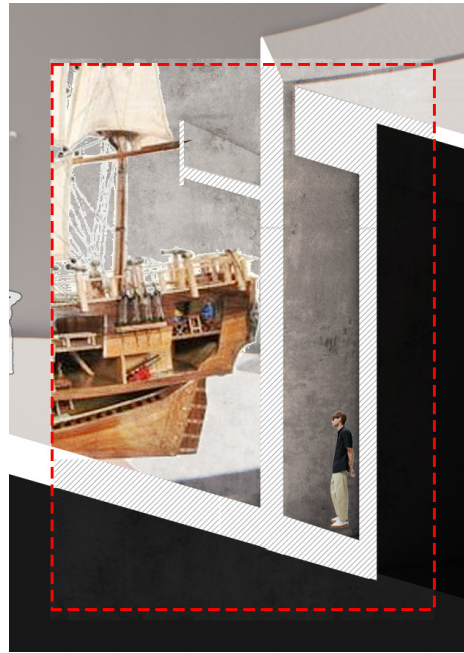
LEVEL 1

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





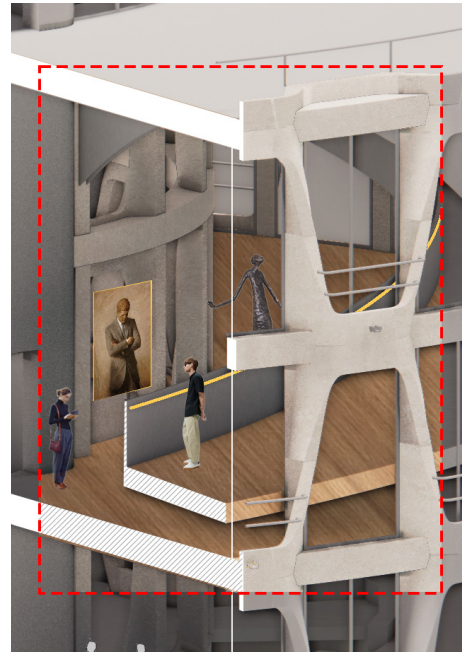
[1]  
THE SHIP



[2]  
EXHIBITION



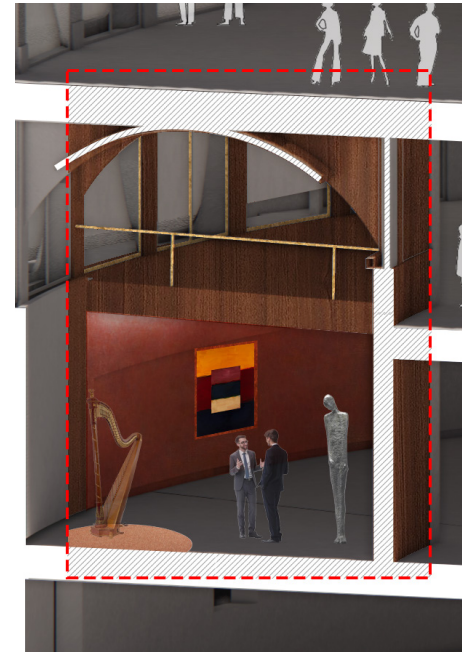
[3]  
EXHIBITION



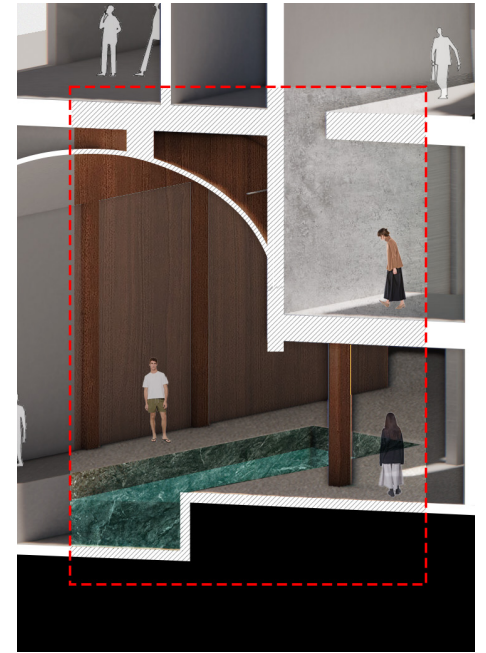
[4]  
THEATRE



[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

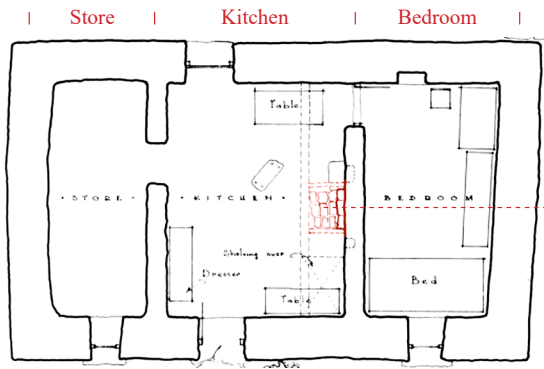


CHASING IDENTITY

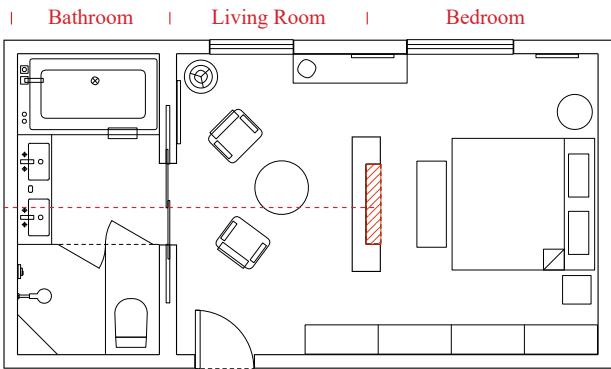


HOTEL ROOM

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)





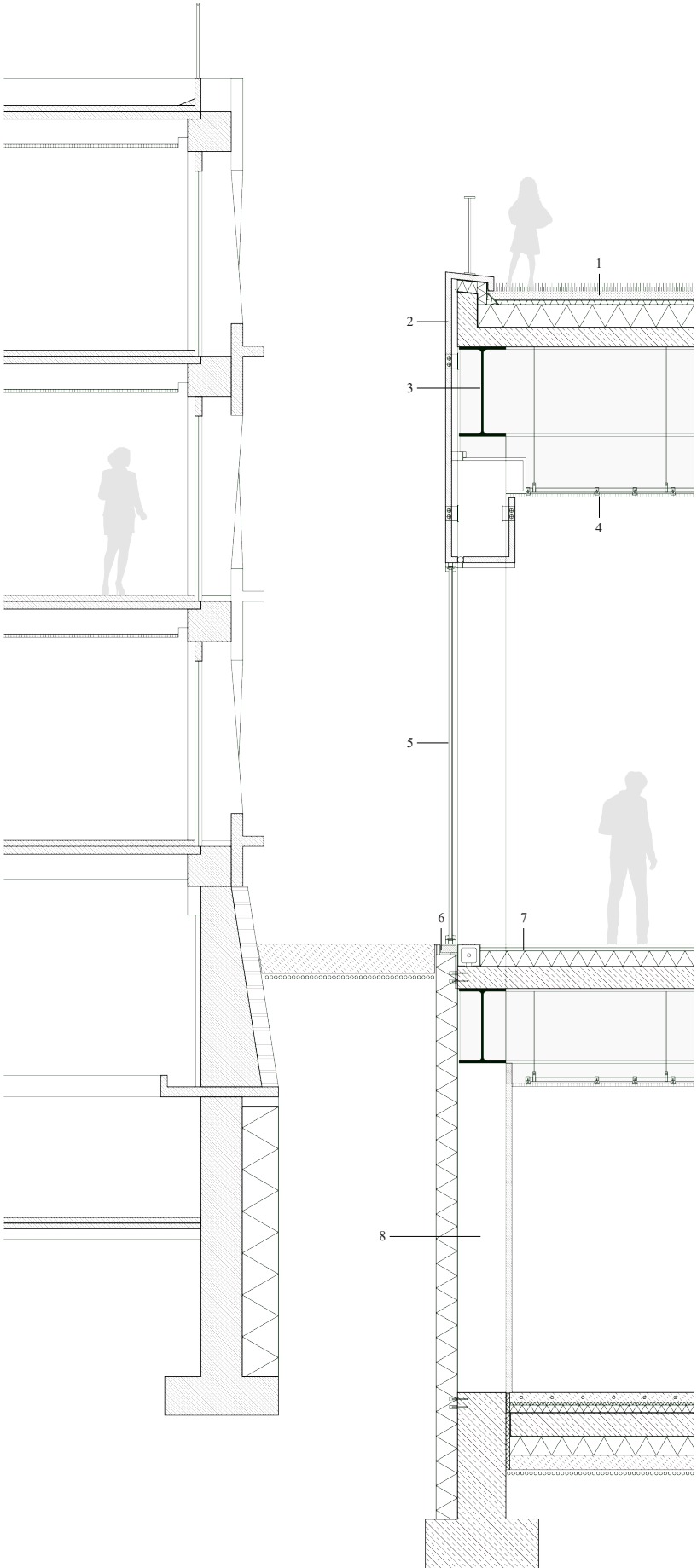
## GAP BETWEEN THE NEW AND THE OLD

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:<br>100mm vegetation layer and filter map | 4 12 mm gypsum board     |
| 2 35mm GFRC panel                                              | 5 Low-E double glazing   |
| 3 1200mm steel edge beam                                       | 6 Perimeter heating unit |
|                                                                | 7 30mm cement screed     |
|                                                                | 8 20mm stone panel       |





# A REPORT ON VOLCANIC DISASTER MANAGEMENT IN RIONE TERRA

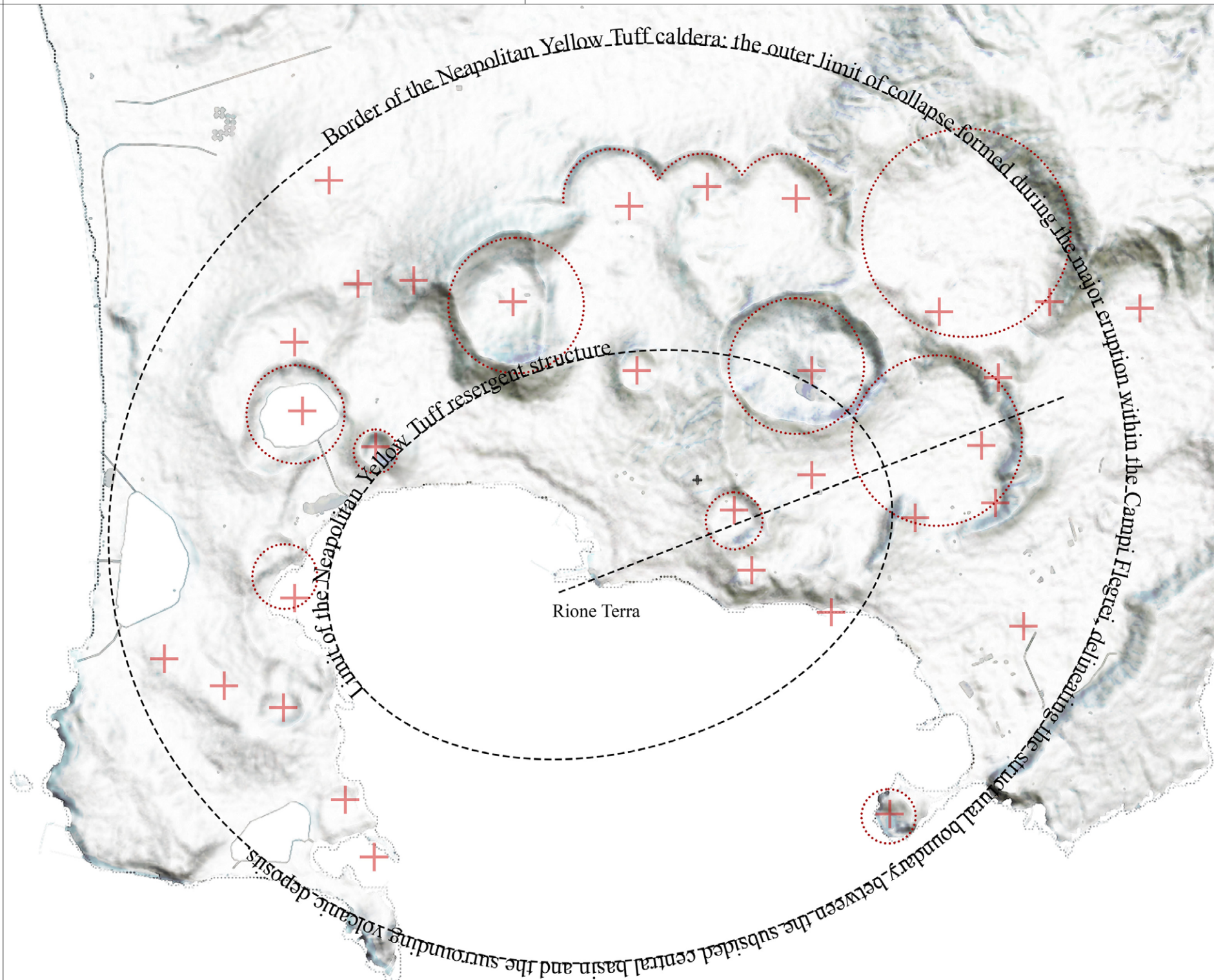
1964 - 2026

- 03 -

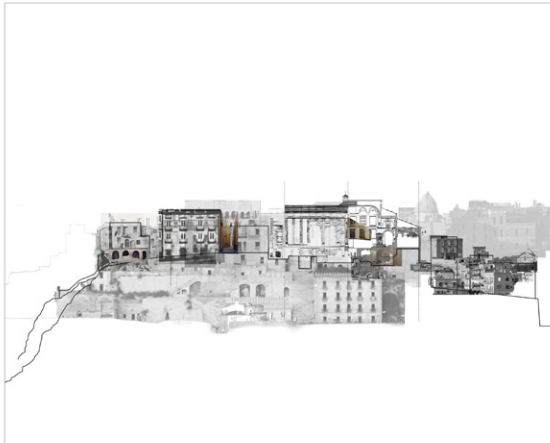
## Rione Terra

A Report on Vocanic Management

Feb.-May. 2026  
Individual Work  
Location: Rione Terra, Italy  
Type: Research  
Instructor: Prof. Ala Tenir







## HISTORY OF THE EXTINCTION OF RIONE TERRA

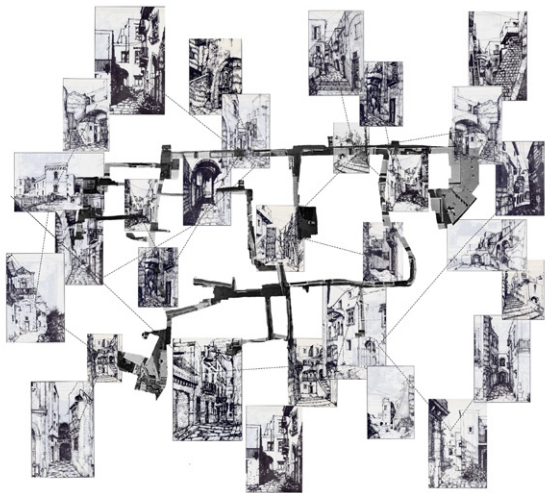
### PROLOGUE

#### I Human

They call it a necessary evacuation  
Their vocabulary includes: safety, risk, responsibility  
Notices are posted on walls  
Some begin to pack  
Others refuse to leave  
They don't believe the decision arrived suddenly

#### II Geologic-Urban

But the ground has never been still  
Before it was measured, before it was named  
They say: "It is too dangerous to stay!"  
They ground does not respond

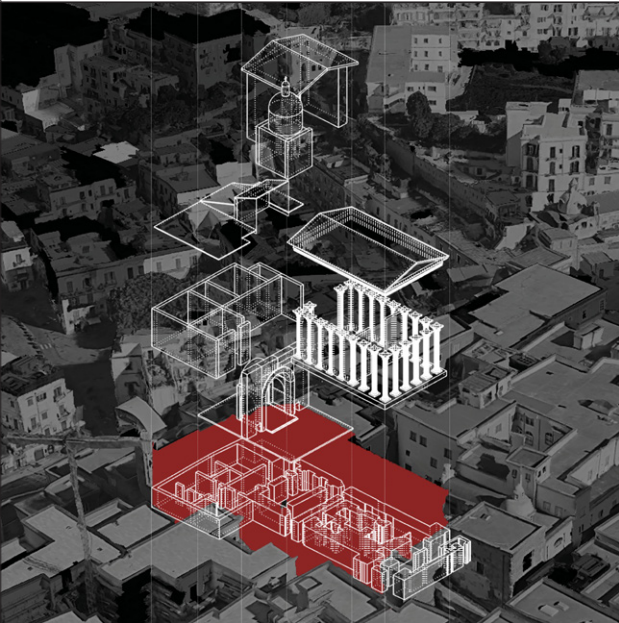
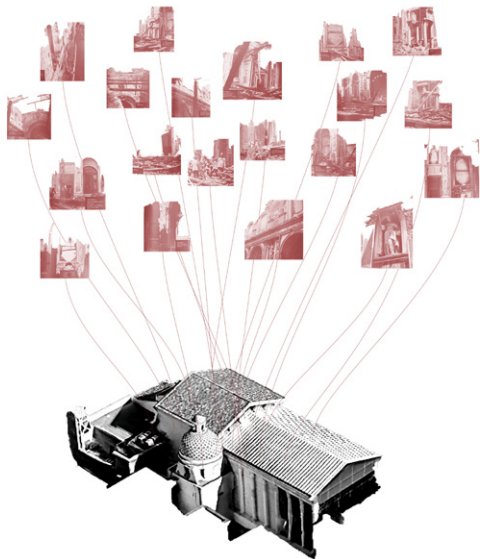


| (01)                   | (02)             | (03)                   |
|------------------------|------------------|------------------------|
| Fire                   | Roman Ruins      | Small Evacuation       |
| 1964                   | 1964-1968        | 1969                   |
| (04)                   | (05)             | (06)                   |
| Bradyscism             | Large Evacuation | Thieves and Developers |
| 1969-1970              | 1970 March 2     | 1970-2000              |
| (07)                   | (08)             |                        |
| Renovation Competition | Tourist Area     |                        |
| 2003                   | -                |                        |

#### (01) Fire

"Around 11:00 p.m. on Saturday, May 16, 1964, a violent fire—which raged until four o'clock the following morning—destroyed a large portion of the ancient Cathedral of Pozzuoli (...). The flames, the origins of which remain unknown, ignited among the wooden roof trusses and spread rapidly through the church's vast, single nave" (Gianninelli, 1997).

1964 May 16



#### (02) Roman Ruins

The monument began as an Augustan-era Roman temple, later transformed into a Baroque cathedral through successive adaptations. The temple remained visible until 1632, when it was concealed beneath Baroque ornament and masonry, and only re-emerged in 1964 after a fire destroyed much of the cathedral's interior and structure.

1964-1968

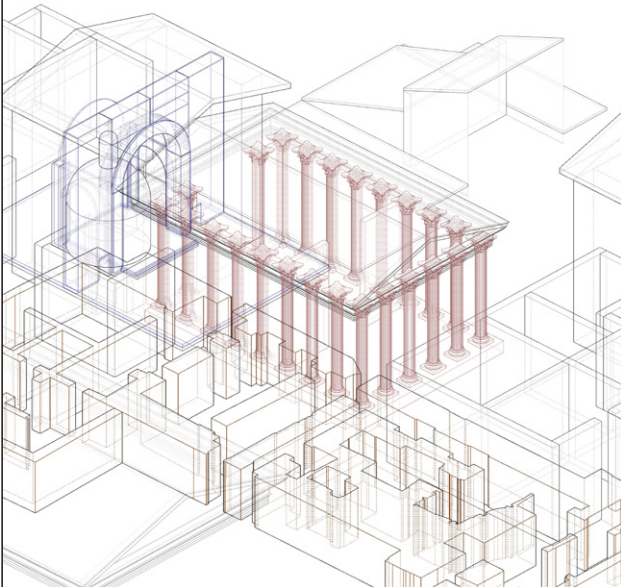
Between the late 5th and early 6th centuries a Christian church dedicated to Saint Proculus was constructed on the site. Some alterations were made to the Temple during the 15th centuries with the creation of some family chapels.

**Late Baroque church**

The temple was constructed by the architect Lucius Cocceius Auctus atop the remains of an earlier Republican-era temple dating back to 194 BC. It features a rectangular plan, measuring 15 by 23.50 meters, and is oriented with its main entrance facing south. It originally appeared as a hexastyle pseudo-peripteral temple, featuring 9 fluted Corinthian columns along its longer sides and two lateral ramps ascending to the podium of the pronaos.

**Augustan Temple**

Roman City



#### (03) Small Evacuation

In 1969, they evacuated the buildings situated between Via Pestrola, Strada del Duomo, and Pendio San Celso. Around 1973, a major "safeguarding" intervention demolished buildings between Via Pestrola and Via Duomo after they were deemed unsafe. However, since the area was legally protected for its cultural value, conservation—not demolition—was expected, raising suspicions that the real aim was to expose the cathedral to the main square.

1968-1969

|                                                                                                                                                                               |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                               |
| 04.05.1968                                                                                                                                                                    |
| Commencement of restoration work on the cathedral, based on a design by Architect Ezio De Felice, Engineer Mario Cappelli, and Architect Paolo Di Monda.                      |
| — 02.1969                                                                                                                                                                     |
| Evacuation of the buildings situated between Via Pestrola, Strada del Duomo, Pendio San Celso, and Sedile dei Nobili.                                                         |
| — 09.1973                                                                                                                                                                     |
| Demolition of a portion of the buildings situated between Via Pestrola and Strada del Duomo, extending from the vicinity of Vico Sant'Arcima as far as the steps at La Terra. |





#### (04) Bradysieism

Undoubtedly, bradysieism caused some damage to the load-bearing structures of the buildings; yet, it remains true that—aside from the areas of Villanova and Via Pestobola—not a single piece of plaster fell from the Rione Terra. The risk of collapse existed within the Rione just as it did throughout the entire city, and particularly in the fishing village, the Piscinella area, and Largo del Rosso.

1969



#### (05) Large Evacuation

Communication between experts and the general public is virtually non-existent. The city is alerted to what is unfolding via the sound of a loudspeaker mounted on a vehicle, broadcasting the Prefect's ordinance. Citizens are escorted from their homes by the army and uniformed personnel toward trucks and public transport vehicles made available for the evacuation.

1970 March 2

#### ① A Sudden Announcement

"The news, in fact, first reached us via public notice... then, various law enforcement agencies arrived on the scene with their vehicles, and subsequently, little by little, the situations were... evacuated." (Domenico P., 1948)

"These were matters that were being rumored—there was never a public notice stating, 'On such-and-such a day, Rione Terra will be evacuated'—absolutely not. But above all, what I can tell you is that those were days of utter chaos—utter chaos... days when information, well, was never—first of all—disseminated at the grassroots level; it didn't reach everyone. And secondly, you had to go out and seek it out for yourself!" (Giovanna B., 1949)

"Back then, information wasn't available like it is today; we were a mass of ignorant people—nobody understood anything, and they wouldn't let you understand anything. That was the real trouble." (Maria C., 1944)

"Back then, information wasn't available like it is today; we were a mass of ignorant people—nobody understood anything, and they wouldn't let you understand anything. That was the real trouble." (Maria C., 1944)

#### ② Forced Evacuation

"And what happened?" As I went to look out over the waterfront—onto the Chiaianese road, which was visible from Pozzuoli—I saw nothing but military trucks, hundreds of them—hundreds upon hundreds of soldiers. But it never crossed my mind that they were going to evacuate the Rione Terra! There was absolutely no talk of an evacuation, in fact, we knew that Professor Gentile went to Rome and pleaded with them not to clear out this district. Yes, fate took its course; they turned the people out like beasts—literally like beasts—and from that moment on, nothing made any sense anymore." (Maria C., 1944)

"It's not that we were happy to leave Rione Terra—because we didn't know where they were taking us. The soldiers came, they gathered up our things—we to speak—loaded them onto trucks, and headed for... well, where was it, anyway?" (Giuseppina C., 1949)

"It was sheer chaos—the army, the police, the Carabinieri; they didn't know what they were supposed to do. Yes, they had to carry out an evacuation—but how? There hadn't been any dress rehearsal whatsoever—nothing, absolutely nothing. Oh well..." (Raffaello G., 1939)

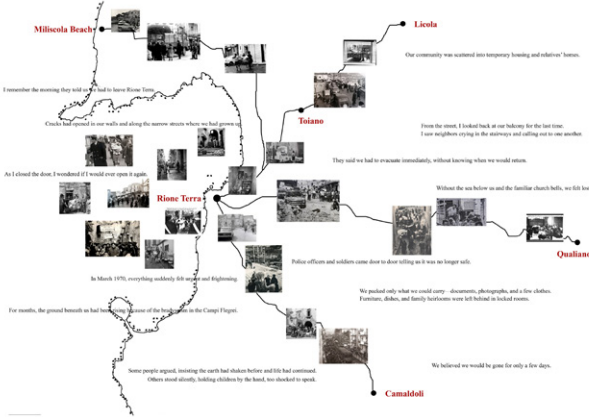
"It was a forced eviction, as they cleared people out, they also sealed off the entrances—do you understand? They bricked them up! They literally bricked them up with stones—and the windows, too, any place you could see to get inside—they sealed off everything..." (Luigi M., 1950)

"My father—a fisherman—was no longer making any sense, so he left for Civitatecchia. It was a seaside town, after all—or so we'd say—and so he settled there. My mother stayed behind; she rented a house on Via Napoli so she could go to the [fish] market at night—because at two in the morning, back in the Foiano district, there was absolutely nothing going on... Sacrifices had to be made—even by those who were out to work. Like the masons heading to their jobs in Pozzuoli; after all, the first bus didn't come until six o'clock. Yes, sacrifices were certainly made." (Giuseppina C., 1949)

#### ③ Accommodation

"I mean, you were in a facility—which, after all, was essentially a madhouse—and yet there you were, and you were there alongside hundreds of other people, with whom you had to make do, sitting up your cots in the hallways, in the rooms, and so on. In other words, it seems perfectly normal to me to ask yourself: 'How long am I going to have to live like this?'" (Oscar P., 1948)

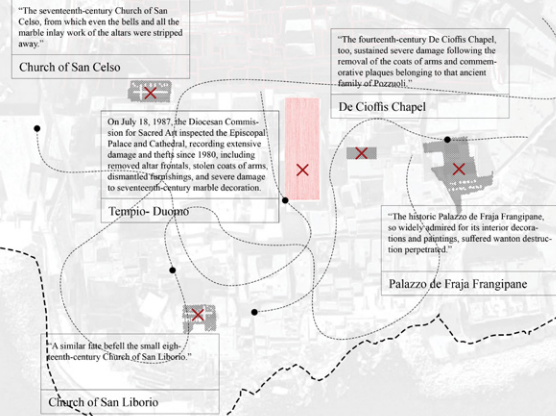
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#### (06) Thieves and Developers

Following the forced evacuation, homeless people and thieves entered Rione Terra. They occupied houses and stole artifacts. Meanwhile, government restoration projects and competitions remained stalled.

1970-2000



ELOGIO DEL PALINSESTO



IN CIELO E IN TERRA



EST MODUS IN REBUS



VINO NUOVO IN OTRI NUOVI



DULCE AD SUMMAS EMERGERE OPES



FACEMMO ALI AL FOLLE VOLO



RETENTA AD MEMORIAM VENUSTATIS



TEMPIO/CATTEDRALE: COMPOSITO OPPOSITORIUM



LUDUS ABSENTIAE ET PRAESENTIAE



The general plan for the restoration and enhancement project entailed dividing the site into lots—specifically \*insulae\*—comprising the buildings that had been abandoned following seismic events.

The proposed solution integrates the restoration of the original building volumes with the allocation of certain \*insulae\* for tourism and hospitality purposes. Indeed, the plan includes provisions for hospitality facilities—such as hotels, restaurants, and bars—as well as artisan workshops and a conference hall, not to mention a museum area and, naturally, the archaeological trail. Public offices are also likely to be included.

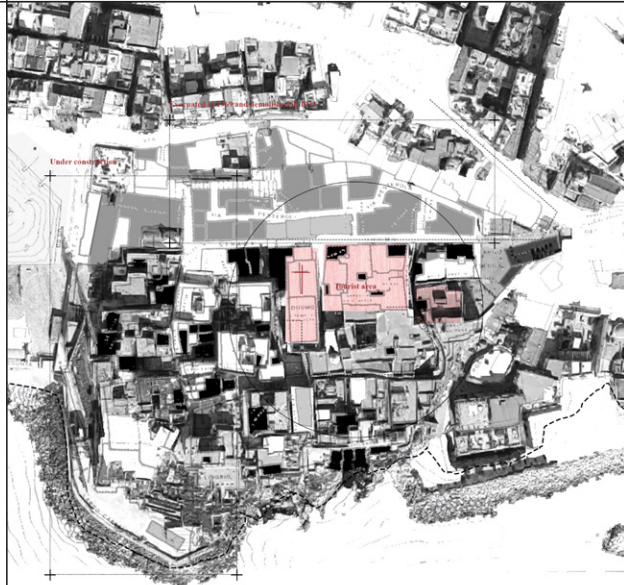
The evident complexity of the undertaking underscores the absolute necessity of clearly outlining the current status of the project—including an appropriate timeline for the works—specifically as follows:

- The first phase of construction and operational launch appears to be in a decidedly advanced stage. It is anticipated that, within a very short timeframe, practically all the buildings situated on the main square—including, of course, the Cathedral (which, as a reminder, is already operational)—as well as the Diocesan Museum and a significant portion of the archaeological trail, will be brought into operation. This is expected to take place between late October and early November 2015;

- The second phase, conversely, is scheduled for completion by December 2016. It encompasses the first hotel zone (the southern area facing the sea), the entire Cathedral complex, the \*Museo dell'Opera\* (Cathedral Works Museum), the extension of the archaeological trail, and the opening of the Cathedral's hypogeum. As early as this second phase, the active construction site could be scaled back to—and confined within—these areas not yet undergoing work, thereby allowing for the operational launch of the completed sections of the site;

- The third phase involves the completion of all remaining works, which are currently on hold due to an interruption in funding.

The intended use of Rione Terra will therefore be twofold: touristic in nature—with plans for various hotel facilities (totaling 470 beds)—and commercial in nature, through the establishment of a Congress Center, a multi-purpose complex, as well as shops and commercial businesses.





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