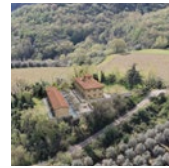
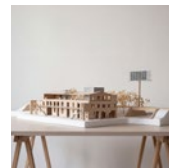
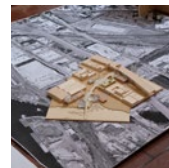


This portfolio gathers selected works from graduate studies at Columbia GSAPP, spanning housing, adaptive reuse, interior environments, and art. Projects range from Egg Tree, a residential intervention in West Harlem developed with Gaila Solomonoff and collaborator Vincent, to Building Communities, a housing study led by Flores and Prats exploring collective living in Hunters Point. The East Hampton Art Center proposes a cultural facility in Springs, grounded in landscape thinking and structural experimentation with wood. Across scales and programs, the work returns persistently to questions of how existing structures can be reimagined, how communities form around shared space, and how interior conditions shape the texture of everyday life.

PORTFOLIO [YUN CHEN CHEN]

2023-2026
GSAPP
SELECTED WORKS



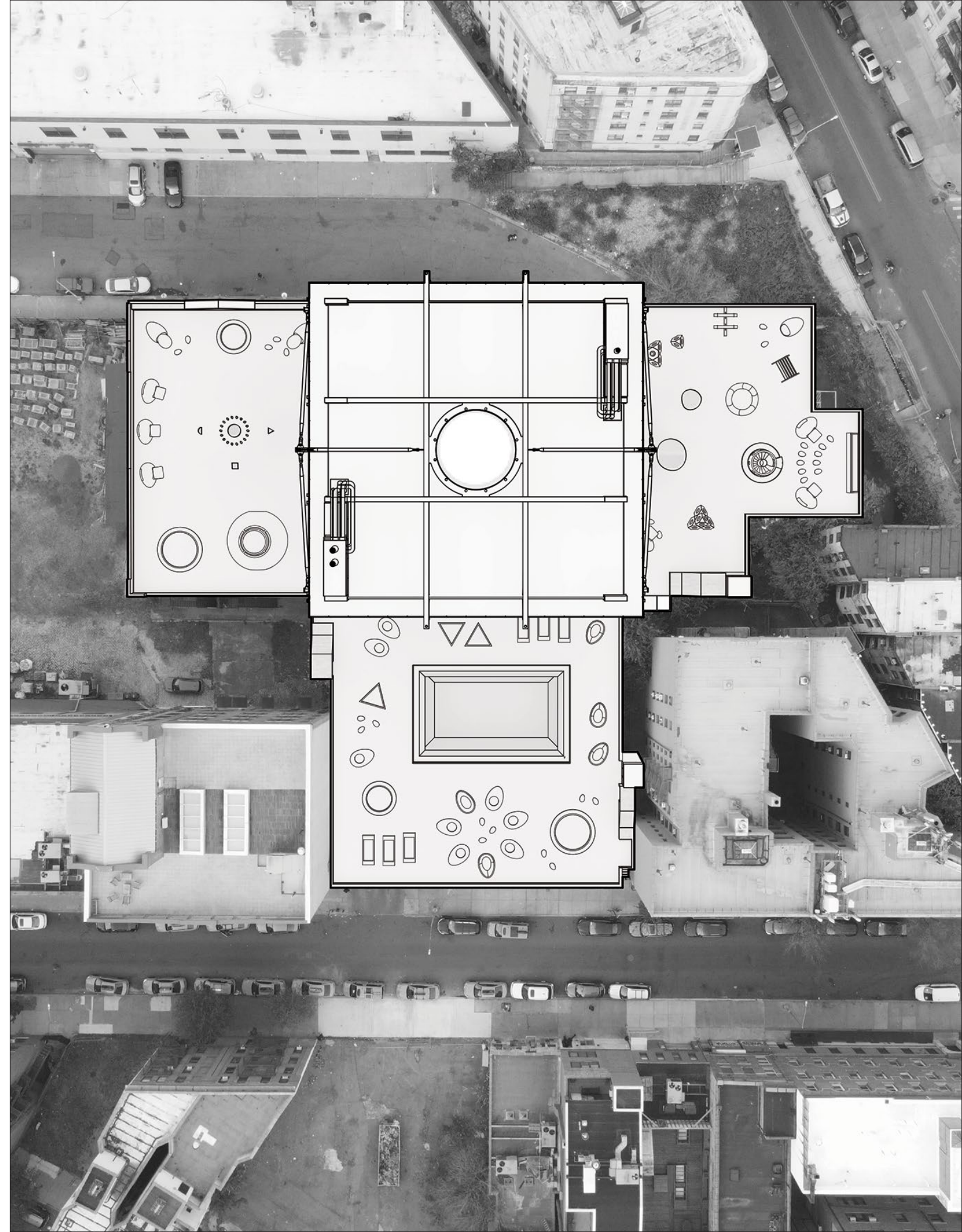
EGG TREE

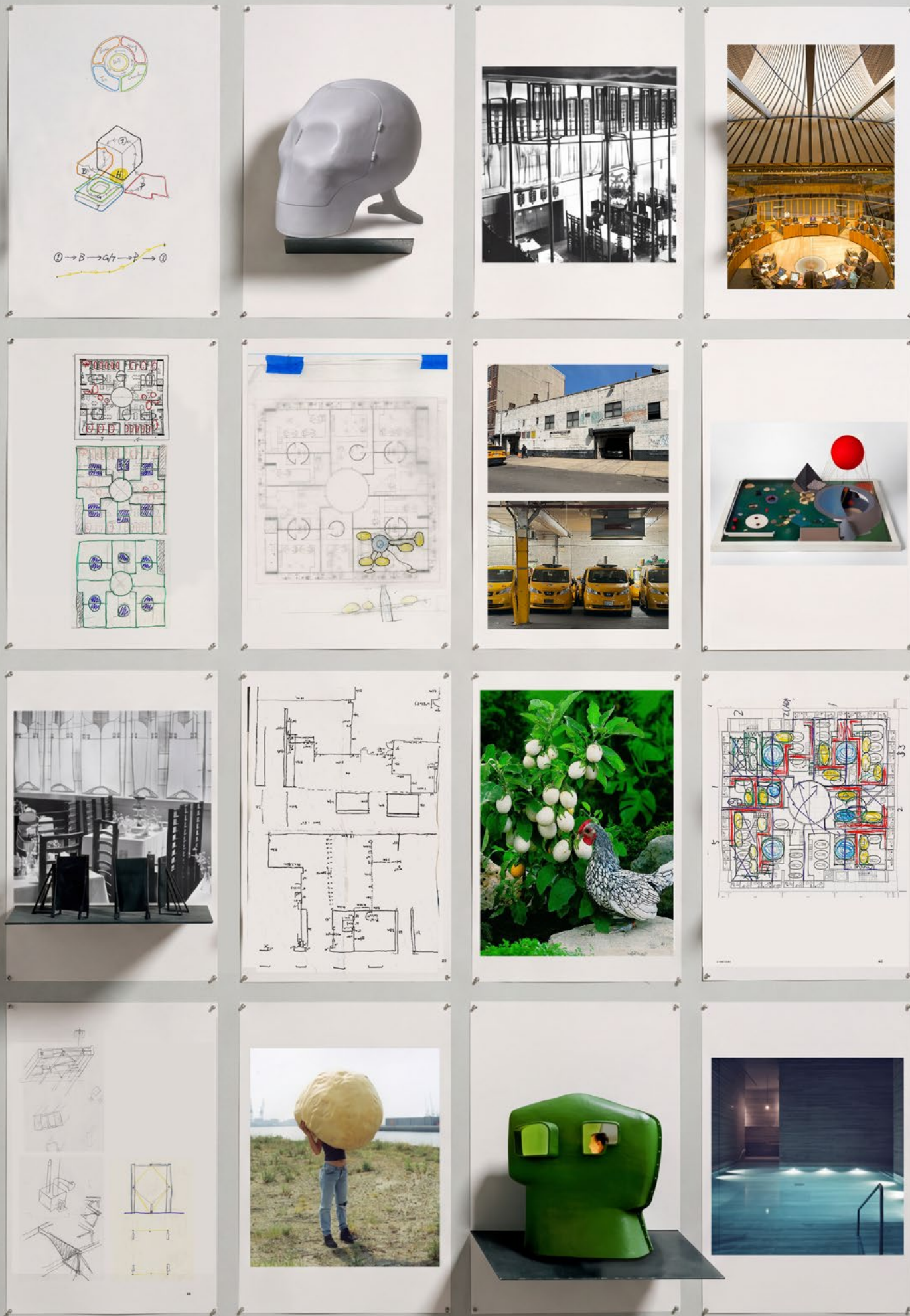
The Egg Tree project redefines urban living by reimagining the bedroom as a compact, enclosed “egg”—a sanctuary that provides just enough space for rest while maximizing communal areas. Inspired by precedents like Nemausus and Via Verde, we’ve sought to design a housing experience that values shared interaction as much as personal retreat. By limiting the bedroom to an egg-shaped pod, we preserve more space for public engagement, creating a vibrant, shared environment that balances privacy with community.



On the site, we embrace the existing taxi building and vacant house, transforming these structures into communal hubs: a tea house and a bathhouse, both fostering relaxation and social connection. These spaces, along with a central forum, conference hall, playground, and daycare, create an immersive setting for communication and community. The podium level connects all communal areas, allowing residents to easily transition from personal spaces to shared experiences.

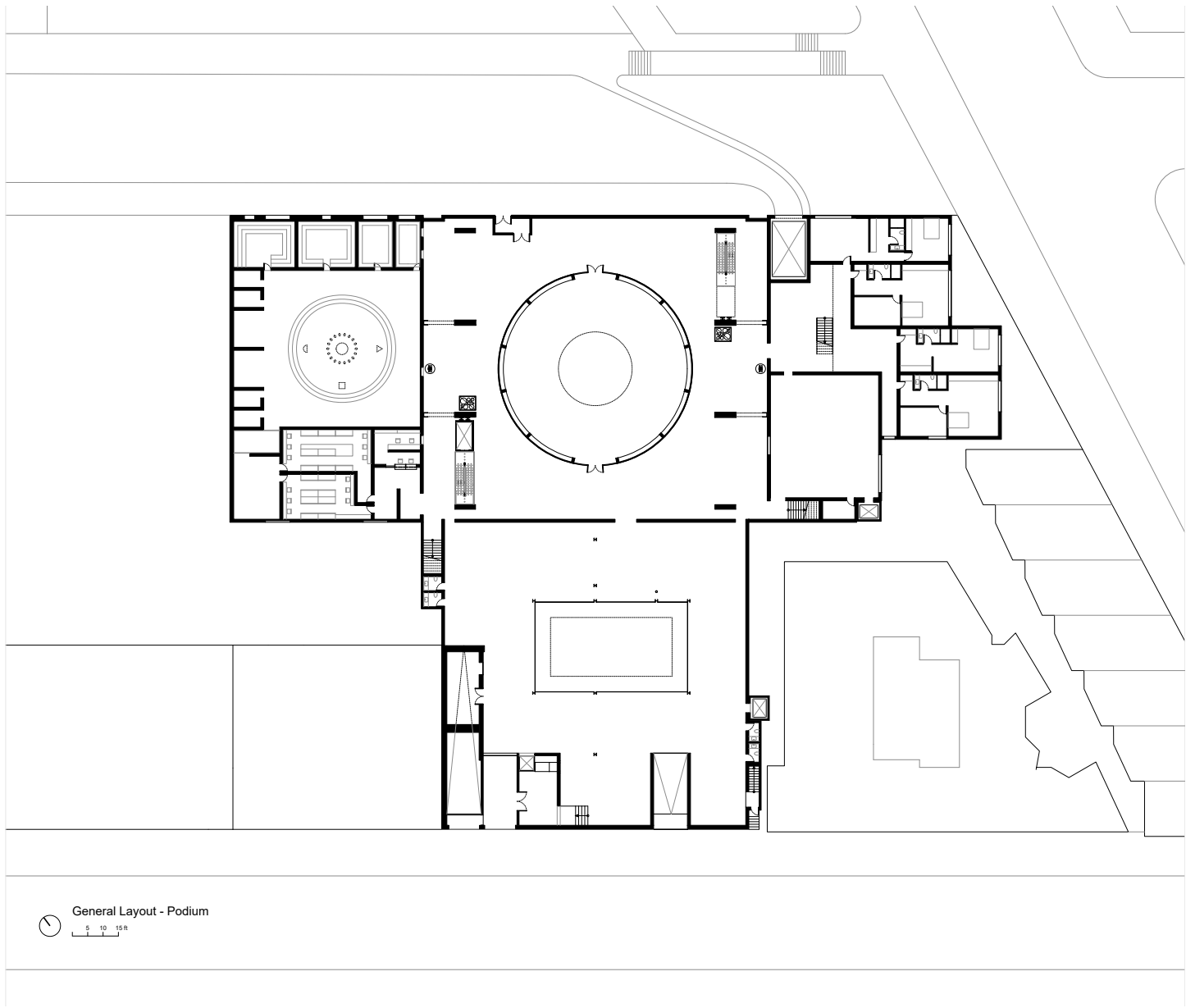
The residential tower above the podium consists of micro-units in the form of lofts, each featuring unique “egg” bedrooms. These “eggs” are either individually set within multi-unit configurations or suspended in larger lofts, blending the boundary between private and shared living. Two levels of balconies add to the vertical structure, with the lower balcony serving as public circulation and the upper balcony providing private planting and relaxation zones, creating a gradient of transparency and activity.

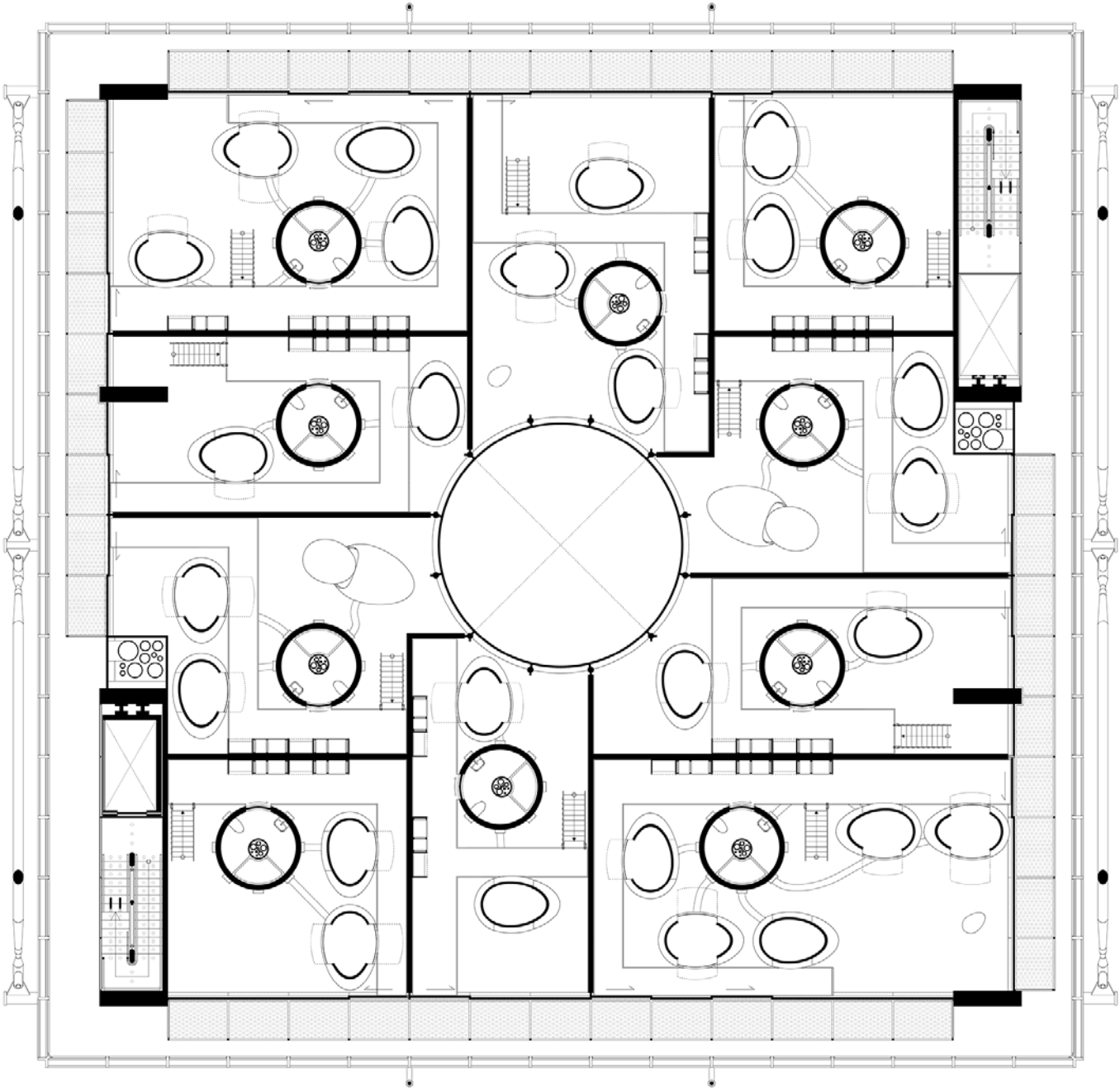




GSAPP

The Egg Tree project is a unique exploration of human connection and spatial efficiency. By centering on the concept of “egg” bedrooms, we create a housing experience where privacy and community coexist, promoting both individual retreat and collective expression within a thoughtfully integrated urban sanctuary.



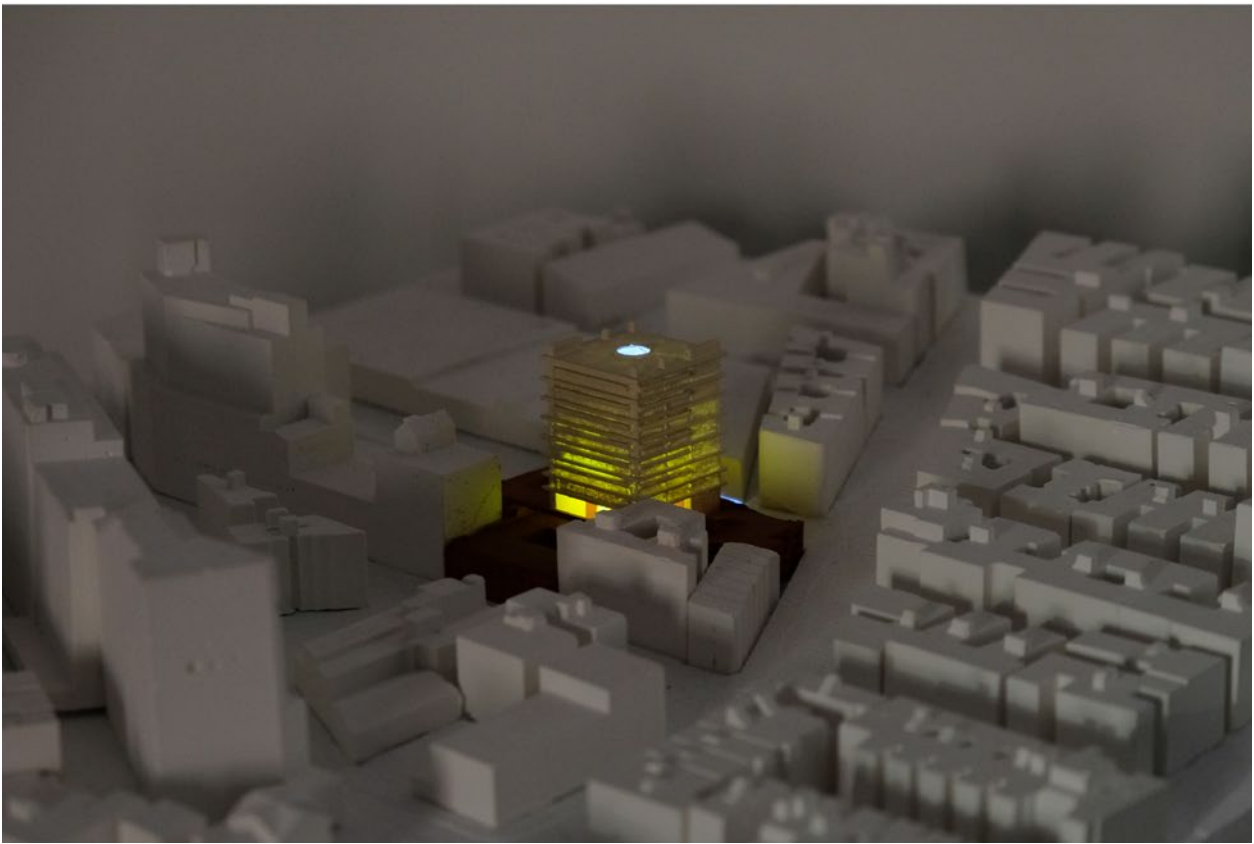


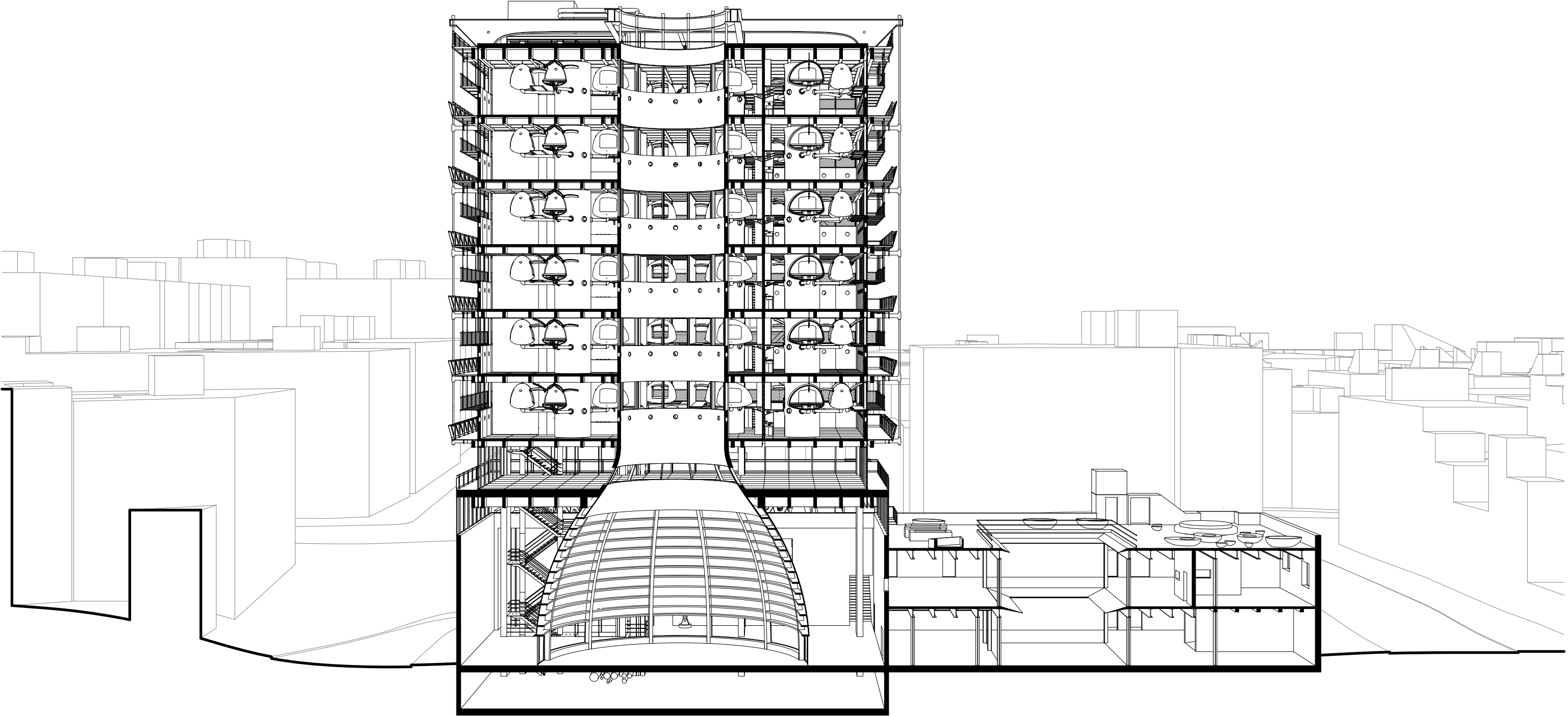
2024 CORE III Studio

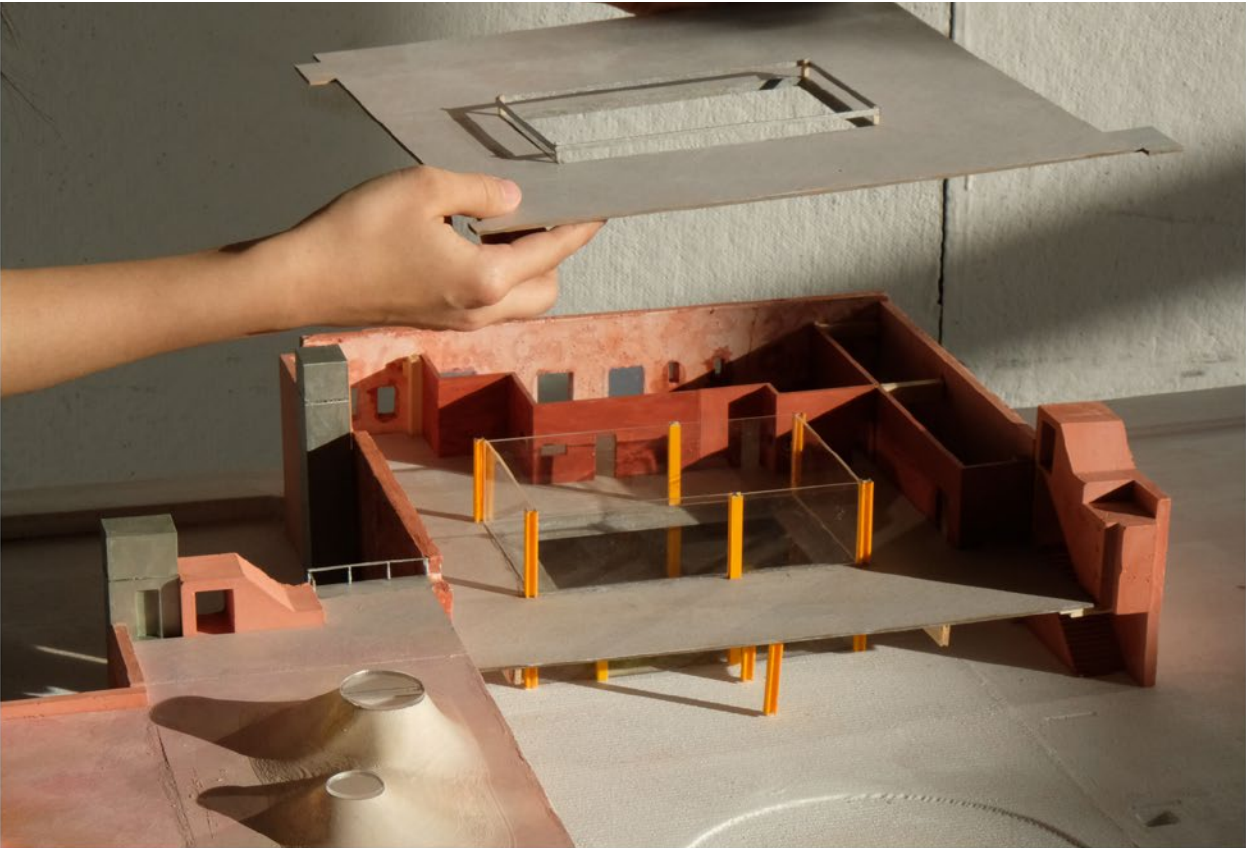
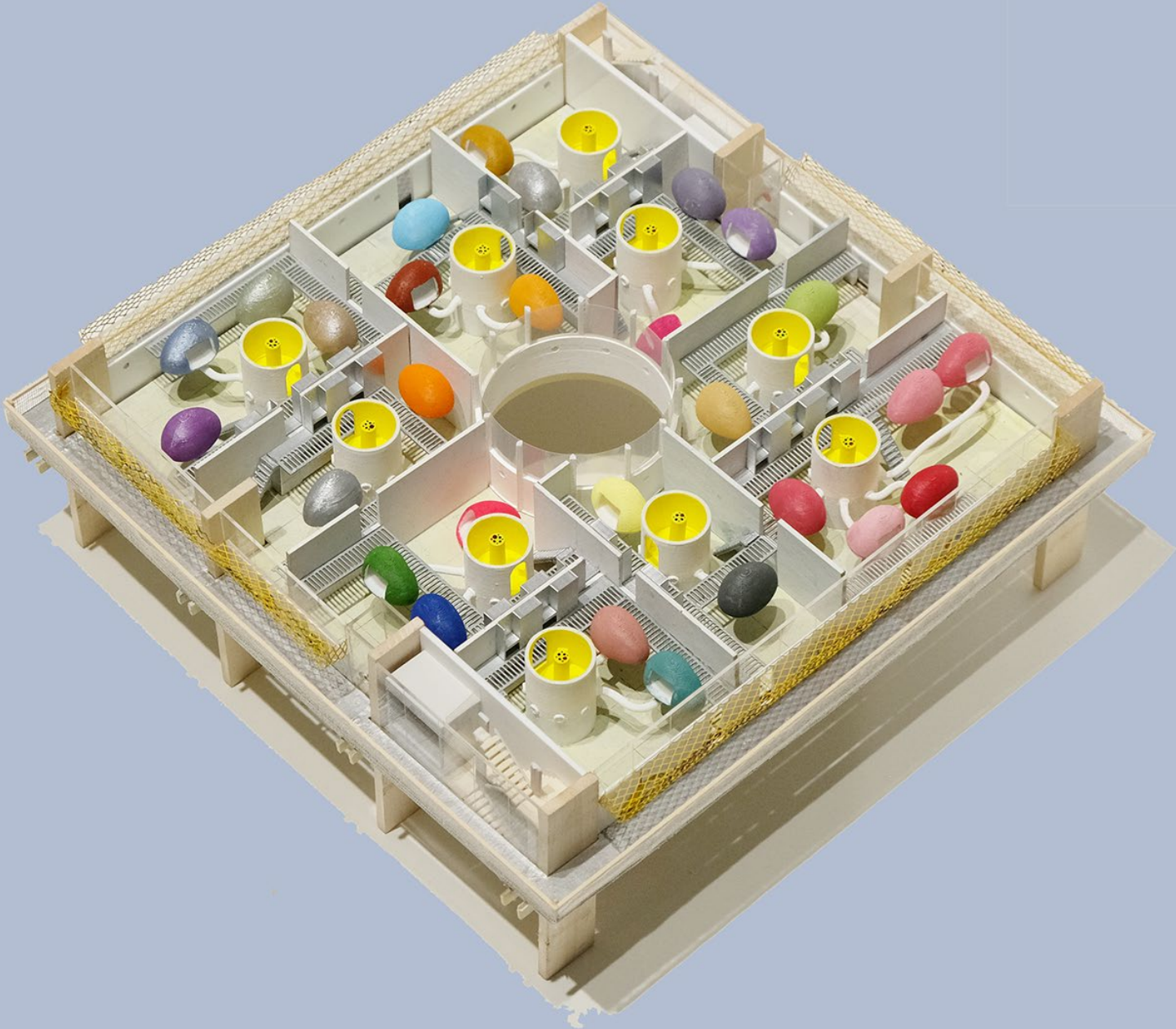
Instructor / Galia Solomonoff, Team / Vincent Zhang

Location / West Harlem , NY







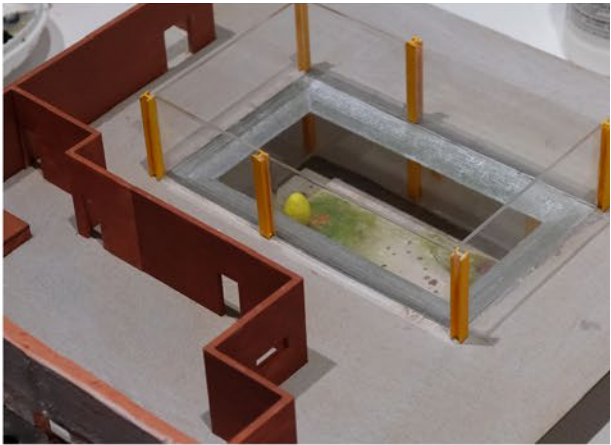
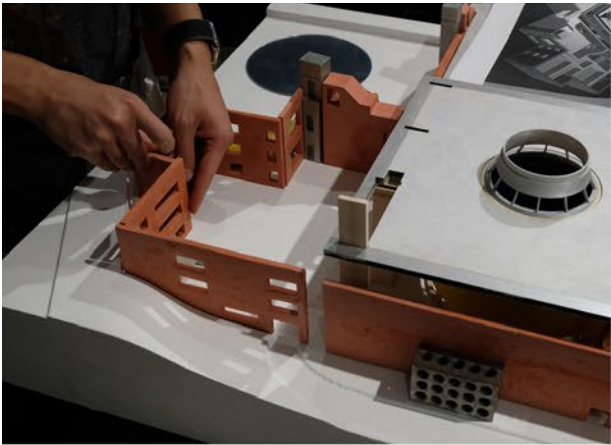


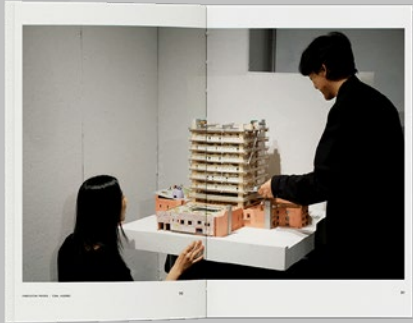
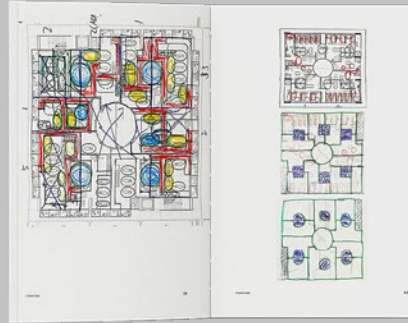
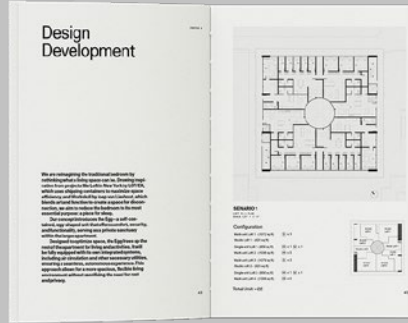
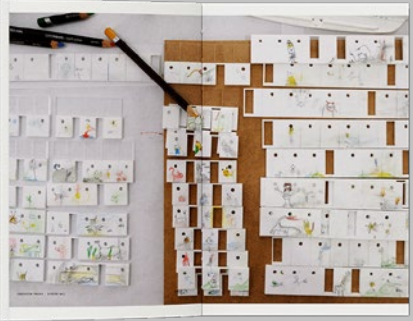
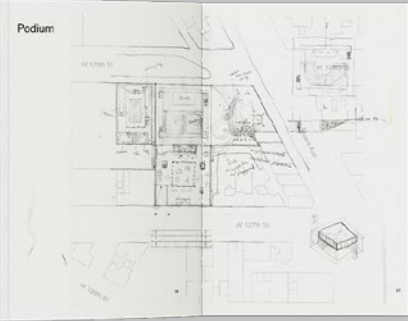
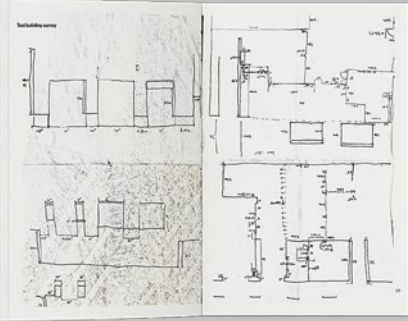
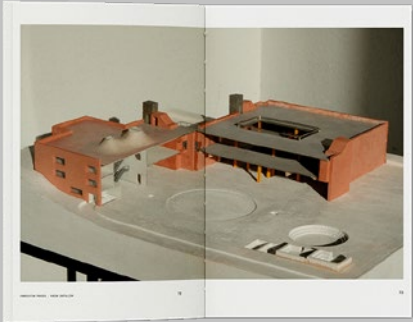
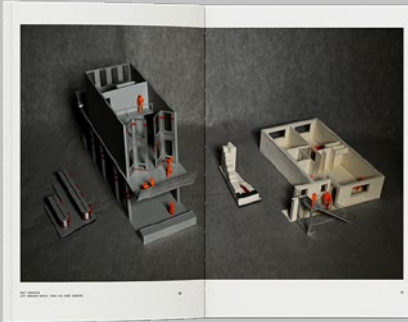
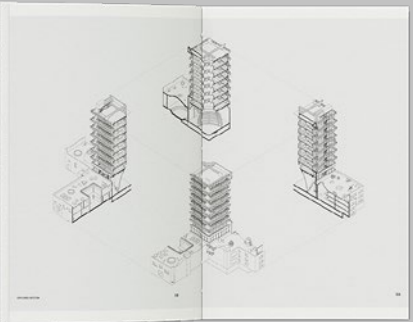
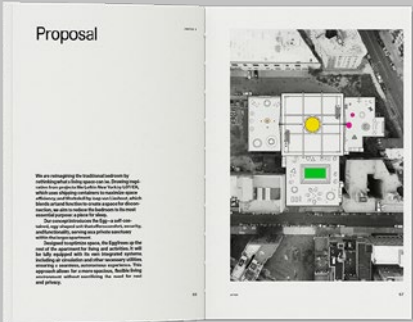
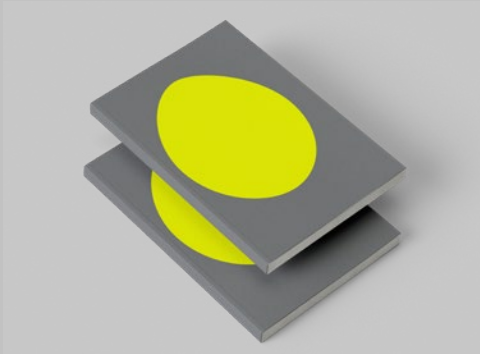


2024 CORE III Studio

Instructor / Galia Solomonoff, Team / Vincent Zhang

Location / West Harlem , NY





BUILDING COMMUNITIES

TEAM

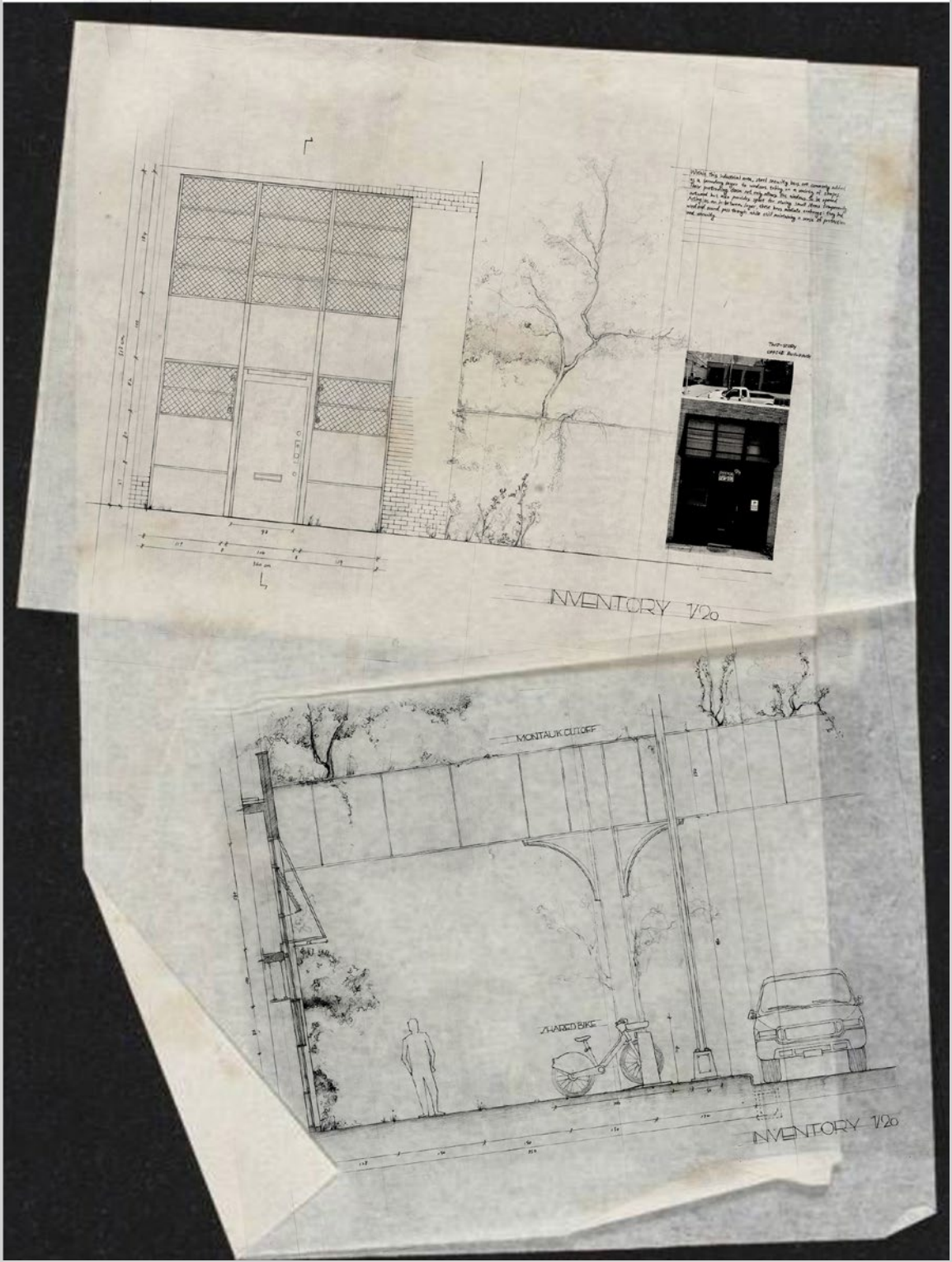
Phase 1 Alex Liu
Phase 2 Illok U & Vincent Zhang
Phase 3 & 4 Individual work

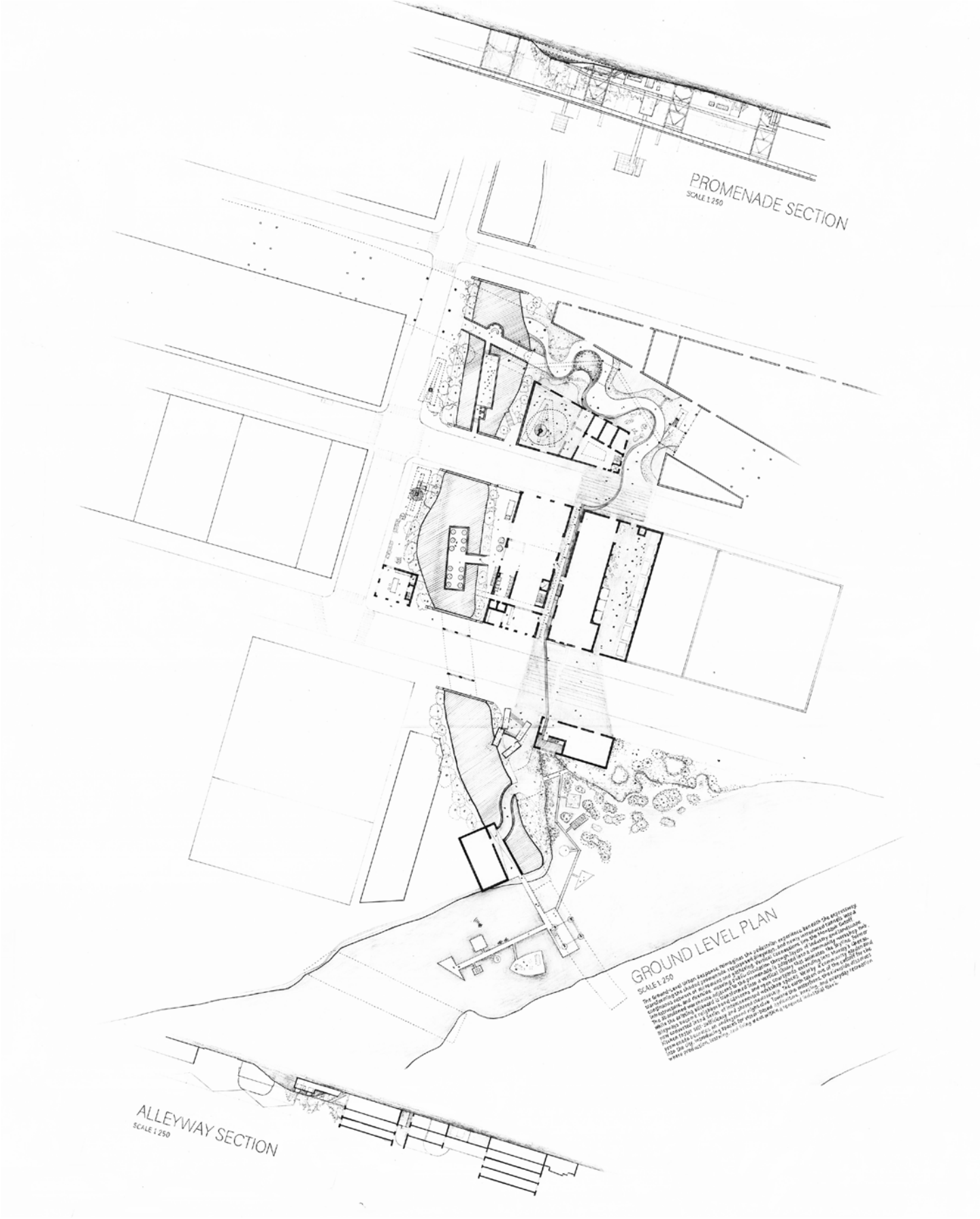
Phase 1 Observation

The project began with close observation of the site’s industrial fabric shaped by the Montauk Cutoff. Through measured drawings true to scale, we documented streets, sections, and service spaces to understand how industry operates spatially. These observations revealed a landscape of fragments—loading docks, oversized doors, rail embankments, and leftover spaces beneath infrastructure—that structure daily movement and work. Rather than seeing these conditions as background, the observation phase treated them as active elements, forming the factual basis for later design decisions.



Drone Site Plan

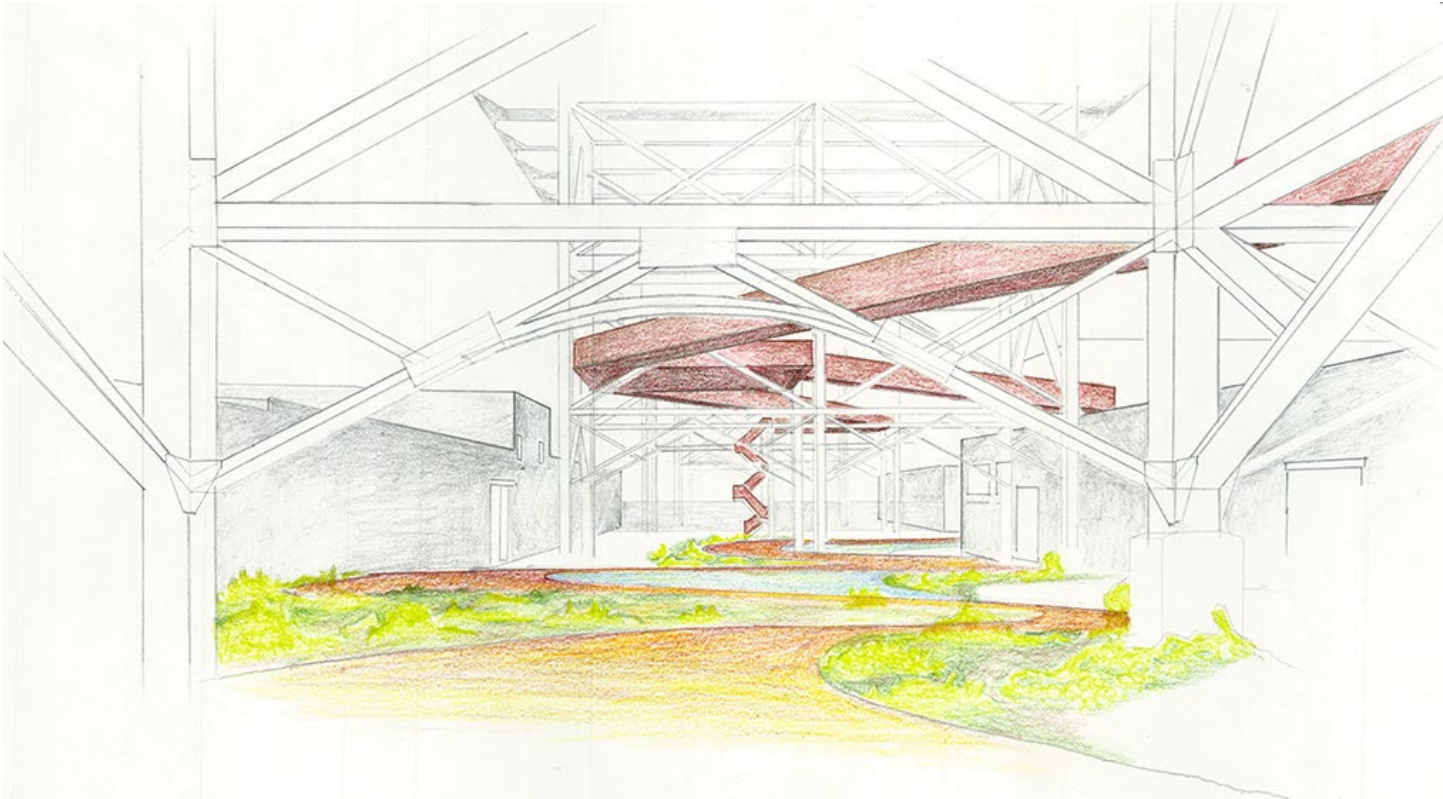




Phase 2 Urban Response

The urban response phase targets a focused area where housing, industry, and public life intersect. Through strategic interventions, residual spaces around the Montauk Cutoff are transformed into shared courtyards, walkways, and productive public realms, demonstrating how adaptive reuse and worker-oriented housing can activate the neighborhood while retaining its industrial character.

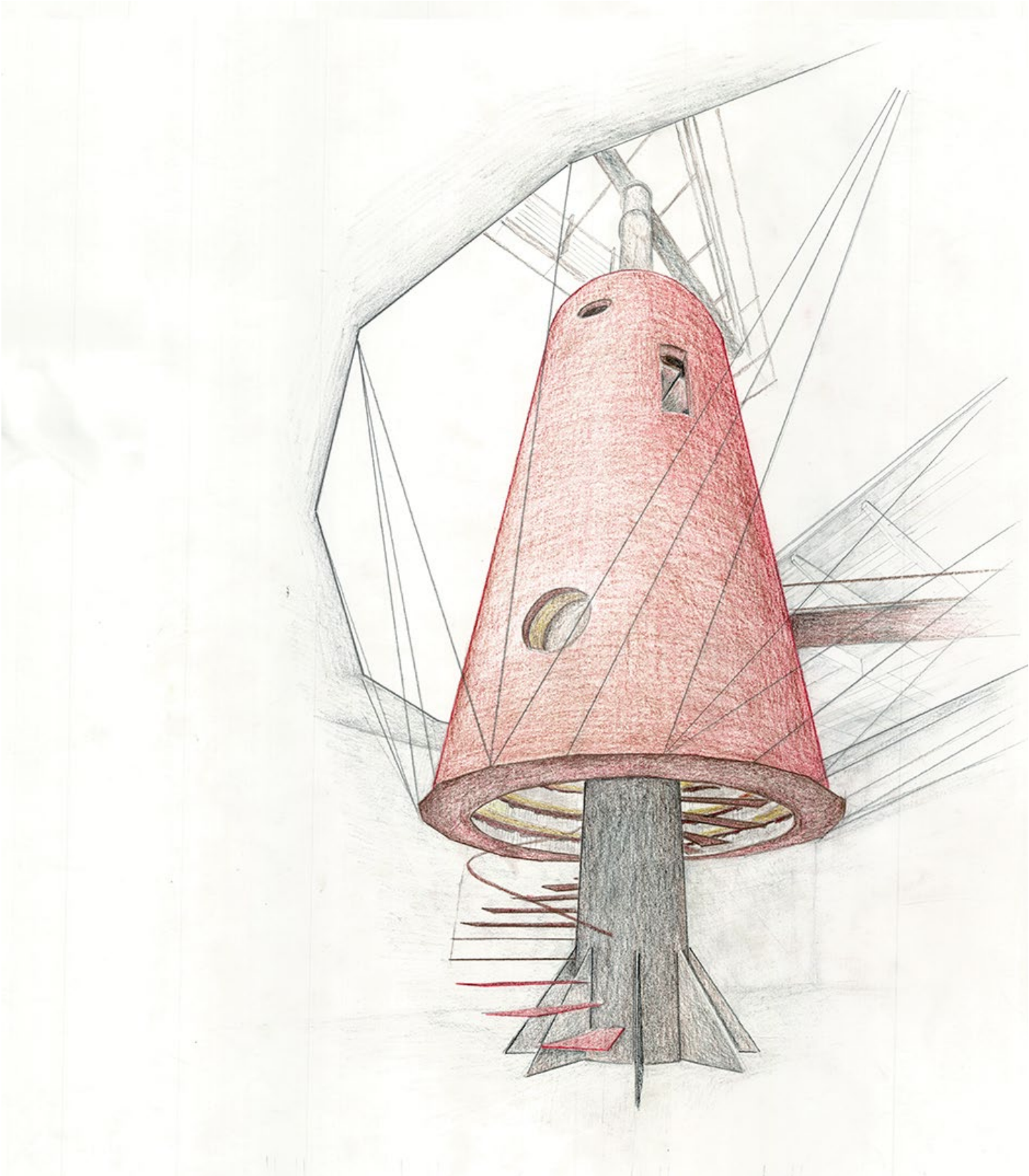




2025 Advanced IV Studio

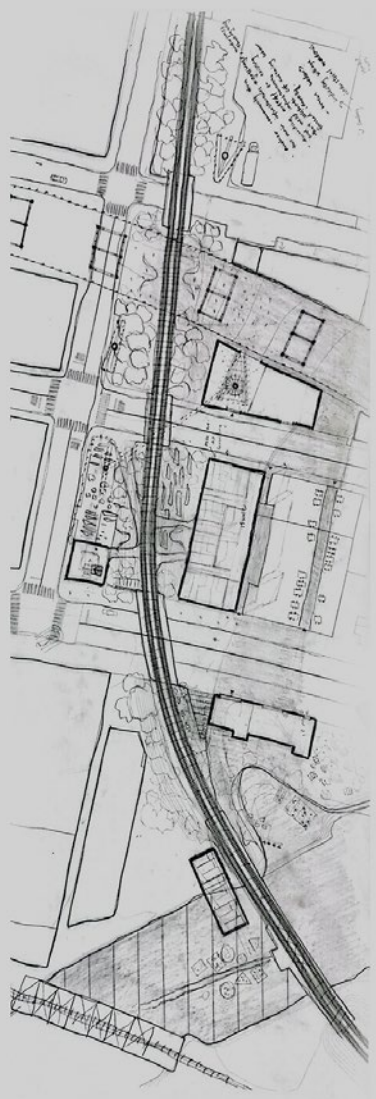
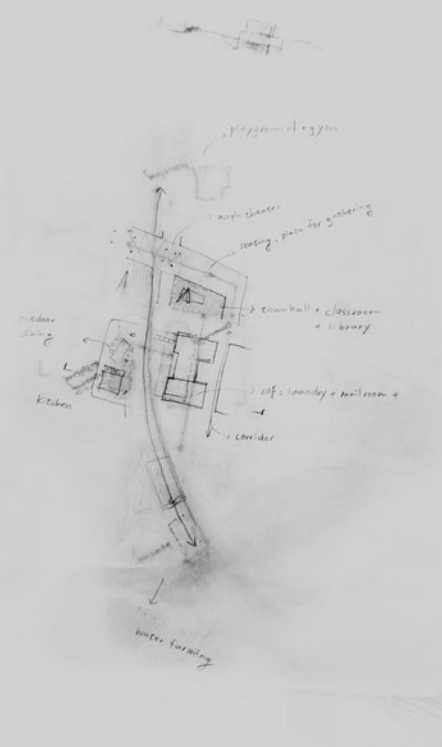
Instructor / Flores & Prats

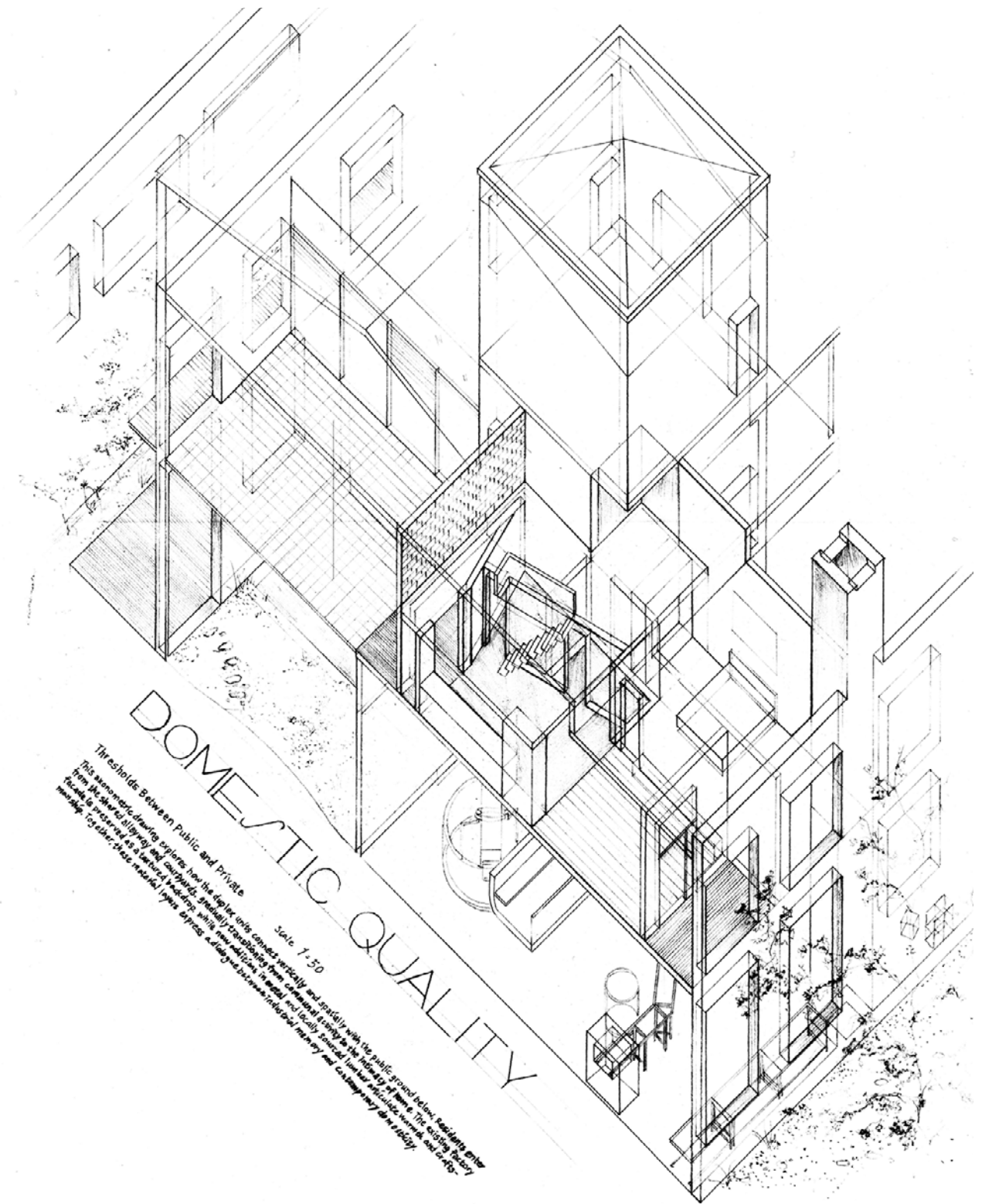
Location / Hunters Point, NY



Phase 3 - Housing Aggregation

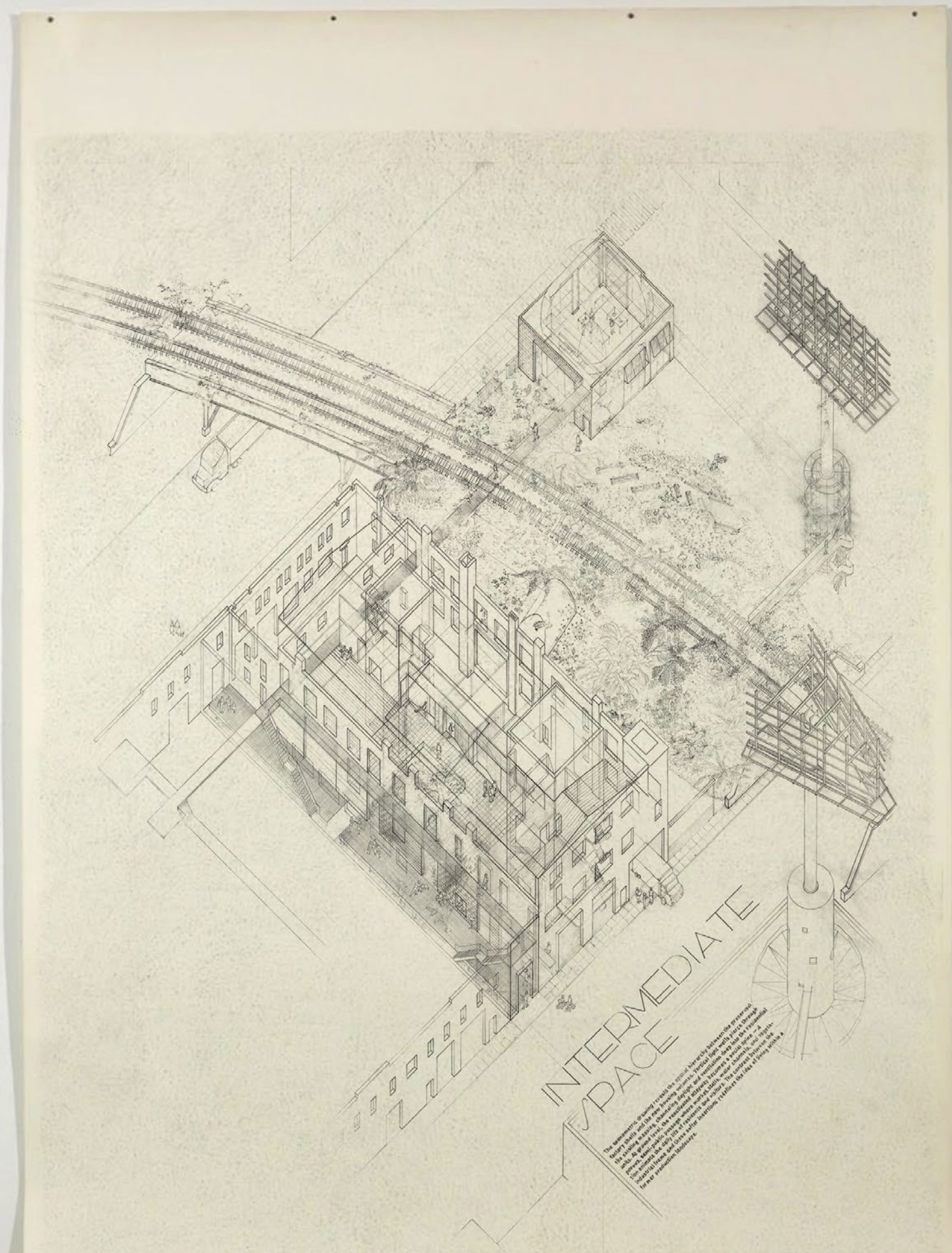
Housing is integrated within the existing vertical cut, allowing industrial production to remain fully operational at ground level while introducing domestic life above. Designed for local industrial workers, the units prioritize proximity and everyday efficiency. Compact yet generous in light and air, they face internal courtyards to buffer noise while maintaining visual connection to workspaces below. Reusing existing structural bays and floor plates minimizes demolition and reduces the commute to a short vertical transition.

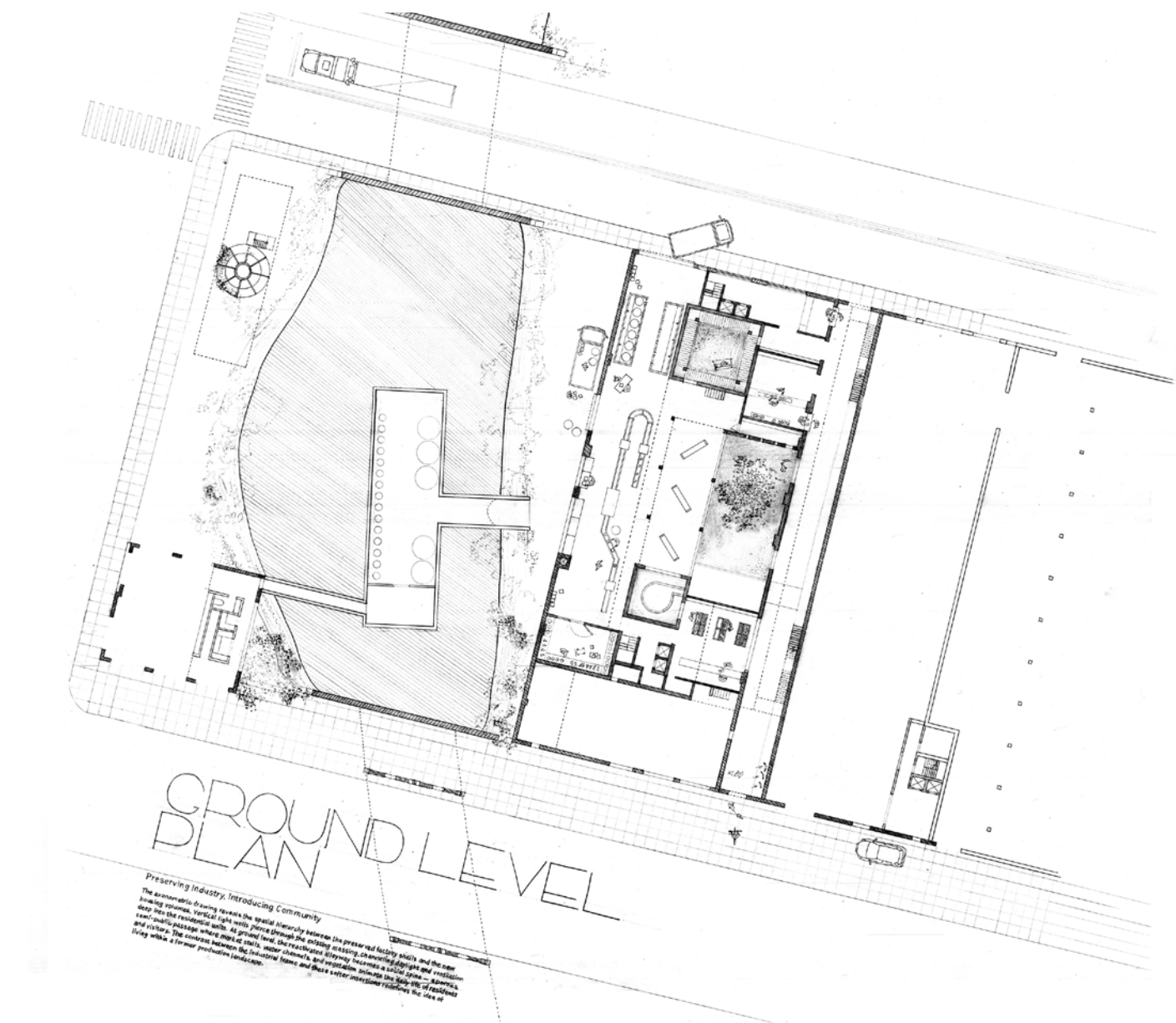
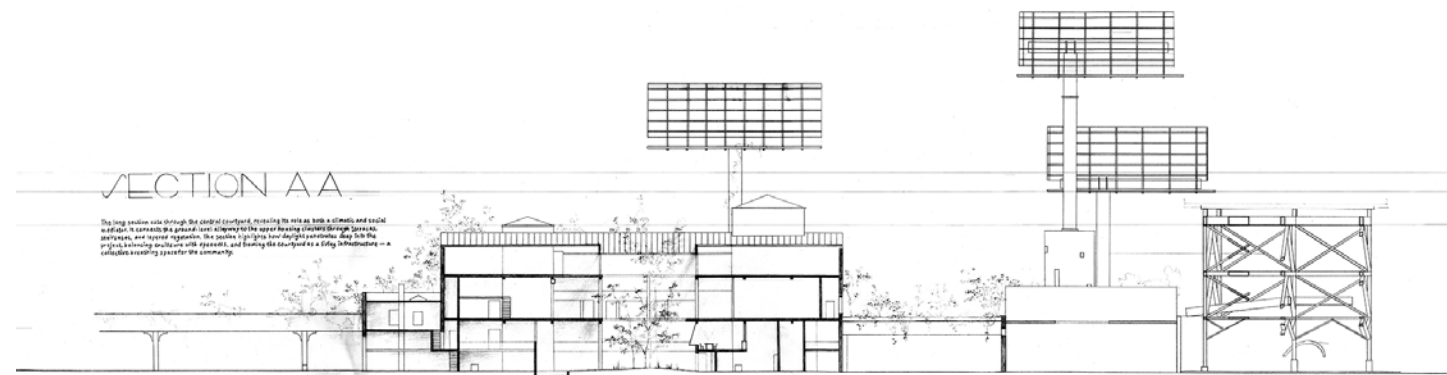




Phase 4 Intermediate Space

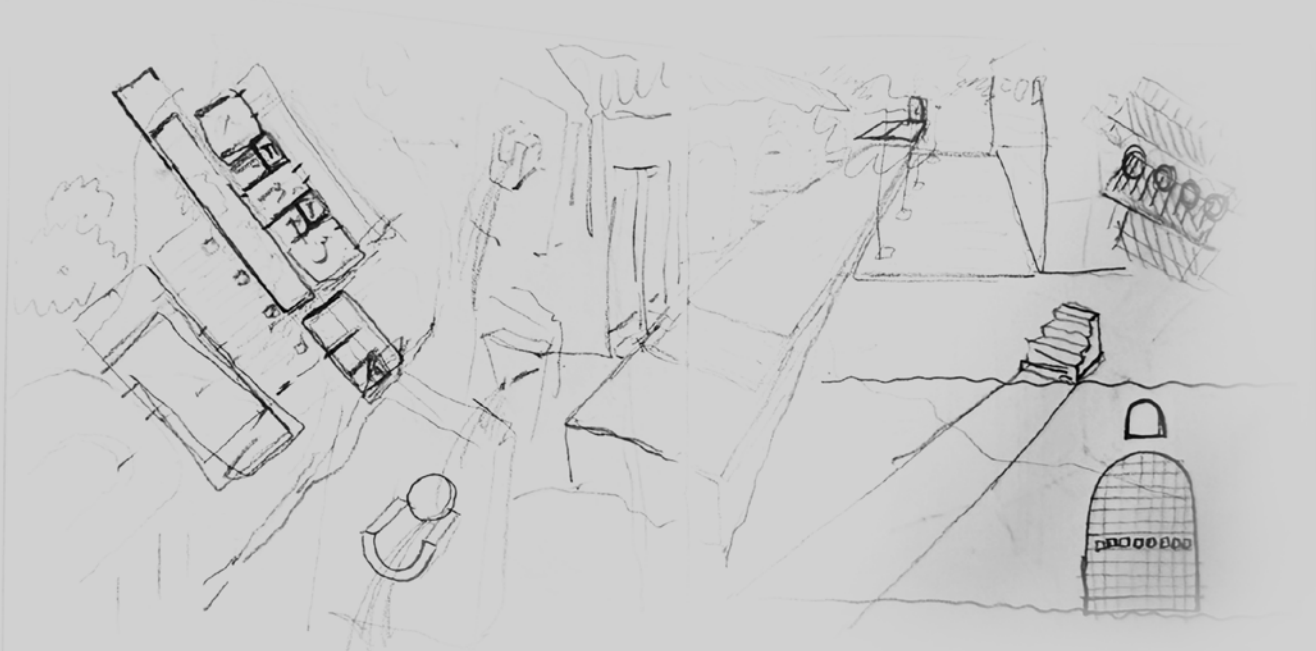
Before entering their homes, residents pass through a layered sequence of shared spaces that soften the boundary between the industrial ground and domestic life. A vertical cut acts as an inhabitable threshold—combining circulation, light, and social space—where stairs, bridges, and terraces overlap. These zones turn former service areas into active communal spaces, allowing daily movement and social life to coexist. Housing is introduced not as a rupture, but as a gradual transition embedded within the industrial neighborhood.





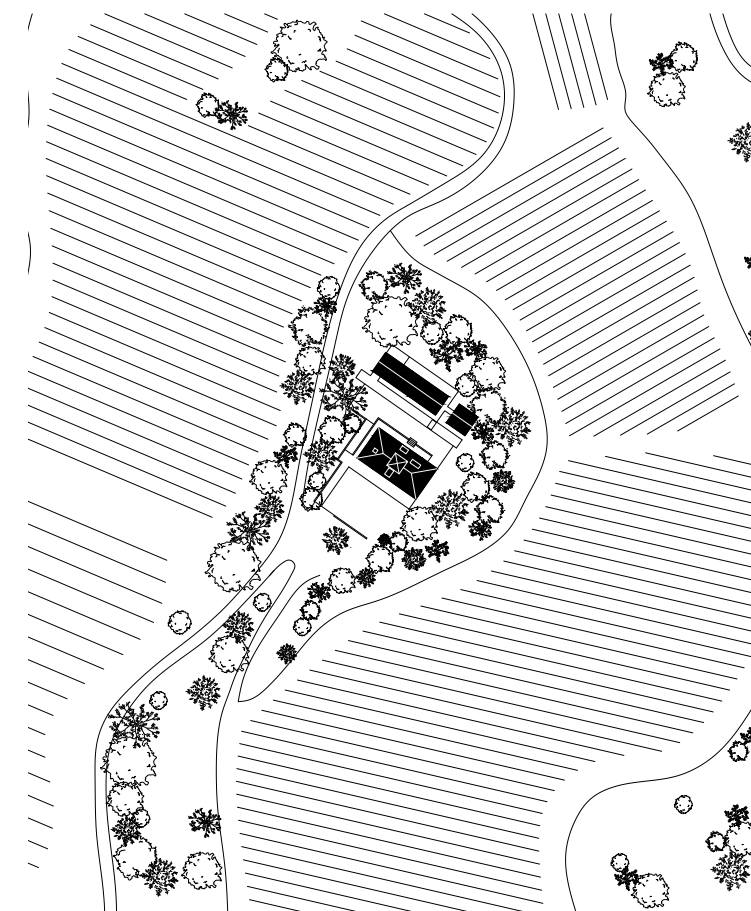
FLORENCE HILL / ROVINA

Rovina is a quiet act of listening, framing time and imperfection rather than erasing them. The manor and rustico remain marked by history, linked by a linear pool that reflects sky and stone and transforms the rustico into a calm retreat. Inside, light and movement shape a continuous living space grounded in original elements and restrained contrasts. Between ruin and dwelling, Rovina carries the past forward as lived experience.





Inside, the existing fabric is preserved as found — exposed stone, worn terracotta, heavy timber lintels — and new elements are introduced against it with restraint. Smooth plaster, raw concrete, oiled timber. The contrast is honest rather than decorative. Light does most of the work, moving through the section across the day and making the spaces feel continuous even where the original structure divides them.

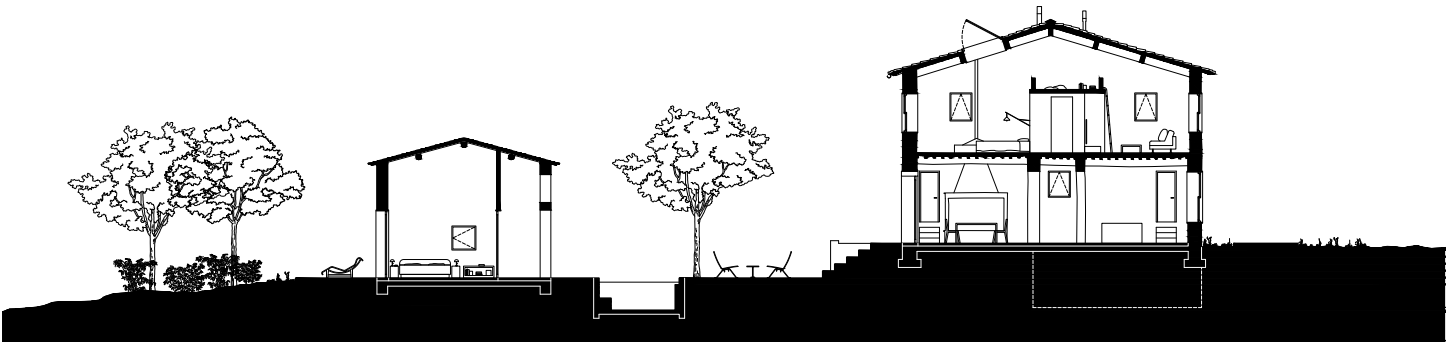




2025 Terraviva Competition Shortlisted

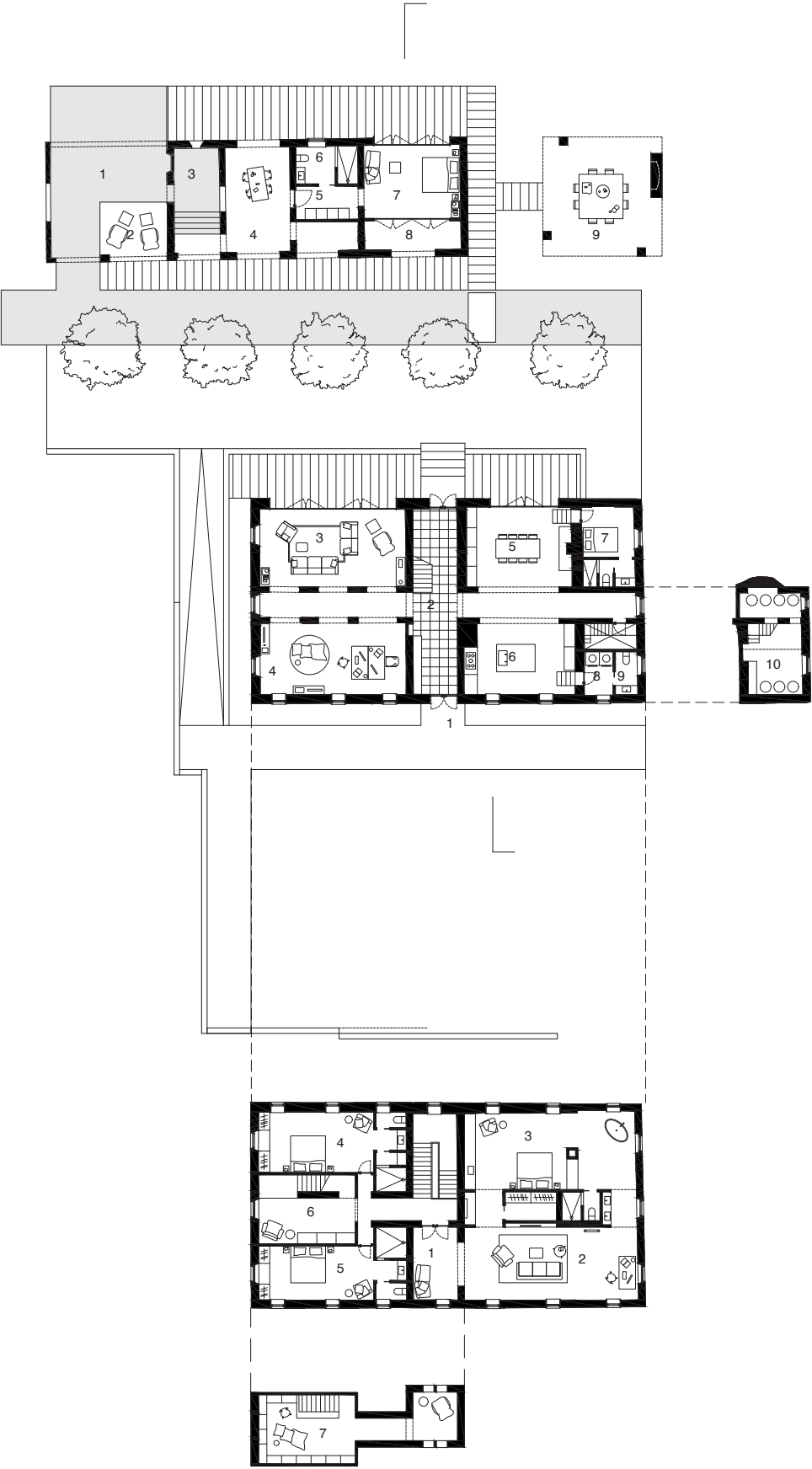
Role / Design Lead, Team / Hsin Rui Wu

Location / Tuscany



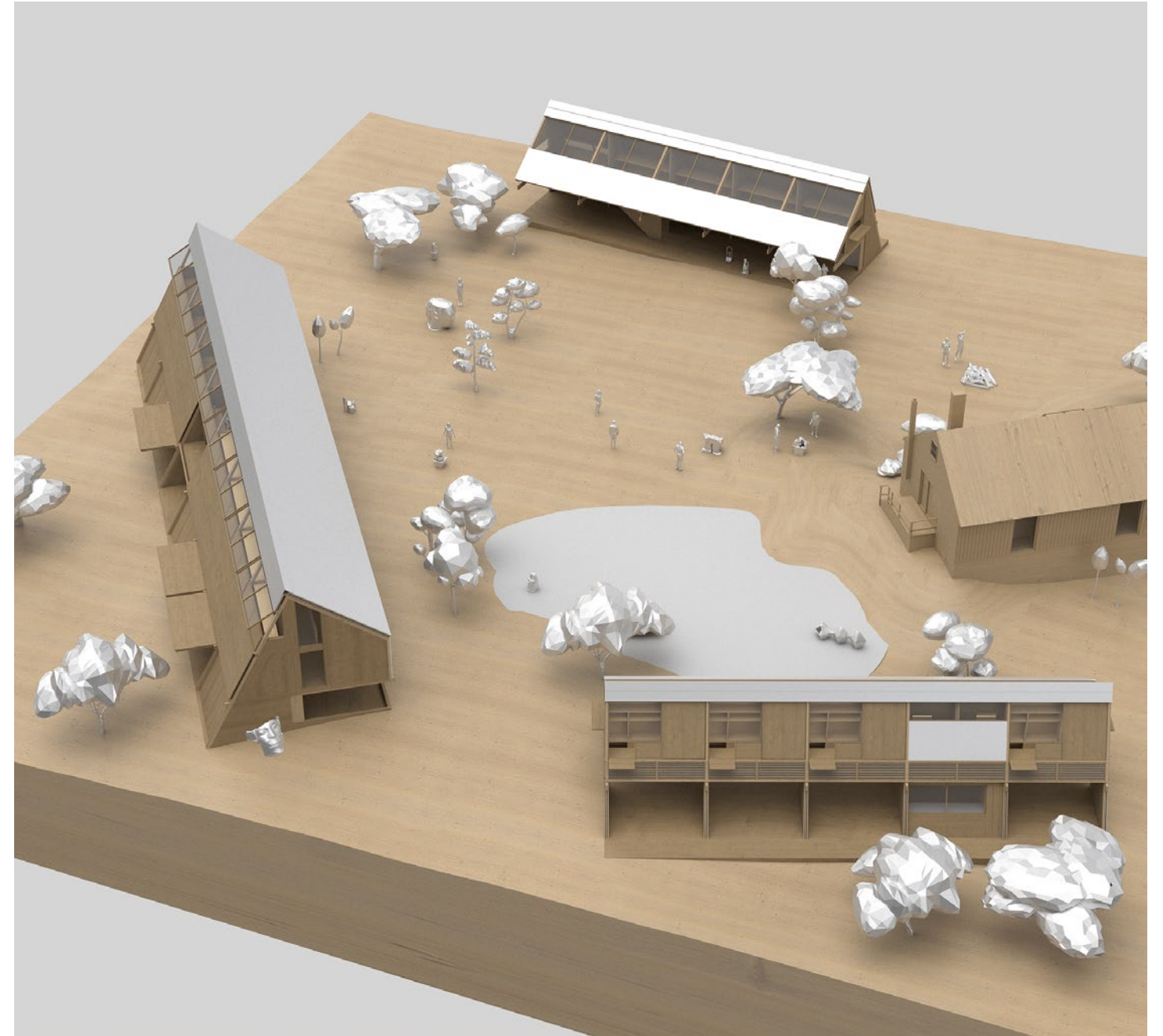


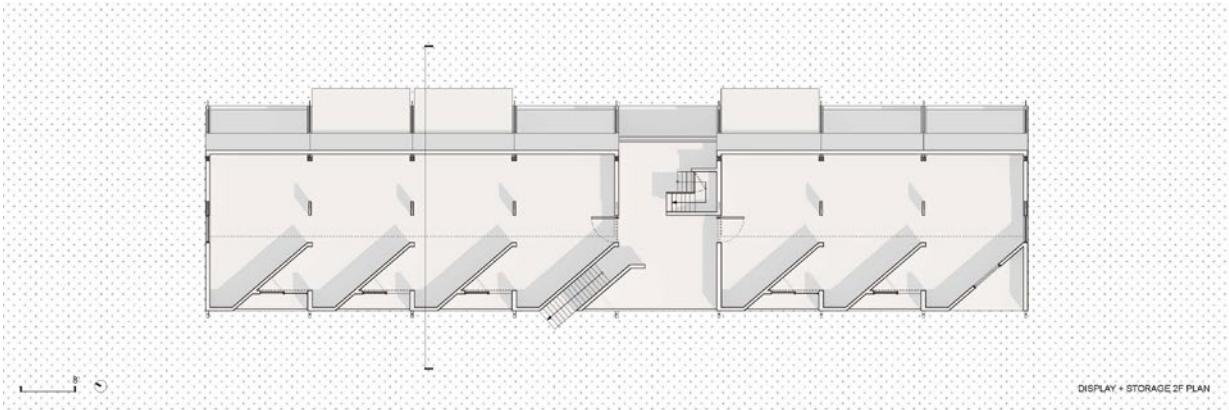
GSAPP

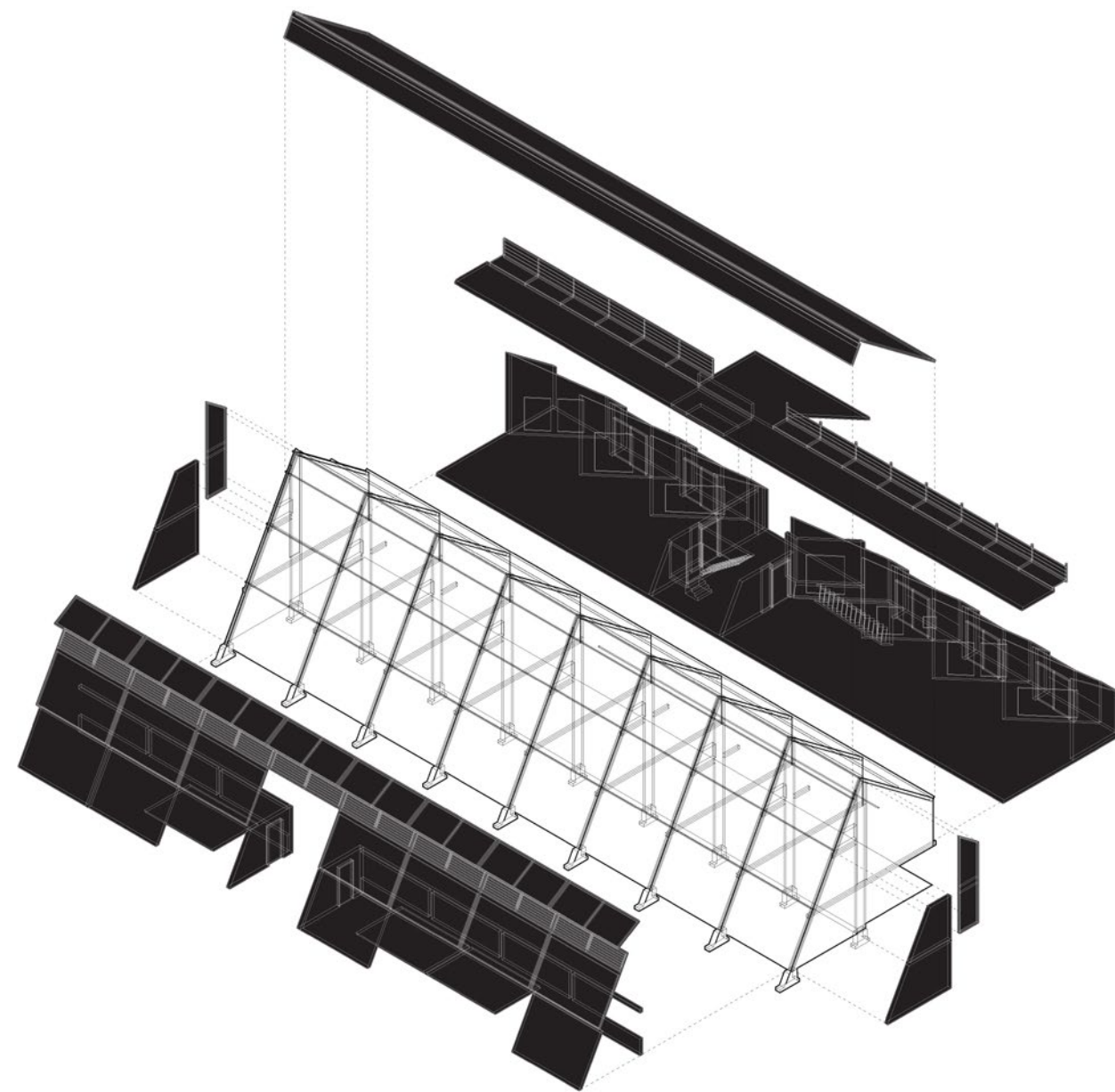
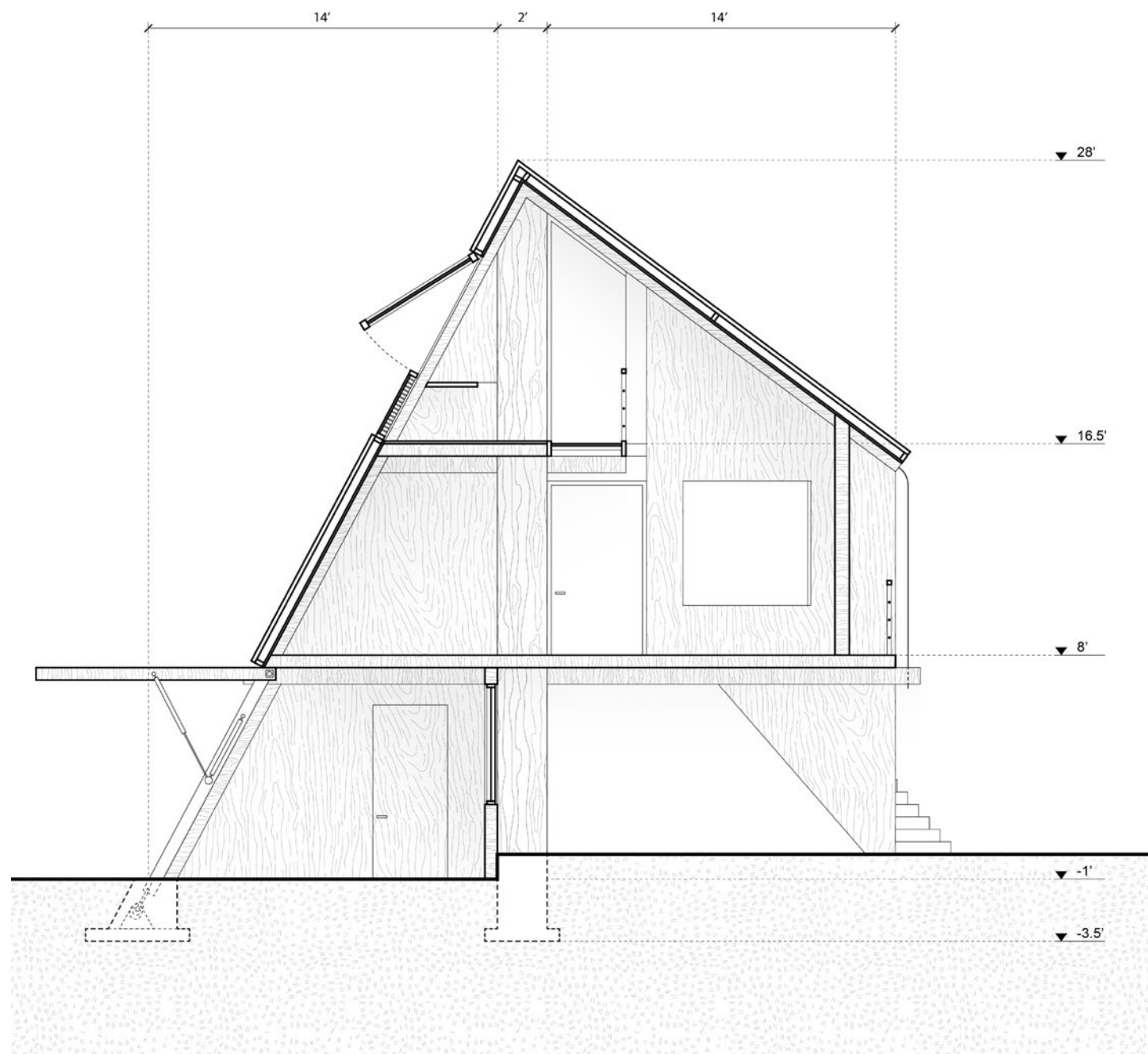


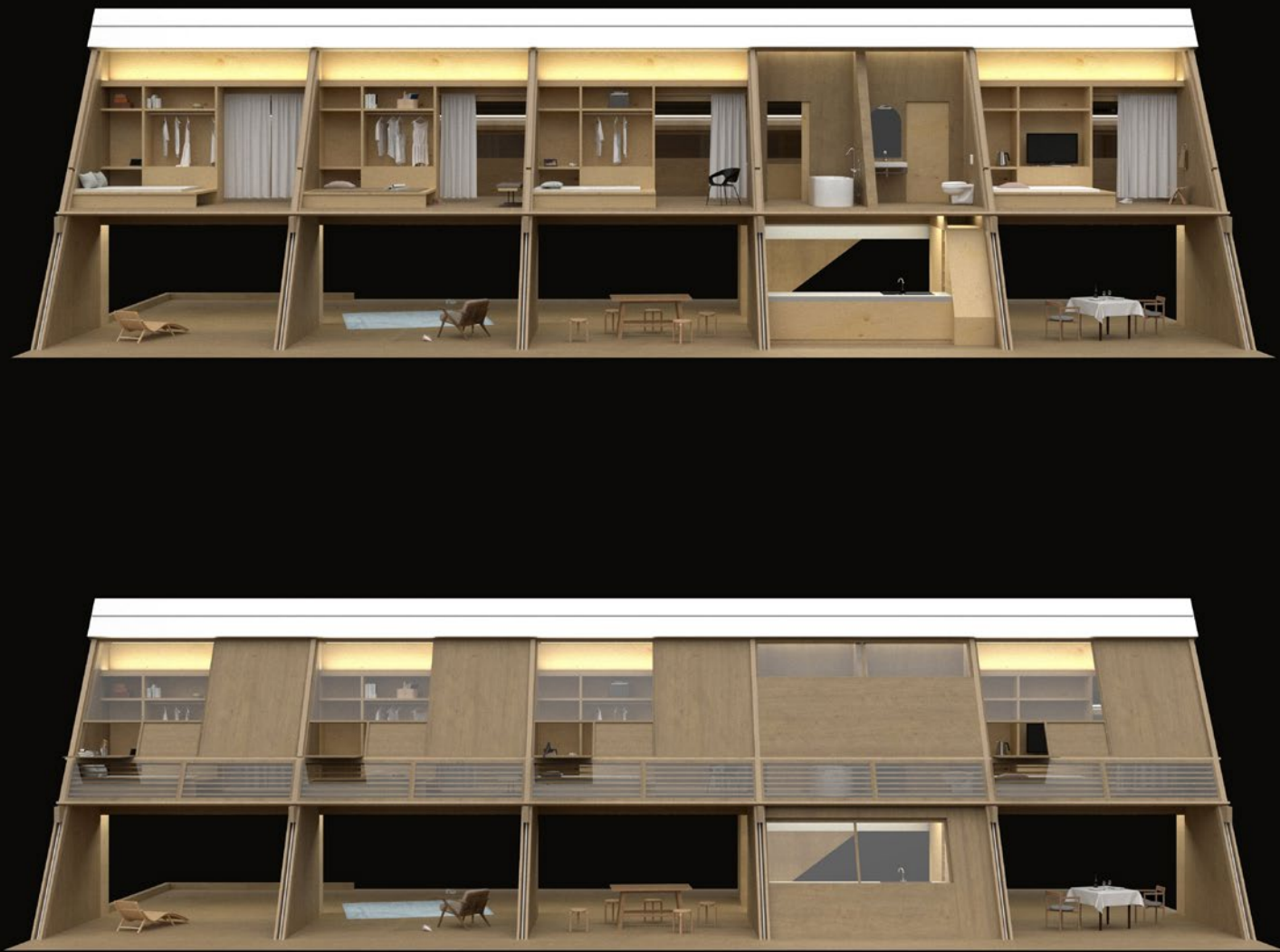
EAST HAMPTON ART CENTER

This project reimagines a site in Springs, East Hampton, into an art center honoring Philip Pavia and Natalie Edgar. Inspired by site visits and the region's legacy of Abstract Expressionism, the design reflects on how artists live, create, and exhibit. Responding to both flood risk and the poetic nature of discovery on-site, I developed a raised, low-tech structural system influenced by my experience living in a student-built shelter at Taliesin West.



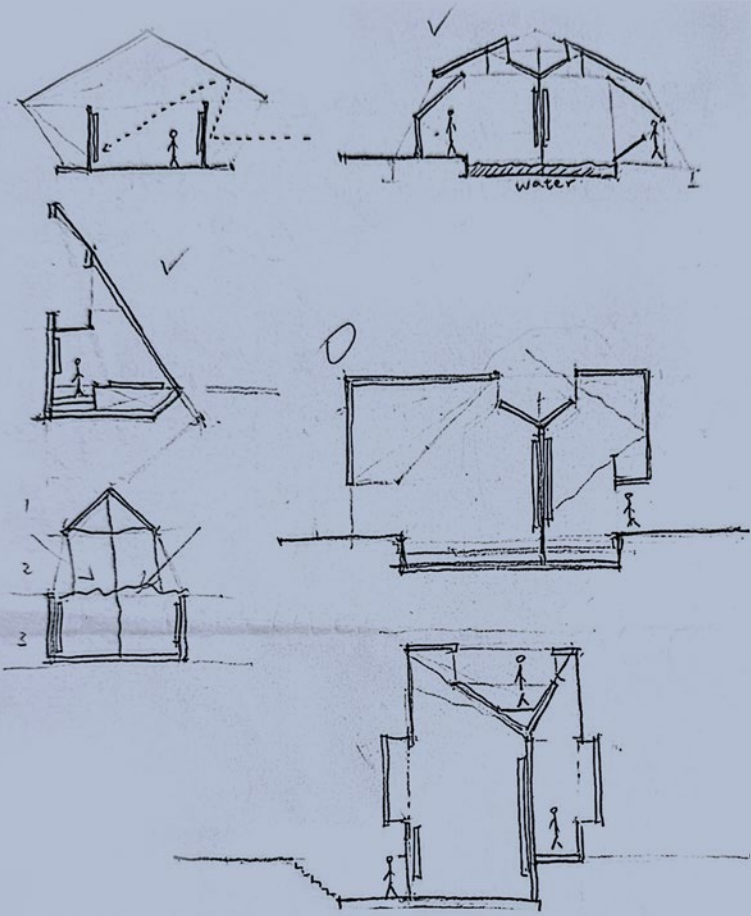


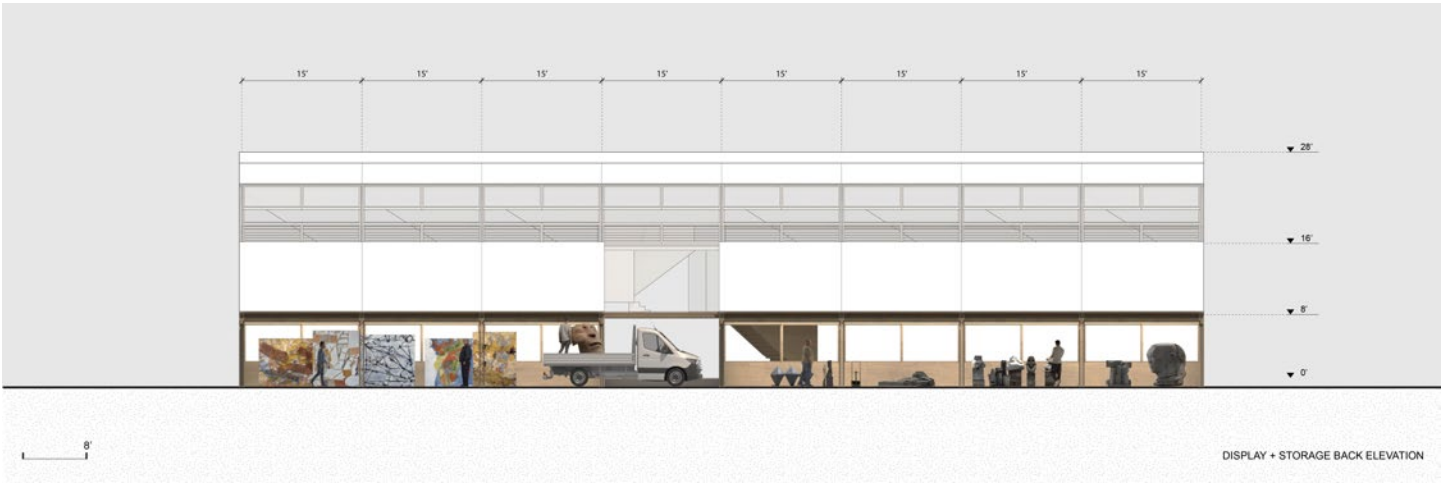
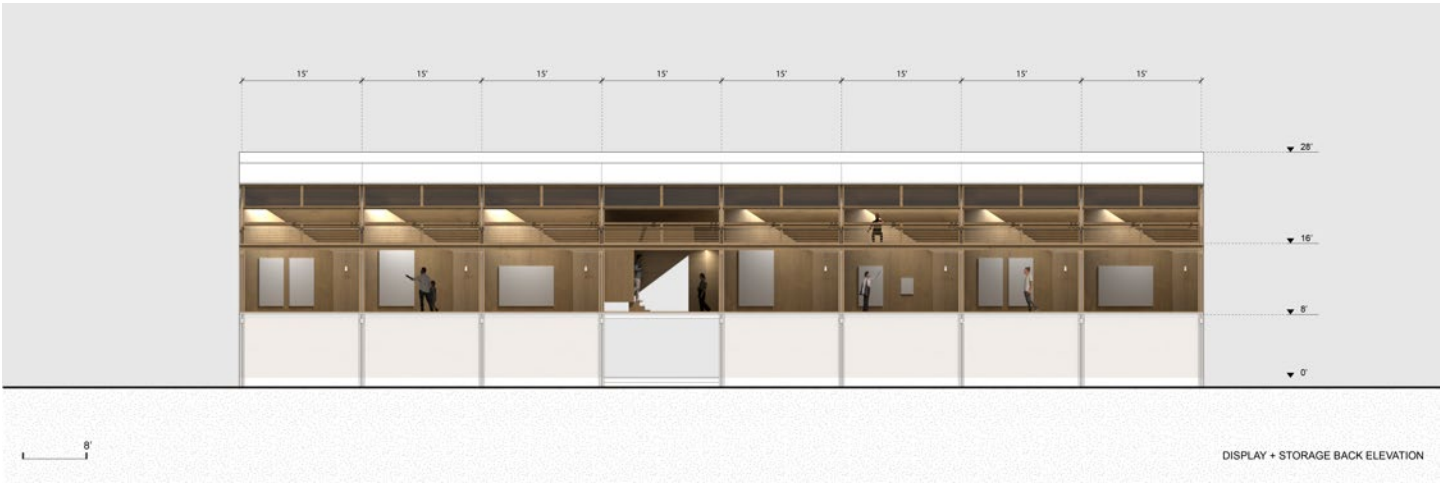






The proposal preserves the main house and introduces three new buildings: a public workshop, a central display and storage facility, and an art residency. Each is organized in modular 15-foot bays to streamline construction and raised to create shaded outdoor spaces below. Indirect north light is carefully brought in through angled walls, enhancing both the display quality and the lived experience. Balancing privacy and community, the layout promotes interaction while remaining rooted in vernacular simplicity and environmental resilience.









“Existing buildings and Art Works”

The existing site at 31 Square Road offers more than just physical structures—it tells a quiet, layered story of artistic life. The modest main house, still filled with Natalie Edgar’s paintings, books, and furniture, speaks to the intimacy of a lived-in creative space. It is not a curated gallery, but a home where art and life are inseparable. Moving through the landscape, Philip Pavla’s stone sculptures emerge gradually from the woods and clearings. Some are tucked beneath trees, others positioned in open areas as if still being contemplated or in progress. This dispersed arrangement gives the

site a sense of evolving narrative—one that encourages wandering, noticing, and returning. These artifacts of daily life and creative labor deeply influenced my approach to the project. Rather than imposing a new order, the design seeks to echo the informality and openness of how the Pavlas lived and worked. The architecture respects the rhythms of the site, embracing art not as an object on display, but as something embedded in the environment. This sensibility became foundational in shaping spaces that support making, resting, and gathering—just as the original site once did, in its quiet, enduring way.



SITE RESEARCH



SITE RESEARCH



1.



2.



3.



4.



5.

Philip Pavla’s sculptures on the Springs site challenge traditional notions of display, mass, and finish. Rejecting the use of pedestals, Pavla placed his works directly on the ground—inviting a more intimate, horizontal relationship between viewer, object, and landscape. In doing so, he blurred the boundary between sculpture and terrain, allowing the works to become part of the earth rather than standing apart from it. For Pavla, stone was not a static or inert material, but a medium with skin—alive with texture, weight, and the memory of its formation.

Many of his works bear the marks of direct carving and raw breaks, emphasizing process and tactility. His sculptures rarely seek idealized forms; instead, they express fragments of thought—materialized through gesture, contrast, and tension. The diamond-shaped pieces, often with faceted planes and sharp turns, suggest movement and compression, as if caught in a moment of internal force. His “Heads” series, by contrast, evokes ancient relics: timeless yet abstract, with softened contours and ambiguous expressions.

One of Pavla’s most recurring formats is his rectangular stone series—individual blocks scattered across the landscape in loose arrangements. These works do not rely on vertically or hierarchically; instead, they function like sentences in an open-ended poem. Each block carries its own sculptural presence, but together they create a spatial rhythm—encouraging movement, pause, and reflection as the viewer navigates between them. This strategy reflects Pavla’s interest in improvisation and compositional openness, mirroring his background as a founder of The Club, a space for intellectual and artistic exchange during the rise of Abstract Expressionism.

SITE RESEARCH



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7.



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9.



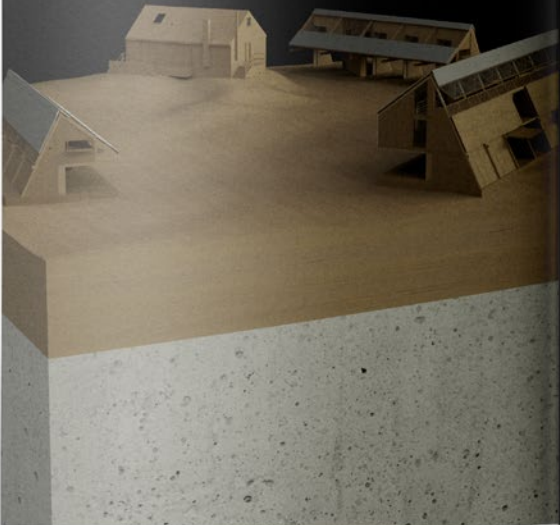
10.

By situating his sculptures directly in the landscape, Pavla invited the natural environment—light, shadow, weather, and time—to become part of the work. His pieces shift in perception depending on where and how you encounter them. There is no singular, privileged view; instead, meaning emerges through movement and attention. Walking among his works at the Springs site is less like visiting a sculpture garden and more like wandering through a field of ideas—tactile, temporal, and grounded in place. Philip Pavla’s sculptures on the Springs site challenge traditional notions of display, mass, and finish. Rejecting the use of pedestals, Pavla placed his works directly on the ground—inviting a more intimate, horizontal relationship between viewer, object, and landscape. In doing so, he blurred the boundary between sculpture and terrain, allowing the works to become part of the earth rather than standing apart from it. For Pavla, stone was not a static or inert material, but a medium with skin—alive with texture, weight, and the memory of its formation.

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SITE RESEARCH

“Digital Model as Physical Artifact”



This rendering was designed to replicate the tactile presence of a handcrafted physical model. Through the use of simplified forms—low-poly trees, abstract human figures, and intentional texture mapping—the drawing mimics familiar model-making materials such as plywood, chipboard, acrylic, and 3D-printed parts.

The goal is not photorealism, but the evocation of spatial mood and construction logic through abstraction. This approach blurs the line between digital and physical representation, allowing the model to express materiality, structure, and atmosphere in a way that feels both crafted and legible.

PROPOSAL



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4.



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SITE RESEARCH



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SITE RESEARCH



SUPER STRUCTURE

The process begins with the erection of the primary structural frame—steel or timber columns and beams arranged in 15-foot modules, providing the base rhythm and grid for the entire building.



FLOOR PLATES

Once the superstructure is in place, floor plates are installed. These slabs accommodate mechanical runs and embed the programmatic hierarchy—supporting storage, display, and administrative functions.



ANGLED WALLS

The distinctive north-facing walls are then assembled, tilted to reflect light inward while forming niches along the corridor-like plan. These walls serve both as structural infill and spatial articulation.



GLAZING AND OPENINGS

Custom-sized glass panels and operable doors are installed within the wall modules. Their placement aligns with the bays and enhances natural lighting without breaching the structural rhythm.



ROOF STRUCTURES

Finally, the roof is added—spanning across the bays and visually capping the composition. Its profile responds suitably to the angles of the walls below, reinforcing the formal unity of the system.

PROPOSAL



a. Elevation revealing the second-floor gallery.
b. Elevation showing the ground-level storage and loading zone.

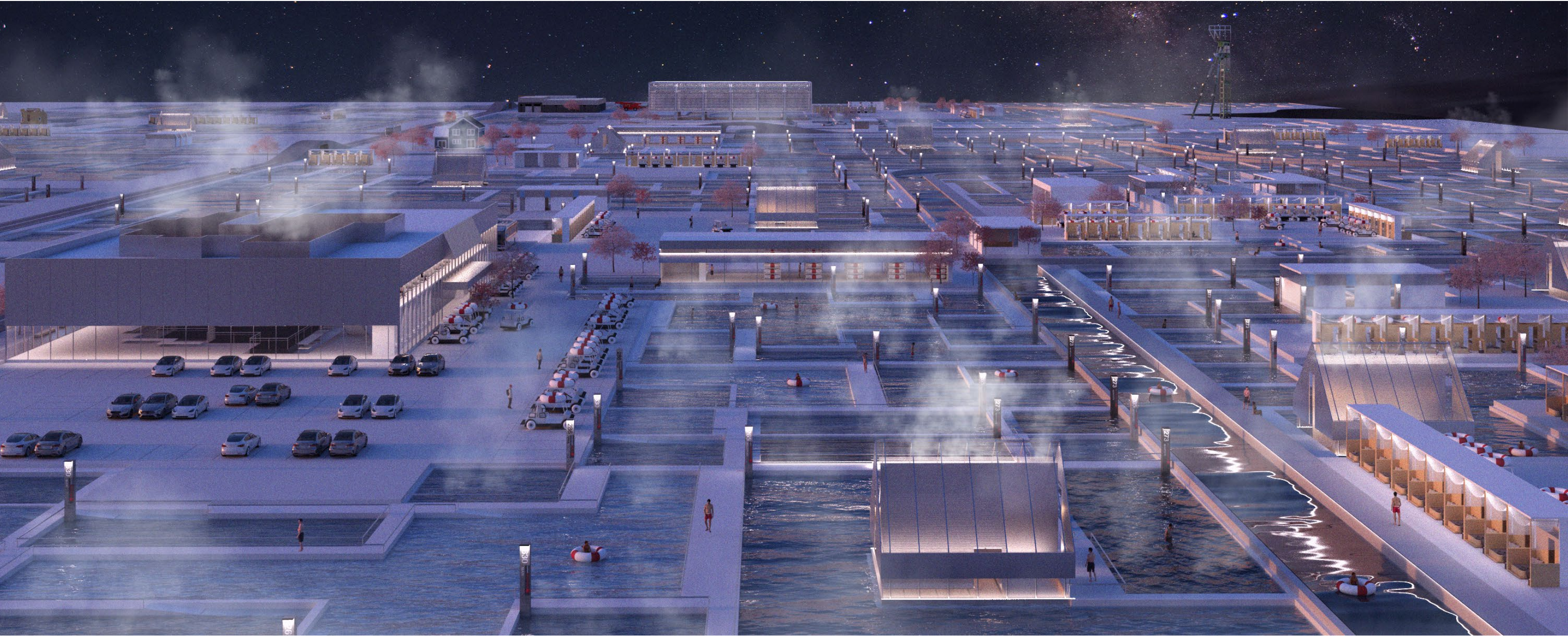
PROPOSAL

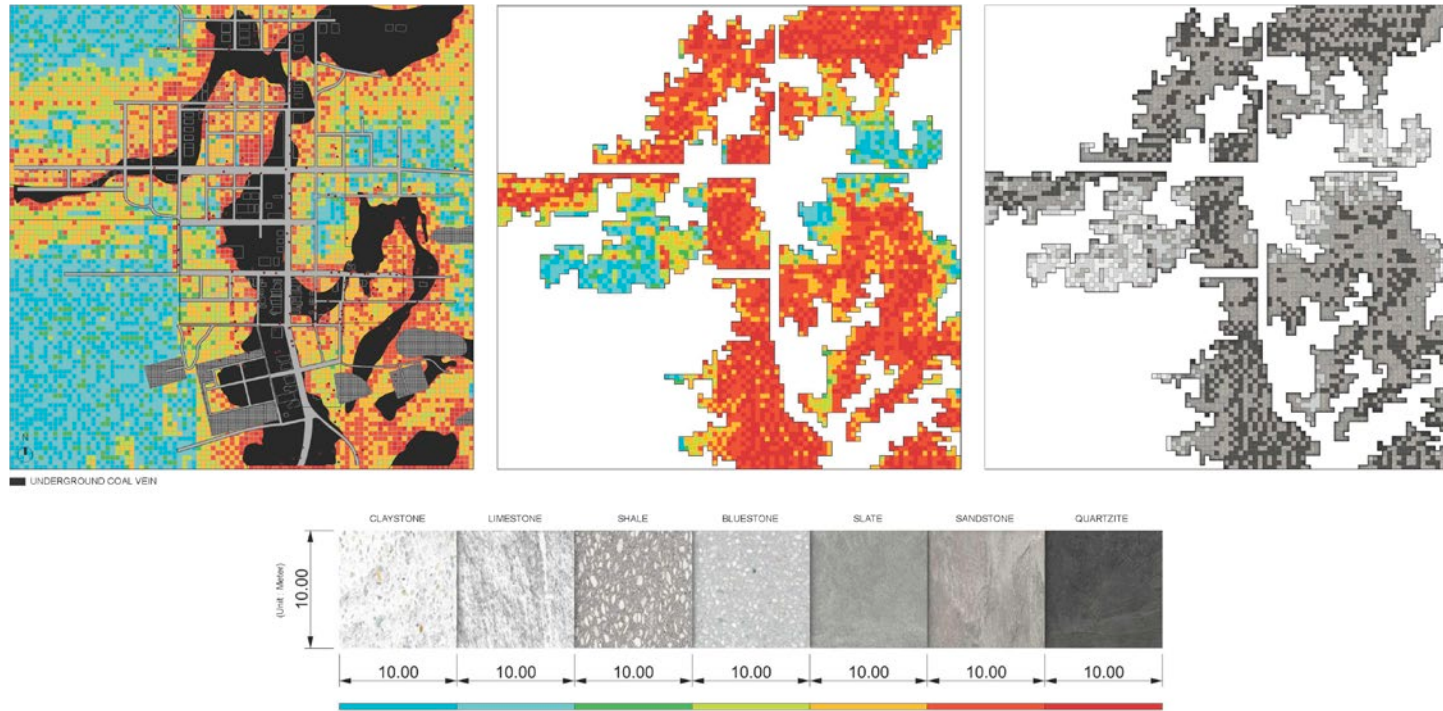
INFERNO SPA

This project envisions transforming the ghost town of Centralia into a unique spa resort, harnessing the ongoing underground coal fires to create a distinctive thermal spa experience. The design leverages Centralia's natural geothermal properties to create a one-of-a-kind retreat, blending immersive relaxation with a focus on safety and environmental harmony.

At the heart of the resort are the spa pools, each uniquely heated by the underground fires and crafted from heat-transmissive local stones. These pools, situated at or slightly below ground level, capture Centralia's varying underground temperatures, creating a range of thermal experiences across the site. Different types of stones, each with a unique heat-transmissive quality, fine-tune the temperature of each pool, allowing visitors to experience varying intensities of warmth.





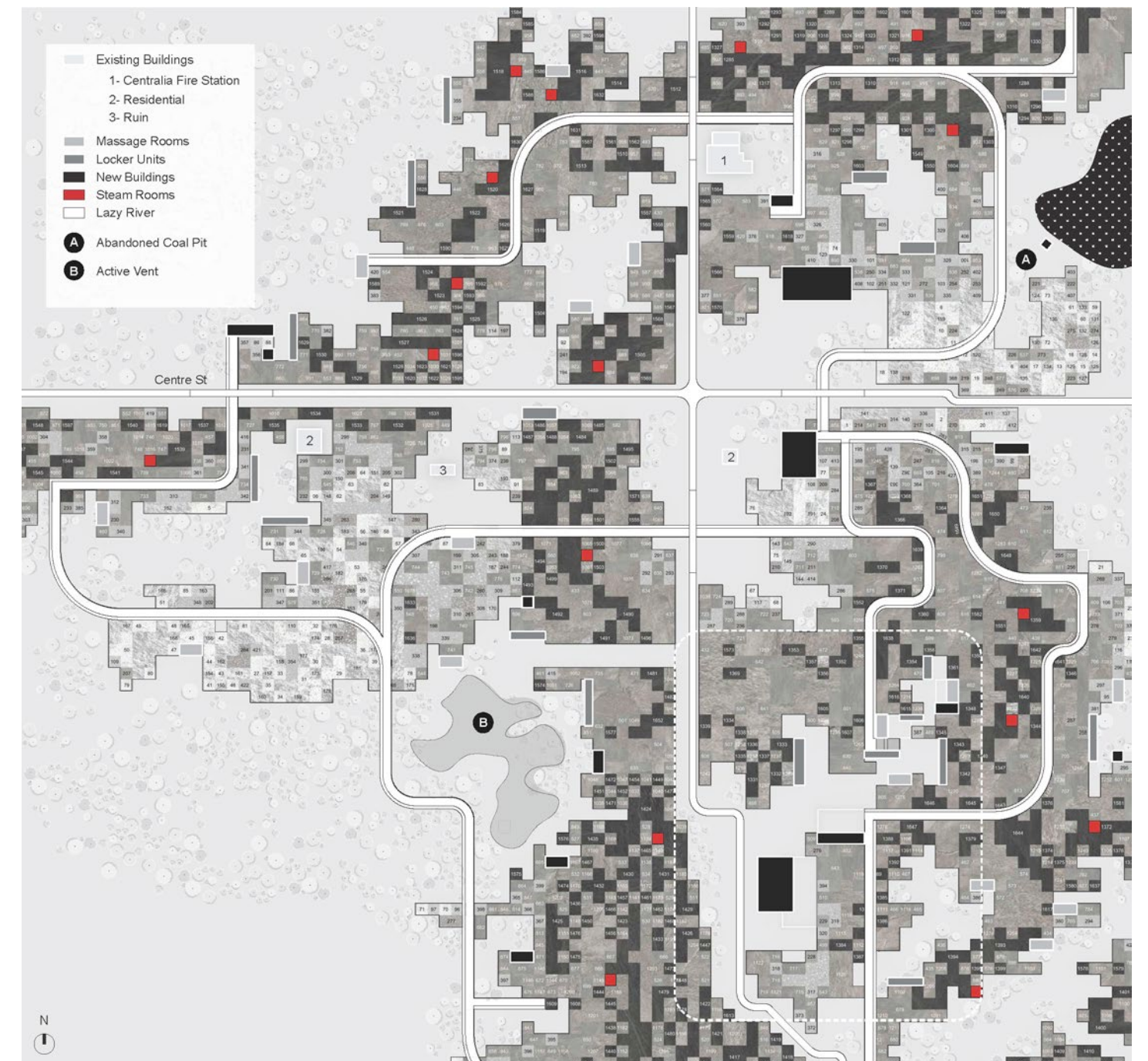


A carefully designed path connects the resort's main features, guiding guests through the site while enhancing their safety. Made from temperature-sensitive materials, this path changes color based on surface temperatures, signaling safe zones and caution areas where the ground is warmer. This not only directs visitors but adds a dynamic, visual layer to their experience, seamlessly blending function with safety.

The resort's vertically integrated design reflects a thoughtful interaction with Centralia's unique environment, aligning elevated structures, at-ground amenities, and geothermal pools in a way that preserves both visitor safety and Centralia's natural heat. This project reimagines Centralia's ghost town legacy, transforming it into a rejuvenating retreat that honors its unusual thermal landscape.



GSAPP



2025 Core II Studio

Instructor / Mark Wasuita

Location / Centralia, PA

This portfolio gathers selected works from graduate studies at Columbia GSAPP, spanning housing, adaptive reuse, interior environments, and art. Projects range from Egg Tree, a residential intervention in West Harlem developed with Galia Solomonoff and collaborator Vincent, to Building Communities, a housing study led by Flores and Prats exploring collective living in Hunters Point. The East Hampton Art Center proposes a cultural facility in Springs, grounded in landscape thinking and structural experimentation with wood. Across scales and programs, the work returns persistently to questions of how existing structures can be reimagined, how communities form around shared space, and how interior conditions shape the texture of everyday life.

PORTFOLIO [YUN CHEN CHEN]

2023-2026
GSAPP
SELECTED WORKS

