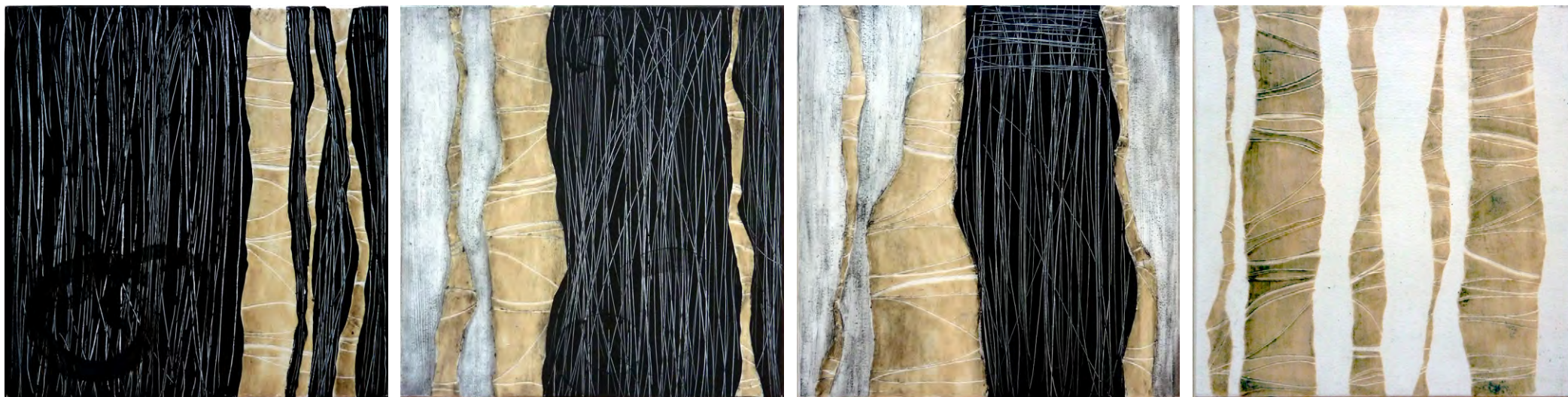


Junko Yamamoto

PORTFOLIO



Untitled

Clay on Paper 8"x8"
Mid-Atlantic Art Juried Exhibition, 2012
d'ART Center, Norfolk, VA



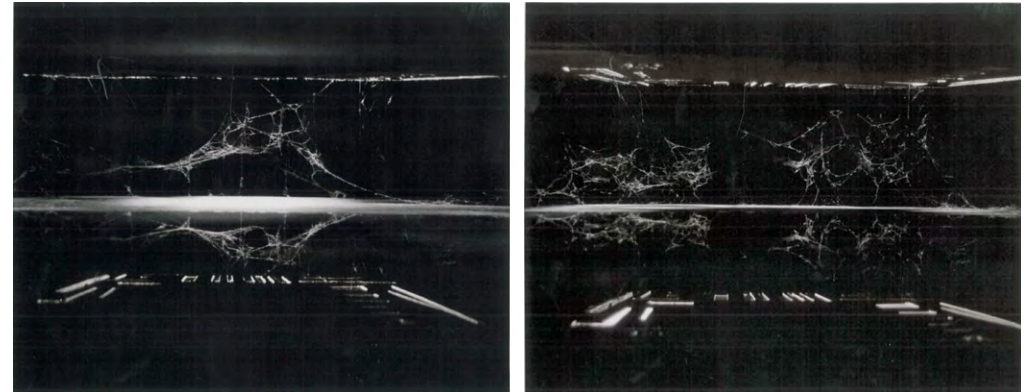
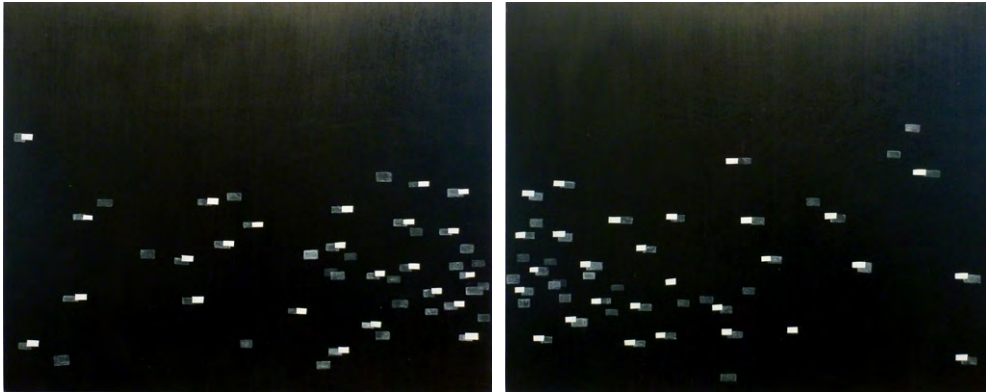
Untitled

Clay on Wood 4"x4"

National Juried Exhibition "Small Wonders" 2012

MFA Circle Gallery, Annapolis, MD

Published in Art Yellow Book #1, CICA Museum, Korea, 2015



“Cobweb”

Ink and Acrylic on wood panel (left) | Photograph capturing cobweb phenomena (right)

Solo Exhibition 2014: Abstraction of Essence - Art and Architecture
Orange Gallery, Tokyo, Japan

個展「本質の抽象化 - 建築とアート」
東京オレンジギャラリー

本質の抽象化 - 建築とアート

形、パターン、色や質感などそれぞれの要素が互いにどのような関係をもたらすのか。またそれら相互のバランスにはどのような可能性があり、どのような感情が生まれ得るのか。わたしにとって、これらの本質的な要素を抽象化して視覚的に2次元に落とし込んでいく行為は、建築において空間の現象を知覚し3次元環境を構成していく行為と似ています。

これは空間の理論的な理解ではなく、直観的な認識と言えます。建築のアイデアを生み出す時、又、空間を概念化する時、この直観的な認識（つまり本質の抽象化）が重要な過程になってくるのです。

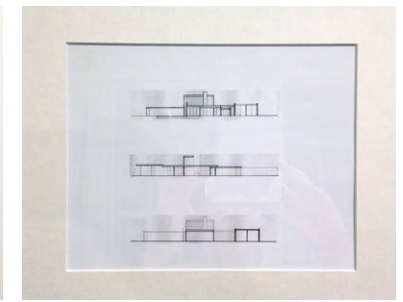
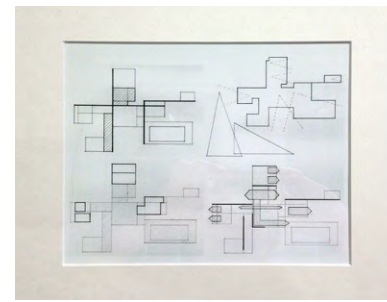
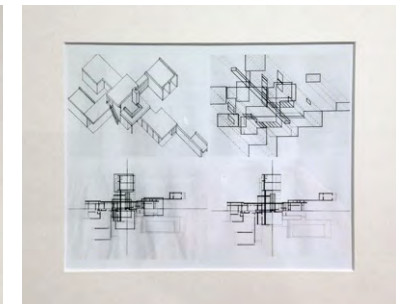
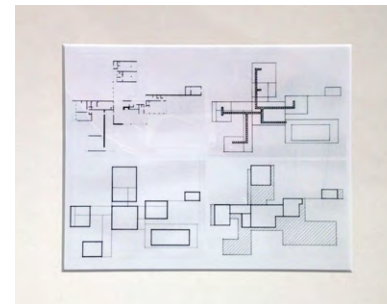
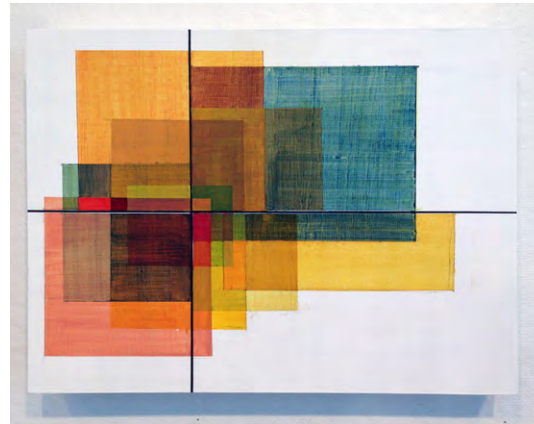
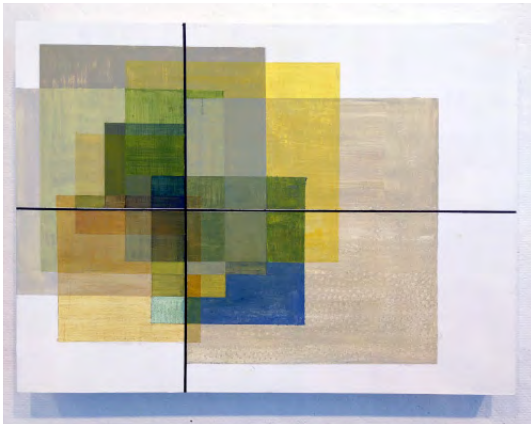
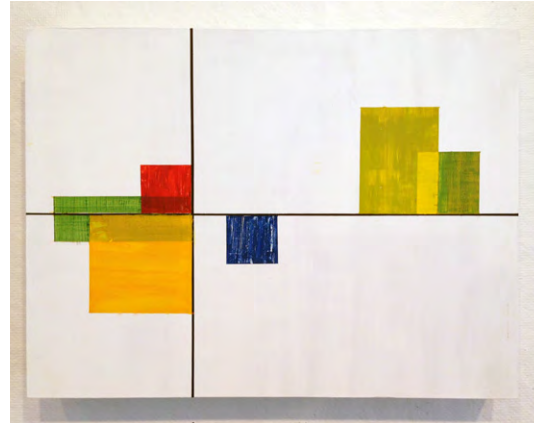
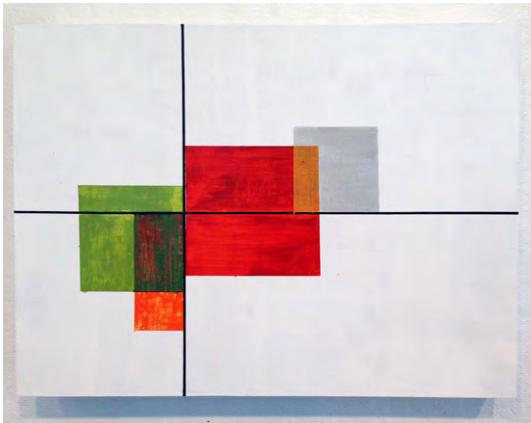
この抽象化という行為は、アートにおいても建築においても、可能性を追求するための重要なツールです。この作品展ではアートと建築を並列することにより、相互の関係を改めて考える場にしたいと考えています。

Abstraction of Essence - Art and Architecture

Investigating the possibilities of balance, proportion, and relationship among shapes, patterns, colors, and textures, I explore emotions evoked through the composition of these elements.

I find this process of creating art is similar to observing architectural phenomenology. This way of observing is the visceral, rather than the intellectual, understanding of space. When conceptualizing and conceiving ideas, the visceral understanding, i.e. abstraction, to me becomes an important part of the process. In architecture, I use abstraction as a way to eliminate preconceptions and understand the essence of a space. Similarly, in art, it is a tool to observe the essence of a subject.

This exhibition juxtaposes art and architecture as a way to discuss the relationship between them and how they can inform each other.



“Kaufmann House”

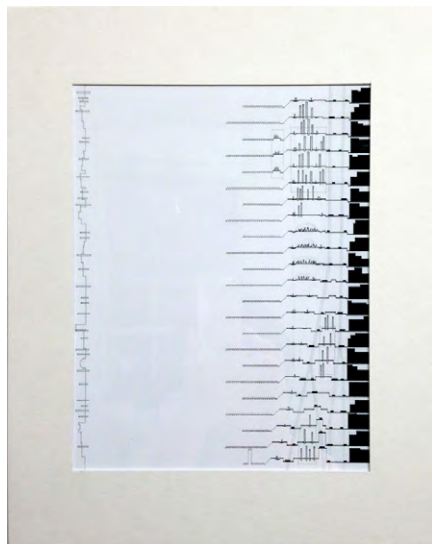
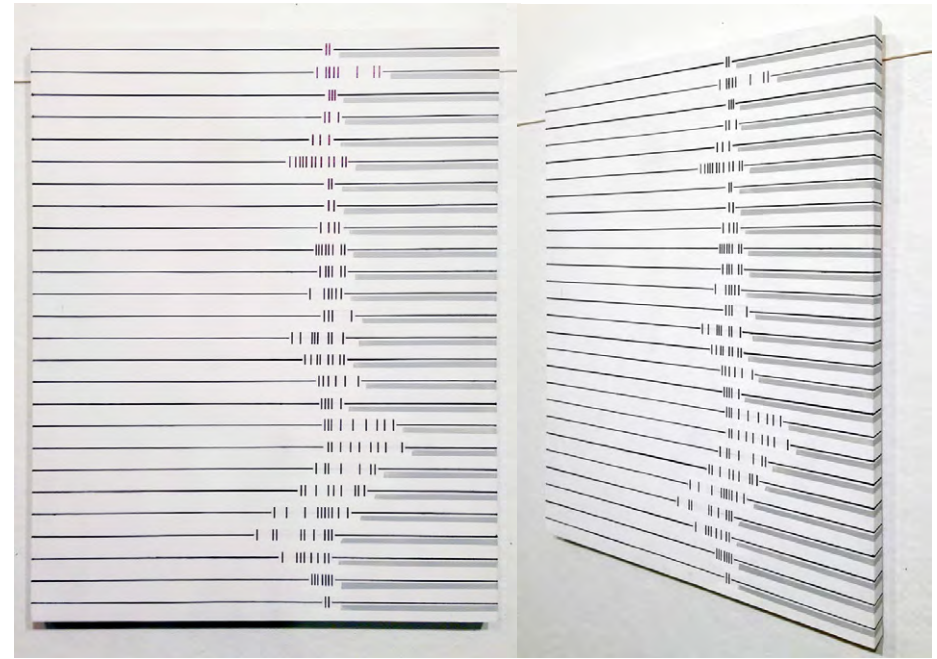
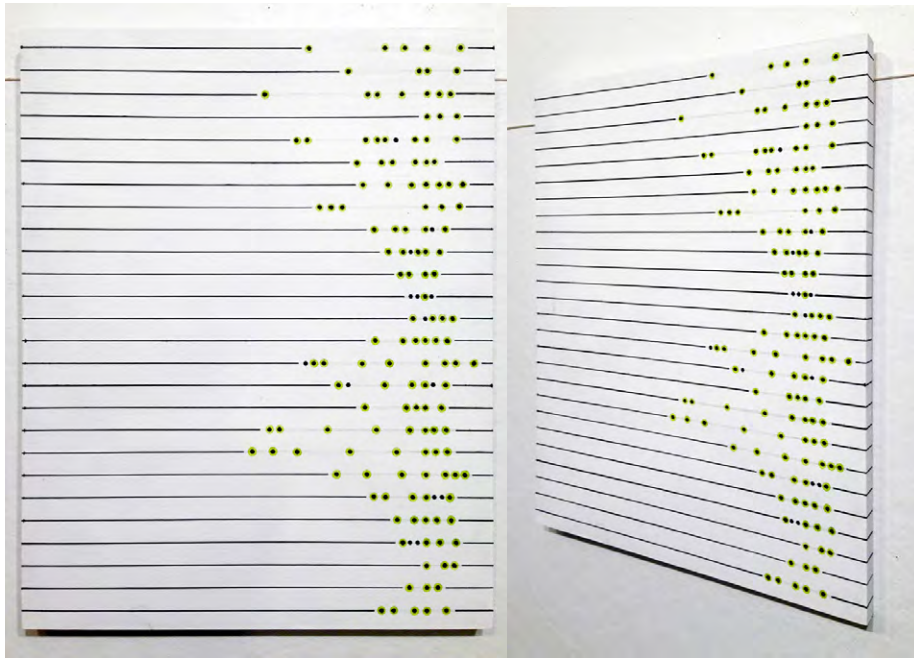
Acrylic on wood panel (left) | Handdrawing, Spatial analysis (right)

Solo Exhibition 2014: Abstraction of Essence - Art and Architecture

Orange Gallery, Tokyo, Japan

個展「本質の抽象化 - 建築とアート」

東京オレンジギャラリー



"Charles River"

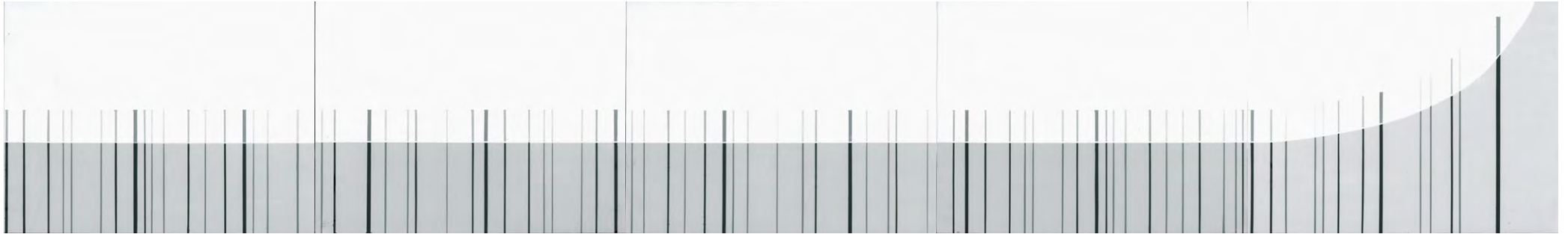
Acrylic on wood panel (top) | Drawing, Charles River context analysis (bottom)

Solo Exhibition 2014: Abstraction of Essence - Art and Architecture

Orange Gallery, Tokyo, Japan

個展「本質の抽象化 - 建築とアート」

東京オレンジギャラリー



“A Sense of Connectedness”

Acrylic Paint based on the architectural concept (top) | Charcoal conceptual drawings (bottom)

Solo Exhibition 2014: Abstraction of Essence - Art and Architecture

Orange Gallery, Tokyo, Japan

個展「本質の抽象化 - 建築とアート」

東京オレンジギャラリー



“01” (top)

“05” (bottom)

Watercolor-imbued Japanese paper on wood panel 9” x 12”

An Experimental Watermedia Juried Exhibition
Shenandoah Valley Art Center, Virginia, 2015





Memorable Landscape

Oil on canvas 24" x 24"

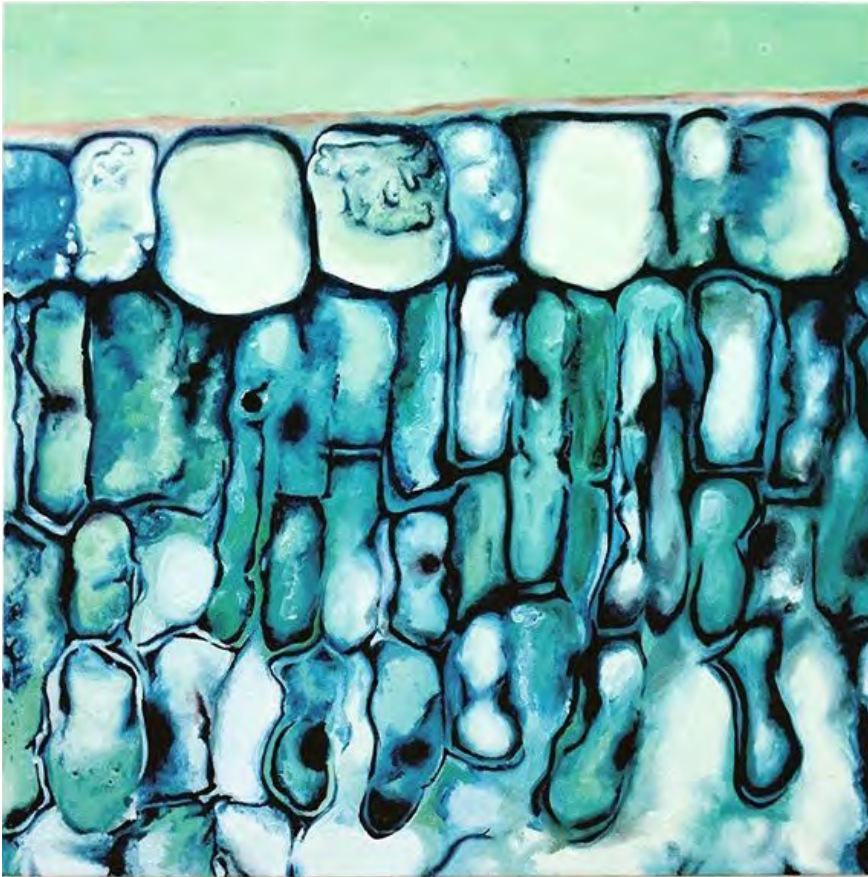
Harvard University Graduate School of Design 2015
Cambridge, Massachusetts, USA

Memory is constructed at a particular time in life, although its story may be re-written, and its picture may be re-drawn over time.

Superimposing the present-day object over such blurred memory landscape evokes a specific story and emotion in the landscape, connecting the present self with the one of the past while recognizing the distance in time.

過去のある時点で形成された記憶は、時とともに修正され描き直されていく。

そんなおぼろげな記憶の風景は、現在使っている「もの」を重ねることにより、現在の自分と過去の自分との距離を感じながらある特定のストーリーや感情を呼び起こす。



Microscopic Cells

Oil on canvas 24" x 24"

Harvard University Graduate School of Design 2016
Cambridge, Massachusetts, USA

A priori knowledge may help elucidate vaguely understood ideas, while a posteriori knowledge may help relax firm beliefs or preconceptions.

The texture of microscopic cells resonates with such a state of mind that is both crystallized and fluid.

The boundary of each cell becomes a blur as it starts to dissolve into the amorphous liquid. Or vice versa, the fluid changes its form into visible shapes.

ぼんやり理解していることが知識を積むことによって明確になっていく。もしくは、確固たる思いは経験を重ねることによって柔軟になっていく。そんな流動的な心の状態を、植物の細胞が象徴しているかのようだ。

Everyday Objects -- Perception Determines Reality

Photocollage 2017 - 2018
Cambridge, Massachusetts, USA

Perception determines reality. -- A figure engaged in a particular activity or texture of a certain type of material suggests a spatial scale, which immediately is contradicted by the scale implied by a fragment of a familiar everyday object.

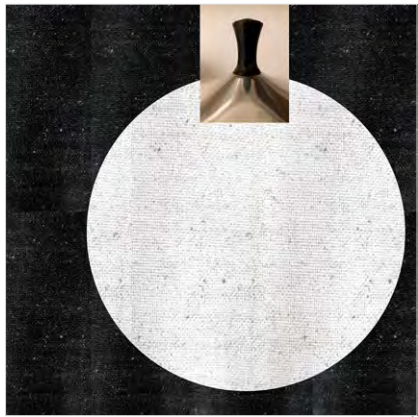
The perception oscillates between multiple scales. The cognition swings back and forth between the two-dimensional plane and the three-dimensional space.

Whichever you settle with is your reality.

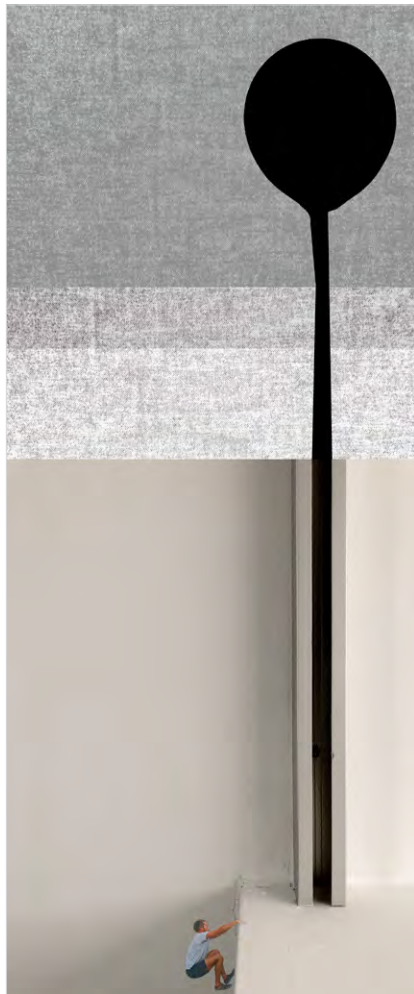
現実とは、各々の「認識」によって形成される。

画像に加えられた人物やその人物の動き、そして素材の質感はある空間のスケールを生み出す。そのスケールは日常のありふれた「もの」によって即座に別のスケールとして一転する。認識する空間のスケールは矛盾する複数の尺度が同時に存在し、不安定な空間知覚をもたらす。それは主観の認識によって、個々の現実は自由に变化し得るということを示唆する。

1. Our clothesline
2. Our pull chain
3. Our cabinet
4. Our sliding door track
5. Our door hinge
6. Our percolator



6



4



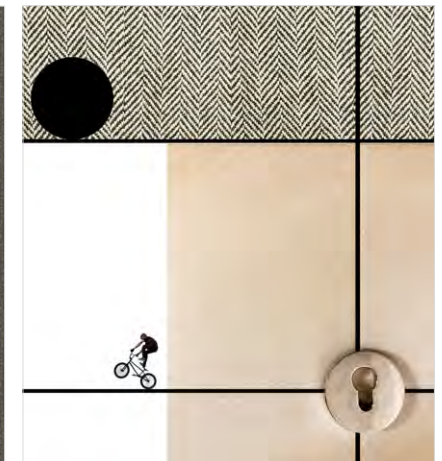
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3



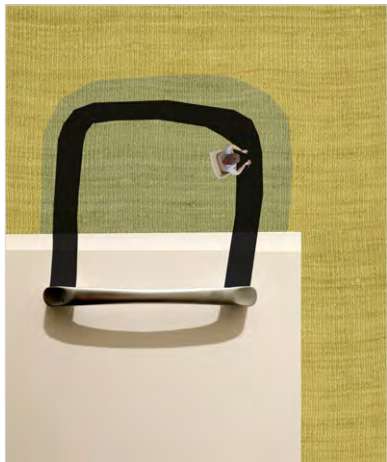
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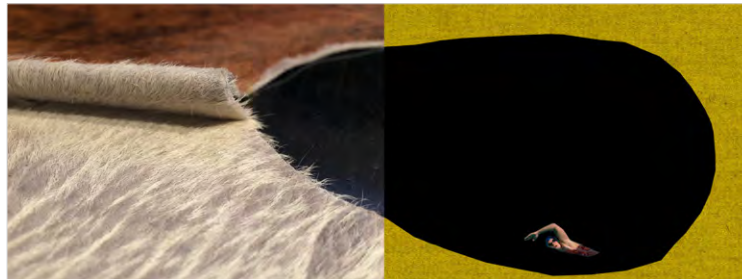
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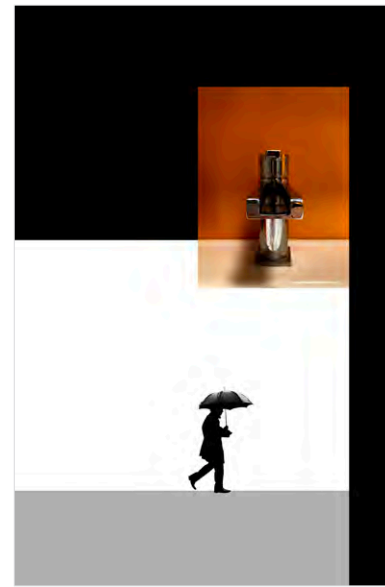
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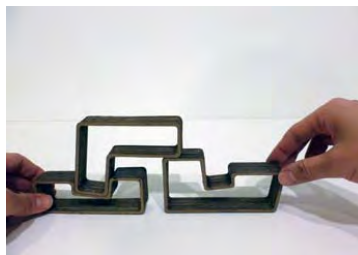


9



7

- 7. Our wood tray
- 8. Our rug
- 9. Our faucet
- 10. Our drawer
- 11. Our telephone



Library Furniture | 図書館の家具

Chinatown Boston 2012 | 2012年 ボストンチャイナタウン

Boston, Massachusetts, USA | アメリカ マサチューセッツ州

The project was featured in architecturephoto.net, Japan, 2014

The set of furniture was fabricated with a group of students at Boston Architectural College and Harvard Graduate School of Design.

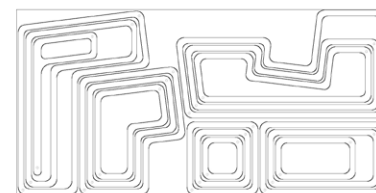
Team leader: Junko Yamamoto

Students: Nicholas Ambrogio, Molly Jane Derby, Megan Lorenz, Jena Meier, David Kurachi Ube, Shichong Xie, Gabrielle Patawaran, Judy Sue

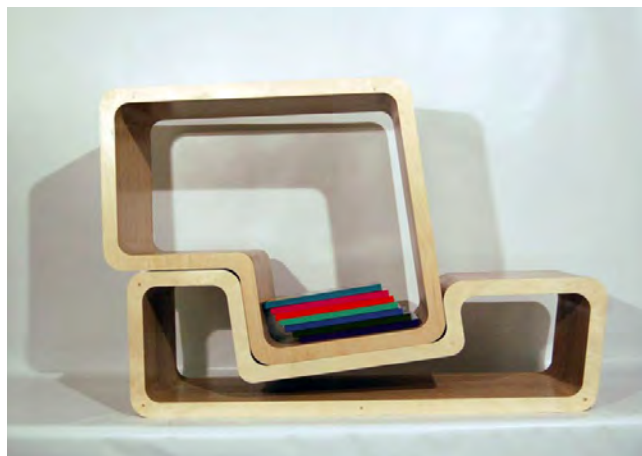
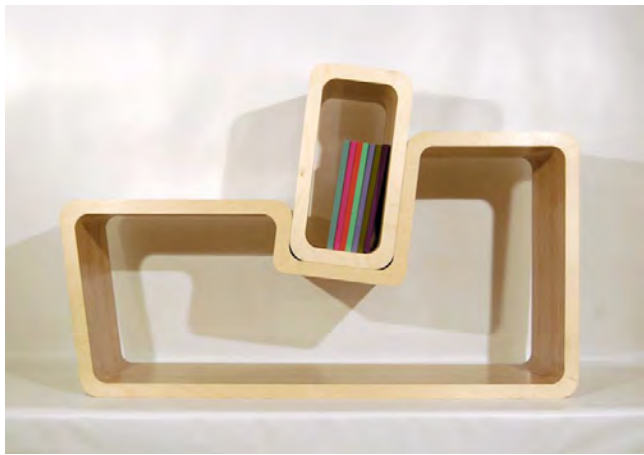
To accommodate the changing needs of the library in the future, this set of furniture was designed to be versatile, movable, re-configurable, and readily mass-producible.

One set of furniture consists of five different shapes. Each shape comes in 3 sizes so that they nest inside of each other. Depending on the configuration, the furniture will become chairs, tables desks, or bookcases. The set of furniture is readily mass-producible, as the cut pattern template was designed to fit in a single sheet of standard-size plywood.

図書館で使われるこの家具は、使う人が自由に使い方を選べるような汎用性と遊びを持たせた。組み合わせ方によっては、本棚になったり、机になったり、ベンチになったりする。5つの形が3つの大きさでできており、ロシア人形のような入れ子構造になっている。そのため、スペースが必要な場合はコンパクトに収納することができる。すべての型を1枚の合板サイズに収め、合板15枚で家具15ピース1セットができるようにデザインした。



Cut pattern template, 4x8 plywood
合板型抜きテンプレート



“Ashanti Domino” | アシャンティ・ドミノ

Public Art Installation 2018 | 2018年 公共アート・インスタレーション
Landart Competition winning proposal | ランドアートコンペティション入選案
Korase Village, Ashanti, Ghana | ガーナ アシャンティ州 コラセ村

The project was based on the winning proposal developed by Junko Yamamoto, Sara Arfaian, and Jenny Zhan.

Team leader: Junko Yamamoto
Assistant: Matt Vocatura
Students: Carlota Muzzo, Cexue Wang, Daniel Delgado, Danny Mpoto, Gloria Asaba Kwaiza, Ivana Muzzo, Quiren Zhao, Lulwah Al-Harb, Tan Trani

Composed of three walls made of concrete and red earth mixture, it defines space and helps create a sense of place. The largest wall of the three has three openings: one is a threshold you can walk through; another is an opening you can look through; and the third is a recessed shelf. The two smaller walls are placed in a specific position that provide a perspective of them fitting in the openings of the largest wall, completing a picture with the painted shapes on three walls.

The picture is a silhouette of Maison Dom-Ino designed by Le Corbusier. In recent history, Ghana has undergone social and economic modernization since the country became independent in 1957. This project represents the notion of modernization embedded into the local soil, which deemed relevant to this particular village, experiencing its transformation by gaining independence through community development.

「アシャンティ・ドミノ」は地元の赤土からできた3つのコンクリート壁からなり、そこに場所と空間を定義する。一番大きな壁には3つの穴があり、一番大きな穴は通り抜けるゲート、2番めに大きい穴は壁の後方が見渡せる窓、そして一番小さな穴は、突き抜けていない棚のような役割をする。後方に立つ2つの壁は、一定の位置から見るとアーチ型のこのゲートと窓にピッタリ重なる。そして3つの壁に描かれた抽象的な形が一つの絵として完結する。この完結した絵は歴史的著名な建築家、レコルビジェが提案したドミノシステムの輪郭を描いたシルエットである。この近代化のシンボルとなった画期的な提案は、1957年に独立し近代化が浸透するガーナの姿を象徴する。



Proposal image by Junko Yamamoto, Sara Arfaian, and Janny Zhan



The proposed three red-earth walls challenge your perception as you move, shifting the views between three-dimensional objects and a two-dimensional image. The thinness of the walls challenges your understanding of red-earth walls that you might otherwise think of the common, almost 2-foot deep walls in rammed-earth construction.

The project altered the experience of the site, making the passersby question and be curious about the three purposelessly-standing walls, and attracted people in the spot where all of a sudden the seemingly unrelated shapes of colors merge into a single abstracted image.

The composed image that delineates the shape of Maison Dom-Ino triggers questions and imagination about what it may connote — the symbolized message about modernization, the architectural and structural conception of prefabrication, mass-production and modulation, or simply the self-referential understanding of its shapes, colors, and textures.



3つの壁からなる3次元のオブジェクトは、ある特定の位置に立つと2次元の絵と変貌し、見る人の視覚と知覚に問いかける。赤土壁にみられる伝統的な版築壁は60センチにもなる厚みを持った壁だが、補強コンクリートを使うことによって15センチほどの厚さで実現した。慣例に反したこの赤土壁と壁に描かれた抽象的な絵は、何か違和感のある不思議な存在として通りかかる人に語りかける。壁の手前に落とされた陰が涼む空間や集う場所を提供する一方、近代化というメッセージが込められたドミノシステムのシルエットが、2次元の絵と3次元の壁を行き来し錯覚するような抽象的な経験を施す。コラセ村の広場に向いて立つこの作品は村の入口という場所性を強調し、これからますます発展していくとする村の姿勢を表現する。

Installation in Korase Village, Ashanti, Ghana 2018



Collaboration with Korase Villagers
コラセ村の人との共同作業

JUNKO YAMAMOTO

EDUCATION

2015 - 2017
Master in Architecture II
Harvard University Graduate School of
Design, Cambridge, MA

2004 - 2012
Bachelor of Architecture
Boston Architectural College, Boston, MA

2001 - 2003
Diploma in Architecture
Kyoto Architectural College, Kyoto, Japan

2002
Certificate in Renewable Energy
Renewable Energy School, Kyoto, Japan

TEACHING EXPERIENCE

2016 – PRESENT
Adjunct Instructor | Thesis Advisor
Boston Architectural College, Boston, MA

2016
Teaching Assistance
Harvard University, Graduate School of
Design, Cambridge, MA
Drawing for Designers: Techniques,
Methods and Concepts, Spring 2016
Painting for Designers: Techniques,
Methods and Concepts, Fall 2016

2013 – PRESENT
Guest Critique
Boston Architectural College
Roger Williams University
Wentworth Institute of Technology

2012
Adjunct Instructor
Boston Architectural College, Boston, MA

PROFESSIONAL EXPERIENCE

2016 – Present
iVY Design Associates, Pawtucket, RI
Principal

2017 – Present
Payette Associates, Boston, MA
Architect

2016
Leers Weinzaphel Associates, Boston, MA
Designer

2015
Behnisch Architekten, Boston, MA
Designer

2005 – 2015
Imai Keller Moore Architects, Watertown, MA
Designer

2008 – 2015
Independent Commissions
OBENTO Connections Architecture Exhibit at
Boston Architectural College, 2015
Boston Chinatown Library Furniture, 2012
House K, Gunma, Japan, 2012-2014
Live Work, Gunma, Japan, 2008

REGISTRATION

Architect, 2020, US
Registration #: 952628

LEED Accredited Professional BC+D, 2010, US
Registration #: 10082357

Architect, 2004, Japan
Registration #: 15020

HONORS & AWARDS:

EDCO Grant, Boston Architectural College, 2018
Land Art International Competition, Third Place, 2017
ACI Bertold E. Weinberg Scholarship Award, ACI Foundation, 2016
Edward G. Carson Award for Excellence in Design, Mid-Atlantic National Art Competition, 2012
Valedictorian, B. Arch, Boston Architectural College, 2012
Henry Adams Medal and AIA Certificate, 2012
Architecture Degree Project Studio Commendations, BAC, 2012
Greene Architecture Degree Project Studio Award, BAC, 2012
Roy Viklund Scholarship, Sasaki Associates, 2011
Bob Scagliotti Scholarships, BAC, 2011
Edgar K. Schutz Scholarship, American Galvanizers Association, 2011
Dean Arcangelo Cascieri Scholarship, BAC, 2009
Glassman Award, BAC, 2009
Kronish Practice Award, BAC, 2008

EXHIBITIONS:

Venice Architecture Biennale “Time, Space, Existence,” 2020
Japanese Junction Architecture Exhibition, Nikken Sekkei Gallery, Tokyo, 2016
An Experimental Watermedia Juried Exhibition, Shenandoah Valley Art Center, Virginia, 2015
Abstract Art Juried Show, Philadelphia Sketch Club, Philadelphia, 2015
Solo Exhibition “Abstraction of Essence - Art & Architecture,” Tokyo, Japan, 2014
Gallery 114 National Juried Exhibition Penumbra, OR, 2014
The 36th Harper College National Juried Art Exhibition, IL, 2013
12 x 12: Juried Exhibition of Small Scale Works of Art, TN, 2013
Small Wonders National Juried Exhibition, MD, 2012
Chinatown Library Furniture Exhibition, MA, 2012
Annual Mid-Atlantic National Juried Art Exhibition, d’ART Center, VA, 2012
Drawing the Lines, Kathryn Schultz Gallery, MA, 2012
”Moon Art” National Juried Exhibition, Keihanna Commemorative Park, Kyoto, Japan, 2011
Fall Salon, Kathryn Schultz Gallery, MA, 2011

PUBLICATIONS:

-Ghana Public Art Installation/Gateway & EDCO Grant project, BAC Journal Vol.1, 2019
-Ghana Public Art Installation, Practice Magazine, BAC, Summer 2019
-“Ashanti Domino” project, awarded 3rd Prize, published in ArchDaily, 2017
-“Clay on Wood” and “Untitled”, published in Art Yellow Book #1, CICA Museum, Korea, 2015
-“05” Experimental Water Color, published in New Water Color, Shenandoah Valley Art Center,
VA, USA 2015
-“House K” project featured in architecturephoto.net, Japan, 2014
-“Chinatown Library Furniture” project featured in architecturephoto.net, Japan, 2014

CONFERENCES:

-Host: “Public Space as Social Infrastructure,” Boston Society for Architecture, June 2020
-Host: “Let’s Talk – Design Meets Diseases across Geographies,” BSA, April 2020
-Presenter, “Yokei na mono,” BJRF, MIT, February 2020
-Presenter, “Something Extra” -- Design Symposium, Quito, Ecuador, October 2019