TAUBMAN COLLEGE

undergraduate portfolio workshop

taubmancollege.umich.edu/ugportfolio
what is a portfolio?
portfolio as process
selective objectivity

simplify

↓ my portfolio
demonstrate your **thinking**
focus on the work itself...
clarity and order
reproduction, reproduction, reproduction, reproduction
portfolio as process

• graduate programs
• scholarships
• competitions
• professional employment
• project commissions
• awards

(make it a habit!)
Step 1. gather
Step 2. design
Step 3. mock-up
Step 4. edit
Step 5. repeat
selective objectivity

what is the single most revealing and difficult aspect of compiling a portfolio?

edit(ing)

ed·it  ['edit]
verb (ed·it·ed, ed·it·ing) [trans.] (often be edited)
prepare (written material) for publication by correcting, condensing, or otherwise modifying it: Volume I was edited by J. Johnson.
- choose material for (a movie or a radio or television program) and arrange it to form a coherent whole: the footage wasn’t good enough to be edited into broadcast form [as adj.] (edited) an edited version drawn from several prerecorded performances.
- be editor of (a newspaper or magazine).
- (edit something out) remove unnecessary or inappropriate words, sounds, or scenes from a text, movie, or radio or television program.

noun
a change or correction made as a result of editing.

ORIGIN late 18th cent. (as a verb): partly a back-formation from editor, reinforced by French éditer ‘to edit’ (from édition ‘edition’).
thinking

• evidence of creative thinking
• evidence of critical thinking
• demonstration of fundamental processes of visualization
  — through questions and explorations of space
  — through questions and explorations of form
  — investigations into order, texture, surface, composition
• evidence of constructing and assembling of an idea

...work you show does not all have to be as finished as a ‘perfect product’
work...not gimmicks or distractions

• let your work speak for itself
• use font selection to add a typographic ‘voice’ that reinforces your work
• do not clutter with:
  —running commentaries
  —unnecessary marks or graphics
  —an “overly-designed” portfolio

...clear and clean does not mean overly polished and lifeless
clarity and order

• avoid visual chaos
• establish an underlying format
  – think of it as an infrastructure that is visible and invisible
• do not overemphasize the format with graphic line-work
• do not allow the grid or supporting information restrict your work
• minimize text
  – title or name of work
  – circumstance under which it was executed
  – brief / overview / abstract / response
  – descriptive captions
Sample layouts for a vertical format with headings, text, and visuals.

Sample layouts for a horizontal format with headings, text, and visuals.
Multiple perspectives guide the reader and allow you to describe your project through your lens
flow diagram

model diagram

structural model
photography and proper lighting

*single* light source — no indirect light

*second* light source adds indirect light
reproduction (output)

- quality over quantity
- balancing cost versus quality (and time!)
- color and/or blank and white
- laser versus ink-jet
- bleeds and trims (hand-cut or machine-cut)
- on-line services (lulu.com, blurb photo books, iPhoto books, etc.)
format

- orientation: landscape or portrait (pick one)
- size (8.5 x 11)
- binding (wire, tape, plastic, post, spiral, hand sewn, others?)
- paper (options for color laser are more limited than options for ink jet)

Tip! Make quick mockups, blank paper dummies and do binding tests early!

PDF Download: See our website for the “D.I.Y. Bookmaking Guide” for examples of different book types to help get you started!
Eight traditional methods of binding: wire coil, sewn, double coil, side-stitched (stapled), comb, hinged folder, three-ring, adhesive (perfect) bound.

Seven methods of page folding: bifold, trifold (inward), trifold (zigzag), parallel, accordion, gate fold, cross fold; and six traditional bookbinding methods.
coil binding (above) remains flat for a double page spread — increase margins for binding

perfect (above) or post binding (below) don’t lie flat — and allow for a quick read
Book Mock-ups from the Penny Stamps lecture by Michael Rock (2x4)
portfolios

(made by other pre-architecture students applying to the UG program)
portfolio example no. 1
portfolio example no. 2
Personal Photographs

Caracas, 2003
This page: top to bottom:
- Ciudad Universitaria and Parque Central East Tower
- Opposite page & Background
- Teatro Teresa Carreno
Knot Architecture

Graphite on Reply Card (17.5" x 22.5")
Models:
- Piano Wire
- 1-ply White Chipboard
- 2-ply Brown Chipboard & 4-ply White Museum Board
Spatial development from volumetric interpretation of a full cartick bend
Winter 2006
Arch 218
Prof. John Comazzi
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DRAWING + PAINTING
portfolio example no. 4
Pastel on paper
20" x 25"
Studio work
2005

This was my response to an open assignment entitled "American dreaming"
Careful site analysis revealed Church Street receives heavy foot traffic. The Building's entrance stairs are designed to be a space for people to stop and convene.
Cambridge Art Center Project

Program requirements: A public art center with studio space, classrooms, a library, lecture hall, and kindergarten. Additional requirements include outdoor space for children’s play area.

Because the Center is a public space, I wanted the internal activities to be accessible and inviting. The concept behind my design came from watching people at a museum peer through a glass display case. My intention with this building is to put the process of making art on display.

I also wanted to maintain a transparency to the internal arrangement of space within the exterior glass walls. I solved this by designing the studios in clusters around a central staircase. Large landing areas function as the Center’s gallery/lounge areas and are visible from the floors above. The library is designed as a thin vertical backdrop to the Center. I was interested in making a strong visual statement with the stacks of books through the internal and external glass walls.

Axon Drawing

Concept sketch from the Boston, Museum of Fine Arts

Interior Perspective Sketch
Of all forms of visual expression, photography has interested me the longest. I have been making photographs for ten years and have discovered that what excites me most is capturing interesting moments of the human experience. The work of Henri Cartier-Bresson has been an inspiration. I find the art and the thrill of street-shooting are discovering moments that have an element of the unexpected. These seven images are a selection of the work I've done while abroad. Each is shot on 35mm film, hand developed, and printed on fiber paper.
portfolio example no. 8
not portfolios
(but made by architecture students and there are lessons to be learned)
silver metal coil binding
and book cloth cover

THE PAST IN TYPE
plan ahead and allow space for binding
red book cloth cover
with reflective tape spine and letters
Tyvek cover wrapper
Hand-stitched binding and laser cut letters

It Don’t Exist
An Archeology
J. Wilson
Dates Unknown
stitching by shoemaker and spray paint stencil by the author
blue book cloth cover...
...with orange end paper
full bleed image across two page spread
cardboard cover with taped binding
repurposed stop sign with post binding
good luck!

go here: taubmancollege.umich.edu/ugportfolio

for portfolio guidelines, this presentation and a bookmaking guide are all posted on-line.