



0201

THE PORTFOLIO: ABILITY

The portfolio is the quintessential document that will relay to those you are engaging with about your originality, work overview, and design and representational capabilities. In addition the portfolio is in a way a manifesto to your time here at the university and later down the line your professional impacts. In this way, treat the portfolio as an opportunity to curate and collect your content so that it speaks to those you wish to impress, but also as a document that speaks to you to serve as a testament to all that you have accomplished here. Its a wonderful feeling to look back on your work and see it all through the lens of progression of growth and a warm fondness to the work you created. So take your time, and really sit down with your work and make it your showstopper!

THE MAIN PORTFOLIO TYPES

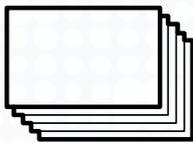
SELECTED



3-4

> 8 spreads

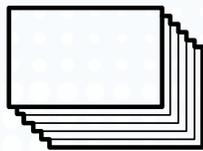
EXTENDED



6-9

> 20 spreads

COLLECTIVE



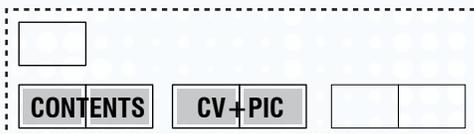
12+

Unlimited

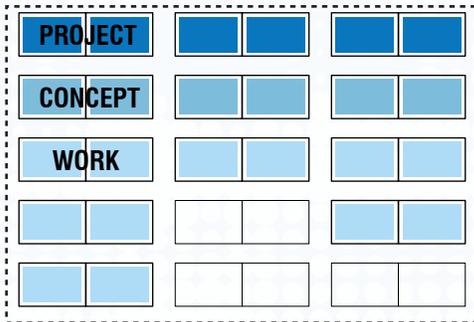
So lets clear the air; there are three main portfolio type documents you will have to navigate: **the work-sample or selected works, the extended works, and the collective works.** Work-samples are the foot in the door you submit with your resume, which should contain around 3 projects, and includes your best images and work to get the story shown, this should be very selective and targeted to align yourself with the audience you are submitting to. The extended works is a broader selection of work, which showcases more of your range, which you would bring physically to you in an interview setting so that your interviewer gauge a more diversity of talents. Finally, the collective works is basically your "total" portfolio, which is beneficial for you as a keepsake, but can also be the template format by which you rip selected projects from to make your selective/extended works to save you the headache of reforming projects per individual submission. ■

GENERAL PORTFOLIO STRUCTURE

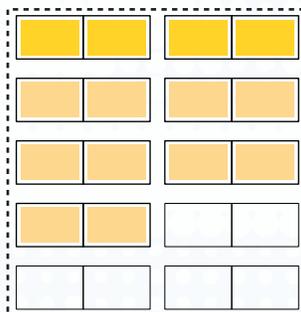
COVER + INTRODUCTION



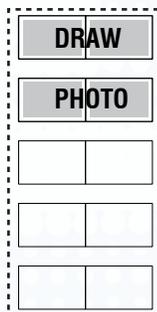
PERSONAL WORK



PROFESSIONAL WORK



ADDITIONAL



legal/tabloid landscape
[common]

legal/tabloid portrait
[common]

square
[less common]

long landscape
[rare]

tall portrait
[very rare]

There is no "right" way to design your portfolio as there is no "right" way to design a building or structure, but the key is creating a narrative clarity and coherence to portfolios pacing

Starting with generalities, have a basic cover, not too complicated, a table of contents, and in the extended works it is becoming more common to add a copy of the CV and a photograph as an introduction. Moving forward into your work, it is wise to structure the pacing with the best and most extended project you wish to show at the front, having a substantial project following, but with less spread count, filling the middle with less substantial work, and ending strong with longer spread as a cap. Thus the portfolio begins powerfully, and ends powerfully, with room for lull in the middle. **Typically, work presented in the portfolio should clearly delineate between personal work, professional experience, and additional creative content such as art/drawing or photography.** For the purpose of pacing, it makes sense to subdivide projects you are showcasing with three page or spread types, starting with the **PROJECT PAGE**, where you begin a new project and represent that with a consistent graphic format, which typically presents most of the descriptive text, project parameters, and an immersive, engaging and powerful image. Next comes the **CONCEPT** spread, which should easily define the project parti, the overall concept, and ending with a series of **WORK** spreads which flush out and interrogate more aspects of the project. This way each project reads as a narrative in and of itself, which more-so draws the readers understanding and interest.

For formatting, a page size proportional to legal/tabloid is most common as it is easily printable with standard offices, but more unique formats should be explored if it more better represents your content. ■



020

THE PORTFOLIO: ABILITY

VERTICALLY INTEGRATED
Vertically Integrated Agri-Food Manufacturing Complex

Manufacture 700,000 lbs of Protein
Advanced Vertical Farming, Cambridge-Malden University
September - December 2017

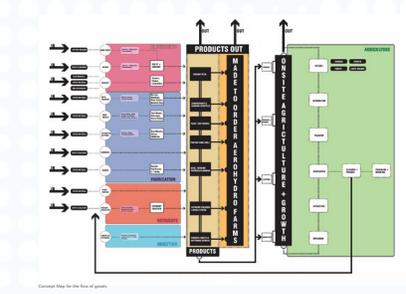
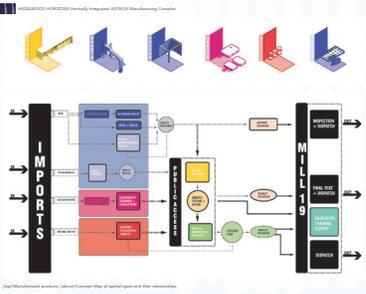
Manufacturing is a vertically integrated process that involves the production of goods and services from raw materials through a series of processes. The process begins with the selection of raw materials, which are then processed into intermediate products. These intermediate products are then further processed into final products, which are then distributed to customers. The process is highly complex and involves many different stages, from raw material extraction to final product distribution.

Manufacturing is a key part of the economy and is essential for the production of many of the goods and services that we use every day. It is a process that is constantly evolving, as new technologies and materials are developed and used in the production process. The manufacturing industry is a vital part of our society and is essential for our well-being.



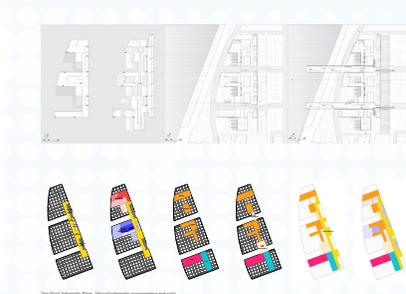
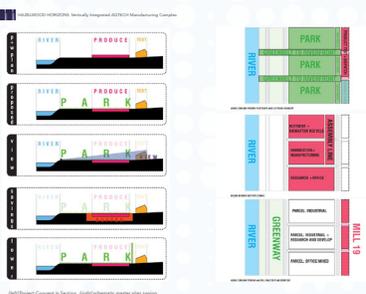
Note: The Portfolio Project contained below is merely one example of how one could conceive laying out content or work, it is not representative of a superior method, but rather highlights the flow identified previously as a narrative. In addition, the length better reflects that of an extended works and it may be wiser to reduce spread count for the work-sample

PROJECT PAGE: Contains Project Description, Immersive leading image, and descriptive text about the project. Use of iconography serves as a way-finding technique throughout the larger work-sample.



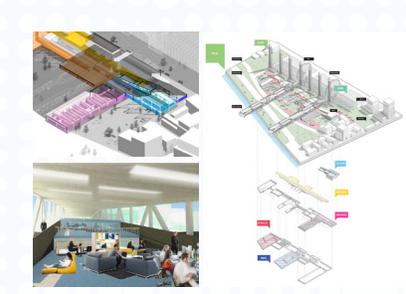
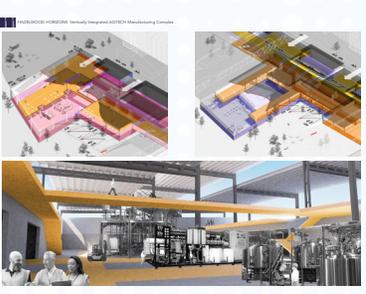
CONCEPT PAGES: These pages present the conceptual underpinnings of the project in a more visually compelling way that the text description above before relates to. In general use if text in concept and project pages should be kept to necessity only, let the images speak for you.

Note: Be aware of your medium when designing layout so it works both digitally and physically upon printing; a key principle is leaving drawings from the "gutter" by at least 1/2".



CONCEPT PAGES: In many cases, the project plan more-so typically relates to the universal parts of spaces, and as such are useful to relate to the conceptual diagrams to the final project planning, combining process with execution

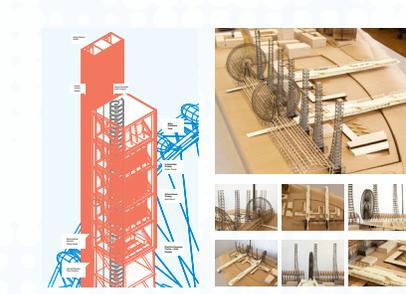
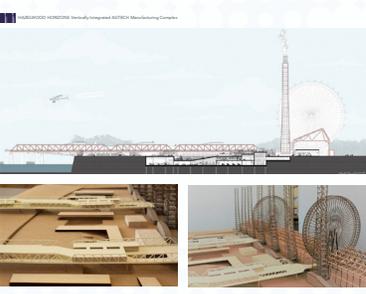
Note: Allowing drawings or model images to float on the page is a useful strategy to reduce apparent density. Balancing negative space well is also part of the composition of the portfolio experience.



WORK PAGES: These pages serve to flush out the project in more detail. **In general it behooves you to consider how drawings on each spread can speak to each other to allow for a more synthetic reading for an external viewer.** For example in this spread, the overall exploded view becomes paired with more detailed closeup views, speaking across scales. Under each zoomed in drawing rests visuals which help the reader transition between the abstract view to the more visceral windows into the project in those specific moments.



If you have produced drawings that you believe are the more "exceptional" examples of the work, do not be afraid to give it its own exceptional credit. **Conceptually, you let the drawing breathe, additionally this offers reprieve from the more dense spreads that come before and after it, so just like a novel, you begin to pace the readers experience visually, balancing density with scarcity, but making the scarcity count as anchors for reader investment.**



Note: When considering printing, there are two main options that are commonly used, which is perfect bound, or ring bound. Both have their benefits; the **perfect bound** gives the impression of a **professional book in feel and is more timeless** to wear and tear. With **ring bound** the major benefit is that you can **lay the book completely flat**, and becomes much easier to navigate ergonomically.

PRO TIP: You can disguise a ring bound portfolio within a hard cover binding, so in effect you create the effect of a perfect bound book from the exterior, but open opening receive the benefits of a perfectly flat viewing. Just be cautious the rings are discrete and not super large or flashy.