

Two forms used in my portfolio classes to assist students in planning their portfolios. Preparing a thorough outline and storyboard of the work to be included is essential to avoid problems during the actual layout of the pages.

**Generic shopping list of portfolio contents to be organized:**

*The following list should be altered, if necessary, to fit your specific content requirements.*

Title Page  
Opening Statement  
Contents Page  
Index  
Art/Arch/Design Studio Coursework  
Construction Documents  
Computer-Aided Design & Drawing  
Professional and/or Employment projects  
Elective coursework

**Your Work (School & Professional work)**

*In the space that follows, create a list of all items to be included in your portfolio. List these items in the specific sequence that they should appear in your portfolio. Once ordered, note your three strongest projects with an asterisk.*

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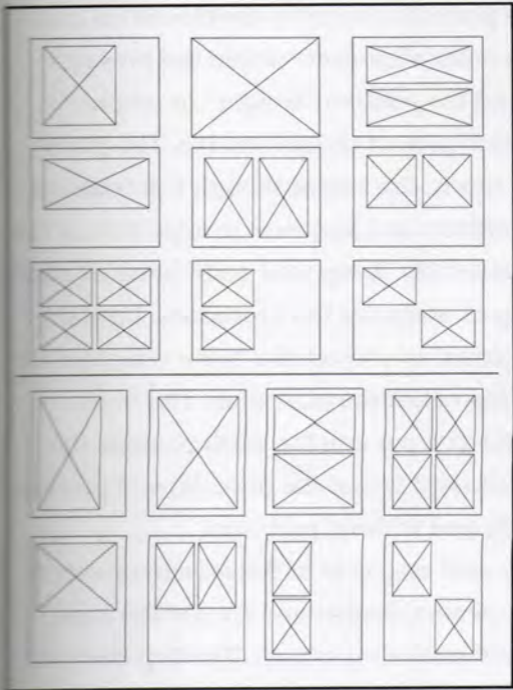
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A portfolio audit form, with a reminder of the possible elements for a portfolio.

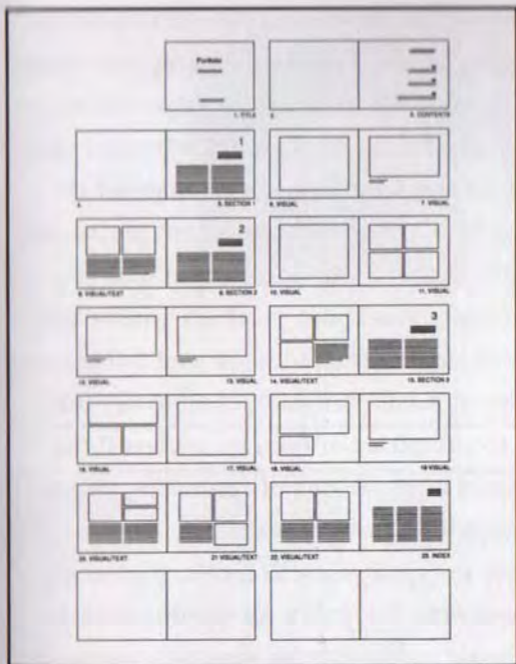
**Portfolio Storyboard**

*Use the blocks below as pages of your portfolio. Label each page according to the sequenced list of contents you completed. Number the pages accordingly.*

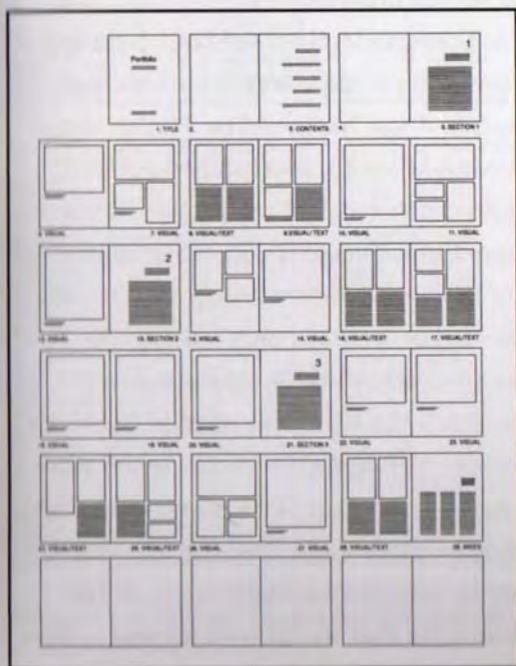

A portfolio storyboard.

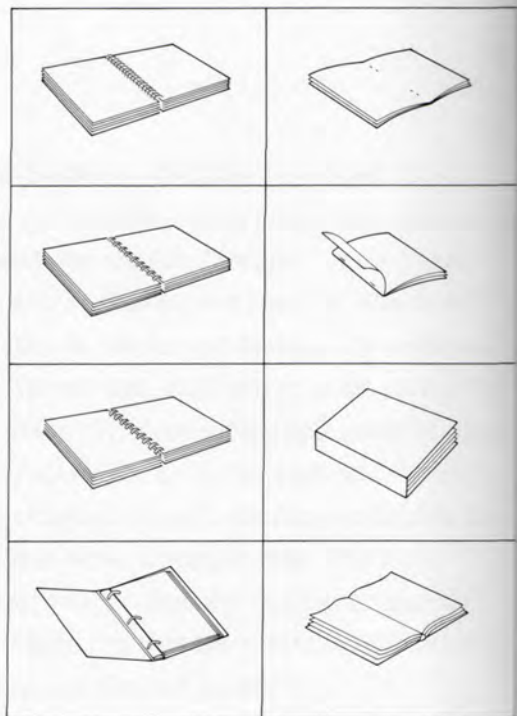
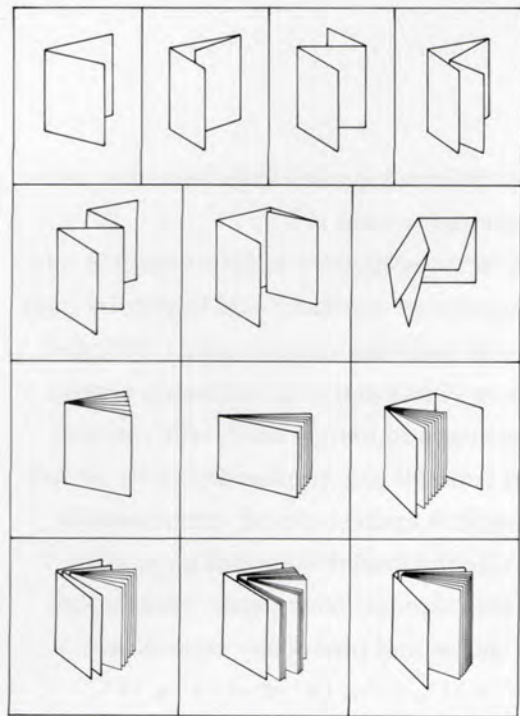


Sample thumbnail sketches, one for a horizontal format, the other for a vertical format, showing some possible layouts.



Sample layouts for a horizontal format with headings, text, and visuals.





**PROJECT**

SAY STADIUM  
SOUTH BEACH, FLORIDA

**CLIENT** — MACAPINE CASINO  
A. MACIE, OWNER  
BIOETHICAL CENTER  
SECURE BY LEASING SA  
491 22 SOUTH BEACH

**PROGRAM** — COMMERCIAL OFFICE  
600 SQ FT. STUNDED  
THE STADIUM AND 10 FT  
COURT. 100 TO 100 FT  
200 TO 200 FT SA FT

**PROFESSOR** — MR. BOB DE VITOLO

**C. O. U. R. S. E.** — ARCHITECTURE

**S E M E S T E R** — FALL, 1994

**T I M E F R A M E** — 14 WEEKS



THE SAY STADIUM RINGS AROUND THE MACAPINE CASINO, LOCATED IN THE CITY OF SOUTH BEACH, FLORIDA. THE SITE IS A DENSE AND COMPLEX ONE, HAVING BEEN USED FOR CONCRETE AND REINFORCED CONCRETE, LEAVING BEHIND STAIRS. OTHER STAIRS WERE USED FOR MOVEMENT AND REINFORCEMENT. THE SITE IS DIVIDED BY TWO HIGHWAYS IN THE CASE OF CONCRETE ACCESS STAIRS TO THE STADIUM AND PARKING LOT. THE SAY STADIUM IS MADE OF A SINGLE-LEVEL BUILDING WITH A STAIRS AT THE END OF TWO LEVELS. A LOWER LEVEL CONTAINS THE COMMERCIAL OFFICE AND AN UPPER LEVEL, CONTAINING THE STADIUM ACCESS. THE STADIUM IS DESIGNED FOR THE OCCUPATION OF SPACE AT VARIOUS POINTS AROUND THE CASINO, PLACING IT TO BEING RECOGNIZABLE FROM A HIGH FLOOR SPACE, AND EXHIBITING TRANSITION. BY SHOWING INTERIOR AND STRUCTURE IS INFLUENCED BY ARCHITECTURAL DESIGN AS ARCHITECTURAL ARCHITECTURE WHICH IS BEING USED IN DESIGN. IT SHOWS EXHIBITION, IT SHOWS IT WITH AND THROUGH HIGHWAYS. THE STADIUM BECOMES A VENUE TO DEFINE BEHAVIOR UNDETERMINED THROUGH UNPREDICTABLE AREAS AND OFFERS AN ALTERNATIVE ARCHITECTURE.

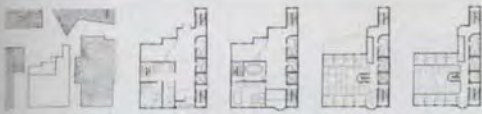




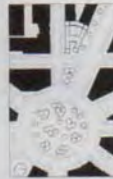
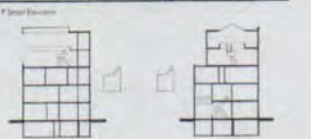
ARTHUR HANLON



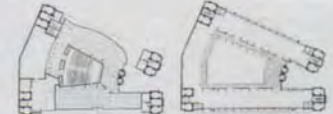
Church Floor



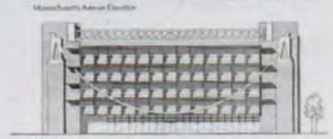
GRADUATE SCHOOL OF DESIGN  
Washington, D.C.  
Design: 102 Spring 1982  
Three Weeks



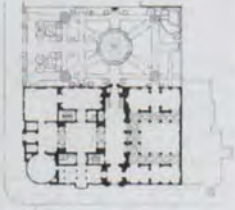
6th Floor



SOCIETE DE LA STRUCTURE  
Washington, D.C.  
Design: 302 Spring 1991  
Four Weeks



NATIONAL CHARITY FELLOWSHIP HEADQUARTERS  
Washington, D.C.  
Summer 1980 303 '84  
Three Weeks

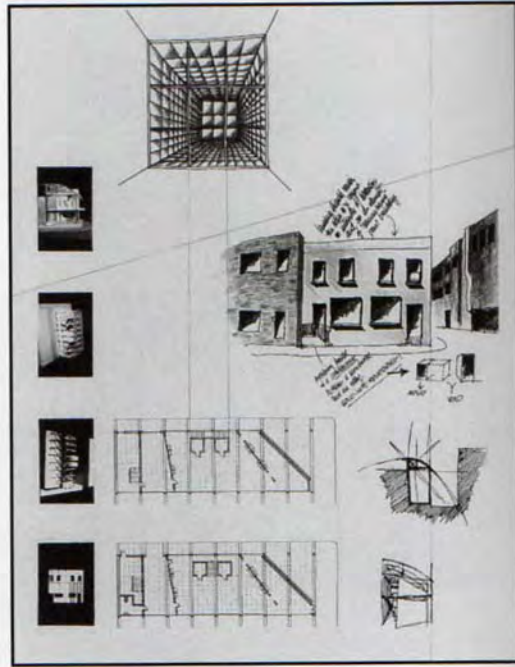
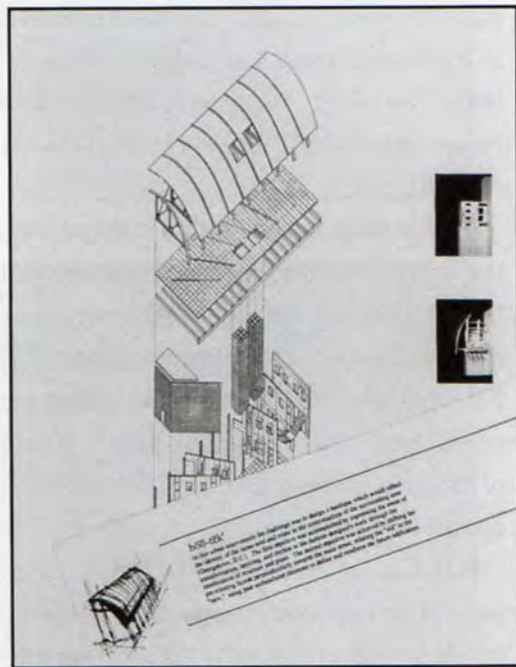
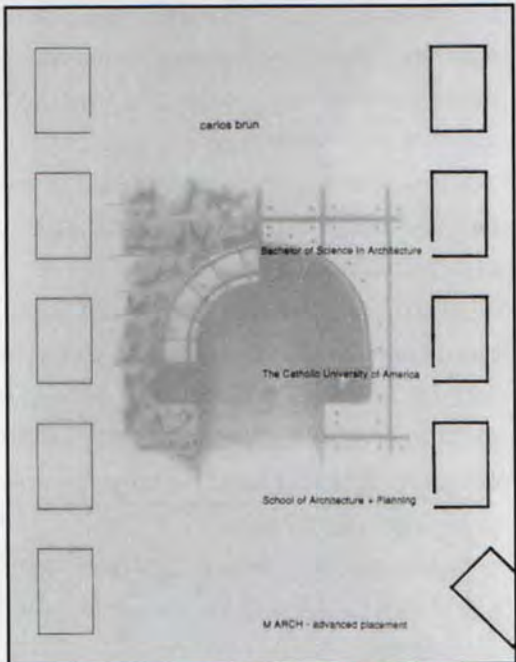


1st Street Elevation

**F**ive varied portfolios demonstrate consistent designs with different types of images fitted into a grid structure. Arthur Hanlon's has a horizontal format and a formal two-column vertical structure (this page). The vertical column on the left side of the page is narrower than the column on the right side of

A simple but carefully constructed two-column layout.

Arthur Hanlon, The Catholic University of America, Washington, DC. 11" x 8 1/2"



In this portfolio, submitted in application to a graduate program, the subtle grid is skillfully interrupted with diagonals to create a memorable sequence of lively graphic statements.

Carlos Brun, University of Miami, Coral Gables, FL. 8 1/2" x 11"



EMERGENCY HABITAT UNIT  
DESIGN 2  
SPRING 1991

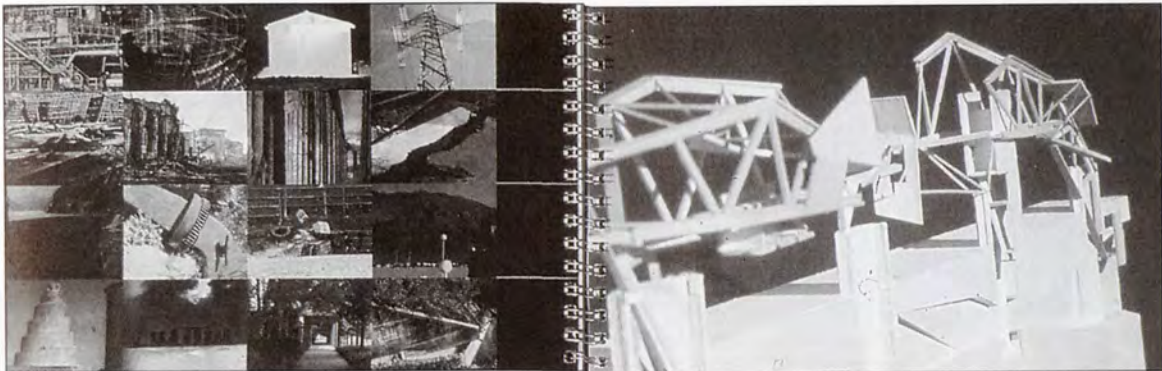
PROGRAM: Design a 6 Ft. by  
6 Ft. module composed of pre-fabri-  
cated parts, all of which can be placed  
within the module. The module can be  
aeritted in disaster area, dropped to  
ground by parachute and can then be  
assembled by occupants.



HYPER-AGRARIAN PUBLIC PARK  
FOR GAINESVILLE, FLORIDA  
DESIGN 5  
FALL 1991

PROGRAM: Design a public park  
which includes: a public pavilion,  
jogging track, tree farm, agricultural  
research labs and fields, solar and  
wind-power mechanisms, parking, and  
livestock grazing fields. The program-  
matic elements were to be arranged in a  
non-traditional fashion (for example:  
Parking within a grazing field).





# 4 LandSCAPE



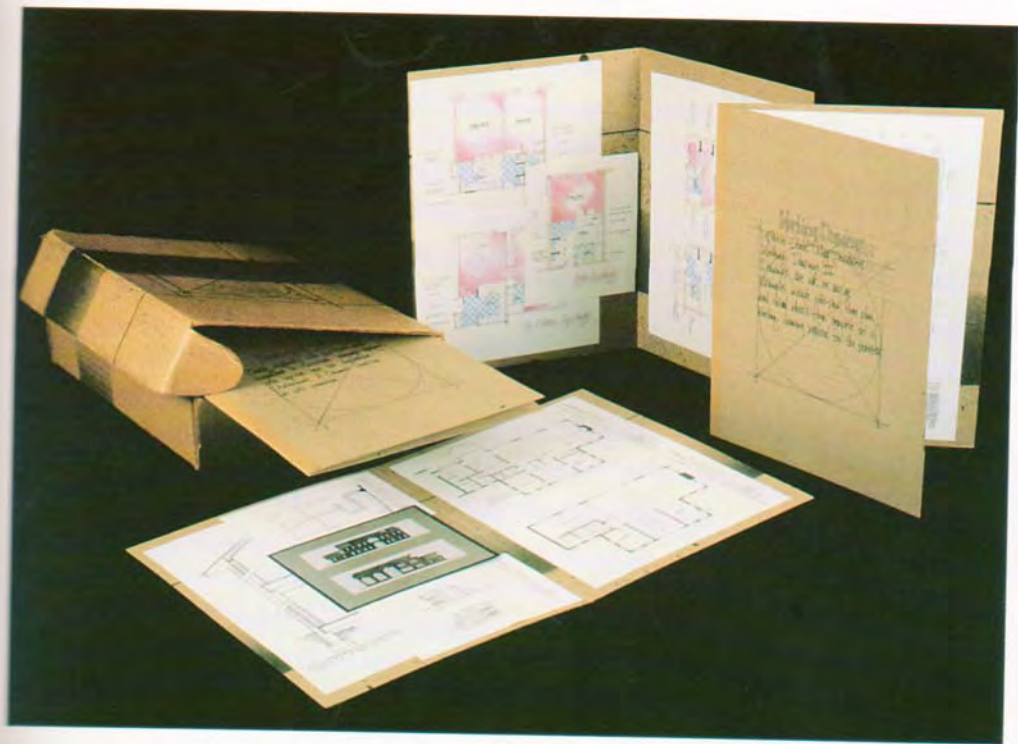
...The road, in continued growth, would beyond the  
 first in places of six, in that we are

A hole is a boundary by which we in human

A path, another in silence  
 ...The road, in continued growth, would beyond the first in places of six, in that we are  
 A hole is a boundary by which we in human  
 ...The road, in continued growth, would beyond the first in places of six, in that we are  
 A hole is a boundary by which we in human

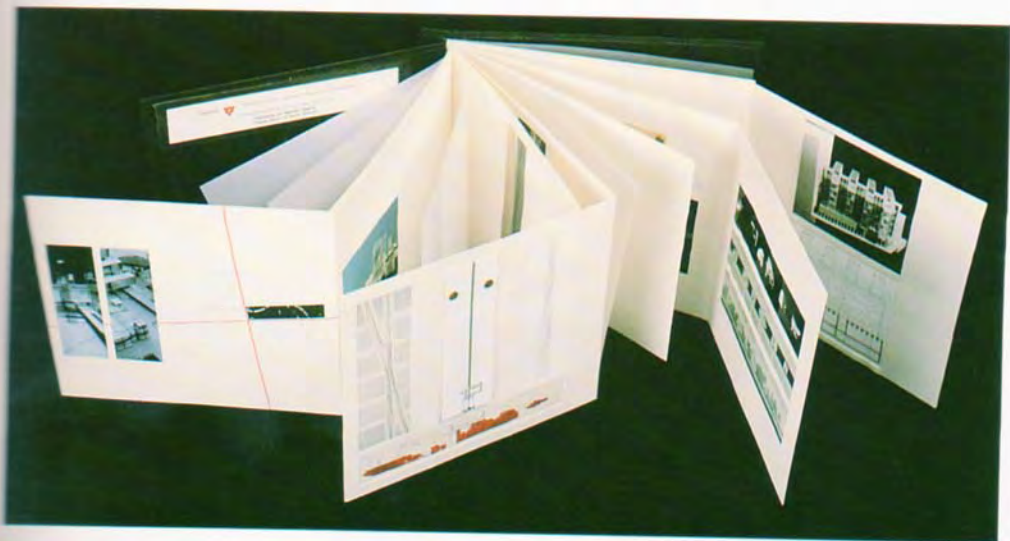
A path, another in silence  
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 A hole is a boundary by which we in human  
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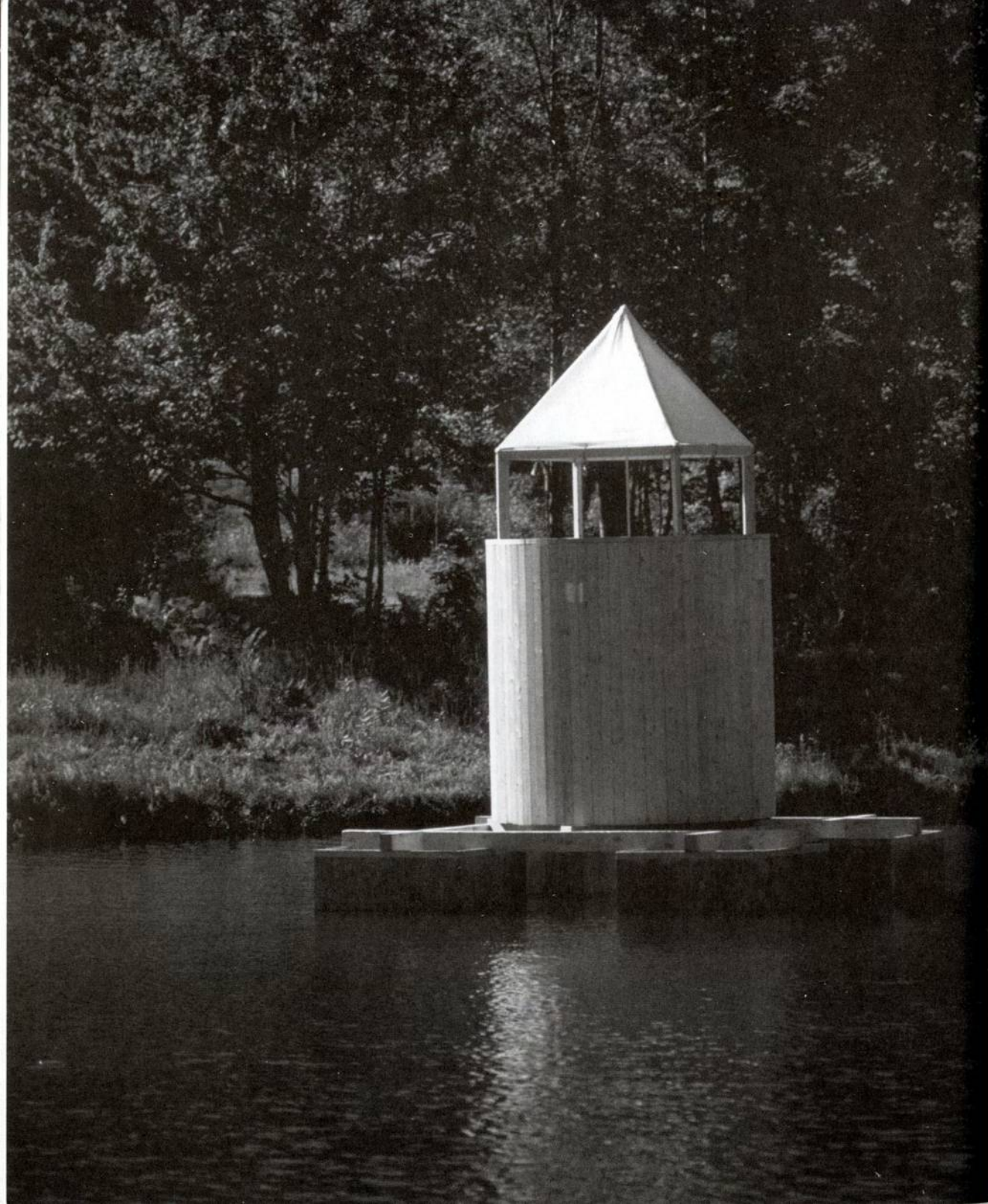


A corrugated cardboard box and 8 1/2" x 11" folders of speckled paper with hand-lettered titles make simple but effective packaging for this interior design student's application to graduate school.

Frederick Vasquez, Lawrence Technological University, Southfield, MI.



This handmade hard-back binder with bi- and tri-fold pages displays architectural drawings and photographs.



## DRUM - BARGE

Starksboro, Vermont

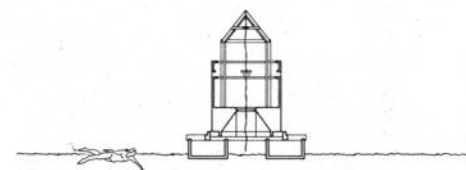
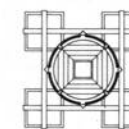
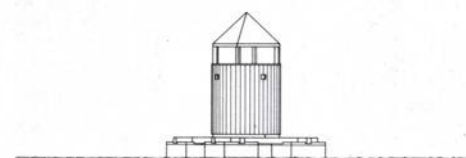
1985

**D**rum-Barge floats freely on a secluded pond. Its seven-foot-diameter drum has a pyramidal canvas roof and is supported by four pontoons.

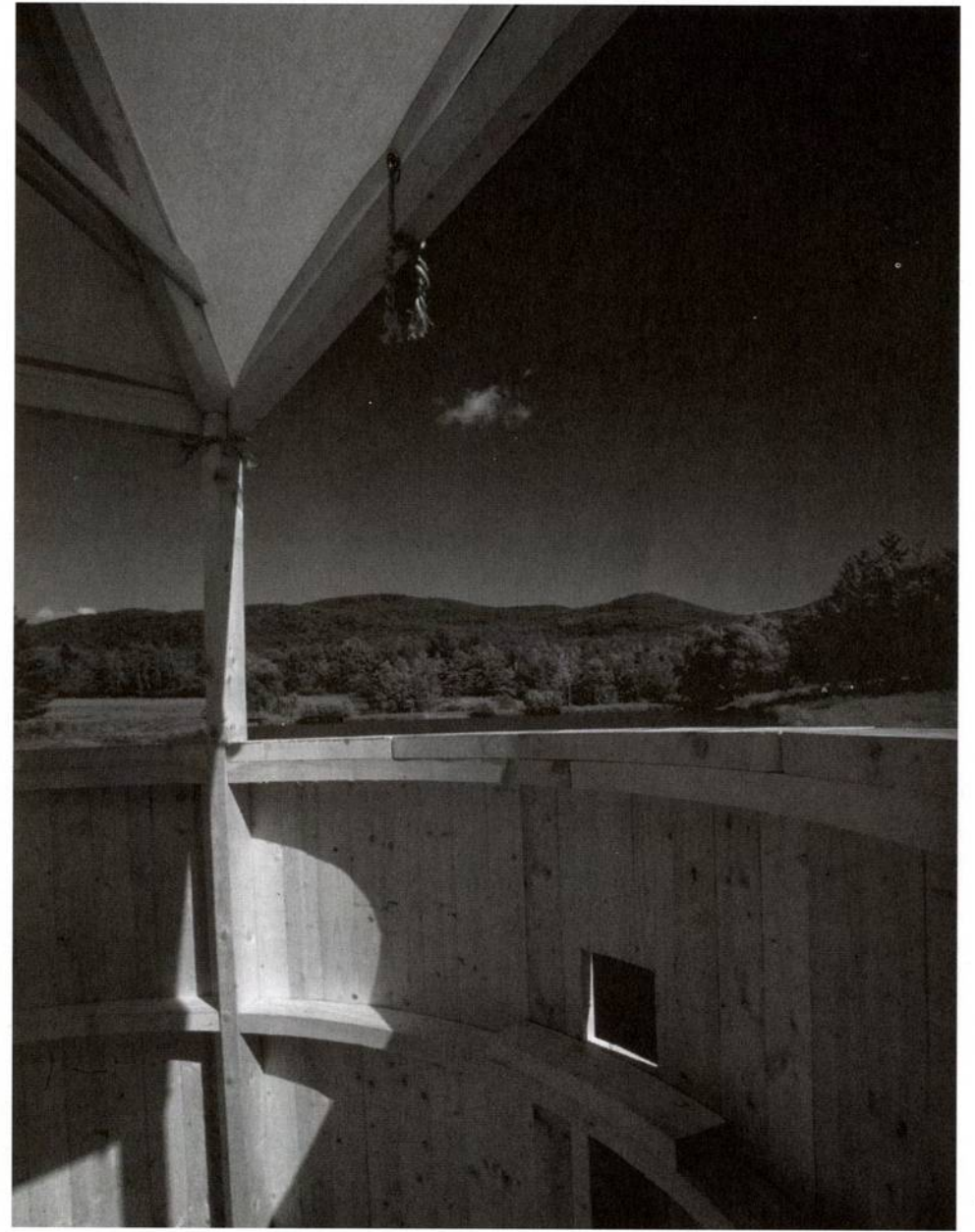
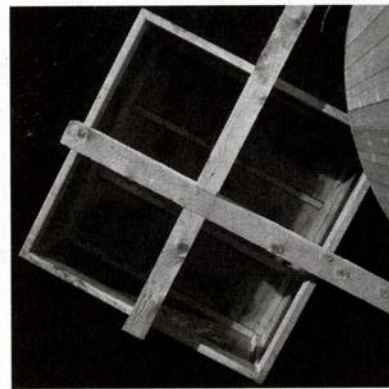
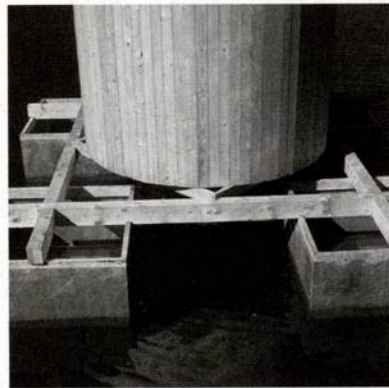
While one hovers above recently thawed spring water in Bridge-Box, one must take a summer plunge to reach Drum-Barge. One swims beneath the drum into the dappled light of the octagonal grotto, hoists oneself up the rope dangling from the roof, pops through the trap door into the body of the drum, and finally stands in sunlight to quietly drift amidst the revolving landscape. Centric buildings are often compromised by entries that privilege a particular side (the Pantheon is a prime example). Here entry is resolved by an ascension through the center, an *axis mundi*, if you will, linking water and sky.

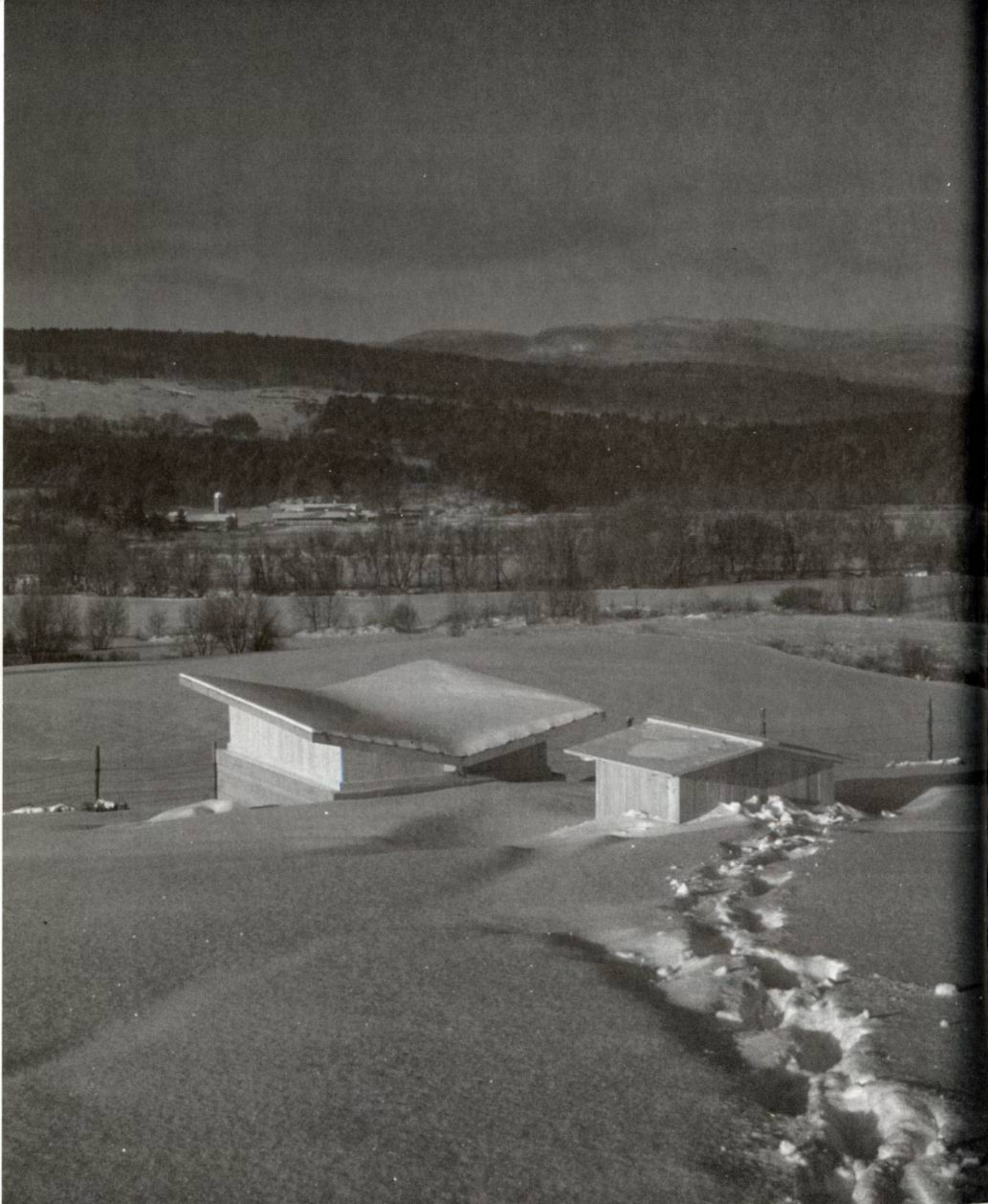
The lineage of the Drum-Barge extends to the water reservoirs of Appalachian railways and to the freight barges of the Mississippi River. The drum, however, is now literally emptied of its original function—it is placed on the water rather than acting as a vessel for water. Its ribbed structure provides a human scale to the interior while its tiny windows boost its exterior scale, giving it a grand presence on the pond. The barge also acquires a skeletal configuration by being broken into smaller sections and laced together with overlapping timbers.

In spite of its rather strict choreography, the Drum-Barge accommodated the varied activities of a broad public: the intimacies of a pair of



honeymooners, the siege from small boats piloted by neighborhood children, and the leaping antics of an entire high school track team.





## HOUSE - TUNNEL

*Pittsford, Vermont*

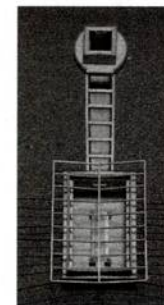
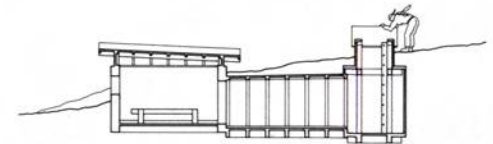
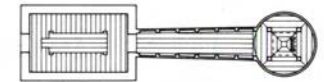
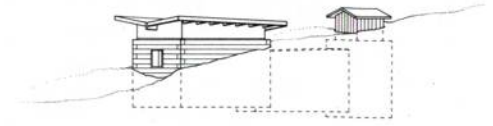
1986-87

**H**ouse-Tunnel brings the pastoral quartet of small buildings to a close. It lies buried beneath a pasture's gentle slope as if hibernating—of its thirty-foot length, only the hatchway and part of the house are exposed.

As Drum-Barge is generated by a vertical path leading one out of the water, House-Tunnel is generated by a horizontal path leading one out of the earth. Particular stations on the path are exaggerations of simple American vernacular types: a hatchway of the Midwest is steepened, a kiva from the southwest is compressed, a mining tunnel from the Rocky Mountains is tapered, and a root cellar from New England is finished for human habitation.

The movement out of the earth is keyed by the section of the house. Anchored by a thick subterranean wall of rough timbers on the exterior and smooth plywood on the interior, the house reveals itself as a wainscoted stud frame at ground level, and completes itself at the roof as a spinal skeleton with light metal panels.

The orientation of the House-Tunnel continues the theme of building as a device for locating oneself within the larger landscape. The ability of a building to establish permanent relationships to topography (the slope), landmarks (a distant farm), and climate (the metaphor of hibernation), is expanded to include planetary movements—the axis of House-Tunnel is oriented to the winter solstice.



In spite of the rather somber chthonic implication of House-Tunnel, children gleefully run the length of the tunnel, leap onto the bed, and catapult through the window into the snow beyond.

## LATER WORK

Subsequent to the quartet, a set of furniture was fabricated: chairs, a table, a bed, and an armoire. In addition, four more buildings evolved individually as commissions for sculpture parks. Rolling Tower was built at ArtPark, Gatehouse at Socrates Sculpture Park, Rain Drop at the DeCordova Museum, and Observatory is proposed for a private estate. Observations made while building the quartet were developed in the later projects:

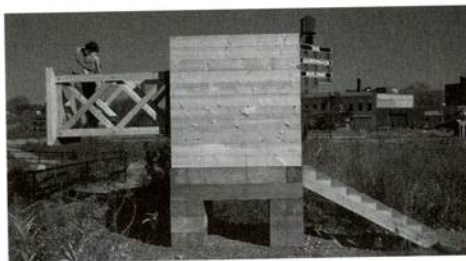
### Material

Material decisions are not merely the scientific analyses of particular properties but are more often an intuitive, synthetic process driven by bodily experience. Sensual knowledge—knowledge based upon touch, smell, sight, and sound—is accrued and drawn upon when one is immersed in the process of construction. The complexity of current tectonic systems does not absolve one of the responsibility of intimately understanding them. In fact, a new era of craft may be possible as computers forge a direct link between design and fabrication.



### Form

Simple forms and their corresponding spaces possess a remarkable energy. This energy is increased when the forms are juxtaposed



(a bridge and a box, for example) or displaced in site or use (as in Observatory, where a cart is hoisted aloft, glides about, and becomes a compass to the heavens). Simple forms are linked to building archetypes and, indeed, have a kinship with the collective archetypes of Jungian psychology. It is also true that juxtaposition and displacement are standard terms in Freudian dream analysis. However, the power of simple forms cannot be reduced to psychological categories or any other single theoretical construct—such forms are strongly multivalent, capable of accommodating a wide range of conscious activities while simultaneously evoking myriad unconscious associations. Finally, the sensual appreciation of form and space is primary and is not bound by language.

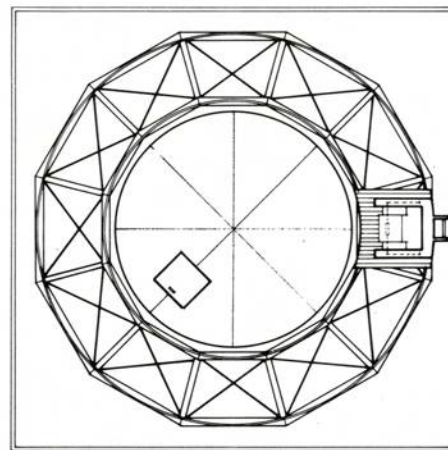


### Program

Program is a relative condition. In spite of the buildings' rather strict choreographies, they continually subverted their author's more dictatorial aspirations. Betrayals were numerous. Particularly memorable was the siege of the Drum-Barge by an armada of young neighborhood pirates. Simple forms are generously accommodating, insisting only upon moments of activity and repose, the precise natures of which are in a continual state of flux.

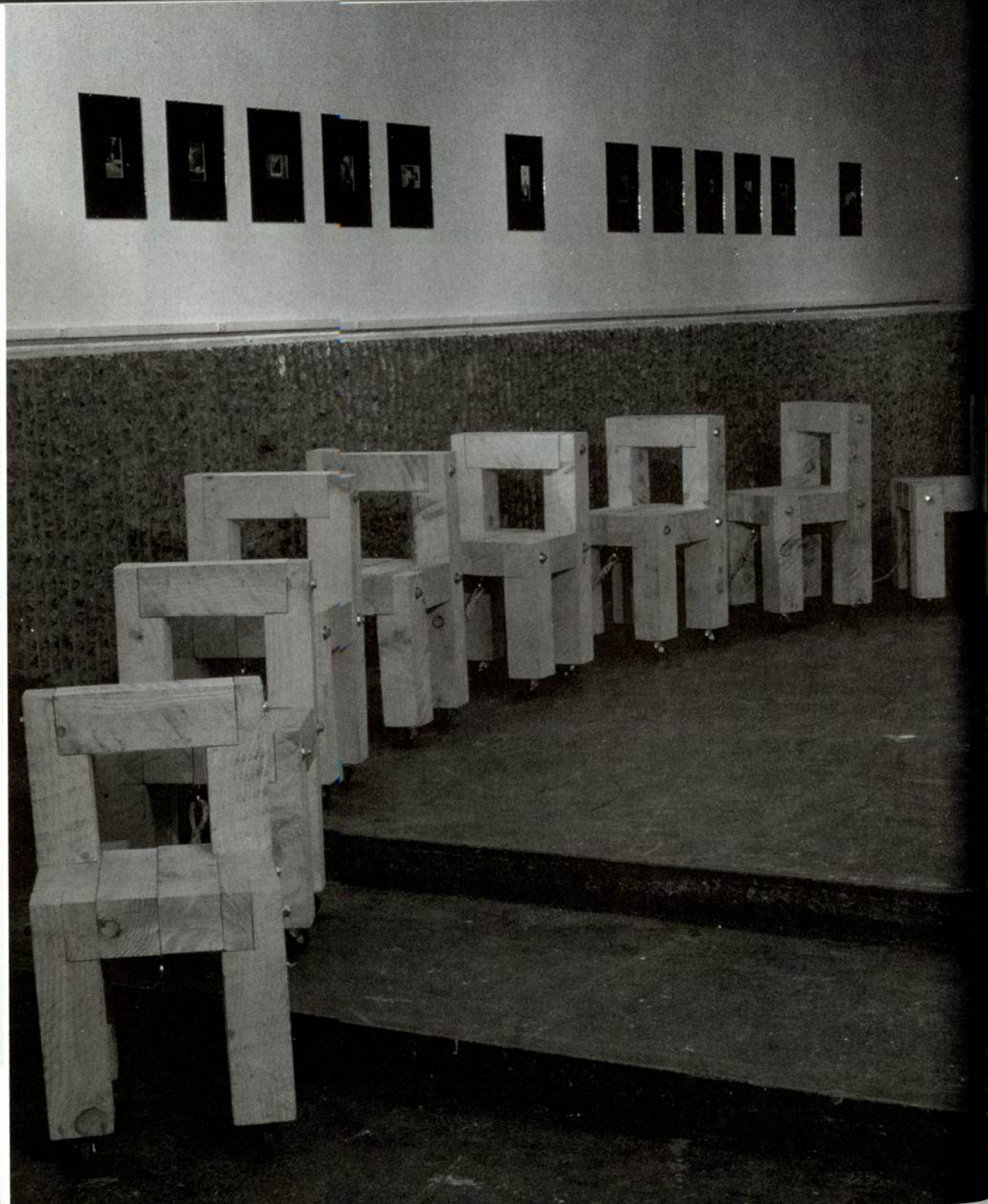
### Site

Site is a more absolute condition. The history of even the most mundane building will include a variety of conflicting uses but it will inevitably be limited to only one location. While program is subject to the energetic interpretation of individuals, a site locks a building into permanent relationships to local topography, distant landmarks, larger climactic conditions, and astronomical movements. Ideally, architecture becomes a kind of cipher, revealing a site's most profound potentials.



opposite page:  
Rolling Tower, construction; Gatehouse, juxtaposition of simple forms; meeting house and machinery shop, Vermont.

this page:  
Rain Drop, energetic interpretation of individuals; Observatory, building as cipher.



## FURNITURE

*Chairs, Table, Bed, Armoire*

1985-94

*Chairs, 1985 (string of eight): 16' l*  
*Table, 1987: 28" b x 24" w x 48" l*  
*Bed, 1994: 24" b x 54" w x 88" l*  
*Armoire, 1988-91: 84" b x 30" w x 30" d*

A set of furniture evolved with the small buildings and share a playful fascination with wood tectonics, simple forms, and mobility. The smoothly planed hardwoods of conventional furniture are here replaced by robust sections of rough pine timbers which are threaded together with steel rods and mounted on standard warehouse casters. On moving day, the furniture can be disassembled and thrown into the back of a truck or, preferably, left intact and towed to a new location.

Chairs are the progeny of Ark-Tower's central perch. It seemed that a herd of these rolling characters would make a jolly grouping and, indeed, carried away by their own good humor, Chairs bolted from their showing at the Yale Art and Architecture Gallery. A pair of Chairs eloped to a more remote location where the Table obliged their restlessness with casters of its own. Presumably, the couple later retired to the Bed, rolled into the night, and took flight under a winged canopy.

On a more somber note, Armoire alludes to its Latin root, *arma*, meaning tools, especially weapons. A lonely and ominous cyclops, Armoire invades the presumed safety of the domestic landscape. Armoire's intentions are not revealed, its contents hidden behind a locked door.

