



Design Portfolio

Design BA (Hons)

Industrial Design BA (Hons)

Product Design and Technology BSc (Hons)



Loughborough
University

What?

A design portfolio is a visual mechanism through which you can evidence and communicate the various aspects of your design capability and potential.

Why?

As part of your application to study within Loughborough University's School of Design & Creative Arts you are required to *submit* a portfolio which will be *reviewed* by a panel of our highly skilled academic staff.

Why?

We expect to see a *range* of works in various stages of completion and suggest aiming for around *3 projects* in detail with additional sheets to cover any work in progress or personal side projects (all in 22 digital sheets or less).

Who?

An ideal portfolio will not only showcase *your* design craft *skills* and an ability to *engage* with diverse users and technologies but will also convey *your* creative *approach* and decision-making *processes*. There is only one of you, therefore no two portfolios should be the same.



Design Identity

Before starting your *Design Portfolio*, think about your *design identity*. What sort of designer are you and sort of designer do you wish to become? Are you more tech focused, or more interested in the form or the user? This will help you to decide what to include and emphasize.



Design Identity

How does your work differ from that of your school / college classmates? Even if you had the same project start point, each *decision* you made should be *unique* to you and your *design identity*. Portfolio content and annotations should reflect this.

I'm Jack Strachan, a multidisciplinary designer at Wilson Fletcher in London. I believe that human-centred design creates meaningful products and services.

I design strategies, services and experiences that help established companies become digital businesses. Defined as a generalist - my skill set is multifaceted. While I approach problem-solving strategically, I come alive when collaborating with others to tell stories about solutions that matter.

Other from the main design stuff, you can find me exploring my thoughts on Medium , annoying my little sister on Twitter or acting professionally on LinkedIn.



Professional designers have a specific skill set and approach that makes their design identity unique to themselves.

How would you describe yourself?

Jack is a recent Lboro graduate working in a design consultancy.

jackstrachan.co

How?

With your *Design Identity* sorted, this guide will help you to turn each of your projects into a 3-6 page *professional design portfolio* piece. You don't have to follow this guide, but it might help you to frame your presentation of both current and future projects.

Brief/ Problem

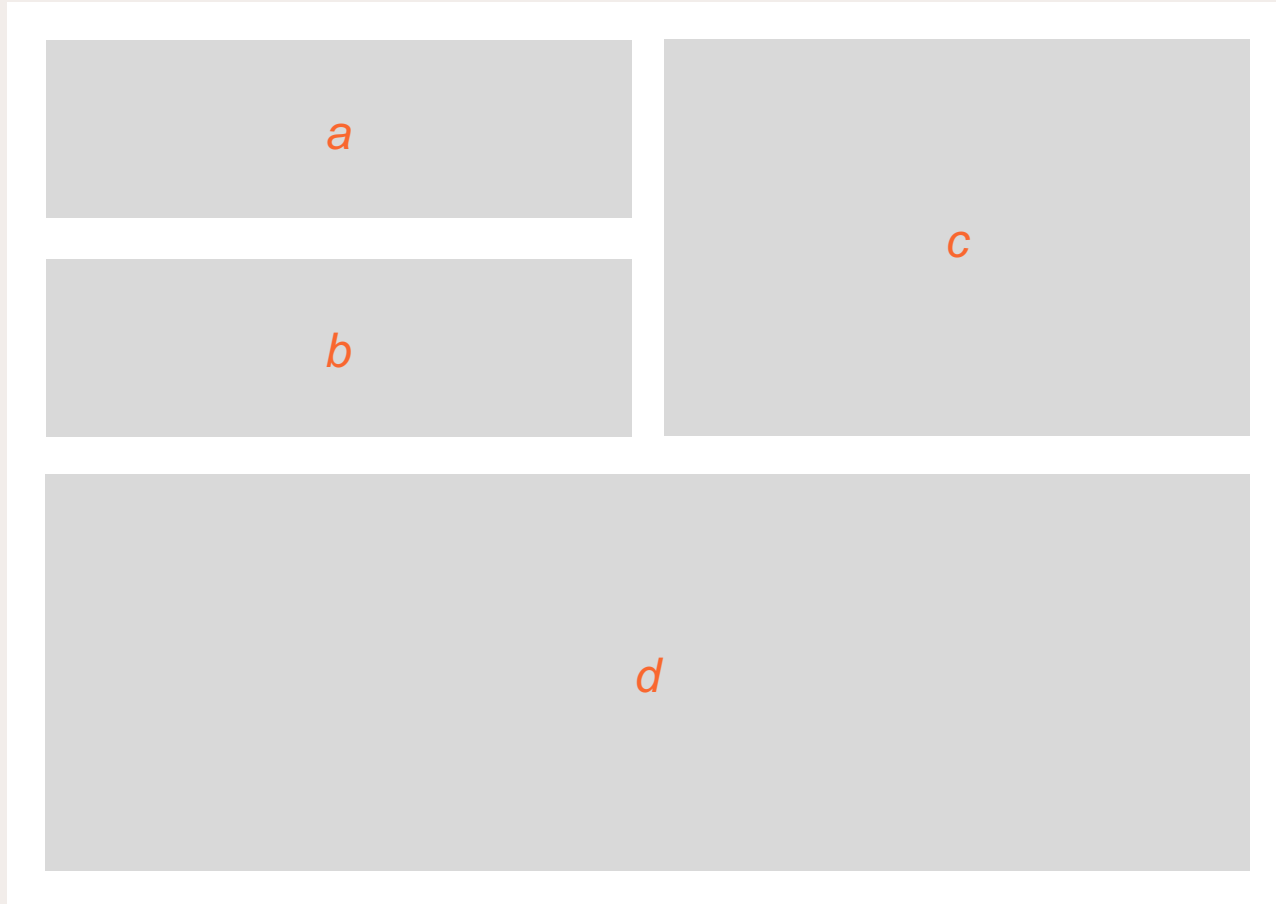
1-2 sheets per project introducing the *brief* or *problem* you have identified and the *research* you have undertaken to explore relevant contextual issues. Where appropriate include *evidence* of user research, inspiration and influences, and other relevant forms of cultural or technological enquiry.



Brief/ Problem

What was the brief and the project *goals*? Who were the users and what were their *needs* and *pain points*? What methods and tools did you use to *understand* the problem? What were your key research *insights* – the issues that surprised you?





For example:

a. Project title

b. A short intro to the project and the level (A-Level etc.)

c. Your definition of the brief / problem and the user / context

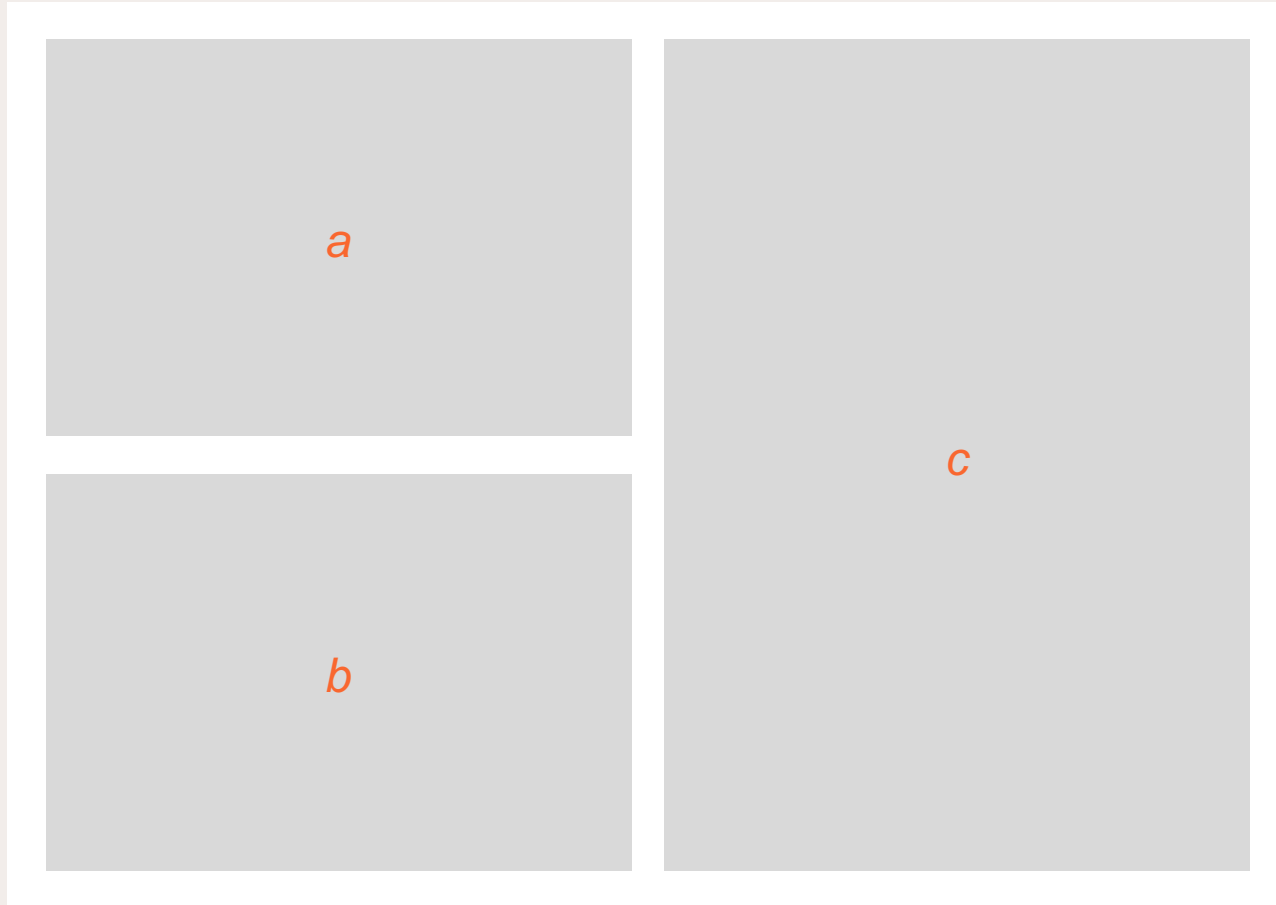
d. Evidence of the research carried out and the key insights

Design Process

1-2 sheets per project demonstrating your iterative *design process* and creative responses to the issues you have identified. Where appropriate include evidence of *problem solving* through sketch work, virtual modelling, physical prototypes, and other experimentations relevant to your process.

Design Process

How did you meet the brief of your project? Did you work as part of a team or by yourself? What methods and digital and / or physical tools did you use to solve the problem? How you got to the final design is just as important as the final design itself.



For example:

a. Low / high fidelity sketch work showing a range of ideas

b. Digital modelling and / or physical prototype exploration

c. Evaluation with users and / or studio-based experimentation and testing

Final Design

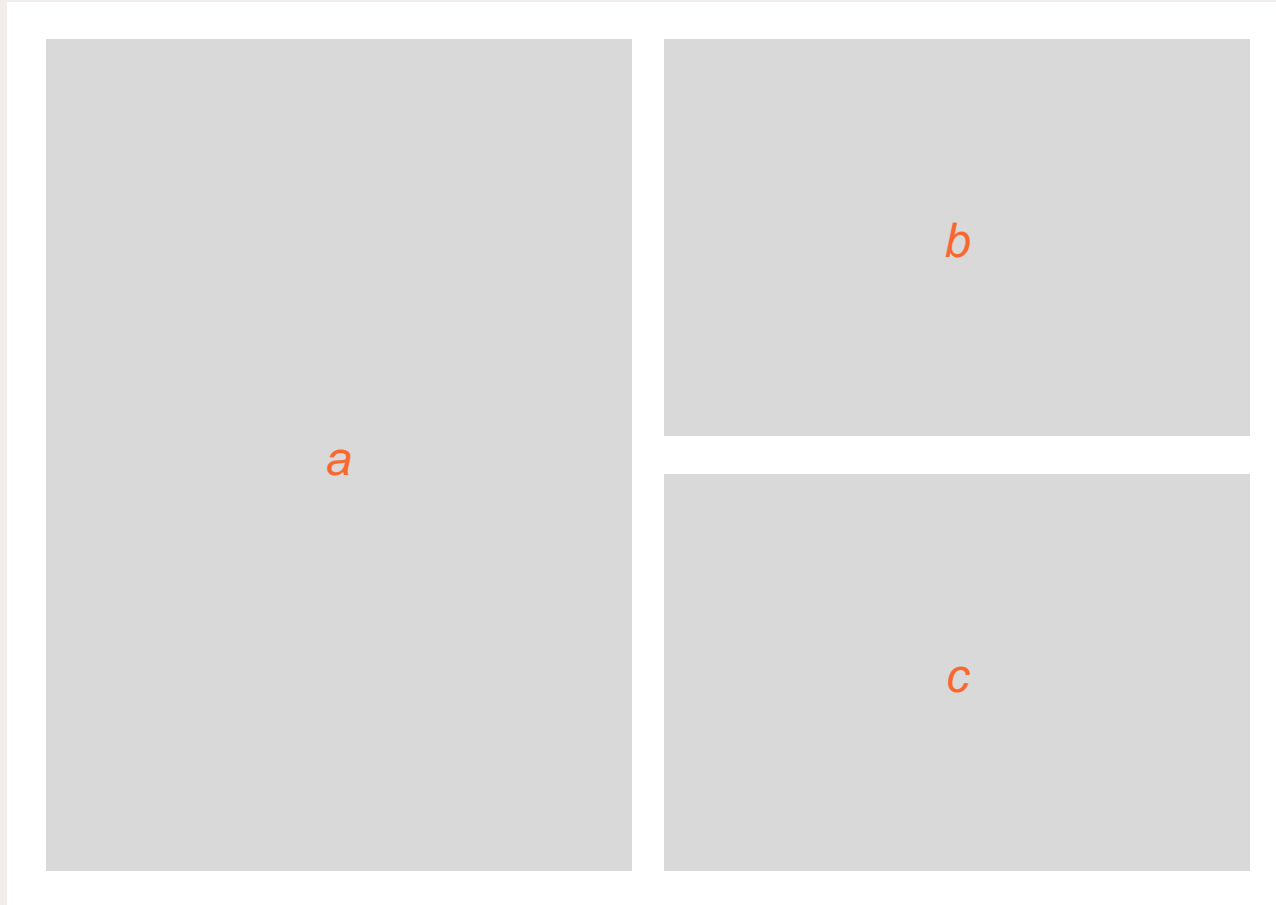
1-2 sheets per project communicating your final design and how it has been *resolved* in relation to your brief or identified problem. Where appropriate include detail of form and/or technological resolution, evidence of user and / or functional evaluation, and other relevant ways of evidencing the project's *successes* and *failures*.



Final Design

How did the project conclude? At the concept stage or with a visual model or working prototype? What was the *impact* of your work – did you address the brief / problem? Was your user genuinely happy with the outcome? What would you do differently next time?





For example:

a. A 'hero' image of the proposed product and the key features

b. How the product technology works and / or is operated by the user

c. Final functional testing and / or user evaluation

Finally...

Use text to support images not images to support text – no one is reading an essay; select clear examples across a range of physical and mental skills, and design processes – aim for impact not your life story; and side projects show experience but also character – choose wisely.

Finally...

Work on this and take pride in it. This is a representation of *your unique design identity*. Whether you apply to one of our design programmes or not we hope you find this a useful guide. Any questions? Please contact us at:

dsadmissions@lboro.ac.uk

Two pencils are positioned diagonally in the upper left corner of the image. They are dark in color and appear to be sharpened.

Iboro.ac.uk /design

#Iborodesign
#Iborofamily