

Storyboarding for designers and design researchers

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WISSE: STORYBOARD OF THE CONTEXT OF USE



Monday: Wisse arrives at Fris Design





Sits down to check messages




Weekly meeting


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3 Play-acting: three colleagues are acting out the contextual scenario of Wisse, using the paper prototype




4 Lego storyboard: a situation from the scenario recreated using Lego, with Wisse at his desk and a colleague passing by



5 Play-acting with sketching: using a photo print as a background to draw on

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Introduction | why storyboards?



- Complexity: context and time
- Multi-disciplinarity: communicate
- Emotion/Experience: stepping in and stepping back

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Introduction | interdisciplinary communication

In Cinema

- Producer
- Director
- Photography (cameraman)
- Lighting manager
- Location selector
- Set designer
- Actors
- Caster
- Special effects
- ...

In product design

- Designer
- Graphic designer
- Client
- User
- Marketing expert
- Services expert
- Usability expert
- Software expert
- Engineering expert
- ...

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Introduction | stepping in and stepping back

- You can feel as if you were participating in the story.
- You can look as an outsider to the unfolding event.
- You can switch between these two modes of viewing,...
... quickly and often.

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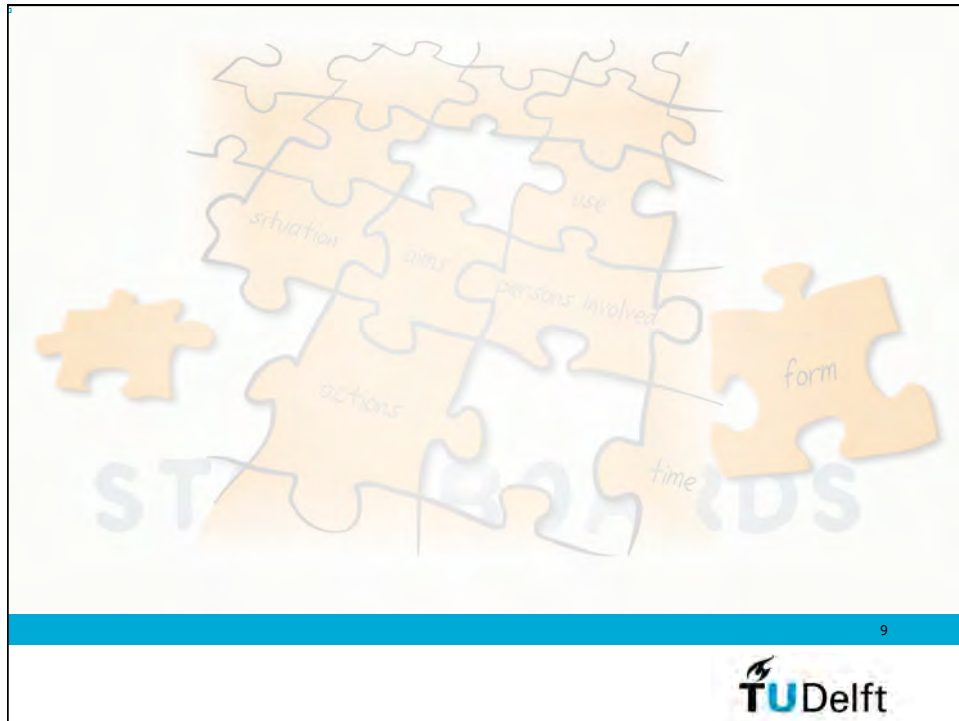


Overview | the storyboard cards

- Six cards
- Summarize the 'theory'
- Used with design students
- But very concise...

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Part I | looking at storyboards

- Examples of storyboards from product design, software design, advertising, cinema, and comics.
- Google will find you mainly advertising and cinema.
- Questions:
 - What do you see?
 - What questions do the storyboards answer?
 - What questions do the storyboards trigger?

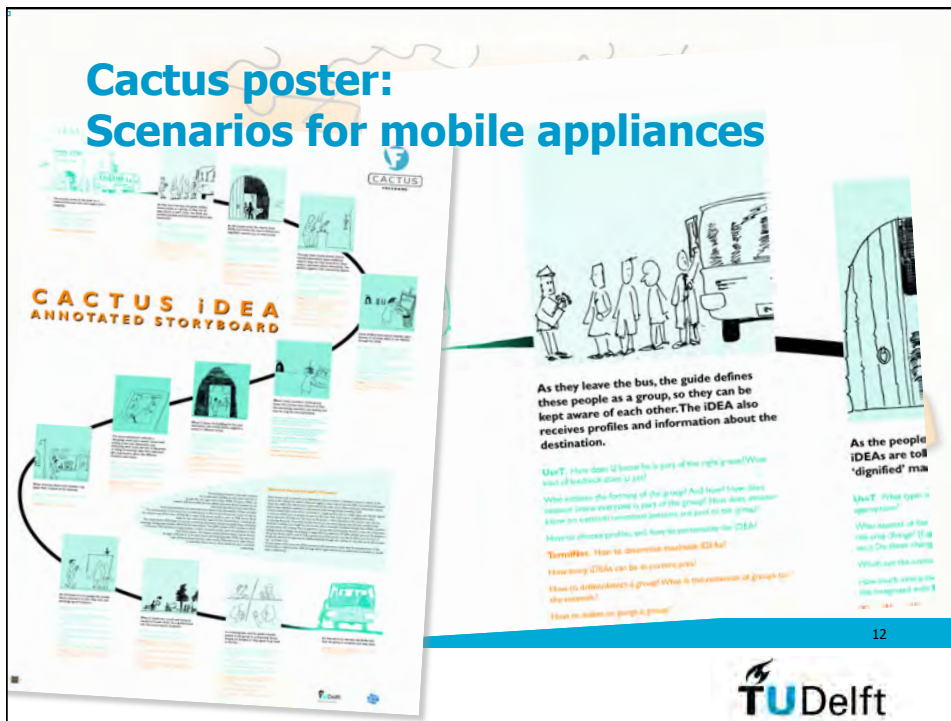
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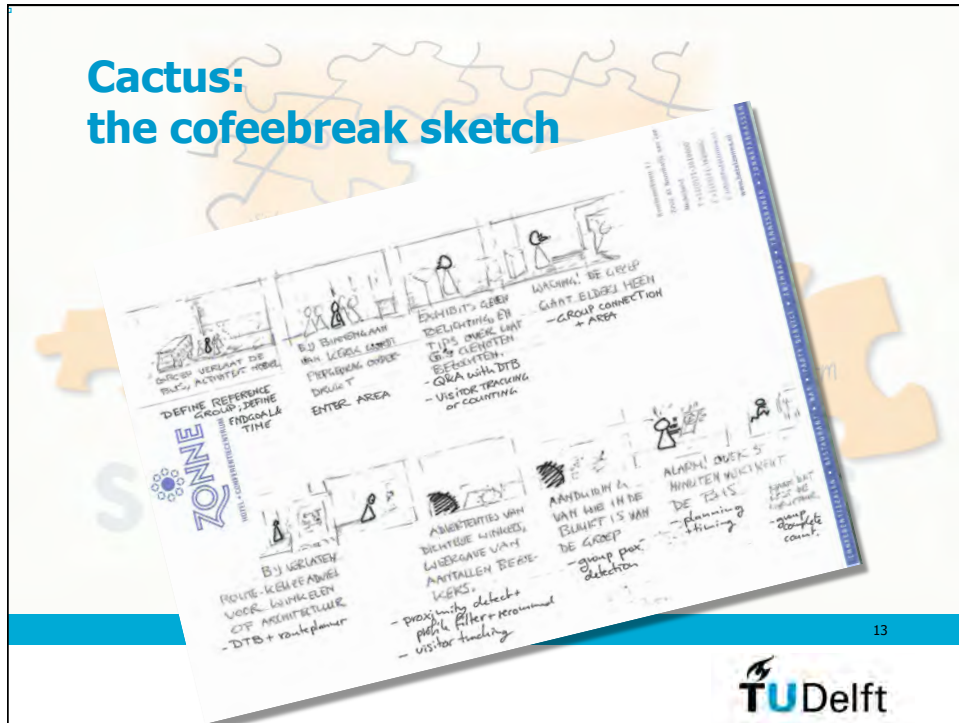
Robin Hoenderdos: Connection of mother and child



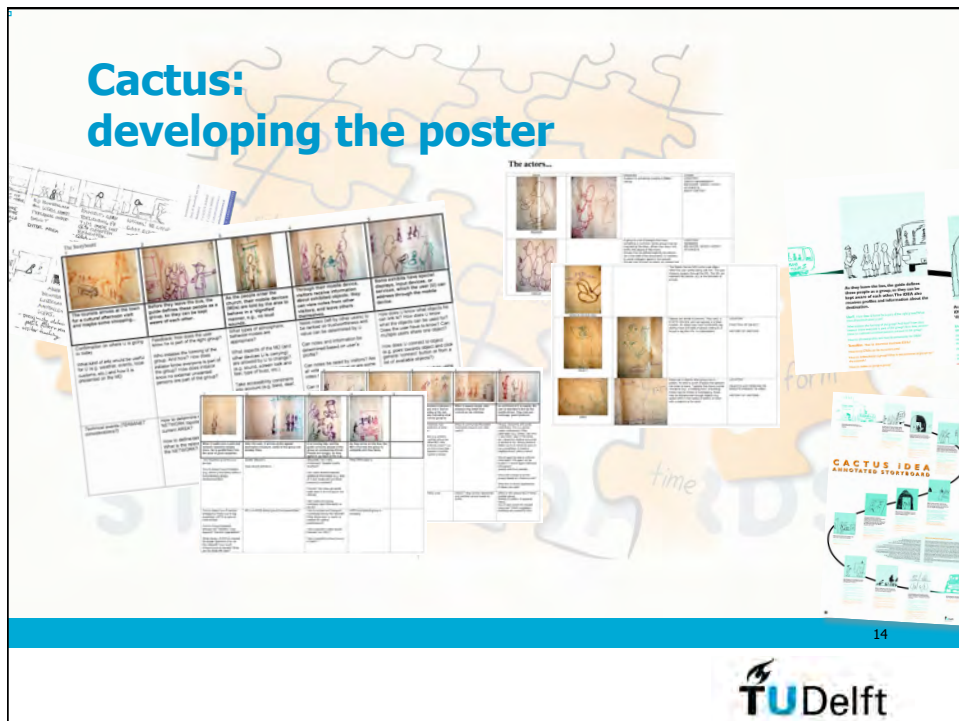
Cactus poster: Scenarios for mobile appliances



Cactus: the cofeefbreak sketch



Cactus: developing the poster



Mike van der Geer: a Radiology workstation



"Hij zet de headset op en logt in door de IDcode in de magnetische ruimte te plaatsen en de tekst op te lezen die op het scherm verschijnt. De stemherkenning gaat akkoord met het ingesproken en Beenstra is ingelogd."



"Op het scherm verschijnt een overzicht van zijn actuele patiënten, de titels van eventuele nieuwe emails, of hij nog voicemail's heeft en de afspraken voor de rest van de dag. Ook verschijnt de aantekening die hij even daarvoor op de gang maakte en dit herinnert hem weer aan het gesprek op de gang."



"Hij vraagt direct patiënt Klässers door op diens naam te dubbelklikken."



"De gegevens van patiënt Klässers worden op het scherm gezet en hij zoekt snel in de filmstrip de snapshot op waarvan hij vermoedt dat die het antwoord op Rutgers' vraag bevat."

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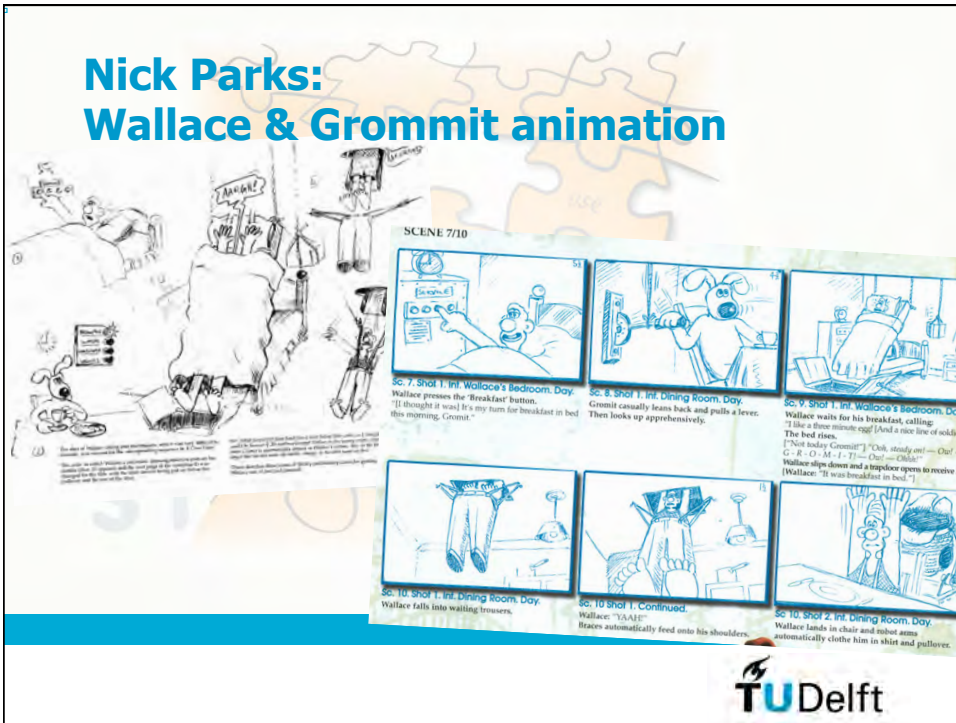
Bart Hengeveld: Product concepts



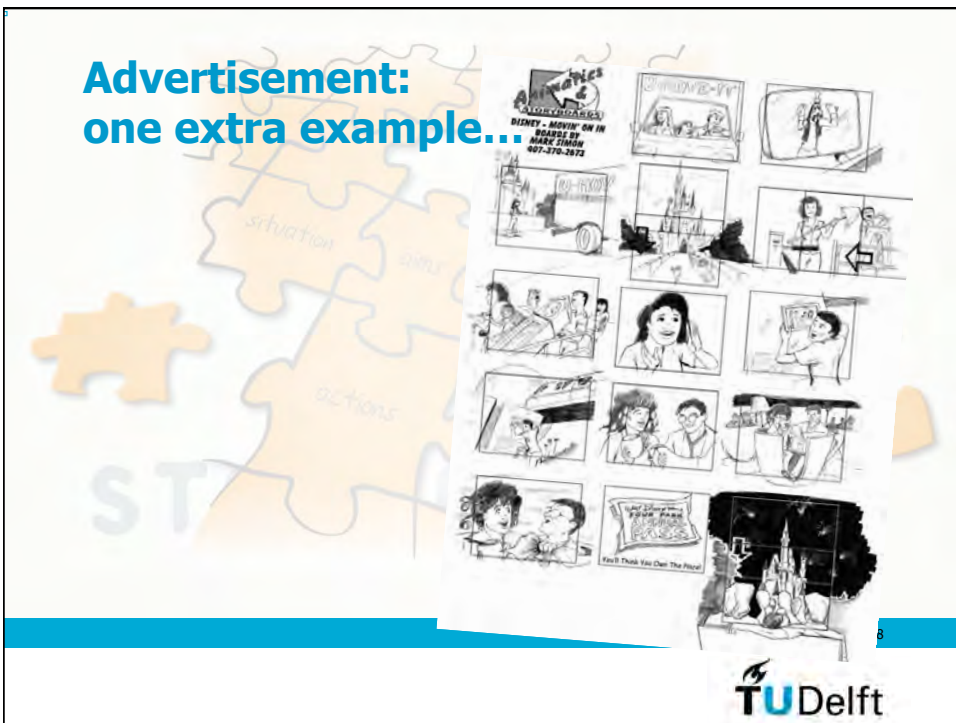
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Nick Parks: Wallace & Grommit animation



Advertisement: one extra example...



Part II | theory on storyboards

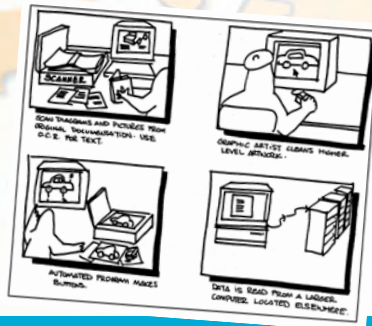
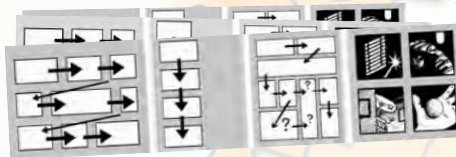
Linguistic approach:

- Syntax: what form do they have (should...?)
- Semantics: what information do they convey
- Pragmatics: how are they used

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Syntax | montage & page layout



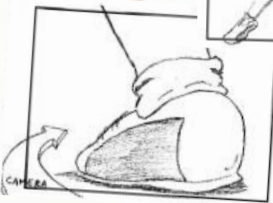
- Flipbooks, novels, or pages.
- Pages, lines, and panels
- Grids & borders (?)
- Subscript text region

- Tips:
 - use loose pages, one story each
 - make variant stories
 - leave room for annotation

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Syntax | 'camera handling'



- Camera shots:
 - Establishing shot
 - Medium range shot
 - Close-up
- For product design:
 - mostly medium range shot
 - few close-ups of faces

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Syntax | showing people



- Drawing detail should reflect level of concern
- Choose your style
- Draw facial expressions and posture expressions
- Drawing detailed hands is difficult



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Syntax | text



16.
Nu wil Rutgers ook de calcificaties zien. Hij
opent dus de weefselselector...

- Tips:
- Text balloons distract
- Use subscripts to
 - strengthen storyline
 - explain 'undrawables'
 - compensate for limitations of drawing skills

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Syntax & semantics | style



- Expressive, symbolic, realistic
- Tips:
 - First decide what's your message?
 - do you want to convince the reader, or invite constructive questions or suggestions?

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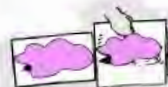
Semantics | people will fill in



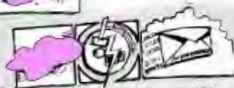
Mijn hond bleef op zijn plaats en bleef me toe te kijken.
Lieve (probleemloze)



Als hij zijn ruggeleed moest reppen, knielde hij met
zijn knieën op het tapijt. Het was zo zacht.



De meest gebruikelijke beweging op het
werk is... het staan. Omdat we niet heel
gemakkelijk zijn in de houding.
Dus de foto wordt meestal niet die gebruikelijke
houding: opgestaan naar de... van vroeger.
Dus! we gebruiken dat de houding op de gebruikelijke
houding en... (de foto van de vroege van
de... van vroeger)



... van vroeger



Praktijk is nu de standaard voor de...
Mijn... (de foto van de vroege van
de... van vroeger)



- Leave out distracting details
- Leave holes in stories
- Lead the reader
- Tips:
 - leave out 'the product'
 - mix styles (e.g. Manga heroes are cartoonish on a realistic background, to make the reader identify with the hero)

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Semantics | what information is carried?

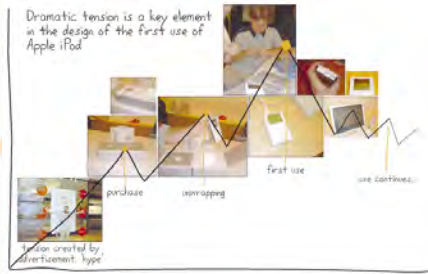
- all Aristotle's questions:
 - who (and with who, to who,...)
 - where (place, situation, state)
 - what (the product)
 - when (and how long)
 - how



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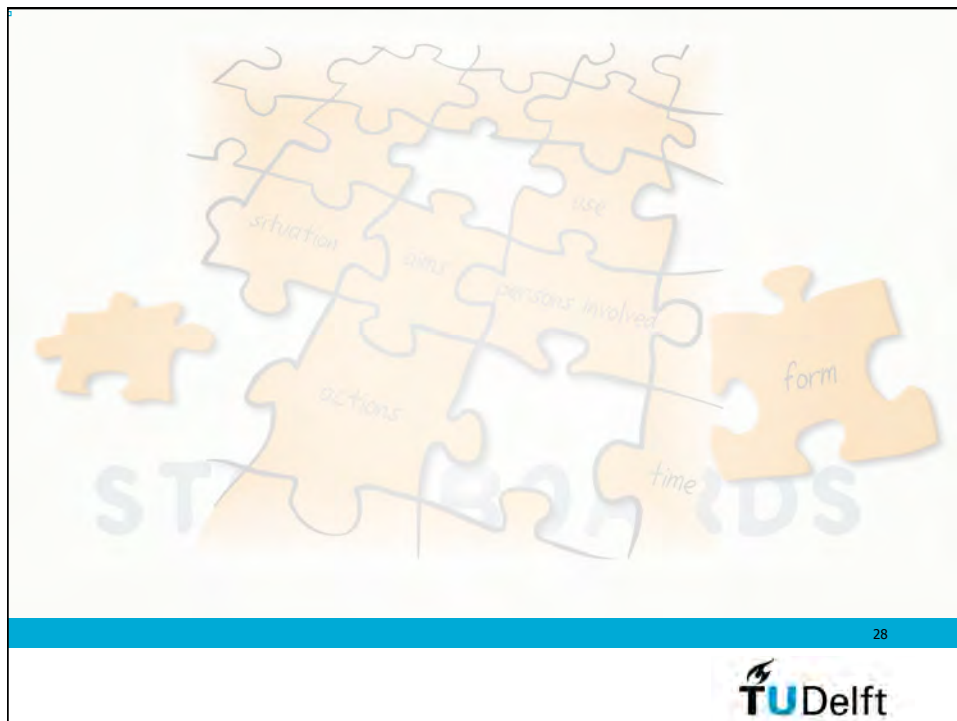
Semantics | narrative and dramatic tension



- Keep stories compact (make a point)
- Allow overview and avoid breaks (page-turns, short lines, use 'landscape' instead of 'portrait')
- Use textual annotations

Source: Laurel

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Related | cinema & advertising



- The historical source of storyboards
- Much experience in multi-disciplinary use, and expressiveness
- Difference: the movie/story is the goal, in product design only a tool;

Sources: Katz, Boorstin, ...

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Related | comics



- Great inspiration
 - styles, layouts
 - (facial) expressions
 - use of colour and background
- Difference with product design:
 - the story is the goal; in product design, the story is a **tool**.
 - style can be a goal in itself in comics.

Sources: McCloud, ...

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Related | scenario/ persona-based design



- Stories as lines integrating and relating design ingredients;
 - Appeal to experience through concrete level of narration, focus on actions/processes, not objects;
 - The advantages of visual form:
 - parallel (many stories on the table)
 - compact
 - direct
 - Limits:
 - still need verbal explanation
 - need visualisation skills
- Source: Carroll, Cooper ...

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Related | user instructions

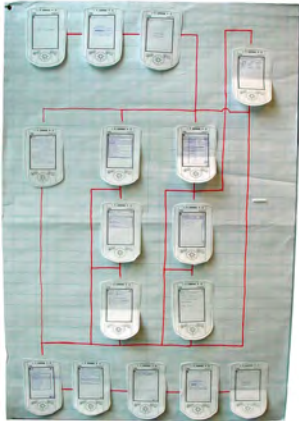


- Unmistakable narratives;
- Limits: heavy focus on actions, on the product instead of the user, little attention to situation, emotion,...

Source: Mijksenaar, Tufte

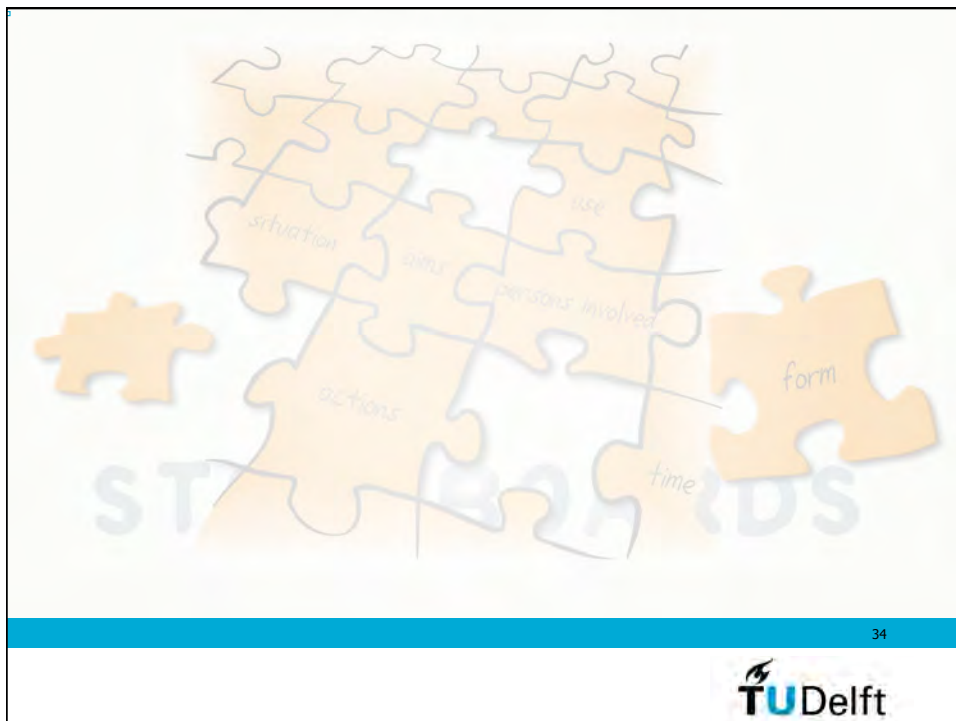
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Related | software storyboards



- From interface design
- Widely used
- Often too much focused on the device, not on context (only screen layouts, no users)

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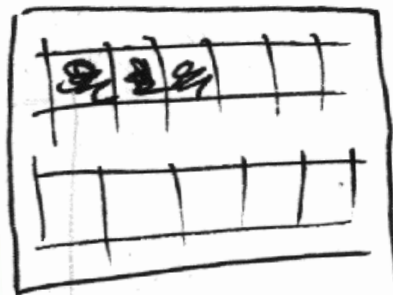
Part III | making storyboards



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Pitfalls and dangers

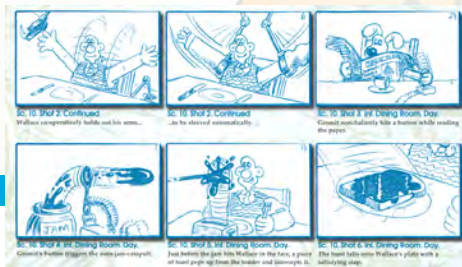
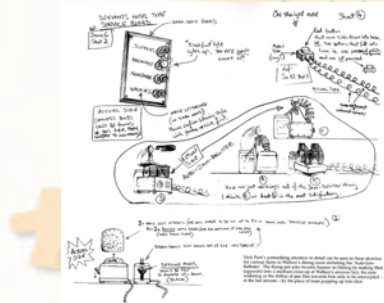


- Pitfalls
 - first draw picture 1, then what?
 - long, drawn out and-then story
 - elaborate pretty drawings
- Cause:
 - not knowing the message
 - not knowing the story
 - not deciding

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The process



- Decide the message
- Develop ingredients (actors, situations, actions, events, emotions)
- Sketch ingredients
- Determine storyline span
- Sketch out action and annotation
- Make it pretty

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The play-acting technique



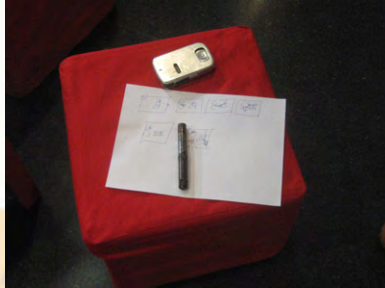
Not just to compensate for limited training in drawing:

- Determine ingredients
- Act out the story
- Take digital photos
- Print rapid & rough
- Sketch over prints, crop, note
- Make pretty

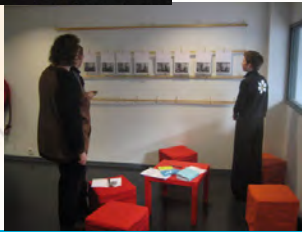
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Today's special



Rapid play-acting and photoboarding



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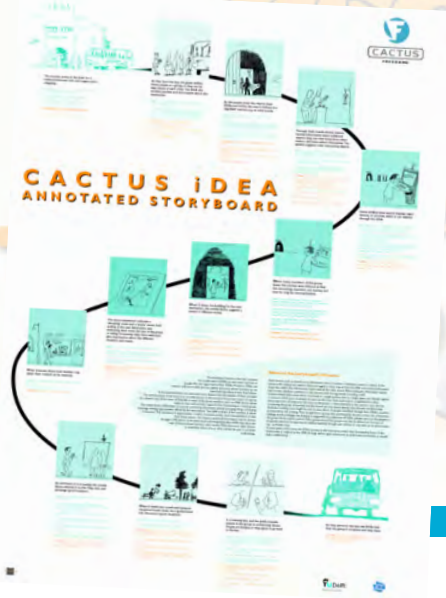
Today's special



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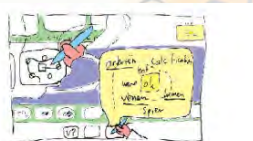
Project awareness



- Develop a central storyboard, to keep a diverse team aimed in the same direction.
- E.g. cactus poster: a storyline with research questions from humanities perspective and technology perspective added to it.

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Walkthrough with users



16. Nu wil Rutgers ook de calcifi opent dus de weefselselector



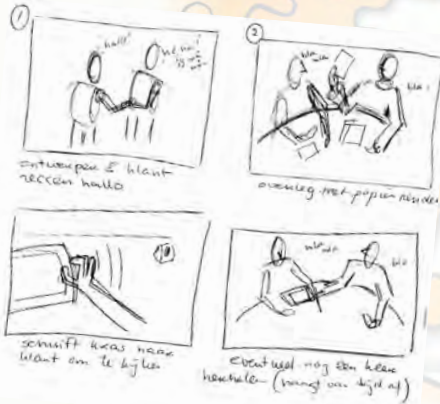
14, 15. Hij gaat globaal over de hele vaatstructuur steeds 'verdachte' gebieden. Bij elke cirkel verschijnt een corresponderende slide. Slides en cirkels worden ook automatisch g



13. Rutgers bekijkt de vraagstelling nog even door op de 'vraagstelling?'-knop te tikken.

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Analysis & conceptualization



- In making a storyboard, you are forced to attend to the diverse questions, integrate them, and confront the implications that you could postpone with abstract considerations. (just as sketches force designers to 'face form')
- Still you can leave out ingredients on purpose (just as sketches may be vague on points)

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Making storyboards with users



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And finally, for making a movie of your concept

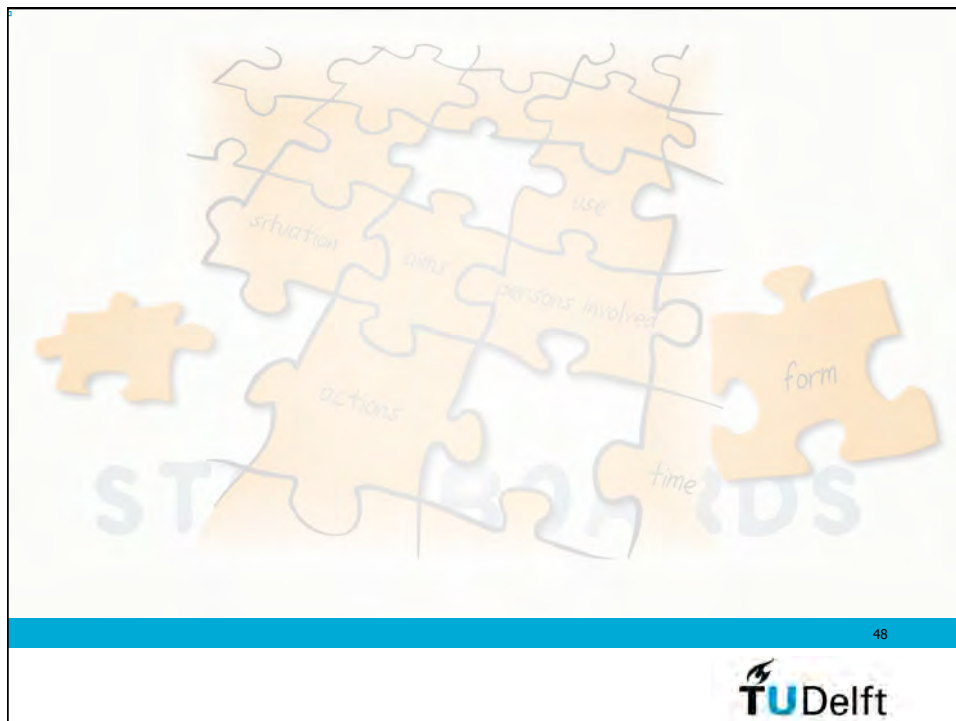


- The cinema-type storyboard
- Note: great to experience when playing, but no overview afterward...



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Part V | using tools



- Mannikins
- Cameras
- Image manipulation: Photoshop
- 3D software
- Dedicated storyboard software

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Software tools



- For cinema or comics
- Limited content for stories
- Limited expressiveness
- Help production, not conceptualization (!)

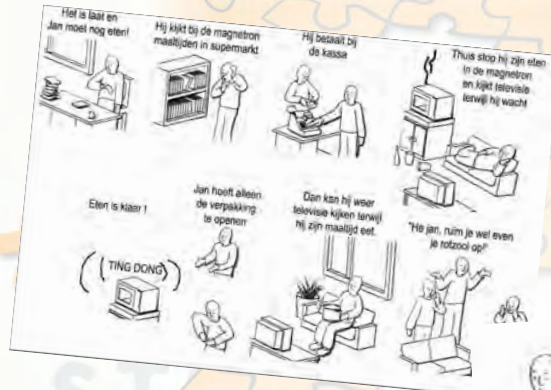
Examples



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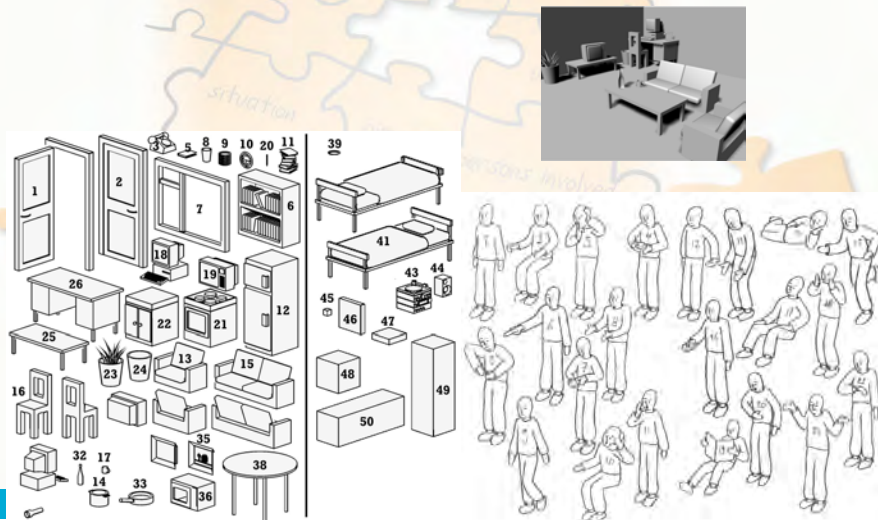
A storyboard tool (Patrick Snels)



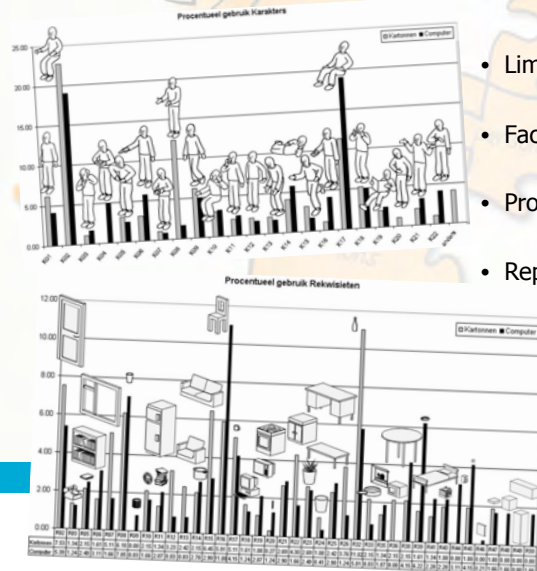
- Research
- Paper version
- Software version



A storyboard tool (Patrick Snels)



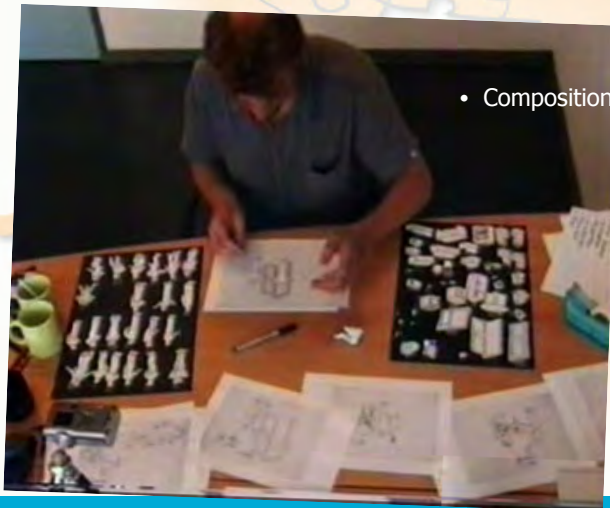
A storyboard tool | research



- Limited number of character poses
- Facial expressions important
- Props and characters
- Repetitive actions

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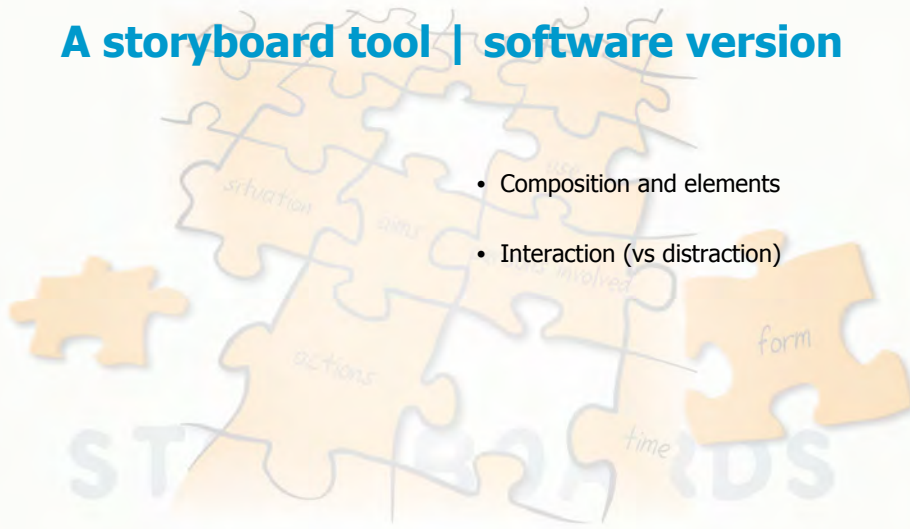
A storyboard tool | paper version



- Composition and elements

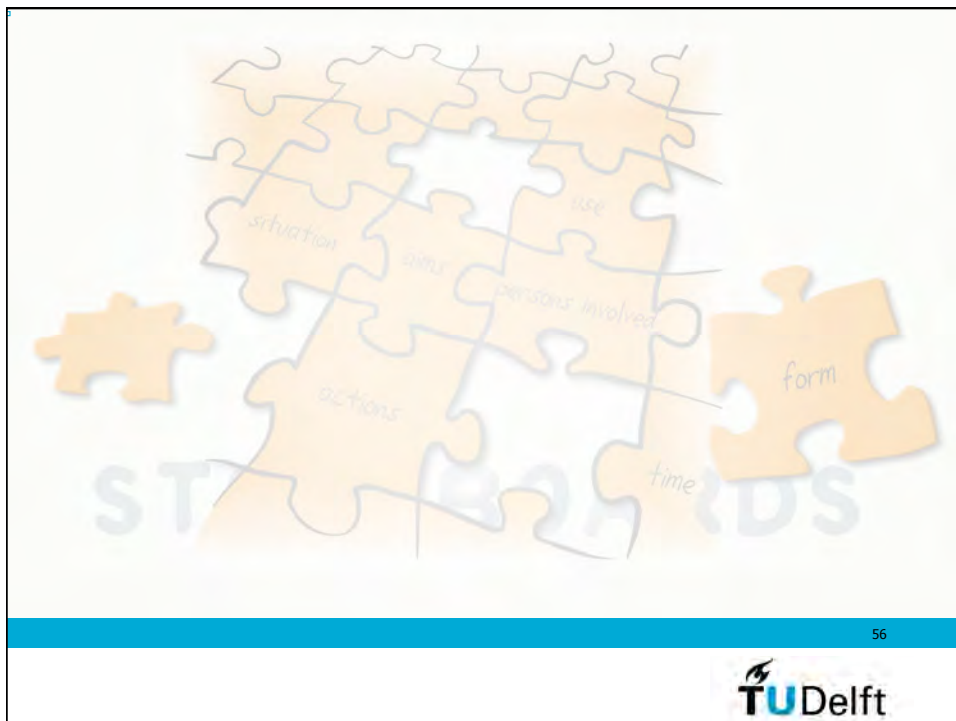
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A storyboard tool | software version



- Composition and elements
- Interaction (vs distraction)

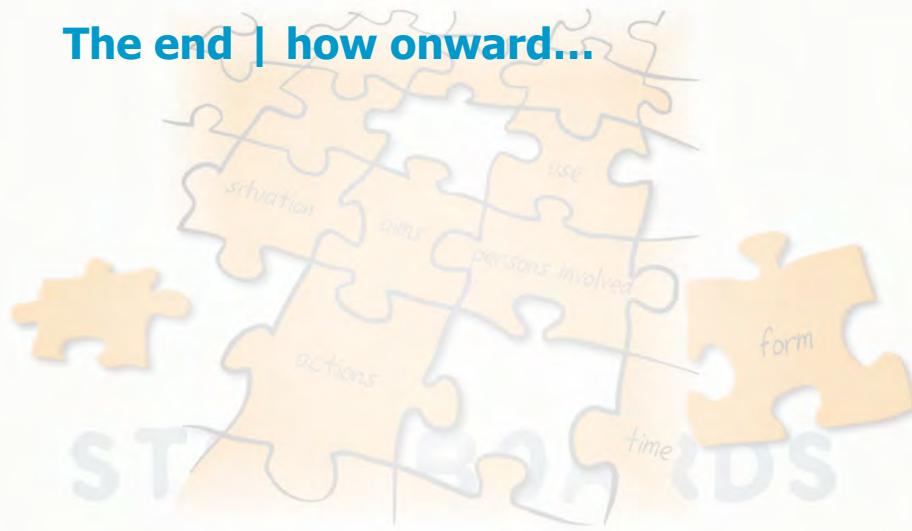
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The end | how onward...



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