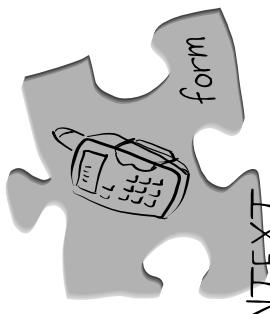


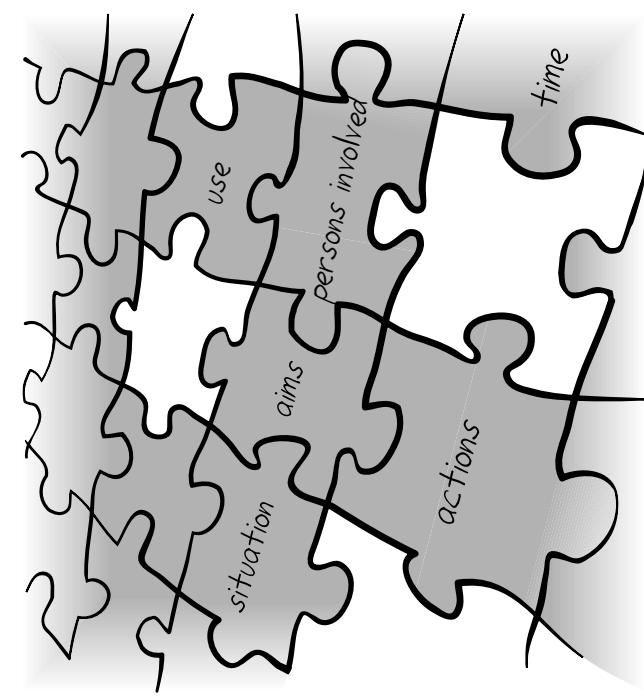
when, why and how to use

STORYBOARDS



- ANALYSIS
 - to map situations, problems and feelings
- analysis storyboards typically have a 'factual' style of visualisation

- BRINGING INTO CONTEXT



- CONCEPT GENERATION
 - try-out
 - integration of concepts
 - during the creation process
- concept storyboards have a rough visualisation style

- EVALUATION

- in design teams
- changeable, open, to bring together different viewpoints, disciplines and backgrounds

evaluation storyboards have a sketchy, incomplete style of visualisation, inviting reactions

- PRESENTATION

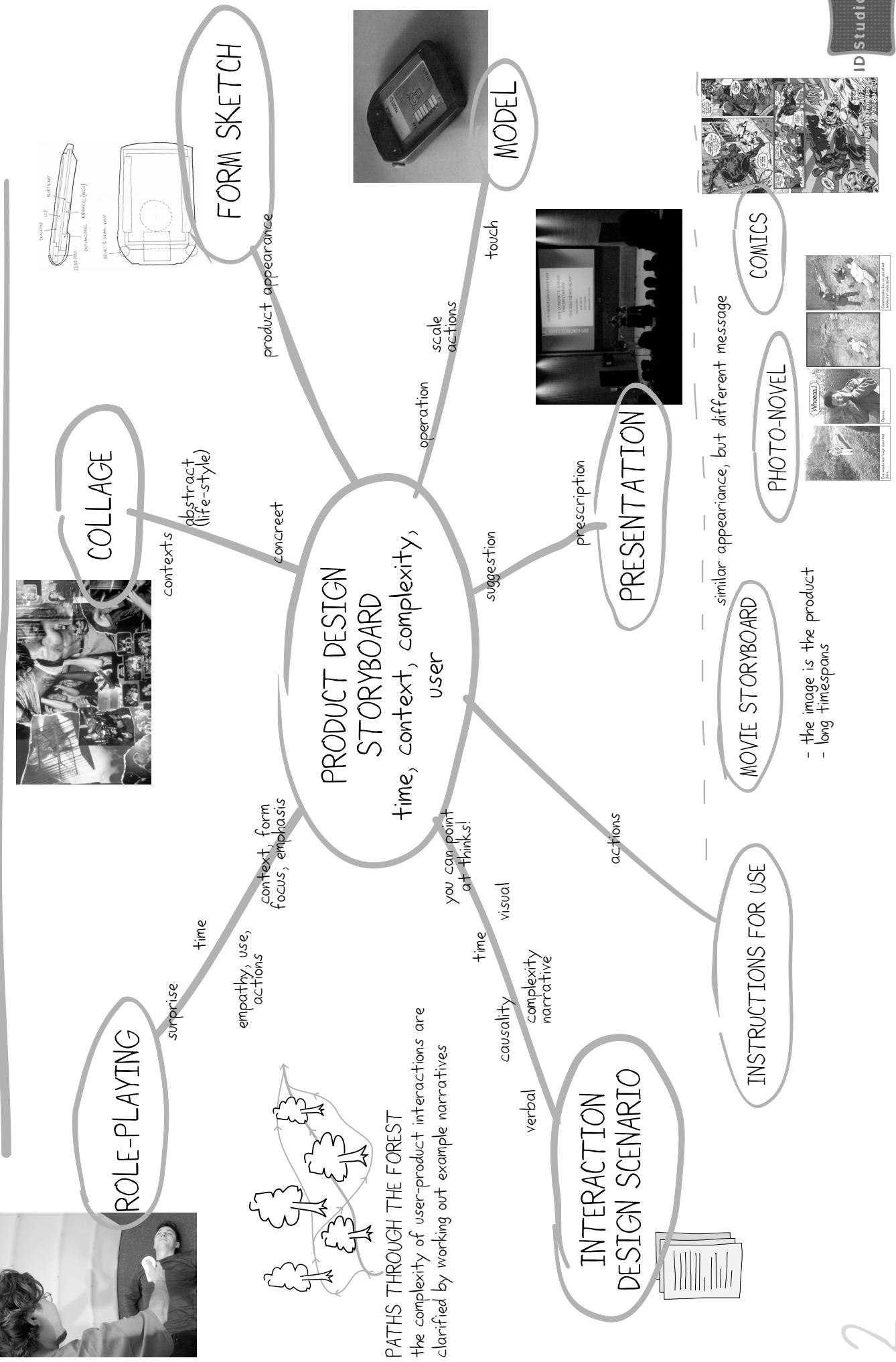
- to transfer concepts
- to convince

storyboards in final presentations often have a polished look



STORYBOARDS

PATHS THROUGH THE FOREST
the complexity of user-product interactions are clarified by working out example narratives



how a STORBOARD can show more than a product sketch

AT A GLANCE YOU CAN
SEE THE WHOLE SETTING:

- Where it happens
- When
- the atmosphere
- actions

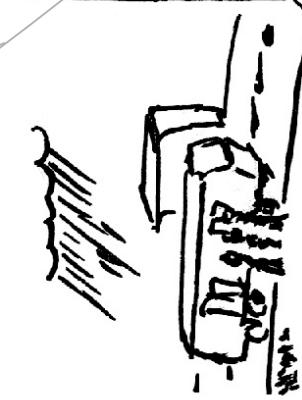


THE PRODUCT

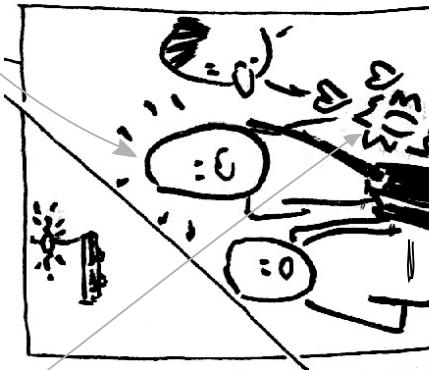
- what it does when it's not being used
- how it's used
- how it behaves (-sound, ...)

THE USER

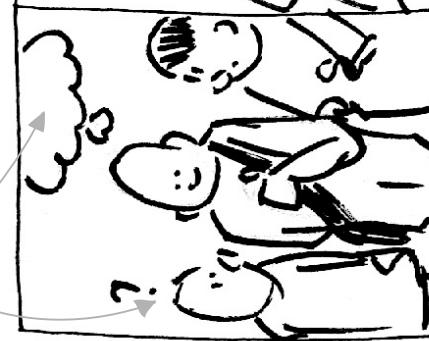
- who (s)he is (life-style)
- other people involved
- motives, goals, reactions



June 23, taking a bus down town



as the bus passes the sensor, Paul receives a message



we zit dat zon 2 mensen op



we zit dat zon 2 mensen op

CAUSE AND
EFFECT

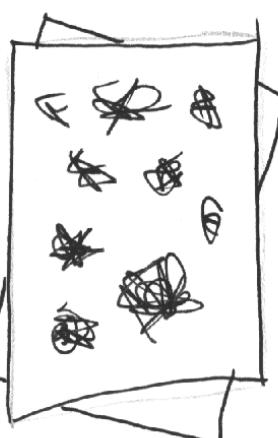
short captions tell things that
are hard to show

TENSION BUILD-UP

INTERACTION EVOLVING OVER TIME

3

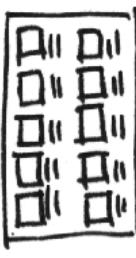
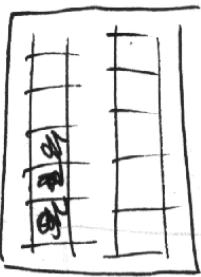
how to develop a STORYBOARD



choose a story and a message
(what do you want the storyboard to express)



Don't build the story one panel at a time. Design the timeline before detailing



Don't make all the panels the same: use emphasis

4

generate

landscape orientation allows a longer 'storyline'

line

portrait orientation causes too many breaks in the time

line

use variations in panel sizes, whitespace, frames, captions, for emphasis and expression.

avoid a 'grid-look'

the changeover of lines and pages, breaks up the story



use short captions to complement (not repeat) the images

nb in movies and TV the panel size is often fixed because the screen size is fixed product design storyboards are not made for the screen: use your freedom!

the width of panels expresses time duration

- limit your story to a clear message (e.g. 12 panels)
- make multiple stories maybe with overlaps.

$$12 \times 3 \neq 3 \times 12 \neq 36 \times 1$$

LESSONS from cinema and comics

Comics and movie storyboards can be great sources of expressive techniques. Some of these can be applied to product design storyboards, others are less suitable. With movies, TV and comics, the aim of the storyboard is to help in producing and visualisation. With product design the aim is to understand an interaction

CAMERA (Katz, Boorstin)



In productdesign, close-ups
on hands are used more
often

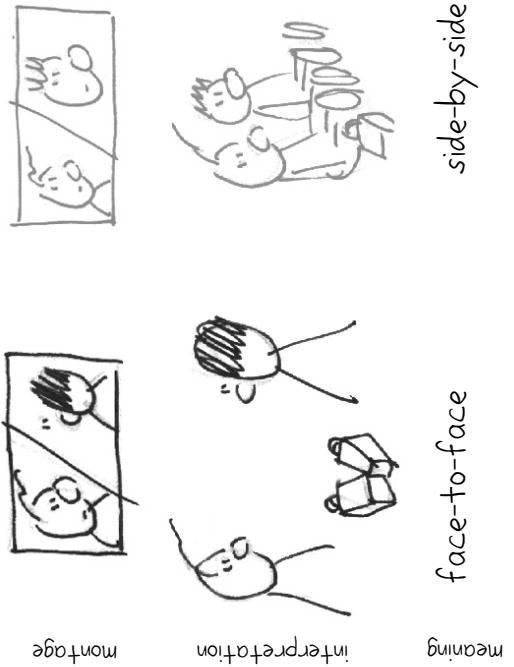
ESTABLISHING SHOT

- gives an overview of a larger context
- often only at the start of a scene
- the context 'lives on' in the mind
of the viewer

MEDIUM RANGE SHOT

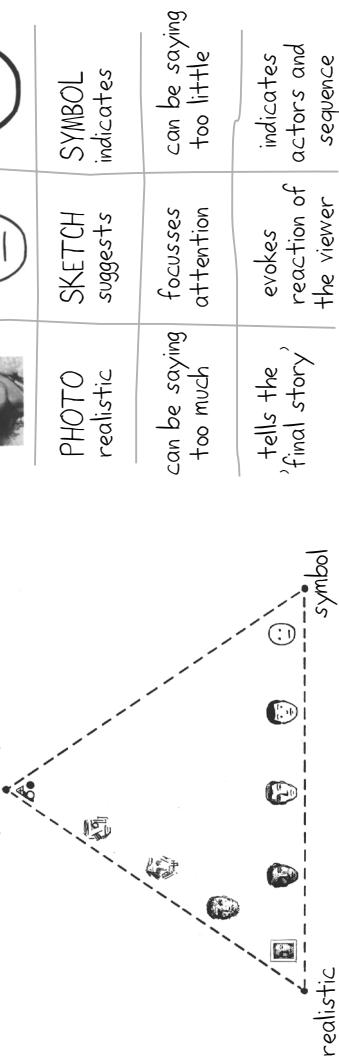
- shows people and actions
- supports storytelling
- is used most often

SEQUENCE



OUTSIDE THE IMAGE
- is still in the story
- the power of suggestion
- the viewer's mind will fill in

the picture plane



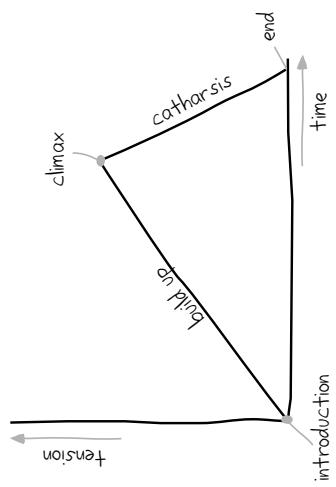
STYLE (comics: see McCloud, Understanding comics, 1993)

SKETCH suggests	PHOTO realistic	SYMBOL indicates

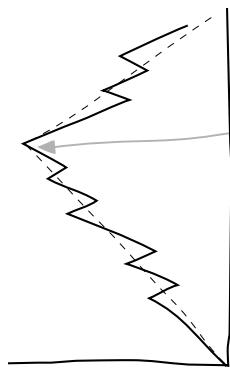
can be saying too much	focuses attention	can be saying too little
tells the 'final story'	evokes reaction of the viewer	indicates actors and sequence

the structure of TENSION in PRODUCT experience

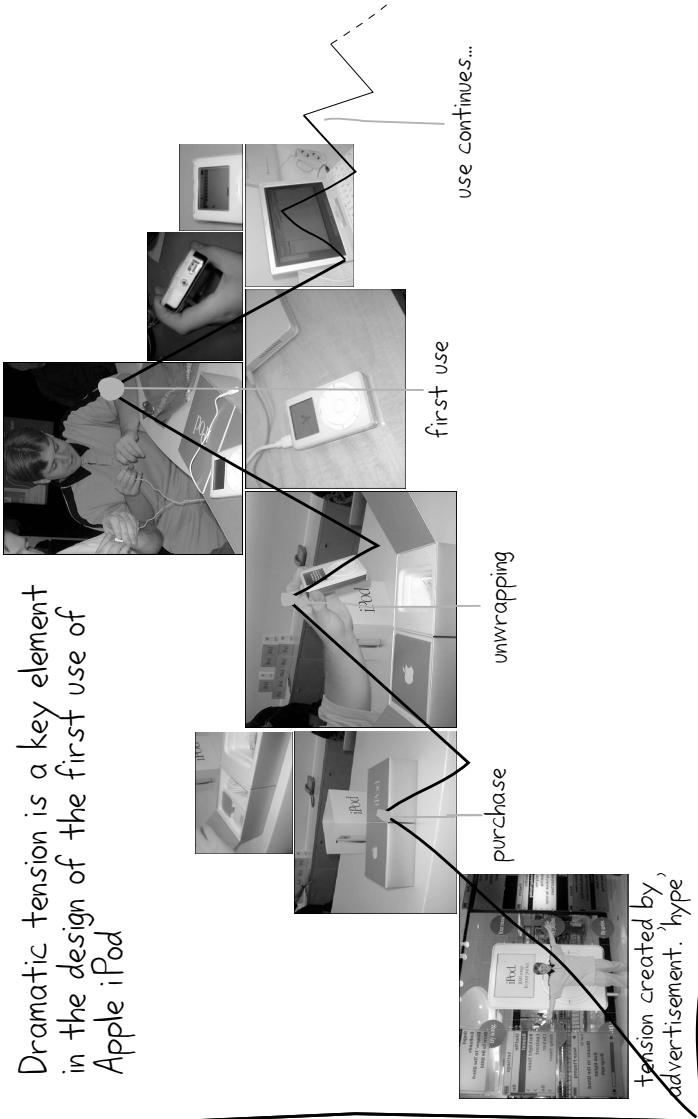
The Freytag's diagram shows how dramatic tension evolves in a story. Its shape is often triangular



A theatre play typically has a more complex structure than this, but you can often recognise the triangle at different scales



Dramatic tension is a key element in the design of the first use of Apple iPod



BUILD UP TENSION (Laurel, 1992)

- e.g. in playing a computer game
- advertisements, anticipation
- product reviews in magazines
- purchase
- unwrapping, a booklet, 'goodies'

Stories with sequels (serials) often end with a cliffhanger: high tension to keep the reader eager for the next episode. At a smaller scale the same is found in comics and storyboards at the turning of a page

