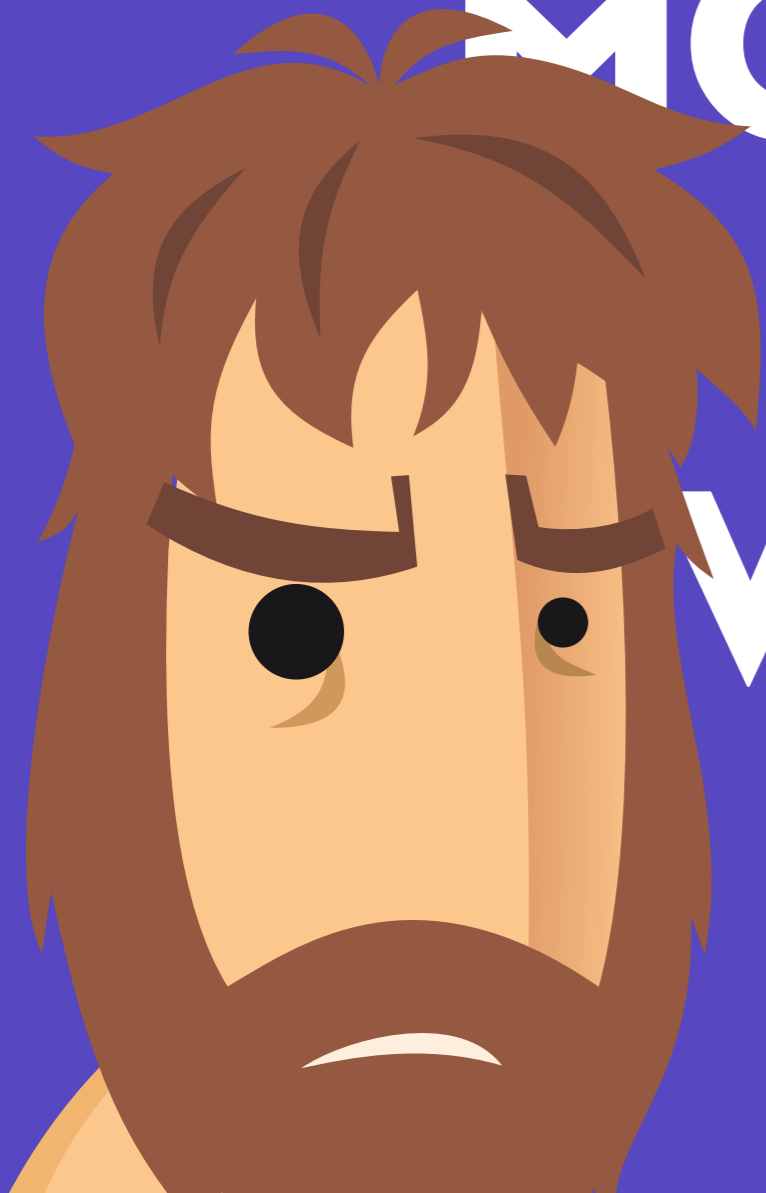


U/UX
Shanghai 2016

STORYTELLING+DESIGN

AN EXCERPT OF A TALK BY MAURICIO ESTRELLA,
FOR THE UIUX CONFERENCE CHINA.

**TWO PIVOTAL
MOMENTS IN
HUMAN
EVOLUTION.**



**FIRST ONE:
OUR ABILITY
TO COOK.**



COOKING ACTED TO EXTRACT
PROTEINS. IT BROKE STARCHES
INTO SUGARS AND BROKE DOWN
FIBERS THAT WERE NEARLY
IMPOSSIBLE TO DIGEST.



WE STOPPED
SPENDING 60% OF
OUR DAYLIGHT TIME
HUNTING FOR
FOOD, OR EATING IT.



WE DEVELOPED LARGER
BRAINS, WHICH REQUIRES
MORE ENERGY THAN ANY
OTHER PART OF YOUR
BODY.



MORE EFFICIENT
FOOD = BIGGER
BRAIN IS
AFFORDABLE.



**SECOND ONE:
OUR ABILITY
TO DOCUMENT
HISTORY.**



PAINTINGS OR WRITING = BETTER
MEMORY DEVELOPMENT.
KNOWLEDGE TRANSFER WAS
POSSIBLE.

WE BECAME A MORE
INTELLIGENT SPECIES.



**WE BECAME
STORYTELLERS.**



WHAT'S IN THIS PDF:

- **WHAT IS STORYTELLING**
- **FRAMEWORKS** (TALE, COMPLEX TALE, COMICAL, HERO'S JOURNEY)
- **STORYTELLING + DESIGN** (SERVICE DESIGN, PRODUCT FEATURES, INTERACTION DESIGN, METAPHORS)

STORYTELLING IS
USED FOR
ENTERTAINMENT,
EDUCATION,
CULTURAL
PRESERVATION,
MORAL VALUES.



HUMAN LIFE IS NARRATIVELY
ROOTED. WE CONSTRUCT OUR LIVES
AND SHAPE OUR WORLD INTO
HOMES IN TERMS OF THESE
GROUNDINGS AND MEMORIES.



STORYTELLING FRAMEWORKS



CLASSIC TALE

1. CONTEXT
2. CONFLICT
3. RESOLUTION

COMPLEX TALE

1. CONTEXT
2. CONFLICT
3. RESOLUTION
4. COMPLICATION
5. ACTUAL RESOLUTION

COMICAL

1. CONFLICT
2. RESOLUTION
3. CONTEXT REVEAL

THE HERO'S JOURNEY

1. CALL TO ADVENTURE
2. SUPERNATURAL AID
3. THRESHOLD GUARDIAN
4. MENTOR OR HELPER
5. ABYSS
6. DEATH & REBIRTH
7. TRANSFORMATION
8. RETURN



**WHAT DOES THIS
MEAN FOR
DESIGNERS?**

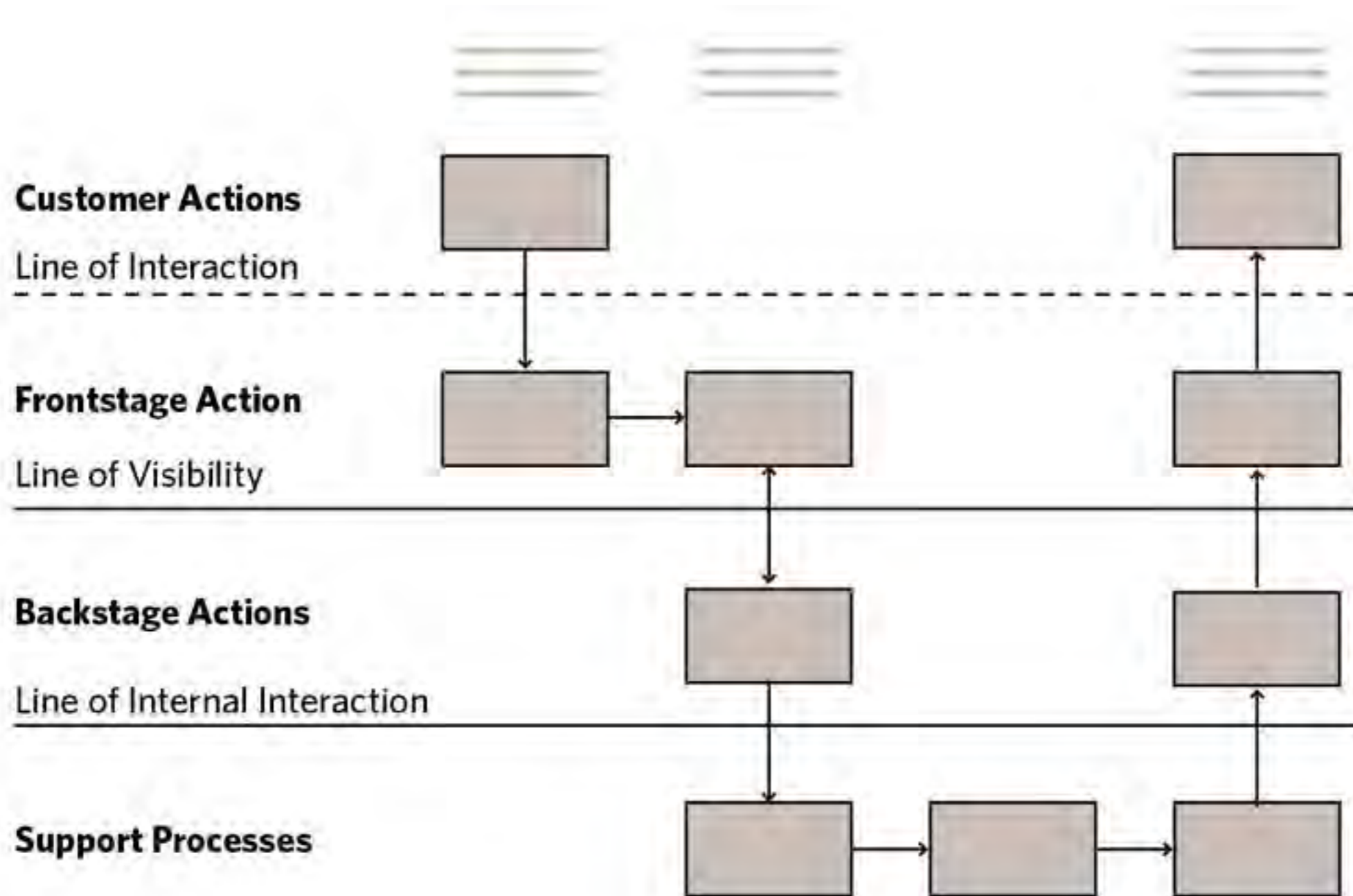


- 1. SERVICE DESIGN**
- 2. PRODUCT FEATURE IDEATION**
- 3. INTERACTION DESIGN**
- 4. STORYTELLING METAPHORS**

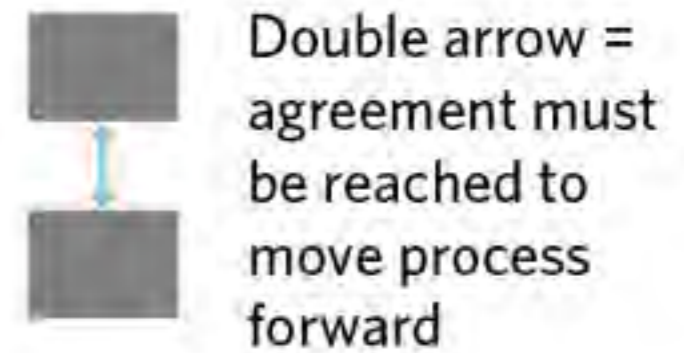
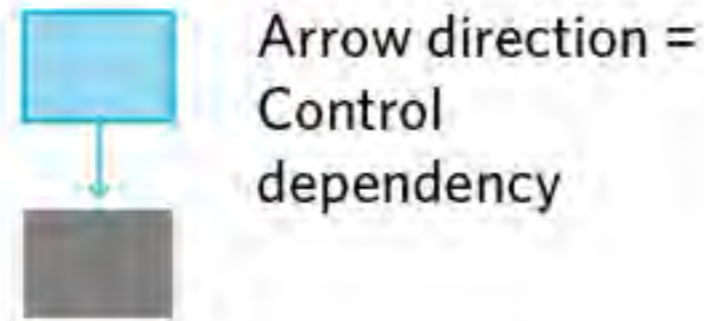
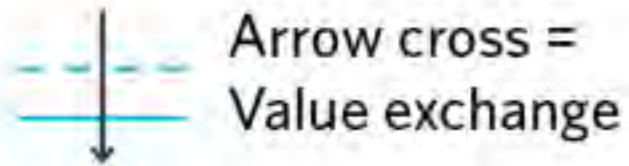
1. **SERVICE DESIGN**

USE STORIES TO HELP YOU
DESIGN THE BEST PATH.

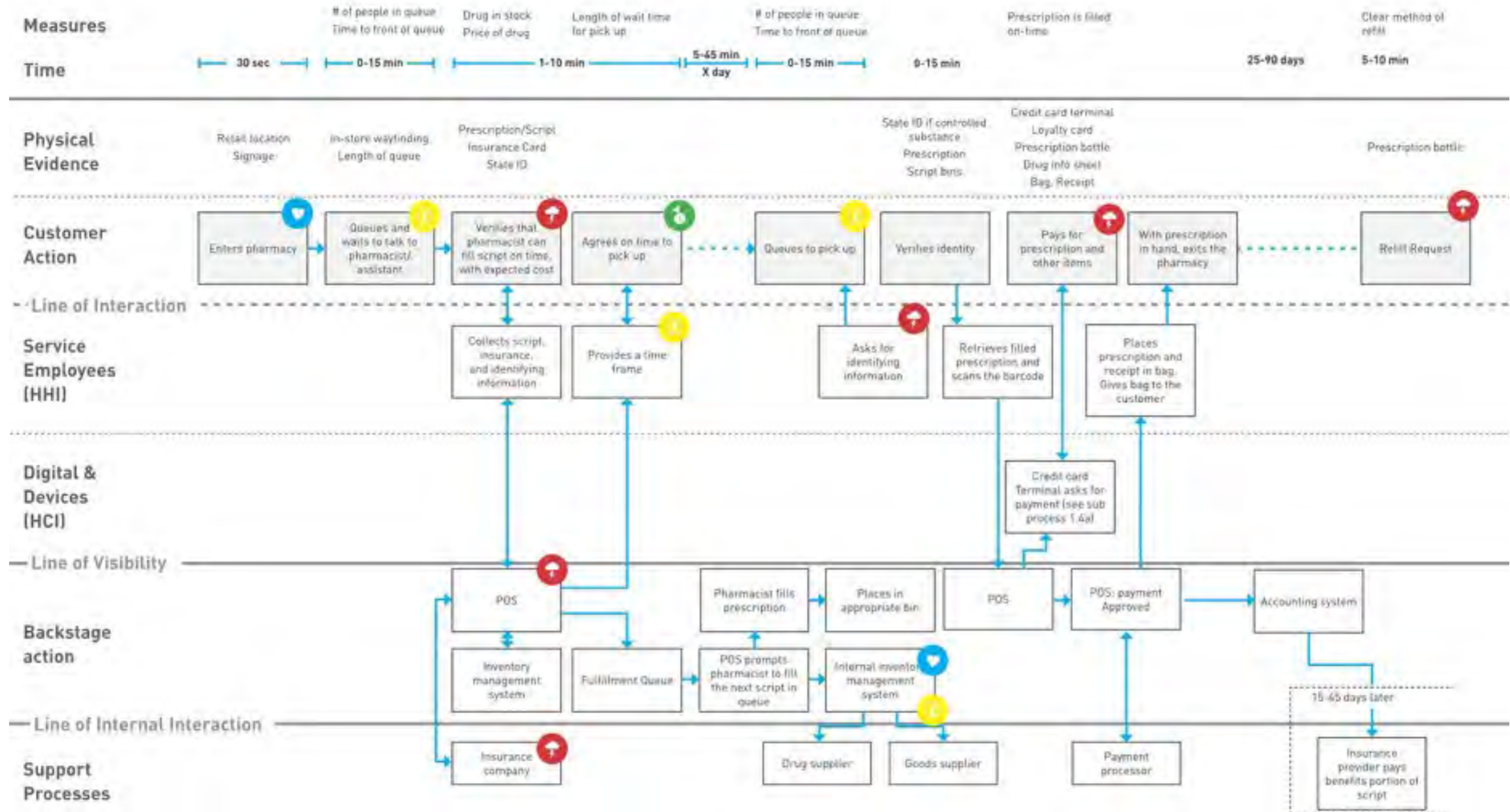
1. SERVICE DESIGN



1. SERVICE DESIGN



1. SERVICE DESIGN



1. SERVICE DESIGN
2. PRODUCT FEATURE IDEATION
3. INTERACTION DESIGN
4. STORYTELLING METAPHORS

2. PRODUCT FEATURE IDEATION

CREATE SCENARIOS WHERE YOUR
USERS ARE HEROES, AND YOUR
PRODUCT IS THEIR WORLD.
WEAVE A STORY AROUND IT.

2. PRODUCT FEATURE IDEATION



- A. THINK OF YOUR USER AS A STORY CHARACTER: AN INCOMPLETE HERO.

2. PRODUCT FEATURE IDEATION



B. HOW CAN YOU HELP THEM UNLOCK THEIR ABILITIES?

2. PRODUCT FEATURE IDEATION



C. ONCE THEY UNLOCK THEIR ABILITY,
HOW DO YOU LET THEM USE IT?

2. PRODUCT FEATURE IDEATION



D. WHO IS THE HERO'S SIDEKICK?

2. PRODUCT FEATURE IDEATION



D. WHO IS THE HERO'S SIDEKICK?

2. PRODUCT FEATURE IDEATION



E. WHAT'S THE MAXIMUM REACH OF THEIR SUPERPOWERS?

2. PRODUCT FEATURE IDEATION



F. WHAT'S THEIR KRYPTONITE?

2. PRODUCT FEATURE IDEATION



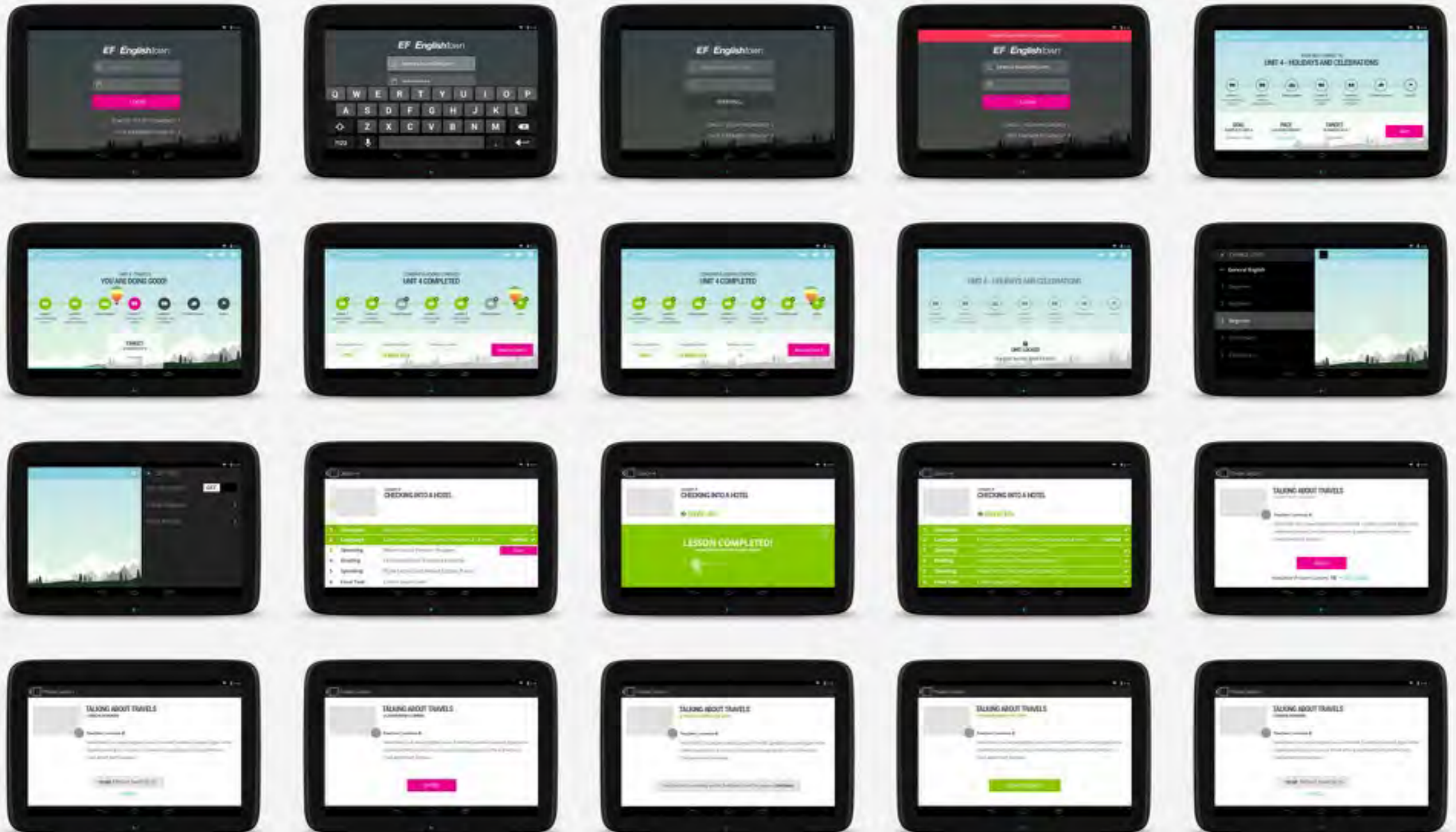
F. WHAT'S THEIR KRYPTONITE?

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3. INTERACTION DESIGN
4. STORYTELLING METAPHORS

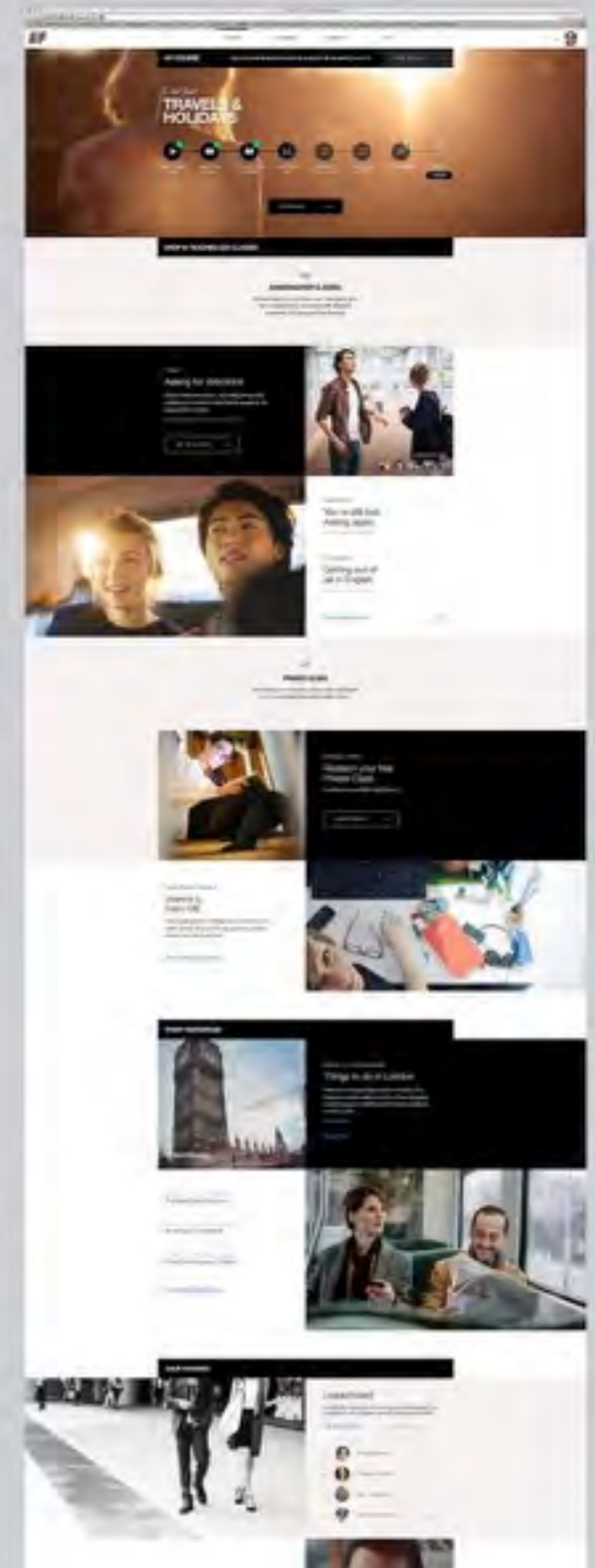
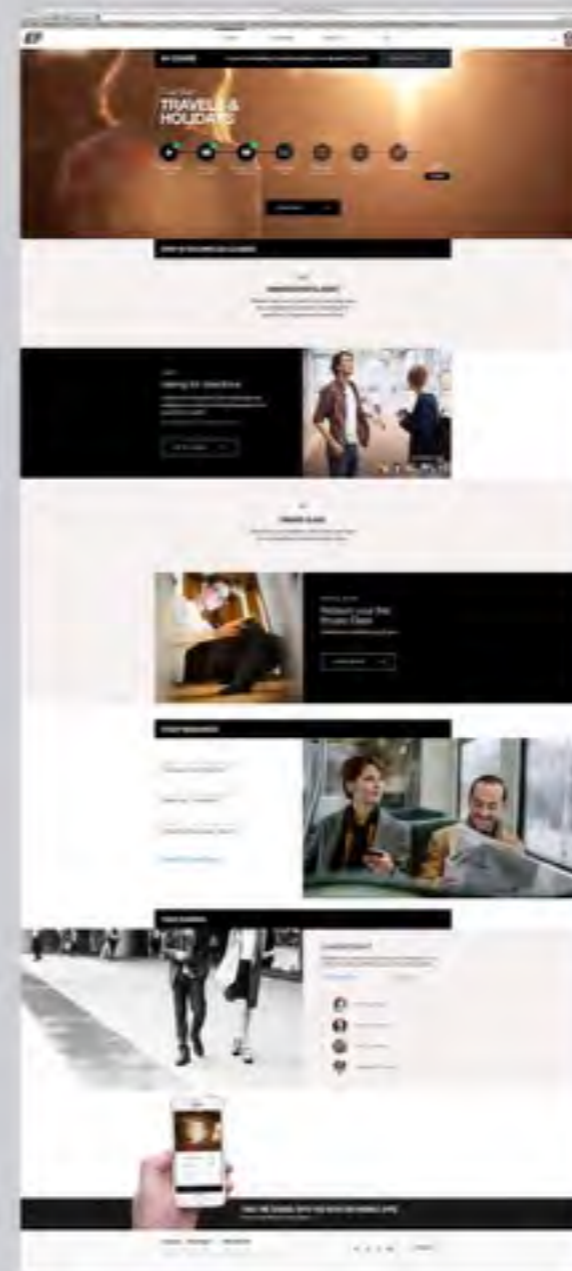
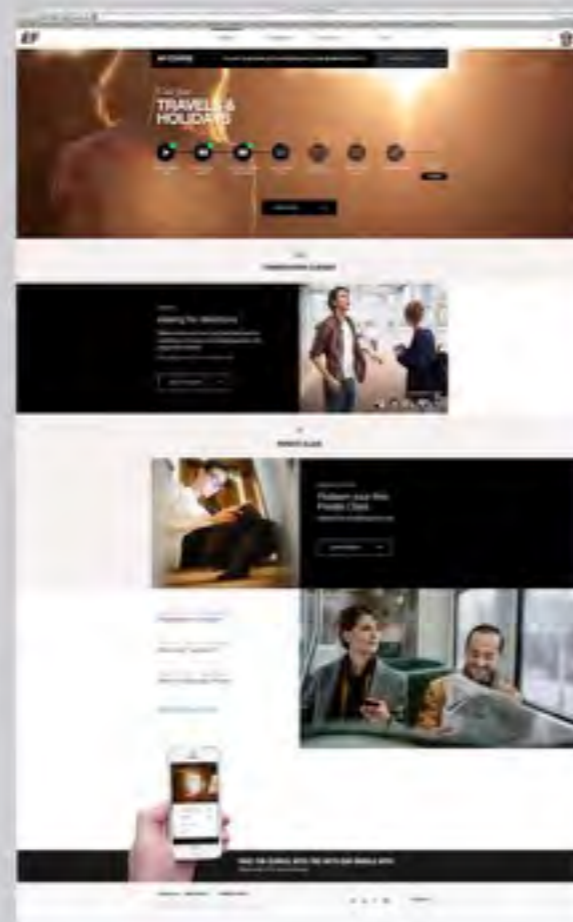
3. INTERACTION DESIGN

MAP SEGMENTS OF LINEAR
EXPERIENCES OR 'FLOWS' WITHIN
YOUR PRODUCT.

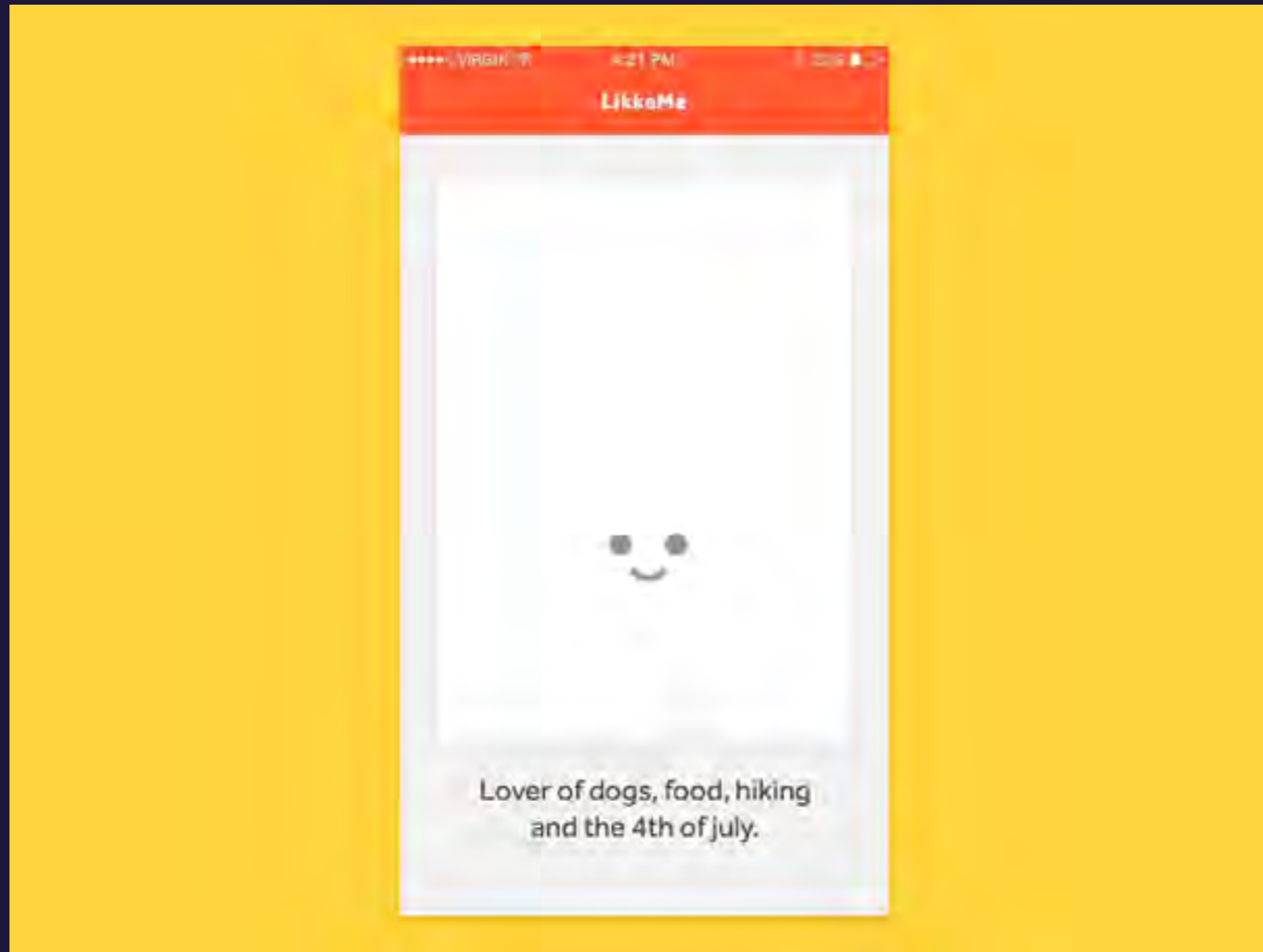
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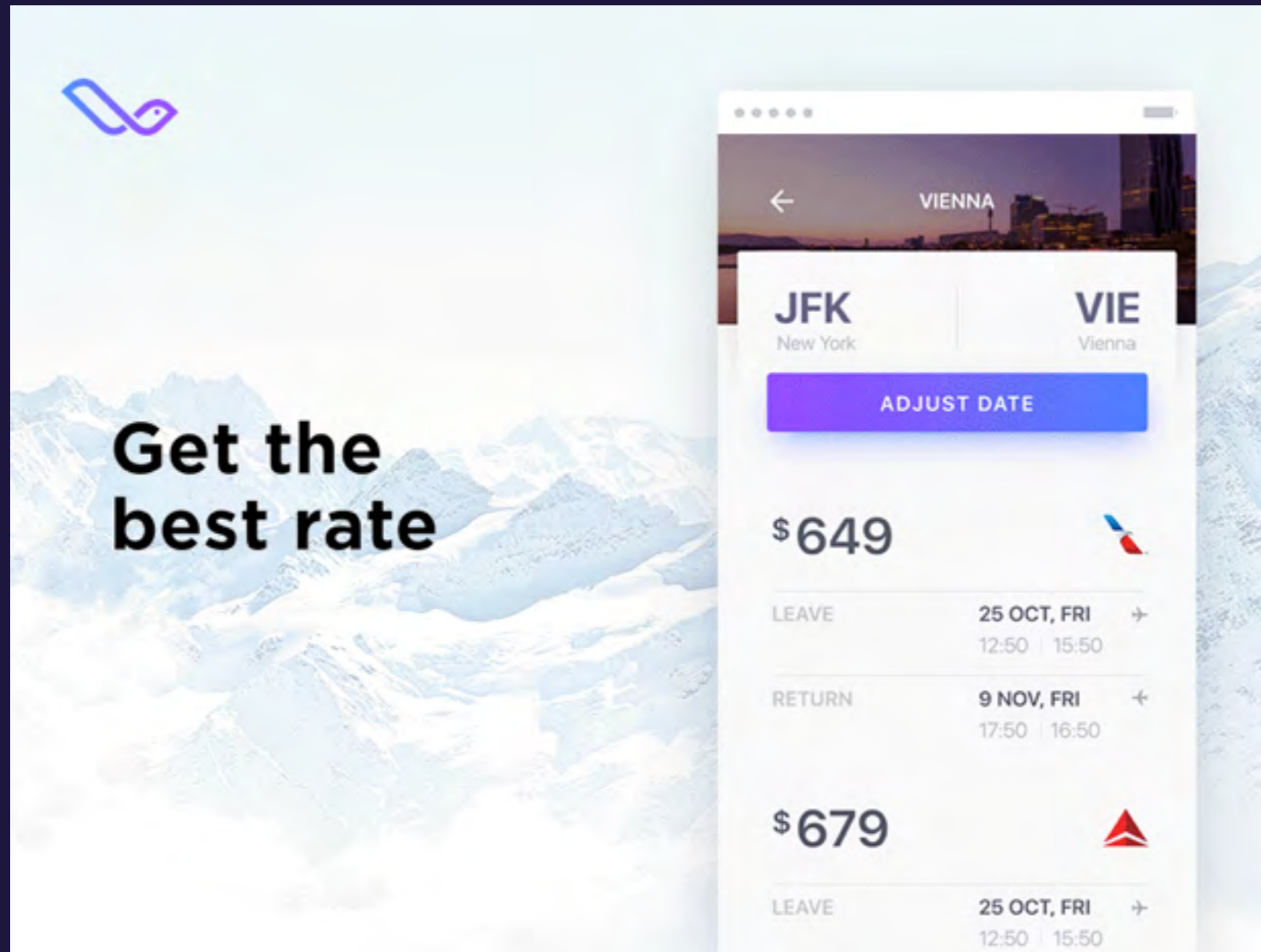


3. INTERACTION DESIGN



GUIDING ANIMATIONS

3. INTERACTION DESIGN



TIMED COMPLEXITY

1. SERVICE DESIGN
2. PRODUCT FEATURE IDEATION
3. INTERACTION DESIGN
4. STORYTELLING METAPHORS

4. STORYTELLING METAPHORS

CREATE NARRATIVE USE-CASES FOR
YOUR PRODUCT.



4. STORYTELLING METAPHORS



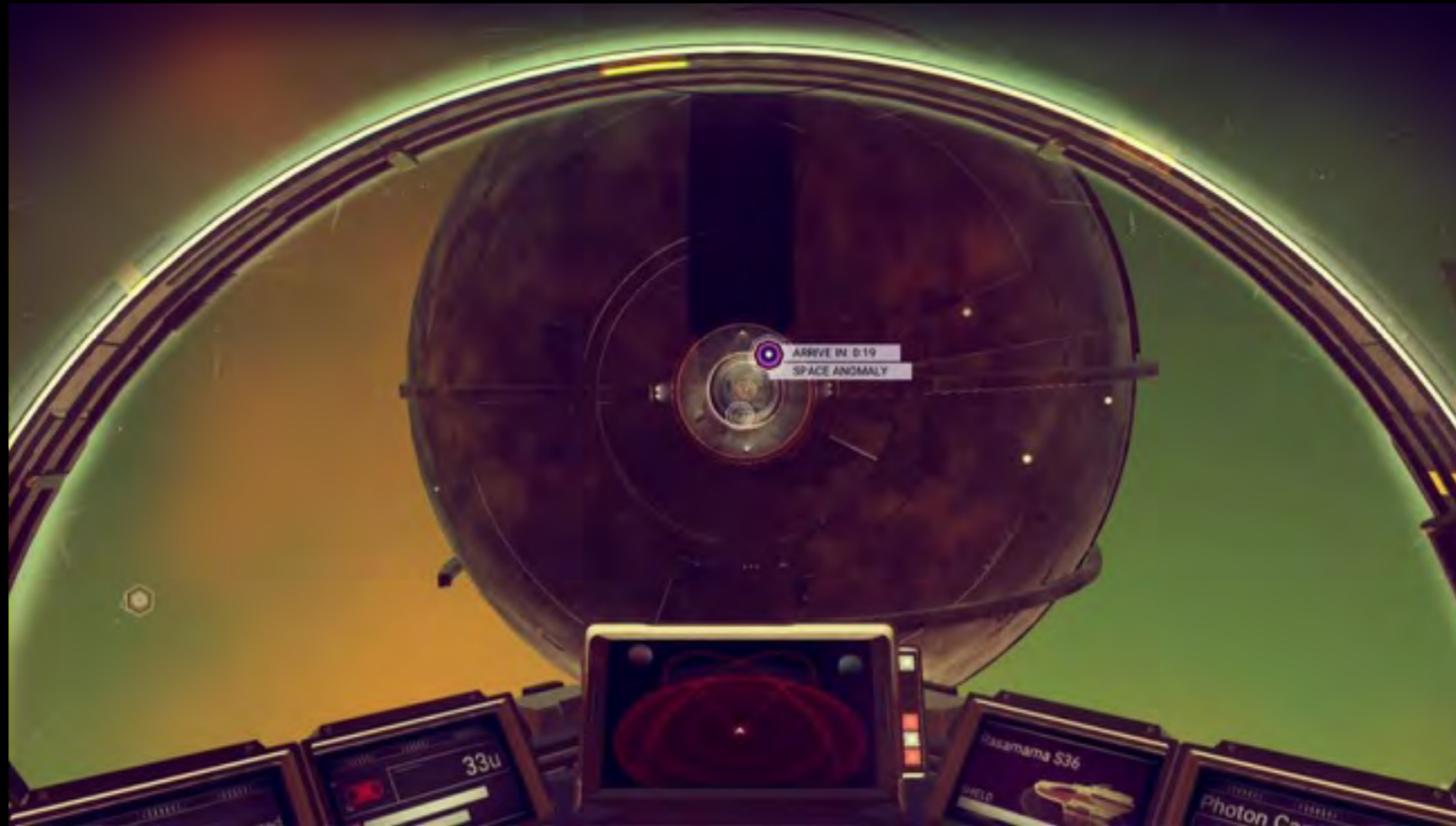
“AN ASTRONAUT IS FLYING IN A SOLAR SYSTEM, LOOKING FOR A FLOATING SPATIAL ANOMALY.”

4. STORYTELLING METAPHORS



“THIS ANOMALY WAS PLACED IN THE STAR SYSTEM BY MISTAKE AND IT RISKS CREATING CHAOS. THIS WOULD BE CATASTROPHIC!”

4. STORYTELLING METAPHORS



“THE ASTRONAUT NEEDS TO LOCATE THE ANOMALY IN THE STAR SYSTEM, AND DO TWO THINGS: TAG IT...”

4. STORYTELLING METAPHORS

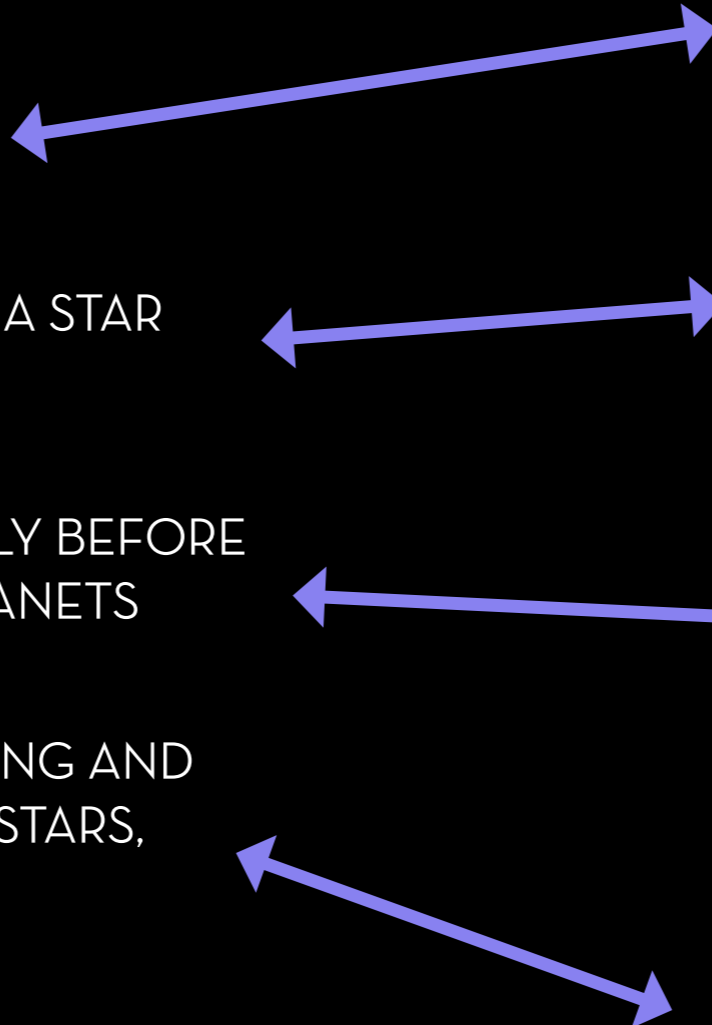


“...AND FIND A MAP TO THE NEAREST SAFE AREA IN SPACE WHERE THE ANOMALY CAN BE RELOCATED WITH A SPECIAL TOOL.”

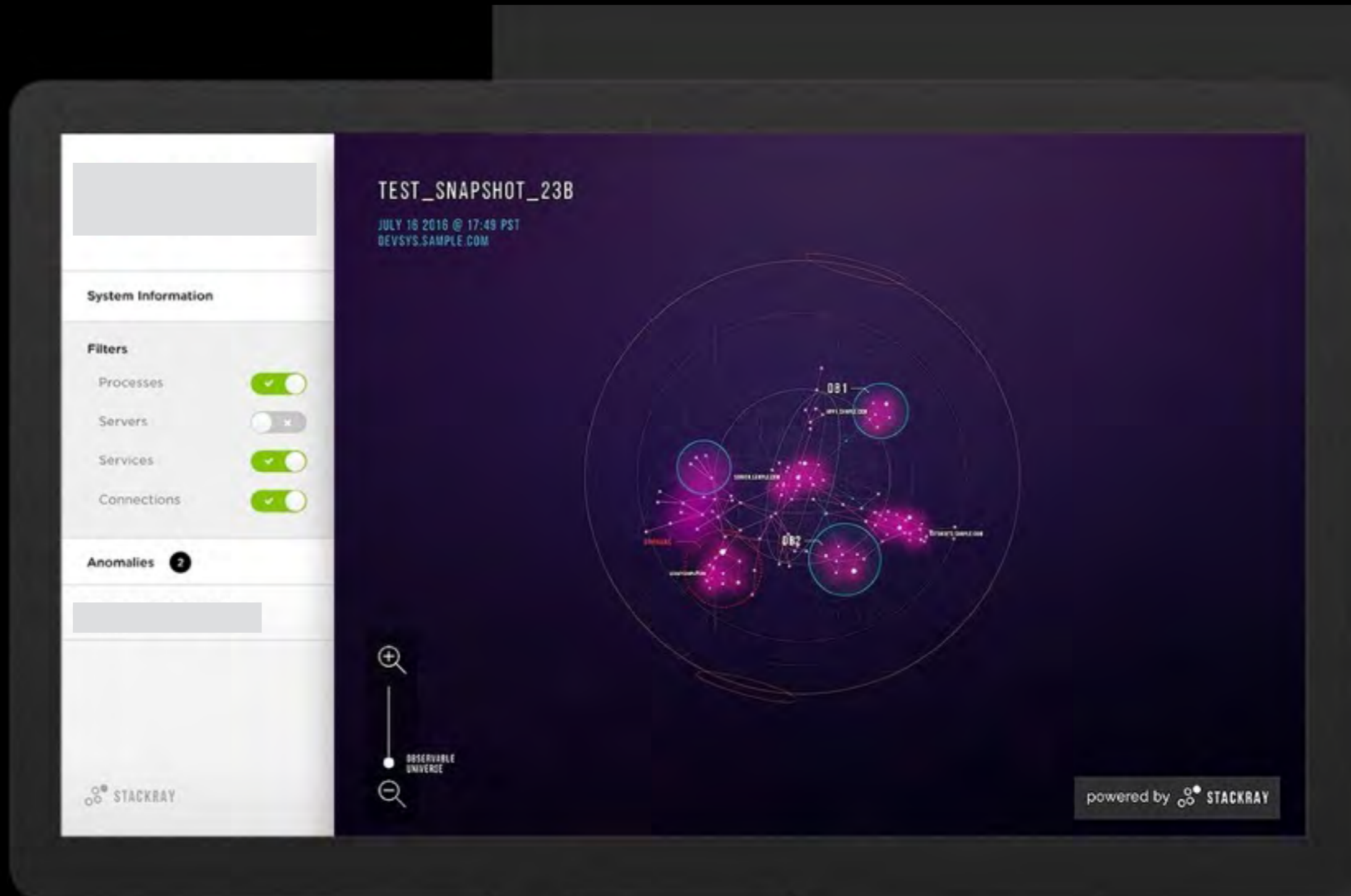
4. STORYTELLING METAPHORS

- USER MUST FLY OVER STAR FIELD
- USER MUST BE ABLE TO DISTINGUISH A STAR SYSTEM WITH ANOMALIES
- USER MUST FIND/RELOCATE ANOMALY BEFORE IT DISRUPTS GRAVITY ON NEARBY PLANETS
- USER MUST UNDERSTAND THE MEANING AND POSSIBLE RELATIONSHIPS BETWEEN STARS, STAR SYSTEMS, AND PLANETS.

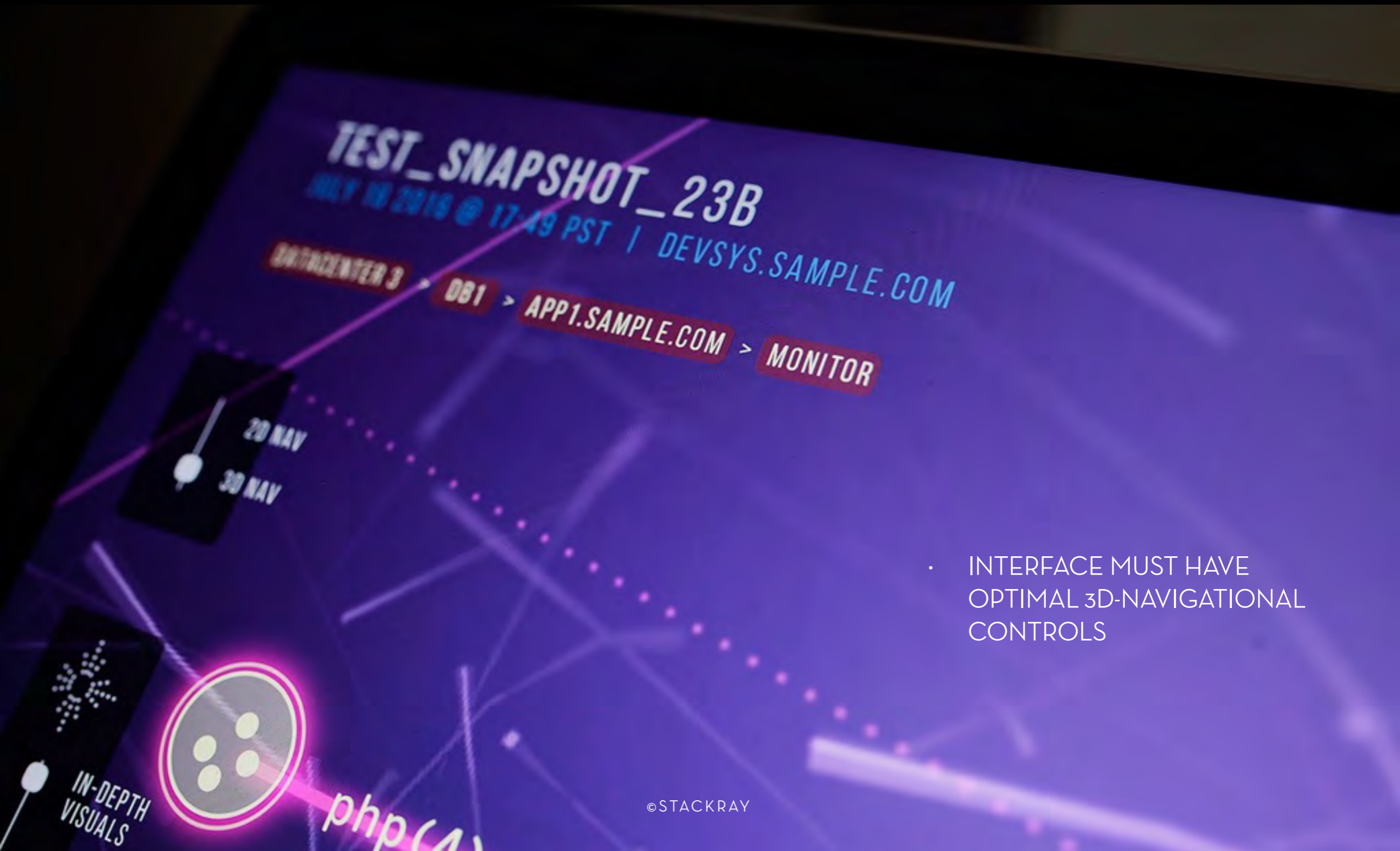
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- INTERFACE MUST HAVE OPTIMAL 3D-NAVIGATIONAL CONTROLS
 - INTERFACE MUST BE CLEAR ON DISPLAYING DIFFERENT SYSTEMS AND THEIR POTENTIAL ANOMALIES
 - INTERFACE MUST ALLOW EASE OF USE TO TARGET SPECIFIC ANOMALY AND PROVIDE MEANS TO RELOCATE IT
 - INTERFACE MUST HIGHLIGHT CONNECTIONS BETWEEN ELEMENTS DISPLAYED
- 

4. STORYTELLING METAPHORS



4. STORYTELLING METAPHORS



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4. STORYTELLING METAPHORS

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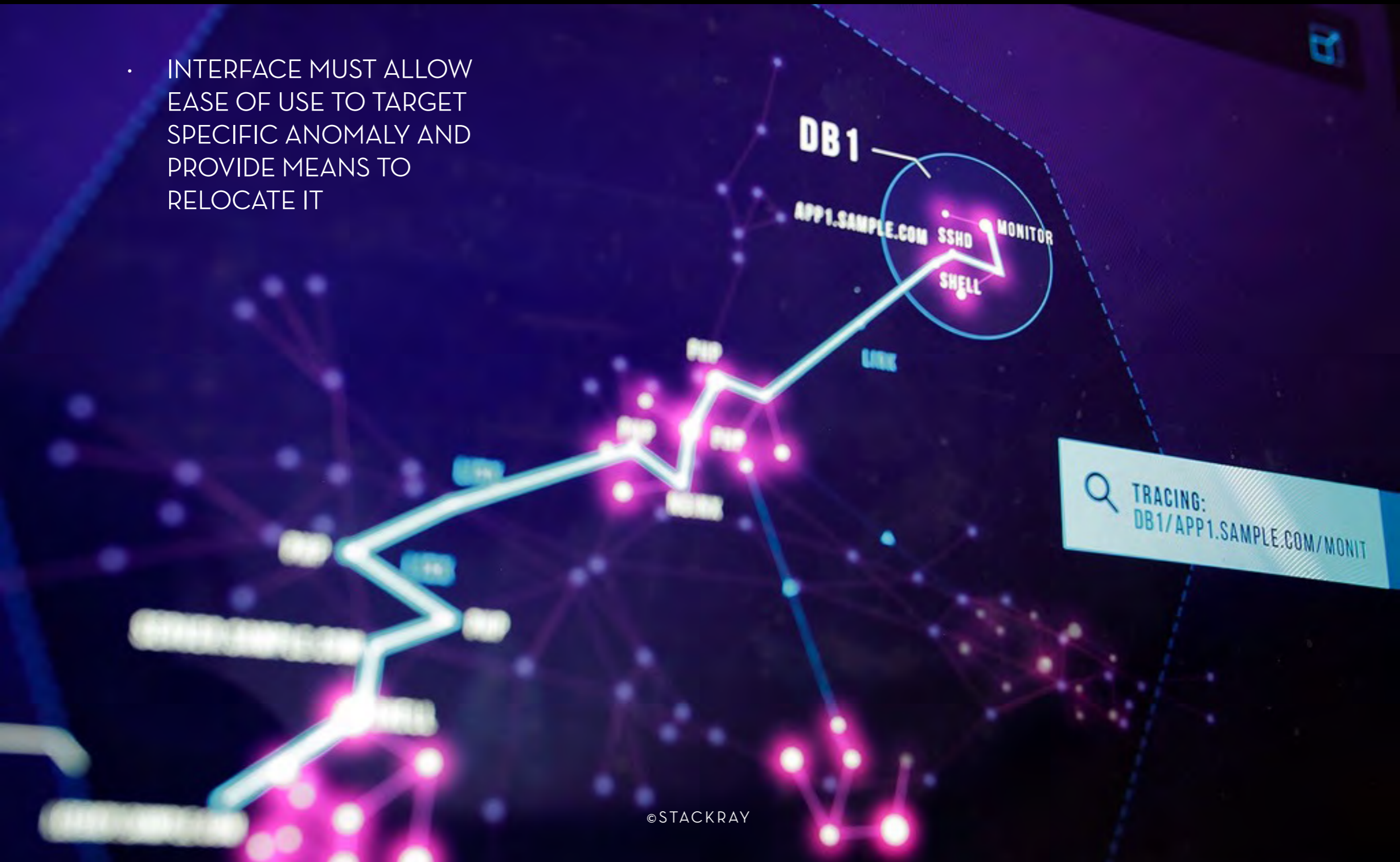
APP1.SAMPLE.COM

APP1(4)

[3]

4. STORYTELLING METAPHORS

- INTERFACE MUST ALLOW EASE OF USE TO TARGET SPECIFIC ANOMALY AND PROVIDE MEANS TO RELOCATE IT



4. STORYTELLING METAPHORS

- INTERFACE MUST HIGHLIGHT CONNECTIONS BETWEEN ELEMENTS DISPLAYED



4. STORYTELLING METAPHORS



**CLOSING
THOUGHTS.**



HUMAN KNOWLEDGE IS BASED
ON STORIES.

STORIES MIRROR HUMAN
THOUGHTS, BECAUSE WE THINK
IN NARRATIVE STRUCTURES AND
REMEMBER FACTS IN STORY
FORM.

FACTS ARE SMALL VERSIONS OF
A LARGE STORY.



DATA NEEDS THE **PAST**.

INNOVATION NEEDS THE **FUTURE**.

STORYTELLING NEEDS **BOTH**.



STORYTELLING + DESIGN

- IT HELPS US TO SHARE THE LINEAR JOURNEY OF OUR USERS AS WE DEVELOP A PRODUCT.
- PROBLEMS CAN BE SPOTTED EARLIER.
- CLARIFIES GOALS UP FRONT.
- IT HELPS DESIGN/DEV TEAMS TO CRAFT THE PRODUCT WITH A MORE UNDERSTANDABLE NARRATIVE.



THE END.

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[HTTP://TOMTUNGUZ.COM/STORYTELLING-DUARTE/](http://tomtunguz.com/storytelling-duarte/)