



Visualization Of Design Process Through Different Board

Janhavi R Nandanwar*¹

Associate Professor*¹

Institute of Design and Fashion Technology*¹

NIMS University Rajasthan Jaipur, 303121

ABSTRACT

We investigate the application of visual boards in this paper. An essential tool for navigating the design process are visual boards. Mood boards and style boards are the two most popular types of visual boards; these are extensively discussed in the literature [3]. Concept boards, however, are unique to industrial design practice. These boards have gotten comparatively less attention in the literature, despite being widely employed in practice where they operate as key instruments for creating and sharing concept ideas. Despite the fact that the theory acknowledges the existence of concept boards, little is known about their creation, use, and content.

Through case studies at two industrial design consultancies, we examine thirty-three distinct design student visual boards and examine the comments they receive from experienced senior designers. According to the analysis, concept boards are the most popular and essential kind of boards, but fewer people are aware of them than style and mood boards [2]. Three essential components and factors are identified by closely examining the industrial design process of developing and getting feedback on concept boards. We offer essential factors to keep in mind when making practical concept boards. We think they could be useful for industrial design students and instructors who need to learn how to create concept boards.

Keywords: Visual boards, mood board, style board, concept board

1.INTRODUCTION

Visual tools are frequently used to drive and communicate progress in the design process [1]. Mood and style boards are the most popular kind of visual boards, which are essential tools for visual growth and communication. The nature of mood and style boards, including their use and content, has been the subject of several research [2], [3], and [4]. Visual elements actively organise the process, allowing for the balance of creative freedom and coordination [5]. However, the importance and application of idea boards are

unique to industrial design practice. Although these boards are referenced in passing in other studies, theory tells us very little about their components, contents, and applications. Concept boards are a kind of visual board that study, explain, or investigate a concept or specific elements of a concept.

Although concept boards are acknowledged by the theory, little is known about their creation, application, and content. These concept boards are frequently created by a design agency's less experienced designers. The senior designer then reviews the concept boards, providing input that informs the next steps. Many inexperienced designers and students of design face daily challenges navigating and conveying visual boards in a creative design process. Every time a board is developed, presented, and received comments, it modifies the project and either advances it further or moves it backwards. Therefore, it is important to identify and offer clear insights into what makes a meaningful and productive idea board in order to improve the application of concept boards in the design process. Though they are frequently employed in practice as essential tools for creating and sharing concept ideas, concept boards have gotten comparatively little attention in the literature.

There are three steps to the study: To lay the theoretical groundwork for the paper, the theory around visual boards in the design field has first been examined. A model that illustrates how the theories relate to one another during the design process has been assembled. Second, we examine how visual boards are used in two studios for industrial design. Students studying design will benefit from this as they learn how to make and utilise proper visual boards. Our addition to the current theory is a set of guidelines for teachers and students studying design to be aware of the kinds of visual boards used to advance the process. The study clarifies a number of factors that should be taken into account while designing the board, including both the graphics and the layout.

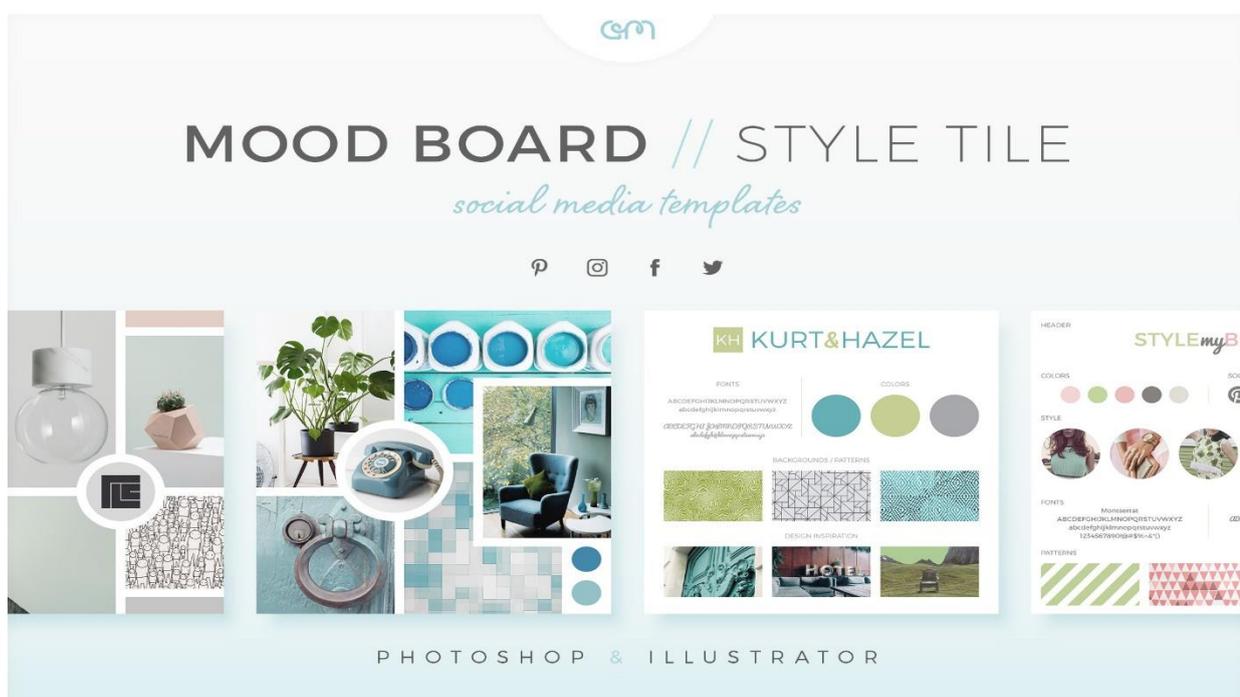


Fig. 1 Mood Board or Style Board

2.VISUAL BOARDS

Since definitions of visual boards in the overall process have previously been studied, we expand on this as we situate our research in the part that follows. First, as can be seen in (Figure 1), we situate the usage of visual boards within the larger framework of the design process. The function and personality of the various kinds of visual boards—that is, mood, style, and concept boards—are then covered in detail. We provide a general, step-by-step process flow in this section. (Figure 2)

Brief-----Visual Board-----Feedback

Figure 1. Overall process

2.1 Brief

The brief is the first stage in any design process. This comprises an explanation of the case in question as well as the project's limitations. In contrast to situations where the business is entering a new market, the brief's specifications may differ and be more detailed when a product is being rebuilt.

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2.2.1 Mood Board

Usually, the mood board is the first one to be made. It focusses on establishing the tone and crafting a narrative that engages the audience's emotions. The mood board's goal is to create shared visual connotations through pictures in order to get above language barriers while communicating the scene from a brief. Often, if the mood board images are intended to be more abstract than pictorial, a more successful result might be obtained. The overly metaphorical imagery may impede or prevent the generation of fresh, original ideas [3]. Although this category isn't product-specific, it does take a more abstract approach while keeping the product in mind. This category takes a more abstract approach while still keeping the product in mind, yet not being product-specific. The intention of this board is to illustrate the context in which the product operates [2].

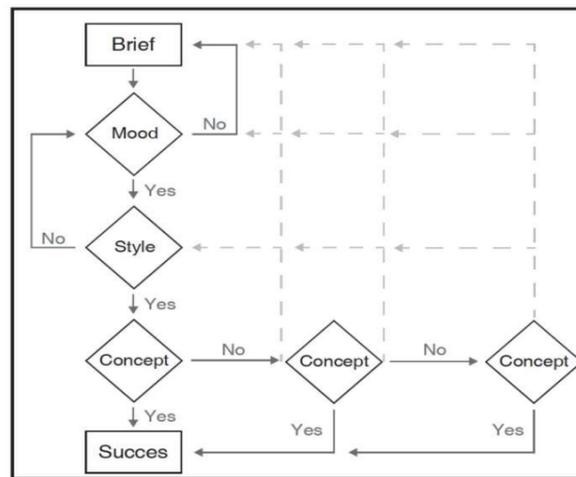


Figure 2. Flow of the process

3 METHODOLOG

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Throughout the research period, information was gathered for at least eight distinct, well-established companies through a variety of projects. Prior to every project, the corporations have given a brief to the design consultants in an effort to find fresh designs. There were continuous feedback meetings between the client and the consultant as well as between the intern and the senior designer. Visual boards have been used in every project to convey concepts and ideas, laying the foundation for the empirical study.

In order to enable a placed reflective assessment of the particular events, data was collected qualitatively. Three methods of data collection were made possible by participatory ethnographic field work: first, the actual visual boards were gathered and examined; second, field notes were taken by the junior designers who developed the boards, both during the process and after they were presented; and third, semi-structured interviews were conducted with senior designers from two design consultancies who evaluated the boards. to comprehend the methods and factors that guide the designers' work and focus. The primary framework for gathering data during the ethnographic fieldwork was provided by the semi-structured interview guides, which were designed in accordance with the developed theory.

After the data was categorised, new, unexpected patterns emerged. Every component of the publication was continuously improved upon using the systematic combining method [7]. This indicates that the theoretical framework was adjusted to better fit the data whenever fresh perspectives and unexpected discoveries arose. As a result, although certain patterns were established by theory, others were revealed by evidence. A table comprising all 33 boards was created in order to obtain a theoretical overview of each board. A board was classified each time it was registered. To find parallels and discrepancies in the analysis, a grouping based on chosen cases/boards within each group was carried out.

4 ANALYSIS

Two design consultancies are the offset for the case studies. Every day, both businesses interact with customers, striving to meet their requirements while encouraging them to question the design. The case studies will include the work of two design students as well as comments from clients in the projects as well as senior designers and teachers at the design consultancies. In order to identify trends, the information gathered from the two design firms was combined into a table and synthesised into several groupings. As an illustration, consider how important concept boards are as catalysts for the design process. We examined the boards in each category after classifying the 33 distinct boards based on the data we had collected.

An additional examination of the particular visual boards was carried out in order to get a valuable result from the data gathered. Examining how each example was positioned, we discovered a number of trends and findings. We will provide some exemplary/illustrative situations in the next section

MOOD	STYLE	CONCEPT
18.		3. 9. 12. 13. 16. 20. 23. 31. 1. 17.
4. 19. 7. 10.	5. 8. 11. 25.	21. 22. 2. 6. 27. 32. 33.
14.	15.	24. 26. 28. 29. 30.

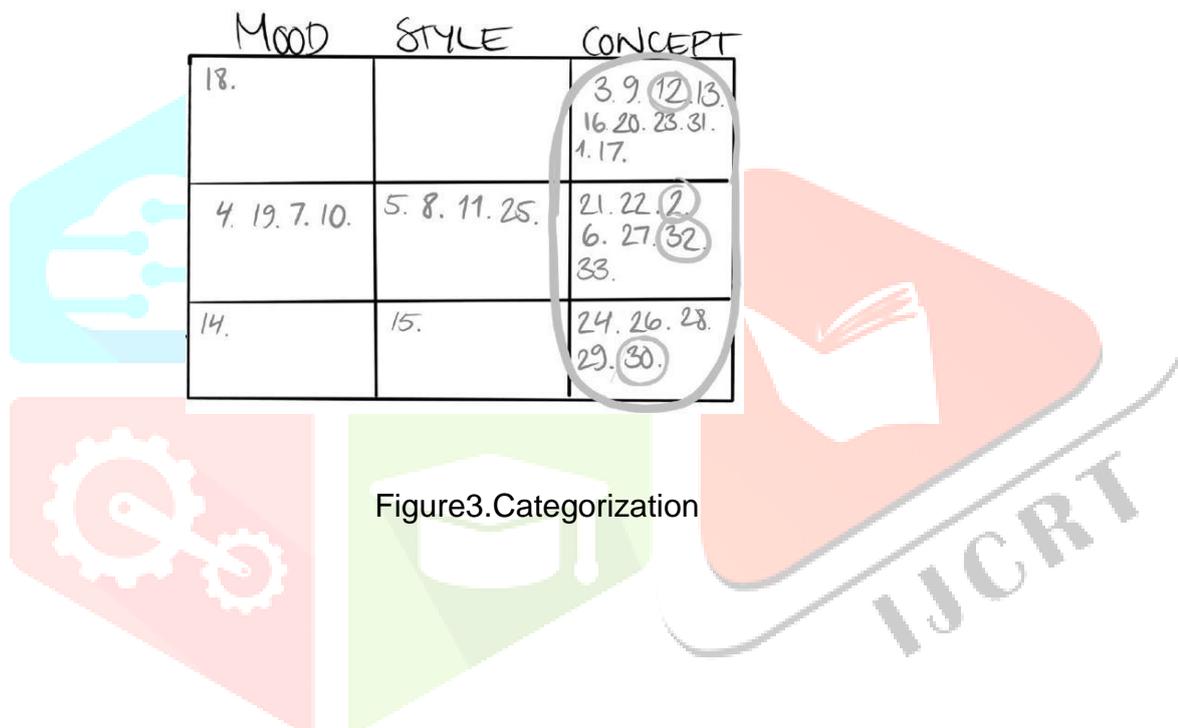


Figure 3. Categorization

4.1 Mood board

The senior designer wanted the images to be put in a more geometric "grid," therefore the comments on this mood board were starting to converge. He thought the message was presented clearly and the graphics were suitable, but the board's style confused the message. The junior designer was taken aback by the comments made regarding the board's arrangement. It is crucial to take into account the potential negative effects that the arrangement may have on the mood board's overall impression. Making minor adjustments such as rearranging the images or adding descriptions might have a significant impact on the process's progress.

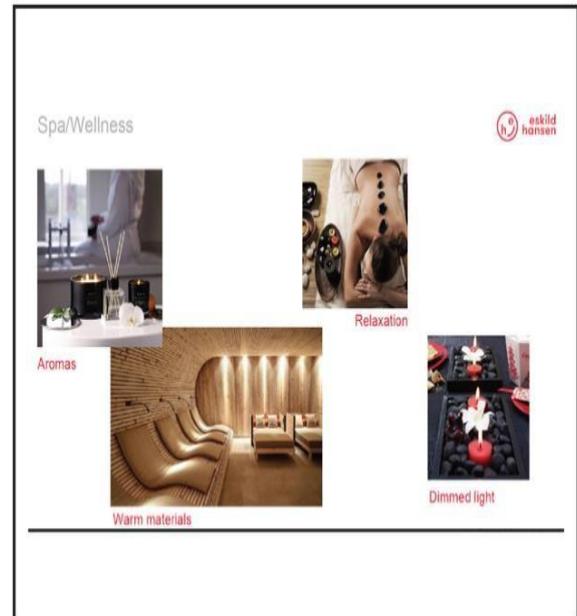


Figure 4. Mood board

The board's objective was misinterpreted because it did not align with the client's desired style. Senior designers were worried the client would be scared off by the handcrafted panda keychain before we could explain its significance. Due to the miscommunication, they also had second thoughts about the arrangement of the photos, which led to a complete redesign of the mood board. Initially, the senior designers requested three distinct images along with a brief explanation; later, they wanted to concentrate on fewer instructions or no language at all, as the picture need to speak for itself.

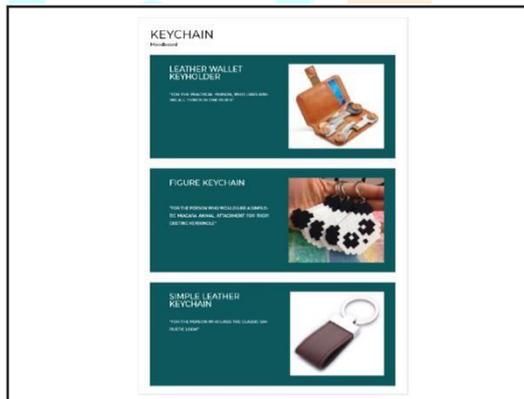


Figure 5. Mood board

The senior designer couldn't figure out what the "mood" behind these pictures was. He wanted a more "specific" mood board and an improved message. Because he didn't think the specific "feeling" was shown well enough to utilise, he asked for some more photos that "zoomed in" on F specific aspects that produce a certain mood or vibe in a restaurant. The junior designer received feedback that went further into the content of the board than she had anticipated, which caught her off guard.

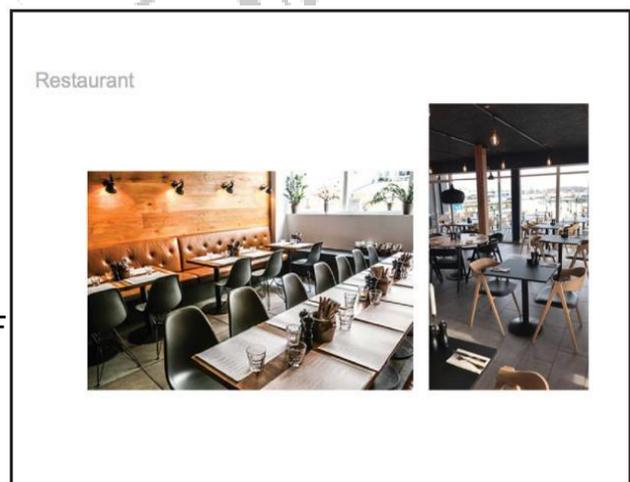




Figure 7. Style board

4.2 Style board

Unexpectedly, the criticism on this style board centred on a miscommunication. The senior designer believed that the image of the kitchen spoons produced the wrong "impression," drawing attention away from the true message that included many wood species. This complicated the overall message because the mood board's depiction of a spa does not fit with kitchen spoons. He desired more clarification on the picture's content. This demonstrates how varying comprehension levels can have disparate effects on the board's message. This demonstrates how crucial it is to have mutual understanding when developing style boards

4.3 Concept board

It was expected to get feedback on the concepts expression and shape to know whether we were aiming in the right direction. However, the feedback revolved around the production costs, as this were an important factor that would limit the freedom of design. The wooden elements were quite big, and the concerns involved it being too expensive to produce since it is one solid piece of turned wood. This was quite frustrating for the junior designer since it was expected to get some overall feedback, but the focus lingered on the details. Within this stage it is relevant to keep the production options in mind, because if things get too expensive for the client, they might not proceed with the concept.



Figure 8. Concept board



This concept board was a redesign of an existing chair. The feedback given was very positive and the senior designer liked the dramatic, dark and playful theme in the renderings. This was the first version of the presentation and only a few changes were needed to get it just right. The presentation was made with the same theme through all renderings, which was something the designer often sought after throughout all concept board in any project.

Figure 9. Concept board

The feedback given encouraged making small corrections, which converged the process as it would be ready to show to the client, when the changes was made. The senior designer liked the overall principles of the concept, but felt that it needed some minor changes before it could be taken further, such as spreading the pins wider, adding a wooden cap on the pins, make the middle ring smaller and on the inside of the pin instead of the outside. The feedback was mainly focused on the product details and materials.



Figure 10. Concept board

This concept board was presented for the senior designer to get the final feedback before presenting it for the client. The designer had no comments on the overall concept or the layout but was very focused on the mounting of the oilcap into the bottom part. The designer felt it would be a too expensive solution for a low-tech product like this and wanted to redesign the cap into one without the thread.

The feedback given on this concept board also focused on the clients' production skills. The concept got the response that it would be too hard for the client to produce the textured glass. The senior designer guided towards other textures that would fit better in with their processes. This resulted in diverging to explore new ways to implement the other production method. When creating a concept board in the later phases it is important to pay attention to what kind of small details the clients already use to separate them from others on the market.



Figure 11 + 12. Concept board

5 DISCUSSION

By analysing the 33 boards made by design students and the feedback these got from senior designers, it has helped our understanding of visual boards, we have identified several insights.

First, when working with mood boards and style boards it sometimes occurs that it creates a conflict between the intended communicated message and what the viewer perceives. As a design process is filled with linguistic restrictions and communication barriers, that can feel fuzzy for a novice, it is important to be specific with the junior designer in how to set the mood and create a story that appeals to the viewers, e.g. keep the pictures within the spa setting, or zoom in on the aspects, you don't want me to miss. That is the senior designer, have more experience in, what leads to misunderstandings.

Second, a common denominator, when looking at the similarities of the feedback on concept boards, is

a focus on details. In the early stage of the concept board the attention to detail can feel frustrating if the student/junior designer expected feedback on the overall concept and therefore did not consider the details as a discarding factor. The examples show that concept board regardless of stage receive feedback on both overall concept and details. For example, when developing the concept board, the client's production, process and materials should be considered already from the early stage.

Third, the students through the guidance of senior designers learned, that the purpose of the concept board is to culminate all the boards and often consists of different ways to show all the facets and details of the concept. Visualizing the concept in a context is often a big part of the concept board. This enables the viewer to experience how the concept would fit in with the initial brief and mood board. Moreover, that the mood board considers, enhances or somehow emphasizes the clients brand identity or image.

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