

Fashion Design: Process, Innovation & Practice

服装专业双语教材 3

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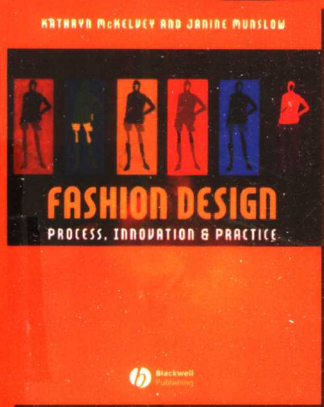
Kathryn McKelvey & Janine Munslow

[英] 凯瑟琳·麦凯维 詹莱茵·玛斯罗 著

郭平建 武力宏 况灿 译 / 吕逸华 审校

时装设计:

过程、创新与实践



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内 容 提 要

本书是“服装专业双语教材”系列中的第三册,是引自英国最新出版的原版图书,保证了语言的原汁原味,且书后配赠光盘,由外教朗读,适合作为服装院校双语教材。

书中内容展现给读者的是从事当代时装设计所需的基本知识和基本技能,主要由三部分组成:第一部分介绍服装设计过程的主要环节,包括创新训练、灵感研究、流行方向研究、设计过程以及服装系列的策划和促销;第二部分专门讨论服装界的职位和就业机会;第三部分则通过案例分析,阐述了从概念形成到产品问世,再到产品促销的全过程,展现了设计过程中解决问题的技巧和策略。

编写一本关于服装设计的书是一种极为刺激的创造。要将信息清晰准确地表达出来,是一种既有趣又有一定难度的尝试。在服装设计与教学生涯中,这样的尝试对于我们已经习以为常。那么,我们就再做一次设计的新手,开始探索吧!

时尚转瞬即逝。为本书选取范例会有意想不到的困难,过时问题在所难免。但选取范例是为了说明原理,所以无论科技怎样发展,服装业怎样变化,本书所选范例说明的原理将永远不会过时。

成功的设计源于思考,然后在纸上或在其他载体上把原始创意表达出来,同时解决遇到的问题。好的构思无可替代,这些也是解决问题的关键。

本书涉及了成功设计所需的各种元素。无论你是想成为著名的设计师、连锁店职员、供货商,还是想涉足新兴的传媒界,只要是从事与“时尚”有关的工作,都必须要在这些元素中注入个人的风格。只要你倾注足够的执著和热情,任何一种职业都能通向成功。

无论你是刚入行的设计师还是学生,都应该尽量摒弃那些有关服装设计的先入之见;做项目时,也尽量不要先把制成品当作设计的焦点。当你踏上本书为你安排的设计之旅,你会有意想不到的惊喜和收获,给你新的创作灵感带来无限遐想。如果你能在设计过程的每个细小环节上做到认真研究的话,你的实际创作过程就会令人振奋,而且你创作的每一笔都会非常新颖、独特。前期的准备工作能使你的技艺日臻完善,影响到你的最终设计。当然,影响的大小就是仁者见仁,智者见智了。

本书名为《时装设计:过程、创新与实践》。其整体思路如下:过程的描述尽可能语言清晰、方法多样,让学生打好基础。创新力求采用不同的思维方式,应用不同的路径,探索新的东西,而不仅仅是满足于“尝试过、试验过”的方法。为创新部分编写的练习可以反复做。实践指的是书中的“时装界职位”和“案例研究”这两章。这两章的信息量很大,把时装业的职位和设计的基本元素联系起来,这将有助于学生加深对设计的理解,把设计与具体应用范围有机地结合在一起。

希望本书能满足读者对了解和掌握服装设计过程的需求。不仅如此,本书涉及的内容还可以广泛地应用于促销方面的图形设计和造型设计。

作为学生,学习中最难处理的问题之一是面对大量信息不知道该怎么学。千万不要忽视你的近期目标,因为每完成一项设计,你就会积累更多的经验。在你的职业生涯中可供你选择的工作很多:你可以搞纺织品设计,可以做时尚造型师,可以从事女装设计,你也可以搞时装或平面设计。但是,不论选择哪种职业,都取决于你的个人条件、技术和判断力。

服装设计的各个方面都可以根据需要单独进行研究。

最后要说明的是,就服装设计而言,每件作品都带有设计者个性的烙印,因此无所谓谁是谁非。只要设计出的作品能创造性地、比较准确地完成设计要求,就是成功的。

享受设计过程,积极开展创新,乐于探索实践!

Preface

前言

As a book on fashion design, this has been very stimulating to create. It is interesting and difficult to try and place the right information on the page in a form that communicates clearly. There is so much that becomes second nature during a career in design and teaching. Putting yourself back in the novice designer's shoes requires some searching!

Fashion is fleeting. Decision making on the kind of examples included will always have pitfalls, potentially dating the book. But the examples are here to make points and the points will always be pertinent regardless of any changes in technology and upheavals in the industry.

Successful design is about **thinking** and communicating the thoughts, on paper, or wherever, and realising them through prototyping, solving any problems along the way. There will never be a substitute for **good ideas** and these must be the focus of problem solving.

All of the ingredients for successful design are contained herein, it is up to the individual to put their personal design stamp on the world, whether it be by becoming a known designer, by working for a retail chain, by supplying others with products, or by moving into new media and flying the 'fashion' flag; all areas are equally valid and require the same commitment and enthusiasm.

When starting out as a designer or student, try to dispel preconceived ideas about design, try not to start a project with the end product as the focus. Taking the journey prescribed in this book may well turn up surprises and delights that may never have been considered, leaving room for the new and innovative. If each element of the process is explored thoroughly the actual development should be very exciting and each solution always unique. The skill comes in allowing preparatory work to influence design; how much or how little is a matter for judgement.

The book is called *Fashion Design: Process, Innovation and Practice* and at the risk of being repetitive it works like this: the **process** has been demonstrated clearly enough and in enough ways for it to become well established. The **innovation** comes from thinking in different ways, having different approaches, by searching for something new and not settling for the 'tried and tested'. The innovation exercises may be used as often as desired. The **practice** is obviously the Fashion Careers and the Case Study; there is a lot of information here and the links between the careers and the common elements of design help to gain understanding and put the design well into context.

It is hoped that this book gives some indication of what is expected from the design process. Above all, it has been very broad in applying the process to investigating graphics and styling also.

As a student, one of the hardest aspects of study to come to terms with is the sheer volume of information to learn. Don't lose sight of what the short-term goals are. With every design project completed comes more experience. Career choices need to be made along the way as the paths that are possible are many. For instance, you could become a textile designer, or a fashion stylist, or a womenswear designer, or a fashion/graphic designer; whatever the choice it really is up to the individual and their skill and judgement.

Each aspect of designing fashion garments could be studied in its own right.

More than anything though, in design, there is no right or wrong solution to a design problem, it will always have a personal stamp upon it, as long as the solution fulfils the brief in a creative and relevant manner...

Enjoy the process, give time for innovation and you will love the practice!

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致谢

I would firstly like to thank my family, Emily, Lucy and Jack, for their patience, and offer my thanks and love to Ian, who is always supportive and full of common sense. Thanks are also due to my mother and father for their continued enthusiasm and interest in whatever I have done, and Ian's mother and father for their help in giving me the time I needed by looking after the children.

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A final thank you is due to my publisher, Richard Miles and his team, especially Caroline Savage, for the opportunity to produce this book, which has been an enjoyable and stimulating learning experience.

This book is dedicated with love to my father, Alexander McKelvey, 1926-2001.

Kathryn McKelvey

I would like to thank Neil and my sons Benjamin and Laurie for their support and patience, and all the staff and students of the Fashion Marketing BA (Hons) Degree course at the University of Northumbria, Newcastle.

Finally, I would like to dedicate this book to the memory of my late father, Stanley Hunt.

Janine Munslow

简介

“时尚”这个词本身就昭示着变化,而且,变化的步子丝毫没有停止的迹象。时装设计师在巨大的压力下,要保持自己的创作动力。批量生产和信息技术的发展加快了这一变化的节奏,缩短了从产品设计到成品上市的间隔时间,T形台上所展示的很快就亮相于繁华闹市。各种品牌的时装为扩大自己的影响,不断推出新的产品。面对这样的发展态势,社会需要大批训练有素的时装设计师和从事相关职业的人才,诸如买家、时尚造型师等。

各高等院校开设了与时装有关的学位课程和其他专业课程,以便为时装教育打下坚实的基础。这本书正是为那些有志从事时装与设计职业的人编写的。

服装设计方法多种多样,并且还要考虑许多其他因素,这令不少初学服装设计的人生畏。本书涵盖了时装设计的基本原理和基本实践,以便使时装设计成为一个合乎逻辑的程序,为初学者稳步提高自己的设计水平提供有益的帮助。本书的写作目的就是要告诉读者:服装设计是可以学会的。

还需要强调的是,设计有多种途径,每个人选择什么样的途径取决于各自所受的教育及个性化哲理。而哲学理念是随着实践经验的不断积累而形成的,这正如通过实践,我们能提高自己辨别一项设计是好是坏的能力,提高自己选择和使用材料的能力,以及提高自己辨认总的流行趋势和一时的流行风尚的能力。缺乏经验不一定是坏事。能够善于观察、认识我们周围发生的变化,对服装设计也是很有帮助的。但是,关键是要有学习的热情和善于思考的头脑。

本书展现给读者的是从事当代时装业需要学习的知识,并教你如何成为时装设计师,本书内容宽泛,不深入探讨某一具体领域。由于篇幅所限,本书不打算,也不可能探讨服装设计中的所有内容。目的是把开始从事服装设计所需的基本知识和基本技能汇集在一起。读者一旦积累了一定的服装设计经验,书中的这些基本知识和基本技能就能带你走上相关的职业大道。

本书主要介绍设计过程中从色彩到装饰的各个主要环节。色彩是设计中的重要组成部分,但本书只能做简单介绍,因为这本书中的图片主要是黑白的。另外,本书还涉及灵感研究、流行方向研究、设计思路以及如何进行服装系列的策划和促销等内容。

本书采用多种解决问题的方法来鼓励学生创造力的开发,提高他们的动手实验能力和其他才艺。对所谓的“独特创作风格”进行了逻辑分析,便于读者通过书中的练习提高自己的设计能力。创新一节中的内容可以广泛应用于服装设计和产品开发领域,这节的练习可以反复做。

本书所示服装设计的研究、开发和制成原型这一程序对产品促销、促销图形设计同样适用。理想的结果是设计者能把这一程序变为自己的自觉行为。

本书的后半部分通过案例分析,向读者展示了服装设计过程中解决问题的方法应用。这一案例说明了从概念形成到产品问世,再到产品促销这样一个假设的设计理念的完成,展示了设计过程中使用的技巧和策略。侧重强调了以制作原型为基础,在纸板上实现自己的创作。由于研究材料的特性、流行的方向和最终的设计,以及造型、印花和纸样等原因,这些案例以及其他一些所采用

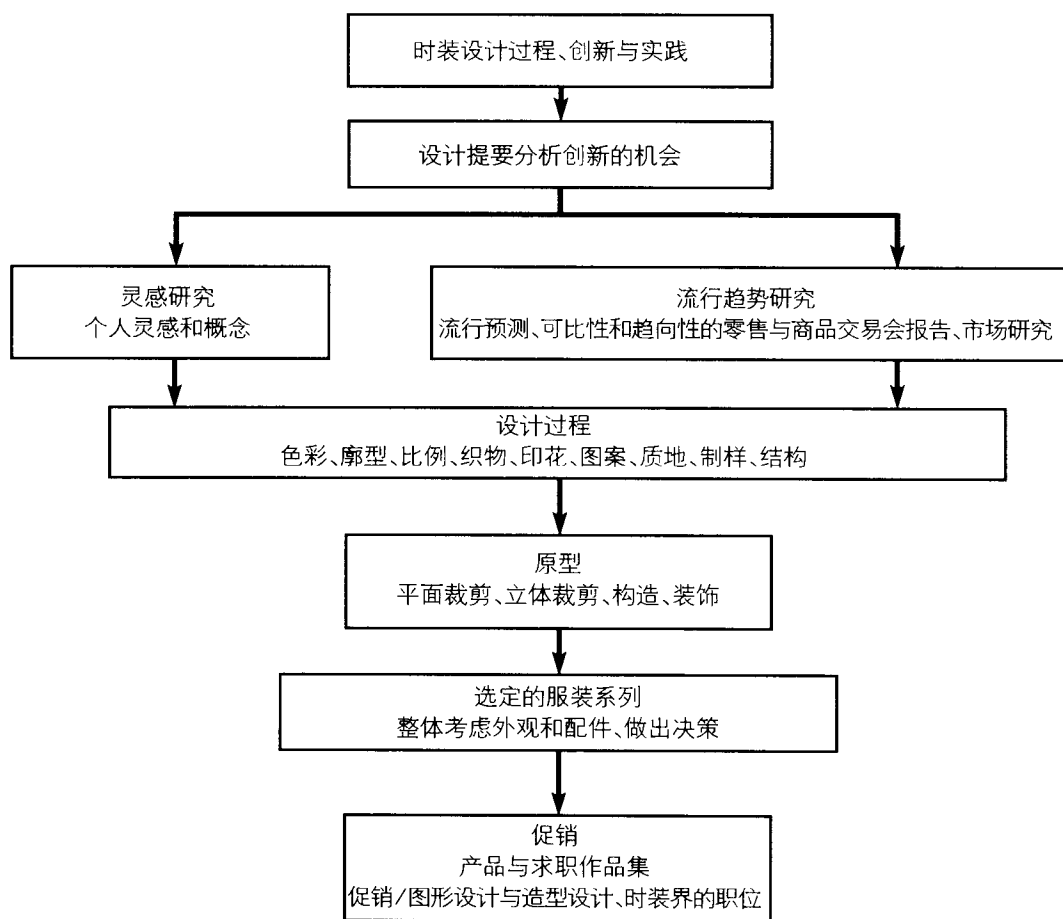
的例子,不可避免地会过时。但是,基本的设计程序是不会改变的。我们尽量以经典、简洁的设计为例说明设计的原理,而不是去论述复杂的设计。

本书设专门章节讨论时装界就业所需的作品集的准备等问题,意在给即将毕业的服装专业的学子们,或正在该行业寻找就业机会的学生们提供就业指导。职位的介绍针对刚开始自己职业生涯的学生,所以用了助理设计师、买家助理等头衔。

因为本书的重点是介绍基本的服装设计程序,所以无法深入讨论纸样剪裁问题。但是,纸样剪裁已隐含在设计过程中,连同其他内容一并进行了探讨,这可以指“创造性裁剪”与结构可依据流行的方向而为,不用像设计服装那样要根据面料花色展开。如同书中提到的其他领域一样,结构所占的量常常成为其“时尚”与否的关键因素之一。为此,本书给读者推荐了一些纸样裁剪方面的参考书。

服装设计理论方面的书很多,关于什么是好的设计、什么是有品位的设计的话题,一直是服装设计界争论的焦点之一。本书尽量避免使用空洞词语,尽可能做到言简意赅,突出实用性。与此同时,本书也极力把时装设计放在当代服装设计的大环境里进行讨论。

下面是本书撰写内容的流程图,解释整个设计过程的程序和步骤。它同时也是一个从构思到择业等过程的合理安排图。



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Introduction

简介

The very word fashion signifies change. This pace of change shows no sign of halting and designers are under constant pressure to maintain their creative momentum. New developments in mass production and information technology have helped to increase this speed of change by decreasing the lead time between design and finished stock entering the retail environment, quickly turning catwalk fashion into high street equivalents. Brands spread their influence, constantly diversifying into new product areas. In such an arena there is a need for well-trained designers and other personnel to take up a variety of related career paths such as buyers and stylists.

Universities and colleges run degree courses and other specialist courses to provide a solid grounding in fashion education. This book is intended for anyone aspiring to a career in fashion and design.

There are so many approaches to designing clothes and so many factors to take into consideration that many beginners are daunted by the prospect; this book sets out basic principles and exercises in order to make fashion design a logical process, providing limits from which to expand skills steadily. This design process can be learned.

It should also be emphasised that there is more than one path to take when developing designs and it is the individual's input and the forming of their personal philosophy which helps to decide on the path taken. This philosophy develops with experience as does the ability to tell good design from bad, how materials are best used and handled and what is a long-term trend or a fad. Lack of experience need not be a barrier; being observant and aware of what is happening in the world can feed into design. Being enthusiastic, keen to learn and having an enquiring mind is a necessity.

The book presents an overview of what is involved in studying and becoming a designer in the contemporary fashion industry. It is intended to show the breadth of the industry rather than in-depth views of any particular area. For reasons of size it does not set out to be, nor could it be, fully comprehensive in its contents. Its aim is to pull together in one textbook the basic knowledge and skills necessary to begin designing. Once some experience has been gained in design, the book sets out the possible career paths that graduates of design can enter.

The various stages of the design process from colour to embellishment are investigated. Colour is an enormous part of what makes a design work and can be dealt with only in very simplistic terms here because the book is published primarily in black and white.

In addition research inspiration, direction, design development, how to plan collections and ranges and promotion are also covered.

This book uses a variety of problem-solving approaches to encourage the development of innovation, experimentation and versatility. What is often referred to as 'flair' is analysed through a logical approach so that anyone can improve their skills with the exercises included. The innovation section can be applied to virtually any area of design and product development and the exercises can be used over and over again.

The design process indicated here of research, development and prototyping is as valid for the promotional and graphical side of design as well. The ideal would be that this process becomes second nature to the designer.

The analytical problem-solving approach is illustrated in a case study located in the second half of the book, where a hypothetical design brief is developed from concept to product and promotion, setting

Introduction

简介

out the skills and strategies utilised. More emphasis is put upon paper-based development, with the beginnings of prototype development. It is inevitable that the case study will date, and some other examples also, due to the nature of the research material, the fashion direction and final designs, and the silhouettes, print and pattern. However, the basic process still holds true. We have endeavoured to use classic and simplistic designs as examples that illustrate a point rather than complex designs.

Consideration is also given to the portfolio and a chapter deals with the types of career available within the fashion industry in an attempt to provide some sort of direction to graduating students, or students who are taking up work placements within the industry. The careers are written as if the graduate is just beginning their career so that titles such as assistant designer or assistant buyer are used.

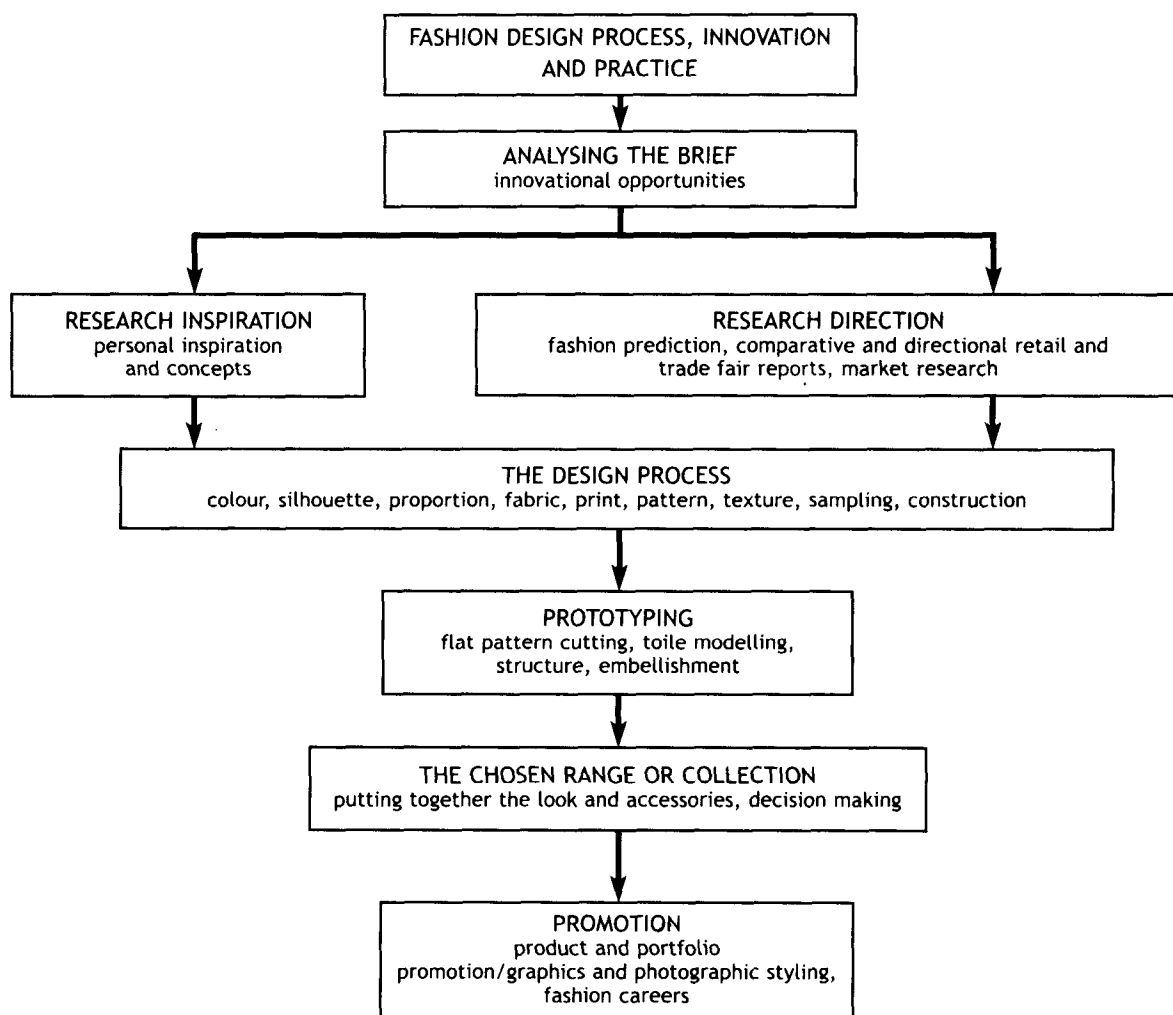
Because we are dealing with the basic design process there is not space here to discuss pattern cutting in depth. However, pattern cutting is an implicit part of the process and, as with many other areas discussed, it could be that 'creative cutting' and construction is the direction that one may take as opposed to designing garments that are, for example, 'print based'. Often the amount of construction included in garments becomes a 'fashion' issue as does the input of all the other areas mentioned. Further reading into pattern cutting is recommended.

There are many books on the theory of design. Questions concerning what makes a good design or what is good taste are part of an ongoing debate in the design world. This book tries to avoid semantics where possible in order to simplify the process, to be practical, but does try to place fashion in a contemporary design context.

Opposite is a simplistic flow chart indicating the way the book works in explaining the design process and also the logical progression of the process from researching ideas to choosing a career in the industry.

Introduction – Flow Chart

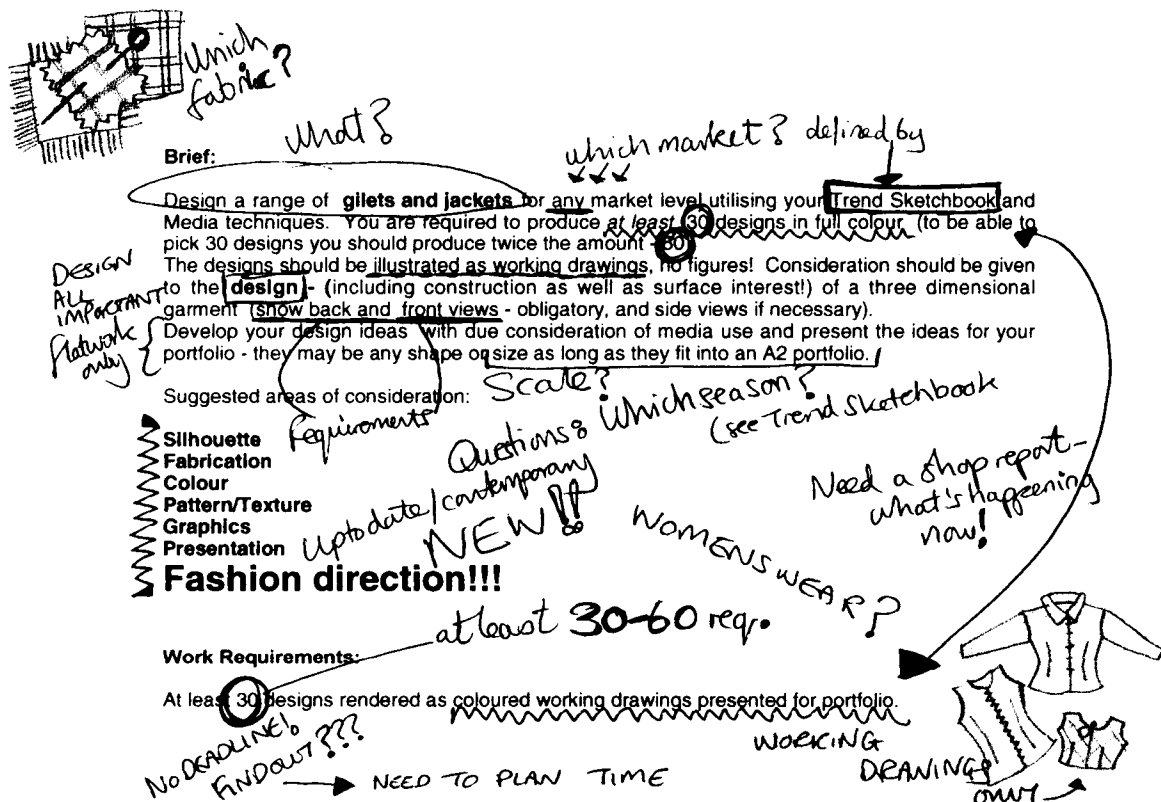
简介 – 流程图



Analysing the Brief

设计提要分析

Before work is begun, it is very important to understand exactly what is required for a client or project. Reading a brief and carefully dissecting it can make the difference between a success or a failure. Asking the right questions is essential!



What are you being asked to do?
 How are you expected to do it, in terms of format, presentation, and layout?
 How much work is expected?
 Have you been given a deadline?
 Can you impose a timetable of tasks?
 How will you break down the tasks?
 Is a shop report necessary to gain a better understanding of the market?
 Is the shop report going to be directional or comparative?
 Do you need to look at other material such as: historical, cultural, artistic inspiration?
 Which season are you designing for?
 Are there any special considerations, for example designing children's nightwear?

What will you use for fashion direction?
 Are there any magazines that you need to refer to?
 What type of fabric and finish are required?
 Do you have to source the fabric as well as choose it?
 Do you need to include samples of finishes?
 Have you got a firm idea about the colour story, fabric story, silhouette, details, pattern and texture?
 What style of execution is required?
 Are you free to interpret the chosen market in the way you see fit?
 Can you use inventive presentation and media techniques?

Analysing the Brief

设计提要分析

By Dr Kevin Hilton

The analysis of a brief should start with deconstruction but end with reconstruction. Breaking down a brief allows you to try to determine what the client believes they want and, more importantly, to identify what the client actually needs. Briefs can often be ambiguous when the client attempts to describe what they may feel the issues are.

If you look at riddles and lateral thinking questions closely, you will notice that there are often three types of content within a question/brief structure:

- **Key elements**, which frame important points positively or negatively.
- **Situational elements**, which are of secondary importance but help to set the context for the key elements.
- **Distracting elements**, which serve only to distract from the key elements.

Distracting elements must be identified quickly and discarded in order to clarify the structure of the brief and to identify the key elements. Once these are determined, the brief needs to be reconstructed with a clear context, described by situational elements, setting the scene for designers and the client to then understand the key elements. Sometimes it may help to use association and metaphor if situational elements rely too heavily upon specialist experience for the key elements to be fully understood.

Once you have written a clear context for the brief and taken a design or innovation approach to the process, you will need to conclude the brief by qualifying your intent with an 'Actions List', for the benefit of the designer as well as the client.

It should be noted that there are two different approaches to this deconstructive and reconstructive process of brief analysis. Design takes a problem identification approach which is a reactive approach, looking to identify and solve key problems to create a better product or service. Innovation, however, takes a proactive approach by opportunity identification, to change the way user needs are served by products or services, avoiding problems through the innovation.

In order to deconstruct and reconstruct a brief, with either a design or innovation approach, it may become apparent, especially within an innovation context, that more market knowledge is required in order to proceed with any certainty.

From your first pass at reconstructing the brief it should become apparent what research direction is required. Try drawing up a mindmap to clearly log your approach and research findings. Start the map with the key opportunities and/or problems and then begin to expand upon these with related issues. As your research continues in parallel and your comprehension of the market-area opportunities improves, you will need to transfer the new information to the map to keep it up to date. There are many different approaches to mindmapping, the divergent approach being most common, but try a networking approach by creating links between those issues that are related to more than one element. By this networking method you may become aware that some of the apparently minor issues are quite key to a lot of elements within the whole context.

The mindmap acts as a reflection point, but you will need other tools as part of your process; for instance try creating a generic checklist of issues that will need attention. Also, always keep a notebook close at hand for data, questions and ideas. Short-term memory is often unreliable.

Your research approach should be fully logged with images, swatches, reference material and other relevant data, neatly filed for quick reference and clearly written so that anyone reading the project can easily determine your present position and how you got there.

Innovation

创新

By Dr Kevin Hilton

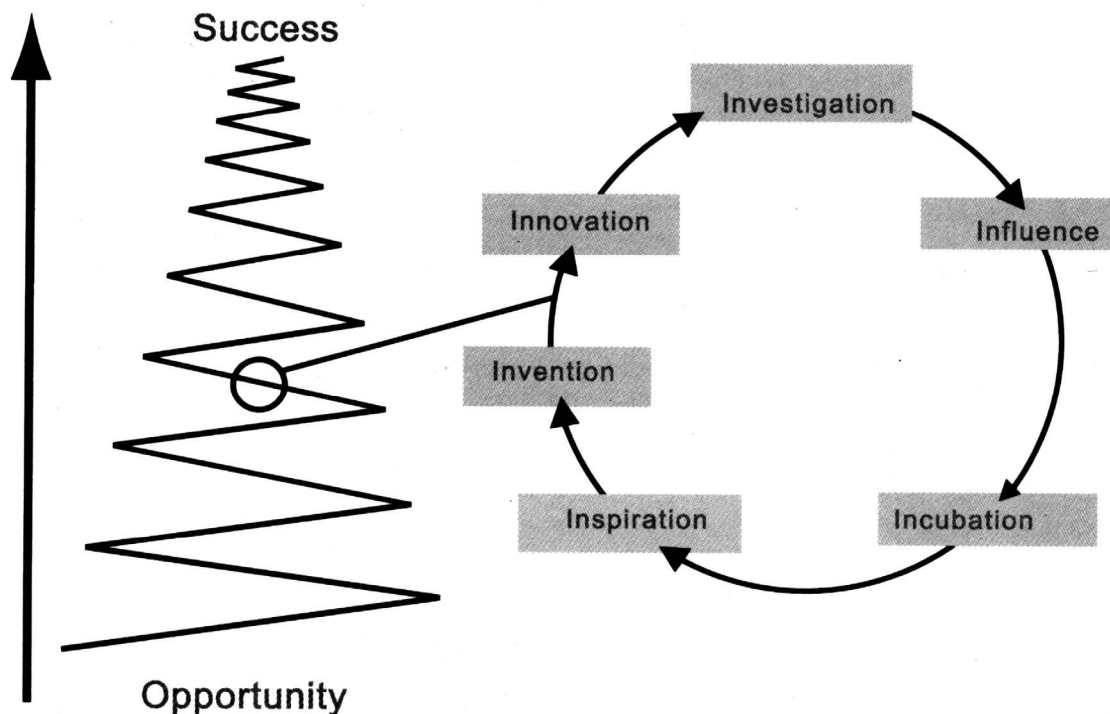
This chapter describes the process of innovation in a series of steps that are intended to help you appreciate what innovators do, and to show you how easy it is to become an innovator. Here is a definition:

Innovation is when an inventor develops a product or process, which successfully changes the way we do things.

There are two types of innovation. There is *original* and *incremental*. An example of original innovation would be the Sony Walkman because there was nothing quite like the Walkman prior to its production and it has changed the way people listen to music in public. An example of incremental innovation would be a Vauxhall Zafira because whilst it is an additional people-carrier in the marketplace, it has changed the way space can be used inside a vehicle by the way that its rear seats can be folded down flat for storage.

Innovation runs in cycles where the successful original innovation may get incrementally innovated many times before its marketplace eventually disappears because either the need ceases, or because we develop another original innovation that totally changes the way we do what we did before.

The process of innovation may also have a number of cycles within it. For instance, the process of dreaming up a possible solution may take place a number of times before you are happy to proceed to the next step. You may also run a number of prototypes of a concept before you are satisfied you have a design that someone would want to buy.



The innovation cycle describing the innovation process 创新循环描述了创新的过程