木马工业设计实践

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内容简介

本书挖掘了国内著名的工业设计公司——木马设计的设计实践过程。作者 简述了在当今市场状况下进行产品规划、设计研究、设计实现直至产品推 广的全过程,以及在市场趋势、用户需求、技术限制与设计创意间如何寻 求平衡。书中以大量的实例展示了木马设计的先进理念和成功经验,能为 工业设计专业学生、教师以及从业者提供启发和思考。

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PRACTICE OF INDUSTRIAL DESIGN

木马工业设计实践

丁伟 著



献给所有关心设计,关注木马成长的朋友 Dedication for all the friends who are concerned with design, with the growth of Moma



■盲人摸象

从前,有几个盲人想知道大象是什么样子,因为他们看不见,只好用手摸。他们争吵不休,都说自己摸到的才是大象真正的样子。而实际上呢?他们一个也没说对。设计实践的过程如同盲人摸象,不断接受新的信息,不断强调它是正确的。又不自觉地推翻自己的观点,再次进入新的思考历程。这本书记录了我们在成长过程中对设计的思考,也许它是不成熟的,仅仅是一个片段,也许只是思考的一个瞬间。但是我们明白:只有不断地探索实践,才能看到事物的全部。

木马设计的发展经历三个阶段,每个阶段都面临不同的问题,也发生着各种难忘的故事。第一个阶段,称为"无知的热情"。那时我大学刚毕业,饱含激情,立志要做最好的设计公司。创业初期是很困难的,首先是知识的欠缺,不懂工艺和结构,没下过工厂,甚至连产品是如何生产出来的都不知道;其次是不懂公司运作,除了上大学时做过短期的兼职,几乎没接触过几家企业。但是我对设计有美好的憧憬,乐观地认为设计是要创造更加合理的生存方式,只要有正确的思维方法,一切问题都可以解决。在热情的驱使下,每天都提着包谈客户,晚上回家画图,日子过得忙碌但很充实,感觉每天都在进步。这样的日子持续一年后就出现问题了:设计的产品虽多,但是能成功量产的不多,在生产过程中总出现问题;项目增多了,设计师也相应增加,但无法管控到每个细节;营业额在扩大,成本同步上升,企业抗风险能力薄弱,如何才能实现公司的跨越?

伴随着困惑,木马进入了第二个阶段——"在探索和否定中前进"。首先建立了完整的工程团队,解决了工程实现的问题;其次完善了设计流程和设计方法,运用不同的设计策略来解决企业面临的问题。我们也尝试跟企业用权益金的方式合作,期望把设计的价值体现在每一件产品上。但到收获的时候却发现了问题,既无法监控销量,而且企业获得一定成功后也不愿意再用这种模式合作。我们这时充分认识到,有些商业模式理论上是可行的,但由于时机不成熟,也很难获得成功。屡败屡战、不断摸索,在否定中前进是这个阶段的主题。

第三个阶段从观念到设计实践都更加务实和趋向成熟,逐渐形成了木马的设计风格。"360度看设计"是这个时期形成的重要设计观点,即设计师要有全面的设计观,而非片面的理解。当设计与不同的概念发生关联时会呈现不同的面貌。比如"设计"与"商业"结合时呈现的是市场策略、产品竞争格局、商业设计等面貌;"设计"与"技术"结合时更重要的是产品的实现,体现为工艺、材料、技术趋势等要素;"设计"与"美学"结合时呈现的是形式、潮流等要素;"设计"与"人"结合时呈现的是用户需求、体验等要素。多角度去看设计,设计的面貌就立体化了,而不是盲人摸象。还有一个理念是"进入行业搞设计"。设计要倚靠产业才能发挥最大的价值。我们跟一些企业进行战略合作,不仅是产品设计,也包括产品规划、竞争研究、用户研究等内容。企业在跟我们合作的过程中,销量成倍增长,与竞争对手在产品设计上拉开了距离,获得了市场的巨大成功。产品也获得"IF"、"REDDOT"、"红星奖"等重要国际、国内大奖。

不同发展阶段的观点展现出对工业设计不同层次的认识,我们希望从一个侧面展现发展中的中国工业设计公司的思考,无论它是片面的还是稚嫩的,但它是一个真实的角度。木马工业设计实践和思考进行依旧,对于设计的理解也趋完整,我们期待中国工业设计将来获得更大的发展,为产业创造更大的价值,早日实现从"中国制造"到"中国创造"的跨越!

感谢所有为本书的编写付出辛勤工作的兄弟姐妹们,是大家的共同努力才使得本书得以顺利完成。感谢跟木马一同走过的客户、朋友,所有的喜悦、激情、忙碌、感动都化作回忆珍藏在此书中!



Blind Men and an Elephant

In the traditional idiom, there were six blind men who eagerly wondered what an elephant looks like. They, however, can do nothing but feel it with their hands. They quarreled without end, each insisting that what he had felt was the whole picture of the elephant. But in reality, none of them were right. Indeed, the process of industrial designing is similar to that of guessing the elephant: incepting new information, persisting in its inerrability, then overthrowing it, and in the end our thought reaching a higher stage.

Moma Design underwent three developing stages, in each of which there were different troublesome affairs to overcome and memorable experiences to keep in mind. The first stage can be called "fearless enthusiasm." As a new graduate, I aspired to found the best design company full—heartedly. However, unavoidable difficulties lay in the way during the initial days. I was almost ignorant of concerned knowledge of the technique, and I had never visited a factory to witness the production process. What's more, except doing several odd jobs, I had no experience in running a company. With great enthusiasm and longing for design, I negotiated with clients over contracts in the day and worked on sketching at night. I thought that with the innocent idea that was led by right thinking mode, any problems could be readily solved. But only one year later, the company was confronted with insurmountable difficulties. More products could be designed than sold. With more projects and designers, some small segments were still be overlooked. While the turnover increased, the cost went up correspondingly. As a result, our anti–risk capacity faced greater challenge. At this crucial point, how to complete a rapid leap was the question.



Accompanied by this question, Moma entered its second developing stage, to explore for progress while learning from setbacks. Firstly, we established a workteam to tackle project implementation. Secondly, we improved design procedures and methods by adopting various strategies to settle specific problems. We also tried to collaborate with our enterprise partners by means of royaltys in order to fulfill the design value of individual product. Although it proved to be theoretically feasible but it was not practicable in the actual context because of difficulty in monitoring the sales volume and persuading the clients into going on with this mode as long as they could gain profits. Therefore, setbacks—re—explores—progress, a three—step pattern, is characteristic of the stage.

During the third developing stage, as both design conception and practice became more practical and neared to maturity, the unique style of Moma Design took shape gradually. "To examine the design from a 360-degree view" was a vital idea formed in this stage, which requires that the designers have a comprehensive rather than unilateral view of the design. The design would be presented differently when it combines with different concepts, For example, combining with business, the design shows the aspects of market strategies, product competition, commercial design, and so on; with technology, the design leads to products, influenced by different factors, such as technique, materials, and developing tendencies; with aesthetics, the form and the trend stand out; with people, their demands and experiences raise to the pivotal position. The whole picture of the design becomes a three-dimensional one, no longer one which is like any incomplete part which is touched by each of the six blind men in the idiomatic story. In this stage, Moma's clients multipled their sales volume and gained howling success in the market. Some of their products won international design awards, such as IF, Red Dot, and Red Star.

The ideas which we developed in different stages are witnesses to the process of deepening comprehension of industrial design. It is our hope that this booklet serves as a perspective of the development of the whole Chinese industrial design circle. We wish greater achievements and greater value be made in this industry, and the leap from "made-in-China" to "created-in-China" be fulfilled in the near future!

I owe thanks to all the fellows who dedicated much to the preparation of this book. Without your efforts, it could not be completed successfully. I also extend my thanks to all the clients and friends who grow together with Moma. All the cherishable memories — joy, enthusiasm, affection, and hard work will be treasured up in this book!



004序 Preface

010 第一部分: 我们是谁? Part one: Who are we?

012 关于木马 About Moma

014 理念 Conceptions

014 360度设计观

A 360-degree view of design

020 授人以鱼,不如授人以渔

Better to teach fishing than to give fish

024 把"老鼠"变成"米老鼠"

Changing from mouse to Mickey Mouse

028 进入行业搞设计

Carrying out designing for the market

032 寻找设计创新的动力

Finding impetus to innovate

036 散弹枪还是狙击枪?

A shotgun or a sniper gun?

038 流程 Procedures

040 资源 Resources

042 第二部分: 我们做什么? Part two: What are we doing?

- 044 企业需求层次多样化下的设计策略 Design strategies for diversified demands
- 048 消费电子/案例研究 Consumer electronics/Case study
 - 048 为高端用户设计——中兴通讯3G手机

Design for high-end users: ZTE's 3G mobile phone

062 游戏者的最爱——鼎亿数码游戏手柄

Gamers' favorites: 3DIJOY digital handle

068 项目精萃 Selected cases

080 家用电器/案例研究 Household appliances/Case study

080 持续创新——可瑞尔电子秤

Sustainable innovation: Krell electronic scale

088 项目精萃 Selected cases

096 工具设备/案例研究 Equipment/Case study

096 全球品牌,本地思考——OTIS电梯系列设计

Global brand, local thinking: series design for Otis Elevator

106 整合产品形象的设计实践——仪华系列万用表

Design practice of integrating product identity: MASTECH series multimeter

114 项目精萃 Selected cases

130 医疗保健/案例研究 Medical care/Case study

130 传统保健方式与现代技术的结合——荣泰按摩椅

Combination of traditional health-maintaining methods with modern

technology: Rongtai massage chairs

136 项目精萃 Selected cases

148 综合/案例研究 General/Case study

148 精于心,简于形——飞利浦阅读灯

Sense and simplicity: Philips Reading Light

160 航海雷达系列产品

Marine radar

166 项目精萃 Selected cases

178 第三部分: 我们的表现 Part three: Our achievements

180 大事记 Memorabilia

184 荣誉 Awards

186 媒体 Media

188 客户 Clients



第一部分 我们是谁? Part one: Who are we?

About Moma 关于木马

Conceptions 理念

A 360-degree view of design 360度设计观

Better to teach fishing than to give fish 授人以鱼,不如授人以渔

Changing from mouse to Mickey Mouse 把"老鼠"变成"米老鼠"

Carrying out designing for the market 进入行业搞设计

Finding impetus to innovate 寻找设计创新的动力

A shotgun or a sniper gun? 散弹枪还是狙击枪?

Procedures 流程

Resources 资源



木马设计创立于2002年,作为中国领先的工业设计机构之一,致力于为客户提供从产品规划到市场导入的全面设计解决方案。理解人、品牌和技术的本质并在它们的驱动下不断创新,是木马设计的灵魂。木马的客户遍及全球,从财富500强的PHILIPS、OTIS、GE到国内知名的中兴通讯、盛大网络等,其设计经验涵盖医疗器械、家用电器、信息产品、家具等领域。木马的杰出工作吸引了媒体的广泛关注,接受中央电视台、韩国KBS电视台等权威媒体报道,荣获"IF"、"REDDOT"、"红星奖"、"影响上海设计进程百强机构"等重要设计奖项。

木马设计精英秉承严谨的科学精神和造型美学的结合,严格遵循木马设计流程,为不同领域的企业提供富有创造性的和切实可行的产品设计解决方案。设计群具有纯熟的3D软件应用能力及丰富的制造经验,配合上海地区成熟的生产技术,为客户创造价值。在木马,创新的设计是我们的追求,木马期望通过自己持续不断的努力,一步步去探索创新的过程和本质,赋予设计概念更加深刻的智慧内涵。木马积极融入"设计的商业化"进程,跟踪并把握市场趋势与时尚潮流,努力使人、环境、产品和商业之间变得更加和谐!

One of the leading institutions of industrial design, Moma was founded in 2002, committing itself to providing clients with comprehensive solutions from conceptual design to market introduction. To explore the essence of human, brand and technology and to innovate under their drive is the soul of our company. Moma serves customers all over the world, from Fortune 500 such as PHILIPS, OTIS and GE, to the well–known domestic enterprises such as ZTE and SNDA Entertainment, covering different domains, such as medical apparatus, household appliance, electronic products, and house furnishings. Splendid achievements has enabled Moma to attract extensive attention from public media such as CCTV and KBS. It has won many significant awards home and abroad, such as IF, Red Dot and Red Star, and it ranks one of the impacting design institutions in Shanghai.

Elites of Moma Design integrate rigorous scientific spirit with design aesthetics, strictly complying with design procedures to provide creative and effective solutions to enterprises in different fields. Our design team is well versed in 3D software application and product manufacture to create value for customers, integrating rich experience with the proven producing technology in Shanghai. Innovation in designing is what we strive to accomplish. With persistent efforts, Moma looks forward to questing step by step for the process and nature of innovation, investing design conceptions with humane intelligence. Moma participates in the course of "design commercialization" to follow up the fashion trends of market, striving to achieve the real harmony among human, circumstances, products and business.



2006



reddot design award honourable mention 2009







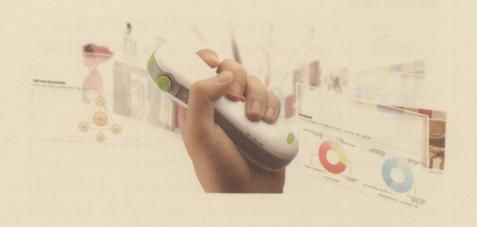


■ 360度设计观

设计是一个立体概念,从不同的角度去观察,它会呈现不同的面貌。我们与其探讨"什么是设计",不如探讨"设计在不同角度下呈现的面貌"更有意义。不同层面的企业对设计的理解和需求是不同的,中小企业把设计作为提升产品销量的手段,品牌企业把设计作为塑造企业形象的手段,跨国企业把设计作为研究用户需求的手段。不同的理解没有对错,只是角度不同。借用"360度设计观"这个概念,来展现设计与不同的要素结合时所呈现的面貌,试图将"设计"的概念描述得更清晰、更立体化。

设计+商业

众所周知,产品从进入市场开始,会经历"导入期一成长期一成熟期一衰退期"四个周期,产品风格在不同的生命周期阶段所呈现的面貌是不同的。企业请我们做设计,我先会了解他们想要一个什么样的设计? 大多数企业可能不是很清楚。而借助产品生命周期来给产品风格做定位,是个非常有效的方法。在产品的导入期的设计项目多数是技术导向,设计体现产品的技术特征,呈现保守的风格,用户操作产品时追求稳定感;在成长期,随着竞争的加剧,产品呈现出多样化的特征,并根据用户的不同需求来开发产品;在成熟期,产品体现出个性化的特点,操作上追求趣味性和胜任感。例如当前手机设计会依据不同的用户群设定风格,并呈现个性化的面貌,这是成熟期的典型特征。如果在导入期过度强调个性化,那么一定是超前于市场需求的,往往在商业中不会取得很好的收益。所以我们强调设计应该领先半步并适度创新。在衰退期,通常是做加法设计或减法设计。加法设计通过附加功能来提升产品价值,减法设计通过简化功能来降低成本。



设计师时常会困惑,为什么有些产品叫好却不叫座,而有些产品看似很普通但却大卖? 那是因为设计师对行业的理解过于肤浅,单纯强调设计的价值而忽略了行业的很多因素。每个行业都有它的特点,医疗产品通常有柔和的曲线,而色彩上多用白色与浅灰色的搭配,给用户以亲切关怀的感觉。消费电子产品通常设计得绚丽而时尚,因为它是彰显个性和品味的载体。在汽车设计领域,中国流行大汽车,而欧洲却喜欢小汽车,这是因为两地市场处于不同的发展阶段。在中国,汽车是身份的象征,而在欧洲汽车是代步的工具。所以中国用户注重大空间,而欧洲用户更注重节能环保。当然随着社会的发展,这一趋势也在变化。设计师要"理解行业做设计",不仅是设计作品,更设计商品,设计要符合商业规则。

设计+需求(人、环境)

设计产品时,通常会习惯性地把它放到"故事情景"里,并向自己提问:谁来使用产品?他所处的环境是怎么样的?用户有什么特定的需要?他有什么样的审美习惯?他如何使用产品?首先是"人"的因素,通过性别、年龄、收入、喜好等要素将人群细分,还原他们的生活形态,并寻找特定需求。其次是"环境",大到东西方文化环境,小到居室、空间差异,这些都是设计要考虑的因素,设计就是在限制中存在和发展的。以垃圾桶设计为例,如果南京路和长安街上的垃圾桶一样,这就忽略了产品与环境的协调。同时,街道旁的垃圾桶与居民区的也不同,街道旁的垃圾桶小,但数量多,而居民区需要很大的垃圾站。产品面貌是表象,而背后人与环境的需求才是本质。正所谓"超引象外,得其寰中"。