

美苑

英语

设计篇

浙江省教育厅立项课题

ENGLISH

姚品静 主编

中国美术学院出版社

for

Art and

Design

浙江省教育厅立项课题

# 美苑英语

## 设计篇

姚晶静 主编  
杨军 张颖 参编

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## 前 言

《美苑英语》是浙江省教育厅立项课题（2004—2006）成果形式，是依据国家教育部最新修订的《大学英语教学大纲》，为满足美术院校学生及其他院校美术类学生的教育需求而编写的教材。

本教材旨在帮助学生提高阅读专业英语文献的能力，扩展英语口语表达和笔头表达的能力，接触一定数量的专业术语，为他们今后的发展提供一些积极有益的帮助。

本册书为《设计篇》，书中文章可读性强，难度适中，题材覆盖面广，涉及建筑艺术、陶瓷艺术、环境设计、工业设计、平面设计、染织设计、服装设计、动画设计、家具玩具设计、艺术品拍卖和作品展览等内容，分别列入十个单元。每一个单元围绕一个主题展开，下设六至七篇课文以及单元总练习。每篇课文包括词汇、专业术语、注释和课文练习等内容。课文中的黑色粗体词为一般生词（含短语），蓝色粗体词为专业术语，加横线部分为注释；课文练习形式多样，就内容而设，强调语言能力的表达。

文章主要选自当代英美书刊及互联网部分网站，有的是从大部著作中摘录的片断，体裁不拘，以求博览；有的是略作改写后的文章以适合美院大学生的英语水平。课文篇幅长短有别，大致控制在 400 至 600 词，以求短小精悍，少数课文篇幅因内容关系而不在这个范围。课文编排次序并非根据文章的难易度循序渐进，读者可根据需要自由取舍。

本书出版过程中，得到中国美术学院许江院长、王冬龄教授，以及图书馆和出版社有关人士的热情帮助和支持，在此深表感谢。

书中如有不妥和错漏之处，恳请读者批评指正。

编者

## Acknowledgements

We have cited all contributions which could be identified. But, inevitably, some materials could not be credited because the original sources or authors were not available. We are really sorry if there is any unintentional omission occurring in our attributions. We could not have done otherwise in compiling such diverse materials from such disparate sources.

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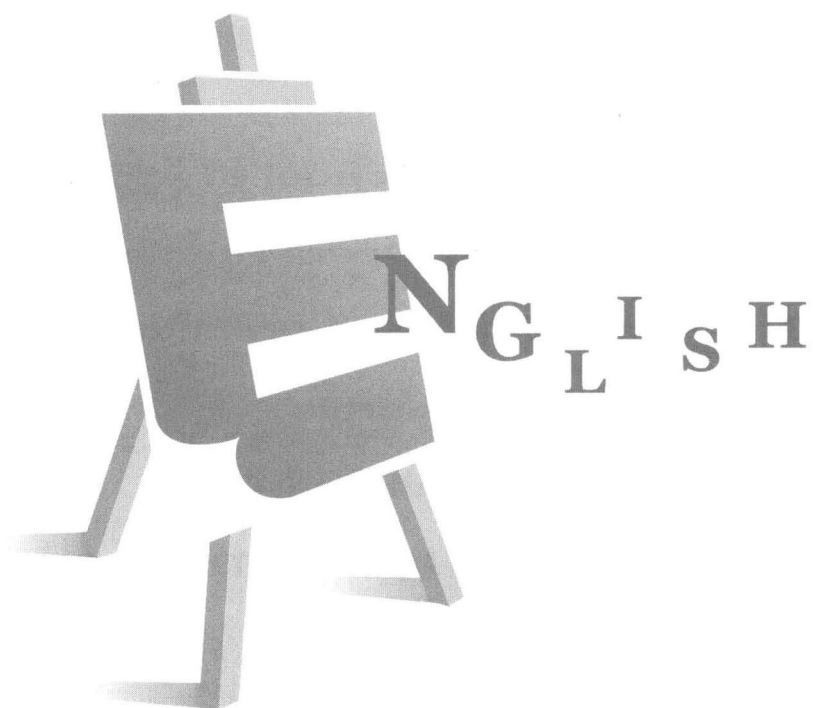
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# **Unit 1**

## **Architecture**

- Text 1     The Bauhaus**
  - German School of Architecture**
- Text 2     The Sydney Opera House**
- Text 3     Ancient Chinese Architecture**
- Text 4     Gothic Cathedrals**
- Text 5     Garden Architecture**
- Text 6     A Dream in Marble: The Taj Mahal**
- Text 7     Building Fashion**

### **Unit Exercise**



**Text 1*****The Bauhaus******--- German School of Architecture***

The Bauhaus was founded by the architect Walter Gropius<sup>1</sup>, in Weimar<sup>2</sup> in 1919; it moved to Dessau<sup>3</sup> in 1925-26 and to Berlin<sup>4</sup> in 1932, and was closed by the **Nazi regime** in 1933. The name and concept, however ("Bauhaus" is not precisely translatable into any other language; it means "building house" **approximately**), have certainly survived the **repression** of the institution itself.

Bauhaus teaching in each subject began with a six-month **foundation course**: each course was under the guidance of a Formmeister<sup>5</sup> (concerned with fundamental principles of form and creativity) and a modern **craftsman**. Students were very much **apprentices**, and theory and practice were tightly **allied**; some of the Bauhaus textbooks became classic documents for the arts world-wide -- Klee's Pedagogical Sketchbook<sup>6</sup> (1925) and Kandinsky's Point and Line to Plane<sup>7</sup> (1926). However, the **curriculum** was in **continual evolution**, as a matter of principle. In the early years of trial and experiment, the emphasis on the **theory of form and the nature of materials**, on the **sciences** and on **manual and technical skills**, was balanced by the **spiritual**, even **mystical intensity** which notably Kandinsky and Klee brought to teaching -- there was an awareness of the **irrational** side of creativity. But from 1923 the architectural side became more **dominant**, as the uniting factor of all the **artistic disciplines**, closely knit under the influence of Laszlo Moholy-Nagy<sup>8</sup>, Josef Albers<sup>9</sup> and Marcel Breuer<sup>10</sup>. Then it was primarily in the fields of **architecture and industrial and interior design** -- **furniture, ceramics, textiles** -- that the Bauhaus **made its greatest impact** -- the establishment of a **basic grammar** of spare, functional design, **taking advantage of** new techniques and materials, of mass-production **no less than** plastics. The aims of De Stijl<sup>11</sup> were taken up and developed; the emphasis was increasingly Constructivist<sup>12</sup> rather than Expressionist<sup>13</sup>.

The Bauhaus principles of design and of the relationship of art and industry, its theory of form and its teaching methods were not **extinguished**, but **on the contrary** broadcast through the Western world as former members of the Bauhaus became **refugees** from Nazi **oppression**. The strongest Bauhaus impact came in the United States, where Moholy-Nagy established in Chicago<sup>14</sup> (1937-38) the Institute of Design, and Albers became a leading figure at Black Mountain College; Feininger<sup>15</sup>, Gropius, the **typographer** Herbert Bayer<sup>16</sup>, the **master designer** Marcel Breuer and the last Director of the Bauhaus, the architect Mies van der Rohe<sup>17</sup>, all moved to America.

**Words and Expressions**

- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Nazi regime /'nɑ:tsi: rei'ʒi:m / 纳粹政权制度</li> <li>2. approximately /ə'prɒksimətli/ <i>adv.</i> 大约</li> <li>3. repression /ri'preʃən/ <i>n.</i> 镇压, 抑制</li> <li>4. foundation course 基础课程</li> <li>5. apprentice /ə'prentis/ <i>n.</i> 学徒</li> <li>6. ally /ə'lai, æ'lai/ <i>v.</i> 联合, 结合</li> <li>7. curriculum /kə'rikjuləm/ <i>n.</i> 课程</li> <li>8. continual evolution 持续不断的发展或演变</li> <li>9. spiritual /'spiritʃuəl/ <i>adj.</i> 精神上的</li> <li>10. mystical /'mistikəl/ <i>adj.</i> 神秘的, 冥想的</li> <li>11. intensity /in'tensiti/ <i>n.</i> 强烈, 强度, 亮度</li> </ol> | <ol style="list-style-type: none"> <li>12. irrational /i'ræʃənəl/ <i>adj.</i> 无理性的, 失去理性的</li> <li>13. dominant /'dɒmɪnənt/ <i>adj.</i> 占优势的, 支配的</li> <li>14. make its greatest impact (on) (对……) 有巨大影响</li> <li>15. basic grammar 基本原理</li> <li>16. take advantage of 利用</li> <li>17. no less than 和……一样, 不亚于</li> <li>18. extinguish /ɪk'stɪŋɡwɪʃ/ <i>v.</i> 使黯然失色, 消失</li> <li>19. on the contrary (与此) 相反, (不是……) 而是</li> <li>20. refugee /refju'dʒi:/ <i>n.</i> 难民, 流亡者</li> <li>21. oppression /ə'preʃən/ <i>n.</i> 压迫, 镇压</li> </ol> |
|---|--|

### Art Terms and Expressions

1. Bauhaus 包豪斯建筑学派 (德国建筑之一派)
2. architect 建筑师
3. craftsman 工匠, 手艺精巧的人
4. the theory of form 形式理论
5. the nature of materials 材料的本质
6. the sciences 科学, 自然科学
7. manual and technical skills 手工技能
8. artistic disciplines 艺术训练
9. architecture 建筑学
10. industrial and interior design 工业与室内设计
11. furniture 家具, 设备
12. ceramics 陶瓷制品
13. textiles 纺织品
14. typographer 印刷工
15. master designer 设计大师

### Notes

1. **Walter Gropius:** 瓦尔特·格罗皮乌斯 (1883—1969), 现代建筑师和建筑教育家, 现代主义建筑学派的倡导人之一, 包豪斯的创办人。格罗皮乌斯积极提倡建筑设计与工艺的统一、艺术与技术的结合, 讲究功能、技术和经济效益。这些观点首先体现在法古斯工厂和 1914 年科隆展览会展出的办公楼中。格罗皮乌斯原籍德国, 1937 年到美国定居, 在美国广泛传播包豪斯的教育观点、教学方法和现代

主义建筑学派理论,促进了美国现代建筑的发展。第二次世界大战后,他的建筑理论和实践为各国建筑学界所推崇。20世纪50至60年代,他获得英国、联邦德国、美国、巴西、澳大利亚等国建筑师组织、学术团体和大学授予的荣誉奖、荣誉会员称号和荣誉学位。

2. **Weimar:** 魏玛,德国城市,一座田园般的小城市,却被深深刻上了德国古典主义、魏玛共和国和包豪斯的印记。1999年魏玛成为德国第一个欧洲文化之城,在那儿有22所历史建筑、文学纪念馆、德国国家剧院、魏玛古典主义基金会和每年举办的文化节,是“德国象征之地”。
3. **Dessau:** 德绍,德国城市。从柏林往西南约摸两个小时的城间快车即到德绍。这里是现代设计的朝圣地,供有“包豪斯”及其附件。
4. **Berlin:** 柏林,德国首都。除了议会和政府之外,柏林也是德国经济界最高协会以及一千多个经济、科学、医疗卫生、社会和文化协会的所在地,同时越来越成为一个多元文化的大都市。
5. **Formmeister:** 形式大师。包豪斯的教学基础不是画室而是作坊,包豪斯的作坊教学体系被称为“双轨教育制度”,即不仅有每一门专项工艺的“形式大师(Formmeister)”负责指导“学徒”,还有“作坊大师(Hand Werksmeister)”,即工匠(craftsman)也参与其中。从理论上讲,这两类大师的地位平等,共同带领学生去探索去创新,帮助学生发现自己独到的形式语言。
6. **Klee's Pedagogical Sketchbook:** 克利所著教材《教学手记》。保罗·克利(Paul Klee, 1879—1940)是瑞士籍的表现主义画家,1920年加入包豪斯,任预备课程教师至1931年。
7. **Kandinsky's Point and Line to Plane:** 康定斯基所著《点·线·面》。瓦西里·康定斯基(Wassily Kandinsky, 1866—1944)是俄国籍表现主义画家,其作品相对于蒙德里安的冷抽象而言,被称为是一种热抽象。1911年发表《艺术的精神性》(Concerning the Spiritual in Art)一书,提出他的艺术理论。《点·线·面》是他在包豪斯任教时的教学心得。
8. **Laszlo Moholy-Nagy:** 纳吉(1895—1946),匈牙利人,于1921年来到包豪斯,1923年开始负责包豪斯的基础课程教学。纳吉强调形式和色彩的理性认识,注重点、线、面的关系,为设计教育奠定了三大构成的基础,这也意味着包豪斯开始由表现主义转向理性主义。纳吉的专长为材料实验、运动中的视觉现象、动态雕刻与光线艺术。
9. **Josef Albers:** 约瑟夫·阿伯斯(1888—1976),曾接任纳吉的教学课程,其专长为材料研究,特别是纸的应用与表现。后来到美国北卡罗来州黑山学院及耶鲁大学任教。他创作了一系列《向正方形致敬》的作品:《RNW第4号》(1966)、《向正方形致敬—互动》(1968)、《向正方形致敬—习作》(1961)等。
10. **Marcel Breuer:** 马歇尔·布劳耶(1902—1981),专长为家具设计,1925年设计了世界第一张金属钢管椅,并为纪念其老师瓦西里·康定斯基,将椅子命名为瓦西里椅。他充分利用材料的特性,创造了一系列简洁、轻巧、功能化并适于批量生产的钢管椅,造型轻巧优雅,结构简单,成为他对20世纪现代设计做出的最大贡献。他相信工业化大生产,致力于家具与建筑部件的规范化与标准化,是一位真正的功能主义者和现代设计的先驱。
11. **De Stijl:** 荷兰风格派运动,主张纯抽象和纯朴的艺术,外形上缩减到几何形状,而且颜色只使用黑与白的原色。荷兰风格派运动的作品对包豪斯和世界设计风格产生了重要的影响。

12. **Constructivist:** 构成派造型艺术家。构成派是在集权的苏俄时期所兴起的，分为两支，一支因与苏俄美术政策不相符合而瓦解（塔特林和罗特钦寇）；另一支由戈勃、贝维斯纳为代表，也受到苏俄压迫，但因代表画家都逃出俄国，遂使这一支追求纯粹造型的构成派，在自由的土地上获得发展。其特色是排斥描写自然印象的表现，创造单纯的几何形象的构成，描绘纯粹理智的画面。构成派接受了立体派的贴裱和浮雕的技法，同时也吸收了绝对主义与塔特林派绘画的主张。
13. **Expressionist:** 表现主义，表现主义艺术家。表现主义是 20 世纪初流行于德国、法国、奥地利、北欧和俄罗斯的文学艺术流派。1901 年法国画家朱利安·奥古斯特·埃尔韦为表明自己绘画有别于印象派而首次使用此词。后德国画家也在章法、技巧、线条、色彩等诸多方面进行了大胆地“创新”，逐渐形成了派别。后来发展到音乐、电影、建筑、诗歌、小说、戏剧等领域。
14. **Chicago:** 芝加哥，美国第三大城市，伊利诺伊州东北部大工业商业城市。位于美国中部、密歇根湖畔与芝加哥河交汇处，面积 588 平方公里。水陆交通要地，重要的金融、贸易、文化中心。
15. **Feininger:** 奥奈尔·费宁格（1871—1956），版画家，出生于美国纽约，父母为德国犹太人。他的艺术生涯始于政治漫画，1913 年他加入青骑士团体，成为康定斯基的同事，在包豪斯主持版画印刷工作室。其作品具有立体主义与表现主义的风格特色，尤其喜欢以中世纪的建筑作为创作主题。
16. **Herbert Bayer:** 赫伯特·拜尔（1900—1985），出生在奥地利，是一位由包豪斯培养，又在包豪斯任教的现代平面设计的先驱。他的专长为印刷及广告、版面、字体设计，是印刷工作室后期的负责教师。拜尔认为说话时没有大小写字母的区别，因此主张废除书写时与印刷时所使用的大写字母。
17. **Mies van der Rohe:** 密斯·梵·德·罗（1886—1969）生于德国，1928 年，他提出了“少即是多”的名言，提倡纯净、简洁的建筑表现。1929 年，密斯设计了巴塞罗那国际博览会的德国馆，使他成为当时世界上最受瞩目的现代设计家。1930 年密斯担任包豪斯第三任校长，努力把学校改造为一个单纯的设计教育中心。1938 年，密斯移居美国，任伊利诺伊州理工学院建筑系教授。他通过自己一生的实践，奠定了明确的现代主义建筑风格，并影响了好几代的现代建筑师和设计师。

### Reading Comprehension --- True or False

- ( ) 1. The Bauhaus was closed by the Nazi regime in 1933, but its principles were not abandoned.
- ( ) 2. A close combination of theory with practice is one of important features in Bauhaus teaching.
- ( ) 3. In the early years of trial and experiment, the emphasis was laid only on forms and materials.
- ( ) 4. The Bauhaus made its greatest impact in the fields of architecture and industrial and interior design --- furniture, ceramics, textiles and so on.
- ( ) 5. The Institute of Design was established by Moholy-Nagy in Chicago in 1933.

### Further Reading

Bauhaus is a German expression meaning "house for building." In 1919, the economy in Germany was collapsing after a crushing war. Architect Walter Gropius was appointed to head a new institution which would help rebuild the country and form a new social order. Called the Bauhaus, the Institution called for a new "rational" social housing for the workers. Bauhaus architects rejected "bourgeois" details such as cornices, eaves and decorative details. They wanted to use principles of Classical architecture in their most pure form: without ornamentation of any kind.

Bauhaus buildings have flat roofs, smooth facades and cubic shapes. Colors are white, gray, beige or black. Floor plans are open and furniture is functional.

The Bauhaus school disbanded when the Nazis rose to power. Walter Gropius, Mies van der Rohe and other Bauhaus leaders migrated to the United States. The term International Style was applied to the American form of Bauhaus architecture. The name came from the book *The International Style* by historian and critic Henry-Russell Hitchcock and architect Philip Johnson. The book was published in 1932 in conjunction with an exhibition at the Museum of Modern Art in New York. The term is again used in a later book *International Architecture* by Walter Gropius.

While Bauhaus architecture had been concerned with the social aspects of design, America's International Style became a symbolism of Capitalism: It is the favored architecture for office buildings, and is also found in upscale homes built for the rich. One of the most famous examples of the style is the glass and bronze Seagram Building in New York, designed by Mies van der Rohe with Philip Johnson.

Choose the appropriate answer for each of the following questions:

1. According to the author, the original purpose for establishing Bauhaus is \_\_\_\_\_.
  - A. to accept more students who are interested in architecture
  - B. to help the Government to rebuild the historic buildings destroyed in the war
  - C. to help rebuild the country and form a new social order
  - D. to develop a new way in architecture
2. All the following will be seen in the Bauhaus buildings EXCEPT \_\_\_\_\_.
  - A. the cubic shapes
  - B. the gray eaves
  - C. the smooth facades
  - D. the flat roofs
3. The first architect who first used the term, "the International Style", is \_\_\_\_\_.
  - A. Walter Gropius
  - B. Mies van der Rohe
  - C. Henry-Russell Hitchcock
  - D. Philip Johnson
4. Which of the following statement is NOT true according to the passage?
  - A. Walter Gropius migrated to the United States when the Nazis rose to power.
  - B. America's International Style is the favored architecture for office buildings.
  - C. Purple is one of the favorite colors for Bauhaus buildings.
  - D. Bauhaus is a German expression, which means "house for building."
5. Seagram Building in New York is one of the finest examples of the International Style, and it is made of \_\_\_\_\_.
  - A. glass and bronze
  - B. glass and iron
  - C. bronze and iron
  - D. bricks and glass



## Text 2

### *The Sydney Opera House*

Originally, or so the story goes, the **peninsula** belonged to an **Aborigine** called Bennelong. Then the first Australian sheep and cattle **herds grazed** here --- so that the English prisoners and their guards, who had come to this country, would not have to do without the lambs wool or milk for their five-o'clock tea that they were used to. Later a **fortress** was built on this place in an effort to **defy** the much-feared Russian **invasion**. When it didn't come, the **fort** was **transformed** into a streetcar **depot**.

Today the Sydney Opera House stands on this site. The **mockery** that was directed at the **unconventional** structure at Bennelong Point<sup>1</sup> has almost **satirical** character: the building reminded some of "**copulating white turtles**" or "**veiled nuns in a panic**." It was said to look "like something that is **crawling** out of the ocean with nothing good in mind, "like" an **albino** plant, whose roots are bursting out from too small a pot." One **determined opponent** to the design openly said what most people were thinking: she **certified** the architect Jørn Utzon<sup>2</sup> as having "**lousy taste**".

The Danish architect was only 38 years old when, in 1957, he participated in an architectural competition for an opera house in Sydney, entering a pile of **sketches** and **promptly** winning first prize. Until then he had only known the building site from photographs. And, according to members of the **jury**, his first design was hardly more than "a few **splendid** line drawings." But the **revolutionary, tiered roof**, which today is the **symbol** of an entire **continent**, could already be recognized in its **initial** stages. The opera house, which links the **harbor** with the city, stands proudly as a cultural **flagship** sailing into the 21st century. Its **billowing sails**, however, are not made of **canvas**, but of **solid concrete**. Since no roofs of this kind existed, it was not possible to make a realistic **estimate** of **construction** costs beforehand-something that almost **steered** the project onto the rocks. Instead of the seven million Australian dollars originally estimated, the costs soon **exceeded** more than a hundred million; the planned construction time of five years was finally **extended** to fourteen years. But then again, the opera house's **statistics** alone are **inspiring**: the roof weighs 158,000 tons and is covered with more than one million **fungus-resistant** Swedish **tiles** that never have to be cleaned! Underneath these **towering masses** are more than one thousand rooms including a **gigantic** concert hall with 2,700 seats and one of the world's largest **organs**. But there is a sadder note to add: after the architect had been put under so much pressure by the exploding costs, he **threw in the towel** in 1966 (seven years before the opening by Queen Elizabeth II<sup>3</sup>), leaving both country and construction site behind and **swearing** never to return to the fifth continent. A number of his original details were then **scrapped**. As a result, the building is perfect for rock concerts, movie performances, **conventions** and **chamber orchestras**, but for staging classical **operas** it is not suitable.

#### Words and Expressions