

艺术设计专业“十二五”规划教材

艺术设计专业英语

Professional English of Art Design

周玉基 编著

中国传媒大学出版社

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前言

英语对于大部分学习艺术设计的学生来说都是一个不得不面对的难题。通常设计专业的学生英语基础都相对较差。在艺术类的高考历史中，英语曾不计入总分，这使英语成为艺术类学生求学路上的绊脚石。

随着中国经济的发展，中国的设计教育也进入了前所未有的大发展时期。著名设计教育家王受之先生认为，现代设计教育与现代设计基本是在同时起步的，而此两者均起源于西方，中国的设计教育体系也脱胎于此。要系统地学习设计，如果没有好的语言能力，所接触的知识面和信息途径都是非常有限的。当今设计存在并发展于一个信息传递得更高速、更广阔、更快捷的空间中，语言作为媒介和工具的功能愈发显著。越来越多的设计学子走出国门，到世界各地去学习设计。也有众多的国际设计师来到中国，与中国的本土设计师进行更广泛的合作与交流。所有这些，都表明掌握一种共通的设计交流语言已成为一个合格的当代设计师的必备条件。本书的编写也正是在此背景和动因下产生，希望能为中国的设计教育尽绵薄之力。

在内容选择上，书中文章均取材于原版设计专业书

籍、国外著名设计院校、设计公司及专业设计网站等。全书共分为5个单元30篇文章，编写顺序依据设计史、设计理论、设计大师、设计公司、设计院校的线索展开，意图为读者尽可能辐射到设计学习的各个层面。本书部分内容直接来源于国外设计院校的教学资料，目的在于最直接地让学生为留学做好预先准备。书中每篇文章并没有做全文翻译，目的在于笔者不希望读者跳过英文原文直接阅读中文了解大意，因此选择了部分重点词汇和语句进行注解，以助读者掌握文章的主要内容。

本书的编著者周玉基为北京联合大学师范学院副教授。北京联合大学师范学院的几位老师与同学也参与了本书的编写工作，其中艺术设计系的王海智老师完成了两个单元的编选工作；语言文化系的甘治昕老师完成了一单元的四篇文章及第三单元的翻译初稿工作、电子信息系的曾文琪老师完成了第五单元的翻译初稿工作；其余部分由编者完成翻译并负责全书的终审与校对。此外语言文化系李明同学，艺术设计系肖潇同学、周冠中同学也参与了部分文章音标加注及翻译工作，本书的编写工作还得到了语言文化系郑静老师的帮助与支持，在此一并表示感谢！

艺术设计领域涉及庞杂，本书所涵盖的内容相对有限，多数文章侧重于视觉传达设计。由于编者水平有限，虽然本书经过反复核校，但仍难免有错误与不当之处，恳请读者见谅并不吝指教。

北京联合大学师范学院 周玉基

2012年7月于北京

目 录

Unit 1 第一单元 平面设计史

GRAPHIC DESIGN HISTORY

- Lesson 1 从手写体到印刷书体 Handwriting to Printed Type (P3)
- Lesson 2 文字设计的里程碑 Milestones in Typography (P7)
- Lesson 3 招贴设计史 Poster History (P11)
- Lesson 4 包豪斯 The Bauhaus (P16)
- Lesson 5 包豪斯的平面设计 Graphic Design at the Bauhaus (P21)
- Lesson 6 工业革命的冲击 The Impact of the Industrial Revolution (P24)

Unit 2 第二单元 平面设计专题

SPECIAL TOPIC & THEORY OF GRAPHIC DESIGN

- Lesson 7 设计定义 Design Defined (P29)
- Lesson 8 设计程序 Steps in the Process (P32)
- Lesson 9 平面设计基础 Graphic Design Basic (P35)
- Lesson 10 设计管理 Design Management (P41)
- Lesson 11 设计管理的重要性 Why Is Design Management Important? (P44)
- Lesson 12 设计产业 The Business of Design (P47)
- Lesson 13 设计职位 Design Job (P51)

Unit 3 第三单元 著名平面设计师

GRAPHIC DESIGN MASTERS

- Lesson 14 埃尔·李西茨基 (俄罗斯) El Lissitzky, Russia (P59)
- Lesson 15 保罗·兰德 (美国) Paul Rand, USA (P63)
- Lesson 16 福田繁雄 (日本) Shigeo Fukuda, Japan (P68)
- Lesson 17 彼得·贝伦斯 (德国) Peter Behrens, Germany (P73)
- Lesson 18 米尔顿·格拉塞 (美国) Milton Glaser, USA (P76)

Unit 4 第四单元 设计与工作室

DESIGN FIRMS & STUDIOS

Lesson 19 空间150 Space150 (P83)

Lesson 20 青蛙设计

——全球创意公司 Frog Design—Global Innovation Firm (P87)

Lesson 21 五角星设计 Pentagram Design (P91)

Lesson 22 寻求一个设计岗位 To Find a Design Job (P99)

Lesson 23 朗涛设计公司 Landor (P104)

Lesson 24 蜜蜂标志设计 Logobee (P110)

Unit 5 第五单元 国外著名设计院校

FAMOUS COLLEGES OF DESIGN ABROAD

Lesson 25 中央圣马丁艺术设计学院

Central Saint Martins College of Art and Design (P119)

Lesson 26 中央圣马丁艺术设计学院的平面设计课程

Graphic Design Courses of Central Saint Martins College of Art and Design (P126)

Lesson 27 “自由与意愿”——多摩美艺术大学的理念

“Freedom and Will”-The Ideology of Tama Art University (P131)

Lesson 28 罗德岛设计学院 Rhode Island School of Design (RISD) (P137)

Lesson 29 认证课程——儿童书籍插画

Certificate Programs——Children's Book Illustration (CB) (P140)

Lesson 30 艺术史课程大纲 Syllabus of Art History (P144)

APPENDIX—Bibliography (147)



UNIT 1 GRAPHIC DESIGN HISTORY

第一单元 平面设计史



Lesson 1

Handwriting to Printed Type

从手写体到印刷书体

Why Should a Graphic Designer Study Handwriting?

We study handwriting because the first mechanically printed letters were designed to directly *imitate* handwriting — adopting also the existing manual standards for form, rhythm and spacing.

The shape and line of hand drawn letterforms was influenced by the tools and materials used to make them. Sharpened bones, *charcoal* sticks, plant stems, brushes, feather and steel pens all contributed unique characteristics.

The form was also determined by the material upon which the forms were written; clay, *papyrus*, animal skins (*vellum* and *parchment*) and paper.

Clay Bullae**8000 BC—3100 BC Mesopotamia**

As civilization evolved from *nomadic* hunters into a more agricultural society and began to

trade goods, it was necessary to find a way to record *transactions*. Small portable clay *tokens* were made in specific shapes to represent objects in approximately sixteen economic categories, sheep, grain, oil etc. The tokens were stored in clay ball-shaped envelopes, *bullae*, which were impressed on the outside with the shapes of the tokens found within.

Around 3100 BC the tokens themselves were eliminated and the just the shapes of the tokens were drawn on clay tablets. (This was still not a system of writing — writing is used to represent language not as an accounting tool). The end of using tokens coincided roughly with the emergence of a system for graphically recording spoken language.

Cuneiform 3100 BC

Cuneiform, the oldest known form of actual writing, was written with a wedge shaped *stylus* pressed into wet clay tablets. The characters started out as *pictograms* but later were rotated onto their sides, abstracted into symbols and organized into horizontal rows.

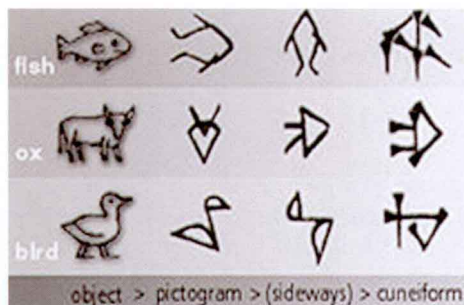


(Figure 1-1)



(Figure 1-2)

Cuneiform was written from left to right, perhaps as it helped a right-handed writer to see their work as they wrote or to keep the clay from being smeared.



(Figure 1-3)

Hieroglyphics 2613-2160 BC

A writing system is *fused* with the art of relief carving, in fact the Greek translation of the term means “sacred carving.” **Hieroglyphics** adorned the walls of tombs to connect the **mummified** dead to the divine world. (3) The system was a mixture of both **rebus** and **phonetic** characters — the first link to a future alphabetic system.



(Figure 1-4)

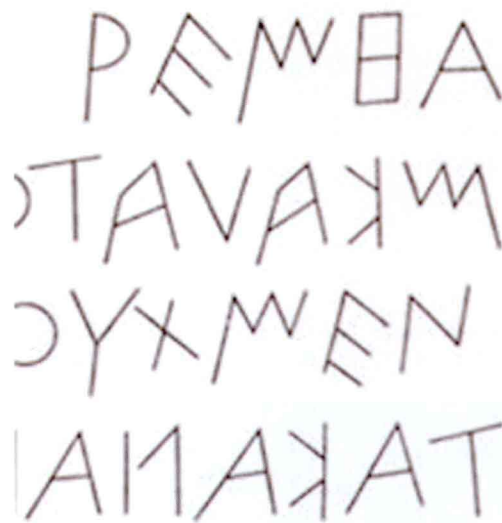
Our English Alphabet

Building on the Egyptian logo-*consonantal* system, the **Phoenicians** developed a phonemic alphabet, which was later adapted by the Greeks and finally modified by the Romans into the Latin/Roman alphabet. English

emerged out of Latin as part of the family of Romance languages, falling under the category of logo phonemic. Below are the major milestones in letterform development excerpted from *Die Schriftenwicklung*; (The Development of Writing), Hs.Ed.Meyer, Graphis Press, Zurich, 1958. Meyer’s complete letterform progression from the 5th C. BC though the 18th C has been placed on the web by Dean Allen at “Evolution of Western Writing.”

Early Greek 5th C. BC

Early Greek was written in straight rows but read in alternate directions, reading from left to right and then switching to right to left — “boustrophedon” or “as the ox plows.” Most scholars believe that the Greek alphabet was borrowed from the Phoenicians and passed on to the Greeks who added vowels.



(Figure 1-5)

Early Roman Lapidary 2nd Century BC

As copied from the Greek style, the first Roman stone carved letters were of equal width and were without *serifs*. **Rudimentary** word spacing begins with dots used to divide

CORNE
VS·SCIPI
TVS·CNA
RYFHQ'

(Figure 1-6)

words.

Classical Roman Lapidary 1st C. AD

The first serifs are theorized to originate with the stone cutter's horizontal finish of the carved line to decrease the chance of a stone *splintering* at the end of a line and/or to *mimic* the thickness of the initial brush drawn guides.

“The *lapidary* stone-engraved letters were painted on stone with a square-cut tool and then *incised*; from such means resulted the thick and thin variations of the strokes and the serifs.” (1-7)

MATRO
FLIABVS
ARIVS·K
DPQYXZ

(Figure 1-7)

Watch a modern day stone cutter carving the Trajan letters here, Trajan's Column, Origin of Our Capital Letterforms, 113AD.
See the Catich Collection stone-carved Capitaiis Monumentalis. (1-8)

TRAIAN
MAXIMO
ADDECLAR
MONSETLOC

(Figure 1-8)

The letters in the *inscription* at the base of this monument are considered by many to embody the ultimate resolution of Latin letterform evolution. They have been studied by numerous type designers for almost 20 centuries—with many spinoff fonts including the famous Edward Johnston, Eric Gill and Carol Twombly reinterpretations.

Father Edward Catich, an calligrapher, authority on stone incising and authority on the Roman alphabet, theorized that serifs evolved from stone cutters following the form of brush painted letters in his 1968 work “The Origin of the Serif”.

Words and Expressions:

graphic ['græfik] adj. 绘画的

imitate ['ɪmɪteɪt] v. 模仿; 模拟; 仿效; 效法

charcoal ['tʃɑ:kəʊl] n. 木炭

papyrus [pə'pɑɪərəs] n. (古埃及等用纸莎草造的) 莎草纸

vellum ['veləm] n. 精制犊皮纸; 精制羊皮纸

parchment [pɑ:tʃmənt] n. 羊皮纸; 上等纸

nomadic [nəʊ'mædɪk] adj. 游牧的

transaction [træn'zækʃən] n. 交易; 事务; 业务; 办理; 处理

token ['təʊken] n. 代币; 象征; 标志; 记号

bullae ['bulɪ:] n. ①一种泥土球形容器, 用于储蓄泥土代币②bullae的复数 (bulla n. 垂饰)

cuneiform ['kju:ni:fɔ:m] n. 楔形文字; 楔状骨

stylus ['staɪləs] n. 铁笔(用来书写、刻写或雕刻用的细长的尖利的工具)

pictogram ['pɪktəgræm] n. 象形[绘图]文字; 古代石壁画

fuse [fju:s] v. 使融合; 结合在一起; 熔化

hieroglyphics [ˌhɪərə'glɪfɪkz] n. 象形文字

adorn [ə'dɔ:n] vt. 装饰

mummify ['mʌmɪfaɪ] v. 呈木乃伊状; 干瘪

rebus ['rɪ:bəs] n. 谜; 画谜; 字谜

phonetic [fə'netɪk] adj. 语音的; 语音学的

consonantal [kɒnsə'næntl] adj. 辅音的; 有辅音特征的

phonetician [ˌfəʊnɪ'tɪʃən] n. 语音学家

rudimentary [ˌru:də'mentəri] adj. 基本的; 初步的; 根本的

splinter ['splɪntə] v. 分裂; 碎裂

mimic ['mɪmɪk] vt. 模仿; 模拟

lapidary ['læpɪ,derɪ:] adj. 刻在石上的; 碑文的; (碑文般)优雅而又精确的

incise [ɪn'saɪz] v. 切割; 雕刻

inscription [ˌɪn'skrɪpʃən] n. 碑文; 铭刻; 题名, 题字

Notes:

(1) We study handwriting because the first mechanically printed letters were designed to directly imitate handwriting — also the

existing manual standards for form, rhythm and spacing.

我们研究书法是因为机械印刷的文字最初在设计的时候就是直接模仿书法的——同时也采用了现有手写书法文字中的形式、韵律和空间结构等标准。

(2) As civilization evolved from nomadic hunters into a more agricultural society and began to trade goods, it was necessary to find a way to record transactions.

随着人类文明从游牧猎人时期进化为农业化程度更高的社会并且开始买卖商品时, 找到一种方式来记录交易就很有必要了。

(3) Hieroglyphics adorned the walls of tombs to connect the mummified dead to the divine world.

象形文字装饰坟墓的墙壁, 把已经变成木乃伊的死者同神灵世界联系在一起。

(4) As copied from the Greek style, the first Roman stone carved letters were of equal width and were without serifs.

由于模仿了希腊字体, 最初的罗马石刻文字有着相同的宽度, 并且没有衬线。

(5) The letters in the inscription at the base of this monument are considered by many to embody the ultimate resolution of Latin letterform evolution.

很多人认为这座碑底部的碑文文字体现了拉丁文字体演变的最终抉择。

Lesson 2

Milestones in Typography

文字设计的里程碑

Classical Roman Letterform Revival in the Italian Renaissance Reviving the Lettera Antiqua (Con't)

Even as the *Gothic* Spirit reached its height in the other areas of Western Europe, Italy was slowly evolving a *revival* of the culture of *antiquity*: a *renaissance* ... there arose an interest in all of the relics and ruins of Roman life; an interest that led to the discovery of works of art such as the Apollo of Belvedere and the Laocoön (above). The same sort of interest within the realm of literature led to literary *sleuthing*: all over Europe long lost manuscripts were located and purchased or copied by literary agents, such as the famous Poggio. Although thought to be original ancient Roman documents, in many cases they were copies written in Carolingian manuscript.



(Figure 2-1)

Combining Majuscules and Minuscules

"It has often been pointed out that the [Roman] capitals and the (Carolingian) *minuscules* were not *homogeneous* elements, the capitals were unmistakably an incised letter style; the Carolingian was strictly a pen design ... of course the scribes noticed that the capitals and small letters did not fit together well so they performed a styling job of adding serifs and finishing strokes in order to suit them to the capitals. By the time the craft of printing was introduced to Italy, the Humanistic writing afforded a fully developed basis for the type style we now call 'roman.' " (Nesbitt)

ABSOLV
Superifhat
quorum n
gerente mi

(Figure 2-2)

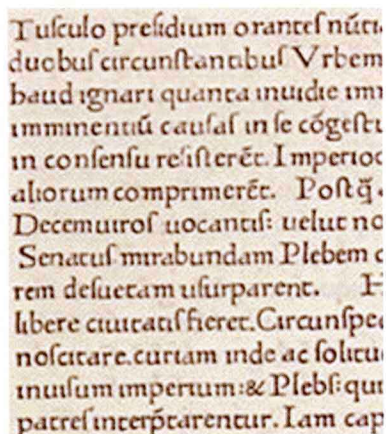
Northern Printers Migrate to Italy & the Humanistic Style.

Printing partners Sweynheim and Pannartz (trained in Germany) were among the first to bring their craft to Italy. They worked in the

Abby of Subiaco (1464) but shortly moved to the Massimi Palace in Rome.

Sweynheim, an **engraver**, was most likely the punch cutter. His designs were influenced by the calligraphic style of the Italian Humanists — yet still **retained** influences from the Gothic — a **hybrid** or semi-humanistic form.

See the complete work here at the National Diet of Japan, Please.



(Figure 2-3)

Venice, Printing Capital and Home of Roman Letterforms

Many other printers left Germany, often due to bloody political **upheavals**, and **migrated** to Italy, especially to the wealthy sea trading city of Venice, making it one of the greatest printing centers of the Renaissance.



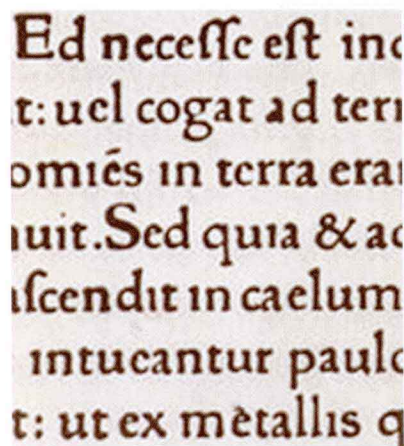
(Figure 2-4)

Fonts derived this stylistic era often have names containing words such as Antiqua, Ancient, Renaissance, Venetian or Garalde. Garalde, a sub category of Old Style merges the names Garamond and Aldus Manutius. Generally speaking it is a later, more refined development of Old Style.

Venetian Old Style Type Johannes and Vindelinus de Spira

The first book printed in Venice was completed in 1469. It was *Epistolae ad familiares* by Cicero, and its printer was Johann van Speyer (Giovanni da Spira). The type used by Van Speyers has extraordinary clarity. It consists of purely roman forms that are directly recognizable as such even by modern standards. The brothers made great claims for their design, seeking in fact to patent it as a new invention. They succeeded in obtaining legal if not practical protection against **plagiarism** for five years.

(Chappell and Bringhurst, a Short History of the Printed Word) Old style metal type, although influenced by the punchcutter's critical decisions, still carried the **diagonal** stress and line weights of the wide **nib** pen. The **sturdy** strokes weights were necessary to hold up to the limitations of the early printing process, including uneven pressure from a screw press and rough paper surfaces.



(Figure 2-5)

Nicholas Jenson Full Roman 1470

Jenson, a Frenchman sent to learn punchcutting in Germany, traveled to Italy where he is thought to have made the final definitive break from blackletter style towards a fully evolved roman letterform. (See an example 1470 edition of Eusebius, *De Evangelica Praeparatione*.) Jenson was a success in his own time, both artistically and financially. Beyond his time he has remained an inspiration ... his early training [of *goldsmithing*] gave him even greater sensitivities to the sculptural nature of type... the letters Jenson employed were capitals, often beautiful capitals that could summon the spirit of Rome.

Jenson's highly legible and evenly colored *typeface*, based upon Humanistic scripts, has been reinterpreted through the centuries by numerous type designers, most notably William Morris's Golden Type, Bruce Roger's Centaur (1914), Morris Benton's "Cloister Oldstyle" (1926) and Robert Slimbach's digital Jenson for Adobe (1996).

Quidā eius libros nō ip
lophoniorū tradunt: qu
ponere idoneo dederunt
qui de lydis scripsit: Xar
Tertius stratonicus sop
& sextus pictores: utroq
tem uolumina tredecī si
posita ex deorum psona
maticosq: & epicuri fœ
luntur imagines: & alia.

(Figure 2-6)

Aldus Manutius, Printer Francesco Griffo, Punch Cutter.

Fifteen years after Jenson's death a Venetian publisher, Aldus Manutius, ran a scholarly printing concern that introduced a number of *typographic* innovations. His early concentration was on Greek literature,

necessitating a new Greek metal face which Aldus commissioned from Francesco Griffo. Griffo later produced a number of Latin, or roman fonts, mostly notably for an essay *De Aetna*, by the Italian scholar Pietro Bembo—for whom the design was named. It was the basis for Stanley Morison's Monotype Bembo in 1929 and subsequent Bembo *derivatives*. Another face Morison revived from Griffo was Poliphilus, from the text design of the *Hypnerotomachia Poliphili*, 1499.

A type faces could be named for a punchcutter, printer, a book title or an author.

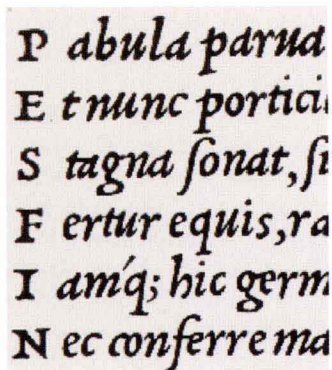
PETRVS BEMBV
quidem pater hic sedes:
urens; quam populi tu
cinumbrant; & fluvius
gidior est fortasse, q̄ sit fa
RDVS BEMBV PA
ili nuspiam effelibentiu
m ripae, tum arborum
inis amoenitate: neq; ef
quid nobis frigus hoc r

(Figure 2-7)

Griffo's Italics 1499

Manutius wanted to produce a smaller hand-held size book and sought a more closely-spaced and condensed typeface to accommodate the reduced page sizes. He looked to Griffo cut the first face based upon chancery manuscript, a hand written style that met the space demands. The chancery model Griffo used was the work of Niccolo Niccoli, an official scribe in the Vatican. It was comprised only of lower case characters.

Although first called Aldinian, it quickly was referred to as *italic* (the name derived from Italian). Italic was a separate and distinct face, not a sub-version of a roman family as we use in contemporary type design.



(Figure 2-8)

Words and Expressions:

Gothic ['gɒθɪk] n. 哥特式; adj. 哥特式的; 野蛮的

revival [rɪ'vaɪvəl] n. 苏醒; 复兴

antiquity [æn'tɪkwɪtɪ] n. 古代; 古老

renaissance [rɪ'neɪsɪns] n. 复兴; 文艺复兴; 文艺复兴时期

sleuth [slu:θ] v. 跟踪; 探查

minuscule ['mɪnəskju:l] n. 草写小字

homogeneous [ˌhɒmə'dʒi:njəs] adj. 同类的; 相似的; 均一的; 均匀的

engraver [ɪn'greɪvə] n. 雕刻师; 雕工

retain [re'teɪn] v. 保持; 保留

hybrid [haɪbrɪd] adj. 混合的

upheaval [ʌp'hri:vəl] n. 动乱; 剧变

migrate [maɪ'greɪt] v. 移居

plagiarism ['pleɪdʒə,rɪzəm] n. 剽窃; 剽窃物

diagonal [daɪ'æɡənəl] adj. 对角线的; 斜的

nib [nɪb] n. 钢笔尖; (工具的)尖头; 尖端

sturdy ['stʌ:di] adj. 坚固的; 结实的; 强健的

goldsmith ['ɡəʊld,smɪθ] n. 金匠

typeface ['taɪpfeɪs] n. 字体; 字样; 打字机字体

typographic [ˌtaɪpə'ɡræfɪk] adj. 印刷上的; 排字上的

necessitate [nɪ'sestɪteɪt] v. 使成为必需; 使需要

derivative [daɪ'rɪvətɪv] n. 引出之物; 转来之物; 衍生物

italic [ɪ'tælɪk] adj. [印] 斜体的

Notes:

(1) Even as the Gothic Spirit reached its height

in the other areas of Western Europe, Italy was slowly evolving a revival of the culture of antiquity: a renaissance ...

即使当哥特式精神在西欧其他地区达到它的顶峰时,意大利却在缓慢地进行着古代文化的复苏:文艺复兴……

(2) By the time the craft of printing was introduced to Italy, the Humanistic writing afforded a fully developed basis for the type style we now call 'roman'.

当印刷工艺被引进意大利时,人文主义书法为活字式样提供了一个全面发展的基础,现在我们称之为“罗马字体”。

(3) Many other printers left Germany, often due to bloody political upheavals, and migrated to Italy, especially to the wealthy sea trading city of Venice making it one of the greatest printing centers of the Renaissance.

许多印刷工人离开了德国,往往是由于血腥的政治动乱,他们移居意大利,尤其是富庶的海洋贸易城市威尼斯,使得它成为了文艺复兴时期最重要的印刷中心之一。

(4) The sturdy strokes weights were necessary to hold up to the limitations of the early printing process, including uneven pressure from a screw press and rough paper surfaces.

字体的粗重笔画对于控制早期印刷过程中的缺陷来说是很有必要的,其中包括来自螺旋印刷机的不平衡压力和粗糙的纸张表面。

(5) Jenson's highly legible and evenly colored typeface, based upon Humanistic scripts, has been reinterpreted through the centuries by numerous type designers...

设计师詹森所设计的字体非常清晰易读并且字面色彩均匀,在人文主义文字基础上,几个世纪以来已经被无数的字体设计师所重新演绎……

(6) Fifteen years after Jenson's death a Venetian publisher, Aldus Manutius, ran a scholarly printing concern that introduced a number of typographic innovations.

威尼斯出版商马努蒂尔乌斯·奥尔德斯在詹森去世后15年秉承以一种具有学术性的印刷术理念,介绍了大量的文字设计创新作品。