



高等院校专门用途英语系列教材

艺术设计

ENGLISH FOR ART DESIGN

英语教程

(上册)

(Volume I)

主 编 王淑琼 张令千

副主编 段传顺 郑 艳

周 芸 卓 静

English
for
Art
Design



西安交通大学出版社
XI'AN JIAOTONG UNIVERSITY PRESS



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图书在版编目(CIP)数据

艺术设计英语教程 = English for Art Design. 上册/王淑琼,
张令千主编. —西安:西安交通大学出版社,2018.6
ISBN 978-7-5693-0677-4

I. ①艺… II. ①王… ②张… III. ①艺术-设计-英语-
高等学校-教材 IV. ①J06

中国版本图书馆 CIP 数据核字(2018)第 133689 号

书 名 艺术设计英语教程(上册)
主 编 王淑琼 张令千
责任编辑 蔡乐芊

出版发行 西安交通大学出版社
(西安市兴庆南路 10 号 邮政编码 710049)
网 址 <http://www.xjtupress.com>
电 话 (029)82668357 82667874(发行中心)
(029)82668315(总编办)
传 真 (029)82668280
印 刷 陕西龙山海天艺术印务有限公司

开 本 710mm×1000mm 1/16 印张 13.5 字数 248 千字
版次印次 2018 年 8 月第 1 版 2018 年 8 月第 1 次印刷
书 号 ISBN 978-7-5693-0677-4
定 价 45.90 元

读者购书、书店添货,如发现印装质量问题,请与本社发行中心联系、调换。
订购热线:(029)82665248 (029)82665249
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前 言

我国改革开放已经历时整整 40 年。随着各行各业改革不断深入,高校外语教学改革也从原有的多元化走向更深层次的探索。就外语教学而言,几乎每个学科都开始设立自己的“独立语言王国”。每一种学科应该有属于自己的语言领地,如若没有专门的语言和经过定义的专有名词,就无法在一个研究领域中达到沟通的目的,这正是专门用途英语(EAP/English for Special Purposes)的价值所在。

《艺术设计英语教程》(English for Art Design)(以下简称《教程》)作为全国高校唯一针对艺术设计专业的英语教程,是艺术设计专业的必修课程。由于以往都是借用其他形式的教材,或者与艺术稍有关系的教材,因此专业性、系统性、针对性不强。鉴于此,本教程的问世正好弥补了这一缺憾。

本书的内容紧密结合当前高校艺术设计专业所涉及的课程内容,与之平行设置地道的有关艺术设计类的英语阅读文章,甚至直接进入其专业的描述、要求、特色、架构以及相关历史沿革走向的陈述,避免了高校外语教材清一色的文科英语现象。《教程》具体涉及建筑设计、时装设计、动漫设计、城市设计、园林设计、展示设计、室内设计、平面设计、景观设计、工业设计等诸多领域。同时,《教程》在编写过程中还兼顾了对每种设计的历时性与时性分析。应该说,从通用英语到专业英语,这本身就是一种变革,一种深化,一种无前车可鉴的探索。

《教程》的词汇较专业,因此,在编写过程中我们把大量的精力集中于词汇的精准性与实用性上;《教程》的单元练习也着意将语言运用能力与专业表达能力结合起来,力求突出专业特点;本书的另一特点是强调文章的原汁原味以及纯正性,大部分材料来源于国外网页。因此,我们尽力给出每篇文章或图片的出处或作者姓名以便读者查阅学习。在此,我们也向原作者表达诚挚的谢意。

鉴于编者对于艺术设计英语方面的见地有限,在文章采编与节选中定会存在诸多不足,恳请广大读者和使用者批评斧正,在此一并致谢!

编 者

2018 年 7 月

于宁波大学科学技术学院杨咏曼楼

Contents

Chapter 1	History of Art Design	(1)
Reading Task 1	Neolithic Architecture	(1)
Reading Task 2	History of Gardening	(7)
Reading Task 3	History of Animation	(12)
Reading Task 4	History of Fashion Design	(17)
Reading Task 5	History of Urban Planning	(22)
Chapter 2	Conceptions and Procedures of Art Design	(28)
Reading Task 1	Ecological Architecture	(28)
Reading Task 2	Garden Architecture	(32)
Reading Task 3	Modern City Design	(37)
Reading Task 4	Golden Age of French Fashion	(40)
Reading Task 5	Animation Techniques	(46)
Chapter 3	Design Psychology	(53)
Reading Task 1	Designing for a Hierarchy of Needs	(53)
Reading Task 2	Color Psychology in Creative Design	(58)
Reading Task 3	The Designer's Guide to Gestalt Theory	(65)
Reading Task 4	The Psychology of Interior Design	(73)
Reading Task 5	Making Use of Psychology in Web Design	(78)
Chapter 4	Design Management and Strategy	(87)
Reading Task 1	Design Management	(87)
Reading Task 2	The Role of the Design Manager for Architects	(95)
Reading Task 3	What is a Design Strategy?	(101)
Reading Task 4	Design Strategy Framework	(105)
Reading Task 5	Strategic Design: 6 Steps for Building Successful Websites	(112)

Chapter 5	Design Principles	(121)
Reading Task 1	The Law of Simplify—Reduce	(121)
Reading Task 2	12 Principles of Animation	(126)
Reading Task 3	How People See	(133)
Reading Task 4	Proportioning Systems	(138)
Reading Task 5	Exhibition Design	(147)
Chapter 6	Design Materials	(158)
Reading Task 1	Types of Building Materials Used in Construction	(158)
Reading Task 2	11 Exciting New Materials Designers Should Watch	(163)
Reading Task 3	Natural Stone in Interior Design	(172)
Reading Task 4	Recycling of Ocean Plastic	(178)
Reading Task 5	The Future of Packaging Unwrapped at the Lexus Design Award	(182)
References		(193)
Index		(205)

History of Art Design

History of art design is the study of objects of design in their historical and stylistic contexts. With a broad definition, the contexts of design history include the social, the cultural, the economic, the political, the technical, and the aesthetic. "History of art design" exists as a component of many practice-based courses. Among its aims is making art and design education a legitimate academic activity, to which ends a historical perspective is introduced.

Learning Objectives

- ✦ To get acquainted with the history of art design;
- ✦ To gain some knowledge about the design styles, principles, methods, etc;
- ✦ To understand the features and domains that they refer to.

Reading Task 1

Neolithic Architecture

The history of architecture traces the changes in architecture through various traditions, regions, overarching stylistic trends, and dates. The branches of architecture are civil, sacred, naval, military, and landscape architecture. Neolithic architecture is the architecture of the Neolithic period. In Southwest Asia, Neolithic cultures appear soon after 10,000 BC, initially in the Levant (Pre-Pottery Neolithic A and Pre-Pottery Neolithic B) and from there spread eastwards and westwards. There are early Neolithic cultures in Southeast Anatolia, Syria and Iraq by 8000 BC, and food-producing societies first appear in southeast Europe by 7000 BC, and Central Europe by c.5500 BC (of which the earliest cultural complexes include the Starčevo-Körös (Cris), Linearbandkeramic, and Vinča). With the exception of the Andes, the Isthmo-Columbian area and Western Mesoamerica (and a few copper hatchets and spear heads in the Great Lakes region), the people of the Americas and the Pacific remained at the Neolithic level of technology up until the time of Western contact.

The Neolithic people in the Levant, Anatolia, Syria, northern Mesopotamia, and Central Asia were great builders, utilizing mud-brick to construct houses and villages. At Çatalhöyük, houses were plastered and painted with elaborate scenes of humans and animals. The Mediterranean neolithic cultures of Malta worshiped in megalithic temples. In Europe, long houses built from wattle and daub were constructed. Elaborate tombs for the dead were also built. These tombs are particularly numerous in Ireland, where there are many thousands still in existence. Neolithic people in the British Isles built long barrows and chamber tombs for their dead and causewayed camps, flint mines, and Cursus Monuments.



(Excavated dwellings at Skara Brae)

Antiquity

Ancient Mesopotamia is most noted for its construction of mud brick buildings and the construction of Ziggurats, religious temples made for worship of the gods and goddesses of Mesopotamia. The word Ziggurat is an anglicized form of the Akkadian word *ziquurratum*, the name given to the solid stepped towers of mud brick. It derives from the verb *zaqaru*, “to be high”.

The buildings are described as being like mountains linking earth and heaven. The ziggurat at Ur, excavated by Leonard Woolley, is 64 by 46 meters at base and originally some 12 meters in height with three stories. It was built under Ur-Nammu (c.2100 BC) and rebuilt under Nabonidus (555 – 539 BC) when it was increased in height to probably seven stories.

In Ancient Egypt and other early societies, people believed in the omnipotence

of gods, with many aspects of daily life carried out with respect to the idea of the divine or supernatural and the way it was manifest in the mortal cycles of generations, years, seasons, days, and nights. Harvests for example were seen as the benevolence of fertility deities. Thus, the founding and ordering of the city and her most important buildings (the palace or temple) were often executed by priests or even the ruler himself, and the construction was accompanied by rituals intended to enter human activity into continued divine benediction. Ancient architecture is characterized by this tension between the divine and mortal world. Cities would mark a contained sacred space over the wilderness of nature outside, and the temple or palace continued this order by acting as a house for the gods. The architect, be the priest or king, was not the sole important figure ; he was merely part of a continuing tradition.

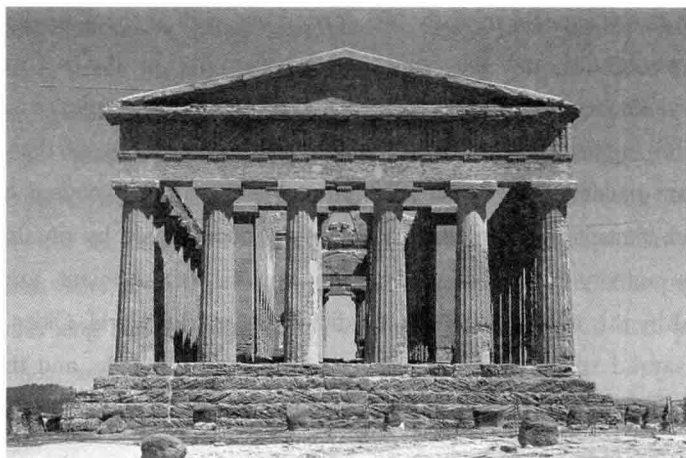


(Temple of Concordia in Agrigento, Sicily)

Greek and Roman Architecture

The architecture and urbanism of the Greeks and Romans was very different from that of the Egyptians and Persians. Civic life gained importance for all members of the community. In the time of the ancients religious matters were only handled by the ruling class; by the time of the Greeks, religious mystery had skipped the confines of the temple-palace compounds and was the subject of the people or polis.

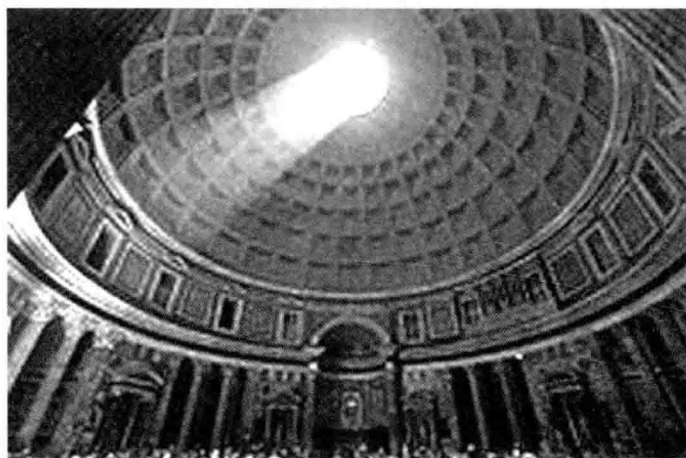
Greek civic life was sustained by new, open spaces called the agora which were surrounded by public buildings, stores, and temples. The agora embodied the



(Temple of Concordia in Agrigento, Sicily)

new-found respect for social justice received through open debate rather than imperial mandate. Though divine wisdom still presided over human affairs, the living rituals of ancient civilizations had become inscribed in space, in the paths that wound towards the acropolis. For example, each place had its own nature, set within a world refracted through myth, thus temples were sited atop mountains all the better to touch the heavens.

The Romans conquered the Greek cities in Italy around three hundred years BCE and much of the Western world after that. The Roman problem of rulership involved the unity of disparity from Spanish to Greek, Macedonian to Carthaginian—



(Dome; Interior of the Pantheon in Rome)

Roman rule had extended itself across the breadth of the known world and the myriad pacified cultures forming this *ecumene* presented a new challenge for justice.

One way to look at the unity of Roman architecture is through a new-found realization of theory derived from practice, and embodied *spatially*. Civically we find this happening in the Roman forum (sibling of the Greek *agora*), where public participation is increasingly removed from the concrete performance of rituals and represented in the decor of the architecture. Thus we finally see the beginnings of the contemporary public square in the Forum Iulium, begun by Julius Caesar, where the buildings present themselves through their *facades* as representations within the space.

https://en.wikipedia.org/wiki/History_of_architecture

Word Bank

- 1.architecture *n.* 建筑学,建筑设计,建筑风格
- 2.overarching *adj.* 支配一切的,包罗万象的
- 3.sacred *adj.* 神圣的,宗教的,不可冒犯的
- 4.naval *adj.* 海军的,军舰的
- 5.landscape architecture *n.* 风景园林学
- 6.Neolithic *adj.* 新石器时代的
- 7.hatchet *n.* 短柄小斧
- 8.utilize *v.* 利用或应用(某事物)
- 9.plaster *n.* 灰泥,熟石膏; *v.* 用灰泥涂抹
- 10.elaborate *adj.* 详尽复杂的
- 11.megalithic *adj.* 用巨石建造的
- 12.wattle *n.* 编条结构
- 13.daub *v.* (胡乱)涂抹,乱画
- 14.chamber *n.* 房间,寝室,墓穴,寝陵
- 15.causeway *n.* 堤坝,堤道,砌道
- 16.flint *n.* 燧石,火石,打火石
- 17.anglicize *v.* 使英国化或英语化
- 18.excavate *v.* 挖掘,发掘
- 19.omnipotence *n.* 无限的权力或无限能量
- 20.manifest *adj.* 明显的,明白的

- 21.mortal *adj.* 终有一死的,致命的
- 22.benevolence *n.* 好心地,善心,仁慈
- 23.fertility *n.* 肥沃,多产,丰富
- 24.deity *n.* 神,女神
- 25.ritual *n.* 仪式,老习惯
- 26.benediction *n.* 祝福(尤指餐前或礼拜结束时的祝祷)
- 27.confine *v.* 限制在某空间以内
- 28.polis *n.* 都市国家
- 29.agora *n.* 集会,广场
- 30.mandate *n.* 授权,命令,训令,使命; *v.* 命令做某事
- 31.preside *v.* 担任主席,主持
- 32.ritual *n.* 程序,仪节,具体的礼仪;固定方式,老习惯; *adj.* 仪式上的,作为仪式而进行的;惯常的
- 33.inscribe *v.* 在某物上写,题字
- 34.acropolis *n.* (古希腊城市的)卫城
- 35.refract *v.* 使(光线)折射
- 36.disparity *n.* 不同,不一致
- 37.myriad *n.* 无数,极大数量; *adj.* 无数的
- 38.ecumene *n.* 居住区,适合人类居住的地区
- 39.spatially *adv.* 空间的,有空间的
- 40.concrete *adj.* 以物质形式存在的,具体的,实体的;确定的; *n.* 混凝土;
v. 用混凝土覆盖;铺设
- 41.facades *n.* (建筑物的)正面,外表

Reading Comprehension

- Q1: When does Neolithic architecture date back to?
- Q2: When did food-producing societies first appear in southeast Europe?
- Q3: For what reasons do we say Neolithic people in the Levant, Anatolia, Syria, northern Mesopotamia, and Central Asia were great builders?
- Q4: What was the use of temples of Mesopotamia?
- Q5: Who actually executed a city's most important buildings and why?
- Q6: What were the religious matters handled by the ancient Greek and Roman times?
- Q7: What did agora really mean here?

Q8: What was the main problem of the Roman's rulership?

Q9: In what way can we look at the unity of Roman architecture?

Reading Task 2

History of Gardening

The history of ornamental gardening may be considered as aesthetic expressions of beauty through art and nature, a display of taste or style in civilized life, an expression of an individual's or culture's philosophy, and sometimes as a display of private status or national pride—in private and public landscapes.



(The renaissance style gardens at Chateau Villandry)

Forest gardening, a plant-based food pro-system, is the world's oldest form of gardening. Forest gardens originated in prehistoric times along jungle-clad river banks and in the wet foothills of monsoon regions. In the gradual process of families improving their immediate environment, useful tree and vine species were identified, protected, and improved while undesirable species were eliminated. Eventually alien species were also selected and incorporated into the gardens.

The enclosure of outdoor space began in 10,000 BC. Though no one knows the specific details of the first garden, historians imagine the first enclosure was a type of barrier for excluding animals and marauders. Garden construction and design was a primary precursor to landscape architecture, and it began in West Asia, eventually spreading westward into Greece, Spain, Germany, France, Britain, etc. The modern words of "garden" and "yard" are descendants of the Old English "geard", which denotes a fence or enclosure.



(The Italian garden at Powerscourt Estate in County Wicklow, Ireland)

Vitruvius, a Roman author and engineer, wrote the oldest extant design manual in 27 BC. *De architectura libri decem* (Ten Books on Architecture) addressed design theory, landscape architecture, engineering, water supply, and public projects, such as parks and squares. Vitruvius asserted that *firmitas* (firmness, durability, strength), *utilitas* (commodity, convenience, utility), and *venustas* (delight, loveliness, beauty) were the primary objectives of design. Some still consider these elements essential to quality design of landscape.

After the emergence of the first civilizations, wealthy persons began to create gardens for purely aesthetic purposes. Egyptian tomb paintings of the 16th century BC are some of the earliest physical evidence of ornamental horticulture and landscape design; they depict lotus ponds surrounded by symmetrical rows of acacias and palms. Another ancient tradition is of Persia: Darius the Great was said to have had a “paradise garden”, and the Hanging Gardens of Babylon were renowned as one of the Seven Wonders of the Ancient World. Persian gardens were designed along a central axis of symmetry.

Persian influences extended to Hellenic Greece after Alexander the Great. in c. 350 BC. There were gardens at the Academy of Athens, and Theophrastus, who wrote on botany, supposedly inherited a garden from Aristotle. Epicurus had a garden where he walked and taught, and he bequeathed it to Hermarchus of Mytilene. Alciphron also referenced private gardens in his writing.

The most influential ancient gardens in the western world were those of Ptolemy in Alexandria, Egypt, and the horticultural tradition that Lucullus brought to Rome. Wall paintings in Pompeii, Italy attest to later elaborate development. The wealthiest Romans built extensive villa gardens with water features, including fountains and rivulets, topiary, roses, and shaded arcades. Archeological evidence survives at sites such as Hadrian's Villa.

Byzantium and Moorish Spain continued horticultural traditions after the 4th

century AD and the decline of Rome. By this time, a separate horticultural tradition formed in China, which was transmitted to Japan, where it developed into aristocratic gardens featuring miniaturized and simulated natural landscapes centered on ponds, and the severe Zen garden form featured at temples.

In Europe, gardening revived in Languedoc and the Île-de-France in the 13th century. The rediscovery of descriptions of antique Roman villas and gardens led to the creation of a new form of garden, the Italian Renaissance garden in the late 15th and early 16th centuries.

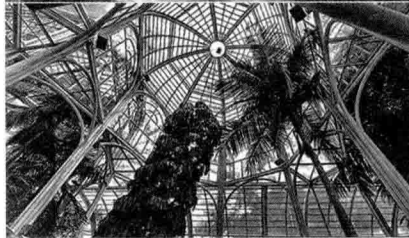
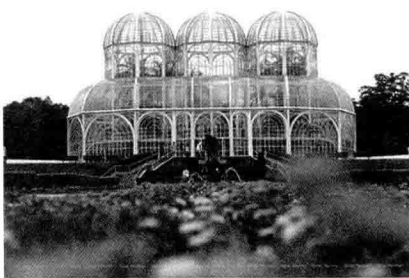
The Spanish Crown built the first public parks of this era in the 16th century, both in Europe and the Americas. The formal garden *à la française*, exemplified by the Gardens of Versailles, became the dominant horticultural style in Europe until the middle of the 18th century, when the English landscape garden and the French landscape garden acceded to dominance. In the 19th century, a welter of historical revivals and Romantic cottage-inspired gardening emerged. In England, William Robinson and Gertrude Jekyll were influential proponents of the wild garden and the perennial garden, respectively. Andrew Jackson Downing and Frederick Law Olmsted adapted European forms for North America, especially influencing the design of public parks, campuses, and suburban landscapes. Olmsted's influence extended well into the 20th century.

The 20th century saw the influence of modernism in the garden: from the articulate clarity of Thomas Church to the bold colors and forms of the Brazilian Roberto Burle Marx. Environmental consciousness and sustainable design practices, such as green roofs and rainwater harvesting, are becoming widely practiced as innovations in these fields continue to develop.

Mesopotamia—the Greek for “land between the rivers”, Tigris and Euphrates—comprises a hilly and mountainous northern area and a flat, alluvial south. Its peoples (Sumerians, Akkadians, Assyrians, and Babylonians) were urban and literate from about 3000 BC. Evidence for their gardens comes from written texts, pictorial sculpture, and archaeology. In western tradition, Mesopotamia was the location of the Garden of Eden and the Hanging Gardens of Babylon. Temple gardens developed from the representation of a sacred grove; several distinct styles of royal garden are also known.

The courtyard garden was enclosed by the walls of a palace, or on a larger scale was a cultivated place inside the city walls. At Mari on the Middle Euphrates

(c. 1800 BC) one of the huge palace courtyards was called the Court of the Palms in contemporary written records. It is crossed by raised walkways of baked brick; the king and his entourage would dine there. At Ugarit(c. 1400 BC) there was a stone water basin, not located centrally as in later Persian gardens, for the central feature was probably a tree (date palm or tamarisk). The 7th century BC Assyrian king Assurbanipal is shown on a sculpture feasting with his queen, reclining on a couch beneath an arbour of vines, attended by musicians. Trophies of conquest are on display, including the dismembered head of the king of Elam hanging from a fragrant pine branch. A Babylonian text from the same period is divided into sections as if showing beds of soil with the names of medicinal, vegetable, and herbal plants written into each square, perhaps representing a *parterre* design.



(Jardim Botânico de Curitiba in Brazil)

https://en.wikipedia.org/wiki/History_of_gardening

Word Bank

1. ornamental *adj.* 装饰的, 作为装饰的
2. aesthetic *adj.* 美学的, 审美的, 雅致的
3. philosophy *n.* 哲学, 哲学体系
4. landscape *n.* 风景, 景色, 野外风景画
5. monsoon *n.* (南亚的)季风(尤指印度洋上4月至10月的西南风和10月至次年4月的东北风), (西南季风带来的)雨季
6. eliminate *v.* 消除, 清楚, 排除; 淘汰
7. enclosure *n.* 圈地, 被圈起的土地

8. *marauder n.* 参与劫掠的人或动物
9. *precursor n.* 先驱;先兆;初期形式
10. *descendant n.* 后裔(反义词: *ancestor*)
11. *geard n.* 园子,花园,空地
12. *denote v.* 名称、符号或象征;表示
13. *utility n.* 有用,实用;效用,功用
14. *horticulture n.* 园艺,园艺学
15. *symmetrical adj.* (指图案等)对称的
16. *acacia n.* 金合欢树
17. *palm n.* 手掌,掌心,手心;棕榈树,(象征胜利的)棕榈叶
18. *renowned adj.* 有声望的
19. *axis n.* 轴,轴线,固定参照物,轴心
20. *symmetry n.* 对称,匀称
21. *botany n.* 植物学
22. *inherit v.* 继承,接过
23. *bequeath v.* 将……传给……
24. *attest v.* 为……提供证明
25. *elaborate adj.* 详尽而复杂的
26. *rivulet n.* 小溪,细流
27. *topiary n.* 灌木修剪,树木整形术
28. *aristocratic adj.* 贵族的,有贵族气的
29. *miniaturize vt.* 使小型化,使微型化
30. *revive v.* (使)恢复健康、力量
31. *perennial adj.* 一再的,多年生的
32. *suburban adj.* 城郊的,郊区的
33. *sustainable adj.* 可持续的,能再生的,永续的
34. *comprise v.* 包括,构成,组成
35. *alluvial adj.* 冲积的,淤积的
36. *pictorial adj.* 配有图片的
37. *sacred adj.* 神圣的,宗教的,受崇敬的,不可冒犯的,庄严的
38. *parterre n.* (花园中的)花坛区

Reading Comprehension

Q1: What ornamental gardening can be considered, according to the writer?