



高校专门用途英语 (ESP) 系列教材

ENGLISH *for* Art Design

艺术设计专业英语

王 愉 编著



清华大学出版社



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北 京

内 容 简 介

本书旨在使读者掌握艺术设计相关专业的英语术语及用法, 培养和提高读者阅读和翻译专业英语文献资料的能力。全书由12个单元组成, 包含48篇文章, 内容涉及艺术设计史、设计的定义、设计原则、设计心理学、设计管理与策略、设计研究、设计材料与技术、设计重点、设计创新案例、设计师及其作品、设计教育与事业、设计趋势与观点。每个单元由课文、词汇和练习组成。

本书可作为高等理工院校和高等美术院校艺术设计相关专业本科生和研究生的专业英语教材, 也可作为从事相关专业人士的参考用书。

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我国的艺术类院校和综合性大学均开设有艺术设计相关专业。本书可作为艺术设计、数字媒体艺术以及工业设计等相关专业的本科生和研究生的专业英语教材。

欧美各国在艺术及设计领域的发展有诸多值得参考和借鉴之处，文化融合和知识经济离不开中外学术交流，系统地阅读专业英语原文是学生学习其思想理念的必要手段，这同时也有助于提高他们的语言理解和表达能力。艺术设计专业结合艺术和科技，与大众生活息息相关，理论和实践都在不断发展。本书结合目前最新的设计专业理论和实践以及艺术设计专业发展的前沿动态，让学生在本专业的特定情景下学习英语单词、术语、语法和结构，培养他们阅读和翻译专业英语文献资料和口头表达专业思维的能力。本书可读性强，题材覆盖面广，而且提供部分课文的译文和视频资料，使用者可进入<ftp://ftp.tup.tsinghua.edu.cn/>网站下载相关资源。

本书包括12个单元，共48篇文章，它们分别涉及艺术设计史、设计的定义、设计原则、设计心理学、设计管理与策略、设计研究、设计材料与技术、设计重点、设计创新案例、设计师及其作品、设计教育与事业、设计趋势与观点。文章选自当前最新或受到普遍认同的业界书籍、论文和专家网络发表的文章，选材与当前的设计环境、对象、原理、材料和目的的发展趋势密切相关。章节分类适合艺术设计各专业方向的学生学习，有助于他们系统地学习专业英语。本书提供的与课文相关的视频可带领学生深入了解背景知识，寓学于乐。文章的选择以基础设计理论为主，同时也包含大量设计实例，并提供直观的视觉案例和图表。

本书受到北京印刷学院学科建设与研究生教育专项“《数字媒体艺术专业英语》研究生教材建设”（项目主持：王愉；项目编号：21090115024）和国家社会科学基金艺术学一般项目“基于国际前沿视野的交互设计方法论研究”（项目主持：辛向阳；项目编号：12BG055）资助。参与教材编写的还有：张维英、王欢、吴志

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2016年7月

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Unit 1

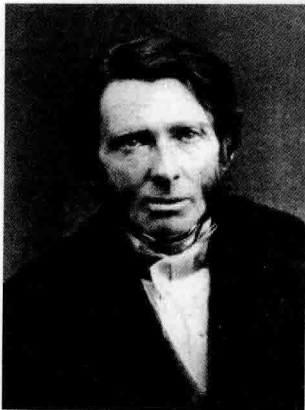
History of Art and Design

History of art and 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 and Design" exists as a component of many practice-based courses. Among its aims was making art and design education a legitimate academic activity, to which ends a historical perspective was introduced.

Lesson 1

The Origin of Design

According to the book *Pioneers of Modern Design* by the art historian Sir Nikolaus Pevsner (1902–1983), the concept of design arose from the thinking of two figures: John Ruskin (1819–1900), an advocate of social thought, and William Morris (1834–1896), a theorist and the founder of the Arts and Crafts Movement. This was only about 150 years ago, so it's not an old story. Thanks to the machine production system, which **sprang** from the Industrial Revolution, England flourished in the mid-19th century. However, the early machine-made products weren't much to look at; they were mere imitations produced by the awkward hand of machinery, aiming to reproduce furniture and other kinds of objects that maintained a **vestige** of **aristocratic** decoration. Glancing through reference material from the London's Great Exhibition of 1851, we can imagine what they looked like. The **cultivated** forms that were refined over time by manual skills were **superficially** interpreted, distorted and mass-produced at extraordinary speed.

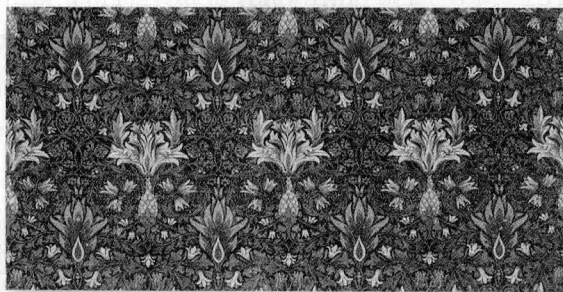


John Ruskin



William Morris

Under circumstances like these, it seems that anyone with any affection for his own lifestyle and culture must have felt the sense of crisis over the loss of something, and must have been concerned about the deterioration of aesthetics. Those crude machine-made goods would never be embraced by the sophisticated traditional culture of Europe without a fight. In fact, the appearance of these substandard objects resulted in the unearthing of both the culture that had been **nurtured** by manual work and the sensibilities hidden beneath that culture. Ruskin and Morris represented the collective **snort** of the people: "We absolutely cannot bear it!" This was their protest against machine production, which threatened to roll right over the intricate, delicate sensibilities awakened in us by objects. Their activities were a warning and a great booing against the aggressive, impatient reform of the era. Clearly, the concept of design, or the beginning of its way of thinking, was the **backlash** of aesthetic sensibility against the **dullness** and **immaturity lurking** in the industrial mechanism that was so **violently** changing man's living environment.



"Snakeshead" textile designed by William Morris

However, there was no turning back for machine production as long as it continued to **fuel** the trends of mass production and mass consumption. Even though the common intellect and aesthetic sensibilities leveled some criticism against it, nothing was going to slow the **momentum** of the production and consumption explosion **ignited** by the Industrial Revolution. Because Ruskin's writings and lectures and Morris' Art and Crafts Movement were so strongly anti-modern, with both men championing the revival of the manual skills of craftspeople and harshly criticizing the negative effects of machine production, their arguments were not accepted into

the mainstream of the time and failed to gather enough force to stop or slow society's transformation. Still, their insights and perceptions about the source of pleasure in the relationship between making things and daily life were **upheld** by the design movement activists of the next generation as the very **wellspring** of the concept of design, so we can say that in the end they had a significant effect on society.

It goes without saying that we cannot directly experience the era of Ruskin and Morris, but we can catch a glimpse from preserved materials. There is an abundance of these, vividly conveying the messages they introduced, including Morris' works of the Arts and Crafts Movement, such as his book designs for the Kelmscott Press and his wallpaper designs. Whenever I look at their work, I am in **awe**, as if I were actually meeting these **stalwart** men of the 19th century. Their spirited drive in demonstrating—not through theory but through real objects—an antithesis to the **doltish** objects manufactured by the clumsy machine is still intense and **ardent** enough to unsettle the sensibilities of today's designers; we still **succumb** to its beauty. Somehow their work makes me feel like I'm being **scolded**. Clearly their passionate enthusiasm inspired the concept of design.

On the other hand, although the idea of design emerged from a negative social situation arising from **deteriorating** product quality, we can't definitively state that it was solely the **brainchild** of Ruskin and Morris. No doubt during the middle of the 19th century, as civil society matured, there thrived in a **subterranean** channel a sensibility different from art, some sense of **gaiety** in creating appropriate objects or environments, and a joy in bringing these to daily life. With the appearance of crude, machine-made daily commodities as an **impetus**, this sensibility flooded all society. The movements by Ruskin and Morris symbolized this **deluge**.

In any event, the **raging** torrent of machine production pained the delicate aesthetic sense of daily life. This then triggered the emergence of design as a way of thinking and perceiving in society. Today, as our living environment is being newly



The Nature of Gothic
by John Ruskin

transformed by the development and spread of information technology, we need to once again focus on the circumstances and movements surrounding the origin of design. I think it's time we took a new look at the roots of design thought and sensibility and at the pain that's arisen in this new era, just as if we were backtracking to the era of Ruskin and Morris.

* Kenya Hara. (2007). *Designing Design*. Baden, Switzerland: Lars Müller Publishers, pp.416-418.

Words and Expressions

spring /sprɪŋ/ *vi.* 生长; 涌出; 跃出

vestige /'vestɪdʒ/ *n.* 遗迹; 残余

aristocratic /ə,rɪstə'kræɪtɪk/ *adj.* 贵族的; 有贵族气派的

cultivated /'kʌltɪveɪtɪd/ *adj.* 培育的; 发展的; 有教养的; 文雅的

superficially /,su:pə'fɪʃəli/ *adv.* 表面地; 浅薄地

nurture /'nɜ:rtʃər/ *vt.* 培育; 熏陶

snort /snɔ:rt/ *n.* 嗤之以鼻

backlash /'bæk'læʃ/ *n.* 反冲; 强烈抵制

dullness /'dʌlnəs/ *n.* 迟钝

immaturity /,ɪmə'tʃʊərəti/ *n.* 未成熟

lurk /lɜ:rk/ *vi.* 暗藏

violently /'vaɪələntli/ *adv.* 猛烈地, 激烈地

fuel /'fju:əl/ *vt.* 推动; 加剧

momentum /məʊ'mentəm/ *n.* 势头

ignite /ɪg'naɪt/ *vt.* 引起; 刺激

uphold /ʌp'hoʊld/ *vt.* 支持, 赞成; 鼓励

wellspring /'welsprɪŋ/ *n.* 源泉

awe /ɔ:/ *n.* 敬畏

stalwart /'stɔ:lwɔ:rt/ *adj.* 坚定的, 坚决的

doltish /'dɒlɪʃ/ *adj.* 愚蠢的

ardent /'ɑ:rdnt/ *adj.* 强烈的; 激烈的

succumb /sə'kʌm/ *vi.* 屈服

scold /skould/ *vt.* 训斥

deteriorating /dɪ'tɪəriəreɪtɪŋ/ *adj.* 退化的; 变质的

brainchild /'breɪntʃaɪld/ *n.* 创作

subterranean /,sʌbtə'reɪniən/ *adj.* 隐藏的; 秘密的

gaiety /'geɪəti/ *n.* 快乐

impetus /'ɪmpɪtəs/ *n.* 动力; 推动力

deluge /'delju:dʒ/ *n.* 风暴

raging /'reɪdʒɪŋ/ *adj.* 狂暴的; 凶猛的

EXERCISES

What is the Arts and Crafts Movement? And why does Kenya Hara think the Arts and Crafts Movement is the origin of design?

Lesson 2

Integration of Design

There's one more development that occupies a significant position in the minds of us designers as a special **epoch enshrined** right next to the concept of design. That's the Bauhaus movement. Bauhaus refers to both a school of design and a movement begun in Weimar, Germany, in 1919. In 1933, the Nazis forced the Bauhaus to close, so the activities of the Bauhaus properly only lasted fourteen years. Even in its heyday, the Bauhaus was small, with a little more than a dozen teachers and less than two hundred students. But this is where the concept of design got its direction. Here, the machine production system was accepted as a positive aspect. At the same time, a variety of concepts for the **plastic arts**, **excavated** via the art movements of the beginning of the 20th century, were reorganized here.

During the period **spanning** the epoch of Ruskin and Morris through that of the Bauhaus, a storm of new and dazzling art movements swept across the entire world, including **Cubism**, **Art Nouveau**, the **Vienna Secession**, **Futurism**, **Dadaism**, **De Stijl**, **Constructivism**, **Absolutism**, **Modernism**, and so on. The names and representational style varied depending on the country, region, and **ideology**, but if one thing can



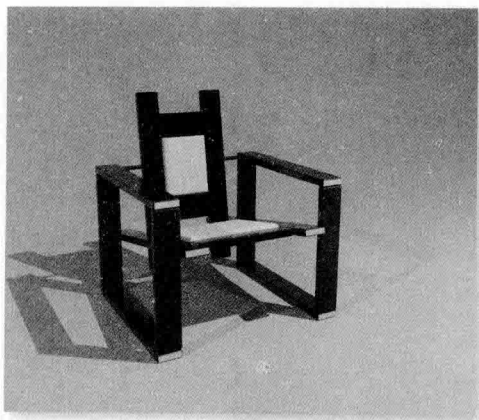
Bauhaus building

be said, it's that in every area of Europe and in every field of art, in order to break from the forms of the past, **practitioners** used a passionate, radical **trial-and-error** approach to completely **dismantle** those forms.

Targets were all the vocabularies of the plastic arts that had accumulated during the history of the decorative arts: **ornamental** idioms, **artisanal** skills, and **snobbish**, **monomaniacal** aristocratic pursuits. It may very well be that as a result, various disciplines of the fine arts and the plastic arts momentarily turned into a kind of nutrient-packed mountain of **debris**.

It was the Bauhaus that, with **penetrating** ideas and energy, both verified and dissolved this mountain, then crushed it into powder in the **mortar** of powerful thought, and finally, in screening this **detritus**, arranged and ordered the elements. At this stage, all kinds of elements linked to the plastic arts were examined from the point of view of speculation as well as the senses and then were reduced to the zero point. The elements that could not be simplified any further were identified as color, form, texture, material, rhythm, space, movement, dots, lines, planes, and so forth. It was the Bauhaus that, by neatly laying out these elements as if on an operating table, proudly declared, "All right then, let's begin a new era of plastic arts." And it did.

Of course I am fully aware that this is a rough summary made with a simple metaphor. The Bauhaus was a whole bundle of activities undertaken by a great number of people and can't be bound into any single thought. Walter Gropius



Bauhaus chair final by Joetruck

(1883–1969) put his heart and soul into integrating a wide range of arts and outlined the Bauhaus plan. Johannes Itten (1888–1967) embraced **mysticism**. With his precise theory of the plastic arts, Hannes Meyer (1889–1954) brought an accurate indicator to the activities of the Bauhaus. Laszlo Moholy-Nagy (1896–1946) explored a new approach to the plastic arts for the new era based on elements derived from the **dismantlement**

of past forms. Both Paul Klee (1879–1940) and Wassily Kandinsky (1866–1944) pursued the original forms of the dynamics through which living beings create order (form) by equating the process of molding with the issue of life. Focusing on the Bauhaus theater workshop, Oskar Schlemmer (1888–1943) developed a modernism that **transcends** conventional world perceptions. The more carefully we look, the more individuality we find. The Bauhaus is simply the result of the **convergence** of activities carried out by individuals of many talents.

We could draw unlimited speculation from a detailed, microscopic examination of this group and its activities. But if we observe their combined activities from some distance, through the telescope of the 21st century, the collection of glittering stars would certainly appear as swirling **galactic** clouds. Unless we look at it with our eyes half closed, we often lose sight of the essence of history, but here, viewing the Bauhaus just as we would a galaxy from afar, I'd like to roughly summarize its entity and continue my story. Briefly put, the concept of design realized an extremely pure form in the framework of modernism, thanks to the opportunity provided by the Bauhaus.

* Kenya Hara. (2007). *Designing Design*. Baden, Switzerland: Lars Müller Publishers, pp.418-420.

Words and Expressions

epoch /'epək/ *n.* 时代; 新纪元

enshrine /ɪn'ʃraɪn/ *vt.* 铭记; 铭刻

plastic arts /'plæstɪk 'ɑ:rts/ *n.* 造型艺术

excavate /'ekskeɪvət/ *vt.* 发掘

span /spæn/ *vt.* 横跨; (时间) 持续

Cubism /'kju:bɪzəm/ *n.* 立体派; 立体主义

Art Nouveau /ɑ:rt nu'vʊʊ/ *n.* 新艺术, 新艺术派

Vienna Secession 维也纳分离派

Futurism /'fju:tʃəɪzəm/ *n.* 未来派; 未来主义

Dadaism /'dɑ:dɑ:ɪzəm/ *n.* 达达派; 达达主义

De Stijl /də'staɪl/ *n.* 风格派; 风格主义

Constructivism /kən'straktɪvɪzəm/ *n.* 构成派; 构成主义

Absolutism /'æbsəlu:tɪzəm/ *n.* 专制主义

Modernism /'mɑ:dəɪnɪzəm/ *n.* 现代主义

ideology /aɪ'di:ələdʒi/ *n.* 意识形态; 思想体系

practitioner /præk'tɪʃənər/ *n.* 实践者; 开拓者

trial-and-error *n.* 试错法; 反复试验法

dismantle /dɪs'mæntl/ *vt.* 拆除; 取消; 废除

ornamental /ɔ:rnə'mentl/ *adj.* 装饰的, 装饰性的

artisanal /ɑ:ˈrʃi:znəl/ *n.* 工艺性的

snobbish /ˈsnɑ:bɪʃ/ *adj.* 势利的, 功利的

monomaniacal /ˌmə:nəˈmeɪniəl/ *adj.* 偏执狂的

debris /dəˈbri:z/ *n.* 碎片, 残骸

penetrating /ˈpenətreɪtɪŋ/ *adj.* 尖锐的; 有洞察力的; 深刻的; 透彻的

mortar /ˈmɔ:rtər/ *n.* 灰浆, 砂浆

detritus /dɪˈtraɪtəs/ *n.* 碎屑, 碎石

mysticism /ˈmɪstɪsɪzəm/ *n.* 神秘主义

dismantlement /dɪsˈmæntlmənt/ *n.* 拆卸; 拆散; 取消; 废除

transcend /trænˈsend/ *vt.* 胜过, 超越

convergence /kənˈvɜ:rdʒəns/ *n.* 集合, 集中

galactic /gəˈlæktɪk/ *adj.* 银河的, 星系的

EXERCISES

1. Are the following statements true (T) or false (F)?

- (1) The Bauhaus was first founded by Walter Gropius in Weimar. ()
- (2) The school existed in three German cities: Weimar from 1919 to 1925, Dessau from 1925 to 1932 and Berlin from 1932 to 1933. ()
- (3) Though the school was closed by its own leadership under pressure from the Nazi regime, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world. ()
- (4) The school did not offer classes in architecture until 1927. ()

2. Analyze the influence and inspiration of the Bauhaus on contemporary design education, please.