

面向21世纪设计专业系列教材

设计艺术专业英语

主编 杨正 副主编 王莉莉 张立民



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前 言

本教材是工业设计、艺术设计及设计类相关专业的必修课教材，是在大学公共英语课程的基础上结合学生所学专业而编写的。其目的在于提高学生专业书籍及论文的阅读和写作能力，进一步提高学生的英语水平。

本教材共分 12 个单元，每单元分为三部分。Part 1 为学术性课文，Part 2 为阅读理解，Part 3 则作为知识扩展部分。

设计艺术是一门新兴的交叉学科，有极大的社会需求。目前，全国开设设计类专业的本科院校近千所，但设计方法、设计理论和设计水平都还处于起步阶段，还需要进一步的发展和提高，与国外相比也有较大差距，因此，更需要借鉴国外的设计方法和成果。由于历史的原因，我国设计艺术类专业师生的英语水平普遍不高。随着对外开放和国际交流的逐渐深入及扩大，对专业英语的要求也必然会越来越高，而目前设计艺术类专业英语教材与其他专业相比，无论从质量或数量上看都相差甚远。鉴于上述原因，我们认为，极有必要编写一本专业覆盖面相对较广的设计艺术类专业英语教材，以满足不同层次的社会需要。

本教材通俗易懂，图文并茂，突出实用性和趣味性，难易程度适中，在编写过程中，尽可能地符合我国设计艺术类专业学生的水平及特点。

本教材可作为工业设计、艺术设计及设计类相关专业学生的教科书，也可作为设计类从业人员、研究生的参考用书。

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Unit 1

• Part 1 Text

Procedures of Modern Industrial Design

课程难度：★★★

本文主要从市场调研与分析、概念设计、细节设计、设计提交和模型制造、批量生产、产品进入市场这六个程序谈论现代工业设计，从而让读者了解到工业设计是一个从市场调查分析到销售的全过程。

Industrial Design is a whole process from the market investigation and analysis, through the concept design and detail design, to manufacturing, packaging, advertisement and sells.

The followings describe each phase:

1. Market Investigation and Analysis

First, designers should acquire the products of enterprise and the situation of company's industry and customers, and decide the problem to be solved.

①Market investigating and information collection and analysis.

②Finding the problem that the enterprises need to solve.

③Starting to research the competitive products.

④Locating the products in the market.

Result: Deciding the project plan.

2. Design Conceiving—Conceptual Design

The work core during this period is to dream up. The design company analyzes and summarizes the information and materials obtained from the last period, and then provide the innovative solution.

① Creating a concept, innovation and imagination, making primarily several conceptive designs, considering the workers and environment at the same time, and

presenting design drafts.

② Comparing and analyzing the schemes above, and selecting 2-3 optional design schemes.

③ Evaluating and validating the schemes from ②, including:

- the target function,
- costs and economics,
- styles and colors of product,
- manufacturability,
- acceptability of market consumers.

Result: determining the conceptual design scheme.

3. Detailed Design

Designing each component and assemble in details, including style, color and environment of products.

Providing a complete set of drawings, from design drawing to engineering drawings, or digital design schemes.

Result: Finally determining the design scheme.

4. Design Submission and Prototype Making

Based on the determined design scheme of products, laying out the detailed manufacturing plan.

- ① Submitting the final design scheme.
- ② Determining the specification and techniques required during the production.
- ③ Measuring and computing the costs of materials and manufacturing.
- ④ Working out the machining process.
- ⑤ Manufacturing the models or prototype making.
- ⑥ Judging the prototype machine.

Result: Determining the productivity and putting into production.

5. Batch Manufacturing

During this period, the design company helps the manufacturers organize production, as well as optimize the manufacturing techniques.

- ① Corresponding workers and facility management.
- ② Die manufacturing and facility installing.
- ③ Establishing assemble description and production plan, and making the quality standardization.
- ④ Batch production.

Result: Products are put into the market.

6. Products Get into the Market

- ① Product packaging.
 - ② Making the propagandistic strategy of products in the market and advertisement producing.
 - ③ Distribution strategy and ways of products.
- Result: New products make the huge economic benefits and drive the market improving.

Vocabulary

1. conceive *vt. vi.* 想象; 构想; 设想
2. scheme *n.* 计划; 安排; 方案; 规划
3. validate *vt.* 确认, 证实, 验证
4. prototype *n.* 原型, 模型
5. correspond *vi.* 符合, 协调, 通信, 相当, 相应
6. die *n.* 印模; 模型
7. distribution *n.* 发送, 发行; (商品的) 销售, 推销

Notes

1. design conceiving 设计构思
2. The work core during this period is to dream up. dream up 空想出; 构思, 创意, 创造, 设计 (发明物等)
全句翻译: 此阶段工作的核心是创意。
3. detailed design 细节设计
4. batch manufacturing 批量生产
5. die manufacturing and facility installing
die 模具, 一种用于切割、模锻或冲压材料的装置
短语翻译: 模具制作和设备安装

• Part 2 Reading Comprehension

1. COLOR THAT PERSUADES

In our visually boisterous world, color is the key element that can be used to catch the viewer's attention. Whether bright or dull, singular or complex, physiological or psychological, theoretical or experiential, the persuasive power of

color attracts and motivates a sale.

Although some colors produce an intrinsic physiological response—such as the way red increases your heart rate—most color response is due to experience and association. Persuasive color distinguishes one product from another, identifies the product, or associates the product with a similar brand name or category. Often, positive color associations increase the comfort level of the buyer. In the case of Cici' Pizza, designed by Design Forum, red and green are intentionally used to create an association with Italy and convey the idea of good Italian food.

There are palette associations for industries, product or service. You might be persuaded to trust a bank that uses blue in its logos and collateral materials because sound financial institutions often rely on blue to communicate stability and trust. The same approach is used for the Ellipsis catering menu designed by Dinnick and Howells. A natural color palette is supportive and consistent in that it suggests “homey and pleasant healthy food.”

In addition to association, color can be used to identify a product. In the case of the Soho Spice Restaurant in London, designed by Lewis Allen of Fitch, regional colors of India are used to identify the restaurant with its country of origin. The colors of Indian spices are also incorporated into the design. The spice colors create a taste-smell-visual association. The color allows people to see the taste and smell of Indian food.

A persuasive color palette can distinguish a product from its peers. Mires, in the piece Packaging System for Qualcomm, distinguishes its telephones by the use of fashion models and intense color. The high contrast “techno slick” colors against the monochromatic models and black background increase overall image clarity. The boxes, when stacked together, make a strong visual statement causing the buyer to stop, look and purchase.

Whether it's used in a product or an environment, persuasive color creates an association or identification, and it is the color that raises the comfort level for the purchaser of a product or service. As a result, it's the way color is used that distinguishes a product from comparable products and makes it sell better and fast.

1. The author states that positive color can _____.

- A. distinguish one product from another
- B. increase the comfort level of the buyer
- C. increase your heart rate

- D. cause a bad mood
2. Which of the following is NOT true?
- A. Red increases heart rate.
- B. The color allows people to see the taste and smell if we use the right color to the restaurant logo.
- C. All financial institutions rely on blue to communicate stability and trust.
- D. Colors can produce an intrinsic physiological response.
3. The passage is _____.
- A. narration
- B. description
- C. criticism
- D. argumentation
4. According to the author, a persuasive color cannot _____.
- A. create an association or identification
- B. allow people to see the taste and smell
- C. distinguish a product from its peers
- D. raise the comfort level for the purchaser of a product or service
5. What is the author's attitude toward persuasive color?
- A. Apprehensive.
- B. Negative.
- C. Critical.
- D. Appreciative.

2. CUBISM

Cubism was one of the most influential movements in modern art. Cubist artists introduced radically new approaches to space, form, and dimension. The movement revolutionized painting in the 1900's, and paved the way for abstract art and other forms of modern art.

Pablo Picasso of Spain and Georges Braque of France founded the cubism movement in 1907. Cubism flourished in Europe and other parts of the world until 1914. Other significant cubist artists included Juan Gris, Robert Delaunay, Fernand Leger, Francis Picabia, Jean Metzinger, and Marcel Duchamp.

Cubist artists rejected traditional form and shape. A cubist artist broke down a subject matter into geometric designs and shapes, and then reorganized and overlapped the elements. Commonplace objects such as tables and bottles were painted from various points of view, making them look distorted and fragmented. Others painted the human body from different points of view. Some cubists included numbers or words in their pictures. Other artists created collages, integrating things

like newspaper clippings or oil cloth into their paintings.

There are two kinds of cubist paintings—analytic cubism and synthetic cubism. Analytic cubism attempted to break down objects and reassemble them into various forms. Synthetic cubism strived to synthesize imaginative elements into new figurative forms.

Cubism is drawn from Post-Impressionist Paul Cezanne's work. African tribal art and African sculpture were also a great influence to cubism. Cubism was also influenced by the new ideas about the nature of reality, as explored in Einstein's Theory of Relativity.

Picasso's *Les Femmes d'Alger* (1907) was the first important painting during the cubism period. Around the same time, Braque painted a series of landscapes that had strong geometric properties. When art critic Louis Vauxcelles saw these paintings in a gallery in 1908, he used the word "cubes" to describe them, which became the name of the great movement.

1. What is "Cubism"?

- A. A kind of art style.
- B. One of the movements in modern arts.
- C. A new approach to space, form, and dimension.
- D. Geometric designs and shapes.

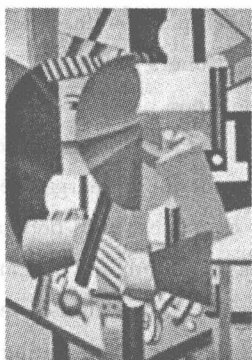
2. Cubism flourished in _____.

- A. Europe
- B. North America
- C. Canada
- D. India

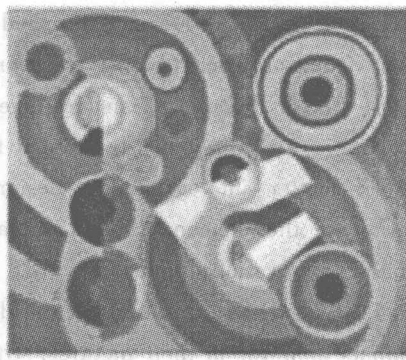
3. How many cubist paintings exist according to the author?

- A. One.
- B. Two.
- C. Four.
- D. Three.

4. Which picture of the following does not belong to Cubism?



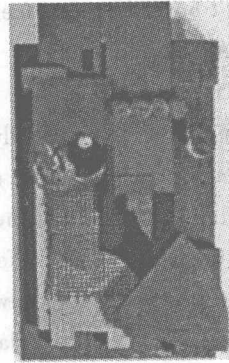
A.



B.



C.



D.

5. Why does the author refer to “Braque” in the last paragraph?

- A. Because he wants to show how excellent he is.
- B. Because he wants to show us his paintings.
- C. Because he wants to explain where the name “cubes” came from.
- D. Because he wants to compare with Picasso.

3. BALANCE

Balance can create a mood. In art, balance can create a powerful mood. Can you think of a classical painting that relies on symmetry to achieve a feeling? For instance, how about *American Gothic* by Grant Wood? This famous image of a farmer holding a pitchfork, standing with his wife by his side, communicates a calm—some would even say stagnant—feeling that is reinforced by the equal balance of the two figures centered in the format. By contrast, *Starry Night* by Vincent Van Gogh has a very unstructured, freeform feel that is in part the result of the lack of strict balance. Balance or lack of balance can likewise affect your design, depending on the mood you want to create.

Symmetry

We will place a single horizontal line. If our goal is to achieve pure symmetry—that is, a design that’s centered on all sides—we are somewhat limited in where we can place the line. True symmetry requires to place the line centered left to right and top to bottom; with a vertical line, we would still center it left to right and top to bottom to achieve absolute symmetry. Now let us put the same line on a 45-degree angle. When it is placed in the format centered left to right and top to bottom, it

doesn't have the same feeling of complete symmetry, but the design is still balanced.

Asymmetry

Now using the same line, place it in the format at any random position. Unless the line is placed perfectly horizontally or vertically, you will automatically create an asymmetrical design—no matter where you place it. Is the design balanced? Strictly speaking, the fact that the line is not centered pulls the design out of balance; at the same time, it creates a feel that the balance design doesn't achieve. As mentioned earlier, the goal is not always to achieve an absolute balance. Sometimes the interest achieved by a lack of balance strengthens the impact of your design. You can choose to use a dot of roughly the same mass as the line in the illustrations. Now try to place both the shape and the line in the format to create a perfectly symmetrical design. If you place the dot above the line, is the design perfectly symmetrical? How about to place either side of the line? You can not create a perfectly symmetrical design with these two shapes; even if you balance the design side to side, you won't be able to center it from top to bottom. The only way to create a design that's perfectly symmetrical is to introduce another line or dot, which will allow you to center the design completely. When you introduce a second dot into the format, you can achieve perfect symmetry.

Tension

To create an entirely different feeling, let us try using the same elements while intentionally ignoring balance. At certain times, tension is useful to communicate the feeling of the design; sometimes tension is added to create interest by throwing a design out of balance. There are no rules to follow except the visual needs of your concept. For example, if you are designing an editorial spread for magazine with a war-torn region as subject matter, tension might be entirely appropriate. The concept of the design, or the text used in it, will give you an idea if an unbalanced feeling is appropriate for your piece.

Balance using "real" design elements. In the previous exercises I used lines and dots—elements in greatly simplified form—to get my basic ideas across. The possibilities for communication expand greatly as you use photographs, illustrations, blocks of actual text and other substantial elements in your design. But don't rely on the content of a photograph or the words in the text alone to communicate your message. Instead of focusing on the basic design of the format and the position of each piece of art, each block of text and every bit of texture can enhance the concept. Always keep in mind that you can create feelings and moods with even the

simplest elements. As the elements you use become more substantial, your possibilities will become infinite.

As you learn to use balance to create mood, you enhance your design skills and enable more effective communication of your concept.

Consideration and Discussion

1. Which type of balance will be appropriate for your concept? Does the idea call for symmetrical balance or asymmetrical balance?
2. Does your design need a purposely unbalanced look? If so, have you pushed your design to feel obviously unbalanced?
3. What elements will you use to achieve balance?
4. Will you balance elements that are similar to one another or elements that are different?
5. What are the different moods you can create with the balance of your design?

• Part 3 Knowledge Expansion

Still Life with Chair

Installations and Manipulations of the Undemanding Object

Traditionally, sculptors have rarely taken things as their subjects, usually concentrating on the human figure. To do so they created an interesting confusion between a design object and a sculptural object, where the basic distinction between them was that a design object had to be functional, while a sculptural object did not. The transformed object is an apparition of everyday reality and the relatively frivolous inventions have overtones of grim absurdity.

“Bicycle Wheel” by Marcel Duchamp: It was a personal experiment, which he never initially intended to show to the public. In fact, “Bicycle Wheel” wasn’t formally shown in a gallery space until 1951 (and by then the original had been lost). Duchamp’s sister Suzanne allegedly threw out the original along with several other early ready-mades when cleaning out the artist’s studio on the Rue Saint-Hippolyte in Paris after his move to the United States in 1915.

Ready-made

Marcel Duchamp, identified his creations as a category of art itself, giving the name “ready-made” —any object purchased “as a sculpture already made”. When