

English for Art and Design

21世纪行业英语系列教程

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艺术设计英语

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内 容 提 要

本教程共 8 个单元, 学习内容涵盖设计概述、设计历史、设计类别、设计师、设计思维、形态语言、设计流程和设计评鉴等, 十分贴近实际的艺术设计行业技术和商业情境, 不仅适合课堂语言学习和训练, 也能满足行业人员的培训需求。

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前言

《国家中长期教育改革与发展规划纲要》第十六章第四十八条明确指出,高等教育要“适应国家经济、社会对外开放的要求,培养大批具有国际视野,通晓国际规则,能够参与国际事务与国际竞争的国际化人才”。本教程正是基于高等教育国际化和现代外语教学理念而编写,针对毕业后从事艺术设计工作的高校学生,旨在为他们在今后的工作中实际应用英语打下良好的基础。

本教程共8个单元,学习内容涵盖设计概述、设计历史、设计类别、设计师、设计思维、形态语言、设计流程和设计评鉴等,十分贴近实际的艺术设计行业技术和商业情境,不仅适合课堂语言学习和训练,也能满足行业人员的培训需求。其主要特色包括:

1. 选材实用,贴近工作需要。教材涉及的场景均和工作相关,贴近实际操作,可帮助学习者将来自信地应对日常工作中遇到的问题。

2. 单元各模块紧扣同一主题展开,强化听、说、读、写、译等语言技能的综合培养,注重学生对语言、文化的了解和学习技巧的掌握。

3. 采用任务驱动、项目导向、情景再现等具有全球化视野和鲜明时代特色的教学理念和方法,适合开展互动性语言交际活动。

4. 融“教、学、做”为一体,能充分利用计算机、网络技术、多媒体等现代教学手段,培养学生动手能力和自学能力。

5. 练习活动互动性强。每单元均要求学生积极参与书中的各种活动,练习设计模拟真实工作任务,给学习者营造了一个真实的学习环境,有利于培养学生的职业能力和职业素养。

本书由浙江理工大学外国语学院院长蒙兴灿教授和上海交通大学媒体与设计学院设计系周年国博士负责大纲设计、材料审核和统稿。参与本书编写的院校有:上海交通大学、复旦大学、浙江理工大学、鲁迅美术学院、中华女子学院等。

本书能够顺利付梓,首先应该感谢上海交通大学出版社的大力支持与关心,也衷心感谢本书编写组全体同仁的精诚团结和通力合作。此外,本书在编写过程中参考了众多学者和行业专家的成果,在此也一并表达我们崇高的敬意和谢意!

由于编者时间和水平有限,书中定有不足之处,敬请各位同仁批评指正。

编者

2012年4月

Speaking	Reading	Writing
Designs in Our Life Design and Design Engineering	Art and Design: What's the Big Difference? The Design Hierarchy of Needs	Introduction to a Design
A General Introduction to Design History The Future of Design	The Legacy of Modernism Far Eastern Ideogramatic Writing Systems	An Introduction to the School of Art and Design History and Theory
The Types of Design Stage Design	Design Is a Big Category The History of 3D Computer Animation	Complete an Invitation Letter
Design and Designer How to Become a Recognized or Famous Designer	So You Call Yourself a Designer? Giorgio Armani	Write an Application Letter
Design and Thinking Brainstorming Session	Brainstorming The Power of Imagination in Design	A Brief Introduction to the Mind Map
The Elements of Design Line An Interview with Professor Brown	Color Schemes Color Psychology	Writing a Brief Introduction to a Home Layout
Design Process Talking about the Ant Bench Design Process	Project Development Website Design Process	Writing an Email to Juliet to Explain the Logo Design Process
The Oscars of the Design Sector Appreciation — Sharing	Dieter Rams (Braun) vs Jonathan Ive (Apple) Red Dot Design Award and Its Assessment Criteria	Writing a Notice

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Unit

1 Introduction to Design 设计概述

Objectives

1. To understand the relationship between designs and our life
2. To become familiar with some definitions of design and to think about what a design is
3. To understand the relationship between a design and its related disciplines
4. To understand the attributes of a design
5. To learn about the design hierarchy of needs

Focus

- S: Designs in Our Life (P2)
L: What Is Design? (P3)
L: Attributes of a Design (P3)
S: Design and Design Engineering (P4)
R: Art and Design: What's the Big Difference? (P5)
R: The Design Hierarchy of Needs (P7)
W: Introduction to a Design (P9)



1 Starter— Designs in Our Life

A. Designs are everywhere in our life. Look at the following pictures and choose the proper design purpose to complete the sentences.

- a. for promotion artistically
- b. for entertainment
- c. to live in comfortably
- d. for communication easily
- e. to dress comfortably and fashionably
- f. to transport quickly and comfortably



1. The building is designed _____



2. The car is designed _____



3. Clothes are designed _____



4. The poster is designed _____



5. The digital game is designed _____



6. The mobile phone is designed _____

B. Based on your design area, talk about the relationship between design and life.



2

What Is Design?

Listen to an interview with Charles Eames and fill in the blanks.

Host: Mr. Eames, thank you for participating in this interview. Can you start by telling us what your definition of “design” is?

Mr. Eames: Well, in my opinion, design is a plan for (1) _____ to best accomplish a particular purpose.

Host: Is design an (2) _____?

Mr. Eames: The design is an expression of the purpose. If it is good enough, it may later be judged as art.

Host: And do you think it is a method of (3) _____?

Mr. Eames: No — it is a method of (4) _____.

Host: Is design a creation of an (5) _____ or a creation of a group?

Mr. Eames: Often a creation of a group.

Host: What do you think about the opinion that the computer can substitute for the designer?

Mr. Eames: Probably, in some special cases, but usually the computer is an (6) _____ the designer.

Host: Thank you very much!

Mr. Eames: You’re welcome!



3

Attributes of a Design

Listen to the passage and take notes about the attributes of a design.

Notes

Attributes of a design

First: _____

Second: _____

Third: _____

Fourth: _____



4

Design and Design Engineering

Work with your partners to complete the conversation with the sentences given below and role-play it.

1. Design is an applied art and focuses on the relationship between people and things
2. But what's the link between them?
3. Could you give me some help?
4. So it's necessary for designers to know the basics of design engineering.
5. I'm confused by the relationship between design and engineering.

Tom: Good afternoon, Professor Smith. _____



Professor: Good afternoon. Please tell me your questions.

Tom: _____



Professor: Briefly, they are different, but closely related.

Tom: What's the difference between them?



Professor: _____, whereas design engineering focuses on transforming ideas and concepts into a product and making it work.

Tom: Oh, I see. _____



Professor: It's obvious that a design can not be realized without design engineering. A successful design should be ready for manufacturing.

Tom: _____



Professor: Exactly.

Tom: Thank you very much, Professor Smith.



Professor: You're welcome.



5

Art and Design: What's the Big Difference?

Read the following passage and do the exercises.



Art and design are words which are often used interchangeably, but they are different: they have different purposes, they are judged by different criteria, and they have different audiences.

Purposes

Design and art have totally different purposes, although they may look similar. Art is the result of inspiration. Artists create art just because they see beauty in it and want to express themselves, whereas the motivation for a designer is only to achieve a special goal through his design. For example, a person wanting to sell a product will be motivated to design a sales letter in order to solicit a sale. Design is utilitarian in a way that art is not.

Making judgments

Art is judged in terms of beauty and truth. Art evokes a sense of beauty and awe in the viewer, and can cause different reactions in different people; a critique of art depends on the varying taste of the viewers. Design is simply considered good or bad depending on the result it achieves. If it doesn't get the job done, the design is considered not good, or worse, not successful.

So what differentiates a good artist and a good designer? We say that a good artist is talented, whereas a good designer is skilled in what he does. A person can either be talented to be an artist or not, whereas a person can develop skills to become a good designer.

The audiences

The audiences for art and design expect different things. The audience for art wants to look at the artwork or listen to the composition — perhaps to contemplate and reflect, perhaps to be transported by the power of the aesthetic experience or the scene portrayed — whereas, for example, a design's audience wants to use the design to meet his practical needs. Design may

indeed arrest the attention and engage the emotions of a viewer, but at some point, practical success is the hallmark of design.

Design graces our lives with the aesthetic presentation of useful and beneficial things, and art graces us with representations of things to ponder and perceive. Art and design are closely related but nonetheless separate. It is a good thing to keep them straight.

A. Find the differences between design and art according to the passage.

	Design	Art
Purposes		
Making judgments		
The audiences		

B. Translate the following paragraph of the passage into Chinese.

So what differentiates a good artist and a good designer? We say that a good artist is talented, whereas a good designer is skilled in what he does. A person can either be talented to be an artist or not, whereas a person can develop skills to become a good designer.



The Design Hierarchy of Needs

Read the following passage and do the exercises.

Functionality

A design must be able to function before anything else. An MP3 player needs to be able to play, pause, rewind, and fast-forward MP3 and other digital audio files in order to be considered an MP3 player. If it can't perform these functions, then the design has failed.



Designs that meet only basic functionality needs are considered to be of little value. A design is expected to meet basic functionality needs; doing so isn't considered anything special.

Reliability

Once your design has met functional needs, it can move up to the next level in the design hierarchy: reliability. Your design should now offer stable and consistent performance. It not only works, but works again and again. If your MP3 player sometimes plays and sometimes doesn't, then it has failed to meet reliability needs.

Designs that meet only reliability needs are perceived to be of low value. Again, we expect the products that we buy to work and to work consistently.

Usability

How easily can users accomplish basic tasks? Can the person with the MP3 player easily figure out how to turn it on and off? What about how to play, stop, pause and select a song? These are usability needs. Your design now works consistently. The question is, can people figure out how to use it?

Usable designs are perceived to be of moderate value. We do have some basic expectations of usability, but we recognize that many things don't quite work as we expect or would like.

Proficiency

Does your design empower people to do more and to do better? Does the MP3 player allow you to build playlists and easily search through songs? Does it provide an easy mechanism for downloading songs from the Internet and transferring them to and from other devices? These are proficiency needs.

Designs regarded as proficient are perceived to function at a high level. A design that allows people to do things not previously possible and to expand on basic functionality is considered to be great.

Creativity

Once all of the lower-level needs have been met, your design can move on to creative needs. With these met, your design can now interact with people in innovative ways. The design can explore and create things that expand on the product itself.

Your MP3 player might allow custom skins or allow you to combine parts of songs to create new music. Your MP3 player might be the most beautiful one on the market.

Designs that meet creative needs are perceived to be of the highest level. They generate a loyal fan base. If you're confounded by Apple's success, wonder no longer. It satisfies creative design needs.

A. Match the needs of design with the detailed description.

- | | |
|------------------|---|
| 1. Functionality | a. aesthetic, innovative interactions;
design perceived to be of highest level |
| 2. Reliability | b. design is forgiving, easy to use;
design perceived to be of moderate value |
| 3. Usability | c. stable and consistent performances;
design perceived to be of low value |
| 4. Proficiency | d. design works, meets basic functional needs;
design perceived to have little value |
| 5. Creativity | e. empower people to do more and better;
design perceived to be of high level |

B. Take an MP3 player as an example to explain the five design hierarchies of needs in detail.

Functionality: _____

Reliability: _____

Usability: _____

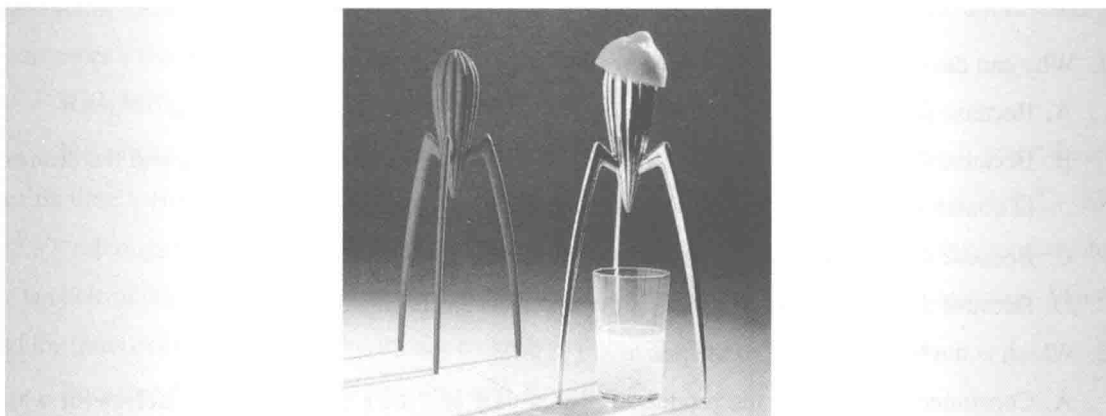
Proficiency: _____

Creativity: _____



7 Introduction to a Design

Write a short passage to introduce a design according to the information given below.



Product	“Juicy Salif” lemon squeezer
Designed	by Philippe Starck in 1990
Client	Italian kitchenware company Alessi
Form	inspired by squid, looks like an alien
Material	cast and polished aluminum
Comment	innovative, futuristic, and relatively functional, a classic of postmodern product design of the 1990s
Achievement	became a bestselling item for Alessi, served as a status symbol, welcomed by young, middle-class professionals

A large sheet of lined paper with a dashed border, held by a paperclip, intended for writing a short passage.



8

Further Reading

Read the following passage and choose the best answer to each question.

1. Why can designers help companies innovate while mitigating risk? ()
 - A. Because they can create products which are ahead of their time.
 - B. Because they can innovate in a way that addresses the goals of the company and the desires of consumers.
 - C. Because they can synthesize functionality and aesthetics in design.
 - D. Because they know how to make products perform as promised.
2. Which is not true according to the passage? ()
 - A. Consumers often select the product in which they can see a little bit of themselves (or who they would like to be).
 - B. Many of the world's top brands are also design leaders.
 - C. Marketing and promotions can boost a poor concept as well as a good one.
 - D. Design is fundamental for creating an image and experience of exclusivity.
3. We can generate revenue and sustainable growth for business by incorporating design, because _____. ()
 - A. designers can help companies connect and establish a dialogue with consumers
 - B. design has an important role in some business challenges (such as sustainability)
 - C. great designers, like visionary business leaders, can create value by exploring without limitation the psyche and psychology of consumers
 - D. all of the above

The Role of Design in Business

The frequent question asked of design is of its value to business. The query itself makes little sense. Quite simply, the role of designers has always been to translate and communicate the value of a business idea to consumers. The best designers can do far more — they can help companies connect and establish a dialogue with consumers, thus enabling firms to innovate more efficiently.

The challenge for most corporations today is about how to innovate while mitigating (减轻; 缓和) risk. For consumers, choices are made by balancing the need for evolution with the force of habit. Designers are trained to understand how people think and how to make things. For this reason, there are four basic areas in which design has an important role to play in value creation.

Understanding the Consumer

Entrepreneurs (企业家) and large companies alike invest heavily in understanding their consumers. Consumers themselves often give detailed suggestions about how to improve various offerings. Still, most products that perform as promised are rejected in the marketplace. So designers must not only synthesize (综合) functionality and aesthetics, they must understand a consumer's thought process and emotions in order to motivate behavior change.

Risk Mitigation

How many times have companies pronounced that an innovation failed because it was “ahead of its time”? How often does corporate risk aversion (讨厌; 厌恶) result in lackluster (无光泽的; 暗淡的) offerings that are ultimately taken off the market? Design is a process of synthesizing insights into a tangible offering in a way that addresses the goals of the company and the desires of consumers. Many of the firms that can perform at this level were early in bringing design into their cultures.

Boosting (促进; 改善) Marketing and Branding

Take a look at any list of the top global brands; it's no accident that many of the world's top brands are also design leaders. Design is a fundamental part of creating an image and experience of luxury, exclusivity (排他性; 独特性), and tribal (部落的) belonging. And yet the consumers who purchase these items often select them because they see a little bit of themselves (or who they would like to be) on the shelf. That's great design. The 80% of new products that fail each year show that marketing and promotions can boost the impact of a good concept, but they can rarely compensate (弥补; 补偿) for a poor one.

Sustainability (可持续性)

Design will also be a fundamental (基本的; 重大的) part of one of the next great challenges to touch every industry. How can the need to consume be balanced with the need to be good stewards (管理员; 管家) of the planet? How can brands retain their image and deliver a superior experience while reducing parts, waste, and carbon footprint? These are business challenges where design has an important role. If the solutions are not aspirational (有抱负的) and adopted by large numbers, the potential benefit to the planet is limited.

To say that design is an important part of business success does not mean that all corporate efforts to incorporate design represent money well spent. But that's true of all business functions. The debate about the value of design is healthy and signals a need for more frequent and thoughtful dialogue. In our view, there is far more in common between design and business than may be readily apparent (明显的; 清晰可见的). Great designers, like visionary (有眼光的; 有远见的) business leaders, can create value by exploring without limitation the psyche (灵魂; 心灵; 精神) and psychology (心理特点) of consumers. By so doing, we generate revenue (收益) and sustainable growth for business.