艺术设计专业英语

Art Design

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清华大学出版社

高等院校广告和艺术设计专业系列规划教材

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北京

内容简介

本书为培养具有国际化视野与丰富素养的艺术设计专业英语技能人才而编写,结合学生就业实际需求,介绍了设计方法、设计流程、设计材料、设计技术、产品设计、环境设计、平面设计、动画设计、服装设计、印刷与装订工艺等艺术设计英语基本知识,并注重通过强化训练提高应用技能与能力培养。

由于本书融入了艺术设计专业英语最新的实践教学理念,力求严谨,注重与时俱进,具有内容丰富、图文并茂、流程清晰、通俗易懂、突出实用性和通用性等特点,因此本书既适用于本科院校及高职高专院校广告艺术设计专业的教学,也可以作为文化创意企业和广告艺术设计公司从业者的职业教育与岗位培训教材,对于广大涉外文化交流及艺术设计合资经营公司从业人员也是一本必备的自我训练指导手册。

　　随着我国改革开放进程的加快和市场经济的快速发展,广告和艺术设计产业也在迅速发展。广告和艺术设计作为文化创意产业的核心和关键支撑,在国际商务交往、丰富社会生活、塑造品牌、展示形象、引导消费、传播文明、拉动内需、解决就业、推动民族品牌创建、促进经济发展、构建和谐社会、弘扬古老中华文化等方面发挥着越来越大的作用,已经成为我国服务经济发展重要的"绿色朝阳"产业,在我国经济发展中占有极其重要的位置。

　　1979年中国广告业从零开始,经历了起步、快速发展、高速增长等阶段,2011年我国广告营业额突破3000亿元,已跻身世界前列。商品销售离不开广告,企业形象也需要广告宣传,市场经济发展与广告业密不可分;广告不仅是国民经济发展的"晴雨表"、社会精神文明建设的"风向标",也是构建社会主义和谐社会的"助推器"。由于历史原因,我国广告艺术设计业起步晚,但是发展飞快,目前广告行业中受过正规专业教育的从业人员严重缺乏,因此使得中国广告和艺术设计作品难以在世界上拔得头筹。广告设计专业人才缺乏,已经成为制约中国广告设计事业发展的主要瓶颈。

　　当前,随着世界经济的高度融合和中国经济国际化的发展趋势,我国广告设计业正面临着全球广告市场的激烈竞争,随着世界经济发达国家广告设计观念、产品营销、运营方式、管理手段及新媒体和网络广告的出现等巨大变化,我国广告和艺术设计从业者急需更新观念、提高专业技术应用能力与服务水平、提升业务质量与道德素质,广告和艺术设计行业和企业也在呼唤"有知识、懂管理、会操作、能执行"的专业实用型人才;加强广告设计业经营管理模式的创新、加速广告和艺术设计专业技能型人才培养已成为当前亟待解决的问题。

　　为此,党和国家高度重视文化创意产业的发展,党的十七届六中全会明确提出:"文化强国"的长远战略、发展壮大包括广告业在内的传统文化产业,迎来文化创意产业大发展的最佳时期;政府加大投入、鼓励新兴业态、发展创意文化、打造精品文化品牌、消除壁垒、完善市场准入制度,积极扶持文
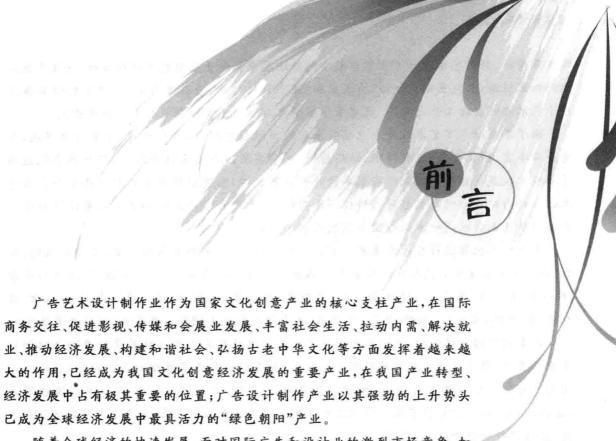
化产业进军国际市场。结合中国共产党第十八次全国代表大会提出的"扎实推进社会主义文化强国建设"的号召,国家"十二五"规划纲要明确提出促进广告业健康发展。中央经济工作会议提出稳中求进的总体思路,强调扩大内需,发展实体经济,对做好广告工作提出新的更高的要求。

针对我国高等教育广告和艺术设计专业知识老化、教材陈旧、重理论轻实践、缺乏实际操作技能训练等问题,为适应社会就业需求、满足日益增长的文化创意市场需求,我们组织多年从事广告和艺术设计教学与创作实践活动的国内知名专家教授及广告设计企业精英共同精心编撰了本套教材,旨在迅速提高大学生和广告设计从业者的专业技能素质,更好地服务于我国已经形成规模化发展的文化创意事业。

本套系列教材作为高等教育广告和艺术设计专业的特色教材,坚持以科学发展观为统领,力求严谨,注重与时俱进;在吸收国内外广告和艺术设计界权威专家学者最新科研成果的基础上,融入了广告设计运营与管理的最新实践教学理念;依照广告设计的基本过程和规律,根据广告业发展的新形势和新特点,全面贯彻国家新近颁布实施的广告法律、法规和行业管理规定;按照广告和艺术设计企业对用人的需求模式,结合解决学生就业、加强职业教育的实际要求;注重校企结合、贴近行业企业业务实际,强化理论与实践的紧密结合;注重管理方法、运作能力、实践技能与岗位应用的培养训练,并注重教学内容和教材结构的创新。

本套系列教材包括《中国工艺美术史》、《色彩》、《艺术概论》、《中外美术作品鉴赏》、《素描》、《广告学概论》、《广告设计》、《广告摄影》、《字体设计》、《版式设计》、《包装设计》、《标志设计》、《招贴设计》、《展示设计》、《书籍装帧设计》等书。本系列教材的出版,对帮助学生尽快熟悉广告设计操作规程与业务管理、帮助学生毕业后能够顺利走上社会就业具有特殊意义。

教材编委会

2014 年 4 月

前言

  广告艺术设计制作业作为国家文化创意产业的核心支柱产业,在国际商务交往、促进影视、传媒和会展业发展、丰富社会生活、拉动内需、解决就业、推动经济发展、构建和谐社会、弘扬古老中华文化等方面发挥着越来越大的作用,已经成为我国文化创意经济发展的重要产业,在我国产业转型、经济发展中占有极其重要的位置;广告设计制作产业以其强劲的上升势头已成为全球经济发展中最具活力的"绿色朝阳"产业。

  随着全球经济的快速发展,面对国际广告和设计业的激烈市场竞争,加强广告和设计企业经营管理模式的创新、加速艺术设计专业英语技能人才培养已成为当前亟待解决的问题;为满足日益增长的广告设计业市场需求、培养社会急需的具有对外交流能力的广告艺术设计技能型应用专业英语人才,我们组织多年从事广告艺术设计专业英语教学和创作实践活动的专家、教授,共同精心编撰了此书,旨在迅速提高学生及广告设计从业者的专业英语水平,更好地服务于我国文化创意产业和广告艺术设计事业。

  为了保障我国文化创意产业经济活动和国际广告艺术设计制作业的顺利运转,加强现代广告艺术设计从业者的专业英语培训对增强企业核心竞争力、加速推进设计制作产业化进程、提高我国广告艺术设计制作水平、更好地为我国文化创意产业服务有重要意义,这既是广告艺术设计企业可持续快速发展的战略选择,也是本书出版的真正目的和意义。

  艺术设计专业英语是高等艺术院校重要的专业课程,也是广告艺术设计人员对外合作交流、进行创新创作必须掌握的重要语言工具。本书共十章,以培养学习者应用能力为主线,根据涉外合作交流艺术设计英语的实际应用,具体介绍:设计方法、设计流程、设计材料、设计技术、产品设计、环境设计、平面设计、动画设计、服装设计、印刷与装订工艺等艺术设计英语基本知识,并注重通过强化训练提高应用技能与能力培养。
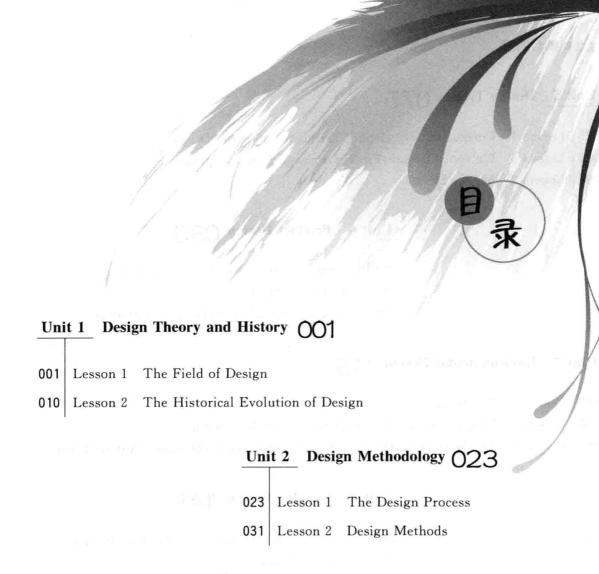
  本书作为高等教育广告艺术设计专业的特色教材,坚持以科学发展观为统领,严格按照国家教育部关于"加强职业教育、突出实践能力培养"的教

学改革精神,针对艺术设计专业英语教学的特殊要求和就业应用能力培养目标,既注重系统理论知识讲解,又突出创新训练,力求做到"课上讲练结合,重在掌握方法;课下能够具体应用于艺术设计实际工作之中"。这对于学生毕业后顺利走上社会就业具有特殊意义。

由于本书融入了艺术设计专业英语最新的实践教学理念,力求严谨,注重与时俱进,具有内容丰富、图文并茂、流程清晰、通俗易懂、突出实用性和通用性等特点,因此本书既适用于本科院校及高职高专院校广告艺术设计专业的教学,也可以作为文化创意企业和广告艺术设计公司从业者的职业教育与岗位培训教材,对于广大涉外文化交流及艺术设计合资经营公司从业人员也是一本必备的自我训练指导手册。

本书由李大军进行总体方案策划并具体组织编写,罗方和赵培为主编,罗方统改稿,林群、许舒云为副主编,艺术设计专家鲁彦娟教授审订。作者编写分工:牟惟仲(序言);罗方(第一章、第二章、第七章);林群(第三章、第四章、第五章);许舒云(第六章);赵培(第八章、第九章、第十章);熊艳辉、顾静(附录);华燕萍(文字修改和版式调整);李晓新(制作教学课件)。

在本书的编写过程中,我们参阅借鉴了大量国内外有关艺术设计英语的最新书刊和相关网站资料,精选收录了具有典型意义的课文,并得到业界专家教授的具体指导,在此一并致谢。为配合本书的发行使用,特提供配套电子课件,读者可以从清华大学出版社网站(www.tup.com.cn)免费下载。因设计产业发展快且编者水平有限,书中难免存在疏漏和不足,恳请同行和读者批评、指正。

编 者

2014 年 12 月

目 录

Unit 1

Design Theory and History

Lesson 1 The Field of Design

The Idea of Design

There are many definitions of design. In the broadest terms, design is an activity that gives "form and order to life arrangements" (Potter, 1980). Before choosing an authoritative definition, let's look at the etymology of the world. The word "design" derives from the Latin *designare*, which is translated both as "to designate" and "to draw". In English, the noun "design" has retained this dual meaning. Depending on the context, the word means: "a plan, project, intention, process"; or "a sketch, model, motive, decor, visual composition, style". In the sense of intention, "design" implies an objective and a process. In the sense of drawing, it signifies the achievement of a plan by means of a sketch, pattern, or visual composition.

The word "design" in English, then, has retained the two senses of the Latin word ("to designate" and "to draw") because these two meanings were originally one and the same, "intention" being equal to "drawing" in a figurative sense. An etymological analysis of the world, then, leads us to the following equation:

$$\text{DESIGN} = \text{INTENTION} + \text{DRAWING}$$

This equation clarifies the point that design always presupposes both an intention, plan, or objective, particularly in the analytical and creative phases, as well as a drawing,

model,or sketch in the execution phase to give form to an idea.

Definitions

One frequent source of confusion is the fact that design can refer to either an activity (the design process)or the outcome of that activity or process(a plan or form). The media tends to add to the confusion by using the adjective "design" for original forms,furniture, lamps,and fashion without mentioning the creative process behind them.

The International Council Societies of Industrial Design(ICSID),an organization that brings together professional associations of designers worldwide,offers this definition:

Aims:design is a creative activity whose aim is to establish the multifaceted qualities of objects,processes,services,and their systems in whole life cycles. Therefore,design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange.

Tasks: design seeks to discover and assess structural, organizational, functional, expressive,and economic relationships with the task of:

① enhancing global sustainability and environmental protection (global ethics)

② giving benefits and freedom to the entire human community (social ethics)

③ supporting cultural diversity despite the globalization of the world

④ giving products, services, and systems, those forms that are expressive of (semiotics)and coherent with(aesthetics),their proper complexity.

Design is an activity involving a wide spectrum of professions in which products, services,graphics,interiors,and architecture all take part.

The advantage of this definition is that it avoids the trap of seeing design only from the perspective of the output(the aesthetics and appearance). It emphasizes notions of creativity consistency, industrial quality, and shape. Designers are specialists who have refined the ability to conceive form and who have multidisciplinary expertise.

Another definition brings the field of design closer to industry and the market:

Industrial design is the professional service of creating and developing concepts and specifications that optimize the function,value,and appearance of products and systems for the mutual benefit of both user and manufacturer.

(Industrial Designers Society of America[IDSA])

This definition insists on the capacity of design to mediate between the industrial and technological worlds and the consumer.

Designers working in design agencies that specialize in package design and graphics for organizations and their brands tend to prefer a definition that underscores the links between brand and strategy:

Design and branding:design is a link in the chain of a brand,or a means of expressing brand values to its different publics.

Design and corporate strategy: design is a tool for making a strategy visible.

The question of whether design is science or art is controversial because design is both science and art. The techniques of design combine the logical character of the scientific approach and the intuitive and artistic dimensions of the creative effort. Design forms a bridge between art and science, and designers regard the complementary nature of these two domains as fundamental. Design is a problem-solving activity, a creative activity, a systemic activity, and a coordinating activity.

Design entails thinking about and seeking out the consistency of a system or the intelligence of an object, as French designer Roger Tallon has put in. The designer conceives signs, spaces, or artifacts to fulfill specific needs according to a logical process. Every problem posed to a designer demands that the constraints of technology, ergonomics, production, and the marketplace be factored in and a balance be achieved. The field of design is akin to management because it is a problem-solving activity that follows a systematic, logical, and ordered process.

The Disciplines of Design

The design profession is actually a family of professions that developed around the conception of different forms(Forty,1994). There are four types of design that correspond to the key domains through which the profession is integrated into society, and which describe its possibilities of entry and interface with the different functions of the firm: environmental design, product design, package design, and graphic design.

1. Environmental Design

Environmental design encompasses the planning of a space for a firm, and the creation of all of the spaces that physically represent the firm-industrial sites, office work areas, areas of production, common spaces (cafeterias, welcome zones), commercial spaces (boutiques, kiosks, corners of department stores), and exhibitions and stands(trade shows). Creating the work environment for a firm plays a fundamental role in the quality of the production, the building up of a culture, and the communication of its strategy. Environmental design can work also for commercial spaces, chains of franchised boutiques, stores, shopping malls, and supermarkets. Competition between stores entails an investment in brand differentiation, and therefore, a demand for design. Environmental designers also create new concepts for entertainment centers and restaurants.

2. Product Design

This is often the only publicly known type of design. The general public knows of this type of design through the creations of designers "stars" in furniture, fashion, and automobiles. The image of product design is fashion and avant-grade oriented, often because the press privileges this star system of design. But product design is not limited to

furniture, lamps, carpets, fashions, and cars. Product designers intervene in practically all sectors, including engineering design, particularly mechanical engineering.

Industrial design as concept design, which aims to elaborate on an original solution for a system(assembly-line machines in a factory, for example), for an existing function, or for a new function. (Often the work of design students, concept design consists of conceiving shapes that offer radically different approaches to existing products, or innovate to solve a problem.)

Industrial design as adaptation design, which implies adapting a known system to a new task and requires original designs for parts or components.

Industrial design as variation design, often called "restyling", which aims to vary the size or arrangement of certain aspects of a system without modifying the function and its principle.

3. Package Design

Although less known than product design, package design constitutes most of the business for the design profession. The conception of package for manufactured products is part of brand development in consumer goods, cosmetics, and medicines. The designers serve to protect these products during handling, storage, transportation, and sale. Package design sometimes is not to be dissociated from the product, as with dairy products, canned foods, frozen foods, mineral water, sauces, etc.

Package design facilitates the recognition of products in stores and simplifies their use for the final consumer. It takes advantage of the idea of distribution through self-service. Packaging, then, began as simple protection and became an important element of information and communication for the product.

The package is the first visual contact the consumer has with the product. Amidst the multiplication of brands and manufactured products using relatively similar package designs, this creates a competitive advantage.

Package design is integrated into three different areas of design:

Graphic design, in which a designer modifies or creates the graphics of a printed surface, such as a printed label(a work in two dimensions).

Product design, or volume-oriented packaging, in which the designer improves the functional qualities of the packaging, improving or simplifying, for example, how the product is used by the consumer.

Three-dimensional design, which is a conceptual level of package design that can transform all aspects of the product, such as modifying the shape, materials, or the interface system of a product.

4. Graphic Design

The graphic design field works with graphic symbols and typography to represent the

name of a firm, its brands, or its products. The graphic designer is integrated into different areas of design:

The designer creates a graphic system or complete visual identity for an item (whether it is letterhead, packaging, a calendar, an invitation, or signage), and updates that system or identity periodically.

The designer realizes the brochure for a product, stationery with a logotype, graphic symbols for a store or shopping mall, a poster for an event, or a financial report for a firm.

Graphic creations for a complex product, such as the control panel of a car.

Graphic design is fashionable. Who doesn't have a logo today? Cities, regions, humanitarian associations, television chains...nothing escapes "logomania".

Even personal branding is essential to professional success today. Because branding is everywhere, graphic designer have to go beyond the creation of a visual identity: they design a promise of value. This area of design aims at conceiving complex of visual identity that fit with the company's internal systems of signage and communications. In its external communications, the company differentiates itself by a specific graphic and verbal language and applies these messages according to its different publics. Computer software makes the development of graphic design more flexible, and design templates more user friendly.

Web design, or multimedia digital design, evolved from the upsurge of information technology. No firm in the new economy can operate without the input of a professional web site designer. These web designers tend to have either a product or graphic design background. Whether for e-commerce or for intranet communication, the designers work as partners with the company.

The least known of all the types of design, information design seeks to represent the maximum information in a minimum amount of space while optimizing the message. This type of design presents figures, numbers, or geographical data. It has developed a universal language of pictograms, which is used by companies to improve decision processes and document flow.

Design activity can also be classified according to dimensions of the created products: two dimensions (2-D) or three dimensions (3-D) (see Table 1-1). This typology includes a new dimension, four dimensions (4-D), which adds the dimension of the user interface as its appears in design processes that are driven by new information technologies.

Multimedia design creates the graphic interface (intuitive navigation, icons) in software, games, or multimedia application, such as database on the internet or an interactive information center. An effort is made to improve the ergonomics and the conviviality of the interface as an object that bypass external visual output to include the virtual dimension of its relationship with the user.

Table 1-1　Types of design discipline

2-D design	3-D design	4-D design
Graphic Design	Furniture Design	Digital Design
Information Design	Fashion Design	Interactive Design
Illustration	Interior Design	Web Design
Textile Design	Industrial Design	Environmental Design

Source: Brigitte Borja De Mozota. Design Management. New York: Allworth Press, 2003.

【Words and Expressions】

authoritative	*adj.*	权威的
figurative	*adj.*	比喻的
semiotic	*adj.*	符号学的
ergonomic	*adj.*	人体工程学的
franchised boutiques		特许经营店
privilege	*n.*	特权
dissociated	*adj.*	分离的
periodically	*adv.*	周期性的
logomania	*n.*	标志图案
pictogram	*n.*	象形图
etymology	*n.*	词源学
presuppose	*v.*	假定
trap	*n.*	陷阱
akin	*adj.*	类似的、同类的
avant-grade	*adj.*	前卫的、先锋派
intervene	*v.*	干预
amidst	*prep.*	在……之中
stationery	*n.*	文具
upsurge	*n.*	高涨
conviviality	*n.*	友好性

【Exercises】

Please translate the following sentences.

1. One frequent source of confusion about design is the fact that design can refer to either an activity(the design process)or the outcome of that activity or process(a plan or form).

2. Therefore, design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange.

3. Design is an activity involving a wide spectrum of professions in which products, services, graphics, interiors, and architecture all take part.

4. Designers are specialists who have refined the ability to conceive form and who have multidisciplinary expertise.

5. Environmental design encompasses the planning of a space for a firm, and the creation of all of the spaces that physically represent the firm-industrial sites, office work areas, areas of production, common spaces (cafeterias, welcome zones), commercial spaces(boutiques, kiosks, corners of department stores), and exhibitions and stands(trade shows).

Answer the following questions based on the text we have learned in this unit.

1. What is the aim of design?

2. What are the tasks of design?

3. How many types of design are there? What are they?

4. How many types of design activities are classified according to dimensions of the created products?

5. What are the least known of all the types of design?

【Free Readings】

1. Designer's Skill

The Design Tree

The diagram of the design tree imagined by David Walker(Copper et al. , 1995, p. 27; see Figure 1-1) helps to understand the diverse types of design and the relationships between them. It roots the design profession in the handicrafts and its key areas of expertise: perception, imagination, dexterity, visualization, geometry, knowledge of materials, sense of touch, and sense of detail.

① The roots of the tree represent the immersion of design in different handicraft techniques and its insertion into the creative community. It assures the transfer of this knowledge to the firm, and distributes this expertise within the firm by a process of cross-fertilization.

② The trunk of the tree represents specific areas of handicraft expertise, including calligraphy, pottery, embroidery, jewelry, drawing, modeling, and simulation. It represents the permanence of design expertise in its material form.

③ The branches of the tree represent different design disciplines' valorization of the different areas of expertise, and form a synthesis of market needs and design expertise.

The design tree shows how a designer builds his or her knowledge through education and practice. Researchers have recently described these skills as "applied" and tacit "processing" skills(Bruce & Harun, 2001)(see Table 1-2).