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Методические указания
к практическим занятиям по английскому языку

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Unit 1. INTERIOR DESIGN

Interior design is the development of indoor living and working spaces according to both practical and aesthetic decisions.

Professional interior design can be divided into two distinct specialties: residential design and nonresidential, or contract, design. Residential design concerns the interiors of apartments and houses—that is, dwellings. Nonresidential design concerns public spaces such as concert halls, banks, offices, building lobbies, theaters, restaurants, hotels, and religious buildings. Many contract designers specialize in one or more of these areas.

Sometimes the architect and designer are one and the same, or an architect and an interior designer may collaborate on a project to create a single unified whole. More often, however, the designer works independently in an existing space, making cosmetic changes to the structure as necessary.

Professional designers normally work from a scale drawing, usually of an existing space that cannot be restructured, although minor architectural changes (location of doors, walls, electrical outlets, and lighting fixtures) may be involved. The designer creates effects with a wide variety of design components, including lighting, colors, fabrics, floor and wall finishes, custom functional and decorative elements (such as cabinetry or woodwork), and furniture. The designer's final choices are guided by the client's tastes and budget, as well as the intended function of a given room.

The lighting, whether natural, artificial, or a combination of the two, has a profound effect on the atmosphere of the room. Lighting is taken into account when a color scheme is being determined. The cool colors (blue, green, gray) and the warm colors (red, yellow, orange, brown), the strong dramatic colors (red, brown, purple, black), and the less prominent colors (beige, pink) can contribute a great deal to the feeling created by a room. Certain colors have the effect of enlarging a space (white and the cool, light colors); others, of diminishing it (black and the warm, dark colors). Certain colors blend unobtrusively with other colors; the same colors in differing intensity or shades can become strikingly emphasized. Small objects in a room can be rendered conspicuous if their colors contrast with the background colors of the room.

Texture is another element that contributes to the overall impression of a room. Bark cloth, slate, brick, glass, plaster, glazed chintz, damask, linen, polished wood, silk, wool, linoleum, and tile—all have different textures that can add to the effect of a decorative scheme.

Exercise 1. Read and remember the words to help you with the text:

Add — прибавлять, добавлять

Artificial — искусственный

Background — задний план, фон

Bark cloth — ткань из древесной коры

Blend — смешивать, сочетать

Brick — кирпич

Budget — бюджет

Cabinetry — отделка стен деревянными панелями
Choice — выбор
Collaborate — сотрудничать, работать вместе
Color — цвет
Component — компонент, составная часть, деталь
Concern — касаться
Conspicuous — заметный
Contract — подрядный
Contribute — содействовать, способствовать
Cool — холодный
Create — создавать, творить
Custom — обычный, привычный
Damask — дамаст, штоф
Decision — решение
Design — проект, план, чертеж, дизайн
Determine — определять
Development — развитие, конструирование, разработка
Diminish — уменьшать
Distinct — отличный, разный
Dwelling — жилище, жилой дом
Effect — результат, действие, впечатление
Emphasize — подчеркивать
Enlarge — увеличивать
Existing — имеющийся
Fabric — текстура, материал
Feeling — чувство, ощущение
Floor finish — отделка пола, одежда пола, чистый пол
Furniture — мебель
Glass — стекло
Glazed chintz — глянецовый ситец
Guide — направлять, руководствоваться
Impression — впечатление, представление
Independently — самостоятельно, независимо
Indoor — внутренний, комнатный
Intensity — сила, интенсивность, глубина
Interior — интерьер, внутренний
Lighting — освещение
Lighting fixture — светильник
Linen — полотно
Linoleum — линолеум
Living — жилой
Lobby — вестибюль, фойе
Location — расположение, местоположение
Minor — небольшой, мелкий, второстепенный, незначительный
Nonresidential — нежилой

Outlet — штепсельная розетка
Overall — общий
Plaster — штукатурка
Polished wood — полированное дерево
Profound — огромный, глубокий
Prominent — заметный, важный
Religious — религиозный
Residential — жилой
Restructure — перестраивать, перестроить
Scale drawing — масштабный чертеж, рисунок
Shade — тень, оттенок
Silk — шелк
Single — единый
Slate — сланец, шифер
Space — пространство, место, помещение, площадь
Strikingly — поразительно
Take into account — учитывать, принимать в расчет
Taste — вкус
Texture — текстура, материал
Tile — плитка (керамическая)
Unified — унифицированный
Unobtrusively — скромно, ненавязчиво
Variety — разнообразие
Wall finish — отделка стен
Warm — теплый
Whole — целое
Wide — широкий
Woodwork — деревянные изделия, отделка деревом
Wool — шерсть
Working — рабочий

Exercise 2. Be sure to read correctly and translate names of colors from the text:
white, cool, light, dark, warm, brown, black, green, red, yellow, orange, pink,
beige, purple, blue, gray.

Exercise 3. Be sure to know building materials and fabrics from the text:
glass, brick, wood, wool, plaster, linen, slate, bark cloth, polished wood, tile,
linoleum, silk, glazed chintz, damask.

Exercise 4. Which word is the odd one?

1. Texture, artificial, lighting, color.
2. Space, room, dwelling, apartment.
3. Enlarge, collaborate diminish, emphasize.
4. Beige, linen, tile, plaster.

5. Design, restructure, construct, blend.
6. Cabinetry, shade, woodwork, furniture.
7. Red, yellow, orange, gray.
8. Slate, brick, taste, glass.
9. Bank, theatre, hotel, residential.
10. Contrast, shade, impression, background

Exercise 5. Remember the words from the text that have the same or similar meaning:

interior = indoor	residential = dwelling
collaborate = cooperate	normally = usually
conspicuous = prominent	overall = general
a great deal = much	fabric = texture
minor = small	blend = mix
element = component	structure = building

Exercise 6. Find the word with the opposite meaning:

enlarge	white
warm	dark
interior	work independently
residential	diminish
indoor	minor
profound	nonresidential
black	exterior
light	outdoor
collaborate	cool

Exercise 7. Match A with B (work in pairs).

A	B	A	B
residential	сланец	смешивать	silk
space	оттенок	искусственный	plaster
lighting	увеличивать	сотрудничать	wood
slate	жилой	штукатурка	glass
tile	фон	холодный	nonresidential
enlarge	помещение	нежилой	linen
background	освещение	полотно	blend
profound	уменьшать	шелк	artificial
shade	плитка	стекло	outlet
brick	огромный	розетка	collaborate
diminish	кирпич	дерево	cool

Exercise 8. Combine adjectives in A with nouns in B; write them in C.

A	B	C
artificial	effect	
cool	building	
profound	space	
polished	elements	
living	colors	
minor	wood	
overall	objects	
aesthetic	lighting	
decorative	changes	
religious	chintz	
glazed	decision	
conspicuous	impression	

Exercise 9. Read and translate compounds and word combinations from the text:

living space, working space, public space, residential design, nonresidential design, religious building, building lobby, concert hall, cosmetic changes, scale drawing, existing space, minor architectural changes, cosmetic changes, wide variety, electrical outlets, lighting fixtures, artificial lighting, natural lighting, color scheme, profound effect, design components, decorative elements, enlarging a space, diminishing a space, glazed chintz, polished wood, decorative scheme.

Exercise 10. Read and translate the text “Interior Design”.

Exercise 11. Write English equivalents from the text:

дизайн интерьера, профессиональный дизайнер, жилое помещение, нежилое помещение, работать самостоятельно, расположение дверей, отделка стен, электрические розетки, светильники, искусственное освещение, естественное освещение, отделка деревом, холодные цвета, теплые цвета, широкое разнообразие, декоративные элементы, небольшие архитектурные изменения, увеличение помещения, уменьшение помещения, темные цвета, огромное влияние, менее заметные цвета, светлые цвета, полированное дерево, фоновые цвета.

Exercise 12. Fill the gaps with prepositions:

1. Interior design is the development ... indoor living and working spaces.
2. Interior design can be divided ... two distinct specialties.
3. The architect and the interior designer collaborate ... the project.
4. The designer makes cosmetic changes ... the structure.
5. Professional designers work ... a scale drawing.
6. The designer creates effects ... a wide variety ... design components.
7. The designer's final choices are guided ... the client's tastes and budget.
8. The lighting has a profound effect ... the atmosphere ... the room.
9. Lighting is taken ... account when a color scheme is being determined.
10. Light colors have the effect ... enlarging a space.

11. Dark colors have the effect ... diminishing a space.
12. Texture contributes ... the overall impression ... a room.

Exercise 13. Complete the sentences below with information from the text:

1. Residential spaces are . . .
2. Nonresidential spaces are . . .
3. Minor architectural changes are . . .
4. Design components include . . .
5. Decorative elements are . . .
6. Cool colors are . . .
7. Warm colors are . . .
8. Strong dramatic colors are . . .
9. . . . colors enlarge a space.
10. . . . colors diminish a space.
11. . . . have different textures.

Exercise 14. Ask and answer the questions on the text (work in pairs):

1. What is interior design?
2. What does residential design concern?
3. What does nonresidential design concern?
4. What are public spaces?
5. How do professional designers work?
6. What does the designer create effect with?
7. What has a profound effect on the atmosphere of the room?
8. When is lighting taken into account?
9. Which colors are cool?
10. Which colors are warm?
11. Which colors enlarge a space?
12. Which colors diminish a space?
13. Does texture contribute to the overall impression of a room?
14. Which materials have different textures?

Exercise 15. Speak on the topic “Interior Design” using the questions above as a plan.

Exercise 16. Remember the words in the box, get ready to write the word test.

Artificial, background, brick, cabinetry, choice, color, conspicuous, contract, cool, custom, damask, decision, design, development, distinct, dwelling, effect, existing, fabric, feeling, floor finish, furniture, glass, impression, independently, indoor, intensity, interior, lighting, lighting fixture, linen, living, lobby, location, minor, nonresidential, outlet, overall, plaster, polished wood, profound, prominent, religious, residential, scale drawing, shade, silk, single, slate, space, strikingly, taste, texture, tile, to add, to blend, to collaborate, to concern, to contribute, to create, to determine, to diminish, to emphasize, to enlarge, to take into account, variety, wall finish, warm, wide, woodwork, wool, working

Unit 2. HISTORICAL SURVEY OF DOMESTIC INTERIOR DESIGN

Text 1. The Ancient World

Apart from their religious significance, the drawings on cave walls suggest that humans of prehistoric times had some eye for beautifying their surroundings by the addition of color and natural imagery. Historical accounts of the Mesopotamian and Palestinian cultures show progressive advancement in planning human habitations, and Egyptian temples, tombs, and palaces, many of which survive today, evidence close attention to interior spaces. Recent discoveries of artifacts, utensils, and furnishings from ancient Chinese cultures indicate a highly sophisticated concept of pleasure in everyday life. From the beginnings of Western civilization, marked by the achievements of the Greeks, among other ancient cultures, many examples remain of conscious exploitation of interior space. Ancient Roman culture, which assimilated and emulated that of Greece, became even more fascinated by the boundless possibilities for controlling and enhancing the human environment. The classical style has had a vast influence on Western taste throughout history. The Eastern cultures—especially those of India, China, and Japan — have also influenced Western design, but neither as directly nor as early as the classical tradition.

Text 2. The Middle Ages: Romanesque and Gothic Interiors

During medieval times most people lived in hovels or huts that provided little but shelter. The nobility and their retainers lived in structures built mainly for defense.

In larger dwellings, the principal room was the great hall, which served for cooking, dining, and sleeping. Before the introduction of separate rooms for sleeping — a practice that began toward the end of the Romanesque period (11th century to 12th century) — all the retainers slept in the great hall, the women occupying a space enclosed by curtains. The great hall might be as long as 18 m (as long as 60 ft) and as wide as 6 m (as wide as 20 ft). This large area was covered with a roof supported by great wooden beams or trusses, which in later times were carved or painted. The ground floor, which was made of stone, earth, brick, or tile, was, in northern Europe, covered with rushes, straw, or leaves. During the time of the Crusades (12th century to 13th century), the use of Asian rugs brought from the Middle East came into vogue; these were initially used as decorative additions and not as floor coverings. The Normans hung tapestries on the walls of the great halls. Need for insulation against heat and cold led to the plastering of the stone walls; after plastering came into use, the walls were often decorated with paintings in fresco. The principal objects of furniture were tables, benches, stools, and large storage chests, usually of oak. The storage chests, made of wrought iron or wood reinforced with wrought iron, were of particular importance. Most of the possessions of the lord of the castle, and also those of his retainers, were stored in these chests so that they could be removed expeditiously if military attack or fire made abandoning the castle necessary.

After the introduction in the 14th century of cannons and gunpowder, the castle no longer provided adequate protection. In addition, the establishment of relatively peaceful conditions in Europe, together with the rise of a merchant middle class, led to a demand for homes more comfortable than the castle and more suited to the needs of daily life. Consequently, the Gothic manor house and the château began to evolve. Two- and three-story town and country houses were built, with living rooms, kitchens, bedrooms, and storage space. The first such houses appeared in Italy, England, and France by the 13th century. After 1400 the use of tapestries, usually made in France, became general in northern Europe for wall coverings, for partitioning large rooms, for hanging over doors, and for enclosing beds. Wood shutters, formerly used on windows, began to be replaced by curtains.

Text 3. Renaissance Interiors

The houses of affluent people in the Renaissance (14th century to 16th century), contained large rooms and high ceilings elaborately ornamented with painted decorations and plaster moldings, usually derived from ancient Greek and Roman styles. Both the decorations and the furniture of the rooms were calculated to create an effect of richness and magnificence. In France and Italy, where such famous artists as Benvenuto Cellini and Raphael created household decorations, a room was judged by the ornamentation on the ceilings and walls. Little furniture was used. Sideboards (dressoirs), chests (cassoni), and clothes presses (armoires) were designed to complement the formal, symmetrical architectural features of the rooms.

In England during the early Renaissance, houses were typically constructed in the Tudor style, approximately half timber and half brick and stone. Lavish use was made of wood paneling and of such features of Gothic art as mullioned windows, elaborate chimneys, fireplaces, and mantels. Rooms were simple and dignified, with few articles of furniture or accessories. Ceilings and walls were decorated with plaster moldings or hung with tapestries. Windows, doors, and the large four-poster beds characteristic of the period were draped with heavy velvets, damasks, and brocades.

Text 4. Baroque Interiors

France set the style of interior decoration for most of Europe from the 17th century to the 19th century. Two decorative styles predominated in 17th-century France, named after the kings in whose reigns they developed: Louis XIII (Louis Treize) and Louis XIV (Louis Quatorze). The former style prevailed during approximately the first half of the century; it was a development of French Renaissance style that still retained some Gothic features, such as angular or square-shaped furniture. In the second half of the 17th century and the first two decades of the 18th century the Louis XIV style prevailed; it was characterized by solidity, dignity, and a profusion of ormolu (gilt bronze) ornamentation. It possessed the classic quality of symmetry, but it was baroque in its elaborateness and ostentation. The Château de Versailles is the most famous specimen of the style. Among the designers who contributed to the decoration of Versailles were architects Jules

Hardouin-Mansart and Charles Lebrun, director of the Gobelins factory, which manufactured all the royal furnishings. Gobelins tapestry came into extensive use in France and elsewhere during this period.

Also during this period, walls began to receive special attention as areas of decoration. Instead of solid wood paneling, walls were covered with graceful carvings, termed *boiserie*, often gilded and influenced by Asian designs. From the 18th century on, walls were frequently framed in molded strips of wood.

In England the ornate Jacobean style dominated the first quarter of the 17th century; it employed many elements derived from the art of ancient Greece and Rome. During the Puritan protectorate (1653-1660), by contrast, the tendency was toward greater simplicity in the design and decoration of rooms. The Restoration (1660) again brought into fashion a heavy and ostentatious style. After the accession of William and Mary (1689), decorative influences from the Netherlands restored simplicity to English interiors. The English rooms of the last decade of the century were designed for intimate and comfortable living. They were small, with low ceilings and many windows. Ceilings were unornamented; walls and floors were usually of wood. Asian rugs were coming into use as floor coverings, and painted or printed wallpaper was designed to resemble tapestries and textiles.

Text 5. Rococo Interiors

In France the baroque style of Louis XIV was succeeded in the third decade of the 17th century by the rococo style of Louis XV. Rococo was characterized principally by elaborate but delicately curved lines. The dwellings of the noble and rich generally had wall panels of carved wood; unpaneled walls were sometimes painted in pastel colors, with designs imitated from Chinese art or with stylized representations of scenes from nature. A characteristic feature of the Louis XV room was its small marble mantel exquisitely carved with a curved design; above the mantel was a richly carved and painted overmantel with a mirror (*trumeau*). The draperies and upholstery used in the Louis XV style were of fine texture and were patterned with scroll, ribbon, and flower motifs. Lighting fixtures, fireplace accessories, and hardware were of finely chased, often gilded metalwork. The floors were of wood laid in marquetry patterns or in larger, geometric parquet designs. The use of Aubusson rugs, made in tapestry weave at Aubusson, France, and of Savonnerie rugs was a feature of the Louis XV room. Special kinds of furniture were created to fill the needs of intimate social life, among them the *chaise longue*, the type of upholstered chair known as the *bergère*, and a small desk called an *escritoire*.

In Germany and Austria, and particularly in Bavaria, the rococo style developed independently in a rich and fantastic manner. For example, the pilgrimage church of Die Wies (1745—1754) near Munich by Dominikus Zimmermann has an exuberant playfulness of form and decoration not found in religious structures west of the Rhine. Flemish-born architect François de Cuvilliés created the famous Amalienburg Pavilion (1734—1740), a royal hunting lodge in Munich that combines a chaste neoclassical exterior with opulent interiors considered the supreme secular monument of the rococo.

In the last third of the 18th century the Louis XV style was succeeded by the Louis XVI, characterized by classical restraint and deeply influenced by neoclassical art and architecture. Louis XVI furniture and decorations had straight lines and right angles. Rooms were smaller, less formal, and more specialized: the bedroom, boudoir, dining room, and library became distinct types. Wall paneling in the Louis XVI room was less profusely carved. In wall painting, scenes from nature gave way to designs with classical elements. Doors, windows, and marble mantels were of classic rectangular design. Ceilings were in most instances left unornamented; occasionally, when a more luxurious effect than usual was sought, ceilings were painted to represent sky and clouds.

Text 6. The Adam Style and the Beginnings of American Interior Decoration

The Georgian style, characterized by dark mahogany furniture and paneled or plasterwork wall decoration, dominated English interior design during the first three quarters of the 18th century. In the 1770s the neoclassical designs of Scottish architects Robert Adam and his brother James set the style in Britain for the next two decades. Robert Adam considered the interiors of the large country houses he designed to be integral components of the whole structure, and he devoted great attention to wall decoration, furniture, and fittings for the main rooms. Adam interiors are characterized by formality, symmetry, simplicity, and the use of details from ancient Greece and Rome and of broad surfaces of delicate color. These beautifully proportioned and elegantly ornamented rooms had a great influence on English master furniture craftsmen of the period: Thomas Chippendale, George Hepplewhite and Thomas Sheraton.

In the earliest American homes comfort and beauty were secondary considerations. The New England interiors of the early 17th century were characterized by low ceilings, large fireplaces, and small windows. More provisions for comfort marked the New England interiors of the late 17th century. The walls were finished with rectangular wood panels of upright boards; the ceilings were beamed; and the fireplace, centered in the house, took up most of one wall and was usually spanned with a heavy carved beam. The floors were constructed of wide boards, sometimes painted or covered with painted canvas floor cloths. As the merchant class in the American colonies began to import books on architectural style and furniture from England, the colonial style, a modification of English Georgian, began to take form. The Adam style of furniture and interior decoration influenced the work of noted American architects Charles Bulfinch and Samuel McIntire. Wealthy interiors of the 18th century were characterized by painted woodwork, an abundant use of pilasters and cornices, mantelpieces of carved wood, and floors of wide boards. Imported wallpapers were in general use, as were rich fabrics such as damasks and satins for draperies.

Text 7. Empire and Victorian Styles of Decoration

Early 19th-century interiors in Europe and the United States were decorated largely in the Empire style that had dominated France during the Napoleonic era (1804—1815). The Empire style of furniture was modeled on classical and Egyp-

tian styles and often incorporated ornaments of ivory, ormolu, and brass. A modified form of this style was developed in America and was known as the Federal style; one of its chief exponents was New York cabinetmaker Duncan Phyfe.

The Victorian style of heavily ornamented interiors displaying many pieces of furniture, collections of small ornamental objects, and surfaces covered with fringed cloths prevailed in middle-class homes in England and America during the latter half of the 19th century. Moreover, in both countries, techniques of mass production promoted the use of reproductions in many different styles. This vigorous eclecticism held sway until the beginning of the 20th century and the growth of the functionalist movement in interior design. Presaging that trend, the Arts and Crafts movement, led by British poet, artist, and architect William Morris, pioneered in the effort to reject opulence in favor of simplicity, good craftsmanship, and good design. The immediate influence of the Arts and Crafts movement is evident in the unique work of Scottish architect Charles Rennie Mackintosh in the early 20th century, which combined the solidity of Arts and Crafts interiors with the grace of art nouveau. Art nouveau, which flourished at the turn of the 20th century, featured curved lines (the so-called whiplash curve), undulating surfaces, and imaginative exoticism in interiors, such as those in the mansions created in Brussels by Victor Horta and in Paris by Hector Guimard.

Text 8. 20th-century Approaches to Interior Design

After World War I (1914—1918) the breach between the traditionalists, who devoted themselves to furnishing rooms with antiques or reproductions of them, and the functional modernists, whose aim was to originate new styles in keeping with 20th-century life, became even wider. The modernists themselves were divided into several schools. One school, working in a style called art deco, freely modified the traditional historical styles and adapted them to the needs of contemporary life. The interiors created by this school utilized pastel color schemes and rich-textured draperies and upholstery. Another group, the Dutch De Stijl, designed interiors with bold primary color schemes and cubist patterns, with an emphasis on rectangular forms.

A third group of modernists, led by the Bauhaus school in Germany, designed interiors in keeping with the functionalism typical of modern architecture. This group utilized steel, aluminum, and plywood, among other materials, to make simple, practical furniture, known as Bauhaus furniture, unlike that of any historical style. Its best-known exponents were architects Ludwig Mies van der Rohe, Marcel Breuer, and Walter Gropius. Designers in Scandinavian countries used bright colors, curves, and softly molded but simple lines. Foremost among them was Finnish architect Alvar Aalto, renowned for the chaste simplicity of his designs in wood.

In the United States, interior design has become a widely practiced profession. Its foremost exponents in contemporary design have been architects, such as Charles Eames and Eero Saarinen, and artists, such as sculptors Harry Bertoia and Isamu Noguchi. Among the most prestigious design firms is Knoll International, founded as Knoll Associates in 1938 by German-born entrepreneur Hans Knoll; he

pioneered the popularization of works by the Bauhaus designers and also commissioned work from Eames, Saarinen, Bertoia, and Noguchi, among many others. Such recent art movements as op art and pop art have strongly influenced interior design, especially in the bold use of color and geometric forms. Revivals of interest in art nouveau and art deco, as well as in the Arts and Crafts movement, have also influenced taste in interiors. One of the most striking of recent innovations is the style called high tech, which employs industrial, medical, and other technical equipment as components in residential room design.

Not all modern interiors rely solely on the elements of the 20th century, however. Since the early 1950s the influence of the old has taken its place alongside modern developments as an integral part of creative design schemes. A juxtaposition of fine antiques or reproductions with designs in steel and glass has enhanced many contemporary interiors.

Text 9. Bauhaus

Bauhaus was the famous German school of design that had inestimable influence on modern architecture, the industrial and graphic arts, and theater design. It was founded in 1919 by the architect Walter Gropius in Weimar as a merger of an art academy and an arts and crafts school. The Bauhaus was based on the principles of the 19th-century English designer William Morris and the Arts and Crafts movement that art should meet the needs of society and that no distinction should be made between fine arts and practical crafts. It also depended on the more forward-looking principles that modern art and architecture must be responsive to the needs and influences of the modern industrial world and that good designs must pass the test of both aesthetic standards and sound engineering. Thus, classes were offered in crafts, typography, and commercial and industrial design, as well as in sculpture, painting, and architecture. The Bauhaus style, later also known as the International Style, was marked by the absence of ornament and ostentatious facades and by harmony between function and the artistic and technical means employed.

In 1925 the Bauhaus was moved into a group of starkly rectangular glass and concrete buildings in Dessau especially designed for it by Gropius. In Dessau the Bauhaus style became more strictly functional with greater emphasis on showing the beauty and suitability of basic, unadorned materials. Other outstanding architects and artists on the staff of the Bauhaus included the Swiss painter Paul Klee, the Russian painter Wassily Kandinsky, the Hungarian painter and designer László Moholy-Nagy (who founded the Chicago Institute of Design on the principles of the Bauhaus), the American painter Lyonel Feininger, and the German painter Oskar Schlemmer.

In 1930 the Bauhaus came under the direction of the architect Ludwig Mies van der Rohe, who moved it to Berlin in 1932. By 1933, when the school was closed by the Nazis, its principles and work were known worldwide. Many of its faculty immigrated to the United States, where the Bauhaus teachings came to dominate art and architecture for decades.

Text 10. Parson School of Design

Parsons School of Design is a private, coeducational institution of higher education offering programs in art and design. Part of the New School for Social Research, Parsons is located in New York City. The school was founded in 1896 as the Chase School by American painter and art educator William Merritt Chase. Two years later the school was renamed the New York School of Art. In 1906 it became the first institution in the United States to offer programs in the applied arts when it added courses in interior design, fashion design, and advertising and graphic design.

Chase retired in 1907 and Frank Alvah Parsons became president of the school. In 1909 the institution adopted the name New York School of Fine and Applied Arts. In 1920 the school launched an arts program in Paris, France, becoming the first U.S. institution of higher learning to open an international branch campus. Parsons died in 1930, and the institute was renamed in his honor in 1941.

In 1970 the school merged with the New School for Social Research, an institution of higher learning founded by a number of leading educators and intellectuals in 1919. The merger enabled Parsons to confer bachelor's degrees. The school added master's degree programs in the 1980s.

One of the leading schools of art and design in the United States, Parsons offers degree programs in the fine arts, interior design, graphic design, photography, illustration, product design, and architecture. The school's programs in fashion design are considered particularly strong.

In addition to its main campus in the Greenwich Village neighborhood of New York City, Parsons maintains affiliated programs in the Dominican Republic, Japan, South Korea, and Malaysia. Graduates of the school include Gilbert Adrian, costume and set designer for MGM studios in the 1930s and 1940s and creative director for the motion picture *The Wizard of Oz* (1939); Joseph Platt, Academy Award-winning set designer for the motion picture *Gone With the Wind* (1939); and fashion designers Donna Karan and Isaac Mizrahi.

Text 11. Contemporary Stained Glass

Stained glass means windows composed of small panels of dyed and painted glass, held in strips of cast lead and mounted in a metal framework. The art achieved its zenith in Gothic building, most notably in France from about 1130 to 1330.

Twentieth-century architectural technology has once more opened walls of buildings to artists and glaziers all over the world. New opportunities have given rise to new inventions in the medium, such as *dalle de verre*, pieces of glass with chipped and faceted surfaces that are set into an epoxy resin or concrete. As in all ages since the Renaissance, many of the outstanding artists of the day have designed windows, notably the French artists Henri Matisse and Marc Chagall. In Germany artists such as Ludwig Schaffrath have produced secular and religious stained glass of singular beauty and contemporary relevance.

Unit 3. LANDSCAPE ARCHITECTURE

Landscape architecture is the science and art of modifying land areas by organizing natural, cultivated, or constructed elements according to a comprehensive, aesthetic plan. These elements include topographical features such as hills, valleys, rivers, and ponds; growing things such as trees, shrubbery, grass, and flowers; and constructions such as buildings, terraces, roads, bridges, fountains, and statuary. No unalterable rules exist in landscape architecture because each plot of ground offers unique problems caused by variation in contour, climate, and surrounding areas.

Landscape architecture was formerly called landscape gardening and was limited to the creation of gardens around private dwellings. Today landscape architecture covers a much wider area of concerns, ranging from the setting out of small gardens to the ordering of parks, malls, and highways. It includes landscape gardening, which is now understood as the work done by commercial gardeners, who install and care for flowers and greenery according to the design of landscape architects. The landscape architect has the same professional standing as an architect or engineer. The landscape gardener may be a commercial contractor or an amateur, who landscapes the grounds of a private home. Most large-scale gardens are planned by landscape architects, who provide for grading and drainage as well as for decorative design. Small gardens usually do not require the services of a landscape architect.

Whatever the scale of the project, the landscape architect first studies the site. Working alone or with a town planner, traffic engineer, or building architect, as the project requires, the landscape architect considers the proposed use for the site. Other considerations are the layout of the terrain, climate and soil conditions, and costs. Once this information is known, the landscape architect proceeds to actual design.

An overall plan is established, which can be a formal garden based on a symmetrical arrangement of geometric beds or an informal arrangement of planting to make as much use as possible of the natural characteristics of the site. A plan can also be for a Japanese garden emphasizing asymmetrical placement of rocks and sand, for a desert garden, or for a simplified massing of naturalistic shrubbery.

The landscape architect's plan takes into account proportion and scale. A small walled garden, for example, is scaled to the close-range view of its occupant; a large park, however, benefits from spacious vistas and massive groupings of trees. The plan also takes advantage of natural land formations, such as hills or pools, or alters them. The plan may provide for subdivisions of space, whether these are a series of enclosures containing different colors or other variations or are loosely defined areas that flow into one another.

The landscape architect also considers contrasts in shady masses and open, sunny spaces, especially in relation to the climate. Contrasts in the size, color, and texture of plant material are also important. Planting may be designed according to season so that different parts of a garden bloom at different times. A successful plan also requires knowledge of plant characteristics, needs, and limitations. Other elements in a landscape architect's plan may be fountains, streams, and pools; sculpture and benches; walls, walks, and terraces; and small structures such as gazebos, kiosks, and trellises.

Exercise 1. Read and remember the words to help you with the text:

A series of — ряд, полоса
Alter — изменять
Amateur — любитель, дилетант
Area — площадь, участок
Arrangement — размещение, расположение, устройство
Art — искусство
Bed — клумба
Bench — скамейка
Benefit — извлекать пользу
Bloom — цвести
Care for — ухаживать, заботиться
Climate — климат
Close-range view — вид с близкого расстояния
Comprehensive — единый, общий
Consider — принимать во внимание, рассматривать, считаться
Constructions — сооружения, постройки
Contain — содержать, иметь, вмещать
Contour — контур, горизонталь съемки
Contrast — контраст, противоположность
Cover — охватывать
Creation — создание
Cultivated — возделанный, культивированный
Define — определять
Desert — пустынный
Drainage — водоотвод, дренаж, осушение
Dwelling — дом, жилище
Emphasize — подчеркивать
Enclosure — огораживание, ограждение, ограда
Establish — учреждать, устанавливать, утверждать
Exist — существовать
Flow — течь, перетекать
Formal garden — английский сад/парк, общепринятый
Formerly — прежде, раньше
Fountain — фонтан
Gazebo — бельведер, застекленный балкон, павильон, беседка
Grading — нивелировка, профилирование
Greenery — зелень, зеленые насаждения
Ground — земля, почва, грунт
Growing things — растения, зеленые насаждения
Highway — автомагистраль, шоссе
Hill — холм, возвышенность, пригорок
In relation to — относительно, что касается
Install — устраивать, устанавливать

Knowledge — знания
Landscape — ландшафт, пейзаж
Landscape — проектировать с учетом ландшафта
Landscape architecture — ландшафтная архитектура, садово-парковая архитектура
Landscape gardener — садовник-художник
Landscape gardening — планировка садов и парков
Layout — расположение, планировка, чертеж, разбивка, план
Limitation — ограничение
Loosely — свободно
Mall — молл, торгово-развлекательный центр
Massive — массивный, огромный
Modify — модифицировать, видоизменять
Naturalistic — натуралистический
Needs — потребности
Occupant — житель
Offer — предлагать
Order — приводить в порядок, благоустраивать
Overall — общий
Placement — размещение, расположение
Planting — зеленые насаждения, растения
Plot — участок земли
Pond — пруд, заводь
Pool — пруд, заводь
Private — частный
Proceed to — приступить к
Proposed — предложенный, предполагаемый
Provide for — предусматривать, обеспечивать
Require — требовать
Rock — камень
Rule — правило
Sand — песок
Scale — масштаб
Science — наука
Sculpture — скульптура
Set out — располагать, разложить, высаживать
Shady — тенистый, теневой
Shrubbery — кустарник
Simplified — упрощенный, облегченный
Site — площадка, место, участок земли
Size — размер
Soil conditions — состояние почвы
Spacious — просторный, обширный
Statuary — скульптура

Stream — ручей
 Subdivision — подразделение
 Sunny — солнечный
 Surrounding — окружающий
 Take advantage of — воспользоваться, извлекать пользу
 Terrace — терраса, насыпь, вал, ряд домов, построенных вплотную
 Terrain — земля, местность
 Topographical features — рельеф местности
 Town planner — градостроитель
 Trellis — решетка, шпалера
 Unalterable — неизменный, непреложный
 Unique — уникальный, исключительный, единственный
 Valley — долина
 Variation — изменение, отклонение, абберация (биол.), мутация
 Vista — перспектива, вид
 Walk — тротуар, пешеходная тропа, аллея
 Walled — огороженный стеной

Exercise 2. Read and translate family words from the text:

architect — architecture — architectural; nature — natural — naturalistic; topography — topographical; statue — statuary; to alter — alterable — unalterable; to surround — surrounding; garden — gardener — gardening; to know — known — knowledge; success — successful; to limit — limitation; to decorate — decoration — decorative; plant — planting; wall — walled; to occupy — occupant; space — spacious; group — grouping; to form — formations; loose — loosely; character — characterize — characteristics; to place — placement; Japan — Japanese; symmetry — symmetrical — asymmetrical; simple — simplify — simplified; divide — division — subdivision; shade — shady; sun — sunny; close — closely — enclose — enclosure.

Exercise 3. Which word is the odd one?

1. Land, ground, soil, pond.
2. Shrubbery, grass, valley, greenery.
3. Hill, stream, river, pool.
4. Architect, engineer, designer, gardener.
5. Modify, organize, arrange, consider.
6. Size, cost, scale, proportion.
7. Mall, fountain, statuary, trellis.
8. Bloom, require, cultivate, grow.
9. Walk, highway, drainage, road.

Exercise 4. Read and translate the words from the text built by conversion:

landscape — to landscape	plan — to plan
offer — to offer	plant — to plant
cover — to cover	cost — to cost

care — to care
 design — to design
 benefit — to benefit

bloom — to bloom
 scale — to scale
 wall — to wall

Exercise 5. Remember the words and word combinations from the text that have the same or similar meaning:

characteristics = features; plan = layout; planting = greenery = growing things; to change = to alter; soil = land = ground = terrain; to contain = to have; placement = arrangement; pool = pond; to consider = to take into account; stream = river; overall = general = comprehensive; rocks = stones; to take advantage = to benefit; space = area; land formations = topographical features; site = plot of ground; private home = private dwelling; natural = naturalistic.

Exercise 6. Read and translate the opposites from the text:

formal — informal; large-scale — small; symmetrical — asymmetrical; loosely — closely; amateur — professional; close-range view — far-range view.

Exercise 7. Match A with B (work in pairs).

A	B	A	B
shrubbery	трава	растение	terrace
fountain	размер	река	walk
valley	шоссе	план	shady
pond	кустарник	тенистый	layout
hill	зелень	дренаж	soil
grass	долина	решетка	cost
statuary	любитель	бельведер	drainage
placement	пруд	масштаб	bed
season	площадка	стоимость	river
highway	камни	аллея, тропа	proportion
size	холм	пропорция	scale
greenery	фонтан	терраса	plant
amateur	скульптура	клумба	trellis
rocks	расположение	ручей	gazebo
site	время года	почва	stream

Exercise 8. Combine adjectives in A with suitable nouns in B and write them in C.

A	B	C
topographical	plan	
aesthetic	rules	
cultivated	park	
unalterable	use	
surrounding	arrangement	
large-scale	characteristics	

decorative	massive	
proposed	colors	
soil	garden	
symmetrical	spaces	
geometric	masses	
natural	shrubbery	
simplified	placement	
naturalistic	beds	
walled	conditions	
shady	design	
sunny	areas	
asymmetrical	elements	
cool	features	

Exercise 9. Be sure to remember how to translate Gerund, Participle I and Participle II:

done, working, growing, simplified, containing, of modifying, cultivated, emphasizing, based, by organizing, proposed, for grading, constructed, caused, of planting, walled, defined.

Exercise 10. Read and translate word combinations from the text:

landscape architecture; the art and science of modifying; cultivated elements; aesthetic plan; topographical features; unalterable rules; unique problems; surrounding area; landscape gardening; private dwelling; commercial gardener; professional standing; large-scale garden; provide for grading; decorative design; the services of an architect; the scale of the project; first studies the site; town planner; traffic engineer; building architect; the proposed use for the site; the layout of the terrain; soil conditions; overall plan; a formal garden; symmetrical arrangement; geometric beds; Japanese garden; asymmetrical placement; rocks and sand; naturalistic shrubbery; proportion and scale; walled garden; close-range view; spacious vistas; a series of enclosures; different colors; loosely defined areas; shady spaces; sunny spaces; texture of plant material; successful plan; plant characteristics; small structures.

Exercise 11. Read and translate the text “Landscape Architecture”.

Exercise 12. Write English equivalents from the text:

ландшафтная архитектура, земельный участок, эстетический план, рельеф местности, неизменные правила, планировка садов и парков, частный дом, профессиональный статус, крупномасштабный сад, услуги ландшафтного архитектора, план местности, состояние почвы, общий план, английский сад, симметричное расположение, размещение камней и песка, природный кустарник, пропорция и масштаб, окруженный стеной сад, вид с близкого рас-

стояния, обширный вид, извлекать пользу, ряд ограждений, свободно определенные участки, текстура растений, в соответствии с временами года, небольшие сооружения.

Exercise 13. Fill the gaps with prepositions:

1. The landscape architect takes ... account proportion and size.
2. A formal garden is based ... a symmetrical arrangement ... geometric beds.
3. Planting may be designed ... season.
4. The landscape architect proceeds ... actual design.
5. The landscape architect considers the proposed use ... the site.
6. Most large-scale gardens are planned ... landscape architects.
7. A gardener cares ... flowers and greenery.
8. Landscape architects provide ... grading and drainage.
9. Landscape gardening was limited ... the creation ... gardens ... private dwellings.
10. Contrasts ... the size, color and texture ... plant material are important.

Exercise 14. Complete the sentences below with information from the text:

1. A plan for a formal garden is based on ...
2. A plan for a Japanese garden emphasizes ...
3. Planting may be designed according to ...
4. A successful plan requires knowledge of ...
5. The plan takes advantage of ...
6. Topographical features are ...
7. Growing things are ...
8. Landscape gardening was limited to ...
9. Commercial gardeners install and care for ...
10. The landscape architect's plan takes into account ...

Exercise 15. Ask and answer the questions on the text (work in pairs):

1. What is landscape architecture?
2. Who is the landscape architect?
3. Do any unalterable rules exist in landscape architecture?
4. How was landscape architecture called formerly?
5. What does landscape architecture include?
6. What does the landscape architect study first?
7. Does the landscape architect work alone?
8. What does the landscape architect consider in his work?
9. What does the landscape architect take into account?
10. Which elements may be in a landscape plan?

Exercise 16. Speak on the topic "Landscape Architecture" using the questions above as a plan.

Exercise 17. Remember the words in the box, get ready to write the word test:

Alter; amateur; area; arrangement; art; bed; bench; benefit; bloom; care for; consider; cultivated; drainage; dwelling; emphasize; enclosure; formal garden; fountain; gazebo; grading; greenery; ground; highway; hill; install; landscape; landscape architecture; landscape gardening; layout; mall; modify; needs; occupant; order; overall; placement; planting; plot; pond; pool; private; proceed to; proposed; provide for; require; rock; rule; sand; scale; science; sculpture; shady; shrubbery; simplified; site; size; soil conditions; spacious; statuary; stream; sunny; surrounding; take advantage of; terrain; topographical features; town planner; trellis; unalterable; unique; valley; variation; vista; walk; walled

Unit 4. HISTORICAL SURVEY OF LANDSCAPE ARCHITECTURE

Text 1. Ancient World

As early as the 3rd millennium bc, the Egyptians planted gardens within the walled enclosures surrounding their homes. In time these gardens came to be formally laid out around a rectangular fish pond flanked by orderly rows of fruit trees and ornamental plants, as seen in tomb paintings.

In Mesopotamia, the Hanging Gardens of Babylon were one of the Seven Wonders of the World. They included full-size trees planted on earth-covered terraces raised on stone vaults in a corner of the palace complex of Nebuchadnezzar II. In the highlands to the north, the Assyrians and Persians developed great tree-filled parks for hunting on horseback. They also planned rectangular walled formal gardens, irrigated by pools and canals and shaded by trees, usually set in vast barren plains. These gardens symbolized paradise and inspired Persian carpet designs.

In ancient Greece, sacred groves were preserved as the habitats of divinities. Greek houses included a walled court or garden usually surrounded by a colonnade. In 5th-century bc Athens public gardens and colonnaded walks attached to the Academy (“school”) and the Lyceum (“gymnasium”) were much frequented by philosophers and their disciples.

Roman houses, similar to Greek houses, included a colonnaded garden, as depicted in wall paintings at Pompeii and as described by Pliny the Elder. Villas on the hilly terrain near Rome were designed with terraced gardens. Rich Romans, such as Lucullus, Maecenas, and Sallust, laid out lavish pleasure grounds including porticoes, banqueting halls, and sculpture. The vast grounds of the Emperor Hadrian's villa near Tivoli (2nd century ad) were magnificently landscaped. The Roman populace enjoyed gardens attached to the public baths.

Text 2. Non-Western World

The Muslims, living where the climate is generally hot and dry, were inspired by the desert oasis and the ancient Persian paradise garden centered on water. Muslim gardens were usually one or more enclosed courts surrounded by cool arcades and planted with trees and shrubs. They were enlivened with colored tilework,

fountains and pools, and the interplay of light and shade. Before the 15th century, the Moors in Spain built such gardens at Córdoba, Toledo, and especially at the Alhambra in Granada. Similar gardens, in which flowers, fruit trees, water, and shade were arranged in a unified composition, were built by the Mughals in 17th- and 18th-century India. The most notable examples are the Taj Mahal gardens in Āgra and the Shalimar Gardens in Lahore.

In China, palaces, temples, and houses were built around a series of courtyards, which might include trees and plants often in pots that could be changed with the seasons, and pools. The Imperial City in Beijing contained elaborate pleasure gardens with trees, artificial lakes and hillocks, bridges, and pavilions.

Japan has a long tradition of gardens inspired by Chinese and Korean models. In former times, palaces, temples, teahouses, and private houses all had garden settings that were closely integrated with the buildings. Kyōto was especially famous for its gardens. The gardens included pools and waterfalls; rocks, stone, and sand; and evergreens. They might also contain stone lanterns and sculptures and wooden bridges, gates, and pavilions. Every element of a garden was carefully planned, sometimes by Zen monks and painters, to create an effect of restraint, harmony, and peace, which is exemplified by the extant Katsura Detached Palace gardens in Kyōto. Such traditions continue to some extent in modern Japan and have influenced Western landscape architects.

Text 3. Medieval Renaissance and Baroque Periods

In medieval Europe, ravaged by invasions and incessant wars, gardens were generally small and enclosed for protection within the fortified walls of monasteries and castles. At the 9th-century Swiss abbey of St. Gall the large garden was divided into four areas, for herbs, vegetables, fruits, and flowers. The gardens of most monasteries were surrounded by cloistered walks and had a well or fountain at the center, possibly inspired by Persian gardens, which was intended to enhance meditation. Castles might have a kitchen or herb garden, a private ornamental garden for the lord and lady, and a larger grassy area for the pleasure of the court.

During the Renaissance in Italy when conditions became more stable, castles gave way to palaces and villas with extensive grounds landscaped in the Roman tradition. The architect of the house usually designed its setting as well, thus ensuring a harmonious relationship between the two. The symmetrical, classically inspired plan of the house was repeated in the grounds. Laid out along a central axis, avenues, walks, and steps led from terrace to terrace, which, wherever possible, afforded fine views of the countryside. Borders of tall, dark cypresses and clipped yew hedges, geometric flower beds, stone balustrades, fountains, and sculptures conformed strictly to the overall plan. Examples from the 15th century include the gardens of the Medici, Palmieri, and La Pietra villas in or near Florence. Among increasingly formal and elaborate villa complexes in the 16th century are the Villa Lante in Bagnaia and the Villa Farnese in Caprarola, both designed by Giacomo da Vignola. Others are the Villa Madama and the Villa Medici in Rome and the Villa d'Este in Tivoli.

Italian gardens of the 17th century became even more complex in the dramatic baroque style. They were distinguished by lavish use of serpentine lines, groups of sculptured allegorical figures in violent movement, and a multiplicity of spouting fountains and waterfalls. Examples are the Villa Aldobrandini in Frascati, Villa Garzoni in Colodi, Villa Giovio in Como, and the gardens on the Isola Bella in Lake Maggiore.

Modified versions of Italian Renaissance and baroque gardens appeared throughout Europe. In Spain, Moorish and Renaissance elements were combined in the gardens of the Alcázar in Seville. Dutch gardens of geometric flower beds were enclosed by brick walls. In France the great châteaux of the Loire valley, such as Chambord and Chenonceaux, were laid out with formal gardens, called parterres, and with extensive forested parks.

In the 17th century, France replaced Italy as the primary inspiration of architectural and landscape design. The vast building programs of Louis XIV included miles of symmetrically arranged gardens, which, like royal architecture of the period, were designed to give an impression of limitless grandeur. The director of the royal gardens, André Le Nôtre, created at Versailles a series of great, open parterres that formed geometric patterns when seen from above. Beyond them stretched lawns and shrubbery merging into woodland. The grounds were regularly intersected by radiating alleys lined with trees or hedges and embellished with fountains, pavilions, and statuary placed axially in the main lines of view. Versailles and its immense gardens became the norm for ambitious rulers and spawned splendid imitations in dozens of kingdoms and principalities throughout Europe.

The pupils of Le Nôtre designed the great gardens at Salzburg, Nymphenburg (now in Munich), and Sans Souci in Potsdam. In Austria the most notable example of French influence was at Schönbrunn. French influence was also evident in 18th-century Dutch gardens, as at Middachten Castle, and in the gardens at Aranjuez and La Granja in Spain. Le Nôtre himself designed the gardens at Chantilly, St. Cloud, and Fontainebleau in France; Kensington Gardens and St. James's Park in London; and the Quirinal and Vatican gardens in Rome. In Sweden and Russia the work of Le Nôtre was imitated for the great palaces of Drottningholm (near Stockholm) and Pushkin and Peterhof (both near Saint Petersburg). Simpler versions of the French formal style were adopted in America, as in the governor's palace gardens at Williamsburg. Spanish colonists laid out similar gardens in Mexico, California, and other parts of the New World.

Text 4. Romantic Period

In the late 18th century the rise of romanticism, with its emphasis on untamed nature, the picturesque, the past, and the exotic, led to important changes in landscape architecture as well as in other arts. The shift began in England. In place of the patterned formality of Le Nôtre's designs, architects such as Capability Brown preferred a new, softer romantic style that imitated rather than disciplined nature. At such great houses as Blenheim Palace and Chatsworth, Brown replaced the parterres of symmetrically arranged flower beds and straight walks with sweeping lawns, sloping hills with curving paths, and rivers and ponds punctuated by infor-

mally planted groups of trees and shrubbery, to achieve the effect of a wilderness. The English landscape architect Humphry Repton modified the style, believing that a house was best set off by formal flower beds that merged by subtle degrees into a naturalistic background. These so-called English gardens often incorporated “follies,” fake medieval ruins and Roman temples, inspired by the 17th-century paintings of the Roman countryside by Claude Lorrain and his followers. Chinese pavilions and other exotica were inspired by engravings of Chinese gardens in travel books by such travelers as the architect Sir William Chambers.

The English romantic style spread to the rest of Europe by way of France, where a notable example of the style was created at Ermenonville. As late as the reign of Napoleon the English romantic style was employed by the engineer Jean Charles Adolphe Alphand in laying out the great parks of Paris, which exerted an immediate international influence. In Germany and Austria, the romantic style was enthusiastically endorsed by Prince Hermann von Pückler-Muskau, who created a romantic park on his estate near Berlin and published the influential *Hints on Landscape Gardening* (1835).

The romantic style was introduced in North America by Thomas Jefferson at Monticello, his Virginia estate. The most important example of this style is Central Park, New York City, designed in 1857 by Frederick Law Olmsted and Calvert Vaux. It was the first major public example of landscape architecture in the U.S. and was so successful both as a municipal enterprise and as a work of art that by 1870 it had influenced the creation of public parks, many of them designed by Olmsted and Vaux, all over the nation. The profession of landscape architecture, as distinct from architecture and horticulture, was established largely through the success of Olmsted and Vaux, who also worked at the World's Columbian Exposition of 1893 in Chicago. At about the same time, the Boston landscape architect Charles Eliot did much to further interest in metropolitan landscape parks as recreational areas that could relieve city congestion.

Text 5. 20th Century

Domestic architecture in the first half of the 20th century attempted to achieve a closer integration of the house with its surroundings, as seen in the works of Sven Markelius in Sweden, Alvar Aalto in Finland, and Frank Lloyd Wright in the U.S. In areas with mild climates, such as California, a garden might be continued within the house. The worldwide economic depression between the two world wars, however, forced a shift from domestic settings to large-scale public works, in which landscape architects and planners worked together on entire communities, regional areas, and vast state and national projects. The rising costs of labor and materials after World War II made careful planning imperative, especially in Europe and Asia, where entire cities had to be rebuilt within tightly restricted areas. In England, for example, the wholesale creation of new towns necessitated plans for the preservation of remaining open space, in which landscape architects played a significant role. In Canada and the U.S., landscape architects were far less constrained, although they shared the concerns of their European counterparts, such as

the need for greenbelts around cities, for scenic preservation, and for low-cost maintenance. The proliferation of shopping malls, new suburbs, cultural centers, revitalized urban cores, and new educational facilities has given landscape architects in the later decades of this century unparalleled opportunities to refine their art and to create new forms. They have become, in conjunction with their colleagues in architecture, engineering, planning, and public office, the shapers of both the future and the present physical environment.

Text 6. Gehry's Park in Chicago

The \$475 million Millennium Park was finally opened in July 2004, four years behind the schedule. The one major piece visible is Gehry's contribution – a 120-foot high music pavilion with a stage surrounded by billowing ribbons of stainless steel and a trellis of curling steel pipes that support the sound system high above the audience.

The Park was proposed in 1998 by Mayor Richard Daley, who has spearheaded beautification efforts in the city, such as having flowers planted in boulevards medians and replacing chain-link fences with wrought iron. He also heavily involved himself in Millennium Park planning. He worried that a Gehry-designed bridge would overshadow other features, and he demanded that there be no portable toilets, so indoor bathrooms are spread throughout the park.

The showcase of the park is the Jay Pritzker Pavilion, the outdoor concert venue. The pavilion accommodates 4,000 people in fixed seats and 7,000 on the lawn.

Other highlights of the park include:

A 110-ton sculpture, forged of a seamless series of highly polished stainless steel plates that reflect everything around it. The sculpture's shape has already inspired the nickname "The Bean".

A fountain with a reflecting pool bookended by two 50-foot-high towers of glass bricks. Changing video images will be projected onto the towers, including the faces of 1,000 Chicagoans recorded pursing their lips so it will appear as if water is coming out of their mouths – a 21st century version of gargoyles.

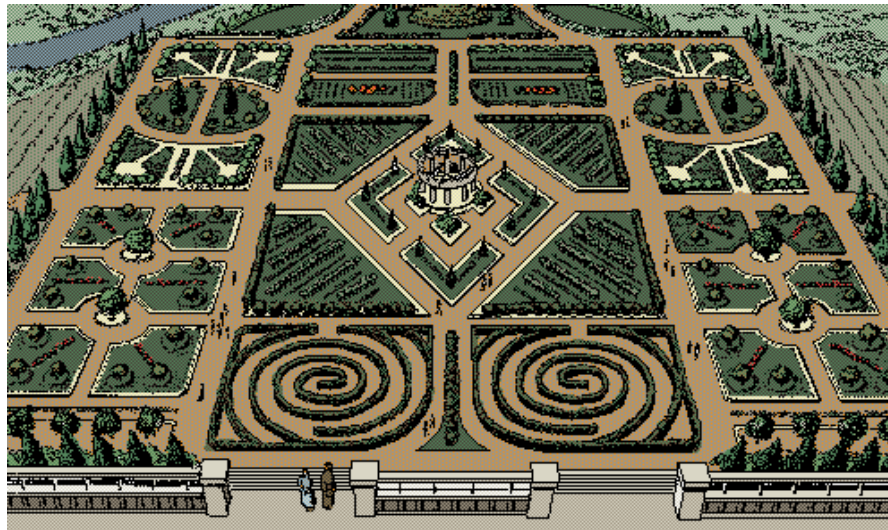
Although Daley worried about its size, the bridge designed by Gehry was built. Curling like a snake and comprised of brushed stainless steel panels similar to those on his pavilion, the bridge will carry pedestrians from Millennium Park across busy Columbus Drive to Lake Michigan.

Supplement 1. LANDSCAPE ARCHITECTURE IN PICTURES



Picture 1. Grounds of Middachten Castle

Good landscape architecture combines various elements such as plants, buildings, and ponds or lakes in an aesthetically pleasing way. The landscaping of Middachten Castle, near De Steeg, Netherlands, meets this requirement. The grounds were made a reality about 1900, but they follow exactly the design first created about 1700, which was influenced by French landscape architecture of the late Baroque period.



Picture 2. Formal Garden

Formal gardens such as this were popular in Europe in the 17th century. A garden this large would probably be found on the grounds of a palace. The center of the garden, featuring a gazebo, is the hub around which a perfectly symmetrical design is formed with bushes, trees, flowers and walkways. Mazes such as the two in front are created by walls of shrubbery. The architect probably planned the location of various types of plants to create a pleasing pattern of lights and darks when the garden is viewed from the terrace.



Picture 3. Canopus at Hadrian's Villa

The villa of Hadrian, at Tivoli, Italy (ad 118/34), was the largest Roman villa ever built. This view shows one end of the Canopus, named after the two-mile canal connecting Canopus and Alexandria in Greece. The Canopus consists of a series of pillars and arches interspersed with copies of Greek sculptures surrounding an elongated pool.



Picture 4. Japanese Garden

Japanese landscape design varies from the austere sand, rock, and moss gardens of Buddhist monasteries to elaborate palace gardens. Most Japanese gardens use stones, bushes and trees, and water to suggest or replicate natural settings. Typical plants in Japanese gardens include azaleas, cut-leaf maples, and pines.



Picture 5. Sabatini Gardens, Palacio Real, Madrid, Spain

The city of Madrid, capital of Spain, is the home of many grand buildings, including the *Palacio Real* (Royal Palace). The Sabatini Gardens, on the grounds of the palace, are a classic example of a formal garden, or *parterre*, with shaped yews, shrubbery in geometric shapes, and a man-made pond with classical statuary.



Picture 6. Gardens at Versailles

Impressive gardens embellish the Palace of Versailles in France; the palace, a national museum since 1837, was built in the 17th-century as a royal residence for Louis XIV. French landscape architect André Le Nôtre designed the gardens between 1662 and 1669 in a geometric configuration. The garden, laid out along broad avenues, includes topiaries, sculptures, terraces, canals, and fountains.



Picture 7. Seaside, Florida

Contemporary landscape architecture plays an important role in the large-scale organization of communities to balance their natural, cultivated, and constructed elements. The planned resort community of Seaside, located in Florida on the coast of the Gulf of Mexico, was designed as a neo-traditionalist town by architects Andres Duany and Elizabeth Plater-Zyberk. Founded in 1981, Seaside gave rise to a movement known as New Urbanism, which promotes public spaces and downplays the role of the automobile.



Picture 8. Taj Mahal and Surrounding Gardens

The gardens of the Taj Mahal, located in Āgra, are an example of 17th-century Islamic architecture. The use of symmetry and pattern is evident in the relationship between sun and shade, plants and water, and light and dark. The effect is that of a Persian rug leading to the entrance of the famous mausoleum.



Picture 9. Frank Gehry's Park in Chicago

Millennium Park with a fountain and elaborate gardens was opened in 2004.



Picture 10. Frank Gehry's Walt Disney Concert Hall

The stainless steel curves of the Walt Disney Concert Hall shine in the Southern California sun.



Picture 11. Paris. View from the Eiffel Tower

Supplement 2. DOMESTIC INTERIOR DESIGN IN PICTURES



Picture 1. Red Drawing Room, Syon House, England

The Red Drawing Room is part of Syon House (Middlesex, England), designed and built by Scottish-born architect Robert Adam from 1762 to 1769. Classical Roman interiors were an influence on Adam's work, but he also used ideas from his French contemporaries, who he felt understood how interior space and daily life were interconnected.



Picture 2. Reception Room, Versailles

The reception room at the palace at Versailles, France, is designed in the baroque style. Some of the features include ormolu ornamentation above the mirror, classical motifs in the rug and candleholders, and intricate carved friezes (*boiserie*) along the top of the walls. The furniture style is far simpler than that of the rococo era that followed.



Picture 3. William Morris Interior

This interior was designed by British artist William Morris and his associates around 1860. The style is that of the Arts and Crafts movement, which was started by Morris in reaction to the decorative excess of the Victorian style and to the lifelessness of mass production. The furniture, textiles, and wallpaper are all hand-made. The cabinets on the right and left feature Pre-Raphaelite paintings; the Morris designs on the wallpaper and carpet are taken from medieval manuscripts.



Picture 4. Art Deco Interior at Unilever House

This art deco-inspired interior of Unilever House in London was designed by British architect Theo Crosby in 1979. The 1920s building was renovated by Crosby using the geometric patterns and colors popular in the art deco style.



Picture 5. Wassily Chair

Hungarian-American designer and architect Marcel Breuer revolutionized contemporary chair design by creating the first chairs suitable for mass production. In 1925 he designed one of his most famous chairs, the Wassily armchair, made of chrome-plated steel tubing and canvas. Breuer studied and later taught at the Bauhaus school of design in Weimar, Germany, and his furniture designs reflect the Bauhaus principle of achieving a functionalist balance between technology, purpose, and aesthetics to yield simple, practical pieces different from traditional styles of furniture.



Picture 6. Fresco in the Villa of the Mysteries, Pompei

The Villa of the Mysteries, Pompeii, Italy (built about 50 bc), featured a large hall with this mural encircling it. The mural is painted in the Second Style of Roman painting. (Historians of art recognize four periods or styles in Roman wall painting.) The mural in the Villa of the Mysteries is thought to depict the initiation rituals of a mystery religion. For this reason, it has been conjectured that the hall was used for cult rituals.



Picture 7. Palazzo Davanzati

The high, decorated ceilings and painted walls of the 14th-century Palazzo Davanzati in Florence, Italy, were typical in the homes of wealthy people during the Renaissance.



Picture 8. Bauhaus Building, Dessau, Germany

The ideas of the German Bauhaus school of architecture and applied arts have greatly influenced the development of architecture and design in the 20th century. Founder Walter Gropius designed the unadorned, functional buildings for its quarters in Dessau in 1925.

Supplement 3. GERUND

Герундий — это неличная форма глагола, имеющая черты существительного и глагола, и всегда выражающая действие как процесс. Образуется добавлением окончания “-ing” к основе глагола. Например: *designing* — проектирование; *planning* — планирование; *drawing* — рисование.

Герундий употребляется после:

а) глаголов: *to need, to resist, to deny, to avoid, to finish, to enjoy, to keep (on), can't stand, to stop, to give up, to go on, can't help, can't stop, to mind, to put off, to want, to suggest, to prefer, to admit, to appreciate, to adore, to postpone, to recall, to begin, to try, to forget, to hate, to intend, to mean, to remember, to like, to love, to learn, to propose, to start* (после выделенных курсивом глаголов может употребляться также инфинитив);

б) глаголов с предлогами: *to think of, to complain of, to dream of, to begin by, to save smb from, to look like, to finish by, to end by, to mean by, to thank smb for, to keep smb from, to feel like, to go in for, to excuse smb for, to help smb in, to fail in, to stop smb from, to prepare for, to use smth for, to succeed in, to look forward to, to insist on;*

в) прилагательных (с предлогами) и причастий после глагола “to be”: *to be fond of, to be proud of, to be sure of, to be tired of, to be ashamed of, to be afraid of, to be ready for, to be sorry for, to be grateful for, to be famous for, to be right in, to be used to, to get used to, to be good at, to be bad at, to be clever at, to be pleased at, to be surprised at, to be interested in, to be excited about;*

г) прилагательных “busy” и “worth (worthwhile)”.

Формы герундия

	Active	Passive
Indefinite	writing	being written
Perfect	having written	having been written

Функции герундия в предложении:

1. Подлежащее (переводится на русский язык существительным или инфинитивом). Например:

Designing is what the architect does. — *Проектирование* — это то, что делает архитектор.

Reading special magazines is important for an architect. — *Читать* специальные журналы — важно для архитектора.

2. Именная часть составного сказуемого (переводится на русский язык существительным или инфинитивом). Например:

His work is *designing* residential houses. — Его работа — *проектирование* жилых домов.

3. Дополнение:

а) прямое (переводится на русский язык существительным или инфинитивом). Например:

The roof of the house needs *repairing*. — Крыша дома нуждается в *ремонте*.

б) предложное (переводится на русский язык существительным или придаточным предложением). Например:

He works in the architectural firm after *graduating* from the University. — Он работает в архитектурной фирме после *окончания* университета.

4. Определение (переводится на русский язык существительным или инфинитивом). Например:

I like your idea of *facing* the walls with granite. — Мне нравится твоя мысль *облицовывать* стены гранитом.

5. обстоятельство (переводится на русский язык существительным с предлогом, деепричастием или придаточным предложением). Например:

After *designing* construction works begin. — После проектирования начинаются строительные работы.

Сложные формы герундия чаще всего переводятся придаточным предложением. Например:

We heard of the project *having been approved yesterday*. — Мы слышали, что проект был утвержден вчера.

З а д а н и е. Прочтите и переведите предложения, обращая внимание на герундий, его форму и функцию в предложении:

1. Building a bridge was a seven-month project.
2. Smoking is not allowed here.
3. They spoke about collaborating on the project.
4. His hobby is landscaping the gardens.
5. The floor and the ceiling need repairing.
6. He designed the park without investigating the site and soil conditions.
7. Seeing is believing.
8. He tried to find an excuse for the ill-designed bridge.
9. I am sorry for being late.
10. He began studying the site in April.
11. Everybody knows of his having been appointed to a new position.
12. He remembers having signed the contract.
13. They finished decorating the living-room last week.
14. Architectural science requires experimenting with space, shape, materials and textures.
15. They objected to facing the walls with sandstone.
16. Many historical monuments need restoring.
17. English people leave without saying “Good-bye”.
18. They insisted on the question being reconsidered.
19. She is against being sent to construction site.
20. We have some difficulty in solving this problem.
21. Builders use wood and plastics for making doors and windows.
22. He improved the report by changing the end.
23. After receiving good results they stopped experimenting.
24. The idea of building the bridge across the river belongs to the local authorities.

25. At the conference they discussed different ways of improving their work.
26. We were surprised at hearing his name among the winners.
27. The director was responsible for the work being finished in time.
28. Nothing could prevent him from proceeding to actual design.
29. The landscape architect gave up the idea of arranging a Japanese garden because of the soil conditions.
30. Professional interior designers start working from a scale drawing.
31. The interior designer thinks of using artificial lighting.
32. White and light colors have the effect of enlarging the space.
33. Black and dark colors have the effect of diminishing the space.
34. Landscape architecture is the science and art of modifying land areas according to a comprehensive, aesthetic plan.

Supplement 4. PARTICIPLE

Participle I имеет простую (*asking*) и сложные (*being asked, having asked, having been asked*) формы. В предложении выполняет функции определения и обстоятельства. В функции определения отвечает на вопрос *какой?* и переводится на русский язык причастиями на *-ащ, -ящ, -ущ, -ющ*. Например, *asking* — спрашивающий, *using* — использующий, *building* — строящий.

Participle II имеет только простую форму (*asked, built, written*). В предложении выполняет функции определения и обстоятельства. В функции определения отвечает на вопрос *какой?* и переводится на русский язык причастиями на *-енный, нный, -мый, -тый*. Например: *asked* — спрошенный, *used* — использованный, *built* — построенный.

Простые и сложные формы Participle

Participle I			Participle II	
Indefinite	Active	Passive	Основа стандартного глагола	asked
	asking	being asked		
Perfect	having asked	having been asked		

Сложные формы Participle I переводятся на русский язык причастиями настоящего времени, деепричастиями совершенного вида или придаточными предложениями. Например:

The bridge *being built* across the Volga connects two banks of the river.

Мост, *строющийся* (который строится) через Волгу, соединяет два берега реки.

Being built of concrete the bridge can carry heavy trucks.

Так как мост *построен* (будучи построенным) из бетона, он выдерживает тяжелые грузовики.

Having built the bridge the workers started another project.

Построив мост, рабочие начали другой проект.

Having been built across the Volga the bridge connected two banks of the river.

После того как мост через Волгу *был построен*, он соединил два берега реки.

Независимый причастный оборот, который имеет собственное подлежащее, выраженное существительным или местоимением, переводится на русский язык придаточным предложением с союзами *так как; если; когда; после того; как* и др. Например:

The walls being made of bricks, the workers must plaster them.

Если (так как, когда) стены сделаны из кирпича, рабочие должны их штукатурить.

The walls having been plastered, the workers started painting them.

Когда стены были оштукатурены, рабочие начали красить их.

Если независимый причастный оборот стоит в конце предложения, то на русский язык он переводится сложносочиненным предложением с союзами *а, причем, и, но*. Например:

The walls were painted yellow, the doors being painted brown.

Стены были покрашены в желтый цвет, а двери были покрашены в коричневый.

Независимый причастный оборот всегда отделяется запятой.

З а д а н и е 1. Образуйте простые формы Participle I от следующих глаголов и переведите их на русский язык как определения:

To build, to grow, to think, to follow, to move, to contain, to produce, to use, to include, to offer, to enter, to get, to happen, to carry, to teach, to tell, to make, to begin, to keep, to divide, to return, to develop, to save.

З а д а н и е 2. Образуйте Participle II от следующих глаголов и переведите их на русский язык как определения:

To find, to send, to add, to change, to keep, to take, to save, to show, to develop, to receive, to leave, to equip, to divide, to arrange, to place, to make, to create, to see, to speak, to write, to draw, to include, to involve, to give, to consider.

З а д а н и е 3. Подчеркните правильное причастие в функции определения и переведите на русский язык:

living/lived people

moving/moved transport

designed/designing road

painted/painting walls

building/built bridge

changed/changing plans

developing/developed country

made/making work

completed/completing project

working/worked builders

used/using methods

broken/breaking walls

З а д а н и е 4. Прочитайте и переведите словосочетания, обращая внимание на причастия:

all developed countries; the road built two town; the plant producing machinery; the achieved results; the plan containing many details; the growing population of the country; the student attending all the lectures; the site divided into three parts; the new technology found this year.

З а д а н и е 5. Переведите следующие предложения на русский язык, обращая внимание на причастия и причастные обороты:

1. The new materials recommended for bridge construction were described the article written by our professor.
2. Having built the new library building the construction team left the site.
3. Being built in a new way modern houses look better.
4. The design having been completed, they could start a new project.
5. The architect designing the new building of the City Hall uses modern materials and textures.
6. The walls covered with granite and marble were very impressive.
7. Built in the 19th century St Isaac's Cathedral is a masterpiece of Russian architecture.
8. The loaded heavy trucks were moving on the bridge made of reinforced concrete.
9. The electrical wiring installed in the office many years ago needs replacement.
10. The cracked walls of old buildings need restoring.
11. The equipment being installed, they started studying operation manual.
12. The developing countries have the lowest standard of living.
13. He was shocked by the news heard.
14. The soil conditions having been studied, the landscape architect proceeded to actual design.
15. A Japanese garden is emphasized by asymmetrical placement of rocks and sand.

WORD LIST

- A series of — ряд, полоса
Add — прибавлять, добавлять
Alter — изменять
Amateur — любитель, дилетант
Area — площадь, участок
Arrangement — размещение, расположение, устройство
Art — искусство
Artificial — искусственный
Background — задний план, фон
Bark cloth — ткань из древесной коры
Bed — клумба
Bench — скамейка
Benefit — извлекать пользу
Blend — смешивать, сочетать
Bloom — цвести
Brick — кирпич
Budget — бюджет
Cabinetry — отделка стен деревянными панелями

Care for — ухаживать, заботиться
Choice — выбор
Close-range view — вид с близкого расстояния
Collaborate — сотрудничать, работать вместе
Color — цвет
Component — компонент, составная часть, деталь
Comprehensive — единый, общий
Concern — касаться
Consider — принимать во внимание, рассматривать, считаться
Conspicuous — заметный
Constructions — сооружения, постройки
Contain — содержать, иметь, вмещать
Contour — контур, горизонталь съемки
Contract — подрядный
Contrast — контраст, противоположность
Contribute — содействовать, способствовать
Cool — холодный
Cover — охватывать
Create — создавать, творить
Creation — создание
Cultivated — возделанный, культивированный
Custom — обычный, привычный
Damask — дамаст, штоф
Decision — решение
Define — определять
Desert — пустынный
Design — проект, план, чертеж, дизайн
Determine — определять
Development — развитие, конструирование, разработка
Diminish — уменьшать
Distinct — отличный, разный
Drainage — водоотвод, дренаж, осушение
Dwelling — жилище, жилой дом
Effect — результат, действие, впечатление
Emphasize — подчеркивать
Enclosure — огораживание, ограждение, ограда
Enlarge — увеличивать
Establish — учреждать, устанавливать, утверждать
Exist — существовать
Existing — имеющийся
Fabric — текстура, материал
Feeling — чувство, ощущение
Floor finish — отделка пола, одежда пола, чистый пол
Flow — течь, перетекать

Formal garden — английский сад/парк, общепринятый
Formerly — прежде, раньше
Fountain — фонтан
Furniture — мебель
Gazebo — бельведер, застекленный балкон, павильон, беседка
Glass — стекло
Glazed chintz — глянецовый ситец
Grading — нивелировка, профилирование
Greenery — зелень, зеленые насаждения
Ground — земля, почва, грунт
Growing things — растения, зеленые насаждения
Guide — направлять, руководствоваться
Highway — автомагистраль, шоссе
Hill — холм, возвышенность, пригорок
Impression — впечатление, представление
In relation to — относительно, что касается
Independently — самостоятельно, независимо
Indoor — внутренний, комнатный
Install — устраивать, устанавливать
Intensity — сила, интенсивность, глубина
Interior — интерьер, внутренний
Knowledge — знания
Landscape — ландшафт, пейзаж
Landscape — проектировать с учетом ландшафта
Landscape architecture — ландшафтная архитектура, садово-парковая архитектура
Landscape gardener — садовник-художник
Landscape gardening — планировка садов и парков
Layout — расположение, планировка, чертеж, разбивка, план
Lighting — освещение
Lighting fixture — светильник
Limitation — ограничение
Linen — полотно
Linoleum — линолеум
Living — жилой
Lobby — вестибюль, фойе
Location — расположение, местоположение
Loosely — свободно
Mall — молл, ТРЦ
Massive — массивный, огромный
Minor — небольшой, мелкий, второстепенный, незначительный
Modify — модифицировать, видоизменять
Naturalistic — натуралистический
Needs — потребности

Nonresidential — нежилой
Occupant — житель
Offer — предлагать
Order — приводить в порядок, благоустраивать
Outlet — штепсельная розетка
Overall — общий
Placement — размещение, расположение
Planting — зеленые насаждения, растения
Plaster — штукатурка
Plot — участок земли
Polished wood — полированное дерево
Pond — пруд, заводь
Pool — пруд, заводь
Private — частный
Proceed to — приступить к
Profound — огромный, глубокий
Prominent — заметный, важный
Proposed — предложенный, предполагаемый
Provide for — предусматривать, обеспечивать
Religious — религиозный
Require — требовать
Residential — жилой
Restructure — перестраивать, перестроить
Rock — камень
Rule — правило
Sand — песок
Scale — масштаб
Scale drawing — масштабный чертеж, рисунок
Science — наука
Sculpture — скульптура
Set out — располагать, разложить, высаживать
Shade — тень, оттенок
Shady — тенистый, теневой
Shrubbery — кустарник
Silk — шелк
Simplified — упрощенный, облегченный
Single — единый
Site — площадка, место, участок земли
Size — размер
Slate — сланец, шифер
Soil conditions — состояние почвы
Space — пространство, место, помещение, площадь
Spacious — просторный, обширный
Statuary — скульптура

Stream — ручей
Strikingly — поразительно
Subdivision — подразделение
Sunny — солнечный
Surrounding — окружающий
Take advantage of — воспользоваться, извлекать пользу
Take into account — учитывать, принимать в расчет
Taste — вкус
Terrace — терраса, насыпь, вал, ряд домов, построенных вплотную
Terrain — земля, местность
Texture — текстура, материал
Tile — плитка (керамическая)
Topographical features — рельеф местности
Town planner — градостроитель
Trellis — решетка, шпалера
Unalterable — неизменный, непреложный
Unified — унифицированный
Unique — уникальный, исключительный, единственный
Unobtrusively — скромно, ненавязчиво
Valley — долина
Variation — изменение, отклонение, абберация (биол.), мутация
Variety — разнообразие
Vista — перспектива, вид
Walk — тротуар, пешеходная тропа, аллея
Wall finish — отделка стен
Walled — огороженный стеной
Warm — теплый
Whole — целое
Wide — широкий
Woodwork — деревянные изделия, отделка деревом
Wool — шерсть
Working — рабочий

Список рекомендуемой литературы

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