

ENGLISH FOR DESIGN



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English for Design

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Рецензент: Т.В.Овсянникова, к. пед.н., доцент кафедры ЛиЛСИПК

Автор-составитель: Ф.К. Мингазова

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Учебно-методическое пособие содержит аутентичные тексты специальной направленности, предназначенные для формирования навыков ознакомительного и изучающего чтения, а также тезисного изложения содержания в письменном виде (в 1 части), и тексты с упражнениями на закрепление лексического материала и на формирование речевых умений (во 2 части).

Пособие адресовано обучающимся по программам бакалавриата и специалитета Института искусств и дизайна и может быть использовано как для аудиторных занятий, так и для самостоятельного приобретения навыков чтения и перевода специальных текстов.

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Предисловие

Учебно-методическое пособие адресовано обучающимся по направлениям подготовки «Дизайн» и «Монументально-декоративное искусство» Института искусств и дизайна.

Данное учебное пособие имеет целью развитие коммуникативной компетенции – умения получать, перерабатывать и передавать информацию научно-популярного и профессионального характера.

Пособие содержит аутентичные тексты специальной направленности, предназначенные для формирования навыков ознакомительного и изучающего чтения, а также тезисного изложения содержания в письменном виде. Во второй части пособия тексты сопровождаются упражнениями на закрепление лексического материала и формирование речевых умений.

Отличительной особенностью современного образования является его тенденция к интеграции и междисциплинарности. Использование аутентичных материалов профессионального характера создает благоприятные возможности для объединения специального и гуманитарного образования, способствует личностному росту обучающихся, расширяет их кругозор, обогащает их словарный запас научно-популярной лексикой и специальной терминологией. Осознание учащимися того, что они имеют дело с источниками информации, которыми пользуются носители языка, повышает практическую значимость владения иностранным языком.

Основными критериями отбора текстовых материалов явились аутентичность, актуальность содержания, насыщенность тематической лексикой. Тексты рассчитаны на неоднократное прочтение: каждое прочтение или просмотр текста предполагает новую целевую установку, которая одновременно является и формой контроля. Разный объем и уровень сложности представленных текстов дает возможность преподавателю отбирать нужный материал в зависимости от уровня подготовки группы, количества часов и степени сформированности навыка чтения.

Данное пособие может быть использовано для самостоятельного приобретения навыков чтения и перевода специальных текстов.

Материалы пособия апробированы на занятиях со студентами ИИиД очной, заочной и очно-заочной форм обучения.

PART I

Text 1

1. Read and translate the text.

Color Printing

According to Michael Sullivan, the earliest known example of color printing "is a two-color frontispiece to a Buddhist sutra scroll, dated 1346". Color printing continued to be used in China throughout the Ming and Qing Dynasty.

Chromolithography became the most successful of several methods of colour printing developed by the 19th century; other methods were developed by printers such as Jacob Christoph Le Blon, George Baxter and Edmund Evans, and mostly relied on using several woodblocks with the colors. Hand-coloring also remained important; elements of the official British Ordnance Survey maps were colored by hand by boys until 1875. Chromolithography developed from lithography and the term covers various types of lithography that are printed in color.

The initial technique involved the use of multiple lithographic stones, one for each color, and was still extremely expensive when done for the best quality results. Depending on the number of colors present, a chromolithograph could take months to produce, by very skilled workers. However, much cheaper prints could be produced by simplifying both the number of colors used, and the refinement of the detail in the image. Cheaper images, like the advertisement illustrated, relied heavily on an initial black print (not always a lithograph), on which colors were then overprinted. To make an expensive reproduction print as what was once referred to as a 'chromo', a lithographer, with a finished painting in front of him, gradually created and corrected the many stones using proofs to look as much as possible like the painting in front of him, sometimes using dozens of layers.

Aloys Senefelder, the inventor of lithography, introduced the subject of colored lithography in his 1818 *Vollstaendiges Lehrbuch der Steindruckerey* (*A Complete Course of Lithography*), where he told of his plans to print using color and explained the colors he wished to be able to print someday. Although Senefelder recorded plans for chromolithography, printers in other countries, such as France and England, were also trying to find a new way to print in color. Godefroy Engelmann of Mulhouse in France was awarded a patent on chromolithography in July 1837, but there are disputes over whether chromolithography was already in use before this date, as some sources say, pointing to areas of printing such as the production of playing cards.

https://en.wikipedia.org/wiki/History_of_printing#Color_printing

2. Answer the following questions:

1. What method became the most successful of several methods of colour printing developed by the 19th century?

2. What did chromolithography develop from?
 3. What did cheaper images, like the advertisement illustrated, rely heavily on?
 4. What did Aloys Senefelder, the inventor of lithography, introduce?
3. *Write a short summary of the text (140 words).*

Text 2

1. Read and translate the text.

A Brief History of Interior Design

The profession of interior design is just over 100 years old. In these hundred years, what began as the art of decorating, embracing form and function, has evolved by leaps and bounds into today's world of highly specialized areas of interior design that require years of study and experience.

In the early 1900's, the term "Interior Decorator" was first used in America. Most decorators at the time had no academic credentials, but the best of them had a combination of good taste, common senses, and natural talent to interpret and address the issues, such as scale and proportion. Elsie de Wolfe became the first Interior Decorator to be given a design "commission." In 1913, Elsie de Wolfe published the first interior design book, "The House in Good Taste." Dorothy Draper was the first documented commercial Interior Decorator, establishing her design firm in 1923.

The term "Interior Designer" was coined in the 1930's, by a magazine called "Interior Design and Decoration." That magazine was not printed between 1943 and 1952, but a competing magazine, "Interiors," insisted on using only the term "interior designer," not "decorator." At this time design schools also recognized the work not only of designers but also of architects and engineers. "Interiors" published more contract work than residential work. When "Interior Design and Decoration" magazine resumed publication, it dropped the term "and Decoration" from its name.

The largest professional organization in the field at the time, AID, was founded in 1931 when a group meeting convened at a furniture show determined to create a national professional organization. AID changed its name from the American Institute of Decorators to the American Institute of Interior Designers (AID) in 1936. Over the years, as the profession of interior design grew, so did the number of organizations and associations to represent the varied professional members.

In the 1970's both The Foundation for Interior Design Educational Research (FIDER) and National Council for Interior Design Qualification (NCIDQ) were formed to establish, maintain and govern standards for the education and examination of interior design professionals.

It was not until 1982 that the first United States legislation supporting the fast evolving profession of interior design was passed. That legislation was passed in Alabama.

The history of interior design continues to rapidly evolve in a world that is at once becoming ever more global and at the same time demanding the fine-focus of specialized areas of critical knowledge. Interior design specialties are now widely accepted as part of the norm in built environments where the health, safety and welfare of the public are of foremost importance, including, but not limited to, Design for Aging in Place, Universal Design, Healthcare Design, Educational & Institutional Design, Specialty Workplace Design and more.

<https://www.idlmy.org/history-of-interior-design>

2. Answer the following questions:

1. Where was the term “Interior Decorator” first used?
2. Who became the first Interior Decorator to be given a design “commission”?
3. What were FIDER and NCIDQ formed for?
4. What is important in designing modern built environments?

3. Write a summary of the text (180 words).

Text 3

1. Read and translate the text.

Art Deco

The Art Deco style began in Europe in the early years of the 20th century, with the waning of Art Nouveau. The term "Art Deco" was taken from the Exposition Internationale des Arts Decoratifs et Industriels Modernes, a world's fair held in Paris in 1925. Art Deco rejected many traditional classical influences in favour of more streamlined geometric forms and metallic color. The Art Deco style influenced all areas of design, especially interior design, because it was the first style of interior decoration to spotlight new technologies and materials.

Art Deco style is mainly based on geometric shapes, streamlining, and clean lines. The style offered a sharp, cool look of mechanized living utterly at odds with anything that came before.

Art Deco rejected traditional materials of decoration and interior design, opting instead to use more unusual materials such as chrome, glass, stainless steel, shiny fabrics, mirrors, aluminium, lacquer, inlaid wood, sharkskin, and zebra skin. The use of harder, metallic materials was chosen to celebrate the machine age. These materials reflected the dawning modern age that was ushered in after the end of the First World War. The innovative combinations of these materials created

contrasts that were very popular at the time – for example the mixing together of highly polished wood and black lacquer with satin and furs. The barber shop in the Austin Reed store in London was designed by P. J. Westwood. It was soon regarded as the trendiest barber shop in Britain due to its use of metallic materials.

The color themes of Art Deco consisted of metallic color, neutral color, bright color, and black and white. In interior design, cool metallic colors including silver, gold, metallic blue, charcoal grey, and platinum tended to predominate. Serge Chermayeff, a Russian-born British designer made extensive use of cool metallic colors and luxurious surfaces in his room schemes. His 1930 showroom design for a British dressmaking firm had a silver-grey background and black mirrored-glass wall panels.

Black and white was also a very popular color scheme during the 1920s and 1930s. Black and white checkerboard tiles, floors and wallpapers were very trendy at the time. As the style developed, bright vibrant colors became popular as well.

Art Deco furnishings and lighting fixtures had a glossy, luxurious appearance with the use of inlaid wood and reflective finishes. The furniture pieces often had curved edges, geometric shapes, and clean lines. Art Deco lighting fixtures tended to make use of stacked geometric patterns.

https://en.wikipedia.org/wiki/Interior_design#Art_Deco

2. Answer the following questions:

1. Why did the Art Deco style influence especially interior design?
2. What is Art Deco style mainly based on?
3. What materials reflected the dawning modern age that was ushered in after the end of the First World War?
4. What did the color themes of Art Deco consist of?

3. Write a summary of the text (140 words).

Text 4

1. Read and translate the text.

Architecture Design

Career Overview

Architecture design is concerned with the visually creative process as it applies to the built environment. Designers in the field have different responsibilities from architects, as they are only responsible for creating building designs, and not for overseeing construction plans. As an architectural designer, you might work on residential, commercial, industrial, governmental and other building designs. You

would strive to create stimulating, pleasing spaces that serve both aesthetic and functional purposes.

To become an architectural designer, you should possess artistic sensibilities and be able to think in terms of spatial relationships. A business sense and technical know-how are also important qualities in this line of work. As an architecture design major, you will likely take courses in technology, materials, building regulations, design methods, architecture history and architectural culture, as well as seminars and practical design studio courses. You might also have additional learning opportunities through internships and workshops, completing design projects under the supervision of faculty. Online architectural drafting and design courses are also available in some schools.

Education

The first step towards becoming an architectural designer is to earn a degree in architecture design. Bachelor's, Master's and doctoral degrees are available, typically within design or architecture schools. Professional degree programs prepare students for professional architecture practice, while academic degrees are geared for careers in teaching and research.

Some architecture design programs combine architectural design elements with engineering technology to prepare you for careers designing and managing innovative and sustainable construction projects. You will likely use specialized software like computer-aided design and drafting to create plans and specifications for new projects.

You may earn a Bachelor of Fine Arts in Architectural Design, Bachelor of Architecture and a first or post-professional Master of Architecture. Professional degree programs can take anywhere from 1-5 years to complete and should be accredited by the National Architectural Accrediting Board. An accredited Doctor of Architecture degree is rare, though several schools offer a Doctor of Philosophy in Architecture.

2. Answer the following questions:

1. As an architectural designer, what kind of designs can you work on?
2. What should you possess to become an architectural designer?
3. What courses will you likely take as an architecture design major?
4. What do some architecture design programs combine?
5. How long do professional degree programs take to complete?

3. Write a summary of the text (130 words).

Text 5

1. Read and translate the text.

Kinds of Interior Design

Residential interiors are obviously much freer and much more personal for both the interior designer and the occupants than other types of interiors. In fact, homes that have been designed unconsciously by creative occupants without any standard decorative rules are often the most beautiful ones. Certain planning and functional considerations are constant in any residence, and, although these too may be ignored by the occupant who wishes to be strongly individualistic, they can provide at least basic guidelines.

The planning of modern houses or apartments must take into consideration the location of certain needs in relation to others. The dining space should be near the food-preparation area, and the food-preparation area should be accessible to the entrance used to bring in food supplies and remove waste. Access to children's sleeping areas should not be through the adults' living spaces. Access to bathrooms should be close to the bedroom areas and should not be through living or dining spaces.

The furniture arrangement for a living space must take into account the occupant's life-style and preferences. If a space is planned for young people, no seating might be provided other than the floor, but, for the more conservative or older occupants, comfortable seating for conversation and other activities is essential. Open-plan houses (living, dining, eating facilities without separate rooms) work splendidly and beautifully for some people but might not be the ideal answer for a family with many children and a desire for privacy at the same time. The special storage needs that must be considered for many homes vary from bookshelves to storage areas for bicycles, from facilities for recorded music to storage of sporting equipment. Such facilities can often be added by interior designers, if not provided by the architect.

There are several types of residence, and each one may require a different approach, partially based on economic considerations. The private house owned by the occupant warrants not only built-in designs and other permanent design features (lighting, flooring, etc.) but, in general, lends itself naturally to anything within the imagination of the designer and the budget of the owner. Cooperative apartments are prevalent in larger cities, and those that are bought outright by the owners can be designed and changed as long as the structure of the building is not tampered with. A different approach is usually called for in rented apartments or houses. Major changes and special furniture and other built-in features would be considered a poor investment by the client and would, as a rule, be frowned upon by the landlords.

In the past, professional help for residences has been basically reserved for wealthy clients. The residences involved were often status symbols, and the furnishings were to a large extent traditional furnishings and antiques. The best of such ornately designed homes are authentic, museum-like interiors, which indeed only the very affluent can afford. (Most status-conscious interiors, however, consist of reproductions and imitations and have little to do with good design.)

<https://www.britannica.com/art/interior-design/Kinds-of-interiors>

2. Answer the following questions:

1. What must the planning of modern houses or apartments take into consideration?
2. How do the special storage needs vary?
3. What apartments are prevalent in larger cities?
4. Who can afford authentic, museum-like interiors?

3. Write a summary of the text (180 words).

Text 6

1. Read and translate the text.

Printmaking

Printmaking is the process of creating artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monotyping, the process is capable of producing multiples of the same piece, which is called a print. Each print produced is considered an "original" work of art, and is correctly referred to as an "impression", not a "copy" (that means a different print copying the first, common in early printmaking). Often impressions vary considerably, whether intentionally or not. The images on most prints are created for that purpose, perhaps with a preparatory study such as a drawing. A print that copies another work of art, especially a painting, is known as a "reproductive print".

Prints are created by transferring ink from a matrix to a sheet of paper or other material, by a variety of techniques. Common types of matrices include: metal plates, usually copper or zinc, or polymer plates and other thicker plastic sheets for engraving or etching; stone, aluminum, or polymer for lithography; blocks of wood for woodcuts and wood engravings; and linoleum for linocuts. Screens made of silk or synthetic fabrics are used for the screen printing process. Other types of matrix substrates and related processes are discussed below.

Multiple impressions printed from the same matrix form an edition. Since the late 19th century, artists have generally signed individual impressions from an edition and often number the impressions to form a limited edition; the matrix is then destroyed so that no more prints can be produced. Prints may also be printed in book form, such as illustrated books or artist's books.

Printmaking techniques are generally divided into the following basic categories:

- relief, where ink is applied to the original surface of the matrix. Relief techniques include woodcut or woodblock as the Asian forms are usually known, wood engraving, linocut and metalcut;

- intaglio, where ink is applied beneath the original surface of the matrix. Intaglio techniques include engraving, etching, mezzotint, aquatint;

- planographic, where the matrix retains its original surface, but is specially prepared and/or inked to allow for the transfer of the image. Planographic techniques include lithography, monotyping, and digital techniques;

- stencil, where ink or paint is pressed through a prepared screen, including screen printing and pochoir.

Other types of printmaking techniques outside these groups include collagraphy and viscosity printing. Collagraphy is a printmaking technique in which textured material is adhered to the printing matrix. This texture is transferred to the paper during the printing process. Contemporary printmaking may include digital printing, photographic mediums, or a combination of digital, photographic, and traditional processes.

Many of these techniques can also be combined, especially within the same family. For example, Rembrandt's prints are usually referred to as "etchings" for convenience, but very often include work in engraving and drypoint as well, and sometimes have no etching at all.

<https://en.wikipedia.org/wiki/Printmaking>

2. Answer the following questions:

1. What is called a print?
2. What is known as a "reproductive print"?
3. How are prints created?
4. What do multiple impressions printed from the same matrix form?
5. What categories are printmaking techniques generally divided into?
6. What is collagraphy?

3. Write a summary of the text (160 words).

Text 7

1. Read and translate the text.

Country Style Interior Design

Country Style Interior Design has a universal appeal. The phrase incorporates a number of looks, from the French Country designs of Provence to the floral English Country design to rustic Americana. All of these country style interior design motifs give a home a cozy, lived-in look and a comfortable, casual ambiance.

Country style interior design eschews the formal, drawing room style of classic design in favor of a comfortable, lived-in look. No guest need be afraid to sit in a country style living room or drop in for a cup of tea in a country style kitchen. This design style is casually elegant with a compliment of sturdy, practical furniture, colorful textiles, and useful rather than fanciful accents. Country style encompasses French country, English country, and American rustic country style.

French Country Style

French country is epitomized by a bright color palette, reminiscent of the south of France. Typical colors include lavender and deep eggplant (aubergine), sunflower yellow and deep azure blue. Fabrics are also brightly colored, usually with a small floral or animal pattern. Furniture is sturdy and basic, with pine pieces predominating. Classic French country furniture includes a large plank-style dining table surrounded by caned chairs or benches, a massive carved armoire, and a four-poster bed. Accents and accessories include wheat shafts, lavender wreaths and sprigs, roosters, and wrought-iron railings and lamps.

English Country Style

English country style relies on a floral and slightly battered country estate look. The color palette in English country style is dark, using a lot of deep red, brown, and forest greens. Tweed and leather are commonly used textiles, sometimes combined with floral drapes, wallpaper, and upholstery. Furniture is befitting of an English country estate and often includes large wooden bookcases and cabinets in deep cherry or mahogany, and overstuffed upholstered pieces. Door and cabinet hardware is customarily brass. Accessories include rows of leather books, delicate porcelain figures, and landscape paintings. Accents that reflect hunting and horsemanship are popular.

American Rustic Country Style

American rustic country style harkens back to our country's pioneer roots and great expanses of outdoor spaces. American rustic incorporates log cabin, Adirondack, and western styles. The look is characterized by architectural details, such as rough-hewn beams, stone fireplaces, wide-plank floors, and vaulted ceilings. Furniture is practical as well as decorative, with log-hewn pieces being popular.

Others include leather chairs and sofas, large round wooden dining tables, and four-poster beds. Accents include colorful blankets, ironware lamps and tables, antlers (either alone or crafted into items such as chandeliers or tables), and hide or skin rugs and throws.

Putting It All Together

The best country style interior design evolves over time. By definition the look is a collection of separate, often disparate, pieces tied together by color and fabric. Scour estate sales and flea markets for antique or second-hand pieces for your country room. Online auction sites, such as eBay, can also be valuable sources, particularly for accessories and fabrics.

Choose a color and country design scheme (e.g. English, French, or rustic) and start from there. Remember: there are no hard and fast rules with country design, so choose the pieces and fabrics that speak to you and create your own country style interior design.

<https://studfile.net/preview/3000671/>

2. Answer the following questions:

1. What is the special feature of country style interior design?
2. How can this style be described?
3. What are the three design schemes that country style encompasses?
4. Are there any hard rules with country style?

3. Write a summary of the text (180 words).

Text 8

1. Read and translate the text.

History and Current Terms

In the past, interiors were put together instinctively as a part of the process of building.

The profession of interior design has been a consequence of the development of society and the complex architecture that has resulted from the development of industrial processes.

The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of *interior decorator*, a term commonly used in the US; the term is less common in the UK, where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession.

In ancient India, architects would also function as interior designers. This can be seen from the references of Vishwakarma the architect—one of the gods in Indian

mythology. In these architects' design of 17th-century Indian homes, sculptures depicting ancient texts and events are seen inside the palaces, while during the medieval times wall art paintings were a common feature of palace-like mansions in India commonly known as havelis. While most traditional homes have been demolished to make way to modern buildings, there are still around 2000 havelis in the Shekhawati region of Rajasthan that display wall art paintings.

In ancient Egypt, "soul houses" (or models of houses) were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors.

Throughout the 17th and 18th century and into the early 19th century, interior decoration was the concern of the homemaker, or an employed upholsterer or craftsman who would advise on the artistic style for an interior space. Architects would also employ craftsmen or artisans to complete interior design for their buildings.

https://en.wikipedia.org/wiki/Interior_design

2. Answer the following questions:

1. What has the professionalization of interior design result from?
2. What has contributed to the development of the contemporary interior design profession?
3. Where did architects also function as interior designers?
4. When was interior decoration the concern of the homemaker?

3. Write a summary of the text (110 words).

Text 9

1. Read and translate the text.

The Advent of Printing

During the Tang Dynasty (618–907) wood blocks were cut to print on textiles and later to reproduce Buddhist texts. A Buddhist scripture printed in 868 is the earliest known printed book. Beginning in the 11th century, longer scrolls and books were produced using movable type printing, making books widely available during the Song dynasty (960–1279).

During the 17th-18th century movable type was used for handbills or trade cards which were printed from wood or copper engravings. These documents announced a business and its location. English painter William Hogarth used his skill in engraving and was one of the first to design for business trade.

In Mainz Germany, in 1448, Johann Gutenberg introduced movable type using a new metal alloy for use in a printing press and opened a new era of commerce. This made graphics more readily available since mass printing dropped the price of printing material significantly. Previously, most advertising was word of mouth. In France and England, for example, criers announced products for sale just as ancient Romans had done.

The printing press made books more widely available. Aldus Manutius developed the book structure that became the foundation of western publication design. This era of graphic design is called Humanist or Old Style. Additionally, William Caxton, England's first printer produced religious books, but had trouble selling them. He discovered the use of leftover pages and used them to announce the books and post them on church doors. This practice was termed "*squis*" or "*pin up*" posters, in approximately 1612, becoming the first form of print advertising in Europe. The term *Squis* came from the Roman era when public notices were posted stating "*if anybody...*", which in Latin is "*siquis*". These printed announcements were followed by later public registers of wants called *want ads* and in some areas such as the first periodical in Paris advertising was termed "advices". The "Advices" were what we know today as *want ad media* or *advice columns*.

In 1638 Harvard University received a printing press from England. More than 52 years passed before London bookseller Benjamin Harris received another printing press in Boston. Harris published a newspaper in serial form, *Publick Occurrences Both Foreign and Domestick*. It was four pages long and suppressed by the government after its first edition.

John Campbell is credited for the first newspaper, the *Boston News-Letter*, which appeared in 1704. The paper was known during the revolution as "*Weeklies*". The name came from the 13 hours required for the ink to dry on each side of the paper. The solution was to first, print the ads and then to print the news on the other side the day before publication. The paper was four pages long having ads on at least 20%-30% of the total paper, (pages one and four) the hot news was located on the inside. The initial use of the *Boston News-Letter* carried Campbell's own solicitations for advertising from his readers. Campbell's first paid advertisement was in his third edition, May 7 or 8th, 1704. Two of the first ads were for stolen anvils. The third was for real estate in Oyster Bay, owned by William Bradford, a pioneer printer in New York, and the first to sell something of value. Bradford published his first newspaper in 1725, New York's first, the *New-York Gazette*. Bradford's son preceded him in Philadelphia publishing the *American Weekly Mercury*, 1719. *The Mercury* and William Brooker's *Massachusetts Gazette*, first published a day earlier.

https://en.wikipedia.org/wiki/Graphic_design

2. Answer the following questions:

1. What is the earliest known printed book?
2. Who used his skill in engraving and was one of the first to design for business trade?
3. What made books more widely available?
4. Who is credited for the first newspaper?
5. What did the initial use of the *Boston News-Letter* carry?

3. Write a summary of the text (200 words).

Text 10

1. Read and translate the text.

History of Graphic Design

The origins of graphic design can be traced from the origins of human existence, from the caves of Lascaux, to Rome's Trajan's Column to the illuminated manuscripts of the Middle Ages, to the neon lights of Ginza, Tokyo. In "Babylon, artisans pressed cuneiform inscriptions into clay bricks or tablets which were used for construction. The bricks gave information such as the name of the reigning monarch, the builder, or some other dignitary". This was the first known road sign announcing the name of the governor of a state or mayor of the city.

The Egyptians developed communication by hieroglyphics that used picture symbols dating as far back as 136 B.C. found on the Rosetta Stone. "The Rosetta stone, found by one of Napoleon's engineers was an advertisement for the Egyptian ruler, Ptolemy as the "true Son of the Sun, the Father of the Moon, and the Keeper of the Happiness of Men". The Egyptians also invented papyrus, paper made from reeds found along the Nile, on which they transcribed advertisements more common among their people at the time. During the "Dark Ages", from 500 AD to 1450 AD, monks created elaborate, illustrated manuscripts.

In both its lengthy history and in the relatively recent explosion of visual communication in the 20th and 21st centuries, the distinction between advertising, art, graphic design and fine art has disappeared. They share many elements, theories, principles, practices, languages and sometimes the same benefactor or client. In advertising, the ultimate objective is the sale of goods and services. In graphic design, "the essence is to give order to information, form to ideas, expression, and feeling to artifacts that document human experience."

Graphic design in the United States began with Benjamin Franklin who used his newspaper The Pennsylvania Gazette, to master the art of publicity to promote his own books and to influence the masses. Benjamin Franklin's ingenuity gained in strength as did his cunning and in 1737 he had replaced his counterpart in Pennsylvania, Andrew Bradford as postmaster and printer after a competition he

instituted and won. He showed his prowess by running an ad in his General Magazine and the Historical Chronicle of British Plantations in America (the precursor to the Saturday Evening Post) that stressed the benefits offered by a stove he invented, named the Pennsylvania Fireplace. His invention is still sold today and is known as the Franklin stove."

American advertising initially imitated British newspapers and magazines. Advertisements were printed in scrambled type and uneven lines that made it difficult to read. Franklin better organized this by adding a 14-point type for the first line of the advertisement; although later shortened and centered it, making "headlines". Franklin added illustrations, something that London printers had not attempted. Franklin was the first to utilize logos, which were early symbols that announced such services as opticians by displaying golden spectacles. Franklin taught advertisers that the use of detail was important in marketing their products. Some advertisements ran for 10-20 lines, including color, names, varieties, and sizes of the goods that were offered.

https://en.wikipedia.org/wiki/Graphic_design

2. Answer the following questions:

1. How far back can the origins of graphic design be traced?
2. Who developed communication by hieroglyphics as far back as 136 B.C.?
3. When did monks create elaborate, illustrated manuscripts?
4. What is the essence of graphic design?
5. What did Benjamin Franklin use his newspaper The Pennsylvania Gazette for?
6. What is Franklin's role in the development of American advertising?

3. Write a summary of the text (170 words).

Text 11

1. Read and translate the text.

Origins of Interior Design

The art of interior design encompasses all the fixed and movable ornamental objects that form an integral part of the inside of any human habitation. It is essential to remember that much of what today is classified as art and exhibited in galleries and museums was originally used to furnish interiors. Paintings were usually ordered by size and frequently by subject from a painter who often practised other forms of art, including furniture design and decoration. Sculptures or figurines in stone or bronze were often made by goldsmiths, who did a variety of ornamental metalwork. The more important artists had studios with assistants and apprentices and often signed

co-operative work. Many architects also designed interiors, including the accessories - furniture, pottery, porcelain, silver, rugs, and tapestries.

The deliberate use of antiques as decoration was unusual in most periods. Generally, in older houses elements of the previous decorative scheme were relegated to less important rooms when new decoration was undertaken to bring an old interior into line with current fashion. In this way many antiques have been preserved. The art market has existed from the earliest times for the purpose of providing both new and antique works for the decoration of interiors. But in early times the market in old works was usually limited to paintings by admired masters and goldsmith's work. There are many historic examples in design, but often the symbolism is not a conscious statement so much as a more subtle reflection of style. Religious buildings, especially churches have until recently been consistently traditional expressions of style or symbolism. The church and the church architecture flourished during the Middle Ages, and the style of church architecture, that became the dominant symbol, was the Gothic style.

Another form of symbolism in interior design has been the creation of interiors around specific themes or concepts. Among the earliest examples is the Egyptian tomb. The interior design and decoration depicted the life of the king or special events from his life, and the total interior was intended as kind of magic to assure the occupant's journey into life after death and guarantee his happiness there.

The styles that developed in interiors and in interior furnishings were always symbolic of the social structure of the society that created them.

From the designer's point of view, design symbolism in public spaces is valid at times but can and should be used in contemporary terms rather than as stylistic imitation of past eras.

<https://www.britannica.com/art/interior-design/Origins-of-interior-design>

2. Answer the following questions:

1. What forms an integral part of the inside of any human habitation?
2. Were paintings usually ordered by size or by subject?
3. For what purpose has the art market existed from the earliest times?
4. When did the church and the church architecture flourish?
5. What did the interior design and decoration of the Egyptian tomb depict?
6. What were the styles that developed in interiors and in interior furnishings symbolic of?

3. Write a summary of the text (140 words).

Text 12

1. Read and translate the text.

What is an Interior Designer?

An interior designer is someone who works with a client to create aesthetic rooms and spaces. Clients range from homeowners to large corporations. The spaces and rooms interior designers create are equally varied, ranging from simple indoor and outdoor home environments to hotel lobbies and lavish mansions. No matter the size, every interior designer works to create spaces that are attractive yet functional. Spaces must also be safe while meeting the specific needs of the client.

An interior designer is typically an independent contractor who must build a client base. In some instances, a designer will work for a larger firm. In either case, he or she must excel in order to build a positive reputation in the industry and secure future work.

An interior designer creates indoor spaces that satisfy the client's needs for aesthetics, safety and function. Through the use of furniture placement, colour palettes, decorations, and functional decor, interior designers can create a variety of spaces - from living rooms that are beautiful yet functional, to offices that people want and love to work in. Elements such as artwork, lighting, window treatments and flooring must work together to contribute to an overall look that will satisfy a client's needs.

An interior designer's responsibilities may include the following:

- Advertising for new projects
- Bidding on new projects
- Sitting with clients to pinpoint project goals
- Visualizing how spaces will be used
- Sketching design plans
- Picking materials and furnishings
- Placing orders for materials and furnishings
- Creating project timelines
- Estimating project costs
- Overseeing project construction and installation
- Coordinating with contractors regarding plans and specifications
- Coordinating with electricians, painters, plumbers, and other professionals
- Ensuring client is satisfied after the project is complete

Interior designers have distinct personalities. They tend to be artistic individuals, which means they're creative, intuitive, sensitive, articulate, and expressive. They are unstructured, original, nonconforming, and innovative. Some of them are also enterprising, meaning they're adventurous, ambitious, assertive, extroverted, energetic, enthusiastic, confident, and optimistic.

Interior designers need to have flexible work hours and varied work environments. Schedules are often tailored to their client's needs, and interior designers usually travel to the client's home or business to discuss plans for the design of the space. After an initial consultation and a few strategizing sessions, designers visit shops to purchase furniture, artwork and supplies for creating the desired space.

Most interior designers also rent or own office space, with meeting rooms for client and design team interaction as well as a reception area, office, and design area for creating interior elements. While not necessary for an independent designer, an office gives clients the impression of a professional service. A positive impression can contribute to the overall success in the design business.

<https://www.careerexplorer.com/careers/interior-designer/>

2. Answer the following questions:

1. What kind of spaces and rooms do interior designers create?
2. What responsibilities does an interior designer have?
3. What personalities do interior designers tend to have?
4. Why do most interior designers prefer to have organized office space?

5. Write a summary of the text (150 words).

Text 13

1. Read and translate the text.

Urban design

Urban design is the process of designing and shaping the physical features of cities, towns, and villages and planning for the provision of municipal services to residents and visitors. Although it deals with issues of a larger scale than architecture, it cannot be understood as a wholly separated field of research and design, since the quality of one depends on the quality of the other. In fact, it is this very interdependency, which has been termed ‘relational design’ by Barcelona-based architect Enric Massip-Bosch, which makes urban design and architecture inextricably linked in many university education programs, especially in Europe. This tendency towards reintegration in architectural studies is also taking momentum in the USA.

Urban design deals with the larger scale of groups of buildings, infrastructure, streets and public spaces, whole neighbourhoods and districts, and entire cities, with the goal of making urban environments that are equitable, beautiful, performative, and sustainable.

Urban design is an inter-disciplinary field that utilizes the procedures and the elements of architecture and other related professions, including landscape

design, urban planning, civil engineering and municipal engineering. It borrows substantive and procedural knowledge from public administration, sociology, law, urban geography, urban economics and other related disciplines from the social and behavioral sciences, as well as from the natural sciences. In more recent times different sub-subfields of urban design have emerged such as strategic urban design, landscape urbanism, water-sensitive urban design, and sustainable urbanism. Urban design demands an understanding of a wide range of subjects from physical geography to social science, and an appreciation for disciplines, such as real estate development, urban economics, political economy and social theory.

Urban designers work to create inclusive cities that protect the commons, ensure equal access to and distribution of public goods, and meet the needs of all residents, particularly women, people of color, and other marginalized populations. Through design interventions, urban designers work to revolutionize the way we conceptualize our social, political and spatial systems as strategies to produce and reproduce a more equitable and innovative future.

Urban design is about making connections between people and places, movement and urban form, nature and the built fabric. Urban design draws together the many strands of place-making, environmental stewardship, social equity and economic viability into the creation of places with distinct beauty and identity. Urban design draws these and other strands together, creating a vision for an area and then deploying the resources and skills needed to bring the vision to life.

https://en.wikipedia.org/wiki/Urban_design

2. Answer the following questions:

1. What does urban design deal with?
2. Elements of what related professions does urban design utilize?
3. What sub-subfields of urban design have emerged recently?
4. What is urban design about?

3. Write a summary of the text (130 words)

Text 14

1. Read and translate the text.

History of Urban Design

Although contemporary professional use of the term 'urban design' dates from the mid-20th century, urban design as such has been practiced throughout history. Ancient examples of carefully planned and designed cities exist in Asia, Africa, Europe and the Americas, and are particularly well known within Classical Chinese, Roman and Greek cultures.

European Medieval cities are often, and often erroneously, regarded as exemplars of undesigned or 'organic' city development. There are many examples of considered urban design in the Middle Ages. In England, many towns were designed on a grid, examples including Southampton, Wareham, Dorset and Wallingford, Oxfordshire, having been rapidly created to provide a defensive network against Danish invaders.

12th century western Europe brought renewed focus on urbanisation as a means of stimulating economic growth. The burgage system dating from that time and its associated burgage plots brought a form of self-organising design to medieval towns. Rectangular grids were used in the Bastides of 13th and 14th century Gascony, and the new towns of England created in the same period.

Throughout history, design of streets and deliberate configuration of public spaces with buildings have reflected contemporaneous social norms or philosophical and religious beliefs. Yet the link between designed urban space and human mind appears to be bidirectional. Indeed, the reverse impact of urban structure upon human behaviour and upon thought is evidenced by both observational study and historical record. There are clear indications of impact through Renaissance urban design on the thought of Johannes Kepler and Galileo Galilei. Already René Descartes in his *Discourse on the Method* had attested to the impact Renaissance planned new towns had upon his own thought, and much evidence exists that the Renaissance streetscape was also the perceptual stimulus that had led to the development of coordinate geometry.

The beginnings of modern urban design in Europe are associated with the Renaissance but, especially, with the Age of Enlightenment. Spanish colonial cities were often planned, as were some towns settled by other imperial cultures. These sometimes embodied utopian ambitions as well as aims for functionality and good governance, as with James Oglethorpe's plan for Savannah, Georgia. In the Baroque period the design approaches developed in French formal gardens such as Versailles were extended into urban development and redevelopment. In this period, when modern professional specialisations did not exist, urban design was undertaken by people with skills in areas as diverse as sculpture, architecture, garden design, surveying, astronomy, and military engineering. In the 18th and 19th centuries, urban design was perhaps most closely linked with surveyors (engineers) and architects. The increase in urban populations brought with it problems of epidemic disease, the response to which was a focus on public health, the rise in the UK of municipal engineering and the inclusion in British legislation of provisions such as minimum widths of street in relation to heights of buildings in order to ensure adequate light and ventilation.

2. Answer the following questions:

1. How long has urban design been practiced?
2. How were many towns designed in England in the Middle Ages?
3. What has design of streets reflected throughout history?
4. What are the beginnings of modern urban design in Europe associated with?
5. What kind of people was urban design undertaken by in the Baroque period?

3. Write a summary of the text (160 words).

Text 15

1. Read and translate the text.

Landscape Design

Landscape design is an independent profession and a design and art tradition, practiced by landscape designers, combining nature and culture. In contemporary practice, landscape design bridges the space between landscape architecture and garden design.

Landscape design focuses on both the integrated master landscape planning of a property and the specific garden design of landscape elements and plants within it. The practical, aesthetic, horticultural, and environmental sustainability are also components of landscape design, which is often divided into hardscape design and softscape design. Landscape designers often collaborate with related disciplines such as architecture, civil engineering, surveying, landscape contracting, and artisan specialties.

Design projects may involve two different professional roles: landscape design and landscape architecture.

Landscape design typically involves artistic composition and artisanship, horticultural finesse and expertise, and emphasis on detailed site involvement from conceptual stages through to final construction.

Landscape architecture focuses more on urban planning, city and regional parks, civic and corporate landscapes, large scale interdisciplinary projects, and delegation to contractors after completing designs.

There can be significant overlap of talent and skill between the two roles, depending on the education, licensing, and experience of the professional. Both landscape designers and landscape architects practice landscape design.

Design approach

The landscape design phase consists of research, gathering ideas, and setting a plan. Design factors include objective qualities such as: climate and micro-climates; topography and orientation, site drainage and groundwater recharge; municipal and resource building codes; soils and irrigation; human and vehicular access and

circulation; recreational amenities (i.e., sports and water); furnishings and lighting; native plant habitat botany when present; property safety and security; construction detailing; and other measurable considerations.

Design factors also include subjective qualities such as *genius loci* (the special site qualities to emphasize); client's needs and preferences; desirable plants and elements to retain on site, modify, or replace, and that may be available for borrowed scenery from beyond; artistic composition from perspectives of both looking upon and observing from within; spatial development and definition – using lines, sense of scale, and balance and symmetry; plant palettes; and artistic focal points for enjoyment. There are innumerable other design factors and considerations brought to the complex process of designing a garden that is beautiful, well-functioning, and that thrives over time.

The up-and-coming practice of online landscape design allows professional landscapers to remotely design and plan sites through manipulation of two-dimensional images without ever physically visiting the location. Due to the frequent lack of non-visual, supplementary data such as soil assessments and pH tests, online landscaping necessarily must focus on incorporating only plants which are tolerant across many diverse soil conditions.

https://en.wikipedia.org/wiki/Landscape_design

2. Answer the following questions:

1. What does landscape design focus on?
2. What is landscape design divided into?
3. What professional roles may design projects involve?
4. What does the landscape design phase consist of?
5. What subjective and objective qualities do design factors include?

3. Write a summary of the text (180 words).

Text 16

1. Read and translate the text.

Landscape Design Training

Historically, landscape designers trained by apprenticing—such as André Le Nôtre, who apprenticed with his father before designing the Gardens of Versailles—to accomplished masters in the field, with the titular name varying and reputation paramount for a career. The professional section of garden designers in Europe and the Americas went by the name 'Landscape Gardener.' In the 1890s, the distinct classification of landscape architect was created, with educational and licensing test requirements for using the title legally. Beatrix Farrand, the sole woman in the

founding group, refused the title preferring Landscape Gardener. Matching the client and technical needs of a project, and the appropriate practitioner with talent, legal qualifications, and experienced skills, surmounts title nomenclature.

Institutional education in landscape design appeared in the early 20th century. Over time it became available at various levels. Ornamental horticulture programs with design components are offered at community college and universities within schools of agriculture or horticulture, with some beginning to offer garden or landscape design certificates and degrees. Departments of landscape architecture are located within university schools of architecture or environmental design, with undergraduate and graduate degrees offered. Specialties and minors are available in horticultural botany, horticulture, natural resources, landscape engineering, construction management, fine and applied arts, and landscape design history. Traditionally, hand drawn drawings documented the design and position of features for construction, but Landscape design software is frequently used now.

Other routes of training are through informal apprenticeships with practicing landscape designers, landscape architects, landscape contractors, gardeners, nurseries and garden centers, and docent programs at botanical and public gardens. Since the landscape designer title does not have college degree or licensing requirements to be used, there is a very wide range of sophistication, aesthetic talent, technical expertise, and specialty strengths to be responsibly matched with specific client and project requirements.

Gardening

Many landscape designers have an interest and involvement with gardening, personally or professionally. Gardens are dynamic and not static after construction and planting are completed, and so in some ways are 'never done.' Involvement with landscape management and direction of ongoing garden direction, evolution, and care depend on the professional's and client's needs and inclinations. As with the other interrelated landscape disciplines, there can be an overlap of services offered under the titles of landscape designer or professional gardener.

https://en.wikipedia.org/wiki/Landscape_design

2. Answer the following questions:

1. What name did the professional section of garden designers in Europe and the Americas go by?
2. When did institutional education in landscape design appear?
3. Where are departments of landscape architecture located?
4. What are other routes of training as a landscape designer?

3. Write a summary of the text (150 words).

Text 17

1. Read and translate the text.

Expansion

The interior design profession became more established after World War II. From the 1950s onwards, spending on the home increased. Interior design courses were established, requiring the publication of textbooks and reference sources. Historical accounts of interior designers and firms distinct from the decorative arts specialists were made available. Organisations to regulate education, qualifications, standards and practices, etc. were established for the profession.

Interior design was previously seen as playing a secondary role to architecture. It also has many connections to other design disciplines, involving the work of architects, industrial designers, engineers, builders, craftsmen, etc. For these reasons, the government of interior design standards and qualifications was often incorporated into other professional organisations that involved design. Organisations such as the Chartered Society of Designers, established in the UK in 1986, and the American Designers Institute, founded in 1938, governed various areas of design.

It was not until later that specific representation for the interior design profession was developed. The US National Society of Interior Designers was established in 1957, while in the UK the Interior Decorators and Designers Association was established in 1966. Across Europe, other organisations such as The Finnish Association of Interior Architects (1949) were being established and in 1994 the International Interior Design Association was founded.

Ellen Mazur Thomson, author of *Origins of Graphic Design in America* (1997), determined that professional status is achieved through education, self-imposed standards and professional gate-keeping organizations. Having achieved this, interior design became an accepted profession.

https://en.wikipedia.org/wiki/Interior_design

2. Answer the following questions:

1. When did spending on the home increase?
2. What design disciplines does interior design have connections with?
3. What organizations governed various areas of design?
4. What organization was established in 1957?
5. When was the International Interior Design Association founded?
6. What did Ellen Mazur Thomson, author of *Origins of Graphic Design in America* (1997), determine?

3. Write a summary of the text (80 words).

Text 18

1. Read and translate the text.

Twentieth Century

In 1917, Frederick H. Meyer, director and instructor at the California School of Arts and Crafts, taught a class entitled "Graphic Design and Lettering". Raffe's *Graphic Design*, published in 1927, was the first book to use "Graphic Design" in its title.

The signage in the London Underground is a classic design example of the modern era. Frank Pick led the Underground Group design and publicity movement, even though he lacked artistic training. The first Underground station signs were introduced in 1908 with a design of a solid red disk with a blue bar in the center and the name of the station. The station name was in white sans-serif letters. It was in 1916 when Pick used the expertise of Edward Johnston to design a new typeface for the Underground. Johnston redesigned the Underground sign and logo to include his typeface on the blue bar in the center of a red circle.

In the 1920s, Soviet constructivism applied 'intellectual production' in different spheres of production. The movement saw individualistic art as useless in revolutionary Russia and thus moved towards creating objects for utilitarian purposes. They designed buildings, theater sets, posters, fabrics, clothing, furniture, logos, menus, etc.

Jan Tschichold codified the principles of modern typography in his 1928 book, *New Typography*. He later repudiated the philosophy he espoused in this book as fascistic, but it remained influential. Tschichold, Bauhaus typographers such as Herbert Bayer and László Moholy-Nagy and El Lissitzky greatly influenced graphic design. They pioneered production techniques and stylistic devices used throughout the twentieth century. The following years saw graphic design in the modern style gain widespread acceptance and application.

The post-World War II American economy revealed a greater need for graphic design, mainly in advertising and packaging. The spread of the German Bauhaus school of design to Chicago in 1937 brought a "mass-produced" minimalism to America; sparking "modern" architecture and design. Notable names in mid-century modern design include Adrian Frutiger, designer of the typefaces Univers and Frutiger; Paul Rand, who took the principles of the Bauhaus and applied them to popular advertising and logo design, helping to create a uniquely American approach to European minimalism while becoming one of the principal pioneers of corporate identity, a subset of graphic design. Alex Steinweiss is credited with the invention of the album cover; and Josef Müller-Brockmann, who designed posters in a severe yet accessible manner typical of the 1950s and 1970s era.

2. Answer the following questions:

1. What was the first book to use "Graphic Design" in its title?
2. When were the first Underground station signs introduced?
3. Who codified the principles of modern typography in 1928?
4. What did the post-World War II American economy reveal?

3. Write a summary of the text (140 words).

Text 19

1. Read and translate the text.

Public Interiors

Space planning

Although many designers are engaged in residential interior design, there has been a marked shift away from that field since 1950, and more designers than ever work in the design of public, institutional, and commercial spaces. Space planning for business firms, governmental agencies, and institutions is a significant aspect of office design and is concerned primarily with planning, allocation of spaces, and interrelations between offices, departments, and individuals. The aesthetic or design phase varies with the degree of importance attached to offices by the clients. In a large firm, the clerical, accounting, or filing areas tend to be well designed in terms of lighting, efficiency, space, and function but have few frills or design features. The executive offices, reception areas, and conference rooms, on the other hand, are frequently elaborately and luxuriously designed, since they serve as images for the corporations as well as status symbols for their occupants. Decisions relating to size of offices and their furnishings are basically arrived at through functional considerations. An executive frequently must seat groups of people in his office. A department manager or clerk will rarely need more than one or two extra chairs.

Pre-architectural planning has taken on such importance that many design firms provide this service. Through careful study and analysis, standards of typical offices, relationships of offices and departments to each other, the need for flexibility and storage, and many other aspects of work within a given business can be arrived at, and such a study then becomes the program for the actual design of a new building or premises. When truly large firms or governmental agencies are involved, space studies preceding the actual design may take several months or even years.

A rather recent innovation in office design is known as office landscape (from the German word *Bürolandschaft*). Above, in Modes of composition, it was noted that the appearance of a "landscaped" space might seem chaotic. Actually, however, the system was developed in the 1960s by a German team of planning and management consultants who made intelligent use of computer technology to arrive

at predictable relationships between persons and departments in a given organizational structure. Office landscape also takes into consideration the high cost of building and the continuous need for change in large corporations. The solution offered by these planners was not to build the traditional permanent walls and private offices but to arrange a large open space in a purely functional plan. Divisions between people and departments are created by free-standing screens, and plants are often used to divide and enhance space. Office landscape has been used in several major installations in the United States, following considerable popularity in Europe, but there are skeptics who question the basic claims of office-landscape supporters that less space is required and that the resulting democratization creates a better spirit and working relationship among staff members.

It is interesting to note that even in conventional office planning there is controversy about whether or not the occupant of an office should be involved in its design. Designers tend to insist on making all decisions, and management usually supports that point of view, yet psychologists, among others, counsel that a greater involvement of the individual with his own personal environment would be desirable.

www.britannica.com > topic

2. Answer the following questions:

1. What is public space planning concerned with?
2. What does the aesthetic aspect depend on?
3. Why do space studies preceding the actual design often take several months or even years?
4. What system was developed in the 1960s?
5. What is controversy in conventional office planning about?

3. Write a summary of the text (180 words).

Text 20

1. Read and translate the text.

Commercial Interior Design and Management

In the mid-to-late 19th century, interior design services expanded greatly, as the middle class in industrial countries grew in size and prosperity and began to desire the domestic trappings of wealth to cement their new status. Large furniture firms began to branch out into general interior design and management, offering full house furnishings in a variety of styles. This business model flourished from the mid-century to 1914, when this role was increasingly usurped by independent, often amateur, designers. This paved the way for the emergence of the professional interior design in the mid-20th century.

In the 1950s and 1960s, upholsterers began to expand their business remit. They framed their business more broadly and in artistic terms and began to advertise their furnishings to the public. To meet the growing demand for contract interior work on projects such as offices, hotels, and public buildings, these businesses became much larger and more complex, employing builders, joiners, plasterers, textile designers, artists, and furniture designers, as well as engineers and technicians to fulfil the job. Firms began to publish and circulate catalogs with prints for different lavish styles to attract the attention of expanding middle classes.

As department stores increased in number and size, retail spaces within shops were furnished in different styles as examples for customers. One particularly effective advertising tool was to set up model rooms at national and international exhibitions in showrooms for the public to see. Some of the pioneering firms in this regard were Waring & Gillow, James Shoolbred, Minton, and Holland & Sons. These traditional high-quality furniture making firms began to play an important role as advisers to unsure middle class customers on taste and style, and began taking out contracts to design and furnish the interiors of many important buildings in Britain.

This type of firm emerged in America after the Civil War. The Herter Brothers, founded by two German emigre brothers, began as an upholstery warehouse and became one of the first firms of furniture makers and interior decorators. With their own design office and cabinet-making and upholstery workshops, Herter Brothers were prepared to accomplish every aspect of interior furnishing including decorative paneling and mantels, wall and ceiling decoration, patterned floors, and carpets and draperies.

A pivotal figure in popularizing theories of interior design to the middle class was the architect Owen Jones, one of the most influential design theorists of the nineteenth century. Jones' first project was his most important—in 1851, he was responsible for not only the decoration of Joseph Paxton's gigantic Crystal Palace for the Great Exhibition but also the arrangement of the exhibits within. He chose a controversial palette of red, yellow, and blue for the interior ironwork and, despite initial negative publicity in the newspapers, was eventually unveiled by Queen Victoria to much critical acclaim. His most significant publication was *The Grammar of Ornament* (1856), in which Jones formulated 37 key principles of interior design and decoration.

Jones was employed by some of the leading interior design firms of the day; in the 1860s, he worked in collaboration with the London firm Jackson & Graham to produce furniture and other fittings for high-profile clients including art collector Alfred Morrison as well as Ismail Pasha, Khedive of Egypt.

In 1882, the London Directory of the Post Office listed 80 interior decorators. Some of the most distinguished companies of the period were Crace, Waring & Gillow and Holland & Sons; famous decorators employed by these firms included Thomas Edward Colcutt, Edward William Godwin, Charles Barry, Gottfried Semper, and George Edmund Street.

https://en.wikipedia.org/wiki/Interior_design

2. Answer the following questions:

1. Why did interior design services expand greatly in the mid-to-late 19th century?
2. What paved the way for the emergence of the professional interior design in the mid-20th century?
3. What role did high-quality furniture making firms begin to play in Britain?
4. Who was a pivotal figure in popularizing theories of interior design to the middle class in the 19th century?

3. Write a summary of the text (200 words).

Text 21

1. Read and translate the text.

New Approaches in Urban Design

There have been many different theories and approaches applied to the practice of urban design.

New Urbanism is an approach that began in the 1980s as a place-making initiative to combat suburban sprawl. Its goal is to increase density by creating compact and complete towns and neighborhoods. The 10 principles of new urbanism are: walkability, connectivity, mixed-use and diversity, mixed housing, quality architecture and urban design, traditional neighborhood structure, increased density, smart transportation, sustainability, and quality of life. New urbanism and the developments that it has created are sources of debates within the discipline, primarily with the landscape urbanist approach but also due to its reproduction of idyllic architectural tropes that do not respond to the context. Andres Duany, Elizabeth Plater-Zyberk, Peter Calthorpe, and Jeff Speck are all strongly associated with New Urbanism and its evolution over the years.

Landscape Urbanism is a theory that first surfaced in the 1990s, arguing that the city is constructed of interconnected and ecologically rich horizontal field conditions, rather than the arrangement of objects and buildings. Charles Waldheim, Mohsen Mostafavi, James Corner, and Richard Weller are closely associated with this theory. Landscape urbanism theorises sites, territories,

ecosystems, networks, infrastructures though landscape practice according to Corner, while applying a dynamic concepts to cities as ecosystems that grow, shrink or change phases of development according to Waldheim.

Everyday Urbanism is a concept introduced by Margaret Crawford and influenced by Henry Lefebvre that describes the everyday lived experience shared by urban residents including: commuting, working, relaxing, moving through city streets and sidewalks, shopping, buying and eating food, running errands. Everyday urbanism is not concerned with aesthetic value. Instead, it introduces the idea of eliminating the distance between experts and ordinary users and forces designers and planners to contemplate a 'shift of power' and address social life from a direct and ordinary perspective.

Tactical Urbanism (also known as DIY Urbanism, Planning-by-Doing, Urban Acupuncture, or Urban Prototyping) is a city, organizational, or citizen-led approach to neighborhood-building that uses short-term, low-cost, and scalable interventions and policies to catalyze long term change.

Top-up Urbanism is the theory and implementation of two techniques in urban design: top-down and bottom-up. Top-down urbanism is when the design is implemented from the top of the hierarchy - normally the government or planning department. Bottom-up or grassroots urbanism begins with the people or the bottom of the hierarchy. Top-up means that both methods are used together to make a more participatory design, so it is sure to be comprehensive and well regarded in order to be as successful as possible.

Infrastructural Urbanism is the study of how the major investments that go into making infrastructural systems can be leveraged to be more sustainable for communities. Instead of the systems being solely about efficiency in both cost and production, infrastructural urbanism strives to utilize these investments to be more equitable for social and environmental issues as well. Linda Samuels is a designer investigating how to accomplish this change in infrastructure in what she calls "next-generation infrastructure" which is "multifunctional; public; visible; socially productive; locally specific, flexible, and adaptable; sensitive to the eco-economy; composed of design prototypes or demonstration projects; symbiotic; technologically smart; and developed collaboratively across disciplines and agencies."

Sustainable Urbanism is the study from the 1990s of how a community can be beneficial for the ecosystem, the people, and the economy for which it is associated. It is based on Scott Campbell's planner's triangle which tries to find the balance between economy, equity and the environment. Its main concept is to try and make cities as self-sufficient as possible while not damaging the ecosystem around it, today with a increased focus on climate stability. A key designer working with sustainable urbanism is Douglas Farr.

Feminist Urbanism is the study and critique of how the built environment affects genders differently because of patriarchal social and political structures in society. Typically, the people at the table making design decisions are men, so their conception about public space and the built environment relate to their life perspectives and experiences, which do not reflect the same experiences of women or children. Dolores Hayden is a scholar who has researched this topic from 1980 to present day. Hayden's writing says, "when women, men and children of all classes and races can identify the public domain as the place where they feel most comfortable as citizens, Americans will finally have homelike urban space."

Educational Urbanism is an emerging discipline, at the crossroads of urban planning, educational planning and pedagogy. An approach that tackles the notion that economic activities, the need of new skills at workplace, and the spatial configuration of the workplace rely on the spatial reorientation in the design of educational spaces and the urban dimension of educational planning.

Black Urbanism is an approach in which black communities are active creators, innovators, and authors of the process of designing and creating the neighborhoods and spaces of the metropolitan areas they have done so much to help revive over the past half century. The goal is not to build black cities for black people but to explore and develop the creative energy that exists in so-called black areas: that has the potential to contribute to the sustainable development of the whole city.

https://en.wikipedia.org/wiki/Urban_design#New_Approaches

2. Answer the following questions:

1. Who is strongly associated with New Urbanism and its evolution over the years?
2. Who was Everyday Urbanism introduced by?
3. When did Sustainable Urbanism emerge?
4. What does Feminist urbanism study?
5. What is the goal of Black Urbanism?

3. Write a summary of the text (300 words).

Text 22

1. Read and translate the text.

Modern Urban Design

In the 19th century, cities were industrializing and expanding at a tremendous rate. Private business largely dictated the pace and style of this development. The expansion created many hardships for the working poor and concern for public health increased. However, the laissez-faire style of government, in fashion for most of

the Victorian era, was starting to give way to a New Liberalism. This gave more power to the public. The public wanted the government to provide citizens, especially factory workers, with healthier environments. Around 1900, modern urban design emerged from developing theories on how to mitigate the consequences of the industrial age.

The first modern urban planning theorist was Sir Ebenezer Howard. His ideas, although utopian, were adopted around the world because they were highly practical. He initiated the garden city movement in 1898 garden city movement. His garden cities were intended to be planned, self-contained communities surrounded by parks. Howard wanted the cities to be proportional with separate areas of residences, industry, and agriculture. Inspired by the Utopian novel *Looking Backward* and Henry George's work *Progress and Poverty*, Howard published his book *Garden Cities of Tomorrow* in 1898. His work is an important reference in the history of urban planning. He envisioned the self-sufficient garden city to house 32,000 people on a site 6,000 acres (2,428 ha). He planned on a concentric pattern with open spaces, public parks, and six radial boulevards, 120 ft (37 m) wide, extending from the center. When it reached full population, Howard wanted another garden city to be developed nearby. He envisaged a cluster of several garden cities as satellites of a central city of 50,000 people, linked by road and rail. His model for a garden city was first created at Letchworth and Welwyn Garden City in Hertfordshire. Howard's movement was extended by Sir Frederic Osborn to regional planning.

In the early 1900s, urban planning became professionalized. With input from utopian visionaries, civil engineers, and local councilors, new approaches to city design were developed for consideration by decision makers such as elected officials. In 1899, the Town and Country Planning Association was founded. In 1909, the first academic course on urban planning was offered by the University of Liverpool. Urban planning was first officially embodied in the Housing and Town Planning Act of 1909 Howard's 'garden city' compelled local authorities to introduce a system where all housing construction conformed to specific building standards. In the United Kingdom following this Act, surveyor, civil engineers, architects, and lawyers began working together within local authorities. In 1910, Thomas Adams became the first Town Planning Inspector at the Local Government Board and began meeting with practitioners. In 1914, The Town Planning Institute was established. The first urban planning course in America wasn't established until 1924 at Harvard University. Professionals developed schemes for the development of land, transforming town planning into a new area of expertise.

In the 20th century, urban planning was forever changed by the automobile industry. Car oriented design impacted the rise of 'urban design'. City layouts now had to revolve around roadways and traffic patterns.

In June 1928, the International Congresses of Modern Architecture (CIAM) was founded at the Chateau de la Sarraz in Switzerland, by a group of 28 European architects organized by Le Corbusier, Hélène de Mandrot, and Sigfried Giedion. At the CIAM was one of many 20th century manifestos meant to advance the cause of "architecture as a social art".

Team X was a group of architects and other invited participants who assembled starting in July 1953 at the 9th Congress of the International Congresses of Modern Architecture (CIAM) and created a schism within CIAM by challenging its doctrinaire approach to urbanism.

In 1956, the term "Urban design" was first used at a series of conferences hosted by Harvard University. The event provided a platform for Harvard's Urban Design program. The program also utilized the writings of famous urban planning thinkers: Gordon Cullen, Jane Jacobs, Kevin Lynch, and Christopher Alexander.

In 1961, Gordon Cullen published *The Concise Townscape*. He examined the traditional artistic approach to city design of theorists including Camillo Sitte, Barry Parker and Raymond Unwin. Cullen also created the concept of 'serial vision'. It defined the urban landscape as a series of related spaces.

In 1961, Jane Jacobs published ' *The Death and Life of Great American Cities*. She critiqued the Modernism of CIAM (International Congresses of Modern Architecture). Jacobs also claimed crime rates in publicly owned spaces were rising because of the Modernist approach of 'city in the park'. She argued instead for an 'eyes on the street' approach to town planning through the resurrection of main public space precedents (e.g. streets, squares).

In the same year, Kevin Lynch published *The Image of the City*. He was seminal to urban design, particularly with regards to the concept of legibility. He reduced urban design theory to five basic elements: paths, districts, edges, nodes, landmarks. He also made the use of mental maps to understanding the city popular, rather than the two-dimensional physical master plans of the previous 50 years.

https://en.wikipedia.org/wiki/Urban_design

2. Answer the following questions:

1. What did modern urban design emerge from?
2. What did Howard want the cities to be like?
3. What concept defined the urban landscape as a series of related spaces?
4. When did Jane Jacobs publish *The Image of the City*?
5. Who reduced urban design theory to five basic elements?

3. Write a summary of the text (300 words).

Text 23

1. Read and translate the text.

Design Disciplines

The term “design” covers a wide range of disciplines, each offering its own specialist skills and services. These are some of the more common design disciplines: architecture, engineering, exhibition and display, fashion & textiles, graphics/visual communications, interiors, multimedia, packaging, product/industrial.

Architecture

Architects design offices, homes, factories, warehouses and other buildings, taking responsibility for structure, interiors, exterior and services. They have a deep understanding of materials, aesthetics, structures, surfaces, building techniques and planning and building regulations, as well as specialisms such as design for disabled access or healthy buildings.

Architects may draw on other design specialisms such as interiors, landscaping and engineering. As well as their design services, architects also operate as project managers, coordinating the specialists and suppliers involved in a building project.

Architects benefit businesses by maximising the use of available space, and ensuring that buildings function efficiently, remain a productive asset and support strategic business activities. They can also redesign existing buildings to improve functionality or meet new requirements. If you employ an architect to design your building you have the added security of knowing that all architects in the UK are professionally trained and required by law to hold professional indemnity insurance. Indeed, the name "architect" is protected in law.

Related disciplines: engineering design, interior design, landscape design, product/industrial design.

Engineering design

Engineering designers produce structural and mechanical solutions to improve the performance of materials, products and buildings. They apply science and mathematics to design and combine traditional mechanical, electronic and electrical skills with computing resources. Engineering designers may work as integral members of a product design or architectural team.

Engineering designers benefit businesses by using their specialist knowledge of materials and structures to enhance product performance, improve quality, or reduce production or maintenance costs.

Related disciplines: product/industrial design and architecture.

Exhibition and display design

Exhibition and display designers use structural, graphic and spatial design skills to provide a range of services, including the design of exhibition stands, showrooms, retail environments, display units, point-of-sale material and posters. They offer specialist, practical experience of materials, environments and construction, frequently in three dimensions to create the right impression and make the best use of space and budget. Exhibition and display designers frequently collaborate with other disciplines such as graphics, multimedia, interiors and architecture to produce a coordinated solution.

Exhibition and display designers benefit businesses by offering an environment or product that communicates product or company information with real impact. Exhibition stands and showrooms also provide an effective environment for selling, promoting or displaying products.

Related disciplines: architectural design, graphic design, interior design, product design, multimedia design.

Fashion and textile design

Fashion designers create clothes and accessories, such as footwear, gloves and bags, for all age groups. Textile designers create or decorate fabrics, using natural or manmade materials. Their products may be exclusive, limited edition items or mass-produced ranges.

They offer skills that reflect an understanding of human form, movement and emotions, combined with practical knowledge of material performance and production processes. Increasingly, designers use computer-aided design (CAD) to supplement their traditional skills of drawing and creating test pieces. Textile designers may also work with architects, interior designers and product designers as specialist consultants on the application and performance of materials.

Fashion and textile designers benefit businesses by creating clothing ranges that can increase sales, improve the company image, or broaden the company's appeal to different sectors of the market.

Related disciplines: interior design, product/industrial design and architecture.

Graphic design and visual communications

A graphic designer uses visual communications to persuade and inform through media such as brochures, leaflets, direct mail, newsletters and magazines, websites, presentations, product catalogues and data sheets, training/instruction material, books, posters, displays, logos, packaging and signs.

Visual communications brings together many different disciplines including photography, copywriting, illustration, typography and print. The graphic designer prepares layouts and other visual representations of the finished "product", then progresses the project to completion, managing the input of other specialists. Digital

technology means that much of the creative and production work is now carried out on computer.

Graphic designers benefit businesses by improving the quality, clarity and effectiveness of printed and multimedia communications. Effective communications can increase understanding and awareness of the company and support sales, marketing and public relations initiatives.

Related disciplines: multimedia design, exhibition design and packaging design, interior design, architecture.

Interior design

Interior designers plan and design the interior space of commercial, leisure, retail and domestic buildings in close cooperation with the client, considering both the aesthetic and practical requirements. An interior designer will usually have a specialism, such as retail, commercial or domestic interiors.

They have a deep understanding of all aspects of a project, including colour schemes, product display, furnishings, materials and fabrics, as well as surfaces, building and decorating techniques and relevant planning and building regulations. Interior designers are particularly used to working to tight timescales in buildings that are in use. Interior designers may work as part of a multi-disciplinary team led by other professionals. They may also operate as project managers, coordinating the specialists and suppliers involved in an interior design project.

Interior designers benefit businesses by optimising the use of interior space, and ensuring that buildings and individual areas function efficiently and support strategic business activities. They can also redesign existing interior spaces to improve functionality or meet new requirements.

Related disciplines: architecture, multimedia design, display design, textile design.

Multimedia design

Multimedia designers work in a rapidly-evolving medium, where communications can be published in many different formats, including video and DVD, audio, electronic documents, interactive web sites, interactive slide presentations incorporating video, CD-ROMs and interactive kiosks. Designers bring together skills and resources from many different disciplines including graphic design, web design, scriptwriting, programming, audio and video production.

With the greater spread of high-speed Internet connections, businesses and consumers now have better access to multimedia presentations previously only available on CD-ROM. Many websites incorporate features that allow visitors to interact, view live multimedia broadcasts, download high-quality audio or video, and receive colour brochures via Portable Document Format (PDF) files exactly as the original, anywhere in the world.

Multimedia designers benefit businesses by improving the impact and effectiveness of communications. Effective communications can increase understanding and awareness of the company and support sales, marketing and public relations initiatives.

Related disciplines: graphic design, exhibition and display design.

Packaging design

Packaging designers create packaging that protects products in transit and storage, and communicates important messages “on the shelf” to potential buyers. Designers work with both consumer products and products sold direct to other businesses. They provide an understanding of materials, logistics, graphics and retail display, as well as relevant health, safety and labelling regulations to meet packaging’s dual role as product protection and promotional vehicle.

Packaging designers benefit businesses by developing packaging that ensures the product reaches the customer in the best possible condition. For companies who market their products through retail outlets, designers develop packaging that gives the product impact on the shelf and makes the product stand out against competitors.

Related disciplines: graphic design, product/industrial design, display design.

Product/industrial design

Product designers work with businesses to develop new industrial or consumer products or modify existing products to enhance performance, improve quality, or reduce production or maintenance costs. They take into account the relationship between the user and the product, the method and materials used in manufacturing, maintenance and disposal at the end of product life.

Product design brings together many different disciplines including engineering, market research, production engineering and packaging. The product designer prepares models, prototypes and other representations of the finished product, then progresses the project to the pre-production stage, managing the input of other specialists. Digital technology means that much of the development and 3-dimensional work is now carried out using computer-aided design (CAD).

Related disciplines: engineering design, packaging.

<http://www.d4be.org.uk/design-disciplines>

2. Write a brief account of each design discipline.

PART II

Text 1

A. Reading

Read the article and do the exercises.

SUPERMARKETS: A Plan with a Purpose

Introduction: Interior Space

It is possible to divide **interior space** into two main types: private and public. Private interior space includes the inside of homes and apartments. Public interior space consists of the inside of public buildings: schools, restaurants, museums, and stores. In all cases, interior space is organized according to some specific purpose. In homes, space is organized for the purposes of cooking and eating, sleeping, washing, socializing, and so on. In schools, space is organized so that groups of people can study, listen to teachers, read, and write. The interior space of a store is organized so that people can see everything, walk around easily, pay for their purchases, and leave. In this article, we will take a closer look at one kind of public interior space-the interior of a modern supermarket.

General Organization

A modern supermarket can be divided into three main areas: (1) the entrance exit area (including checkstands), (2) the space along the four walls, and (3) a large central area. The central area consists of long rows of two sided shelves with aisles between them. The supermarket is designed so that customers can (a) see and choose items easily, and (b) walk easily and quickly around the entire supermarket.

A Closer Look

Entrance. A supermarket has one or two entrances. The entrance guides customers directly to the shopping carts and shopping baskets. In some supermarkets it is not possible to leave through the entrance because (a) the automatic doors open only one way, or (b) there is a turnstile inside the market that moves in one direction only. Customers are "trapped" inside the market!

Wall Sections. Supermarkets are usually square or rectangular in design. Every supermarket is different, of course, but the sections along the four interior walls usually have a similar arrangement. What kinds of products can you find in the wall sections?

a. The walls near the entrance and exit are reserved for large and **heavy items**. You probably don't want to carry large heavy items around the store with you. Therefore, you can pick up these kinds of items on your way out.

b. You can find all of the **produce** in another wall section. Produce such as lettuce, fresh vegetables, and green onions, is arranged in colorful piles. You can find oranges, bananas, and several kinds of apples, onions, and potatoes in the produce section, too. Sometimes these products are in separate stands or bins. As you can imagine, the produce section of a supermarket is colorful and eye catching.

c. Ordinarily the back wall of a supermarket is reserved for **meats**. The meats are always arranged according to kind. Poultry, such as chicken and turkey, is in one part of the meat section. Pork is in another part, and lamb and beef in another. In the American supermarket, there is more beef than other kinds of meat; there isn't much fish in most supermarkets. All kinds of supermarket meats come in plastic packages.

d. The fourth and final wall section is for **dairy products**. The entire dairy section is refrigerated, because it contains products that spoil easily. Here you can find all milk and milk products (cheese, sour cream, yoghurt), eggs, and sometimes processed luncheon meats such as salami, bologna, and hot dogs (wieners). Many kinds of cold beverages may also be found in this section.

e. Frozen foods of all kinds - juices, desserts, vegetables, even entire dinners- are located in a large frozen food section. This section is sometimes along a wall and sometimes in the central part of the supermarket. Americans buy a great deal of frozen food, which is very easy to prepare.

Aisles. The entire center section of the supermarket consists of numbered rows and aisles. Each row is a long section of two-sided shelves. There is a wide aisle between each row. Big numbers are above the rows of shelves to help guide the customer. Interestingly, we say "Aisle 1, Aisle 2," not "Row 1, Row 2." Food items that do not spoil (anything in a sealed container) and all nonfood products are located here.

Certain items are generally found together in the central aisle section of a supermarket. For example, all of the bread and pastry is together in one section. All of the canned fruit is together, and so are all of the canned vegetables and canned soups. In another aisle, you can find dried food products in bags and boxes - beans, rice, and pasta, for example. In the United States, there is always a big section for coffee, and an equally big section for breakfast cereal. Americans, adults and children both, eat a lot of breakfast cereal.

The word *market* usually makes Americans think of food products. However, many of the shelves in the American supermarket are reserved for nonfood products. Most of these nonfood products are of three types: (1) paper products (paper napkins, tissues, toilet paper, etc.); (2) health products (toothpaste, shampoo, deodorant, vitamins, and so on); and (3) soaps and detergents. "One-stop shopping" is possible at most large supermarkets, because you can buy everything you need - both food and nonfood products - at one store.

Checkstands. Now that we have looked at most of the supermarkets, let us return to the checkstands, which are always located in the front of the store, near the entrance-exit area. A large supermarket has perhaps eight or ten regular checkstands. Often there is also one "express line." The express line is for people who have just a few items, and who pay with cash, not by check. This line is generally faster than the other lines. Americans hate to stand in long, slow moving lines. Therefore, the supermarket's system of many short lines and one fast-moving express line is good for American customers.

Conclusion: A Plan with a Purpose

The basic plan of the modern supermarket is similar in many parts of the world. What is the purpose of this particular organization of interior space? We can mention two basic purposes. One purpose is for the benefit of the customers and the other is for the benefit of the supermarket.

Benefit: The Customers. Supermarket customers can enjoy one-stop shopping. They can choose from thousands of food and nonfood products, and can buy everything they need at one store (with one stop). This system saves time and money for the customers. Furthermore, shopping in most supermarkets is fast, particularly if customers are familiar with the store. It is possible to move around a large, familiar store quickly and easily. It is easy to see and reach all the products, and the checkstand lines move relatively quickly.

Benefit: The Supermarket. The interior of a supermarket is designed so that customers get what they want and so that the supermarket makes money. For example, the space in the market is organized so that customers need to walk around the entire store in order to find everything they want. As a result, customers often buy extra things. They see a nice arrangement of colorful, eye catching products, and they take one item. They see a sign that says "SALE," and they take two or three items. In other words, customers buy things they see as they are walking around the store. Furthermore, many "last-minute" items are waiting for you at the checkstands: candy, gum, magazines, and razor blades. As a result of this carefully designed organization of interior space, the supermarket makes more money. You, the customer, go home happily, with full shopping bags and an empty wallet!

B. Comprehension Check: Multiple Choice

Choose the best answer.

1. Most of the article is about ...
 - a. rows and aisles
 - b. the organization of a supermarket
 - c. checkstands
 - d. different kinds of customers

2. Meats are usually located ...
 - a. near the checkstands
 - b. in the center section
 - c. in a row or aisle
 - d. in a wall section
3. Foods that do not spoil (go bad) easily are located ...
 - a. on shelves in the center section
 - b. in the produce section
 - c. in the dairy section
 - d. in the meat section
4. Supermarkets sell many kinds of nonfood products, including ...
 - a. oranges
 - b. soap
 - c. milk
 - d. juice
5. Large supermarkets might have ...
 - a. ten checkstands
 - b. ten express lines
 - c. ten entrances
 - d. ten exits
6. This article
 - a. tells a story
 - b. describes an event
 - c. describes a location
 - d. explains and defends an opinion

C. Comprehension Check: True or False

*Read the statements. Put **T** if the statement is true according to the article. Put **F** if the statement is false.*

1. Large, heavy items are usually located along the back wall of the supermarket.
2. There is more beef than other kinds of meat in the American supermarket.
3. There are a lot of nonfood products in the supermarket.
4. It is not possible to buy frozen products at most supermarkets.
5. Customers sometimes buy more things than they need.

D. Selective Reading: Categorize, Cross out

Read the line of words. In each line one word does not belong. Cross it out.

1. apples bananas pears toothpaste onions lettuce
2. paper napkins paper towels soap tissues toilet paper
3. shampoo chicken beef lamb pork turkey
4. produce meat checkstand dairy frozen foods bread
5. toothpaste shampoo vitamins deodorant coffee
6. museum apartment school restaurant store market
7. rectangular modern circular square cylindrical

E. Discussion

Answer the questions.

1. Are you familiar with a market that is organized like the supermarket in the article?
2. Why is the interior space of the supermarket organized in the way that is described in the article?
3. Where do you and your family go shopping for food and household items in your country? Describe the store.
4. What differences can you find between the supermarkets described in the article and the markets in your country?

F. Writing

Summarise the text in 500 words.

Text 2

A. Reading

Read the article and do the exercises.

INSIGHTS INTO INTERIORS

Introduction: floor plans

A floor plan is a plan or design that shows the arrangement of interior space in a house, apartment, or public building. It is part of the larger, overall design of a building. Specifically, a floor plan of a house might show the following: (1) the location of the rooms; (2) the size of the rooms; (3) the kinds of rooms; and (4) the location of doors, windows, furniture, appliances, and so on. An architect's floor plan is extremely detailed and exact. It includes very specific information, such as room measurements. However, the floor plans that we will discuss in this article are very simple. First, let us look at what influences the overall design of a house.

Influences on the Design of a House

Many factors influence the design of a house. How much space is available for the house or apartment? How much money is available? What kinds of materials are available? What are the ideas of the architect? What kind of family is the house or apartment designed for? Is the family large or small? Is the family Western, Asian, or Middle Eastern? And what are the customs, habits, and values of the family and of the society?

In other words, a house plan is a reflection of very practical things like space, money, and materials. But it is also a reflection of the people who live in the house, and of the society that the people live in. In fact, we can learn something about people and their societies by looking at typical house plans of their society. Let us look now at two typical houses from two different societies.

HOUSE A AND HOUSE B

We will look at the size and location of typical rooms in House A (a house from Society A) and House B (a house from Society B). We will discuss some of the activities that take place in them: socializing, cooking and eating, sleeping, and washing and bathing. By looking at Societies A and B in this way, we can learn something about each society's definition of a home and about each society's customs, habits, and values.

*(In English, the words **house** and **home** are sometimes used in different ways. A house is a physical structure - the building. A home is a residence (a house, a city, a country), usually a place for which we have emotional feelings.)*

Living Rooms and Dining Rooms

House A, a typical house in Society A, is larger than House B. One room in House A is especially large-the living room. People in Society A use living rooms for socializing with family and friends. Another large room in House A is used for eating. This room - the dining room - is often used for socializing as well as for eating meals. House B is much smaller, and there is no separate dining room. The living room in House B is also used as a dining area. Because there is no dining room, people in Society B do not invite guests for dinner as often as people in Society A do. Instead, people in Society B often dine with friends and relatives outside the home in restaurants.

Kitchens

The cooking area in House A is also much larger than the equivalent area in House B. The kitchen in House A has a sink, a stove, a refrigerator, and many cupboards. There is also a table or a counter and several chairs because families in Society A often eat breakfast and lunch in the kitchen. They socialize here, too. In fact, cooking and eating together are social activities in Society A. House B has a smaller kitchen, but it also has a sink, a stove, a refrigerator, and cupboards. Needless

to say, there is not enough room for a table and chairs. Therefore, people in Society B do not usually eat meals or socialize in the kitchen.

In short, both societies think of homes as places for cooking and eating. However, different rooms are used for these activities in the two societies. The interior space that is used for the purposes of cooking and eating is organized in different ways.

Sleeping Areas

House A has three bedrooms, which are used as sleeping areas. Each room has at least one bed in it, or sometimes two, if there are several children in the family. The parents' bedroom is separate from the children's bedrooms. In a family with two children, each child has a private bedroom. These rooms are large because the beds take up a lot of space. House B does not have any separate bedrooms. The people sleep in the study, in the living room, and in the children's room, but they do not use beds. They sleep on mats, which are not permanent pieces of furniture. The mats are stored in closets during the day while the rooms are being used for other purposes. The people in Society B, therefore, do not need private bedrooms. Physical privacy is important to the people in House A, but privacy has a different meaning in House B.

Bathrooms

Bathrooms are also different in House A and House B. House A has two bathrooms. Both of these bathrooms are large, and they contain the same things: a bathtub and shower, a sink, a mirror, and a toilet. People in Society A think of a bathroom as a place to wash, bathe, put on makeup, shave, and use the toilet. The name of the room is the bathroom, but people in Society A use this room for more activities than bathing. It is a multipurpose room. In contrast, the bathroom in House B is used only for bathing. House B's bathroom is large, and contains a small shower area and a large, deep bathtub. The toilet in House B is in a separate, smaller room. This small room also has a sink and a mirror. The toilet is never in the same room as the bathtub in House B. In short, people in Societies A and B divide their interior space for washing, bathing, and using the toilet in different ways because they have different ideas about these activities.

CLOSING THOUGHTS

What can we learn about Societies A and B from this comparison? We will not answer this question directly. We will, however, ask you to organize your observations, to think about them, and to ask more questions.

Observations

Begin by making observations about the physical space in House A and House B. Think about the size and the physical arrangement of the rooms. Imagine yourself in each house. How do you feel?

Next, make some observations about the customs and habits of the people in each house. Where do they eat, sleep, and socialize with friends and relatives? What can you learn about their washing and bathing habits?

Now make a few observations about the values of the people in each society. Privacy, for example, is a value, but it has many meanings. What do you think it means to the people in Societies A and B? Sharing and working and living together in cooperation and harmony: These are also values. What do these values probably mean to the people in each society? Independence and individuality are values, too. Can you imagine how the people in Societies A and B feel about these values?

In short, we can get a simple idea about the customs, habits, and values of people from different societies by looking at and thinking about the design of their homes - the arrangement of their interior space. This article does not give you answers, however. In fact, it leads the curious mind to many more questions.

SUMMARY

This article compares simple floor plans from two societies - Society A and Society B. The article first talks about floor plans and the design of houses (house plans). It says that house plans are influenced by many factors. Next, the article compares rooms in typical houses from Societies A and B. It looks at simple floor plans of House A and House B and discusses typical activities that take place in each room. Finally, it asks the reader to organize some thoughts about the house plans and about the customs, habits, and values of the people from each society.

B. Comprehension Check: True or False

*Put **T** after the statements that are true according to the article. Put **F** after the statements that are false.*

1. In this article, the phrases *floor plan* and *design of interior space* are used to mean similar things.
2. This article talks mainly about the similarities of floor plans from two societies.
3. This article says some important things about furniture.
4. One big difference between House A and House B is size: one house is large, with many rooms, and the other is small.
5. In House B, the small house, the people often have guests for dinner in the living area.
6. It is not possible for the people in House A to eat in the kitchen.
7. House A and House B bathrooms are very different.
8. The writer of this article believes that a house plan gives us some information about the values of a society.

C. Comprehension Check

Answer these questions about the article:

1. How many different floor plans from Houses A and B does the article compare?
2. What is one big difference between House A and House B?
3. Where do the people in House A eat meals? Where do the people in House B eat meals?

D. Selective Reading: Categorize

Read the line of words. One word does not belong. Cross it out.

- EXAMPLE: house museum school ~~table~~ apartment store
1. living room classroom dining room bedroom bathroom
2. sink sofa shower bathtub mirror toilet
3. eating sleeping socializing shopping bathing
4. supermarkets floors walls ceilings entrance
5. clay rocks sand petroleum
6. living room chair desk table
7. eating thinking skimming surveying scanning

E. Selective Reading: Identify, Underline

*Look at the sentences. Underline all the words that name **rooms** and kinds of **furniture**.*

EXAMPLE: Some houses have a table and chairs in both the dining room and the kitchen.

1. The tables and chairs in today's modern classrooms are made of synthetic materials, primarily plastics of various kinds.
2. Because houses in Japan do not ordinarily have separate dining rooms, families eat in the living room.
3. The traditional tables in Japan are quite low; instead of sitting in chairs, people sit on the floor.
4. The Western-style bedroom ordinarily has a bed, a dresser, and a night table in it.
5. A study is a special room that often has a large desk in it, a lot of bookshelves, and one or more comfortable armchairs.
6. Hall closets are useful little rooms because we can store things in them such as cardtables, folding chairs, winter clothes, and hats.
7. A language laboratory has a carrel, a chair, and listening and recording equipment for each student.
8. Some libraries have study rooms, typing rooms, and meeting rooms in them.

F. Discussion: Defining a Home

Look at the checklist. Put a plus (+) next to all items that match your definition of a home. Put a minus (-) next to items that do not match. If an important item for you is not included, add it at the end of the list. When you finish, compare and discuss your definitions in class.

A home is:

- ☐ a place to cook and eat
- ☐ a place to sleep
- ☐ a place to raise children
- ☐ a place to educate children
- ☐ a place to socialize with relatives
- ☐ a place to go immediately after work
- ☐ a place to live with relatives or in-laws
- ☐ a place to take care of old people and sick people in the family
- ☐ a place to die
- ☐ a place to work (full- or part-time business)
- ☐ a place to study
- ☐ a place to discuss and solve problems
- ☐ a place to spend time when there is nothing to do
- ☐ a place to take care of pets (dogs, cats, birds. . .)
- ☐ a place to be alone
- ☐ a place to be with the people
- ☐ a place to _____

G. Agree / Disagree

Read the statements. Put A if you agree, put D if you disagree. Discuss your answers in class.

1. Sleeping on the floor on mats is more comfortable than sleeping in beds.
2. Showers are better than bathtubs for washing and getting clean.
3. The bathtub is a good place to relax.
4. Each child in a family should have a separate bedroom if possible.
5. Houses with many separate rooms are good because people can have more privacy.
6. It is not a good idea to have the toilet in the same room as the shower and the bath.
7. We can learn something about the values of a society by looking at the society's house plans.

H. Reading and Writing

Read the text and write about the questions in the last paragraph.

"EXPERIENCING" A ROOM

Think about a room that is filled with furniture. Imagine that this room has chairs, sofas, tables of different sizes, and lamps. If you want to walk across this room, you need to walk *around* many pieces of furniture. It is not possible to walk across the room in a straight line: You will bump into the furniture if you do. How do you feel in this room?

Now imagine a room, the same size as the first room, with no furniture in it. Walk around this empty room. Turn in a complete circle; look up and down and around. How do you feel in this room?

You probably imagined a very different feeling in each room. You "experienced" the rooms in different ways. Perhaps you were not comfortable in the first room because you couldn't move easily, or because there were too many pieces of furniture to look at. The room seemed cluttered and small. Perhaps you were not comfortable in the second room, either, but for different reasons. Remember, the rooms are the same size. But probably the second room seemed much bigger than the first room - maybe too big. Some people think that empty rooms like the second one are cold, bare, and lifeless.

On the other hand, it is possible that you experienced the first room as cozy, not cluttered. Some people like a warm, full, even crowded atmosphere in a room. Or perhaps the second room, the empty one, gave you a good feeling. Some people need a lot of open space in order to feel comfortable. They feel free, open, and relaxed in an empty, uncluttered room.

A real-life example of two very different kinds of rooms is the typical Western room and the typical Japanese room. The rooms might be the same size, but the arrangement of the interior space creates a different atmosphere. Westerners arrange their furniture along the walls. The center of the room has no furniture in it. It is empty, open space. The Japanese, on the other hand, arrange their furniture in the middle of the room.

How do Westerners experience the Japanese room? They might not feel comfortable in the Japanese room, because they need to walk around the furniture in order to cross the room. How do the Japanese experience the Western room? Perhaps the Japanese see the Western room as more open and spacious because there is a big open space in the middle of the room.

Finally, what does a typical room in your country look like? Which kind of room do you feel comfortable in? Which kind of room makes you feel uncomfortable? What information does your home design give about your values?

Text 3

A. Reading

Read the article and do the exercises.

EXTERIORS:

Memories of the Country, Town, and City

I have lived in many different places in my life. I have lived in the country, in the city, and in a small town. I have lived in big houses and small houses, and I have lived in apartments. Let me tell you about some of the different places I have lived.

A House in the Country

When I was a small child, I lived in the country for many years. In fact, I grew up on a farm. We lived right between two small villages. One village had 700 people and the other had 300 people. Each village was five miles from our house.

A very long dirt driveway connected the road and our large, old house. We parked our cars at the end of the driveway near the house. We had no garage. We had no sidewalks, either. There was just one brick walkway from the driveway to the front door. We had a front porch and a back porch. Right behind the dining room (making a nice view through the dining room window) we had a patio with a lot of flowers around it. On the east side of the house there was a clothesline. On the west side of the house there was a balcony. I often watched the sunset from that balcony. We had two huge yards - one in the front and the other in the back. Both yards had a lot of trees and grass. When my brothers and I were growing up, we spent many hours playing in the yards and hiding in the trees. (I could always hear the birds sing in the spring.)

There was a lot of privacy. We had only two or three neighbors. The nearest neighbor lived a mile away. The nearest "big" town (24,000 people) was 30 miles away. I never felt lonely, though, because there were so many things to do.

A House in a Small Town

Later, when I was a teenager, I moved to a small town (the town of 24,000 people that I mentioned before). I lived with my aunt and uncle. The streets in that town were arranged in blocks. On our side of our block, there were four houses. We lived next to the house on the corner. There were sidewalks around all the blocks, so people could walk easily from one block to the next. Each house had a short asphalt driveway leading from the street to the garage. Each house had a garage where people parked their cars and stored some of the things they didn't want to keep inside the house. My uncle had all his tools there.

A front walk connected the sidewalk to the front porch of the house. (The house had a porch in the front and one in the back, too.) My aunt and uncle had a

small flower bed along this front walk. In the backyard, they had another small flower bed and a clothesline. The front yard was small, and so was the backyard. They were both pretty and neat, however, and the views from the house were nice. In the summer, we often sat on the back porch. We looked at the garden, watched the neighborhood children playing in the other yards, or watched our neighbor, Mrs. Peabody, working in her flower garden. Generally, there weren't many things to do, but the time was pleasant and peaceful.

All of the people in the neighborhood had small fences with gates around their front yards. They had fences, bushes, or hedges around their backyards. The fences and hedges marked the property lines and gave everybody a nice feeling of privacy and individuality. People liked this feeling of privacy, and at the same time everybody knew everybody else, and everybody was friendly. Many times my aunt and Mrs. Peabody chatted over the back fence about what all the other neighbors were doing.

If I wanted to be *really* alone, sometimes I climbed out of the bedroom window upstairs and onto the roof of the house. I sat on the roof and watched the birds, the trees, and the neighbors. No one could see me; it was a completely private place.

An Apartment in the City

After I finished high school, I moved to an apartment in a huge city. The apartment building was right on the street, in the heart of the city. It was a very tall building and was surrounded by other tall buildings. I was living in a "forest" of buildings! There was no yard at all. In fact, the apartment building was right next to some railroad tracks. The trains in that city went through the middle of the downtown section. Every ten or fifteen minutes a train went by, and all the traffic had to stop. There were countless buses and motorcycles. I had never seen so many buses and motorcycles in my life. In this old part of the city, there were no parking garages or driveways. Everyone parked cars on the street and motorcycles on the sidewalks.

My apartment was on the seventh floor in a building with a broken elevator. Everyday I came home from the university and walked up seven flights of steps (with all my books and groceries). I always arrived at my apartment puffing, panting, sweating, and angry. How many times I wished to be back in the country after climbing those stairs!

I had a small balcony on the street side of the apartment, overlooking the city. The view was not particularly exciting, but it certainly was different from anything I was familiar with. I saw railroad tracks, trains, cars, buses, people, and buildings instead of trees, grass, and flowers. In the back of the apartment, I had another small balcony. This balcony had metal bars on it. I guess this was to keep burglars out, but I felt like I was in jail. The view from the back balcony was of all the neighbors'

apartments. All of their balconies had bars on them, too. Interestingly, I never talked to the neighbors and they didn't talk to me.

As I said before, there were apartment buildings all around me. Because the buildings were very tall, it was almost impossible to see the sky. I felt crowded and bothered by having everything so close to me. I could hear the noises of the neighbors, day and night. The noise of the traffic was even worse. During those days in the city, I often remembered the huge sky of my childhood home in the country, and the peaceful hum of insects on a quiet summer day.

Even though the apartment was noisy and not very private, it was convenient. There was a small market across the street where I could buy all my groceries and supplies. I could also take a bus and go anywhere very easily. I could even go many places on foot. I didn't need a car or motorcycle at all.

Sometimes, in my few moments of free time or when I wanted to escape from studying, I stood on my little balcony and watched all the buses, motor cycles, cars, trains, and people. I wondered where all those people were going and what they were doing in the city. Where did they all come from? Did they all move there from a small town, as I had? I tried to visualize being a child and growing up in such a city, but it was difficult to imagine.

Conclusion: Pros and Cons

I have lived in many different places. But whether I live in the city, the country, or a small town, I know that each place has its pros and cons, its good and bad points.

The city is noisy and crowded. There is a lack of privacy in many ways, but at the same time, there isn't much communication between people. I don't really even know my neighbors. But the city is very convenient and exciting. There are always a lot of things to see and do.

Small towns are nice in other ways. They are less noisy and less crowded, and there is more privacy. But sometimes life there is more boring. It's nice to know who my neighbors are. But in a small town, everyone knows everyone else and gossiping is often the most exciting activity in town!

Life in the country, however, is wonderful. Some people believe that it's boring to live in the country. There are no movie theaters, no shopping centers, and the neighbors live far away. But I think the country is a wonderful place to live and to grow up. There is endless space, and there are many places in nature to explore. The country is beautiful to look at, and the air is clean and fragrant. There is a lot of privacy. In addition to all that, my family still lives there. My country house is my real home.

B. Comprehension Check

Answer the questions about the article.

1. Where did the writer of this article (a woman) live as a child?
2. Where did she move first? Who was she living with?
3. What is one difference between the writer's country home and her house in the small town?
4. Where did the writer move after she finished high school?
5. The apartment was very different in many ways from the other two places. What are two or three important ways in which the apartment was different?
6. In the writer's opinion, where is the best place to live?
7. In the writer's opinion, where is the worst place to live?

C. Selective Reading: Identify, Cross Out

Read the line of words. In each line, there is one word that does not belong with the other words. Cross it out.

1. sidewalk fence walkway driveway road
2. in the room in the city in the country in the town in the village
3. front porch patio balcony back porch living room
4. walls fences partitions yards hedges
5. lumber brick asphalt concrete cement paper
6. on the corner across the street down the driveway in the yard
on the bus
7. on foot at home by bus by car on horseback
8. buses motorcycles trains horses cars trucks

D. Selective Reading: Identify, Underline

Read the sentences. Underline names of rooms and buildings, names of divisions or connections (fences, walls, walks ...), and names of areas (yards, floors...).

EXAMPLE: Typical apartments have either one or two bedrooms.

1. A brick walkway connected the driveway to the front porch.
2. There was an old garage at the end of the long driveway.
3. Our neighborhood was divided into ten square blocks, each of which was surrounded by sidewalks.
4. Most American houses are separated from neighboring houses by fences and hedges.
5. Most Western houses have both a front yard and a backyard.
6. High-rise apartments do not have porches, yards, or patios, but small balconies.

7. The walls are so thin in many new apartments that noise passes through them easily from neighboring apartments.
8. From our back porch we could see over the back fence and into our neighbor's backyard, where there was a patio and a garden.

E. Paraphrase: Same / Different

Read the pairs of sentences. If the meaning is the same or similar, put S. If the meaning is different, put D.

- a. There was a brick walkway from the driveway to the front door.
- b. A brick walkway connected the driveway and front door.

- a. I lived in the country when I was very young.
- b. When I was child, I lived in the country.

- a. A long wood fence separated our property from our neighbor's property.
- b. One purpose of fences is to separate property.

- a. Some fences are made of wood and others are made of heavy metal wire.
- b. Wood fences are better in some ways than heavy metal wire fences.

- a. The country is a wonderful place to grow up.
- b. I grew up in the country.

- a. When I moved to the city, I had to buy pots and pans, eating utensils, and cooking utensils.
- b. It was necessary for me to buy utensils to cook and eat with when I moved to the city.

F. Discussion

Discuss these questions in class:

1. What places have you lived in that are similar to or different from the places that writer describes in this article?
2. Do you agree with the feelings and opinions of the writer about living in the country, town, and city?

G. Reading and Writing

This reading describes problems of poverty and pollution in big cities. Write about similar problems in your country.

PEOPLE ON THE MOVE

The history of the American people is, in part, the history of the *movement* of the American people. They moved from the colonies of the East Coast to the open space of the West. They moved from the country and the farm to the city. More recently, Americans have been moving from the cities to the suburbs.

Open Space: The Move West

Pioneer Americans began moving from the East Coast to the West 250 years ago. They moved west for many reasons. One reason was the availability of limited open space and land for farming. Americans liked large open spaces, and they liked the freedom and independence to develop the land in their own way.

Some of the land became farms. Important minerals were discovered in some areas, so some of the land became mines. Other large areas became cattle ranches. There seemed to be enough land for everybody. But it was a difficult life - a life of endless work and hardship.

The Cities

After 1860, the Industrial Revolution changed the United States. Americans learned how to manufacture steel. They began to produce petroleum. The automobile was invented. Factories of all kinds began to appear, and cities began to grow up around the factories. Farmers and other country people moved to the growing cities in order to find jobs and an easier life. In the early 1900s, the cities were busy, exciting places. However, there was also a lot of poverty and hardship.

The cities grew up - the buildings got taller - and the cities grew *out* - *they* spread out from the center. Private houses with yards and porches disappeared. Apartment buildings, each one taller than the next, took their place. More and more people moved to the cities, and the cities got bigger and bigger.

Some cities could not spread out because there was no room to do so. These cities, of which New York is the best example, became more and more crowded.

More people meant more cars, trucks, and buses, more noise, more pollution, and more crime. Many cities became ugly and dirty. Some people and some businesses began to leave the cities and move to the suburbs outside the cities.

The Suburbs

The move to the suburbs is still happening. Americans are looking for a small piece of land that they can call their own. They want a house with a yard. However, they do not want to give up the good jobs they have in the city. In many cases, companies in the suburbs give them jobs. In other cases, Americans need to commute

to and from the cities where their jobs are. In recent years, more and more businesses are moving to the suburbs. They are attracting many people and the suburbs are becoming crowded.

What next?

Americans have watched their big cities fall slowly into disrepair and die. Many middle-class people leave the cities, and the very rich and the very poor stay behind.

Concerned Americans are trying to solve the problems of noise, dirt, crime, and pollution in the big cities. They are trying to rebuild bad sections of the cities. They are trying to attract and keep business people. They are trying to make their cities beautiful. Many Americans are ready to move back to the cities.

Other Americans are finding that even the suburbs have become too crowded. They are looking for unpolluted open spaces and for an independent ways of life. They are ready to move from the suburbs to the country.

Perhaps Americans will always be on the move.

H. Reading and Discussion

Read and answer the questions.

PLANNING AND BUILDING A SWIMMING POOL

Information for Prospective Customers

The first thing to consider when you want to build a private swimming pool is the size and shape of the pool. The size and the shape will depend on many factors. Public pools are usually large and rectangular or L-shaped. But private pools, our specialty, are smaller, and can be almost any shape-rectangular, kidney bean, round, oval, or free-form. A private pool must fit the design of a house and garden, so the shape is important. The size and the shape of your pool will also depend on what you want to do in the pool: Dive? Have a place for children to swim? Exercise (swim laps)? Stay cool on hot days? Just relax? We can help you make these decisions.

Next, you must plan the details of your pool. Our engineers and architects can help you do this. They will survey your land, examine the ground, and look carefully at your house and yard. Then they will draw a detailed plan that is similar to an architect's house plan. The plans will include the location of drains, pipes, and water filter systems.

Next, we must excavate (dig a large hole in the ground) and prepare the ground for concrete. Our team of pool builders is expert at this work. After they excavate, they will prepare a concrete floor. Then they will prepare the walls of the pool with mesh reinforcement and steel formwork. Next they will pour or spray concrete onto

the walls. The concrete needs to dry slowly and evenly. If it dries too fast, it will crack.

To finish the pool, you might want to add steps, ladders, a diving board, tiles, paint, and lights. You will also need to finish the area around the pool. You might want a paved area around the pool, a fence, and a garden. Be sure not to plant trees near the pool: they will cause shadows and the leaves will drop into the water. Furthermore, the growing roots will crack the concrete. Our designers and landscapers can help you with these final plans.

If your pool is well designed and well built, it will add to the beauty and value of your house. Furthermore, you and your children will enjoy it for many years to come. Why not come see us today? Let us help you plan and build your pool.

1. What do you think this is? How do you know?
2. Do you think that this is a good advertisement for private swimming pools?
What might make this a better advertisement?

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