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ГЕОДЕЗИИ И КАРТОГРАФИИ
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Факультет архитектуры и градостроительства
Кафедра лингвистики

**ДОКУМЕНТ ПОДПИСАН
ЭЛЕКТРОННОЙ ПОДПИСЬЮ**

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«УТВЕРЖДАЮ»
Проректор
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ФОНД ОЦЕНОЧНЫХ СРЕДСТВ ПО ДИСЦИПЛИНЕ (МОДУЛЮ) ПРОЕКТИРОВАНИЕ И ИССЛЕДОВАНИЕ «Б1.О.01.07 ИНОСТРАННЫЙ ЯЗЫК В СФЕРЕ ПРОФЕССИОНАЛЬНОЙ КОММУНИКАЦИИ»

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Согласование и утверждение

№	Подразделение	Ответственное лицо	ФИО	Виза	Дата, протокол (при наличии)
1	факультет Архитектуры и градостроительства	Председатель ученого совета факультета	Хачатрян К. О.	Рассмотрено	02.12.2025, № 2-2025/2026

1. Планируемые результаты обучения, соотнесенные с планируемыми результатами освоения образовательной программы

УК-4 Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия

УК-4.2 Составляет, переводит и редактирует различные академические тексты (рефераты, эссе, обзоры, статьи и т.д.), в том числе на иностранном языке

Знать:

УК-4.2/Зн2 Основные способы работы на языковым и речевым материалом

Уметь:

УК-4.2/Ум2 Выполнять перевод технических текстов с иностранного языка

Владеть:

УК-4.2/Нв2 Приемами самостоятельной работы с языковым материалом с использованием справочной и учебной литературы

УК-4.3 Представляет результаты академической и профессиональной деятельности на различных публичных мероприятиях, включая международные, выбирая наиболее подходящий формат

Знать:

УК-4.3/Зн3 Нормы произношения, лексику иностранного языка общеупотребутельного, терминологического и профессионального содержания; типовые способы построения высказываний в устной и письменной речи

Уметь:

УК-4.3/Ум3 Осуществляет коммуникацию с зарубежными партнерами; переводит научно-техническую литературу, связанную с профессиональной деятельностью

Владеть:

УК-4.3/Нв5 Стратегиями проведения сопоставительного анализа факторов культуры различных стран

2. Показатели и критерии оценивания компетенций

Планируемые результаты освоения программы	Уровень овладения	Критерии оценивания (перечень сформированных ИДК/ЗУВ по уровням освоения)
УК-4 Способен применять современные коммуникативные технологии, в том числе на иностранном(ых) языке(ах), для академического и профессионального взаимодействия	Повышенный	ИДК УК-4.2 Составляет, переводит и редактирует различные академические тексты (рефераты, эссе, обзоры, статьи и т.д.), в том числе на иностранном языке Знать: УК-4.2/Зн2 Основные способы работы на языковым и речевым материалом Уметь: УК-4.2/Ум2 Выполнять перевод технических текстов с иностранного языка Владеть: УК-4.2/Нв2 Приемами самостоятельной работы с языковым материалом с использованием справочной и учебной литературы

		ИДК УК-4.3 Представляет результаты академической и профессиональной деятельности на различных публичных мероприятиях, включая международные, выбирая наиболее подходящий формат Знать: УК-4.3/Зн3 Нормы произношения, лексику иностранного языка общеупотребительного, терминологического и профессионального содержания; типовые способы построения высказываний в устной и письменной речи Уметь: УК-4.3/Ум3 Осуществляет коммуникацию с зарубежными партнерами; переводит научно-техническую литературу, связанную с профессиональной деятельностью Владеть: УК-4.3/Нв5 Стратегиями проведения сопоставительного анализа факторов культуры различных стран
	Базовый	ИДК УК-4.2 Составляет, переводит и редактирует различные академические тексты (рефераты, эссе, обзоры, статьи и т.д.), в том числе на иностранном языке Знать: УК-4.2/Зн2 Основные способы работы на языковым и речевым материалом Уметь: УК-4.2/Ум2 Выполнять перевод технических текстов с иностранного языка ИДК УК-4.3 Представляет результаты академической и профессиональной деятельности на различных публичных мероприятиях, включая международные, выбирая наиболее подходящий формат Знать: УК-4.3/Зн3 Нормы произношения, лексику иностранного языка общеупотребительного, терминологического и профессионального содержания; типовые способы построения высказываний в устной и письменной речи Уметь: УК-4.3/Ум3 Осуществляет коммуникацию с зарубежными партнерами; переводит научно-техническую литературу, связанную с профессиональной деятельностью

	Пороговый	ИДК УК-4.2 Составляет, переводит и редактирует различные академические тексты (рефераты, эссе, обзоры, статьи и т.д.), в том числе на иностранном языке Знать: УК-4.2/Зн2 Основные способы работы на языковым и речевым материалом ИДК УК-4.3 Представляет результаты академической и профессиональной деятельности на различных публичных мероприятиях, включая международные, выбирая наиболее подходящий формат Знать: УК-4.3/Зн3 Нормы произношения, лексику иностранного языка общеупотребутельного, терминологического и профессионального содержания; типовые способы построения высказываний в устной и письменной речи

3. Шкала оценивания

Оценка	Критерии оценивания (перечень сформированных ИДК/ЗУВ)
Зачтено	УК-4.2 Составляет, переводит и редактирует различные академические тексты (рефераты, эссе, обзоры, статьи и т.д.), в том числе на иностранном языке УК-4.2/Зн2 Основные способы работы на языковым и речевым материалом УК-4.3 Представляет результаты академической и профессиональной деятельности на различных публичных мероприятиях, включая международные, выбирая наиболее подходящий формат УК-4.3/Зн3 Нормы произношения, лексику иностранного языка общеупотребутельного, терминологического и профессионального содержания; типовые способы построения высказываний в устной и письменной речи
Не зачтено	Результаты обучения не сформированы на достаточном уровне

4. Контрольные мероприятия по дисциплине

Вид контроля	Форма контроля/Оценочное средство
Текущий контроль	Контрольная работа
Промежуточная аттестация	Контрольная работа Зачет

№ п/п	Наименование раздела	Контролируемые ИДК	Вид контроля/ используемые оценочные материалы	
			Текущий	Промежут. аттестация

1	Научно-ориентированная иноязычная коммуникация с учетом отраслевой специализации	УК-4.2		Зачет
2	Профессионально ориентированный перевод в научной сфере с учетом отраслевой специализации	УК-4.2 УК-4.3		Зачет
3	Информационно-коммуникационные технологии в иноязычной научно- исследовательской деятельности специалиста	УК-4.2 УК-4.3	Контрольная работа	Зачет

5. Порядок проведения промежуточной аттестации

Порядок проведения промежуточной аттестации регламентируется локальными нормативными актами Университета:

- Положением о формах, периодичности, порядке текущего контроля успеваемости и промежуточной аттестации обучающихся по основным образовательным программам высшего образования – программам бакалавриата, программам специалитета, программам магистратуры в федеральном государственном бюджетном образовательном учреждении высшего образования «Московский государственный университет геодезии и картографии», п.6 «Организация и проведение промежуточной аттестации».
- Положением о порядке осуществления образовательного процесса, проведения текущего контроля успеваемости и промежуточной аттестации обучающихся с применением электронного обучения и дистанционных образовательных технологий в федеральном государственном бюджетном образовательном учреждении высшего образования «Московский государственный университет геодезии и картографии», п.8 «Проведение промежуточной аттестации с применением ЭО и ДОТ».

Промежуточная аттестация: Зачет, 1 семестр.

6. Оценочные материалы текущего контроля

Раздел 3. Информационно-коммуникационные технологии в иноязычной научно-исследовательской деятельности специалиста

Контролируемые ИДК: УК-4.2 УК-4.3

Тема 3.1. Использование иноязычных информационно-коммуникационных ресурсов Интернета для научно-исследовательской работы в условиях межкультурной коммуникации (сетевые лексикографические источники)

Форма контроля/оценочное средство: Контрольная работа

Вопросы/Задания:

1. Заполните пропуски соответствующими словами

gigantic constructed separated surrounding spatial
erected concrete L-shaped space buildings

The small Malcolm E. Willey House, designed in 1933 and _____ the following year in Minneapolis, marked the beginning of what amounted to a second career for Wright. Modest in size, the Willey House was low and _____ with little ornamentation and represented a revolutionary change in domestic planning; i.e., the living room and dining room were completely unified in a single _____, and the kitchen ("workspace") was only _____ from the living area by a range of shelves. This house is said to be the "bridge" between the prairie houses and the Usonian houses, the first of which was _____ in

1937 near Madison, Wisconsin. With the Usonian houses, Wright achieved his goal of providing a small, modestly priced and easily built house for the average middle-class family that possessed the aesthetic, organic and _____ characteristics of the prairie style house.

Wright's most important _____ constructed in the 1930's were Fallingwater (the Edgar J. Kaufmann House) at Bear Run, Pennsylvania and the Administration Building of the S.C. Johnson and Son Company in Racine, Wisconsin. Both were designed in 1935-36 and each makes bold use of _____, but the two buildings are worlds apart in style and character. Combining features of the prairie houses and the California concrete block houses, Fallingwater has been described as "the apotheosis of the horizontal." Its cantilevered terraces soar dramatically over a natural waterfall, and the interior of the house blends seamlessly into the _____ woods. The Johnson Building, resembling a "_____ and beautiful machine," is based on the curve rather than the cantilever and turns inward upon itself, ignoring the existence of the outside world.

2. Переведите предложения с глаголами в сослагательном наклонении

1. It's essential that the design be sustainable and energy-efficient.
2. The client insists that the architect use natural materials whenever possible.
3. We recommend that the building have large windows for passive heating.
4. If the budget were unlimited, we would incorporate smart-home technology.
5. The structure would appear lighter if the columns were slimmer.
6. She designed the courtyard as though it were an open-air gallery.
7. It's crucial that the foundation be reinforced before construction begins.
8. The city council demands that the historic facade remain intact.
9. The contract stipulates that the contractor meet all safety regulations.
10. I suggest that the roof be sloped for better rainwater drainage.
11. They proposed that the plaza include more green spaces.
12. We prefer that the materials be locally sourced.
13. Be it a skyscraper or a cottage, functionality must come first.
14. So help me God, this building will withstand earthquakes.
15. Long live innovative architecture!
16. Suppose the client reject our initial proposal—what's Plan B?
17. It's time the government invest more in affordable housing.
18. I'd rather the design emphasize simplicity over ornamentation.
19. Had the architect considered acoustics, the concert hall would sound better.
20. Should the zoning laws change, we could add two more floors.

3. Переведите текст

The first actual use of the term "post-modernism" to define a stylistic period is unclear. Joseph Hudnut employed the term in an essay of 1945 when he wrote in defense of humanist design values and as a critique of the industrial houses of Walter Gropius. The historian Nikolaus Pevsner again adopted the term in 1966, but in a pejorative sense of antimodernism. The term was also bandied about in 1974 by "Robert Stern, Paul Goldberger, Arthur Drexler and other New Yorkers," according to Charles Jencks, but no paper trail seems to exist. And in 1975, Joseph Rykwert referred to the "post-Modern Movement style of Paul Rudolph." The tipping point, however, appears to have been the essay Charles Jencks published in the fall of 1975, "The Rise of Post Modern Architecture." From this moment forward, the term rather quickly insinuates itself into architectural currency. Since completing his doctoral work at London University in 1970, Jencks, a native of Baltimore, had remained attached to London circles. Between 1971 and 1974 he published no fewer than four books, perhaps the most important of which was his Modern Movements in Architecture (1973). Its timing, nevertheless, was somewhat premature in that it appeared a year or two before the decisive nature of the changes affecting architecture became fully evident. In another study of 1972, coauthored with Nathan Silver, Jencks championed the cause of adhocism in design, which he saw – similarly to Colin Rowe – as the logical alternative to the bulldozer and the planning policies of a central governmental authority. In still another essay written for Architectural Design in 1973, Jencks applauded "Ersatz in LA," in which he, with considerable irony, commended the semantic playfulness of Grauman's Chinese Theater in Hollywood, the Big Donut Drive In, and "Room 8," a

plot in a pet cemetery prepared for a cat. He was at this time also establishing a home in Los Angeles. All of these themes are woven together in the essay “The Rise of Post Modern Architecture,” a moniker he chose with some hesitation. As he explains his choice of words:
The only way to kill off the monster is to find a substitute beast to take its place and decidedly ‘Post Modern’ won’t do the job. We need a new way of thinking, a new paradigm based on broad theory, which enjoys a large consensus. No such theory or consensus exists at the moment and it is in the nature of the case that such things take a long time to develop – perhaps another 20 years.

4. Answer the question: What does the science of history of architecture study?

1. Architecture development process in connection with the biological processes
2. The relationship between people and animals
3. Architecture development process in connection with the historical processes

5. Choose the correct expression: ' The detailed study of a site is …'

1. site analysis
2. bird analysis
3. cat analysis

6. Complete the sentence using the correct word: ‘_____ is your address?’

1. What
2. How
3. That

7. Choose the correct answer ‘Do you speak Japanese? No, I _____’

1. speaking not
2. speak not
3. don’t

8. Pick up the correct word: ‘a person or company, responsible for the physical construction of a building is _____’

1. scientist
2. constructor
3. doctor

9. Answer the question: What do we call: “a thin tall structure usually rising above the castle or building that it is attached to?”

1. tower
2. table
3. tree

10. Answer the question: “What do modal verbs show?”

1. modality
2. time
3. voice

11. Choose the correct sentence:

1. I am a student.
2. A student I am.
3. A student am I.

12. Answer the question: “When was the University of Geodesy and Cartography founded?"

1. 1779
2. 1920
3. 2000

13. Give the correct translation to the sentence: "This issue must be discussed "

1. Эту проблему не надо обсуждать.
2. Эту проблему необходимо обсудить.
3 Эту проблему нельзя обсуждать.

14. Choose the correct translation to the sentence: Students must take exams in January.

1. Студенты должны сдавать экзамены в январе.

2. Студентам не надо сдавать экзамены в январе.
3 Студенты хотят сдавать экзамены в январе.

7. Оценочные материалы промежуточной аттестации

1 семестр, Зачет
Контролируемые ИДК: УК-4.2 УК-4.3
Вопросы/Задания:

1. Translate the text

The turn toward more pragmatic concerns that we witnessed in the 1990s was not only a response to the abstractions of poststructural theory or the collapse of postmodern sensibilities. Nor did it simply reflect a strengthening of economic conditions that would lead to a global building boom. Driving it from below, so to speak, was the profession's response to a number of social and cultural issues that – with the profession's previous assertion of autonomy – had largely gone unattended since the activism of the 1960s. It is important, however, to note the very different contexts in which these issues once again came to the fore. Architecture's response to such global problems of poverty, for instance, remains an issue for the twenty-first century, much as it was in the 1960s, except that the world of the 2010s is quite different, and even considerably more affluent than it was then. With the collapse of Communism in the 1980s and the widespread shift to market-based economies and freer global trade, many countries of Asia, South America, the Arabian Peninsula, and Eastern Europe began to experience significant economic growth; indeed, many have attained standards of living that rival those of the traditional economic powers. And although advanced technologies followed these economic trends, poverty did not entirely disappear. It simply trans formed itself as an issue, as the once-acute problem of how to feed the world's growing population morphed into the problem of how to accommodate people (physically and economically) migrating from rural to urban centers. On the one hand, this trend resulted in the tremendous growth of populations in many global capitals, building booms, and urban over-expansion that often have had severe consequences with respect to pollution and quality of life. On the other hand, governments were also forced to take dramatic steps to address the housing problem, such as building entirely new cities and new economies to accommodate the influx of rural migrants. Since the turn of the millennium, the huge increase in the scale of such international events as the Olympics has led to major increases in infrastructural spending in the countries selected, also contributing to large architectural and planning undertakings. Of course, what we are talking about here is the phenomenon of globalization, the ramifications of which are myriad and filled with architectural implications. We are simply no longer living in the politically and economically fractured world of the Cold War era, and global economies as well as their cultures are becoming ever more closely interconnected. And if the internet and the ease with which people can interact with one another have tended to bring artistic tastes and fashions into a kind of global concordance, it has also forced changes within the profession. Architecture of the twenty-first century, quite simply, has become a global activity practiced across borders with relatively few cultural or national restrictions. This trend will no doubt continue and many architectural offices have already undertaken the necessary re-orientation. "

2. Translate the text

The Language of Postmodernism

The 20 years that Jencks had foreseen as necessary to create a new style would soon conflate rather dramatically. For scarcely two years had elapsed when he – in 1977 – published his best-selling book, The Language of Post-Modern Architecture. The architect and critic, now drawing upon his semiotic studies, no longer had any doubts that the death of modernism had indeed taken place. Indeed, he was almost precise in giving the exact minute of modernism's demise: "July 15, 1972, at 3:32 p.m. (or thereabouts) when the infamous Pruit-Igoe scheme, or rather several of its slab blocks, were given the final coup de grâce by dynamite." He was, of course, referring the demolition of Yamasaki's crime-ridden and much vandalized urban-renewal project in Saint Louis, which housing authorities mercifully dispatched with explosives after it had become the symbol of the failed urban renewal strategies of the 1950s and 1960s. Jencks's book was successful on many levels, as its

numerous reprints have since demonstrated. In its original form, it was a sleek and voguish visual production, rather lavishly produced with a multitude of color images (relatively rare at the time), discussions of historical and contemporary buildings, as well as architectural and pop-cultural allusions – ranging from John Nash's Royal Pavilion at Brighton to a waterbed scene from the James Bond film Diamonds Are Forever. The text runs parallel and somewhat independent of the captioned images, allowing the "h u r r i e d r e a d e r," to whom Sigfried Giedion once referred, to ignore the main text for the most part and read the book through the illustrations and captions. And if, for Jencks, Mies van der Rohe becomes the depreciated poster child of modernism's disdained "univalent architecture" (architectural signs based on one or a very few meanings), the German architect does not stand alone in his uncommunicative disgrace. Frank Lloyd Wright, Gordon Bunshaft, I. M. Pei, Aldo Rossi, and Herman Hertzberger, among others, are also issued citations for their semiotic muteness, whereas Eero Saarinen, Jørn Utzon, and Le Corbusier escape with a warning ticket, if only because of the "superabundance of metaphorical responses" evoked in their respective designs for the TWA Terminal, the Sydney Opera, and the chapel at Ronchamp. The few architects praised for their early postmodernist essays include Ricardo Bofill (Walden Seven), Richard Rogers and Renzo Piano (Pompidou Centre), Michael Graves (early houses), and Cesar Pelli (the Blue Whale).

3. Translate the text

The Chicago High-Rise

The continuing faith in technology and progress can be found by considering the work of Skidmore, Owens & Merrill (SOM), perhaps the largest professional firm in the world operating out of New York, Chicago, and San Francisco. The firm, which was founded in 1937, moved to the forefront of architectural visibility in the 1950s with such designs as Gordon Bunshaft's Lever House (1951–1952) and Bruce Graham's Inland Steel Building (1956–1957) – both of which epitomized the sleek style of high modernism. The 19-story Inland Steel Building, for instance, was clad with a curtain wall of stainless steel and green-tinted glass, and its shallow office slab, loosely attached to a 25-story service core, was framed with a clear span of 90-foot girders, supported on columns pulled outside to accentuate the sheen of the metallic finishes. The same building holds another distinction in that it launched the career of Fazlur Khan, an engineer from East Pakistan (now Bangladesh) who was completing his doctoral studies in 1956. After designing the structural system for the Inland Steel building, he sought work in East Pakistan for a brief period but then returned to Chicago and SOM in 1960. Here he rejoined Graham's team and also met Myron Goldsmith, a recent transfer from the San Francisco office. Goldsmith was also an architect and engineer with impressive credentials. He had been studying at Armour Institute of Technology (now Illinois Institute of Technology) in 1938 when Mies van der Rohe arrived to head the school. After graduating, Goldsmith worked for seven years in his office before going to Italy for another extended stay under the mentorship of Pier Luigi Nervi. Chicago in the early 1960s was experiencing something of a building boom. Two major projects were underway in the Loop: the 31-story Civic Center of C. F. Murphy, and Mies's Federal Center complex. A few blocks to the north along the river, Bertrand Goldberg's twin 70-story circular towers of Marina City were under construction – yet another future icon of American modernism. In 1961 Bruce Graham had commissions in hand for two tall buildings: the Chestnut-DeWitt Apartments on the near north side, and the downtown Brunswick Building. Both became experiments exploring the notion of a "tube" structure, an idea that was not entirely new to structural thinking but one that at the same time had never been fully exploited.

4. Translate the text

British Renaissance

What Frei Otto did for the rebirth of postwar German theory – Ove Arup in many ways did for British engineering and architectural thought. He was born in England to Scandinavian parents, educated in Denmark and Germany, and returned to England to open his first engineering office in 1923. In the early 1930s he drew close to a circle of modernists that included Berthold Lubetkin, Maxwell Fry, and Walter Gropius, for whom he provided the structural design for the ramps of the Penguin Pool at the London Zoo (1933–1934) as well as the concrete flats of Highpoint I and II (1933–1934). After the war, in 1949, Ove reformed the Arup Partnership, but what gained him

international prominence was his later involvement with the Sydney Opera House. The architectural competition was won in 1957 in a dramatic way by Jørn Utzon but with a design that was flawed in its execution. Design delays and cost overruns nearly scuttled the project until – in 1961 – Arup reconfigured the roof shells to one and the same radius. Although the attribution of this idea to Arup remains contested, no one disputes Arup's role in bringing the intricate work to a successful conclusion after Utzon resigned from the project in 1966. When the Opera was completed in 1973, Arup's firm, now also enlarged with an architectural division, was a rival to SOM in both staff and influence.

Arup's global accomplishments also inform the work of Richard Rogers and Norman Foster. Rogers, the elder by two years, was born in Florence in 1933 to a British father and Italian mother, and the family later immigrated to England under the pressures of the unfolding war.

With the encouragement of his cousin Ernesto Rogers, Richard attended the Architectural Association in the mid-1950s and in 1961 he won a traveling fellowship to Yale. It was there that he met Foster, who had recently completed his architectural studies at Manchester University. The two students studied under Paul Rudolph (for whom Foster briefly worked), Serge Chermayeff, Vincent Scully, and the visiting critic James Stirling. In the United States, Foster and Rogers were attracted to the ideas of Buckminster Fuller and the work of Louis Kahn, Eero Saarinen, Frank Lloyd Wright, and the Case Study architects.

Back in London in 1963, Rogers and Foster, together with Wendy and Georgia Cheesman, formed up a partnership known as Team 4. Two early commissions, Creek Vean House, in Cornwall (1964–1966), and Skybreak House, Hertfordshire (1965–1966), are transitional designs within the careers of both men. The terraced forms and concrete-block finishes of the former have often been attributed to the influence of Wright and Atelier 5, while the cinematic open-plan and high-modern interiors of the latter prompted Stanley Kubrick to use it to film one of the rape scenes of A Clockwork Orange.

5. Translate the text

The first actual use of the term "post-modernism" to define a stylistic period is unclear. Joseph Hudnut employed the term in an essay of 1945 when he wrote in defense of humanist design values and as a critique of the industrial houses of Walter Gropius. The historian Nikolaus Pevsner again adopted the term in 1966, but in a pejorative sense of antimodernism. The term was also bandied about in 1974 by "Robert Stern, Paul Goldberger, Arthur Drexler and other New Yorkers," according to Charles Jencks, but no paper trail seems to exist. And in 1975, Joseph Rykwert referred to the "post-Modern Movement style of Paul Rudolph." The tipping point, however, appears to have been the essay Charles Jencks published in the fall of 1975, "The Rise of Post Modern Architecture." From this moment forward, the term rather quickly insinuates itself into architectural currency. Since completing his doctoral work at London University in 1970, Jencks, a native of Baltimore, had remained attached to London circles. Between 1971 and 1974 he published no fewer than four books, perhaps the most important of which was his Modern Movements in Architecture (1973). Its timing, nevertheless, was somewhat premature in that it appeared a year or two before the decisive nature of the changes affecting architecture became fully evident. In another study of 1972, coauthored with Nathan Silver, Jencks championed the cause of adhocism in design, which he saw – similarly to Colin Rowe – as the logical alternative to the bulldozer and the planning policies of a central governmental authority. In still another essay written for Architectural Design in 1973, Jencks applauded "Ersatz in LA," in which he, with considerable irony, commended the semantic playfulness of Grauman's Chinese Theater in Hollywood, the Big Donut Drive In, and "Room 8," a plot in a pet cemetery prepared for a cat. He was at this time also establishing a home in Los Angeles. All of these themes are woven together in the essay "The Rise of Post Modern Architecture," a moniker he chose with some hesitation. As he explains his choice of words:

The only way to kill off the monster is to find a substitute beast to take its place and decidedly 'Post Modern' won't do the job. We need a new way of thinking, a new paradigm based on broad theory, which enjoys a large consensus. No such theory or consensus exists at the moment and it is in the nature of the case that such things take a long time to develop – perhaps another 20 years.

6. Translate the text

Another attempt to define postmodernism can be found in Graves's "The Case for Figurative Architecture," which appeared in the first major monograph of his work in 1982. Here Graves employed a literary analogy of standard language and poetic language to draw out the distinctions between modern and postmodern architecture. If modern architecture, with its machine metaphor, was largely concerned with technical and programmatic expression, rejecting any form of cultural representation in favor of abstract geometries, figurative architecture was an attempt to reexplore a poetic form that was, by contrast, grounded in both nature and anthropomorphic symbolism. This is true for architecture's elements (walls and windows) as well as for its spaces – as seen in the contrasting experiences of standing in the central hall of Palladio's Villa Rotunda versus the abstract dispersion of spaces one finds from anywhere within Mies van der Rohe's Barcelona Pavilion. Therefore postmodernism, for Graves, is nothing less than a necessary correction to modern architecture's lack of anthropomorphic content, one in which "we re-establish the thematic associations invented by our culture in order to fully allow the culture of architecture to represent the mythic and ritual aspirations of society." Against this definition, we might also consider the view of Charles Jencks in his follow-up study, What is Post-Modernism?, Jencks, still a strong advocate for the epochal importance of postmodernism, reiterated his earlier beliefs by defining it in 1984 as "double coding: the combination of Modern techniques with something else (usually traditional building) in order for architecture to communicate with the public and a concerned minority, usually other architects." By contrast, he defined modernism as the "universal, international style stemming from the facts of new constructional means, adequate to a new industrial society, and having as its goal the transformation of society, both in its taste and social make-up." Somewhat more evolved is Jencks's contemporary assessment of the movement. He first isolated two main strands of postmodernism, represented by the work of James Stirling and Léon Krier – although the latter, he conceded, was in fact only a "borderline" postmodernist. Yet behind these strands lie six main traditions that compose the large palette of postmodernism: historicism, straight revivalism, neo-vernacular, ad hoc urbanism, metaphor metaphysical, and postmodern space. These multiple pedigrees allow Jencks to label a wide swath of architects as postmodernists – architects such as Peter Eisenman, Frank Gehry, Rem Koolhaas, Dimitri Porphyrios, Aldo van Eyck, Josef Kleihues, and Toyo Ito.

7. Translate the text

Post-Metabolism in Japan

Japan, like Germany, was a country slow to recover from the war. One early sign of Japan's architectural revival was Tokyo's hosting of the World Design Conference of 1960, a moment that was seized by a group of young Japanese architects who issued a small manifesto, Metabolism: The Proposals for New Urbanism. The founders of the movement – Kiyonori Kikutake, Noboru Kawazoe, Masato Otaka, Fumihiko Maki, and Kisho Kurokawa – were all members of what Kurokawa once referred to as the "fourth generation" of Japanese architects interacting with Western culture. The title of the manifesto was concisely defined: "Metabolism" is the name of the group, in which each member proposes future designs of our coming world through his concrete designs and illustrations. We regard human society as a vital process – a continuous development from atom to nebula. The reason why we use such a biological word, the metabolism, is that, we believe, design and technology should be a denotation of human vitality. Metabolism thrived in the 1960s – bred on the same technological fervor as its Western counterparts. Kenzo Tange, who had been active in the 1950s with CIAM, was the acknowledged mentor to the group. In 1959 he had been a visiting studio critic at MIT, where he and his students proposed two curvilinear, A-frame megastructures for Boston Harbor. Back in Japan in the following year, he began work on his proposal for an 18-kilometer extension of the city of Tokyo into the bay. Against the radial expansion of traditional cities, he proposed a linear structure or circulation chain operating on three levels, in which automobiles and monorails would have no barriers. Down the central spine ran a "civic core" consisting of office buildings crisscrossing horizontally between vertical service cores. Running perpendicular to it were a series of ribs supporting housing arrayed with traditional Japanese roofs.

The Metabolists followed within this scale of ambition. For the publication of 1960 Kikutake proposed his "Ocean City," consisting of 1250 plug-in, steel units (with a life-cycle of 50 years) to be

attached to a concrete core. Kurokawa offered his three-dimensional “Helix City,” inspired by the recent discovery of the chromosomal structure of DNA. Fumihiko Maki and Masato Otaka countered what they believed to be the failures of individual building design with their notion of “Group Form,” a redevelopment scheme for the Shinjuku district in Tokyo, in which centers for shopping, offices, and entertainment were organized according their own forms and logic. The entertainment center, for instance, was conceived as a system of flowerlike shapes, in which a plaza formed a core surrounded by radiating petals of theaters, a concert hall, and opera.

8. Translate the text

Gothic Architecture (≈2300 characters)

Gothic architecture, which flourished in Europe from the mid-12th to the 16th century, represents one of the most dramatic and spiritually evocative styles in architectural history. Emerging in France with the reconstruction of the Abbey Church of Saint-Denis under Abbot Suger, the Gothic style was a radical departure from the heavy, fortress-like Romanesque structures that preceded it. Its defining characteristics—pointed arches, ribbed vaults, flying buttresses, and expansive stained-glass windows—were not merely decorative but served precise structural and theological purposes.

The pointed arch distributed weight more efficiently than the rounded Romanesque arch, allowing for taller and more slender walls. Ribbed vaults reinforced ceiling stability, while flying buttresses acted as external supports, transferring the roof’s thrust away from the walls. This engineering ingenuity enabled the construction of vast, light-filled interiors, as seen in Notre-Dame de Paris (1163–1345), Chartres Cathedral (1194–1220), and Cologne Cathedral (1248–1880). These cathedrals were designed to inspire awe, their verticality symbolizing humanity’s reach toward the divine.

Stained glass played a crucial role in Gothic aesthetics, transforming sunlight into a kaleidoscope of biblical narratives. The rose windows of Notre-Dame and the luminous blue glass of Chartres served as "poor man’s Bibles," educating the illiterate through imagery. Sculptural programs on facades, such as the Last Judgment portals, reinforced Church doctrine, while gargoyles functioned as both rain spouts and moral reminders of evil.

Gothic architecture evolved through phases: Early Gothic (12th–13th century) featured simpler forms, as in Sens Cathedral; High Gothic (13th century) perfected balance and light, exemplified by Amiens Cathedral; and Late Gothic (14th–16th century) introduced flamboyant tracery, seen in the Sainte-Chapelle’s lace-like spire. The style declined during the Renaissance but was revived in the 19th century as Neo-Gothic, influencing landmarks like London’s Houses of Parliament and New York’s St. Patrick’s Cathedral.

Beyond its religious roots, Gothic architecture’s legacy lies in its daring structural innovations and emotional power, bridging medieval spirituality with architectural ambition. Today, it remains a testament to humanity’s desire to build the impossible.

9. Translate the text

Frank Lloyd Wright (1867–1959) – The Pioneer of Organic Architecture

Frank Lloyd Wright’s journey to becoming America’s most celebrated architect was anything but smooth. After dropping out of the University of Wisconsin’s engineering program in 1887 (without a degree), the 20-year-old Wright moved to Chicago, which was still rebuilding after the Great Fire of 1871. He found work as a draftsman at Joseph Lyman Silsbee’s firm, where he contributed to residential projects in the Shingle Style. However, Wright’s ambition soon outgrew Silsbee’s traditional approach.

His big break came in 1888 when he joined Adler & Sullivan, working directly under Louis Sullivan, the visionary behind early skyscraper design. Sullivan became Wright’s mentor, dubbing him "the pencil in my hand" for his drafting skills. Wright spent six formative years there, contributing to major projects like the Auditorium Building (1889). However, financial pressures led Wright to take on unauthorized residential commissions—a breach of contract that forced his resignation in 1893.

Undeterred, Wright opened his own practice in Chicago’s Schiller Building, designing homes in the Prairie Style—low-pitched roofs, open floor plans, and horizontal lines that mirrored the Midwest landscape. His first independent masterpiece, the Winslow House (1893), announced his break from European traditions. Despite early acclaim, Wright faced financial instability, exacerbated by his

scandalous personal life (including abandoning his first wife and six children for a client's wife).
The 1909 departure to Europe with Mamah Cheney marked a low point—his reputation in tatters, his studio shuttered. Yet, his Wasmuht Portfolio (1910), a collection of lithographs showcasing his work, reignited interest. By the 1930s, Wright re-emerged with Fallingwater (1935) and the Johnson Wax Headquarters (1936), cementing his legacy as a defiant genius who reshaped modern architecture.
Frank Lloyd Wright, one of the most influential architects of the 20th century, redefined modern design with his philosophy of "organic architecture"—harmonizing buildings with their natural surroundings. Born in Wisconsin in 1867, Wright briefly studied engineering before apprenticing under Louis Sullivan, the "father of skyscrapers," in Chicago. Sullivan's mantra, "form follows function," deeply influenced Wright, though he later expanded it to "form and function are one."
Wright's early Prairie Style homes (e.g., Robie House, 1910) emphasized horizontal lines, open interiors, and integration with the Midwest landscape. His revolutionary Fallingwater (1935), a cantilevered house over a Pennsylvania waterfall, became an icon of organic architecture. Similarly, the Guggenheim Museum (1959) in New York—a spiraling, gallery-less design—challenged conventional museum layouts.
Despite professional triumphs, Wright's personal life was tumultuous, marked by financial struggles, scandalous affairs, and the tragic fire at Taliesin (his Wisconsin estate). Yet, his legacy endures through the Taliesin Fellowship, his school for architects, and his impact on sustainable design. Wright's work laid the groundwork for mid-century modernism, influencing architects like Richard Neutra and Eero Saarinen.

10. Translate the text

Bauhaus Modernism

The Bauhaus, founded in Weimar, Germany, in 1919 by Walter Gropius, was more than an art school—it was a revolutionary movement that redefined architecture, design, and industrial aesthetics for the modern age. Emerging in the aftermath of World War I, the Bauhaus sought to erase the boundary between fine art and functional craftsmanship, advocating for "form follows function" and "less is more." Its ethos prioritized simplicity, geometric purity, and mass production, rejecting the ornate historicism of the 19th century in favor of a universal, democratic design language.
At its core, Bauhaus architecture embraced industrial materials like steel, glass, and reinforced concrete, favoring flat roofs, open floor plans, and modular construction. The Bauhaus Building in Dessau (1925–26), designed by Gropius, became an icon of the movement, with its asymmetrical glass curtain walls and functionalist layout. Similarly, Mies van der Rohe's Barcelona Pavilion (1929) epitomized the style's minimalist elegance, using free-flowing space and luxurious materials like marble and chrome.
The school's faculty included visionaries like Marcel Breuer, inventor of the tubular steel chair, and László Moholy-Nagy, who experimented with light and transparency. Their interdisciplinary approach merged architecture with typography, textiles, and even theater, as seen in Oskar Schlemmer's avant-garde stage designs.
Despite its brief existence (the Bauhaus was shut down by the Nazis in 1933), its influence was global. Many faculty members fled to the U.S., where Gropius and Breuer taught at Harvard, and Mies van der Rohe reshaped Chicago's skyline with projects like the Seagram Building (1958). The International Style, derived from Bauhaus principles, dominated mid-century corporate architecture, emphasizing glass-and-steel towers devoid of ornament.
Critics argue that Bauhaus modernism sometimes prioritized dogma over human comfort, leading to sterile urban landscapes. Yet its legacy endures in IKEA furniture, Apple's product design, and sustainable modular housing. By marrying art with industry, the Bauhaus democratized good design, proving that beauty could be both functional and accessible.

11. Look through the text and say what it is about. Give its brief contents

The result of the relationship between an architect and her/his client is an obligation to realize the will, and sometimes whims, of our customers. However, we should be aware of our responsibility for the effects of our design activity. This means that implementation of the architectural design on behalf of our client shouldn't lead to any aesthetic or functional disorder or compromise of the safety of the space designed by us. Moreover, our architectural design cannot disturb the society or,

generally, the public interest, and all proper regulations in force must be respected. Therefore, it is important to explain to clients how some of their ideas might affect the space, either negatively or positively. This is an obligation and privilege for all architects. By the term “clients” we understand not only individuals but also institutions, local authorities of a municipality or parish, or even the state. For example, a client who wants to build a playing field may remain a member of the local authority of the municipality. In some cases, we may deal with institutional clients or firms, which may be represented by individuals. These people, officially authorized to represent their institutions, firms or local authorities, will pass us information about our clients’ needs that is necessary to perform all the design works.

In conclusion, we can state that architectural design is the preparation of a plan for changing a space that is not our property. At the same time, we should remember that when starting work on any spatial change, we take responsibility for the result of our work. This responsibility we take both to our client and the society, because the profession of architect is an occupation that requires public trust.

12. Look through the text and say what it is about. Give its brief contents

The main objective of architectural design is to realize an idea of aesthetic and functional alteration of a certain space. This idea, in accordance with its high degree of complexity, cannot be realized without a prepared plan. Architectural design consists precisely in preparing such a plan. To execute this plan, we need adequate knowledge of architecture, and at least basic knowledge of disciplines related to architecture, above all engineering, and branches about which knowledge is required in certain cases, for example the sports industry, trade, gastronomy and catering, private or public transport, etc. These branches are also represented by their own specialists. In particular, architects cooperate with specialists from various engineering branches.

In other words, the aim of the above-mentioned process is to prepare an architectural design, i.e. a “plan of activity,” with the use of adequate design methodology. The result of this process is the architectural design, while the result of the whole investment process is a new building, the renovation of a building, or the development of a landscape. The more design methods we know, the greater our range of possibilities for creating the “plan of activity” will be, and thus the better the architectural designs we are able to prepare. Preparation of the architectural design is finished when the result of our work – the completed design – is already the basis for the commencement of a new building construction, its interior, or landscape.

It is necessary to mention that starting to construct any new house doesn’t mean the completion of the architect’s work in the investment process. (S)he also supervises the realization of the architectural design throughout the construction process. During construction it is possible – or sometimes necessary – to make some changes in the design, including detailing of architectural and technical arrangements of chosen elements of the building.

13. Look through the text and say what it is about. Give its brief contents

The work of architects and its effects should, therefore, remain at a higher level than competition can create. For this reason, architects need to improve their design skills constantly, while at the same time gaining experience and using the knowledge of other professionals who work in the design branch. On the other hand, taking part in a complex market game and the development of architectural projects can bring us great satisfaction, which comes from the possibility of constant observation of self-development, verification of professional qualifications, and strengthening our market position. A stronger market position is, in fact, an important factor contributing to professional success in terms of its essential context as well as income. To undertake any design task, an architect should have a specified design aim and design thinking ability. Therefore, the first chapter of this textbook provides an introduction to a design process with a particular focus on its purpose.

This chapter also includes a description of a perception of a design by representatives of the building branch who have a direct or indirect relation ship with the design process: collaborators with architects, including engineers and other professionals, and clients. It should be emphasized that architectural design is a professional service that architects provide to their customers. Apart from in extraordinary cases, an architect works for a certain client, who can be the main investor, a future

building user or may play a different role. This client hires a professional to carry out a specific design task, which (s)he cannot solve her/himself. Thus, for this reason (s)he hires the architect.

14. Look through the text and say what it is about. Give its brief contents

For the successful realization of a design process we need a well educated architect who has a broad knowledge, based on a solid foundation. Therefore, the education of young architects should be, from the beginning of their studies, carried out in a carefully planned manner. An important element of a student's education is the conscious management of the teaching process, which enables realization of what is most important in this profession, and an understanding that, in reality, essentially the studies are quite simple and pleasant. This architectural design textbook is a didactical publication in the field of architecture, which enables students and other people interested in this subject to understand the basic principles of the profession in a simple – according to the author's intention – way. The other purpose of the textbook is to introduce students to a market-oriented way of thinking, a standard approach for the architecture profession.

The addressees of "Simple Introduction to Architecture" are both early-years students from architectural faculties and people who have not previously been close to the work of architects but want to learn more about at least some aspects of this interesting profession. I would like to emphasize that the source of the tips and comments in this textbook is the knowledge and design experience of the author. This means that the recipients of information included in this book are not obliged to accept uncritically all my opinions and guidance. My idea is that this textbook should only be an aid to finding one's own professional way in the broadly understood field of architecture.

15. Look through the text and say what it is about. Give its brief contents

Everything that does not occur by accident begins from an idea. A concept comes to our mind, and we want to realize it. At first, we don't know how to do it. Before we do anything, we guess, more or less, why we want to do it. And, in the end, achieving the main aim is the prize for our effort. The first idea determines the general aim of the activity, for example: "I will build a house, in which I am going to live" or "I will build a factory." In fact, it is not even a way of thinking. It is only a verbal formulation of our dreams. After this verbal formulation we take the next step, which is specifying and detailing the main aim of our actions. And at this point we stop and reflect: "Yes, I am going to build a house or factory, but how am I going to make it?" Each of us deals, to a greater or lesser extent, with creating a new reality in its various aspects. However, only some of us learn how to create a space in a professional way, because for this action both proper knowledge and a developed consciousness of creation are necessary. That's why the space is created by professional designers, including architects, and the whole creative process of making decisions aimed at satisfying human needs we call "design." Simply, design is the art of making decisions and their logic is defended by the use of proper arguments.

Architects may design not only houses but also landscapes, apartments, clothes, cars, planes, machines and tools, graphics, promotional campaigns, and even law. Thanks to design we know how to build a plane that doesn't crash during its first flight, a house that doesn't collapse, and an apartment in which we may live, how to design a poster that attracts people, how to plant trees that don't obstruct the view, and how to create an aesthetic space.

16. Look through the text and say what it is about. Give its brief contents

Architects may design not only houses but also landscapes, apartments, clothes, cars, planes, machines and tools, graphics, promotional campaigns, and even law. Thanks to design we know how to build a plane that doesn't crash during its first flight, a house that doesn't collapse, and an apartment in which we may live, how to design a poster that attracts people, how to plant trees that don't obstruct the view, and how to create an aesthetic space. Above all, we are especially interested in spatial design, e.g. houses and their interiors (corridors, halls, apartments, etc.), other buildings and nonbuilding structures (bridges, advertisement pillars, and so on), and landscapes including monuments, benches, trees, and other plants. Designing a space, in contrast to clothes, cars, planes, machines and tools, graphics, promotional campaigns and law, we call architectural design. For example, urban planning involves the design of larger areas' and, therefore, remains on another, more general level of spatial precision in comparison to architecture. At this point it should be underlined that decisions in architectural design, understood exactly as a decision-making process aimed at complete architectural project preparation, on the basis of which we may build a certain

object, refer to in particular:
• the selection of people to perform specific creative activities and organization of work,
• the choice of specific design methods,
• the choice of preparation and presentation technique for an architectural design (including drawing tools and the material on which this design will be presented),
• determination of the place of work,
• agreement with a client on rules of cooperation, and a price for the architectural design,
• finally, methods of finding solutions to certain design problems. Typically we make all architectural design decisions in fluctuating conditions of uncertainty about their correctness and after taking into consideration possible, sometimes difficult-to-predict, consequences.

17. Look through the text and say what it is about. Give its brief contents

Architectural design stands out from other kinds of design because of a few important features. Firstly, it applies to a relatively large space, usually much bigger than in the case of any means of transport such as planes or cars. At the same time, an architect becomes responsible for the space that (s)he has created; of course, this responsibility also concerns her/his client.
Secondly, the realized effect of design work, e.g. a building, park etc., usu ally cannot move, or even be moved from one place to another. Thirdly, such a realization serves people for a relatively long time, much longer than the above-mentioned means of transport.
Fourthly and finally, to prepare an architectural design it is necessary to possess knowledge from a few branches beyond pure designing; for example, it is not possible to design a sports hall without knowledge of football, basketball or volleyball rules. It would also be difficult to design a garden without any knowledge about the needs of the trees and flowers we want to plant there. Similar problems would occur in any attempt to design a temple without knowledge of any of the rituals of that particular religion.
It should be emphasized that architectural design is a paid service for which we take proper payment. Architectural practice is a professional service that we, as architects, provide to our clients. Apart from in extraordinary situations, when we prepare an architectural design for ourselves – in this case we are both service providers and customers – we work for a specific client(s). A client may hire us to solve some design tasks that cannot be solved by herself/himself/ because of a lack of proper knowledge. That is why this client hires a professional architect.

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19. Look through the text and say what it is about. Give its brief contents

Everything that does not occur by accident begins from an idea. A concept comes to our mind, and we want to realize it. At first, we don't know how to do it. Before we do anything, we guess, more or less, why we want to do it. And, in the end, achieving the main aim is the prize for our effort. The first idea determines the general aim of the activity, for example: "I will build a house, in which I am

going to live" or "I will build a factory." In fact, it is not even a way of thinking. It is only a verbal formulation of our dreams. After this verbal formulation we take the next step, which is specifying and detailing the main aim of our actions. And at this point we stop and reflect: "Yes, I am going to build a house or factory, but how am I going to make it?" Each of us deals, to a greater or lesser extent, with creating a new reality in its various aspects. However, only some of us learn how to create a space in a professional way, because for this action both proper knowledge and a developed consciousness of creation are necessary. That's why the space is created by professional designers, including architects, and the whole creative process of making decisions aimed at satisfying human needs we call "design." Simply, design is the art of making decisions and their logic is defended by the use of proper arguments.

Architects may design not only houses but also landscapes, apartments, clothes, cars, planes, machines and tools, graphics, promotional campaigns, and even law. Thanks to design we know how to build a plane that doesn't crash during its first flight, a house that doesn't collapse, and an apartment in which we may live, how to design a poster that attracts people, how to plant trees that don't obstruct the view, and how to create an aesthetic space.

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Architects may design not only houses but also landscapes, apartments, clothes, cars, planes, machines and tools, graphics, promotional campaigns, and even law. Thanks to design we know how to build a plane that doesn't crash during its first flight, a house that doesn't collapse, and an apartment in which we may live, how to design a poster that attracts people, how to plant trees that don't obstruct the view, and how to create an aesthetic space. Above all, we are especially interested in spatial design, e.g. houses and their interiors (corridors, halls, apartments, etc.), other buildings and nonbuilding structures (bridges, advertisement pillars, and so on), and landscapes including monuments, benches, trees, and other plants. Designing a space, in contrast to clothes, cars, planes, machines and tools, graphics, promotional campaigns and law, we call architectural design. For example, urban planning involves the design of larger areas' and, therefore, remains on another, more general level of spatial precision in comparison to architecture. At this point it should be underlined that decisions in architectural design, understood exactly as a decision-making process aimed at complete architectural project preparation, on the basis of which we may build a certain object, refer to in particular:

• the selection of people to perform specific creative activities and organization of work,
• the choice of specific design methods,
• the choice of preparation and presentation technique for an architectural design (including drawing tools and the material on which this design will be presented),
• determination of the place of work,
• agreement with a client on rules of cooperation, and a price for the architectural design,
• finally, methods of finding solutions to certain design problems. Typically we make all architectural design decisions in fluctuating conditions of uncertainty about their correctness and after taking into consideration possible, sometimes difficult-to-predict, consequences.

21. Answer the question:

How have widely used electronic drawing tools with extended databases and wide access to information via computers changed the job of an architect?

22. Answer the question:

What factors influence an architectural design? In what way?

23. Answer the question:

What is the main objective of an architectural design?

24. Answer the question:

What concept are the most important design principles based on?

25. Answer the question:
What is the role of a design project purpose in the design process?

26. Answer the question:
What are the most important architectural styles can you name? Which is your preferable?

27. Answer the question:
Can you give a definition of an architectural design?

28. Answer the question:
How have widely used electronic drawing tools with extended databases and wide access to information via computers changed the job of an architect?

29. Answer the question:
Which softwear programs are essential for architectural design?

30. Answer the question:
Can you explain the importance of sustainability in modern architecture?