

МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ

Белорусский национальный технический университет

Кафедра английского языка №2

**Электронный
учебно-методический комплекс
по учебной дисциплине**

«ПЕРЕВОД ТЕХНИЧЕСКОЙ ЛИТЕРАТУРЫ»
для студентов I степени получения высшего образования
специальности 1-69 01 02 Архитектурный дизайн

Составители: Е.С. Ляшенко, Л.А. Крюкова

Диск содержит данные об учебно-методическом комплексе по дисциплине «Перевод технической литературы», который предназначен для студентов очной формы получения высшего образования, а также преподавателей БНТУ кафедры английского языка №2. Может использоваться как для проведения аудиторных практических занятий, так и для самостоятельной работы студентов

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Белорусский национальный технический университет
Пр-т Независимости, 65, г. Минск, Республика Беларусь
Тел. (017) 293 93 37
E-mail: fes@bntu.by
<http://www.bntu.by>
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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Современные требования, предъявляемые к подготовке высококвалифицированных инженерных специалистов в нашей стране, определяют новые подходы к содержанию обучения иностранному языку в техническом вузе. В связи с развитием научно-технического сотрудничества с зарубежными странами и увеличением объема обмена информацией новые задачи и стандарты формулируются также в аспекте обучения профессионально ориентированному переводу как одному из важных средств повышения компетенции в сфере межкультурной коммуникации. Умение переводить научную и техническую литературу приобретает особое значение, поскольку способствует успешной интеграции белорусских студентов и специалистов в единое общеевропейское образовательное пространство и мировой научно-технический процесс.

Данный электронный учебно-методический комплекс (ЭУМК) предназначен для реализации образовательной программы по учебной дисциплине «Перевод технической литературы» для специальности 1-69 01 02 «Архитектурный дизайн» на I ступени обучения.

Предлагаемый ЭУМК представляет собой систему дидактических средств обучения в соответствии с целями обучения и воспитания. *Цель ЭУМК* – управление и самоуправление учебной деятельностью по совершенствованию навыков перевода технической литературы у студентов специальности 1-69 01 02 «Архитектурный дизайн». В процессе реализации поставленной цели ЭУМК выполняет следующие *функции*:

- раскрывает требования к содержанию изучаемой дисциплины, образовательным результатам, средствам их достижения и оценки;
- обеспечивает эффективное освоение студентами учебного материала, входящего в учебную программу дисциплины;
- объединяет в единое целое различные дидактические средства, подчиняя их целям обучения и воспитания;
- является качественным инструментом методического обеспечения для организации, стимулирования и поддержки самостоятельной и аудиторной работы студентов в процессе освоения дисциплины;
- способствует осуществлению контроля и самоконтроля учебных достижений студентов на различных этапах прохождения дисциплины;
- обеспечивает преемственность в преподавании учебных дисциплин.

Оформление и использование ЭУМК по учебной дисциплине осуществляется в соответствии с требованиями СТП СМК БНТУ 6.3–02–2014.

Особенностью структурирования и подачи учебного материала является сама структура комплекса, которая позволяет эффективно реализовывать процесс обучения при проведении практических занятий, а также ориентирует обучающегося на использование иностранного языка в качестве инструмента профессиональной деятельности: для перевода и реферирования профессионально ориентированных научно-технических текстов, выступления с публичной речью, составления деловой документации.

Рекомендации по организации работы с ЭУМК

Основой электронного учебно-методического комплекса является структурированный в соответствии с целями и задачами курса тематический материал. Кроме того, ЭУМК содержит тематику семинарских и практических занятий, которая представлена в логике изучения общего содержания учебной дисциплины и включает в себя рекомендуемый перечень вопросов и заданий для самостоятельной работы по курсу в целом.

Для самостоятельной проверки уровня освоения материала по каждой отдельной теме курса студентам предоставляется возможность выполнить ряд заданий практического характера.

Работу с ЭУМК следует начинать с общего знакомства с его содержанием и программой курса. Это позволит сравнительно быстро сориентироваться в объеме предлагаемого к изучению материала, понять уровень его сложности и освоить навыки использования всех ресурсов, включенных в состав комплекса.

После завершения изучения содержания темы следует, используя систему практических заданий, определить степень знакомства с ее базовыми положениями и ключевыми понятиями.

ПЕРЕЧЕНЬ МАТЕРИАЛОВ

Структура ЭУМК включает следующие разделы: теоретический, практический, раздел контроля знаний и вспомогательный.

Теоретический раздел ЭУМК включает в себя учебное пособие «Основы теории и практики перевода научно-технического текста с английского языка на русский» (авторы: С. А. Хоменко, Е. Е. Цветкова, И. М. Басовец), предназначенное для обучения переводу с английского языка на русский с целью формирования основных теоретических знаний и совершенствования переводческой компетенции студентов.

Практический раздел ЭУМК содержит дидактический материал, который включает примерные планы практических занятий; задания и упражнения для проведения практических занятий; тексты для аудиторного и самостоятельного перевода; тексты с переводом для сопоставления; краткий словарь переводческих терминов и глоссарий архитектурных терминов. Разнообразный характер упражнений и текстов позволяет варьировать лексическую и грамматическую наполняемость занятия в соответствии с практическими задачами, а также дает возможность выбора для соответствия определенному уровню владения иностранным языком. Предполагается, что данные наработки лягут в основу учебного пособия по дисциплине «Перевод технической литературы» для архитектурных специальностей.

В разделе контроля знаний ЭУМК представлены образцы текстов и заданий для промежуточного и итогового контроля, вступительный тест, а также предметно-тематическое содержание экзамена.

Во вспомогательный раздел включены учебная программа БНТУ по дисциплине «Перевод технической литературы», которая содержит учебно-методическую карту дисциплины, и список рекомендуемой литературы.

ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

Теоретический раздел включает необходимый для изучения материал, который представлен в учебном пособии:

Хоменко, С. А. Основы теории перевода научно-технического текста с английского языка на русский: учеб. пособие / С. А. Хоменко, Е. Е. Цветкова, И. М. Басовец. – Минск : БНТУ, 2004. – 204с.

<https://rep.bntu.by/handle/data/3491>.

ПРАКТИЧЕСКИЙ РАЗДЕЛ

Практический раздел включает методические разработки, задания и упражнения, направленные на совершенствование навыков технического перевода англоязычных текстов архитектурной тематики.

РАБОЧИЕ МАТЕРИАЛЫ

Составители:

Л. А. Крюкова

Е. С. Ляшенко

ТЕМАТИЧЕСКОЕ СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

РАЗДЕЛ I. ТЕОРЕТИЧЕСКИЕ ОСНОВЫ НАУЧНО-ТЕХНИЧЕСКОГО ПЕРЕВОДА

Тема 1.1 Вводное занятие. Задачи, содержание и структура курса «Перевод технической литературы».

Тема 1.2 Основные формы, виды и жанры перевода.

Тема 1.3 Особенности языка научно-технической литературы.

Тема 1.4 Реферативный и аннотационный перевод научно-технического текста.

В разделе рассматриваются теоретические аспекты перевода как акта межъязыковой коммуникации, при котором содержание иноязычного текста (устного или письменного) передается на другой язык путем создания на этом языке коммуникативно равнозначного текста; определяются задачи, содержание и структура дисциплины; кратко обобщаются общелингвистические основы перевода и особенности языковых систем английского и русского языков, определяющие специфику переводческого процесса; раскрываются основополагающие понятия “переводимость”, “эквивалентность”, “адекватность” перевода и определяющие их факторы; приводится классификация видов перевода (устный, письменный, научно-технический, полный, реферативный, аннотационный и др.), а также предъявляемые к ним требования и критерии оценки. Тематика данного раздела включает знакомство с элементами предпереводческого анализа и прагматической адаптации текста, изучение функционально-стилистических и жанровых характеристик научно-технической литературы, видов научно-технического перевода.

В процессе практической работы по переводу выявляются языковые особенности текстов архитектурной тематики, а также анализируются и сопоставляются типы и структура видов печатных универсальных и отраслевых словарей, электронных словарей и систем машинного перевода.

Раздел II. ЛЕКСИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 2.1 Лексические соответствия.

Тема 2.2 Перевод неологизмов и безэквивалентной лексики.

Тема 2.3 Перевод собственных имен, названий и сокращений.

Тема 2.4 Термин как основа научно-технического текста.

Тема 2.5 Перевод словосочетаний.

Тема 2.6 Лексические преобразования при переводе.

В данном разделе рассматриваются в практическом аспекте лексические проблемы и способы их преодоления при переводе научно-технического текста: установление корреляции между значениями слов в английском и русском языках; проблемы многозначности и омонимии при переводе, виды и роль контекста для установления значения слова; основные способы словообразования в английском языке; проблемы перевода многофункциональных слов, неологизмов, имен собственных и реалий, интернациональной, псевдоинтернациональной и безэквивалентной лексики; структурные особенности и способы перевода терминов и сложных терминологических групп; перевод свободных и фразеологических словосочетаний; структурно-семантические особенности субстантивных атрибутивных словосочетаний в английском языке и способы их перевода; перевод заголовков и сокращений (аббревиатуры и акронимы).

В процессе выполнения практических заданий и перевода текстов закрепляются навыки использования различных способов перевода (транскрипция, транслитерация, калькирование, трансплантация), анализируются на примерах и применяются в практике перевода текстов лексические и лексико-грамматические трансформации (конкретизация, генерализация, добавления, опущения, антонимический перевод, компенсация и др.).

Раздел III. ГРАММАТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 3.1 Особенности грамматических категорий в английском и русском языках.

Тема 3.2 Передача модальности при переводе.

Тема 3.3 Перевод неличных форм глагола.

Тема 3.4 Грамматические и грамматико-синтаксические преобразования при переводе.

В разделе анализируются основные особенности грамматических категорий и их субкатегориальные признаки в английском и русском языках и закрепляются практические навыки их адекватного перевода. Рассматриваются особенности актуального членения высказываний и порядка слов в английском и русском языках; способы перевода артикля и местоимений, глаголов, пассивных и эмфатических конструкций; особенности и способы передачи модальности и сослагательного наклонения, неличных форм глагола (причастие, герундий, инфинитив) и конструкций с ними (Complex Object, Complex Subject, Absolute Participial Construction и др.). Особое внимание уделяется анализу и практическому применению грамматических и грамматико-синтаксических

преобразований при переводе с английского и русского языков (замена частей речи, изменение порядка слов, членение и объединение предложений).

Занятия по дисциплине проводятся в форме семинаров и включают обсуждение теоретических вопросов, выполнение практических заданий и упражнений, контроль и анализ подготовленных переводов, а также выполнение аудиторных переводов.

ВАРИАТИВНЫЕ ПЛАНЫ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

по дисциплине «Перевод технической литературы»
специальность 1-69 01 02 «Архитектурный дизайн»

Семестр 9

Занятие 1 (2 ч.)

Тема 1.1 Вводное занятие. Задачи, содержание и структура курса «Перевод технической литературы».

Выполнение практических заданий.

Занятие 2 (2 ч.)

Тема 1.2 Основные формы, виды и жанры перевода.

Сопоставительный анализ текстов и их переводов.

Текст 1. Переводческий анализ текста для самостоятельной работы.

Занятие 3 (2 ч.)

Тема 1.3 Особенности языка научно-технической литературы.

Сопоставительный анализ текстов и их переводов.

Текст 2. Переводческий анализ текста для самостоятельной работы.

Занятие 4 (2 ч.)

Тема 1.4 Реферативный и аннотационный перевод научно-технического текста.

Выполнение практических заданий.

Текст 3. Переводческий анализ текста для самостоятельной работы.

Занятие 5 (2 ч.)

Тема 2.1 Лексические соответствия.

Выполнение практических заданий.

Текст 4. Переводческий анализ текста для самостоятельной работы.

Занятие 6 (2 ч.)

Тема 2.2 Перевод неологизмов и безэквивалентной лексики.

Выполнение практических заданий.

Промежуточный контрольный аудиторный перевод.

Занятие 7 (2 ч.)

Тема 2.3 Перевод собственных имен, названий и сокращений.

Выполнение практических заданий.

Текст 5. Переводческий анализ текста для самостоятельной работы.

Занятие 8 (2 ч.)

Тема 2.4. Термин как основа научно-технического текста.

Выполнение практических заданий.

Текст 6. Переводческий анализ текста для самостоятельной работы.

Занятие 9 (2 ч.)

Тема 2.5 Перевод словосочетаний.

Выполнение практических заданий.

Аудиторный перевод. Анализ выполненного перевода.

Занятие 10 (2 ч.)

Тема 2.6 Лексические преобразования при переводе.

Выполнение практических заданий.

Текст 7. Переводческий анализ текста для самостоятельной работы.

Занятие 11 (2 ч.)

Тема 3.1 Особенности грамматических категорий в английском и русском языках.

Выполнение практических заданий.

Текст 8. Переводческий анализ текста для самостоятельной работы.

Занятие 12 (2 ч.)

Тема 3.2 Передача модальности при переводе.

Текст 9. Переводческий анализ текста для самостоятельной работы.

Устные презентации студентов по темам курса.

Занятие 13 (2 ч.)

Тема 3.3 Перевод неличных форм глагола.

Выполнение практических заданий.

Текст 10. Переводческий анализ текста для самостоятельной работы.

Устные презентации студентов по темам курса.

Занятие 14 (2 ч.)

Тема 3.4 Грамматические и грамматико-синтаксические преобразования при переводе.

Выполнение практических заданий.

Анализ и редактирование индивидуального перевода.

Устные презентации студентов по темам курса.

Занятие 15 (2 ч.)

Итоговое занятие семестра.

Итоговый контрольный аудиторный перевод.

Анализ переводческих трансформаций.

Рейтинговая оценка.

ЗАДАНИЯ И УПРАЖНЕНИЯ ДЛЯ ПРОВЕДЕНИЯ ПРАКТИЧЕСКИХ ЗАНЯТИЙ

РАЗДЕЛ I. ТЕОРЕТИЧЕСКИЕ ОСНОВЫ НАУЧНО-ТЕХНИЧЕСКОГО ПЕРЕВОДА.

Тема 1.1

Найдите соответствия следующих слов и словосочетаний в общих и специальных словарях. Проанализируйте полученные результаты и способы использования различных словарей.

electric roof; doubly curved shell roof; baffle beam; development engineer; developed Gothic; concrete design; town planning design; design practice; surface structure; streetscape; townscape; townhouse; townlet.

Тема 1.2

Прочитайте текст и его перевод. Найдите нарушение языковой нормы и предложите свой вариант перевода.

<p>A New Landmark for the Glasgow School of Art GOING UP AGAINST an icon, Steven Holl has released his plans for a new building that will rise directly across from the Mackintosh Building at the Glasgow School of Art.</p> <p>Holl says his design will "respectfully contrast" with Charles Rennie Mackintosh's 1909 masterpiece, adding that he drew inspiration from the play of light within the neighboring landmark. "It is really one of the most important buildings" in the world, says Holl, who is working with Scotland-based JM Architects on the project. "The beginning of Modern architecture is there.</p> <p>Holl won an international competition for the commission in September 2009, beating out more than 150 entries, seven of which were short-listed. Construction is expected to begin in mid-2011, with completion by fall 2013. The 121,000-square-foot building will hold studios, seminar rooms, a lecture hall, student galleries, and an interpretation center for the Mackintosh Building. A series of vertical shafts, which Holl describes as "driven voids," will puncture all seven floors (five above ground, two below) and bring in natural light. They also will assist natural ventilation by pulling air up through the structure and out the top.</p>	<p>Новая межевая Веха для Школы Искусств Глазго ПОДНИМАЯСЬ ПРОТИВ иконы, Стивен Холл освободил его планы для новостройки, которая поднимется непосредственно от Макинтоша, Строительного в Школе Глазго Искусства.</p> <p>Holl говорит, что его дизайн будет "уважительно контрастировать" с Чарльзом Ренни Макинтош 1909 шедевра, добавляя, что он оттянул вдохновение от игры света в пределах соседней межевой вехи. "Это - действительно одно из самых главных зданий" в мире, сообщает Холл, кто работает с основанными в Шотландии Архитекторами Jm на проекте. "Начало Современной архитектуры есть там.</p> <p>Холл выиграл международное соревнование для комиссии в сентябре 2009, бившись более чем 150 входов, семь, из которого, были сократить-внесены в список. Ожидается, что конструкция начинает в mid- 2011, с завершением близко падшие 2013. 121,000-квadratно-футовое здание будет держать студии, комнаты семинара, лекционный зал, студенческие галереи, и интерпретацию сосредоточиваются для Здания Макинтоша. Серии вертикальных древок, которые Холл описывает как "управляемые пустоты," пробьют все семь этажей (пять выше земли, два ниже) и вносят естественный свет. Они также помогут естественной вентиляции тянущий самолет через структуру и вне вершины.</p>
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Ramps and stairs will wind through the center of the building, sometimes intersecting with the driven voids. As a result, Holl says, "everyone in the school will rub shoulders with everybody else." The contrasting relationship with the Mackintosh Building is most apparent in the application of materials. "That building has a thick, stone skin with thin bones, like steel straps and wooden beams," says Holl. His building, in comparison, has a "thin skin" made of sandblasted, laminated glass and "thick bones" of white concrete. Although some Scottish architects initially were upset that the commission didn't go to a local architect, Holl remains undeterred. "The less nationalistic we are, the better," Holl says. "Musical culture can go around the world, and art culture can go around the world." So, he reasons, why not architecture? *Tim McKeough* (2023)

Буйство и ступеньки проветрят через центр здания, иногда пересекаясь с управляемыми пустотами. В результате, Холл сообщает, "каждый в школе натрет плечи с каждым еще". Контрастирующее отношение с Макинтошем, Строительным, очевиднее всего в приложении материалов. "Что строительство имеет толщину, каменную кожу с тонкими костями, подобно стальным ремням и деревянным балкам," сообщает Холл. Его здание, в сравнении, сделало "тонкую кожу" чищенного пескодувкой, расщепил стакан и "толстые кости" белого бетона. Хотя некоторые Шотландские архитекторы изначально были расстроены, что комиссия не идет к местному архитектору, Холл остается не напуганным. "Менее националистический мы есть, лучший," Холл сообщает. "Музыкальная культура может пойти во всем мире, и художественная культура может пойти во всем мире". Так, он рассуждает, почему не архитектура?

There has been an upmarket trend in the tourism over the last few decades, especially in Europe, where international travel for short breaks is common. Tourists have higher levels of disposable income and greater leisure time and they are also better-educated and have more sophisticated tastes. There is now a demand for a better quality products, which has resulted in a fragmenting of the mass market for beach vacations; people want more specialized versions, such as Club 18-30, quieter resorts, family-oriented holidays or niche market-targeted destination hotels.

The developments in technology and transport infrastructure, such as jumbo jets, low-cost airlines and more accessible airports have made many types of tourism more affordable. WHO estimates that up to 500,000 people are on planes at any time. There have also been changes in lifestyle, such as retiree-age people who sustain year round tourism. This is facilitated by Internet sales of tourism products. Some sites have now started to offer dynamic packaging, in which an inclusive price is quoted for a tailor-made package requested by the customer upon impulse.

Text B

Sustainability is the next big issue for CRM. Coming out of a self-induced recession caused by overleveraging and other forms of overconsumption, we can expect people and companies to be more cautious about their spending. We really have no choice - liquidity, or credit availability, is low, and those who have cash are inclined to hoard it.

But even assuming easy credit, there are other drivers, such as the escalating cost of energy, which will serve to keep the economic brakes on. In this revised landscape, economic drivers will cause business to rethink some processes, with the result that demand for new software should be just around the corner.

None of this is bad news, and it smacks of economic opportunity. The trick, as always, is to discover the drivers and the processes early enough to position ourselves and our companies to take advantage.

Text C

Curve-related crashes involve a number of roadway and driver causative factors. Driver errors on horizontal curves are often due to inappropriate selection of speed and inability to maintain lane position. Factors that contribute to excessive speed include driver inexperience, workload, sobriety, distraction, fatigue, sight distance, misperception of degree of roadway curvature and situational complexity.

As agencies attempt to improve safety, they are often looking for low-cost measures that can be applied quickly and economically. The use of several low-cost treatments—such as post-mounted delineators, on-pavement curve warning signs, raised pavement markings and wider edge lines—have been used to provide additional delineation around curves. However, the effectiveness of many of these treatments is not well understood or documented.

Text D

Architects have long intuited that the places we inhabit can affect our thoughts, feelings and behaviors. But now, half a century after Salk's inspiring excursion, behavioral scientists are giving these hunches an empirical basis. They are unearthing tantalizing clues about how to design spaces that promote creativity, keep students focused and alert, and lead to relaxation and social intimacy. Institutions such as the Academy of Neuroscience for Architecture in San Diego are encouraging interdisciplinary research into how a planned environment influences the mind, and some architecture schools are now offering classes in introductory neuroscience.

Such efforts are already informing design, leading to cutting-edge projects, such as residences for seniors with dementia in which the building itself is part of the treatment. Similarly, the Kingsdale School in London was redesigned, with the help of psychologists, to promote social cohesion; the new structure also includes elements that foster alertness and creativity. What is more, researchers are just getting started.

Тема 1.4

Выполните полный перевод текста (устно). Сделайте письменный реферативный и аннотационный перевод данного текста.

Jersey City, New Jersey

Headquarters of the American Can Company, also known as CANCO—the company that invented the modern-day aluminum can—were designed by Alfred Kahn and constructed in 1927. The original buildings are now being transformed from an industrial art deco factory to 1,000,000-square-feet of 5 residential towers re-envisioned by SBLM Architects.

Elements of the building's industrial past remain: a saw-toothed roof, grand-scale windows, 14-foot ceilings, and interior mushroom-capped columns. CANCO Lofts is the largest rehabilitation of an industrial facility in the New York metropolitan area.

But the 4,300-square-foot lobby, designed by LOT-EK, situated within the 400,000-square feet of the first of 5 towers that will eventually house 551 lofts, is conceived as an intimate dynamic space that enables a sense of residential community, an indoor piazza of sorts.

The glazed facade invites natural light into the lobby and provides a view to the outdoor garden and landscaping. Slabs of stacked Douglas fir throughout the interior weave the lobby's design in consistency. Douglas fir planks are formed into benches along the glazed perimeter. The benches are suspended over the lobby's polished concrete floor and are retrofitted with a system of modular leather cushions. The ceiling mirrors the idea with planks that are suspended overhead into as a drop ceiling.

Floor-to-ceiling narrow wooden slabs are stacked to form a continuous wall that intersects the lobby space with a video wall that hosts 21 LCD screens. The wall was conceived as a sculptural object, an oversized electric circuit and freestanding interior facade that spans across the entire lobby. Images of video art, views of the Manhattan skyline, and community news updates flash across the screen.

Раздел II. ЛЕКСИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 2.1

Переведите слова, объясняя значения приставок.

Account, discount, miscount, recount, count;
 Afforestation, deforestation, reforestation;
 Allocate, dislocate, relocate;
 Antecedent, decedent, precedent, succedent;
 Appear, disappear, reappear;
 Attach, detach;
 Revolve, evolve, involve, devolve;
 Construction, destruction, obstruction, reconstruction;
 Differ, infer, refer, undifferentiated, indifferent;
 Disable, enable, unable, reablement;
 Discover, cover, rediscover;
 Distribute, contribute, attribute;
 Include, exclude, conclude;
 Intend, extend, pretend;
 Outdo, redo, overdo, underdo, undo;
 Product, conduct, abduct, deduct, adduct, reduction, education;
 Reduce, deduce, introduce, abduce, conduce, adduce, produce;
 Subsequent, consequent, sequent;
 Substitute, constitute, institute, restitute;
 Survive, revive;
 Sustain, obtain, attain, detain, contain;
 Transport, export, import, re-export, re-import, deport, apport;
 Uncage, encage, cage;
 Unlock, lock;
 View, overview, review, preview, interview.

Прочитайте текст. Выпишите и переведите слова, образованные префиксальным способом. Переведите весь текст.

Post-and-lintel

The simplest illustration of load and support in construction is the post-and-lintel system, in which two upright members (posts, columns, piers) hold up a third member (lintel, beam, girder, rafter) laid horizontally across their top surfaces. This is the basis for the evolution of all openings. But, in its pure form, the post-and-lintel is seen only in colonnades and in framed structures, since the posts of doors, windows, ceilings, and roofs are part of the wall.

The job of the lintel is to bear the loads that rest on it (and its own load) without deforming or breaking. Failure occurs only when the material is too weak or the lintel is too long. Lintels composed of materials that are weak in bending, such as stone, must be short, while lintels in materials that are strong in bending, such as steel, may span far greater openings. Masonry lintels are inefficient because they must depend on the cohesiveness of mortar, which is weaker than the blocks it bonds; so, in masonry construction, lintels of monolithic (single-slab) stone, wood, and stronger materials are employed.

The job of the post is to support the lintel and its loads without crushing or buckling. Failure occurs, as in lintels, from excessive weakness or length, but the difference is that the material must be especially strong in compression. Stone, which has this property, is more versatile as a post than as a lintel; under heavy loads it is superior to wood but not to iron, steel, or re-in-forced concrete. Masonry posts, including those of brick, may be highly efficient, since the loads compress the joints and add to their cohesiveness. Although monolithic stone columns are used, they are extravagant to produce for large structures, and columns are usually built up of a series of cylindrical blocks called drums.

From prehistoric times to the Roman Empire, the post-and-lintel system was the root of architectural design. The interiors of Egyptian temples and the exteriors of Greek temples are delineated by columns covered by stone lintels. The Greeks opened their interior spaces by substituting wooden beams for stone, since the wood required fewer supports. The development of the arch and vault challenged the system but could not diminish its importance either in masonry construction or in wood framing, by its nature dependent on posts and beams.

Ancient uses of the post-and-lintel were refined but not fundamentally altered until the production of cast-iron columns, which, offering greater strength and smaller circumference, greatly reduced the mass and weight of buildings. Much construction in modern materials is based on the post-and-lintel system of the past. Steel and concrete skeletons restore to modern architecture the formal simplicity of the oldest structures known. But, because they are rigid frames, they abandon the fundamental concept of the duality of post-and-lintel by fusing them into a unit throughout which stresses are distributed. The “mushroom” column is a further departure, since the unit can be extended into a covering slab and becomes a ceiling as well as a support.

Прочитайте текст, выпишите и переведите слова, образованные суффиксальным способом. Переведите весь текст.

**Golden Age or False Dawn?
Women Architects in the Early 20th century**

Lynne Walker

Arguably the two most important strands of twentieth century architecture in Britain are the Modern Movement and the entry of women into the architectural profession. The pioneering factory office in Derby of 1930-1, designed by the architects, Norah Aiton and Betty Scott, represent both of these. Although clearly a landmark building, it was not featured in modernist histories of twentieth century architecture, even though in the terms of modernist historians, it is the earliest industrial building of the Modern Movement in Britain: a showcase for the 'new materials'; technically innovative; carefully detailed; and furnished with some of the most highly regarded avant-garde furniture of European modernism.

The entry of women into the architectural profession was led by the pioneer generation of women architects in the early 20th century. These women trained in architectural schools, identified with professionalism, joined the RIBA, set up on their own in practice, and were illustrated and critically assessed in the building press. Central to their success, and to the modernization of the architectural profession in Britain, was systematic architectural education. I will not only focus on women's inclusion or exclusion from architectural practice and history in architectural history but tease out issues of collaboration, attribution, and recognition. I want to consider the scope and values of architectural history. Who are the subjects of architectural history? Are we only interested in a history of architects and buildings? If so how does this relate to the actual nature of architectural practice?

RIBA = The Royal Institute of British Architects

Переведите словосочетания с многозначными словами, опираясь на узкий контекст.

public access; public access area; column head; barrel-shaped head of rivet; vault head; window head; flared head of column; head of solution; underground water head; power industry; purchasing power; supreme power; wearing power; bearing power; frame of roof; box-section frame; door frame; concrete frame; constitutional frame; freeze frame; ambitious designs; to frustrate smb's designs; diploma design; computer-aided design; custom design; concrete attitude; hard rock concrete; pile of newspapers; cement pile; the noble pile of a cathedral; atomic pile; pile of money.

Найдите соответствия выделенным многозначным словам и переведите предложения на русский язык.

1. The Pantheon anticipated structural **development** by some seventeen centuries by having a metal truss of bronze; unfortunately, it was melted down.
2. Hydraulic-powered equipment is still in the **development** stage but is reported to be quiet.

3. The anastylosis of a few columns can give the viewer an indication of the spatial qualities of a collapsed building, but on the other hand may prevent an instructed visitor from understanding the historic phases of *development* of the building.
4. There may be a direct relationship between the historic *development* of the site and the engineering problems of reconstitution of the *fabric*.
5. Other than the traditional *fabrics*, in view of the increased demand of textile for technical and industrial use, many speciality *fabrics* have also gained importance.
6. There are those differences which are due to the fact that the *architectural fabric* has to function as a *structure*, resisting *dead* and *live* loadings.
7. The largest surviving Roman bridge arches are those of the Pont St Martin near Aosta, which spans 35.5 m (117 ft). Such spans were not surpassed until the *development* of Portland cement and *concrete* with steel reinforcement in the latter half of the nineteenth century.
8. By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the *development* of an extensive international movement which has assumed *concrete* form in national documents, in the work of ICOM and UNESCO.
9. It is a fine Palladian *structure*, designed by John Watson of Wakefield, and constructed for the Foundling Hospital in London.
10. With the exception of a small number of very wide *structures* placed under independent roofs, most early aisles were narrow.
11. Richards's lecture was *structured* as a brief review of modern architecture's history.
12. Given that parishes were part of a formal hierarchical *structure*, and that their churches served a common set of functions, it might be expected that bishops would have imposed some kind of guiding principle upon their design.
13. Damage and destruction caused by water in all its forms, by chemical *agents* and by all types of pests and micro-organisms must be stopped in order to preserve the *structure*.
14. The estate *agent* remains the current title for the person responsible for the management of one group of privately owned, all or mostly tenanted, properties under one ownership.

*Переведите предложения, обращая внимание на различные способы перевода **for** в зависимости от функции.*

1. Secondary and tertiary transparent structural elements in the form of glass window mullions and glass blocks have been used *for* many years.
2. The Sainsbury Centre *for* Visual Arts, Norwich, with its full-height glass mullions, was completed in 1977.
3. The space under the stair remains a void except *for* the glass fins that provide transverse stability and enhance the vertical load-carrying capacity of the glass walls.
4. Although structure often controls light – its intensity and quality – the relationship between structure and light is not entirely dominated by structure. *For* light not only reveals structure, but also modifies one's perceptions of it.
5. While structure may control light – its locations of entry into a building and its quantity and quality, the need *for* daylight inevitably determines structural form and detailing.
6. This is not to deny the potential *for* other sources of inspiration from the natural world.
7. Open to

the elements, the Air Shard is essentially a soaring 30 m high void – except *for* its interior structure. 8. Providing office accommodation, the building is a gateway *for* a light industrial park dedicated to start-up or emerging business enterprises. 9. *For* structure’s potential as an enlivening architectural element to be realized, collaboration between the architect and the structural engineer needs to be extensive and intensive.

Переведите предложения. Объясните выбор перевода многофункциональных слов.

1. Just *because* structure is essential for built architecture, *providing* it with necessary stability, strength and stiffness, it does not *have* to be architecturally mute – unless of course its designers make *that* choice. 2. In *these* cases their designers, usually *both* architects and structural engineers, *have* made structural decisions *that* do not detract from, but *rather* strengthen their architectural ideas and requirements. 3. As designers we can allow structure to speak and *to be* heard, or to change the metaphor, we can design structure *so that* its viewers not *only* see and experience it, but *due to* its well-considered architectural qualities, are enticed into ‘reading’ *it*. 4. Structure is taken as any structural element *that* bears load other than *that* arising from its self-weight or self-induced loads like *those* from wind or snow. 5. Above the two side-entry portals a roof slot reveals a glimpse of sky that *one* commentator refers to as ‘a harbinger of the end of grief. 6. Scattered large-diameter columns disrupt obvious linear circulation routes between destinations therefore *one* must meander. 7. Although *both* structures convey meaning, the contrast in how *one* reads and experiences them is striking. 8. While most buildings have several primary structural systems, some have only *one*. 9. The order in which the three relationships are discussed is not intended to imply a preference towards any *one* of them in particular. 10. Their cross-sectional dimensions have been minimized by the introduction of a most unexpected structural system – a horizontal arch, but *one* that synthesizes with the architectural form. 11. Another more elegant detail, but less visible *due to* its height above ground, occurs at the level of clerestory glazing. 12. Although the props are symmetrically and regularly placed, *because* the outer props support the intersections of the faceted planes that form the ellipse, and *due to* their inclination to the vertical, they read as randomly placed. 13. The rainwater outlets were allowed to become blocked, so the gutters overflowed causing rot in the ends of the main beams which in *due* course collapsed taking the roof structure with them. 14. It can be said that any structure built with *undue* haste is liable to contain bad workmanship. 15. *Due* acknowledgement is given for much of the material on foundations. 16. This was *due* partly to the focusing effect in the wave propagation and partly to the geological structure of the valley of Mexico City. 17. *Because* the prop diameters are similar to *those* of the primary arches, no clear structural hierarchy is established. 18. Surface finishing is especially important here *because of* the plainness of all other column and wall details. 19. Although in this project structure acts as building skin in a *very* minor way, *it* defines an organic architectural form whilst achieving rational, economic and transparent construction. 20. By their *very* nature, shell structures are supported at their perimeters. 21. From the ground, *one* is *very* aware of the geometric juxtapositions the roof makes with the existing forms in stone, particularly around the porticoes. 22. This is a *very* visually busy structure, that expresses the tension and stress often associated with performance

– an architecture of tension, in more ways than *one*. 23. Structure is not a neutral architectural element. *It* influences the space around *it*, and its *very* presence invites architectural analysis or readings. 24. *Only* within the condolence hall *have* the architects introduced another structural language. 25. Steel tension-*only* bracing in several bays within the perimeter walls and the roof plane ensures overall stability and wind resistance. 26. One reviewer observes that the *only* visible exterior structural elements above first floor level are fine stainless steel cables, and criticizes the decision to not expose the columns.

Тема 2.2

Проанализируйте способ образования следующих неологизмов и предложите собственный вариант их перевода.

Advertecture; architectural myopia; architourist; BANANA; barkitecture; big hair house; biotecture; bungaloft; CHAOS; conservation subdivision; designer-babble; do-it-herselfer; earthship; ego wall; facadectomy; farmscraper; fiberhood; Garage Mahal; landscraper; man cave; mansionization; monolithic sidewalk; monster home; placemaking; pocket condo; real estate refugees; rearchitect; rooftopping; SEA street; see-through; soft loft; SoHo effect; touchdown center; undecorating; visitability; window farm.

Тема 2.3

Переведите имена собственные и названия с учетом существующей традиции и определите способ передачи.

A. Eugene Garside, Edward Westbury, Sophie Wilkins, Aubrey Herbert, Graham Hancock, Katharine Woolley, James Dylan, Marion Edmonds, William Cathcart, Howard Carter, H. J. Plenderleith.

Б. Tutankhamen, Pyramid of Cheops, Nebuchadnezzar, Chephren, Quetzalcoatl, Mcnelaus, Rosetta Stone, Euripides, Queen Shub-ad, Eurymedon, Xerxes, Corinthian, Ionic, Phidias, Nazareth, Zeus.

В. Vintage Books, Random House of Canada Limited, United States Environmental Protection Agency, Trace Analytical Laboratories, Inc., Eastman Kodak Company, Symantec Corporation, UNIX System Laboratories, Hitachi, Ltd., CompuServ, Inc.

Г. The Grand Canyon, River Dart, Kentucky, Devonshire, New Jersey, North Carolina, Rhode Island, British Columbia, Cornwall, the Gulf of Mexico, Grey Wethers, Ocean-city, Grosvenor Square, Mount Rainier, Okehampton Castle.

Тема 2.4

Переведите следующие субстантивные атрибутивные словосочетания, обращая внимание на различные способы перевода.

1. A power button. 2. A storage device. 3. A high quality color laser printer. 4. The Word mouse pointer. 5. A paragraph mark. 6. The paragraph alignment buttons. 7. Line space. 8. A 24 characters long filename. 9. A product life cycle. 10. The quality-based strategy. 11. A database management system. 12. Font point size. 13. Crane rail. 14. Crane beam. 15. Rail clamp. 16. Rubber gasket. 17. Detail fixing.

18. Bed plate. 19. Arch truss. 20. Joggle beam. 21. Soil fertility. 22. Damage locations. 23. Urban growth. 24. Water protection. 25. Rock dam. 26. Roadway maintenance practices planning process. 27. Performance evaluation criteria. 28. Land characteristics. 29. Public transport system promotion.

Тема 2.5

Переведите предложения с идиоматическими выражениями. В случае необходимости используйте пояснения в скобках.

1. Some countries are only **scratching the surface** of their environment problems.
(When you only scratch the surface of a problem or subject, you deal with only a small part of it).
2. She's sure the public transport system works perfectly, but she'll find out **where the shoe pinches** when she starts using it!
(When people talk about 'where the shoe pinches', they are referring to an area that is often a source of problems or difficulties).
3. A new motorway was planned but a group of ecologists managed to **put a spanner in the works**.
(To put a spanner in the works (or throw a (monkey) wrench) means to cause problems and prevent something from happening as planned).
4. There was so much conflict in the office that a new manager was appointed to **stop the rot**.
(When you prevent a situation from deteriorating, especially in business or politics, you stop the rot).
5. The loss of major contracts has put the company **in dire straits**.
(If a person or organization is in dire straits, they are in a very difficult situation.)
6. We have a problem of goods disappearing during transport. Hopefully the investigation will **get to the bottom of** it.
(If you get to the bottom of a problem or mystery, you solve it by finding out the true cause of it).
7. The internet has become a **window on the world**.
(When something provides an opportunity to observe and learn about people and life in other countries, it is called a window on the world.)
8. The concert was such a success, the audience **raised the roof**.
(When people raise the roof, they make a lot of noise by cheering, shouting, whistling or clapping their hands).
9. All during the trial the criminal kept a **poker face**.
(If you have a poker face, you show no emotion at all).
10. While each aspect is important, try not to forget the **big picture**.
(If you talk about the big picture, you refer to the overall situation, or the project as a whole rather than the details).
11. The new owner offered us a drink **on the house**.
(Something which is on the house is offered free of charge, usually in a bar or restaurant).
12. A degree from a top university generally **opens doors to** major companies.
(If something opens doors, it provides opportunities or possibilities for the future).

13. Claire knew she would never break the *glass ceiling* and rise to a senior management position.

(This term refers to a discriminatory barrier perceived by women and minorities that prevents them from rising to positions of power or responsibility).

14. A certain percentage of photocopies are in fact *xerox subsidies*.

(This term refers to the habit of using the photocopier at work for personal use).

15. When a company is restructured, the senior staff are often the first to *get the axe*.

(If someone gets the axe, they lose their job).

Тема 2.6

Прочитайте предложения и их перевод. Проанализируйте использованные лексические трансформации.

1. In the fifth century BC architecture and sculpture in Athens reached levels not far short of perfection. – В пятом веке до н.э. архитектура и искусство скульптуры в Афинах достигли уровня близкого к совершенству.

2. A circular domed church was another popular style. – Еще одним популярным архитектурно-стилевым решением была церковь с округлым куполом.

3. The improvements required were used only for the most important buildings. – Необходимые усовершенствования использовали только при строительстве самых важных зданий.

4. An architect and structural engineer will read a structure quite differently. – Архитектор и инженер-проектировщик воспринимают конструкции по-разному.

5. The decorative art was greatly influenced by Rococo. – Стиль Рококо оказал значительное влияние на декоративное искусство.

6. A circular domed church was another popular style. – Еще одним популярным архитектурно-стилевым решением была церковь с округлым куполом.

7. Filippo Brunelleschi is said to have founded the Renaissance style of churches. – Считается, что Филиппо Брунеллески заложил основы стиля Ренессанс в архитектуре церквей.

8. The house was badly ruined. – Дом был сильно разрушен.

9. The improvements required were used only for the most important buildings. – Необходимые усовершенствования использовали только при строительстве самых важных зданий.

10. The process of making architecture is typically a waiting game, punctuated by of extremely intensive activity. – Процесс создания архитектурного произведения представляет собой постоянное ожидание, прерываемое всплесками чрезвычайно высокой активности.

11. The architectural design of the church blends Romanesque and Gothic styles to create a church reminiscent of great cathedrals. – В результате смешения в архитектуре данной церкви романского и готического стилей она вызывает воспоминания о великих соборах.

Раздел III. ГРАММАТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 3.1

Проанализируйте структуру предложений и переведите их.

1. An analysis of construction or detailing inevitably becomes a wider discussion because choices of materials and techniques are bound up with more complex issues. 2. The city is appreciated as a dynamic patchwork of diverse, interrelated communities where a variety of architectural expression is desirable to express individuality or collective identity. 3. The role of the architect has been undermined by a loss of faith in their ability to manage cost and time, responsibility for which is often passed to project managers or contractors. 4. Globalisation is often blamed for a loss of local variation. 5. The chimneys **are used** primarily for night-time cooling of the thermally massive structure of the building. 6. In these projects technology is being pushed to bridge the gap between the idea of an abstract entity with no relation or association with other objects and the conventional demands on a building. 7. The challenge is to see how quickly low-carbon construction can become the norm and will simply be known as construction. 8. The English model implemented the use of many large windows for the appearance of a minimal threat, view and sometimes just to demonstrate their wealth. 9. An analysis of construction or detailing inevitably becomes a wider discussion because choices of materials and techniques are bound up with more complex issues. 10. Images of new buildings are published simultaneously around the globe and the dominance of multi-national companies in the construction industry allows the same products to be used in vastly differing situations.

Тема 3.2

Переведите предложения. Обратите внимание, что после there может употребляться не только глагол to be, но и некоторые другие непереходные глаголы, близкие по значению к to be: to live, to exist, to stand, to lie, to remain, to follow, to come, etc.:

<i>There lived an agriculturally and politically well-developed civilization in Jericho in 8000 B.C.</i>	<i>В восьмом тысячелетии до нашей эры в Иерихоне проживала/ существовала высокоразвитая в области сельского хозяйства и политики цивилизация.</i>
<i>There exist different opinions on this matter.</i>	<i>По этому вопросу существуют/ имеются различные точки зрения.</i>

A.

1. In the case of the digital avant-garde, **there is** the suspicion of an undeclared formal agenda, as the sinuous and highly tessellated surfaces that result have an aesthetic consistency. 2. Architecture can clearly benefit from scientific information, but as in the 1:1 map **there is** a concern that the obsession with detail can disguise the bigger picture, the overall quality and perception of the architectural experience of form, surface and space. 3. Buildings in general can be built initially more economically

where **there is no** freeze/thaw cycle. 4. Many architects believe that **there is** far more to the relationship between structure and building function than merely meeting physical spatial requirements. 5. In some cases (for instance, health care) **there will be** well-published standards that will list much of this information.

B.

1) During the 13th century there was a great revival of interest in Platonic and Aristotelian philosophy, and this is when the Church decided to invest all of its power and resources in cathedrals and ceremony. 2) There remain such important issues to be discussed as structures that use the sun's energy efficiently, and all forms of shelter that respond to regional climate and materials limitations. 3) There comes a time in everyone's life when a big decision has to be made. 4) There follows an eco-friendly checklist of innovative technologies. 5) There stood a Gothic Cathedral in the centre of the city a century ago. 6) There lay a farm a few miles to the north. 7) There isn't a fundamental difference between the terms of civic design and urban design, is it? 8) There exist four types of urban design practice: urban development design, design policies, guidance and control, public realm design, and community urban design. 9) There remained one point to be discussed in the book: how to make 'places' out of 'spaces'. 10) There followed six dimensions of key areas of urban design: morphological, perceptual, social, visual, functional, and temporal. 11) Long ago there lived the Goths, a barbaric tribe who held power in various regions of Europe, between the collapse of the Roman Empire and the establishment of the Holy Roman Empire. They were not renowned for great achievements in architecture. 12) In the American capital there stands a beautiful monument in honor of George Washington the so-called the Washington National Monument.

Прочитайте предложения и их перевод. Обратите внимание: (1) Вводное наречие there может стоять перед глаголами to seem, to appear, to prove, to happen. (2) Вводное наречие there может также стоять перед прилагательными likely, certain, sure.

<i>There <u>seemed</u> to have been any ecological problems in domestic architecture in the ancient world. = It seemed that there hadn't been any ecological problems in domestic architecture in the ancient world.</i>	<i>Казалось, что жилищной архитектуре древнего мира не было присуще никаких экологических проблем.</i>
<i>There <u>appears</u> to be great excitement about the archeological records. = It appears that there is great excitement about the archeological records.</i>	<i>По-видимому, эти археологические материалы вызвали большое возбуждение.</i>
<i>There <u>proved</u> to be many difficulties in solving the matter. = It proved that there were many difficulties in solving the matter.</i>	<i>Оказалось много трудностей в разрешении этого вопроса.</i>
<i>There <u>happened</u> to be many workers there that time. = It happened that there were many workers there that time.</i>	<i>Случилось так, что в это время там было много рабочих.</i>
<i>There are <u>likely</u> to be many changes in the plan. = It is likely that there will be many changes in the plan.</i>	<i>Вероятно, в плане будет много изменений.</i>
<i>There is <u>certain</u> to be a discussion of this</i>	<i>Этот вопрос будет непременно</i>

<i>question. = It is certain that there will be a discussion of this question.</i>	<i>обсуждаться.</i>
<i>There are <u>sure</u> to be many difficulties in solving this question. = It is sure that there will be many difficulties in solving this question.</i>	<i>В связи с разрешением этого вопроса <u>непрерменно</u> возникнет много трудностей.</i>

Переведите предложения.

1) There appears to be environmental conservation in Egyptian societies from about 4000 to 2000 B.C. 2) There seems to be a universal illusion that resources can be infinitely withdrawn without re-investment. 3) There are certain to be basic raw materials that are used for manufacturing autoclaved cellular concrete. 4) There proves to be many factors when selecting color and texture for a concrete structure. 5) There is likely to be much talk of ‘sustainable architecture’ as an alternative to the industrialized societies’ wasteful legacy of short-term construction these days. 6) There are sure to be many publications today that cover the scientific and technological side of the eco-design revolution. 7) There seems to be no human enterprise that is not based on the premise of Human’s dominance over the earth. 8) There is sure to be the challenge of trying to sort out some useful philosophical models that might influence the future of architectural design. 9) There happened to be endless anthropological and scientific speculation about the level of the scientific sophistication associated with Stonehenge. 10) There is likely to be little doubt that medieval builders and their clients registered what was, and what was not, proper form. 11) There appears to be a distinction between the history and theory of architecture. 12) There seems to be a specific denotation of architecture as ‘the art of building’. 13) There are certain to be the basic simple requirements of domestic architecture: a place to sleep, prepare food, eat, and perhaps work; a place that has some light and is protected from the weather. 14) There are likely to be no basic formal solutions for governmental architecture, since the practical needs of government may be met in any sheltered area that has convenient space for deliberation and administration. 15) There seems to be several architects who represent a special category of work that has useful implications for various new directions in environmental thinking, but it is not strictly ecological. 16) There doesn’t seem to be much call for architecture as a spiritual depot.

Прочитайте предложения и их перевод. Проанализируйте случаи употребления и перевода усилительной конструкции.

<i>We met a famous architect in the park</i>	<i>Мы встретили известного архитектора в парке.</i>
<i>It was <u>we</u> that (who) met a famous architect in the park</i>	<i>Именно (Это) мы встретили известного архитектора в парке.</i>
<i>It was <u>a famous architect</u> that (whom) we met in the park.</i>	<i>Именно (Это) известного архитектора мы встретили в парке.</i>
<i>It was <u>in the park</u> that we met a famous architect.</i>	<i>Именно (Это) в парке мы встретили известного архитектора.</i>

<i>We called at the gallery after we had met a famous architect in the park= It was after we had met a famous architect in the park that we called at the gallery.</i>	<i>Только после того, как мы встретили известного архитектора в парке, мы заглянули в галерею.</i>
<i>It is two years since these archeological records <u>were exhibited</u> to the public.</i>	<i>Уже два года как (не) выставляли этот археологический материал.</i>
<i>The last time these archeological records were exhibited to the public was two years ago.</i>	<i>Этот археологический материал в последний раз выставляли два года назад.</i>
<i>These archeological records haven't been exhibited to the public <u>for two years</u>.</i>	<i>Уже два года как не выставляют/не выставляли этот археологический материал.</i>

Переведите предложения.

1) It was in the loutron of the Greek gymnasium that washing and bathing took place. 2) It was here that warm-oil massage was given after exercise in the gymnasium. 3) It was in this context that Ethel Mary Charles (1871-1962) and her sister Bessie Charles entered the architectural profession. 4) It was Ethel Charles that/who was the first woman member of the Royal Institute of British Architects, the first woman holder of its Silver Medal (1905). 5) It was Ethel Charles that/who built simple, quiet houses, often for women clients, instead of the experimental large scale projects which she admired. 6) It is sobering to acknowledge that organized societies have existed for less than 30,000 years. 7) It is present day Western societies that have neither the environmental appreciation, nor the ritualized observances. 8) It is architecture that proves to be a chronicler of human's relation to the environment. 9) It is in April that the equipment was to be delivered. 10) It is in speaking about concrete for aesthetic purposes that both the terms 'architectural' and 'decorative' may be mentioned. 11) It is patented in San Francisco in 1886, prestressed concrete that made its impact on the US construction industry. 12) It is in the last two decades that concrete has gotten stronger and better for high-rise construction. 13) It is the development of a new ecology-based architectural language that needs to be seriously re-evaluated. 14) It is the nature-oriented religions of Zen Buddhism and Taoism as well as environmentally friendly philosophers that the foundations of deep ecology can be traced back to. 15) It was Vitruvius, the Roman architect-engineer of the 1st century A.D., who differentiated intellectual knowledge from practical one in architectural education. 16) It was the difference in educational methods that prompted Le Corbusier to state, "The engineer inspired by the law of economy and led by mathematical calculation puts us in accord with the laws of the universe. He achieves harmony. The architect by his arrangement of forms achieves an order which is a pure creation of his spirit. It is then that we experience beauty."

Переведите предложения.

1) *De architectura*, a treatise on architecture written by the Roman architect Vitruvius, has become a guide for building projects since 27 B.C. 2) It is 30 years since *De-Architecture* (by James Wines) written as a protest against the ubiquity of certain types of Modernist-derived structures and the oppressive anonymity of cities and suburbs, resulting from this influence, introduced some aesthetic propositions and critical thinking about the relation of architecture to the environment. 3) *De-Architecture* points out that it is 20 years since people's collective unconscious – in fact their entire perception of the world – has become molded by the supremacy of television, mass media, and the computer. 4) How long is it since Le Corbusier, an architect, designer, painter, urban planner, writer, has become one of the pioneers of what is now called modern architecture? 5) It is more than 50 years since Le Corbusier's buildings constructed throughout Europe, India, and America have been providing better living conditions for the residents of crowded cities. 6) It is almost a hundred years since Modernism reversed the 19th-century relationship of public and private: in the 19th century public buildings were horizontally expansive for a variety of technical reasons, and private buildings emphasized verticality in order to fit more private space on increasingly limited land; in the 20th century public buildings became vertically oriented and private buildings became organized horizontally. 7) It seems incredible but Le Corbusier's dream that buildings should function as "machines for living in", analogous to cars, has been realizing for several decades. 8) Since the 17th century Palladianism has become popular in Europe especially in the design of public and municipal buildings. 9) It is 60 years since the term 'urban design' was coined instead that of 'civic design'. 10) Technique for converting pig iron (чугун в чушках) to steel was invented by Henry Bessemer in England in 1856. It has been brought by him into commercial production since 1860. 11) It is 150 years since the refinement of the Bessemer process for making steel (lighter and stronger than iron) made it possible to build high-rises of more than 40–50 storeys. 12) It is 40 years since the complexity of buildings began to increase (in terms of structural systems, services, energy and technologies) and the field of architecture became multi-disciplinary with specializations for each project type, technological expertise or project delivery methods.

Прочитайте текст и выпишите предложения с эмфатическими конструкциями. Переведите весь текст.

My early arguments also suggested that the aesthetic value of buildings should no longer be seen exclusively as a sculptural art of abstract form, space, and structure, but should, rather, shift the focus to informational and contextual associations relating more to a dialogue in the mind. This conversation from physical to mental is consistent with the information revolution and it also opens up architecture to a range of ideas and options that have been closed off for most of this century. It is these alternatives that include buildings seen as a means of critical commentary on the basic definition of architecture, building as hybrid fusions of representation and abstraction, and buildings as 'environmental sponges' which absorb their imagistic clues from the widest possible range of contextual sources.

Given the explosion of the information revolution during the past few years, the principle message of *De-Architecture* for the 1980s was its proposed shift of priorities in architecture from structures as self-contained abstract objects, to buildings as ‘filtering zones’ for receiving, absorbing, and communicating outside sources of information. It is a concept that can be regarded as a logical bridge to the ideas proposed in the following text on environmental architecture. This book represents an evolution from the philosophical perspectives of *De-Architecture* to the major concern of the building arts in the year 2000 – that is, how to design the human habitat with a sensitivity to ecological principles and translate this message into a new architectural iconography. (Wines James, P. 12 – 14.)

Переведите предложения, обращая внимание на перевод модальных глаголов.

1. While public interest in design **must** be a good thing, the media’s obsession with novelty encourages the view that architecture **has** to be new or radical to be interesting.
2. In some areas the cost of refurbishment will be hard to balance with what the house is worth so research **must** concentrate on finding mass-market, low cost ways of improving energy performance.
3. Workers will **have** to learn new skills as the industry gets to grips with the necessary techniques for low carbon construction.
4. The challenge is to see how quickly low-carbon construction **can** become the norm and will simply be known as construction.
5. It **must** be said that in most of these cases the existing building has been preserved for its historical importance rather than as an energy saving measure.
6. The mortar was laid in a horseshoe-shaped bed to form voids so water **cannot** be drawn up into the roof by capillary action.
7. There are aspects of them all that **can** be criticised. Although the principles applied in solving different problems **may** be similar, the final details are always specific to the conditions of the particular situation.
8. In the commercial environment the architect **may** only be given liberty where it is perceived design will add financial value.
9. It also suggests that there **may** be something specifically British about this body of work.
10. Gormley uses the human form, stripped of all identifying features so that it **might** relate to anyone, and invites a very direct interaction with the work so that the individual can feel a personal relationship with it.
11. The buildings produced in this way **may** well let us experience spaces which are unfamiliar and exciting but it is hard to see how the advances made **might** usefully be applied in the wider industry struggling with the more pressing issues of cost and time.
12. At the same time we also **have** to find something general in the individual so that it is understandable in a globalised world – it **has** to be contradictory’.
13. To prevent heat loss insulation is required and a cavity **has** to be incorporated to prevent water penetration.
14. The architect’s task **is** to create a convincing story by choosing which issues to express and which to conceal.
15. If an institution **is** to seek public attention with monumentality then there must be sufficient shared belief in the ideas it is vaunting or the gesture will just seem pompous.
16. Perhaps to accept a building as a shared symbol we **need to** feel strong evidence of the human endeavour that made it and sense that the task was undertaken at least in part for the greater good.
17. A degree of experimentation was involved in detailing walls, floors and ceilings that **would** comply with the regulations and be economical and practical to build.
18. Externally the walls are clad with GRP (glass-fibre reinforced plastic), a material normally used for roofing, chosen so that its

translucency *would* reveal something of the construction beneath. 19. Built examples *would* include the Phaeno Science Centre in Wolfsburg by Zaha Hadid and the Selfridges department store in Birmingham by Future Systems. 20. Structural exposure *should* be limited to buildings where structure integrates with and clearly strengthens the expression of architectural ideas. 21. A similar investigation of alternative structural layouts and their influence upon interior space *can* be, and *should* be performed on any building at the preliminary design stage.

Тема 3.3

Определите функцию инфинитива и переведите предложения.

1. The fragmentation of its surfaces used so effectively to break up undesirable sound reflections in the main auditorium, continues into the main foyer. 2. The architect has separated the gravity and lateral load resisting systems and chosen to express the latter. 3. Two identical oneway frames flank the sides of this central structure. They are separated far enough from it to be read as independent frames, and with a large enough gap to house hot-water radiators. 4. This relationship between columns and skin is also considered to increase the sense of spaciousness within the church. 5. There are two basic rules to remember – the higher the window the farther the light penetrates. 6. This quite massive surface wall structure, insufficient in itself to protect the hall walls from inwards collapse, is propped apart by circular solid cast-steel struts. 7. It is described as ‘the central feature in the iconographic scheme for the Museum to be read as a “Book of Nature”’. 8. The courtyard structure is elaborated by decorative detailing that serves to strengthen its relationship to natural history. 9. If designers decide in principle to adopt an exposed timber post-and-beam system, they can select details from many possible combinations of differently detailed beams, columns, joints and finishes. 10. Only then is it possible to achieve an architecture where all its structural members are integrated with all the other architectural elements and work together towards achieving the design concept. 11. In the first case the detailing is highly refined, while in the second, it has been deliberately designed to appear relatively crude. 12. The discipline has undergone immense specialization in the last decade, and we tend to be spoiled by an increasing number of really good engineers with increasingly sophisticated digital techniques that solve a lot of our problems for us. 13. Sometimes it is necessary to duplicate functions at different heights or spacing in order to serve all users.

Переведите предложения, обращая внимания на способы перевода инфинитивных конструкций.

1. The more information architects have at the start of a project, the more effective their solutions are likely to be, and – more importantly – the closer in spirit the esthetics and function of a design will come to one another. 2. This detailing strategy adopts some feature of the architectural form to guide the development of structural details. 3. For whatever reason, the ranks of the technology-fluent seem to have thinned over the past generation. 4. Such an outcome is improbable if a designer uncritically permits detailing choices to be constrained by typical or conventional practice. 5. As well as expressing structural actions, the structure also seems to express

the atmosphere that pervades the building. 6. The slab depth appears sufficient to cantilever without being propped. 7. The structure also seems to express the atmosphere that pervades the building. 8. The columns do not compete with the skin for attention but rather their slenderness and wide spacing enable them to blend in with it. 9. Structural layout in plan appears to be based on a previous church design for the site, except that those original bay lengths were doubled by the architect to approximately 10 m. 11. A final example demonstrates an architectural concept that requires vertical structure to become almost invisible. 12. This method that introduces light through steel sections is likely to be more widely exploited in the future due to its greater subtlety. 13. Architecturally enriching structure is likely to require greater analytical and design skills. 14. The curved walls also allow for wind faceloads to be resisted by horizontal arch. 15. Tall ceilings allow heat to rise and be carried away with wind. 16. Some structural forms are far more suited than others to allow daylight to penetrate into building interiors. 17. Usually codes require exits to open onto outdoor, public space. 18. While designers arrange for light to pass through open structural systems or connections between structural members, most light enters a building through penetrations in the external walls and roof cladding. 19. Fabric structures are well known for their ability to reflect and diffuse light.

Тема 3.4

Проанализируйте переводческие трансформации.

1. The Parthenon is the greatest Doric temple with columns as high as 10.4 m. – Парфенон – величайший Дорический храм с колоннами высотой 10,4 метра.
2. As an architect, it never pays to be too impatient. – Поспешность архитектора никогда себя не оправдывает.
3. A circular domed church was another popular style. – Еще одним популярным архитектурно-стилевым решением была церковь с округлым куполом.
4. As the Roman Empire expanded, cities built in the Roman style came into being in various parts of Europe. – По мере расширения Римской империи в различных частях Европы были построены города в стиле Римской архитектуры.
5. Filippo Brunelleschi is said to have founded the Renaissance style of churches. – Считается, что Филиппо Брунеллески заложил основы стиля Ренессанс в архитектуре церквей.
6. The improvements required were used only for the most important buildings. – Необходимые усовершенствования использовали только при строительстве самых важных зданий.
7. Concrete made possible the construction of the great Roman vaults and domes. – Возведение огромных Римских сводов и куполов стало возможным благодаря использованию бетона.
8. The floors were laid with mosaics. Frescoes covered the walls. – Полы были выложены мозаикой, а стены украшали фрески.
9. The buildings were inexpensive to put up. – Возведение таких зданий не было затратным.
10. It was the basilica, rather than the temple, which became the architectural prototype of the Early Christian church. – Не храм, а именно базилика, послужила архитектурной моделью церкви периода раннего христианства.

ТЕКСТЫ ДЛЯ АУДИТОРНОГО И САМОСТОЯТЕЛЬНОГО ПЕРЕВОДА

TEXT 1

A New Landmark for the Glasgow School of Art

Going up against an icon, Steven Holl has released his plans for a new building that will rise directly across from the Mackintosh Building at the Glasgow School of Art.

Holl says his design will "respectfully contrast" with Charles Rennie Mackintosh's 1909 masterpiece, adding that he drew inspiration from the play of light within the neighboring landmark. "It is really one of the most important buildings" in the world, says Holl, who is working with Scotland-based JM Architects on the project. "The beginning of Modern architecture is there.

Holl won an international competition for the commission in September 2009, beating out more than 150 entries, seven of which were short-listed. Construction is expected to begin in mid-2011, with completion by fall 2013.

The 121,000-square-foot building will hold studios, seminar rooms, a lecture hall, student galleries, and an interpretation center for the Mackintosh Building. A series of vertical shafts, which Holl describes as "driven voids," will puncture all seven floors (five above ground, two below) and bring in natural light. They also will assist natural ventilation by pulling air up through the structure and out the top.

Ramps and stairs will wind through the center of the building, sometimes intersecting with the driven voids. As a result, Holl says, "everyone in the school will rub shoulders with everybody else."

The contrasting relationship with the Mackintosh Building is most apparent in the application of materials. "That building has a thick, stone skin with thin bones, like steel straps and wooden beams," says Holl. His building, in comparison, has a "thin skin" made of sandblasted, laminated glass and "thick bones" of white concrete.

Although some Scottish architects initially were upset that the commission didn't go to a local architect, Holl remains undeterred. "The less nationalistic we are, the better," Holl says. "Musical culture can go around the world, and art culture can go around the world." So, he reasons, why not architecture? *Tim McKeough (2023)*

TEXT 2

1 Bligh Street in Sydney Wins International Highrise Award 2012

The office tower designed by Christoph Ingenhoven (ingenhoven architects) and Ray Brown (Architectus) is the winner of this year's International Highrise Award. The statuette and EUR 50,000 prize money were presented on 15 November 2012 in St. Paul's Church in Frankfurt.

Architects: ingenhoven architects + Architectus – Christoph Ingenhoven, Düsseldorf; Ray Brown, Architectus, Sydney

Project managers: Martin Reuter (ingenhoven architects), Mark Curzon (Architectus)

Client: DEXUS Property Group, DEXUS Wholesale Property Fund, Cbus Property

Function: Office building

With a moderate height of 139 metres and an elliptical shape, the office tower is positioned at a slight angle to the street grid, which means that all the offices have a direct view of Sydney Harbour and the famous Harbour Bridge. Steps at the foot of the building offering seating as well as a café area, lead from a public plaza to the foyer.

The façades of the foyer storey allow fresh air to flow through adjustable glass lamellas and folding glass elements.

A central atrium extends 130 metres upwards along the entire height of the building. The chimney effect results in a natural flow of air all the way up to the roof area where it is dispersed. This guarantees a continuous exchange of air. The tower is fully glazed, including the interior walls of the atrium, the elevators, as well as the external, naturally ventilated double-skin façade. The façade design is the first of its kind in an Australian highrise and has a lot to offer, such as optimum levels of daylight inside the building and lower thermal loads and losses. It also accentuates the overall homogeneous crystalline appearance of the tower.

Although the building doesn't break any records in terms of height, it sets new standards down under with regard to social, cultural, urban planning and sustainability criteria. The verdict of the jury, chaired by Frankfurt-based architect Prof. Albert Speer, was that the overall quality of the building is outstanding and that the design avoids the iconic in favour of a firm emphasis on user requirements – such as the view from all the offices.

The building's major tenant is Clayton Utz, a law firm renting 15 storeys, while the project developer of the highrise completed in 2011 is the DEXUS Property Group, a leading real estate company in Australia. The winners of the IHP 2012 jointly decided to donate the EUR 50,000 prize money towards a student scholarship on the subject of sustainable commercial highrise design at the University of New South Wales. The university is Australia's leading research institution for architecture, sustainability and the built environment. (2009)

TEXT 3

The Largest Bird's Nest in the World

... can be found in China – it is the new Olympic stadium. During the month of August millions of people around the world will be following the Olympic Games live on their TV sets. The Stadium has earned itself the name Bird's Nest because of its latticed construction, which resembles the way the bird weaves twigs together to make a nest.

When Beijing was announced host of the 2008 Summer Olympics in 2001, the Chinese authorities set about planning how best to demonstrate to the world the material progress China is undergoing – for example by creating some spectacular buildings. Numerous top architects have realized large-scale projects: French architect Paul Andreu designed the national Centre for the Performing Arts, Sir Norman Foster from the UK expanded the airport, and architects Herzog & de Meuron from Basle won the design competition for the new Olympic stadium.

The stadium, which seats up to 91,000 spectators, is a host of superlatives: 70 meters high with a maximum span width of 320 metres, and made of 44,000 tons of steel put together by ten thousand workers, the structure is archaic and futuristic at one and the same time. There are neither walls nor doors – the architects' interpretation of transparency – the filigree construction is designed to provide ample fresh air for the sportsmen and –women and the spectators alike. From materials employed, it is concrete that plays the main role. That is what the twigs in the bird's nest are made of. A series of inflatable cushions installed between the twigs give the stadium the impression it is “packed in the cotton wool”. The metal elements not only cross and

interweave, they also support each other. What is aligned to look natural and random, is indeed the result of detailed calculations. “This stadium embodies the new China like no other building! It represents a country in a state of change and the status quo: chaos, dynamic power, energy. The story behind the building project reflects the history of a culture struggle,” claims Swiss architect Jacques Herzog.

The fact that it only took two and a half years to build the stadium is a wonder in itself. Although the Swiss architects had won the design competition they found they were suddenly faced with considerable problems. Lucky for them, the Swiss ambassador was able to introduce them to the Beijing artist Ai Weiwei, who served as a kind of cultural interpreter and artistic adviser to the architects. Together they managed to push the project forward. Today the outer steel construction and the inner concrete bowl – the actual stadium – are complete. The interior work is also progressing according to plan. On 8th August, when the Games are officially opened, Project No. 226, as it is officially known in the architects’ office, will be long finished. And perhaps Jacques Herzog’s wish will come true, “that this structure will become for Beijing what the Eiffel Tower is for Paris”! (2478)

TEXT 4

Michelangelo

As the Italian renaissance developed, so the confidence of architects in their own creative powers grew. The late or high renaissance saw Giorgio Vasari’s *The Lives of the Artists* published, which promoted the idea of the architect as a creative genius, an individual singled out for special powers beyond and above others. Michelangelo felt that he had such creative powers and looked into his own imagination rather than drawing on outside precedents for inspiration. In so doing he was able to understand the classical language with a unique insight, which enabled him to both master and break its given rules. This is nowhere more evident than in his great entrance vestibule and staircase to the Laurentian Library in Florence. Here Michelangelo questioned ideas that had previously been used in a very specific way in architecture. Not only did he split the pedimented entrance portal, thus questioning its historic structural role, but he also inverted the columns and cut them out of the wall.

Michelangelo moved architecture more towards the ornamental or illusory; his work was designed to evoke emotions and a feeling of theatricality. During this period the rebirth of classical architecture adopted mannerism (a style that was characterised by distortions in scale and perspective as well as a use of bright colour), and ultimately moved towards the opulence and decadence of the Rococo, with buildings and civic spaces described as theatrical backdrops to the events of the city. This shift is no more evident than in Michelangelo’s remodelling of the Capitoline Hill in Rome, which challenged the accepted rules of perspective and introduced buildings with competing elements of various scales within the same composition. (1736)

TEXT 5**Shell Structures**

Shell structures achieve the most pure synthesis of architectural and structural forms. Also known as ‘surface structures’, shells resist and transfer loads within their minimal thicknesses. They rely upon their three-dimensional curved geometry and correct orientation and placement of supports for their adequate structural performance. When constructed from reinforced concrete, many shells, such as those designed by Isler, a leading European concrete shell designer, reveal smooth curved surfaces inside and out, much like those of a hen’s egg. Isler’s shells unify architectural and structural form as they spring from their foundations and continuously curve over to envelop interior space.

At the Palazzetto dello Sport, Rome, the shell surface does not meet the foundations directly but ends at the eaves level where inclined struts resist the outward thrusts. This shell also defines the roof form, functioning simultaneously as structure and enclosure. Its interior surfaces are ribbed. Interlacing ribs that evidence its precast concrete formwork segments both increase shell stability and achieve a much admired structural texture.

Shell structures can also be constructed from linear steel or timber members, as in the cases of geodesic or other braced domes. Although in these cases the many short structural members shape a faceted structural surface which must then be clad, structure nonetheless defines architectural form. The huge greenhouses of the Eden Project, Cornwall, are such examples. Hexagons, a geometrical pattern found in many naturally occurring structures, are the building blocks of these shells, or biomes as they are called. Due to the long spans of up to 124 m, the outer primary hexagonal steel structure is supplemented by a secondary inner layer of tension rods. By increasing structural depths of the biomes like this, the diameters of the main hexagon tubes could be more than halved to less than 200 mm, considerably improving their overall transparency. The biomes demonstrate the degree of synthesis of forms possible with shell structures. Although in this project structure acts as building skin in a very minor way, it defines an organic architectural form whilst achieving rational, economic and transparent construction. (2271)

TEXT 6**The Power House**

Architect Thomas Bergmann, managing principal of the Cannon Design St. Louis office, had walked past the Power House many times. The 1928 Revival-style building was a derelict landmark, listed on the National Register of Historic Places, just off the interstate — a sign of different and more prosperous times. The building began its life as a courthouse. Then the city turned it into a coal-fired power plant to heat about a dozen local buildings. In 1980 it was decommissioned.

It wasn’t until Bergmann’s firm was in the market for a new office that he saw the potential of the Power House. Even though it had been vacant for 30 years, “the light and the character and the feel of the space were very powerful to me,” says Bergmann. “It was a postindustrial cathedral.” And since Cannon Design’s lease was up on its office, it was the right time to leap. The firm analyzed the market and determined that if it utilized state, national, and Brownfield tax credits, purchasing the Power House from the developer/owner would make financial sense. So they bought it in 2007.

The subsequent renovation maintains the integrity of the original structure. To begin, the architects held an office-wide charrette that resulted in a “ship in a bottle” design. The interoffice team created a three-story gallery within the massive volume of the building. Then they inserted two separate floor plates that float above the ground floor to create extra balcony-like levels with meeting and work spaces. They also tucked the model shop, materials library, and boardroom in the basement and transformed an old storage structure into another boardroom and staff lunchroom. Ample open and flexible space allows approximately 120 employees to work more collaboratively.

The project was completed in 2008 and awarded LEED Gold status one year later. More than 98 percent of the existing walls, floors, and roof structure were reused, and stormwater is collected in an on-site cistern, among other initiatives. The move proved wise. These days, the Power House is part of a block of municipal buildings that the city has recently invested in, says Bergmann. Besides Cannon Design, advertising and creative agencies are moving to the area. More important, clients are wowed when they visit — as is the staff. “Almost immediately, the productivity and employee happiness were ‘real,’” says Bergmann of the revived building’s effect on Cannon Design’s St. Louis team. “They are now living in a world where they can talk with each other, share ideas, and it makes our projects stronger — and our team stronger.” (2584)

TEXT 7

‘Phoenix Heights’ Residential Blocks in London

No doubt, you won’t forget the distinctive shapes of these 20 and 23 storey high residential towers too quickly. Their uppermost levels are narrower than the regular storeys below, affording the two buildings distinctive tops. They are clad with fibre cement panels whose coral and topazcolours suggest images of red flowers on a shaft of white render and light grey zinc plated panels. Cantilevered balconies and their parapets, clad with light coloured fibre cement panels, provide contrast. The wing-like canopies are likewise lined with fibre cement panels, but here again in topaz. Their function as large sunshades justifies their existence in practical terms, but their real purpose is to act as eye catchers – which is legitimate. Their slender angled steel supports are, inter alia, a visual reminder of the distribution of loads – attractive as well as sturdy in their function. The buildings located along Byng Street are of a more typical height. They represent terraces of three-storey town houses with their own individual entrances that are approached directly from the street across forecourts acting as a buffer zone. In between, the access routes to the two tower block entrances come into sight, preechoed by the white rendered town house frontage in which fibre cement panels with coral and topazcolours are inset – a contrast that, further up again on the two towers, looks spectacular from afar.

On the opposite side, some three- to sixstorey apartment buildings have been placed comb-like in front of the two tower blocks. They feature the same facade materials except for the zinc-plated panels. Instead, the timber cladding at ground level is almost palpable. Differently fashioned forecourts and small gardens and allotments add to the high living standard of this complex. (1797)

TEXT 8**The Johnson Building Clerkenwell, London**

Architect: Allford Hall Monaghan Morris

Structural Engineer: Price & Myers

A dramatic atrium unites a refurbished 1930s building with a new concrete framed structure bringing natural daylight right down to the ground through a seven-storey office development in central London. Occupying the whole width of a city block in London's traditional jewellery quarter between Hatton Garden and Leather Lane the complex is actually a cluster of several buildings around a central courtyard. In addition to office space, Camden Council planners insisted that 14 apartments and a retail unit be provided, as well as a building dedicated for tenants in the jewellery trade.

The main office building is 37 metres wide so the atrium is essential for natural light at the centre of the plan. Daylight has been maximised by using a lightweight ETFE roof that requires much less structure than a glass roof. The ETFE is designed to be sacrificial in case of fire so that the atrium can be considered as an outdoor space, simplifying the fire escape strategy.

At each floor level, a concrete bridge connects the offices on both sides to a lift core. A precast concrete beam spans 7.5 m from side to side supporting four precast concrete floor panels. The beams have a profiled section to conceal lighting. The precast floor panels were installed with their trowelled surface uppermost as a non-slip finish. Glass lenses were fitted on site as the holes were required for lifting the panels into position. All the precast elements were installed in one day and required careful protection for the rest of the contract period.

The concrete walls either side of the walkways were formed with steel shutters that had all their welds ground off and were then bead-blasted so the concrete would have a fine matt finish. Timber panels on the atrium walls have been carefully jointed with 60 mm return pieces on three edges to appear like pieces of joinery rather than a thin veneer. The wall of the lift shafts facing the atrium is glazed and lit from behind with an 80% frit to diffuse the light evenly. The ghostly movement of the lifts behind adds life to the crisp serenity of the atrium. (2094)

Drawing labels:**1. Lift lobby floor**

12 mm thick composite stone tile floor finish on adhesive bed.

25x25 mm brushed stainless steel edge trim angle with silicone sealant between tiles and precast floor slabs.

50 mm sand-cement screed.

150 mm thick reinforced concrete slab with

375x140 mm thick downstand at slab edge.

125x100 mm recess to carry walkway floor slabs.

2. Walkway wall

250 mm thick reinforced concrete shear wall cast with steel shutter.

All welds on steel shutter ground smooth and surface bead blasted to give matt finish to concrete.

3. Walkway beams

7500x575x350 mm precast concrete beam with recessed profile on walkway side. Beam ends have T-profile to sit on 440 mm high x 350 mm wide reinforced concrete U-brackets cast as part of shear wall.

Continuous 150x90x10 mm rolled steel angle (RSA) with intumescent paint finish fixed with captive bolts to galvanised steel channel cast into bottom flange of beam to carry floor panels.

4. Walkway floor

2720x1865x150 mm thick ordinary Portland cement precast concrete floor panels spanning between RSA and lift lobby floor edge. Glass lenses inserted on site bedded in tile adhesive.

5. Walkway balustrade

Continuous 200x100 mm painted steel T-bracket fixed with captive bolts to galvanised steel channels cast into concrete beam.

Balustrade formed from five 905 mm high toughened glass sheets bolted via 40 mm diameter stainless steel spacers to T-bracket with brushed pignose bolts and rubber isolation washers.

Cold cathode lighting tube fixed in recess below T-bracket.

Continuous brushed folded stainless steel capping rail silicone bonded to top edge of glass.

6. Lift shaft glazing

50x25 mm rectangular section polyester powder coated (PPC) aluminium support at base of glazing.

150x75 mm steel unequal angle (UA) bolted to concrete beam at head to restrain glazing frame.

50x25 mm PPC aluminium glazing frame with

28x22 mm aluminium angle glazing bead.

12 mm toughened glass with 80% fritted film.

7. Bulkhead and ceiling

One layer 12.5 mm plasterboard fixed to proprietary galvanised steel suspended ceiling track system.

Shadow gap beads at edges.

Plaster skim coat with painted finish.

8. Typical office floor

440 mm deep proprietary raised floor system.

275 mm thick reinforced concrete floor.

Sprayed plaster finish to soffit.

9. Atrium walls

2740x1115x12 mm thick elm veneered cementitious board cladding panels with concealed fixings on atrium side with sanded lacquer finish.

60 mm wide elm veneered cementitious board strips around lower and side edges on concealed fixings.

58x50 mm softwood battens.

590 high x 175 mm thick reinforced concrete upstand wall.

12.5 mm plasterboard with plaster skim coat on

25 mm battens on office side.

10. Atrium glazing

12 mm clear toughened glass.

50x25 mm PPC aluminium glazing frame with

28x22 mm aluminium angle glazing bead.

210x15 mm painted MDF cill screwed and plugged on timber packers at 600 mm centres.

120x70 mm continuous RSA glazing support bolted to concrete wall at cill.

70x70 mm continuous RSA glazing restraint bracket bolted to concrete soffit at head.

65x65 mm PPC aluminium angle subframe at head.

11. Doors

Glazed doors with 70 x 60 mm brushed stainless steel box section frames.

12. Side panel

High gloss lacquered 280 mm wide x 15 mm MDF panel at side of door to allow tenant to mount entry system.

Softwood studwork frame fixed to 75x75 mm RSA door jamb.

TEXT 9

Biscuit Company Lofts

Los Angeles, California

Aleks Istanbullu Architects

A former cookie and cracker factory becomes home for Biscuit Company Lofts' tenants.

Located in a neighborhood that has transformed from turn-of-the century Victorian residences, to a bustling industrial, office, and retail district in the 1920s, to a

neglected area of disrepair in the late 20th century, Biscuit Company Lofts is part of a redevelopment movement to revitalize abandoned industrial structures into work-live lofts.

The 7-story historic 1925 National Biscuit Company factory now offers 50 different unit-plans with distinct details like alcoves and high ceilings. The architectural redesign preserves the spirit and detail of the original building designed by E.J. Eckel. The natural grain and respecting parameters exploit the initial structure, while the transformed spaces and present-day materials juxtapose the industrial features with contemporary design.

The quality of original construction allowed the reuse of many period materials. One-inch maple floors, terrazzo tile, industrial-size bronze windows, sandblasted brickwork, brass lamps, copper doors, and two original Otis freight elevators were incorporated into the new design. These historic features create a palimpsest that reveals the industrial history of the spaces, providing a tactile experience that embraces the past.

The need to strengthen the building to meet Los Angeles' earthquake codes presented an opportunity to expose the structure and use the rough concrete walls on one side of the hallways, and curved or canted drywalls on the other.

The large factory floor plates are now part of the residential plan of corridors and hallways that accommodate the residential units, each with a distinct character. Single-story units range from 605 to 2,115 square feet. Seventeen exclusive units with 2- to 4-stories and nearly 6,000-square-feet of living space include an individual rooftop garden patio. (1893)

TEXT 10 **Lilly Reich**

Many of Mies Van der Rohe's most famous works, particularly in the area of furniture design, would not have been possible without this woman. It is said that Mies rarely asked for anybody's opinion, but was always eager to hear hers.

Born June 1885 in Berlin, Reich moved to Vienna after high school to train as an industrial embroider – a design career considered suitable for women at the time. Upon returning to Berlin in 1911 she worked as a fashion and furniture designer and joined the Deutscher Werkbund – a German work federation – becoming its first female director in 1920.

Her work as a designer took her to Frankfurt where she met Mies Van der Rohe. The two of them became very close and she began working in his office. In 1928, the duo were appointed artistic directors of the German pavilion at the Barcelona World exposition, leading to Mies' iconic design, long considered one of the defining works of modernism. Shortly after, Mies appointed Reich as the director of building/finishing at the Bauhaus school, which he was at the helm of. Her tenure was cut short when the school closed 1933 under to pressure from the National Socialist party.

During the war Reich took on a few small jobs, but her 12-year partnership with Mies ended when he left for America in 1937. Remaining responsible for his affairs in Berlin, she managed to save over 4000 of his drawings from being destroyed by bombing when she smuggled them to a barn outside of Berlin. In 1939, however, her

studio was bombed and she was drafted into a forced-labor, civil engineering organization, where she remained until 1945.

After the war she took a job lecturing interior design and building theory at Berlin University of the Arts. She also partook in meetings to revive the Werkbund, but died in 1947 three years before it gained legal status. (1827)

TEXT 11
Civic Centre in Goole

There is more to this new landmark building in Goole city centre than meets the eye. Grappling with self-imposed conditions, the architects have created a piece of everyday architecture to a very high standard.

This is the background to this project: Goole has been suffering from high unemployment for many years. The town lacked a civic centre, to the extent even that some council offices had to be accommodated in a terraced house designed for residential habitation. Then suddenly the market hall, dating from the 1980's, fell vacant. That was the chance. Instead of pulling it down and designing some modern edifice to contrast the existing townscape, the architects developed a sympathetic alternative: 1. They retained the existing steel frame, including foundation slab and service lines. 2. In developing the available space, they chose a pragmatic approach and sought to share it fairly between the functions that were needed, such as the first cinema for 30 years that would double as a theatre, premises for courses and workshops, a cafe-bar, and council offices. 3. They made sure that the new architecture did not place too high demands on the locals of this small, provincial town.

Objectives 1 and 2 have saved costs and created a new venue that is very much alive and that the locals embrace. Objective 3 meant retaining what was familiar: even though everything is new apart from the structural frame, and part of the building has been raised, the contours have remained more or less the same. What was a brick wall has been reduced in size to a plinth. Half of the ground floor is fully glazed and now looks out onto the street, and in place of the former corrugated metal cladding, the upper floor now features a smart facade of dark fibre cement panels. The choice of materials and the apparent simplicity in combining individual features into a new entity has ensured continuity of the townscape, which is what the citizens of Goole can identify with. (1972)

TEXT 12
Beverly-Canon Mixed-Use Retail

Parking lot converted into urban shopping oasis.

The City of Beverly Hills, Calif., had historically operated a large surface parking lot in the heart of its exclusive shopping district, one block from Rodeo Drive. The lot interrupted the neighborhood's lively pedestrian experience—yet, like all of Southern California's commercial strips, the area's vitality depended on cars. To remedy the problem, the City hired Field Paoli to design a mixed-use complex included shops, offices, and parking.

Rather than lining a parking garage with retail and office space, Field Paoli emphasized the program's people-oriented functions by incorporating public walkways and a plaza that linked two surrounding streets. They placed a four-level, 400-car

garage—holding more cars than the existing lot could hold—underground. Elevators at each street frontage serve all parking and commercial levels, opening directly to the outdoors on the upper levels. The architects ran a small service alley running through the middle of the block, topping it with a public plaza. The two street-facing elevations hold 48,000 square feet of retail space and restaurants at ground level. The anchor tenant, Crate & Barrel, extends to the second level on one side; offices occupy the rest of the second floor. The building's third level contains 17,000 square feet of office space with private balconies that offer views of the hills to the north and east.

The building's design forms a dialogue between the strong urban forms along the street and the interior plaza's intimacy. Crate & Barrel customized its elevation with a horizontal metal brise-soleil and a curved roof. The opposite elevation appears more civic, with a stepped-back stone and glass facade. The plaza's simplified geometries form a transition between the building's two halves. This area contains outdoor restaurant seating, merchandizing displays, landscaped plantings, and water features—all of which help draw shoppers up to the second level. Overall, the complex provides a calm, oasis-like setting for shoppers and residents alike in the midst of a thriving urban environment. (2123)

TEXT 13

Private House in Geldrop

From afar, the house looks almost artless: ground floor, ridged roof, calm and straightforward, in polite reverence to its environs, and conforming to strict building regulations. Nonetheless, client and architect have used their freedom to express individuality and create this complex composition of space and light. Based on an extended rectangular layout the ground floor offers separate yet interconnecting open spaces. On the outside, dark clinker-brick wall panels alternate with fully glazed floor-to-ceiling surfaces. Dark fiber cement slates cover the roof.

Approaching the house one looks directly into as well as right through its centre. From this central axis, a flight of steps just under 3 meters wide leads you down into a kind of patio. An adjoining room beyond is fully glazed on both sides and takes you further on to a gently upward sloping ramp that takes you back out into the open landscape. This lower level, with its central hub flooded with light, copies the rectangular ground floor layout but then extends on four corners into four subterranean bedrooms to almost form a square.

The upper level is less than seven meters wide and, given the 45 degrees pitch of its ridged roof, would have offered little floor space at normal adult headroom. However, two tall, five meter wide dormers have solved the problem and created additional space. Their sides are clad with the same dark fiber cement slates that also cover the roof as well as the chimney which, remarkably, is not a steel tube.

If you can forget about the roof for a moment, you would regard this as an elegant bungalow in modern idiom. Yet there is this tall pitched roof, and still the house does not present itself as unexcitingly prim and proper. In the architects' view, it feels spacious rather than large, and cosy rather than crisp. (1823)

TEXT 14
Information Commons
 University of Sheffield

Information Commons is a 24-hour facility providing 1350 study places, a reference and loan library, a café and staff offices in a 11 500 square metre building near Sheffield city centre. The building is intended as the gateway to the campus, forging a strong relationship with the public realm and nearby transport links.

An innovative system called Cobiast, a hybrid precast/in-situ concrete slab using recycled plastic void formers, has been used to form the floor slabs. 1.8 m wide pre-cast soffit panels incorporating 225 mm diameter hollow plastic balls were craned in and supported in place on a temporary scaffold. Held in place by a steel reinforcement cage, the balls replace concrete that would be structurally redundant, reducing the weight of the finished slab by up to 35%. Once positioned a top layer of in-situ concrete is poured to form a two-way spanning flat slab. Typically Cobiast uses 15 – 20% less reinforcement than a traditional flat slab and as the floor is lighter, wider spans can be achieved with fewer columns. Services are contained in a raised floor void so much of the concrete structure can be left exposed. The contractor estimates that a time reduction of 20% was achieved over traditional methods of building a flat slab.

Where extra strength is required around the column heads the void formers were omitted. Additional reinforcement is provided to resist punching shear by an array of shear links, C shaped steel bars that tie the top and bottom layers of reinforcement together. The precast panels have a 12 mm chamfer on all edges and are tightly butt jointed except on column lines where a 50 mm wide recess has been left for tolerance. To disguise the different colour of the in-situ concrete the gap was plugged with a foam strip during pouring to make a 35 mm shadow gap.

Where a floor slab meets the atrium or one of several double-height spaces it has been covered by a precast concrete edge beam. As there are twelve different profiles of edge beam the budget did not stretch to steel shuttering. As an alternative, perspex was used to line a timber mould for the faces to be exposed and an exceptionally high quality finish was achieved. (2181)

TEXT 15

Glass, Iron and Prefabrication: AD 1837-1851

The public first becomes aware of the glorious potential of cast-iron architecture in the 1840s, when extraordinary conservatories are erected at Chatsworth and in Kew Gardens. But the technology derives from factory construction in the 1790s.

With Boulton and Watt's steam machinery in operation, conventional factories using timber for joists and floors are prone to disastrous fires. The occasional use of cast iron for structural purposes goes back many centuries in China, for temple pagodas, but it is an innovation in Britain when William Strutt builds the first fireproof mill at Derby, in 1792-3, with floors on shallow brick arches supported on cast-iron pillars.

Strutt's mill still contains some massive wooden beams, but an entirely wood-free factory is constructed at Ditherington, near Shrewsbury, in 1796-7. Arched brick

floors, on cast-iron beams and pillars, become the standard factory and warehouse interior of the 19th century.

The next and most glamorous stage in cast-iron architecture is linked above all with the name of Joseph Paxton. As superintendent of the duke of Devonshire's gardens at Chatsworth, he builds there in 1837-40 a great conservatory, shaped like a tent (277 feet long and 67 feet high) but consisting entirely of cast iron and glass.

In a ducal garden this building is not much visited, but it astonishes all who see it. Queen Victoria notes in her diary in 1842 that it is 'the most stupendous and extraordinary creation imaginable'. Two years later a similar building is commissioned from Richard Turner and Decimus Burton for the royal gardens at Kew. Since 1841 these gardens have been open to the public, so the beauty of the Palm House, completed in 1848, becomes more widely known than the Chatsworth conservatory.

But it is Paxton's building for the Great Exhibition of 1851, the astonishing Crystal Palace, which reveals to the millions the potential of the new architecture.

The Crystal Palace is gigantic compared to its predecessors in cast iron and glass. It is five times as long as the Palm House in Kew and nearly twice as high; or, put another way, it is longer than the palace of Versailles and higher than Westminster Abbey. But even more significant is the famous speed of its design (one week of detailed drawing, after a preliminary jotting by Paxton on a piece of blotting paper) and of its construction (six months).

The reason, and the reason for its lasting architectural significance, is that Paxton's building is the first thoroughgoing example of prefabricated architecture.

The statistics of the Crystal Palace are bewildering (3300 iron columns, 2150 iron girders, 250 miles of sash bar, 293,635 panes of glass), but the crucial detail is that these all conform to a basic 24-foot module. The manufacture of the pieces can be subcontracted to several foundries and glass factories; assembly on site is like putting together a giant's dolls' house. Hence the fact that this palace of glass is created, from scratch, in less than 200 days. As if to emphasize the point, it is dismantled in 1852 and moved to another site at Sydenham - where it stands until its contents catch fire in 1936. The modular steel-frame tradition of late 20th-century architecture has in this building its most distinguished ancestor (3282)

ДОПОЛНИТЕЛЬНЫЕ ТЕКСТЫ ДЛЯ ПЕРЕВОДА**ТЕКСТ 1****A Classic Long Island Residence by Robert A.M. Stern**

In East Hampton, a gravel drive winds through a wide lawn, past an apple orchard, a tennis court and a pavilion, and ends in a circle before a rambling shingle Colonial Revival. The house looks very much like scores of other centuries-old homesteads on eastern Long Island. There is what looks to be an original saltbox wing and a much grander later addition in the Georgian style. The gambrel roof, the dormers, the classical molding, the pilasters, and the great brick chimneys all appear to be the work of bygone craftsmen. Indeed, there is little to suggest that the property and house do not deserve landmark status. Curiously enough, however, the only historical elements of the structure are its allusions. The residence, by Robert A.M. Stern, is just two and a half years old. “Call it a sham if you will,” says the architect, “but I’m proud to turn my attention to the past.”

As a professor and historian, Stern has long celebrated America’s rich architectural legacy, yet he is never so convincing as when he is designing houses that bring that past to life. His conviction is based not on fashion but on architectural common sense. “Vernacular architecture strikes an emotional and historical chord but also a practical one,” he insists. “I used shingles, dormers, a pergola and a porch in this design because that’s what the climate and the environment demand.”

When the owners selected Stern’s firm to design their summer residence, they too were ready for an architectural step back in time. “Our primary consideration was that the house fit into the architectural landscape of the neighborhood,” one of them recalls. “We’re surrounded by some fine Colonial and shingle-style houses, and we didn’t want to transform the area with the addition of something contemporary.” They found a sympathetic figure in Stern. “Some of the formal architectural experiments of the seventies and eighties are jarring to the public, particularly out here, where the landscape is absolutely flat and these odd, aggressive shapes can be seen from all around,” he explains.

If the exteriors of a Stern house are anchored in architectural history, his interior spaces are decidedly contemporary. Although the main entrance to this house is sheltered by a porch supported by slender Doric columns and crowned with an open-bed pediment, immediately upon entering the threshold, one finds oneself in a light-filled hall with a barrel-vaulted ceiling that rises to the height of the second floor. And while the hall is flanked by broad archways that lead to a staircase on one side and to the library wing on the other, it is hard to imagine a local eighteenth- or nineteenth-century builder conceiving of such a voluminous room. “People have grown accustomed to views, to light, to a more open sense of space—things that were never considerations for the builders or inhabitants of original Colonial houses,” says Randy Correll, Stern’s project architect. “The interior of the house contains classical details, but it also thoroughly fits contemporary needs.”

“I’m always glad to work in a Stern house,” says interior designer Mark Hampton, who has collaborated on two projects with the architect. “His spaces are generous and filled with light, views and a wealth of details.” He was determined to keep the décor spare not only as a means to highlight the architectural richness of the interior but also to dispel the widespread misunderstanding that equates a country

aesthetic with clutter. “People think that a spare look only emerged with modernism—rubbish! Look at a true Colonial interior, a Shaker interior,” he contends. “It’s decoration reduced to its most elemental. Few styles look more ‘modern.’”

In the entrance hall, Hampton had the walls painted white and kept the furniture to a minimum, placing little more than a pair of rush-seat chairs, a pedestal table, and a Windsor chair in the expansive space. “Any additional decoration would have distracted the eye from what is the focal point of the space—that is, the staircase and the view out to the water,” he says.

The living and dining rooms are not quite as Spartan as the entrance hall; still, neither possesses a single element that could be considered superfluous. “At every step we were thinking of eliminating elements, not adding them,” notes Hampton. The dining room, for example, contains a large oval drop-leaf table surrounded by Windsor chairs, a simple side table and a large watercolor by Jennifer Bartlett—nothing more.

Only in the living room was the minimalist tendency at least partially abandoned in the name of comfort. There are sofas and a pair of upholstered chairs, numerous side tables strewn with pots of flowers, family photos and objects. Wicker chairs and some eighteenth-century earthenware pots contribute to the air of informality. The few important pieces of furniture in the room are a George III mahogany breakfront bookcase and some Regency chairs.

Together, Robert A.M. Stern and Mark Hampton have created a house that draws on evocative American prototypes from the past but still responds to the needs of contemporary clients—a synthesis increasingly in vogue but deceptively difficult to achieve.

<http://www.architecturaldigest.com/decor/1995-12/robert-a-m-stern-mark-hampton-east-hampton-long-island-article>

TEXT 2

Charlotte Moss Designs the Café of the International Fine Art and Antique Dealers Show

Decorators deploy any number of secret weapons to create memorable rooms. One of Charlotte Moss’s, surprisingly enough, is a Canon EOS 5D Mark II digital camera. As visitors to the International Fine Art & Antique Dealers Show will see when the annual event opens to the public on Friday, October 19, at the Seventh Regiment Armory in Manhattan, Moss’s snapshots of glorious gardens transport a gloomy corner of the Gothic Revival building’s vaulted drill hall to the limpid French countryside.

“Traditionally the show’s café has always been claustrophobic—black, dark, not cheerful,” says Moss, a skilled amateur photographer, of the space, which is run by blue-chip caterers Glorious Food. “But I wanted it to have a sense of openness and air. It should be a place where you go and collect your wits, where you spend time celebrating—or contemplating—a new acquisition with a glass of Champagne.” The airy concept, the interior designer explains, grew out of restful moments she has spent on shopping trips to Paris, seated “on a bench in the Place Dauphine, beneath trees and surrounded by art galleries.”

Moss’s plans include several oversize garden photos broken into sections and mounted on canvas. Photo courtesy of Soicher Marin Measuring 53 feet long by 31 feet deep, the café is paneled with Moss’s panoramic views of tidy parterres and extravagant topiaries at three noble French estates: Château de Breteuil in the Vallée de Chevreuse and Château de Hautefort and Le Vieux Logis (a Relais & Châteaux

hotel), both in the Dordogne. Each romantic landscape—where sapphire skies meet emerald boxwood clipped into towering pyramids and plump spheres—has been blown up to majestic proportions, sliced into sections stretching nearly 10 feet high, printed on canvas, and installed on the café’s walls to create a virtual jardin. Amplifying the plein air atmosphere will be linen-draped tables topped with boxwood spheres planted in willow baskets and banked by classic bentwood chairs.

The International Fine Arts & Antique Dealers Show kicks off Thursday, October 18, with the annual preview party hosted by the Society of Memorial Sloan-Kettering Cancer Center. (All proceeds benefit the MSKCC.) Moss and Margaret Russell, the editor in chief of *Architectural Digest*, serve as the show’s Design Committee Chairmen. To purchase tickets to the party, call the office of the Society of Memorial Sloan-Kettering Cancer Center at 212-639-7972. For information about the show, which runs through October 25, go to Haughton International Fairs at haughton.com.

Mitchell Owens

October 11, 2012

<http://www.architecturaldigest.com/blogs/daily/2012/10/charlotte-moss-cafe-international-fine-art-antique-dealers-show>

TEXT 3

Bloc 10 Housing, Winnipeg, Canada by 5468796

23 November 2012 |

By Trevor Boddy

Rubik’s cube ingenuity applied with a resourceful verve for building housing modestly, but with elegance, in this winner of the ar+d Awards for Emerging Architecture.

The question of affordable housing lurks, the recurring bad dream of contemporary architecture. The difficulty of building dwellings simply and well imparts a night terror to many of us, and we are unable to deny its sepulchral truths in the days that follow. The Art Nouveau era – much like the similarly sinuous boom of the last decade – were times of splendidly urbane apartment blocks, or villas in city or countryside brimming with lush ornamentation and restless surfaces.

But at the end of the First World War, the profession turned as one (in Continental Europe, at least, where destruction was most concentrated) to the problem of affordable housing. Whether the German debate about existenzminimum, Le Corbusier’s speculations about the house as a “a machine for living,” to the prototypes, both good and bad, tested at Stuttgart’s 1927 Wiesenhofsiedlung, new housing forms to repair a blasted Europe were the heart of the Modern project.

Half a decade into this global recession, there is scant evidence of the profession rising from its fluffy bed of Aestheticism Nouveau to again confront the creation of mass housing that people can actually afford. In Canada, au contraire bien-sur: Frank Gehry recent presentation of a staggeringly dense cluster of three calypso-ing condo towers for Toronto’s Mirvish family; a Foster’s team under Nigel Dance opening Vancouver’s muddled Jameson Tower (amazingly, the mega-firm’s first constructed high rise apartment building); and in the same city, BIG from Copenhagen’s recent design for a luxury tower so twisted – as it rotates up through its 49 storeys – that local wags have started calling the firm’s principal partner “Torque Ingles.

Then there is Winnipeg. Flat, boxy, constant, prairie-values Winnipeg, the railway hub born in the hopes it would become the next Chicago, but ended up as

Dubuque with more snow. It is no accident that humble, isolated Winnipeg has created Canada's most exciting new architectural firm in a decade, one dedicated to applying design innovation to the humblest of tasks, a plains-born, good-humoured, resolutely resourceful verve for building housing modestly, but with elegance.

This is all in evidence in Block 10, one of the more accomplished works to date from the telephone-numbered young firm of 5468796 (don't bother dialing—their number has been changed!) To their credit, 5468796 is dedicated to changing the number on the sometimes profound, sometimes fey line of precious wood-and-concrete pavilions and villas in natural settings that has defined Canadian architecture for a generation, notably through the designs of Toronto's Shim + Sutcliffe, Quebec's Pierre Thibault, and fellow native Winnipeggers, John and Patricia Patkau.

A three storey timber frame apartment block on the most ordinary corner in an inner suburb, Block 10 could hardly be more different than the artful, occasionally arty creations of this older generation. Grant Avenue is a City Beautiful boulevard with mature trees set along its median, but lined with “walk-ups” and small strip malls filled with gyms, candy stores and a full menu of Asian restaurants: Thai, Chinese, Pilipino and Vietnamese (mid-continental Winnipeg has been transformed by waves of industrious immigrants from that continent.) The walk-up apartment is the degree zero of affordable apartment construction in Canada—three storeys in wood frame, dank lobby, small windows, and doubly-loaded corridors that always, always smell of boiled cabbage (one third of Winnipeg's population is of Eastern European origin.)

Sectional perspective showing how flats are spread across storeys both horizontally and vertically

Diagram showing contrast to typical provisions

Building permission had been granted for a walk-up on this former petroleum station site, and when the small developer Green Seed picked up the property, 5468796 were bound by the site setback, height and other conditions of the approval at hand. According to 5468796 partner Colin Neufeld: “Somehow we convinced the City [of Winnipeg] that our project was in conformance with these plans and renderings, but that remains a bit of a mystery.”

That mystery is no mystery, as the internal layout of this simple box building is complex—smelly corridors entirely eliminated by giving each unit a three storey internal stair, yielding apartments with rooms on at least two, sometimes three different elevations. The designers jettisoned the banalities of the doubly-loaded apartment building layout, and were inspired instead by that twistingly puzzling creation of Hungarian architecture professor Erno Rubik. Indeed, Neufeld's partner Sasa Radulovic carries a colour-coded Block 10 maquette in Lego blocks around in his car to explain, when on site visits, how their units turn and rotate, floor by floor.

Balconies have cut-away sections to allow views from within the flat, and screened sections for extra privacy

When examined in plan, things are a great deal simpler; in mid-building where the corridor would sit in most walk-up apartments there are, instead, a string of five pairs of scissor stairs, one for each structural bay. With no building lobby, each of the ten units is entered from their own private door on the street or rear lane, these main floor rooms used variously as kitchens, work rooms, or even bedrooms (the building has condominium ownership, and initial residents got raw space with plumbing available throughout, so each could ascribe uses to the rooms as they wished.) The

main structure is five bays at 18 feet wide each, the standard width of a Winnipeg townhouse, meaning off-the-shelf wood joists could be used, cutting costs.

The ingenious, Rubik-like innovation by 5468796 is that at the second floor landing, one enters into rooms occupying the adjacent bay, and ditto for the third, or in some cases, returning back to the first bay. At either ends of the building there are extra-wide rooms to fill out the available planning approval envelope. Spatial imagination has thus invigorated the most banal of building types, and sorry, you over-exposed solar collector and glass tower people, there is no greener way to build in Canada than medium density apartment buildings constructed from those most renewable of building materials, two-by-four timber studs, plywood sheeting, and wood joists. These also make for the lowest cost housing construction available.

‘Spatial imagination has thus invigorated the most banal of building types; sorry, you over-exposed solar collector and glass tower people’

This displacement and turning of units as they rise through three stories imparts variegation to window shapes and patterns. The visual force and impact of an extremely modest building is amplified by setting an exo-skeleton of black-stained vertical wood studs out a half foot and more from the well-insulated walls. These add a degree of privacy in front of bathroom and bedroom windows, but are cut away to provide un-impeded light and view for the huge picture windows in living and work rooms.

When viewed obliquely by the heavy traffic along Grant Avenue, the studs visually congeal to form a banded but continuous form, a tall dark stranger newly arrived on this Western Main Street. The three storey stairs provide a sense of space and visual intrigue for a string of smallish rooms that would seem cramped if wedged into standard townhouse or corridor configurations. High tech flare in low tech construction is provided by having exposed heating pipes run up the soffit of these stairs, another huge cost-saver.

Seen obliquely, the slats become opaque

What is most exciting about 5468796’s work is that it is part of a wider Winnipeg scene dedicated to shaping graceful buildings at ultra-low cost, a necessity in a province much poorer than its resources-rich neighbours to the west. Notable amongst these is a downtown art gallery and university offices complex given the Archigram-specific name of “Plug-In.”

The Plug-In Gallery was designed by Neil Minuk and David Penner, who were design professors at the University of Manitoba when 5468796 principals Neufeld, Radulovic and Johanna Hurme were all students there. Radulovic and Hurme also collaborated with U. of M. professor Jae-Sung Chon on “Migrating Landscapes,” Canada’s pavilion at the 2012 Venice Biennale of Architecture.

Like the United States’ steam-punk pull-down image-bits of earnest urban design initiatives, and the concatenation of things that was the United Kingdom’s Venice collection, “Migrating Landscapes” traded singular curatorial authorship for collective, social media-like group-mind, and it is the weakest of a weak trio in execution.

Designs inspired vaguely by immigrant experience arrayed here are more interesting as a website than as installed in Canada’s daffy pavilion. I, for one, would have much preferred a considered exhibition of 5468796’s wonderful Winnipeg buildings than these competition-generated, student-level models coupled with drawings/stories on iPads, all awkwardly set on a sea of cedar blocks.

Ironic for an exhibition dedicated to the immigrant experience (Radulovic, Hurme and Chon are born outside Canada, a nation of immigrants), the sea of cedar blocks poured out the doors of Canada's pavilion and out towards the adjacent German pavilion, resulting in a Cold War that had to be intermediated by Biennale officials. I hope 5468796 get invited back in a decade or two, to show their own work, as in their playful hands, authored architecture can be so much more interesting than earnest social process.

<http://www.architectural-review.com/buildings/bloc-10-housing-winnipeg-canada-by-5468796/8638712.article?blocktitle=Winners&contentID=6111>

TEXT 4

Iconic Legends: the 10 Greatest Modern Architects of Our Time

The following 10 architects have paved the way for ingenious design, cutting edge innovation and have become pioneers of our built environment. Take a look at what we think are 10 of the greatest modern architects of our time.

Frank Gehry (born 2.28.1929)

There is no mistaking Gehry's works, as they are the most distinctive, and innovative architectural phenomena around. His deconstructive forms are iconic as tourists flock to all of his buildings worldwide to marvel at the architectural forms he creates. Named by Vanity Fair as "the most important architect of our age", he has set the precedence for contemporary architecture. His ability to create spaces that manipulate forms and surfaces is his most notable feats and we all love his unique uses of materials that almost defy all logic in how they work together.

His most notable projects include: The Walt Disney Concert Hall in Los Angeles, The Guggenheim Museum in Bilbao, Der Neue Zollhof in Düsseldorf and the Marqués de Riscal Vineyard Hotel in Elciego.

Frank Lloyd Wright (born 6.8.1867)

Some consider Frank Lloyd Wright to be the greatest architect of all time. For he thought of interior & exterior spaces as one and was ahead of his time in building forms, construction methods, and never went to a formal architecture school. His humble American upbringing led him to learning under Louis Sullivan – another legend in architecture and to this day Wright is noted for his prairie-style buildings and organic influences. His organic and natural forms that seemed to become one with nature and his innovative detailing are still considered to be the best building and design concepts, even after nearly 150 years.

His most notable projects include: The Guggenheim Museum in New York City, New York, Fallingwater Residence in Mill Run, Pennsylvania, Arizona State University Gammage Auditorium & Taliesin West – Wright's home and studio in Scottsdale, Arizona.

Ieoh Ming Pei – I.M. Pei (born 4.26.1917)

The Chinese born architect came to study architecture in the United States as a teenager and later became one of the greatest architects of modern architecture. Almost 80 years later I.M. Pei's work can be seen worldwide and are noted for their unique use of geometric forms and incorporating Chinese influences into his work. His National Center for Atmospheric Research in Colorado embodies Pei's iconic geometric forms and unity with natural elements in their surroundings. Pei's work graces some of the most prestigious government and acclaimed sites throughout the world.

His most profound projects include: John F. Kennedy Presidential Library and Museum in Boston, The National Gallery of Art in Washington D.C., Le Grand Louvre (The Pyramid) in Paris, The Bank of China Tower in Hong Kong and the Museum of Islamic Art in Doha.

Zaha Hadid (born 10.31.1950)

The first woman architect who ever won the Pritzker Architecture prize went to the legendary Zaha Hadid. Born in Iraq Hadid went on to win this iconic award which is often termed the ‘Nobel peace prize of architecture’. Hadid’s forms are characterized as futuristic, unconventional, daring and artistic. Many of her projects were never built and she still was ranked on Forbes list at 69th most powerful women in 2008. Her beautiful buildings always leave us with our mouths open, as if to say, “How did she design that?”

Her most noted projects are: MAXXI – the National Museum of the 21st Century Arts the Bridge Pavilion in Zaragoza, Bergisel Ski Jump in Innsbruck, Phaeno Science Center and the Opera House in Guangzhou.

Philip Johnson (born 7.8.1906)

Noted as the American architect who founded the Department of Architecture and Design at the Museum of Modern Art in New York City, Johnson’s architectural works are easily identifiable. His glass house in Connecticut is one of the most familiar residences with its minimal interiors and expansive glass vistas were just one example of his use of the material. His amazing use of glass, steel and later crystal became his world-renowned fame. The Crystal Cathedral in California looks as though it should be in a child’s fairytale book it is the epitome of forward-thinking architecture that characterized Johnson’s Minimalism and Pop-Art styles.

His most notable works are the Seagram Building in New York City, in collaboration with architect, Mies van der Rohe, Philip-Johnson-House in Berlin, Germany, The Museum of Television of Radio & The Crystal Cathedral in California.

Tom Wright (born 9.18.1957)

Is it possible to become one of the greatest modern architects of our time if you are only noted for one building? When the building is the most recognizable hotel in Dubai, yes. British architect, Tom Wright is responsible for the Burj Al Arab in Dubai. Acclaimed for its luxurious amenities as a hotel and also one of the most recognizable buildings in modern architecture. Noted with the world’s tallest atrium, and equipped with its own helicopter landing pad and tallest tennis court at the top, Tom Wright definitely deserves to join the list of great modern architects.

Ludwig Mies van der Rohe (born 3.27.1886)

Referred to commonly as “Mies”, the German-American architect is termed one of the pioneers of modern architecture along with Le Corbusier and Walter Gropius. Mies was known for his minimalist and “less is more” approach to architecture and his forward thinking of using plate glass and structural steel to divide interior spaces is one of his most notable characteristics in architecture. His innovative open floor plan concepts were first thought of by Van der Rohe and many of his interior concepts & furniture styles are widely used in today’s architecture and interiors.

His most notable projects include Barcelona Pavilion, in Barcelona, Spain, New National Gallery in Berlin, Germany, Seagram Building in New York City and Crown Hall in Chicago, Illinois.

Renzo Piano (born 9.14.1937)

The Italian born architect was named one of Time magazine's top 100 most influential people in 2008. Piano who is an Italian Pritzker prize-winning architect has been instrumental in shaping modern architecture that stands on its own in recognition. The Shard – Europe's tallest skyscraper in London has faced much controversy in its construction, but many feel it has given London a way to join the 21st century. In his younger years he worked with the world-renowned architect Louis Kahn and soon become known for his unique applications of materials and details.

Piano's most notable projects include: The newly opened Shard in London, England, NEMO Science Center in Amsterdam, The New York Times building in New York, and Kansai International Airport in Osaka, Japan.

Jean Nouvel (born 8.12.1945)

Nouvel is a French born architect who has won numerous prestigious awards and honors over the years for his projects, including the Pritzker Prize in 2008. Nouvel's most acclaimed fame came from winning the design competition for the Arab World Institute in Paris that brought him international fame. Mechanical lenses in the south wall open & shut automatically and are reminiscent of Arabic latticework. The devices control interior lighting automatically from exterior light levels. Nouvel's work is known worldwide and his use of innovative architectural concepts set him apart from many modern architects today.

Nouvel's projects of note include: Arab World Institute in Paris, Denstu Building in Tokyo, Ziaty Andel in Prague, and Gasometer A in Vienna and Les Grandes Tables of Seguin Island in Paris.

Moshe Safdie (born 7.14.1938)

Safdie is another product of Louis Kahn's apprenticeship that led to his remarkable modern architecture career. Originally from Haifa, Safdie is known for his 1967 International & Universal Exposition – Expo 67, which was Canada's main celebration during its centennial year, and was deemed a remarkable cultural achievement. Safdie has been awarded with much recognition of which the Gold Medal, from the Royal Architectural Institute of Canada is among the finest.

Safdie finest projects include: The towering & glass filled – National Gallery of Canada, Habitat 67 in Montreal, & Khalsa Heritage Memorial in Punjab, India.

Narrowing down the top 10 architects of modern architecture is a feat in itself, for there are thousands of architects and designers who have paved the way for creating awe-inspiring additions to our built environment. We would love to know Freshome who you would add to this list, for we know that that our so many we wish we could have included!

<https://freshome.com/inspiration/iconic-legends-the-10-greatest-modern-architects-of-our-time/>

Text 5**Steve Jobs: "A Great Client"**

Architects who worked with the digital pioneer fondly recall his vision: exacting yet inspiring.

In 2002, Apple Inc. opened its first non-mall retail store, in an old post office in New York's SoHo neighborhood. The late Herbert Muschamp, the New York Times' architecture critic, called the store's design "fairly bland," but certain Modernist-

inspired elements stood out: white walls, metal trim, Lucite display tables, and slate floors. “This vocabulary,” Muschamp wrote, “shifts Apple from the realm of wow-zowie computer graphics and elevates the company’s wares to the level of Bauhaus archetypes. Marcel Breuer, meet Steve Jobs.”

Jobs, who died on October 5 at the age of 56, was no Bauhaus-trained designer, but he had an intuitive sense of the way people respond to good architecture, says Karl Backus, a principal in the San Francisco office of Bohlin Cywinski Jackson, which has designed nearly all of Apple’s 350-plus stores (including the one in SoHo). “Steve knew that the best architecture comes from solving design problems in a very simple and straightforward way,” Backus says. “He was quite knowledgeable about architecture and design, and he would ask very pointed questions: Can we do this? Why not? And for the most part, his questions would take us into places we hadn’t considered before.” Adds founding principal Peter Bohlin: “Steve was a great client. He drove us hard to get it right. He always knew when things weren’t good enough, and I don’t think very many people have that quality. I will miss him greatly.”

Jobs first hired Bohlin’s firm, founded in Pennsylvania, to design a small sales office in Pittsburgh for NeXT, which he ran after leaving Apple in 1985. In 2000, he commissioned the firm to design the Emeryville, California, headquarters of Pixar. “I remember two things about my first meeting with Steve Jobs,” Bohlin says. “One, I had a tie on, and he thought that was funny. And two, he said he thought we did very good large buildings and terrific houses, and the combination of those two building types would be just perfect for Pixar.” Indeed, one of the houses Bohlin had designed, with James Cutler, was for Jobs’s business rival, Bill Gates, near Seattle.

When Jobs, back at Apple, decided to move into the retail market (despite initial skepticism from critics), he turned to Bohlin to be part of the design team. From the start—Apple’s first two stores opened on May 19, 2001, in Tysons Corner, Virginia, and Glendale, California—the stores were noted for their sleek, minimalist design, a reflection of Apple’s products. Bohlin characterizes the aesthetic as “precise, intelligent, and rational,” but also “dreamlike.”

In recent years, Bohlin’s firm—his 50-person San Francisco office handles most of the Apple retail work—has focused on eye-popping “flagship” stores, like the one on Fifth Avenue in Manhattan, with its glass cube entrance, and the more recent Shanghai store, with its 40-foot-high glass cylinder entrance surrounded by a shallow moat. Many stores have stunning interior glass staircases designed by structural engineer James O’Callaghan. Bohlin says Apple is opening about 40 to 50 new stores a year in the United States, Europe, and Asia. “We have at least a dozen on the boards at any one time, at different stages,” he says.

Meanwhile, a house Bohlin designed for Jobs likely will never be built, the architect says. For years, Jobs fought to tear down a 1926 Spanish Colonial mansion he owned in Woodside, California. The so-named Jackling House, in which he lived for years, was designed by George Washington Smith, father of the Spanish Colonial Revival style in the United States. In 2001, Jobs set out to raze the structure and build a relatively modest, Bohlin-designed home in its place. The historic mansion was finally demolished this past February, besmirching Jobs’s reputation among architectural preservationists. With Jobs’s death, Bohlin says there are no plans to move forward with the new house.

Last June, a frail-looking Jobs appeared before the Cupertino, California, city council to present details of a new Apple headquarters - a four-story circular building with a hole in the middle. "It looks a little like a spaceship landed," Jobs told the council. Notably, he didn't mention the architect's name: Norman Foster, known for his high-tech style. Critics have already panned the project. "The proposed building is essentially one very long hallway connecting endlessly with itself," Christopher Hawthorne wrote in the *Los Angeles Times*. Paul Goldberger, writing in the *New Yorker*, likened it to a "giant donut."

Foster obliquely referred to the project in a statement released following Jobs's death, in which he praised the Apple cofounder as "one of the truly great designers and mentors." A spokeswoman for Foster + Partners said she could not reveal anything about the proposed headquarters, "as it remains confidential."

By David Hill

<https://www.architecturalrecord.com/articles/2326-steve-jobs-a-great-client>

Text 6

The 10 Most Overlooked Women in Architecture History

Looking back on architectural history, you could be forgiven for thinking that women were an invention of the 1950's, alongside spandex and power steering – but this couldn't be further from the truth. Big names like Le Corbusier, Mies, Wright and Kahn often had equally inspired female peers, but the rigid structure of society meant that their contributions tended to be overlooked. In honor of International Woman's Day 2013, we take a look at the 10 greatest overlooked women in architectural history.

Sophia Hayden Bennett

Born in 1869 in Santiago, Chile to a Chilean father and American mother, Sophia Hayden Bennett was the first woman to receive an architecture degree from MIT when she graduated in 1890. The degree, however, did not guarantee work; after searching fruitlessly, Hayden Bennett resigned to accepting a job teaching technical drawing in a Boston high school.

In 1891, Hayden came across an announcement calling on women architects to submit designs for the Woman's Building, which would form part of Daniel Burnham's gargantuan World's Columbian Exposition in Chicago. Hayden's proposal, based upon her college thesis, was for a three story building in the Italian Renaissance style. Hayden's design won first prize out of the field of thirteen entries. Only twenty-one at the time, Hayden received one-thousand dollars for her design, which was a tenth of what many men received for theirs.

However, during the construction of the building, Hayden suffer constant micro-management and compromises demanded by the construction committee. So much stress was put on the young woman that she suffered from a break-down and was placed in a sanitarium for a period of enforced rest; leading many at the time to highlight it as proof that women had no place in the world of architecture. After the exhibition Hayden never worked as an architect again.

Marion Mahony Griffin

Marion Mahony Griffin, was not only one of the first licensed female architects in the world, but was the first employee of Frank Lloyd Wright.

Born in 1871, she studied architecture at MIT. After graduating in 1894 she began working for her cousin, who happened to share a building with several other architects, including Wright, who hired Mahoney in 1895. Being his first employee, Mahoney exerted a considerable influence on the development of the Prairie style,

while her watercolor renderings soon became synonymous with Wright's work. As was typical for Wright at the time, he credited her for neither.

Their collaboration ended in 1909 when Wright left for Europe, offering to leave the studio's commissions to Mahony, who declined. However, she was subsequently hired by Wright's successor, under the condition that she was in full control of design.

In 1911 she married Walter Burley Griffin, who also worked with Wright. The two set up a practice together and before long they won the commission to design the new Australian capital Canberra. The couple moved to Australia to oversee the project, and later moved to India, where they continued to work until Griffin died in 1937. After his death, Mahoney refrained from working in architecture until her death in 1961.

Eileen Gray

Eileen Gray was born into a wealthy aristocratic family in Enniscorthy, Ireland in 1878. After studying art in London, Gray moved to Paris in 1902 to further her studies.

Having studied lacquer work in Soho, Gray set up a studio with Japanese craftsman Seizo Sugawara to perfect her skills. She gained notoriety through her domestic lacquer wares and she was soon being offered interior design commissions by wealthy patrons. Notably architectural, her designs used lacquer screens to divide space, blurring the lines between furniture and architecture.

Using her experience in interior design, she designed E-1027 – a holiday home in the south of France - with her lover Jean Badovici. The house became a test-bed for Gray to trial with radical furniture designs, leading to some of her most iconic work. After splitting with Badovici, Gray felt distant from the house. One person who didn't, however, was Le Corbusier. He became obsessed with E-1027, building a small home for himself nearby and one day sneaking in to vandalize it with his own murals. It was near this house where he died.

Gray devoted the rest of her life to architectural designs; in 1937 her designs for a holiday centre were featured in Le Corbusier's *Esprit Nouveau* pavilion at the Paris Exposition. However, she distanced herself from the community and only two other projects, both designed for her own use, were ever built. By the end of the 1960's her work was all but forgotten. She died in 1976.

There is currently an exhibition running in Centre Pompidou in Paris, as well as a permanent exhibition in the National Museum of Ireland, both aim to reinstate Gray's reputation as one of the central pioneers of modernism alongside Le Corbusier and Mies Van der Rohe.

Lilly Reich

Many of Mies Van der Rohe's most famous works, particularly in the area of furniture design, would not have been possible without this woman. It is said that Mies rarely asked for anybody's opinion, but was always eager to hear hers.

Born June 1885 in Berlin, Reich moved to Vienna after high school to train as an industrial embroider – a design career considered suitable for women at the time. Upon returning to Berlin in 1911 she worked as a fashion (*модельер*) and furniture designer and joined the *Deutscher Werkbund* – a German work federation – becoming its first female director in 1920.

Her work as a designer took her to Frankfurt where she met Mies Van der Rohe. The two of them became very close and she began working in his office. In 1928, the

duo were appointed artistic directors of the German pavilion at the Barcelona World exposition, leading to Mies' iconic design, long considered one of the defining works of modernism. Shortly after, Mies appointed Reich as the director of building/finishing at the Bauhaus school, which he was at the helm of. Her tenure was cut short when the school closed 1933 under to pressure from the National Socialist party.

During the war Reich took on a few small jobs (*устраиваться на работу*), but her 12-year partnership with Mies ended when he left for America in 1937. Remaining responsible for his affairs in Berlin, she managed to save over 4000 of his drawings from being destroyed by bombing when she smuggled (*тайно проносить, перевозить, переправлять*) them to a barn outside of Berlin. In 1939, however, her studio was bombed and she was drafted into a forced-labor, civil engineering organization, where she remained until 1945.

After the war she took a job lecturing interior design and building theory at Berlin University of the Arts. She also partook in meetings to revive the Werkbund, but died in 1947 three years before it gained legal status.

Charlotte Perriand

Studying furniture design in Paris, Charlotte Perriand applied for a job at Le Corbusier's studio in 1927. Unimpressed, he dismissed her work with the comment: "We don't embroider cushions here." However, later when her work was put in display at the Salon d'Automne, he was impressed by it, and offered her a job in furniture design.

A year after joining his studio, Perriand had already produced three of Le Corbusier's most iconic chair designs, the B301, B306 and the LC2 Grand Comfort.

As Perriand's views moved further to the left in the 1930's she became involved in many leftist organizations, founding the Union des Artistes Moderns in 1937. Noticed for adding humaneness to Le Corbusier's rational work, her designs started become more affordable, using wood and cane over expensive chrome; her aim was to develop functional and appealing furniture for the masses.

In 1940 Perriand was invited to travel to Japan to become an advisor for the Ministry for trade and Industry. Two years later the ongoing war forced her to leave the country. Whilst returning to Europe she was detained by a naval blockade and forced into exile in Vietnam. There she studied eastern design including weaving and woodwork, which had a huge impact on her later work.

Jane Drew

Jane Drew was an early proponent of Modernism in England and was responsible for bringing Le Corbusier's work to India.

An architect and town planner, Drew was educated in the AA in London and became one of the principal founders of MARS – an English modernist movement based on Le Corbusier's CIAM – based on the mission statement the "*use of space for human activity rather than the manipulation of stylized convention.*"

Starting a – at first entirely female – practice in London during the war, Drew took on a number of large projects throughout the city, eventually going into partnership with her husband Maxwell Fry. In keeping with Drew's ethos, a huge proportion of their projects consisted of affordable housing in England, West Africa and Iran.

Impressed by her work in West Africa, Drew was asked by the Indian Prime minister to design Chandigarh, the new capital of Punjab. Drew was unsure of her ability to undertake the project – at the time she was designing housing for the festival of Britain, – so she convinced fellow modernist Le Corbusier to contribute, creating a close collaboration between the two. Drew used the city to experiment with new socially conscious housing strategies, eventually effecting the design of housing throughout India.

Lina Bo Bardi

Completing the vast majority of her work in post-war Brazil, Italian architect Lina Bo Bardi was overshadowed by the futuristic work of peers such as Oscar Niemeyer. However she has become known as an architect who always put people first in her work, creating beautiful architecture that is loved by its inhabitants.

Born in 1914, Lina Bo Bardi graduated from the Rome College of Architecture in 1939 and moved to Milan, where she set up her own practice in 1942. Shortly afterwards her office was damaged by an aerial bombing. This, combined with the lack of commissions due to the war, caused her explore other areas of her work, and in 1943 she was invited to become director of the magazine *Domus*.

Bo Bardi moved to Brazil in 1946, where she became a naturalized citizen five years later. In 1947 Bo Bardi was invited to set up the Assis Chateaubriand Museum of Art of São Paulo (MASP), which has become one of the most important museums in Latin America. Her design had plenty of radical elements, including what are considered the first modern chairs in Brazil.

In 1948 she set up Studio d'Arte Palma with another Italian architect, with an eye to designing furniture from Plywood and 'typical' Brazilian materials. In 1951 she completed the Glass House, her private residence, which became a centerpiece of modernism in Brazil. In 1958 Bo Bardi received an invitation to move to Salvador to run the Museum of Modern Art of Bahial upon returning to São Paulo after a military coup in 1964, her work underwent vast simplification, becoming what she described herself as 'poor architecture'.

Anne Tyng

A prominent architectural theorist of the twentieth century, Anne Tyng became central to the designs of Louis Kahn, with whom she had a daughter.

Anne Tyng was born in China in 1920 to Episcopal missionaries. In 1942 she became one of the first women to be admitted to the Harvard Graduate School of Design, where she studied under Walter Gropius.

After graduating she went on to work for several New York offices before moving to Philadelphia to join Kahn's firm, Stonorov & Kahn. When the firm split in 1947 Tyne continued working for Kahn. She never designed a building of her own, but, due to a shared fascination with geometry, she became critical to Kahn's work. Some described her as his muse; Buckminster Fuller preferred to call her "Kahn's geometrical strategist." Many of Kahn's designs show her influence, such as Trenton Bath House and the Yale Art Gallery, while Kahn's "City Tower" was mostly the work of Tyng.

Norma Merrick Sklarek

A woman of firsts, Norma Merrick Sklarek was the first African-American woman to hold an architecture license, first to earn a license in California and first African-American woman to be elected a fellow of the American Institute of Architects.

Born in Harlem in 1926, Sklarek found it difficult to find work with firms in New York, despite having a degree from Columbia University. As she said, “They weren’t hiring women or African Americans, and I didn’t know which it was [working against me].” Eventually she secured a job in Skidmore Owings & Merrill.

In 1960 she moved to California to work for Gruen Associates, where she recalled feeling under pressure because of her gender and ethnicity. Despite this she quickly rose through the ranks and was named director of the firm in 1966. Throughout her career Sklarek gained a reputation as an excellent project architect, regularly completing huge projects, such as LAX Terminal 1 and the U.S. Embassy in Tokyo, on time and under budget.

She left Gruen and Associates in 1980 and shortly after co-founded Sklarek, Siegel and Diamond, which became the biggest, female only firm in the country.

Denise Scott Browne

Denise Scott Brown, along with her partner Robert Venturi, has had an enormous influence on the development of architectural design during the twentieth century. Her critiques are credited with changing the way many architects and planners saw mid-century modernism and urban design. Many were surprised when her husband was awarded the Pritzker Prize in 1991, and she failed to receive a mention.

Born in 1931 in, then, Northern Rhodesia, Scott Browne studied first in South Africa and then London. In 1958 she moved to Philadelphia with her first husband Robert Scott Browne, who was died in a auto accident a year later.

In 1960, Scott Browne completed her masters in planning in University of Philadelphia where she became a member of faculty, completing a masters in Architecture shortly afterwards. It was here that she met future husband and partner Robert Venturi.

Browne travelled extensively as a scholar, sparking her interest in the relatively young cities of Los Angeles and Las Vegas. While teaching at Yale University from 1967 to 1970 she designed studio classes called Learning from Las Vegas. Scott Brown, along with Venturi, and urbanist Steven Izenour, compiled the work from these classes in to the book ‘Learning From Las Vegas: the Forgotten Symbolism of Architectural Form.’, which has become a seminal work of the 20th century design.

It’s more than possible that we ourselves have “overlooked” a few outstanding women who deserved to make the list, let us know who you would have picked in the comments below!



Text 7
MODERN ARCHITECTURE DEFINING
CHARACTERISTICS

*10 attributes that define modern
 architecture*

Inspired by Function

Modern architecture breaks away from cookie-cutter design and traditional aesthetics. It strives to create home designs that go beyond “standard” ideas and instead pursue projects inspired by layout, location, and function. Frank Lloyd Wright’s mentor, Louis Sullivan famously stated that, “Form follows function”. This idea is expressed by Modernisms’ tendency to have land or the function of a project dictate much of the design ideas. For example, Wright was famous for building with the land - his residential homes almost always relied on the lot to determine how the building was to be laid out. Wright believed that a building should be “one with the land” and not simply plopped down on top of it. Modernist architecture takes inspiration from the project itself - if the project is meant to showcase something, house something particular, or be occupied by a particular person, Modern architecture’s aim is to design for each unique situation and to be inspired by its purpose.



Simplicity in Form and Design

Modern architecture is typically free of clutter and unnecessary elements. The goals of the project are clarified at the start, and only the features that are required are included in the design. Residential homes are often stripped down to showcase the architectural design of the home - the focus will be on the space itself, rather than on any decor or details not relevant to the overall design. Homeowners following a Modern aesthetic believe strongly in the idea of “Less is More”! Modern tastes enjoy simplicity and clarity. Homes will be clean, functional, and simple. There are varying degrees of Modernism - some will opt for the strict design sense of true Minimalism, while others prefer to incorporate the minimalist aesthetics of Modernism in conjunction with their own personal style. Choosing your own design elements in the way of colours, textures, and interesting furnishings will help create a more unique Modern style.



Nothing to Hide

Rather than concealing the nature of the home, Modern style wants the viewer to see the inner-workings and the true nature of the project. Materials are shown in the natural form and are showcased. Nothing is hidden or altered to look like something else. Structural elements are revealed to show the structure and supports. Exposed

beams, open floor plans, and structural elements are exposed to the viewer. The idea of a sense of “Truth” is present in the home, where all materials and architectural elements are bare and revealed honestly.

Love of all things Linear

Modern architects love lines; in many Modern designs, you will find strong linear elements and bold horizontal and vertical features. Beams, posts, cutouts, windows, staircases, fireplaces, roof lines, and other structural elements all assist the architect in creating a linear-inspired space. This focus is much more prominent in Modern design and is less important in other, more traditional, building styles. Lines of Modern architecture tend to be straight and angled rather than curved, however organic lines can sneak their way into Modern home design.

Bold Roof Lines

Instead of opting for the traditional triangular-based or craftsman style roof lines, Modern architecture dares to push the envelope on roof design. Homes might have multiple roof lines at different levels, showing off the complexity of the overall design and the uncommon silhouette of the structure.

Varying lines and elongated vaulted ceilings, as well as interesting overhangs or unusual linear elements are mixed to create a more unique statement. This focus on the exterior design in one of the highlighting feature of Modern design. The house exists as more than simply a home - it is an artistic and sculptural statement.



Windows as Design

Many mid-century homes use windows extensively to bring in light. These homes often feature floor-to-ceiling windows and lots of sliding doors. They may also include “clerestory” windows that are set high in the walls of a home to let in light while preserving privacy.

Creative Open Floor Plans

Most include an open living/dining/kitchen area, often accented with a fireplace as a kind of gathering point. Mid-century homes played with their use of space, with floors divided on split levels or through “sunken” spaces designed for conversation or lounging. Prominent features of modern architecture include open interior floor plans with fewer walls.

Post-and-Beam Architecture

Instead of interior walls functioning as support walls, they serve more as room dividers or for appearance. In many homes, “pony walls” extend from the floor to just below the ceiling, separating rooms while allowing them to share light.

Revamped Outdoor Space

Multiple rooms open onto a large patio or atrium, designed to extend square footage and blur distinctions between the indoors and outdoors. Exterior building materials of glass and steel. Modern architecture almost always incorporates the topography of the land it is built on within the home's design. An excellent example of this is Fallingwater. Other designs seamlessly connect the interior with the exterior through glass walls.

Text 8

Everything is Curved

The Mercedes-Benz Museum, Stuttgart, Germany

In the Mercedes-Benz Museum, Stuttgart, organisational and spatial strategies combine to yield an elegant form. Its presence, formal balance and refinement of features, along with its continuity of surface, create a building that is spatially and formally opulent. The structure rises above its context, while achieving harmony through its spatial configuration, which defies gravity – cars and people are able to drive and walk up the building. Ben van Berkel and Caroline Bos of UN Studio describe here how they set out to achieve this by dedicating the spatiotemporal experience of the museum to motion and reiteration.

Everything that a museum generally is, the Mercedes-Benz Museum is not. There are no oversized yet confined spaces (are they corridors or are they rooms?) in which time stands oppressively still and even the most alert visitor quickly succumbs to stupor. There are no walls of unrelenting uniformity and blankness that absorb the art that hangs on them, rendering it equally uniform and blank. In a sense, there are no walls; there are no rooms (and there is no art, or is there?). The spatiotemporal experience is dedicated to movement and is felt throughout. The visitor scrolls through the building as if moving through a time machine. History begins at the top and recedes along the way down, ending with the future.

This sense of sequence is amplified by structural repetitions and the curvilinear geometry of the building with its trefoil organisation. The geometry of the plan, with its three overlapping circles, is suggestive of a trajectory subject to centrifugal forces which propel the visitor around. The trefoil is a variation of the same mathematical model belonging to the field of knot theory on which the Möbius strip and its three-dimensional variant, the Klein Bottle, are based. As a model it suggests the infrastructure of architecture, the way in which a building can be constructed according to how one moves through it. The trefoil possesses topological qualities: movement, orientation and direction are intrinsic to its structure. Within it the visitor is always located at some point on a curve, thus there are no abrupt transitions, no discontinuities. The space (the time) the visitor leaves behind is undividedly part of the space the individual is in now, is part of his or her ecological field, still perceptible, still surrounding the visitor as if following him or her.

This sensation of being followed by space is a new type of experience. We wonder: why don't architects today experiment more with space-enhancing techniques? For centuries perspective has been used as a tool to stimulate perception, but perspectival distortion represents just one technique to enrich awareness of space. Curved spaces go much further than extending the forward-looking gaze; they open up a polycentric, camera-like perception of space into all directions and dimensions.

Curved, continuous space with its diagonal transecting spaces delivers unexpected sensations of spatiality. Orientation is almost impossible, although it is equally impossible to lose one's way. Stacking several trefoils on top each other, rotating the petals and alternating between single- and double-height floors has resulted in solid, curving masses of concrete that embrace voids and steer the gaze in all directions, except straight ahead.

The Mercedes-Benz Museum is a building of curves and repetitions. The mathematical model of the trefoil, again like the Mobius strip, encompasses the themes of the combinatorial and the serial. Organising space in a sequence of sets, like serial music does with notes, is also something that is underexplored in contemporary architecture, where the notion of repetition is misunderstood. It is confused with the Modernist principle of standardization – the breakdown of architecture into mass-produced elements. Repetition in architecture is seen as a matter of economic expediency, rather than of genuine interest or experiment, and is associated more with production processes than design processes.

Yet from the point of view of both the production (but in this case design production rather than the process of building) and reception of architecture, the theme of repetition can, and needs to be, thought and worked through much more fully. Repetition endows themes with longevity. Retracing one's steps, doing the same thing again, but differently this time, is a form of consistency without which architecture would not be possible – there would be no habitable space.

Repetitions generate an aggregate with densifications, intensifications and intervals. Repetition brings sonority. It allows for improvisation, it marks territory, it codes milieus. The Mercedes-Benz Museum is a space-time consolidation with two marked rhythms: the stories of collections and myths cascading down and bound together by a double helix. Its structural and curvilinear repetitions produce a museum without rooms, without walls, and without art (or do they?).

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КРАТКИЙ СЛОВАРЬ ПЕРЕВОДЧЕСКИХ ТЕРМИНОВ**Аа**

Абзацно-фразовый перевод – перевод, осуществляемый на уровне отдельных предложений или абзацев, переводимых последовательно одно за другим.

Авторизованный перевод – апробированный автором перевод оригинального текста.

Авторский (авто-) перевод – перевод, выполненный автором оригинального текста.

Адаптивное транскодирование – вид языкового посредничества, при котором содержание оригинала передается в преобразованной форме, обеспечивающей заданный объем и характер передаваемой информации.

Адаптированный перевод – вид адаптивного транскодирования, при котором в процессе перевода осуществляется упрощение структуры и содержания оригинала с целью сделать текст перевода доступным для Рецепторов, не обладающих познаниями, которые требуются для полноценного понимания сообщения, содержащегося в оригинале.

Адекватный перевод – перевод, обеспечивающий прагматические задачи переводческого акта на максимально возможном для достижения этой цели уровне эквивалентности, не допуская нарушения норм и узуса ПЯ, соблюдая жанрово-стилистические требования к текстам данного типа и соответствия конвенциональной норме перевода. В нестрогом употреблении адекватный перевод – это "правильный" перевод.

Аннотационный перевод – перевод, в котором отражаются лишь главная тема, предмет и назначение переводимого текста.

Антонимический перевод – лексико-грамматическая трансформация, при которой замена утвердительной формы в оригинале на отрицательную форму в переводе или, наоборот, отрицательной на утвердительную, что сопровождается заменой лексической единицы ИЯ на единицу ПЯ с противоположным значением.

Аспектный перевод – перевод лишь части текста в соответствии с каким-либо заданным признаком отбора (аспектом).

Аутентичный перевод – перевод официального документа, имеющий одинаковую юридическую силу с оригиналом; согласно международному праву текст договора может быть выработан и принят на одном языке, но его аутентичность установлена на двух и более языках.

Бб

Безэквивалентная лексика – лексические единицы ИЯ, не имеющие регулярных (словарных) соответствий в ПЯ.

Безэквивалентные грамматические единицы – грамматические формы и структуры ИЯ, не имеющие однотипных соответствий в ПЯ.

Бинарный перевод – перевод с одного естественного языка на другой.

Буквальный перевод – перевод, воспроизводящий коммуникативно нерелевантные элементы оригинала, в результате чего либо нарушаются нормы

и узус ПЯ, либо оказывается искаженным (непереданным) действительное содержание оригинала.

Вв

Внутриязыковой перевод – истолкование словесных знаков посредством знаков того же языка.

Вольный (свободный) перевод – перевод, воспроизводящий основную информацию оригинала с возможными отклонениями – добавлениями, пропусками и др.; осуществляется на уровне текста, поэтому для него оказываются нерелевантными категории эквивалентности языковых единиц

Гг

Генерализация – лексико-семантическая замена единицы ИЯ, имеющей более узкое значение, единицей ПЯ с более широким значением.

Грамматическая замена – грамматическая трансформация, при которой грамматическая единица в оригинале преобразуется в единицу ПЯ с иным грамматическим значением.

Дд

Двусторонний перевод – последовательный устный перевод беседы, осуществляемый с одного языка на другой и обратно.

Дезиративно адекватный перевод – перевод, полно и правильно отвечающий на информационный запрос потребителя и не обязательно передающий полное смысловое содержание и ведущую коммуникативную функцию оригинала.

Диахронический перевод – перевод на современный язык исторического текста, написанного на языке предшествующей эпохи.

Ее

Единица несоответствия – элемент содержания оригинала, не переданный или искаженный при переводе, или элемент содержания текста перевода, неправомерно добавленный при переводе.

Единица перевода – 1) Минимальная единица текста оригинала, которая переводится как единое целое, в том смысле, что ей можно отыскать соответствие в переводе, но нельзя обнаружить в переводе единиц ПЯ, воспроизводящих значение составных частей данной единицы, если таковые у нее имеются. 2) Единица эквивалентности. 3) Единица переводческого процесса.

Единица переводческого процесса – минимальный отрезок текста оригинала, выступающий в качестве отдельной "порции" перевода, в том смысле, что переводчик приступает к переводу каждого такого отрезка после завершения перевода отрезка предыдущего.

Единица эквивалентности – минимальная единица содержания оригинала, сохраняемая в переводе.

Единичное (постоянное) соответствие – наиболее устойчивый (постоянный) способ перевода данной единицы ИЯ, относительно независимый от контекста.

Жж

Жанрово-стилистическая классификация переводов – подразделение переводов в зависимости от жанрово-стилистических особенностей оригинала на художественный перевод и информативный перевод и функциональные подвиды перевода.

Жанрово-стилистическая норма перевода – требования, которым должен отвечать перевод в зависимости от принадлежности оригинала к определенному функциональному стилю.

Зз

Заверенный перевод – перевод, соответствие которого оригиналу подтверждается юридически.

Ии

Интерпретация – вид перевода, основанный на обращении к внеязыковой деятельности, в отличие от собственно перевода, осуществляемого по заданным правилам перехода от средств выражения, принадлежащих одной языковой системе, к средствам выражения, принадлежащим другой языковой системе.

Интерсемиотический перевод – перевод с естественного языка на искусственный или наоборот.

Информативный перевод – перевод оригиналов, не принадлежащих к художественной литературе (общественно-политических, научно-технических, официально-деловых и пр.), т.е. текстов, основная функция которых заключается в сообщении каких-то сведений, а не в художественно-эстетическом воздействии на Рецептора.

Исторический перевод – перевод на современный язык исторического текста, написанного на языке предшествующей эпохи.

Источник (информации) – создатель (автор) текста оригинала, отправитель сообщения.

Исходный язык (ИЯ) – язык оригинала, язык с которого делается перевод.

Кк

Калькирование – способ перевода лексической единицы оригинала путем замены ее составных частей-морфем или слов (в случае устойчивых словосочетаний) – их лексическими соответствиями в ПЯ.

Коммуникативная равноценность – способность текста выступать в качестве полноправной замены (в функциональном, содержательном и структурном отношении) другого текста. Коммуникативно равноценные тексты являются формами существования одного и того же сообщения и объединяются воедино (отождествляются) в процессе коммуникации.

Компенсация – способ перевода, при котором элементы смысла, утраченные при переводе единицы ИЯ в оригинале, передаются в тексте перевода каким-либо другим средством, причем необязательно в том же самом месте текста, что и в оригинале.

Конвенциональная норма перевода – требования, которым должен отвечать перевод в связи с общепринятыми в данный период взглядами на роль и задачи переводческой деятельности.

Конкретизация – лексико-семантическая замена единицы ИЯ, имеющей более широкое значение, единицей ПЯ с более узким значением.

Консультативный перевод – вид информационного перевода, осуществляется обычно в устной форме, включает элементы аннотирования, реферирования и выборочного перевода с листа, выполняется, как правило, в присутствии заказчика, уточняющего по ходу перевода интересующие его аспекты содержания текста оригинала.

Косвенный (вторичный, не прямой) перевод – перевод, осуществленный не непосредственно с текста оригинала, а с его перевода на какой-либо другой язык.

Лл

Лексико-семантическая замена – способ перевода лексических единиц оригинала путем использования в переводе единиц ПЯ, значения которых не совпадают со значениями исходных единиц, но могут быть выведены из них с помощью логических преобразований определенного типа.

Лексический контекст – совокупность лексических единиц, в окружении которых используется данная единица текста.

Лингвистика перевода или лингвистическое переводоведение – раздел языкознания, изучающий перевод как лингвистическое явление.

Лингвистическая теория перевода – теоретическая часть лингвистики перевода.

Лингвистический контекст – языковое окружение, в котором употребляется данная единица языка в тексте.

Литературное переводоведение – раздел литературоведения, изучающий перевод как вид литературного творчества.

Мм

Машинный (автоматический) перевод – перевод, выполненный или выполняемый компьютером.

Межъязыковая (двуязычная) коммуникация – речевое общение между коммуникантами, пользующимися разными языками.

Межъязыковой перевод – преобразование сообщения, выраженного средствами какой-либо одной знаковой системы, в сообщение, выраженное средствами другой знаковой системы.

Множественное (вариантное) соответствие – один из регулярных способов перевода данной единицы ИЯ, частично воспроизводящей в ПЯ ее значение.

Модель перевода – условное описание ряда мыслительных операций, выполняя которые, можно осуществить процесс перевода всего оригинала или некоторой его части.

Модуляция (смысловое развитие) – лексико-семантическая замена слова или словосочетания ИЯ единицей ПЯ, значение которой является логическим следствием значения исходной единицы.

Нн

Неполный перевод – перевод, передающий смысловое содержание оригинала с пропусками и сокращениями.

Норма перевода – совокупность требований, которым должен отвечать перевод.

Норма переводческой речи – требования, которым должен удовлетворять язык перевода.

Норма эквивалентности перевода – требование максимально возможной смысловой близости перевода к оригиналу.

Нулевой перевод – отказ от передачи в переводе значения грамматической единицы ИЯ, вследствие его избыточности.

Оо

Обратный перевод – экспериментальный или учебный перевод уже переведенного текста на исходный язык.

Общая теория перевода – раздел лингвистической теории перевода, изучающий наиболее общие лингвистические закономерности перевода, независимо от особенностей конкретной пары языков, участвующих в процессе перевода, способа осуществления этого процесса и индивидуальных особенностей конкретного акта перевода.

Объединение предложений при переводе – способ перевода, при котором синтаксическая структура в оригинале преобразуется путем соединения двух простых предложений в одно сложное.

Односторонний перевод – устный перевод, осуществляемый только в одном направлении, т.е. с данного языка на какой-либо другой язык.

Однотипное соответствие – грамматическое соответствие в ПЯ, имеющее наименование, определение и грамматическое значение, аналогичное замещаемой единице ИЯ.

Окказиональное соответствие (контекстуальная замена) – нерегулярный, исключительный способ перевода единицы оригинала, пригодный лишь для данного контекста.

Официальный (готовый к опубликованию) перевод – окончательный вариант перевода, представляемый переводчиком в качестве полноценного воспроизведения оригинала.

Пп

Перевод – вид языкового посредничества, при котором содержание иноязычного текста оригинала передается на другой язык путем создания на этом языке коммуникативно равноценного текста.

Переводоведение – совокупность научных дисциплин, изучающих различные аспекты перевода.

Переводческая (межъязыковая) трансформация – преобразование, с помощью которого можно осуществить переход от единиц оригинала к единицам перевода.

Переводческое соответствие – единица ПЯ, регулярно используемая для перевода данной единицы ИЯ.

Переводящий язык (ПЯ) – язык, на который делается перевод.

Письменный перевод – вид перевода, при котором оригинал и перевод выступают в процессе перевода в виде фиксированных (главным образом, письменных) текстов, к которым переводчик может неоднократно обращаться.

Полный (сплошной) перевод – перевод, передающий смысловое содержание оригинала без пропусков и сокращений.

Поморфемный перевод – перевод, выполняемый на уровне отдельных морфем без учета их структурных связей.

Последовательный перевод – разновидность устного перевода, осуществляемого после прослушивания определенной единицы текста, в паузах между этими единицами.

Пословный перевод – перевод, выполняемый на уровне отдельных слов без учета смысловых, синтаксических и стилистических связей между словами.

Пофразовый перевод – перевод, выполняемый на уровне отдельных предложений или фраз, переводимых последовательно одно за другим.

Прагматика перевода (прагматический аспект перевода) – влияние на ход и результат переводческого процесса необходимости воспроизвести прагматический потенциал оригинала и обеспечить желаемое воздействие на Рецептора перевода.

Прагматическая адаптация перевода – изменения, вносимые в текст перевода с целью добиться необходимой реакции со стороны конкретного Рецептора перевода.

Прагматическая норма перевода – требование обеспечения прагматической ценности перевода.

Прагматическая ценность перевода – степень соответствия текста перевода тем задачам, для решения которых был осуществлен процесс перевода.

Прагматический потенциал текста – способность текста оказывать воздействие на Рецептора, вызывать у него интеллектуальную или эмоциональную реакцию на передаваемое сообщение.

Прагматически (функционально) адекватный перевод – перевод, правильно передающий основную (доминирующую) коммуникативную функцию оригинала.

Приближенный перевод – использование в переводе грамматической единицы ПЯ, которая в данном контексте частично соответствует безэквивалентной грамматической единице ИЯ.

Прием лексических добавлений – использование в переводе дополнительных лексических единиц для передачи имплицитных элементов смысла оригинала.

Прием местоименного повтора – повторное указание в тексте перевода на уже упоминавшийся объект с заменой его имени на соответствующее местоимение.

Прием опущения – отказ от передачи в переводе семантически избыточных слов, значения которых нерелевантны или легко восстанавливаются в контексте.

Прием перемещения лексических единиц – использование ближайшего соответствия переводимой единице ИЯ в другом месте высказывания в тексте перевода.

Прием пословного перевода – подстановка ближайших соответствий вместо лексических единиц оригинала при сохранении синтаксических связей между ними в качестве промежуточной стадии в процессе поиска оптимального варианта перевода.

Процесс перевода (собственно перевод) – действия переводчика по созданию текста перевода.

Прямой (первичный, непосредственный) перевод – перевод, выполненный непосредственно с оригинала.

Психолингвистическая классификация переводов – подразделение переводов на виды и подвиды по способу (речевой форме) восприятия оригинала и создания текста перевода.

Рр

Рабочий перевод – предварительный перевод, эквивалентность которого ограничена лишь передачей на уровне способа описания ситуации предметно-логического содержания оригинала.

Разнотипное соответствие – грамматическое соответствие в ПЯ, не совпадающее с исходной единицей по названию и определению.

Реферативный перевод – перевод, в котором содержатся относительно подробные сведения о реферируемом документе – его назначении, тематике, методах исследования, полученных результатах.

Рецептор (информации) – получатель сообщения, слушающий или читающий участник коммуникации.

Сс

Свободный (вольный) перевод – перевод, выполненный на более низком уровне эквивалентности, чем тот, которого можно достичь при данных условиях переводческого акта.

Семантико-стилистически адекватный перевод – семантически полный, точный и стилистически эквивалентный перевод, соответствующий функционально-стилистическим нормам языка перевода.

Синтаксический контекст – синтаксическая конструкция, в которой употребляется данное слово, словосочетание или придаточное предложение

Синтаксическое уподобление (дословный перевод) – способ перевода, при котором синтаксическая структура оригинала преобразуется в аналогичную структуру ПЯ с сохранением набора полнозначных слов и порядка их расположения в оригинале и переводе.

Синхронный перевод – устный перевод, осуществляемый практически одновременно с произнесением текста оригинала.

Ситуативная модель перевода – модель перевода, представляющая процесс перевода как процесс описания при помощи ПЯ той же ситуации, которая описана в оригинале.

Ситуативный (экстралингвистический) контекст – обстановка, время и место, к которым относится высказывание, а также любые факты реальной действительности, знание которых помогает Рецептору правильно интерпретировать значения языковых единиц в высказывании.

Ситуация – совокупность идеальных или материальных объектов и связей между ними, описываемых в содержании высказывания.

Смешанный перевод – перевод с использованием значительной доли традиционной (или машинной) переработки текста.

Смысловая доминанта – наиболее важная часть содержания оригинала, которая должна быть непременно сохранена в переводе и ради сохранения которой могут быть принесены в жертву другие элементы переводимого сообщения.

Сокращенный перевод – перевод, при котором осуществляется опущение отдельных частей оригинала по моральным, политическим или иным соображениям практического характера.

Сопоставительный анализ перевода – анализ формы и содержания текста перевода в сопоставлении с формой и содержанием оригинала.

Специальная теория перевода – раздел лингвистической теории перевода, изучающий особенности процесса перевода текстов разного типа и влияние на этот процесс речевых форм и условий его осуществления.

Способ описания ситуации – часть содержания высказывания, указывающая на признаки ситуации, через которые она отражается в высказывании.

Тт

Точный перевод – перевод, в котором эквивалентно воспроизведена лишь предметно-логическая часть содержания оригинала при возможных отклонениях от жанрово-стилистической нормы и узуальных правил употребления ПЯ.

Транскрипция – способ перевода лексической единицы оригинала путем воссоздания ее звуковой формы с помощью букв ПЯ.

Транслитерация – способ перевода лексической единицы оригинала путем воссоздания ее графической формы с помощью букв ПЯ.

Трансмутация – перевод с какого-либо искусственного языка на другой искусственный язык.

Транспозиция – перевод текста одного жанра или функционального стиля в другой жанр или функциональный стиль.

Трансформационно-семантическая модель перевода – модель перевода, представляющая процесс перевода как ряд преобразований, с помощью которых переводчик переходит от единиц ИЯ к единицам ПЯ.

Трансформационный перевод – перевод с использованием одной из переводческих трансформаций.

Уу

Узкий контекст (микрконтекст) – лингвистический контекст в пределах одного словосочетания или предложения.

Уровень (тип) эквивалентности – степень смысловой близости оригинала и перевода, определяемая частью содержания оригинала, сохраняемой при переводе.

Устный перевод – вид перевода, при котором оригинал и его перевод выступают в процессе перевода в нефиксированной (устной) форме, что предопределяет однократность восприятия переводчиком отрезков оригинала и невозможность последующего сопоставления или исправления перевода после его выполнения.

Учебный перевод – перевод, используемый в учебном процессе для подготовки переводчиков или как один из приемов обучения иностранному языку.

Фф

Фрагментарный перевод – перевод не целого текста, а лишь отдельного отрывка или отрывков.

Хх

Художественный перевод – перевод произведений художественной литературы, т.е. текстов, основная функция которых заключается в художественно-эстетическом воздействии на читателя.

Цц

Цель коммуникации – часть содержания текста (высказывания), указывающая на общую речевую функцию текста в акте коммуникации.

Цельнотекстный перевод – перевод целого текста, без выделения в качестве отдельных единиц перевода отдельных слов, предложений или абзацев.

Чч

Частная теория перевода – раздел лингвистической теории перевода, изучающий лингвистические аспекты перевода с одного данного языка на другой данный язык.

Черновой перевод – предварительный перевод, эквивалентность которого ограничена лишь передачей на уровне указания на ситуацию предметно-логического содержания оригинала при возможных пропусках и отклонениях от нормы ПЯ.

Членение предложения – способ перевода, при котором синтаксическая структура предложения в оригинале преобразуется в две или более предикативные структуры в ПЯ.

Шш

Широкий контекст (макроконтекст) – лингвистический контекст, выходящий за пределы предложения, в котором употреблена данная языковая единица.

Эквивалентность перевода – общность содержания (смысловая близость) оригинала и перевода.

Эквивалентный перевод – перевод, воспроизводящий содержание оригинала на одном из уровней эквивалентности.

Экспериментальный перевод – перевод, выполненный с исследовательской целью.

Экспликация (описательный перевод) – лексико-грамматическая трансформация, при которой лексическая единица ИЯ заменяется словосочетанием, эксплицирующим ее значение, т.е. дающим более или менее полное объяснение этого значения на ПЯ.

Эталонный перевод – образцовый перевод, используемый для сравнения с квалифицируемым переводом.

Этап переводческого процесса – часть переводческого процесса, характеризующаяся действиями переводчика определенного типа.

Яя

Языковое посредничество – преобразование в процессе межъязыковой коммуникации исходного сообщения в такую языковую форму, которая может быть воспринята Рецептором, не владеющим ИЯ.

ГЛОССАРИЙ АРХИТЕКТУРНЫХ ТЕРМИНОВ

Arrangement: the state of being ordered; something made by arranging parts or things together

Articulation: a method or manner of jointing that makes the united parts clear, distinct, and precise in relation to each other

Axis: a straight line about which a body or a geometric figure rotates or may be supposed to rotate

Balance: the pleasing or harmonious arrangement or proportion of parts or elements in a design or composition

Biomimicry: is the examination of nature, its models, systems, processes, and elements to emulate or take inspiration from in order to solve human problems

Cantilever: a projecting beam or member supported at only one end

Carbon Footprint: the amount of greenhouse and specifically carbon dioxide emitted by something (as a person's activities or a product's manufacture and transport) during a given period

Circuitous: having a circular or winding course; or not being forthright or direct in language or action

Clad: to cover, sheathe or face one material with another

Clarity: the state or quality of being clear

Closure: a property of perception in which there is a tendency for an open or incomplete figure to be seen as if it were a closed or complete and stable form

Cluster: a number of similar things that occur together

Complexity: a whole made up of complicated or interrelated parts

Composition: the arranging of parts into proper proportion or relation so as to form a unified whole

Conceptualize: to form an idea, of something in an abstract environment

Configuration: relative arrangement of parts or elements:

Connection: the act of connecting causal or logical relation or sequence

Context: the interrelated conditions in which something exists or occurs

Contextual: the interrelated conditions in which something exists or occurs

Corbusian: of, pertaining to, of characteristic of the Swiss architect, Charles Edouard Jeanneret – otherwise known as Le Corbusier

Curvilinear: consisting of or bounded by curved lines : represented by a curved line

Datum: something used as a basis for calculating or measuring

Day-Lighting: illumination of indoor spaces by natural light

Define: to fix or mark the limits of

Depth: the degree of intensity <*depth* of a color>

Detail: extended treatment of or attention to particular items

Diagram: a drawing, not necessarily representational, that outlines, explains, or clarifies the arrangement and relations of the parts of a whole

Eco-Friendly: not environmentally harmful

Element: a constituent part: as a distinct group within a larger group or community

Elevated: raised especially above the ground or other surface

- Envelop:** to enclose or enfold completely with or as if with a covering
- Fenestration:** the design, proportioning, and disposition (arrangement) of openings in a building
- Figure Ground:** relating to or being the relationships between the parts of a perceptual field which is perceived as divided into a part consisting of figures having form and standing out from the part comprising the background and being relatively formless
- Folly:** a whimsical or extravagant structure built to serve as a conversation piece or to lend interest to a view
- Foreground:** the part of a scene or representation that is nearest to and in front of the spectator
- Form:** the shape and structure of something as distinguished from its substance or material
- Formal:** relating to or involving the outward form, structure, relationships, or arrangement of elements rather than content
- Formal:** relating to or involving the outward form, structure, relationships, or arrangement of elements rather than content
- Freehand:** drawing done without mechanical aids or devices
- Function:** the action for which a person or thing is specially fitted or used or for which a thing exists
- Geothermal:** of, relating to, or utilizing the heat of the earth's interior; *also* : produced or permeated by such heat
- Gesture:** a movement (usually of the body or limbs) that expresses or emphasizes an idea, sentiment, or attitude
- Grade:** a datum or reference level
- Green:** an environmentalist political movement tending to preserve environmental quality
- Hierarchy:** a system of elements ranked, classified and organized one above another, according to significance or importance.
- Homogeneous:** uniform in structure throughout or composed of parts that are all of the same nature or kind
- Illustrate:** to provide with visual features intended to explain or decorate
- Integrated:** marked by the unified control of all aspects of industrial production from raw materials through distribution of finished products
- Intention:** a determination to act in a certain way
- Irregular:** lacking perfect symmetry or evenness
- Joint:** a part or space included between two articulations, knots, or nodes
- Juxtaposition:** the state or position of being placed close together or side-by-side, so as to permit comparison or contrast
- Layout:** the plan or design or arrangement of something laid out
- LEED:** LEED® is a voluntary third party rating system administered by the US Green Building Council and stands for Leadership in Energy and Environmental Design
- Life-Cycle:** a series of stages through which something (as an individual, culture, or manufactured product) passes during its lifetime

Linear: relating to, resembling, or having a graph that is a line and especially a straight line

Mass: the physical volume or bulk of a solid body

Massing: a unified composition of two-dimensional shapes or three-dimensional volumes, especially one that has weight, density, and bulk

Mastic: any of various pasty materials used as protective coatings or cements

Member: a part of a whole

Merge: to combine, blend, or unite gradually by stages so as to blur identity or distinctions

Miesian: a formal gesture incorporating the maxims of Ludwig Mies Van Der Rohe

Monolithic: constituting a massive undifferentiated and often rigid whole

Oblique: neither perpendicular nor parallel

Order: a condition of logical, harmonious, or comprehensible arrangement in which each element of a group is properly disposed with reference to other elements and to its purpose

Parti: the basic scheme or concept for an architectural design, represented by a diagram

Perception: awareness of the elements of environment through physical sensation

Piloti: any of a series of columns supporting a building above an open ground level

Plane: a surface generated by a straight line moving at a constant velocity with respect to a fixed point, such that a straight line joining any two of its points lies wholly in the surface

Poche: the walls, columns, and other solids of a building that are cut in a floor plan or section drawing, usually indicated by shading the cut area black or with hatching

Portal: the whole architectural composition surrounding and including the doorways and porches of an enclosure

Prefabricated: relative arrangement of parts or elements:

Preliminary: something that precedes or is introductory or preparatory

Procession: moving along in an orderly often ceremonial way

Proportion: a movement usually of the body or limbs that expresses or emphasizes an idea, sentiment, or attitude

Regulate: to bring order, method, or uniformity to an item, process, or procedure

Render: to reproduce or represent by artistic or verbal means

Re-Purpose: to give a new purpose or use to

Rhetoric: the study of writing or speaking as a means of communication or persuasion

Riparian: relating to or living or located on the bank of a natural watercourse

Salient: standing out conspicuously; especially : of notable significance

Scale: a certain proportionate size, extent, or degree, usually judged in relation to some standard or point of reference

Sequence: a continuous or connected series; or continuity of progression

Shape: form, create; *especially* : to give a particular form or shape to

Shell: the exterior framework of a mass or form

Space: a limited extent in one, two, or three dimensions

Spatial: of or relating to facility in perceiving relations (as of objects) in space

Studio: the working place of a painter, sculptor, photographer and additional creative vocations

Surface: the exterior or upper boundary of an object or body

Sustainable: of, relating to, or being a method of harvesting or using a resource so that the resource is not depleted or permanently damaged

Symmetry: balanced proportions; correspondence in size, shape, and relative position of parts on opposite sides of a dividing line or median plane or about a center or axis

Tartan grid: a design of straight lines of varying widths and distances, crossing at right angles

Tectonics: the science or art of shaping, ornamenting, or assembling materials in construction

Texture: the characteristic structure given to a surface or substance by the size, shape, arrangement, and proportions of the parts

Theory: abstract thought or speculation resulting in a system of assumptions of principles used in analyzing, explaining, or predicting phenomena, and proposed or followed as the basis of action

Thermal: being or involving a state of matter dependent upon temperature

Transition: movement, passage, or change from one form, state or place to another

Truncated: having the apex, vertex, or end cut off by a plane; or stopping short from a completed expression

Uniformity: the state or quality of being identical, homogeneous, or regular

Volume: the amount of space occupied by a three-dimensional object as measured in cubic units

РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

ОБРАЗЕЦ ВСТУПИТЕЛЬНОГО ТЕСТА

Introductory Test

I. Find the Russian equivalent:

1. Abutment	11. Beam	21. Dome	31. Homogeneous
2. Accommodate	12. Buttress	22. Durable	32. In situ
3. Affect	13. Cantilever	23. Emphasize	33. Isosceles
4. Aisle	14. Ceiling	24. Equipment	34. Joint
5. Alloy	15. Circumference	25. Facilitate	35. Intersection
6. Apply	16. Cladding	26. Finish	36. Lime
7. Arrangement	17. Clay	27. Formwork	37. Masterpiece
8. Assemble	18. Concrete	28. Frame	38. Measurements
9. Background	19. Decrease	29. Gorge	39. Opaque
10. Basement	20. Depth	30. Habitat	40. Pattern

a) обшивка; b) глина; c) оборудование; d) выкружка; e) балка; f) каркас; g) надежный; h) фон; i) консоль; j) собирать; k) потолок; l) шедевр; m) однородный; n) цоколь; o) известь; p) равнобедренный; q) акцентировать; r) непрозрачный; s) размеры; t) композиция; u) отделка; v) боковой неф; w) уменьшать; x) пересечение; y) монолитный (бетон); z) жилище; aa) окружность; bb) опалубка; cc) модель; dd) способствовать; ee) глубина; ff) стык; gg) сплав; hh) применять; ii) бетон; jj) влиять; kk) контрофорс/опора; ll) купол; mm) вмещать.

II. Classify the following words according to their affixes into

a) nouns b) verbs c) adjectives d) adverbs

1. Elevation	6. Merely	11. Analyze	16. Recently
2. Rectangular	7. Glamourize	12. Otherwise	17. Planning
3. Rafter	8. Originate	13. Strength	18. Considerate
4. Significance	9. Usage	14. Widen	19. Classify
5. Ancient	10. Contemporary	15. Afterward	20. Development

III. Find the contextual meaning of the selected words:

1. The temple walls were covered with reliefs ***celebrating*** the achievements of the kings and the power of the gods.

a) прославлять b) отмечать c) праздновать;

2. This architecture gave the world the earliest buildings in ***dressed*** stone, invented the column, capital and cornice.

a) выделанный b) обтесанный c) украшенный;

3. The six steps of the Step Pyramid indicate how the pyramidal form evolved as a brilliant ***inspiration*** from the simple rectangular tombs of the earliest dynasties.

a) влияние b) вдохновение c) идея;

4. The two chief types of church were basilican with a long colonnaded nave **terminating** in a semicircular apse.

a) убивать b) завершать c) ограничивать;

5. At the **outset**, around 20-30 cladding panels were installed each day.

a) вначале b) многообразие c) начинание;

6. Most designs achieve the necessary strength by enlarging **critical** structural elements.

a) важный b) критический c) требовательный;

7. The design achieves both **strength** and flexibility for the tower through the use of high-performance steel construction.

a) сила b) прочность c) сопротивление;

8. It is a thin shell which is very strong in compression when loaded **uniformly**.

a) постоянно b) форменно c) равномерно;

9. In some cases an object that appears simple and straightforward at first glance becomes quite **complex** as we learn more about structural behaviour.

a) комплектовать b) сложный c) составной;

10. It is much more of a permanent structure and is **subject** to much greater loads.

a) предмет b) подвергать(ся) c) подчиняться.

IV. Choose the correct translation of the selected grammar forms:

1. Workers **will have** to learn new skills....

a) будут иметь b) придется c) должны

2. The buildings **produced** in this way may let us experience spaces ...

a) построили b) построенные c) которые строят

3. **To prevent** heat loss insulation is required.

a) чтобы не допустить b) предотвратить c) предотвращение

4. The chimneys **are used** primarily for night-time cooling...

a) используют b) применяли c) используемые

5. **The older** the work of art, the more consistent are the expert's opinions....

a) древнее b) чем древнее c) самый древний

6. The profession of chartered surveyor **is thought** to be unique to the UK.

a) думали b) хотя c) считается

7. Public interest in architecture **has never been** so high.

a) никогда не имел b) всегда был c) никогда не был

8. **Having developed** infrastructure the contractor can start the construction.

a) имея b) после создания c) создавая

9. This method **is likely to be** more widely exploited in the future

a) вероятно будет b) понравится c) будет похож

10. There are two basic rules **to remember**...

a) чтобы помнить b) необходимо помнить c) будут помнить

V. Choose the best translation:

1. The sarcophagus in the tomb chamber assumed vast dimensions and might weigh as much as 150 tons.

a) Саркофаг в погребальной камере достигал громадных размеров и мог весить 150 тонн.

b) Предполагалось, что саркофаг в погребальной камере был громадных размеров и должен был весить многим больше 150 тонн.

c) Саркофаг в погребальной камере предполагал огромные размеры, и его вес был более 150 тонн.

2. Earlier styles were slightly simplified and less durable materials were used.

a) Прежние стили упрощались и менее долговечные материалы использовались.

b) Немного упростились прежние формы построек и стали использоваться менее долговечные материалы.

c) Ранние стили были немного упрощенными и менее долговечные материалы были использованы.

3. The decorative art was greatly influenced by Rococo.

a) Стиль Рококо оказал значительное влияние на декоративное искусство.

b) Декоративное искусство оказало значительное влияние на Рококо.

c) Декоративное искусство подвергло огромному влиянию Рококо.

4. It was the basilica, rather than the temple, which became the architectural prototype of the Early Christian church.

a) Базилика больше, чем храм, который стал архитектурным прототипом Раннехристианской церкви.

b) Не храм, а именно базилика, служит архитектурной моделью церкви раннего христианства.

c) Именно базилика, а не храм послужила архитектурной моделью церкви периода раннего христианства.

5. Eight number is known to bring financial prosperity and growth according to Fengshui.

a) Согласно фэн-шуй цифра 8 обеспечивает процветание и финансовый рост.

b) Как известно, согласно фэн-шуй цифра 8 способствует росту фин. благополучия.

c) Именно цифра 8 притягивает финансовое процветание и рост согласно фэн-шуй.

6. The daily rate of installation reached 125 panels as the project neared completion.

a) Только когда строительство проекта близилось к завершению, ежедневный коэффициент установки панелей достиг 125.

b) На завершающем этапе строительства ежедневно устанавливалось 125 панелей.

c) Когда проект приблизится к концу, ежедневно будут устанавливать 125 панелей.

7. The triple-buttressed shape allows to manage the effect of wind vortices generated around the tower, as well as changes in atmospheric pressure between its base and spire.

a) Тройная контрфорсная форма позволит противодействовать вихревым потокам, которые образуются вокруг башни, также хорошо как изменениям в атмосферном давлении между основанием и шпилем.

b) Благодаря тройной контрфорсной форме это высотное здание может противостоять образующимся вокруг него вихревым потокам, а также компенсировать изменения атмосферного давления между основанием и шпилем.

8. There are a large number of modes by which structure enriches architecture, the most important being to assist the realization of the design concept.

a) Существует много способов обогатить архитектурную форму с помощью конструкций. Причем их главная задача – способствовать воплощению замысла архитектора.

b) Конструкции могут обогатить архитектурную форму по-разному, но именно ассистент помогает реализовать концепцию проекта.

c) Существует много методов обогащения архитектурной формы при помощи конструкций, поскольку их главная задача – воплощение замысла архитектора.

9. Not only did he split the pedimented entrance portal but he also inverted the columns.

a) Не только он разделил фронтоный входной портал, а также перевернутые колонны.

b) Он не только разделил входной портал с фронтоном, но и изменил порядок колонн.

c) Он не разделил только фронтоном входного портала, но перевернул колонны.

10. A blade of grass acts much like a cantilever beam sticking vertically out of the ground.

a) Травинка, торчащая вертикально из земли, не имеет ничего общего с консольной балкой.

b) Травинка «работает» подобно консольной балке, вертикально выступающей из земли.

c) Травинка, торчащая вертикально из земли, очень похожа на консольную балку.

VI. Put the jumbled sentences in the right order.

a. Subsequently the architect completes the final design and specifications.

b. The architect submits his preliminary plans and the client sets a cost limit.

c. After this, the specifications are sent to the contractor.

d. Finally, all information is filed away to help in estimating the cost of a similar building in the pre-tender stage.

e. During the construction of the building, regular checks are made to compare the estimated cost with the actual cost of construction.

ТЕКСТЫ ДЛЯ ПРОМЕЖУТОЧНОГО И ИТОГОВОГО КОНТРОЛЯ

TEXT 1

Prefabricated Architecture

When architects such as Jean Prouvé and Charles Eames began experimenting with buildings made using off-the-shelf components following the second World War, little did they know that technology would one day allow buildings to be created from kits cut by a computer anywhere in the world.

The basic premise behind prefabricated construction is the ability to manufacture the parts needed to create a building offsite and then assemble them swiftly, reducing the amount of labour required. There are many different methods and materials that can be used to achieve this aim and digital technologies and modern engineering have opened up new opportunities in this area.

When Spanish architect Antón García- Abril of Ensamble Studio decided to build a house for himself and his family on the outskirts of Madrid, he chose to showcase the structural potential of prefabricated concrete beams with a design that balances 230 tonnes of concrete and a steel frame in a seemingly unstable arrangement. Three massive I-beams form a helical foundation upon which the other sections are balanced and a twenty tonne chunk of granite perched atop the uppermost beam acts as a counterbalance for the entire structure.

Due to the complexity of the loads on each of the joints and the prestress and post-tension that the beams are subject to, calculating the statics for the house took an entire year. In total, the building was three years in the planning, but once the components were delivered to the site it took just seven days to crane the separate elements into position.

The 2.5 metre height of the beams determines the ceiling height within the building, which is wrapped in glass, creating a contrast with the solidity of the concrete. Ground floor living spaces surround an open but sheltered courtyard, while the bedrooms are located upstairs where there is also access to another of the building's unique flourishes – a pool contained within the channel of a twenty metre beam that juts out over the garden. The extraordinary construction and aesthetic represents an experiment into the extremes to which prefabricated materials can be taken and results in a building that is part home, part sculpture. (2198)

TEXT 2

Site Analysis

In program analysis, architects seek patterns and ordering strategies based on the inherent structures of a building's functions and requirements. This is essentially an 'inside out' process. Meanwhile, we are often examining a building's context to see how a project can best fit into its site – an 'outside in' process. In the best cases, the final form, rhythm, massing, and spatial sequences of a project will be a dialog between what we find out from the project's internal and external requirements. Usually, this is a case of balancing, of finding convenient overlaps between competing requirements, and of assessing the relative values and merits of solving both sets of challenges and opportunities.

While getting the functional disposition of a project correct is a major goal in satisfying clients and users, architects have a responsibility to cities, neighborhoods, and surrounding residents, owners and the public to assess how such functional solutions can most appropriately and sensitively nestle in to existing contexts. Site analysis is thus not only concerned with our clients and users, but with the larger community. Much of our work in this area will be concerned with negotiating our clients' needs with the welfare and quality of life of their surroundings. Site analysis is thus a delicate process, and the need for a thorough understanding of a project's physical, social, and cultural contexts in addition to its circulatory patterns, esthetic traditions, and public uses is part of our responsibility beyond simply pleasing a client.

We are also under distinct regulatory pressure in this phase. Many localities have zoning regulations, historic preservation requirements, traffic or pedestrian laws, and review processes to ensure that development takes place within the boundaries of community standards and functions. While the power of development money may occasionally override responsible growth, architects have the power – and the responsibility – to ensure that our work creates buildings that are 'good neighbors,' and that do not simply exploit community resources or environments for corporate or personal gain. (2150)

TEXT 3

Refurbished University Building in Berlin

Architects

Anderhalten Schwabe Generalplanung GmbH, Berlin, Germany

Project architect: Thomas Weber; Assistants: Detert Renner, Koert op den Brouw

Location

Humboldt Universität zu Berlin, Hausvogteiplatz 5-7, Berlin, Germany

An intelligently thought-out solution to a well-known problem: the steel skeleton building, home of the Solid State Physics Institute and dating from 1977, suffered from structural as well as material faults. Increasingly, parts of the parapets' decorative render became detached. The architects' main aim in undertaking this restoration programme was to retain as far as possible the building's original appearance, which meant retaining its horizontal façade pattern. They kept the original parapet, removed the old surface and replaced it with a new, thermally insulated layer of wet sprayed concrete. Using stone as cladding material for the facade was not an option since the additional load would have exceeded the buildings' structural reserves. However, the carefully chosen colour shades of the fibre cement panels re-interpret the original façade in today's idiom – free from any visual disturbance and with technical perfection. The replacement windows blend seamlessly with the overall appearance.

There is no sign of metal flashing or profiles anywhere; this is fibre cement pure and simple, fixed invisibly from behind. A continuous window sill, hidden behind the façade panels, serves as a gutter, channelling the rainwater into a concealed downpipe. Rainwater emerging from the lintels above the sectionalised strip window is either dispersed by the wind or allowed to fall onto the sill below – a straightforward solution that experience has proved to be functionally sound.

The formally well thought-out corner detail deserves attention: strip windows and parapets are on separate planes. Since the façades are completely closed with fibre cement panels, this could have resulted in a highly undesirable, serrated vertical edge

along the right-angled corner. Instead, a metal panel runs obliquely from the outermost window to the corner where the fibre cement panels of both elevations meet, resulting in a perfectly fashioned, straight vertical edge. (1996)

TEXT 4

Urban Form *Morphology*

The city is an ecosystem, in form a compilation of past and present layers providing a framework for the contemporary mechanisms of urban economy and life. No living environment is the product of a single historic period and even the most puritanically planned cities have experienced change within several years of completion. Descriptions such as ‘Georgian Bath’ refer to the significance of a certain period and predominant architectural style. Nor can a place be associated purely with a single culture, religion or nationality. Throughout history, cities have been established and planned, they have grown and expanded, they have been invaded or sacked, and ultimately they have been rebuilt, developed and replanned. In the process they have acquired a collective identity of urban theory, architectural style, defence, culture and human life. In Caniggia’s description of urban morphology, in each period a leading style ‘type’ is created. Initially appearing on the periphery, the new type gradually features more centrally as its details are adapted in alterations to existing buildings. Growth and development continue in this fashion as new leading types are continuously introduced. What is referred to as ‘historic town’ is this synthesis and overlap of style, which is becoming ring-fenced or frozen as ‘heritage’ in the present.

The heritage interpretation or re-creation of an ‘historic town’ is not so much urban history, as a modification and romantic vision of what the viewer or the decision maker, on behalf of the potential viewer, would like it to be. Although an underlying spatial morphology and a certain amount of the physical fabric are of a past era, the experience is of a contemporary ‘heritage-town’, in which layers of history in the urban fabric, use of space and contemporary human life interact, both in harmony and in tension. Conservation may be a form of interpretation, but it has to respond to the spatial pattern and morphology of a city. (1978)

TEXT 5

GREAT (BAMBOO) WALL

Beijing, China

Great (Bamboo) Wall is a house that is part of the development complex, Commune by The Great Wall near Beijing, China. It is a private collection of 42 innovative villas designed by 12 well-known Asian architects. In addition to Kengo Kuma, the participating architects include Shigeru Ban from Japan and Gary Chang from Hong Kong. The project was exhibited at the 2002 Venice Architecture Biennale.

Commune by The Great Wall is located in the Shuiguan Mountains on 8 sq. km. of private land along the steep slope of the serene valley. Kengo Kuma's house sits on slanted topography of the site. All external walls are covered with bamboo louvers, which slide open. Kuma's basic notion for this project was to leave the original geographical features intact and to utilize locally produced materials as much as possible. The idea of leaving the land intact is in accordance with the planning ideology behind The Great Wall, which was never seen as an isolated object. It's

almost endless run along the undulating ridge line, part of rather than isolated from the surrounding environment, was the quality that most intrigued Kuma. It appealed the architect to challenge the conventional notion that sees modern architecture as an isolated object in an environment. In fact, for most of the 20th century suburban houses were built on flattened land.

As to the use of bamboo, there are several reasons chosen as the principal material. First, its apparent weakness gives it a particular charm. The house is built with solid stone, but the bamboo filter allows light and wind to pass through. Depending on the density of bamboo and its diameter, it offers a variety of options for partitioning the space and for framing the views around. The architect installed the Bamboo Wall along the site's inclination, as an echo of The Great Wall itself. Also, the bamboo filter is intended to symbolize a connection between different worlds. Historically, bamboo was brought to Japan from China and was seen as a symbol of cultural interchange between the two countries. The Great Wall in the past partitioned off two cultures, but the Kuma's Bamboo Wall is designed to unite peoples and cultures.(2192)

ОБРАЗЦЫ ПРЕДЛОЖЕНИЙ ДЛЯ ИТОГОВОГО АНАЛИЗА ПЕРЕВОДЧЕСКИХ ТРАНСФОРМАЦИЙ

1. Christian church architecture does not begin until some three centuries after the Crucifixion. – Архитектура христианской церкви зародилась только через три столетия после распятия Христа.
2. The Greeks never used more than one style for the whole of the building. – Греки никогда не использовали более одного стиля при создании всего здания.
3. The horizontal line of the entablature needed to curve upwards at its centre for the concave appearance to be eliminated. – Чтобы устранить иллюзию вогнутой поверхности, горизонтальную линию антаблемента необходимо изогнуть вверх по центру.
4. At each floor level, a concrete bridge connects the offices on both sides to a lift core. – На каждом этаже офисы по обе стороны от лифтового холла соединяются бетонным мостом.
5. He achieved a level of success that earned him the commission to replan the city of Vienna... – Он достиг некоторого уровня успеха, который обеспечил ему полномочия по перепланировке Вены...
6. However, two tall, five metre wide dormers have solved the problem and created additional space. – Тем не менее, 2 высоких мансардных окна шириной 5 метров решили эту проблему и создали достаточно пространства.
7. Neither structure had load-bearing walls; and as early as 1940, Keck & Keck integrated passive solar collectors into houses. – Ни в одной конструкции не было несущих стен; и уже к 1940 «Keck & Keck» оснастили дома пассивными солнечными коллекторами.
8. Though I do believe there are things to learn from this new town as well. – Хотя я все же считаю, что у этого нового города также есть и чему поучиться.
9. The improvements required were used only for the most important buildings. – Необходимые усовершенствования использовали только при строительстве самых важных зданий.
10. Patterson Associates isn't shy of throwing a dramatic form or an unusual patterned façade at us. – Бюро «Паттерсон Ассоушиэйтс» (Patterson Associates) смело может предложить нашему вниманию броскую форму или необычный узорчатый фасад.
11. Romanesque buildings were meant to look like the round-arched architecture of Ancient Rome. – Предполагалось, что здания в Романском стиле будут напоминать полукруглую арочную архитектуру древнего Рима.
12. As Reyner Banham has observed, these objective illustrations reduce the architecture that they represented to pure abstraction, and it was this, plus the amount of information they synthesized, that endeared them to the pioneers of the Modern Movement after the turn of the century. – Как заметил Рейнер Бэнэм, эти объективные иллюстрации сводят архитектуру, которую они представляют, к чистой абстракции. За это и еще за ту информацию, которая была синтезирована в этих рисунках, к ним и обратились пионеры Современного движения в начале нового столетия.

ПРЕДМЕТНО-ТЕМАТИЧЕСКОЕ СОДЕРЖАНИЕ ЭКЗАМЕНА

Список экзаменационных вопросов по курсу «Перевод технической литературы»
для специальности архитектурного факультета
1-69 01 02 Архитектурный дизайн

1. Понятие перевода. Классификации перевода. Основные виды переводов.
2. Эквивалентность и адекватность при переводе. Особенности перевода научно-технической литературы.
3. Лексические трудности перевода. Понятие лексической эквивалентности.
4. Переводческие трансформации и их классификации. Перестановки, добавления, опущения, замены.
5. Лексические трансформации. Транскрипция и транслитерация, калькирование, трансплантация.
6. Лексико-семантические замены: конкретизация, генерализация. Модуляция или смысловое развитие.
7. Грамматические трансформации. Синтаксическое уподобление. Членение и объединение предложений.
8. Грамматические замены. Антонимический перевод.
9. Экспликация или описательный перевод. Компенсация.
10. Понятие безэквивалентной лексики. Перевод неологизмов. Аббревиатуры.
11. Перевод имен собственных (географические названия, организации, газеты и журналы).
12. Особенности профессиональной терминологии. Термины в архитектурном тексте и особенности их перевода с английского на русский язык.
13. Перевод интернациональной и псевдоинтернациональной лексики в научно-техническом тексте.
14. Перевод словосочетаний. Атрибутивные словосочетания и способы их перевода. Перевод фразеологических сочетаний.
15. Перевод конструкций с неличными формами глагола (инфинитив, герундий, причастие).
16. Особенности перевода английских модальных глаголов
17. Особенности перевода заголовков научно-технических текстов по архитектуре.
18. Перевод отрицательных и эмфатических конструкций.
19. Перевод условных предложений.
20. Лексико-грамматические и стилистические особенности научно-технического текста по архитектуре.

ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

УЧЕБНАЯ ПРОГРАММА БНТУ ПО УЧЕБНОЙ ДИСЦИПЛИНЕ «ПЕРЕВОД ТЕХНИЧЕСКОЙ ЛИТЕРАТУРЫ»

В ЭУМК представлены выдержки из учебной программы по учебной дисциплине «Перевод технической литературы» для специальности 1-69 01 02 «Архитектурный дизайн» на I ступени обучения.

Белорусский национальный технический университет

УТВЕРЖДАЮ

Проректор по учебной работе
Белорусского национального
технического университета

_____ А.Г. Баханович

_____ 05.07.2017 _____

Регистрационный № УД-ФЭС 102-19 /уч.

ПЕРЕВОД ТЕХНИЧЕСКОЙ ЛИТЕРАТУРЫ

**Учебная программа учреждения высшего образования
для специальности 1-69 01 02 «Архитектурный дизайн»**

2017 г.

Учебная программа составлена на основе образовательного стандарта ОСВО 1-1-69 01 02 -2013

СОСТАВИТЕЛЬ:

Л.А. Крюкова, старший преподаватель кафедры английского языка №2 Белорусского национального технического университета

РЕЦЕНЗЕНТЫ:

Р.В. Детскина, доцент кафедры информатики и прикладной лингвистики Учреждения образования «Минский государственный лингвистический университет», кандидат филологических наук

Т.И. Васильева, доцент кафедры «Иностранные языки» Белорусского национального технического университета, кандидат филологических наук

РЕКОМЕНДОВАНА К УТВЕРЖДЕНИЮ:

Кафедрой английского языка №2 Белорусского национального технического университета

(протокол №___ от _____ 2017 г.)

Заведующий кафедрой _____

Н.П. Мартысюк

Методической комиссией архитектурного факультета Белорусского национального технического университета

(протокол №___ от _____ 2017 г.)

Председатель методической комиссии _____

А.В. Мазаник

Научно-методическим советом Белорусского национального технического университета (протокол №___ секции №1 от _____ 2017 г.)

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебная программа по учебной дисциплине «Перевод технической литературы» разработана для специальности 1-69 01 02 «Архитектурный дизайн»

Целью изучения дисциплины является развитие умений анализировать различные элементы текста и правильно переводить англоязычную научно-техническую литературу, а также привить навыки аннотационного и реферативного перевода. В курсе освещаются основные понятия перевода, способы перевода, его приёмы и методы, особенности и трудности перевода, излагаются и иллюстрируются на примерах наиболее важные (с точки зрения перевода научно-технической литературы) лексические, грамматические и стилистические особенности английского языка, раскрывается зависимость перевода от специфики языковых средств.

Достижение данной цели предполагает решение следующих **задач**:

- раскрытие сущности перевода как акта межъязыковой коммуникации, при котором содержание иноязычного текста (устного или письменного) передается на другой язык путем создания на этом языке коммуникативно равнозначного текста;
- ознакомление с основополагающими понятиями “переводимость“, “эквивалентность“, “адекватность“ перевода и определяющими их факторами;
- ознакомление с видами перевода и переводческой деятельности и их отличительными чертами;
- описание общелингвистических основ перевода, включающих характеристику особенностей языковых систем и закономерностей функционирования языков, определяющих специфику переводческого процесса;
- классификация трудностей перевода, раскрытие их объективной лингвистической природы и обучение приемам их преодоления для достижения адекватности перевода.

В результате освоения дисциплины «Перевод технической литературы» студент должен **знать**:

- основные грамматические категории и их субкатегориальные признаки в родном и иностранном языках; их учет и особенности передачи при переводе;
- принципы организации словосочетания и предложения в родном и иностранном языках и особенности их передачи при переводе;
- основные принципы классификации словарного состава родного и иностранного языков и их учет при переводе;
- функционально-стилистические и жанровые особенности и характеристики текстов родного и иностранного языков и их учет при переводе;
- основные классификации и способы перевода терминологической лексики;
- особенности перевода специальных текстов;
- способы достижения эквивалентности в письменном переводе;

уметь:

- осуществлять предпереводческий анализ текста и определять общую стратегию перевода;

- применять переводческие приемы и лексико-грамматические трансформации (конкретизация, генерализация, перефразирование, целостное преобразование и др.) при письменном переводе с иностранного языка на родной;
- передавать при переводе с иностранного языка на родной имена собственные и географические названия, реалии, безэквивалентную лексику, термины, фразеологические единицы с использованием соответствующих переводческих приемов;
- осуществлять полный письменный, реферативный и аннотационный перевод специальных текстов с английского языка на русский;
- решать переводческие задачи инженерного характера: расшифровка сокращений, действия с пересчетом размерностей и т.д;

владеть навыками

- переводческого анализа;
- членения текста;
- определения цели перевода, его прагматики,
- обнаружения трудностей перевода;
- подбора переводческих соответствий для достижения смысловой, стилистической и прагматической адекватности перевода;
- использования различных видов универсальных и отраслевых словарей и другой справочной литературы в переводческой деятельности, а также приобрести минимальные навыки организации исследовательской работы в области переводческой проблематики.

Освоение данной учебной дисциплины обеспечивает формирование следующих компетенций:

- АК-2. Владеть системным и сравнительным анализом.
- АК-4. Уметь работать самостоятельно.
- АК-5. Быть способным порождать новые идеи (обладать креативностью).
- АК-6. Владеть междисциплинарным подходом при решении проблем.
- АК-7. Иметь навыки, связанные с использованием технических устройств, управлением информацией и работой с компьютером.
- АК-8. Обладать навыками устной и письменной коммуникации.
- АК-9. Уметь учиться, повышать свою квалификацию в течение всей жизни.
- АК-10. Иметь лингвистические и коммуникативные навыки.
- СЛК-2. Быть способным к социальному взаимодействию.
- СЛК-3. Обладать способностью к межличностным коммуникациям.
- СЛК-5. Быть способным к критике и самокритике.
- СЛК-6. Уметь работать в команде.
- ПК-15. Использовать информационные, компьютерные технологии.
- ПК-35. Готовить доклады, материалы к презентациям.

Согласно учебному плану для специальности 1-69 01 02 «Архитектурный дизайн» на изучение учебной дисциплины для очной формы получения высшего образования отведено 87 ч., из них аудиторных – 30 часов.

Распределение аудиторных часов по курсам, семестрам и видам занятий приведено ниже (Таблица 1).

Таблица 1.

Очная форма получения высшего образования					
Курс	Семестр	Лекции, ч.	Лабораторные занятия, ч.	Практические занятия, ч.	Форма текущей аттестации
5	9			30	экзамен

СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

Раздел I ТЕОРЕТИЧЕСКИЕ ОСНОВЫ НАУЧНО-ТЕХНИЧЕСКОГО ПЕРЕВОДА

Тема 1.1. Вводное занятие. Задачи, содержание и структура курса «Перевод технической литературы»

Цели и задачи дисциплины; основные понятия теории и техники перевода; анализ и сопоставление печатных универсальных и отраслевых словарей, электронных словарей и систем машинного перевода.

Тема 1.2. Основные формы, виды и жанры перевода

Общелингвистические основы перевода; понятия «переводимость», «эквивалентность», «адекватность» перевода; виды перевода (устный, письменный, научно-технический, полный и др.); общие требования к адекватному переводу и его оформление; критерии оценки перевода; переводческий анализ и прагматическая адаптация текста; учет региональных и жанровых особенностей при переводе с русского языка на английский.

Тема 1.3. Особенности языка научно-технической литературы

Лингвистические и жанровые особенности текстов архитектурной тематики; особенности и трудности перевода заголовков англо-американских статей и изданий по архитектуре.

Тема 1.4. Реферативный и аннотационный перевод научно-технического текста

Особенности реферативного и аннотационного переводов.

Раздел II ЛЕКСИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 2.1. Лексические соответствия

Лексические проблемы и способы их преодоления при переводе научно-технического текста; лексические соответствия; основные способы словообразования в английском языке; проблемы многозначности и омонимии при переводе; перевод многофункциональных слов, неологизмов и безэквивалентной лексики; перевод интернациональной и

псевдоинтернациональной лексики; перевод свободных и фразеологических словосочетаний; структурно-семантические особенности субстантивных атрибутивных словосочетаний в английском языке и способы их перевода.

Тема 2.2. Перевод собственных имен, названий и терминов

Проблемы перевода имен собственных и реалий; перевод при помощи транскрипции, транслитерации, калькирования, трансплантации; структурные особенности и способы перевода терминов и сложных терминологических групп; перевод сокращений (аббревиатуры и акронимы).

Тема 2.3. Лексические преобразования в переводе

Различные способы перевода; лексические и лексико-грамматические трансформации (замена, конкретизация, генерализация, добавления, опущения, антонимический перевод и др.).

Раздел III ГРАММАТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА

Тема 3.1. Особенности грамматических категорий в английском и русском языках

Особенности актуального членения высказываний и порядка слов в английском и русском языках; способы перевода артикля, местоимений и глаголов; перевод конструкций с пассивным залогом; перевод эмфатических конструкций; инверсия.

Тема 3.2. Передача модальности при переводе

Особенности и способы передачи модальности и сослагательного наклонения в английском и русском языках; перевод модальных глаголов и их эквивалентов.

Тема 3.3. Перевод неличных форм глагола

Особенности перевода неличных форм глагола (причастие, герундий, инфинитив) и конструкций с ними (Complex Object, Complex Subject, Absolute Participial Construction и др.).

Тема 3.4. Грамматические и грамматико-синтаксические преобразования при переводе

Анализ и практическое применение грамматических и грамматико-синтаксических преобразований при переводе с английского и русского языков; грамматические замены, замена частей речи, изменение порядка слов, членение и объединение предложений, экспликация или описательный перевод; перевод предложений с обстоятельством в роли агента действия.

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА УЧЕБНОЙ ДИСЦИПЛИНЫ
очная форма получения высшего образования для направлений
специальности 1-69 01 02 «Архитектурный дизайн»

Номер раздела, темы	Название раздела, темы	Количество аудиторных часов	Форма контроля знаний
		Практические занятия	
1.	2	3	4
	9 семестр		
1.	ТЕОРЕТИЧЕСКИЕ ОСНОВЫ НАУЧНО-ТЕХНИЧЕСКОГО ПЕРЕВОДА		
1.1	Вводное занятие. Задачи, содержание и структура курса	2	
1.2	Основные формы, виды и жанры перевода	2	
1.3	Особенности языка научно- технической литературы	2	
1.4	Реферативный и аннотационный переводы	2	
2.	ЛЕКСИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА		
2.1	Лексические соответствия	2	
2.2	Перевод собственных имен, названий и терминов	2	
2.3	Лексические преобразования в переводе	4	
3.	ГРАММАТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА		
3.1	Особенности грамматических категорий в английском и русском языках	4	
3.2	Передача модальности при переводе	2	
3.3	Перевод неличных форм глагола	4	
3.4	Грамматические и грамматико- синтаксические преобразования при переводе	4	
	Итого за семестр	30	экзамен
	Всего аудиторных часов	30	

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СРЕДСТВА ДИАГНОСТИКИ РЕЗУЛЬТАТОВ УЧЕБНОЙ ДЕЯТЕЛЬНОСТИ (МОДУЛЬ КОНТРОЛЯ)

Для оценки достижений студента используется следующий диагностический инструментарий:

- устный и письменный опрос во время практических занятий;
- промежуточный контроль в форме тестовых заданий по отдельным темам и аудиторный перевод текстов;
- контроль выполненных на практических занятиях индивидуальных заданий;
- контроль выполненных в рамках самостоятельной работы индивидуальных заданий;
- выступление студента на практических занятиях по подготовленному реферату;
- итоговый контроль – зачет, экзамен

ЗАЧЁТ по дисциплине «Иностранный язык (технический перевод)» основывается на результатах текущего и промежуточного контроля.

СОДЕРЖАНИЕ ЭКЗАМЕНА

1. Полный письменный перевод со словарем аутентичного текста по специальности. Объем 1500-1700 п. з. Время выполнения перевода – 45 минут.
2. Устный анализ переводческих трансформаций в примерах перевода (5 примеров). Время выполнения – 10 минут.

ПРИМЕРНЫЙ ПЕРЕЧЕНЬ ТЕМ РЕФЕРАТОВ

1. Лексические аспекты перевода (транслитерация, транскрипция, калькирование, трансплантация, описательный и приближенный перевод и т.д.)
2. Термины в архитектурном тексте и особенности их перевода с английского на русский язык.
3. Перевод интернациональной и псевдоинтернациональной лексики в научно-техническом тексте архитектурной тематики.
4. Основные способы перевода английских атрибутивных словосочетаний в научно-техническом тексте архитектурной тематики.
5. Трансформации при переводе научно-технического текста архитектурной тематики.
6. Грамматические аспекты перевода (артикли, страдательный залог, эмфатические конструкции, инверсия).
7. Особенности перевода английских модальных глаголов (на материале научно-технических текстов по архитектуре).
8. Синтаксические преобразования при переводе научно-технических текстов по архитектуре.
9. Особенности перевода заголовков научно-технических текстов по архитектуре.
10. Лексико-грамматические и стилистические особенности научно технического текста по архитектуре.
11. Возможности и недостатки программ автоматического (машинного) перевода.

МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ОРГАНИЗАЦИИ И ВЫПОЛНЕНИЮ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ

При изучении дисциплины рекомендуется использовать следующие виды работ:

- подготовка тематических докладов, презентаций по заданным темам;
- проработка тем (вопросов), вынесенных на самостоятельное изучение;
- подбор и письменный перевод с английского на русский и/или с русского на английский язык текста по архитектурной тематике.

МЕТОДЫ (ТЕХНОЛОГИИ) ОБУЧЕНИЯ

Основными методами (технологиями) обучения, отвечающими целям изучения дисциплины, являются:

- *проектная технология*, представляющая самостоятельную, долгосрочную групповую работу по теме-проблеме, выбранную самими студентами, включающую поиск, отбор и организацию информации. В процессе работы над проектом речевое иноязычное общение «вплетено в интеллектуально-эмоциональный контекст другой деятельности»;
- *кейс-технология*, основу которой составляют осмысление, критический анализ и решение конкретных социальных проблем. Кейс-технология ориентирована на развитие способности студентов решать определенные жизненные ситуации, важные повседневные проблемы, с которыми они непосредственно сталкиваются в жизни;
- *симуляция*, которая применительно к иностранному языку представляет собой подражательное, разыгранное воспроизведение межличностных контактов, организованных вокруг проблемной ситуации, максимально приближенной к реальной;
- *технология обучения в сотрудничестве*, предполагающая создание условий для активной совместной учебной деятельности студентов в разных учебных ситуациях. Это обучение в процессе общения студентов друг с другом и с преподавателем при наличии общей цели и индивидуальной ответственности каждого члена группы за собственный вклад в общее дело, за выполнение общего задания;
- *технология дебатов*, представляющая собой полемический диалог, проходящий по определенному сценарию и имеющий целью убеждение третьей стороны – судей или аудитории;
- *компьютерные технологии*, предполагающие широкое использование Интернет-ресурсов и мультимедийных обучающих программ. Компьютерные технологии позволяют интенсифицировать и активизировать учебно-познавательную деятельность студентов, эффективно организовать и спланировать самостоятельную работу, совершенствовать контрольно-оценочные функции (компьютерное тестирование).

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