

**САНКТ-ПЕТЕРБУРГСКОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ
ПРОФЕССИОНАЛЬНОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
«КОЛЛЕДЖ «КРАСНОСЕЛЬСКИЙ»**

РАССМОТРЕНО И ПРИНЯТО

на заседании Педагогического Совета
СПб ГБПОУ «Колледж «Красносельский»

Протокол № 6 от 07.06. 2024 г.

УТВЕРЖДАЮ

Директор СПб ГБПОУ
«Колледж «Красносельский»

_____ Г.И. Софина

« » _____ 2024 г.

Приказ № 101-осн. от 07.06. 2024 г.

**МЕТОДИЧЕСКИЕ УКАЗАНИЯ
ПО ПРАКТИЧЕСКИМ ЗАНЯТИЯМ**

по дисциплине

СПЦ.02 Иностранный язык в профессиональной деятельности

для обучающихся по профессии

08.01.28 Мастер отделочных строительных и декоративных работ

Санкт-Петербург
2024 г.

РАССМОТРЕНО И ОДОБРЕНО

На заседании МК СПб ГБПОУ «Колледж «Красносельский»

Протокол № _____ от _____ 2024 г.

Председатель МК _____ Н.В. Медведева

Организация-разработчик: СПб ГБПОУ «Колледж «Красносельский»

Разработчик: Сверликова И.А., преподаватель спецдисциплин.

Методические указания к практическим занятиям являются частью основной профессиональной образовательной программы СПО по профессии 08.01.28 Мастер отделочных строительных и декоративных работ. Укрупненная группа профессий 08.00.00 Техника и технологии строительства.

Дисциплина «СГЦ.02 Иностранный язык в профессиональной деятельности».

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І.ВВЕДЕНИЕ

Методические рекомендации предназначены для обучающихся колледжа, изучающих учебную дисциплину «СГ.02 Иностранный язык в профессиональной деятельности».

Методические рекомендации включают в себя учебную цель, перечень образовательных результатов, заявленных во ФГОС СПО, задачи, обеспеченность занятия, краткие теоретические и учебно-методические материалы по теме, вопросы для закрепления теоретического материала, задания для практической работы и инструкцию по ее выполнению, методику анализа полученных результатов, порядок и образец отчета о проделанной работе.

Учебные материалы к каждому из занятий включают контрольные вопросы, задания. Пособие содержит также список рекомендуемой литературы – основной, дополнительной и справочной, которая может использоваться обучающимися не только при подготовке к практическим занятиям, но и при написании рефератов.

Практические и семинарские занятия составляют важную часть профессиональной подготовки студентов. Основная цель проведения практических и семинарских занятий – формирование у студентов общекультурных и профессиональных компетенций, аналитического, творческого мышления путем приобретения практических навыков.

Методические указания к практическим (семинарским) занятиям по дисциплине наряду с рабочей программой и графиком учебного процесса относятся к методическим документам, определяющим уровень организации и качества образовательного процесса.

Содержание практических занятий фиксируется в рабочих учебных программах дисциплин и в перспективно-тематическом планировании.

Важнейшей составляющей любой формы *практических занятий* являются упражнения (задания). Основа в упражнении – пример, который разбирается с позиций теории, развитой в лекции.

Основное внимание уделяется формированию конкретных умений, навыков, профессиональных компетенций, что и определяет содержание деятельности студентов – решение задач, графические работы, уточнение изучаемых категорий и понятий и пр.

Практические занятия выполняют следующие задачи:

- стимулируют регулярное изучение рекомендуемой литературы, а также внимательное отношение к лекционному курсу;
- закрепляют знания, полученные в процессе лекционного обучения и самостоятельной работы над литературой;
- расширяют объём профессионально значимых знаний, умений, навыков;
- формируют необходимые общекультурные и профессиональные компетенции;
- позволяют проверить правильность ранее полученных знаний;
- способствуют свободному оперированию терминологией;
- предоставляют преподавателю возможность систематически контролировать уровень самостоятельной работы студентов.

В процессе практического занятия как вида учебной деятельности обучающиеся выполняют одну или несколько работ (заданий) под руководством преподавателя в соответствии с изучаемым содержанием учебного материала.

Выполнение практических работ направлено на: обобщение, систематизацию, углубление, закрепление полученных теоретических знаний по конкретным темам изучаемых дисциплин;

- формирование умений применять полученные знания на практике, реализацию единства интеллектуальной и практической деятельности;
- развитие интеллектуальных умений: аналитических, проектировочных; конструктивных и др.;

- выработку при решении поставленных задач таких, как самостоятельность, ответственность, точность, творческая инициатива.

Целью практических занятий студентов является овладение общими компетенциями:

| Код | Общие компетенции |
|------|---|
| ОК 1 | Выбирать способы решения задач профессиональной деятельности применительно к различным контекстам; |
| ОК 2 | Использовать современные средства поиска, анализа и интерпретации информации и информационные технологии для выполнения задач профессиональной деятельности; |
| ОК 3 | Планировать и реализовывать собственное профессиональное и личностное развитие, предпринимательскую деятельность в профессиональной сфере, использовать знания по финансовой грамотности в различных жизненных ситуациях; |
| ОК 4 | Эффективно взаимодействовать и работать в коллективе и команде; |
| ОК 5 | Осуществлять устную и письменную коммуникацию на государственном языке Российской Федерации с учетом особенностей социального и культурного контекста; |
| ОК 6 | ОК 06. Проявлять гражданско-патриотическую позицию, демонстрировать осознанное поведение на основе традиционных общечеловеческих ценностей, в том числе с учетом гармонизации межнациональных и межрелигиозных отношений, применять стандарты антикоррупционного поведения; |
| ОК 7 | ОК 07. Содействовать сохранению окружающей среды, ресурсосбережению, применять знания об изменении климата, принципы бережливого производства, эффективно действовать в чрезвычайных ситуациях. |

Изучение данной дисциплины направлена на формирование также следующих профессиональных компетенций:

| Виды деятельности | Профессиональные компетенции, соответствующие видам деятельности |
|--|---|
| 1 | 2 |
| выполнение штукатурных и декоративных работ (по выбору) | ПК Х.1. Выполнять штукатурные работы по отделке внутренних и наружных поверхностей зданий и сооружений. ПК Х.2. Выполнять работы по устройству наливных полов и оснований под полы. ПК Х.3. Выполнение декоративных штукатурок. ПК Х.4. Ремонт штукатурки, наливного пола, фасадных теплоизоляционных композиционных систем. |
| выполнение монтажа каркасно-обшивных конструкций (по выбору) | ПК Х.1. Выполнять подготовительные работы при монтаже и отделке каркасно-обшивных конструкций. |

| | |
|--|--|
| | <p>ПК Х.2. Выполнять работы по монтажу каркасно-обшивных конструкций из различных материалов.</p> <p>ПК Х.3. Выполнять отделку каркасно-обшивных конструкций.</p> <p>ПК Х.4. Выполнять ремонт каркасно-обшивных конструкций.</p> |
| <p>выполнение малярных и декоративно-художественных работ (по выбору)</p> | <p>ПК Х.1. Выполнять подготовительные работы при производстве малярных работ при отделке поверхностей зданий и сооружений.</p> <p>ПК Х.2. Выполнять работы по окрашиванию и оклеиванию обоями поверхностей различными способами.</p> <p>ПК Х.3. Выполнять декоративно-художественную отделку поверхностей различными способами.</p> <p>ПК Х.4. Выполнять ремонт и восстановление окрашенных или оклеенных обоями поверхностей.</p> |
| <p>выполнение облицовочных, мозаичных и декоративных работ (по выбору)</p> | <p>ПК Х.1. Выполнять подготовительные работы при производстве облицовочных, мозаичных и декоративных работ.</p> <p>ПК Х.2. Выполнять облицовочные работы горизонтальных, вертикальных, внутренних наружных, наклонных поверхностей зданий и сооружений.</p> <p>ПК Х.3. Устраивать декоративные и художественные мозаичные поверхности.</p> <p>ПК Х.4. Выполнять ремонт облицованных поверхностей и мозаичных покрытий.</p> |

Основными компонентами содержания обучения иностранному языку являются: языковой (фонетический, лексический и грамматический) материал; речевой материал, тексты; знания, навыки и умения, входящие в состав коммуникативной компетенции обучающихся и определяющие уровень её сформированности.

Содержание практических занятий учитывает, что обучение иностранному языку происходит в ситуации отсутствия языковой среды, поэтому практические занятия ориентированы на создание естественной речевой ситуации общения и несут познавательную нагрузку. При освоении профессионально ориентированного содержания обучающийся погружается в ситуации профессиональной деятельности, межпредметных связей, что создаёт условия для дополнительной мотивации как изучения иностранного языка, так и освоения выбранной специальности.

Общий объём времени, отведённого на практические занятия, составляет 49 часов в соответствии с утверждённым учебным планом.

Контроль выполнения практических занятий осуществляется преподавателем иностранного языка в процессе их проведения.

К видам контроля относятся:

- устный и письменный опрос усвоения лексического и грамматического материала.
- проверка чтения и перевода профессионально-ориентированных текстов.

- устный контроль монологических и диалогических высказываний.
- В результате освоения учебной дисциплины «Иностранный язык» студент должен уметь:
 - общаться (устно и письменно) на иностранном языке на профессиональные и повседневные темы;
 - переводить (со словарём) иностранные тексты профессиональной направленности;
 - самостоятельно совершенствовать устную и письменную речь, пополнять словарный запас.
- знать:
 - лексический (1200-1400 лексических единиц) и грамматический минимум, необходимый для чтения и перевода (со словарём) иностранных текстов профессиональной направленности.

Курс 2,3

Дисциплина СГ.02 Иностранный язык в профессиональной деятельности

Специальность: 08.01.28 мастер отделочных строительных и декоративных работ.

Количество часов практических работ по дисциплине на 2 курсе 49 часов

Перечень практических занятий

| № П.З. | Наименование темы и содержание занятий по программе/номер урока | Кол-во часов | Контрольно-оценочные средства |
|--|---|--------------|--|
| Тема 1 Архитектура: формы и функции. | | 6 | |
| 1. | Архитектура: формы и функции. Гражданское строительство. Конструкции. Обращения, формы представления, формы приветствия, прощания, извинения. | 4 | Контроль составления монологических и диалогических высказываний |
| 2. | Артикли. Формы словообразования. Профессиональная лексика специалиста. Контрольный перевод по теме 1. | 2 | Упражнения |
| Тема 2. Из истории строительства. | | 6 | |
| 3 | Семь древних чудес света как пример памятников архитектуры. Современные чудеса света. Чудеса света России. | 4 | Контроль понимания текстов |
| 4 | Грамматика: Множественное число существительных, притяжательный падеж существительных. | 2 | Тест |
| Тема 3. Строительные профессии. | | 4 | |
| 5 | Строительные профессии. Профессиональные обязанности и требования. Резюме и биографическое описание. Собеседование по приёму на работу. Дресс-коды. | 2 | Контроль знания лексики |
| 6 | Степени сравнения прилагательных и наречий. Тест по теме 3. | 2 | Выполнение заданий теста |
| Тема 4. Современные строительные материалы. | | 6 | |

| | | | |
|--|---|-----------|---|
| 7 | Современные строительные материалы: New glass concrete, polystyrene, plastfoil, bricks from waste fly ash, secondary materials, soffit, siding (wood siding, plastic siding, metal siding, masonry siding, glass magnesium sheet, porcelain tiles, water-dispersion paints (acrylic paint), composition of dupont corian. | 4 | Контроль знания лексики |
| 8 | Английский и американский варианты английского языка. Тест по теме 4. | 2 | Контрольные упражнения Тесты |
| Тема 5. Архитектурный дизайн. Основные архитектурные стили. | | 10 | |
| 9 | Основные архитектурные стили. | 6 | Контроль составления конспекта по теме. |
| 10 | Времена английского глагола. Тест по теме 5. | 4 | Тест |
| Тема 6. Дизайн интерьера. Виды дизайнеров. | | 8 | |
| 11 | Дизайн интерьера. Виды дизайнеров. Профессиональная лексика. | 4 | Упражнения |
| 12 | Прямая речь. Согласование времён. Страдательный залог. Тест по теме 6. | 4 | Упражнения |
| Тема 7. Элементы дизайна. | | 6 | |
| 13 | Элементы дизайна: point, line, form, shape and space, movement, colour, pattern, texture. | 4 | Контроль усвоения лексики |
| 14 | Грамматика: Неличные формы глагола: Инфинитив, Причастие I и II, Герундий. | 2 | Упражнения |
| Тема 8. Санкт-Петербург. Архитектурный дизайн города. | | 6 | |
| 15 | Санкт-Петербург. Архитектурный дизайн города. Сочетание разных стилей различных эпох. | 4 | Контроль усвоения лексики |
| 16 | Особенности построения английского предложения, порядок слов. Простое и сложное предложение. | 2 | Грамматические упражнения |
| Всего: | | 52 | |

II. МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ВЫПОЛНЕНИЮ ПРАКТИЧЕСКИХ РАБОТ

Тема 1. Архитектура: формы и функции.

Практическое занятие № 1-2, 6 часов

Концепция практического занятия:

Цели: Обучающая: Научить студентов формам общения на всех уровнях

Воспитательная: Воспитывать чувство уважения к старшим, сотрудникам, своей профессии

Развивающая: Развивать навыки диалогической речи

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: профессиональную лексику, ключевые фразы общения, формы знакомства, прощания, привлечения внимания вопросы и ответы;

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: составить фразу обращения, знакомства, представления, извинения, привлечения внимания; читать и понимать тексты профессиональной направленности.

Содержание работы:

Изучение темы: Архитектура: формы и функции. Формы общения.

Составление сообщения по теме, изучение форм обращения, форм представления, форм приветствия, прощания, извинения. Изучение и закрепление грамматики: Артикли. Формы словообразования.

Методические указания (ход выполнения работы):

- выучить новую лексику темы и речевые клише;
- прочитать текст «Архитектура, формы и функции», перевести текст, ответить на вопросы;
- выполнить упражнения на закрепление лексического материала;
- выполнить упражнения на закрепление грамматики.

Оборудование: Учебники, печатные материалы

Критерии оценки:

| оценка | лексика | грамматика | правописание |
|----------------------------|---|--|---|
| «5» отлично | Студент использует лексику и простые структуры отлично, также использует сложные семантические структуры. | Студент не допускает лексико-грамматические ошибки. | Студент не допускает ошибки в правописании. |
| «4» хорошо | Студент использует лексику и простые структуры правильно, допускает ошибки при использовании сложных семантических структуры. | Студент редко допускает лексико-грамматические ошибки. | Студент редко допускает ошибки в правописании, которые не мешают пониманию. |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | Студент допускает ошибки в правописании, которые иногда мешают пониманию. |
| «2» неудовлетворительно | Студент использует ограниченную лексику, не соответствующую уровню знания языка, допускает ошибки. | Студент часто допускает грамматические ошибки. | Студент допускает ошибки в правописании, которые мешают пониманию. |

Эталон выполнения задания:

1. Прочитать и перевести текст. Выполнить задания к тексту:

I. Read the vocabulary to the text.

entail

evolve

incoherent

inherent

heritage

requite

вызывать

развиваться

непоследовательный, несвязный

присущий, неотъемлемый

наследство

вознаграждение

IV. Read the text and answer the following questions:

1. What is architecture?
2. What is the oldest book to set forth the principles of construction?
3. How should mankind deal with the heritage of the past?
4. What three basic factors in architecture were listed nearly two thousand years ago?
5. Why architecture is a difficult art?
6. What can we say about any truly great building?
7. What integration must an architect achieve?

Architecture: Its Forms and Functions

Architecture is the art or science of planning, building and structures. Without consideration of structural principles, materials, social and economic requirements a building cannot take form. But without aesthetical quality inherent in its form *a building cannot be considered as a work of architecture¹ as well.

From the very beginning of construction in human history lots of architectural skills, systems and theories have been evolved for the construction of the buildings, which have housed nations and generations of people in any kind of their activity. Writings on architecture are almost as old as writing itself. Books on the theory of architecture, on the art of buildings, and on the aesthetical view of buildings exist in great number. The oldest book, which sets forth the principles, upon which buildings should be designed and which aim is to guide the architect, is the work of Markus Vitruvius Pollio written *in the first century B. C.²

Architecture is an art. Its nowadays expression should be creative and consequently new. The heritage of the past cannot be ignored, but it must be expressed in modern terms. There exists an evident paradox in the coexistence of change and survival in every period of human civilisation. This paradox of change and repetition is clearly illustrated in any architectural style.

Architecture is also the style or manner of building in a particular country or period of history. There are widely known examples of Gothic architecture all round the globe. During many centuries mankind admires the architecture of ancient Greece or Roman Empire as well.

Nearly two thousand years ago the Roman architect Vitruvius listed three basic factors in architecture. They are convenience, strength and beauty. These three factors have been present and are always interrelated in the best constructions till the 21st century. *No true architect could think of any of them³ without almost automatically considering the other two as well. Thus, architectural design entails not only the necessity to study various solutions for convenience, structure, and appearance as three separate processes. Architectural design also includes the necessity to keep in mind the constant interaction of these factors. It's impossible for an architect first plan a building from the point of view of convenience, and then make the design of a strong construction around his plan to shelter it. Then, as a final touch, try to adjust and decorate the whole to make it pretty. Any design evolving from such kind of work will produce only a confused, incoherent, and unsatisfactory building. When speaking about any truly great building we cannot but say that every element in it has a triple implication or significance.

This triple nature of architectural design is one of the reasons why architecture is a difficult art. *It needs some unique type of imagination⁴ as well as long years of training and experience to make a designer capable of getting requite in the light of these three factors—use, construction, and aesthetic effect—simultaneously. The designer must have a good knowledge as of engineering so of building materials. This knowledge will enable him to create economically strong and practical construction. The designer, in addition, must possess the creative imagination, which will enable him to integrate the plan and the construction into the harmonious whole. The architect's feeling of satisfaction in achieving such integration is one of his/her (their) greatest rewards.

2. Перевести диалоги:

Диалог 1.

- Hi, my name's Andrew. What's your name?
- Hi, my name's John. Nice to meet you, Andrew.
- Nice to meet you, too. John, how are you?
- I'm fine, thank you. How are you?
- I'm fine, too. OK, I must be going now. It's been nice talking to you.
- Yeah. It's been nice talking to you. See you.
- See you. Bye.

Диалог 2.

- Hello.
- Hello.
- What is your name?
- My name is Dima. What is your name?
- My name is Liza. I'm from Russia. Where are you from?
- I'm from England. What do you do, Dima?
- I am a teacher. And you?
- I am a doctor.
- I was very glad to meet you, but I am in a hurry. Here is my number, call me 84956351405. Goodbye.
- Ok. Thanks, see you soon.

Диалог 3.

- Good morning, dear friends!
- Good morning, Jim.
- Let me introduce my sister Alice.
- Nice to meet you, Alice.
- Nice to meet you, too.
- How old are you, Alice?
- I'm 20.
- Where do you live?
- I live in Kiev. I must be off, I'm afraid.
- Nice talking to you.
- Good luck!
- Same to you!

Перевести диалоги с русского на английский:

Диалог 1.

- Доброе утро, господин Смит. Разрешите Вам представить господина Миллера.
- Здравствуйте, господин Миллер.
- Здравствуйте, господин Смит.

Диалог 2.

- Господин Петров! Вы знакомы с господином Брауном?
- Не думаю, что мы встречались раньше. Здравствуйте, господин Браун.
- Здравствуйте, господин Петров.

Диалог 3.

- Здравствуйте, как Ваши дела?
- Вполне хорошо, спасибо. А как Ваши дела?
- Неплохо, спасибо.

Диалог 4.

- Здравствуйте, у меня назначена встреча с господином Грином на 3 часа.
- Добрый день. Господин Грин будет через 5 минут. Садитесь, пожалуйста.

Диалог 5.

- Какой приятный сюрприз! Никогда не ожидал встретить тебя здесь. Как дела?
- Неплохо, а как твои дела?
- Спасибо, хорошо.

Диалог 6.

- До свидания, надеюсь скоро встретиться с Вами.
- До свидания, всего наилучшего.

Диалог 7.

- До свидания, спасибо Вам за всё.
- До свидания, счастлив был встретиться с Вами.

Источники:

1. Купцова, А. К. Английский язык для менеджеров и логистов (B1 —B2): учебник и практикум для среднего профессионального образования / А. К. Купцова, Л. А. Козлова, Ю. П. Вольнец ; под общей редакцией А. К. Купцовой. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2022. — 355 с.

Тема 2. Из истории строительства.

Практическое занятие №: 3-4 - 6 часов

Концепция практического занятия:

Цели:

Обучающая: Научить студентов поиску информации в сфере профессиональной деятельности

Воспитательная: Воспитывать чувство уважения к историческому наследию.

Развивающая: Развивать навыки чтения и перевода текста.

Коммуникативная: Развивать способность к общению на иностранном языке.

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: исторические этапы развития архитектуры, грамматический материал;

Уметь: воспринимать иностранную речь на слух, составлять и представлять материал по теме.

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: составить сообщение различной направленности и тематики в соответствии с ситуацией, применять знания по грамматике;

Содержание работы: Изучение содержания текстов по теме, грамматики.

Грамматика: Множественное число существительных, притяжательный падеж существительных.

Методические указания (ход выполнения работы):

- выучить новую лексику темы и речевые клише;
- изучить тексты по теме.
- выполнить упражнения к текстам.
- повторить грамматику.
- выполнить упражнения по грамматике.

Оборудование: Учебники, печатные материалы

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|----------------------------|---|--|---|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание диалога соответствует заданной теме |
| «4» хорошо | Студент использует лексику и простые структуры правильно, допускает ошибки при использовании сложных семантических структуры. | Студент редко допускает лексико-грамматические ошибки. | Содержание несколько отходит от темы, неполно раскрыта тема |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | Содержание очень краткое, тема раскрыта недостаточно |
| «2» неудовлетворительно | Студент использует ограниченную лексику, не соответствующую уровню знания языка, допускает ошибки. | Студент часто допускает грамматические ошибки. | Содержание не соответствует заданной теме. |

Эталон выполнения задания:

Прочитать и выполнить задания.

Civil Engineering

I. Listen, read and remember.

Appliance

Приспособление, прибор

Apply

Обращаться за чем-л

Branch

Ветвь, филиал, отрасль

Concern

Касаться, относиться, интересоваться

Conflict with nature

Противоречить природе, бороться с природой

Deal (with)

Иметь дело с чем-л, кем-л

Divide (into)

Делить, разделять

Distinguish (from)

Отличать

Execute

Выполнять

Harbour

Гавань

Lead (to)

Вести (к)

Protect oneself against

Защищаться от чего-л

sustain

Поддерживать, выдерживать

II. Read and translate the text.

Civil Engineering

The term "engineering" is a modern one. The New Marriam-Webster Dictionary gives the explanation of the word "engineering" as the practical application of scientific and mathematical principles. Nowadays the term "engineering" means, as a rule, the art of designing, constructing, or using engines. But this word is now applied *in a more extended sense. It is applied also to the art of executing such works as the objects of civil and military architecture, in which engines or other mechanical appliances are used. Engineering is divided into many branches. The most important of them are: civil, mechanical, electrical, nuclear, mining, military, marine, and sanitary engineering.

While the definition "civil engineering" dates back only two centuries, the profession of civil engineer is as old as civilized life. It started developing with the rise of ancient Rome. In order to understand clearly what civil engineering constitutes nowadays, let us consider briefly the development of different branches of engineering. Some form of building and utilization of the materials and forces of nature have always been necessary for the people from the prehistoric times. The people had to protect themselves against the elements and sustain themselves in the conflict with nature.

First the word "civil engineering" was used to distinguish the work of the engineer with a non-military purpose from that of a military engineer. And up to about the middle of the 18th century there were two main branches of engineering — civil and military. The former included all those branches of the constructive art not directly connected with military operations and the constructions of fortifications, while the latter, military engineering, concerned itself with the applications of science and the utilization of building materials in the art of war.

But as time went on, the art of civil engineering was enriched with new achievements of science. With the beginning of the Industrial Revolution and later there came a remarkable series of mechanical inventions, great discoveries in electrical science and atomic energy. It led to differentiation of mechanical, electrical, nuclear engineering, etc.

It is a well-known fact that with the invention of the steam engine and the growth of factories a number of civil engineers became interested in the practical application of the science of mechanics and thermodynamics to the design of machines. They separated themselves from civil engineering, and were called "mechanical engineers".

With the development of the science of electricity, there appeared another branch of the engineering — electrical engineering. It is divided now into two main branches: communications engineering and power engineering.

In the middle of the 20th century there appeared some other new branches of engineering— nuclear engineering and space engineering. The former is based on atomic physics, the latter — on the achievements of modern science and engineering.

At present there are hundreds of subdivisions of engineering, but they all, at one time or another, branched off from civil engineering.

The term "civil engineering" has two distinct meanings. In the widest and oldest sense it includes all non-military branches of engineering as it did two centuries ago. But in its narrower, and at the present day more correct sense, civil engineering includes mechanical engineering, electrical engineering, metallurgical, and mining engineering.

Here are some fields of civil engineering:

1. Housing, industrial, and agricultural construction.
2. Structural engineering comprises the construction of all fixed structures with their foundations.
3. The construction of highways and city streets and pavements.
4. The construction of railroads.
5. The construction of harbours and canals.

6. Hydraulic engineering which includes the construction of dams and power plants. The above enumeration will make clear the vast extent of the field of civil engineering.

III. A few explanations to the text

1. ... in a more extended sense — в более широком смысле
2. The former..., while the latter... - первый (имеется в виду из двух упомянутых)..., тогда как последний... (из двух упомянутых)
3. Here are some fields of civil engineering. — Вот некоторые области строительства.

IV. Answer the questions

1. What does the word "engineering" mean?
2. Is engineering a science?
3. Into what branches is Civil engineering divided?
4. How old is the profession of a civil engineer?
5. What distinct meanings has the term "civil engineering"?
6. What fields of Civil engineering do you know?
7. What are the most important branches of Civil engineering?
8. What invention laid the foundation for mechanical engineers?
9. When was electrical engineering developed?
10. What are the main subdivisions of the electrical engineering?

V. Read the text and tell the group what is a home for you?

What is home?

(after Ernestine Schumann-Heink)

A roof to keep out the rain? Four walls to keep out the wind? Floors to keep out the cold?

Yes, but home is more than that. It's the laugh of a baby, the song of a mother, the strength of a father. Warmth of living hearts, light from happy eyes, kindness, loyalty, comradeship.

Home is first school and first church for young ones, where they learn what is right, what is good and what is kind. Where they go for comfort when they are hurt or sick.

Where joy is shared and sorrow eased. Where fathers and mothers are respected and loved. Where children are wanted. Where the simplest food is good enough for kings because it is earned. Where money is not so important as loving kindness. Where even the tea - kettle sings from happiness.

That is home. Sweet home.

God bless it.

Источники:

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2. Купцова, А. К. Английский язык для менеджеров и логистов (B1 —B2): учебник и практикум для среднего профессионального образования / А. К. Купцова, Л. А. Козлова, Ю. П. Волынец ; под общей редакцией А. К. Купцовой. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2022. — 355 с.
3. Электронный ресурс: URL: <http://speakenglish2009.narod.ru/dialogues/business-calls.htm>

Тема 3. Строительные профессии.

Практическое занятие №5-6: – 4 часа

Концепция практического занятия:

Цели:

Образовательная: Изучить виды строительных профессий на иностранном языке

Воспитательная: Воспитывать чувство ответственности, деловые качества

Развивающая: Развивать навыки составления сообщений на английском языке

Коммуникативная: Научить использовать языковые средства общения (социолингвистический компонент).

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: лексический материал по теме, грамматический материал.

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: Составлять картину профессии, понимать профобязанности.

Содержание работы: Чтение текстов, составление сообщения.

Грамматика: Безличные, неопределенно-личные предложения.

Методические указания (ход выполнения работы):

- Изучить новую лексику темы;
- составить описание профессий;
- выполнить упражнения на закрепление изученного материала;
- контролировать усвоение пройденного материала;
- изучить грамматические правила «Степени сравнения прилагательных и наречий»;
- выполнить упражнения, тест.

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|----------------------------|--|---|--|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание письма соответствует заданной теме |
| «4» хорошо | Студент использует лексику и простые структуры правильно, допускает ошибки при оформлении писем | Студент редко допускает ошибки в использовании лексики делового письма. | Содержание несколько отходит от темы |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | Содержание документа почти соответствует заданию |
| «2» неудовлетворительно | Студент использует ограниченную лексику, не соответствующую уровню знания языка, допускает ошибки. | Студент часто допускает грамматические ошибки. | Содержание не соответствует заданной теме. |

Эталон выполнения задания:

Прочитать и выполнить задания:

SOME BUILDING PROFESSIONS

I. Listen, read and remember.

apprentice

ученик, подмастерье

| | |
|-------------|--|
| bid | предложение цены, претензия |
| carpenter | плотник |
| chimney | труба, дымоход |
| cornice | карниз |
| drain | дренажная труба, канава; дренировать, осушать |
| expose | выставлять (напоказ, на продажу); подвергать (опасности) |
| granolithic | сделанный из искусственного гранита |
| joiner | столяр |
| lathing | сетка (под штукатурку) |
| mould | форма, лекало, шаблон; формовать, делать по шаблону |
| plumber | водопроводчик; паяльщик |
| render | воздавать; представлять; делать, превращать |
| request | просьба, требование; спрос |
| sheet | лист (бумаги); ~ iron листовое железо |

II. Scan the text for about 10 minutes and find the sentences with words from I

Some Building Professions

A man, who has been an apprentice for some years in a building trade and has therefore enough skill *to be considered a skilled worker at his trade, is called tradesman or craftsman.

He may be a carpenter-and-joiner, bricklayer, mason, slater-and-tiler, plumber, electrician, house painter, glazier, floor-and-wall tiler, plasterer, paper-hanger, steeplejack, hot water fitter and so on.

Bricklayer is a tradesman who builds and repairs brickwork, lays and joints salt glazed stoneware drains, sets, chimney pots, manhole frames and fireplaces. He renders brickwork, including the insides of manholes. A sewer and tunnel bricklayer is a specialized bricklayer. In some districts of Great Britain, bricklayers also fix wall and flooring tiles and slating and lay plaster and granolithic floors. But elsewhere these are plasterer's specialities.

Carpenter is a man who erects wood frames, fits joints, fixes wood floors, stairs and window frames, asbestos sheeting and other wall-board. He builds or dismantles Wood or metal formwork. The two trades of carpenter and joiner were originally the same, and most men can do both, but specialize in one or the other. In the USA the term "carpenter" includes a joiner. The word is derived from the French word charpente, which means a wood or metal framework.

Joiner is a man who makes joinery and works mainly at the bench on wood, which has been cut and shaped by the machinists. His work is finer than the carpenter's, much of it being highly finished and done in a joinery shop *which is not exposed to weather.

In Scotland a joiner is a carpenter-and-joiner.

Mason is a stone worker or stone setter. In Scotland and the USA a bricklayer is usually also a mason. A fixer or a fixer mason or a builder mason is a mason who sets prepared stones in walls, whether the stone be only facing or to the full wall thickness.

Plasterer is a tradesman who may be a fibrous plasterer or a plasterer in solid work. The latter lays successive coats of plaster or rendering and fixes fibrous plaster such as mould cornices and wall pattern. *He can use a horsed mould, erect lathing for plaster, and apply stucco.

A construction manager, or CM, provides services similar to those of general contractor, but represents client's interest during all phases of the building process — design as well as construction. They are usually paid a negotiated fee for the scope of services rendered.

For example, working with the architect during design, the CM provides updated cost

projections so that a client will know probable costs, which the project evolves. A general contractor, however, doesn't usually enter the scene until after the design is complete.

The CM decides who bids the job, picks up the request for invitation to bid, evaluates the bids, and awards work to the most reasonable bidder. The CM also prepares contracts and sends them out to the subcontractors. The owner signs the contracts with each subcontractor, unlike a general contractor who signs these contracts. As a result, the subcontractors are under the CM's direction.

The CM may also be responsible for the safety of workers on the construction site.

III. A few explanations to the text.

1. ...to be considered a skilled worker at his trade — может считаться искусным в своем ремесле
2. ...slater-and-tiler — кровельщик (мастер по укладке черепицы)
3. hot water fitter—теплотехник
4. which is not exposed to weather—который не подвержен погоде
5. He can use horsed mould, erect lathing for plaster, and apply stucco — Он может использовать опалубку для бетона, крепить сетку под штукатурку и применять отделочный гипс.

IV. read and translate the text « Some Building Professions». Give equivalent English phrases to the following Russian ones.

Мастер по укладке черепицы, считаться искусным в своем ремесле, быть подверженным влиянию погоды, многослойная штукатурка, столярная мастерская, верхолаз, каменщик.

V. Find 13 pairs of synonyms.

| | |
|-------------|------------|
| build | demand |
| wood | flat |
| job | provide |
| assistance | completely |
| requirement | timber |
| manufacture | modern |
| apartment | plant |
| usual | various |
| supply | construct |
| different | help |
| entirely | ordinary |
| factory | work |
| up-to-date | produce |

VI. Find 8 pairs of antonyms.

| | |
|-----------|-------------|
| dismantle | useful |
| useless | reduce |
| bottom | light |
| unusual | favourable |
| increase | assemble |
| speed up | usual |
| adverse | slow down |
| heavy | upper floor |

1. Перевести письмо о поиске работы:

Tom Garryson
7834 Divino street
Chicago, Illinois

Trend&Fashion
9034 Groom Street
Chicago, Illinois USA, 90345
May 12, 2020

Dear Sirs,

I would like to apply for the job of courier in your company. I need part-time job and I am ready to work at the time convenient for you. I have a car for long distances and a bicycle for going round the city. I am very communicative and reliable. More information about me you may learn from my resume attached here. With respect, Tom Garryson

Перевод:

От: г-н Том Гэррисон 7834 Дивино улица,
Чикаго, Иллинойс

Кому: «Тренд&Фэшн»
9034 Грум стрит,
Чикаго, Иллинойс, США 90345

12 мая 2012 года.

Уважаемые господа,

Я бы хотел претендовать на позицию курьера в Вашей компании. Мне нужна работа с частичной занятостью, я готов работать в то время, которое удобно Вам. У меня есть автомобиль для поездок на длинные расстояния и велосипед для поездок по городу. Я — очень коммуникативный и ответственный человек. Более подробную информацию обо мне Вы можете узнать из моего резюме, приложенного к письму.

С уважением,
Том Гэррисон

2. Составить резюме (Curriculum Vitae)

CV

Name: Helen Petrova

Address: Ap.33, 75 Lermontov Street, St. Petersburg, Russia

Date of birth: 10.09.2005

Marital status: Single

Education:

2018-2020 Krasnoselsky College

Work Experience:

2018-2020 Firm "Prestige", a manager

Interests: Music, theatre, arts, fitness, camping.

Additional Skills: Advanced PC-user, teamwork skills, Business English, professional skills, work under pressure

Personal Qualities: Determined, self-confident, helping, just and hard-working.

Источники:

1. Агабекян И.П. English for Managers. Английский язык для менеджеров : учебное пособие / Агабекян И.П. — Москва : Проспект, 2019. — 352 с.
2. Герасимова Л.Ф., Матвеева Н.В. Архитектура. Строительство. Учебное пособие на английском языке. Омск: Изд-во СибАДИ, 2020. — 157с.
3. Купцова, А. К. Английский язык для менеджеров и логистов (B1 —B2): учебник и практикум для среднего профессионального образования / А. К. Купцова, Л. А. Козлова, Ю. П. Волынец ; под общей редакцией А. К. Купцовой. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2022. — 355 с.

Электронный ресурс: URL: <https://lizasenglish.ru/delovoj-anglijskij/enquiry-letter.html>

Тема 4. Современные строительные материалы.

Практическое занятие №7-8: – 10 часов

Концепция практического занятия:

Цели:

Образовательная: Изучить строительные материалы на иностранном языке

Воспитательная: Воспитывать чувство ответственности, деловые качества

Развивающая: Развивать навыки чтения и перевода на английском языке

Коммуникативная: Научить использовать языковые средства общения (социолингвистический компонент).

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: лексический материал по теме, знать отличия американского и британского вариантов английского языка.

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: Составлять характеристики строительных материалов, узнавать различия американского и британского вариантов английского языка.

Содержание работы: Строительные материалы.

Грамматика: Английский и американский варианты английского языка.

Методические указания (ход выполнения работы):

- Изучить новую лексику темы;
- составить по образцам таблицу строительных материалов;
- выполнить упражнения на закрепление изученного материала;
- прочитать и перевести тексты по теме, выполнить к ним упражнения;
- изучить грамматические правила;
- выполнить поиск американизмов из представленного текста.

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|------------------------|--|---|---|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание письма соответствует заданной теме |
| «4» хорошо | Студент использует лексику и простые структуры правильно, допускает ошибки при оформлении анкеты | Студент редко допускает ошибки в бланке анкеты | Содержание несколько отходит от темы |

| | | | |
|----------------------------|--|--|--------------------------------|
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | В анкете пропущен ряд вопросов |
| «2» неудовлетворительно | Студент использует ограниченную лексику, допускает ошибки. | Студент часто допускает грамматические ошибки. | Анкета оформлена неверно. |

Эталон выполнения задания:

Прочитать и выполнить упражнения:

MODERN BUILDING MATERIALS

I. Read the vocabulary to the text.

| | |
|----------------|--|
| consider | рассматривать, обсуждать, обдумывать |
| cross-section | поперечное сечение, поперечный разрез, профиль |
| derive (from) | получать, извлекать, происходить |
| froth | пена; пениться |
| handle | брать руками, держать в руках |
| impermeability | непроницаемость, герметичность |
| kiln | печь для обжига |
| mortar | раствор |
| plywood | фанера |
| resist | сопротивляться |
| sawdust | опилки |
| span | промежуток времени, период времени |
| subject | (to) подвергать, подчинять |
| tensile | растяжимый |
| veneere | шпон, фанера |

II. A few explanations to the text.

1. ... the first joint of the fingers – первыми фалангами пальцев
2. ... for a vast number of purposes – для многих целей
3. ... and they can be easier machined – и их легче обработать

III. Read and translate the text.

Modern Building Materials

Part I

Some of the most important building materials are: timber, brick, stone, concrete, metal, plastics and glass.

Timber is provided by different kinds of trees. Timbers used for building purposes are divided into two groups called softwoods and hardwoods. Timber is at present not so much used in building construction, as in railway engineering, in mining and in the chemical industry where it provides a number of valuable materials.

However, timber is still employed as a building material in the form of boards. For the interior of buildings plywood and veneer serve a number of purposes.

A brick is best described as a "building unit". It may be made of clay by moulding and baking in kilns, of concrete, of mortar or of a composition of sawdust and other materials. In shape it is a rectangular solid and its weight is from 6.5 to 9 lb.

There exists variety of bricks for different purposes: ordinary, hollow or porous, light-weight, multicolor bricks for decorative purposes, etc. Bricks are usually laid in place with the

help of mortar.

The shape and convenient size of brick enables a man to grip it with an easy confidence and, because of this, brick building has been popular for many hundreds of years. The hand of the average man is large enough to take a brick and he is able to handle more than 500 bricks in an eight-hour working day.

It is necessary, therefore, for the "would be" bricklayer to practise handling a brick until he can control it with complete mastery and until he is able to place it into any desired position.

The brick may be securely handled by placing the hand over the surface of the upper part of a brick and by placing the thumb centrally down the face of the brick with *the first joints of the fingers¹ on the opposite face. It is better to protect the thumb and the fingers with leather pads, which also prevent the skin from rough bricks.

Sometimes natural stones such as marble, granite, basalt, limestone and sandstone are used for the construction of dams and foundations. Marble, granite and sandstone are widely used for decorative purposes as well, especially with the public buildings.

Natural stone is used for foundations and for the construction of dams. The main varieties of building stone are basalt, granite, marble, sandstone and limestone.

Metals: Aluminium, principally in the form of various alloys, is highly valued for its durability and especially for its light weight, while brass is frequently used for decorative purposes in facing.

Steel finds its use in corrugated sheets for roofing, for girders, frames, etc. Various shapes are employed in construction.

Plastics are artificial materials used in construction work *for a vast number of purposes.² Nowadays plastics, which are artificial materials, can be applied to almost every branch of building, from the laying of foundation to the final coat of paint. Synthetic resins are the main raw material for plastics. Plastics have some good advantages as they are lighter than metals, not subject to corrosion, *and they can be easier machined.³ Besides, they are inflammable, they can take any color and pattern, and they are good electrical insulators. More over, they possess a high resistance to chemical action.

A lot of decorative plastics, now available, have brought about a revolution in interior and exterior design. But plastics are used now not only for decoration. These materials are sufficiently rigid to stand on their own without any support. They can be worked with ordinary builders' tools.

Laminate is a strong material manufactured from many layers of paper or textile impregnated with thermosetting resins. This sandwich is then pressed and subjected to heat. Laminate has been developed for both inside and outside use. It resists severe weather conditions for more than ten years without serious deformation. As a structural material it is recommended for exterior work. Being used for surfacing, laminate gives the tough surface.

Foamed glass is a high-porosity heat insulating material, available in block made of fine-ground glass and a frothing agent.

Foamed glass is widely used in prefabricated house building, to ensure heat insulation of exterior wall panels, and in industrial construction.

Foamed glass has a high mechanical strength, is distinguished by moisture, vapour and gas impermeability. It is non-inflammable, offers resistance to frost, possesses a high sound adsorption, and it is easily sewn and nailed.

Structural foamed glass blocks designed to fill ceilings, and for making interior partitions in buildings and rooms, to ensure heat and sound insulation.

For insulation mineral wool or cinder wool is often resorted to.

IV. Add the missing parts of the sentences from the text.

1. ...for building purposes are divided into two groups called softwoods and hardwoods.

2. However, timber is still employed ...
3. ... ordinary, hollow or porous, lightweight, multicolor bricks for decorative purposes, etc.
4. ... they use natural stones such as marble, granite, basalt, limestone and sandstone.
5. ... while brass is frequently used for decorative purposes in facing.
6. These materials are sufficiently rigid to stand...
7. ... severe weather conditions for more than ten years without serious deformation.
8. ... to ensure heat insulation of exterior wall panels, and in industrial construction.
9. It is non-inflammable, offers resistance to frost,...

V. Translate into English, and find sentences in the text with following word-combinations.

Прямоугольное твердое тело, держать кирпич с легкой уверенностью, восьмичасовой рабочий день, шлаковая вата, преднапряженный бетон, площадь поперечного сечения, выдержать напряжение растяжения (растягивающее напряжение).

VI. Tell the group about any of the building materials.

VII. discuss different building materials from the text finishing the following phrases:

1. What you need most of all is...
2. Another important thing is...
3. ... can make a real difference.
4. I think ... is pretty important too.

VIII. Read and remember.

| | |
|-------------------|--------------------------------|
| on the other hand | с другой стороны |
| bend | сгибаться, гнуться, изгибаться |
| crack | треск; трещина |
| desire | желание, просьба, требование |
| gravel | гравий, |
| load | груз, нагрузка |
| sag | оседать, обивать, падать |
| store | запас, склад |
| tensile | растяжимый |

IX. Answer following questions. Then read the text and check your meanings.

1. Why is concrete more fit for foundation?
2. What floor covering is the best?
3. What colour should bedroom walls be? (kitchen walls, living-room walls)
4. What should a chimney be made of?
5. Why is it nice to have a mantelpiece?
6. What timber is considered to be the best for the window frames?
7. What professionals does a construction team need?

Источники:

1. Агабекян И.П. English for Managers. Английский язык для менеджеров : учебное пособие / Агабекян И.П. — Москва : Проспект, 2019. — 352 с.
2. Современные строительные и отделочные материалы : сборник текстов для практических занятий по английскому языку [Электронный ресурс] / сост. О.Н. Романова, М.К. Корецкая ; Волгогр. гос. архит.-строит. ун-т. — Электронные текстовые дан-

ные (1,0 Мб). — Волгоград : ВолгГАСУ, 2021. — 21 с. — Систем. требования: РС 486

Тема 5. Архитектурный дизайн. Основные архитектурные стили.

Практическое занятие № 9-10: — 10 часов

Концепция практического занятия:

Цели:

Образовательная: Научить составлять описание архитектурного стиля на иностранном языке

Воспитательная: Воспитывать чувство ответственности, деловые качества

Развивающая: Развивать навыки составления сообщения на английском языке

Коммуникативная: Научить использовать языковые средства общения (социолингвистический компонент)

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: Архитектурные стили

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: Различать архитектурные стили

Содержание работы: Архитектурные стили и их особенности

Грамматика: Времена английского глагола.

Методические указания (ход выполнения работы):

- ввести новую лексику темы;
- составить по образцам описание стилей;
- выполнить упражнения на закрепление изученного материала;
- контролировать усвоение пройденного материала
- изучить грамматические правила;
- выучить таблицу времен английского глагола

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|------------------------------------|--|--|---|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание статей контракта соответствует заданной теме |
| «4» хорошо | Студент использует лексику и простые структуры правильно, допускает ошибки при оформлении статей контракта | Студент редко допускает ошибки в документах по контракту | Содержание несколько отходит от темы |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | В контракте пропущен ряд статей |
| «2» неудовлетворительно | Студент использует ограниченную лексику, допускает ошибки. | Студент часто допускает грамматические ошибки. | Проект контракта оформлен неверно. |

Эталон выполнения задания:

Прочитать и выполнить задания:

ARCHITECTURAL DESIGN: THE 10 KEY ARCHITECTURAL STYLES

Ex. 1. Read the text and put the styles in chronological order.

1) Victorian style

The Victorian Era (mid to late XIX century) saw a return of many architectural styles including Gothic Revival, Tudor and Romanesque as well as influences from Asia and the Middle East. During the industrial revolution, many homes were built in the Victorian style as part of the housing boom.

Key features: “dollhouse” effect with elaborate trim, sash windows, bay windows, imposing 2-3 stories, asymmetrical shape, a steep Mansard roof, wrap-around porches, bright colours. It may be seen in many houses in the UK, the US, and Australia.

2) Islamic style

Beginning in the Middle East in the VII century Islamic architecture varies greatly depending on the region such as Persia North Africa and Spain. A Mosque is the best example of Islamic styles including the pointed arches, domes and courtyards. Decoration on flat surfaces take priority as the Koran forbids three-dimensional representations.

Key features: the horseshoe arch, geometric designs, more focus on the enclosed spaces and interior rather than exterior, perforated screens.

3) Romanesque style

Also known as Norman Architecture it emerged across Europe in the late X century. The most famous feature is the rounded arch, typically found in the Roman-style churches, of which are the main survivors of the period.

Key features: rounded arches, repetition of rows of round-headed arches, stylized floral and foliage stone decorations and cable moldings around doors in the style of twisted rope.

4) Baroque style

Originating in the late XVI century in Italy, Baroque was a departure from the more formal Romanesque style in that it was more emotive, “showy” and aimed to appeal to the senses. As part of the Counter-Reformation the architecture was an attempt to celebrate the Catholic state.

Key features: broken pediments, “broken” at their apex, sometimes with a cresting ornament placed in the centre, elaborate ornamentation, paired columns, convex and concave walls.

5) Tudor style

Tudor architecture is the final style from the medieval period in England between the 1400s–1600s. While the Tudor Arch or the Four-Centred Arch is the distinguishing feature most people would recognize the timber-framed houses of the Tudor era.

Key features: thatched roof, casement windows (diamond-shaped glass panels with lead castings), masonry chimneys, elaborate doorways.

6) Bauhaus style

Originally an art school in Germany in the early 1900s the Bauhaus movement held the idea that all art and technology would be unified under the idea of simplistic design and mass-production. Rejecting decorative details the designs favoured function. Flat roofs and cubic shapes were keys. The Bauhaus principles of cubic shapes and angles can be seen in the modernist designs.

Key feature: cubic shapes, primary colours of red, blue and yellow, open floor plans, flat roofs, steel frames, and glass curtain walls.

7) Neo-classical style

Considered a response to Baroque and Rococo, Neo-classicism emerged in the mid XVIII century and aimed to bring back a nobility and grandeur to architecture. Inspiration was taken from the classic styles of Ancient Greek and Roman buildings and design. Simplicity and symmetry were the core values.

Key features: grandeur of scale, blank walls, excessive use of columns, free-standing columns, large buildings, and clean lines.

8) Renaissance style

Influenced by classical styles, the Renaissance style appeared in Italy during the XV century and was characterised by harmony, clarity and strength. The designs were intended to reflect the elegance and ideals of domestic life and clues were taken from the Roman ruins.

Key features: square buildings, flat ceilings, classical motifs, arches and domes, Roman-type columns, enclosed courtyards, arcades of vaulted bays.

9) Gothic style

Beginning in the mid XII century, Gothic architecture borrowed flourishes and features from previous styles and used them all together. More decorative than classical styles, walls were thinner, columns more slender; windows adorned with stained glass and designed so to draw the eye upwards.

Key features: height and grandeur, pointed arches, vaulted ceilings and light and airy buildings.

10) Modernism style

Modernism is a blanket term given to a movement at the turn of the XX century and can include styles such as Futurism, Post-modern and New Classical. Forms were intended to be free of unnecessary detail and focus on simplicity and there is an honouring of the materials used rather than concealing them.

Key features: lack of the decorative, low buildings, use of modern materials, interaction with interior and exterior spaces, use of sun and shading for human comfort, use of glass and natural light.

Ex. 2. Give the equivalents to the following words and collocations:

- 1) створчатые окна
- 2) крыльцо
- 3) купол
- 4) трехмерное изображение
- 5) ширмы со сквозной резьбой
- 6) округлая арка
- 7) парные колонны
- 8) дом с деревянным каркасом
- 9) открытые планы этажей
- 10) основные ценности
- 11) воздушное здание
- 12) использование современных материалов

Ex. 3. Answer the questions.

1. Which style is characterised by floral and foliage decorations?
2. Which style is originated in Germany?
3. Which style draws our eyes upwards?
4. What style has almost no decoration?
5. Which style used Roman-type columns?
6. Where can we find 2-3 stories, asymmetrical shape buildings?
7. What are the main features of Islamic style?
8. Which style used the most elaborate ornamentation?
9. What was the last style of Medieval Europe?
10. What style seems to be seen as the most noble?

Ex. 4. Match the words space
in columns and make all possible collocations. ge-

| | |
|---------------|----------|
| ometric | |
| pointed | lines |
| natural | walls |
| architectural | design |
| rounded | ornament |
| exterior | light |
| decorative | style |
| clean | arch |
| cubic | shapes |
| simplistic | columns |

Источники:

1. Агабекян И.П. English for Managers. Английский язык для менеджеров : учебное пособие / Агабекян И.П. — Москва : Проспект, 2019.
2. Долгова, Т. В. Английский для дизайнеров = English for Designers : учеб. пособие / Т. В. Долгова ; Минобрнауки России, ОмГТУ. – Омск : Изд-во ОмГТУ, 2020. – 104 с. : ил. 60

Тема 6. Дизайн интерьера. Виды дизайнеров.

Практическое занятие №11-12:– 8 часов

Концепция практического занятия:

Цели: Образовательная: Научить понятию дизайн интерьера.

Воспитательная: Воспитывать чувство ответственности, деловые качества

Развивающая: Развивать навыки работы с информацией по теме

Коммуникативная: Научить использовать языковые средства (социолингвистический компонент) в профессиональной деятельности

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: Дизайн интерьера. Виды дизайнеров.

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: Разрабатывать дизайн интерьера.

Содержание работы: Дизайн интерьера. Виды дизайнеров.

Грамматика: Согласование времён. Страдательный залог.

Методические указания (ход выполнения работы):

- ввести новую лексику темы;
- составить описание дизайна интерьера;
- выполнить упражнения на закрепление изученного материала;
- контролировать усвоение пройденного материала в упражнениях;
- изучить грамматические правила;
- выполнить упражнения на закрепление темы «Страдательный залог».

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|----------------|---|---|---|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание документов соответствует заданной теме |
| «4» | Студент использует | Студент редко до- | Содержание до- |

| | | | |
|------------------------------------|---|--|------------------------------------|
| хорошо | лексику и простые структуры правильно, допускает ошибки при оформлении договора | пускает ошибки в заданиях | кументов частично отходит от темы |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | В оформлении договора много ошибок |
| «2» неудовлетворительно | Студент использует ограниченную лексику, допускает ошибки. | Студент часто допускает грамматические ошибки. | Бланки составлены неправильно. |

Эталон выполнения задания:

Прочитать и выполнить упражнения:

INTERIOR DESIGN

What is an interior designer and what does a specialist do?

Ex. 1. Read the text and answer the questions.

1. Does an interior designer work alone?
2. What kind of spaces does a specialist create?
3. What are the tools a specialist uses in designing the interior?
4. What are the main principles an interior designer should follow?
5. Every interior designer works in a company or a firm, doesn't he?
6. Why is it important to build a client base?

An interior designer is someone who works with a client to create aesthetic rooms and spaces. Clients range from homeowners to large corporations. The spaces and rooms interior designers create are equally varied, ranging from simple indoor and outdoor home environments to hotel lobbies and lavish mansions. Through the use of furniture placement, colour palettes, decorations, and functional decor, interior designers can create a diversity of spaces – from living rooms to offices.

Elements such as artwork, lighting, window treatments and flooring must work together to contribute to an overall look that will satisfy a client's needs. No matter the size, every interior designer works to create spaces that are attractive yet functional. Spaces must also be safe while meeting the specific needs of the client. An interior designer is typically an independent contractor who must build a client base. In some instances, a designer will work for a larger firm. In either case, he or she must excel in order to build a positive reputation in the industry and secure future work.

Ex. 2. Look at the words given in the box; find their synonyms from the text to make pairs. room, to differ, different, attractive, customer, example, to outstand, renomme, extravagant, confident

Types of interior designers

Vocabulary:

- 1) in a variety of settings – в разнообразных помещениях
- 2) to confine to an office – засиживаться в офисе

- 3) to renovate – обновлять, восстанавливать, освежать
- 4) project evaluation – определение стоимости проекта
- 5) to remodel – видоизменять, трансформировать, реконструировать
- 6) fixtures – крепежные детали, установочные элементы
- 7) appliances – бытовые приборы
- 8) plumbing – водопровод
- 9) sustainable – отвечающий природной эргономике, рациональный, гармоничный, отвечающий экологическим требованиям
- 10) to reduce energy consumption – снизить потребление энергии
- 11) accessible – доступный, удобный
- 12) dropped curb – пандус, примыкающий к проезжей части (скошенный под углом отрезок тротуара, обеспечивающий плавный спуск или подъем)

There are a variety of areas that interior designers can specialize in: corporate design, healthcare design, kitchen and bath design, sustainable design, universal design.

Corporate designers create a combination of practical and professional workplaces, and also try to incorporate elements of a company's brand within their design. They work in a variety of settings, from very small offices and start-ups, to very large corporate buildings. Regardless of the size and scope of the project, their main focus is on creating a space that is efficient and functional.

Corporate designers also work to create spaces, especially work environments that contribute to good health and posture for employees confined to offices for most of the day. The placement of computers, computer desks, and computer chairs are often the focus, as many people use these items for extended periods of time. Designers will consider the job (activity) being done, the demands on the user, the equipment being used (its size, shape, and how appropriate it is for the task), and then design the space with those elements in mind.

Healthcare designers plan and renovate physician's offices, dental offices, hospitals, healthcare centres, and clinics. These types of designers specialize in evidence-based design. They make decisions based on the best available information from research and project evaluations. Particular data and available research help interior designers to plan positive and welcoming spaces for patients, residents, and facilities.

Kitchen and bath designers discuss all aspects of creating, remodelling, or updating the kitchen and bathroom area of a client's home. They have expert knowledge of cabinets, fixtures, appliances, plumbing, building materials, and electrical solutions for these specific rooms. Themes, colours, patterns, and room layout is discussed with the client, which will result in sketches and drawings based on those discussions. Once a project has started, it is the responsibility of the designer to keep all expenses within the client's budget.

The main focus of **sustainable designers** is to use products that are sustainable and have low environmental impact, to reduce energy consumption and waste, to improve indoor air quality, to improve energy and water efficiency, and to design with efficient use of space in mind. Sustainable design projects are also focused on balancing aesthetics and functionality with choices that reduce environmental impact.

Universal designers renovate spaces and existing environments in order to make them more accessible. The term "universal design" was coined by the architect Ronald Mace to describe the concept of designing all products and the built environment to be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability, or status in life. Selwyn Goldsmith, the author of *Designing for the Disabled* (1963) and pioneer of the concept of free access for people with disabilities, created the dropped curb – now a standard feature of the built environment.

These types of designs are mainly used to create functional areas for the elderly and for people with special needs. For example, entryways with no steps or low-floor transit buses. 67

Ex. 1. Find in the text the adjectives formed from the nouns given in the box; make your own sentences with the adjectives. appropriation, practice, sustainability, space, variety, environment, profession, availability, function, aesthetics, efficiency

Ex. 1. Find in the text the adjectives formed from the nouns given in the box; make your own sentences with the adjectives.

appropriation, practice, sustainability, space, variety, environment, profession, availability, function, aesthetics, efficiency

Ex. 2. Read two short descriptions of the related professions and define the main differences from an interior designer's duties.

An interior decorator is able to create an aesthetic environment for interior spaces by adding furniture and accessories. Interior decorators can take a look at an empty room and “see” how it can be accessorized with furniture, paint, artwork, etc. They work with their client and agree on a style that would look best for the space. Existing spaces can be updated or redone completely. They often enlist the help of upholsterers, furniture refinishers, and sewers to make their vision come to life.

An architect is specifically trained and licensed to work on the planning and design of buildings. These buildings can be anything where people live, eat, work and play – from something as small as an addition to someone's home, to a new hotel in Las Vegas. An architect's role involves a great deal of technical knowledge and responsibility. There is a need to comply with building and safety regulations, local planning regulations and restrictions. Depending on the project, there may be laws on the preservation of the local environment or any historic parts of a building.

Ex. 3. Look at the list of an interior designer's responsibilities given below, choose four of them, and explain why the points are important:

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

II. What are work conditions and workplace of an interior designer?

Vocabulary:

1. tailored to – с учетом чего-то или кого-то, рассчитанный на что-то или кого-то
2. to purchase – приобретать, покупать
3. supplies – материалы для работы

4. to tap into – установить связь, наладить контакт
5. to enhance – улучшить, усовершенствовать
6. to adhere – соблюдать, придерживаться
7. to meet a target – достигнуть цели
8. to apply – применять
9. a vast array – широкий круг, разнообразие
10. multitasking – многопрофильность, многогранность, одновременное выполнение нескольких задач

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

Most interior designers also rent or own office space, with meeting rooms for client and design team interaction as well as a reception area, office, and design area for creating interior elements. While not necessary for an independent designer,

an office gives clients the impression of a professional service. A positive impression can contribute to the overall success in the design business.

Whether designing a home or a business, an interior designer needs to be able to tap into and understand a client's needs and wants in order to create a beautiful and functional space. An interior designer doesn't just enhance the look of a space; they also enhance the function of it. Interior designers often work closely with architects and contractors to meet a target and client's desire while still adhering to code and regulatory requirements. The interior design process follows a specific and systematic methodology which includes research, analysis, technicality, and creativity. Additionally, having knowledge of and applying the principles of environmental sustainability has become more and more essential in this line of work.

Working with a vast array of fabrics, colors, and furniture styles sounds like a lot of fun. And it is. But there is so much more to being an interior designer. These professionals need to be educated in the history of design, the structure of buildings, local building codes and laws, ergonomics, spatial concepts, and ethics. They need to be comfortable with multitasking and working closely with homeowners, builders and contractors, architects, government agencies, and business owners [15].

Ex. 1. Define if the statements are True (T) or False (F).

1. Interior designers usually stay at home while working.
2. Interior designers buy all necessary materials for the projects by themselves.
3. It is desirable for an interior designer to have a well-equipped office and a working studio.
4. The only aim of interior designers is to improve the space aesthetically.
5. Environmental sustainability is a new trend in interior designing.
6. While implementing the projects interior designers cooperate with various specialists from related sectors.
7. To become successful in the field one should be a multi-skilled specialist.

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2. Голубев А.П. Английский язык для технических специальностей = English for Technical Colleges : учебник для студ. учреждений сред. проф. образования / А.П.Голубев, А.П.Коржавый, И.Б.Смирнова. — 11-е изд., стер. — М. : Издательский центр «Академия», 2020.— 208 с.
3. Долгова, Т. В. Английский для дизайнеров = English for Designers : учеб. пособие / Т. В. Долгова ; Минобрнауки России, ОмГТУ. – Омск : Изд-во ОмГТУ, 2020. – 104 с. : ил. 60

Тема 7. Элементы дизайна

Практическое занятие №13-14:– 6 часов

Концепция практического занятия:

Цели:

Обучающая: Научить студентов понимать элементы дизайна

Воспитательная: Воспитывать чувство уважения к своей профессии

Развивающая: Развивать навыки чтения, перевода текста

Коммуникативная: Научить использовать языковые средства (социолингвистический компонент) в профессиональной деятельности

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: Лексику по теме, расшифровку профессиональных терминов

В результате выполнения практического задания обучающийся демонстрирует умения:

Уметь: Применять грамматические конструкции в речи

Содержание работы: Элементы дизайна Профессиональные термины, лексика.

Грамматика: Неличные формы глагола: Инфинитив, Причастие I и II, Герундий.

Методические указания (ход выполнения работы):

- изучить новую лексику темы, изучить элементы дизайна;
- составить перечень элементов;
- выполнить упражнения на закрепление изученного материала;
- контролировать усвоение пройденного материала – упражнения;
- выполнить упражнения на закрепление изученного материала;
- контролировать усвоение пройденного материала
- изучить грамматические правила;
- выполнить упражнения на закрепление темы «Неличные формы глагола».

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|------------------------|---|---|---|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой | Студент не допускает лексико-грамматические ошибки. | Содержание документов соответствует заданной теме |
| «4» хорошо | Студент использует лексику и простые | Студент редко допускает ошибки | Содержание документов частич- |

| | | | |
|------------------------------------|--|--|------------------------------------|
| | структуры правильно, допускает ошибки при оформлении договора | в заданиях | но отходит от темы |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | В оформлении договора много ошибок |
| «2» неудовлетворительно | Студент использует ограниченную лексику, допускает ошибки. | Студент часто допускает грамматические ошибки. | Бланки составлены неправильно. |

Эталон практического занятия:

Прочитать и выполнить задания:

ELEMENTS OF DESIGN:

The **elements** are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages.

The elements are:

1. Point
2. Line
3. Form, shape and space
4. Movement
5. Color
6. Pattern
7. Texture

POINT

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Point

Closure

Continuity

Similarity

Proximity

Read the text and see if you were right or wrong:

Point

Even if there is only one point, one mark on a blank page there is something built into the brain that will mean for it, and seeks some kind of relationship or order, if only to use it as a point of orientation in relation to the outline of the page. If there are two points, immediately the eye will make a connection and "see" a line. If there are three points, it is unavoidable to interpret them as a triangle; the mind supplies the connections. This compulsion to connect parts is described as grouping, or gestalt.

Gestalt is the fundamental tool the designer or artist uses to build a coherent composition. The example of a

student self-portrait seen on the left demonstrates how images may be built from points, with the variations in density producing the illusion of form.

Gestalt theory developed in the 1920s in Germany. The term describes a number of concepts that the eye/mind use to group points into meaning. These include **Closure**, in which the mind supplies missing pieces to complete the image-- this occurs in the Mona Lisa images to the right. A second concept is **continuity**-- this describes the tendency to "connect the dots" and so accept separate parts or points as part of a contour or form. It is hard to resist, for example, the compulsion to see two dots as implying a line, or three as framing a triangle. **Similarity** describes the tendency to see and group objects of similar shape or color. **Proximity** results in a tendency to group points or objects that are close to one another relative to less proximate in the visual field. Alignment, either along edges of the objects or points or through their centers, will persuade us see them as a contour or a line.

Read the text again and answer the following questions:

1. What can you imagine if you see one point/two points/ three points on a blank page?
2. What is gestalt?
3. What is closure?
4. What is continuity?
5. What is similarity?
6. What is proximity?
3. *The involuntary will-to-order that we impose on a collection of points can be clearly seen when we examine the series of faces presented on the right. At what stage do the apparently random points of value become identifiable as a face? At what point do they become a specific face? Which of the concepts above describe how we see these images?*

Vocabulary notes:

1. Point - точка
2. A blank page - пустая страница
3. To seek some kind of relationship or order — искать какую-то взаимосвязь или порядок
4. A point of orientation - ориентир
5. To make a connection — связывать, скреплять, соединять
6. Unavoidable — неизбежный, неминуемый
7. To build a coherent composition — построить гармоничную композицию
8. Gestalt — гештальт, формообразование, формирование целостного образа
9. With the variations in density — с вариантами, изменениями плотности
10. To produce the illusion of form — породить иллюзию формы
11. To group points into meaning — сгруппировать точки в смысл
12. Closure — смыкание, закрытие, замыкание
13. Continuity — непрерывность, целостность
14. Similarity — сходство, схожесть, одинаковость
15. Proximity — близость, приближенность, сближение

LINE

Get started

Look at the key words, the picture and the title of the text. Can you guess what it

is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words

A line

A moving point

An enormously useful and versatile graphic device

Act as as a symbolic language

Communicate emotion through its character and direction

Expressive qualities of line

Maps

Floor plans

Graphs

Horizontal lines

Vertical lines

Diagonal lines

Horizontal and vertical lines in combination

Curved lines

Soft, irregular lines

The quality of line

Read the text and see if you were right or wrong:

Line

A line is a mark made by a moving point and having psychological impact according to its direction, weight, and the variations in its direction and weight. It is an enormously useful and versatile graphic device that is made to function in both visual and verbal ways. It can act as as a symbolic language, or it can communicate emotion through its character and direction

Line is not necessarily an artificial creation of the artist or designer; it exists in nature as a structural feature such as branches, or as surface design, such as striping on a tiger or a seashell.

It can function independently to suggest forms that can be recognized, even when the lines are limited in extent. This can be seen in drawings such as the Saul Steinberg illustration shown here, or in Alexander Calder's minimal wire sculptures, which convey a great deal of information about the figure with the most limited line.

Lines can be combined with other lines to create textures and patterns. This is common in engravings and pen and ink drawings such as the one on the right (click and enlarge to see linear detail). The use of line in combination results in the development of form and value, which are other elements of design.

However, line is not always explicit. It can exist by implication, as the edge of forms. As young children we usually begin drawing landscapes by making outlines for earth, sky, and other objects. Gradually we learn that objects do not have such outlines and we let color changes define the edges of shapes, creating implicit lines. Thus we can speak of a horizon "line," or the "lines" of a car or a fashion silhouette, even though we know there is no literal line present.

Expressive Qualities of Line.

Certain arrangements of line are commonly understood to carry certain

kinds of information.

For example, calligraphy is recognizable as a representation of words, even when we do not know the language. Calligraphic imagery is often used by modern artists simply because of the mysterious messages implied in the "code" of unknown language.

Line in the form of maps is readily recognized as a symbolic representation of a place. The place may be a local neighborhood, or the entire world. It may be a carefully measured representation, or a stylized diagram, such as a subway map. In either case, we understand it to be a device by which we can understand the relationship between places; how to get from "here" to "there."

Floor plans are a specialized kind of map, a commonly understood device which describes a building. This linear language can be understood even when the building is as unusual as this one, which was to be constructed of a sprayed foam material in a decidedly unconventional form.

Graphs are another readily recognizable linear device. They are widely used to communicate quantitative information and relationships in a visual way. From the time we first meet them in basic algebra, to the last time we picked up a copy of *USA Today*, we encounter and interpret graphs.

Line also communicates emotion and states of mind through its character and direction. The variations of meaning generally relate to our bodily experience of line and direction.

Horizontal line suggests a feeling of rest or repose. Objects parallel to the earth are at rest in relation to gravity. Therefore compositions in which horizontal lines dominate tend to be quiet and restful in feeling. One of the hallmarks of Frank Lloyd Wright's architectural style is its use of strong horizontal elements which stress the relationship of the structure to the land.

Vertical lines communicate a feeling of loftiness and spirituality. Erect lines seem to extend upwards beyond human reach, toward the sky. They often dominate public architecture, from cathedrals to corporate headquarters. Extended perpendicular lines suggest an overpowering grandeur, beyond ordinary human measure.

Diagonal lines suggest a feeling of movement or direction. Since objects in a diagonal position are unstable in relation to gravity, being neither vertical nor horizontal, they are either about to fall, or are already in motion, as is certainly the case for this group of dancers. In a two dimensional composition diagonal lines are also used to indicate depth, an illusion of perspective that pulls the viewer into the picture-creating an illusion of a space that one could move about within. Thus if a feeling of movement or speed is desired, or a feeling of activity, diagonal lines can be used.

Horizontal and vertical lines in combination communicate stability and solidity. Rectilinear forms stay put in relation to gravity, and are not likely to tip over.

This stability suggests permanence, reliability and safety.

In the case of the man in this family group, the lines seem to imply stability to the point of stodginess.

Deep, acute curves, on the other hand, suggest confusion, turbulence, even frenzy, as in the violence of waves in a storm, the chaos of a tangled thread, or the turmoil of lines suggested by the forms of a crowd. The complicated curves used to form the mother in the family group shown above suggest a fussy, frivolous personality.

Curved lines do vary in meaning, however. Soft, shallow curves suggest comfort, safety, familiarity, relaxation.

They recall the curves of the human body, and therefore have a pleasing, sensual quality.

The quality of the line is in itself a fundamental visual language, to an extent that cannot be claimed for any other single element. Its use is so universal

that we are all profoundly sensitive to it. Even without an artist's training, we can extract

considerable meaning from the kind of line used in a drawing. It is possible to recognize the soft, irregular lines of a quick sketch from life, as seen in this study of a lion.

On the other hand, the crisp, carefully placed lines of the rhinoceros are typical of a more studied, scrupulously worked studio drawing. The lines suggest that this was

not drawn from life, but from hearsay. This is also evident from the fact that Durer drew this rather

inaccurate image in fifteenth century Europe when he could only have known of this African animal from travellers' tales.

The quality of line in itself contributes to the mood of the work,

and for the master artist, the quality of line is a fundamental

expression of his/her style. This drawing of a nude by Matisse

demonstrates his ability to create his image through a minimal number of expertly placed lines—lines that by their placement and movement on the page identify this work with this artist as surely as a signature.

1. Read the text again and answer the following questions:

1. In what way does a line have its psychological impact?
2. Where can you see lines in nature?
3. How can a line carry a great deal of information?
4. What is the difference between explicit and implied lines?
5. How is calligraphy connected with a line?
6. What is a symbolic representation of a place?
7. What is a floor plan?
8. Where can be graphs used?
9. What role do horizontal/vertical/diagonal/curved/ lines play?
10. Why is the quality of line so important?

*3. Structure the information about **Line** making a “cluster” or a schedule in your group. Present your “cluster” to other groups.*

Forms and shapes can be thought of as positive or negative. In a two dimensional composition, the objects constitute the positive forms, while the background is the negative

Vocabulary notes:

1. A line - линия
2. A moving point — двигающаяся точка
3. An enormously useful and versatile graphic device — чрезвычайно полезное и многофункциональное графическое устройство
4. To act as as a symbolic language — действовать как символический язык
5. To communicate emotion through its character and direction — передать эмоции, чувства через характерную черту, отличительный признак и направление
6. Expressive qualities of line — выразительные качества (характеристики) линии
7. Maps - карты
8. Floor plans — планы этажей
9. Graphs - графики
10. Horizontal lines — горизонтальные линии
11. Vertical lines — вертикальные линии
12. Diagonal lines — диагональные линии
13. Horizontal and vertical lines in combination — горизонтальные и вертикальные линии в комбинации
14. Curved lines — волнистые линии
15. Soft, irregular lines — мягкие неровные (прерывистые) линии
16. The quality of line — качество линии
17. To function in both visual and verbal ways — действовать визуально и вербально
18. An artificial creation of the artist or designer — искусственное творение художника или дизайнера
19. To exist in nature as a structural feature — существовать в природе в как структурной особенности
20. To be limited in extent – быть ограниченным по протяженности
21. To convey a great deal of information about the figure with the most limited line — донести большое количество информации об изображении с помощью самых ограниченных линий
22. To create textures and patterns — создавать текстуры и узоры
23. Explicit - явный
24. To carry certain kinds of information — нести определенный вид информации
25. Calligraphy - каллиграфия
26. A symbolic representation of a place — символическое представление о месте
27. To describe a building — описывать здание
28. To communicate quantitative information and relationships in a visual way - передать количественную информацию и взаимосвязи визуальным способом
29. To communicates emotion and states of mind through its character and direction — передать эмоции и состояние ума посредством характерной особенности и направления
30. Use of strong horizontal elements which stress the relationship of the structure to the land — использование сильных горизонтальных элементов, которые подчеркивают взаимосвязь конструкции с землей
31. To communicate a feeling of loftiness and spirituality — передавать

чувство возвышенности и духовности

32. An overpowering grandeur — подавляющее величие

33. A feeling of movement or direction — чувство движения и направления

34. To indicate depth, an illusion of perspective — показать глубину, иллюзию перспективы

35. To communicate stability and solidity — передавать стабильность и солидность

36. To contribute to the mood of the work — сделать вклад в настроение работы

FORM, SHAPE AND SPACE

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words

Form

Shape

Space

Two dimensional form

Three dimensional shape

Organic forms

Geometric forms

Abstract forms

Read the text and see if you were right or wrong:

Form, Shape and Space

Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.

There are various ways to categorize form and shape. Form and shape can be thought of as either two dimensional or three dimensional. Two dimensional form has width and height. It can also create the illusion of three dimension objects.

Three dimensional shape has depth as well as width and height.

Form and shape can also be described as either organic or geometric. Organic forms such as these snow-covered boulders typically are irregular in outline, and often asymmetrical. Organic forms are most often thought of as naturally occurring.

Geometric forms are those which correspond to named regular shapes, such as squares, rectangles, circles, cubes, spheres, cones, and other regular forms. Architecture, such as this example by Frank Lloyd Wright, is usually composed of geometric forms. These forms are most often thought of as constructed or made.

However, not all made objects are geometric; many designed forms have irregular contours. Although this kimono is geometric in its construction, the surface design is organic in form.

Nor are all naturally occurring objects organic; snowflakes and soap bubbles are among many geometric forms found in nature.

There are some other terms commonly used to describe form and shape in composition; these have to do with what kind of representations the forms have. If we can recognize every day objects and environments, we refer to the images

as being realistic, or naturalistic. However, if the images are difficult or impossible to identify in terms of our normal, daily visual experience, we may refer to the images as abstract.

There are several kinds of abstract images. Generally, abstractions are "abstracted" or derived from realistic images - perhaps even distorted--, but perhaps in such a way that the source is not immediately apparent. An example of this would be one of Georgia O'keefe's paintings of a detail from a flower. This kind of abstraction in art is sometimes referred to as an objective image -- that is, it is derived from an actual object. On the other hand, some abstract art images are based on a pure study of form, line, and color, and do not refer to any real world object or scene. Such art works are sometimes referred to as non-objective images.

Caricature is a special instance of abstraction, in which realistic images are distorted to make a statement about the people, places, or objects portrayed. This is probably the kind of abstraction we are most familiar with, as it is constantly presented to us via all sorts of popular media. However, it is important to remember that had not the more difficult-to-understand conventions of abstraction in the fine arts not broken ground with experiments in distortion, we would not be able to make sense out of some caricature images. A century ago, there was really nothing equivalent to our modern cartoons.

Our perception of shape and form is affected by several factors. The position or viewpoint from which we see an object will emphasize or obscure certain features, and therefore affect the impression it makes. As you can see in this series of photographs, all featuring the same wooden artist's mannequin, the character of the space around the object can distract, focus, or alter our impression. A cluttered background tends to diminish the importance of the object, while a plain background draws attention to it.

The character and source of light also changes the perceived character of the object. Lighting in a photographic portrait, for example, can make the subject look older, younger, dramatic, or rather abstract.

1. Read the text again and answer the following questions:

1. How are form and shape connected with space?
2. What can be two-dimensional and three dimensional forms characterized by?
3. What are organic/geometric forms?
4. Why are some objects called abstract in design?
5. Where are abstract images derived from?
6. What is caricature?
7. What factors is our perception of shape and form affected by?

*2. Read the following texts about **Two dimensional and Three dimensional forms** and make a cluster in your groups paying special attention to the differences between these two forms. How can forms and shapes be thought of as positive or negative? How can two-dimensional forms create the illusion of three dimensional shapes and spaces? Present your cluster in the class.*

Two Dimensional Form

Two dimensional form is the foundation of pictorial organization or composition in painting, photography, and many other media. It is created in a number of ways.

It can be defined by line, in all the ways described above. Line, either explicit or implied, provides the contour of forms.

Value (the relative lightness or darkness of a color) can also define form. Strong contrasts in value within a composition may define the

boundaries of forms. Gradations of value, or shading, can also create the illusion of contour and volume.

In the same way, hue contrasts and gradations can also define forms. Form may also be defined by change in texture, even when hue and value remain essentially consistent. However, most typically, form is defined by a combination of these factors, as is the case in this print by Max Ernst.

Form in Relation to Positive and Negative Space

space. For beginning art and design students, effective use of negative space is often an especially important concept to be mastered. This exercise in cut paper required the student to work with the same composition in black on white and white on black simultaneously. This makes it difficult to ignore the background and treat it as merely empty space. The effective placement of objects in relation to the surrounding negative space is essential for success in composition.

Some artists play with the reversal of positive and negative space to create complex illusions. Other artists take these illusions of positive and negative images to even greater lengths, hiding images within images. Perception of form and shape are conditioned by our ingrained "instinct" to impute meaning and order to visual data. When we look at an image and initially form an impression, there is a tendency to latch on to that conclusion about its meaning, and then ignore other possible solutions. This may make it hard to see the other images. Training the eye to keep on looking beyond first impressions is a crucial step in developing true visual literacy.

Two Dimensional Illusion of Three Dimensional Forms

Two dimensional forms can create the illusion of three dimensional shapes and spaces

Whenever we look at a flat surface (a picture, a television screen) and assume we are looking at spaces and objects that have depth, we are accepting a set of visual signals that create an *illusion* of three dimensional space. 3D cues are

so common today that we are almost unaware of them. However, these signals were not always used and understood; even today in some preliterate societies, people may have difficulty understanding 3D illusions. Understanding how these illusions work is a key to developing our ability to think spatially. Spatial concepts come into play whether we are trying to find our way through the streets of a strange town, figure out how to wrap cloth around a body to achieve a fashion idea, envision the inner structures of a complex mechanism or body part, or simply do an accurate drawing of what we see.

The ancient Romans had the ability to depict depth in their paintings. However during the Middle Ages

European artists lost the skill of depicting three dimensional illusions accurately. Indeed, this kind of realism was not important for the purposes of visual

images in the early Christian era, when figures and landscapes were intended as a kind of generic shorthand for the religious and historical stories being told.

Realistic copies of the material world were not valued; instead, stylized symbols of historical and religious subjects were desired, executed in a strictly traditional way that could be easily recognized by a devout, but illiterate, public. As a result, Medieval images like this one were generally flat in appearance, or gave mixed signals about the three dimensional space depicted.

All this changed in the late 15th century, when architects and artists discovered the value and power of three dimensional effects in drawing and painting. This blended with the intellectual explorations of the period, in which truth, realism, and individuality were prized. Three dimensional effects were greeted as a sensational, almost magical illusion that made painting into a kind of magic window into a very believable world. The paintings of Raphael are dramatic examples of the Renaissance fascination with this new bag of tricks.

We have all grown up looking at two dimensional images that purport to show three dimensional space. We take for granted the visual tricks that are used to achieve this illusion. Yet even today in some isolated cultures such images are not easily interpreted or understood.

The tools for creating illusions of three dimensional space are overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective.

The simplest tool for indicating three dimensional space is overlapping. The effect is accomplished by allowing the contour of one form to be interrupted by the contour of another form, so that one supersedes the other. This device can be seen in this

Byzantine mosaic as virtually the only spatial cue. The overall composition appears to be quite flat, with only the subtle signal of the overlapping of garments to tell us who is in front and who is farther back. The effect is as if all the people are crowded up against the "window" of the picture- a very flat effect.

The next level of spatial signals is provided by changing size and placement. Placement alone was used earlier, but until changing size was added, the illusion was less than fully convincing, at least to modern eyes.

The greatest leap forward in the representation of three dimensional space occurred in the 15th century, with the discovery of linear perspective. Linear perspective refers to the illusion that objects appear to grow smaller and converge toward a "vanishing point" at the horizon line. The point of convergence may be in any direction the viewer looks, including up, and the horizon/ vanishing point may be visible or imaginary. Paying attention to the shapes of objects in relation to their placement is essential to linear perspective. The rate at which forms appear to change in size and placement is regular, and mathematically predictable. The form (for example, a cube) must also be distorted to suggest perspective. These mathematical discoveries were closely linked to architecture, but also led to a startling new level of realism in drawing, that became the great passion of renaissance artists. In turn, the illusions of linear perspective in drawing led to the creation of innovative spatial effects in architecture.

Hue and value are very important cues that tell us whether an object is near or far. In general, we tend to read warm hues as being closer than cool hues. We also see colors that are close in value as being close to each other in space, but colors that have strong contrast in value appear to separate in space. Distant objects tend to be either similar or neutral in value, and desaturated in hue.

Close objects tend to exhibit stronger, more saturated hues, and/or more contrasting values, including extremes of dark and light. In the landscape shown here, the strongest hue and value contrasts occur where the trees overlap the lake;

the trees and sky beyond the lake are no doubt similar in color, but appear to be more neutral in value and desaturated in hue, with less contrast. Also, the warm colors of the leaves in the foreground pull forward, while the cooler colors of the farther shore and the sky tend to recede in distance.

Atmospheric perspective combines several features described above. It operates when objects placed in the upper half of the page, and understood to be far away, lack contrast, detail, and texture. In this painting by Hieronymus Bosch, the upper quarter of the page tends to show less contrast and detail. Not only do the most distant objects tend to be in the upper half of your field of vision, areas intended to be shown as distant will be neither extremely dark or light in value, nor be brightly colored (intense in hue). On the other hand, detail, texture, and hue and value contrast are more likely to appear in the lower half of the picture plane, as they do here.

These qualities are used in combination, as they are in this painting. If any of these concepts is ignored or intentionally set at odds with the others, it interferes with the three dimensional illusion. Here, overlapping, relative size and placement, linear perspective, hue, value, and atmospheric perspective work together to create an illusion of great distance.

It is also possible to break all of these rules purposely in order to create three dimensional illusions that can fool the viewer and/or could never exist in an actual three dimensional model.

Three Dimensionl Form

Three dimensional shape and space is the basis of architecture and most designed objects. There are added design considerations in that the object will be experienced from more than one side. In the case of **architecture**, the design of the shape is almost secondary to the design of the space it contains, since the end use mainly involves the space which will be occupied. In sculpture, too, the space defined by the shape of the sculpture may be an important aspect of the total design.

Other designed objects such as furniture, tools, and appliances must be conceived in relation to function and, often, the contours of the human body that will use the object. Fashion designers face special problems of engineering and spatial thinking, in that the problem is to translate a two dimensional material (cloth) into a three dimensional form (body-shaped garment)-- a unique and complex problem in topographical engineering.

Three dimensional shape has an expressive vocabulary similar to that of line This obviously follows, since line is always implied by the contours of shapes. For example, rectilinear shapes suggest stability.

Angular shapes placed diagonally in relation to gravity suggest instability.

Shapes that exhibit softly curving surfaces suggest quiet, comfort, and sensuality.

3. *Present your cluster to the class.*

Vocabulary notes:

1. Form - форма
2. Shape — форма, фигура, внешний образ
3. Space - пространство
4. Two dimensional form – двухмерная форма
5. Three dimensional shape - трехмерная форма

6. Organic forms – органические формы
7. Geometric forms – геометрические формы
8. Abstract forms - абстрактные формы
9. To define objects in space – обозначить границы предметов в пространстве
10. To have width and height – иметь ширину и высоту
11. To have depth – иметь глубину
12. To be irregular in outline – быть нечетким по контуру
13. Asymmetrical - асимметричный
14. Squares, rectangles, circles, cubes, spheres, cones – квадраты, прямоугольники, круги, кубы, сферы, конусы
15. To refer to any real-world object or scene – сослаться (относиться) к реальному объекту или месту
16. Popular media – популярные средства коммуникации (массовой информации)
17. To be affected by – испытывать влияние
18. To obscure certain features- затенять определенные черты
19. A cluttered background - перенасыщенный (перегруженный) задний план
20. A plain background – простой, одноцветный, незаметный, плоский задний план
21. To diminish importance of the object – уменьшить важность объекта, предмета
22. To provide the contour of forms — обеспечить контур предметов
23. To define the boundaries of forms – определить границы форм
24. Gradations of value, or shading - постепенный переход цвета, или градация, затемнение, оттенок
25. Positive or negative – позитивный или негативный
26. To play with the reversal of positive and negative space to create complex illusions – играть со сменой позитивного и негативного пространства, чтобы создать сложные иллюзии
27. To impute meaning and order to visual data - внести, придать значение и порядок визуальным данным(визуальной информации)
28. To train the eye – тренировать глаз
29. To keep on - продолжать
30. To look beyond first impressions – на время забыть о первом впечатлении
31. To create the illusion of three dimensional shapes and spaces - создавать иллюзию трехмерных форм и пространства
32. 3D cues — трехмерные признаки
33. To have difficulty understanding 3D illusions — иметь трудности в понимании трехмерных иллюзий
34. To develop an ability to think spatially — развивать способность размышлять пространственно
35. Spatial concepts come into play — пространственные концепции начинают действовать
36. To have an ability to depict depth in their paintings — иметь способность изображать глубину на своих картинах
37. To discover the value and power of three dimensional effects in drawing and painting — открыть, обнаружить ценность и силу трехмерных эффектов в рисунке и живописи

38. Overlapping, changing size and placement, linear perspective, relative hue and value, and atmospheric perspective — соединение внахлест или совмещение, изменение размера и местоположения, линейной перспективы, относительного цветового тона и яркости, и воздушной перспективы
39. To be distorted - деформироваться
40. To suggest perspective — предложить перспективу
41. Hue and value — цветовой тон и яркость
42. To have strong contrast — иметь сильный контраст (быть в контрасте с)
43. To show less contrast and detail — показывать меньший контраст и детали
44. The basis of architecture and most designed objects — основа архитектуры и большинства дизайнерских (спроектированных) объектов
45. Angular shapes — угловатые формы

MOVEMENT

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Movement

Physical movement

Concepts of aerodynamics

To be transferred to automotive design

Aerodynamic forms as a symbol for speedy movement

Symbols of motion and modernity

To introduce the element of movement to visual language

To show movement through diagonal (off-balance) use of line

To position images in the composition.

To create sculptures called mobiles

Dancing

Compositional movement

Static movement

The presence (or lack of) implied motion in the image

Repetition of closed, isolated shapes and contrasts of color and/or value

Dynamic movement

Adjacent shapes

Read the text and see if you were right or wrong:

Movement

Movement is the design element that operates in the fourth dimension — time.

*Movement is the process of relocation of objects in space over time. We can speak of movement as **literal** or **compositional**.*

The physical fact of movement is part of certain designed objects; we are speaking here of literal movement. Sometimes the physical movement

is signaled by symbolic forms that suggest

speed and motion. For example, cars, when first invented met their movement function, but the form did not suggest movement.

Even after the mass production of automobiles began, the design had little to do

with the fact of movement.

The engineering concepts of aerodynamics in the 1930's, originally developed in connection with the airplane, were transferred to automotive design as well, particularly as cars became faster, and marketing of cars became more competitive. The result was forms that suggest movement and speed; we have all come to recognize aerodynamic forms as a symbol for speedy movement. The development of the car, airplane and of motion pictures in the early 20th century created a romantic fascination with speed and movement; many artists began to focus on movement as subject matter. The Classic film King Kong combines the fantastic with the love of these new symbols of the industrial age, the airplane and the skyscraper, exploring with these symbols of motion and modernity the clash between the pre and post- industrial eras.

The invention of motion pictures introduced the element of movement to visual language. Edward Muybridge has been credited for first developing the idea of taking a series of photographs that combined could be viewed as a moving picture, actually done to settle a bet as to whether all four feet of a galloping horse were ever off the ground at the same time. This first motion picture was made in 1872.

For the first time we had an art form that literally moved. Humor could now develop entirely new physical dimensions, as could dramatic and fantastic storytelling and dramatization.

The question for painters and others working in static media was how to capture the sense of *implied* movement in the fixed image that could not literally move.

Prior to motion pictures, artists tried to show movement through diagonal (off-balance) use of line and positioning of images in the composition.

However, new approaches were suggested by the multiple frame images of motion picture film, and stop action photography. Futurist painters such as Balla used these ideas to celebrate speed and movement. Marcel Duchamp's *Nude Descending a Staircase* also attempted to capture the entire sequence of action through "stop-action" imagery.

Finally, Alexander Calder began to create sculptures that actually moved, which he called mobiles. Subsequently many artists have used movement involving mechanical or electronic means that bridged the worlds of art and engineering. Dance is probably the oldest art form that involves movement. It is the ultimate expressive use of the element of movement of objects through space in time. Another way to think about movement is to consider how the *viewer's eye* moves through the composition. This is what we refer to as compositional movement. In this case we are not concerned with the presence (or lack of) implied motion in the image. We are concerned instead with how the viewer perceives the composition-- how the components relate and lead the viewer's attention.

Compositional movement may be classified as static: that is, movement of the eye that *jumps* and hops between separate components of the image, attracted by similarities and simply shifting to shapes with related shape or color. Compositions exhibiting static movement are characterized by *repetition* of closed, isolated shapes and *contrasts* of color and/or value.

Movement may also be classified as dynamic. Dynamic movement

is characterized by movement of the eye that flows *smoothly* from one area of the composition to another, guided by *continuations* of line or form, and by *gradations* of color or form. Dynamic movement is characterized by open shapes or shapes that closely relate to adjacent shapes.

The eye will always move through the composition in some way, so there is always some sort of compositional movement. All compositions can be described in terms of one or the other of these concepts - or both.

Read the text again and answer the following questions:

1. What dimension does movement operate in?
2. What is literal and physical movement?
3. What is a symbol for speedy movement?
4. When was the first motion picture made and how did it influence the further development of the art?
5. What is the oldest art form that involves movement?
6. How can be compositional movement classified by?

Vocabulary notes:

1. Movement - движение
2. Physical movement — физическое движение, перемещение
3. Concepts of aerodynamics – концепции аэродинамики
4. To be transferred to automotive design — перенести в дизайн автомобиля
5. Aerodynamic forms as a symbol for speedy movement — аэродинамические формы как символ скоростного движения
6. Symbols of motion and modernity — символы движения и современности
7. To introduce the element of movement to visual language — ввести, представить элемент движения в визуальный язык
8. To show movement through diagonal (off-balance) use of line — показывать движение с помощью диагональных (несбалансированных) линий
9. To position images in the composition — разместить изображения в композиции
10. To create sculptures called mobiles — создавать скульптуры, названными мобилем
11. Dancing - танец
12. Compositional movement — композиционное движение
13. Static movement — статическое движение
14. The presence (or lack of) implied motion in the image — присутствие (или отсутствие) скрытого движения в изображении
15. Dynamic movement – динамическое движение
16. Adjacent shapes — смежные формы
17. To operate in the fourth dimension — действовать в четвертом измерении
18. Literal or compositional – буквальное и композиционное
19. Speed and motion- скорость и движение
20. To meet a movement function — выполнять двигательную функцию
21. To invention of motion pictures — изобретение двигающихся картинок
22. To take a series of photographs — сделать серию фотографий
23. To develop entirely new physical dimensions — создать совершенно

новые физические измерения

24. To capture the sense of implied movement in the fixed image —
добиться ощущения скрытого движения в неподвижных предметах
(изображениях)

25. To bridge the worlds of art and engineering — соединить искусство и
инженерные науки

26. Ultimate expressive use of the element of movement of objects
through space in time — максимальное экспрессивное использование
элементов движения объектов в пространстве и времени

27. How the viewer's eye moves through the composition — как глаз
зрителя двигается по композиции

28. To perceive the composition — воспринимать композицию

29. To be classified as static — классифицироваться как статичный

30. To jump and hop between separate components of the image - прыгать
и перескакивать между отдельными составляющими изображения

31. To flow smoothly from one area of the composition to another -
плавно перетекать из одной части композиции к другой

32. Continuations of line or form - продолжения линии или формы

33. Gradations of color or form - градации цвета или формы

COLOR, VALUE AND HUE

Get started

Look at the key words and the title of the text. Can you guess what it is about?

*Discuss your ideas with your group mates and be ready to express your points of
view.*

Key words:

Color

Value

Hue

Effective composition in design

Fine arts

Gradation of value

Contrast of value

Pure spectrum colors

Primaries

Painters Primaries

Printers Primaries

Tint

Shade

Tone

Complements

Warmth and coolness

Afterimage

Color proportion

Simultaneous contrast

Optical mixture

Read the text and see if you were right or wrong:

Color, Value and Hue

Color is one of the most powerful of elements. It has tremendous expressive
qualities. Understanding the uses of color is crucial to effective composition in
design and the fine arts.

The word **color** is the general term which applies to the whole subject - red,

orange, yellow, green, blue, violet, black and white and all possible combinations there of. **Hue** is the correct word to use to refer to just the pure spectrum colors. Any given color can be described in terms of its value and hue. In addition, the various physical phenomena and psychological effects combine to affect our perceptions of a color.

Value and Hue

Value is defined as the relative lightness or darkness of a color. It is an important tool for the designer/artist, in the way that it defines form and creates spatial illusions. Contrast of value separates objects in space, while gradation of value suggests mass and contour of a contiguous surface. In the drawing on the right, value contrast separates the artichoke from the background, and the separate leaves from one another, while gradation suggests the curves of leaf surfaces and of the whole form.

Hue also has value. When contrasting hues are made similar in value, the spatial effects are flattened out. The pair of images on the left demonstrate this. In the color image of the fashion model the coat draws our attention through contrast of hue although the skin tones blend with the background (remember the object of the image is to sell the coat, not the model). However, it also seems to be softly blending with a background that seems quite close, and is very similar to the coat in value. The face tends to blend with the background which is similar in both hue and value. In the black and white version, however, the coat virtually disappears, since only value, not hue, are available to distinguish it, and the values are quite similar. However, the strong value contrast of the eyes and hat draw our attention to the face, even though the contours of the face seem to melt into the background. Therefore the black and white version emphasizes the model more than the garment.

To summarize: If values are close, shapes will seem to flatten out, and seem closely connected in space; none will stand out from the others. If values contrast, shapes will appear to separate in space and some will stand out from the others. This works whether the colors are just black, white and gray, or whether hues are involved.

Hue is the term for the pure spectrum colors commonly referred to by the "color names" - red, orange, yellow, blue, green violet - which appear in the hue circle or rainbow.

Theoretically all hues can be mixed from three basic hues, known as primaries. When pigment primaries are all mixed together, the theoretical result is black; Therefore pigment mixture is sometimes referred to as subtractive mixture.

The primary colors consist of three hues from which we can theoretically mix all other hues. There are two commonly used definitions of primary colors:

Painters Primaries - red, blue, yellow: This traditional definition of primaries does not in fact mix to clear greens or purples; it is based on 19th century theories.

Printer's Primaries - magenta, cyan (turquoise), yellow:

This definition of primaries mixes to clear colors across the entire spectrum. It is used as the basis for color printing. The computer screen probably does not give

you a true turquoise--the color should be a blue-green-- because of differences between color mixture in pigment and color mixture in light.

In mixing colors hues can be *desaturated* (reduced in purity, weakened) in one of three ways: mix with white to lighten the value (*tint*), mix with black to darken the value (*shade*), or mix with gray or the complement to either lighten or darken the value (*tone*).

Light Primaries - red, blue, *green*. This definition is active when colored light is mixed, as on your computer screen, or when theatrical spotlights overlap on a white wall. Its effects are less familiar than pigment mixture to most people. If all three primaries are mixed, the theoretical result is white light. Therefore Light mixture is sometimes referred to as additive mixture.

There are many systems for classifying hue, developed so that researchers can measure and define color qualities, and so that designers, industry, and marketing people can communicate color ideas over distance. One example is the Munsell system; another is the Pantone System. However, today the communication of precise color information is mainly done digitally, using spectrophotometers to identify and transmit color information. These digital systems use additive (light) mixture rather than the subtractive (pigment or dye) mixture used in systems like Munsell and Pantone.

Complements are colors that are opposite one another on the hue circle. When complements are mixed with one another in paint, the resulting muted tones *desaturate* or dull the hues. Such opposite pairs can also be compared in terms of their relative warmth and coolness. Warm-cool contrast of hue can cause images to appear to advance or recede. In this 15th century painting, for example, the warm reds of the man's doublet and his son's cap reinforce the cues of placement to make these figures seem very close. On the other hand, the cool tones of the sea and sky suggest great distance.

Afterimage is another, more specific definition of complements consisting of a stimulus color and its physical opposite generated in the eye by exposure to the stimulus color. Afterimage colors tend to make each other appear more intense, and have vibrating boundaries.

Color Illusions

Some of the effects of color occur only in the eye and brain of the viewer, and are not physical properties of light waves or pigment. These illusions, however, are very powerful, and have enormous impact on our responses to color.

Color Proportion refers to the impact of the relative quantity of a given hue or value used in color compositions. In order to achieve over-all unity, and/or create emphasis, one should make a clear decision as to which colors should be assigned the largest and least areas. The color proportion choice will also affect the impact of the color composition. This can be seen in the set of panels shown here. The very same colors are used in each panel. Yet depending on the choice of dominant color, the feeling of the composition, and even the appearance of each color, is altered.

Simultaneous Contrast is the phenomenon which occurs when a color appears to change when seen against a different background. A set of principles were first laid out in the 19th century by Chevreul, a dye master for the Gobelin tapestry works,

who became an important color theoretician. His principles state that changes in the *hue, value, saturation (purity of hue), and area* of a background color will alter the appearance of the selected color. The print shown here is made up of wavy bands of colors. Some of the bands extend from the center panel to intrude into areas of contrasting hue in the side panels. These extended bands are in fact the same hue and value throughout, but appear to change from left to right.

Optical mixture is the phenomenon which occurs when small particles of different colors are mixed *in the eye*; this type of mixture differs from pigment mixture in that it is based on light primaries. However, optical mixture differs from light mixture in which the primaries will mix to white, and from pigment mixture, in which the primaries mix to black. In optical mixture there is an averaging of hue and value, resulting in grey.

Optical mixture is experienced when observing many textiles, such as this example, a detail from a handwoven tapestry. It can also be seen in natural objects, color television, and printed color pictures.

1. Read the text again and answer the following questions:

1. What is color?
2. What is hue and value?
3. What are the pure spectrum colors?
4. What is the difference between Printers Primaries and Painter's Primaries?
5. What are compliments characterized by?
6. What is an afterimage?
7. What is color proportion?
8. What is simultaneous contrast?
9. What is optical mixture?

2. If you are interested in color mixtures, you can surf the Internet following the links:

Your computer screen mixes color as light, and therefore follows additive color mixture rules. *Therefore it is possible to check how additive mixture works on your computer screen--try this link to an interactive additive color mixture tool. When you get there, click on the button below the moving primary circles, then see what happens when you slide them around.* This means that the depiction of subtractive mixture shown here is less than ideal, particularly for the cyan (turquoise) and magenta of the printers primaries.

If you want to see some amazing animations of hue and value relationships, try going to this link, which will also take you to a good descriptive explanation of hues and primaries. Also here is a great interactive test of your ability to distinguish gradations of hue, created by Pantone.

If you are interested in further information about how our visual response to color may vary, see this section on optical effects in color.

Vocabulary notes:

1. To flatten out – стабилизировать, выровнять
2. To blend with the background - объединяться
3. To be desaturated — уменьшить насыщенность
4. Physical properties of light waves or pigment — физические свойства световых волн и пигмента
5. To occur in the eye and brain of the viewer – происходить только в глазу и мозге зрителя
6. To achieve over-all unity — достигнуть полного единства
7. Color - цвет

8. Value – значение цвета, яркость
9. Hue - цветотон
10. Effective composition in design — эффективная композиция в дизайне
11. Fine arts — изобразительное искусство
12. Gradation of value — градация тонов
13. Contrast of value — светотеневой контраст
14. Pure spectrum colors — чистые цвета спектра
15. Primaries — основные цвета
16. Painter's Primaries — основные цвета художника (аддитивная цветовая модель)
17. Printer's Primaries - основные цвета печати, принтера (четырёхцветная автотипия)
18. Tint - насыщенность
19. Shade - тень
20. Tone — тон
21. Complements — дополнительные цвета
22. Warmth and coolness — теплые и холодные цвета
23. Afterimage — остаточное изображение
24. Color proportion — пропорции цвета
25. Simultaneous contrast — одновременный контраст
26. Optical mixture — оптическое смешение

3. *Read the following text and prepare a presentation about **Psychological Implications of Color** using your own ideas about the topic.*

Psychological Implications of Color

Market researchers have done extensive studies exploring the emotional responses of people to color. Some of these responses seem to be powerful and fairly universal. However, much of this information is culturally biased. We know that cultural traditions endow colors with powerful meanings that can differ greatly from place to place. For example, in Europe and the United States, black is the color of mourning. In many tropical countries and in East Asia white is the color of death. On the other hand, white is the color worn by American brides,

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while brides in much of Asia wear red. Based on research done in the United States and Europe, we know that the following associations are generally found to hold in Euro-American societies:

Red is associated with blood, and with feelings that are energetic, exciting, passionate or erotic. Most colors carry both positive and negative implications. The downside of red evokes aggressive feelings, suggesting anger or violence.

Orange is the color of flesh, or the friendly warmth of the hearth fire. The positive implications of this color suggest approachability, informality. The negative side might imply accessibility to the point of suggesting that anyone can approach-- a lack of discrimination or quality.

Yellow is the color of sunshine. This color is optimistic, upbeat, modern. The energy of yellow can become overwhelming. Therefore yellow is not a color that tends to dominate fashion for long periods of time.

Green In its positive mode, green suggests nature (plant life, forests), life, stability, restfulness, naturalness. On the other hand, green in some tones or certain contexts (such as green skin) might instead suggest decay (fungus, mold), toxicity, artificiality.

Blue suggests coolness, distance, spirituality, or perhaps reserved elegance. Some shade of blue is flattering to almost anyone. In its negative mode, we can think of the "blues"-the implication being one of sadness, passivity, alienation, or depression.

Violet is the color of fantasy, playfulness, impulsiveness, and dream states. In its negative mode, it can suggest nightmares, or madness.

Market research on color is also done to establish **color trends**. Color forecasting is accomplished by surveying consumer preferences and other indicators of changes in taste. Color forecasting firms then issue projections defining palettes of colors that can be expected to rise, fall, or maintain popularity in coming seasons. The design industries then develop their new lines with these projections in mind. Some major companies employ their own color forecasters to research and project color trends for their industry. On the whole, color trends change more rapidly for fashion than for interior design, probably because changes in home furnishings entail a more serious financial investment.

PATTERN

Get started

Look at the key words and the title of the text. Can you guess what it is about? Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Pattern

A repeating unit of shape or form

A grid

Modes of connection

Flow

Branching

Spiral patterns

Packing and cracking

Crowding

Read the text and see if you were right or wrong:

Pattern

Pattern is an underlying structure that organizes surfaces or structures in a consistent, regular manner. Pattern can be described as a repeating unit of shape or form, but it can also be thought of as the "skeleton" that organizes the parts of a composition.

Pattern exists in nature as well as in designed objects; it is useful to look at the parallels. A Harvard biologist named Peter S. Stevens has published a book entitled "*Patterns in Nature*" in which he claims that there are only a finite number of ways that patterns can be structured. He starts with the idea of a grid as the foundation for any structure or image. He presents a set of ways in which the points of a grid can be connected. These modes of connection become classes of pattern, which he claims can be seen in any situation, in nature and in made images, and from the microscopic to the cosmic scale.

The modes he describes include the following which are described here in terms of examples from nature. However, each of these modes can also be seen in examples of designed objects and works of art:

Flow. All things flow, following paths of least resistance. Flow can be seen in water, stone, the growth of trees. *Meander*

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patterning is related to the idea of flow, and is built on the repetition of an

undulating line. In this detail from a textile hanging made up of knotted threads, the meandering color lines resulting from the technique quite naturally create this type of pattern.

Branching is an obvious form of patterning in the plant world, but it can also be seen in geological formations such as river deltas and certain crystalline formations.

Spiral patterns can be seen from the scale of galaxies to the opening "fiddlehead" buds of ferns, to the forms of microscopic animals.

Packing and Cracking refers to the way in which compacted cells define each others shape. A densely packed cluster of mushrooms will grow together, deforming the circular form of each cap because of crowding. In the same way a cluster of soap bubbles deforms each bubble from the perfect sphere of the isolated bubble, according to rules that govern the surface tension of soap bubbles. Surfaces (like mud or old paint) that shrink may experience cracking, resulting in similarly cellular patterning.

Similar types of patterning can be seen in many designed objects. Even complex works of art exhibit an underlying structure or pattern grid, although the mode of patterning may vary over the surface of a complex composition.

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Read the text again and answer the following questions:

1. What is pattern?
2. Where can you see patterns?
3. What is flow?
4. What is branching?
5. Where can spiral patterns be seen?
6. What is packing and cracking?

Vocabulary notes:

1. Pattern – орнамент, узор
2. A repeating unit of shape or form — повторяющийся образ
3. A grid - сетка
4. Modes of connection — способ соединения
5. Flow — плавный переход от одного к другому
6. Branching - разветвление
7. Spiral patterns — спиральные орнаменты, узоры
8. Packing and cracking — упаковка (набивка) и растрескивание
9. Crowding — скучивание, группирование

TEXTURE

Get started

Look at the key words and the title of the text. Can you guess what it is about?

Discuss your ideas with your group mates and be ready to express your points of view.

Key words:

Texture

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A literal surface

To touch and feel

Bristly, rough, and hard

Smooth, cold and hard

Wet or dry

Fibers, metal, wood and glass

Tactile qualities

Read the text and see if you were right or wrong:

Texture

Texture is the quality of an object which we sense through touch. It exists as a literal surface we can feel, but also as a surface we can see, and imagine the sensation might have if we felt it. Texture can also be portrayed in an image, suggested to the eye which can refer to our memories of surfaces we have touched. So a texture can be imaginary.

Textures are of many kinds:

Bristly, rough, and hard -- this is what we usually think of as texture, but texture can also be smooth, cold and hard, too. Smooth, soft, and/or warm and Wet or dry are also textures; in fact, any tactile sensation we can imagine is a texture.

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In other words, all surfaces can be described in terms of texture. Many artists and designers make use of texture as a dominant element in their work. This is particularly evident in craft media, such as fibers, metal, wood and glass, where the tactile qualities of the material are a major feature.

Creation of the *illusion* of texture is also an important element in many paintings, drawings, textile designs, and other surface designs. This can be observed and discussed separately from the tactile qualities of the actual materials and surface of the work.

Read the text again and answer the following questions:

1. What is texture?
2. What are the main kinds of texture?
3. Why is creation of the illusion of texture so important?

Vocabulary notes:

1. Texture – текстура
2. A literal surface - буквальная поверхность
3. To touch and feel — дотрагиваться и чувствовать, ощущать
4. Bristly, rough, and hard – щетинистый, грубый и жесткий
5. Smooth, cold - гладкий, холодный
6. Wet or dry — влажный или сухой
7. Fibers, metal, wood and glass — волокна, металл, дерево и стекло
8. Tactile qualities — тактильные качества

Make a research on The Elements of Design, choose one of the elements, and prepare a presentation. Present the results of your research to the class.

Грамматика: Simple Sentences

1. Простые предложения в английском языке делятся на распространенные и нераспространенные.

В **нераспространенных предложениях** присутствуют только главные члены предложения – подлежащее и сказуемое:

Dad has come!

В **распространенных предложениях**, помимо них, есть и второстепенные члены – определения, дополнения или обстоятельства разных видов.

You have come **very fast**.

Ты пришел очень быстро.

2. В зависимости от подлежащего предложения делятся на **личные, неопределенно-личные и безличные**.

В **личных предложениях** подлежащее обозначает выраженное лицо или предмет:

My **car** won't start.

Моя машина не заводится.

При этом оно в предложении может отсутствовать, но подразумеваться:

I read the letter. **Stood up**. **Sat down**. **Pondered for a minute**. **Then reread the letter again**.

Я прочитал письмо. Встал. Сел. Поразмышлял минуту. Потом еще раз перечитал письмо.

В **неопределенно-личных предложениях** подлежащее выражает не конкретное, а неопределенное лицо или предмет.

Для этого могут использоваться местоимения **one** и **they**:

One can become a writer only if he is talented.

Писателем может стать только тот, у кого есть талант.

They say, the winter will be cold.

Говорят, зима будет холодной.

Безличные предложения не имеют действующего лица, и поэтому в русском языке могут использоваться без подлежащего:

Жарко. Вечереет.

Но по правилам английской грамматики в предложении обязательно должно присутствовать подлежащее, поэтому в его роли используется формальное подлежащее **it**:

It is raining.

It becomes dark very fast here.

Задание 1.

Составить 5 простых предложений и провести синтаксический анализ каждого.

Источники:

1. Бардинская Т. Р. Английский язык в сфере дизайна [Текст]: учеб. пособие /Т. Р. Бардинская, Е. В. Карцева, А. А. Флакман; Нижегород. гос. архитектур. - строит. ун-т –Н. Новгород: ННГАСУ, 2021. – 126 с.
2. Купцова, А. К. Английский язык для менеджеров и логистов (B1 —B2): учебник и практикум для среднего профессионального образования / А. К. Купцова, Л. А. Козлова, Ю. П. Волынец ; под общей редакцией А. К. Купцовой. — 2-е изд., испр. и доп. — Москва : Издательство Юрайт, 2022. — 355 с.

Тема 8. Санкт-Петербург. Архитектурный дизайн города.

Практическое занятие №15-16:– 6 часов

Концепция практического занятия:

Цели:

Обучающая: Научить различать архитектурные стили города.

Воспитательная: Воспитывать чувство уважения к старшим, сотрудникам, своей профессии,

Развивающая: Развивать навыки чтения и перевода.

Коммуникативная: Развивать способность к общению на иностранном языке

Контролируемые компетенции: ОК 4, ОК 9, ОК 10.

В результате выполнения практического задания обучающийся демонстрирует знания:

Знать: лексику и термины архитектурных стилей.

В результате выполнения практического задания обучающийся демонстрирует умения:

Применять изученную лексику на уровне свободного высказывания.

Содержание работы:

Грамматика: Синтаксис. Особенности построения английского предложения, порядок слов.

Виды сложных предложений: сложносочиненное и сложноподчиненное.

Методические указания (ход выполнения работы):

- изучить новую лексику темы;
- прочитать и перевести текст;
- выполнить задания по тексту;
- выполнить упражнения на закрепление изученного материала;
- изучить грамматические правила;
- выполнить упражнения на закрепление темы «Порядок слов в английском предложении. Сложные предложения».

Оборудование: учебники, печатные материалы.

Критерии оценки:

| оценка | лексика | грамматика | содержание |
|----------------------------|--|--|--|
| «5» отлично | Студент использует лексику и простые структуры в соответствии с темой, правильно расшифровывает штрих-коды | Студент не допускает лексико-грамматические ошибки при составлении характеристики товара | Содержание характеристики товара соответствует заданной теме, отлично знает штрих-коды |
| «4» хорошо | Студент использует лексику и простые структуры правильно, но допускает ошибки. | Студент редко допускает ошибки в использовании лексики по теме. | Содержание несколько отходит от темы, ошибки в расшифровке штрих-кодов. |
| «3» удовлетворительно | Студент использует лексику и простые структуры в основном правильно. | Студент допускает некоторые грамматические ошибки. | Содержание описания товара почти не соответствует заданию. |
| «2» неудовлетворительно | Студент использует ограниченную лексику, не соответствующую уровню знания языка, допускает ошибки. | Студент часто допускает грамматические ошибки. | Содержание не соответствует заданной теме. |

Эталон практического занятия:

Перевести текст и выполнить упражнения:

Architecture in St Petersburg From Baroque buildings to Soviet structures

Founded in 1703, the city of St Petersburg and its signature, colourful and eclectic style has evolved over time, creating a marvellous kaleidoscope of construction, ranging from Baroque-style buildings to Soviet architecture, Neoclassical structures to Style Moderne. Start your journey through architecture in St Petersburg with a visit to Peter's Cabin; the oldest structure in the city, this was the command centre from which St Petersburg was built.

Neoclassical Structures

If you're hoping for a few cultural pit stops on your tour of architecture in St Petersburg, then exploring the city's neoclassical structures is a great place to start. This architectural style, hark-

ing back stylistically to the age of antiquity (think: columns, statuary, and austere, yet monumental, grandeur), can be seen in some of St Petersburg's quintessential cultural sights, including Saint Isaac's Cathedral, Yelagin Palace, the Imperial Academy of Arts and Mikhailovsky Palace, which houses the Russian Museum, to name but a few.

Baroque-Style Buildings

When it comes to Baroque-style buildings in St Petersburg, the Winter Palace is one of the most iconic. Once the home of the Tsars, now the home of the State Hermitage Museum, the Winter Palace is a grand, opulent, green and white structure, built in the mid-18th century. Designed by the same architect as the Winter Palace, the decadent Smolny Cathedral, with its bright blue and white exterior and gilded onion domes, is another wonderful example of Baroque architecture in St Petersburg. Looks are somewhat deceiving here though; although the Cathedral's exterior is Baroque in style, its interior is not.

Style Moderne

Singer House (the former Russian headquarters of the Singer Sewing Machine Company) and the Eliseyev Emporium are elegant examples of Art Nouveau, or Style Moderne as it was known in Russia. Built within a year of each other on Nevsky Prospekt in the early 20th century, both buildings were constructed using a metal frame, and exemplify this playful, ornamental style with their exuberant copper statuary and curvaceous lines.

Stalinist and Soviet Architecture

Soviet architecture is an acquired taste, but even sceptics have to admit that St Peterburg's House of Soviets is a grand, imposing beast of a building. Constructed in the 1930s with an eye to the area becoming the new city centre (this plan failed) according to architect Noi Trotsky's specifications, this is a symmetrical, no-nonsense structure, now used as office space. For an example of industrial soviet architecture, look to the 1920s Red Banner Textile Factory – a bold brick and concrete structure, almost ship-like in design, with thin, horizontal windows.

Neo-Gothic

Consecrated in 1780, Chesme Church (also known as the Church of the Birth of St. John the Baptist) is a striking bright pink and white wedding cake-shaped structure with Gothic turrets and spikes pointing skywards. Although the original interiors are long gone, a visit here is worth it for the exterior alone; after all, how often do you get to see a pink Gothic church? Another attractive church typifying this vaulted, buttressed style is the aptly named Gothic Chapel at Peterhof; a small, but ornate stone church festooned with arches, parapets, and icons.

Источники:

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2. Электронный ресурс: URL: <https://www.corinthia.com/en-gb/st-petersburg/discover-st-petersburg/a-guide-to-architecture-in-st-petersburg>

Литература:

Основные источники:

Основные источники

1. Бардинская Т. Р. Английский язык в сфере дизайна [Текст]: учеб. пособие

/Т. Р. Бардинская, Е. В. Карцева, А. А. Флакман; Нижегор. гос. архитектур. - строит. ун-т
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3. Голубев А.П. Английский язык для технических специальностей = English for Technical Colleges : учебник для студ. учреждений сред. проф. образования / А.П.Голубев, А.П.Коржавый, И.Б.Смирнова. — 11-е изд., стер. — М.: Издательский центр «Академия», 2020.— 208 с.

Дополнительные источники:

1.Электронный ресурс: URL: <https://www.corinthia.com/en-gb/st-petersburg/discover-st-petersburg/a-guide-to-architecture-in-st-petersburg>