

Г. В. Шевцова, Е. Б. Нарочная, Л. Е. Москалец

АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ДИЗАЙНЕРОВ (B1—B2)

УЧЕБНОЕ ПОСОБИЕ ДЛЯ СПО

Под редакцией Г. В. Шевцовой

2-е издание, переработанное и дополненное

Рекомендовано Учебно-методическим отделом среднего профессионального образования в качестве учебного пособия для студентов образовательных учреждений среднего профессионального образования

**Книга доступна в электронной библиотечной системе
biblio-online.ru**

Москва ■ Юрайт ■ 2018

УДК 811.111(075.32)

ББК 81.2Англ922

Ш37

Авторы:

Шевцова Галина Васильевна — кандидат педагогических наук, доцент, профессор кафедры иностранных языков Южно-Российского государственного политехнического университета (НПИ) имени М. И. Платова;

Нарочная Елена Борисовна — доцент, кандидат социологических наук, доцент кафедры иностранных языков Южно-Российского государственного политехнического университета (НПИ) имени М. И. Платова;

Москалец Лариса Евгеньевна — доцент, доцент кафедры иностранных языков Южно-Российского государственного политехнического университета (НПИ) имени М. И. Платова.

Рецензенты:

Сусименко Е. В. — доктор философских наук, кандидат социологических наук, профессор, заведующая кафедрой иностранных языков Южно-Российского государственного политехнического университета (НПИ) имени М. И. Платова;

Сумина В. Е. — кандидат педагогических наук, доцент кафедры иностранных языков Южно-Российского государственного политехнического университета (НПИ) имени М. И. Платова.

Шевцова, Г. В.

Ш37

Английский язык для дизайнеров (В1—В2) : учеб. пособие для СПО / Г. В. Шевцова, Е. Б. Нарочная, Л. Е. Москалец ; под ред. Г. В. Шевцовой. — 2-е изд., перераб. и доп. — М. : Издательство Юрайт, 2018. — 288 с. — (Серия : Профессиональное образование).

ISBN 978-5-534-05809-3

Пособие носит обучающий, развивающий и познавательный характер. В пособии содержатся аутентичные тексты, которые знакомят студентов с историей дизайна, его основными направлениями и отраслями. В учебное пособие включен комплекс упражнений, нацеленных на усвоение лексического материала, формирование грамматических навыков и на развитие речевых умений в пределах изученной тематики.

Пособие содержит тексты для дополнительного чтения, предназначенные для самостоятельной работы студентов, глоссарий основных терминов в сфере дизайна, памятку с популярными разговорными фразами.

Соответствует актуальным требованиям Федерального государственного образовательного стандарта среднего профессионального образования и профессиональным требованиям.

Для студентов образовательных учреждений среднего профессионального образования, обучающихся по специальностям в области дизайна.

УДК 811.111(075.32)

ББК 81.2Англ922



Все права защищены. Никакая часть данной книги не может быть воспроизведена в какой бы то ни было форме без письменного разрешения владельцев авторских прав. Правовую поддержку издательства обеспечивает юридическая компания «Дельфи».

© Шевцова Г. В., Нарочная Е. Б., Москалец Л. Е., 2013

© Шевцова Г. В., Нарочная Е. Б., Москалец Л. Е., 2018,
с изменениями

© ООО «Издательство Юрайт», 2018

ISBN 978-5-534-05809-3

Оглавление

Предисловие	5
Методические рекомендации.....	6
SECTION I. HISTORICAL AND MODERN TRENDS OF DESIGN.....	9
UNIT 1. Origins of Design.....	9
UNIT 2. Design Schools (1)	19
UNIT 3. Design Schools (2)	27
UNIT 4. Postmodernism	36
UNIT 5. Design in our Life	45
UNIT 6. Innovation and Invention	56
SECTION II. ENVIRONMENTAL DESIGN	64
UNIT 7. Theoretical Issues of Environmental Design.....	64
UNIT 8. “Green” Air.....	72
UNIT 9. Healthy Indoor Specifications.....	81
UNIT 10. Lighting Design	90
UNIT 11. Eco Projects.....	100
UNIT 12. Landscape Design.....	107
SECTION III. CONSUMER DESIGN	116
UNIT 13. Ergonomics	116
UNIT 14. Interior Design	126
UNIT 15. Service Design.....	134
UNIT 16. Workplace Design.....	143
UNIT 17. Product Design	150
UNIT 18. Packaging Design	161
SECTION IV. MISCELLANEOUS	172
UNIT 19. Advertising Design	172
UNIT 20. Graphic Design.....	181
UNIT 21. Information Design	189
UNIT 22. Interaction Design.....	199
UNIT 23. Architectural Design.....	208
UNIT 24. Modern Design And Architecture	217

Reader	224
Glossary.....	266
Appendix. Useful language.....	282
Bibliography	283
Новые издания по дисциплине «Английский язык» и смежным дисциплинам	285

Предисловие

В данном пособии, адресованном студентам, обучающимся по специальностям и направлениям в области дизайна, курс изучения английского языка представлен как культурно и профессионально значимый компонент среднего профессионального образования.

Основной целью учебного пособия является формирование у студентов общекультурных и профессиональных компетенций, необходимых современному выпускнику ссуза.

Пособие носит обучающий, развивающий и познавательный характер. Аутентичный языковой материал подобран с учетом функционально-коммуникативного подхода и рассматривается как средство реализации речевого общения.

Использованные в учебном пособии тексты из английских и американских источников отобраны по тематическому принципу, что позволяет показать хронологию развития дизайна, осветить этапы формирования основных направлений и отраслей дизайна, познакомить студентов с наиболее выдающимися дизайнерами прошлого и современности. Работа с данным пособием предполагает следующие формы занятий:

- аудиторные групповые занятия под руководством преподавателя;
- обязательную самостоятельную работу студента, выполняемую во внеаудиторное время,
- индивидуальную самостоятельную работу студента под руководством преподавателя.

Учебное пособие ориентировано на студентов, имеющих базовые грамматические и лексические навыки английского языка.

Предложенный авторами интегративный подход, при котором иностранный язык выступает не только как цель, но и как средство обучения избранной специальности, будет способствовать не только формированию интеллектуальных потребностей студентов в процессе обучения, но также созданию положительной мотивации к дальнейшему изучению английского языка и совершенствованию навыков профессионально-ориентированного общения на английском языке в рамках тенденции непрерывности образования.

Методические рекомендации

Цель учебного пособия — сформировать у обучающихся навыки и умения различных видов чтения и говорения, развить способности извлекать и интерпретировать информацию, содержащуюся в оригинальных профессиональных текстах, осуществлять речевое взаимодействие для получения информации и обмена ею.

Основное внимание в пособии уделяется работе с текстом как носителем информации и единицей деловой коммуникации, а также вербальному обеспечению речевого взаимодействия в профессиональной сфере, что предполагает не только адекватное понимание, но и расширение активного и пассивного словарного запаса студентов.

Данное пособие ориентировано примерно на 240 часов аудиторных занятий и самостоятельной работы студентов.

Учебное пособие состоит из 4 тематических глав (Sections), наполненных профессионально направленным текстовым материалом и объединенных общей тематикой. Целенаправленный подбор текстов, основанный на принципе максимальной доступности в смысловом и языковом отношении, призван формировать у обучаемых систему образов и понятий, относящихся к базовым профессиональным знаниям, которые активизируют познавательную деятельность студентов и способствуют приобщению к профессиональной концептуальной системе и адаптации к контексту профессионального сотрудничества на иностранном языке. Каждая глава состоит из 6 уроков (Units), каждый урок содержит 3 части (Parts).

Кроме того, в учебное пособие входят: информативный раздел для дополнительного чтения (Reader), глоссарий ключевых понятий по специальности «Дизайн» (Glossary), справочник по разговорному английскому языку (Useful Language).

Материал глав 1 и 2, посвященных истории развития мирового дизайна и его современным направлениям и дизайну окружающей среды, носит общую профессиональную направленность и может быть использован на начальных стадиях обучения.

Для формирования более полного представления о конкретных специализациях профессии дизайнера, о его креативной роли в современном обществе и различных отраслях этой промышленной сферы предназначен материал глав 3 и 4, который может быть использован на последующем этапе обучения.

Следует отметить, что текстовый материал отобран и структурирован таким образом, чтобы постепенно сформировать у студентов

навыки извлечения, восприятия и интерпретации профессионально значимой информации.

Каждый урок начинается с раздела «Active Vocabulary», содержащего наиболее употребительную общенаучную, общепрофессиональную и специализированную лексику, овладение которой повышает способность реализации речевого общения в рамках заданной компетенции.

В предтекстовых упражнениях каждого урока особое внимание уделяется расширению потенциального словаря. В связи с этим в уроках имеются упражнения на узнавание и верную интерпретацию интернациональных слов. Цель подобных упражнений — развить у студентов навыки использования фоновых языковых знаний и работы без словаря.

Эффективным средством расширения вокабуляра в английском языке служит знание способов словообразования. Умея расчленить производное слово на корень, суффикс и префикс, легче определить значение неизвестного слова. Поэтому в каждом уроке имеется ряд упражнений, направленных на развитие навыков работы с производными словами.

Помимо лексической направленности, предтекстовые упражнения дают возможность ввести тему всего урока в общей дискуссии (Brainstorming), что стимулирует интерес студентов, а также, основываясь на ключевых понятиях текста, может сделать его легче для последующего восприятия.

Работа с текстами предполагает развитие четырех видов чтения — изучающего, ознакомительного, поискового и просмотрового, широко представленных в каждом уроке, выбор которых определяется задачей, поставленной при работе с оригинальной литературой: аутентичными общенаучными текстами, материалами по истории дизайна, общепрофессиональными текстами, научно-популярной информацией, а также информацией, определяющей наше поведение в повседневной жизни.

Послетекстовые упражнения представлены широко и разнообразно (вопросно-ответные упражнения, обобщение прочитанного текста по ключевым словам, речевым клише, по плану, упражнения на извлечение информации из текста и др.). Подобные упражнения направлены на усвоение лексики, данной в текстах, на развитие навыков устной речи в пределах изученной тематики, что постепенно готовит студентов к написанию аннотаций и рефератов.

Все уроки завершаются заданиями творческого характера, целью которых является развитие неподготовленной речи, свободной беседы в рамках тематики учебного пособия и интересов студентов.

Также учебное пособие готовит студентов к письменному общению на английском языке. Разработанные упражнения развивают умения фиксации информации, извлеченной из прочитанных текстов.

Самостоятельная работа студентов заключается в повторении некоторых разделов грамматики, известных студентам из школьного курса обучения. Кроме того, для самостоятельной работы студентов пред-

назначен информативный раздел для дополнительного чтения, содержащий интересный информационный материал о развитии дизайна и основных его направлениях.

Глоссарий ключевых понятий по специальности и справочник по разговорному английскому языку помогут студентам в практике профессионального взаимодействия.

В заключение хочется подчеркнуть, что структура пособия разработана таким образом, что преподаватели могут варьировать и модифицировать границы этапов обучения в зависимости от уровня языковой подготовленности студентов, уточнять требования к уровню сформированности у них умений устного и письменного общения, конкретизировать тематику устных и письменных высказываний и сообщений, а также самостоятельно отбирать материал в соответствии со спецификой конкретной специальности.

В результате изучения материалов пособия студенты должны освоить:

трудовые действия

- владеть навыком извлечения, интерпретации и фиксации профессионально значимой информации в прочитанных текстах;

необходимые умения

- общение (устно и письменно) на английском языке на профессиональные темы;
- перевод иностранных текстов профессиональной направленности;

необходимые знания

- лексический и грамматический минимум, необходимый для чтения и перевода иностранных текстов профессиональной направленности.

SECTION I

HISTORICAL AND MODERN TRENDS OF DESIGN

UNIT 1

Origins of Design

ACTIVE VOCABULARY

1. Read and remember the following words:

- skill** — мастерство, умение
mass-production — массовое (серийное, поточное) производство
generation — поколение
available — доступный, (при)годный
glazing — глазурирование, полирование
nobility — величие
to decor — украшать, **decoration** — украшение, декорирование
ornament, ornamentation — украшение
handcraft — ремесло
craftsman, artisan — ремесленник, мастерской
out of date — устарелый, несовременный
pattern — образец, шаблон, рисунок, узор
promotion — поддержка, продвижение
to overlap — совпадать, перекрывать
to fade away — (постепенно) исчезать, угасать
upheaval — сдвиг, переворот
to manufacture — производить
to supersede — заменять, смещать
to withstand — противостоятЬ
to degrade — деградировать, приходить в упадок
to compete — конкурировать, **competition** — соперничество, конкуренция
to create — создавать
to reflect — отражать, размышлять
alienation — отчуждение

furniture — мебель, обстановка

shape — форма

colour — цвет

metalwork — художественная работа по металлу, металлообработка

jewellery — ювелирные изделия

textile — текстиль, ткань

to recapture — взять обратно, снова захватить

PRE-TEXT EXERCISES

2. Look at the following international words, guess their meaning and check the pronunciation:

Phenomenon, industrialization, product, stylistic, designer, individual, aesthetic, modern, revolution, standard.

3. Translate the following adjectives with suffixes *-al*; *-able*, *-ic*. Analyze their word-formation model:

Industrial, technological, traditional, practical, ornamental, mechanical, available, suitable, artistic, symptomatic.

4. Guess the meaning of the words in bold type:

To work — **worker**; to produce — **producer**; noble — **nobility**; design — **designer**; change — **unchangeable**; to manufacture — **manufacturer**; expensive — **inexpensive**; beauty — **to beautify**; possible — **impossible**; to reflect — **reflection**; to train — **trainer**; to discover — **to rediscover**.

5. Form nouns using suffixes *-ment*, *-tion*, *-ion*:

to move

to produce

to reflect

to transform

to develop

to celebrate

to promote

to construct

6. Brainstorming:

What associations do the words “decoration” and “ornament” call to mind? Make a list of ideas and compare your notes with those of your partners.

7. Read the text below to understand the Industrial Revolution’s impact on design’s development:

Text 1 A

The Industrial Revolution

Up until the Industrial Revolution objects were made by craftsmen, either working on their own, collectively in rural cottage industries or in Guilds or Societies in the towns. The majority worked at a low level of skill and design,

producing simple buildings, furniture, plates etc. This resulted in localized designs often produced by generations of one family with no technological or design style changes. It was as if time stood still.

There were a few craftsmen who worked for the nobility and the rich merchants producing objects based on designs and technology taken from other countries. They formed their own design styles, but they still could only make a limited number of objects at a high price. These objects can now be seen in museums.

The dates given for design style movements can only be approximate. Nothing suddenly happens. In many cases two styles overlap, one was fading away and one coming in. The reasons why these new movements occur are a complex mix of historical, political and social facts, but that's history.

The time between 1914 and 1950 was a period of great upheaval, loss of life and world depression. However new technologies still steadily improved and design went through different styles. (First World War 1914—1918, Second World War 1939—1945). The history of Industrial Design really began with the start of the Industrial Revolution that took place during the early part of the 1700's with the invention of mechanical processes of production. Everything changed, for the first time it was possible to produce large quantities of a product cheap enough for most people to own.

The design of the product came out of the technology available at the time. Ceramic manufacturers found it easy to mass-produce plain white plates but still had to paint on the pattern by hand — too expensive. They developed a method of transfer printing but only blue ink would withstand the high temperatures used during the glazing process. This is why all the plates of the early period are blue, the most famous being the Willow Pattern. As ink technology improved, so did the colour and complexity of the patterns.

Design was led by its technology and was of a very low standard with very little thought for the user. Manufacturers spent no money on beautifying their products as they had little competition and were out to make as much money as possible. In those days designers were either architects or artists and manufacturers felt no need to use them.

In the early part of the 1800's, people began to realize that there was a problem. The architect, Charles Cockerel said "the attempt to supersede the work of the mind and the hand by mechanical process for the sake of economy will always have the effect of degrading and ultimately ruining art". Many years later, the Bauhaus used technological processes as the basis of their designs. In 1833, a Parliamentary Select Committee was set up to examine the problem of a low standard of product design.

The morality of the country was felt to be reflected through its art. This feeling is still held today by many academics. In 1837, a government School

of Art was set up with the aim to train designers for working with industry but it failed. It took the Great Exhibition of 1851 and the Arts and Crafts Movement to change things.

Notes on the text

to come out — появляться

to beautify — украшать, делать красивым

print — оттиск, отпечаток

the Willow Pattern — синий узор в китайском стиле (на фарфоре)

TEXT AND VOCABULARY EXERCISES

8. A. Match each word on the left with the correct definition on the right:

- | | |
|----------------|--|
| 1. craftsman | a. a person who designs (and supervises the construction of) buildings, etc. |
| 2. design | b. manner of doing anything |
| 3. style | c. drawing or outline from which smth may be made |
| 4. to improve | d. change position, move |
| 5. architect | e. skilled workman who practises a craft |
| 6. pattern | f. ability to do smth expertly and well |
| 7. skill | g. excellent example; sb or smth serving as a model |
| 8. to transfer | h. make or become better |
| 9. morality | i. (standards, principles, of) good behaviour |

B. Check your answers in a dictionary.

C. Compose the sentences with each word in A.

9. Read the above text once more. In pairs, discuss the statements below. Say what you think and ask your partners if they agree or disagree with you. Use the following phrases to help you:

Agreeing

I agree with you.

Yes, that is what I think too.

You are right!

Disagreeing politely

Yes, but don't you think...?

True, but I think...

I see what you mean, but...

1. Most of the craftsmen worked at a low level of skill and design up until the Industrial Revolution.

2. There were many craftsmen who worked for the nobility and the rich merchants producing objects based on designs and technology taken from other countries.

3. The time between 1914 and 1950 was a period of great upheaval.

4. The history of Industrial Design really began with the start of the Great Exhibition.

5. Manufacturers spent much money on beautifying their products as they had great competition.

6. In 1837, a government School of Art was set up with the aim to train designers for working with industry but it failed.

10. Find in the text words or phrases which mean the same as:

- низкий уровень мастерства
- высокая цена
- приблизительно
- совершенствовать технологическое мастерство
- низкий стандарт
- раскрашивать узор вручную
- переводить оттиск, рисунок

11. Choose the correct word to complete the sentences:

1. Up until the Industrial Revolution objects were made by ____.
a. craftsmen, b. artists, c. industrial workers
2. There were a few rich merchants producing objects based on designs and technology taken from ____ .
a. native towns, b. other countries
3. The Industrial Revolution took place during the early part of the 1700's with the invention of ____.
a. a wheel, b. a railway, c. mechanical processes of production
4. All the plates of the early period are ____.
a. white, b. blue, c. red

12. Divide the text into logical parts and give each a suitable title.

13. Work in pairs, think of some questions to review the contents of the text and ask each other.

14. Read the text below to find answers to the given questions:

Text 1 B

The Arts & Crafts Movement

1. What was the Arts & Crafts Movement?

The Arts and Crafts Movement was one of the most influential, profound and far-reaching design movements of modern times. It began in Britain around 1880 and quickly spread across America, Europe and Japan.

It was a movement born of ideals. It grew out of a concern for the effects of industrialisation: on design, on traditional skills and on the lives of ordinary people. In response, it established a new set of principles for living and working. It advocated the reform of art at every level and across a broad social spectrum, and it turned the home into a work of art.

The Movement took its name from the Arts and Crafts Exhibition Society, founded in 1887, but it encompassed a very wide range of like-minded societies, workshops and manufacturers. Other countries adapted Arts and

Crafts philosophies according to their own needs. While the work may be visually very different, it is united by the ideals that lie behind it.

This was a movement unlike any that had gone before. Its pioneering spirit of reform, and the value it placed on the quality of materials and design, as well as life, shaped the world we live in today.

2. What is the main idea of the Arts and Crafts movement?

During the early part of the Industrial Revolution, it was natural for manufacturers to use the ever-increasing technological advances to produce more for greater profit. The products looked like they did because that's how they were made. Any decoration was an attempt to make the product to look good. It was often over elaborate with mixed styles from previous ages. The role of good artistic design was never felt to be important as it cost money and manufacturers had little competition throughout the world. A group of artists reacted against these poorly designed machine products and started up the Arts and Crafts movement. They wanted to create a style that reflected the old ideals of craftsmanship with artistic form, shape and colour.

3. What is William Morris famous for?

The main figure associated with the Arts and Crafts Movement is William Morris — a designer, writer and poet. He was a man idealizing the traditional life of England while all around him raged the Industrial Revolution; a very new phenomenon, being the first nation to experience rapid industrialization.

William Morris saw the over-ornamentation of mass produced goods of that time as symptomatic of the alienation of workers from the products they made. In the factories, designs were drawn from pattern books; workers and designers had no individual control over the finished article, so quality suffered. The answer, Morris believed, was laid in a return to the crafts traditions of old England. In 1861, William Morris started up a design company to produce handcrafted furniture, metalwork, jewellery, textiles and his famous styles of wallpaper in order to create a new aesthetics for design, substituting well-made, well-designed products for the mass-produced goods of the factories. His designs recaptured the beauty and quality of medieval craftsmanship.

4. Why did the Arts and Craft movement fail?

The reasons why this movement failed were that it was looking backwards and had no way of transforming itself into modern styles. It was not really practical, suitable for mass production and was only available to the wealthy. It just became out of date. The Arts and Crafts movement was formally re-organized in 1915 into the Design & Industry Association and its influence remains with us today. Its unique style is always being rediscovered.

The Arts and Crafts movement was mainly a British movement. Other countries, especially North Europe and the USA used its ideas and developed them into their own style called “Art Nouveau” 1880—1918. So strong was its influence that the European “Art Nouveau” style was hardly used in Britain.

TEXT AND VOCABULARY EXERCISES

15. Find in the text words or phrases which mean the same as:

- украшение; орнамент; отделка
- ручной работы
- производить массовую продукцию, выпускать серийно
- кустарь, мастеровой, ремесленник
- отдаление, отчуждение, отчужденность

16. Work with a partner. Take turns to ask and answer questions. Use the word combinations below:

- technological advances
- greater profit
- mixed styles
- rapid industrialization
- return to the crafts traditions
- over-ornamentation of mass produced goods
- modern style

17. Work in pairs and decide whether these statements are true or false:

1. It was natural for manufacturers to use the ever-increasing technological advances to produce more for greater profit.

2. The role of good artistic design was always felt to be important.

3. William Morris didn't see the over-ornamentation of mass produced goods of that time.

4. In 1861, William Morris started up a design company to produce handcrafted furniture, metalwork, jewellery, textiles in order to create a new aesthetic for design.

5. The reasons why the Arts and Crafts movement failed were that it was looking backwards and had no way of transforming itself into modern styles.

6. The Arts and Crafts movement was mainly a German movement.

18. Fill in the gaps with the words from the box:

craft	artistic	machine	rich	benefits
-------	----------	---------	------	----------

Arts and crafts: A social movement as well as an **1** ____ one; it sought to integrate fine art and **2** ____ under the cause of social reform. It originated in England and was a very strong influence in the US — ultimately influencing Modern style. One principle of the Arts and Crafts movement was the social **3** ____ of hand-craft (in terms of the labor producing the goods as well as the goods produced) Arts and crafts practitioners had varying degrees of hostility towards **4** ____ production. At its most dogmatic Arts and crafts items were prohibitively expensive and only available to the **5** ____.

19. In pairs, choose one of the pictures and imagine you are presenting the articles of the Arts and Crafts movement. Prepare a short presentation in note form to read out to the group. Include the following information:

- shape
- ornamentation
- functional use



**Chair for Goldsmith's Hall,
London**

place of origin: England
1834—1835

[https://collections.vam.ac.uk/item/O78408/
chair-for-goldsmiths-hardwick-philip/](https://collections.vam.ac.uk/item/O78408/chair-for-goldsmiths-hardwick-philip/)



Clock

place of origin: France
1860

[https://collections.vam.ac.uk/item/
O78635/clock-japy-freres/](https://collections.vam.ac.uk/item/O78635/clock-japy-freres/)



Lamp

place of origin: Birmingham
1848

[https://collections.vam.ac.uk/item/
O16995/lamp-r-w-winfield/](https://collections.vam.ac.uk/item/O16995/lamp-r-w-winfield/)



Secrétaire

place of origin: Paris
1785—1820

[https://collections.vam.ac.uk/item/
O78995/secretaire-weisweiler-adam/](https://collections.vam.ac.uk/item/O78995/secretaire-weisweiler-adam/)

20. Read the text below and give a brief summary of it:

Text 1 C The Great Exhibition

1851 was the year of the Great Exhibition: a celebration of the product of the Industrial Revolution in England. Queen Victoria's husband, the Prince Consort was one of the key instigators of the Great Exhibition. In five and a half months over six million people visited the exhibition held in the famous Crystal Palace in Hyde Park, London.

Crystal Palace was a huge building of iron and glass built especially for the occasion, this exhibition was a stylistic anarchy, with most objects displaying ornament for ornaments' sake.



The Great Exhibition

<http://www.vam.ac.uk/page/g/great-exhibition/>

Ornament was seen as exotic, giving an object status, making it look more expensive than it was, and disguising its often-banal function as well as poor construction. However, ornament was often arbitrary, drawn from ornamental pattern books of the period, which were collections of engravings illustrating decorative forms.

The Prince Consort wanted the manufacturers to use good design in their products. Many manufacturers exhibiting spent a lot of effort, for the first time, to use good design to show off their products. The Great Exhibition was a trade promotion show to the rest of the Empire and it became a catalyst for Industrial Design and was the start of the Arts and Crafts Movement.

21. Render the following text into English using the Active Vocabulary of the Unit:

Корни дизайна уходят к началу XIX в., в эпоху появления массового машинного производства и разделения труда. До промышленной революции в труде ремесленника дизайн непосредственно сочетался с изготовлением изделия.

История развития художественного конструирования началась с середины XIX в. Производством бытовых вещей занимались ремесленники. Ремесленник делал одну и ту же вещь из одного и того же материала. Вещи получались индивидуальные, эксклюзивные, дорогие и производились в малом количестве. Применялся ручной труд, орудия труда и технология были примитивными. При изготовлении бытовых вещей учитывались все требования человека к вещи: полезность, функциональное совершенство, удобство, красота, экономическая целесообразность.

С приходом века индустриализации дизайнер стал создавать прототипы изделий, которые с помощью машин производили другие люди. Функциональностью и экономичностью производимой продукции занимались инженеры, а дизайнеры отвечали лишь за ее эстетический вид.

Назначению изделий и простоте обращения с ними придавали столь же большое значение, как и их внешнему виду. В скором времени дизайнерские фирмы стали набирать в штат чертежников, модельщиков, инженеров, архитекторов и специалистов по изучению рынка.

22. DISCUSSION:

Speak about functional use and ornamentation of mass produced goods in our country in different periods using Active Vocabulary and the USEFUL LANGUAGE.

23. WRITING PRACTICE:

Write a short essay about the design's development during the 1st Industrial Revolution consulting the Active Vocabulary and using the dictionary.

UNIT 2

Design Schools (1)

ACTIVE VOCABULARY

1. Read and remember the following words:

- novelty** — новинка
exuberance — изобилие, богатство;
exuberant — напыщенный, вычурный
to incorporate — объединять
to embrace — использовать, заключать в себе
interior — интерьер
to reconcile — приводить в соответствие, согласовывать, улаживать
to resurrect — воскрешать, оживлять; возрождать (обычай и т.п.)
to reject — отклонять, отвергать
to borrow — заимствовать
to interlace — переплетать, чередовать
to derive — получать, происходить
artifact — остатки материальной культуры древнего человека
crucial — ключевой, значительный, решающий (момент)
to inspire — вдохновлять, воодушевлять
motif — основная тема, главная мысль
woodprint — гравюра на дереве
to depict — изображать, описывать
reliance — уверенность
diverse — разнообразный
sinuous — извилистый; запутанный, сложный
palette — палитра
subtle — едва различимый, тонкий, нежный
outmoded — старомодный, устаревший, вышедший из моды
contemporary — (п.) современник, (а.) современный
to elaborate — вырабатывать, тщательно разрабатывать
smooth — плавный, спокойный
to supervise — контролировать, смотреть, наблюдать (за чем-л.)
compatible — совместимый
exclusivity — исключительность
to revert — возвращаться (в прежнее состояние)
to combine — сочетать
to facilitate — облегчать; содействовать; способствовать; помогать

PRE-TEXT EXERCISES

2. Look at the following international words, guess their meaning and check the pronunciation:

Traditional, ornament, philosophy, technology, design, industry, reputation, fundamental, integration.

3. Translate the following nouns with suffixes -ment, -tion. Analyze their word-formation model:

Movement, establishment, publication, decoration, inspiration, production, elimination, direction, organisation, consolidation.

4. Form adjectives using suffixes -ive, -able, -ible, -uble, -ent, -ant:

to act	to solve
to rely	to depend
to convert	to please

5. Guess the meaning of the words in bold type:

Advantage — **disadvantage**, cover — **discover**, approve — **disapprove**, appear — **disappear**, continue — **discontinue**, interested — **disinterested**, accuracy — **inaccuracy**, definitely — **indefinitely**, frequent — **infrequent**, legal — **illegal**, respectively — **irrespectively**, necessary — **unnecessary**, even — **uneven**, load — **unload**.

6. Brainstorming:

What is your understanding of the words below? Give examples.

Avant-garde; novelty; mass-produced techniques; structural simplicity.

7. Read the text below to determine the main trends of Art Nouveau movement:

Text 2 A
Art Nouveau

The term Art Nouveau was originally used in various articles published throughout 1884 to 1890 in the Belgian avant-garde publications. This term was familiarized in France by the opening of a furnishing and novelty shop in Paris in 1895 by the art dealer Siegfried Bing, named Maison Art Nouveau, which displayed furniture and new designs for interiors and exotic imported goods. Known also in Europe as 'youth style', the art form began in the 1880s because of the Arts and Crafts Movement, which rejected the mass-produced techniques of industrialization.

Originating in France as a decorative art movement, Art Nouveau developed a new style of exuberant curving lines, asymmetrical design and elements of fantasy. It took on a wealth of different and at times conflicting orientations, spreading to varying degrees to a number of major European cities, such as Brussels, Glasgow, Munich, Barcelona, and Vienna. Its new linear patterns originated in Arts and Crafts principles of design derived from the natural forms of plants; but the sinuous curves of plants were

incorporated into the structure of the product, replacing those formerly simple restrained shapes with flowing constructions.

The sources of Art Nouveau were diverse. Although the movement sought to create new decoration and designs and reject the backward looking trends of the past generation with its reliance on historical design forms, it embraced traditional themes as well as a broad mix of foreign and other exotic arts; also incorporating designers continuing the Arts and Crafts objectives of reconciling fine handcraft with industrial production.

Art Nouveau resurrected the interlacing lines of Celtic art and the fluid arches and curves of Gothic architecture in exuberant style, but the arts and artifacts of Japan were the crucial inspiration — along with the legacy of the Arts and Crafts movement.

The practitioners of Art Nouveau borrowed motifs from Japanese woodprints, which had an angular, linear look, incorporating the grids and parallel lines of Japanese interior design depicted in these images, as well as the sinuous, flowing lines of the kimono. They were intrigued by the novel artistic vision of the woodprints, with their simple palette of colours and asymmetrical outlines, and the abrupt angularity of the branching cherry blossom tree. The elegant refined detail of craftwork evident in these and other products from Japan gave a new aesthetic input, feeding their desire for a new style — new decoration for a new century.

The Arts and Crafts movement returned designers to the concepts of artisanship, simplicity of decoration, and forms derived from nature. However, while the subtle use of ornament of Arts and Crafts and the structural simplicity of its forms inspired designers outside Britain, by the turn of the century historicism or recreating a past style, became outmoded in favour of new styles that were fresh and contemporary.

TEXT AND VOCABULARY EXERCISES

8. Find in the text words or phrases which mean the same as:

- интерьер, внутренняя часть помещения
- яркий, цветистый, пышный, избыточный
- извилистый; волнистый, волнообразный
- доверие, уверенность
- согласовывать, приводить в соответствие
- старомодный, устаревший, вышедший из моды

9. A. Match each word on the left with the correct definition on the right:

- | | |
|---------------|--|
| 1. term | a. way in which smth is put together, organized |
| 2. interior | b. showing, having good taste; done with care, skill and taste |
| 3. to replace | c. make, become united in one group |

- | | |
|-------------------|---|
| 4. fantasy | d. the state of being simple; be extremely easy |
| 5. structure | e. word used to express an idea, especially a specialized concept |
| 6. to create | f. cause smth to exist |
| 7. to reject | g. refuse to accept |
| 8. to incorporate | h. put back in its place |
| 9. simplicity | i. imagination, especially when extravagant |
| 10. novel | j. a kind not previously known |

B. Check your answers in a dictionary.

C. Compose the sentences with each word in A.

10. Choose the correct word to complete the sentences:

1. The term Art Nouveau was familiarized in ___ by the opening of a furnishing and novelty shop in Paris in 1895.

a. Russia, b. Germany, c. France

2. Art Nouveau developed a new style of exuberant curving lines and elements of ___.

a. fantasy, b. decoration, c. simplicity

3. The practitioners of Art Nouveau borrowed motifs from Japanese ___, which had an angular, linear look.

a. plates, b. woodprints, c. furniture

4. The Arts and Crafts movement returned designers to the concepts of artisanship, simplicity of decoration, and forms derived from ___.

a. nature, b. ancient times, c. different countries

11. Divide the text into logical parts and give each a suitable title.

12. Read the phrases below and describe the situations in which they are used in the text:

- to reject the mass-produced techniques of industrialization
- to be intrigued by the novel artistic vision of the wood prints
- new decoration for a new century
- in favour of new styles

13. Work in pairs and decide whether these statements are true or false:

1. The term Art Nouveau was originally used in various articles published in the Belgian postmodern publications.

2. Art Nouveau developed a new style of exuberant curving lines, asymmetrical design and elements of fantasy.

3. The movement Art Nouveau sought to create ancient decoration and design with its reliance on historical design forms.

4. The practitioners of Art Nouveau borrowed motifs from Japanese woodprints, which had an angular, linear look, incorporating the grids and parallel lines of Japanese interior design depicted in these images.

5. The Arts and Crafts movement didn't return designers to the concepts of artisanship, simplicity of decoration, and forms derived from nature.

14. Fill in the gaps with the words from the box:

precedent	iron	movement	technologies	aesthetic
-----------	------	----------	--------------	-----------

Art Nouveau: a style created in Belgium and France not based on historical 1 ___ which made use of the new materials such as 2 ___, and was directed toward the middle classes. The aim of the 3 ___ was to create a fully integrated contemporary environment. Unlike Arts and Crafts, this movement embraced new 4 ___. The style is characterized by the *whiplash* curve and forms from nature.

The Art Nouveau movement was short-lived but instrumental in shaping future thought with regard to creating an 5 ___ based on modern life — not historical style.

15. Read the text below and answer the following questions:

1. *What was the impact of technology and new industrial processes spreading in Europe?*
2. *Could the British Arts and Crafts movement become an international one?*
3. *What were the reasons of the Modern movement foundation?*
4. *What were the modernist ideas about design?*

Text 2 B

The Modern Movement

At the turn of the century, technology and new industrial processes were spreading; and in Europe designers were becoming attuned to the possibilities of mass-produced well-designed products as artists, architects and industry increasingly worked together.

By this time, the British Arts and Crafts movement had reverted to a national style rather than an international one. Designers there retained the hand-made, natural wood look while elsewhere in Europe the materials and processes of mass production being developed in the United States were seized upon and the concept of 'Functionalism' was becoming an important influence.

The concept was first expressed in the 19th century by an American sculptor, Horatio Greenough who was critical of decorated products and architecture with ornamental facades. His enthusiasm for an 'engineers aesthetic' was echoed in the words of Louis Sullivan, an architect who at the turn of the century proclaimed: "Form follows function".

At that time in the United States, mechanized mass production was encouraged, because cheap labour was scarcely compared to the situation in Europe. Called the American system of manufacture, it had greatly influenced the appearance of products and became known as the Functionalist Tradition, where manufacturing methods determined not only the means of production but also the visual form of the products.

A term applied to products designed only for practical use, it became a central theme in Modernism, namely the aesthetic of the machine. In architecture, Functionalism meant the elimination of ornament so the building plainly expressed its purpose, and the principle led to the idea of designing buildings from the inside outwards, letting the essential structure dictate the form and therefore its external appearance.

Functionalist ideas about design became the dominant design philosophy and language of the first half of the century. Also known as, ‘the machine aesthetic’, it lasted up to the 1930s. Henry Ford whose early cars also featured standardized parts and were made largely by machines followed the idea of design expressing the function of the product.

While the sophisticated production technologies developing rapidly in America became dominant across the world, it was in Europe where art and industry combined to create what we now call industrial design; the design and development of products we can use productively and view also as aesthetic objects.

Notes on the text

to attune — приспособливаться

TEXT AND VOCABULARY EXERCISES

16. Find in the text words or phrases which mean the same as:

- визуальный, зрительный
- украшать (with — чем-л.), быть украшением
- предубеждение, предрассудки; невнимание, невнимательность
- озабоченность, рассеянность; заброшенность, запущенность

17. Make up situations, using the English equivalents of the words given above.

18. Find in the text the right word to complete the sentences:

1. In architecture, Functionalism meant the ... of ornament.
2. ... ideas about design became the dominant design philosophy.
3. A literary and art movement, the Futurists ... new forms in art and architecture.
4. This meant the ... of past ideas of beauty, in favour of the new world of urban industrial culture.

19. Fill in the gaps with the words from the box:

machine	dogmatic	training	univalent
---------	----------	----------	-----------

Modernism: was inspired by rationalization, standardization and the **1** ___ aesthetic. Embraced modern mass production techniques. Modernism was **2** ___ and intellectually driven — at its worst it was a style of the architects who by virtue of special **3** ___ and wisdom knew what was best for the masses. Furniture as came to be regarded as type and space architecture as **4** ___ or controlled by a small set of formal values.

20. Give situations in which the following word combinations are used:

National style, 'engineers aesthetic', Functionalist Tradition, dominant design philosophy, sophisticated production technologies, abandonment of historical themes.

21. Consult the READER and complete the information about Modern movement.

22. Read the text and give a brief summary of it:

Text 2 C
The Bauhaus

In 1919, the Bauhaus school of design was set up in Weimar, Germany under the direction of Walter Gropius, whose aim was to unite art with technology by educating the new generation of designers and architects to combine creative design with modern industry. It later moved to Dessau, then to Berlin where it was closed by the Nazis in 1933. The name Bauhaus is derived in German from the words 'building' and 'house'. Gropius was a member of the German Werkbund and leader of the 'New Objectivity' movement. An architect, he believed that the 'ultimate aim of all creative activity is the building'.

Hermann Muthesius who travelled to England to study the English Arts and Crafts movement, particularly its influence on architecture, formed the Werkbund in 1907. Impressed by its simplicity and functionalism, and its emphasis on the handcraft ethic, Muthesius was determined to encourage these qualities in German design.

On his return from England, he was appointed to supervise the schools of art and design in Germany. Seeing the potential of mass-production, he wanted German designers to work with the new industries to establish a reputation for high quality manufactured German goods, and believed that this lay in fundamental product design rather than decoration. Mechanised production was incompatible with ornament, and to facilitate the integration of designers with industry, he brought artists and manufacturers together in the organisation he called the Werkbund.

Designers needed to produce smooth forms reduced to their essential function, and to this end, he advocated the hands-on approach to design teaching. He encouraged new training workshops, which would teach the students to actually make things as well as design them.

Muthesius was also an advocate for the establishment of homogeneity, universal standards in building, particularly the standardization of building components, their mass production. This coincided with an architectural, and art movement at that time after the Great War called New Objectivity. This movement rejected, among other things, the exclusivity of the arts — especially 'Expressionism' which stressed personal self-expression to the exclusion of universality; and called for the consolidation of all artists, to bring the arts down to earth and make them more real to ordinary people rather than just

art-lovers. In architecture, this meant simple and functional buildings replacing the elaborate, heavily decorated styles of the century just passed.

Notes on the text:

ultimate — конечный

to encourage — способствовать (достижению)

exclusion — исключение (from)

TEXT AND VOCABULARY EXERCISES

23. Find in the text words which mean the same as:

- definitive, final
- embolden, foster, hearten, inspire, promote, support, cheer, cheer up
- disparate
- catholicity; prevalence; liberality

24. Find in the text words or phrases which mean the same as:

- несовместимый, несовмещающийся, несочетающийся (with)
- равномерность
- исключение (from)
- тщательно разработанный, продуманный, законченный, скрупулезный, doskonaльный

25. Consult the READER and complete the information about the Bauhaus.

26. Render the following text into English using the Active Vocabulary and information you've got from Text 2 C:

Германское направление развития дизайна

Bauhaus — высшая школа промышленного искусства, строительства и художественного конструирования. Баухауз был основан в 1919 г. архитектором Вальтером Гропиусом. Программа обучения в школе предполагала соединение искусства со строительной техникой на современной основе.

Дизайнеры Баухауза считали, что главная задача дизайнера — проектирование промышленных изделий и их систем с позиций высокой ответственности перед человеком и обществом. Баухауз существовал как уникальная высшая художественная школа до 1932 года. С приходом к власти национал-социалистов он был закрыт из-за демократических идей, объединявший мастеров разных национальностей.

Влияние идей Баухауза наиболее заметно в функциональной архитектуре современных офисов и фабрик.

27. DISCUSSION:

Give your opinion about designers' activity in the schools of Art Nouveau and Bauhaus. Discuss your ideas with your partners using Active Vocabulary and the USEFUL LANGUAGE.

UNIT 3

Design Schools (2)

ACTIVE VOCABULARY

1. Read and remember the following words:

to refer (to) — относиться (к ч.-л.)

to streamline — модернизировать, упрощать; придавать подвижность

luxury — богатство, пышность, роскошь

imagery — вид

curvilinear — криволинейный

to be engaged — быть занятым, вовлеченным

offshoot — новое направление

rectilinear — прямолинейный

robust — грубый, грубоватый (о стиле)

to consume — потреблять, расходовать, **consumer** — потребитель,

consumerism — потребительский интерес

to embody — воплощать; заключать в себе (какую-л. идею)

to intoxicate — увлекать, захватывать

drabness — серость, однообразие

to enthrall — увлекать, захватывать

to deliver — поставлять, доставлять

to evaporate — испаряться; исчезать, умирать

to merchandise — торговать, **merchandise** — товары

allure — очарование, привлекательность

to portray — описывать, изображать

to stand out — выделяться

devastation — опустошение; разорение

shortage — нехватка, недостаток; дефицит

to commission — выполнять

PRE-TEXT EXERCISES

2. Look at the following international words, guess their meaning and check the pronunciation:

Popular, symbol, elegant, aerobic, plastics, standard, economic, political, financial.

3. Make nouns from the following verbs by adding *-age* to the end and making any other necessary changes in spelling:

use post break

store wreck stop

pass shrink leak

4. Make nouns ending in *-cy* from the following adjectives:

accurate private frequent

vacant urgent efficient

5. Guess the meaning of the words in bold type. Analyze their word-formation model:

To exist — **existence** — **coexistence**, geometry — **geometrical**, function — **functional** — **functionally**, cheap — **cheaply**, individual — **individuality**, to build — **to rebuild**, to think — **thinking** — **rethinking**, class — **classless**, structure — **structural**.

6. Brainstorming:

Economic boom; rapid development of technology; economic growth. **What was the impact of the above-mentioned on the design development? Give your ideas.**

7. Read and translate the text below. Pay attention to the characteristic features of new design's movement development.

Text 3 A

Art Deco and Streamlining in the USA

Art Deco was a movement in the decorative arts and architecture that originated in the 1910s and developed into a major style in Western Europe and the United States during the 1920s and 1930s. Its name comes from the Exposition Internationale des Arts Decoratifs et Industriels Modernes (International Exposition of Modern Decorative and Industrial Arts), held in Paris in 1925, where the style was first exhibited. The Fair's organizers insisted that all architecture and decorative arts shown be "modern" -that is, depart from tradition stylistically. So, it is a term that covers a range of designs popular in the inter-war years. Art Deco sought to portray through design the essence of modern living. This could embrace the age of machines, technology, jazz, and other symbols of 20th century progress.

Typically identified by stylistic features such as extravagant ornamentation, decorative geometry, or streamlining, Art Deco originated in French "art moderne". Popular in Paris, it mixed exotic motifs of ancient cultures with art nouveau, and elegant figures in active poses performing what might be described as aerobic exercises.

In 1925, an exhibition was held in Paris, which displayed the hand-made, decorative goods aimed at the French 'luxury' market, which were succeeding the well-established style of art nouveau. Art Nouveau had lost its luxury appeal as it became popularized and mass-produced. France had been the centre of the art nouveau movement, and 'moderne', the style that now succeeded it, retained the exotic imagery and expensive artisanship of the earlier style. Curvilinear Art Nouveau was out, but it's later offshoot, the geometric style which developed in Germany and Austria was in; especially the rectilinear style pioneered by Charles Rennie Mackintosh, and in particular the forms he inspired at Hoffmann's Werkstatte in Vienna. However, figure drawing and sculpture remained popular in France, and the