

**MODERN
DESIGN**

**СОВРЕМЕННЫЙ
ДИЗАЙН**

**Учебно-методическое пособие
для студентов
гуманитарного факультета БГУ**

**МИНСК
БГУ
2008**

УДК 811.111'373(075.8)
ББК 81.2Англ-3-923
С56

Составители:
Н. В. Павловская, И. В. Рябова

Рекомендовано Ученым советом
гуманитарного факультета
25 октября 2006 г., протокол № 2

Рецензенты:
кандидат филологических наук,
доцент *Т. Г. Лукаш*;
кандидат педагогических наук,
доцент *А. П. Пониматко*

Современный дизайн = Modern design : учеб.-метод. пособие для
С56 студентов гуманит. фак. БГУ / сост. : Н. В. Павловская, И. В. Рябова.
– Минск : БГУ, 2008. – 71 с.
ISBN 978-985-485-930-9.

Пособие предназначено для студентов II–III курсов гуманитарного факультета, обучающихся по специальности «Дизайн» и может быть использовано как для аудиторной, так и для самостоятельной работы. В пособие включены тексты из оригинальной литературы.

УДК 811.111'373(075.8)
ББК 81.2Англ-3-923

ISBN 978-985-485-930-9

© БГУ, 2008

ПРЕДИСЛОВИЕ

Учебно-методическое пособие состоит из двух частей — «Искусство и его виды» и «Дизайн».

В каждой части по 13 разделов, которые содержат тексты из оригинальной литературы; словарные определения наиболее трудных слов, используемых в текстах; учебные задания, способствующие усвоению и запоминанию специальных терминов по дизайнерской тематике; задания на развитие навыков чтения, свертывания и развертывания информации при составлении аннотаций на русском и английском языках.

Каждому тексту предшествует задание, цель которого — дать краткое представление о тематике текста, настроить студентов на вдумчивое чтение, на выработку языковой и смысловой догадки. Послетекстовые задания способствуют решению поставленной коммуникативной задачи, позволяют проконтролировать понимание прочитанного.

Первая часть пособия снабжена приложением, включающим глоссарий по искусствоведческой тематике; вторая часть содержит список слов, относящихся к цветовой гамме.

Авторы надеются, что работа с пособием будет способствовать развитию умений и навыков извлекать смысловую информацию из текста, анализировать, отбирать и творчески использовать изучаемый материал в речи для изложения собственных суждений.

PART I

Unit 1

ART AND THE ARTS

VOCABULARY

Arts, n: 1) The use of painting, drawing, sculpture, etc. to represent things or express ideas

e.g. An example of Indian art was represented last month in our city.

2) Objects that are produced by art, such as paintings, drawings, etc.

e.g. An art exhibition was opened yesterday.

3) The skill of drawing or painting

e.g. He excelled at art at school.

Arts, n: pl: 1) art, music, theatre, film, literature, etc. all considered together;

2) subjects of study that are not scientific, such as history, languages, etc.

Syn. Humanities

- decorative art – декоративное искусство;

- liberal arts – гуманитарные науки;

- applied arts – прикладное искусство;

- fine arts – изобразительное искусство;

- to humanist an art – заниматься искусством.

Consider, v: to think of smb. or smth. in a particular way

e.g. A further increase in interest rates is now considered unlikely.

Syn. Think, suppose

Craftsmanship, n: the special skill that someone uses to make smth. beautiful with their hands

e.g. These works of art combine precious materials with exquisite craftsmanship.

Deliberate, adj: intended or planned

e.g. A deliberate act of disobedience was given from his side.

Syn. Intentional

Fiction, n: books and stories about imaginary people and events

e.g. Do you like to read fiction?

Object, n: a solid thing, especially smth. that you can hold or touch

e.g. Can you weigh these heavy objects?

Pottery, n: the activity of making pots, dishes, etc. out of clay

e.g. Pottery and basket – making were usually done by the women.

Printing, n: the act or process of making a book, magazine, etc. by pressing or copying letters or photographs into papers

e.g. The invention of printing gave the possibility to spread different knowledge.

Require, v: to need smth.

e.g. These plants require moist soil at all times.

Skill, n: an ability to do smth. well, especially because you have learned and practiced it

e.g. Reading and writing are two different skills.

Syn. Mastery

Valuable, abj: worth a lot of money

e.g. Van Gogh's "Sunflowers" is a valuable painting.

Read the text and see if you can find answers to the questions.

1. Is art skill in making and doing?
2. Is the word ART used in many ways?
3. Do people speak of the useful arts as the ones that produce beautiful objects for everyday use?
4. Do schools offer liberal arts courses in such topics as chemistry and physics?
5. Are motion pictures, photographs, pottery, fiction and opera considered art in special sense?

TEXT

In a broad sense, art is skill in making or doing. We can say that someone knows and humanists the art of basket-weaving, of tuning a piano, or even of hitting a home run. In this sense, there are many arts – as many as there are kinds of deliberate, specialized activities for human beings to engage in.

The word ART is used in many other ways. Some people speak of the useful arts as the ones that produce beautiful objects for everyday use, and the decorative arts as those that produce beautiful objects for their own sakes. Schools offer liberal arts courses in such topics as history and philosophy, and applied arts courses in such subjects as architecture and mechanical drawing. Teachers use the term "language arts" to mean the related skills of reading, writing, speaking, and spelling. Many people speak of the graphic arts as those involved in printing and bookmaking.

The word ART is often used in a more specialized way to mean fine arts, such as painting pictures, writing novels, or composing music. Things created as the result of such activity are supposed to be different, and more valuable, than things that require mere craftsmanship or technical skill. Some traditional fine arts are poetry, fiction, opera, painting, sculpture, drama and ballet. Today architecture, motion pictures, photographs, pottery, weaving, and some forms of modern dancing are also considered art in this special sense.

DISCUSSION

1. What can be considered art in a broad sense?
2. What are the ways of using the word art?
3. When the term "language arts" can be used?
4. Is it correct to use the word art while meaning fine arts?
5. What modern fine arts are considered to be art?

Translate the word expressions into Russian and write your own sentences.

1. in a broad sense, in a wide sense, in a full sense
2. activities for human beings
3. to speak of smth.
4. to produce objects for
5. arts course in
6. to be involved in

Unit 2

THE REASONS FOR ART

VOCABULARY

Ancient, adj: Belonging to a time long ago

e.g. The ancient people believed that the sun and moon were planets.

Balance, n: a state in which opposite forces equal importance

e.g. You should take a realistic balance of work and relaxation.

Carve, v: to cut a pattern or letter on the surface of smth.

e.g. Someone had carved their initials on the tree.

Cognitive, adj: related to the process of knowing, understanding and learning smth.

e.g. Cognitive psychology is studied at this University.

Communicate, v: to express your thoughts and feelings clearly, so that other people understand them

e.g. A baby communicates its needs by crying.

Syn. Express

Courage, n: The ability to be brave when you are in danger, in pain, in a difficult situation, etc.

e.g. Sue showed great courage throughout her illness.

Syn. Pluck, fortitude, bravery

Ant. Cowardice, fear

Creation, n: smth. that has been created

e.g. The story was a fanciful creation.

Decorate, v: to make smth. look more attractive by putting smth. pretty on it

e.g. We decorated the Christmas tree with tinsel and lights.

Discovery, n: a fact or thing that someone discovers that was hidden or not known about before

e.g. Astronomers have made significant discoveries about our galaxy.

Display, v: to show clearly a feeling, attitude or quality by what you do or say

e.g. All the musicians displayed considerable skill.

Efficiency, n: the quality of doing smth. well and effectively, without wasting time, money or energy

e.g. The improvements in efficiency have been staggering.

Syn. Effectiveness

Event, n: smth. that happens, especially smth. important, interesting or unusual

e.g. The article discusses the events which led up to the PM's resignation.

Syn. Incident

Experience, v: if you experience a problem or situation, it happens to you or affects you

e.g. Germany experienced a period of enormous growth in the 60s.

Fundamental, adj: affecting the simplest and most important parts of smth.

e.g. She's not just in a bad mood, she must have a fundamental psychological problem.

Syn. Basic, primary

Graduation, n: the time when you complete a university degree course

e.g. After graduation Helen went into accountancy.

Idea, n: an opinion or belief

e.g. Jack has some pretty strange ideas.

Importance, n: the quality of being important

e.g. The doctor stressed the importance of regular exercise.

Syn. Significance

Meaning, n: the quality that makes smth. seem important and makes people feel that their life, work, etc. has a purpose and value

e.g. Her studies no longer seemed to have any meaning.

Needs, n, pl: what someone needs to have in order to live a normal healthy comfortable life

e.g. We must look after the needs of the elderly.

Occasion, n: an important social event or ceremony

e.g. I'm saving this bottle of champagne for a special occasion.

Syn. Event

Order, n: a situation in which everything is controlled, well-organized and correctly arranged

e.g. Zet's have some order in here. Someone put those desks straight.

Pattern, n: a regularly repeated arrangement of shapes, colours or lines on a surface usually intended as decoration

e.g. She was dressed in a cotton dress with a flowery pattern.

Performance, n: The act of doing a piece of smth.

e.g. He made the performance of his work official duties.

Syn. Action, deed

Pleasing, adj: giving pleasure or enjoyment

e.g. The painting is very pleasing to the eye.

Syn. Pleasant, enjoyable

Pleasure, n: the feeling of happiness or satisfaction that you get from an experience you enjoy

e.g. The children used to get a lot of pleasure out of that game when they were young.

Syn. Delight, enjoyment, gratification

Purpose, n: the thing that an event, process or activity is supposed to achieve

e.g. The purpose of this meeting is to elect a new committee.

Syn. Aim, goal

Quality, n: smth. that you may have as part of the character

e.g. You need special personal qualities to work as a nurse.

Syn. Characteristic

Signify, v: to be important enough to have an effect on smth.

e.g. These figures don't really signify in the overall results.

Success, n: the achieving of smth. you have been trying to do with a good result

e.g. She puts her success down to hard work and good luck.

Syn. Fortune

Take on, v: to begin to have a particular quality or appearance

e.g. His face took on a worried look.

Read the text and see if you can find answers to the questions.

1. Do people make things for different purposes?
2. Do they want to make things in forms that give pleasure when seen and heard?
3. Can formal interest be called interest in shape?
4. Does cognitive interest refer to order and meaning?
5. Did prehistoric people use formal symbols or performances to make the important event meaningful?

TEXT

Human beings are makers of many things, and they make them for many purposes. Some creations serve obvious practical needs. For example, people have always made tools for cutting, digging, killing, and eating. But in all cultures, people also seem to have two less obvious purposes for some of the objects they make. First, they want to make things in forms that give pleasure when seen or heard. Second, people want to make things that will remind them, and also teach people about their most important discoveries regarding fundamental realities. We call these reasons for making and valuing art Formal Interest and Cognitive Interest.

Formal Interest. People have always had an interest in order. Most of us enjoy experiencing patterns that display balance and contrast. Prehistoric people carved the handles of their hunting knives in regular, pleasing patterns. In the 1800's, American cowboys liked to have guns and saddles decorated with patterns. We experience the same delight in form or design when we buy clothes or automobiles for their appearance rather than their warmth or efficiency. Perceiving involves patterns or forms.

Cognitive Interest. Cognitive interest refers to meaning. Certain events and ideas take on the highest importance in our religious, social, moral, political, and personal lives. People have always used formal symbols or performances to make such events meaningful or to signify such ideas so they can be transmitted from person to person and from generation to generation. Prehistoric people used dances and paintings to communicate the idea of success in planting, harvesting, and hunting. The ancient Greeks gave their ideas about such ideal human qualities as wisdom and courage by visual form in their beautiful statues of gods and goddesses. Today, we still give occasions like graduations or weddings importance through music and songs. We also try to understand the meaning of important personal events, such as falling in love, and important public events, such as wars, by composing music, writing novels and poetry, painting pictures, or making films about them.

DISCUSSION

1. What is the main purpose of making things?
2. Think of other purposes of making objects in cultures.
3. How can you define the term Formal Interest?
4. What is your understanding of the term Cognitive Interest?
5. Can you find the connection between these two terms?

Translate the word expressions into Russian and write your own sentences.

1. to be made for, to be made of
2. obvious purposes for
3. to teach people about smth.
4. reasons for
5. to have interest in
6. to refer to
7. to give importance through
8. to fall in love (with smb.)

Unit 3

THE WORK OF ART (p. 1)

VOCABULARY

Aesthetic, adj: connected with beauty and the study of beauty

e.g. From an aesthetic point of view, it's a nice design.

Appeal to smb, v: if someone or smth. appeals to you, they seem attractive and interesting

e.g. The magazine is intended to appeal to working women in their 20s and 30s.

Appreciate, v: to understand how good or useful someone or smth. is

e.g. Her abilities are not fully appreciated by her employer.

Artist, n: someone who produces art

e.g. It's not always easy to earn a living as an artist.

Syn. Painter

Climax, n: the most exciting or important part of a story or experience that normally comes near the end

e.g. The opera reaches its climax in the third act.

Combine, v: if you combine two or more different things, ideas or qualities or if they combine, they begin to exist or work together

e.g. Several factors had combined to harm our friendship.

Syn. Unite

Composition, n: a piece of music or art, or a poem

e.g. She is very fond of Bach's later compositions.

Epic, adj: epic stories or poems are full of brave actions and events

e.g. Phileas Fogg's epic journey around the world was of great interest to people.

Explore, v: to examine or discuss smth. carefully in order to find out more about it

e.g. A theme explored by Mrs. Gaskell in her later novels was very interesting.

Syn. Examine

Feature, n: a part of smth. that you notice because it seems important, interesting or typical

e.g. An important feature of Van Gogh's paintings is their bright colours.

Syn. Characteristic

Recall, v: to deliberately remember a particular fact, event or situation from the past, especially in order to tell someone about it

e.g. I seem to recall that Barry was with us at the time.

Syn. Remember

Renaissance, n: the period of time in Europe between the 14th and 17th centuries when the art, literature and ideas of ancient Greece were discovered again, examined and developed

Scholar, n: someone who knows a lot about a particular subject

e.g. The Latin scholar gave his point of view on this problem.

Shape, n: the outer form of smth. that you see or feel

e.g. You can recognize a tree by the shape of its leaves.

Subtle, adj: not easy to notice or understand unless you pay careful attention

e.g. The pictures are similar, but there are subtle differences between them.

Read the text and see if you can find answers to the questions.

1. Does art present us with forms we enjoy perceiving and invite us to recall or learn something important?
2. Is aesthetic experience art that gives us a special kind of experience that unites knowledge in studying orderly forms?
3. Do works of art have few differences in how they combine formal features with meaning?

4. Do works of Shakespeare or the religious paintings of the Italian Renaissance convey the cognitive interest?

TEXT

The Aesthetic Experience. Works of art result when the formal interest and the cognitive interest come together in the creative process through which artists make art. In general, art presents us with forms we enjoy perceiving and invites us to recall or learn something important. But we do not feel these interests separately when we appreciate art. Art gives us a special kind of experience that unites pleasure in perceiving orderly forms and in learning. Scholars call this the aesthetic experience.

The Greek epic poem "The Odyssey" appeals to us in a way that joins the two interests. It is a story about basic human problems and a study of the resourcefulness and adaptability of human nature. It is also a well-formed story with episodes following each other in a way that builds toward the climax. As we read or listen to "The Odyssey", our experiencing of the formal features enriches our understanding of the meaning. In the same way, Vincent Van Gogh's painting "Sunflowers" is more than a formal composition of shapes and colors. It has a bright vividness that stays in our experience as a symbol of how nature bursts with life.

Works of art differ widely in how they combine formal features with meaning. Toward one end of the scale, where the cognitive is strongest, there are such works as the tragedies of Shakespeare. These works explore fundamental human situations and move us profoundly. They reward us with the discovery of more subtle and complex meaning as we read them or see them performed again and again. Similarly, we enjoy experiencing the religious paintings of the Italian Renaissance, the great novels of Charles Dickens, and Johan Sebastian Bach's "Mass in B minor". These works of art do more than convey religious and moral beliefs and attitudes. They convey these meanings through delightful design and pleasurable patterns of perception.

DISCUSSION

1. When do works of art result?
2. What do scholars call the aesthetic experience?
3. What does art give us?
4. Do you agree that most works of art don't differ much in how they combine formal features with meaning?
5. What are characteristics of works of art where cognitive interest is greater than formal interest?

Translate the word expressions into Russian and write your own sentences.

1. in general
2. to present smb. with smth.
3. to join interests
4. to burst with life
5. to differ widely in
6. to reward smb. with smth.

Unit 4

THE WORK OF ART (p. 2)

VOCABULARY

Chamber, adj: classical music written for a small group of instruments
e.g. We went to a concert of chamber music yesterday.

Counterpoint, n: a combination of two or more tunes, that are played together to sound like one tune
e.g. Did you notice the counterpoint in this piece of music?

Curved, adj: having a shape that is rounded and not straight
e.g. We saw a sword with a curved blade in that museum.

Syn. Arched, in bent

Depict, v: to describe smth., especially in writing or pictures, in a way that gives a clear idea of a real situation
e.g. I like books that depict life in pre-Revolutionary Russia.

Syn. Describe

Emphasize, v: to give special or additional importance to smth.
e.g. Zogan made a speech emphasizing the need for more volunteers.

Evoke, v: to produce a strong feeling or memory in someone
e.g. What evokes such feeling in you?

Interpretation, n: an event, a result, someone's actions, etc.
e.g. One possible interpretation is that they want you to resign.

Syn. Explanation

Meaningful, adj: having a meaning that is easy to understand and makes sense
e.g. The statistics are not very meaningful when taken out of context.

Reflect, v: to show or be a sign of a particular situation or feeling
e.g. The low value of the dollar reflects growing concern about the US economy.

Sequence, n: one part of a story, film, etc. that deals with a single subject or action

e.g. The dream sequence at the beginning of Ryder's film caught our attention.

Surface, n: the outside or top layer of an object

e.g. I bought a frying pan with a non-stick surface last week.

Read the text and see if you can find answers to the questions.

1. Do all works of art evoke strong formal interest and cognitive interest?
2. Are patterns of classical music and ballet, modern dance vehicles for philosophical themes?
3. Is cognitive or formal interest identified with our desire to make and enjoy beautiful things?
4. Should beautiful things always be useful?
5. Do works of art illustrate something of aesthetic importance?

TEXT

Toward the other end of the scale is art that evokes strong formal interest but weak cognitive interest. This is true of the paintings of the modern American painter Frank Stella. It is also true of Bach's Preludes and Fugues and Joseph Haydn's chamber music, where the melody and counterpoint emphasize musical form. The formal patterns of classical music, as well as ballet and even the free forms of modern dance, produce pleasure by satisfying our interest in experiencing orderly shapes and sequences. Most of such works are not vehicles for philosophical themes. Yet, even there are some critics that give interpretations of highly formal art and show how such works are meaningful. They point out that Stella's paintings contrast El Greco's to show how curved shapes can define a painting's perceived surface as depicting stillness or motion. The formal patterns of music have qualities like joy, sadness, and vitality, which reflect features found in human life.

Beauty. Some people identify the formal interest with our desire to make and enjoy beautiful things. But others prefer to use the word "beauty" in a fuller sense. They say that the sheer satisfaction we feel when we perceive complex but balanced design, and the profound satisfaction we experience in understanding complex but clear meaning, both contribute to beauty.

Even in the fuller sense, whether, a thing is beautiful does not depend on its being useful. Many paintings, poems, and musical compositions have no use apart from their value as works of art. Of course, we could use Van Gogh's "Sunflowers" as a sign for a florist's shop, or we could use a piece of sculpture to hold a door open, but their real function is to be art. Such objects

as chairs, dishes, and vases have useful functions. Yet some of these works are considered art and displayed in museums because they illustrate something of aesthetic importance in their design.

DISCUSSION

1. What works evoke strong formal interest?
2. What do modern creators focus their attention on?
3. Why do many workers prefer to pay attention to visual satisfaction?
4. Is it always necessary to combine beauty and usefulness of an object while creating it?
5. Give examples when objects combine beauty and have useful functions.

Translate the word expressions into Russian and write your own sentences.

1. to be true of smth.
2. to be vehicles for
3. to point out
4. to experience in smth.
5. to contribute to
6. to depend on
7. to use apart from
8. to be displayed in

Unit 5

GROUPING THE ARTS (p. 1)

VOCABULARY

Complicated, adj: consisting of many closely related or connected parts
e.g. The human brain is an incredibly complicated organ.

Syn. Complex

Ant. Simple

Contemplation, n: quiet serious thinking about smth., especially in order understand it better

e.g. The monks spend an hour in contemplation each morning.

Fundamental, adj: affecting the simplest and most important parts of smth.

e.g. She's not just in a bad mood she must have a fundamental psychological problem.

Syn. Basic, primary

Grasp, v: to completely understand a fact or an idea, especially a complicated one

e.g. They failed to grasp the full significance of his remarks.

Syn. Comprehend, understand

Interpret, v: to perform a part in a play, a piece of music, etc. in a way that shows your feeling about it or what you think it means

e.g. She interpreted her part in the rightist way.

Perception, n: the way that you notice things with your senses

e.g. This drug alters perception.

Syn. Sensation

Perform, v: to do smth. to entertain people, for example by acting a play, or playing a piece of music

e.g. I've never seen "Othello" performed so brilliantly.

Present, v: to offer or show information about smth. in a particular way

e.g. The movie presents its characters in a way that I find difficult to believe in.

Unfold, v: if a story, plan, etc. unfolds, it becomes clearer as you hear or learn more about it

e.g. As the tale unfolds we learn more about Max's childhood.

Whole, n: smth. that consists of a number of parts, but is considered as a single unit

e.g. Two halves make a whole.

Read the text and see if you can find answers to the questions.

1. Do works of art have much in common?
2. Can we compare a work of art with a book, which consists of several chapters?
3. Do works of art differ in important ways?
4. Is it difficult or easy to unfold poetry or music?
5. Do all works of art comprise the same elements?

TEXT

Generally speaking, works of art have certain things in common. Each presents something to our sense-perception, such as the music we hear, or to our imaginative contemplation, like the story we read. Each one is set off from other things in some way. For example, a statue stands on a pedestal, and a play takes place on a stage. This way of setting the work off helps us grasp it as a whole. The work is always more or less complicated. For instance, the play has several characters, the painting consists of several shapes or colors, and the music contains, a variety of sounds. The work is always organized to some degree into a unified whole.

At the same time, works of art differ in important ways. Some, such as operas and novels, can tell a story. Others, like chamber music, do not. Some, like music and poetry, take time to unfold. Still others, like painting, are presented all at once. But this difference should not be stressed too much, because it takes time to see a painting fully, just as it does to listen to a symphony. Some kinds of art, such as sculpture, come to us just as they left the hands of their creators. Other kinds are performed or interpreted. The orchestra plays music or the actors perform the play.

But perhaps the most fundamental way of classifying works of art is in terms of the kinds of elements that make them up. Arts that use words differ from those that do not, because words introduce a special sort of reference into the arts.

DISCUSSION

1. What elements do works of art have in common?
2. How do creators set off their works from other things?
3. What way can we differ works of art?
4. Explain the fundamental way of grouping the arts.

Translate the word expressions into Russian and write your own sentences.

1. to have smth. in common
2. to be set off from smth.
3. to some degree
4. to be presented all at once
5. in terms of
6. to make smth. up
7. to differ from

Unit 6

GROUPING THE ARTS (p. 2)

VOCABULARY

Distinguish, v: to be the thing that makes someone or smth. different from other people or things

e.g. There's not much to distinguish her from the other candidates.

Syn. Differentiate

Essay, n: a short piece of writing giving someone's ideas about politics, society, etc.

e.g. He has written a small essay on this problem.

Syn. Composition, sketch

Etching, n: a picture made by printing from an etched metal plate

Fiction, n: books and stories about imaginary people and events

e.g. Does he like to read fiction?

Glassware, n: glass objects, especially ones used for drinking and eating

e.g. She had a lot of glassware at home.

Gourmet, adj: producing or connected with very good food and drink

e.g. She was really a gourmet cook.

Lithograph, n: a printed picture made from smth. that has been cut into a piece of stone or metal

Oratorio, n: a long piece of music in which a large group of people sings

e.g. Have you ever heard that oratorio?

Pitch, n: the highness or lowness of a musical note

Print, n: a picture that has been printed from a small sheet of metal or block of wood, or a copy of a printing produced by photography

Scenery, n: the painted background, furniture, etc. used on a theatre stage

e.g. have you set up scenery?

Separate, v: to be the thing that makes someone or smth. different from other similar people or things

e.g. What is it that you think separates her from the other applicants?

Syn. Distinguish

Verbal, adj: connected with words or using words

e.g. People have verbal skill.

Read the text and see if you can find answers to the questions.

1. Is verbal art literature, which can be divided into poetry, scientific research and essay?
2. Do literary works, for example, poetry, differ from other kinds of writing, such as science or history?
3. Does nonverbal art include 2, 3 or 4 main types?
4. Can we consider visual art as verbal art?
5. Are mixed arts a combination of different elements of art?

TEXT

Verbal Art is literature, which can be divided into poetry, fiction, and the essay. Literary critics have suggested a number of ways by which to distinguish literary works from other kinds of writing, such as science or history.

Nonverbal Arts include two main types: (1) musical composition and (2) visual design. Works that consist of patterns of sound, pitch, or rhythm are musical compositions. Even a simple melody, or a drum solo with no melody, can be considered music. Works that consist of patterns of line, shape, and color are visual designs.

The arts can be divided even further. For example, we can divide visual designs according to the kinds of materials that are used and the way the designs are produced. In this way, we can distinguish photographs and prints from paintings. In a group of prints, we can separate etchings from lithographs. Pictures may be painted with oils or water colors.

A third group of nonverbal arts, which some experts consider part of the second group, produces three-dimensional objects which we can see from several points of view, and also can touch. There is no general name for them, but they include sculpture, architecture, ceramics, weaving, fine glassware, jewelry and furniture.

Mixed Arts are combinations of the basic arts. For example, songs and oratorios consist of music and poetry. Dance is a combination of music and action. Drama combines action, words and stage scenery. Films combine visual design with storytelling.

Scholars often wonder whether other senses besides sight and hearing might be used for works of art. Should a dinner that is made of gourmet dishes be considered a work of art?

DISCUSSION

1. What is the difference between verbal art and nonverbal art?
2. What senses are involved in musical composition?
3. Enumerate the main elements of visual design.
4. How many groups are there in nonverbal art?
5. Think of the examples of mixed arts.
6. Can we use other senses besides sight and hearing in works of art?

Translate the word expressions into Russian and write your own sentences.

1. to divide into
2. to distinguish smth. from smth.
3. to consist of smth.
4. according to

Unit 7

ENJOING THE ART

VOCABULARY

Capture, v: to make someone feel very interested and attracted
e.g. His stories of foreign adventure captured my imagination.

Close, n: the end of an activity or of a period of time
e.g. They returned home tired but happy at the close the day.

Syn. Ending

Entertainment, n: things such as films, television, performances, etc. that amuse or interest people
e.g. We provide entertainment for our tourists.

First – rate, adj: of the very best quality
e.g. He's a first-rate surgeon.

Syn. First-class

Inevitable, adj: certain to happen and impossible to avoid
e.g. A further escalation of the crisis now seems inevitable.

Syn. Unavoidable

Insight, n: a sudden clear understanding of smth., especially smth. complicated
e.g. The article gives us a real insight into the causes of the present economic crisis.

Masterpiece, n: a work of art, piece of writing or music, etc. that is very high quality or that is the best that a particular artist, writer, etc. has produced
e.g. Mary Shelly was just 18 when she wrote the horror masterpiece "Frankenstein".

Mysterious, adj: mysterious events, behaviour or situation are difficult to explain or understand
e.g. His father died of a mysterious disease.

Refined, adj: someone that seems to belong to a high social class
e.g. He spoke in a refined way.

Syn. Polished, elegant

Satisfaction, n: a feeling of happiness or pleasure because you have achieved smth. or got what you wanted
e.g. She got great satisfaction helping people learn.

Uplifted, adj: feeling happier
e.g. After winning the prize, she felt uplifted.

Read the text and see if you can find answers to the questions.

1. Do all people find deep satisfaction in art?
2. Can any piece of music catch our attention and capture our mind?
3. Is harmony in the objects reflected in ourselves?
4. Is there any difference between great art and simple entertainment?

TEXT

People who love music, who can lose themselves in a book, or who can spend hours painting a picture of a barn know the deep satisfaction that can be found in art. It is not easy to express this satisfaction in words. But, in some partly mysterious way, works of art are among the things of highest value in our lives.

A fine piece of music, a masterpiece of painting or a first-rate play has the power to capture and hold the fullest and most concentrated attention. We are completely wrapped up in it, and everything works out right. The music comes to the right close at the right time and in the right way. The play ends, not necessary on a happy note, but in a way that seems inevitable and appropriate. As we grow more and more aware of the painting, its parts seem to belong together and to be made for each other. We perceive harmony in the object and feel harmony within ourselves.

When the aesthetic experience has ended, we often feel uplifted and refreshed. Our eyes and ears, our insight into other persons, or our understanding of moral values may be sharpened and refined. We may feel more at home with ourselves. Works of art have value for us in some such ways as these.

It is this value that marks the difference between great art and simple entertainment. A work that is fairly easy to understand and appreciate takes little effort on our part. It may give us pleasure. But it does not involve our emotions or our attention at a deep level. It may take our minds off our troubles for a time, but it does not give us the spiritually enriching experience of vital and orderly design.

DISCUSSION

1. What are the sources of spiritual satisfaction?
2. Why do we value works of art?
3. Describe the feelings that a person can experience while listening to a piece of music or watching a play.
4. How do we feel when the aesthetic experience has ended?
5. What is the difference between great art and simple entertainment?

Translate the word expressions into Russian and write your own sentences.

1. to be among things of highest value
2. to be wrapped up in smth.
3. to feel smth. within ourselves
4. to feel at home with ourselves
5. at a deep level
6. to take smth. off

Unit 8

STUDYING THE ARTS

VOCABULARY

Ability, n: smth. that you are able to do, especially because you have a particular mental or physical skill

e.g. Our ability to think and speak separates us from other mammals.

Amateur, adj: not doing smth. as your job, but only for pleasure or interest

e.g. He is an amateur golfer.

A great deal of: a large quantity of smth.

e.g. A great deal of their work is unpaid.

Syn. A large number, a large amount

Drawing, n: the art of making pictures, plans, etc. with a pencil, pen, etc.

e.g. Drawing has never been my strong point.

At a glance: if you know smth. at a glance, you know it as soon as you see it

e.g. He'll be able to tell if the diamonds are genuine at a glance.

Inexhaustible, adj: existing in such large amounts that it can never be finished or used up

e.g. He was a man of inexhaustible energy.

Master, v: to learn a skill or a language so well that you understand it completely and have no difficulty with it

e.g. I had that well-known difficulty of mastering the Chinese writing system.

Objective, adj: not influenced by your own feelings or opinions, when you have made a judgment or decision

e.g. I need an objective opinion from someone who's not involved.

Provide, v: to produce a useful result, opportunity, etc.

e.g. We are hoping the enquiry will provide an explanation for the accident

Source, n: a thing, place, activity, etc. that you get smth. from
e.g. For me, music is a great source of enjoyment.

Worthy, adj: a worthy person, plan etc. deserves respect or admiration because they have good qualities
e.g. In this argument I had a worthy opponent.

Read the text and see if you can find answers to the questions.

1. Are works of art easy to interpret?
2. Can we get full satisfaction out of music while reading a newspaper or cooking?
3. Do people try to express themselves when they have the ability to create art?
4. Is it necessary to be talented to become an amateur actor?
5. Is there a more theoretical approach to the arts?

TEXT

To enjoy the special value of works of art, we must be ready to give a great deal to them. The greatest works of music and poetry often present difficulties. We cannot expect to master them all at once. And we cannot always find what is worthy in them at a glance. It is possible to get some satisfaction out of music while reading a newspaper or peeling potatoes. But we must listen with full attention before we can find the riches in great works of music.

Some of us feel that we cannot find much to enjoy in one art or another. But most of us can find aesthetic satisfaction in some of the arts – if we know how to go about it. In addition, many of us find that music, painting, or poetry provides an inexhaustible source of joy.

At the same time, we may discover that we ourselves have the ability to create art. If we do, we have a source of satisfaction we do not want to miss. Children take music lessons, learn to sing together, and study drawing. Many persons try amateur acting, or write stories and poems. Some have great talent and become professional artists. Even those of us who conclude that we do not have much creative ability find that trying to paint or write sharpens our perceptions and adds to our enjoyment of the arts.

There is also a more theoretical approach to the arts. We may begin to think about some of the more complex matters connected with appreciating art works. This is the study of aesthetics. It tries to find what makes one work of art better than another, and whether there are objective standards of criticism. It considers how our interest in art is connected with our other great philosophical interests such as science and religion. Philosophers have studied such questions. In asking and trying to answer them, we become philosophers ourselves.

DISCUSSION

1. What difficulties do great works of music and poetry present?
2. Why can't many of us find satisfaction in one or another art while for others it is an inexhaustible source of joy?
3. How do people express their ability to create art?
4. What is theoretical approach to the arts?
5. When can we become philosophers ourselves?

Translate the word expressions into Russian and write your own sentences.

1. at a glance
2. to get satisfaction out of smth.
3. to go about smth.
4. in addition
5. to add to smth.
6. to be connected with

Unit 9

FINE ARTS AND HUMANITIES (p. 1)

VOCABULARY

Compete, v: to try to be more successful than another person, especially in business

e.g. They found themselves competing with foreign companies for a share of the market.

Competition, n: a situation in which people or organizations compete with people or organization compete with each other

e.g. Sometimes there is a lot of competition between children for their mother's attention.

Convey, v: to communicate information or a message

e.g. Please convey my best wishes to her.

Enrich, v: to improve the quality of something, especially by adding things to it

e.g. Education can enrich our life.

Field, n: a subject that people study or are involved in as a part of their work

e.g. He is well-known in the field of ancient history.

Humanities, n: subjects of study such as literature, history, philosophy, etc.
e.g. He studied humanities at the University.

Opening, n: a job or position that is available
e.g. Are there any openings for computer programmers?

Preserve, v: to save something or someone from being harmed or destroyed
e.g. I think these traditional customs should be preserved.

Seek, v: a word meaning to look for something that you need as a job or friendship, used especially in newspapers and advertisements
e.g. New graduates are seeking employment.

Syn. Look for

Sense of smth, n: the basic meaning of something
e.g. Can you understand the sense of this fairy-tale?

Support, v: to provide enough money for someone to pay for all the things they need
e.g. It is difficult to support yourself on this salary.

Read the text and see if you can find answers to the questions.

1. Do fine arts enrich and add meaning to our lives?
2. Do fine arts and humanities have similar definitions?
3. Do workers in fine arts deal with thoughts and feeling apart creative activities?
4. Are workers in the humanities concerned with the moral, social and creative values of a culture and its members?
5. Are there fewer talented performers than job openings?

TEXT

Literature, music, painting, sculpture and other arts enrich the lives of most people. In addition, religious faith, a sense of history and other cultural values add meaning to many people's lives. The fine arts and humanities are concerned with creating beauty and with expressing, studying and preserving ideas and cultural values.

Workers in the fine arts convey thoughts and feelings through various creative activities. Many of these workers also entertain people. The fine arts consist of the visual arts, the performing arts and creative writing. The visual arts include such fields as painting, photography, sculpture and textile design. Dance, music and theatre are performing arts. Creative writing involves the production of original literary works, such as novels, plays and poems.

Workers in the humanities are concerned with the moral, social and artistic values of a culture and its members. Fields in the humanities include history, religion, philosophy and linguistics (the scientific study of language).

Most workers in the fine arts and humanities have to compete intensely for job openings. Competition in the performing arts is especially strong. The number of talented performers seeking employment is much greater than the number of jobs available. As a result, many performers also do other kinds of work to help support themselves.

DISCUSSION

1. What fine arts can enrich our life?
2. Why are fine arts and humanities concerned with similar issues (elements)?
3. How do workers convey thoughts and feelings in fine arts? What are these means?
4. Enumerate the fields of visual arts and humanities.
5. What are the reasons for competition in performing arts?

Translate the word expressions into Russian and write your own sentences.

1. to be concerned with smth.
2. to convey thoughts through smth.
3. to compete for smth.
4. as a result

Unit 10

FINE ARTS AND HUMANITIES (p. 2)

VOCABULARY

Apprenticeship, n: the job of begin an apprentice (someone who agrees to work for an employer for a fixed period of time in order to learn a particular skill or job), or the period of time in which you are an apprentice

e.g. He is serving an apprenticeship as a printer.

Community college, n: a college in the USA that students can go to for two years in order to learn a skill or to prepare for University

e.g. Have you already finished our Community college?

Degree, n: a qualification given to someone who has successfully completed this course of study

e.g. She has a degree in Chemistry from Harvard.

Syn. Qualification

On-the-job, n: as part of a particular job

e.g. Most clerical training is done on the job.

Pursue, v: to continue doing an activity or trying to achieve something over a long period of time

e.g. Kristin pursued her acting career with great determination.

Require, v: to need something

e.g. These plants require moist soil at all times.

Session, n: a meeting or period of time used for a particular purpose, especially by a group of people

e.g. Will you join us for a jazz session?

Training, n: process of training or being trained

e.g. On the course we received training in every aspect of the job.

Vocation, n: a strong belief that you have been chosen by God to be a priest or a nun

e.g. He had a vocation for the priesthood.

Read the text and see if you can find answers to the questions.

1. Do the performers in the field of musical production require short term or long term training?
2. Is apprenticeship long term training?
3. Do many photographers, interior designers and museum technicians have special education at a technical institute or college?
4. Must all the workers involved in artistic performance, theatrical and musical production have college education?
5. Do many of them become university teachers?

TEXT

Short on-the-Job Training. Stagehands and certain other workers involved in theatrical and musical productions require only a short training session. Some musicians and singers in the field of popular music also have little or no training beyond high school.

Long on-the-Job Training. Many workers who help produce plays and other artistic performances learn their job skills through an apprenticeship or other long training period. Such workers include stage electricians, stage managers and operators of sound, lighting and other production equipment.

Specialty Level. Many commercial photographers, interior designers and museum technicians have had specialized training at a technical institute or a community college. Other workers at this preparation level include editorial assistants, layout artists and photograph retouchers.

University Level. In the fine arts many art directors, authors, composers, conductors and sculptors have a college education. Numerous illustrators, painting restorers and technical writers are also college trained. A college education, as well as a graduate degree, is required for most workers in the humanities. Many of them become college or university teachers. Others work as archivists, curators, historians or linguists for various organizations. Still others pursue a religious vocation as ministers, nuns, priests and rabbis.

DISCUSSION

1. What kinds of training can people involve in theatrical and musical production?
2. Why should workers who help produce plays have long on-the-job training?
3. What professions require specialty level?
4. When do you have to get university education?
5. Describe your future profession and the type of training you will get.

Translate the word expressions into Russian and write your own sentences.

1. in the field of
2. training beyond high school
3. to learn skills through
4. to be required for smth.
5. to work for

Unit 11

HUMANISM

VOCABULARY

Bustling, adj: very busy

e.g. London is a bustling city.

Flourish, v: to develop well and be successful

e.g. Russia's flourishing black market economy was discussed during this congress.

Gulf, n: a great difference and lack of understanding between two groups of people, especially in their beliefs, opinions and way of life

e.g. The gulf between management and unions is as wide as ever.

Medieval, adj: connected with the Middle Ages (the period between about AD 1100 and 1500)

e.g. I studied English Medieval literature at University.

Merchant, n: someone who buys and sells goods in large quantities

e.g. He is a wine merchant.

Moment, n: a group of people who share the same ideas or beliefs and work together to achieve a particular aim

e.g. The nationalist moment did not have widespread support.

Pagan, adj: pagan religious beliefs and customs do not belong to any of the main religions of the world, and may come from a time before these religions

e.g. Christmas is held around the time of an old pagan festival.

Patron, n: someone who support the activities of an organization, for example by giving money

e.g. They couldn't find a patron their new project.

Syn. Benefactor

Persuasive, adj: good at influencing other people to believe or do what you want

e.g. They used some very persuasive arguments.

Reborn, adj: having become active again after being inactive.

e.g. Our hopes of success were reborn when we received thousands of letters of support.

Renaissance, n: the period of time in Europe between the 14th and 17th centuries when the art, literature and ideas of ancient Greece were discovered again, examined and developed

e.g. Have you seen this Renaissance picture?

Secluded, adj: a secluded place is private and quiet because it is a long way from other places and people

e.g. We eventually come to a secluded farmhouse.

Secular, adj: not connected with or controlled by a church or other religious authority

e.g. He has secular education.

Stress, v: to emphasize a statement, fact or idea

e.g. I can't stress enough the need for cooperation.

Tutor, n: someone who teaches one pupil or a small group, and is paid directly by them

e.g. They hired a tutor for their children.

Virtuous adj: behaving in a very honest and moral way

e.g. Thomas Dunlop was a virtuous man and a leader in the community.

Well-rounded, adj: someone who is well-rounded has had a wide variety of experiences in life

e.g. He is very intelligent and well-rounded.

Read the text and see if you can find answers to the questions.

1. Was humanism, a cultural movement that faded in Europe from the 1400's to 1500's?
2. Did they consider humanism a program of study or a unified philosophy?
3. Did medieval theologians read in Greek, Roman or Ancient English?
4. Did humanists have the same views on the religion as scholastics?
5. Was the great Italian Renaissance poet Petrarch a humanist or a scholar?
6. Were humanist hired as advisers and tutors for rich merchants?

TEXT

Humanism was a cultural movement that flourished in Europe from the 1300's to the 1500's. The movement, which began in Italy, helped characterize the Renaissance, an age of reborn interest in the art, education and the classical culture of ancient Greece and Rome.

Humanism was a program of study rather than a unified philosophy. It stressed the "studia humanitatis", or humanities, which included grammar, rhetoric (the art of persuasive argument), poetry, history and moral philosophy. It was designed to make the Christian well-rounded and virtuous.

The word "humanism" may also mean any way of viewing the world that stresses the importance of human beings.

THE DEVELOPMENT OF HUMANISM. The humanists' reliance on rhetoric and classical literature had its origins in medieval culture. Medieval theologians known as scholastics read both Greek and Roman authors, and they – like the later humanists – hoped to achieve the style of the best Latin writers. Unlike the humanists, however, the scholastics studied logics and grammar as a means to better understand God. They did not believe that Christians could best learn virtue from pagan writers. In addition, in the Middle Ages, the classics were read primarily in the secluded monasteries. Humanism brought the classics out of the monasteries and religious schools and into the secular (nonreligious) schools and palaces of the bustling cities.

The first great Italian Renaissance humanist was the poet and scholar Petrarch. Scholars of Petrarch's time first used the term Middle Ages to refer to the gulf between their time and the ancient world, which they saw as, a golden age of virtue and learning.

By the 1400's, rulers and merchants throughout Italy were hiring humanists as teachers for their children. For example, In Florence, such humanists as Marsilio Ficino and Angelo Poliziano served as tutors or advisers to the Medici, the banking family that ruled the city. Many popes in the 1400's and 1500's had been trained by humanists and employed them. Such women as Isabella d'Este, a patron of art and music in Mantua, also played an active role in the movement.

DISCUSSION

1. What movement is called humanism?
2. Why was humanism treated as a program of study rather than a unified philosophy?
3. When did humanism have its origins?
4. What is the main idea of this movement?
5. Think of famous humanists and their activity.

Translate the word expressions into Russian and write your own sentences.

1. to have one's origins in smth.
2. to learn smth. from
3. to refer to smth.
4. to serve as

Unit 12

THE SPREAD OF HUMANISM

VOCABULARY

Accumulate, v: to gradually increase in numbers or amount unit there is a large quantity in one place

e.g. Zeaves had accumulated around the fallen trunks.

Apply, v: to use something such as a method, idea a law in a particular situation, activity or process

e.g. In some cases tribunals fail to apply the law properly.

Attempt, v: to try to do something that is difficult dangerous or has never been done before

e.g. Every time I've attempted to convince her, I've failed completely.

Eloquent, adj: able to express your ideas and opinions well, especially in a way that influences people

e.g. It was an eloquent appeal for support.

Embrace, v: to include something as part of a subject, discussion, etc.

e.g. This course embraces several different aspects of psychology.

Enrich, v: to improve the quality of something, especially by adding things to it

e.g. Education can enrich your life.

Error, n: a mistake, especially a mistake in speaking or writing or a mistake that causes serious problems

e.g. This essay was full of spelling errors.

Impact, n: the effect or influence that an event, situation, etc. has on someone or something

e.g. Warnings about the dangers of smoking seem to have little impact on this age group.

Syn. Influence

Leading, adj: best, most important, or most successful

e.g. He is a leading heart specialist.

Obscure, adj: not all well-known and usually not very important

e.g. The exact origin of the paisley design is obscure.

Reconcile, v: if you reconcile two ideas, situations or facts, you accept or show that they can exist together and are not directly opposed to each other

e.g. She could never reconcile his violent temper with his pacifist ideals.

Revival, n: a process of smth.becoming active or strong again

e.g. The Roosevelt administration wanted to stimulate an economic revival.

Statesman, n: a political or government leader, especially one who is respected as being wise, honorable and fair

e.g. George Washington was a real statesman.

Toleration, n: willingness to allow people to believe what they want without being punished

e.g. Belarus has a long history of religious toleration.

Read the text and see if you can find answers to the questions.

1. Did people who studied humanism in Europe combine Italian-learned humanism with cultural traditions of bordering countries?
2. Was humanism widespread in Europe in the 15th century?
3. Did humanists undertake an extensive search for classical manuscripts in obscure monasteries?
4. Were there humanists who didn't appreciate political regime of that time?
5. Is the idea that all knowledge is part of one great and perfect Truth said by Plato or Petrarch?

TEXT

By the late 1400's, intellectuals from northern Europe had begun to travel to Italy to study with leading humanists. After returning home, many combined their Italian-learned humanism with their own cultural traditions. German humanists rediscovered medieval German literature. French humanists worked to make their language as eloquent as Latin had been in the hands of the Romans. Francois Rabelais enriched the French language in works like "Gargantua and Pantagruel" (1532-1564), which also contains a model hu-

manist program of education. In England, humanism is seen in the works of the statesman and scholar Saint Thomas More. Members of the royal family, including King Henry VIII and his daughter Queen Elizabeth I, received humanist educations. Humanism also had strong impact on the development of the Renaissance in areas from Spain to Poland.

Works of Humanists. Humanists undertook an extensive search for classical manuscripts and they found many in obscure monasteries. Humanists knew that many ancient texts had accumulated errors through having been recopied many times over the centuries. They applied their knowledge of philology (the study of language) and history to the texts to restore them. Many humanists turned this critical eye toward society and its institutions, becoming critics of political tyranny and church corruption. In the early 1400's, a movement called civic humanism declared that educated individuals must lead an active life, using their learning to help their homeland.

By the mid-1400's, humanists had become interested in the ideas of the Greek philosopher Plato. Neoplatonism, as the revival of these ideas was called seemed to offer a way to unify all knowledge. Some humanists embraced the Platonic idea that knowledge is part of one great and perfect Truth. They attempted to reconcile Christianity with magic and other religions. A few courageous humanists defended the idea of religious toleration at the time when such toleration was almost unknown.

DISCUSSION

1. What country did intellectuals travel to?
2. How did humanism influence the cultures of European countries? Give examples.
3. Where did they search for ancient texts?
4. What movement appeared in the early 1400's?
5. Why do we distinguish humanism and neoplatonism?

Translate the word expressions into Russian and write your own sentences.

1. to travel to
2. in the hands of
3. to enrich smth.in
4. to have strong impact on
5. to undertake search for
6. to turn critical eye toward smth.
7. to become interested in smth.

Unit 13

HUMANISM AND THE ARTS

VOCABULARY

Arch, n: 1) a structure with curved top and straight sides that supports the weight of a bridge or building

2) a curved structure above a door, window or gate

e.g. How many arches does this building have?

Contribution, n: something that you give or do in order to help something be successful

e.g. Einstein was awarded the Nobel Prize for his contribution to Quantum Theory.

Depict, v: to describe something, especially in writing or pictures, in a way that gives a clear idea of a real situation

e.g. It is the book that depicts in pre-revolutionary Russia.

Dome, n: a round roof on a base like a circle

e.g. Have you seen the dome of this cathedral?

Elaborate, adj: containing a lot of small details or parts that are connected with each other in a complicated way

e.g. This elaborate mosaic consists of thousands of tiny pieces.

Emphasis, n: special importance that is given to one part of something

e.g. In Japan there is a lot of emphasis on politeness.

Façade, n: the front of a building, especially a large and important one

e.g. A gang of stonemasons were restoring the façade of the cathedral.

Give way: to have your place taken by something newer, better or different

e.g. Steam trains finally gave way to electricity.

Height, n: the distance between the base and the top of something

e.g. What's the height of the Empire State Building?

Inspiration, n: the state of being given encouragement or good ideas about what you should do

e.g. It got inspiration from God.

Permanent, adj: continuing to exist for a long time or for all future time

e.g. I need a permanent job.

Portraiture, n: the art of painting or drawing pictures of people

e.g. Do you like Renaissance or modern portraiture?

Reformation, n: the religious changes in Europe in the 16th century, that resulted in the Protestant churches being established

e.g. This book was written during the Reformation period.

Scientific, adj: about or connected with science or using its methods
e.g. There have been a lot of scientific discoveries lately.

Soaring, adj: very tall and impressive
e.g. Helen would like to go the top of a soaring skyscraper.

Spiritual, adj: connected with your spirit rather than with your body or mind
e.g. As a priest I'm responsible for your spiritual values.

Read the text and see if you can find answers to the questions.

1. Is humanism a literary or musical movement?
2. Did humanism have great impact on the other arts?
3. Was the human body described as ugly and imperfect by the representatives of humanism?
4. Does the term "secular humanism" differ from the classical views of humanism of the 1400's and the 1500's?

TEXT

Humanism, although mainly a literary movement, also had a strong impact on the other arts. Architects sought inspiration from the mathematical proportions of Greek and Roman architecture and produced buildings of great harmony. Under humanism's influence the pointed arches, elaborate facades and soaring heights of Gothic architecture gave way to the domes, classical facades and rounded arches of Renaissance structures. The painter Masaccio and sculptor Donatello studied Roman art and produced works proudly depicting the human body as beautiful. Renaissance portraiture, influenced by Roman sculpture, took a new interest in presenting individuals as they really appeared. Michelangelo combined the realism of classical sculpture with Biblical themes.

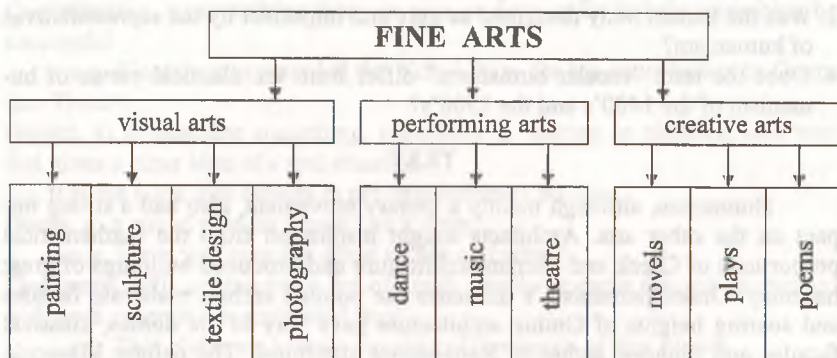
Later Influence. Humanism had a major impact on the Reformation of the 1500's, and on the scientific revolution and Age of Reason of the 1600's and 1700's. Humanism's emphasis on a liberal education and the well-rounded individual has made a permanent contribution to the modern world. Today, some people use the term "secular humanism" to describe, a philosophy whose value systems depends on human rather than spiritual standards.

DISCUSSION

1. What did humanism influence?
2. Describe the changes that happened to the arts at the period of humanism movement.
3. How was the human body depicted by the artists of that times?
4. Has the term "humanism" changed its meaning nowadays?

Translate the word expressions into Russian and write your own sentences.

1. to get inspiration from
2. to give way to smth.
3. to be influenced by
4. to make contribution to
5. to depend on



GLOSSARY

Abstract art	абстрактное искусство
Antique art	античное искусство
Archivist	архивариус, хранитель архива
Art collection	коллекция произведений искусства
Art dealer	торговец произведениями искусства
Art director	художник-постановщик
Art exhibition	художественная выставка
Art gallery	картинная галерея
Art Nouvean	стиль модерн (художественный и архитектур- ный стиль конца XIX – начала XX в.);
Art of building	зодчество
Art print / reproduction	художественная иллюстрация, репродукция

Art student	студент отделения гуманитарных наук
Art school	художественное училище
Art work	1) произведение искусства 2) оригинал
Author	писатель
Classical art	классическое искусство
Composer	композитор
Conductor	дирижер
Creative writing	творческое сочинительство
Curator	хранитель музея, смотритель
Editorial assistant	помощник редактора
Environmental art	форма искусства, которая вовлекает зрителя в представление, выставку и т. д.
Folk art	народное искусство
Graphic art	графическое искусство
Illustrator	иллюстратор
Impressionism art	импрессионизм
Interior designer	художник-декоратор; дизайнер по интерьерам
Layout artists	актеры-массовики
Linguist	лингвист, языковед
Minister	священник
Modern art	современное искусство
Museum technician	специалист по музейному делу
Musician	музыкант, оркестрант, композитор
Nun	монахиня
Operator of sound	звукооператор
Painting restorer	реставратор картин
Performing arts	исполнительные виды искусства
Photographer	фотограф
Photographer retoucher	ретушер
Priest	священник (чаще — католический)
Primitive art	примитивизм
Rabbi	раввин
Sculptor	скульптор
Singer	певец
Stage manager	помощник режиссера, ассистент режиссера
Technical writer	писатель в определенной области знаний
Visual arts	визуальные виды искусства

PART II

Unit 1 DESIGN

VOCABULARY

- Arrangement – расположение
Industrial products – промышленные изделия
Line – способ передачи формы
Plane – проекция
Texture – текстура, структура предмета
Shape – форма, образ
Form – форма, внешнее очертание
Volume – объем, величина, размер, масштаб
Mass – масса
Space – пространство
Unity – единство, сплоченность
Repetition – повторяемость
Color prints – многокрасочные оттиски
Handling – художественное мастерство, владение кистью
Slanting line – наклонная линия
Scene – пейзаж, картина, зрелище
Balance (n) – баланс, равновесие
Balance (v) – быть в равновесии
Contrast – противоположность, противопоставленность
Dense – плотный, густой
Sparse – редкий
Scattered – разрозненный
Concentrated – собранный вместе
Rhythm – ритм, периодичность, повторяемость
Movement – перемещение
Wavy line – волнистая линия
Motif – основная идея, мысль
Set pattern – шаблонная комбинация
Consistent – согласующийся
Tone – тон, оттенок, градация тонов

Read the text and see if you can find answers to the questions.

1. Does design play an important role in the arts?
2. Do visual artists work with all the elements of design?
3. Are Japanese or Chinese color prints noted for their handling of repetition?
4. Are harmony and balance similar in their meanings?
5. Is contrast opposite of harmony?

Read the text and translate it into Russian.

TEXT

Design is the organized arrangement of materials to satisfy a functional or artistic purpose. Design plays an important role in all the fine arts and in the creation of industrial products.

Visual artists or designers work with such elements of design as line, plane, texture, color, shape, form, volume, mass and space. When these elements are combined in a satisfying manner, the design will have an interesting variety within an overall unity.

Repetition consists of repeated lines or shapes. Japanese color prints are noted for their handling of repetition. Many of them have slanting lines of rain, or scenes with reflections on water repeated over and over.

Harmony, or balance, can be obtained in many ways in design. It may be symmetrical (in balance). It may also be asymmetrical (out of perfect balance) but still pleasing to the eye. A small area may balance a large area if a small area has an importance to the eye that equals that of the large area.

Contract is the opposite of harmony. It involves such relationships as large and small, thick and thin, dark and light, dense and sparse, scattered and concentrated.

Rhythm and movement are obtained rather by using wavy lines or by placing motifs in contrast to static (set) patterns. This technique adds interest to a design.

Unity occurs when all the elements in a design combine to form a consistent whole. A design has unity if its masses are balanced or if its tones and colors harmonize.

DISCUSSION

1. What is design?
2. What elements of design are mentioned in the text?
3. How can harmony be obtained in interior?

4. What does contrast involve?
5. When does unity in the interior occur?

Render the text "DESIGN".

Unit 2

INDUSTRIAL DESIGN (p. 1)

VOCABULARY

Industrial design – промышленный дизайн

Product planning – планирование номенклатуры изделий

Product development – разработка изделия

System planning – планирование разработки системы

System development – разработка, усовершенствование системы

Product – продукция, изделие

Products – товары

Maintain – обслуживать, содержать в исправности

Engineering – инженерное дело

Costs – затраты, издержки, расходы

Manufacturing process – производственный процесс

Marketing conditions – конъюнктура рынка

Hand power tools – оборудование с ручным приводом

Light texture – осветительная арматура

Packaging – упаковка

Trademark (brand, brand name, trade name) – торговая марка

Layout – планировка, план

Spacecraft – космический корабль

Consulting firm – консалтинговая фирма

Design group – проектная группа

Employee – служащий

Marketing expert – специалист по маркетингу

Appealing – привлекающий

Cooling – охлаждающий

Energy efficient – с низким энергопотреблением

Compartment – отсек

Assorted – неоднородный, смешанный

Fit in – уместаться

Customize – переделывать, подгонять

Report – репутация

Consumer preferences – предпочтения покупателей

Design – модель, шаблон, композиция

Official – чиновник, должностное лицо

Read the text and see if you can find answers to the questions.

1. Is industrial design the process or the result of the planning and developing products and systems?
2. Do all the designers work on products for office use?
3. Are consultants usually hired for the special projects?
4. Must industrial designers make products appealing from many viewpoints?
5. Do designers or scientists do research on the products?
6. Does one product have one design?

Read the text and translate it into Russian.

TEXT

Industrial design is the process of planning and developing products and systems. Industrial designers create products to perform specific functions. The products must be attractive as well as safe, reliable and easy to maintain. They must be easy and inexpensive to manufacture. Industrial designers must combine artistic ability with some knowledge of engineering, costs, materials, manufacturing processes and marketing conditions.

Products of Industrial Design. Some industrial designers work on products for everyday home and office use. Such products include cars, cameras, computers, hand power tools, light fixtures, office furniture and television sets. Other designers work on special projects, such as packing, product trademarks and interior layouts of buildings. A number of industrial designers are involved in antipollution projects and spacecraft development.

How An Industrial Designer Works. Some industrial designers work for one company and may specialize in just a few products. Others own or work for consulting firms that handle many kinds of projects. Consultants are usually hired for specific projects. They might serve as the design group for the client or simply provide extra talent and experience to help the client's own design group. A large consulting firm may have several hundred employees, including architects, artists, engineers, marketing experts and technicians.

Industrial designers must make products appealing from many viewpoints. For example, suppose a designer is planning a refrigerator with new cooling features. The refrigerator must be attractive and designed so that it is

easy to clean and energy efficient. The compartments must hold foods of assorted shapes and sizes, and properly chill them. The unit should fit in a typical kitchen and be easily customized to suit individual tastes. It should be inexpensive to produce.

Designers do considerable research on their products. They carefully study reports and examples of related and competing products. They also survey consumer preferences. The designers then create a number of designs for their products. These preliminary designs are discussed with officials. Then the designers prepare models of the products. Later, models are constructed with the actual materials to be used on the products and then tested.

DISCUSSION

1. What design can be called industrial?
2. What qualities of the product are the main?
3. When do firms hire consultants?
4. Why do designers pay attention to consumer preferences while working on a new product?
4. How many designs can one product have?
5. What do industrial designers deal with?

Render the text "INDUSTRIAL DESIGN" (p. 1).

Unit 3

INDUSTRIAL DESIGN (p. 2)

VOCABULARY

Craftworker – ремесленник

Electrical appliances – электроприборы

Machine – механизм

Devices – приборы

Sales – объем продаж

Art school – художественное училище

Technical college – техническое высшее учебное заведение

Clay – глина

Mechanical drawing – сборочный чертеж

Perspective reading – показание перспективы

Applied psychology – прикладные аспекты психологии

Read the text and see if you can find answers to the questions.

1. Did the term "design" appear in late or early 1600's?
2. Did people pay much attention to how the item looked?
3. Do only industrial designers have great impact on developing the image of the product?
4. May design students take such courses as drawing and modeling at high schools?
5. Does knowledge of psychology help in career of a designer?

Read the text and translate it into Russian.

TEXT

History. The term "designer" was first used in the late 1600's when division of labor increased. Prior to that, a craftworker would design a product while making it. During the mid-1800's, manufacturers began to produce electrical appliances and other machines for home use. In those days, people bought machines for the work they could do and were not greatly concerned about how the machines looked. By the early 1900's, the public do choices when buying radios, toasters and similar devices. When two radios worked the same, customers chose the more attractive one. Manufacturers realized the need for good design to maintain sales. The profession impact on deciding what products are available to consumers.

Careers in Industrial Design. Most people who desire careers in industrial design take a special program of study at an art school, technical college or university. Design students may take such courses as basic engineering, clay and wood modeling, mechanical drawing, perspective rendering and product design. Knowledge of applied psychology also helps.

DISCUSSION

1. When was the term "design" first used?
2. Who designed a product in 1600's and 1700's?
3. When did people realize the importance of a good product design?
4. What should a person do to become a professional designer?
5. Can a person obtain a profession of a designer at any higher educational establishment?
6. What subjects are studied at art schools and technical colleges?

Render the text "INDUSTRIAL DESIGN" (p. 2).

Unit 4 INTERIOR DECORATION

VOCABULARY

Interior decoration – оформление интерьера
Indoor area – зона, расположенная внутри помещения
Carpeting – ковровый настил пола
Draperies – драпировка штор
Lighting – освещение
Wall covering – облицовка стены
Ornament – украшение, орнамент
Hotel lobby – вестибюль гостиницы
Problem – solving process – процесс решения проблем, принятия решений
Determine – определить
Pose – представлять собой
Furnishings – предметы мебели
Bay window – эркер
Archway – арка, свод, сводчатый проход
Stairway – пролет лестницы, лестница
Conceal – скрывать, прятать
Feature – характерная черта
Exposed wood ceiling beam – открытая деревянная потолочная балка

Read the text and see if you can find answers to the questions.

1. Is interior decoration the art of furnishings the rooms in the house?
2. Does the interior design involve the careful selection of each item of the interior?
3. Can nonprofessional designers plan and create interiors?
4. Does the job of a designer involve planning the complete design of an interior?
5. Is it very important to take into account those who will use the area?
6. Is interior architecture the same as interior decoration?
7. Is any interior environment suitable for people?
8. Should good interior satisfy the needs of its users?

Read the text and translate it into Russian.

TEXT

Interior decoration, also called interior design, is the art of creating rooms and other indoor areas that are attractive, comfortable and useful. Car-

peting, draperies, furniture, lighting, paint, wall coverings and many other items may contribute to the creation of an interior. Interior decoration involves the careful selection of each item to suit the area's purpose and the overall mood desired.

Most people think of interior decoration in terms of decorating the rooms of a house or apartment. But professionals called interior designers also plan and create interiors for hotels and motels, hospitals, libraries, office buildings, post offices, schools and stores. They also design the indoor areas of banks, churches, theatres and transportation terminals. Professional designers even plan the interiors of airplanes, automobiles and ships.

Most professionals prefer to call their field "interior design". They stress the fact that their job involves planning the complete design of an interior, not simply its ornaments and decorations. But most people outside the profession still use the older term "interior decoration".

Whether a designer is a professional planning a hotel lobby or a nonprofessional planning a living room, interior decoration involves a problem-solving process. In developing a design plan for an interior, the designer must determine all the activities that the area may be used for. The designer must also consider who will use the area and what the overall mood should be. Each interior poses special problems. For example, a shop's dining room needs furnishings that will stay in place when the shop rolls. A kindergarten classroom should have furnishings that create a happy mood for children.

Interior decoration is closely related to interior architecture- that is: the shape, special features and style built into an indoor area. For example, a bay window, archway, stairway or fireplace may be part of an area's interior architecture. If some architectural feature does not suit the design plan, a designer may use furnishings, color or some other item in the plan to conceal that feature or to draw attention from it. On the other hand, the design plan might be used to attract attention to an architectural feature. Designers try to make their design harmonize with the interior architecture. In a room with exposed wood ceiling beams, for example, a designer would use furnishings that fit the casual mood created by the architecture.

Many professional designers describe interior decoration as the art of creating an interior environment. Just as no one outdoor environment is suitable for all animals, no one interior environment is right for all people. Good interior design results in an attractive, comfortable area that satisfies the needs and desires of its users.

DISCUSSION

1. What art is called interior decoration?
2. Think of the items used in interior design.

3. What do professional designers plan and create?
4. Why do the professionals prefer to call their field of work "interior design"?
5. What process does the planning involve?
6. Explain the difference between interior decoration and interior architecture.
7. How do you understand the term "interior environment"?

Render the text "INTERIOR DECORATION".

Unit 5

ELEMENTS OF DESIGN (p. 1)

VOCABULARY

- Style – стиль, направление
- Scale – масштабное соотношение
- Pattern – рисунок, узор
- Striped – полосатый
- Wallpaper – обои
- Floral – рисунок или узор, изображающий цветы
- Application – применение, использование
- Furnishings – предметы мебели, меблировка, украшение
- Formal – строгий, симметричный
- Sturdy – прочный, крепкий
- Mood – настроение
- Transitional – переходный, промежуточный

Read the text and see if you can find answers to the questions.

1. Does any interior combine the basic elements of interior design?
2. Should a designer use the elements of design in strict order to create a good design?
3. Are there wrong applications of elements of design?
4. Do all people classify interiors decorated in period styles as traditional and all other interiors as contemporary?
5. Is it possible to combine different styles of interior design in one area?
6. Are there three or more main elements of design?

Read the text and translate it into Russian.

TEXT

Every interior – whether it is a home, an office, a bank or an automobile – combines certain basic elements of interior design. The most important elements are **STYLE, FORM, COLOR** and **LIGHT, SCALE, PATTERN** and **TEXTURE**. Each element can be used in various ways to produce a wide variety of effects. In the case of pattern, for example, the ceiling in a room will appear higher if vertically striped wallpaper is used.

There is no one right or wrong application of any of the elements of design. The way a person chooses to use each element depends on the interior's purpose, the mood to be created and the interior architecture. The person must also consider how all the elements combine with one another.

STYLE. Most people associate style with the types of furnishings and architecture developed during a particular period of history. For example, "Louis 14 style" re-creates the elaborate, formal furnishings found in French palaces during the reign of King Louis 14 (1643–1715). Early American style copies the sturdy, unornamented homes and furniture common in the American Colonies during the 1600's and 1700's. Some people classify interiors decorated in period styles as traditional and all other interiors as contemporary or modern.

Style also has a much broader meaning than of the furnishings and architecture of a particular period. This broader meaning refers to the mood created by the combination of all items in an interior. Many designers believe the interior architecture and the needs of the people using an area should determine its style and mood. These designers do not try to create interiors that imitate the style of any one period of an interior. Many designers use the term "transitional" to describe interior decoration in a combination of period and contemporary styles.

DISCUSSION

1. What are the most important elements of design?
2. How can a designer combine these elements?
3. What does the way a person chooses to use elements depend on?
4. Give some examples of period styles and their using in interior design.
5. When do professions use the term "style" in broader meaning?

Render the text "ELEMENTS OF DESIGN" (p. 1).

Unit 6

ELEMENTS OF DESIGN (p. 2)

VOCABULARY

Structural material – конструкционный материал
Airline terminal – аэровокзал
Free-flowing – свободнопоточный
Curve – дуга, кривая линия, выгиб
Built-in – неотъемлемый, встроенный, свойственный
Tubular steel – трубчатая сталь
Plastic – пластик, пластмасса
Durable – долговечный, прочный
Composition – структура, композиция
Withstand – выдержать
Dark – темный
Absorb – впитывать, поглощать
Dimly – тускло, мрачно
Pale-colored – бледноокрашенный
Uniform light – равномерное распределение света
Businesslike – деловой
Airy – просторный

Read the text and see if you can find answers to the questions.

1. Does FORM refer to the shape, the structural materials and the furnishings within the interior?
2. Must the form of the furniture suit the furniture's purposes?
3. Is COLOR more important than LIGHT in producing different effects?
4. Does any color absorb light in the area?
5. Do people relax in dark-walled areas?
6. Does color or light change the size of an area?
7. Is there any need to paint walls pale colors to create businesslike atmosphere?

Read the text and translate it into Russian.

TEXT

FORM refers to both the shape and the structural materials of an interior itself and of the furnishings within the interior. In good design, the form of the

furnishings harmonizes with the form of the interior. For example, an airline terminal designed in free-flowing curves might include built-in curved furniture.

The form of furniture must also suit the furniture's purpose. For example, a chair made of tubular steel and plastic might be a good form for the study area of a modern public library. The chair's simple lines suit the modern interior and its durable composition will withstand constant use by adults and children. The same chair, however, might be an unsuitable form for home television viewing because it would not provide comfort over a long period of time.

COLOR and LIGHT together may be used in many ways to produce different effects. Dark-colored walls, for example, may absorb most of the light falling on them, making a room seem dimly lit. However, the same amount of light will appear brighter in a room, with pale-colored walls because pale colors reflect light. People feel most relaxed in rooms that have some variations in color and light. Uniform light may give an office a businesslike atmosphere, but such light becomes boring for relaxation or dining.

Color can appear to change the size of a room. Walls painted a dark or bright color can make a room seem smaller than it is. Such colors give the illusion that the walls are closer to the room's centre than they actually are. On the other hand, pale colors can make a room area larger and airier because they make the walls seem farther away.

DISCUSSION

1. What does FORM refer to?
2. Give some examples of good interior designs, taking into account form of an area.
3. What ways can we use color and light to produce different effects?
4. Does the amount of light play any role in interior design?
5. Describe the means of changing size of an area.

Render the text "ELEMENTS OF DESIGN" (p. 2).

Unit 7

ELEMENTS OF DESIGN (p. 3)

VOCABULARY

Airy — легкий, воздушный

Definite — определенный, точный, ясный

Reverence	— почитание, благоговение
Worship	— поклонение
Uneasy	— неудобный, скованный
Light	— легкий, легковесный
Dainty	— изысканный, изящный
Youngster	— юнец
Floor covering	— верхний слой покрытия пола, отделочный слой покрытия пола
Surface appearance	— внешний вид
Feel	— ощущение от прикосновения
Fabric	— ткань, материал, материя
Grained wood	— волокнистая древесина
Smooth-textured	— гладкотекстурный
Mentally	— умственно
Agitation	— встряхивающий
Distribution	— распределение
Smooth	— гладкий, ровный (о поверхности)
Distort	— искажать
Block	— строительный блок
Grooved	— рифленый, волнистый, желобчатый
Concrete	— бетон

Read the text and see if you can find answers to the questions.

1. Does scale refer to the relationship between the size of an interior and the size of people who use the interior?
2. Does the scale of an interior or its furnishings influence the psyche of a user?
3. Is it uneasy to people to use the furnishings that are not of their scale?
4. Are patterns and textures closely related?
5. Can interiors with too little a variety of patterns and textures affect people psychologically?
6. Does scale have any relation to patterns and textures?
7. Are there any other elements of design mentioned in the text?

Read the text and translate it into Russian.

TEXT

SCALE refers to the relationships between the size of an interior, the size of its furnishings and the size of the people who use the interior. A design for an area is in scale when the sizes of the interior, furnishings and people are

in balance with one another. A design is out of scale when anything appears too large, too small, too heavy or too light. For example, a steel and glass table, which has a light, airy appearance, would be out of scale in a room filled with heavy wooden furniture.

The scale of interior and its furnishings have definite psychological effects on people. In a cathedral, for example, a high ceiling helps create a feeling of reverence for God. For the purpose of worship, this feeling is probably exactly what the architects wanted people to experience. But in the same way, extremely high-ceilinged rooms in a home would make most people feel uncomfortable and so would be inappropriate for everyday living. People also feel uneasy if the furnishings they use are not in scale. For example, most tall, heavy men feel uneasy in light, dainty chairs but comfortable in large, sturdy ones. A youngster feels most comfortable in a playroom with child-sized furnishings.

PATTERN and TEXTURE. Pattern refers to the designs in draperies, floor coverings and other items in an interior. Texture refers to the surface appearance or feel of the items. Even if people do not touch everything in an area, their eyes interpret texture. Pattern and texture are closely related. For example, patterns in some fabrics and floor and wall coverings give the illusion of variation in texture. Some textures, such as grained wood, create definite patterns.

Interiors with too little or too great a variety of patterns and textures can affect people psychologically. For example, a room decorated entirely with smooth-textured, white materials may bore people. A room decorated with an unplanned mixture of textured and patterned fabrics can be mentally agitating.

Textures affect color and light distribution. Very smooth textures may reflect so much light that they create a mirror effect. But deep, heavy textures absorb and distort light. As a result, a deeply textured white carpet appears much darker than a smooth white wall.

Texture and pattern also have a relationship to scale. For example, walls made of a large blocks of deeply grooved concrete might appear in a large auditorium but out of scale in a small room of a home.

DISCUSSION

1. What design is called "in scale design" and "out of scale design"?
2. Describe the psychological effects of the scale on the people.
3. Think of the factors that make people feel easy and uneasy in one and the same area.
4. Are there any elements of design that influence color distribution?

5. Are there any elements of design that influence light distribution in an area?
6. What combinations of design elements can contribute to the room comfort?

Render the text "ELEMENTS OF DESIGN" (p. 3).

Unit 8

DEVELOPING A PLAN (p. 1)

VOCABULARY

Activity – виды деятельности

Facilities – удобства

Desk – рабочий стол

Rough – грубый

Casual – несерьезный, неформальный

Individual preferences – индивидуальные предпочтения

Make use – воспользоваться

Reuse – снова использовать

Predesign analysis – анализ на этапе эскизного проектирования

Area – пространство

Partition – перегородка

Built-in cabinet – встроенный шкаф

Concept – идея, концепция

Item – отдельный предмет

Read the text and see if you can find answers to the questions.

1. Is it possible to start developing a plan without determining the purpose of the area?
2. Do all professionals start with listing the activities an area might be used for?
3. Is the life style of the owner important in developing plan?
4. Do individual preferences for color and materials or designer's interests help in creating the design plan?
5. Can owners reuse the old furniture in new interiors?
6. Is the design concept of the interior the general mood desired for an interior?

Read the text and translate it into Russian.

TEXT

Before developing a plan for an interior, a designer must consider a number of things. The designer, whether a professional or nonprofessional, must first determine the purpose of the area, the life style (way of life) of those who will use it, and the budget available.

Many designers begin by listing all the activities an area might be used for so that the final plan will provide the right atmosphere and the necessary facilities for each activity. The main purpose of such a room as a bedroom is obvious. But the room may also have several less obvious uses. The master bedroom, for example, might also serve as a family office, which needs a desk, desk chair and lighting for desk work.

Like the purpose of the interior, the life style of those who use it helps determine both the mood and the specific items to be included in the design plan. For example, active children need a play area with a bright mood and with furnishings that withstand rough treatment. Most people who enjoy casual living prefer a simply furnished room to an elaborate, formal one. Individual preferences for colors and materials as well as personal interests in a sport or hobby may also help in creating the design plan.

A budget can help a designer make the best use of the money available for an interior design project. Some people reuse old furniture, carpeting draperies or other items in their new design so they can spend more of the design budget on other things. A budget may also be important in making a predesign analysis of the interior architecture. If a large budget is available, the designer may wish to change the size or shape of an area by removing walls or by adding such features as partitions or built-in cabinets.

All the predesign considerations help establish what professional designers refer to as the design concept. The design concept may be the general mood desired for an interior; a design element, such as pattern or texture; or a specific item, such as a favourite piece of furniture or a painting. By selecting each item for the interior to harmonize with the design concept, the designer can create a unified final plan.

DISCUSSION

1. What must a designer consider before developing a plan?
2. Why do most designers start with defining the activities an area can be used for?

3. Are there any other significant factors that must be included in plan development?
4. Does the design project depend on the amount of money the client can spend on?
5. What is design concept?
6. Give the description of a unified final plan.

Render the text “DEVELOPING A PLAN” (p. 1).

Unit 9

DEVELOPING A PLAN (p. 2)

VOCABULARY

Floor plan – архитектурный план

Draw to scale – чертить в масштабе

Location – местоположение

Width – ширина

Closet – чулан, ниша

Heating unit – отопительный элемент, калорифер

Electric outlet – штепсельная розетка

Study – изучение

Vent – отдушина

Doorway – дверной проем

Furniture arrangement – расстановка мебели

Cut out – вырезать

Shift – перемещать

Pattern – образец, модель

Limited – ограниченный

Rug – коврик, ковер

Traffic patterns – пути прохода

Edge – край

Furniture grouping – группирование мебели

Family room – общая комната

Inch = 2,54 cm

Foot = 30,5 cm

Read the text and see if you can find answers to the questions.

1. Does a floor plan drawn to the scale help both professional and nonprofessional designers?
2. Should the plan show the location or width of the walls, doors, windows and other built-in elements?
3. Must a designer use all areas for furniture arrangements?
4. Can furniture arrangements of the room be tested?
5. Do designers develop one or more room arrangement plans?
6. Are traffic patterns the paths people follow into and out of a room?
7. Can a room have more than one furniture groupings?

Read the text and translate it into Russian.

TEXT

Planning on the paper. A floor plan drawn to scale helps both professional and nonprofessional designers decide the best way to arrange the furniture in a room. Many designers use a scale of $\frac{1}{4}$ inch to represent 1 foot. The floor plan of a room 12 feet by 16 feet would thus be drawn as 3 inches by 4 inches. The plan should show the location and width of the walls, windows, doors, closets and other built-in features. It should also show the location of heating and cooling units and of electric outlets.

A careful study of the floor plan helps the designer see what areas can be used for furniture arrangements and what areas must be left open. For example, areas next to heating or cooling vents would not be suitable places for heavy furniture, which would block the circulation of air into the room, doorways should be clear so people can easily move into and out of the room.

Furniture arrangements can be tested by cutting out pieces of paper in the shapes of the pieces of furniture to be used and then shifting them about on the floor plan. The furniture patterns should be drawn to the same scale as the floor plan. Most designers develop two or more room arrangement plans so they can compare the effectiveness of each. A person who intends to purchase new furniture can experiment with arranging a great variety of different furniture shapes. A person who plans to reuse old furniture is more limited in shapes but may also experiment with various arrangements. If floor coverings are to be used the designer may also try the different arrangements suggested by area rugs, which cover only part of a floor, or by carpeting, which is laid wall to wall.

A furniture arrangement may help traffic patterns — the paths people follow into, through and out of a room. If furniture is placed around the edges of a room, for example, people walk through the centre. If furniture is grouped in the centre, they walk around the edges.

A room that is used for more than one activity may have two or more furniture groupings. For example, a family room might have groupings for television, viewing, game playing and reading. A child's bedroom may include separate groupings for sleeping, for study and for play.

DISCUSSION

1. What is the best way to arrange the furniture in the room?
2. How does a designer show the location of the items in an area?
3. Where can we see the areas suitable for furniture arrangement and areas to be left open?
4. What scale is used by the professionals?
5. How many room arrangement plans should a designer develop to have the proper one?
6. Who is more limited in furniture shapes: a person who plans to purchase new furniture or a person who wants to reuse the furniture? Why?
7. What way can we define traffic patterns in the area?

Render the text "DEVELOPING A PLAN" (p. 2).

Unit 10

DEVELOPING A PLAN (p. 3)

VOCABULARY

Alter – видоизменить

Paint – краска, окраска

Kind of light – характер света

Color scheme – комбинация взаимодополняющих цветов

Color value – яркость, насыщенность цвета

Color wheel – цветовой круг (с палитрой цветов)

Related – связанный с чем-либо

Blend – незаметно переходить из оттенка в оттенок, смешиваться

Soft – приглушенный (о цвете)

Complementary – дополнительный

Bold – смелый, отважный

Monochromatic – монохроматический, однотонный, одноцветный

Shade – оттенок

Accent – контрастный элемент, бросающийся в глаза,

последний штрих

Neutral color – неокрашенный, бесцветный, сероватый

Light tan – светлый, желто-коричневый цвет
 Off-light – не совсем белый
 Article – вещь, предмет
 Appealing – привлекательный, притягательный
 Expanse – широкое пространство
 Obtain – получать, приобретать
 Sample – образец
 Appear – выглядеть, иметь вид
 Artificial light – искусственный свет
 Overpowering – подавляющий
 Emphasize – подчеркивать, придавать особое значение
 Place emphasis – придавать значение
 Accessories – аксессуары, приспособления
 Draw attention – обращать внимание
 Match – подходить, соответствовать
 Tint – окраска, оттенок, тон
 Depth – интенсивность, глубина
 Mural – настенная живопись, фреска
 Reduce – ослаблять, уменьшать

Read the text and see if you can find answers to the questions.

1. Does color offer the easiest way to make the interior more attractive?
2. Are there any limits of colors available in paints, fabrics and wall coverings?
3. Do personal preferences play any part in choosing colors for the area?
4. Do the basic colors make up color scheme?
5. Should we distinguish related, complementary and monochromatic color schemes?
6. Can any color scheme be created to suit the taste of those using the room?
7. Is the distribution of various colors throughout an interior as important to the design plan as the colors themselves?
8. Do colors seem the same in bright daylight and in soft artificial light?
9. Can color distribution visually change the architecture and the furnishings of the room?

Read the text and translate it into Russian.

TEXT

Using Color. Color offers one of the easiest and least expensive ways to add interest to an interior. Simply painting the walls a different color may

completely alter the mood of a room. The variety of colors available in paints, fabrics, floor and wall coverings, and furnishings is almost unlimited. Many modern paints, fabrics and other decorating materials can be washed easily and so almost any color can be practical for any room. Personal preferences, the kind and amount of light in the room, the interior architecture and the activities a room will be used for all play a part in choosing colors.

Color Schemes. The combination of different colors or the use of different values of the same color make up an interior's colors on the color wheel. Three popular color schemes are based on the relationship of the various colors on the color wheel. Related color schemes combine colors that lie next to each other on the color wheel, such as yellows and oranges or blues and greens. Such colors may blend together to give a soft effect. Complementary color schemes combine colors that lie opposite one another on the color wheel. Rooms decorated in combinations of blues and oranges or reds and greens illustrate the bold effect of complementary color scheme. Monochromatic color schemes use variations of one color, such as several shades of blue to create a unified effect. A monochromatic scheme may include accents (small areas) of black and white. Color choices need not be limited to related complementary or monochromatic schemes. Any color scheme can be created to suit the taste of those using the room. Some people decorate most of a room with neutral shades- such as light tan, off-white or white and then use color in small areas to add interest. Others skillfully combine a number of bright colors. Some people repeat tone or more colors throughout their home to provide unity among the rooms. Many people develop a color scheme from the colors in a favourite painting, a favourite piece furniture or some other articles that will be used in the interior.

Color Distribution. The distribution of various colors throughout an interior is just as important to the design plan as the colors themselves. Some colors that seem appealing in small amounts may lose their appeal on a large expanse of wall or on large furnishings such as a sofa. A person may obtain fabric or paint samples from stores to see how various colors will look in a room. Colors do not appear the same in daylight as they do in artificial light and so color samples should be tested in the type of light the room has. A person who finds certain bright colors overpowering in bright sunlight may find the same colors appealing in soft artificial light. Color distribution can emphasize or de-emphasize the interior architecture, the furniture or other features of an interior. A person who wishes to place more emphasis on the furniture than on the architecture of a home may paint the walls a neutral shade. Such walls reflect and emphasize the colors used in the furnishings of a room. For example, painting the ceiling of a room a lighter color than that of the walls can

make the ceiling seem higher than it is. Painting one wall a color lighter tint of a color than that used on the other three walls can add depth to a room. The same effect can be achieved by painting three walls the same color and by painting a mural on the fourth wall. On a light wood tone can be used on one wall and a darker tone on the others. Placing a heavy armchair in front of a wall of the same color tends to reduce the size of the chair because the wall and the chair appear to blend together.

DISCUSSION

1. What is the easiest way to add interest to a room?
2. How do modern technologies ease the process of choosing colors?
3. What plays an important part in choosing colors for living areas?
4. What is called color scheme?
5. Are there any differences between related and complementary schemes?
6. Is it possible to combine related and complementary schemes within one area?
7. How does a designer achieve a soft effect in the interior?
8. When can we use the term "monochromatic color scheme"?
9. Give examples of using color schemes in interior of the homes.
10. Does one color appeal the same in different areas?
11. What techniques should a person use when he want to place emphasis on the interior architecture?

Render the text "DEVELOPING A PLAN" (p. 3).

Unit 11

DEVELOPING A PLAN (p. 4)

VOCABULARY

Natural texture – природная текстура

Building material – строительный материал

Brick – кирпич

Architectural feature – архитектурная особенность

Slate – аспидный сланец

Marble – мрамор

Patterned – фигурный, узорчатый

Solid color – чистый цвет
 Textured material – текстурный материал, запечатанный
 текстурным рисунком
 Smooth surface – гладкая поверхность
 Glossy – гладкий, блестящий
 Natural fiber – натуральные волокна
 Wool – шерсть
 Cotton – хлопок
 Linen – лен
 Synthetic fiber – синтетическое химическое волокно
 Acrylic – акриловое волокно
 Fiberglass – стекловолокно
 Be woven – быть вплетенным
 Strong fabric – прочная ткань
 Upholstery fabric – обивочная ткань
 Mold – принимать форму
 Long wearing – долгий процесс носки
 Washable – стирающийся (без ущерба для качества)
 Curtains – шторы
 Tablecloth – скатерть
 Bedspread – покрывало
 Flame resistant = fire-resistant – огнестойкий
 Durable press finish – малосминаемая отделка
 Resemble – походить, иметь сходство
 Itchy – вызывающий зуд, зудящий

Read the text and see if you can find answers to the questions.

1. Can patterns and textures emphasize or de-emphasize the architecture, furnishings or other features of a room?
2. Does a variety of fabrics and floor and wall coverings offer many other possibilities for emphasizing or de-emphasizing various features of an interior?
3. May the natural textures be used to emphasize architectural features, such as a wall?
4. Can the amount and kind of use an area or furnishing receives help a person in selecting patterns and textures?
5. Do all materials have similar patterns or textures but differ greatly in wearability and cost?
6. Do major fabrics used in interior design include those made from such natural fibers as wool, cotton, linen and those made from such synthetic fibers as acrylic, polyester and fiberglass?

7. Can fabrics made of cotton and linen withstand the heavy wear received by upholstery?
8. Are fabrics made from fiberglass easily to care for, fire-resistant and inexpensive?

Read the text and translate it into Russian.

TEXT

Choosing Patterns and Textures. Like colors, patterns and textures can emphasize or de-emphasize the architecture, furnishings or other features of a room. For example, window shades covered with a bold pattern may be used to draw attention to a window area. A wide variety of fabrics and floor and wall coverings offer many other possibilities for emphasizing or de-emphasizing various features of an interior. The natural textures of some building materials, such as brick, may be used to emphasize architectural features, such as a wall. Wood, slate and marble floors can provide interesting patterns and textures that draw attention to the floors.

The amount and kind of use an area or furnishing receives can help a person in selecting patterns and textures. In general, patterned materials show dirt and wear less readily than do solid colors, and slightly textured materials appear clean longer than do smooth, glossy surfaces. But the composition of various materials also affects wearability and maintenance. Some materials have similar patterns or textures but differ greatly in wearability and cost. For these reasons, it is helpful to know something about the materials used in (1) fabrics, (2) floor coverings, and (3) wall coverings.

Fabrics. Major fabrics used in interior design include those made from such natural fibers as wool, cotton, linen and those made from such synthetic fibers as acrylic, polyester and fiberglass. Wool can be woven into an extremely strong fabric with either a rough or a smooth texture. It has long been popular for upholstery fabrics because it molds easily to almost any shape of furniture. Fabrics made of cotton and linen cannot withstand the heavy wear received by upholstery. But they make long wearing curtains, tablecloths and bedspreads. Acrylics and polyesters, like wool, make long-wearing fabrics. In addition, they cost less than wool. Acrylics also look and feel like wool and make easily cleaned upholstery fabrics. Modacrylics, a special blend of acrylics, are flame-resistant. Polyester fibers give materials a durable press finish. They are often combined with other fibers, such as cotton, to make material for curtains and bedspreads. Fiberglass fibers are produced in a wide range of patterns and in textures that resemble cotton, linen and silk. Fabrics made from fiberglass are easily to care for, fire-resistant and inexpensive. But the fiber's itchy feel limits its use to draperies.

DISCUSSION

1. What are the functions of patterns and textures in the interiors?
2. Give examples of emphasizing window area and other features of interior.
3. What are the means of drawing attention to the floor in the interiors?
4. Think of disadvantages of patterned materials in the interiors.
5. Why is it helpful to know about materials used in (1) fabrics, (2) floor coverings, and (3) wall coverings?
6. What are fabrics made from?
7. Explain the reason for popularity of upholstery fabrics?
8. What are the advantages of fabrics made of natural materials such as cotton and linen?
9. Has the application of synthetic fabrics become more popular among the professionals?

Render the text "DEVELOPING A PLAN" (p. 4).

Unit 12

DEVELOPING A PLAN (p. 5)

VOCABULARY

Resilient floor – пол с упругим покрытием

Deaden – притуплять, заглушать

Breakage – разламываться

Range from – колебаться в известных пределах

Pile – ворс

Plush – плюшевый, роскошный, шикарный

Loop – глаз (элемент орнамента)

Surface – вид, внешность, наружность

Nylon – нейлон

Stain – пятно

Olefin – олефин, алкен

Resilient – упругий, эластичный

Installation – установка, сборка

Wear life – срок службы до полного износа

Tile – изразец, кафель, плитка

Vinyl – винил
 Cork – кора пробкового дерева
 Cork tile – плитка из прессованной пробки
 Den – уединенная комната
 Indent – делать вмятину
 Protective coating – защитное покрытие, защитный, лакокрасочный слой
 Waterproof – водонепроницаемый, водостойкий
 Sound absorbtion – звукопоглощение
 China glass – китайская крапива
 Burlap – джутовая, пеньковая мешочная ткань
 Coated – покрытый
 Plaster – штукатурка
 Plastic-coated – плакированный, пластмассовый
 Plastic-coated wallpaper – обои с пластмассовым поверхностным слоем
 Grease – жир
 Bolt – рудон
 Moving – переносный
 Ashtray – пепельница
 Built-in lighting – встроенное освещение
 Sewing – шитье
 Highlight – выдвигать на первый план, выделять
 Incandescent lighting – освещение лампами накаливания
 Fluorescent light – флуоресцентный свет
 Illumination – освещение
 Glassware – стеклянная посуда
 Antiques – антикварные вещи

Read the text and see if you can find answers to the questions.

1. Must a person choose between carpeting, area rugs or hard coverings, known as resilient floors, if floor coverings are to be used?
2. Does carpeting help unify the entire room?
3. Do carpets and rugs come in a variety of colors, patterns and textures?
4. Are carpets and rugs made of such natural fibers as wool and such artificial fibers as nylon, polyester and Olefin?
5. Has wool, the traditional carpet and rug fiber, been used since ancient times?
6. Do resilient floors offer the advantages of easy cleaning and simple, inexpensive installation in tile or sheet form?

7. Has cork tile become popular for dens and libraries or for living areas?
8. Are wall coverings available in a great variety of patterns and textures?
9. Are plastic-coated or vinyl wallpapers especially suited to kitchens and bathrooms?
10. Are there any types of wallpaper that resist grease?
11. Do all people use carpeting as a wall covering?
12. Are accessories all small, movable objects and decorations that complete an interior design?
13. Should accessories harmonize with the rest of the room in scale, form and overall mood?
14. Are lamps usually considered accessories or necessity?
15. May accessories in a home add personal touches that tell something about the people who live there?

Read the text and translate it into Russian.

TEXT

Floor Coverings. If floor coverings are to be used, a person must choose between carpeting, area rugs or hard coverings, known as resilient floors. Carpeting helps unify the entire room. Area rugs may be used to unify separate furniture groupings. Both carpeting and rugs help create a warm, cozy mood. They deaden sound and provide safety from falls and breakage. Carpets and rugs come in a variety of colors, patterns and textures. They range from elegant, plush piles to smoothly textured kitchen carpeting. Some types have combinations of textures and loops for even more interesting surface. Carpets and rugs are made of such natural fibers as wool and such artificial fibers as nylon, polyester and Olefin. Nylon is used most often, since it is economical, durable and stain-resistant. Wool, the traditional carpet and rug fiber, has been used since ancient times. It is still used today for the newest carpet fashions. Because they are stain-resistant and resilient, wool carpets tend to look good during their whole wear life. Resilient floors offer the advantages of easy cleaning and simple, inexpensive installation in tile or sheet form. The most common resilient floors, in order of decreasing cost, are vinyl, cork and linoleum. Of these floors, vinyl is the most durable and comes in the greatest ranges of colors and designs. Cork tile has become popular for dens and libraries because it absorbs noise. But it comes only in shades of brown and is easily indented by furniture and heels. Some cork tile has a protective coating of glossy vinyl to help prevent indentations. Linoleum has long been a popular kitchen flooring because it is durable and waterproof.

Wall Coverings are available in a great variety of patterns and textures. Wallpapers made of such as China grass cloth, linen or burlap provide good

sound absorption. Some of these wallpapers are coated with plastic, which makes them even easier to clean than painted plaster walls. Plastic-coated or vinyl wallpapers are especially suited to kitchens and bathrooms because they withstand stream better than painted surfaces. These types of wallpaper also resist grease. Some people have used leather, metallic or plastic wall coverings, available on bolts in some fabric stores. Vinyl-coated fabrics, which are completely washable, are well-suited to high-use areas, such as a bathroom or child's playroom. Cork wall coverings provide an attractive, casual appearance. They also absorb sound well. Some people use carpeting as a wall covering. It absorbs sound and can be easily cleaned with a vacuum cleaner attachment.

Selecting Accessories. Accessories are all small, movable objects and decorations that complete an interior design. Some accessories, such as paintings, sculptures or other works of art are wholly decorative. Others, such as ashtrays and clocks, are useful as well as decorative. Accessories may provide accents of color and add interest to a room, but they should harmonize with the rest of the room in scale, form and overall mood. Lamps are usually considered accessories, but they are also a necessity. Although some rooms in a home may have a built-in lighting system, lamps may still be needed for such pastime as reading or sewing. Lamps may also serve to highlight an object or an area or to help set a general mood. A person should carefully choose between incandescent and fluorescent lights because color schemes appear different under each type of illumination. In a home, accessories may add personal touches that tell something about the people who live there. Many people display their collections of antiques, glassware, rocks and shells or other objects. In some cases, a room's entire design may be built around accessories that have special meaning to the owner.

DISCUSSION

1. What are the types of floor coverings mentioned in the text?
2. When do designers use carpetings and area rugs?
3. What fibers can carpets and rugs be made of?
4. Give the examples of synthetic fibers used in carpets and rugs.
5. What floor is considered to be resilient?
6. Is cork tile as popular as linoleum?
7. Do all wall coverings absorb sounds well?
8. What items of interior are to be called accessories?
9. What are the two main functions of accessories?

Render the text "DEVELOPING A PLAN" (p. 5).

Unit 13

CAREERS IN INTERIOR DESIGN

VOCABULARY

Career – профессия
Establish – устанавливать
Alternate – запасной, резервный
Training – обучение
Elementary school – начальная школа
High school (secondary school) – средняя школа
Arts – гуманитарные науки
Course – курс обучения
Department – факультет
Bachelor – бакалавр
Master – магистр
Residential – жилой
Commercial – торговый, промышленный
Institutional – относящийся к учреждению
Drafting – черчение
Drawing – рисование
Society – общество
Council – совет
Enforce – приводить в исполнение, осуществлять
Code of conduct – кодекс поведения
Promote – продвигать
Foundation – фонд
Facilities – оборудование, аппаратура
Faculties – профессорско-преподавательский состав
Accredit – признать высшее учебное заведение правомочным
выдавать дипломы и присваивать ученые степени;
гарантировать качество
Commission – комиссионное вознаграждение
Private practice – частный бизнес, частная практика
Government agency – правительственная организация
Real estate – недвижимость
Real estate developer – застройщик
Builder – подрядчик
Staff – штат служащих
Department store – универсальный магазин
Merchandise – товары

Read the text and see if you can find answers to the questions.

1. Does the professional designer have the job of creating interiors that suit both the needs and the desires of the client?
2. Does the designer or the client spend several months establishing the special needs and uses of an area, the personal likes and dislikes of the client and the amount of money to spend on each item in the budget?
3. Do the majority of elementary and high schools offer much training in interior design?
4. Can courses in the arts help the student understand why people think and act as they do?
5. Do all design schools require a high school education and offer interior design programs leading to bachelor's and master's degrees?
6. Is the American Society of Interior Designers (ASID) the largest group of professional designers?
7. Do all these groups provide special student education as well as continuing education programs for professionals?

Read the text and translate it into Russian.

TEXT

The professional designer has the job of creating interiors that suit both the needs and the desires of the client. On a large project, such as a hotel, the designer and the client may spend several months establishing the special needs and uses of an area, the personal likes and dislikes of the client and the amount of money to spend on each item in the budget. The designer may then spend several more months developing alternate design plans, purchasing the materials necessary for the design and transforming the final plan into reality.

Training. The majority of elementary and high schools offer little or no training in interior design. Most schools that do offer courses include them in the home economics program. An elementary or high school student desiring a career in interior design should study a broad range of subjects, including the arts, philosophy and psychology. Courses in the arts can help the student understand why people think and act as they do.

Professional design schools offer three and four-year courses leading to a diploma in interior design. Most design schools require a high school education. In addition to design schools, the art and architecture departments of many universities and colleges offer interior design programs leading to bachelor's and master's degrees. In both design schools and universities, the interior design programs teach students how to create residential, commercial and institutional interiors. Most programs include courses in color, design, drafting, drawing, history and psychology.

Several professional design organizations aid students and established professional designers. The largest group, the American Society of Interior Designers (ASID), has about 22,000 members. The Institute of Business Designers (IBD) has about 2,000 members and the Interior Design Educators Council (IDEC) has about 350. All these groups provide special student education as well as continuing education programs for professionals. Some states require interior designers to have a license to practice. Professionals design organizations work to promote better public understanding of the interior design profession. The ASID and IDEC together sponsor the Foundation for Interior Design Research (FIDER). FIDER evaluates the courses, facilities and faculties at interior design schools. The foundation began accrediting schools of design in the early 1970's.

Opportunities. More and more individuals, businesses and industries depend on professional designers to create their interiors. Many designers concentrate on nonresidential work. Among ASID members in the United States, such work accounts for about 50 per cent of all interior design commissions. Homes and apartment interiors make up the remaining commissions.

A professional designer may set up a private practice or join a firm of interior designers. Many architectural offices, government agencies and real estate builders and developers have interior design staffs. Some department and furniture stores hire interior designers to assist customers and to help merchandise. A number of designers specialize in certain areas of the profession, such as administration, drawing or working directly with clients.

The fees charged by professional designers vary. Some interior designers charge a percentage of the total cost of the materials for a project. Others base their fee on the amount of professional time spent on a project. Still other designers establish a flat fee at the beginning of a project, based on the range of the services involved.

DISCUSSION

1. What job do the professional designers have?
2. How many people do usually work on the project?
3. Where can a person get the profession of a designer?
4. Are there any special educational establishments for future designers?
5. What courses are usually included into the program?
6. How much time will it take you to get a diploma in interior design?
7. Do all professional design organizations aid students and established professional designers?
8. Think of opportunities of a professional designer abroad and in our country.

Render the text "CAREERS IN INTERIOR DESIGN".

COLOURS

Aquamarine – аквамарин	Pink – розовый
Beige – бежевый	Poppy – маковый
Cherry – цвет вишни	Purple – пурпурный, багровый, фиолетовый
Coral – коралловый	Saffron – шафрановый
Crimson – темно-красный, малиновый	Sage – серовато-зеленый
Golden – золотистый	Scarlet – алый
Ivory – цвет слоновой кости	Silvery – серебристый
Jade – желто-зеленый	Tan – цвет загара
Khaki – цвет хаки	Terra-cotta – терракотовый
Lavender – бледно-лиловый	Violet – фиолетовый
Lilac – сиреневый	Glauc ous – серовато-зеленый (матовый, тусклый)
Maroon – каштановый, темно- бордовый	Fawn – желтовато-коричневый
Mauve – розовато-лиловый	Of different colours, multicoloured – разноцветный
Natural – естественный, телесный	Motley – пестрый, разноцветный
Olive – оливковый	Colourful – яркий, красочный
Orange – оранжевый	

ЛИТЕРАТУРА

1. Белова, О. Ю. История искусств / О. Ю. Белова. М.: Аквариум, 1997.
2. Мужжеев, Е. А. Англо-русский тематический словарь / Е. А. Мужжеев, В. И. Рыбник. М.: Рус. яз., 1994.
3. Arnold, V. A. Wonderworks / V. A. Arnold, C. B. Smith. N.-Y.: Macmillan Publishing Company, 1989.
4. Dennis, P. Doordan. Design History: an Anthology / Doordan P. Dennis. Cambridge, Mass.: MIT Press, 1995.
5. Dictionary of Contemporary English. Third Edition. Cambridge Group Ltd., 1995.
6. Foster, M. The Principles of Architecture. Styles, Structure and Design / M. Foster. Oxford: Phaidon Press Ltd., 1983.
7. Nateman, D. S. Introduction to Art / D. S. Nateman. McGraw-Hill, Inc., 1994.

СОДЕРЖАНИЕ

Предисловие.....	3
------------------	---

PART I

Unit 1. Art and the Arts	4
Unit 2. The Reasons for Art	6
Unit 3. The Work of Art (p. 1)	10
Unit 4. The Work of Art (p. 2)	13
Unit 5. Grouping the Arts (p. 1)	15
Unit 6. Grouping the Arts (p. 2)	17
Unit 7. Enjoying the Arts.....	20
Unit 8. Studying the Arts.....	22
Unit 9. Fine Arts and Humanities (p. 1)	24
Unit 10. Fine Arts and Humanities (p. 2)	26
Unit 11. Humanism	28
Unit 12. The Spread of Humanism.....	31
Unit 13. Humanism and the Arts.....	34
Fine Arts	36
Glossary	36

PART II

Unit 1. Design.....	38
Unit 2. Industiral Design (p. 1).....	40
Unit 3. Industiral Design (p. 2).....	42
Unit 4. Interior Decoration	44
Unit 5. Elements of Design (p. 1).....	46
Unit 6. Elements of Design (p. 2).....	48
Unit 7. Elements of Design (p. 3).....	49
Unit 8. Developing a Plan (p. 1).....	52
Unit 9. Developing a Plan (p. 2).....	54
Unit 10. Developing a Plan (p. 3).....	56
Unit 11. Developing a Plan (p. 4).....	59
Unit 12. Developing a Plan (p. 5).....	62
Unit 13. Careers in Interior Design	66
Colours	69
Литература	70

Учебное издание

**MODERN
DESIGN**

**СОВРЕМЕННЫЙ
ДИЗАЙН**

**Учебно-методическое пособие
для студентов
гуманитарного факультета БГУ**

**Составители
Павловская Наталья Владимировна
Рябова Ирина Викторовна**

На английском и русском языках

В авторской редакции

**Художник обложки *Т. Ю. Таран*
Технический редактор *Г. М. Романчук*
Компьютерная верстка *Т. В. Шестаковой***

Ответственный за выпуск *Т. М. Турчиняк*

Подписано в печать 07.03.2008. Формат 60×84/16. Бумага офсетная.
Гарнитура Таймс. Печать офсетная. Усл. печ. л. 4,19. Уч.-изд. л. 3,52.
Тираж 100 экз. Зак. 1021

Белорусский государственный университет.
ЛИ № 02330/0056804 от 02.03.2004.
220030, Минск, проспект Независимости, 4.

Отпечатано с оригинала-макета заказчика.
Республиканское унитарное предприятие
«Издательский центр Белорусского государственного университета».
ЛП № 02330/0056850 от 30.04.2004.
220030, Минск, ул. Красноармейская, 6.

