

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний університет будівництва і архітектури

ФАХОВА ІНОЗЕМНА МОВА (АНГЛІЙСЬКА)

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Містить тексти, словник та систему завдань до текстів для розвитку навичок читання, перекладу, роботи з іноземною літературою за фаховим спрямуванням, а також розвитку мовної компетенції.

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Загальні положення

Метою дисципліни «Фахова іноземна мова» є формувати у студентів комунікативну, лінгвістичну і соціокультурну компетенції, позитивне ставлення до оволодіння як мовою, так і культурою англomовного світу, формувати професійну компетенцію шляхом ознайомлення їх з різними аспектами професійної іноземної мови та залучення до виконання професійно орієнтованих завдань та розвитку вміння міжособистісного спілкування англійською мовою за загальними професійними темами.

Основні завдання курсу: теоретична та практична підготовка майбутніх фахівців шляхом вдосконалення і подальшого розвитку знань, умінь і навичок з англійської мови за професійним призначенням (English for Professional Purposes), а саме:

- читання (оглядове, інформативне і аналітичне) та переклад оригінальної фахової літератури;
- формування фахового лексичного мінімуму;
- монологічного та діалогічного мовлення для складання усного самотійного повідомлення з фахової тематики та спілкування з фахових тем відповідно;
- аудіювання для розуміння професійно-орієнтованої інформації під час комунікації в професійному середовищі;
- використання граматичних норм і правил англійської мови.
- складання письмових повідомлень з фахових питань.

Підбір матеріалу обумовлений як тематичним спрямуванням, так і пізнавальною цінністю. При розробці даних методичних вказівок використовувалась оригінальна література з професійної тематики. Стиль текстів характерний для наукової літератури. Також було розроблено комплекс граматичних вправ та завдання для розвитку навичок розуміння іноземної літератури, говоріння та перекладу.

Text 1

Architecture of the 20-th century

The nineteen-twenties saw the beginning of a style of architecture that soon spread through the world, steadily overlaying and obscuring national currents, indigenous traditions, and even fundamental political differences. The technological age ushered in by the iron architecture of the nineteenth century was to find expression in a functional style that turned its back on the past and on eclecticism. This was the architecture of reinforced concrete (invented in 1890), glass and metal. It used rectangular volumes, stripped of all decoration and reduced to geometrical shapes linked together with deliberate asymmetry.

The birth of this modern style had been heralded by such architects as Guimard, Mackintosh, Berlage, Loos, Behrens and Mendelsohn, representing the various currents that were to emerge during the last half-century from functionalism through organic structures to brutalism. But it was in the years 1925-7, in the Weissenhofsiedlung in Stuttgart and in Gropius's Bauhaus, that it really crystallized, and its theoretical confirmation came with the 1928 CIAM conference, which became a sort of beacon for all modernist architects. From now on curtain walls, parallelepipeds, and cubist shapes conquered the world in the years following the Second World War. Whether the city was New York, Berlin, Sydney, Tokyo, Mexico City or Rio, the buildings that went up were the same. And the world was faced with rebuilding on a massive scale.

In the fifties, however, a new movement started to emerge in opposition to the standardized simplistic style that had flourished with the economic boom. The formalist modernism of the followers of Le Corbusier, Mies van der Rohe and Gropius was challenged by more flexible structures. The chapel at Ronchamp, the Guggenheim Museum, Candela's Membranes further discredited the purely technological approach to architecture, questioning all the credos of the functionalist period.

Bauhaus, Dessau was built by W.Gropius 1924. The complex is typical of the trend towards freedom of plan within a rectangular system that was to characterize the functional architecture of the 20-th century. This device of supporting the building on pillars and leaving the ground plan open was also used by Le Corbusier.

Guggenheim Museum, New York was designed by F.L. Wright from 1942 onward. Designing a museum as a spiral ramp, thus offering the visitor a single interior, was one of the boldest conceits of the first half of the 20-th century. The museum was not open until 1959, its innovatory character having

necessitated extensive research.

Villa Savoye, Poissy was built by Le Corbusier between 1929 and 1931. This highly individual house with its strict plan contained within a rectangular its upstairs patio, its access ramps and its supporting posts, leaving much of the ground floor free, was to influence a whole generation of architects.

Task1. Study the following words and word-combinations:

To spread - розповсюджуватися

To obscure - затемнювати

Current – течія

Indigenous - місцевий

To usher in – вступити, вводити, оповідати

Reinforced concrete - залізобетон

Rectangular - прямокутний

Stripped of decoration – позбавлений оздоблення

Deliberate - навмисний

To herald- віщувати

To emerge - виникати

Curtain walls – навесні стіни

To be faced with - зіткнутися

Flexible - гнучкий

Device - спосіб

Pillar- стовп

Ramp - пандус

Patio – внутрішній двір

Task 2. Give the English equivalents:

поширюватися по всьому світу, відвернутися від минулого, будівля на стовпах, органічні споруди, теоретичне підтвердження, послідовники, суто технологічний підхід, гнучкі споруди, інноваційний характер, перший поверх, підкорили світ.

Task 3. Study these pieces of information.

1. Modern architecture emerged in 1920-s.
2. It spread throughout the world, obscuring national currents, indigenous traditions, and even fundamental political differences.
3. Functionalism turned its back on the past and on eclecticism.

4. This was the architecture of reinforced concrete, glass and metal.
5. It was characterized by rectangular volumes stripped of all decoration and often with deliberate asymmetry.
6. The birth of modern architecture had been heralded by such architects as Mackintosh, Berlage, Behrens, Mendelson.
7. But it really crystallised in 1925-1927 in Gropius's Bauhaus.
8. Its theoretical confirmation came with the formation of such international organization CIAM (International Congress of Modern Architecture) in Switzerland in 1928.
9. It became a beacon for all modernist architects.
10. The buildings that went up all over the world were the same.
11. In the 1950-s a new movement emerged in opposition to this simplistic style and was characterized by more flexible structures.

Task 5. Complete the following sentences using the information from the text.

1. This was the architecture of... .
2. ... conquered the world in the years following the World War II.
3. The world was faced with... .
4. Gropius's Bauhaus was the building on ... and with open
5. Guggenheim Museum was designed by

Task 6. Agree or disagree with the following statements:

1. Bauhaus has become the beacon for all modernist architects.
2. The complex of Bauhaus is typical of the trend towards freedom of a plan within a rectangular system that was to characterize the functional architecture of the 19-th century.
3. Curtain walls, parallelepipeds, and cubist shapes conquered the world in the years following the First World War.
4. Villa Savoye influenced a whole generation of architects.
5. Guggenheim Museum, New York was designed by Le Corbusier from 1942 onward.

Task 7. Answer the questions to the text.

1. When did Modern architecture emerge?
2. What was it characterized by?
3. What representatives of this current do you know?

4. Why were the greatest cities of the world very much alike?
5. Who was Guggenheim Museum designed by?
6. Which building by le Corbusier influenced a great number of architects through all the world?
7. What is your personal opinion about the architecture of the 20th century? Do you like it? Why?

Task 6. Ask 5 questions to the text.

Task 7. Look through the text again and give the information about:

- a) characteristics of functionalism
- b) the main organization of modernist architects
- c) famous modern architects and their works

Text 2

Walter Gropius is a leading proponent of Modern architecture

Walter Gropius was born in Berlin in May 1883. He was educated at a private elementary school and then in a series of humanistic gymnasia. When he left school in 1903, he went to the Munich Technische Hochschule to study architecture and spent his spare time visiting art galleries. On the death of his brother he returned to Berlin and entered the firm of Solf and Wichards as an apprentice.

In 1904/5, he did his military service and then returned to the study of architecture, this time at the Königliche Technische Hochschule in Berlin. In 1907 he left without completing his studies.

For 3 years he worked with Peter Behrens, the functional architect who designed AEG's factories. By 1910, he felt he had learnt as much as he could from Behrens, and went into private practice in Berlin. With Adolf Meyer (1881-1929) he designed the Fagus Shoe Factory at Alfeld.

During the First World War, Gropius served with distinction in the German army, winning the Iron Cross in 1914 and the Bavarian Military Medal for bravery in 1915.

Gropius came to be one of the leaders of the Neues Bauen (New Building) Movement and founded the Bauhaus, of which he was the director. This was formed in 1918, after the War, by amalgamating the School of Arts and Crafts

with the Weimar Fine Art Academy. After 1925 the Bauhaus moved to new buildings of Gropius design in Dessau.

The Bauhaus was a school of architectural design that believed in collaboration between artists and technicians in the production of industrial manufacturing. By 1928 it exerted powerful influence, but further development was prevented after 1933 by the rise of Nazism.

In 1928, Gropius went into private practice in Berlin, but in 1934 he emigrated to England and collaborated with Maxwell Fry for three years. Whilst in England he designed the Impington Village College in Cambridgeshire.

In 1937, he was offered the professorship of architecture at Harvard University, a post he held until 1952. So in 1937, he went to America, building a series of private houses including the Hagerty house (1938) in Massachusetts.

His first architectural commission after coming to Harvard to teach was his own home.

Gropius had a benefactor. Mrs. James J. Storrow offered him the site and the capital and was so pleased with the result that she allocated house sites to four other professors as well, two of which Gropius helped to design. Walter Gropius began planning for the house in the fall of 1937 and construction began in March 1938 at a cost of \$18,000.

In designing the house, Gropius used the approach developed at the Bauhaus. The functional requirements of his family and his home office, the desire to use the Bauhaus furniture he had brought with him from Germany, unfamiliar climate, the opportunities of the site, and the limitations of his budget were treated as givens in a complex.

In 1945, he joined forces with a group of younger architects known as the Team of Architectural Collaborative (TAC), with whom he continued to work until his death.

In his later years, his principal works included the Harvard University Graduate Centre (1949) and the US Embassy in Athens (1956-61).

Task 1. Study the following words and word-combinations:

Spare time - вільний час

Apprentice - учень

To do military service - служити в армії

To amalgamate - об'єднати

To hold a post –обіймати посаду

Commission- замовлення, замовляти

Benefactor – благодійник

Site - ділянка землі

To allocate - призначити

Approach - підхід

Requirement - вимога

Embassy – посольство

Task 2. Give the English equivalents.

приватна практика, посада професора, співпраця, служити з відзнакою, промислове виробництво, розглядати як даність, об'єднати зусилля, обмеження бюджету, вільний час, вступити до фірми, функціонально спрямований архітектор, заснувати, основні роботи.

Task 3. Study these pieces of information.

1. Walter Gropius was educated at a private elementary school and a series of humanistic gymnasia.
2. He studied architecture in Munich and Berlin, but didn't complete his studies.
3. Before the 1-st World War Gropius had worked with functional architects.
4. He took part in the war and served with distinctions.
5. W. Gropius founded the Bauhaus, a school of architectural design, in Weimar, in 1918.
6. After 1925 the Bauhaus moved into a new building in Dessau designed by W. Gropius himself.
7. In 1934 after the rise of Nazism Gropius emigrated to England and then to the USA where he lived up to his death.
8. Gropius designed factories, private houses and university buildings.

Task 4. Agree or disagree with the following statements:

1. Walter Gropius studied architecture in Munich and Berlin.
2. After 3 years of working with Peter Behrens Gropius went on his own in London.
3. In 1937, he was offered the professorship of architecture at Oxford University.
4. In designing the house, Gropius used the approach developed at the Bauhaus.
5. In the USA he became the director of the department of civil engineering at the Illinois Institute of Technology.

Task 5. Complete the following sentences using the information from the text.

1. In Berlin W.Gropius entered the firm of Soft and Wichards as
2. He founded the Bauhaus of which
3. Whilst in England he designed
4. His first architectural commission after coming to Harvard to teach
5. In designing the house Gropius used
6. Were treated as givens in a complex problem.

Task 6. Answer these questions to the text.

1. What was W. Gropius?
2. Where did he study?
3. Did he take part in the 1-st. World War?
4. Why did he leave Germany?
5. When did Gropius move to the USA?
6. What was his first commission there?
7. Who did Gropius continue to work with until his death?

Task 7. Ask 5 questions to the text.

Task 8. Look through the text again and give the information about:

- a) the backgrounds of W. Gropius
- b) W. Gropius and the Bauhaus
- c) his own house in Lincoln, Massachusetts

Text 3

The Illinois Institute of Technology and Mies van der Rohe

The vision of the architect Mies van der Rohe (1886-1969) has shaped the apartment block and skyscraper hearts of modern cities as well the campuses of colleges and universities. From his work with Bauhaus furniture in the 1930's to his design for the Toronto Dominion Centre, we can see the results of his philosophy that "less is more". His designs define what came to be known as the "Modern" or "International" Style.

An early appearance of the minimalist Mies style was a 1927 demonstration project for a public housing exposition in Stuttgart, Germany. Using the basic materials of steel, concrete, and glass, Mies and several other

young architects (including Corbusier and Breuer) created remarkably similar model structures with characteristic flat roofs, white walls, and strip windows. This bare, undecorated and functional housing was titled the Weissenhof Siedlung (white house settlement).

He moved to the USA in 1938 where he became the director of the department of architecture at the Illinois Institute of Technology, Chicago. Here he designed a completely new campus for the Institute; the project was ready by 1940 and featured individual buildings for teaching and research in a strict, right-angled arrangement. They were built successively until the end of the fifties: the Metal Research Building in 1943, the Chemistry Building in 1945. Alumni Memorial Hall, built between 1945-46, was Mies' first classroom building and illustrated his trademark - glass and steel geometrical box. Crown Hall, the Commons and Siegel Hall, all built between 1952-57 repeat his theme of glass walls and exposed steel frames.

For Edith Farnsworth's weekend house in Plano, Illinois (1946 -1951), he designed an envelope made completely of glass; the terraces, floors and ceiling seem to "hover" over the ground on white-painted pillars. Further designs for glass houses are the Caine House (1950) and the square "50 by House" (1950-1951).

As Mies van der Rone's reputation grew, he was able to take on projects which influenced the 1960's transformation of North American cities. His trademark was the soaring corporate skyscraper with a thin curtain wall of glass over a steel frame, no more bearing walls. He built skyscrapers such as the famous apartment houses on Lake Shore Drive in Chicago with their curtain facades, followed by the Commonwealth Promenade Apartment House and the 900 Esplanade Apartments. Among Mies van der Rohe's most significant achievements are the Seagram Building which he built with Philip Johnson in New York (1954-1958) and the New National gallery in Berlin (1962-1967). It is to Mies that the modern corporation owes its face; glass was the essence of the skyscraper, and the skyscraper has become the essence of the modern city.

Task 1. Study the following words and word combinations.

1. skyscraper – хмарочос
2. campus – університетське містечко
3. appearance - поява
4. housing – житлове будівництво, житло
5. structure – будівля, споруда

6. to feature – характеризувати
7. right angle – прямий кут
8. arrangement – розташування
9. exposed steel frames – сталеві каркаси виставлені назовні
- 10.envelope – оболонка
- 11.to hover, to soar – парити, здійматися
- 12.corporate skyscraper – корпоративний хмарочос
- 13.pillar - стовп
- 14.curtain wall – навісна стіна
- 15.essence – сутність
16. load-bearing wall – несуча стіна
- 17.esplanade – майданчик для прогулянок

Task 2. Give the English equivalents.

житловий будинок, стало відомо, державне житло, прямокутне розтушування, значне досягнення, стрічкові вікна, навчальний будинок, заміський будинок, братися за проекти, сталевий каркас, багатоквартирний житловий будинок.

Task 3. Study these pieces of information:

1. Mies van der Rohe has shaped the apartment blocks, skyscrapers as well as campus of colleges and universities.
2. His philosophy was "less is more".
3. Using steel, concrete and glass Mies created structures with flat roofs, white walls and strip windows.
4. He moved from Germany to the USA in 1938 where he became director of the department of architecture of Illinois institute of Technolody, Chicago.
5. Here he designed a completely new campus for the institute.
6. From 1960-s his trademark was the soaring corporate skyscraper with a thin curtain wall of glass over a steel frame.

Task 4. Complete the following sentences.

1. His designs define what...
2. An early appearance of his style was a 1927 demonstration project for...
3. The basic materials Mies van der Rohe used were...
4. ... repeat his theme of glass walls and exposed steel frames.
5. The terraces, floors and ceilings of weekend house in Piano, Illinois seem to

"hover"...

Task 5. Agree or disagree with the following statements:

1. In USA he was the director of the architectural department at Harvard University.
2. His designs define what came to be known as the "Modern" or "International" Style.
3. For Edith Farnsworth's weekend house in Piano he designed an envelope made completely of steel; the terraces, floors and ceiling seem to "hover" over the ground on white-painted pillars.
4. His trademark was the soaring corporate skyscraper with a thin curtain wall of glass over a steel frame, no more bearing walls.
5. Mies' philosophy was "more is better".

Task 6. Answer these questions.

1. What has Mies van der Rone shaped?
2. What was his motto?
3. Where is he from?
4. When did he build the campus for IIT, Chicago?
5. Can you name his famous skyscrapers?
6. What were the characteristic features of Mies' buildings?
7. What are Mies' most significant skyscrapers? Do you like them?

Task 7. Ask 5 questions to the text.

Task 8. Look through the text again and give the information about:

- a) characteristic features of Mies' style;
- b) the buildings of the campus at the IIT in Chicago;
- c) Edith Farnsworth's weekend house;
- d) Mies' skyscrapers.

Text 4

Frank Lloyd Wright

Frank Lloyd Wright is widely regarded as one of the most influential figures in modern Western architecture. His radically innovative designs, utilizing a building style based on natural forms, termed by Wright as organic architecture, have stamped him as a major, respected architect.

Frank Lloyd Wright was born in Richland Center, Wisconsin, June 8, 1867 and died on April 9, 1959. He continued working right up to his death.

After studying civil engineering at the University of Wisconsin, Wright moved to Chicago in 1887, where he went to work as a draftsman in the office of Adler and Sullivan. While working under Louis Sullivan, he began to design and independently build private houses for some of Adler and Sullivan's clients. These "bootlegged houses", as Wright called them, soon revealed an independent talent quite distinct from that of Sullivan. Wright's houses had low, sweeping rooflines hanging over uninterrupted walls of windows; his plans were centered on massive brick or stone fireplaces at the heart of the house; his rooms became increasingly open to one another; and the overall configuration of his plans became more and more asymmetrical, reaching out toward some real or imagined expansive horizon.

The architecture of these houses served as the inspirational source for the Prairie School. In contrast to the openness of those houses and as if in conflict with their immediate city environment, Wright's urban buildings tend to be walled in with light entering primarily from above, through skylights. Interestingly, these features contrasted with those of Sullivan's buildings. Wright's distaste for urban environments and his embrace of the natural environment are observed in the contrasting features of some of his finest buildings of the early 1900s: the Larkin Company Administration Building (1904; demolished 1950) in Buffalo, New York, and the Unity Church in Oak Park, Illinois; compared with Buffalo's Martin House and Chicago's Robbie House. The houses are characterized by large, glazed walls, terraces, and low-slung roof overhangs.

After 1893, when the issue of his bootlegged houses finally caused a break with Adler and Sullivan's office, Wright struck out on his own. During the next 20 years, he became one of the best known architects in the United States. Wright's fame in European architectural circles was promoted due to the publication in 1910 and 1911 in Berlin of two editions of Wright's work as well as an exhibition that traveled throughout Europe.

In keeping with his rural leanings, Wright proclaimed that the structural principles found in natural forms should guide modern American architecture. He praised the virtues of an organic architecture that would use reinforced concrete in the configurations found in sea shells and snails and would build skyscrapers the way trees were "built"; that is, with a central "trunk" deeply rooted in the ground and floors cantilevered from that trunk, like branches.

Spaces within such buildings would be animated by natural light allowed to penetrate the interiors and to travel across textured surfaces as the angle of sunlight and moonlight changed.

Wright's view of architecture was essentially romantic. The most spectacular buildings of his mature period were based on forms borrowed from nature, and the intentions were clearly romantic, poetic, and intensely personal. Examples of these buildings are: Tokyo's Imperial Hotel (1915-22; demolished 1968); Fallingwater (Kaufmann House; 1936), Mill Run, Pa.; the SC Johnson and Son Wax Company Administration Center (1936-50), Racine, Wis.; Taliesin West (1938-59); and New York City's Guggenheim Museum (completed 1959).

Frank Lloyd Wright has left a rich heritage of completed buildings of almost uniform splendour, but, unlike Walter Gropius, Mies van der Rohe, Le Corbusier and others, he has nurtured few disciples.

Task 1. Study the following words and word-combinations.

1. draftsman -кресляр
2. "bootlegged" – контрабандистський
3. to reveal – відкривати
4. sweeping roof – широкий дах
5. skylight – скляний дах
6. to glaze – зашклити
7. overhang – навіс
8. to strike (struck) out on one's own – стати самостійним
9. to proclaim – проголошувати
10. structural principles – будівельні принципи
11. to guide – керувати
12. sea shell – морська мушля
13. snail – слимак
14. rural leaning – сільські прихильності
15. cantilever – відходити
16. mature – зрілий
17. to borrow – запозичити
18. heritage – спадщина
19. to nurture – залишати
20. disciple – учень

Task 2. Give the English equivalent.

інноваційний проект, цивільне будівництво, незалежний талант, лінія даху, камін, обносити стіною (огороджувати), природне середовище, відповідно до, джерело натхнення, безпосереднє міське оточення, однакова велич, текстурна поверхня, кут місячного світла.

Task 3. Study these pieces of information.

1. F.L.Wright is regarded as one of the most influential figures in modern western architecture.
2. He utilized a building style based on natural forms termed by Wright as organic architecture.
3. F.L.Wright studied civil engineering at the University of Wisconsin, then moved to Chicago in 1887 where he worked as a draftsman in the office of Adler and Sullivan.
4. Here he began, to design and independently build private houses for some of Adler and Sullivan's clients.
5. The so called "bootlegged houses" by Wright revealed his independent talent quite distinct from that of Sullivan.
6. Wright's houses had low, sweeping rooflines. uninterrupted walls of windows, open asymmetrical plans centred on massive brick or stone fireplaces.
7. Wright's urban buildings tend to be walled in with light entering through skylights.
8. Wright proclaimed that the structural principles found in natural forms should guide modern American architecture.
9. He wanted to use reinforced concrete in the configurations found in sea shells and snails and build skyscrapers the way the trees were built.
10. Wright has left a rich heritage of completed buildings but has nurtured few disciples.

Task 4. Complete the following sentences using the information from the text.

1. F.L. Wright was born
2. The houses built by F.L.Wright in the early 1900's are characterized by ...
3. After a break with L.Sullivan Wright struck out on his own and became ...
4. Wright's fame in European architectural circles was promoted due to ...
5. The most spectacular buildings of his mature period are ...

Task 5. Agree or disagree with the following statements:

1. Wright moved to Chicago in 1887, where he went to work as an architect in the office of Adler and Sullivan.
2. Wright's urban buildings tend to be walled in with light entering primarily from above, through skylights.
3. Wright proclaimed that the structural principles found in natural forms should follow modern American architecture.
4. Unlike Walter Gropius, Mies van der Rohe, Le Corbusier and others, he has nurtured many disciples.
5. His radically innovative designs, utilizing a building style based on natural forms, were called by Wright as organic architecture.

Task 6. Answer these questions.

1. Is F.L. Wright one of the most influential architects?
2. When did he create?
3. Where did Wright study?
4. How do you understand the term "bootlegged houses" ?
5. What were his structural principles?
6. What was Wright's view of architecture?
7. Were the buildings of his mature period based on natural forms?
8. Can you give the examples of such buildings?

Task 7. Ask 5 questions to the text.

Task 8. Look through the text again and give information about:

- a) Wright's education and places of work
- b) characteristic features of his buildings
- c) his structural principles
- d) his most famous buildings

Text 5

Frank Gehry

Born in Canada in 1929, Gehry has become a naturalized U.S. citizen. In 1954, he graduated from USC and began work full time with Victor Gruen Associates, where he had been apprenticing part-time while still in school. After a year in the army; he was

admitted to Harvard Graduate School of Design to study urban planning. When he returned to Los Angeles, he briefly worked for Pereira and Luckman, then rejoined Gruen where he stayed until 1960. In 1961 Gehry and family, moved to Paris. During that year of living in Europe, he studied works by Le Corbusier, Balthazar Neumann, and was attracted by the French Roman churches. In 1962, he returned to Los Angeles, setting up his own firm.

Frank Gehry is, in one sense, the creator of 'dirty realist' architecture. He has had the most wide-ranging influence on forming the new sensitivity in the profession over the last decade. His studio for Ron Davis in Malibu (1970-72) was the first building to introduce elements from the harsh urban and industrial realities into design (which is what we mean by 'dirty realism'): materials such as corrugated and sheet-metal siding in steel, zinc or copper; chain-link fence, exposed and often oversized girders, roughness and non-finito. The origin of this sensitivity is the sculpture of the 1970s, in particular that of Gehry's friend and occasional collaborator Richard Serra.

Gehry's own house in Santa Monica, California (1978 — 79) was a fascinating breakdown and reassembly of a family home that made willful use of such basic materials as chicken-wire, corrugated steel, and chain-link fencing. Walls and ramps slid here and there at unexpected angles.

Ten years later, Gehry built the Vitra Museum in Weil-am-Rhein, Germany. It was built for the Swiss-German furniture company dedicated to making some of the best office furniture, including designs by Gehry himself. The museum was a flow and intersection of curved and diagonal planes, its interiors inventively yet quite practically arranged. The image of the museum was extremely strong and did much to put Vitra on the map of modern design and manufacturing.

By the end of the century, Gehry's most powerful work was represented by the Disney Concert Hall, Los Angeles (1995-) and the Guggenheim Museum, Bilbao (1993-97), two spectacular, major buildings that drew applause from a society.

Gehry's plan for the Guggenheim Museum, Bilbao was created for an international design competition in 1991. The Guggenheim Museum, Bilbao is a collection of interconnected building blocks housing galleries, an auditorium, a restaurant, a museum store, and administrative offices. These building shapes have as their central focus an atrium of unprecedented scale. A sculptural metallic roof, form which is reminiscent of a "Metallic Flower", unifies the project into a single architectural composition. The museum reanimates the riverfront and serves as a spectacular gateway to the city.

This was modern architecture at its most daring, and perhaps part of its popularity was that it offended the sensibilities of those who preferred their architecture as plain as a plate of meat and potatoes.

Task 1. Study the following words and word-combinations.

1. corrugated - рифлений
2. sheet metal - листовий метал
3. siding - обшивка (дошками)
4. copper - мідь
5. chain - link fence - ланцюжкова огорожа
6. to expose – виставляти
7. girder - балка
8. to treat - обробляти
9. roughness - грубість
10. origin – походження
11. breakdown - розпад
12. chicken-wire - дротяна сітка
15. cladding - покриття
16. spectacular - ефективний
17. daring- сміливий, зухвалий
18. to offend - ображати
19. sensibility – чутливість

Task 2. Give the English equivalents:

Підмайструвати, містобудування, бути залученим, засновувати, широкий вплив, незакінченість, походження, чутливість, розвал, захоплюючий (чарівний), повторне складання, практично влаштований, бути представленим, вміщувати, структурний блок.

Task 3. Study these pieces of information.

1. F. Gehry was born in Canada in 1929 but lived, studied, and worked in the USA.
2. He was the creator of "dirty realist" architecture.
3. F. Gehry was the first to introduce elements from the harsh urban and industrial realities into design.
4. He used corrugated and sheet-metal siding in steel, zinc or copper, chain-link fence, exposed and often oversized girders, roughness and non-finito.

5. In his own house in Santa Monica, California (1978-1979) Gehry made use of chicken wire, corrugated steel and chain-fencing.
6. Walls and ramps slid here and there at unexpected angles.
7. Ten years later Gehry built Vitra Museum in Germany for a furniture company.
8. It was a flow and intersection of curved and diagonal planes, its interiors inventively yet quite practically arranged.
9. Gehry's most powerful work was represented by the Disney Concert Hall, Los Angeles (1995) and the Guggenheim Art Museum, Bilbao, Spain (1993-1997).
10. With its towering roof, which is reminiscent of a "metallic Flower", the Guggenheim Museum reanimates the riverfront and serves as a spectacular gateway to the city.

Task 4. Complete the following sentences using information from the text.

1. In 1961 Gehry and his family...
2. Here he studied the works by...
3. F.Gehry has formed a new sensitivity in the profession and the origin of it is...
4. F.Gehry considers his Walt Disney Concert Hall to be...
5. Part of Gehry's popularity was perhaps that it offended the sensibilities of those who...

Task 5. Agree or disagree with the following statements:

1. Living in Europe, he studied works by Le Corbusier, Balthazar Neumann, and was attracted by the French Roman churches.
2. The «Vitra Museum» Weil-am-Rhein, Germany was built for the Danish-German furniture company.
3. He has had the most wide-ranging influence on forming-the new sensitivity in the profession over the last decade.
4. The image of the museum was extremely strange and did not do much to put Vitra on the map of modern design and manufacturing.
5. Perhaps a part of Gehry's architecture popularity was that it offended the sensibilities of those who preferred their architecture as plain as a plate of meat and potatoes.

Task 6. Answer these questions.

1. What can you say about the origin of Frank Gehry?
2. What are his favourite elements in architecture ?
3. Where is Vitra Museum built ?
4. What was Guggenheim Museum created for?
5. What does Guggenheim museum house?
6. Why some people don't like Gehry's buildings?
7. And what is your opinion of Frank Gehry's architecture?

Task 7. Ask 5 questions to the text.

Task 8. Look through the text again and give the information about:

- a) Gehry's studies
- b) his architectural credo
- c) Vitra Museum
- d) Guggenheim Museum in Bilbao

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