

Міністерство освіти та науки України
Полтавський національний педагогічний університет
імені В.Г.Короленка
Науково-навчальний інститут іноземних мов
Кафедра англійської та німецької філології

**Сосой Галина Станіславівна
Венсвцева Євгенія Володимирівна
Воскобойник Валентина Іванівна**

ENGLISH FOR DESIGNERS

**Збірник
текстів та вправ з англійської мови для студентів IV курсу,
спеціальність «015 Професійна освіта (Дизайн)»**



Полтава 2024

УДК 811.111(075.8)
С 66

Затверджено на засіданні вченої ради Полтавського національного педагогічного університету імені В.Г. Короленка. (Протокол № 14 від 30 травня 2024 року)

Рецензент:

Ищенко В. Л., кандидат філологічних наук, доцент, завідувачка кафедри ділової іноземної мови Вищого навчального закладу УКООПСПІЛКИ «Полтавський університет економіки і торгівлі»

Кравченко В.Л., кандидат філологічних наук, доцент, завідувачка кафедри англійської та німецької філології ПНПУ ім. В.Г. Короленка

Сосой Г.С., Венєвцева Є.В., Воскобойник В. І.

С 66 English for Designers. Збірник текстів та вправ з англійської мови (за професійним спрямуванням) для студентів IV курсу, спеціальність «015 Професійна освіта (Дизайн)». Полтава : ПНПУ, 2024. 137 с.

Навчальний посібник «English for Designers» являє собою збірник текстів і вправ, складений з урахуванням програми з англійської мови для студентів IV курсу факультету технології та дизайну, спеціальність «015 Професійна освіта (Дизайн)» денної та заочної форми навчання. Метою посібника є навчання професійної англійської мови, розвиток навичок усного мовлення, читання та літературного перекладу, збагачення тематичної лексики та словникового запасу, закріплення студентами граматичного матеріалу з англійської мови. Загальна кількість юнітов – 18. Тексти подаються в комплексі з вправами на засвоєння тематичної лексики. Для полегшення розуміння текстів до кожного з них доданий міні-словник.

УДК 811.111(075.8)

© Сосой Г.С.2024
© Венєвцева Є. В.2024
© Воскобойник В. І..2024
© ПНПУ2024

CONTENTS

ПЕРЕДМОВА	5
UNIT 1. DESIGN DEVELOPMENT	6
Text «The History of Design Development».....	6
Text «The Evolution of the Design Process and Technologies».....	10
UNIT 2. DESIGN AND ARTS	17
Text «Design and Applied Arts».....	17
UNIT 3. ELEMENTS OF DESIGN	23
Text «The Building Blocks of Design: Mastering the Elements for Visual Harmony».....	23
UNIT 4. PRINCIPLES OF DESIGN	30
Text «The Art of Composition: Mastering Design Principles for Visual Harmony and Balance».....	30
UNIT 5. COLOUR IN DESIGN	37
Text «Colour Theory».....	37
UNIT 6. MATERIALS AND STRUCTURES	43
Text «Building Materials: A Look at the Natural and Man-Made Materials Used in Construction».....	43
UNIT 7. INDUSTRIAL DESIGN	50
Text «Unveiling Industrial Design: From Concept to Creation in Our Everyday World».....	50
UNIT 8. PRIVATE AND PUBLIC INTERIOR	56
Text «Private and Public Interior Spaces».....	56
Text «Interior Designers».....	59
UNIT 9. DEVELOPING A PLAN	64
Text «Planning Your Perfect Space: From Purpose to Furniture Arrangement».....	64
Text «The Art of Color and Texture: Transforming Your Space with Visual Appeal».....	66

Text «The Finishing Touches: Selecting Accessories to Personalize Your Space».....	68
UNIT 10. FURNITURE DESIGN	73
Text «The Furnishings of the Buildings».....	73
UNIT 11. CONTEMPORARY STYLE OF DECORATION	80
Text «Mastering the Modern Art».....	80
UNIT 12. DECORATING IN TROPICAL STYLE	84
Text «Escape to Paradise».....	84
UNIT 13. FASHION DESIGN	89
Text «Decoding Fashion Design: From Haute Couture to Mass Market Trends».....	89
Text «Designing a Collection».....	93
Text «European Style».....	95
Text «Ukrainian National Costume as a Witness of the Past».....	97
UNIT 14. GRAPHIC DESIGN	103
Text «Unveiling the World of Graphic Design: from Ancient Times to the Digital Age».....	103
UNIT 15. COMPUTER GRAPHICS AND DESIGN	112
Text «Types of Graphics Software».....	112
UNIT 16. PRINT DESIGN VS. WEB DESIGN	115
Text «From Paper to Pixels».....	115
Text «Logo and Website Design».....	118
Text «Business Cards Design».....	120
UNIT 17. ADVERTISEMENT AND BOOK DESIGN	125
Text «Beyond the Pretty Picture: Unveiling the Depths of Advertising and Book Design».....	125
Text «Working as a Book Designer».....	126
UNIT 18. ADVERTISING	131
Text «The World of Advertising: A Look Beyond the Glitz and Glamour».....	131

ПЕРЕДМОВА

Цей навчальний посібник призначений для студентів IV курсу спеціальності «Дизайн» з дисципліни «Іноземна мова (за професійним спрямуванням)».

Даний навчальний посібник «English for Designers» має на меті навчання професійної англійської мови, формування таких компетенцій, як здатність до узагальнення, аналізу, сприйняття інформації, здатність логічно правильно, аргументовано та ясно будувати усне та письмове мовлення, здатність адекватно перекладати автентичні тексти з англійської мови на українську.

Посібник складається з тематичних текстів автентичного характеру, що розкривають загальні відомості з дизайну та його розвитку в цілому, тексти з мистецтва, теорії дизайну, естетики, елементів та принципів дизайну, тексти про підбір меблів, сучасні стилі декорування, а також тексти про професію дизайнера, історію графічного дизайну, види діяльності графічних дизайнерів, розробку логотипів та упаковок, типи реклами, тощо, що без сумніву може сприяти підвищенню мотивації до вивчення професійної англійської.

Мовний матеріал даного посібника підібрано з урахуванням функціонально-комунікативного підходу та розглядається як засіб реалізації мовного спілкування. Використані автентичні тексти з англійських та американських джерел відібрані за тематичним принципом, що дозволяє показати хронологію розвитку дизайну, висвітлити етапи формування основних напрямків та галузей, розповісти про сучасні тенденції у сфері дизайну.

У навчальний посібник включений комплекс вправ, націлених на засвоєння лексичного матеріалу, формування граматичних навичок та розвиток мовних умінь з вивченої тематики.

Посібник має навчальний, розвиваючий і пізнавальний характер. Кожен із розділів побудований таким чином, щоб процес оволодіння матеріалом був доступним і одночасно максимально ефективним.

Посібник «English for Designers» може бути використаний на практичних заняттях та у процесі самостійної роботи студентів.

UNIT 1. DESIGN DEVELOPMENT

1. Read and translate the following text.

The History of Design Development



The direct translation of the term “DESIGN” from English firstly gave us an approximate meaning of “painting”; but now we can use it also in the meaning of constructing or planning.

In 1907 there was founded an industrial union in Germany, which united industrialists, architects, artists and merchants. Its creation was demanded by economic and esthetic causes in order to win the international market. The founder, an architect German Mutezius, was there as a president of the union “Werkbund” till

1914.

As a goal the union wanted to reorganize the handicraft production into the industrial one and to create some common or ideal samples for manufacturing; they “led a struggle” with extra decoration of goods. Their program was devoted to using and selecting the best ideas and opportunities in art, trade, manufacturing in order to unite the largest industrial representatives. The most important event of that period was the invitation of Peter Berence as an art director to a great Electric Company that produced different electric staff: lamps, motors, tools. As the owner wanted the production to widespread all over the world market, so he was interested in creating a new image of his firm (that was an innovation in promotion of goods of that period).

In 1919 in a little German town Weiniar, there was founded a “Bauhous” – the first institution to train artists for the work in industry. The head of the establishment was Germanic architect Walter Gropius, a former Peter Berence's student. During a very short period “Bauhaus” managed to become a large design-training center.

The first year student had a specialized course to study ceramics, furniture, textile. The study included technical subjects – Werklehre and artistic course – Kunstlehre, also some knowledge in handicraft was necessary for a future designer. The Bauhaus goods differed in design and graphics. Technical training consisted of studying of tools, metal-work technologies and treating, etc. The students were taught all the peculiarities of molding and colour mixing perception. It was known as modern laboratory of industrial goods constructing. Having moved in Dessau the college was given a building

containing study-rooms, workshops and a hostel. During the last years of studying the theoretical basis was increased in the study program.

Vocabulary

- approximate** – наближений, приблизний
- painting** – живопис: а) вид образотворчого мистецтва; б) (витвір) розпис; зображення, картина; в) малярство; малювання
- construct** – будувати, споруджувати; зводити; конструювати
- planning** – планування; розробка плану
- handicraft** – 1) ремесло; ручна робота; 2) мистецтво ремісника; 3) річ ручної роботи
- production** – виробництво; продукція; вироби
- manufacturing** – виробництво; виготовлення; обробка
- representative** – представник; делегат; уповноважений
- electric staff** – електродеталі та обладнання
- to widespread** – поширюватися
- promotion** – розвиток; просування; сприяння
- ceramics** – 1) кераміка, гончарне мистецтво; 2) керамічне виробництво; гончарне виробництво
- furniture** – 1) меблі, обстановка; 2) приладдя, аксесуари, фурнітура
- textile** – 1) текстильний, ткацький; 2) текстиль, текстильний виріб; тканина
- Werklehre** – (нім.) виробниче навчання
- Kunstlehre** – (нім.) навчання мистецтву
- tool** – (робочий) інструмент; механізм; спосіб
- metal-work technologies and treating** – технології металообробки
- molding** – формування виробу
- colour mixing perception** – сприйняття кольору при змішуванні фарб
- trend** – загальний напрямок, тенденція
- vital** – 1) життєвий; 2) (життєво) важливий, насущний, суттєвий; необхідний
- application** – застосування, використання, вживання; додаток; можливість застосування
- to brighten up** – прояснити(ся)
- to penetrate** – проникати усередину, проходити крізь, пронизувати
- peculiarity** – специфічність; особливість, своєрідність, специфіка

Vocabulary Exercises

I. Read the following international words and guess their meanings:

direct
translation
term
industrial
industrialist
architect
economic
aesthetic
president
ideal
period
motor
firm (n)
center
graphics
information
commission
individual
decoration
engineer
technology

II. Match the verb with its definition:

1. to paint	a. to cover a surface with paint
2. to create	b. to make something new, especially to invent something
3. to appear	c. to become noticeable or to be present
4. to design	d. to join together as a group, or to make people join together
5. to unite	as a group; to combine
6. to demand	e. to ask for something forcefully, in a way that shows that a refusal is not expected
7. to study	f. to learn about a subject, especially in an educational course or by reading books
8. to manage	g. to succeed in doing something, especially something difficult
9. to increase	h. to (make something) to become larger in amount or size

III. Choose the Ukrainian equivalent:

approximate	приблизний	відповідний	істотний
painting	планування	малювання	формування
handicraft	майстерня	рукоділья	ремесло
ceramics	кераміка	ремесло	фурнітура
furniture	малювання	фурнітура	ремесло
textile	текстильний виріб	керамічний виріб	фурнітура
tool	обладнання	ремесло	кераміка

IV. Reread the text, answer the following questions:

1. How do we understand the meaning of the word “design”?
2. What were the reasons of the industrial union foundation?
3. What was the goal of the industrial union?
4. When and where was the first institution training artists founded?
5. What did the students study in “Bauhaus”?

V. Match these words and expressions with their meanings and try to memorize them:

- | | |
|--|--------------------------------------|
| 1) the meaning of constructing or planning | a) найкращі ідеї та можливості |
| 2) economic and esthetic causa | b) особливості обробки (декорування) |
| 3) the international market | c) сенс побудови або планування |
| 4) the handicraft production | d) сприйняття змішування кольорів |
| 5) common or ideal samples | e) економічні та естетичні причини |
| 6) extra decoration of goods | f) просування товарів |
| 7) the best ideas and opportunities | g) ремісниче виробництво |
| 8) electric staff | h) тт. електроприлади |
| 9) a new image | i) новий вигляд |
| 10) promotion of goods | j) міжнародний ринок |
| 11) the peculiarities of molding | k) загальні чи ідеальні зразки |
| 12) colour mixing perception | l) додаткова прикраса товарів |

VI. Translate the following text into English:

Баухауз (Bauhaus) – вища школа промислового мистецтва, будівництва та художнього конструювання. Баухауз був заснований 1919 року архітектором Вальтером Гропіусом. Програма навчання у школі передбачала поєднання мистецтва з будівельною технікою на сучасній основі.

Дизайнери Баухауза вважали своїм головним завданням проектування промислових виробів та їх систем із позицій високої відповідальності перед людиною та суспільством. Баухауз існував як унікальна вища художня школа до 1932 року. З приходом до влади націонал-соціалістів він був закритий через демократичні ідеї, що об'єднували майстрів різних національностей.

Вплив ідей Баухауза найбільш помітний у функціональній архітектурі сучасних офісів та фабрик.

VII. Read the text and give a brief summary of it.

2. Read and translate the following text.

Evolution of the Design Process and Technologies

A History of Design: From Ancient Egypt to the Computer Age



Among the earliest recorded references to design comes from Egypt. The earliest designers were architects from about 3000 BC. They were designers, not builders, and they mediated between patrons and builders.

They were allied with priests and higher education. Design was bound by precedent, and changed little over time, with knowledge passed down through families for as much as 25 generations. Design technologies included reed pens, rulers, squares, and triangles. Materials included leather, wood panels, limestone, and stuccoed tablets.

In ancient Greek, designers were still architects, but they doubled as builders and engineers. There was education at private school and apprenticeship. The technology was not significantly different than Egyptian.

Design (and architects) became increasingly important in Roman times. Education was longer in the liberal arts, and then with an established master. Design technologies included drafting and complex scale model construction.

During the early middle ages, the role of the designer or architect continued to be important, but the status of the job fell. Drawings were finely detailed using drafting instruments. Buildings and design tended to be elegant.

The tools and technologies of design remained fairly constant until the last twenty-five years. They improved in quality and quantity, but remained as mechanical drawing instruments, modelling and prototyping tools.

Illustration technologies such as airbrushing were developed, but the advent of the computer gave rise to automated design tools. These include mechanical drafting replacements such as CAD, illustration tools such as 3-D illustration programs with full color shading complete with shadows and reflections, and computational tools to generate material lists and cost analysis.

Designers in this century include architects, graphic designers, interior designers, industrial designers, packaging designers, automotive designers.

There have been a number of design movements which had considerable impact on design in this century. The Bahaus was a design school founded in Germany in the 1930's. A number of classic furniture designs were created by graduates from the Bahaus. The influence of these pieces is evident in much modern or contemporary furniture. American designers like Eames and Frank Lloyd Wright also had a great deal of influence on modern design.

The most overlooked, and perhaps the most influential, modern designers probably work in the fashion industry. They design everything from clothes to perfume, to the latest "look".

Vocabulary

ally - 1. а) з'єднувати, об'єднувати; встановлювати зв'язок з (чим-небудь, будь-ким); б) вступати в союз, об'єднатися; поріднитися; 2. а) мати тісний зв'язок з (чимось); б) мати спільні риси з (чимось)

precedent – попередній

a reed pen – тростинна ручка

limestone – вапняк

a stuccoed tablet – шматок оздоблювального, штукатурного гіпсу

CAD (computer-aided design) – система автоматизованого проектування

Design from 1900 to 1925

During the second half of the nineteenth century, a number of forces transformed the avant-garde design scene. Two, in particular, played an important role: a reaction against the prevalent taste for academic historicism and the rediscovery of the arts of Asia. Machine-produced pastiches of historical styles were increasingly shunned in favor of new designs that derived forms and decorative motifs from nature.

By the turn of the twentieth century, a new stylistic vocabulary with distinct regional characteristics had been firmly established with an exploration of new design influences.

Originating in Britain the Arts and Crafts movement had considerable influence into the twentieth century. Primarily through publications, the movement quickly spread across Europe (it was notably influential in Austria and Germany) and to America. Reacting against the perceived dehumanizing effects of industrialization, the nineteenth-century British design reformers such as William Morris advocated a return to handcraftsmanship.

Disillusioned by the failure of Art Nouveau and competing with advances in design and manufacturing in Austria and Germany in the early years of the century, French designers felt the need to reestablish their role as leaders in the luxury trade. The Société des Artistes Décorateurs, founded in 1900, encouraged new standards for French design and production through its annual exhibitions at the Salon d'Automne. In 1912, the French government voted to sponsor an international exhibition of decorative arts.

Design from 1925 to 1950

The second quarter of the twentieth century saw radical changes in design. The Art Deco style, which reached its apogee at the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris, gradually waned; its decorative flourishes and emphasis on rich and exotic materials seemed increasingly irrelevant, considering the economic pressures of the Great Depression in the United States and growing political instability in Europe. The geometric forms and plain undecorated surfaces favored by modernists were, however, too demanding for most people. It was with relief that consumers turned to the warmer organic design, with its emphasis on wood and natural materials that emerged in Scandinavia in the mid-1930s.

World War II profoundly affected the material and formal developments of architecture and design. Items such as steel, aluminum and copper were rationed for use in the war effort, forcing designers to substitute nonessential materials, including

cardboard, glass and plywood in their designs. Many American designers worked for the war effort itself, applying their knowledge and expertise to military exigencies.

Design from 1950 to the present

The years following World War II were characterized by enormous changes on every level. The war ended, leaving a new worldwide generation of veterans with young families struggling to rebuild their lives. The pressing need for inexpensive housing and furnishings spurred a boom in design and production.

Commercial jet travel was introduced in 1957, and the ease of travel in the jet age encouraged a growing fusion of cultural influences. In particular, a blurring of Eastern and Western aesthetics and technology represented an entirely new cultural fusion.

The most marked changes occurred in America, Italy, Scandinavia, and Japan. A growing number of American firms such as the Herman Miller Furniture Company and Knoll International began to build a reputation for manufacturing and marketing well-designed, high-quality, inexpensive furniture made from new materials like fiberglass and plastics for the consumer market in the postwar years. In an effort to revive their depressed postwar economy, Italian designers made a self-conscious effort to establish themselves as leaders in the lucrative international marketplace for domestic design.

Vocabulary

advance – просування, прогрес

to accentuate – акцентувати, підкреслювати

alliance – союз, об'єднання

attempt – спроба

contemporaneous – сучасний, одночасний

exigency – терміновість, крайність

purist – пурист

aesthetically - естетично

apogee – апогей, верхівка

cardboard – картон

copper – мідь

elaboration – розробка, розвиток

implication – значення, підтекст

lucrative - прибутковий, вигідний

pared-down – урізаний

to reinterpret – переосмислити

to revive – відродити, пожвавити
surge - сплеск, підвищення
tour-de-force – прояв сили
vernacular – просторічний, народний

Vocabulary Exercises

I. Match the words from the text with their a) synonyms b) antonyms.

a) *words from the text*: aesthetically, apogee, conspicuously, elaboration, judicious, implication.

Synonyms: noticeably, development, esthetically, prudent, climax, consequence.

b) *words from the text*: uniquely, utility, enormous, lucrative, interior.

Antonyms: tiny, unprofitable, exterior, inutility, frequently.

II. Match the words with their definitions.

Novelty, pastiches, alliance, postpone, prominence, essential, aesthetics, abandoned.

a) a piece of art, music, literature, etc. that intentionally copies the style of someone else's work or is intentionally in various styles; or the practice of making art in either of these ways;

b) the state of being easily seen or well known;

c) necessary or needed;

d) the formal study of art, especially in relation to the idea of beauty;

e) an agreement to work with someone else to try to achieve the same thing;

f) left in a particular place or condition, usually forever;

g) to delay an event and plan or decide that it should happen at a later date or time;

h) something that is new and unusual.

III. Circle the suitable preposition.

1. It was replaced (by, after) young modernist reformers who believed that beauty need not depend on ornament but could be achieved through the manipulation of form.

2. It was with relief that consumers turned to the warmer organic design, with its emphasis on wood and natural materials, that emerged (in, on) Scandinavia in the mid-1930s.

3. The Bauhaus, founded in Weimar in 1919 as a school of arts and crafts, soon became known as a center of avant-garde design (under, with) the direction of Walter Gropius.

4. In 1933, the Nazis closed (down, up) the Bauhaus.

IV. Find in the text the English for:

важлива роль, декоративні мотиви, відмінна характеристика, органічні форми, популярний попит, прискорити смерть, величезний вплив, виступати проти, виступати за повернення, обмежена кількість, використання машин, союз мистецтва та промисловості, декоративні аксесуари, відкласти з причини.

Grammar Exercises

I. Decide why the italicized nouns are used with *a*, *the* or *zero* article.

1. During *the* second *half* of *the* nineteenth *century*, a number of forces transformed the avant-garde design scene.

2. *A* new stylistic *vocabulary* with distinct regional characteristics had been firmly established with an exploration of new design *influences*.

3. *The* term Art Nouveau is derived from the name of Siegfried Bing's Parisian shop L'Art Nouveau.

4. *The* most innovative Jugendstil *designers* replaced *the* exuberance and naturalism of French and Belgian design with a comparatively restrained and abstracted aesthetics.

II. With the help of the prefixes given bellow form adjectives from the given ones and point out the changes in meaning.

In-, non-, im-, il-, un-, dis-, ir-, pre-

Expensive, possible, formal, practical, war, functional, legal, complete, married, able, conscious, believable, cooked, human, honest, regular, moral, imaginable.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions:

1. What is design? What does the word design mean as a verb and as a noun?

2. Who is called a designer? What function does this person fulfill?
3. What were the two main forces that influenced the avant-garde design scene?
4. What kind of new design influences were established?

III. Work in pairs and discuss the following issues focusing on the history of design:

1. The years following World War II in the life of people.
2. A boom in design and production.
3. The most marked changes in the development of American design.
4. Italian designers in the after-war time.
5. Scandinavian design after World War II.
6. Changes in Japanese design after World War II.

UNIT 2. DESIGN AND ARTS

1. Read and translate the following text.

Design and Applied Arts



Throughout history, especially in the Western world, arts have always existed under a sort of hierarchy – history painting was above portraiture, portraiture above still life, poetry was above prose, opera above the popular song.

Applied arts always had to take the proverbial back seat to their more –important creative counterparts. It was only in the late 19th century, with the rise of Arts & crafts movement and the Art nouveau that the applied arts came to the forefront of public attention.

In the broadest sense of the word, applied arts are those in which artistic design is applied to utilitarian objects of everyday use (as opposed to Fine arts which have no function other than to aesthetically and intellectually stimulate the viewer). Industrial design, graphic design, fashion design, interior design, and the decorative arts all belong to the realm of Applied arts. Offering endless opportunities for originality, these arts enrich our daily lives and can make even the most mundane utensil in our home a pleasure for the eyes.

Industrial Design

From the Volkswagen Beetle to the latest iPod, from the chair at your desk to the new Alpha Romeo, industrial design is all around us. It aims to make our lives easier, to optimize function, value and appearance guided by special requirements. Marrying function with form, design is as much an art as it is a part of engineering. It turns purely mechanical objects into aesthetically pleasing items, it enhances their use and appeal.

Choice of materials must be considered, whether glass is more appropriate, metal or wood. A design can make a new product – sink or swim on the market – it can make it into a sleek, aerodynamic image of luxury, or a clunky, ill-proportioned eye-sore. Dieter Rams (closely associated with Braun), Sir Jonathan Ive (creator of many of Apple's iconic products), Richard A. Teague's work for the American Motor Company, all pinnacles of industrial design, show how important a strong visual identity combined with a highly practical product can (and often does) equal success.

Graphic Design

Graphic design arose as a separate discipline the advent of the printing press in the 15th century. Engravings soon replaced hand-painted book illustration, and communication through visual images started to gain momentum. Sign-painting was another early form of graphic design, soon to be followed by poster painting in the 19th century, newspaper advertising, and pamphlets.

Very closely tied to marketing (and propaganda), graphic design was always used to convey ideas in a symbolic yet memorable manner (for example, Raymond Loewy's Royal Dutch Shell logo). With the advent of the Internet, it has become one of the dominant branches of applied arts and an inseparable part of web development.

Fashion Design

Possibly the most attractive to the general public and definitely the most discussed in the media, fashion has been a hot topic for centuries. Still, design as we know it today started with Charles Frederick Worth, the first who was able to dictate style instead of obey it. Before him, the bourgeoisie and the common people simply copied the garments of their social superiors. Yet it all changed with the advent of the fashion house, the designer who could predict and dictate the trends. Soon came French Chanel and Dior, Italian Gucci, Versace and many more.

Influenced by social and cultural norms and expectations, fashion has had a tremendous impact on how we see ourselves and each other. A creative outlet, it was also a way to either reinforce or challenge the status quo.

Interior Design

Closely tied to architecture yet quite distinct from it, interior design fulfils our need to live in beautiful surroundings. A multifaceted profession, it has to take into consideration everything from architectural limits, practical matters such as health and safety concerns, as well as purely aesthetic goals to (ideally) create an environment that is comfortable and pleasant to live in. Interior design can be applied to residential and commercial spaces, but also on temporary structures such as the theater stage, event design etc. Today, natural light and materials, airiness and feeling of space, subtle colours are de rigueur.

Decorative Arts

From the lavishness of baroque to the severe directness of Bauhaus, each era has left its imprint on the most diverse of all the applied arts. Materials used vary as much as the purpose both of which, in turn, can make the item an affordable household utensil or exquisite, jewel-encrusted objet d'art. Often classified as mere – crafts, decorative arts serve a definite purpose of embellishing everyday objects and enhancing their

functionality. The practice has been around since the dawn of time and it encompasses ceramics, glassware, basketry, jewelry, metalware, furniture, stained glass, tapestry, and textiles. Decorative art also embraces just about any category of – precious or crafted object with only limited practical use (e.g. Fabergé Easter Eggs).

Vocabulary

- applied art** – прикладне мистецтво
- counterpart** – аналог; еквівалент
- de rigueur** – запитуваний етикетом або модою; обов'язковий
- disposable** – одноразового використання
- to encompass** - мати в собі
- engraving** – гравюра
- to gain momentum** – нарощувати швидкість; набирати прискорення
- glassware** – вироби зі скла, скляний посуд
- mundane** - мирський, земний, світський
- objet d'art** – предмет мистецтва
- to reinforce** – зміцнювати, посилювати
- residential** – житловий
- sign-painting** – малювання вивісок
- stained glass** – кольорове скло
- subtle colours** – ніжні кольори
- to take a back seat** - займати незavidне, скромне становище
- tapestry** – гобелен
- temporary** – тимчасовий
- utensil** - посуд, начиння, приладдя
- utilitarian** – утилітарний, практичний
- decorative arts** – декоративне/прикладне мистецтво

Vocabulary Exercises

I. Match the words from the text with their:

a) *words from the text*: realm, daily, proverbial, embrace, diverse, appropriate, pamphlet, disposable.

Synonyms: suitable, well-known, various, throwaway, brochure, include, everyday, sphere.

b) **words from the text:** pleasure for the eyes, advent, temporary, reinforce, safety, precious, forefront.

Antonyms: disappearance, decrease, cheap, eye-sore, permanent, background, danger.

II. Match the words with their definitions.

Applied art, fine art, tapestry, engraving, utensil, luxury, advertising, status quo.

- a) a large piece of heavy cloth with a picture sewn on it using coloured threads;
- b) an instrument or vessel used in a household and especially a kitchen;
- c) the current situation, the way things are now;
- d) the design or decoration of functional objects so as to make them aesthetically pleasing;
- e) the act or practice of calling public attention to one's product, service, need, etc., especially by paid announcements;
- f) a picture made by cutting a design on a piece of metal and then printing the design on paper;
- g) an art form practised mainly for its aesthetic value and its beauty (—art for art's sake!) rather than its functional value;
- h) something that is not essential but is desirable and often expensive.

III. Match the words from A and B so as to make collocations.

- a) gain, sign, take, public, fulfill, hot, household, take into, creative, cultural;
- b) a back seat, one's needs, consideration, momentum, utensils, outlet, painting, norms, attention, topic.

IV. Look through the text and give the English equivalents of the following.

Житлові і комерційні приміщення, з давніх-давен, насолода для очей, зайняти чільне місце, служити певної мети, предмети повсякденного використання, передавати ідею, звичайне начиння.

V. Look through the text, give the Ukrainian equivalents of the following words and use them in sentences of your own.

Ill-proportioned eye-sore; sign-painting was a form of graphic design, soon to be followed by poster painting; to either reinforce or challenge the status quo; an inseparable part of our existence; a multifaceted profession; exquisite, jewel-encrusted objet d'art.

Grammar Exercises

I. Choose the correct form of the word.

1. Throughout history arts ... always ... (existed, have existed, exist, is existing) under a sort of hierarchy.
2. It was only in the late 19th century, that the applied arts (come, came, had come, has come) to the forefront of public attention.
3. Graphic design (arise, is arising, arose, had arose) as a separate discipline soon after the advent of the printing press in the 15th century.
4. With the advent of the Internet, it (has become, is becoming, became, will become) one of the dominant branches of applied arts and an inseparable part of web development.
5. The practice (is, is being, was, has been) around since the dawn of time.
6. Fabergé Easter Eggs (is, be, are) a perfect example of this.
7. Applied arts ... long ... (has been, have been being, have been, are been) a matter of debate.

II. Put questions to the following sentences / to the words in bold.

1. Industrial design, graphic design, fashion design, interior design, and the decorative arts all belong to **the realm of Applied arts**.
2. Industrial design aims **to make our lives easier, to optimize function, value and appearance**.
3. Graphic design arose as a separate discipline soon after the advent of the printing press **in the 15th century**.
4. **With the advent of the Internet**, it has become one of the dominant branches of applied arts.
5. **Possibly the most attractive to the general public and definitely the most discussed in the media**, fashion has been a hot topic for centuries.
6. Yet it all changed **with the advent of the fashion house**.
7. **Interior design** fulfils our need to live in beautiful surroundings.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions.

1. How do you understand the idea that arts have always existed under a sort of hierarchy?

2. What are applied arts and why do we need them?
3. What is the difference between fine arts and applied arts?
4. What are the benefits of industrial design?
5. Do you know any influential industrial designers? What products are they famous for?
6. What were the early forms of graphic design? What is modern graphic design?
7. Who was the first person to create fashion?
8. What is fashion design? Why is it important?
9. Is interior design a multifaceted profession? Why?
10. What are top interior design trends now?
11. What are decorative arts? When did this practice start?
12. Can applied arts be considered art?

III. Decide if the following statements are true or false according to the text. Correct those that are false.

1. Fine arts always had to take the proverbial back seat to their more – important creative counterparts.
2. The applied arts are the application of design and decoration to everyday objects to make them aesthetically pleasing.
3. A good design of a product can bring success on the market.
4. With the advent of the Internet, graphic design has been declining.
5. Fashion has a tremendous impact on how we see each other – people judge you like they do a book, by the cover.
6. Interior design considers only practical and functional matters.
7. The purpose of decorative art is to enhance the functionality of everyday objects.

IV. Work in pairs and discuss the following issues focusing on the design and applied arts:

1. What are applied arts and why should you study them?
2. Industrial design is all around us.
3. How graphic design appeared and developed.
4. Why fashion matters.
5. Interior design as a multifaceted profession.
6. The variety of decorative arts.
7. Applied arts – an Art or a Craft?

UNIT 3. ELEMENTS OF DESIGN

I. Read and translate the following text.

The Building Blocks of Design: Mastering the Elements for Visual Harmony



Understanding the fundamentals of design is the first step to creating cohesive and harmonious visuals. When we look at a design piece, our eyes are looking at a composition. By carefully and thoughtfully arranging elements on a page, you

are able to portray more than just visuals.

Design is made up of basic elements built into a structure that communicates a message. These elements are the building blocks you need to construct your design. You can use these elements alone or in combination with one other, depending on what you're trying to achieve.

The main elements of design are: LINE, TEXTURE, COLOR, FORM, SHAPE, SCALE.

Line. Often the starting point for all artistic expressions, the line is one of the most essential elements of design. Lines always have more length than thickness, and they don't necessarily have to be solid. Dashed and dotted lines can also be used and have a friendlier feel than a solid line. Straight lines usually come across as a steady and static element. On the other hand, curved lines are dynamic and give energy to your design.

A line can be vertical, diagonal, horizontal, and even curved. It can be any width, size, shape, position, direction, interval, or density.

Points create lines and lines create shapes. A line can have other elements like color, texture, and movement applied to it. Though basic in appearance, lines can control the viewer's thoughts and emotions, and lead a viewer's eye through space.

Line can convey various feeling and emotions: a delicate, smooth line seems serene and soothing, while a bold, frantic line can suggest anger or energy.

Horizontal lines suggest rest and stability; they have a relaxing, informal effect, and are ideal to create calm interiors. Horizontal lines also suggest breadth, so they

visually expand a room. Vertical lines express a state of equilibrium with the force of gravity; they generate the psychological impression of steadiness, strength and simplicity. They add height and dignity, creating a more formal atmosphere. Diagonal lines imply movement and are visually active and dynamic; they attract attention and can add drama, but they can be disturbing unless supported by verticals or opposing diagonals. Too many oblique lines can make the interior restless. Curved lines tend

to promote softness; being similar to natural forms, we perceive them as freer than straight lines. Large upwards curves suggest gentle, relaxed movement, while downwards curves seem serious and sad; small curves can express playfulness and energy. An excessive use of curves can create an ornate, fussy appearance.

Texture. Texture is the way a surface feels, or the way it's perceived to feel. It has the power to attract or detract a viewer's eyes, and can be applied to lines, shapes, and forms.

There are two types of texture: tactile and visual. Tactile textures are three-dimensional and can be touched. The easiest example is tree bark. When you touch bark, you can feel all the bumps and ridges, the roughness and smoothness. A photo of the same bark would be a visual texture. You can see it, not feel it.

Different textures give off a different vibration, so try thinking of different materials if you work with physical shapes. For instance, try using soft surfaces like felt for children's books. Art book designs are the most forgiving for thinking outside the box.

Color. Color is one of the hardest elements to harness, and probably one of the most challenging to understand. The basics, however, are relatively easy.

Color can help the organization of a design, and give emphasis to specific areas or actions. Like other elements, it has a few different properties: hue, saturation, and lightness. Unlike other elements, it does not always have to be used. A design can have the absence of color (yes, black and white are still colors, but you get the point). Color can be used sparingly or in a rainbow of hues, but tends to work best when there's both a dominant color and a supporting color.

Form. Everything possesses a form in one way or another. When we talk about form, we're not talking about the content of the form, but the form itself.

Forms are three dimensional, and they are of two types: geometric (man-made) and natural (organic). A digital or physical form can be measured by height, width, and depth. A form can be created by combining shapes, and it can be enhanced by color or texture. Depending on their usage, they can also be ornate or utilitarian. For digital

design, think of form as the object you're designing for; so if you're designing for a mobile device, the phone is your form.

Lines joining together define the form or shape of objects. The most common shapes found in our homes are squares, rectangles and triangle – created by straight lines – and circles and ovals – created by circular lines. The square represents the pure and the rational; like the triangle, it's a stable, serene figure but it becomes dynamic when standing on one of its corners. All rectangles can be considered to be variations of the square, however rectangular shapes are more pleasing to the eye than square ones. Rectangular shapes are clearly the norm in architectural and interior design, however too many rectangular shapes can become boring. Add interest by varying their size, proportion, colour, texture, placement, or orientation. The triangle represents stability, but it's also a dynamic shape because of the different angles formed by its sides. Add interest by varying their size, proportion, colour, texture, placement, or orientation. The circle is a compact shape that represents unity and continuity; although it's normally a stable shape, it can appear to have motion when combined with other lines and shapes. Curvilinear shapes, like curved lines, express softness and fluidity. When shapes extend into the third dimension they create volume; the space defined by walls (a room) is the most common volume in interior design. Totally geometric spaces can seem too formal or restrictive, while free-flowing spaces can feel open and confused, so it's necessary to balance both kind of forms.

Shape. All objects are composed of shapes, and all elements of design are shapes in some way. Shapes can live in a form. An example would be a button on a website: it's a shape that's living inside the computer (which is the form).

A shape is a two- or three-dimensional object that stands out from the space next to it because of a defined or implied boundary. A shape can live in different areas in space, and have other elements like line, color, texture, or movement. Like forms, shapes come in two different types: geometric and organic.

Geometric shapes can be drawn using a ruler, compass, or digital instrument. They feel very precise, like an architecture rendering. They're created in CAD (CAD is an abbreviation for 'computer aided design') or by hand, and are controlled orderly. Organic shapes are found in nature or drawn by hand. They're the opposite of geometric, and often feel natural or smooth. That's not to say that because they're natural, they're less complex. Think of the grain on a stump of wood: it's complex, but not geometrically precise.

Scale (Size). Playing with the scale and size of your objects, shapes, textures and other elements add emphasis. How boring would a symmetrical website with all

similarly sized ingredients be? Very. But the amount of variation will depend heavily on the content within. Subtle differences suit professional content, while bold ones prefer creative enterprises.

Vocabulary

cohesive - пов'язаний, згуртований, що утворює єдине ціле

curved - вигнутий, викривлений; кривий

dashed and dotted lines – пунктирні лінії, штрих пунктир

to harness – приборкувати, підкорювати, приборкувати

hue – колір; відтінок; тон

lightness – світлість кольору

ornate – багато прикрашений, хитромудрий, з прикрасами

rendering – виконання, передача, зображення, візуалізація

roughness – шорсткість, нерівність

saturation – насичення, насиченість

smoothness – гладкість, рівність

solid – суцільний, безперервний

to stand out – виділятися, виступати (на тлі чогось); відрізнятися

subtle – тонкий, ледь помітний

to think outside the box – мислити поза рамками, думати нестандартно

utilitarian – практичний, прагматичний

visuals - *зазвичай*. зображення, візуальний ряд

well-rounded – всебічно освічений

Vocabulary Exercises

I. Match the words with their definitions.

Hue, compass, saturation, texture, CAD, rainbow, boundary, ruler.

1. The shade or tint of a color.
2. A display of the colours of the spectrum produced by the dispersion of light.
3. A long flat piece of wood, metal, or plastic with straight edges marked in centimeters or inches.
4. A line which marks the limits of an area; a dividing line.
5. It refers to how vivid, rich, or intense a color is.
6. The surface of a material, esp. as perceived by the sense of touch.
7. A V-shaped device that is used for drawing circles or measuring distances on maps.

8. It refers to the use of computer software in the design of things such as cars, buildings, and machines.

II. Match the words from the text with their a) synonyms b) antonyms:

a) *words from the text*: property, possess, enhance, ornate, precise, well-rounded.

Synonyms: accurate, decorated, competent, feature, have, reinforce.

b) *words from the text*: roughness, thickness, straight, challenging, subtle, vertical.

Antonyms: obvious, curved, easy, horizontal, smoothness, thinness.

III. Match the words from A and B so as to make collocations.

a) communicate, create, building, dotted, tree, visual;

b) blocks, lines, messages, bark, texture, visuals.

IV. Supply the missing prepositions.

1. His red house stands (in, out, to, up) from the others.

2. The population of the town is made (from, for, out, up) of people from various ethnic backgrounds.

3. This lamp gives (off, of, up, away) a very bright light.

4. His decision will depend (from, –, on, under) how soon he meets the committee.

5. You can study a full colour design (of, for, on, to) the postcard in the attached file.

6. This dress is sewn (with, by, for, to) hand.

7. An imaginative and creative person is able to think (out, outside, of, away from) the box.

V. Look through the text and give the English equivalents for the following.

Основи дизайну; тривимірна фактура; м'які поверхні, такі як повсть; мислити нестандартно; складний/непростий для розуміння; основний та підтримуючий кольори; архітектурна візуалізація; тонкі відмінності.

Grammar Exercises

I. Choose the correct form of the word.

1. When we (looked, look, have looked, are looking) at a design piece, our eyes are looking at a composition.

2. Design (is made, makes, made, has been made) up of basic elements built into a structure that communicates a message.

3. Everything (possess, possesses, is possessing, is possessed) a form in one way or another.

4. All objects (are composed, compose, composed, are compose) of shapes.

5. When we (will talk, talked, talks, talk) about form, we're not talking about the content of the form, but the form itself.

6. When you (will touch, touched, touch, are touched) bark, you can feel all the bumps and ridges.

II. Put questions to the following sentences / to the words in bold.

1. **Understanding the fundamentals of design** is the first step to creating cohesive and harmonious visuals.

2. **By carefully and thoughtfully arranging elements on a page**, you are able to portray more than just visuals.

3. You can use these elements **alone or in combination with each other**, depending on what you're trying to achieve.

4. Lines can control the **viewer's thoughts and emotions**.

5. There are **two** types of texture: tactile and visual.

6. Everything possesses **a form** in one way or another.

7. All objects are composed of **shapes**.

8. Organic shapes are found **in nature**.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions.

1. Why is it important to understand the fundamentals of design?

2. What building blocks do you need to construct your design?

3. How many types of lines can you think of?

4. Why is line one of the most essential elements of design?

5. What are the differences between tactile and visual textures?

6. What is the function of color in design?

7. What properties of color do you know?

8. How can color be used?
9. What are forms and their types?
10. What is shape? What are the differences between geometric and organic shapes?
11. What does scale mean in design?
12. Why should you understand the core design elements?

III. Say whether the following sentences are true or false. If the statement is false, change it to make it true.

1. You can use the elements of design only in combination with one other.
2. Dashed and dotted lines have a friendlier feel than a solid line.
3. A photo of the bark would be a tactile texture.
4. A design can have the absence of color.
5. Forms can live in a shape.
6. Organic shapes feel very precise.
7. The more elements of design are used the more interesting is your object.

IV. Work in pairs and discuss the following issues focusing on the elements of design:

1. What are the elements of design? How are they used in Art?
2. How do the elements of design affect communication design?
3. Give examples of how you think the elements of design are used.
4. Study your notebook/textbook cover. What elements of design are used?

UNIT 4. PRINCIPLES OF DESIGN

1. Read and translate the following text.

The Art of Composition: Mastering Design Principles for Visual Harmony and Balance



It should be noted that there is no real consensus in the design community about what the main principles of design actually are. Therefore, the following eight principles are those mentioned most often in articles and books on the subject. In any work of art there is a thought process for the arrangement and use of the elements of design. The artist who works with the principles of good composition will create a more interesting piece; it will be arranged to show a pleasing rhythm and movement. The centre of interest

will be strong and the viewer will not look away, instead, they will be drawn into the work. A good knowledge of composition is essential in producing good artwork.

These principles of design highlight the fundamental aspects of what makes design not only appealing to the eye, but functional and useful for our everyday use.

Balance refers to the way the elements of art are arranged to create a feeling of stability in a work; a pleasing or harmonious arrangement or proportion of parts or areas in a design or composition.

Balance can be achieved in 3 different ways:

1. Symmetry, in which both sides of a composition have the same elements in the same position, as in a mirror-image, or the two sides of a face.

2. Asymmetry, in which the composition is balanced due to the contrast of any of the elements of art. For example, a large circle on one side of a composition might be balanced by a small square on the other side. Asymmetry is often more visually interesting. Where symmetrical designs can be quite static and predictable, asymmetrical balance can give designs a more dynamic feel.

3. Radial symmetry, when elements —radiate from a point in the centre of a design, as in the spokes coming out of the hub of a bicycle tire, or rays shining from the sun, or petals blossoming from a rose.

Visual equilibrium in a room is called balance. A wellbalanced room gives careful consideration to the placement of objects according to their visual weight. The elements of line, form, color and texture all help determine an object's visual weight, which is the amount of space it appears to occupy. Balance also refers to how and where you place the elements within a room. To maintain balance, try to distribute the elements throughout the room.

Formal balance, often referred to as symmetrical balance, creates a mirror image effect.

Informal balance uses different objects of the same visual weight to create equilibrium in a room. It is more subtle and spontaneous and gives a warmer, more casual feeling.

Emphasis is the focal point of the room. The focal point should be obvious as you enter the room; it is the area to which your eye is attracted. Whatever is featured as the centre of interest – a fireplace, artwork or a window treatment framing a beautiful view – must be sufficiently emphasized so that everything else leads the eye toward the featured area. You can add emphasis to a natural focal point or create one in a room through effective use of line, form, colour and texture.

Movement refers to the way the eye travels over a design. The most important element should lead to the next most important one and so on. This is done through positioning (the eye naturally falls on certain areas of a design first), emphasis, and other design elements already mentioned. Movement can either be actual motion or it can be implied – the arrangement of the parts of an image to create a sense of motion by using lines, shapes, forms, and textures that cause the eye to move over the work. As a principle of design, it can be a way of combining elements of art to produce the look of action. In a painting or photograph, for instance, movement refers to a representation or suggestion of motion. In sculpture too, movement can refer to implied motion.

Proportion is one of the easiest design principles to understand. Simply put, it's the size of elements in relation to one another. Proportion signals what's important in a design and what isn't. Larger elements are more important, smaller elements less. When things are – proportionate, it means there's a coordination between them that makes the design look aesthetically pleasing.

Size relationships in a room are defined by proportion and scale. Proportion refers to how the elements within an object relate to the object as a whole. Scale relates to the size of an object when compared with the size of the space in which it is located.

Patterns are nothing more than a repetition of multiple design elements (shapes, lines, or colors) working together. Wallpaper patterns are the most ubiquitous example of patterns that virtually everyone is familiar with.

Variety keeps things engaging. It stops designs from being stagnant, predictable and downright boring – all things you want to avoid. By making sure that the elements are varied you stop designs from being monotonous and uninspired.

The easiest way to do this is through juxtaposition and contrast. Place bright colours next to lighter hues, the text next to images, round shapes next to square ones. By doing so you can keep viewers engaged and your design interesting.

Rhythm is created by movement implied through the repetition of elements of art in a non-uniform but organized way. It is related to rhythm in music. Unlike pattern, which demands consistency, rhythm relies on variety. It's about giving your composition a feeling of action and movement.

Rhythm supplies the discipline that controls the eye as it moves around a room. Rhythm helps the eye to move easily from one object to another and creates a harmony that tells the eye everything in the room belongs to a unified whole. Rhythm is created through repetition of line, form, colour or texture. It can also be created through progression. Progressive rhythm is a gradual increasing or decreasing in size, direction or colour.

Unity is put last for a good reason – it only occurs when all the elements within a design coexist to form a holistic experience that's pleasing to the eye.

Unity adds order and makes a piece feel like a coherent whole, instead of a messy combination of individual parts that just happen to exist on the same page. To achieve unity you need to look out for three things: whether the elements you've used have a good reason to be there, whether they work together, and whether the message or concept you're trying to display is communicated clearly.

A well-designed room is a unified whole that encompasses all the other elements and principles of design. Unity assures a sense of order. There is a consistency of sizes and shapes, a harmony of colour and pattern. The ultimate goal of decorating is to create a room with unity and harmony and a sense of rhythm. Repeating the elements, balancing them throughout the room, and then adding a little variety so that the room has its own sense of personality accomplishes this. Too much unity can be boring; too much variety can cause a restless feeling.

The elements and principles of design are general, universal ideas that apply to every aspect of design.

Vocabulary

arrangement – розташування, композиція, складання

coherent – послідовний, єдиний

consistency – послідовність, узгодженість, логічність

distinguishing – характерний

to evolve - розвивати, розвиватися, еволюціонувати

to highlight – надавати велике значення

to hone one's skills – відточувати свою майстерність

hub - маточина (колеса); центр

juxtaposition – зіставлення, порівняння

non-uniform – неоднорідний, нерівномірний

predictable – передбачуваний

spoke - спиця (колеса)

to stand out – виділятися

ubiquitous - повсюдний, що зустрічається всюди

variety – різноманітність

Vocabulary Exercises

I. Match the principles of design with their definitions.

Proportion, balance, unity, rhythm, movement, emphasis, pattern, variety, radial symmetry.

1. Shows how the elements within a composition are arranged symmetrically, asymmetrically, or radially to create the impression of equality in weight or importance;
2. It is used to focus the viewer's attention on a certain part of a composition;
3. The type of symmetry in which elements are equally spaced around a central point;
4. The repeating of an object or symbol all over the work of art;
5. The feeling of harmony between all parts of the work of art, which creates a sense of completeness;
6. The relationship of two or more elements in a composition and how they compare to one another concerning size, color, quantity, degree, setting, etc.; i.e., ratio;
7. This principle of design is about varying the elements and objects in your image, to avoid making them boring;

8. A principle of design that suggests movement or action and it is usually achieved through the repetition of lines, shapes, colors, and more;
9. Shows action and creates a feeling of motion within a composition.

II. Match the words from the text with their a) synonyms, b) antonyms:

a) *words from the text*: agreement, important, draw attention to, centre, common, develop, contrast, color, diversity.

Synonyms: highlight, variety, hue, ubiquitous, juxtaposition, hub, consensus, essential, evolve.

b) *words from the text*: inspired, imbalance, symmetry, static, immobility, single, unite, similarity, flop, unimportant.

Antonyms: asymmetry, success, uninspired, motion, fundamental, balance, dynamic, multiple, contrast, separate.

III. Match the words from A and B so as to make collocations.

a) coherent, to hone, path to, holistic, design, radial, to get, distinguishing;

b) success, approach, symmetry, principles, whole, one's skills, feature, attention.

IV. Look through the text and give the English equivalents of the following.

Радує око (привабливе), композиція збалансована за рахунок контраста елементів, відмінна риса, щоденне застосування, візерунки на шпалерах, одноманітний і нудний, відточувати свою майстерність.

Grammar Exercises

I. Choose the correct form of the word.

1. The artist who works with the principles of good composition (created, has created, will be created, will create) a more interesting piece.

2. Asymmetry is a type of balance, in which the composition (balances, balanced, is balanced, has been balanced) due to the contrast of any of the elements of art.

3. Unity (add, adds, added, is adding) order and makes a piece feel like a coherent whole.

4. Make sure that the elements you (have been used, have used, is using, uses) have a good reason to be there.

5. If you (take, are taking, took, will take) the time to learn and apply these concepts you'll be firmly set on the path to success.

6. Design always (evolves, is evolving, has evolved, has been evolving).

II. Put questions to the following sentences / to the words in bold.

1. The following eight principles are mentioned most often **in articles and books on the subject**.

2. **The artist** who works with the principles of good composition will create a more interesting piece.

3. Balance refers to **the way the elements of art are arranged** to create a feeling of stability in a work.

4. Balance can be achieved **in 3 different ways**.

5. **By making sure the elements are varied** you stop designs from being monotonous and uninspired.

6. To achieve unity you need to look out for **three things**.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions.

1. Why is it important to follow the principles of design?

2. How can balance be achieved? Give examples of different types of balance.

3. What principle(s) can make specific parts of a design stand out?

4. What does movement refer to? What is implied motion?

5. What helps you assess the importance of different elements in a design?

6. What are patterns?

7. How can you avoid monotony, stagnancy and boredom in a design?

8. How can designers create rhythm?

9. What things do you need to achieve unity?

III. Decide if the following statements are true or false according to the text. Correct those that are false.

1. If the artist works with the principles of good composition, the viewer will be drawn into his work.

2. Symmetry is often more visually interesting than asymmetry.

3. A mirror-image is a good example of a radial symmetry.

4. To emphasize something, you can use such principles as contrast, movement, scale, balance.

5. Proportion signals what's important in a design and what isn't: smaller elements are more important, larger elements less.

6. Patterns rely on variety.

7. Looking at what other people are doing and applying their techniques to your own work is a great way to hone your design skills.

UNIT 5. COLOUR IN DESIGN

1. Read and translate the following text.

Colour Theory



Colour theory encompasses a multitude of definitions, concepts and design applications. As an introduction, here are a few basic concepts.

A colour circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colours in 1666.

Primary colours – red, yellow and blue. In traditional colour theory, these are the 3 pigment colours that can not be mixed or formed by any combination of other colours. All other colours are derived from these 3 hues. Secondary colours – green, orange and purple. These are the colours formed by mixing the primary colours. Tertiary colours – yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green.

These are the colours formed by mixing one primary and one secondary colour.

Colour harmony

There are many theories for harmony. Here are some basic formulas.

1) A colour scheme based on analogous colours. Analogous colours are any three colours which are side by side on a 12 part colour wheel, such as yellow-green, yellow, and yellow-orange. Usually one of the three colours predominates.

2) A colour scheme based on complementary colours. Complementary colours are any two colours which are directly opposite each other, such as red and green and red-purple and yellow-green.

3) A colour scheme based on nature. Nature provides a perfect departure point for colour harmony. When you choose a colour scheme, you're also choosing a mood. Research shows that colours can have a powerful effect on your state of mind: choose the wrong colour for a room and it could make you feel depressed, sluggish, irritable or anxious every time you walk into it. To make your home work for you, it's a good idea to decide which particular feelings and activities you'd like each room to encourage, and then choose your colour schemes accordingly.

White provides a blank canvas and allows your feelings full play. Choose it, if you want to feel open to new ideas and need space to think. Avoid it, if you're feeling unsure or insecure. Like those one-size clothes, **cream** fits everyone but only really suits a few. Choose it as a calm backdrop to an intense lifestyle. Avoid it, if you feel uninteresting or lacking in sparkle.

Red is a stimulating colour if you're confident and versatile, overpowering if you're not. Bright reds spell sexiness. Choose it, if you're an extrovert in all areas of life. Avoid it, if you tire easily, often feel pressured or irritable or if you suffer from claustrophobia.

Orange is impulsive and friendly. It is often chosen by fatalists who take life as it comes. Choose it if you're outgoing and want to create a sociable atmosphere. Avoid it if you're under stress.

Pink blends caring and passion, hence its romantic associations. Choose it in warm shades for the bedroom. Avoid it in cool pastel tones, if you don't want to blunt your drive and energy.

Yellow is the colour of sunshine and optimism. Yellow is the choice of those who want to compensate for a lack of control in the outside world. Choose it, if you're feeling depressed or mentally sluggish. Avoid it, if you tend to be impulsive or slapdash.

Green is extremely restful and can have a deadening effect in activity areas. Choose it, if you're introverted or bookish. Avoid it, if you're lethargic or withdrawn.

Turquoise combines a soothing effect with a great sense of renewal and energy. Choose it to promote positive relaxation and to help fight insomnia. Avoid it: hardly ever. Such a wellbalanced colour can be used anywhere.

Blue appeals to conventional and conformist types. Choose it to bring relaxation and harmony, to calm a driven nature. Avoid it, if you feel passive and unambitious about life.

Violet is a spiritual and meditative colour. Paler shades indicate emotional immaturity. Choose it, if you're extrovert and to create grand impressions. Avoid it, if you're an introvert in any way.

Brown is colour of achievement, but it can be depressing if the shade is too dark. Choose it, if you're insecure, but lighten it with bright colour accents. Avoid it, if you're easily depressed.

Black is ultimate achievement colour. For those whose lives and personalities are completely formed. Choose it, if you're assured and successful or well on the way there. Avoid it, if you're low on self-confidence or anxious in any way.

Grey expresses achievement if used in darker tones. Lighter ones suggest a need to impress. Choose it in small quantities to make a confident statement. Avoid it over large areas, if you feel uninspired.

Vocabulary

colour / color – колір
hue/shade – відтінок, тон
palette – палітра
multi-coloured – різнокольоровий
monochromatic – монохромний
achromatic – безбарвний
black-and-white – чорно-білий
transparent – прозорий
translucent – напівпрозорий
colourful – кольоровий, яскравий
bright – яскравий
dark green – темно-зелений
light green – світло-зелений
yellowish – жовтий
beige – бежевий
pale – блідий
scarlet - червоний
lilac – бузковий, фіолетовий
turquoise – бірюзовий
azure – блакитний
jet black – вугільно-чорний

Vocabulary Exercises

I. Answer the questions:

- 1) What groups of colours are there according to the colour theory?
- 2) How can you define the word “harmony”?
- 3) Why is harmony vital in our world?
- 4) Give an example of a harmonious colour scheme.
- 5) What colours make you feel secure, confident, calm?
- 6) Which of the above mentioned colours inspire energy, passion, friendliness, optimism?
- 7) What is your favourite colour? Why?

II. True or false:

- 1) There are 5 primary colours.
- 2) Red and green can be considered complementary colours.
- 3) If you're not confident enough you should choose white.
- 4) Cream suits bright personalities.
- 5) Orange fits easygoing people.
- 6) Yellow is perfect to cheer you up.
- 7) Green is a good choice for sluggish people.
- 8) Sociable people shouldn't wear violet.
- 9) Black can enhance anxiety.

III. Fill in the gaps:

The colour of summer is ...

The colour of royalty is ...

The colour of cleanliness is ...

The colour of passion is ...

The colour of inexperience is ...

The colour of romance is ...

The colour of purity is ...

The colour of coolness is ...

The colour of revolution is ...

Lexical Exercises

I. Make up expressions with the given words:

colour, hue, tone, shade, deep, dark, light, pale, bright.

II. Find out words synonymous to:

hue, colourful, outgoing, sluggish, restful, conventional.

III. Find out words antonymous to:

extrovert, friendly, sociable, dark, black-and-white, pale, anxious, self-confidence.

IV. Translate the following expressions and use them in your own situations:

grand impression, driven nature, intense lifestyle, blank canvas, side by side, ultimate achievement, to make a statement.

Grammar Exercises

I. Identify the following verb forms:

based, developed, you're choosing, can have, choose it, could make you feel, you'd like, provides, avoid it, is often chosen, don't want to blunt, tend to be, expresses, fits.

II. Make the following sentences negative:

- 1) There are many theories for harmony.
- 2) Choose it, if you're feeling depressed or mentally sluggish.
- 3) Pink blends caring and passion.
- 4) All other colours are derived from these 3 hues.
- 5) Research shows that colours can have a powerful effect on your state of mind.
- 6) Usually one of the three colours predominates.

III. Make up questions:

- 1) colour / what / colours / groups / theory / there / are / in / of / the / ?
- 2) circular / developed / of / when / was / diagram / the / colours / first / ?
- 3) hues / do / know / what / of / you / red / ?
- 4) colours / which / chosen / be / extroverts / by / should / ?
- 5) which / aren't / colours / introverts / for / recommended / ?

IV. Fill in the gaps (-ing or -ed):

- 1) John is an extremely ... (to interest) person.
- 2) She is ... (to interest) in painting.
- 3) Go for a walk if you feel ... (to depress).
- 4) This book is rather sad. I think it's too ... (to depress).
- 5) I love this club. The atmosphere here is very ... (to relax).
- 6) Mary is so calm. She looks ... (to relax) all the time.
- 7) I find strong personalities really ... (to inspire).
- 8) I've always been ... (to inspire) by his works.
- 9) Ann is a good wife. She is so ... (to care).
- 10) Why are you so ... (to reserve)? You've got to be more cheerful.

Discussion

Prepare a report about:

- a) Colours & Psychology.
- b) Colours in Fashion & Design.
- c) My Favourite Colours & Hues.

UNIT 6. MATERIALS AND STRUCTURES

1. Read and translate the following text.

Building Materials: A Look at the Natural and Man-Made Materials Used in Construction

Materials and structures



Building material is any material which is used for a construction purpose. Many naturally occurring substances, such as clay, sand, wood and rocks, even twigs and leaves have been used to construct buildings. Apart from naturally occurring materials, many man-made products are in use, some more and some less synthetic. Building materials can be generally categorized into two sources, natural and synthetic. Natural building materials are those that are unprocessed or minimally processed by industry, such as lumber or glass. Synthetic materials are made in industrial settings after much human manipulations, such as plastics and petroleum based paints. Both have their uses.

Fabric

Two well known types include the conical tepee and the circular yurt. It has been revived as a major construction technique with the development of tensile architecture and synthetic fabrics. Modern buildings can be made of flexible material such as fabric membranes, and supported by a system of steel cables, rigid framework or internal.

Mud and clay

The amount of each material used leads to different styles of buildings. The deciding factor is usually connected with the quality of the soil being used. Larger amounts of clay usually mean using the cob/adobe style, while low clay soil is usually associated with sod building. The other main ingredients include more or less sand/gravel and straw/grasses.

Rock

There are many types of rock throughout the world all with differing attributes that make them better or worse for particular uses. Rock is a very dense material so it gives a lot of protection too, its main draw-back as a material is its weight and

awkwardness. Its energy density is also considered a big drawback, as stone is hard to keep warm without using large amounts of heating resources.

Thatch

Thatch is one of the oldest of building materials known; grass is a good insulator and easily harvested. Many African tribes have lived in homes made completely of grasses year round. In Europe, thatch roofs on homes were once prevalent but the material fell out of favour as industrialization and improved transport increased the availability of other materials.

Today, though, the practice is undergoing a revival. In the Netherlands, for instance, many of new builds too have thatched roofs with special ridge tiles on top.

Wood

Wood is a product of trees, and sometimes other fibrous plants, used for construction purposes when cut or pressed into lumber and timber, such as boards, planks and similar materials.

Wood can be very flexible under loads, keeping strength while bending, and is incredibly strong when compressed vertically. There are many differing qualities to the different types of wood, even among same tree species. This means specific species are better for various uses than others. And growing conditions are important for deciding quality.

Concrete

Concrete is a composite building material made from the combination of aggregate (composite) and a binder such as cement. For a concrete construction of any size, as concrete has a rather low tensile strength, it is generally strengthened using steel rods or bars (known as rebars). This strengthened concrete is then referred to as reinforced concrete. Concrete has been the predominant building material in this modern age due to its longevity, formability, and ease of transport.

Metal

Metal is used as structural framework for larger buildings such as skyscrapers, or as an external surface covering. There are many types of metals used for building. Steel is a metal alloy whose major component is iron, and is the usual choice for metal structural building materials. It is strong, flexible, and if refined well and/or treated lasts a long time. Corrosion is metal's prime enemy when it comes to longevity. The lower density and better corrosion resistance of aluminium alloys and tin sometimes overcome their greater cost. Brass was more common in the past, but is usually restricted to specific uses or specialty items today.

Other metals used include titanium, chrome, gold, silver. Titanium can be used for structural purposes, but it is much more expensive than steel. Chrome, gold, and silver are used as decoration, because these materials are expensive and lack structural qualities such as tensile strength or hardness.

Glass

Glassmaking is considered an art form as well as an industrial process or material. Clear windows have been used since the invention of glass to cover small openings in a building. They provided humans with the ability to both let light into rooms while at the same time keeping inclement weather side. Glass is generally made from mixtures of sand and silicates, in a very hot fire stove called a kiln and is very brittle. Very often additives are added to the mixture when making to produce glass with shades of colours or various characteristics (such as bullet proof glass, or light emittance).

Plastic

The term plastics covers a range of synthetic or semisynthetic organic condensation or polymerization products that can be moulded or extruded into objects or films or fibres. Their name is derived from the fact that in their semi-liquid state they are malleable, or have the property of plasticity. Plastics vary immensely in heat tolerance, hardness, and resiliency. Combined with this adaptability, the general uniformity of composition and lightness of plastics ensures their use in almost all industrial applications today.

Cement composites

Cement bonded composites are made of hydrated cement paste that binds wood or alike particles or fibres to make precast building components. Various fibrous materials including paper and fibreglass have been used as binders. Wood and natural fibres are composed of various soluble organic compounds like carbohydrates, glycosides and phenolics. These compounds are known to retard cement setting. Therefore, before using a wood in making cement boned composites, its compatibility with cement is assessed.

Vocabulary

clay – глина

sand – пісок

wood – дерево

timber – деревина

rock – тт. камінь

synthetic – синтетичний

insulation – ізоляція
carpentry – теслярство, теслярська справа
plumbing – сантехніка, водопровід
lumber – (US) пиломатеріали
glass – скло
petroleum – нафта
mud – бруд, земля
soil – ґрунт
gravel – гравій
straw – солома
density – щільність
thatch – солома, очерет
plank – дошка
board – дошка
reinforced concrete – залізобетон
bars – бруси
rod – прут, стрижень
alloy - сплав
tin – олово
chrome - хром
bullet proof – куленепробивний
film – плівка
cement – цемент

Vocabulary Exercises

I. Answer the questions:

- 1) Which materials are considered natural/synthetic? Give examples.
- 2) Are fabrics used in modern architecture?
- 3) Which types of dwelling are built from clay?
- 4) What's the main disadvantage of rock?
- 5) What makes thatch a popular building material?
- 6) Which materials can be made out of wood?
- 7) Why does wooden architecture remain popular?
- 8) What factors influence wood quality?
- 9) What's concrete used for?
- 10) Why has concrete been wide spread for so long?

- 11) What's reinforced concrete?
- 12) What material is used for skyscrapers? Why?
- 13) Which metals and alloys popular in design do you know?
- 14) Which are the possible ingredients of glass?
- 15) What's the history of the term 'plastic'?

II. True or false:

- 1) Yurts are made from wood.
- 2) Soil isn't used for building.
- 3) Thatch is no longer used to build houses.
- 4) Strengthened concrete is called reinforced.
- 5) Titanium is as expensive as steel.
- 6) Glass cannot be bullet proof.

III. Fill in the gaps:

- 1) I tend to buy clothes made from natural ..., like cotton, wool, silk.
- 2) This is a high quality furniture, only I don't remember what ... it's made from, maybe oak.
- 3) Most block of flats are built from ... or brick.
- 4) Jane has a cow and two goats, so she has to prepare lots of ... for the winter.
- 5) Pots are normally made from

Lexical Exercises

I. Say which materials are used to build:

a castle, a hut, a yurt, a skyscraper, a cottage, a tower, a shack, a block of flats, a palace.

II. Find out words synonymous to:

textile, timber, gasoline, mud, stone, thatch, hardness, kiln, hue.

III. Find out words antonymous to:

synthetic, rigid, better, advantage, weakness, internal.

IV. Translate the following expressions and use them in your own situations:

rigid framework, deciding factor, main ingredients, large amount, thatched roof, modern age, reinforced concrete, metal alloy, natural fibres, organic compound.

Grammar Exercises

I. Identify the following verb forms:

occurring, are made, has been revived, can be made, used, leads, using, is considered, have lived, fell out of favour, improved, is undergoing, made from, has, was, can be used, to make, have been used, before using.

II. Make the following sentences negative:

- 1) The amount of each material used leads to different styles of buildings.
- 2) The other main ingredients include more or less sand/gravel and straw/grasses.
- 3) Titanium can be used for structural purposes, but it is much more expensive than steel.
- 4) They provided humans with the ability to both let light into rooms while at the same time keeping inclement weather outside.
- 5) Clear windows have been used since the invention of glass to cover small openings in a building.
- 6) Plastics vary immensely in heat tolerance, hardness and resiliency.
- 7) Concrete has been the predominant building material in this modern age due to its longevity, formability, and ease of transport.

III. Translate this story into English. Which words denoting building materials are used here?

Цю квартиру в центрі Києва ми з чоловіком купили 1998 року. Квартира була невеликою, двокімнатною та в моторошному стані. Нам довелося переробляти абсолютно все. У мене не було уявлення про те, яким буде дизайн. Я тільки хотіла, щоб і оздоблення, і меблі були світлих натуральних тонів, а весь інтер'єр побудований на грі світла. Будинок з піску з елементами хай-теку, затишок та метал, тепло та холод. Підлогу ми зробили з дуба. Потім вибрали фарбу для стін – кварцову. Вона складається в основному з піску, і її, зазвичай, використовують для оформлення фасадів будівель. Після ми купили ліжко фірми Ligne Roset. Оскільки довгий час інших меблів у квартирі не було, воно виконувало роль і обіднього столу, і робочого – на ньому стояв комп'ютер, а також роль лавочки, оскільки сидіти більше було ніде. Власне, після появи ліжка у нас вперше виникла ідея про декор у японському стилі. Штори на вікнах ми

зробили з тканини, що нагадує натуральний льон. Купили посуд із японським малюнком. На підлогу в коридор та ванну ми поклали плетені килимки з джуту. Ремонт було зроблено в рекордні терміни – всього за півтора місяці, дуже хотілося якнайшвидше в'їхати в новий будинок. Тут особливо красиво навесні та влітку в сонячний день – світло грає на скляних дверцятах кухні, напівпрозорих дверцятах у ванну.

IV. Fill in the gaps using the Present Continuous Tense:

- 1) Jack ... (to build) a new brick house now.
- 2) Wood ... (to get) popular again.
- 3) Rock ... (to lose) its popularity.
- 4) Manufacturers ... (to produce) different types of glass nowadays.
- 5) What fabric ... (you / to sew) this dress from?
- 6) How ... (you / to get on) with your house? – I ... (still / to buy) brick and other necessary materials.
- 7) I do love marble. Right now I ... (to think) of making marble columns in the hall.
- 8) Have you ever lived in a mud hut? – Luckily not! We ... (to live) in a three-storied brick mansion now.

Discussion

In pairs, make up lists of:

- a) Materials Used in Building.
- b) Materials Used in Interior Decoration.
- c) Materials Used in Industrial Design.

UNIT 7. INDUSTRIAL DESIGN

1. Read and translate the following text.

Unveiling Industrial Design: From Concept to Creation in Our Everyday World



What Is Industrial Design?

Industrial Design (ID) is the professional practice of planning and developing products, devices, objects and services used by millions of people around the world every day.

Industrial designers create products to perform specific functions. They typically focus on the physical appearance, functionality and manufacturability of a product, though they are often involved in far more during a development cycle. Final products must be attractive as well as safe, reliable and easy to maintain. Moreover, they must be easy and inexpensive to manufacture. Industrial designers must combine artistic ability with some knowledge of engineering, costs, materials, manufacturing process and marketing conditions.

Every object that you interact with on a daily basis in your home, office, school or public setting is the result of a design process. During this process, myriad decisions are made by an industrial designer (and their team) that are aimed at improving your life through well-executed design.

A Brief History

Emerging as a professional practice in the early 19th century, though there are examples well before this, industrial design can be directly linked to the industrial revolution and transition from small volume craft to mass-produced products for a consumer class population. Often straddling the line between artist and engineer, early industrial designers frequently found themselves in a position dealing purely with aesthetics and styling. Soon enough, design consultancies began to emerge. They offered design services to companies who didn't have the resources to build their own in-house teams. Walter Darwin Teague, for example, founded TEAGUE in 1926 and is responsible for the Polaroid Camera, Pringles canister and Boeing commercial airline interiors of the time. Sundberg-Ferar is another early design consultancy founded by Carl Sundberg and Montgomery Ferar in 1934. Both TEAGUE and Sundberg-Ferar are

still in operation today and are credited with the creation of countless well-known products over many decades.

Since that time industrial design has become a proven practice and many large corporations such as IBM, General Motors and Electrolux have in-house design teams working on new products for worldwide markets.

As time passed, a designer's influence and role shifted from purely focusing on how a product looked or functioned to including human ergonomics, end-user benefit, material innovations and corporate branding. All of these considerations have become central to the industrial design profession, which has left an enduring impact on business and society.

Why Industrial Design is Important

Industrial design is all about innovation. It's about creating – The Next Big Thing[®] with skill, thought and understanding about what consumers need. Industrial designers are constantly pushing the envelope and driving trends with their design.

The importance of industrial design stretches across several disciplines. Industrial designers have influenced artists, architects, manufacturers, scientists and programmers. Because industrial designers work so closely with other disciplines, it's only natural that an exchange of skills and knowledge has taken place. Industrial designers don't just build, they create.

Modern Professional Practice

Today, industrial designers are commonly part of multidisciplinary teams made up of strategists, engineers, user interface designers, user experience designers, project managers, branding experts, graphic designers, customers and manufacturers, all working together towards a common goal. The collaboration of so many different perspectives allows the design team to understand a problem to the fullest extent, then craft a solution that skillfully responds to the unique needs of a user.

In the ideation, or concept, phase of a project, designers will sketch, render, 3D model, create prototypes and test ideas to find the best possible solutions to a user's needs. This phase of the design process is messy, fast-paced and often exciting! By testing, breaking and rebuilding prototypes, designers can begin to understand how a product will work, look and be manufactured. In the final stages of the design process, industrial designers will work with mechanical engineers, material scientists, manufacturers and branding strategists to bring their ideas to life through production, fulfillment and marketing. After months, and sometimes years, of development, a product will find its way to store shelves around the world where people can purchase it and bring it into their homes.

The industrial design profession is constantly shifting and evolving to keep pace with rapid advancements in technology, cultural trends and socio-economic forces. Designers must now face new challenges that were inconceivable when the profession originated. It is indeed a fascinating time to work in the design industry.

Vocabulary

- public setting** – громадське місце
straddle the line – проводити межу, розмежовувати
design consultancy – дизайнерське бюро
in-house team – внутрішньофірмова команда
end-user benefit – вигода для кінцевого користувача
corporate branding – корпоративний брендинг
enduring impact – стійка, тривала дія
push the envelope – намагатися вийти за межі можливого
stretch across – простягатися
multidisciplinary team – багатопрофільна команда
craft a solution – майстерно розробити рішення
ideation – породження ідеї, уява
fast-paced – що йде швидкими кроками; швидко розвивається
keep pace with – йти нарівні з, не відставати від
put oneself in someone else's shoes – поставити себе на місце іншого
out-of-the-box thinking – нестандартне мислення
tend to – мати тенденцію; хилитися, схилитися; прагнути до
career track – кар'єрне зростання
background – підготовка, кваліфікація
major in – спеціалізуватися з якогось предмета
pursue a degree – продовжувати освіту

Vocabulary Exercises

I. Match the words from the text with their a) synonyms b) antonyms.

a) **words from the text:** store, purchase, track, collaboration, incorporate, maintain, major.

Synonyms: buy, specialize, include, look after, path, shop, teamwork.

b) **words from the text:** leave off, emerge, improve, safe, fast-paced, messy;

Antonyms: worsen, disappear, easy, dangerous, include, slow.

II. Match the words with their definitions.

Consultancy, engineering, decade, ergonomics, ideation, background, degree.

- a) the study of how equipment and furniture can be arranged in order that people can do work or other activities more efficiently and comfortably;
- b) the branch of science and technology concerned with the design, building, and use of engines, machines, and structures;
- c) a company that gives expert advice on a particular subject;
- d) a course of study that you take there, or the qualification that you get when you have passed the course;
- e) the formation of ideas or concepts;
- f) the kind of family you come from, the kind of education and the type of work experience you have;
- g) a period of ten years.

III. Supply the missing prepositions.

1. Many designers major (in, on, to, at) engineering or architecture.
2. The economic crisis has left an enduring impact (in, on, to, at) business.
3. Industrial designers focus (in, on, to, at) how a product looks and functions.
4. Industrial designers try to find the possible solutions (in, on, to, at) a user's needs.
5. Industrial design is directly linked (in, on, to, at) the industrial revolution.
6. Many of his inventions are still (in, on, to, at) operation today.
7. A lot of different specialists are involved (in, on, to, at) the development cycle.
8. Industrial designers' decisions are aimed (in, on, to, at) improving our life.

IV. Look through the text and give the English equivalents of the following.

Планування та розробка виробів, функціональність та технологічність, легкий в обслуговуванні, недорогий у виробництві, у громадському місці, незліченна кількість рішень, ремісничий виріб, товари серійного виробництва, міркування.

VI. Look through the text, give the Ukrainian equivalents of the following words and use them in sentences of your own.

Multidisciplinary teams, to craft a solution, to respond to the needs, a messy process, to keep pace with, an inconceivable challenge, to put oneself in someone else's shoes, to major in, to change a career track.

Grammar Exercises

I. Choose the correct form of the word.

1. Myriad decisions (is made, are made, makes, make) by an industrial designer.
2. Every day industrial designers (is made, made, makes, make) a lot of decisions to improve different products.
3. Industrial designers ... constantly ... (are improving, are improved, have improved, will improve) different products.
4. Early industrial designers (dealt, were dealt, deal, have dealt) with mainly with aesthetics and style.
5. Since that time industrial design (has become, have become, becomes, became) a proven practice.
6. In the 20th century industrial design (has become, have become, becomes, became) a proven practice.

II. Put questions to the following sentences / to the words in bold.

1. Walter Darwin Teague founded TEAGUE in **1926**.
2. Walter Darwin Teague is responsible for **the Polaroid Camera, Pringles canister and Boeing commercial airline interiors of the time**.
3. This solution **skillfully** responds to the unique needs of a user.
4. **After months of development** a product will find its way to store shelves around the world.
5. In the final stages of the design process, industrial designers will work with **mechanical engineers, material scientists, manufacturers and branding strategists**.
6. **Industrial designers** will also need a portfolio before applying for work.
7. Industrial designers will also need **a portfolio** before applying for work.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions:

1. What design can be called industrial?
2. What aspects of products do industrial designers focus on?
3. How should final products look?
4. How has the role of industrial design changed since the 19th century?

5. When and why did design consultancies start to emerge?
6. What other disciplines and areas does industrial design interact with?
7. What is the aim of organizing multidisciplinary teams?
8. What stages does the ideation phase include?
9. How do you understand the idea that industrial design is about creating – the Next Big Thing?
10. Who can become an industrial designer?
11. Would you consider industrial design as a career? Why?

III. Say whether the following sentences are true or false. If the statement is false, change it to make it true.

1. Industrial design emerged in the 20th century.
2. Modern industrial designers deal purely with aesthetics and styling.
3. Companies, who don't have resources to build their own in-house teams, apply to consultancies, who offer design services.
4. Industrial designers should have good knowledge of human ergonomics, end-user benefit, material innovations and corporate branding.
5. Industrial designers do not participate in multidisciplinary teams.
6. Developing a product and bringing it to the store shelves is a lengthy process.
7. Industrial design is a very conservative area, slowly shifting and developing.

IV. Work in pairs and discuss the following issues focusing on the industrial design:

1. Aspects of a good product.
2. How industrial design appeared and developed.
3. Industrial design and other disciplines and areas.
4. The ideation phase of the design process.
5. Careers in industrial design.

UNIT 8. PRIVATE AND PUBLIC INTERIOR

1. Read and translate the following text.

Private and Public Interior Spaces



Interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve an interior environment. These solutions are functional, enhance the quality of life of the occupants, and are aesthetically attractive.

Designs are created in response to and coordinated with the code and regulatory requirements, and encourage the principles of environmental sustainability. The interior design process follows a systematic methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfils the project goals. Interior designers plan the spaces of almost every type of building including: hotels, corporate spaces, schools, hospitals, private residences, shopping malls, restaurants, theatres, and airport terminals.

Today, interior designers must be attuned to architectural detailing including floor plans, home renovations, and construction codes. Some interior designers are architects as well. The specialty areas that involve interior designers are limited only by the imagination and are continually growing and changing. Two areas of design that are becoming increasingly popular are ergonomic design and environmental – or green – design. Ergonomic design involves designing work spaces and furniture that emphasize good posture and minimize muscle strain on the body. Green design involves selecting furniture and carpets that are free of chemicals and hypoallergenic and selecting construction materials that are energy-efficient or are made from renewable resources.

Although most interior designers do many kinds of projects, some specialize in one particular area of interior design. Some specialize in the type of building space, usually residential or commercial, while others specialize in a certain design element or type of client, such as healthcare facilities. The most common specialties of this kind

are lighting, kitchen and bath, and closet designs. However, designers can specialize in almost any area of design, including acoustics and noise absorption, security, electronics, home theatres and home spas, and indoor gardens. Interior designers also deal with technical engineering issues and aesthetic design issues.

Vocabulary

- interior design** – дизайн інтер'єру
- multi-faceted** – багатогранний
- to achieve** – досягати
- to enhance** – посилювати
- in response to** – у відповідь на
- regulatory requirements** – нормативні вимоги
- environmental sustainability** – екологічна стійкість
- to fulfil one's goals** – здійснювати цілі
- to attune to** – налаштовуватися на
- ergonomic design** – ергономічний дизайн
- environmental design** – екологічний дизайн
- to emphasize** – підкреслювати
- energy-efficient** – енергоефективний, енергозберігаючий
- renewable resources** – відновлювані ресурси
- healthcare facilities** – медичне обладнання
- lighting** – освітлення
- noise absorption** – шумопоглинання
- to deal with** – мати справу, працювати з чимось

Vocabulary Exercises

I. Match the word and its definition:

Environment, enhance, response, design, renewable, creative.

- a) capable of being replaced by natural ecological cycles or sound management procedures;
- b) a sketch or plan showing the main features of something to be done;
- c) to increase the attractiveness of other qualities;
- d) the natural surroundings or social conditions in which people live;
- e) an answer or reply;
- f) having or showing the power to produce original work.

Grammar Exercises

I. Make up the tag-questions:

1. Green design involves selecting furniture and carpets, ...?
2. Interior designers deal with technical engineering issues and aesthetic design issues, ...?
3. Today interior designers must be attuned to architectural detailing, ...?
4. The most common specialties of this kind are lighting, kitchen and bath, and closet designs, ...?
5. Designs are created in response to and coordinated with code and regulatory requirements, ...?
6. The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, ...?

II. Complete the sentences with the correct form of the verb: Active or Passive:

1. Designs (create) in response to and coordinated with the code and regulatory requirements.
2. Creative and technical solutions (apply) within a structure to achieve an interior environment.
3. Most interior designers (do) many kinds of projects.
4. The interior design process (follow) a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process.
5. Ergonomic design (involve) designing work spaces and furniture that emphasize good posture and minimize muscle strain on the body.
6. Many designers (become) interior decorators, graphic designers, and computer graphics consultants.

Reading Comprehension Exercises

I. Read the text again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions:

1. What kind of profession is interior design?
2. What does interior design process involve?

3. What areas of design are becoming increasingly popular?
4. What does ergonomic design include?
5. What is green design?
6. What areas can designers specialize in?

III. Work in pairs and discuss the following issues focusing on the interior design:

1. The advantages of interior design profession.
2. How can interior designers create positive changes in people's lives?

2. Read and translate the following text.

Interior Designers

An interior designer is responsible for the interior design, decoration, and functionality of a client's space, whether the space is commercial, industrial, or residential. Interior designers work closely with architects and clients to determine the structure of a space, the needs of the occupants, and the style that best suits both. Interior designers have to be good with colours, fabrics and furniture; they must know building materials, have budgeting skills, communicate well, and oversee the ordering, installation, and maintenance of all objects that define a space. They also have to know something about electrical capacity, safety, and construction. This broader range of required knowledge distinguishes them from interior decorators. Interior designers have to be able to work with contractors and clients, planning and implementing all aesthetic and functional decisions, and all this usually must be done within a fixed budget. They have to be able to balance their own tastes and their clients' tastes and be willing to put their clients' tastes first.

Interior designers draw upon many disciplines to enhance the function, safety, and aesthetics of interior spaces. Their main concerns are how different colours, textures, furniture items, lighting, and space work together to meet the needs of a building occupants. Designers plan interior spaces of almost every type of building, including offices, airport terminals, theatres, shopping malls, restaurants, hotels, schools, hospitals, and private residences.

Whatever space they are working on, almost all designers follow the same process. The first step, known as programming, is to determine the client's needs and wishes. The designer usually meets face-to-face with the client to find out how the space will be used and to get the idea of the client's preferences and budget. The designer also

will visit the space to take inventory of the existing furniture and equipment and identify positive attributes of the space and potential problems.

After collecting this information, the designer develops a design plan and estimates costs. Today, designs are often created with the use of computer-aided design (CAD) software, which provides more details and easier corrections than sketches made by hand. Upon completing the design plan, the designer will present it to the client and make revisions based on the client's input.

When the design concept is finalized, the designer will begin specifying the materials, finishes and furnishings required, such as furniture, lighting, flooring, wall covering, and artwork. Finally, the designer develops the deadline for the project, coordinates contractor work schedules, and makes sure the work is completed on time. The designer oversees the installation of the design elements, and after the project is completed, the designer, together with the client, pay follow-up visits to the building site to ensure that the client is satisfied. If the client is not satisfied, the designer makes corrections.

Vocabulary

- budgeting skills** – навички формування бюджету
- computer-aided design software** – програмне забезпечення для автоматизованого проектування
- concern(s)** – стурбованість
- contractor** – підрядник
- to determine** – визначати
- to distinguish** – розрізняти, відрізняти
- to draw upon smth** – спиратися на щось
- to ensure** – забезпечувати
- to estimate costs** – оцінити витрати
- to follow the same process** – слідувати такому ж процесу
- to hire for expertise** – наймати через експертні знання
- to implement decisions** – виконувати рішення
- installation and maintenance** – встановлення та обслуговування
- to make revisions** – вносити зміни
- to meet the needs** – задовольняти потреби
- to oversee** – контролювати
- to pay follow-up visits** – здійснювати наступні відвідини
- to provide** – надавати, забезпечувати

responsible for – відповідальний за
to specify smth – вказувати щось
to take inventory of – провести інвентаризацію

Vocabulary Exercises

I. Match the word with its definition:

Supervise, renovation, license, aesthetic, collaborate, accessible, approach.

- a) to give official permission to do smth;
- b) artistic, pleasing to the eye;
- c) to direct, control, or be in charge of;
- d) to work together with someone else;
- e) the process of putting smth back into good condition, esp. after extensive repairs;
- f) a method of doing smth or way of thinking;
- g) easily reached or entered.

II. Translate the following word-combinations into Ukrainian:

the installation of the design elements; personal vision; to determine the client's needs; to estimate costs; to implement decisions; to enhance the functionality; to take the inventory of; to identify positive attributes.

III. Complete the sentences:

- 1. An interior designer is responsible for
- 2. Interior designers work closely with
- 3. They also have to know about
- 4. Interior designers draw upon... .
- 5. The designer usually meets face-to-face with the client... .
- 6. Today designs are often created with...
- 7. When the design concept is finalized, the designer... .

Grammar Exercises

I. Make the following sentences negative:

- 1. Interior designers work closely with architects and clients to determine the structure of a space.
- 2. Designers plan interior spaces of almost every type of building, including offices, airport terminals, theatres etc.

3. Designers can specialize in almost any area of design.
4. Interior designers are often asked to begin their planning before construction of a space is finished.
5. Interior designers have to be able to read blueprints, understand building and fire codes.
6. The designer also might submit drawings for approval by a construction inspector to ensure that the design meets building codes.

II. Open the brackets using the correct form of the verb:

1. The designer (develop) the deadline for the project, (coordinate) contractor work schedules, and (make) sure the work (to be completed) on time.
2. Today, designs often (create) with the use of computer-aided design (CAD) software.
3. Designers frequently (collaborate) with architects, electricians, and building contractors.
4. Upon completing the design plan, the designer (present) it to the client.
5. The designer also (visit) the space to take inventory of existing furniture and equipment.
6. Interior designers sometimes (supervise) assistants who carry out their plans and perform administrative tasks.
7. Designers (plan) interior spaces of almost every type of building.
8. Designers usually meet their clients to find out how the space (use).

Reading Comprehension

I. Read the text again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ... etc.

II. Answer the following questions:

1. What is an interior designer responsible for?
2. What are the main concerns of interior designers?
3. What types of building do interior designers plan?
4. What process do almost all designers follow?
5. How are designs often created today?
6. What do designers usually oversee?

III. Decide whether the following statements are true or false. If the statement is false, change it to make it true.

1. Designers can specialize in almost any area of design, including acoustics and noise absorption, security, electronics and home theatres, home spas, and indoor gardens.
2. This knowledge of building materials distinguishes interior designers from interior decorators.
3. If the client is not satisfied, the designer gives him a bonus.
4. A designer, together with the client, pays follow-up visits to the building site to ensure that the client is satisfied.
5. After collecting this information, the designer goes to the shop and buys all the necessary materials.
6. Interior designers draw upon many disciplines to enhance the function, safety and aesthetics of interior spaces.

UNIT 9. DEVELOPING A PLAN

1. Read and translate the following text.

Planning Your Perfect Space: From Purpose to Furniture Arrangement



Before developing a plan for an interior, a designer, whether a professional or nonprofessional, must consider a number of things. He must determine the purpose of the area, the life style (the 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 rooms as a bedroom or a kitchen is obvious. But the room may also have several less obvious uses. The master bedroom, for example, might also serve as a family office, in which case it needs a desk, a desk chair and some shelves.

Like the purpose of the interior, the life style of those who use it helps determine both the atmosphere and the specific items to be included in the design plan. For example, active children need a play area with furnishings that withstand rough treatment. Individual preferences for colours and materials as well as personal interests in a sport or hobby may also help in creating the design plan.

A budget can also help a designer make the best use of the money available for an interior design project. Some people reuse old furniture, floor and wall coverings 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 atmosphere desired for an interior 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.

A floor plan drawn to scale helps both professional and nonprofessional designers decide on the best way to arrange the furniture in a room. 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 a designer see what areas can be used for furniture arrangements and what areas must be left open. For example, the areas next to heating or cooling vents are not suitable places for heavy furniture, which would block the circulation of air into the room, and doorways should be left clear so people can easily move into and out of the room.

Most designers develop two or more furniture 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 items. A person who plans to reuse old furniture is more limited in items but may also experiment with various arrangements.

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.

The 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, studying and playing.

Vocabulary

to develop a plan – розробити, створити план

to determine – визначати

purpose of the area – призначення простору

available budget – наявний у розпорядженні бюджет

to list the activities – перерахувати, скласти перелік видів діяльності

to provide the necessary facilities – забезпечувати, надавати необхідні зручності

to include – включати

individual preferences – індивідуальні уподобання

to withstand rough treatment – витримувати грубе поводження
to reuse old furniture – повторно використовувати старі меблі
predesign analysis – аналіз на етапі ескізного проектування
partition – перебірка, розподіл, підрозділ, відділ
built-in cabinet – вбудована шафа
floor plan – архітектурний план
to draw to scale – креслити у масштабі
location – місцезнаходження
heating and cooling units – елементи опалення та охолодження
electric outlets – штемпельні розетки
vent – віддушина (вентиляційна)
furniture arrangement/grouping – розстановка, угруповання меблів
traffic patterns – шляхи переміщення, проходу

2. Read and translate the following text.

The Art of Color and Texture: Transforming Your Space with Visual Appeal

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 atmosphere of a room. The variety of colours 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.

Any color scheme can be created to suit the taste of those using the room. Some people decorate most part of a room with neutral shades and then use bright colours in small areas to add interest. Others skillfully combine a number of bright colors. Some people repeat one or more colours throughout their home to provide unity among the rooms.

Color Distribution. The distribution of various colours throughout an interior is just as important to the design plan as the colours themselves. Some colours that seem appealing in small amounts may lose their appeal on a large expanse of the wall or on large furnishings such as a sofa. Colours do not appear the same in the daylight as they

do in artificial light and so color samples should be tested in the type of light the room has. 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 room may paint the walls a neutral shade. Such walls reflect and emphasize the colours used in the furnishings. For example, painting the ceiling of a room a lighter color than that of the walls can make the ceiling higher than it is. Painting one wall a lighter tint of a color than that used on the other three walls can add depth to a room.

Choosing Patterns and Textures. Like colors, patterns and textures can emphasize or de-emphasize the architecture, furnishings or other features of a room. A wide variety of fabrics, floor and wall coverings offer many possibilities for emphasizing or deemphasizing 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 floors.

The amount and kind of use an area or furnishings 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.

Fabrics. Major fabrics used in an 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. Fabrics made of cotton and linen make long wearing curtains, tablecloths and bedspreads. Acrylics and polyesters, like wool, make long-wearing fabrics. In addition, they cost less than wool. 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 fabrics are produced in a wide range of patterns and in textures that resemble cotton, linen and silk. Fabrics made from fiberglass are easy to care for, are fire-resistant and inexpensive.

Vocabulary

to alter – видозмінювати

to appeal – приваблювати, привабливість

architectural feature – архітектурна особливість

bright colours – яскраві кольори

building material – будівельний матеріал
color distribution – розподіл кольорів
color scheme – комбінація кольорів, які доповнюють один одного
decorative materials – декоративні матеріали
to deemphasize – зменшувати значення, роль
to emphasize – підкреслювати, наголошувати
fabrics – тканини
fire (flame)-resistant – вогнестійкий, вогнетривкий
floor and wall covering – покриття підлоги та стін
large expanse – великий простір
long wearing – довгий термін носіння (служби)
maintenance – утримання та технічне обслуговування, експлуатація
natural fibers – натуральні волокна
natural texture – природна текстура
neutral colours – нейтральні, непомітні кольори
patterned materials – візерунчасті матеріали
slate – сланець, шифер
synthetic fibers – синтетичні (хімічні) волокна
textured materials – текстурні матеріали
wearability – зносостійкість

3. Read and translate the following text.

The Finishing Touches: Selecting Accessories to Personalize Your Space

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 atmosphere. Carpets and rugs come in a variety of colors, patterns and textures. They are made of such natural fibers as wool and such artificial fibers as nylon and polyester. Nylon is used most often, since it is economical, durable and stain-resistant. Wool, the traditional carpet and rug fiber, 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.

Wall Coverings are also available in a great variety of patterns and textures. Wallpapers made of 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 for kitchens and bathrooms because they withstand steam better than painted surfaces. These types of wallpaper also resist grease.

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 table and stand lamps 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. In addition, 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, the entire design of a room may be built around accessories that have special meaning to the owner.

Vocabulary

antiques – антикварні речі

carpeting – килимове покриття

to complete – завершувати

to display a collection – виставляти колекцію

durable – довговічний

glasswear – скляний посуд

hard covering – тверде покриття

inexpensive installation – недороге складання, встановлення

movable objects – переносні предмети

plaster walls – оштукатурені стіни

plastic-coated wallpaper – шпалери з пластиковим поверхневим шаром

protective covering – захисне покриття

resilient floor – підлога з пружним покриттям

rocks and shells – камені та черепашки

rug – килим, килимок

sound absorption – звукопоглинання

stain-resistant – стійкий до забруднення

to unify separate areas – об'єднувати окремі зони

wallpaper – шпалери

wear life – термін служби до повного зношування

Vocabulary Exercises

I. Match the words from the text with their *synonyms, antonyms*:

a) *words from the text*: determine, purpose, arrangement, alter, carpet, complete, display, develop, select, desire, reduce, various, affect.

Synonyms: choose, influence, show, create, grouping, decrease, wish, change, define, aim, finish, different, rug.

b) *words from the text*:

hard, unify, expensive, heating, neutral, emphasize, natural, long wearing, general, heavy, limited, the same, smooth.

Antonyms: light, deemphasize, unlimited, short wearing, different, separate, specific, cooling, rough, soft, inexpensive, bright, synthetic.

II. Match the words from A and B so as to make collocations:

a) necessary, individual, predesign, architectural, furniture, traffic, color, building, wear, sound, resilient;

b) scheme, floors, patterns, life, absorption, facilities, preferences, feature, analysis, arrangements, materials.

III. Find in the texts the English for:

Визначити призначення приміщення (простору); включати до плану інтер'єру; видаляти стіни; додавати перетинки; розставляти меблі; ретельне вивчення; порівнювати ефективність; вмело поєднувати різні кольори; забезпечувати єдність; розподіл різних кольорів; архітектурні особливості; привертати увагу; впливати на зносостійкість (довговічність) та експлуатацію; гладка чи груба текстура; велика різноманітність візерунків; створювати затишну атмосферу; весь термін служби до повного зношування; забезпечувати гарне звукопоглинання (звукоізоляцію); покривати пластиком; вибирати аксесуари; гармонувати за масштабом та формою; мати особливе значення.

Grammar Exercises

I. Open the brackets choosing the correct form of the verb.

1. Wool, the traditional carpet and rug fiber (is used; has been used) since ancient times.

2. Wallpapers (provide; provides) good sound absorption.
3. Accessories should (harmonize; be harmonized) with the rest of the room.
4. A lot of modern paints, fabrics (wash; are washed) easily.
5. Most designers (develop; developed) two or more furniture arrangements plans.
6. If furniture (is placed; will be placed) around the edges of a room, people walk through the centre.
7. Before developing a plan for an interior, a number of things must (consider; be considered).
8. Some people (reuse; reused) old furniture and other items in their new design.
9. Such natural fibers as wool, cotton and linen (were used; have been used) long in interior design.
10. A wide variety of colors, patterns and textures (use; are used) in floor coverings.

II. Put questions to the following sentences. Use the question word or the type of question indicated.

1. Many designers begin by listing all the activities an area must be used for. (What?)
2. All the predesign considerations help establish the design concept. (disjunctive)
3. The room that is used for more than one activity may have two or more furniture groupings. (How many?)
4. A person who intends to purchase new furniture can experiment with a great variety of furniture arrangements. (Who?)
5. The variety of colours available in paints is almost unlimited. (alternative)
6. The composition of various materials affects their wearability and maintenance. (general)
7. In some cases, the design of a room may be built around the accessories that have a special meaning to the owner. (I wonder if...)

Reading Comprehension Tasks

I. Read the texts again and give its main idea.

The text is about ..., the text deals with..., the text covers the issues of ..., the text discusses the problems of ..., etc.

II. Answer the following questions.

1. What must every designer consider before developing a plan?
2. What other factors may help in creating a design plan?
3. What areas in a room are not suitable for furniture arrangements?
4. What factors play a part in choosing colours for the area?
5. Is the distribution of various colours throughout an interior as important to the design plan as the colours themselves?
6. Can patterns and textures emphasize or deemphasize the architecture, furnishings and other features of a room?
7. What are major fabrics used in an interior design made from?
8. What are the main types of floor and wall coverings?
9. What are the two main functions of accessories?

III. State whether the following sentences are true or false. If the sentence is false, change it to make it true.

1. A budget is not important in making a predesign analysis of the interior architecture.
2. A floor plan shows the location and width of the walls, windows, doors, closets and other built-in features.
3. A person who plans to reuse old furniture cannot experiment with its various arrangements.
4. Colours do not appear the same in the daylight as they do in artificial light.
5. A person who wishes to place more emphasis on the furniture than on the architecture of a room paints the walls a neutral shade.
6. Patterned materials wear more rapidly than solid ones do.
7. Resilient floors don't offer the advantages of easy cleaning and simple, inexpensive installation.
8. Plastic-coated or vinyl wallpapers withstand steam worse than painted surfaces.
9. The natural textures of some building materials, such as brick, wood and marble, can be used to emphasize architectural features, such as walls and floors.
10. Accessories are wholly decorative objects.

UNIT 10. FURNITURE DESIGN

1. Read and translate the following text.

The Furnishings of the Buildings

PART I



A well-designed house integrates all exterior and interior features; this integration includes its furnishings. Many designers see the furnishings of their buildings as part of an overall design. In a contemporary building, for example, the geometry, the simplicity and the modular forms have a distinct relationship to contemporary design

in furniture. The consumer today is faced with a wide variety of choices in the area of furnishings. The many styles and types available make it possible to create any atmosphere that one desires. Nowadays there is a great desire for relaxation and calm. That's why bedrooms are slowly being transformed. The dominant idea is to create a room completely cut off from busy everyday life. Designers create new types of furniture and new furnishing concepts. Those who prefer a more moveable way of life want to have single items of furniture and light containers that can be fitted into any flat or room. The beauty of a home will depend on how well the principles of design are applied. Each object and each element contributes to the whole but the result must be a unit that has a charm and a personality of its own. The beauty of any room depends upon the interrelationship of all the components. The furnishings must look as though they belong to the room in the company of one another. The size of the room and the available wall space will determine the types of furniture and the amount of it can be used. Furniture should be in scale with the room. A small room will usually appear to best advantage if it has small-scaled pieces and a minimum number of them; a large room can take more massive ones. Pictures or other accessories that are hung on the wall should accord with both the furniture and the wall area. A large room may have more than one dominant center, but in a small room one or perhaps two centers will usually be sufficient. Often colour can be employed to bring areas into balance.

Colours, lines and textures in the furnishings will cause the eye to move in certain direction. Continuity of line helps the eye to travel smoothly. Repetition is an excellent means of providing a feeling of rhythm, but it must be employed with discretion. Too much may become dull and monotonous; some contrast is necessary for interest. Variety and versatility are the key factors. Every year tables and chairs, sofas and armchairs appear in countless novel forms on the market in large mass productions or in the limited edition. They must comply with the taste of the average individual and obviously fulfil the practical function.

Every year new possibilities and ideas are discovered, even using traditional materials: recycled cardboard, aluminium, transparent net, wicker and cane, natural wood with new transparent plastic. The textile industry has developed marvelous new hi-tech fabrics that are also high-touch.

PART II

When thinking of designing or decorating your home, furniture really makes a big statement. It is like a core of your room that can drive attention and functionality. Many homeowners want their house to be unique and at the same time, have a great interior that defines their personal style. Furniture has been long used for centuries and elevates the aesthetics of homes.

Choosing the right furniture would be a lot tricky as you may put things into consideration on what will feel more cozy and comfortable in our living space. Here are the basic types of furniture materials to choose from when you are planning to decorate and improve your home:

Wood Furniture

Wood furniture is the most common and versatile type of material. It is dated back in the ancient times when people used a variety of trees and created it as a helpful resource. Wood furniture ranges from simple to a more luxurious touch depending on the quality of the wood. Some are even crafted and created as a masterpiece. Woods like oak, mahogany, chestnut, cherry, cedar, maple, pine, redwood and others are used because of their durability, water-resistance and texture. They are ideal for making cabinets, closets, desks, chairs, and tables as they are both strong, beautiful and reliable to use.

Plastic Furniture

Plastic furniture as compared to wood or metal furniture is not costly and yet it is stylish and comfortable too. This type of furniture is gaining popularity in the market because it is lightweight and convenient to use as you can move it from place to place

with ease. Plastic furniture is molded and manufactured with a variety of options and colours and you can choose from the variety of designs available to enhance the mood of your room. It is also water-resistant and eco-friendly and requires only a low maintenance.

Metal Furniture

Metal furniture is also a good choice because it is lightweight and resilient. With its flexibility, it can be formed on any shape without breaking. Usually, metal furniture is made from steel, aluminum, or wrought iron. It is long lasting and does not need much maintenance as it can be treated easily for rust and heat resistance. Metal furniture is very appropriate for tables and chairs as they can be good for sitting and leaning.

Leather Furniture

If you can afford high-budget furniture, you can take leather furniture. It is expensive yet has a classic look that will elevate itself from other materials. With its comfortable and luxurious touch, it is often used for chairs, sofas, and couches. Leather is more durable than fabric and provides you a warm sitting. Leather can be costly, but its strengths is undeniable as it gets better with age and still remains attractive.

Glass Furniture

Glass furniture pieces are finding their way into the mainstream of contemporary furniture. It's a unique material because it can be bent and curved into shapes that other materials may not be able to make. Depending on the process, it can be made structurally durable. Glass furniture is often admired for its beauty and minimalism.

When choosing a material for your furniture, it's important to think about the long-term benefits. If you buy cheap, fragile furniture, you may find yourself having to buy new furniture sooner rather than later. But if you invest in high-quality, durable furniture, you can enjoy it for years to come.



Vocabulary

furnishings – предмети меблів, предмети обстановки

furniture – меблі, обстановка

to cut off – відрубати, відсікти, припинити подачу

in scale – пропорційно

to best advantage – найкращим /найвигіднішим/ чином, у найвигіднішому світлі

to accord with – узгоджуватися (з чимось); відповідати (чомусь)

to bring into balance – збалансувати

continuity of line – безперервність лінії

discretion – обережність, обачність; свобода дій, свобода вибору

variety – різноманітність, різноманіття, ряд, безліч

versatility – універсальність, багатосторонність

to comply with – виконувати, дотримуватись; підкорятися

to make a big statement – зробити сміливу/гучну заяву

hi-tech – високотехнологічний

high-touch – високочутливий; персональний, особистий

range from ... to ... – коливатися (у певних межах)

maintenance – технічне обслуговування; експлуатаційні витрати

resilient – пружний, еластичний

wrought iron – коване залізо

Vocabulary Exercises

I. Match the words from the text with their a) synonyms b) antonyms.

a) words from the text: integrate, smooth, core, common, enhance, bend.

Synonyms: center, curve, combine, conventional (everyday, frequent), increase (intensify), even.

b) words from the text: smooth, movable, monotonous, luxurious, durable;

Antonyms: short-lived, simple, changing, rough, stable.

II. Match the words with their definitions.

Furnishings, in scale, variety, versatility, resilient, fragile, high-tech.

a) a number of different kinds or examples of the same thing;

b) adaptability, flexibility;

c) using styles and materials, such as steel, glass, and plastic, that are associated with industrial use;

d) able to recoil or spring back into shape after bending, stretching, or being compressed;

e) in proportion to the surroundings;

f) items of furniture;

g) easily broken or damaged.

III. In pairs, make up lists of:

- a) items of furniture
- b) materials used in furniture production
- c) characteristics of furniture

IV. Supply the missing prepositions.

1. Modular forms have a distinct relationship (to, with, in, from) contemporary design in furniture.
2. This room is completely cut off (to, with, in, from) busy everyday life.
3. Each item of furniture contributes (to, with, in, from) the general impression.
4. Furniture should be (to, with, in, from) scale with the room.
5. Colour is employed to bring areas (into, onto, with, from) balance.
6. He promised to comply fully (to, with, in, from) the client's requests.
7. Plastic furniture can't be compared (to, with, in, from) metal furniture.
8. Metal furniture is very appropriate (to, with, in, for) tables and chairs.
9. The beauty of any room depends (to, with, on, from) the interrelationship of all the components.

V. Look through the text and give the English equivalents of the following.

Зовнішні та внутрішні риси, сучасна будівля, широкий вибір, вільна поверхня стіни, використовувати з обережністю, бути пропорційним кімнаті, картини та прикраси, різноманітність та універсальність, прозорий пластик.

VI. Look through the text, give the Ukrainian equivalents of the following words and use them in sentences of your own.

To make a big statement, a core of the room, to elevate the aesthetics, to craft as a masterpiece, to gain popularity, to enhance the mood, to require a low maintenance, comfortable and luxurious touch, to find the way into the mainstream, long-term benefits.

Grammar Exercises

I. Choose the correct form of the word.

1. Every year new materials (discover, discovers, are discovered, is discovered).
2. Every year designers (invent, invents, are invented, is invented) new possibilities and ideas.

3. Wood furniture (used, was used, has been used, have been used) for centuries.
4. People (use, used, have been using, have been used) wood furniture for hundreds of years.
5. Plastic furniture (manufactures, is manufactured, has manufactured, was manufactured) with a great variety of colours and forms.
6. They (produced, produce, are produced, have been produced) plastic furniture, which is water-resistant and eco-friendly.

II. Put questions to the following sentences / to the words in bold.

1. The modular forms have a distinct relationship to contemporary design in furniture.
2. The modular forms have a distinct relationship to contemporary design in furniture.
3. A large room can take more massive items of furniture.
4. A small room should have small-scaled pieces of furniture.
5. Furniture elevates the aesthetics of homes.
6. Furniture elevates the aesthetics of homes.

III. Make up the tag-questions:

1. Designers create new types of furniture and new furnishing concepts, ...?
2. The beauty of a home will depend on how well the principles of design are applied, ...?
3. The beauty of any room depends upon the interrelationship of all the components, ...?
4. Often colour can be employed to bring areas into balance, ...?
5. Nowadays there is a great desire for relaxation and calm, ...?

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions:

1. What does a well-designed house integrate?
2. Why are modern bedrooms slowly being transformed?
3. What do people who prefer a more movable way of life want to have?

4. What factors does the beauty of any room depend on?
5. How many dominant centers can a large room have?
6. What traditional materials used in furniture production do you know?
7. Why is plastic furniture gaining popularity nowadays?
8. What are the main characteristics of metal furniture?
9. Why does leather furniture elevate itself from other materials?
10. Why is glass unique as a material?
11. What will you personally think about when choosing a material for your furniture?

III. Say whether the following sentences are true or false. If the statement is false, change it to make it true.

1. A small room appears to the best advantage when it has a lot of small-scaled pieces of furniture.
2. Only colour can bring areas into balance.
3. Every year new possibilities of traditional materials are discovered.
4. Wood furniture can be a masterpiece.
5. Fabric is more durable than leather.
6. Glass is not a durable material.
7. High-quality furniture is worth investing.

IV. Work in pairs and discuss the following issues focusing on the furniture design:

1. The role of furniture in designing your living space.
3. Materials used in furniture design, their advantages.

UNIT 11. CONTEMPORARY STYLE OF DECORATION

1. Read and translate the following text.

Mastering the Modern Art



You might like a contemporary style of decorating if you like to keep current with styles, enjoy things that are modern, of today, right now. While it's been thought that modern interiors are cold and minimalistic, today's contemporary interiors are

comfortable and welcoming without being cluttered and dark. It's a style that is equally appropriate for offices and stores, lofts and homes. A contemporary style home can be a quiet and comfortable retreat. To achieve the look of a contemporary home, it's important to stick to some basic rules. Fundamentally, simplicity, subtle sophistication, texture and clean lines help to define contemporary style decorating. Interiors show case space rather than things. By focusing on colour, space, and shape, contemporary interiors are sleek and fresh.

Colour

Neutrals, black, and white are the main colours in contemporary style interiors. The palette is often punched up and accented with bright and bold colour. With walls painted in a basic neutral, you have a wonderful backdrop for bold coloured accessories. If the walls and windows are painted in pastels, the trims should be neutral. If a wall is a bright, bold colour, neutrals should be used everywhere else.

Line and space

The most obvious and distinctive element of a contemporary style interior design is line. It's found in architectural details, use of bold colour blocks, high ceilings, bare windows, and geometric shapes in wall art and sculpture. The bare space, on walls, between pieces of furniture, and above in upper areas, becomes as important as the areas filled with objects. In contemporary interiors, less is more. Each piece stands out as individual and unique. Take advantage of structural elements. Air ducts may hang from a ceiling, broken bricks provide texture and stability, and exposed plumbing pipes are perfectly acceptable in a contemporary style interior. To draw the eye, paint these

structural details in bold contrasting colours, or to diminish their importance, blend them with the walls.

Contemporary Style Furniture

Smooth, clean, geometric shapes are essential for contemporary style furniture pieces. Upholstered furniture often wears black, white, or other neutral tones in textured natural fibres. Cover it in a neutral, black, or bold fabric. Fabrics often have a natural look found in wool, cotton, linen, silk, jute, and add textural appeal. Furniture pieces should be simple and uncluttered, without curves or decoration. Sofas, chairs, and ottomans have exposed legs. Beds and chairs usually have no skirt, trim, fringe, or tassels.

Keep in Mind

- Use furniture and accessories to make a bold statement in contemporary style interior. Use a basic background and shout out with your favourite colour on a piece that will stand out.

- Less is more! In a contemporary style interior, don't use ruffles, excessive carved details, fringe, or floral prints. Abolish cute and small. Go basic, bare, bold, and structural.

- Floors in a contemporary style home should be bare and smooth in wood, tile, or vinyl. If you must use carpet for sound control or warmth, choose commercial grades. Add colour and texture with plain or geometric-patterned area rugs.

Vocabulary

sleek – гладкий

palette – палітра

backdrop – фон

air ducts – повітроводи

upholstered – оббитий

uncluttered – не захащений

to trim – обрізати

fringe – бахрома

tassels – китиці

Lexical Exercises

I. Make up expressions with the given new words.

Model: contemporary style, upholstered furniture etc.

II. Match the word and its definition:

- 1 palette A a sofa without arms or back; a cushioned footstool or a low seat
2 ottoman B heavy, woven material for covering floors, made of woollen, cotton, or synthetic fibres
3 jute C a thin board with a hole for the thumb at one end, used by an artist for mixing his paints
4 carpet D having refined tastes
5 sophisticated E a strong fibre used for making coarse sacks, burlap, rope

III. Give the right pairs of synonyms:

contemporary, enjoy, comfortable, cluttered, quiet, appropriate, important, focus on, main, wonderful, to draw, modern, like, welcoming, messy, peaceful, suitable, essential, concentrate on, major, marvellous, to attract.

Grammar Exercises

I. Identify the following verb forms:

enjoy, has been thought, can be, help, is punched up, is accented, is used, are painted, should be used, is found, becomes, stands out, may hang, have exposed, add.

II. Make the following sentences negative:

1. Upholstered furniture often wears black, white, or other neutral tones in textured natural fibres.
2. The palette is often punched up and accented with bright and bold colour.
3. A contemporary style home can be a quiet and comfortable retreat.
4. Pillows add a shot of colour and texture in clean geometric shapes.
5. Today's contemporary interiors are comfortable and welcoming without being cluttered and dark.
6. Fundamentally, simplicity, subtle sophistication, texture and clean lines help to define contemporary style decorating.
7. By focusing on colour, space, and shape, contemporary interiors are sleek and fresh.

III. Insert necessary prepositions:

1. You might like a contemporary style of decorating if you like to keep current ... styles.

2. Today's contemporary interiors are comfortable and welcoming ... being cluttered and dark.
3. The bare space becomes as important as the areas filled ... objects.
4. Each piece stands ... as individual and unique.
5. Take advantage ... structural elements.
6. Use a basic background and shout ... with your favourite colour on a piece that will stand out.

IV. Give the forms of irregular verbs:

keep, think, stick, find, become, stand, hang, break, draw, wear, have, make, go.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ... etc.

II. Answer the questions:

1. Do you think that modern interiors are cold and minimalistic?
2. How can you characterize today's contemporary interiors?
3. What is necessary to achieve the look of a contemporary home?
4. What are the main colours in contemporary style interiors?
5. What is black colour used for?
6. What is the most obvious and distinctive element of a contemporary style interior?
7. What shapes are essential for contemporary style furniture pieces?

III. Work in pairs and discuss the following topics:

1. Colour in interior design.
2. Contemporary style furniture.

UNIT 12. DECORATING IN TROPICAL STYLE

1. Read and translate the following text.

Escape to Paradise



Tropical chic is one of the most popular looks today. It includes comfort, warmth, and a touch of the exotic, using jungle themes, restful colours, and natural textural elements. It's a style that has fresh appeal with touches of traditional. This is not the multi-coloured jungle look you might choose for a child's room. Instead, it might be defined as «lush minimalism» since it mixes lots of texture and intricate pattern with simple details and a few large accessories. Common

motifs include stylized palm trees, large leafed banana plants, monkeys, animal prints, rattan, leather, and grass cloth. This look is most often used in living rooms and family rooms, but can be adapted for master suites and bathrooms as well. Here are some of the underlying elements and themes of a tropical look room.

- Comfortable upholstered furniture is a must in a tropical room.
- Long horizontal lines underscore a casual look and add to a restful mood, while taller elements such as plants, screens, or artwork add a grand scale.
- Neutral tones including ivory, beige, camel, tan, deep brown, soft gold, and pale yellows are the foundation of a tropical themed room. Greens are also a major element in shades that range from light sage to avocado and from yellowgreens to a green that is nearly black. Accents might be in dark brown, black, or even muted reds.
- Furniture in a tropical room is often large in scale and selected for comfort and utility. Accent pieces in wicker, bamboo, iron, and rattan will also fit well with the look.
- Fabrics should be soft and lush. Neutral solid chenilles are perfect for the major upholstered pieces. Pillows, ottomans, and chairs might be done in jungle prints and leaf designs.
- Wood furniture pieces and wood flooring fit well into this look. Light woods can be used but add more weight to the room by mixing in some dark tables, lamps, or furniture feet.
- The main motifs used would be the tropical jungle look and animal designs (monkeys, elephants, etc.) used in fabrics, accent items, and accessories.

- Animal designs figure prominently in a tropical room. Consider using both animal hide designs such as leopard spots and zebra stripes as well as animal images such as monkeys, lions, and elephants.

- Large plants, especially palm trees, are a perfect addition to a tropical themed room. Add them in corners and upright from underneath using inexpensive can lights.

- Because island prints, leaves, and animal prints are a feast for the eye, avoid overdoing the room's accessories. A few large plants, lamps, books, and some carefully selected largescale accessories will usually be enough. Avoid lots of tiny little things and keep it simple and spare.

- Window coverings should exhibit a natural quality. Bamboo or matchstick blinds, breezy linen panels, or plantation shutters are all choices that will fit into this look.

- Grass cloth, baskets, rattan, and wicker in natural tones add another layer of texture to the room. Consider these materials for wall coverings, cornice boards, folding screens, ottomans, and more.

- Flooring might be hardwood, though tile or stone is another possibility. Accent the hard floor with area rugs of natural sisal.

- Artwork will look best if it sticks to the colour palette of the room – pale golds, ivory, browns, and greens. Hang prints with stylized leaf designs, exotic looking palm trees, and jungle animals.

- Light fixtures can add some whimsy with decorations in monkey, leaf, or jungle accents. Dark lamp shades will add more weight to the room.

- Tableware looks might include natural coloured stoneware, textured placemats, loosely woven fabric napkins, and sturdy glassware. Accessorize with wooden bowls, baskets, and bamboo.

Vocabulary

lush minimalism – пишний мінімалізм

rattan – ротанг

muted reds – приглушені червоні кольори

underscore – підкреслювати

underneath – унизу, нижній, під

matchstick blinds – жалюзі із сірників

breezy linen panels – легкі панелі з льону

shutters – жалюзі

wicker – верболіз, плетиво, тин

cornice boards – карнизні дошки
folding screens – ширми, що складаються
ottoman – тахта, пуффик
whimsy – примхливість, примха, уява
tableware – столовий посуд
stoneware – кераміка

Lexical Exercises

I. Make up expressions with the given new words.

Model: avoid accessories, folding screen, etc.

II. Match the word and its definition:

- | | |
|-----------|---|
| 1 jungle | A the long tough flexible stem of various tropical palm trees, used in making wickerwork |
| 2 rattan | B a movable wooden or metal cover that can be closed in front of a window to keep out light |
| 3 texture | C a window covering made of long, thin, flat strips of metal, plastic, or wood fastened with heavy string in such a way that the strips can be raised and lowered |
| 4 shutter | D an area of tropical land, covered with trees, bushes too thick to walk through easily |
| 5 blind | E the structure, composition, or appearance of smth |

III. Give the right pairs of antonyms:

include, comfort, fresh, horizontal, spoilt, diagonal, neutral, discomfort, lush, light, exclude, dark, soft, perfect, hard, imperfect.

Grammar Exercises

I. Identify the following verb forms:

includes, has, might choose, might be defined, mixes, include, is used, can be adapted, underscore, add, are, range from, might be, is selected, will fit, might be done, fit, can be used, avoid, should exhibit, can add.

II. Make the following sentences negative:

1. It includes comfort, warmth, and a touch of the exotic.
2. Common motifs include stylized palm trees, large leafed banana plants.
3. This look is most often used in living rooms and family rooms.
4. Comfortable upholstered furniture is a must in a tropical room.
5. Fabrics should be soft and lush.
6. Light fixtures can add some whimsy with decorations in monkey, leaf, or jungle accents.
7. Dark lamp shades will add more weight to the room.

III. Insert necessary prepositions:

1. It's a style that has fresh appeal ... touches of traditional.
2. This look can be adapted ... master suites and bathrooms as well.
3. Greens range ... light sage to avocado and from yellowgreens to a green that is nearly black.
4. Furniture in a tropical room is often large ... scale and selected for comfort and utility.
5. Artwork will look best if it sticks ... the colour palette of the room – pale golds, ivory, browns, and greens.
6. Dark lamp shades will add more weight ... the room.

IV. Do a grammar test on Degrees of comparison:

1. Tropical chic is one of the (popular) looks today.
2. Long horizontal lines underscore a casual look and add to a restful mood, while (tall) elements such as plants, screens, or artwork add a grand scale.
3. Fabrics should be (soft) in tropical room than in a classical one.
4. Long horizontal lines add a (restful) mood to the room.
5. The (common) motifs include stylized palm trees, large leafed banana plants, monkeys, animal prints, rattan, leather, and grass cloth.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ... etc.

II. Answer the questions:

1. Why is tropical chic one of the most popular looks today?
2. What is a must in a tropical room?
3. What do long horizontal lines underscore?
4. What kind of furniture is suitable for a tropical room?
5. What are the main motifs used in tropical style?
6. What can light fixtures add to the room?
7. What tones are the foundation of a tropical themed room?

UNIT 13. FASHION DESIGN

1. Read and translate the following text.

Decoding Fashion Design: From Haute Couture to Mass Market Trends



Fashion design is the art of the application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social latitudes, and has varied over time and place. Fashion designers work in a number of ways in designing clothing and accessories.

Some work alone or as part of a team. They attempt to satisfy consumer desire for aesthetically designed clothing; and, because of the time required to bring a garment onto the market, must at times anticipate changing consumer tastes.

Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They must consider who is likely to wear a garment and the situations in which it will be worn. They have a wide range and combinations of materials to work with and a wide range of colors, patterns and styles to choose from. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions, such as evening wear or party dresses.

Some clothes are made specifically for an individual, as in the case of *haute couture* or *bespoke tailoring*. Today, most clothing is designed for the *mass market*, especially casual and every-day wear. Fashion designers can work in a number of many ways. Fashion designers may work full-time for one fashion as 'in-house designers' which owns the designs. They may work alone or as part of a team. Freelance designers work for themselves, selling their designs to fashion houses, directly to shops, or to clothing manufacturers. The garments bear the buyer's label. Some fashion designers set up their own labels, under which their designs are marketed. Some fashion designers are self-employed and design for individual clients. Other high-fashion designers cater to specialty stores or high-fashion department stores. These designers create original garments, as well as those that follow established fashion trends. Most fashion

designers, however, work for apparel manufacturers, creating designs of men's, women's, and children's fashions for the mass market. Large designer brands which have a 'name' as their brand such as Abercrombie & Fitch, Justice, or Juicy are likely to be designed by a team of individual designers under the direction of a designer director.

Designing a garment

Fashion designers work in different ways. Some sketch their ideas on paper, while others drape fabric on a dress form. When a designer is completely satisfied with the fit of the toile (or muslin), he or she will consult a professional pattern maker who then makes the finished, working version of the pattern out of card or via a computerized system. The pattern maker's job is very precise and painstaking. The fit of the finished garment depends on their accuracy. Finally, a sample garment is made up and tested on a model to make sure it is an operational outfit. Myriam Chalek, owner and founder of Creative Business House explains that most of the time fashion designers only have a fashion concept; the technicality and construction is not thought through during the visual conception and sketching process. Hence, the fashion designer needs to meet with a pattern maker and sample maker to figure out if the sketch on paper can be brought to life according its vision.

Types of Fashion

There are three main categories of fashion design, although these may be split up into additional, more specific categories:

Haute couture

The type of fashion design which predominated until the 1950s was —made-to-measure or haute couture (French for high needle work). The term made-to-measure may be used for any garment that is created for a specific client. Haute couture, however, is a protected term which can only be officially used by companies that meet certain well-defined standards set by the *Chambre Syndicale de la Couture*. Nonetheless, many ready-to-wear, and even mass-market labels, claim to produce haute-couture, when in fact, according to established standards, they do not. A couture garment is made to order for an individual customer, and is usually made from high-quality, expensive fabric, sewn with extreme attention to detail and finish, often using time-consuming, hand-executed techniques. Look and fit take priority over the cost of materials and the time it takes to make.

Ready-to-wear (pret-a-porter)

Ready-to-wear clothes are a cross between haute-couture and mass-market. They are not made for individual customers, but great care is taken in the choice and cut of the fabric. Clothes are made in small quantities to guarantee exclusivity, so they are rather expensive. Ready-to-wear collections are usually presented by fashion houses each season during a period known as Fashion Week. This takes place on a city-wide

basis and occurs twice per year. The main seasons of Fashion Week include, spring/summer, fall/winter, resort, swim and bridal.

Mass market

These days the fashion industry relies more on mass market sales. The mass market caters for a wide range of customers, producing ready-to-wear clothes in large quantities and standard sizes. Cheap materials, creatively used, produce affordable fashion. Mass market designers generally adapt the trends set by the famous names in fashion. They often wait around a season to make sure a style is going to catch on before producing their own versions of the original look. In order to save money and time, they use cheaper fabrics and simpler production techniques which can easily be done by machine. The end product can therefore be sold much more cheaply. Increasingly, many modern high-end designers are now beginning to turn to mass market retailers to produce lower-priced merchandise, and to broaden their customer base.

There is a type of design called «kutch» design originated from the German word «kitschig» meaning «ugly» or «not aesthetically pleasing». Kitsch can also refer to «wearing or displaying something that is therefore no longer in fashion». Often, high-waisted trousers, associated with the 1980s, are considered a "kitsch" fashion statement.

Vocabulary

latitude – широта поглядів, широта

aesthetically – естетично

bespoke tailoring – пошиття на замовлення

to cater – обслуговувати

painstaking – копіткий, сумлінний, старанний

time-consuming – трудомісткий

Vocabulary Exercises

I. Complete the sentences using the following words: fashion, haute couture, mass market, season, garment.

1. Casual and every-day wear is designed for ...
2. A ... garment is made specifically for the wearer's measurements and body stance.
3. They must consider who is likely to wear a ... and the situations in which it will be worn.
4. Some ... designers are self-employed and design for individual clients.

5. Ready-to-wear collections are usually presented by fashion houses each ... during a period known as Fashion Week.

II. Read, translate and write the title of the text.

London has long been the capital of the UK fashion industry and has a wide range of foreign designs which have integrated with modern British styles. Typical British design is smart but innovative yet recently has become more and more unconventional, fusing traditional styles with modern techniques. Vintage styles play an important role in the British fashion and styling industry. Stylists regularly 'mix and match' the old with the new, which gives British style that unique, bohemian aesthetic that many of the other fashion capitals try to imitate. Irish fashion (both design and styling) is also heavily influenced by fashion trends from Britain. Famous British brands and designers include Burberry, Alexander McQueen, Mulberry, Stella McCartney and Vivienne Westwood.

II. Translate the following sentences.

1. Першим в історії кутюрье традиційно вважається модельєр, засновник Синдикату Високої моди Чарльз Фредерік Уорт.

2. З точки зору мистецтва мода близька до концептуального мистецтва, оскільки вона полягає у поєднанні різних елементів (зачіска, матеріал одягу, фасон, колір, аксесуари), що створюють образ.

3. Мода – це форма неподобства, настільки нестерпного, що ми змушені змінювати її кожні півроку. (О. Уайльд).

4. Одяг виробляється в невеликих кількостях, щоб гарантувати ексклюзивність, тому вони досить дорогі.

5. На сьогоднішній день найбільша частина одягу розрахована на масовий ринок, особливо для зручного та повсякденного носіння.

III. Answer the following questions.

1. What is the function of fashion designers?
2. What kind of garments can you name 'haute couture'?
3. What type of collections are presented each season during a period known as Fashion Week?
4. How does Myriam Chalek explain the designing process?

2. Read and translate the following text.

Designing a Collection



Planning a collection.

Every collection is very carefully researched and planned so that all the items in it complement each other, and have the particular fashion look which the company is known for.

Predicting trends. One of the hardest skills a fashion

designer has to master is predicting future trends. To do this, they look at what the fashion directions have been in previous seasons, keep an eye on what others in the fashion business are doing, and read fashion forecasting magazines. They also rely on knowledge of their own customers to see which styles succeeded and which were less popular in past seasons. Perhaps most importantly, designers use their imaginations to come up with new ideas. They often choose a theme to provide inspiration.

Choosing a theme. The theme of a collection can be a period in history, a foreign place, a range of colours, a type of fabric – anything which has a strong visual impact.

Designing a garment

The design. Different designers work in different ways. Some sketch their ideas on paper, others drape fabric on a dress stand, pinning, folding and tucking it until the idea for a garment emerges. A third method is to adapt their own patterns from previous seasons (this method can give continuity to a fashion studio's output).

Making a toile or muslin. After making a rough paper pattern, or life-size 2-D plan, of the garment, a sample machinist (or skilled sewing machine operator) then makes a trial version of the garment from plain-coloured calico. The toile (called muslin in the USA) is put on to a dress stand (or a model) to see how it fits and whether it hangs properly.

Making a card pattern. When the designer is completely satisfied with the fit of the toile, they show it to a professional pattern maker who then makes the finished, working version of the pattern out of card. The pattern maker's job is very precise and painstaking. The fit of the finished garment depends on their accuracy.

The finished dress. Finally, a sample garment is made up in the proper fabric.

Areas of fashion design

Many professional fashion designers start off by specializing in a particular area of fashion. The smaller and the more specific the market, the more likely is a company to get the right look and feel to their clothes. It is also easier to establish oneself in the fashion industry if a company is known for one type of product, rather than several products. Once a fashion company becomes established (that is, has regular buyers and is well-known by both trade and the public), it may decide to expand into a new area. If the firm has made a name for the clothes it already produces, this helps to sell the new line. It is usually safest for a company to expand into an area similar to the one it already knows. For example, a designer of women's sportswear might expand into men's sportswear. The areas where fashion designers can specialize in are: women's day wear, women's evening wear, women's lingerie, men's day wear, men's evening wear, boys' wear, girls' wear, teenage wear, sportswear, knitwear, outerwear, bridal wear and accessories.

Vocabulary

built-in obsolescence – обмежений термін життя

haute couture – висока мода

made-to-measure – зроблений за міркою, за індивідуальним замовленням

ready-to-wear (= ready-made) – готовий виріб

to sew (sewed, sewn) – шити, пришивати

garment – предмет одягу

to catch on – стати модним; завоювати популярність; прищепити

high-end – висококласний; дорогий

merchandise – товари

to keep an eye on – стежити; доглядати

to come up with - знаходити рішення; пропонувати (ідею, план);

вигадувати

continuity – наступність; безперервність

toile – вуаль

calico - бавовняна тканина; ситець

pattern maker – закрійник

painstaking – старанний, копіткий, ретельний

Vocabulary Exercises

I. Match the words from the text with their synonyms.

Words from the text: store, painstaking, clothes, toile, high-end, client, predict, fabric, ready-made, pattern, come up, expand, established.

Synonyms: diligent, develop, shop, customer, the most expensive, muslin, design, forecast, cloth, off-the-peg, garments, well-known, invent.

II. Match the words with their definitions.

Continuity, haute couture, season, mass market, fashion week, collection, pattern, fashion.

- a) new clothes designed for the next season;
- b) a repeated decorative design;
- c) the period during each year when a particular activity or event takes place;
- d) a connection or line of development with no sharp breaks;
- e) the event, where fashion designers, brands or —houses display their latest collections;
- f) the large numbers of people who want to buy a particular product;
- g) a style of clothing or a way of behaving that is popular at a particular time;
- h) expensive, fashionable clothes produced by leading fashion houses.

3. Read and translate the following text.

European Style

Clothing throughout the thirteenth century was very simple and varied very little between men and women. A loose-fitting fulllength gown with fitted sleeves worn with a narrow belt and a sleeveless coat called the *cyclas* was the norm. Until this point, very little diverted from Roman influence.

The fourteenth century inaugurated the Renaissance and brought the first major from simple draped shapes to fitted garments. Contoured seams and the start transition of tailoring techniques now enabled clothing to become more of a sheath around the body. Buttons and lacing allowed for an even closer fit. Women of the time wore an ankle- or floor-length chemise called a *cotte*, or kittle. The fitted version of the gown worn on top, called a *cotehardie*, often featured long hanging sleeves. In Europe throughout this period, fashion began to change at an unprecedented pace.

During the fifteenth century Europe experienced an abundant prosperity, the growth of the middle classes, and the development of a skilled workforce. This created

an appetite for extravagances. Voluminous gowns called *houppelandes* featured floor-length sleeves and were worn with doublets, high collars, and hose. Headwear became more important and was trimmed with all manner of feathers and jewels. Everything became more complex and varied by region.

The sixteenth century was characterized by an increased opulence in fashion, most especially in England under Elizabeth I. Some of the atypical fashion details included the lace Tudor ruff, a hoop skirt called a farthingale, and rich surface ornamentation. In sharp contrast to the sloping narrow shoulders of the early 1500s, the Elizabethan court adopted shoulders that were high and wide with narrow sleeves reflecting French and Spanish styles. The shoulders were further enhanced by padded and jeweled shoulder rolls and accentuated by deep V-shaped waistlines. The V shape was mirrored by skirts that opened at the front to display petticoats or heavily decorated foreparts.

Vocabulary

cyclas – цикла

chemise – сорочка

unprecedented pace – небувалими темпами

voluminous gowns – об'ємні сукні

opulence – багатство, достаток, численність

Vocabulary Exercises

I. Read the following words and translate them:

cyclas, sleeves, transition, kittle, floor-length, ankle-length, abundant, doublets, hose, collars, opulence, farthingale, ornamentation, shoulders, waistlines, reveals, petticoats, foreparts, somber, stomachers, breeches, ensembles.

II. Choose an equivalent translation of the phrases from Column A to Column B.

1) narrow belt

2) sleeveless coat

3) draped shapes

4) fitted garments

5) tailoring techniques

6) abundant prosperity

7) somber colors

8) broad lace

9) linen collars

10) modest design

a) широка тасьма (мереживо)

b) піджак без рукавів

c) приталений одяг

d) вузький пояс

e) скромний дизайн

f) техніка пошиття

- g) похмурі кольори
h) зростання добробуту

- i) комірці
j) задрапіровані форми

4. Read and translate the following text.

Ukrainian National Costume as a Witness of the Past



In the Ukrainian town of Pereyaslav-Khmel'nytsky there is a museum of Ukrainian traditional national dress. It is housed in an eighteenth-century building and has in its collection about 1500 shirts, blouses and other embroidered items, about 200 woman's adornments, over 200 belts, aprons, head-dresses and other pieces of traditional Ukrainian costume plus a lot more. The layman comes to the museum to gaze at the exhibits in wonder and admiration, and the historian comes to study the changing styles, types of dress, and through them better understand Ukrainian culture and everyday life of the past.

Nostalgia for Things Traditional

In the whirl of changes Ukraine finds itself in now, one feels a sort of nostalgia for things that seem to have gone forever never to come back, and yet it turns out they linger on in dress, customs, songs and dances.

There are still a lot of people living who remember the way the traditional religious holidays and festivals were celebrated in the rural Ukraine. Some of these people even would say: "Oh, I've seen the real celebration of Christmas, the real wedding reception" and so on, meaning that these occasions were celebrated differently from the way they are celebrated now.

"Real" in this sense is tantamount to traditional, time-honoured. One of the integral parts of "traditional" life is dress, woman's dress in particular. A great care was taken to have every item of the dress in full correspondence with requirements of custom and tradition. The occasion and the season determined what kind of dress was to be worn. The wedding dress epitomized the beauty and expectation of the youth; it was resplendent with decorations and adorned lavishly with embroidery. In winter, when the quiet of Christmas Eve was gaily broken by Ukrainian merry kolyadkas (sort of Christmas carols), young women and girls, who were singing them, were supposed to be wearing white sheepskin coats and multicoloured bright headkerchiefs.

One can't help feeling nostalgic but one dons her grandmother's dress and as if in a time machine one is taken back to the time which seems to be so distant and yet poignantly recent. This dress from the grandma's trunk helps one find the link between now and then. Cinema and theatre occasionally remind us – not so frequently though as one wishes they would – of the splendour of the Ukrainian traditional national costume.

Dress Reflects Climate and Mentality



cultural features of life in the Ukrainian village of the past.

National dress of any nation, of a big one in particular, the one with a history and culture that span more than a thousand years, reflects the geographical situation of the country this nation occupies, the climate, mentality, levels of economic and social development and a lot more. The Ukrainian national costume is not an exception in this respect. A historian of costume remarked that the traditional woman's dress alone – in all of its varieties of course – would be sufficient to give one a comprehensive picture of historical and

National Dress of Classical Type

If one can apply the word “classic” to the national dress one can say that the Ukrainian Midland in the basin of the Dnipro river is the area where the Ukrainian national dress acquired features which can be regarded as “classical”, that is very typical of Ukrainian traditional costume in general.

It is there that the ancient Rus-Ukraine dress had gradually become specifically Ukrainian as it is known now. The national dress throughout Ukraine shows the same “classical” features, though each distinguishable geographical and cultural part of Ukraine has some differences in dress, particularly in embroidery patterns. In some cases slight variations can be observed even in the dress worn by people living in the neighbouring villages.

Shirt – an Ancient Slavic Garment

In addition to being just an article of clothing the shirt (or, probably, more properly “blouse” if applied to a woman's garment) had a special, sometimes symbolical meaning for those who wore it. It was not too long ago that some village girls wanted to put an amorous spell on a lad they fancied, would wear a “magic” shirt when they went through an “enchanted ceremony”, and this shirt had to be the one they had started making on the Ivan Kupala's night – an ancient heathen holiday

celebrated in summer which in Christian times was incorporated into the calendar of Christian holidays.

The woman's shirt – or a blouse – worn in the area of Poltava was a long one, with embroidered sleeves; the one from Chernigiv land was the longest among others. The shirt to be worn on weekdays differed, naturally, from the one that was worn on Sunday. Every woman was supposed to know how to make a shirt, and the teenage girls at the age of about 12 were taught how to do the needlework and whatever else that was required for being a good housewife. A woman of some means had about 15-29 shirts, and a bride from a well-to-do family was expected to have no fewer than 50-60 shirts in her dowry. The number of shirts, their quality, type of embroidery were good indicators of what the girl was as a potential housewife.

Needlework

The thread used in adorning shirts with needlework was dyed with natural dyes and the actual technique of needlework varied from place to place, and from century to century. The stitches used also varied – from very intricate to rather simplified. In the early twentieth century cross-stitch gained predominance over other types of stitches. Even if the colour scheme was limited to two contrasting colours, the patterns themselves in combination with the colours never failed to produce a powerful visual effect.

Patterns of Adornment

Girls and women, bent over their needlework during the long winter nights in the snowbound houses, lit inside only by a small oil-lamp or a candle, adorned their shirts with all kinds of embroidery patterns: stylized floral, animal and purely ornamental designs. By far the most popular one was that of a broken tree which happens to be one of the modifications of the universal symbol the tree of life, a symbol found virtually all around the world in art and on household items. Solar symbols and purely geometrical patterns are also widely used in embroidery.

Skirts, Belts, Vests, Headkerchiefs



Each article of clothing had a special name and as there were quite a few of these articles in woman's costume it would be unreasonable to list all of them here. A couple will suffice. Plakhta and zapaska were two kinds of skirts; the usually chequered plakhta was the more cheerful looking of the two and consequently was worn on festive occasions, and zapaska of subdued colours, made of durable cloth, was an everyday garment.

Belts had to keep the skirts in place but besides this purely technical function they had a role to play in the general arrangement of the dress. Some of the belts were long strips of fabric, wound several times around the waist (thus they served also as a support of the spine and protection against injury). Belts, usually red in colour, were, like the rest of the costume, adorned with floral and geometrical embroidered patterns.

All kinds of vests were of varying length, modestly or lavishly adorned with needlework and other decorations; elder women, naturally, preferred quieter ones in tone and decoration, and young women and girls chose to wear the brighter ones and more richly adorned.

In summer girls and unmarried women did not wear hats or bonnets and walked about bareheaded, with their hair usually braided. The hair was taken good care of, as it was a matter of pride for every girl to display long braids, adorned with bright ribbons or wreaths made of dry or freshly-picked flowers. Married women did not braid their hair and never displayed it on public. They tucked their hair under an ochipok, a sort of close-fitting scull-cap made of silk, brocade or chintz. It was considered indecent for a married woman to be seen bare-headed. The ochipok was to be worn all life long with the hair hidden under it, and there was hardly a greater shame for a woman to have her ochipok pulled off her hair by someone in public (probably it had something to do with the belief in magic qualities of hair).

Headkerchiefs and shawls came to be used widely only at the end of the nineteenth century, and the occasion and means available determined what kind of headkerchiefs or shawl was to be worn.

Earrings, Necklaces, Rings

It's hard to imagine a woman indifferent to earrings, necklaces and other decorations and to be sure Ukrainian women wore all kinds of ornaments. Coral necklace was an especially highly prized item but they cost a lot and only relatively few could afford them. As recently as about 70-80 years ago for a price of a coral necklace one could buy a cow. The poorer had to be content with glass beads, the richer sported necklaces made of gold and silver coins.

The costume would not be completed without a good pair of boots which were red, black, yellow and green in colour and worn mostly to church or on some special occasions as the footwear was expensive. Boots were put on bare feet; girls could have high heels and married women had to do with low heels. As soon as the weather was warm enough, heavy winter boots were stowed away and the female folk walked about mostly barefoot.

Winter coats for the most part were made from sheepskin and were of various length and degrees of adornment. Some of the ornamental patterns definitely had symbolic meaning.

A dress can be not only beautiful – it can tell an exciting story.

Vocabulary

item – предмет одягу

adornment – прикраса

layman – мирянин, нефахівець

to gaze – пильно дивитися

to linger – затримуватися, баритися

tantamount – рівноцінний, еквівалентний

to epitomize – втілювати,

resplendent – блискучий

carol – спів

poignantly – гостро, доречно

amorous – любовний

to fancy – уявляти

to enchant – зачаровувати

to incorporate – включати, приєднатися

stitch – стібок

intricate – складний, запутаний, вичурний, замислуватий

solar – сонячний

to subdue – помякшувати, приглушати

durable – довгостроковий, міцний

bonnet – жіночий капелюх

braid – коса

to tuck – ховати

chintz – ситець

Vocabulary Exercises

I. Give Ukrainian equivalents of:

item, headkerchief, needlework, adornment, earrings, necklace, ornamental patterns, high heels, stitch, bare-headed, embroidered sleeves.

II. Complete the following sentences.

1. Traditional dress of any nation reflects
2. The woman's shirt worn in the area of Poltava was
3. Native teenage girls at the age of about 12 were taught
4. The thread used in adorning shirts with needlework was dyed with
5. The belts were
6. Belts adorned with
7. Married women tucked their hair under
8. The costume would not be completed without
9. Winter coats were made of

III. Use the following words and word combinations in sentences of your own.

Types of dress, skirts, belt, vest, headkerchief, plakhta, zapaska, everyday garment, ochipok, rings, lavishly, adorned, braid, contrasting colours, shirt, bride.

IV. Answer the key questions fully.

1. Where is the museum of Ukrainian traditional, national dress?
2. What does its collection consist of?
3. What does national dress of any nation reflect?
4. What shirt was the longest one in Ukraine?
5. How many shirts had a bride from a well-to-do family in her dowry?
6. What were plakhta and zapaska?
7. How did belts adorn?
8. How did every girl adorn her braids?
9. When did headkerchiefs and shawls come to be used widely?
10. How were boots put on?

UNIT 14. GRAPHIC DESIGN

1. Read and translate the following text.

Unveiling the World of Graphic Design: from Ancient Times to the Digital Age

What is Graphic Design?



Graphic design is the art, profession and academic discipline whose activity consists in projecting visual communications intended to transmit specific messages to social groups, with specific objectives. Graphic design uses visual and textual elements such as typography, photography, iconography, and illustration to communicate ideas or messages, which therefore influence our perceptions. It

aims to help the producer connect with the target consumer through these visual and textual cues. Graphic design relies on principles gleaned from decades of psychological and social research. The various techniques that designers employ, such as using specific colour palettes to elicit predictable emotional responses, are part of the science of design. Graphic design serves two important functions: creating aesthetics that maximize usability and creating visuals that shape users' emotions.

History of Graphic Design.

Graphic design is not just a beautiful visual representation, but a science in its own right, with its own philosophy and history.

The history of graphic design can serve as an excellent source of inspiration, especially if you study how art and technological developments influenced certain designers.

Advertising existed in ancient times. Egyptians wrote sales messages and designed wall posters on papyrus, while politicians in Pompeii and ancient Arabia created campaign displays. The lines between graphic design, advertising, and fine art often blurred together until the mid-1800s. At that time, Henry Cole explained the importance of graphic design to his government (in Great Britain) in the Journal of

Design and Manufactures. Cole went on to become influential in the growth of design education.

Frank Mason Robinson created the classic Coca Cola logotype, which is the example of a quite successful logo, in 1885. But, still the actual term —graphic designll appeared only in 1922 and was coined by the type designer, illustrator, and book designer William Addison Dwiggins.

During the 20th century, graphic design was influenced by new styles and technologies, which rapidly emerged at that time. For instance, the Bauhaus movement embraced mass production and the new machine culture after World War I; after World War II photography began replacing illustrations in most graphic design, and post-modernism brought new materials, bright colours, and humour to design. And then came the digital revolution brought by computers.

With the dramatic expansion of the World Wide Web and the increasing popularity of CD-ROM technology, the computer has also become an exciting new place for design. Such traditional models as posters, magazine layout, and advertising got the potential for motion and interactivity – reactions to choices made by a visitor to the site.

An influential voice in the forefront of graphic design by and for the computer is John Maeda, a head of the Media Laboratory at the Massachusetts Institute of Technology. As the director of the Aesthetics and Computation Group there, Maeda works to bridge the gap between engineers and artists. According to his beliefs, artists interested in using the computer must master the language of the computer itself, which is programming. When you rely on off-the-shelf design software, as Maeda points out, you accept the limits of someone else's imagination. To solve this issue and help artists understand the basics of computer design, Maeda published —Design by Numbersll. This is a book that introduces a simple programming language that he developed. The

book, Maeda says, is —an attempt to demystify the technology behind computer art, to show how simple it is, and that people can do itll.

One of the examples of Maeda's own work is an interactive online calendar created for Shiseido, a Japanese cosmetics company.

Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens. Designers create, choose, and organize these elements — typography, images, and the so-called “white space” around them — to communicate a message. Graphic design is a part of your daily life. From humble things like gum

wrappers to huge things like billboards to the T-shirt you're wearing, graphic design informs, persuades, organizes, stimulates, locates, identifies, attracts attention and provides pleasure.

Graphic design is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools in order to convey a message from a client to a particular audience. The main tools are image and typography.

Image-based design.

Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. For example, you know that a chili pepper is hot, and this knowledge in combination with the image creates a visual pun.

In the case of image-based design, the images must carry the entire message; there are few if any words to help. These images may be photographic, painted, drawn, or graphically rendered in many different ways. Image-based design is employed when the designer determines that, in a particular case, a picture is indeed worth a thousand words.

Type-based design.

In some cases, designers rely on words to convey a message, but they use words differently from the ways writers do. To designers, what the words look like is as important as their meaning. The visual forms, whether typography (communication designed by means of the printed word) or handmade lettering, perform many communication functions. They can arrest your attention on a poster, identify the product name on a package or a truck, and present running text as the typography in a book does. Designers are experts at presenting information in a visual form in print or on film, packaging, or signs.

When you look at an “ordinary” printed page of running text, what is involved in designing such a seemingly simple page? Think about what you would do if you were asked to redesign the page. Would you change the typeface or type size? Would you divide the text into two narrower columns? What about the margins and the spacing between the paragraphs and lines? Would you indent the paragraphs or begin them with decorative lettering? What other kinds of treatment might you give the page number? Would you change the boldface terms, perhaps using italic or underlining? What other changes might you consider, and how would they affect the way the reader reacts to the

content? Designers evaluate the message and the audience for type-based design in order to make these kinds of decisions.

Image and type.

Designers often combine images and typography to communicate a client's message to an audience. They explore the creative possibilities presented by words (typography) and images (photography, illustration, and fine art). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Designers are the link between the client and the audience. On the one hand, a client is often too close to the message to understand various ways in which it can be presented. The audience, on the other hand, is often too broad to have any direct impact on how a communication is presented. What's more, it is usually difficult to make the audience a part of the creative process. Unlike client and audience, graphic designers learn how to construct a message and how to present it successfully. They work with the client to understand the content and the purpose of the message. They often collaborate with market researchers and other specialists to understand the nature of the audience. Once a design concept is chosen, the designers work with illustrators and photographers as well as with typesetters and printers or other production specialists to create the final design product.

Symbols, logos and logotypes.

Symbols and logos are special, highly condensed information forms or identifiers. Symbols are abstract representation of a particular idea or identity. The CBS "eye" and the active "television" are symbolic forms, which we learn to recognize as representing a particular concept or company. Logotypes are corporate identifications based on a special typographical word treatment. Some identifiers are hybrid, or combinations of symbol and logotype. In order to create these identifiers, the designer must have a clear vision of the corporation or idea to be represented and of the audience to which the message is directed.

Vocabulary Exercises

I. Find in Text words or phrases which mean the same as

to show	to unite	to carry out
placard	insuperable	to hold up
to utilize	to impart	public

II. Look at the way the following terms are used in the text and try to explain them according to the model:

Model

Cover is a binding or enclosure for a book or magazine.

Template is a pre-developed page layout in electronic or paper media used to make new pages with a similar design, pattern, or style.

“process” colors, “spot” colors, copywriting, margin, typeface, letterhead.

III. Match the words from the text with their a) synonyms b) antonyms.

a) words from the text: serve, consult, devote, suit, deadline, software.

Synonyms: dedicate, perform, target date or time, computer program, be acceptable to, ask advice

b) words from the text: excellent, emerge, bright, relevant, considerable, pressure, employ.

Antonyms: dark, unimportant, little, relaxation, dismiss, common, disappear.

IV. Match the words with their definitions.

Coin, advertising, various, data, adjust, degree, generally.

a) several and different;

b) to change (something) so that it fits, corresponds, or conforms;

c) the activity of making products or services known about and persuading people to buy them;

d) a course of study at a college or university, or the qualification given to a student after he or she has completed his or her studies;

e) usually, or in most situations;

f) to invent a new word or expression, or to use one in a particular way for the first time;

g) information, especially facts or numbers, collected to be examined and considered and used to help with making decisions.

3. Match the words from columns A and B so as to make collocations.

a) new, digital, cognitive, distinctive, congested, changing;

b) environments, trends, revolution, logos, styles, factors.

V. Supply the missing prepositions.

1. Graphic design relies (at, in, to, on) principles gleaned from decades of psychological and social research.

2. The history of graphic design can serve as an excellent source (in, on, of, from) inspiration.
3. Egyptians wrote sales messages and designed wall posters (on, in, at, of) papyrus.
4. The term 'virtual reality' was coined (from, by, with, of) Jaron Lanier.
5. John Maeda is the head (from, of, to, at) the Media Laboratory at the Massachusetts Institute of Technology.
6. He works to bridge the gap (in, between, with, of) engineers and artists.
7. Developing a new design consists (with, of, on, from) several steps.
8. It's believed that the demand (from, with, of, for) graphic designers also will increase.

VI. Look through the text and give the English equivalents of the following.

Навчальна (академічна) дисципліна, передавати певні повідомлення, поділитися ідеями, цільовий споживач, почерпнути, викликати передбачувані емоційні реакції, джерело натхнення, швидко з'явитися (виникнути), різке зростання (розвиток), відвідувач сайту.

VII. Look through the text, give the Ukrainian equivalents of the following words and use them in sentences of your own.

An influential voice, a head of, to be interested in, to master smth, to solve an issue, off-the-shelf design software, design-related industries, to get messages across, promotional displays, to identify the needs of consumers, to consult with smb.

Grammar Exercises

I. Choose the correct form of the word.

1. Art and technological developments (influence, influenced, influences, will influence) certain designers.
2. Politicians in Pompeii and ancient Arabia (create, created, have created, are creating) campaign displays.
3. The entire history of graphic design (are, is, am, be) way too long.
4. – Sorry, but we (has found, will find, have found, found) already a perfect graphic designer for our project.
5. Soft skills (are becoming, become, has become, became) more and more important for a person to get a good job.

6. Demand for graphic designers (will increase, increased, have increased, increase) in the nearest future.

7. Growth in Internet advertising (expected, is expected, are expected, has been expected) to increase the number of designers.

II. Put questions to the following sentences / to the words in bold.

1. The various techniques that designers employ are part of the science of design.
2. Advertising existed in ancient times.
3. Henry Cole explained the importance of graphic design to his government (in Great Britain).
4. Graphic designers also may assist the printers by selecting the type of paper and ink for the publication.
5. The actual term —graphic design appeared only in 1922.
6. The Bauhaus movement embraced mass production and the new machine culture after World War I.
7. Graphic designers may work evenings or weekends to meet production schedules.
8. Beginning graphic designers usually need 1 to 3 years of working experience to advance to higher positions.

III. Make the following sentences negative:

1. New styles and technologies emerged rapidly.
2. Post-modernism brought new materials, bright colours and humour to design.
3. Graphic designers use specialized computer software packages.
4. Graphic designers may create graphs and charts from data for use in publications.
5. Identifying the needs of consumers is becoming increasingly important for graphic designers.
6. Graphic designers must be familiar with computer graphics and design software.
7. Frank Mason Robinson created the classic Coca Cola logotype.
8. Working conditions and places of employment differ.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ..., etc.

II. Answer the following questions:

1. When did the term —graphic design‖ appear?
2. When did Frank Mason Robinson create the classic Coca Cola logotype?
3. When did new styles and technologies emerge rapidly?
4. Did advertising exist in ancient times?
5. What is the first step in developing a new design?
6. What do graphic designers produce?
7. What factors do graphic designers consider?
8. How do designers gather relevant information?
9. Who do they present the completed design to?
10. Why do graphic designers use specialized computer software packages?
11. Who can graphic designers be employed by?
12. What skills are important for designers?

III. Say whether the following sentences are true or false. If the statement is false, change it to make it true.

1. Doctor Pemberton created the classic Coca Cola logotype.
2. Advertising existed in ancient times.
3. The term – graphic design‖ was coined by the type designer, illustrator, and book designer William Addison Dwiggins.
4. Graphic designers prepare sketches by hand only to illustrate their vision for the design.
5. Designers present the completed design to the constructor for approval.
6. Beginning graphic designers usually need 3 to 5 years of working experience before they can advance to higher positions.
7. Most graphic designers work in shopping malls and supermarkets.
8. Graphic designers may work evenings or weekends to meet production schedules.
9. All designers sometimes face frustration when their designs are too good.
10. For graphic designers creativity, communication, and problem-solving skills are as important as a familiarity with computer graphics and design software.

IV. Work in pairs and discuss the following issues focusing on the graphic design:

1. Advertising in ancient times.

2. Specialized computer software packages that help designers to develop their designs.
3. The most effective ways to solve communications problems by graphic designers.
4. Skills that are important for designers.

UNIT 15. COMPUTER GRAPHICS AND DESIGN

1. Read and translate the following text.

Types of Graphics Software



Computer graphics are pictures created, changed or processed by computers. There are two categories.

1. **Bitmapped graphics** represent images as **bitmaps**; they are stored as pixels and can become a bit distorted when they are manipulated. The density of dots, known as the resolution and expressed in dots per inch, determines how sharp the image is.

2. **Vector graphics** represent images as mathematical formulae, so they can be changed or scaled without losing quality. They are ideal for high-resolution output.

There are different types of graphics software.

- **Image manipulation programs** let you edit **your** favourite images. For example, you can scan a picture into your PC or transfer a photo from your camera and then add different effects, or **filters**.

- **Painting and drawing programs**, also called **illustration packages**, offer facilities for freehand drawing, with a wide choice of pens and brushes, colours and patterns. One example is *Windows Paint*.

- **Business graphics programs**, also called **presentation software**, let you create pie charts, bar charts and line graphs of all kinds for slide shows and reports. You can import data from a database or spreadsheet to generate the graphs.

- **Computer-aided design (CAD)** is used by engineers and architects to design everything from cars and planes to buildings and furniture. First they make a **wireframe**, a drawing with edges and contour lines. Then if they want to colour the objects and add texture, they create a surface for the object; this is called “filling the surface”. Finally, the design is **rendered** to make the object look realistic. **Rendering** is a process that adds realism to graphics by using shading, light sources and reflections.

- **Desktop publishing (DTP)** is based around a page layout program, which lets you import text from a word processor, **clip-art** (ready-made pictures) from graphics

packages, and images from scanners or cameras, and arrange them all on a page. It is used to design and publish books, newspapers, posters, advertisements, etc.

- **Digital art**, or **computer art**, is done with applets that use mathematical formulae to create beautiful bright shapes called fractals. A **fractal** is a geometrical figure with special properties, e.g. the Koch snowflake or the Mandelbrot set. Fractals can also be used to model real objects like clouds, coastlines or landscapes.

- **Computer animation** uses graphics programs (e.g. digital cartooning systems) to create or edit moving pictures. Each image in a sequence of images is called a “frame”.

- **Geographic information systems (GIS)** allow cartographers to create detailed maps.

Vocabulary Exercises

I. Reread the text and decide which type of graphics software is best for these users.

- 1) a person who wants to edit photos at home;
- 2) an economist who wants to present statistics in a form that can be easily understood;
- 3) engineers who need to design the interior and exterior of a new aeroplane;
- 4) a company which needs to design and publish a magazine;
- 5) an artist who wants to produce illustrations and freehand drawings for a book;
- 6) an organization that needs to make maps and 3D virtual models of the surface of the Earth;
- 7) computer animators who make movies like Toy Story and Shrek;
- 8) a mathematician who wants to make fractal shapes of natural phenomena.

II. Complete the sentences with words from the box.

wireframe	rendering	bitmap	filters	fractals	clip-art
-----------	-----------	--------	---------	----------	----------

1. Painting programs work by giving a colour to each pixel in an image, creating a ... Unlike vector graphics, the image is a single layer, so once something is painted, it becomes part of the whole picture.

2. In painting programs and image editors, ... are special effects that can be applied to a picture, including drop shadows, textures, distortions, etc.

3. The ... model is the simplest interpretation of a true three-dimensional object. Here the object is represented by its edges and contours and is therefore similar in form to a normal engineering drawing or sketch.

4. ... adds textures to each surface, and generates realistic reflections, shadows and highlights.

5. Most illustration packages come with a bundle of resources that include ready-made ... images and a selection of fonts.

6. ... are geometrical patterns that are repeated at a small scale to generate irregular shapes, some of which are similar to objects in nature.

III. Look at the *Windows Paint toolbox* and find the tools that match these definitions.

1. This is like a magnifying glass which changes your view of a drawing.

2. This brush lets you paint in different shapes and patterns.

3. This is used to draw curves in different thicknesses.

4. This rubs out the part of the picture you drag it over.

5. This tool lets you pick a colour from an area of an image, instead of choosing the colour from the colour palette.

6. This tool is used to fill a shape with a colour of your choice.

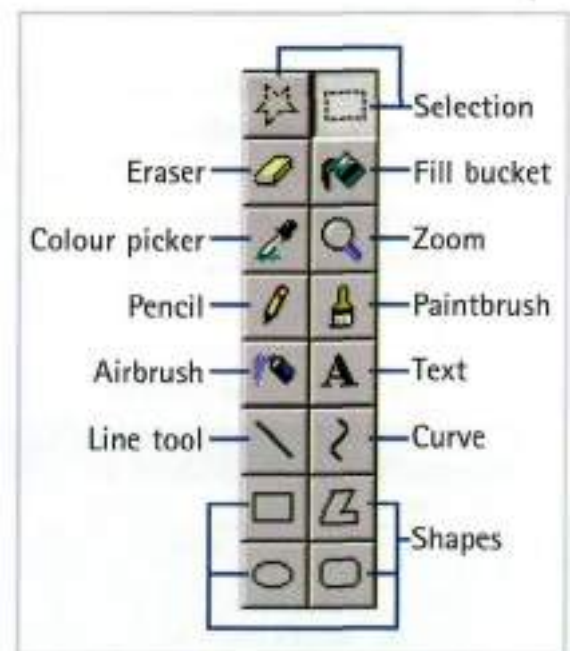
7. This makes straight lines.

8. This basic tool is used to draw freehand, i.e. to draw free-form shapes.

9. This group of tools is used for drawing shapes: rectangles, ellipses and polygons.

10. This produces individual pixels of colour in a spray pattern.

11. These tools let you make rectangular or freehand selections around the things you want to select. This is used to type text.



UNIT 16. PRINT DESIGN VS. WEB DESIGN

1. Read and translate the following text.

From Paper to Pixels



Designing for print media versus designing for the web can be a completely different experience. To understand better these differences, the two can be compared in major topic areas: types of media, audience, layout, color, technology and careers.

Types of Media: before looking at the actual differences in

design, it is important to know what type of work you may find yourself doing in each field.

As a print designer, you may work on:	As a web designer, you may work on:
Magazine advertisements. Product design and packaging. <u>Business cards.</u> Logos.	Standard HTML websites. Flash websites*. <u>Email newsletters.</u> Banner advertising.

Of course the list can go on for both, but the basic difference is that when designing for print you will end up with a finished product that someone can hold in their hand, and when designing for the web you will generally work on an ever-evolving piece viewed on a computer display.

Audience: when beginning a project, it is important to think about the experience of your audience, which differs greatly between print and web design. At the most basic level, the web is interactive and print pieces are usually not.

In print, you are trying to get your audience to stay on a page long enough to get a marketing message across. You are often faced with a limited area in which to achieve this, such as a one-page magazine ad. In some cases, you are trying to catch their

attention and have them dive deeper into your product, as with a book cover or the first page of a brochure. One of the benefits of print design is that you are dealing with a physical product, so physical properties such as texture and shape can help you achieve your design goals. As an example, paper companies will take out magazine ads printed on their own paper, allowing the audience to feel the weight and texture of their product.

On the web, you are generally trying to keep your audience on a specific website for as long as possible. The amount of pages to work with can be unlimited, so you ‘tease’ the audience with snippets of content to entice them into clicking further into your site. Clear navigation (buttons that users click to get to the sections of your site), animation, sound and interactivity all come into play.

Layout: both print and web design require clear and effective layout. In both, the overall goal is the same - using elements of design (shapes, lines, colors, type, etc) to present content to your audience.

The differences start in the available space to create your design:

In print:	On the web:
<p>Your space is generally measured in inches.</p> <p>You can be dealing with anything from a business card to a highway billboard.</p> <p>You know the space allowed from the start and that your finished product will look the same to everyone who sees it.</p> <p>You must have bleed and safety areas to guarantee print results.</p>	<p>You are measuring your space in pixels.</p> <p>You are faced with a challenge - designing your sites to look the best on all size monitors and at all monitor resolutions.</p> <p>A consistent design, with consistent navigation (always in the same place) is a key to keeping people on your site.</p>

Another major difference is how you actually achieve your layout. **As a print designer**, you know the final piece will be delivered as-is to the printer, though you must make the final print job appears as intended. **As a web designer**, you must keep in mind that you will deliver your design to a programmer (if not doing it yourself) who will prepare it for the web.

Color: dealing with color can be very tricky in both print and web design. It is important to understand each of the color models and spaces, such as RGB, CMYK and HSV. Below are some of the choices, issues and concerns when dealing with color in print versus web design.

In Print Design:	In Web Design:
<p>Consider the difference between your colors on screen and on paper.</p> <p>Again, a “proof” can help ensure you are getting the desired results.</p> <p>You often choose “spot” or “process” colors for your printer to use. These are colors you choose from a palette and identify with a code that you provide to your printer.</p>	<p>Consider the difference in colors from monitor to monitor.</p> <p>How color will be affected by brightness and contrast changes.</p> <p>Colors are represented by “hexadecimal values” (6 digit numbers). Again, this responsibility may fall on a programmer, but you may be providing these values to them.</p>

Technology: keeping up with the latest technology is necessary in both print and web design. For both, it is important to work in graphic programs such as Adobe Photoshop, Illustrator, and InDesign. **For print designers**, knowing the latest advances in the printing process will help you to achieve the best results in your work. **For web designers**, knowing what your programmer (if not yourself!) can and cannot do will help you to provide the most effective designs.

Careers: a career in graphic design can mean many things. Below are just a few examples of specific jobs in print and web design.

Print:	Web:
<p>Art Director at a magazine.</p> <p>Ad designer at an ad firm.</p> <p>Package designer for a cosmetics company.</p> <p>Designer for a t-shirt company.</p>	<p>Web designer for a social networking site.</p> <p>Flash designer for movie websites.</p> <p>Banner ad designer for a marketing firm.</p>

Vocabulary Exercises

I. Choose the correct word or word combination to complete the sentences:

- As a print designer you may work on...
 - business cards and logos;
 - flash websites;
 - banner advertising.
- As a web designer you may work on...
 - magazine advertisements;
 - business cards and logos;
 - standard HTML websites and flash websites.

3. In print design physical properties such as ... can help you achieve your design goals.
 - a) clear navigation;
 - b) texture and shape;
 - c) animation and sound.
4. In web design such properties as ... can help you achieve your design goals.
 - a) colors and lines;
 - b) texture and shape;
 - c) animation and sound.
5. The differences in layout start in the available ... to create your design.
 - a) material;
 - b) software;
 - c) space.
6. Dealing with color it is important to understand each of the color model and spaces, such as ...
 - a) HTML and CSS;
 - b) RGB, CMYK and HSV;
 - c) CAD, GIS and DTP.

2. Read and translate the following text.

Logo and Website Design



Logos: to create a “brand” for a company is to create their image, and to promote that image with campaigns and visuals. Working in branding allows a graphic designer or design firm to get involved with many

aspects of the industry, from logo design to advertising to copywriting and slogans. The goal of a brand is to make a company unique and recognizable, and to project a desired

image. Over time, a brand can make a company a household name, and identifiable by a simple shape or color. To create a brand for a company, a designer needs to fully understand the goals of the organization, the industry as a whole, and working with design to create the appropriate materials to represent that company.

When working in branding, a designer can expect to work in:

- Logo design.
- Business card design.
- Letterhead design.
- Packaging.
- Copywriting.
- Writing slogans.
- Advertising design.
- Typeface design.
- Research.
- Marketing.

Examples of branding are all around us. The NBC peacock, the UPS brown truck and Nike's "just do it" are some of the most famous examples. They are so recognizable that we don't need to hear a company name to know what they are. Online brands such as MySpace, Facebook and YouTube are more recently developed but now just as recognizable. Logos on your favorite products, the packaging they come in, and the slogans that represent them are all examples of branding.

Website design, while a relatively new industry, is now an essential part of a company's image, brand, and advertising, marketing and public relations campaigns. The side of web design that would be considered graphic design is the creation of the actual look and feel of a website. Many web designers are also involved in web development, creating the functionality behind a working website. Even if someone wants to just focus on the design side, an understanding of the technology behind websites is essential to create designs that are both attractive and functional.

Work for web designers can include:

- Designing websites to hand off to developers.
- Designing web banner ads.
- Creating animated flash websites.
- Creating mockups and site wireframes.
- Understanding web technologies.
- Understanding browser and operating system differences.

- Working closely with web programmers.

For someone working on the design side of website, Photoshop is the most popular software. Often a designer will create one or several layouts in Photoshop and hand them off to a developer, who will create a working site based on them. For those continuing into the development side, products such as Dreamweaver, GoLive, and countless HTML and CSS editing programs can be used.

There are often differences between web designers and programmers, each with their own goals in mind. Web designers are looking to create the most beautiful site possible, while programmers want something fast and functional. Being a great web designer means understanding both sides, and creating websites that look good and that are designed with function in mind (therefore avoiding these differences). While the ability to code by hand may not be necessary, it is important to know what types of layouts are feasible, how they will appear in different browsers, and what typefaces and color combinations work well on screen rather than on paper. These types of questions make web design an interesting and challenging profession.

3. Read and translate the following text.

Business Cards Design



Whether you are a freelancer or you own your own design firm, it is crucial to have business cards for your graphic design business. First we are going to look at the advantages of having a card, and then move on to the decisions that have to be made and the actual design process.



The most obvious reason for having a graphic design business card is to be able to easily provide your contact information to potential clients and employers. You don't want to be left in a situation where you are promoting your business, and then searching for a scrap of paper to jot down your phone number, email address and website. Having your card on you at all times will insure that you are

providing people with clear and accurate information. It is important to look professional and legitimate, and a business card is the first step.

A business card serves as a mini portfolio. It is the first example of your design work that you are showing potential clients. The design and message of the card itself can make it stick in people's minds and convince them to contact you for their next big project. The card should reflect your own personal style, so people have a tiny glimpse into your work that makes them want to see more. This is not to say a simple card cannot do the trick, but even a basic design can have the small touches that impress your next client.



Before working on the actual design of the card, decide what you want to include on it. Most commonly, a graphic design business card will include any of the following:

- Company Name.
- Logo.
- Slogan.
- Your Name (if different from company name).
- Title or Description of Work Provided (i.e. Web and Print Design).
- Phone Number.
- Fax Number.
- Email Address.
- Website Portfolio Address.
- Mailing Address.

Having all of these content items on your card would most likely be overwhelming and crowded on the small space of a card. Only include what is essential. Along with these items, consider including a message that will speak to your target audience.

You don't necessarily need to choose a printer before you design the card. However, it may be helpful in that you can see the size, paper and other printing options early on in the design process. Which printer you choose may be based on their costs or options such as papers and sizes. Perhaps one of the easiest options is to go with an online printer. Online printers often offer low-cost options for business card printing. Most will send free samples at your request, so be sure the quality is what you are looking for at your budget. Most will also provide templates for popular graphics software such as Illustrator, making the design process easier.

The standard business card is 2 inches tall by 3.5 inches wide. This is often the best choice, as it will fit in business card holders and match up with other business cards, and will often have the lowest printing cost. Perhaps you have a design in mind that will work best on a square or round card. Most printers do provide a variety of shapes and sizes, as well as custom die-cuts. Just remember that while you may want to make a statement with a fancy shape, a card should be convenient, both for you to carry and for others to take, and hopefully keep. Don't make the mistake of choosing form over function. Choosing the standard size but with rounded or angled corners can be a nice touch and compromise. At this point, you should also decide if the card will be one or two-sided. With the low costs of online printers, it is possible to get a full-color, two-sided card at a good rate.

Before completing your business card project, you will also have to choose a paper. This decision will often be limited by what your printer of choice provides. Common choices are glossy and matte finish at different weights such as 14pt. Again, getting samples from printers can help with this decision.

Treat this design as you would a project for your top client. Now that you've collected your content and determined the document size, move on to some preliminary sketches. Figure out where each element will appear on the card. Do you want one side to be just your logo, with contact information on the back? Do you want a clever marketing message on one side and all company information on the other? Sketch out your ideas to help make these important decisions.

Once you have a concept or two that you like, it's time to create the actual design. Adobe Illustrator is one of the best software tools for business card design, because of how well it handles type and other design elements. Check with your printer to see what file formats they accept, and use their templates whenever possible to insure the process goes smoothly. Be sure your document layout is properly prepared for printing. Once the design is complete, the files must be delivered to your printer. While there may be an extra cost, it may pay to get a proof of your design, which allows you to see the layout and quality before going ahead with the full print job.

Vocabulary Exercises

I. Translate the following text into English:

Зазвичай візитна картка виконується у вигляді прямокутника з досить щільного картону або паперу стандартним розміром 50x90 мм, за етикетом жіноча картка може бути менше – 40x80 мм.

Більшість правил, проте, належить до розміщення тексту. Класичним варіантом вважається наступний: по центру нагорі – назва компанії, в якій працює власник візитки, нижче і теж по центру – його прізвище, ім'я та по батькові, ще нижче – посада, яку він обіймає. Тут цілком доречно вказувати звання чи вчений ступінь. У лівому нижньому кутку друкується адреса компанії, де працює господар картки. А решта відомостей (це можуть бути номери контактних телефонів, електронна пошта, адреса веб-сайту компанії або власної сторінки в Інтернеті) повинні знаходитися в нижньому правому кутку. Таке розміщення інформації вибрано виключно з міркувань зручності. Зазвичай візитку тримають лівою рукою, а правою – набирають телефонний номер, вказаний у візитівці.

При розміщенні всіх зазначених елементів потрібно дотримуватись горизонтальної рівноваги, для цього частину інформації можна переміщати, наприклад, у лівий кут.

На візитні картки державних службовців обов'язково має наноситися державний герб та прапор. За етикетом офіційна адреса має бути на всіх візитівках, за винятком карток дипломатів та вищих посадових осіб держави.

Щодо шрифту, то він жодними правилами етикету не регламентується. Однак, з урахуванням призначення візитної картки, він повинен легко читатись, тобто бути досить великим і не химерним. Ім'я та прізвище власника виділяють напівжирним шрифтом, трохи більшого розміру, ніж решта інформації на візитній картці.

Зазвичай рекомендують застосовувати не більше двох різних шрифтів та не більше трьох кольорів для однієї візитки.

Ділові візитні картки мають виглядати елегантно та стримано. Класичний варіант – це темний текст на якомусь світлому фоні. Дизайн має бути строгим, без розчерків і завитків. Папір повинен бути якісним, щільним, може бути матовим або глянсовим, білим. Він має бути хорошої якості, може бути трохи тонованим (допускаються блакитний, рожевий, бежевий фон).

Загалом, незважаючи на найширший спектр пропонованих колірних рішень, краще зупинитися на чорно-білому варіанті (принаймні триколірному).

При розробці фірмового стилю важливо пам'ятати, що візитівка виглядатиме дорого і солідно за рахунок ефектної роботи дизайнера та якісного паперу, а не за рахунок кількості кольорів, що використовуються. Лаконічність та простота – ось основні якості хорошої візитної картки.

Виразність навіть найпростішій картці додадуть методи сучасної поліграфії – це рельєфне тиснення, фольгування, термопідйом та інші технології.

І останнє: переклад тексту візитної картки іноземною мовою. Це питання треба ретельно опрацювати. Відповідно до західних стандартів, треба писати лише ім'я та прізвище, причому ініціали не допускаються. По-батькові писати не прийнято (у крайньому випадку, його можна позначити великою літерою). Також неприйнятно перекладений текст друкувати зі зворотного боку візитки. У разі роботи із закордонними партнерами, за правилами етикету, необхідно розробити два комплекти карток – рідною та іноземною мовами.

Візитна картка дає уявлення про вас і вашу фірму, працює так само, як і звичайна реклама, а значить і ставитися до її дизайну та змісту треба дуже відповідально.

II. Try to design the business card of your own. Make use of business card design principles and discuss your card with a partner.

The business card should look professional.

The card should reflect your personal style.

Include only essential information.

Choose the proper size, shape, paper and color.

III. Write a short essay about spheres of applying graphic design.

UNIT 17. ADVERTISEMENT AND BOOK DESIGN

1. Read and translate the following text.

Beyond the Pretty Picture: Unveiling the Depths of Advertising and Book Design



Advertisements: like many graphic design fields, working in advertising takes you far beyond creating designs and page layouts. While a specific job may be to create a print ad for a campaign, this field requires an understanding of marketing, public relations and consumers. Along with the business side, a design in the advertising field

will need to know a great deal about print production and preparing works for print in various publications and formats.

When working in advertising one can expect to:

- Design magazine advertisements.
- Design newspaper advertisements.
- Perform market research.
- Perform consumer research.
- Need a thorough understanding of the brand.
- Handle projects from design to production.
- Work directly or for an ad agency.
- Understand both print and online advertising.
- Work directly with illustrators, photographers and other team members.

Working in *book design* can mean several things. For some, it may be creating elaborate book covers and jacket designs from scratch. For others, it may mean hours of detailed-oriented layout work. Designing a book cover means first understanding the nature of the book, and then the audience, and in today's market, creating something that sells. This work may be done as a freelancer or in-house for a book publisher.

When working in book design one can expect to:

- Design covers.
- Design book jackets.

- Work in page layout.
- Learn the rules of typography.
- Work with deadlines.

Depending on the project, book design and layout can call for all types of graphic design software. Covers that incorporate photography will most likely be brought into Photoshop at some point. Others that need original artwork and clever typography will likely be done in a program like Illustrator. For layout of full books, InDesign and Quark are used throughout the industry.

Book designers must pay close attention to the legal issues to protect their work. A fair contract will enable the designer to make additional money for a second printing or paperback printing that goes beyond the original run of a book. This allows the designer to share in the success of the product and not give unlimited use of the design. Designers should also look to get their credit on books they design, which will help to promote their business.

2. Read and translate the following text.

Working as a Book Designer

Working in book design can mean several things. For some, it may be creating elaborate book covers and jacket designs from scratch. For others, it may mean hours of detailed oriented layout work. Designing a book cover means first understanding the nature of the book, and then the audience, and in today's market, creating something that sells. This work may be done as a freelancer or in-house for a book publisher. When working in book design one can expect to: Design covers; Design book jackets; Work in page layout; Learn the rules of typography; Work with deadlines. Depending on the project, book design and layout can call for all types of graphic design software. Covers that incorporate photography will most likely be brought into Photoshop at some point. Others that need original artwork and clever typography will likely be done in a program like Illustrator. For layout of full books, In Design and Quark are used throughout the industry. Book designers must pay close attention to the legal issues to protect their work. A fair contract will enable the designer to make additional money for a second printing or paperback printing that goes beyond the original run of a book.

This allows the designer to share in the success of the product and not give unlimited use of the design. Designers should also look to get their credit on books they design, which will help to promote their business.

Designing Album Cover Art

Many designers who work on album cover art work on a freelance basis and are hired on a per-project basis. If you want to work as a freelance designer, you may find you have to start out designing a few album covers for free to build up a portfolio of work. Once you get started, if people are pleased with what you're producing, then you will likely find that most of your work comes to you through referrals. Not all designers are freelancers, however, and some record labels have graphic designers on staff to handle these responsibilities in-house. Education in graphic design is the usual path into designing album cover art.

Illustrations and photo design

Illustration is irreplaceable to boost promotion and recognition of your business among clients and partners. Illustration and photo will enhance your company image and respectability.

Illustrations for books, newspapers and magazines. Illustration is wizardry, and designers bring a touch of magic to book, newspaper and magazine pages.

Cards are the right way to congratulate colleagues, clients or partners, and to remind of your company. A colourful bright card in an original envelope with an exclusive design and elements of your corporate style will leave an unforgettable impression about your company.

Comics often feature different fairy tale characters, sometimes such characters are even represented allegorically. A graphic designer is ready to create for you characters you need and to represent them graphically in any file format.

Caricatures. When developing a creative concept for advertising campaign, it is often necessary to introduce a character, who will serve as a basis for all ad strategy. Sometimes such characters are presented as pictures or interactive caricatures.

Designers can create impressive caricatures of any individuals or characters you require.

Photo design. A high quality picture is the main way to influence your visitors and potential clients. You can use hundreds of words to describe and list all the advantages, but visual look of the thing, interior or architectural object is the decisive argument that can help a customer to make the final decision – and consider your company. Designers will help you improve the picture by means of creating a unique presentation of your product via photo.

Lexical Exercises

I. Find in the text word combinations beginning with:

creative ..., advertising ..., original ..., different ..., impressive..., additional ..., colourful ..., bright ..., interactive ..., architectural..., unique ..., exclusive ...

II. Match the word and its definition:

- | | |
|----------------|---|
| 1 audience | A to contribute to the growth or prosperity of something |
| 2 typography | B a picture, a diagram, etc., esp. in a book |
| 3 promote | C all the people listening to or watching a performance, speech, radio program, TV show |
| 4 comics | D the art or process of printing with type |
| 5 illustration | E a comic book, causing amusement and laughter |

III. Give the right pairs of antonyms:

software, original, forget, legal, success, unlimited, irreplaceable, remind, bright, illegal, failure, limited, replaceable, hardware, dark, ordinary.

Grammar Exercises

I. Identify the following verb forms:

can mean, means, creating, may be done, incorporate, will be done, are used, will enable, goes, allows, should look, are hired, have to start out, are producing, will find, comes, need, envisioned, have, will be working, feature, developing, are presented.

II. Make the following sentences negative:

1. You need familiarity with graphic design software programs and the basics of design.
2. Designers will help you improve the picture by means of creating a unique presentation of your product via photo.
3. Designers can create impressive caricatures of any individuals or characters you require.
4. The exact pay varies wildly depending on the kinds of labels and artist you work with.
5. Designers bring a touch of magic to book, newspaper and magazine pages.

6. A colourful bright card will leave an unforgettable impression about your company.

III. Insert prepositions:

hours ... detailed-oriented layout work; depending ... the project; can call ... all types of graphic design software; book designers must pay close attention ... the legal issues; to make additional money ... a second printing; the success ... the product; to get their credit ... books they design; work ... a freelance basis; people are pleased ... what you're producing; have graphic designers ... staff; you should be able to listen ... music; to boost promotion and recognition ... your business ... clients and partners; to remind ... your company; will leave an unforgettable impression ... your company; improve the picture ... means of creating a unique presentation ... your product via photo.

IV. Give the forms of irregular verbs:

understand, sell, do, bring, pay, make, run, find, come, learn, get, leave.

V. Do a grammar test on Modal verbs:

1. Working in book design (*can, must, could*) mean several things.
2. It (*may, might, could*) be creating elaborate book covers and jacket designs.
3. It (*may, can, have to*) mean hours of detailed-oriented layout work.
4. This work (*may, can, should*) be done as a freelancer.
5. Book design and layout (*could, can, might*) call for all types of graphic design software.
6. Book designers (*must, can, may*) pay close attention to the legal issues to protect their work.
7. Designers (*must, should, can*) also look to get their credit on books they design.
8. You (*can, should, may*) be able to listen to music.
9. That (*must, might, can*) be a good thing and a bad thing.
10. Designers (*can, could, had to*) create impressive caricatures of any individuals or characters you require.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ... etc.

II. Answer the questions:

1. What is the main way in photo design to influence visitors and potential clients?
2. What do comics feature?
3. What is the main function of cards?
4. What will enhance the image of a company and its respectability?
5. What can working in book design mean?
6. What programs are used for layout of full books?
7. What is the usual path in designing album cover art?
8. What is the decisive argument that can help a customer to make the final decision?

III. Work in pairs and discuss the following topics:

1. Types of graphic design software.
2. Designing a book cover (nature of the book, the audience, today's market).
3. The use of illustration and photo to enhance the company's image and respectability (cards, calendars, booklets).

UNIT 18. ADVERTISING

1. Read and translate the following text.

The World of Advertising: A Look Beyond the Glitz and Glamour



Advertising is a form of communication that typically attempts to persuade potential customers to purchase or to consume more of a particular brand of product or service. While now central to the contemporary global economy and the reproduction of global production networks, it is only quite recently that advertising has been more than a marginal influence on patterns of sales and production. Mass production necessitated mass consumption, and this in turn required a certain homogenization of consumer tastes for final products.

Many advertisements are designed to generate increased consumption of those products and services through the creation and reinvention of the "brand image". For these purposes, advertisements sometimes embed their persuasive message with factual information. Every major medium is used to deliver these messages, including *television, radio, cinema, magazines, newspapers, video games, the Internet, carrier bags and billboards*. Advertising is often placed by an advertising agency on behalf of a company or other organization.

Organizations that frequently spend large sums of money on advertising that sells what is not, strictly speaking, a product or service include *political parties, interest groups, religious organizations, and military recruiters*. Non-profit organizations are not typical advertising clients, and may rely on free modes of persuasion, such as public service announcements.

Types of advertising

Media

Commercial advertising media can include wall paintings, billboards, street furniture components, printed flyers and rack cards, radio, cinema and television

advertises, web banners, mobile telephone screens, shopping carts, web pop ups, skywriting, bus stop benches, human billboards, magazines, newspapers, town criers, sides of buses, banners attached to or sides of airplanes, in-flight advertisements on seatback tray tables or overhead storage bins, taxicab doors, roof mounts and passenger screens, musical stage shows, subway platforms and trains, elastic bands on disposable diapers, stickers on apples in supermarkets, shopping cart handles, the opening section of streaming audio and video, posters, and the backs of event tickets and supermarket receipts. Any place an "identified" sponsor pays to deliver their message through a medium is advertising.

Covert advertising

Covert advertising is when a product or brand is embedded in entertainment and media. For example, in a film, the main character can use an item or other of a definite brand, as in the movie *Minority Report*, where Tom Cruise's character John Anderton owns a phone with the Nokia logo clearly written in the top corner, or his watch engraved with the Bulgari logo.

Similarly, product placement for Omega Watches, Ford, VAIO, BMW and Aston Martin cars are featured in recent James Bond films, most notably *Casino Royale*.

Television commercials

The TV commercial is generally considered the most effective mass-market advertising format, as is reflected by the high prices TV networks charge for commercial airtime during popular TV events. The majority of television commercials feature a song or jingle that listeners soon relate to the product.

Virtual advertisements may be inserted into regular television programming through computer graphics. In a TV commercial the advertiser is trying to persuade you to go out and buy something. He wants to make you feel that you really must have it.

He can use a number of different effects to do this.

The snob effect. This tells you that the product is most exclusive and of course rather expensive. Only the very best people use.

The scientific effect. A serious-looking man with glasses and a white coat, possibly a doctor or a professor, tells you about the advantages of the product.

The words-and-music effect. The name of the product is repeated over and over again, put into a rhyme and sung several times in the hope that you won't forget it. The sung rhyme is called a "jingle".

The ha-ha effect. The advertiser tries to make you laugh by showing people or cartoon figures in funny situations.

The VIP (Very important person) effect. Well-known people, like actors or football players, are shown using the product.

The supermodern effect. The advertiser tries to persuade you that this product is a new, sensational breakthrough.

The go-go effect. This is suitable for teenage market. It shows young people having a party, singing, laughing, having a wonderful time, and, of course, using the product.

By skilfully using advertising baits, representatives of business are quite able to exert a substantial influence on the content of TV and radio programs.

Infomercials

Infomercials are also known as direct response television (DRTV) commercials or direct response marketing. The main objective in an infomercial is to create an impulse purchase, so that the consumer sees the presentation and then immediately buys the product through the advertised toll-free telephone number or website. Infomercials describe, display, and often demonstrate products and their features, and commonly have testimonials from consumers and industry professionals.

Celebrities

This type of advertising focuses upon using celebrity power, fame, money, popularity to gain recognition for their products and promote specific stores or products. Advertisers often advertise their products, for example, when celebrities share their favourite products or wear clothes by specific brands or designers. Celebrities are often involved in advertising campaigns such as television or print adverts to advertise specific or general products.

Media and advertising approaches

Advertising on the World Wide Web is a recent phenomenon. Prices of Web-based advertising space are dependent on the "relevance" of the surrounding web content and the traffic that the website receives. **E-mail advertising** is another recent phenomenon. Unsolicited bulk E-mail advertising is known as "spam". As the mobile phone became a new mass media in 1998 when the first paid downloadable content appeared on mobile phones in Finland, it was only a matter of time until mobile advertising followed, also first launched in Finland in 2000.

A new form of advertising that is growing rapidly is *social network advertising*. It is online advertising with a focus on social networking sites. This is a relatively immature market, but it has shown a lot of promise as advertisers are able to take advantage of the demographic information the user has provided to the social

networking site. Friendertising is a more precise advertising term in which people are able to direct advertisements toward others directly using social network service.

Mobile billboard advertising

Mobile billboards are truck- or blimp-mounted billboards or digital screens. These can be dedicated vehicles built solely for carrying advertisements along routes preselected by clients, or they can be specially-equipped cargo trucks. The billboards are often lighted; some being backlit, and others employing spotlights. Some billboard displays are static, while others change; for example, continuously or periodically rotating among a set of advertisements. Mobile displays are used for various situations in metropolitan areas throughout the world, including: target advertising, one-day, and long-term campaigns, conventions, sporting events, store openings and similar promotional events, big advertisements from smaller companies.

Public service advertising

The same advertising techniques used to promote commercial goods and services can be used to inform, educate and motivate the public about non-commercial issues, such as AIDS, political ideology, energy conservation, religious recruitment, and deforestation. Advertising, in its noncommercial guise, is a powerful educational tool capable of reaching and motivating large audiences.

Lexical Exercises

I. Make up expressions with the given new words.

Model: to deliver factual information, to generate original ideas etc.

II. Match the word and its definition:

- | | |
|-----------------|--|
| 1 billboard | A a well-known person |
| 2 advertisement | B a large strip of cloth, hung between two poles, bearing a slogan |
| 3 celebrity | C to convince smb to do smth by reasoning, arguing, begging |
| 4 persuade | D a large, high, flat surface on which advertisements are placed |
| 5 banner | E a notice of something for sale, for rent, etc., given in a newspaper, on TV, or pasted on a wall |

Grammar Exercises

I. Make the following sentences negative:

1. Advertising attempts to persuade potential customers to purchase or to consume more of a particular brand of product or service.
2. Advertising focuses upon using celebrity power, fame, money, popularity to gain recognition for their products and promote specific stores or products.
3. The billboards are often lighted.
4. Social network advertising is growing rapidly.
5. The mobile phone became a new mass media in 1998.
6. Unsolicited bulk E-mail advertising is known as "spam".
7. Virtual advertisements may be inserted into regular television programming through computer graphics.
8. John Anderton owns a phone with the Nokia logo clearly written in the top corner.
9. Advertising has been more than a marginal influence on patterns of sales and production.
10. Many advertisements are designed to generate increased consumption of those products and services through the creation and reinvention of the "brand image".

II. Insert necessary prepositions:

1. It is only quite recently that advertising has been more than a marginal influence ... patterns of sales and production.
2. Many advertisements are designed to generate increased consumption of products and services ... the creation and reinvention of the "brand image".
3. Advertisements sometimes embed their persuasive message ... factual information.
4. Advertising is often placed ... an advertising agency ... behalf of a company or other organization.
5. Virtual advertisements may be inserted ... regular television programming ... computer graphics.
6. This type of advertising focuses ... using celebrity power, fame, money, popularity to gain recognition for their products and promote specific stores or products.
7. In a TV commercial the advertiser is trying to persuade you to go ... and buy something.
8. The name of the product is put into a rhyme and sung several times ... the hope that you won't forget it.

III. Give the forms of irregular verbs:

be, spend, pay, write, buy, make, feel, tell, put, sing, forget, show, have, have, know, see, become, grow, build.

Reading Comprehension

I. Read the text once again and give the main idea.

The text is about ..., the text covers the problems of ..., the text discusses the issues of ... etc.

II. Answer the questions:

1. Why aren't non-profit organizations typical advertising clients?
2. What is the main purpose of designing advertisements?
3. What are the major types of advertising?
4. What is the most effective mass-market advertising format?
5. What effects can an advertiser use to persuade you go out and buy something?
6. What is a new format of advertising that is growing rapidly?
7. Can we confirm that advertising is a powerful educational tool capable of reaching and motivating large audiences?
8. What is public service advertising?

III. Work in pairs and discuss the following topics:

1. Advertising – a powerful educational tool capable of motivating large audiences.

ЛІТЕРАТУРА

1. Afzal, Ibrahim Why We Make Art? 2021. URL: <https://www.theartist.me/art/why-we-make-art/>.
2. Basic Types of Furniture Materials. Homelockers [Electronic resource]. URL: <http://homelockers.com.ph/blog/basic-types-furniture-materials>.
3. Elements of design. URL: <https://www.invisionapp.com/design-defined/elements-of-design>.
4. Five Reasons Why We Need Art. 2010. URL: <https://speakartloud.wordpress.com/2010/04/23/41/>.
5. The Basic Elements of Design // Graphic Design & Illustration Tutorials by Invato Tuts. URL: <https://design.tutsplus.com/articles/the-basic-elements-of-design-cms-33922>.
6. Сосої Г.С. «Treasures of Ukrainian Folk Arts» : навч.-метод. посіб. з англ. мови для студентів II-V курсів факультету філології та журналістики, спеціальність «Філологія. Мова та література (німецька)». Полтава : ПНПУ імені В.Г. Короленка, 2014. 99 с.
7. Virginia Evans, Jenny Dooley, Henrietta Rogers. Art and Design. Berkshire : Express Publishing, 2013. 39 p.
8. What does an industrial designer do? URL: <https://www.careerexplorer.com/careers/industrial-designer/>.
9. What Is Industrial Design? // Industrial Designers Society of America [Electronic resource]. URL: <https://www.idsa.org/what-industrial-design>.
10. What Material to Choose For Your Furniture? // Best Custom Handmade Furniture Company in Kansas City. URL: <https://unruhfurniture.com/blog/type-material-choose-furniture/>.
12. Юденко О. І. Англійська мова для студентів вищих мистецьких навчальних закладів. Київ : Фенікс, 2008. 384 с.
13. URL:<http://en.wikipedia.org/wiki/Designer>