

# INGLESE PER ARCHITETTI

## ESERCIZI AUDIO / VIDEO

*by Patrizia Giampieri*



*Lou Ruvo Center for Brain Health, Nevada, US. Picture by John Fowler on flickr.com  
US/UK Flag (modified) sourced from freestock.ca*

## **TABLE OF CONTENT**

INTRODUCTION

CASA BATTLÓ

SYDNEY OPERA HOUSE

URGENT ARCHITECTURE

ARCHITECTURAL DUPLICATURE

THE CHINESE CCTV BUILDING

CHARLOTTE'S ARCHITECTURE

METROPOL PARASOL

HIGH LINE PROJECT

PREFABRICATED HOUSING

HOME EXTERIORS\_1

HOME EXTERIORS\_2

INTERVIEW WITH GAETANO PESCE

UNIVERSAL DESIGN

INTERIOR DESIGN\_US

INTERIOR DESIGN\_UK DAVENPORT

INTERIOR DESIGN\_UK 2, 3

## **INTRODUCTION**

This practical handbook is for all architects who feel the need to deepen their listening skills and knowledge of some technical words in the field of architecture.

This handbook will help you focus on the spoken language of either mother-tongue speakers or speakers of English as a *Lingua Franca*.

In this text you will hence practice your *English for architects* by watching some videos; you will be directed to some **links** to external web pages, where you will be able to watch some videos of the world of architecture. Then, exercises will follow. Solutions to the exercises can be found in another, payable handbook.

## CASA BATLLÓ

WATCH THE VIDEO ON THE FOLLOWING WEB PAGE:

<https://www.youtube.com/watch?v=j31eZTrW0Ss>

then fill in the missing words/phrases:

- 0."Manzana de la discordia" is a..... (*choose*: square, street, building, tower...???)
  - 1.The most famous building is ..... Battló made by.....
  - 2..... of casa Battló is Casa Amatler
  - 3.and..... you have Casa Leó Morera designed by Luis Domènech
  - 4.The name "manzana de la discordia" means.....
  - 5.the apple led to a.....between three..... eventually leading to a tragic.....
  - 6.in this case, it refers to the rivalry between.....and.....
  - 7.Casa Battló was originally built between the 187.. and 18...
  - 8.the house was bought by the rich ..... Joseph Battló who intended to ..... it down
  - 9.Gaudí convinced Battló to keep the ..... and simply ..... instead of tearing it down
  - 10.between the years 19.... and 19.... Gaudí completely re-moderned the interior, created a new ..... and a new....
  - 11.the project was strongly di..... by the .....
  - 12.luckly, the project was..... to be.....
  - 13.even though it is based on the previous structure, Gaudí basically ..... the whole.....
  - 14.Gaudí had the help of.....
  - 15.Casa Battló is most known for its.....
  - 16.the large windows have given Casa Battló one of its nickname: "the house of....."
  - 17.another nickname is "the....."
  - 18.The upper façade is decorated with Catalan mosaic which makes it looks like something taken from a.....
  - 19.If you take a good look at the roof, you will see that it is ..... and it resembles the back of a ..... or.....
  - 20.A common thing about Casa Battló is that it pays tribute to Saint..... and his .....
  - 21.The spire-line feature on the left side of the roof represents the..... plunged into the ..... of the dragon
  - 22.The bone-line features of the façade represent the bones of the ..... or the bones of .....
  - 23.Peole say if the façade captures your attention, the interior captures your.....
  - 24.Casa Battló can be found in.....
- 
-

## SYDNEY OPERA HOUSE

READ THE TEXT ON THE FOLLOWING WEB PAGE: <http://whc.unesco.org/en/list/166>

Then complete the exercises below

1) READ THE FOLLOWING TEXT and insert the right words by choosing among those suggested:

The project was not helped by the 1. \_\_\_\_\_ to the **brief** (*progetto iniziale*). The New South Wales Government 2. \_\_\_\_\_ in fact the proposed 3. \_\_\_\_\_ opera hall 4. \_\_\_\_\_ the concert hall because 5. \_\_\_\_\_ the time, symphony concerts, managed 6. \_\_\_\_\_ the ABC, 7. \_\_\_\_\_ more popular and drew larger audiences 8. \_\_\_\_\_ opera.

1. change, changes, amend
2. changes, changement, changed
3. largest, larger, most large
4. onto, into, from
5. from, to, at
6. from, by, with
7. have been, has been, were
8. comparing to, than, instead of

2) READ THE TEXT and fill in the prepositions/adverbs /conjunctions listed below:

Cost overruns contributed \_\_\_ populist criticism and a change of government resulted \_\_\_ 1966 \_\_\_ Utzon's resignation, street demonstrations and professional controversy. \_\_\_ 1999, Jorn Utzon was re-engaged \_\_\_ Sydney Opera House architect \_\_\_ develop a set \_\_\_ design principles \_\_\_ act \_\_\_ a guide for all future changes \_\_\_ the building. This project was followed \_\_\_ the first alteration \_\_\_ the exterior \_\_\_ the building \_\_\_ the addition \_\_\_ a new Colonnade along the western side.

Prepositions, adverbs, conjunctions to insert: *as, by, in, of, to, with*

3) READ THE TEXT and insert the definite or indefinite article (*the/a*) or possessive adjectives:

These principles reflect \_\_\_ original vision and help to ensure that \_\_\_ building's architectural integrity is maintained. Utzon's first major project was \_\_\_ refurbishment of \_\_\_ Reception Hall into a stunning, light filled space which highlights \_\_\_ original concrete 'beams' and \_\_\_ wall-length tapestry designed by Utzon which hangs opposite \_\_\_ harbour outlook. Noted for \_\_\_ excellent acoustics, it is the only authentic Utzon-designed space at Sydney Opera House and was renamed the Utzon Room in \_\_\_ honour in 2004.

4) READ THE TEXT and choose the correct form of the verbs in brackets (see example in 0.):

This Utzon-led project, which 0. \_\_\_\_\_ (*complete*) in 2006, \_\_\_\_\_ (*give*) the **theatre foyers** (=ridotto) their first view of Sydney Harbour. The foyers' interiors \_\_\_\_\_ (*now/be renovated*) to Utzon's specifications, to \_\_\_\_\_ (*become*) a coherent attractive space for **patrons** (=ospite). The design also \_\_\_\_\_ (*incorporate*) the first public lift and interior escalators to \_\_\_\_\_ (*assist*) less mobile patrons.

Up to present, Utzon \_\_\_\_\_ (*also/work*) on designs to \_\_\_\_\_ (*renovate*) the ageing and inadequate Opera Theatre. On all projects, he \_\_\_\_\_ (*always/work*) with his architect son Jan, and Sydney-based architect Richard Johnson of Johnson Pilton Walker.

In 2003 he \_\_\_\_\_ (*receive*) the Pritzker Prize, international architecture's highest honour.

0.=was completed

WATCH NOW THIS VIDEOS ON SYDNEY OPERA HOUSE:

[https://www.youtube.com/watch?v=0tecBKSQIJ4&list=PLTp25BSdYpmK4TFKlKfEw\\_ljOgaEstRuD&index=7](https://www.youtube.com/watch?v=0tecBKSQIJ4&list=PLTp25BSdYpmK4TFKlKfEw_ljOgaEstRuD&index=7)

Does it have something in common or does it add new information to the texts you have read?

This is an excerpt from the video.

<<...ready now for the Queen, to declare the building officially open.

..also, where the first European dramatic performers ever to take place in Australia were staged; in a mud hut. This interest in the arts has been a characteristic of the people who

settled in Australia ever since. The progression from the mud hut to soaring opera house reflects the continuing cultural development as well as the tremendous economic achievement, which made it possible. I join with you Mr. Premier, in paying tribute to the many people whose devoted efforts and inspiration over more than a decade have combined to bring this unique conception to true epic, and I congratulate the people of Sydney and indeed of Australia for this remarkable edition to its architecture and to its cultural and community life. I have much pleasure in declaring the Sydney Opera House open>>.

---

## URGENT ARCHITECTURE

WATCH THE VIDEO ON THE FOLLOWING WEB PAGE:

<https://www.youtube.com/watch?v=t8XFfOM60j4>

then complete the tasks at the bottom. The words *in italics* are translated or explained in brackets. Disregard the underlined or starred (\*) words now.

*This interview script and video were sourced from [www.inhabitat.com](http://www.inhabitat.com)*

**INHABITAT:** I'm here today with Bridgette Meinhold, she's the architecture editor for [inhabitat.com](http://inhabitat.com) and she's just come up with a new book called "urgent architecture, 40 sustainable housing solutions for a changing world". So the title of your book is called *Urgent Architecture*. Where do you see that meaning in; where did the idea come from?

**Bridgette:** Back in 2010 when the earthquake hit in Haiti, and then following the earthquake that hit in Chile, I started thinking about how there's an urgent need for.. for shelter right after disaster strikes to provide housing for people, and that concept really got me thinking about that there's a housing emergency all over the world because of climate change, because of poverty, and for the future how do we build to ensure that even if a disaster happens our houses will remain standing and we'll live through the disaster.

**INHABITAT:** So on that note, what do you think is maybe the most *dire (urgente)* housing need that we have globally?

**Bridgette:** Most of the world population lives on the coast and so most of the world is gonna be affected in some way by flooding and so I think designing **smartly** for flooding, for storm *surges (ondate)*, for hurricanes and cyclones is really important. One of the great projects was the Lift House – in Bangladesh, and this house is centered around a central brick core and then two sides of it are made with lightweight materials like reed and bamboo, and it actually raises up when the flood waters come. Everything remains safe and dry for them, and then when the water recedes the house just goes back. It's **meant for** areas that receive flooding often, they know that floods are going to come on an annual basis and they're prepared for it. Another house was built in Mississippi. It's a *Porchdog (similar to a watchdog)* House and it was built **in response to** Hurricane Katrina. The house is both hurricane-proof and flood-proof. Building on *stilts (palo/trampolo)* is a common practice in flood prone areas in the South. This is a little bit more structurally *sound (that makes sense; intelligent)*, can **withstand** a lot higher winds, and also it's super low maintenance– you don't have to do anything to the house, and a great way for architects to start thinking about how design should be in areas like this.

**INHABITAT:** I saw in your book a floating house outside of Amsterdam. Can you tell us a little bit about that?

**Bridgette:** Yeah, the Water Villa, yeah, that's a great house. It was built not too long ago. Floating houses are becoming more popular and also a really interesting way to **address** rising sea levels for those that can **handle** the *rocking (dondolio)*. I personally couldn't, consider that would make me completely motion sick, but a floating house **circumvents** that problem of flooding because the house sits on the water.

**INHABITAT:** Now one thing I think is really interesting about your book is that when people think of green building they're often thinking about photovoltaics and green roofs, a more traditional idea of green building, – but this really goes way beyond that. It sort of... is looking more at how we can build houses to last over time. Do you think that this is maybe kind of a new approach to sustainability or green building?

**Bridgette:** It's definitely an extension of it. I mean, all of those things that you said are really important, but absolutely *resiliency (elasticità)* is an extension of and how we should be building. We should be building

houses that can last, that can withstand anything that gets thrown at them.

**INHABITAT:** Let's talk about earthquakes, because that's.. you know, myself being from California, where we have lots of earthquakes. You dealt with a couple of houses in your book.

**Bridgette:** The PAKSBAB building—Pakistan appropriate *straw (paglia)* building—is an organization that went and taught people in Pakistan how to build earthquake-proof straw *bale (balle)* \*\* homes. Not only are they giving people in Pakistan new skills, the way they designed the foundation, the walls, and then the roof system means that they can withstand earthquakes and **keep people safe**.

**INHABITAT:** There's a house in your book that uses rubble (*macerie/calcinacci*) from the Haiti earthquake.

**Bridgette:** The Gabion House in Haiti is an amazing project because after the earthquake all these concrete *cinder (brace; residuo di cenere)* block houses **fell down**. And rather than actually haul it out of the city, which was what was happening, these projects took the rubble from the sites that they were working on and smashed it up into smaller **chunks** and put the rubble into *gabion (gabbioni)* baskets\*\*, which are often used for *retaining walls (muro di sostegno)\*\** but can be used, actually, as kind of building blocks. These will be earthquake-proof houses and they're not bringing in new material but using what they had right there.

**INHABITAT:** So you have a number of designs in your book that.. that feature recycled shipping pallets, so I want you to tell me a little bit about those. In particular, there's one design in your book called the Slumtube, which I think is a.. it's kind of an amazing name.

**Bridgette:** Pallet architecture is really interesting because pallets are found **all over the world** and they're free materials that anybody can use and build with. The Slumtube was made by a duo from Germany and they traveled to South Africa and wanted to teach the people how to build warmer, better houses for themselves using **found materials**. The slum part, I can't really speak to why they named it that way, but I don't think it was meant as a *slight (mancanza di rispetto)* towards the people who live down there. They spent three months living and working near Johannesburg. I just love the concept of how shipping pallets are kind of this universal **building block** that anybody can use.

**INHABITAT:** You're the shipping pallet expert at Inhabitat. Anything that's made out of shipping pallets, Bridgette knows about them.

**Bridgette:** Yep. I've even built my coffee table out of shipping pallets, so...

**INHABITAT:** Let's talk about yurts (*tenda mongola*). It seems like there are a lot of yurts.

**Bridgette:** Yurts are really interesting. They've been around for centuries, originally in Mongolia and.. and still. But now they've made it into Western culture. The beauty of yurts is they can be **dismantled** and taken down and moved. There's **a chance** that we may have refugees because of climate change and people may need to move in the future regularly, and I thought it was an interesting way of providing housing for **people on the go**.

**INHABITAT:** So who do you see as the audience for this book?

**Bridgette:** I'm trying to reach pretty much everybody. I want everybody to start thinking that housing is more than just where you live. It's a place where you can go and be safe. It's for *DIYers (do-it-yourselfers)*, it's for emergency organizations, it's for cities. I would love if cities and local governments took a look at this book and thought about how they can build smarter, safer houses for their communities.

**INHABITAT:** One thing I think is so great about this book is that even though it's a book about architecture, it's not full of architectural jargon and it's really I think accessible yet very well-written. So congratulations on that! You did an amazing job.

So for anyone who's...

*What are the last phrases about?*

## TASKS

A) How would you translate the underlined words?

B) Which are some **synonyms** of the words **underlined and in bold**? If you can't find synonyms, how would you explain those words? Choose among the following (you could also find other words, if you think that the following ones are not entirely suitable):

*alive, always travel(l)ing, an opportunity, as a consequence of, basic elements, collapsed, come around, deal with, designed for, everywhere, goes back, intelligently, materials found around, pieces, resist to, stand (=soportare)*

C) Match the words on the left (the \*\*starred words encountered in the text), with their translations on the right.

cinder	trampoli
hillside	pendio
overpasses	muro di sostegno
resiliency	ondate di maltempo
retaining walls	elasticità
rubble	cavalcavia
slope	costruzioni con balle di fieno
slum	calcinacci
stilts	brace, residuo di cenere
straw-bale constructions	baraccopoli
storm surges	pendio, fianco, scarpata

## ARCHITECTURAL DUPLICATION

WATCH THE VIDEO ON THE FOLLOWING WEB PAGE:

[https://www.youtube.com/watch?v=CUMt\\_8Hh5kk](https://www.youtube.com/watch?v=CUMt_8Hh5kk)

then complete the tasks at the bottom. The *italicised words* are explained or translated. The starred (\*) words are explained at the bottom. Disregard the underlined words now.

*This interview script and video were sourced from [www.inhabitat.com](http://www.inhabitat.com)*

**INHABITAT:** >Hi, I'm Jill Fehrenbacher, editor-in-chief of [inhabitat.com](http://inhabitat.com) and I'm here today with Bianca Bosker; she's executive tech editor of (?) and a new book author. She's just come out with this new book called "original copies" about architecture mimicry in China. Can you just tell me a little bit about what's going on in China? Where is this coming from?

**Bianca Bosker:** The book *Original Copies* is about this massive movement in duplitecture in China, and what it refers to is the copying of Western towns and cities. So, if you go to China, you'll find that there are enormous residential developments, some of which have been built to house hundreds of thousands of people, erm, and they copy Versailles, or they copy erm Venice, or Amsterdam, or Orange County. The architects and the planners behind these communities have gone to stunning lengths to ensure that the copies are very accurate and very literal. So, in some cases, they'll even import materials from abroad to build them, or they'll hire architects from France to build the French development, or sometimes they'll even send people on location to, say, California to scout out what the copies in China should, in turn, look like. Erm, but this is something that's happening throughout the country; it's happening again on a massive scale, and in some cases it's actually being funded by the government.

**INHABITAT:** What got you started writing this book?

**Bianca Bosker:** My interest in the topic started when I came across this One City Nine Towns Project in Shanghai, erm where these government officials decided to recreate erm ten European cities all around the suburbs of Shanghai and I wanted to understand why this was happening; I started reading up on it, and that there had been a lot written about the fact that erm China was copying this European town or that European town, but there wasn't a whole lot to explain why. Wh..what makes a country that has an incredible architectural history all its own decide that it's going to borrow from abroad? And not only that, but from the past? The very important thing about this is that we're not talking about erm China copying the latest and greatest in architecture: really, it's about copying erm very old historical templates, right? I just had to figure out what it was about—what was happening in contemporary China. What was it about Chinese culture? What were their attitudes toward copying erm that gave rise to this trend?

**INHABITAT:** How is it impacting the people who are living in these spaces?

**Bianca Bosker:** It's not only the architecture that's being replicated. There are elements of Western culture

that are going along with the *copycat* (“*copione*”; *copiare spudoratamente*). Erm, so, just as an example, Thames Town, which is this *YE OLDE*\*\* England look-like in Shanghai, erm has more English eateries than you do Chinese places, erm so you've got pubs, you've got wine shops, you've got...

**INHABITAT: Fish and chips shops?**

**Bianca Bosker:** There was a fish and chips shop, but I don't think it ever opened—they had just copied the outside of it, or in Tianducheng, which is a...a replica of Paris in Hangzhou, you have erm this French Culture Week, where erm Chinese residents or people from the town can come and they learn everything from how to actually chew on caviar to the difference between a bistro and brasserie. So there is this effort to erm both live like the west and live in a place that looks like the west. They're really fascinating landscapes. I mean, I think you walk into them, and it really feels like you're leaving China entirely. I mean, they're quieter, they're much less dense, with beautiful gardens, plantings and manicured lawns. Of course it's all very unsustainable, erm but erm very beautiful, and the air even smells fresher, I think, than what you might find in other parts of urban China.

**INHABITAT: What type of people are moving into like Thames Town, for example?**

**Bianca Bosker:** A lot of people look at these communities, and they think, “Oh, it's like **(1)**Las Vegas.” It's not at all like Las Vegas. These are residential communities: people are living here, they're raising children, they're cooking dinner, and..

**INHABITAT: So there's no tourist element to them?**

**Bianca Bosker:** There is a little bit of a tourist element, but not exclusively, I think that's the important difference there. *That's a long way of saying that, yes, (tutto ciò per dire che, sì,)* the people that are living here are Chinese. Erm their homes have been bought by people that are Chinese. These copycat communities are being built to attr.. appeal to homeowners at a range of different incomes, so you've got some that are cheaper, and you've got some that are these huge, huge mansions with multiple kitchens, swimming pools. It's Chinese people, but it might be the erm obscenely wealthy, or it might be the couple that's just buying their first home.

**INHABITAT: So it's all strata of society?**

**Bianca Bosker:** Yeah, yeah. Absolutely. Yeah. Sometimes they've gone abroad and, you know, they know what it's like there, so they come back to China and they want sort of that sort of lifestyle. But not necessarily. You'll also find erm people who haven't traveled extensively abroad, but they're very drawn to erm the Western erm architecture. It is an important *caveat (stranezza/schiaffo)* to note that many of them have remained as empty ghost towns: they've been built, and no-one has come. So it's a very bizarre feeling, especially when you go from downtown Shanghai, where you can barely, you know, sort of fight your way through on the sidewalk, to these places that are massive and totally empty.

**INHABITAT: Weird, it's so weird.**

**Bianca Bosker:** Yeah. In some cases it has to do with the location: erm some of them are, you know, in the areas of the suburbs that don't have public transportation, so they're hard to get to. Erm, in some cases, they are actually completely sold out, but no one has moved in. So..

**INHABITAT: Why is that?**

**Bianca Bosker:** Speculation. In some cases, when the Shanghai government decided they would build these ten cities, each styled after a European country, they actually tapped (utilizzare; ricorrere a) architects from each of those European countries to build them; right, so British architects for the British one, and so on and so forth. And what those European architects sometimes didn't take into account was what Ch... was how Chinese people lived, and what they wanted out of their homes. So, just as an example, erm when you go to various *high-rise (tall building; condominio)* communities in..in China, **(2)**you'll find that they're on, you know, there's parallel rows, right, you have.. you know, one after another just streets, and they feel very rigid, but part of it is because people want their homes facing a certain direction. And on the other hand, **(3)**these British towns have the curving gentle streets that we may associate with Amsterdam, a medieval town in Europe, but then you get a lot of the homes that, according to the Fen.. the principles of Feng Shui, are, you know, facing entirely the wrong direction. They're very unlucky to live in, so then people don't want to buy them, or there's one erm Scandinavian theme town, for example, the doors were built completely wrong, so they didn't have the right symmetry. There again, they were facing the wrong direction and the community, because they wanted to maintain the European style, was *adamant (risoluto, deciso)* that no construction or alterations could be done. As a result, very few of the homes got sold, and even fewer were moved into, until they lifted that **(4)***covenant (imposizione, accordo)*, and they let people start making changes to the homes,

and now erm when I was there, actually they.. almost every home had, you know, these big windows cut out of the sides, and they were changing the orientation of the doors to make them more in accordance with Chinese traditions.

**INHABITAT: That is so interesting. What is inspiring this? Like, is this something within Chinese consumer culture where they really want replicas of Orange County?**

**Bianca Bosker:** Yeah, I think the really important thing to keep in mind is that, when China replicates, say, Paris, it's not to pay homage to France. It's really a monument to China's own success. So, what you're seeing is both on a personal and a national level: these copycats are really an effort to erm be testaments to China's technological *prodezza* (*bravura*): its affluence, its power, and its achievement since this opening and reform period.

**INHABITAT: Do you think there's a connection between erm architectural mimicry and like.. Louis Vuitton handbags?**

**Bianca Bosker:** ah ah I think that the underlying principle is this idea of mimicry as a way of mastering something. This is a country, you know, that has...is going through one of the most rapid urbanizations in history. You've got this exploding demand for housing and real estate, and at the same time, China—for all its very rich architectural tradition—had a bit of an architectural winter under Mao, you know. Erm the cities sort of were not prioritized the way that erm the countryside was, erm you know, real architectural experimentation and form was not encouraged. So, you know, at the same time that you have real pressures to build, to expand, to grow cities, architects are so, I think, you know, trying to catch up very quickly to do that, and one way erm, is, you know, let's copy and create it and then, the .. the next step of that, might be really to..to... to innovate.

**INHABITAT: Out of all of these replicated monuments, communities, and towns, which one is your favorite?**

**Bianca Bosker:** I think that one of the experiences that resonates most with me was going to see a man in Shenzhen who had built a copy of the White House he was living in, and he was so proud of it. I remember touring it with him, and at some point he sort of stopped and just, you know, took a deep breath. He just looked at it, and he said, "Isn't this so beautiful?"

**INHABITAT: WOW**

**Bianca Bosker:** Yeah, I was just so struck because when a lot of people hear about this, erm they make fun of it. They, they, they find it really *distasteful* (*repellente*, *disgustoso*) and I would just, you know, encourage them, if they ever have the chance, to go to Shenzhen, talk to someone that looks.. that lives in a copy of the White House and just see how much pride he takes in his home and how much it means to him, and.. and just why that style resonated.

**INHABITAT: Do Chinese architects and also Chinese consumers sort of understand the, like the Western view of this?**

**Bianca Bosker:** So there are definitely architects and architectural critics in China who really are not wild about this trend. You know, they do see it as erm fake and inauthentic, *kitschy* (*di pessimo gusto*) erm (5) what's really fascinating to me, and what got me interested in this topic, was that disconnect between erm how *dismissive* (*schivo*) people in the West are towards these and the fact that people in China would spend, erm you know, millions of dollars to build them, or that they'd spend their life savings to live in a place that looks like a fake Venice or erm a fake erm Napa Valley. It's important to understand how differently erm people in China, I think, look at copying. In China, I think, a copy has a much greater status; it can be a sign of mastery, of, of skill. It's a way of showing erm a real ability to do something and well.

**INHABITAT: Basically, like they own it?**

**Bianca Bosker:** Yeah, yeah, exactly. It's this figurative ability to really move Paris into their own domain and also to show that they can recreate the very best or most iconic architectural *hits* (*successi*) of Western culture and that would actually suggest, what happens when China stops copying us. What does that mean, right? We're at a point where erm, western architecture and western landscapes and.. and landmarks are seen as something very *praised* (*elogiato*), something worth emulating, erm (6) do we get to a point where maybe we're not worth it anymore, in the Chinese view.

**INHABITAT: And that's scarier?**

**Bianca Bosker:** Yeah, so maybe that might be scarier than.. than seeing our best tour destination copied

**INHABITAT: Well, these imitations are a form of flattery**

**Bianca Bosker:** Yeah,

**INHABITAT: So thank you so much for taking the time to speak with us. This has been so fascinating,**

**I had no idea about this.**

**Bianca Bosker:** Thank you, this is great

#### TASKS

A) Translate AND explain in English (find synonyms of) the underlined words.

B) Answer the following questions:

1. What is this interview about?
2. What's the meaning of "Mimicry"?

#### NUMBERED PORTIONS OF TEXT:

Read again the portions of text preceded by numbers in brackets and answer the following questions:

(1) Why does the author say that these Chinese places are NOT like Las Vegas?

(2) Why are condominiums in China placed on parallel rows?

(3) Why aren't European-like homes bought by Chinese?

(4) What did the "covenant" set out?

(5) What's the difference between the Europeans attitude towards copied architecture to the Chinese attitude?

What does COPYING mean to Chinese people?

(6) Why could Chinese stop copying the Western architecture, according to the author?

**\*\*STARRED WORDS\*\***(EXPLANATIONS) : *YE OLDE*

"Ye Olde" is a pseudo-English prefix, suggesting a Merry, old (medieval) England. A typical name could be *Ye Olde Shoppe / Pubbe*.

---

## THE CHINESE CCTV BUILDING

READ THE ARTICLE ON THE FOLLOWING WEB PAGE:

<http://www.dezeen.com/2014/11/26/rem-koolhaas-defends-cctv-building-beijing-china-architecture/>

*Then complete the task below*

TAKS: Find synonyms of the following words in the text:

called for=

weird=

I don't have the slightest difficulty=

respond to=

referencing=

oddly=

popped up=

stressed=

nicknamed=

articulates=

comprises=

concluded=

dismissed=

WATCH THE VIDEO ON THE FOLLOWING WEB PAGE:

<https://www.youtube.com/watch?v=R5jQoz2iNxM>

then answer the questions below.

#### QUESTIONS:

1. In what way is the interview related to the article?
2. What is OMA?
3. Where is the new CCTV building (in which city)?

4. Where did the interview take place?

@02:20 - 5. What's Rem's answer to the question whether it is more important to him to grow professionally or to create debates around his works?

@03:41 - 6. In what is Beijing different from any other metropolitan cities, in Rem's view?

@04:15 - 7. What is Chineseness in Rem's view?

@04:30 - 8. What makes Chinese so different from Dutch, or Americans?

@05:05 - 9. How would Rem judge whether an architect is a bad or a good one?

@05:43 - 10. What kind of pleasure can he take from the Chinese buildings built over the last decade?

@06:42 - 11. Has Chinese life been over-stretched because of its too rapid development, according to Rem?

@07:54 - 12. What are his plans for the future?

---

---

## CHARLOTTE'S ARCHITECTURE

Complete the tasks below.

### TASKS:

1. Find *synonyms* (in English) of the words in the table below: match the words on the left with the ones on the right:

words in the text:

synonyms (match them):

design competition	an outright objection against
entrants	bidder, participants
drawn from	building
boomed	call for tenders
eagerly	demolished
a marked contest	factory, plant
topped by	flavoured, developed
torn down	flourishing
hostelry	inn, tavern
edifice	taken from
thriving	willingly
works	with.. on top

2. Find the *translations* of the following technical words by matching them with their Italian correspondents:

### FRIST GROUPING

WORDS IN THE TEXT

TRANSLATIONS (match them)

steel frame	capitello dorico
limestone	cornicione rifinito
doric capital	elemento decorativo con archi (o colonne)
frieze	struttura in acciaio
molded cornice	galleria dello shopping
shopping arcade	lucernario

skylight	pietra calcarea / calcare
arcade motif	fregio

## SECOND GROUPING

### WORDS IN THE TEXT

### TRANSLATIONS (match them)

exterior trim	(in) ghisa
boxy brick (structures)	(in) lamiera
window molding	con grandi blocchi di mattoni
bracketed cornice	cornicione con mensole/supporti
gable	finiture esterne / ornamenti eterni
cast iron	modanatura
sheet iron	timpano / frontone

NOW WATCH A VIDEO on Charlotte ON THE FOLLOWING WEB PAGE:

<https://www.youtube.com/watch?v=qynTSwYIQsc&spfreload=10>

What information is provided in the video?

## METROPOL PARASOL

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=h29uuIRsG5M> and complete the tasks below.

*This interview script and video were sourced from [www.inhabitat.com](http://www.inhabitat.com)*

*“We see architecture as a communication tool. For us it's all about rethinking the definition of the body and the relationship between technology and nature.*

**Inhabitat:** Hi, this is Jill from Inhabitat. I'm here today with junior architect Juergen Mayer to talk about his amazing new structure in Siville, called the Metropol Parasol and his fabulous work. So how did you get your start in architecture?

**Juergen Mayer:** I found a book, which had a picture of Erich Mendelsohn's department store, Schocken, in Stuttgart. It was such a beautiful building that was dealing with light, and a very sculptural expression of modern architecture in the city, and it kind of opened my eyes towards all built environment. It was more of an artistic or like an art approach I was interested in sculptures that you could walk around, but it felt easier to work on a larger scale in my studies and then expand the discipline towards art, design, erm communication, and architecture, of course.

**Inhabitat:** Let's talk about the Metropol Parasol. This is the world's largest wooden structure and it just opened in Seville, Spain. Can you tell us a little bit about how you got involved in that project and maybe also what inspired you to... design this in wood?

**Juergen Mayer:** It was a competition that we won in 2004, which was about creating a new, kind of iconic piece for Seville, but also creating a new idea for this urban space in the 21st century. So we proposed this structure that sits on the Roman ruins, which is an archaeology museum now. It brings back the food market, which was there before, and.. and also elevates you up above the horizon line of the buildings.

Besides being the largest wood or *timber (legname da costruz.)* construction it also is maybe the largest one that has a glued, bonding technology. 'Cause all of the joints are actually **hold** together by a special glue that was developed about two or three years ago.

**Inhabitat:** So, there's no nails?

**Juergen Mayer:** Erm, there are some nails, but steel connections are actually glued into the wood with like long fork-like steel rods (*asta, barra*). That's a very new technology, erm to transfer the forces from one element to the other and that was actually the most innovative part in the structure of the building.

**Inhabitat: Can you walk on top of it?**

**Juergen Mayer:** Yes, there's a panoramic platform and there's a restaurant on top. It has a very kind of, you know, seducing atmosphere up there, it would be.. kind of a cloud above the city.

**Inhabitat: What's been the response that you've heard so far?**

**Juergen Mayer:** Since it opened about like three weeks ago, people **are** really excited about it. Erm, there was some doubt before because it was such a different and new architectural language, erm but since it opened and became accessible, it's **super** busy. People like it — they hang out there at night, they go up — I think they have 1,700 people a day on the top right now, so it's really becoming part of the city.

**Inhabitat: Was there an element of sort drawing inspiration from nature in this design?**

**Juergen Mayer:** We had some references from the city. Erm one was big trees on a neighbouring plaza, so we are doing the same in a big version which is actually **ground**. Erm, there are also references to the Cathedral, which has this beautiful, undulating stone roof. Erm, the structure inside of the Cathedral also kind of defines its space. We call our project sometimes urban, democratic, open cathedral, you know, but actually it is **called together** by the people and the life erm in the centre of the city.

**Inhabitat: There seems that there is kind of a... erm some organic and also a mathematical pattern thing you have going on**

**Juergen Mayer:** Well, the digital world, of course, comes also into the methodology how we design things and how we understand our built environment. So for that project, of course, using the computer, using, you know, contemporary software to work with it, also in the production process, not just in the design process, was a really guiding force. But we're interested in **what does information technology do** to our built environments.

I have this obsession with data protection patterns that you find on the inside of envelopes, for example. Because it's exactly the way how we control certain accessibility to personal information, or camouflage or *blur* (*offuscare*) personal information from a public, neutral face. So these forms of control and access of enveloping space, enveloping a certain kind of environment, that is valuable for us.

**Inhabitat: Are you concerned with erm sustainability in terms of your designs?**

**Juergen Mayer:** Sustainability is one of, you know, important issues in architecture; it has to work on a functional level, it has to work on a sustainable level, it has to work on an aesthetic level, so I think it's one of the parameters that erm helps us to define our environment. So it's a much more complex definition than what we used to get used to.

The interesting part of sustainability besides, you know, trying to be “good” for us, is erm that it moves the attention or the argument of architecture again back to the future. Post-modernism and Deconstructivism **was** always **about concerned**.. about arguing it as a reference to the past, or like anchoring it in like kind of tradition. Sustainability flips that back to the future and creates a certain hope or a certain idea for a better future.

Architecture is always about a better future, otherwise nobody would invest or do something, right?

#### TASKS:

1. Translate or find synonyms of the underlined words
  2. The red words in bold within the text are actually (gentle) mistakes or unclear words. Can you correct them or find substitutes? (NOTE: in speakers of English as a *lingua franca*, mistakes are absolutely normal!)
  3. What's the difference between Deconstructivism or Post-modernism and Sustainability, according to Juergen?
  4. What do “it” and “that” refer to, in the last answer?
- 

## HIGH LINE PROJECT

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=YzrFf2DCLWs> and complete the tasks below. The *italicised* words are explained in brackets. Disregard the underlined or **bold** words now.

*This interview script and video were sourced from [www.inhabitat.com](http://www.inhabitat.com)*

“Hi, I am Jill Fehrenbacher from Inhabitat.com and I'm here today at the High Line Urban Project. The High Line was an elevated train track that was abandoned in the 1980s and then rediscovered again in 1990 when the internationally acclaimed photographer Joel Sternfeld did a series of photographed works documenting the High Line. In the last 5 years it's been redesigned and it's now this beautiful urban park.

**1.Jill: What originally attracted you to the High Line project?**

**James:** well, the High Line you know i..it has its own mythology, I mean long before we came along. Originally it's a post-industrial erm artefact with its own sense of melancholy and strange *other-worldliness (mondanità)* in a city, you know, the opportunity to now take that and to actually make it a public landscape where people can stroll and sit and have amazing vistas and views across the city was a.. was a great opportunity.

**2.Jill: Definitely a part of the original inspiration to people around the world was that erm kind of wilderness in the city.**

**James:** That sort of juxtaposition of this green *ribbon (striscia)* against the *grid (inferriata, reticolato)* of the city was a big.. big impetus. The old rail tracks, the.. the middle (?) scape that is self-sawn and self-grown..

**3.Jill: Is there a particular experience you want people to have when they come up here?**

**James:** We wanted to, in the design, make sure that we had paths and seating and trash cans, and lighting, and water features and elements that would make this a generous and safe, and secure public space, but also give people the feeling that they've come across a secret, magic, garden in the sky.

**4.Jill: About the rails, I assume there's a part of the old rail, right?**

**James:** The original idea, four years ago, was that this paving would literally just set on the original *ballast (equilibrio)* and it would just *bleed (emettere linfa, polline)* and blend with the existing landscape. Erm and there were just a lot of problems with that, most notably that the structure itself had to undergo structural repair and waterproofing. So everything had to be *scraped out (ripulito)*, and we went right down to the concrete bed and then build this new line *scape (panorama, veduta)*. So a lot of the historical rail tracks when they were taken off, they were numbered and inventoried and when they were brought back, they..they were back in their historical location.

**5.Jill: Can you tell me a little bit about erm the sustainable features of the High Line?**

**James:** This is an extremely hostile and difficult environment to build a landscape. We..we have a very thin soil depth – maybe 15 inches typically – there are water issues about the plant standing (?) adequate water and nutrients so there's a dynamic aspect to how the landscape is managed. Erm so many of the plants species here are drawn from the prairie landscape and are also native, erm to to to the north east. Erm but probably one of the biggest features is the idea of **the paving which is designed to crack erm open and allow the plants to come through....** also has open joints so that when it rains water goes through the joints that's hollow (cavo) underneath and that water is stored and then allowed to *seep (gocciolare)* slowly into the planting beds.

**6.Jill: Which's your favourite part of the High Line?**

**James:** it's not that there's a favourite part, but it's that there's a favourite experience. And that is the duration of the experience that it takes to walk from Gansevoort to 20<sup>th</sup> street. You go through an amazing succession of episodes, and the choreography of that, and the experience of that is really what, for me, is the most exciting and original part.

TASKS:

1.Find synonyms or explanations of the underlined words

2.Where is High Line?

3.Where would each of the following answers or phrases be placed, in the interview? **If they did not have a place in the interview**, where could they“fit” (i.e. which *new* questions would they answer)? (see Example 0)

where would these phrases fit in the interview?

OR

which new question would they answer?



added PHRASES

<p>0. I think we can demonstrate that 80 to 90 percent of all the water that falls on the High Line stays on the High Line.</p>	<p>EXAMPLE: Question 5 (sustainability)</p>
<p>1) In particular, the 'Friends of the High Line' were instrumental in creating this distinct image around the High Line – they established an aura that projected an idea that this was maintaining a sense of melancholy. But to take that detail and to actually instill and transform it into a public landscape the city needed to invest more.</p>	
<p>2) It's very hot in the summer, it's freezing cold in the winter. Most of the plants up on the High Line are stress tolerant. They've been drawn from the prairie or from other difficult environments and most of them will hopefully succeed in survival. We'll learn from those that don't make it, take them out and replace them with those that have done well.</p>	
<p>3) There is also a dynamic aspect to how the landscape is managed. One of the greatest features of the High Line is the paving.</p>	
<p>4) Everyone asks this question, and it's really hard to say. I like this area around Gansevoort because it's really the moment where you leave the hard concrete and steel of the street level, come into the garden, and really see the sky and a complete panoramic view. But what we call the 'Sundeck at 14th Street' is another great social space with big, over-sized furniture. Then there is also this wonderful spot, the 10th Avenue Square, where seating has been installed to overlook 10th Avenue. These are all great places, but <u>at the end of the day (in fin dei conti)</u>, the most important thing to me is the fact that the High Line is this green ribbon.</p>	
<p>5) One could boast that there's going to be some carbon reduction with the amount of greenery that we've brought there. There's certainly an ambient cooling effect with the shade that's provided. All the materials are recyclable or come from sustainable sources, so there's nothing here that's <u>ostentatious (pomposo)</u> or out of place.</p>	
<p>6) I don't think you can ever determine what people will feel or what they will experience. Different people come up here and feel different things and have a different set of experiences. But what I do hope is that we will have succeeded in getting people to experience the delight in the sense of finding things. What's great about the High Line is that there are <u>nooks (angolini)</u>, <u>crannies (nicchie, fessure, crepe)</u> and <u>hideaways (nascondigli)</u>. There are vistas and vantage points. You can turn one way and find yourself looking north up at 10th Avenue, but if you turn the other way you'll see the Statue of Liberty. There are amazing discoveries to be made and if people come up here and find delight in that, then I think we've succeeded.</p>	
<p>7) These were the sorts of experiential or phenomenal characteristics we wanted the design to embody. We wanted to make sure that people were almost surprised and delighted by how long the High Line is, by the twists and turns it takes, by the views it affords, and ultimately that they are engaged in some of the delight in discovering these moments.</p>	
<p>8) Well, there were several influences from the beginning. One would be the post-industrial railroad character of the site – the rail tracks, the linearity, and the fact that it really is a thin, narrow ribbon that happens to be quite extensive. The entire High Line really cuts through blocks and buildings, and I sought to create a distinct environment.</p>	
<p>9) There is also this almost sad, melancholic, silence that permeates the place. As a visitor you can assume this mood and feel like you've come across a found object in a vast cityscape. You can stroll through the space and become a little bit of a voyeur, or a little bit of an observer, rather than being so visible.</p>	
<p>10) There's an idea of trying to <u>comb (rastrellare)</u> the paving so we don't really have clearly defined edges between path and garden but really that the path bleeds into the garden, and likewise, the garden bleeds into the path. Obviously there are parts where</p>	

it's a little harder – for the main pathways, for maintenance, for emergency vehicles and this sort of thing – but the overall visual effect is to try to create an edge-to-edge effect of a rail bed landscape that has some paving and a lot of planting around the rails. It really is a wall-to-wall landscape rather than the typical garden path adjacent to planting beds.

These texts were sourced from [www.inhabitat.com](http://www.inhabitat.com)

---

## PREFABRICATED HOUSING

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=H3-hQ5S4IxE> and fill in the missing words that you hear, then answer the questions below.

*This interview script and video were sourced from [www.inhabitat.com](http://www.inhabitat.com)*

**Jennifer Siegal:** Green materials and sustainability, alternative energies... It's just a \_\_\_\_\_ reaction that I have to building and the way that a designer should \_\_\_\_\_ instinctively.

**INHABITAT: What are some of the basic advantages and concepts surrounding pre-fab construction?**

**Jennifer Siegal:** In a pre-fabricated building, everything is built in a really tight environment, controlled, \_\_\_\_\_ and efficient, so everything that is used gets recycled back into the buildings, whether it's \_\_\_\_\_ or whether it is a fabric.

We live in a much more transient \_\_\_\_\_. You know, we communicate in a completely different way than we \_\_\_\_\_ 20 years ago, and our building should be \_\_\_\_\_ to that same kind of light, exacting kind of habits.

**INHABITAT: A big critique of pre-fab housing is that it promises affordability, but often ends up in a luxury market, so how do you see pre-fab housing becoming more \_\_\_\_\_?**

**Jennifer Siegal:** My region is southern California, and a typical, single-family \_\_\_\_\_, architecturally designed home is \$4-500.00 a square foot. I can offer people \_\_\_\_\_ the cost of that, so I think it is an incredibly affordable deal. At the same time, there are steel buildings that are built to a higher standard. When earthquakes hit, they're not gonna \_\_\_\_\_, and it's just...it's a more precise methodology of \_\_\_\_\_. It's a better built home. It's not kind of –oh, you get more for your money, not less.

**INHABITAT: Do you ever design pre-fab structures for non-desert climates?**

**Jennifer Siegal:** Well, we are working in very tight, urban *infills*\*\* in Southern California; I mean, Venice, Santa Monica, Manhattan Beach, but I'm also \_\_\_\_\_ with kind of multi-family units, and also, out here in the desert, I'm doing my own \_\_\_\_\_ and kind of thinking about denser, tighter relationships. So I see the pre-fab work that \_\_\_\_\_ as being applicable to any kind of environment.

I got started in this work, looking at pre-fabricated \_\_\_\_\_, so I sort of come full circle, and we are doing schools now, which is really exciting \_\_\_\_\_, but the same method for building can be applied to a yoga \_\_\_\_\_. It can be a commercial, mixed-use, \_\_\_\_\_ and retail space. It's really no different. It's just the way in which the buildings get \_\_\_\_\_ and brought to the site. In a lot of ways, it's more affordable for developers because they're not...they're also looking at a condensed time-frame, and for many developers, time is \_\_\_\_\_, and that's something we \_\_\_\_\_ offer.

\*\*INFILLS\*\*: Read and complete the tasks below:

In urban planning, **infill** is the rededication of land in an urban environment, usually open space, to new construction. Infill also applies within an urban *polity* (*divisione amm.va: circoscrizione etc.*) to construction on any undeveloped land that is not on the urban margin. The slightly broader term "**land-recycling**" is sometimes used instead. Infill has been promoted as an economical use of existing infrastructure and a remedy for urban *sprawl* (*sviluppo irregolare*). Its detractors view it as overloading urban services, including increased traffic congestion and pollution, and decreasing urban green-space.

Source: <http://en.wikipedia.org>

*TASKS ON "INFILLS":*

*1. Find synonyms of the underlined words*

rededication=

detractors=

promoted=  
economical=  
traffic congestion=

2. What is the opposite of “detractor”?

### QUESTIONS ON THE INTERVIEW

1. What is the interviewee's message on prefabricated buildings?

2. What does the interviewee mean with “It's not kind of – you get more for your money, not less.”?

---

## **HOME EXTERIORS 1**

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=kCgnFHhMGMg> and complete the tasks below.

TASKS:

1. List the things that were renovated.
  2. What did they put in: the roof, the siding?
- 

## **HOME EXTERIORS 2**

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=8KJ4T5Eym1U> and complete the tasks below.

TASKS:

1. Watch the video and translate the words in **bold** (the *italicised* words are explained or translated for you):

--3bd, 2ba=3bedrooms, 2 bathrooms

--asbestos=amianto

-**new design plans**

-**rotten framing below grade**

--below grade=below the ground level

-**new framing**

--stud=traversino, joist=travetto/travicello

--plaster=intonaco; lathe=tornio(?)

--Tyvek®= is a brand of flashspun (tessuto non tessuto) high-density polyethylene fibers, a synthetic material; the name is a registered trademark of the American company DuPont. It is often seen used as housewrap, as a synthetic material to protect buildings during construction. The material is very strong; it is difficult to tear but can easily be cut with scissors or a knife.

-**siding**

-**porch foundation**

-**retaining wall**

-**pouring driveway**

-**side entry**

--girders=travatura, travata

--pier=pilone, pilastro

--band joist=a term for the joist along the outside edges of the floor system in the USA

2. Could you spot a patio? Define a patio

---

## **Interview with GAETANO PESCE**

WATCH THE VIDEO ON THE FOLLOWING PAGE: <https://www.youtube.com/watch?v=UQNzT3I89MQ>  
You will watch an interview with the Italian architect Gaetano Pesce, who organised an exhibition of his artwork

*in NY. The interview is carried out in Italian, but it has English subtitles.*

*Write down the translation into Italian of the following terms:*

hence	
addressing these problems	
joyful	
burdensome	
to overcome problems	
attitude	
I achieved my goal	
to handle	
well run	
to condescend to	
audience	
outcome	
we ought to know	
to grasp concepts	
to take advantage of	
to acknowledge	
features	

**QUESTION:**

What does Gaetano Pesce think of the “condescending architect”?

-----

# HOME INTERIORS

## UNIVERSAL DESIGN

The following pictures may help you understand some commonly used words:

*level-style hardware*



Door Knob



Lever Handle

*illuminated rocker switches*



*toggle light switches*



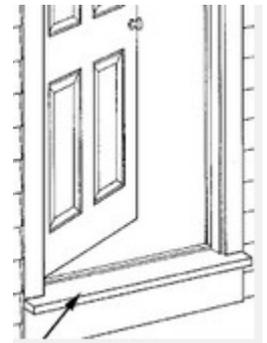
*nonskid mats*



*area rugs*



*thresholds*



*walkers*



*low-pile carpeting*



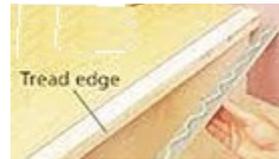
*deep-pile carpeting*



handrails



edge of the tread



grab bars



step-in shower



handled faucets  
single-handled faucet



double-handled faucet



shower heads

hand-held shower head



fixed shower head



NOW WATCH THE VIDEO ON <https://www.youtube.com/watch?v=j3QFGDfWgOU>

and complete the glossary below:

(the highlighted words refer to the topic the presenter talks about)

### GLOSSARY

<b>rampa di accesso</b>	
<b>soglia</b>	
<b>toilette (per signore; sala trucco)</b>	<b>powder room</b>
<b>destreggiarsi, fare le "manovre"</b>	
	<b>motion-sensing lights</b>
	<b>motion-activated fan</b>
	<b>power-operated skylight</b>
	<b>decorative grab bars</b>
	<b>to do an all page</b>
	<b>a sink which floats off the floor</b>
	<b>countertop</b>
<b>abbassare lo specchio</b>	
	<b>faucet lever</b>

	<b>master bedroom</b>
	<b>memory foam</b> 
	<b>twin beds</b>
	<b>king-size bed</b>
	<b>casement window</b>
<b>serratura a scatto</b>	<b>latch</b>
<b>manovella</b>	<b>crank</b>
<b>il pavimento...</b>	<b>the floor is even with the tiles in the bathroom</b>
<b>porte a scomparsa</b>	
<b>salvaspazio</b>	
<b>guida scorrevole a sfere con cuscinetti</b>	<b>ball-bearing track</b>
<b>vasca da bagno</b>	
	<b>whirlpool</b>
<b>scivolare</b>	
	<b>built-in grab bars</b>
<b>vasca in ghisa</b>	
	<b>(bathtub) deck</b>
	<b>to step into (the tub)</b>
	<b>to towel off</b>
	<b>vanity area</b>
<b>ripiano, banco, bancone</b>	
<b>doccia</b>	
	<b>channel drain</b>
	<b>fold-down chair</b>
<b>doccetta a mano</b>	
	<b>shower niches</b>
<b>asciugatrice</b>	
<b>cucina</b>	
<b>isola centrale</b>	
	<b>counter-top</b>
	<b>mid-tier or average-size person</b>
	<b>side-door oven</b>
	<b>pull-out drawer</b>
	<b>multiple-tier</b> (applied to drawers)
<b>posate</b>	
	<b>deep-well stainless sink</b>
	<b>drain hole</b>
	<b>drain disposal</b> (garbage/waste disposal)
	<b>single-lever faucet with a pull-out</b>
	<b>overhead, underneath</b>

	<b>storage units</b>
	<b>cooktops</b>
	<b>to flip a switch</b>
	<b>the water drains out</b>
	<b>colander</b>
	<b>stoneware plates</b>
<b>garage</b>	
<b>pendenza</b>	
<b>aspiratore</b>	

QUESTION: *compare the content of the web article with the video about universal design. What do they have in common? In what do they differ?*

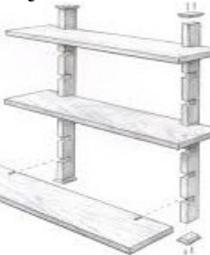
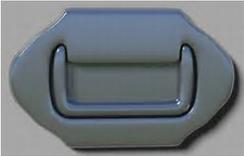
-----

## INTERIOR DESIGN: US

WATCH THE FOLLOWING VIDEO (note that subtitles are available but not always reliable):  
<https://www.youtube.com/watch?v=MJbiDpVciWg>

### TASK:

Here is a picture glossary of some interesting words. Translate them.

<p>drum shade</p> 	<p>marble</p> 	<p>backsplash</p> 	<p>hood</p> 	<p>frosted glass</p> 
<p>switch plate</p> 	<p>corbel</p> 	<p>farm /farmhouse sink</p> 	<p>adjustable shelves</p> 	<p>handle</p> 
<p>spice rack</p> 	<p>lazy Susan</p> 	<p>fireplace screen</p> 	<p>bare wall</p> 	<p>fabrics</p> 

N.B.

-range=cucina (economica) (US)

- upholstery**=imbottitura/tappezzeria (mobili)
  - torchier**=(from French *torchère*)=>floor lamp
  - (high) back**=schienale (alto)
  - light fixture(US) / light fitting(UK)** = lampada/lampadario..
  - pantry**=dispensa
  - panelling**=rivestimento a pannelli
- 

***THANK YOU***

[www.patriziagiampieri.com](http://www.patriziagiampieri.com)