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**FAMOUS FIGURES
IN ARCHITECTURE, DESIGN
AND FASHION**

Учебно-методическое пособие

Бишкек 2015

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1-2-го курсов архитектурно-строительного факультета.

ПРЕДИСЛОВИЕ

Учебно-методическое пособие состоит из текстов биографий знаменитых архитекторов и дизайнеров.

Пособие предназначено для студентов архитектурно-строительного факультета 1–2-го курсов для развития навыков чтения текстов профессиональной направленности с использованием терминологической лексики для расширения кругозора студента.

Методическая разработка необходима для внеаудиторного чтения и самостоятельной работы студентов.

FAMOUS ARCHITECTS OF THE WORLD

TEXT 1. Alvar Aalto

Read and translate the text:

Alvar Aalto (1898–1976) is considered a modern architect, yet his work exhibits a carefully crafted balance of intricate and complex forms, spaces, and elements, and reveals traditionalism rooted in the cultural heritage and physical environment of Finland. Over the course of his 50-year career, Alvar Aalto, unlike to a number of his contemporaries, did not rely on modernism's fondness for industrialized processes as a compositional technique, but forged an architecture influenced by a broad spectrum of concerns. Alvar Aalto's architecture that manifests understanding of the psychological needs of modern society, the particular qualities of the Finnish environment, and the historical, technical, and cultural traditions of Scandinavian architecture.

Hugo Henrik Aalto was born in a village in 1898. His mother died in 1903. By 1907 Alvar Aalto's father, a government surveyor, had remarried. The young Alvar Aalto attended the normal school and the Classical Lyceum, and in the summer months during his teens often accompanied his father on surveying trips. Alvar Aalto entered the Helsinki Polytechnic in 1916, and became a protege of Armas Lindgren (who was partner of E. Saarinen and H. Gesellius during formative period of Finnish National Romanticism). While a student, Alvar Aalto worked for Carolus Lindberg on the "Tivoli" area for the 1920 Finnish National Fair, and served in the militia during the civil strife following the Russian Revolution. After graduating from the Polytechnic

in 1921, Alvar Aalto sought employment in Sweden; Alvar Aalto worked for A. Bjerke on the Congress Hall for the 1923 Goteborg World's Fair.

After having executed several buildings for the 1922 Industrial Exhibition in Tampere, Alvar Aalto established his practice in Jyvaskyla in 1923. While securing local commissions, Alvar Aalto also followed the normal practice in Finland of participating in architectural competitions. In 1924 Alvar Aalto married the architect Aino Marsio. Exemplary of the classicism found throughout Scandinavia during the 1920s, Alvar Aalto's early work was influenced by contemporary Nordic practitioners such as Asplund and Ragnar Ostberg, as well as by the simple massing and ornamentation of the architecture of northern Italy. His work evolved from the austere quality of the Railway Workers Housing (1923), to the more Palladian inspired Workers Club (1924–1925) (both in Jyvaskyla Civil Guards Building (1927), and the Muurame Church (1927–1929). Composed of simple, well-proportioned volumes rendered in stucco or wood, these works are characterized by their sparse decoration and selective use of classical elements.

In 1927 Alvar Aalto won the competition for the Southwestern Agricultural Cooperative Building (1927–1929), and moved his office to Turku. Located on the southwest coast of Finland, Turku, the former Swedish capital, was a major cultural center where Alvar made numerous contacts that proved important to his development. His friendship with architect Erik Bryggman was coupled with Turku's proximity to Sweden, where associations with Asplund and Sven Markelius provided connections with the continental architectural avantgarde. Alvar Aalto not only attended the 1929 meeting of Les Congres Internationaux d' Architecture Moderne (CIAM), but traveled regularly throughout Europe, making him one of the most knowledgeable architects in Finland of the new architecture'.

During the six years spent in Turku (1927–1933), Alvar Aalto designed the series of buildings that would establish his international reputation. His architecture evolved from the stripped classicism of the Agricultural Cooperative Building toward a full acceptance of the formal and theoretical canons of International Style modernism or "functionalism" as it was termed in Finland. The Turun Sanomat Newspaper Building (1928–1930) was the first work in Finland to incorporate LeCorbusier's ideas about new architecture. The Standard Apartment Block in Turku (1929), the Paimio Tuberculosis Sanatorium (1929–1933), and the Turku 7th Centenary Exhibition complex (1929) indicate Alvar Aalto's level of understanding of both International Style modernism and the other avant-garde movements in art and architecture that occurred in the late 1920s and early 1930s. In addition to functionalist principles, Alvar Aalto's work demonstrated an awareness of Russian Con-

structivism. During this period, Alvar Aalto was an active polemicist who advanced the cause of modernism in Finnish architecture.

Alvar Aalto moved his office to Helsinki in 1933, hoping the capital would provide greater opportunities for commissions, as well as bringing him closer to the city of Viipuri where the Municipal Library (1927–1935) was under construction. Although Alvar Aalto would not receive a major public commission in Helsinki for another two decades, Alvar Aalto's practice expanded. This was an important period of transition in his work which, with the Viipuri Library, included his house and office in the suburbs of Munkkiniemi (1934–1936), the Finnish Pavilions for the 1937 Paris and 1939 New York World's Fairs, the Villa Mairea (1937–1938), and the factory and workers housing at Sunila (1935–1954). At this time Alvar Aalto received the patronage of Harry and Maire Gullichsen, prominent industrialists, for whom Alvar Aalto had designed the summerhouse Mairea on the Ahistrom estate. The Gullichsens provided Alvar Aalto with entry into Finland's industrial establishment, which resulted in a number of factory and housing commissions throughout Finland including the complexes at Sunila, Inkeroinen, Kauttua, Vaasa, Karhula, and Varkaus for the Ahistrom and Stromberg companies. In 1935, with the assistance of Maire Gullichsen and with Nils Gustav Hahl as director, the firm of Artek was formed, which produced and marketed Alvar Aalto's furniture, fabric, and glassware designs.

During the mid-1930s Alvar Aalto's work began to embody a more tactile, romantic, and picturesque posture, becoming less machinelike in imagery. The presence of these characteristics in his work, coupled with a seemingly rekindled interest in Finnish vernacular building traditions and a concern for the alienated individual within modern mass society, signals a movement away from the functionalist tenets that formed his architecture in the early 1930s. In renouncing industrialized production as a compositional and formal ordering sensibility, Alvar Aalto moved toward a more personal style which solidified over the next decade, a direction achieving maturity in his work executed after World War II.

Study the vocabulary:

to consider – рассматривать, считать
intricate – сложный
to reveal – показывать, обнаруживать
heritage – наследство, наследие
concern – дело, отношение
manifest – ясно показывать
surveyor – инспектор, землемер
strife – вражда, война

deftly – ловко, искусно
refine – очищать, совершенствовать
render – трактовать
sparse – редкий, разбросанный
stucco – штукатурка, лепнина
proximity – близость, соседство
awareness – знание
patronage – патронаж, покровительство
embody – олицетворять
tactile – осязаемый
rekindle – возрождать
vernacular – местный
tenet – взгляд, канон, теория, принцип
repounce – отказаться

Answer the following questions:

1. How did Alvar Aalto manifest an understanding of psychological needs of modern society?
2. What was his father by profession?
3. When did Alvar Aalto establish his practice?
4. What architects had great influence on Aalto?
5. What role did Harry and Maire Gullichsen play in Aalto's life?
6. What can you say about Alvar Aalto's works?

TEXT 2. Tadao Ando

Read and translate the text:

Tadao Ando was born in 1941 in Osaka, Japan. Growing up in that city as Japan recovered from the war; Tadao Ando spent the most of time out of doors, and was raised by his grandmother, whose name was "Ando". From the age of 10 to 17 Tadao Ando worked at local carpenters, where he learned how to work with wood and built a number of models of airplanes and ships. His studying was very unusual. "I was never a good student. I always preferred learning things on my own outside of class. When I was about 18, I started to visit temples, shrines and tea houses in Kyoto and Nara. There's a lot of great traditional architecture in the area. I was studying architecture by going to see actual buildings, and reading books about them." He first became interested in architecture when at the age of 15 he bought a book of Le Corbusier sketches. "I traced the drawings of his early period so many times, that all pages turned black," says Tadao Ando: "In my mind I quite often wonder how Le Corbusier would have thought about this project or that."

Tadao Ando took a number of visits to the United States, Europe and Africa in the period between 1962 and 1969. It was certainly at that time that Tadao Ando began to form his own ideas about architectural design, before founding Architectural & Associates in Osaka in 1969. Tadao Ando is a winner of many prestigious architectural awards, for example Carlsberg Prize (1992), Pritzker Prize (1995), Praemium Imperiale (1996), Gold Medal of Royal Institute of British Architects (1997) and now is one of the most highly respected architects in the world, influencing an entire generation of students.

The first impression of his architecture is its materiality. His large and powerful walls set a limit. The second impression of his work is the tactility. His hard walls seem soft to touch, admit light, wind and stillness. Third impression is the emptiness, because only light space surrounds the visitor in Tadao Ando's building.

The other things that had influenced his work and vocabulary of architecture is the pantheon in Rome and "enso", which is a mysterious circle drawn by zen-budhists and symbolizing emptiness, loneliness, oneness and the moment of enlightenment. The circle and other rigorous geometrical forms are the basic forms of Tadao Ando's art presentation.

First Tadao Ando's realization was Row House in Sumiyoshi, Osaka in 1975. This mentioned building was a simple block building, inserted into a narrow street of row houses. This residence is immediately noticeable because of its blank concrete facade punctuated only by doorway. The whole object space is divided into three equal rectangular spaces, while the central part is atrium. The space nearest the doorway contains the living room at ground level, and the bedroom above. The last final space contains the kitchen and bathroom below, and the master bedroom above.

The Koshino House, second realization of Tadao Ando, was completed in two phases (1980–1981 and 1983–1984). This house is a masterpiece, and collects all fragments of Tadao Ando's architectural vocabulary, mainly the light. "Such things as light and wind only have meaning when they are introduced inside a house in a form cut off from the outside world. The forms I have created have altered and acquired meaning through elementary nature (light and air) that give indications of the passage of time and changing of the seasons."

One of the first projects to bring international attention to Tadao Ando was his Rokko Housing I. (Kobe, Hyogo, 1981–1983), which is situated much further down the slope of the Rokko Mountains than the Koshino house, this complex is wedged into a restricted site on a south-facing 60 degrees slope. Each of the 20 units is 5,4 x 4,8 m in size, and each has a terrace looking out towards the bush harbor of Kobe.

Some years later, Tadao Ando built a second housing complex, adjacent to Rokko Housing I. (Rokko Housing II.). Four times larger than the original building, this structure includes 50 dwellings, designed on a 5,2 m square grid. A third and even larger structure is now under way above Rokko Housing II.

Tadao Ando's most remarkable works are certainly the religious buildings. "I feel that the goal of most religious is similar, to make men happier and more at ease with themselves. I see no contradiction in my designing Christian churches." Tadao Ando has built a number of Christian chapels and other places of religion and contemplation. One of the most amazing churches is also one of his simplest. The church of the light (Baraki, Osaka, 1988–1989) is located in a residential suburb 40 km to the north-east of the center of Osaka. It consists from a rectangular concrete box crossed at 15 degrees angle by freestanding wall. The bisecting wall obliges the visitor to turn to enter the chapel. As ever with Tadao Ando, entering a building requires an act of will and an awareness of the architecture. In an unusual configuration, the floor descends in stages toward the altar, which is next to the rear wall, whose horizontal and vertical openings form a cross, flooding the space with light.

Awaji is the largest island of the inland sea, set 600km to the south-west of Tokyo opposite Kobe in the bay of Osaka. Here, on hill above a small port, Tadao Ando built his Water Temple. Following a small footpath, the visitor first sees a long concrete wall, 3m high, with a single opening. Through this door one does not find an entrance, but rather another wall, blank, but carved this time, bordered by a white gravel path. Having walked past this new screen of concrete, the visitor discovers an oval lotus pond, 40 m long and 30 m wide. In the centre of the pond, a stairway descends to the real entrance of the temple. Below the Lotus Pond, within a circle 18m in diameter, the architect has inscribed a 17.4 m square. Here, within a grid of red wood, a statue of Buddha turns its back to the west, where the only opening admits the glow of the setting sun. In this place at sunset the words of Tadao Ando can be more clearly understood: "Architecture has forgotten that space can be a source of inspiration."

Study the vocabulary:

carpenter – плотник

temple – храм

shrine – рака (с мощами)

enlightenment – просвещение

emptiness – пустота

insert – вставлять

contemplation – размышление

oblige – обязывать, связывать
blank – пустой, белый
border – бордюр, край, граница
descend – спускаться, сходить
inscribe – начертать (на камне, металле, бумаге)
glow – пылать, сиять

Answer the following questions:

1. What can you say about Tadao Ando's childhood?
2. When did he begin to form his own ideas about architectural design?
3. What prestigious architectural awards did he win?
4. How did he explain that the most remarkable works were the religious building?
5. Draw the Tadao Ando's Water Temple!

TEXT 3. Renzo Piano

Read and translate the text:

Renzo Piano, an Italian architect, who builds all over the world, has been named the 1998 Laureate of the Pritzker Architecture Prize. In celebration of the 20th anniversary of the prize, the formal presentation will be made at a ceremony hosted by President and Mrs. Clinton at The White House on June 17.

In making the announcement, Jay A. Pritzker, president of The Hyatt Foundation, which established the award in 1979, quoted from the jury's citation which describes Piano's architecture as a "rare melding of art, architecture, and engineering in a truly remarkable synthesis." Piano is the twenty-first architect in the world to be selected for his profession's highest honor which bestows a \$100,000 grant and a bronze medallion. He is the second Italian architect becoming the Pritzker Laureate, the first was Aldo Rossi who was honored in 1990.

Piano first achieved international fame for the Centre George Pompidou in Paris completed in 1978, a collaborative effort with another young architect from England, Richard Rogers. Since then, Piano has gone on to higher critical acclaim for a much wider range of building types with greater diversity and subtlety, that include among many others, the Menil Museum and its Cy Twombly addition in Houston, and the Beyeler Museum in Basel, Switzerland.

On a grand scale, he designed a spectacular soccer stadium for his native Italy in Bari, an eye-popping shopping center called Bercy in Paris that has been likened to a giant space ship that has just landed. Perhaps one of his

most remarkable projects is the Kansai Air Terminal, the world's largest, built on a man-made island in Osaka Bay, Japan.

Born and raised in Genoa, Italy, Piano divides his time between home and Paris when he is not traveling to the many world-wide sites of his projects. Currently he is working in Berlin on the Potsdamer Platz redevelopment; in Sydney, Australia; in New Caledonia; with projects just beginning at Harvard in Cambridge, Massachusetts; the Padre Pio Pilgrimage Church in Foggia, Italy; and other continuing projects in Rome, Paris and Stuttgart.

Pritzker Prize jury chairman, J. Carter Brown, commented, "Renzo Piano's command of technology is virtuoso; yet he never allows it to command him. Deeply imbued with a sense of materials and a craftsman's intuitive feel his architecture embodies a rare humanism." And from fellow juror, author Ada Louise Huxtable, "Renzo Piano celebrates structure in a perfect union of technology and art."

Bill Lacy, the executive director of the Pritzker Prize, quoted further from the jury citation which states, "Piano has, over three decades of his career, relentlessly searched for new dimensions in his structures, both literally and figuratively."

Lacy, who is an architect himself and president of the State University of New York at Purchase, added, "Renzo Piano's body of work is reminiscent of the Roman god Janus, represented by two conjoined heads facing in opposite directions, one looking forward, the other backward. This year's Pritzker Architecture Prize laureate embodies that dichotomy. It was appropriate on this occasion of the 20th anniversary of the Prize, to select an architect whose work is such an apt representation of the purpose of the prize."

The purpose of the Pritzker Architecture Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

Study the vocabulary:

bestows – одаривать
achieve – достигать
fame – слава
citation – упоминание, ссылки
acclaim – приветствие, овация
subtlety – тонкость, утонченность
spectacular – эффектный, захватывающий
liken – уподоблять, спрашивать
imbue – пропитывать, опрашивать

embody – воплощать, олицетворять
dichotomy – раздвоенность

Answer the following question:

1. How did Pritzker, president of the Hyatt Foundation, describe Piano's architecture?
2. What for has Piano achieved fame in 1978?
3. Can you name his most remarkable projects in Italy, Paris, Japan.
4. How did Pritzker Prize jury chairman Carter Brown comment Renzo Piano's command?

TEXT 4. Francesco Bartolomeo Rastrelli

Read and translate the text:

Francesco Bartolomeo Rastrelli (1700–1771) was a Russian architect of Italian origin. He developed an easily recognizable style of late baroque, both sumptuous and majestic. His major works, including the Winter Palace in St Petersburg and the Catherine Palace in Tsarskoe Selo, are famed for extravagant luxury and opulence of decoration. Bartolomeo went to Russia in 1715 with his father, Italian sculptor Carlo Bartolomeo Rastrelli (1675–1744). His ambition was to combine the latest Italian architectural fashion with traditions of the Muscovite baroque style. The first important commission came in 1721 when he was asked to build a palace for Prince Demetre Cantemir, former ruler of Moldavia.

Rastrelli was appointed to the post of senior court architect in 1730. His works found favor with female monarchs of his time, so he retained this post throughout the reigns of Empresses Anna (1730–1740) and Elizabeth (1741–1762). Rastrelli's last and most ambitious project was the Smolny convent in St Petersburg where Empress Elizabeth was to spend the rest of her life. The projected bell-tower was to become the tallest building in St Petersburg and all of Russia. Elizabeth's death in 1762 prevented Rastrelli from completing this grand design.

The new empress Catherine dismissed baroque architecture as an old-fashioned "whipped cream", and the aged architect had to retire to Courland where he supervised decoration of the ducal palaces. His last years were spent in obscure commerce with Italian art-dealers. He was elected to the Imperial Academy of Arts several months before his death. A square before the Smolny convent bears Rastrelli's name since 1923. Talent without understanding of life is nothing, like building without foundation. Deep artistic and social principles of Baroque architecture were the basis for creativeness of Rastrelli.

Winter Palace. Located between the Palace Embankment and the Palace Square, the Winter Palace in St Petersburg, Russia, was built between 1754 and 1762 as the winter residence of the Russian tsars. Designed by Bartolomeo Rastrelli, the Baroque-style, green and white palace has 1,786 doors and 1,945 windows. Catherine the Great was its first royal occupant. The Palace is now part of a group of magnificent buildings that is called the State Hermitage Museum, which holds one of the world's greatest collections of art.

After the February Revolution in Russia, the Winter Palace was the headquarters of the Russian Provisional Government. The assault of the Winter Palace by Bolshevik forces was the official milestone of the October Revolution.

The Catherine Palace. The Catherine Palace is the Baroque summer residence of the Russian tsars, located in the town of Tsarskoe Selo, 25 km east of St Petersburg, Russia.

The residence originated in 1717, when Catherine I of Russia engaged the German architect Johann-Friedrich Braunstein to construct a summer palace for her pleasure. In 1743, Empress Anna commissioned Mikhail Zemtsov and Andrei Kvasov to expand the Catherine Palace. Empress Elizabeth, however, found her mother's residence outdated and incommodious and in May 1756 asked her court architect Bartolomeo Rastrelli to demolish the old structure and replace it with a much grander edifice in a flamboyant Rococo style. Construction lasted for four years and on 30 July 1756 the architect presented the brand-new 325-metre-long palace to the Empress, her dazed courtiers and stupefied foreign ambassadors.

The Summer Palace. The Summer Palace is the name of three Russian royal residences in St Petersburg, of which only one survives to the present.

The diminutive Summer House (1710–1714) was designed by Domenico Trezzini in the Baroque style for Tsar Peter the Great. One of the oldest extant structures in the city, this masonry palace is surprisingly modest by Russian Imperial standards and contains just 14 main rooms. The mansion was designed as an entertainment center and was intended for warm weather use only. Peter moved into the partially completed palace in 1712 and spent summers here until his death in 1725. He occupied the lower level while his wife Catherine preferred the upper rooms. The palace is now a museum and both the house and the adjacent Summer Garden are open to the public.

The Summer Palace of Elizaveta Petrovna (1756). There used to be two wooden Summer Palaces in front of the Summer Garden. Both were designed by Bartolomeo Rastrelli for the Russian Empresses. The first one (1730) was a one-storied baroque structure, with 28 rooms, a spacious central hall, and a system of interior waterways. The second one (1741–1744) was a large and imposing mauve-walled edifice with 160 gilded rooms, adjacent

church and a fountain cascade. The second palace was the chief residence of Empress Elizabeth in the Russian capital. During the 1750s Rastrelli added to the complex a Hermitage pavilion and an opera house. Catherine the Great effectively sealed its fate by moving her court to the newly-built Winter Palace. A year after her death, Emperor Paul (who had been born there in 1754) ordered the dilapidated palace to be demolished and replaced it with a new residence, St Michael's Castle.

Study the vocabulary:

sumptuous – роскошный

famed – известный

court – королевский двор

supervise – контролировать

basis – основа

magnificent – великолепный

stupefied – ошеломленный, остолбеневший

ambassador – посол

adjacent – расположенный рядом

modest – скромный

opulence – изобилие, богатство

retain – удерживать, сдерживать, вспоминать

convent – монастырь

assault – нападение

Answer the following questions:

1. What are the major works by Bartolomeo Rastrelli?
2. How did he spend last years of his life?
3. What did Empress Elizabeth ask Rastrelli to do with Catherine Palace?
4. How many rooms does the Summer Palace of Peter I contain?
5. How many palaces were in The Summer Palace of Elizaveta Petrovna?
6. Make drawing of your favorite structure by Rastrelli.

TEXT 5. Antoni Gaudi (Part I)

Read and translate the text:

Antoni Placid Guillem Gaudi Cornet (1852–1926) was born in the province of Tarragona in a family of a coppersmith.

In 1868 Gaudi moved to Barcelona to study architecture. Before entering the University he took a preparatory course for access to the Provincial School of Architecture, where he had to pass three elective courses. He also had to pass two courses in the College of Science. Once he completed this

course, he was able to enter the Upper Technical School of Architecture, where the entire degree included an initial course, a preparatory course, and four more years of study.

At the Provincial School, he often missed class, but went to the library frequently. While studying Architecture he also attended Philosophy, History, Economics and Aesthetics classes, because he said that different architectural styles did not depend on aesthetic ideas but on the social and political atmosphere.

Antoni was not an outstanding student, but he was good enough to obtain a solid education of elementary architectural knowledge. He grades in the Trial drawings and design of buildings or their parts (Projects) course. The project was intended to be the entry gate of a cemetery, but Gaudi began by drawing a hearse and some sad characters to create the adequate scene. When the examiner saw the drawing, he thought that he is an insane man or a genius. These descriptors would accompany Gaudi throughout his life.

On February 11, 1878, the director of the School sent the transcripts of four students, Gaudi among them, to the rector of the University, in order for them to be granted the title of Architect. When Gaudi heard, he told his colleague and friend, Loren Matamala, that he already considered himself an architect, with a certain air of superiority because he had considered himself an architect since long before.

He lived in two different places while studying, always accompanied by his father and niece, Rosa Egea; they were all his family, since he never married. His mother died shortly after Gaudi began studying of the Nineteenth Century.

Gaudi was not insensitive to this change, and developed a style of his own. The theoretical writings of Englishman John Ruskin, who in 1853 taught that ornament was the origin of architecture, greatly influenced him. He was also significantly influenced, at a younger age, by Viollet-le-Due's book on medieval French architecture from the eleventh to the sixteenth centuries.

Turn-of-the-century Barcelona flourished, thanks to the textile industry; the wealthy liked to be surrounded by artists, intellectuals and famous people, and the bourgeoisie enjoyed great prestige. This was a good atmosphere for the young architect, who saw how numerous doors were opened for him to carry out his projects. Anyway, Gaudi never renounced with the less-favored working classes from which he came. It is not surprising that his first large project was workers' housing in a factory, the "The Matary Cooperative". The project was intended to improve the quality of life, but Gaudi's project was ahead of its time (which was more conservative), and only one section of the factory and a kiosk were built. The architect was slightly disappointed, but the presentation of his project at the Paris World Fair in 1878 meant the beginning of his fame. There, he also presented a showcase for

pret-a-portier gloves from the shop of Esteban Comelia, thanks to which he met the man who would become one of his best friends and patrons, Eusebi Gmell.

After the World Fair, he decorated the Gibert pharmacy in Barcelona, collaborated with the architect Martorell on various jobs, and designed a shooting box for Eusebio Gmell, although it was never built. His relationship with Martorell allowed him to take over management of what would become in monumental work, the Sagrada Familia. This project was initially managed by Francisco de Paula Del Villar, Gaudi's former professor, who volunteered to carry out the ideas of Josep Bocabella, founder of the "Association of Devotees of San Jope". Martorell was part of the Temple Council. He disagreed with Del Villar about the materials that should be used to make the pillars and, when they couldn't reach an agreement, Del Villar stepped down. Bocabella offered the position to the Martorell but he did not accept and proposed his young assistant Gaudi.

Study the vocabulary:

coppersmith – медник, котельщик

preparatory – готовящий к поступлению в колледж или высшее учебное заведение

access – иметь доступ к чему-либо

elective – факультативный курс (не связанный с основной специализацией студента)

frequently – часто

splendid – роскошный, пышный, великолепный

intended – намереваться, планировать

adequate – адекватный, соответствующий

earned – заработанный, полученный (о деньгах)

patio – патио (открытый внутренний двор)

superiority – превосходно, преимущество

repounce – отвергать, не признавать, отказываться подчиняться

showcase – витрина, выставочный стенд

WorldFair – всемирная выставка

Answer the following questions:

1. What schools did Antonio Gaudi complete before he was able to enter the Upper Technical School or Architecture?
2. By whom was Gaudi greatly influenced at a younger age?
3. How do you imagine drawings made like by Gaudi being as a student?
4. What was his first large project?
5. What happened at the Paris World Fair?

TEXT 6. Antonio Gaudi (Part II)

Read and translate the text:

His next major projects were the Gmell Palace and the Astorga Palace. In the first, located on Carrer Nou de la Rambla, in Barcelona, Gmell trusted completely in Gaudi's daring and innovative ideas, and was in awe of his friend's genius. The second was an assignment by his friend. In 1898, the cornerstone was laid for the church of the Colonia Gmell (Gmell Colony, a factory-town project), in Santa Coloma de Cervelló. Only the crypt was built. This edifice stands out for its original constructions and the method used by Gaudi to design it: the catenaries model, consisting of a series of cords and small sacks weighted in proportion to the arches were not recognized by official organizations; the City of Barcelona only assigned him to design the lampposts in the Plaza Reial and the Plaza de Palau, he received the award the Building of the Year, in 1900, for his extravagant building, the Casa Calvet. The same year he started a project at the Figueras home, in Bellesguard, where Gaudi carried out another project for a businessman, making it homage to the kings of the Middle Ages. He also began Park Gmell (Gmell Park), which was first intended to be a garden-city, with sixty homes for the upper middle-class, with various common services. Park Gmell could be considered an environmentally sensitive development. Changes in the natural shape of the land were avoided after laying out the streets, remains of the broken pieces from ceramic factories were used in the spectacular mosaics; and cutting the trees was absolutely forbidden.

But the most outstanding work initiated by Gaudi in 1904 was assigned to him by Josep Batlló, it was a house he owned on the Passeig de Gràcia (an important avenue in Barcelona). It was the total reformation of the building, in which the architect surprised everybody with those balconies that seem to move, undulating roof, fantastic interior patio and original chimneys. It appears that Gaudi achieved his greatest fame and renown in 1910, gaining the attention of some Americans who asked him to build a hotel in New York. An exhibition on Gaudi's work, promoted by Eusebi Gmell, was held in the Grand Palais in Paris, from April to June of 1910, and some of the plans and photographs exhibited there were also taken a year later to the First Annual Architecture Show in Madrid. In 1911, he had Maltese fever, and stayed for a time in Puigcerdà, where his condition worsened and, believing his time had come, he made out his will. To the day of his death, he worked exclusively on the Sagrada Família, and in 1925 moved his residence to the studio he had on the premises.

In his old age, Gaudi was a man that was conformed too little and dressed without much care; so much so that the day of his accident nobody

recognized him as he lay on the ground. On June 7, 1926, he was run over by a tram, and the taxi drivers refused to take a poor vagabond to the hospital (municipal police find them later for not assisting an injured man).

He did not seek out contact with journalists and he avoided cameras, so there are few photographs of the architect.

Study the vocabulary:

dare – отваживаться, осмеливаться, сметь

trust – вера, доверие

genius – одаренность, гениальность

cornerstone – угловой камень (здания)

weighted (with) – утяжеленный чем-л., снабженный грузом, грузилом и т. д.

lamppost – фонарный столб

award – присуждать, назначать (награду, премию, наказание)

environmental – относящийся к окружающей среде, относящийся к борьбе с загрязнением окружающей среды

piece – кусок, часть, участок

spectacular – производящий глубокое впечатление, впечатляющий, эффектный

appear – показываться, появляться

poor – бедный, малоимущий, неимущий

vagabond – бродяга

crypt – склеп

edifice – здание, сооружение

Answer the following questions:

1. Could you shortly describe Park Gmell?
2. Make illustrations to Gaudi's Gmell Park.
3. What is the next outstanding work initiated by Gaudi?
4. Can you tell about exhibition on Gaudi's work, promoted by Eusebi Gmell.

ТЕХТ 7. Oscar Niemeyer

Read and translate the text:

Oscar Niemeyer is a Brazilian architect who is considered one of the most important names in international modern architecture. He was a pioneer in the exploration of the constructive possibilities of reinforced concrete.

His buildings are often characterized by being spacious and exposed, mixing volumes and empty space to create unconventional patterns and often propped up by pilots. Both lauded and criticized for being a “sculptor

of monuments”, his most famous design, the plan for the city of Brasilia, is a UNESCO World Heritage Site.

Oscar Niemeyer and his contribution to the construction in Brasilia is portrayed and somewhat parodied in the 1964 French movie L'homme de Rio (The Man From Rio), starring Jean-Paul Belmondo.

Oscar Ribeiro de Niemeyer Soares Filho was born in the city of Rio de Janeiro in 1907 in Laranjeiras neighborhood to Jewish parents, on street that later would receive the name of his grandfather Ribeiro de Almeida. He concluded his secondary education at age 21. The same year, he married Annita Baldo, daughter of Italian immigrants from Padua. Marriage gave him a sense of responsibility: he decided to work.

He started to work in his father's typography house and at the same time entered the Escola de Belas Artes (Brazil), from which he graduated as engineer architect in 1934. At the time he had financial difficulties, he works without fee in the architecture studio of Lucio Costa and Carlos Leao.

In 1945, already an architect of some repute, he joined the Brazilian Communist Party. Niemeyer was a boy of the Russian Revolution of 1917, and by the Second World War he became a young idealist. He was an enthusiastic communist, a position which would cost him much later. During the military dictatorship in Brazil his office was raided and he was forced into exile to Europe. He visited the USSR, met with diverse socialist leaders and became a personal friend of them. Fidel Castro once said: “Niemeyer and I am the last Communist of this planet.”

Study the vocabulary:

enthusiastic – восторженный

exile – изгнание

exploration – исследование

expose – выставить, подвергнуть

propped – подпертый

pattern – образец

contribution – вклад

neighborhood – соседство, окрестности

receive – получить

concluded – заключенный

unsatisfied – неудовлетворенный

graduated – окончание

repute – репутация, добрая воля

military dictatorship – военная диктатура

force – сила

diverse – разнообразные

Answer the following questions:

1. When was Oscar Niemeyer born?
2. How are his buildings characterized?
3. What are the most famous Niemeyer's works?
4. When did he enter communist party?
5. What can you say about his joining the Brazilian communist Party?

TEXT 8. Rem Koolhaas**Read and translate the text:**

Remment Koolhaas, usually abbreviated to Rem Koolhaas, was born in 1944 in Rotterdam, Netherlands.

His father was a novelist, critic, and screenwriter. His maternal grandfather, Dirk Roosenburg (1887–1962), was a modernist architect.

His father had strongly supported the Indonesian cause for autonomy from the colonial Dutch in his writing. When the war of independence was won, he had been invited over to run a cultural program for three years and the family moved to Jakarta in 1952. "It was a very important age for me and I really lived as an Asian, recalls Koolhaas.

Koolhaas first studied scriptwriting at the Netherlands Film and Television Academy in Amsterdam.

Then he was a journalist for the Haagse Post. In 1968 he studied architecture at the Architectural Association School of Architecture in London, followed in 1972 by further studies at Cornell University in New York.

Koolhaas first came to public and critical attention with OMA (The Office for Metropolitan Architecture), in 1975 together with architects Elia Zenghelis, Zoe Zenghelis and (Koolhaas's wife) Madelon Vriesendorp in London. They were later joined with one of Koolhaas's students, Zaha Hadid – who would soon go on to achieve success in her own right. An early work which would mark their difference from dominant postmodern classicism of the late 1970s was their contribution to the Venice Biennale of 1980, curated by Italian architect Paolo Portoghesi, titled "Presence of the Past". Each architect had to design a stage-like "frontage" to a Potemkin-type internal street; and the OMA scheme was the only modernist scheme among them.

Other projects included the Parc de la Villette, Paris (1982) and the residence for the President of Ireland (1981). The first large project by OMA to be built was the Kunsthal in Rotterdam (1992). These schemes would attempt to put into practice many ideas made in his book *Delirious New York* (1978).

In 2000 Rem Koolhaas won the Pritzker Prize. In 2008 he was put in the top 100 of *The World's Most Influential People*.

In October 2008 Rem Koolhaas was invited for a European "group of the wise" under the chairmanship of former Spanish Prime Minister Felipe Gonzalez to help to 'design' the European Union. Other members include Nokia chairman Ollila, former European Commissioner Mario Monti and former president of Poland Lech Walesa.

Study the vocabulary:

screenwriter – сценарист
consecutively – последовательно
independence – независимость
further – далее
in one's own right – сам (-а) по себе
contribution – вклад
curate – кураторствовать, вести
stage – стадия, сцена
frontage – фасад
scheme – схема
attempt – попытка
scholar – ученый
urban – городской
influence – влияние

Answer the following questions:

1. When was Rem Koolhaas born?
2. Who was his grandfather?
3. When did Rem Koolhaas start studying architecture?
4. When did he win the Pritzker Prize?

TEXT 9. Norman Foster**Read and translate the text:**

Sir Norman Foster was born in Reddish, Stockport, England. He was naturally gifted and performed well at school, and took interest in architecture, particularly in the works of Frank Lloyd Wright and Le Corbusier. Leaving school at 16, he worked in the Manchester City Treasurer's office before joining National Service in the Royal Air Force. After he was discharged in 1961, Foster attended the University of Manchester's School of Architecture and City Planning. Later, he won the Henry Fellowship to the Yale School of Architecture, where he met former business partner Richard Rogers and earned his Master's degree. He then traveled in America for a year,

returning to the UK in 1962 where he set up an architectural practice with Rogers and their reputation for high-tech industrial design.

In 1967 Foster and Wendy Cheeseman founded Foster Associated, which later became Foster and Partners. 1968 saw the beginning of a lot period of collaboration with American architect Richard Buckminster Fuller, which continued until Fuller's death in 1983, on several projects that became catalysts in the development of an environmentally sensitive approach to design including the Samuel Beckett Theatre project.

Foster breakthrough building in the UK was the Willis Faber & Dumas headquarters in Ipswich in 1974. The client was a family firm insurance company which wanted to restore a sense of community in the workplace. Foster created open-plan office floors long before open-plan became the norm. In a town not over-endowed with public facilities. The roof gardens, Olympic-sized swimming pool and gymnasium greatly enhance the quality of life of the company's 1200 employees. The building is wrapped in a full-height glass façade which moulds itself to the medieval street plan and contributes real drama, subtly shifting from opaque, reflective black to a glowing backlit transparency as the sun sets. The building is now Grade One Listed.

Today, Foster and Partners works with its engineering collaborators to integrate complex computer systems with the most basic physical laws, such as convection. The approach creates intelligent, efficient structures like the Swiss Ry London headquarters at 30 St Mary Axe, nicknames "The Gherkin", whose complex facade in air is for passive cooling and warming.

Foster's earlier designs reflected a sophisticated, machine-influenced high-tech vision. His style has since evolved into a more sublime, sharp-edged modernity.

Foster was knighted in 1990 and appointed to the Order of Merit in 1997. In 1999 he became life peer, as Baron Foster of Thames Bank, of Reddish in the County of Greater Manchester. He is a cross-bencher.

Sir Norman Foster in the second British architect to win the Stirling Prize twice: the first for the American Hangar at the Imperial War Museum Duxford in 1998, and the second for 30 St Mary Axe in 2004. In consideration of his whole portfolio, Foster was awarded the Pritzker Architecture Prize in 1999. He is also a Fellow of the Chartered Society of Designers and winner of the Minerva Medal, the Society's highest award.

Foster is known pejoratively to some in the United Kingdom as an superstar-architect, the implication being that certain architect are given preferential status based on their fame. Foster's critics dismiss his ideas as a dystopian (rather than utopian) dream.

Study the vocabulary:

catalyst – катализатор
breakthrough – прорыв
headquarters – главное управление
insurance – страхование
restore – реконструировать, восстанавливать
endowed – делать вклад, обеспечивать
enhance – увеличивать, усиливать, улучшать
opaque – матовый, без блеска
backlit – жидкокристаллический
knight – кавалер одного из высших английских орденов
peer – человек, принадлежащий к высшим слоям общества
cross-bencher – независимый член парламента
pejoratively – уничижительный
implication – результаты
preferential – привилегированный, преимущественный

Answer the following question:

1. Where was Norman Foster born?
2. At what university did Norman Foster study?
3. When did he set up an architectural practice?
4. What can you say about his collaboration with American architect Richard Buckminster Fuller?

TEXT 10. Le Corbusier (Part I)

Read and translate the text:

Le Corbusier (1887–1965), was a Swiss-born architect, designer, urbanite, and writer and also painter, who is famous for his contributions to what is called Modern architecture now. In his 30s he became a French citizen.

He was a pioneer in studies of modern high design and was dedicated to providing better living conditions for the residents of crowded cities. His career spanned 8 decades, with his buildings constructed throughout central Europe, India, Russia, and one each in North and South America. He was also an urban planner, painter, sculptor, writer, and modern furniture designer.

He was born as Charles-Edouard Jeanneret-Gris in 1887 in a small town in northwestern Switzerland, just five kilometers across the border from France.

Le Corbusier was attracted to the visual arts and studies at an Art School. His architecture teacher in the Art School was the architect Rene Chapallaz, who had a large influence on Le Corbusier's earliest houses.

In his early year he would frequently escape the somewhat provincial atmosphere of his hometown by travelling around Europe. About 1907, he travelled to Paris, where he found work in the office of Auguste Perret, the French pioneer of reinforced concrete. Between October 1910 and March 1911, he worked near Berlin for the renowned architect Peter Behrens, where he might have met Ludwig Mies van der Rohe and Walter Gropius. He became fluent in German. Both of these experiences proved influential in his later career.

Later in 1915, he journeyed to the Balkans and visited Greece and Turkey, filling sketchbooks with renderings of what he saw, including many famous sketches of the Parthenon, whose forms he would later praise in his work *Vers one architecture* (*Toward an architecture*, 1923).

Le Corbusier taught at his old school during World War I, not returning to Paris until the war was over. During these four years in Switzerland, he worked on theoretical architectural studies using modern techniques. Among these was his project for the “Domino” House (1914–1915). This model proposed an open floor plan consisting of concrete slabs supported by a minimal number of thin, reinforced concrete columns around the edges, with a stairway providing access to each level on one side of the floor plan. This design became the foundation for most of his architecture for the next ten years.

In 1918, Le Corbusier met the disillusioned Cubist painter, Amedee Ozenfant, in whom he recognized a kindred spirit. Ozenfant encouraged him to paint, and they began to collaborate. Rejecting Cubism as irrational and “romantic”, they jointly published the manifesto, *Apres le Cubisme* and established a new artistic movement, Purism. Ozenfant and Jeanneret established the Purist journal *L’Esprit Nouveau*.

In the first issue of the journal, in 1920, Charles-Edouard Jeanneret adopted Le Corbusier, an altered form of his maternal grandfather’s name, “Lecorbesier”, as a pseudonym, reflecting his belief that anyone could reinvent oneself. Adopting a single name to identify oneself was in vogue by artists in many fields in that era, especially those in Paris.

Between 1918 and 1922, Le Corbusier built nothing, concentrating his efforts on Purist theory and painting. In 1922, Le Corbusier and Jeanneret opened a studio in Paris their partnership lasted until 1940.

His theoretical studies soon advanced into several different single-family house models. Among these was the Maison “Citrohan”, a pun on the name of the French Citroen automaker, the modern industrial methods and materials were using for the house. Le Corbusier proposed a three-floor structure, with a double-height living room, bedrooms on the second floor, and kitchen on the third floor. The roof would be occupied by a sun terrace. On the exterior Le Corbusier installed a stairway to provide second-floor

access from ground level. As in other projects of the period, he also designed the facades to include large expanses of uninterrupted banks of windows. The house used a rectangular plan, with exterior walls that were without windows, left as white, stuccoed spaces. Le Corbusier and Jeanneret made the interior aesthetically spare, with any movable furniture made of tubular metal frames. Light fixtures usually comprised single, bare bulbs. Interior walls also were white. Between 1922 and 1927, Le Corbusier and Pierre Jeanneret designed many of these private houses for clients around Paris.

Le Corbusier took French citizenship in 1930.

For a number of years French officials had been unsuccessful in dealing with the squalor of the growing Parisian slums, and Le Corbusier sought efficient ways to house large numbers of people in response to the urban housing crisis. He believed that his new, modern architectural forms would provide a new organizational solution that would raise the quality of life of the lower classes. His *Immeubles Villas* (1922) was such a project that called for large blocks of cell-like individual apartments stacked one on top of the other, with plans that included a living room, bedrooms, and kitchen, as well as a garden terrace.

Soon Le Corbusier moved into studies for entire cities. In 1922, he also presented his scheme for a “Contemporary City” for three million inhabitants (*Ville Contemporaine*). The centerpiece of this plan was the group of sixty-storey, cruciform skyscrapers built on steel frames and encased in huge curtain walls of glass. They housed both offices and the apartments of the most wealthy inhabitants. These skyscrapers were set within large, rectangular park-like green spaces. At the very middle was a huge transportation centre and level included depots for buses and trains, as well as highway intersection, and at the top, an airport. He had the fanciful notion that commercial airlines would land between the huge skyscrapers. Le Corbusier segregated the pedestrian circulation paths from the roadways, and glorified the use of the automobile as a means of transportation. As one moved out from the central skyscrapers, smaller multi-storey, zigzag blocks set in green space and set far back from the street, housed the proletarian workers.

Theoretical urban schemes continued to occupy Le Corbusier. He exhibited his *Plan Voisin*, sponsored by another famous automobile manufacturer, in 1925. He proposed to bulldoze most of central Paris, north of the Seine, and replace his sixty-story cruciform towers from the Contemporary City and placed in an orthogonal street grid and park-like green space. His scheme was met with only criticism and scorn from French politicians and industrialists. His plan provokes discussion concerning how to deal with the cramped, dirty conditions of the city.

In the 1930s, Le Corbusier expanded and reformulated his ideas on urbanism, eventually publishing them in *La Ville radius* (The Radiant City) of 1935. Perhaps the most significant difference between the Contemporary City and the Radiant City is that the latter abandons the class-based stratification of the former; housing is now assigned according to family size, not economic position. *La Ville radius* also marks Le Corbusier's increasing dissatisfaction with capitalism. Soon Le Corbusier received a position on a planning committee and made design for Algiers and other cities. The central government ultimately rejected his plans, and after 1942 Le Corbusier withdrew from political activity.

After World War II, Le Corbusier attempted to realize his urban planning schemes on a small scale by constructing a series of "unites" (the housing block unit of the Radiant City) around France. The most famous of these was *Unite d'Habitation of Marseilles* (1946–1952). In the 1950s, a unique opportunity to translate the Radiant City on a grand scale presented itself in the construction of Chandigarh, the new capital of the Indian state of Punjab.

Against his doctor's order, on August 27, 1965, Le Corbusier went for a swim in the Mediterranean Sea. His body was found by bathers. He died at the age of 77. It was assumed that he suffered a heart attack.

Le Corbusier's death had a strong impact on the cultural and political world. Homages were paid world-wide and even some of Le Corbusier's worst artistic enemies, such as the painter Salvador Dali, recognized his importance (Dali sent a floral tribute). Then-President of the United States Lyndon B. Johnson said: "His influence was universal and his works are invested with a permanent quality possessed by those of very few artists in our history". The Soviet Union added, "Modern architecture has lost its greatest master". Japanese TV channels decided to broadcast, simultaneously to the ceremony, his Museum in Tokyo, in what was at the time unique media homage.

Study the vocabulary:

to span – (зд.) охватывать
 renowned – знаменитый
 disillusioned – разочарованный
 kindredspirit – родственная душа, кровное родство
 jointly – совместно
 pun – игра слов
 to propose – выдвинуть предложение
 to occupy – занимать
 to install – устанавливать
 expanse – широкое пространство, простор

spare – свободный, просторный
 tubularmetalframes – металлические трубки, рама из металлических трубок
 lightfixture – приспособление для освещения
 squalor – убожество
 slums – трущобы
 callfor – требовать
 tostack – укладывать штабелями
 content – довольный
 cruciform – крестообразный
 encase – положить в коробку
 fanciful – причудливый, чудной
 segregate – отделять, изолировать
 glorify – прославлять
 orthogonal – равносторонний
 grid – решетка
 stratification – расслоение
 to pay homage – преклоняться перед

Answer the following questions:

1. What were main design features of Le Corbusier's early projects?
2. What is his relation to painting?
3. Why did he change his name?
4. What were the houses built in 1920s like?
5. How would Contemporary City look?
6. Why did his town-planning ideas about Paris remain in theory?

TEXT 11. Le Corbusier (Part II)

Read and translate the text:

Ideas. Five points of architecture. It was Le Corbusier's Villa Savoye (1929–1931) that most succinctly summed up his five points of architecture that he had elucidated in the journal *L'Esprit Nouveau* and his book **Versune architecture**, which he had been developing throughout the 1920s. First, Le Corbusier lifted the bulk of the structure off the ground, supporting it by pilots – reinforced concrete stilts. These pilots, in providing the structural support for the house, allowed him to elucidate his next two points: a free facade, meaning non-supporting walls that could be designed as the architect wished, and an open floor plan, meaning that the floor space was free to be configured into rooms without concern for supporting walls.

The second floor of the Villa Savoye includes long strips of ribbon windows that allow unencumbered views of the large surrounding yard, and

which constitute the fourth point of his system. The fifth point was the Roof garden to compensate the green area consumed by the building and replacing it on the floor. A ramp rising from the ground level to the third floor roof terrace, allows for an architectural promenade through the structure. The white tubular railing recalls the industrial “ocean-liner” aesthetic that Le Corbusier much admired. As if to put an exclamation point on Le Corbusier’s homage to modern industry, the driveway around the ground floor, with its semicircular path, measures the exact turning radius of a 1927 Citroen automobile.

Le Corbusier explicitly used the golden ratio in his Modulor system for the scale of architectural proportion. He saw this system as a continuation of the long tradition of Vitruvius, Leonardo da Vinci’s “Vitruvian Man”, the work of Leon Battista Alberti, and others who used the proportions of the human body to improve the appearance and function of architecture. In addition to the golden ratio, Le Corbusier based the system on human measurements, Fibonacci numbers, and the double unit.

He took Leonardo’s suggestion of the golden ratio in human proportions to an extreme: he sectioned his model human body’s height at the navel with the two sections in golden ratio, then subdivided those sections in golden ratio at the knees and throat; he used these golden ratio proportions in the Modulor system.

Le Corbusier’s 1927 Villa Stein in Garches exemplified the Modulor system’s application. The villa’s rectangular ground plan, elevation, and inner structure closely approximate golden rectangles.

Criticisms. Since his death, Le Corbusier’s contribution has been hotly contested, as the architecture values and its accompanying aspects within modern architecture vary, both between different schools of thought and among practicing architects.

Le Corbusier was at his most influential in the sphere of urban planning, and was a member of the Congres International d’Architecture Moderne (CIAM).

One of the first to realize how the automobile would change human agglomerations, Le Corbusier described the city of the future as consisting of large apartment buildings isolated in a park-like setting on pilots. Le Corbusier’s theories were adopted by the builders of public housing in Western Europe and the United States. The large spartan structures, in cities, but not of cities, have been widely criticized for being boring and unfriendly to pedestrians.

Throughout the years, many architects worked in Le Corbusier’s in his studio, and a number of them became notable in their own right, including painter-architect Nadir Afonso, who absorbed Le Corbusier’s ideas into his own aesthetics theory. Le Corbusier was heavily influenced by the problems he saw in the industrial city. Industrial housing technique led to crowding,

dirtiness, and a lack of a moral landscape. He was a leader of the modernist movement to create better living conditions and a better society through housing concepts.

The gradually increasing costs of transportation and the decline in middle and upper class taste for the sub urban and rural lifestyle has resulted in the repudiation Le Corbusier’s ideas. Urban centers are now the most desirable real estate areas. Condominium living is being rediscovered as the preferred form of living in urban spaces. Most central business district of cities now hum with residential activity after working hours, or are on the way to doing so.

Le Corbusier deliberately created a myth about himself and was revered in his lifetime, and after death, by a generation of followers who believed Le Corbusier was a prophet who could do no wrong. But in the 1950s the first doubts began to appear, notably in some essays by his greatest admirers such as James Stirling and Colin Rowe, who denounced as catastrophic his ideas for the city. Later critics revealed his technical incompetence as an architect, his many ill-judged design decisions about the building’s technologies, and the sometimes absurd solution he then proposed.

Study the vocabulary:

succinctly – кратко, немногословно

elucidate – объяснить, прояснить

unencumbered – беспрепятственный

explicitly – четко, ясно, точно

navel – пуп, пупок

elevation – вертикальный разрез

limb – конечность

self-effacing – держащийся в тени

of one’s own right – по праву

repudiation – отречение, отрицание

hum – жужжать, идти полным ходом

Answer the following questions:

1. Enumerate Le Corbusier’s five points of architecture.
2. What is Modulor system?
3. How were his ideas put into practice?

TEXT 12. Zaha Hadid

Read and translate the text:

Zaha Hadid was born on October 31, 1950 in Baghdad, Iraq. She received a degree in mathematics from the American University of Beirut before moving to study at the Architectural Association School of Architecture in London. After graduating she worked with her former teacher, Dutch architect Rem Koolhaas at the Office for Metropolitan Architecture, becoming a partner in 1977. She met Peter Rice who gave her support and encouragement when her work seemed difficult to build. In 1980 she established her own London based practice. During the 1980s she also taught at the Architectural Association. She has also taught at prestigious institutions around the world; she held the KenzoTange Chair at the Graduate School of Design, Harvard University, the Sullivan Chair at the University of Illinois School of Architecture in Chicago, guest professorships at the Hochschule fur BildendeKunste in Hamburg, the Knolton School of Architecture, Ohio, the Masters Studio at Columbia University, New Haven, Connecticut. In addition, she was made Honorary Member of the American Academy of Arts and Letters and Fellow of American Institute of Architects. She is currently Professor at the University of Applied Arts Vienna in Austria.

A winner of many international competitions, theoretically influential and groundbreaking, a number of Hadid's winning designs were initially never built: notably, The Peak Club in Hong Kong (1983) and the Cardiff Bay Opera House in Wales (1994). In 2002 Hadid won the international design competition to design Singapore's master plan. In 2005, her design won the competition for the new city casino of Basel, Switzerland. In 2004 Hadid became the first female recipient of the Pritzker Architecture Prize, architecture's equivalent of the Nobel Prize. Previously, she had been awarded a CBE for services to architecture. She is a member of the editorial board of the Encyclopedia Britannica. In 2006, Hadid was honored with a retrospective spanning her entire work at the Guggenheim Museum in New York. In that year she also received an Honorary Degree from the American University of Beirut.

The Bridge Pavilion (Spanish: Pabellon Puente), a building designed by ZahaHadid that was constructed for the Expo 2008 in Zaragoza (Spain) was one of its main landmarks. It is an innovative 270-meter-long covered bridge that imitates a gladiola over the river Ebro, connecting the neighborhood of La Almozara with the exposition site, and thus becoming its main entrance. The new bridge will be at the same time a multi-level exhibition area; 10,000 visitors per hour are expected to frequent the Pavilion of the world exhibition.

The star architect Zaha Hadid has chosen glass fiber reinforced concrete from the Austrian company Rieder to envelope the bridge: she covered the outer skin of the building with 29,000 triangles in different gray shades out of fiber.

The Phaeno Science Center is a new interactive science center in Wolfsburg, Germany. Phaeno arose from progressive urban planning by the City of Wolfsburg's railway station. Then unfinished attraction Autostadt. An art museum was planned for the site, but Dr. Wolfgang Guthardt, then the City's Director for Culture, Sports and Education, knew that such an institution would compete with Wolfsburg's successful Kunst Museum (Art Museum) and needed other options. Guthardt visited Technorama, a science center in Switzerland and became convinced that a science center in Wolfsburg would complement both Autostadt and the Kunst Museum.

Preliminary planning began in November 1998, and one year later Joe Ansel, an American consultant and designer, was approached to handle the exhibitions and other aspects of the project. An architectural design competition was held in January 2000 and the prominent architect Zaha Hadid won, in conjunction with structural engineers, Adams Kara Taylor. About five years later, Phaeno opened to the public on November 24, 2005 with over 250 interactive exhibits from Ansel Associates, and was enclosed in an astounding concrete structure designed by Zaha Hadid, her German associate Mayer Bahrle architects, and Adams Kara Taylor. The architectural design has been described as a "hypnotic work of architecture – the king of building that utterly transforms our vision of the future". The design won the 2006 Institution of Structural Engineers Award for Arts, Leisure and Entertainment Structures.

The building effectively stands on concrete stilts allowing visitors to 'the Autostadt to pass through without having to interfere with the workings of the building. Phaeno is connected to the Autostadt with the bridge accessed by escalators and stairs. The underside of Phaeno is illuminated and the "stilts" are too.

The Contemporary Arts Center (CAC) in Cincinnati, Ohio chose to honor two of its major donors by naming its new home, designed by Zaha Hadid, Lois and Richard Rosenthal Center for Contemporary Art. The Rosenthal Center was Zaha Hadid's first American project. Hailed by the New York Times Architecture Critic Herbert Muschamp as "the most important American building to be completed since the cold war", the project was the brainchild of Director Charles Desmarais.

Study the vocabulary:

degree – градус, степень, ступень

encouragement – ободрение, поощрение, поддержка

addition – сложение, прибавление, дополнение
 recipient – получатель
 editorial – редакционный, редакторский, передовая статья
 adjacent – смежный, соседний
 to convince – убеждать
 preliminary – предварительный
 to handle – трогать, брать руками, общаться
 conjunction – союз, соединение, совпадение
 to astound – изумлять, поражать
 to interfere – мешать, надоедать, вмешиваться, сталкиваться
 to hail – окликать, приветствовать
 to derive – получать, извлекать, происходить
 ramp – скат, уклон

Answer the following questions:

1. Who was a partner of Zaha Hadid in 1977?
2. What can you say about teaching experience?
3. How was she awarded for her works in architecture?
4. What building materials did she use for Construction of Bridge Pavilion?
5. Can you tell about other architectural Structures by Hadid?

TEXT 13. Bazhenov Vasily Ivanovich

Read and translate the text:

In Russia of the XVIII century the architecture was, perhaps, the most prospering kind of art that was especially brightly embodied in Vasily Ivanovich Bazhenov's creativity, though he managed to carry out only insignificantly small part of his grandiose plans. He was born in a family of a poor churchman. As a boy, he was made choirboy in Strastnoy monastery: according to the old tradition he had to follow father's footsteps. But he liked drawing most of all: "I mentally put saints on walls and made them a part of my composition, they found me doing this and punished me".

At 15 he found himself as a master, run-down painter, which would draw the left hand or the left leg instead of the right one. He took the boy 'for God's sake', i.e. free of charge, taught him elementary technique. Soon they were participants of an enormous and urgent state construction – the wooden imperial palace in Lefortovo in the suburbs of Moscow had completely burned down, and Empress Elizabeth, who moved to inconvenient and small building, ordered to build up the palace immediately. And it emerged as in a fairy tale – in nearly a month! Is it at that time the young painter, who painted

furnaces in imitation of marble in the palace that still smelt of tree, started to think of becoming an architect and creating such miracles on his own plan?

At the construction site his abilities were noticed. Prince D.V. Ukhtomsky, the chief Moscow architect, began to charge him with independent work. A year later he was accepted to the Moscow University. Soon Bazhenov was sent to Saint-Petersburg to be trained in "arts". He was introduced to the empress and underwent training in a workshop of architect S.I. Chevakin. Bazhenov studied French language, mathematics, diligently redrew in his book classical antique columns with flooring, which was the alphabet of architecture. In summer he worked at constructions, which were carried out in Saint-Petersburg by his vigorous teacher. In France Bazhenov learnt the new architecture not only in pictures and drawings, which had already been talked about by his academic tutors – Moscov A.F. Kokorinov and Parisian Z.B. Vallen-Dalamot: festive and at the same time strict buildings of simple rectilinear outline with uniform. Precise lines of elegant columns. This style would later be called classicism. Mild lines and quiet harmony, lying on antique traditions came instead of stormy feelings, embodied in dynamical and complex architecture of baroque. Brilliant architect Charles de Vay taught principles of the new style to Bazhenov. It was Italy after it, the native land of magnificent baroque and, what it is more important, the country of ancient ruins, of that original antiquity, which captivated classicists so much. Reaching Paris with difficulty, Bazhenov got stuck there, while the Academy was not going to pay his debts and the way home.

Bazhenov returned to St. Petersburg exactly for the big celebration in honor of a new charter of the Academy of Arts. But the Academy offended Bazhenov. A smart uniform was tailored for him, the uniform for which later he was demanded money. Bazhenov became academician and was given a long time ago promised professorial post. In addition Bazhenov had undergone a test – to create a small architectural design for confirmation of the high rank. He executed it beautifully, far exceeding the given modest test requirements. But nevertheless he had to search work for himself. Bazhenov worked for count Grigory Orlov, the favorite of Catherine II, for Paul, the juvenile successor to the throne, etc. at last, Orlov, the commander of artillery and fortifications, employed Bazhenov and asked for him from the empress, unexpected for the architect, rank of the artillery captain. Together with patron and all royal court Bazhenov left S. Petersburg and in the beginning of 1767 returned to native Moscow.

There at last he found the work according to his talent and aspirations. He was to reconstruct the Kremlin! It meant preserving esteemed relics, best building and clearing away the Kremlin, giving it symmetry and balance, peculiar to classicism. Bazhenov planned direct streets, fanning from the ancient

Troitskiye gates, and new squares. Then the plan extended: there appeared the idea of an enormous palace, which would occupy the whole southern part of the Kremlin. In the Kremlin began the breaking of old buildings, wall and in clouds of pink brick dust unknown views opened. The internal squares of the Kremlin enclosed in the past, were visible even from afar, from the other river coast. However, in the spring of 1771 the work had to be stopped because of epidemic of plague. A festival opened a new stage of the work the following summer – the ground was dug out for foundation pit of the palace, which would be laid a year later in even more solemn atmosphere. Years passed, but the construction did rise higher than the foundation pit. There was no money. In the spring of 1775 the empress ordered to stop the work. The political circumstances, which had caused the construction, changed. Offended, Bazhenov refused to supervise earth backing of the foundation pit. Catherine liked festive and unusual constructions. Such she wants to see Tsaritsyno – a manor, which had just been bought near Moscow. Something artificial, old time, conventional, almost toy Middle Age was in the shape of Tsaritsyno. Bazhenov had been building Tsaritsyno for ten years. Here, in contrast to the Kremlin, he did everything himself: was in charge of finance, bought materials in advance, employed workers. He was tired and at 40 felt like an old man. In wet Tsaritsyno children were in poor health, his younger son died.

In summer of 1785 the empress, who had not been to Moscow for ten years, arrived at last. She visited almost the ready manor, familiar to her only from drawings. Beautiful small houses seemed to her small and close – on paper everything looked more impressive. She ordered to reconstruct Tsaritsyno, but from two submitted architectural designs she chose not Bazhenov's one, but made by his former Kremlin assistant architect Kazakov. Some buildings of the manor were broken. On their place there began a construction of a new palace. Other buildings remained unfinished inside, uninhabited. Bazhenov was fired.

Of course, Vasily Ivanovich performed not only royal orders, but about them we, unfortunately, know much less: papers of the architect and the majority of his clients have not been preserved. It is known, that in the 1780s Bazhenov built a house for rich man P.E. Pashkov. The palace stands in beauty on a high in front of the Moscow Kremlin (now this is the old building of the Russian state library).

In 1792 Bazhenov had to move to Saint-Petersburg, he held a modest post of the architect at Admiralty. In 1796 Catherine II died. Paul, the old patron of Bazhenov, became emperor. In the beginning of 1799 he made the architect another gift: appointed him vice-president of the Academy of Arts – to the post, which was created especially for Bazhenov. So as a winner he came back to the Academy, which had rejected him more than 30 years ago. And vigor came back to the architect! The sixty-year-old vice-president burnt

with the desire to renovate the decrepit Academy, to improve the education of young artists, to find talents. But, as turned out, there was no more time for that. In summer of 1799 Bazhenov was stricken by paralysis, and on August 2 he died. Bazhenov's name is one of the brightest in the Russian architecture due to scope of plans, freedom, force and originality of his creative imagination.

Study the vocabulary:

prosper – преуспевать, процветать
 choirboy – хорист
 emerge – всплывать, появляться
 furnaces – горн, печь
 empress – императрица
 undergo – подвергаться, испытывать
 diligently – прилежно
 vigorous – сильный
 tutor – домашний учитель
 rectilinear – прямолинейный
 outline – очертание, контур, абрис
 precise – точный, аккуратный
 captivate – пленять, очаровывать, увлекать
 manor – поместье
 submit – подчиняться, покоряться
 preserve – сохранять, поддерживать
 reject – отвергать
 renovate – восстанавливать, ремонтировать
 scope – границы, рамки, пределы

Answer the following questions:

1. What can you say about V.I. Bazhenov's childhood?
2. When did Bazhenov start to think of becoming an architect?
3. Who had taught Bazhenov the new style?
4. What architecture had Bazhenov seen for the first time in France?
5. How was the Kremlin planned by Bazhenov?

TEXT 14. Santiago Calatrava

Read and translate the text:

Santiago Calatrava (born July 28, 1951) is an internationally recognized and award winning Valencia Spanish architect, sculptor and structural engineer whose principal office is in Zurich, Switzerland.

Calatrava was born in Benimamet, an old municipality now integrated as an urban part of Valencia, Spain, where he pursued undergraduate studies

at the Architecture School and Arts and Crafts School. Following graduation in 1957, he enrolled in the Swiss Federal Institute of Technology (ETH) in Zurich, Switzerland for graduate work in civil engineering. In 1981, after completing his doctoral thesis, «On the Fold ability of Space Frames», he started his architecture and engineering practice.

Calatrava's early career was dedicated largely to bridges and train station, the designs for which elevated the status of civil engineering projects to new heights. His elegant and daring Montjuic Communications Tower in Barcelona, Spain (1991) in the heart of the 1992 Olympic site was a turning point in his career, leading to a wide range of commissions. The Quadracci Pavilion (2001) of the Milwaukee Art Museum was his first US building. Calatrava's entry into high-rise design began with an innovative 54 storey high twisting tower, called Turning, Torso (2005), located in Malmo, Sweden.

Calatrava is designing currently the future train station – World Trade Center Corporation Hub – at Ground Zero in New York City.

Calatrava's style has been heralded as bridging the division between structural engineering and architecture. In this, he continues a tradition of Spanish modernist engineering that includes Felix Candela and Antonio Gaudí. Nonetheless, his style is very personal and derives from numerous studies he makes of the human body and the natural world.

Calatrava is also a prolific sculptor and painter, claiming that the practice of the architecture combines all the art into one. In 2005, the Metropolitan Museum of Art in New York City held an exhibition of his artistic work, entitled «Santiago Calatrava: Sculpture into Architecture». Exhibitions of his work have also taken place in Germany, England, Spain, Italy and elsewhere.

Calatrava has received recognitions. In 1990 he received the «Medaillé d'Argent de la Recherche et de la Technique», Paris. In 1992 he received the prestigious Gold Medal from the major exhibition of his work called «Structure and Expression». In 1998 he was elected to become a member of «Les Arts et Lettres», in Paris. In 2004, he received the Gold medal from the American Institute of Architects (AIA).

In 2005, Calatrava was awarded the Eugene McDermott Award by the Council for the Arts of Massachusetts Institute of Technology. The Award is among the most esteemed art awards in the US.

Calatrava's works: The Interior of the Place Galleria, Toronto Canada (1992), L'Umbracle at the Ciutat de les Arts I les Ciències in Valencia, Spain (1996), Milwaukee Art Museum in Milwaukee, Wisconsin, USA (2001), Estacao do Oriente, Lisbon, Portugal (1998), Turning Torso in Malmo, Sweden (2005), Montjuic Communications Tower in Barcelona, Spain (1992), Chords Bridge for pedestrians and train in Jerusalem, Israel (2008), Auditorio de Tenerife, Canary Islands.

One of his newest projects is a residential skyscraper named 80 South Street after its own address, composed of 10 townhouses in the shape of cubes stacked on top of one another. The townhouses move up a main beam and follow a ladder – like pattern, providing each townhouse with its own roof. The «townhouse in the sky» design has attracted a high profile clientele, willing to pay the hefty US \$30 million for each cube. It is planned to be built in New York City's financial district facing the East River. As of 2008 project had been canceled; the Manhattan real estate market had gone soft, and none of the ten multi-million dollar townhouses had been sold.

He has also designed the approved skyscraper, the Chicago Spire, in Chicago. Originally commissioned by Chicagoan Christopher Carley, Irish developer Garret Kelleher purchased the building site for the project in July 2006 when Carley's financing plans fell through. Construction of the building began in August 2007 for completion in 2011. When completed, the Chicago Spire, at 2000 feet tall, will be the tallest building in North America.

Calatrava has also designed three bridges that will eventually span the Trinity River in Dallas. Construction of the first bridge, named after donor Margaret Hunt Hill, has been repeatedly delayed due to high costs, a fact that has sparked much controversy and criticism. If it would be and when completed, Dallas will join the Dutch county of Haarlemmermeer in having the Calatrava bridges.

Study the vocabulary:

recognize – признаваться
esteem – уважение
spark – искра
currently – текущий
recognition – признание
delay – задерживать
purchase – покупка
exhibition – выставка
pattern – модель
profit – польза

Answer the following questions:

1. When did Calatrava start his architecture and engineering practice?
2. Where has Calatrava's career begun?
3. What was his early career dedicated to?
4. What was the turning point in his career?
5. What is his style point in his career?
6. What structures did Calatrava design besides skyscrapers?

TEXT 15. Massimiliano Fuksas

Read and translate the text:

Massimiliano Fuksas embodies a certain evolution of Italian architecture that has made him, along with Renzo Piano, one of the most renowned and influential Italian architects working today. Fuksas's works are 36 built and inbuilt projects – 22 which demonstrate his experimental and eclectic style. Fuksas's most recent work include the Ferrari Complex in Maranello, characterized by water bamboo, ecological material and biotechnology, the «empty» space of the Emporio Armani flagship store in Hong Kong where the lighting apparatus disappears, the geometry of the light source is lost and the glass wave wall becomes the light source itself; the Jaffa Pease Center constructed with concrete layers which represent «time and patience»; the Congress Center in Rome whose simple squared lines pay homage to the 1930s rationalist architecture that characterize the district.

Massimiliano Fuksas (b.1944, Rome) lives and works in Rome and Paris. Recipient of numerous awards in architecture including the prestigious French Grand Prix d'Architecture, Fuksas has dedicated many years to the study of urban problems and in particular the suburbs. He has taught architecture at several universities, including Columbia University and the Ecole Spéciale d'Architecture in Paris. He writes a column on architecture for the Italian weekly «L'Espresso».

Massimiliano Fuksas Architecture is a major international practice with a record of delivering acclaimed projects all over the world. Fuksas studios are multidisciplinary offices including: architects, urban planners, designers, landscape architects, multimedia section and a fully equipped model laboratory where many architects work.

Fuksas is renowned for his artistic and painterly freedom which he first addresses to projects. At first he is an imagist who is able to liberate the seeds of his first ideas into the explosion of line and color, seemingly without effort, between the mechanical processes of the mind to the hand, which is a source of dilution in design. His inspiration is consistently diverse as detailed personal awareness of experience that results in a parallel obviousness to functionality. That's why he succeeds as both artist and a builder.

Clients recognize that his practice consistently produce innovative architecture with new construction techniques, low costs and respected schedules. Part of the components of architecture is to be inventive and strive for new creative ways of solving problems. Each project evolves from its peculiar circumstances and takes an appropriate form in response to the location, social requirements, and environment, function and urban context.

Massimiliano Fuksas is a multi-disciplinary international practice comprising architect, urban planners, designers, landscape architects, multimedia team and a fully equipped modeling workshop more than 15 architects work full time. Over 100 employees from all over the world work for the firm, about 63 in Rome, 25 in Paris and 12 in Frankfurt.

Study the vocabulary:

stunning – ошеломляющий, изумительный
embody – воплощать, олицетворять
superb – великолепный, роскошный
empty – пустой
wave – волна, взмах
patience – терпение, настойчивость
acclaim – провозглашать
effort – усилие, напряжение
diverse – различный, многообразный
painterly – живописный
dilution – разведение
peculiar – специфический
reward – награда

Answer the following questions:

1. What is Massimiliano Fuksas famous for?
2. Which reward in architecture has Fuksas received?
3. What is Massimiliano Fuksas engaged in besides architecture?
4. What can you say about his studio?

TEXT 16. Matvey Kazakov

Read and translate the text:

Matvey Kazakov (1738–1812) was born in the family of peasant, youth time he spent in group – Moscow architect Uhtomskiy's architectural school. The inmates of the school were involved in repairing and correcting Kremlin's building becoming decrepit. This work, accompanied with careful measurements of antiquities, drawing up drafts and estimate, became the main school for the architect. Received in Uhtomskiy group practical experience were useful in rebuilding of Tver devastated by fire. He was ordered to rebuild Putevoy palace from ruins for the Empress.

In 1768 efforts and talents of two outstanding Russian architects – Vasilii Bazhenov and Matvey Kazakov were united by fortune to create Big Kremlin Palace. The idea of the building, its main art principles came from

Bazhenov, but he could not cope with such enormous volume of work without Kazakov. The projects of Kremlin's palace were not destined to accomplish, but Bazhenov's defeat became the turning point in Kazakov's creative work. He was born as the greatest architect in the period of that architectural tragedy. M. Kazakov was an architect-practitioner; he was closer to real work, to architecture in initial meaning of this word. This feature of character brilliantly appeared in his first independent Moscow work – Prechistsenskiy palace.

Kazakov got a rank of architect in 1775. The stream of inspiration literally poured to him. Architect started to work out Pertoskiy palace in Petersburg. The building of the palace had been already begun when Kazakov got down to work and designed Senate in Kremlin. This building was under construction over 10 years. Senate became the greatest work of Russian classicism.

Rotunda was Kazakov's favorite theme. He built orthodox temples rotundas the church of Philip Metropolitan, 1777–1778; Golitsino's hospital 1790s, mausoleum – rotunda in farmstead Aleksino in Smolensk, he made corners of dwelling and public housed like rotundas in Moscow The house of Noble meeting, 1793; building of University's boarding school, 1790; Golitsin's House est).

In 1782 Kazakov began the building the of Moscow University. The building had been erected partly more than in 10 years, in 3 periods. Simultaneously Kazakov improved architectural look of the university: refused to use complicated elements and plenty of sculptures, try to achieve simplicity and majesty. Completed building organically came into the ensemble of Moscow's center, reminding large urban farmstead.

There was no region in Moscow, where Kazakov hadn't chance to build classical farmsteads. The house of Demidov on Gorohovay Street, maintained splendid golden interior carving, other houses on Petrovka, Ilyinka, Myasnitskaya streets. Festively hospital atmosphere of communication was created due to fine beautiful interiors.

The name of Matvey Kazakov firmly connected with classical Moscow (Before fire). The main thing is that his best buildings reflect the face of the city. Practically all of them were built in style of mature classicism.

Kazakov is almost one of the great architects of the Russian Age of the Enlightenment. For many years he had been leading the architectural school, where Rodion Kazakov, Egotov, Bove, Sokolov, Bakarev studied.

Study the vocabulary:

peasant – крестьянин
inmate – воспитанник
become despoiled – ветшать
draft – чертеж

estimate – смета
devastated – опустошенный
accomplish – осуществляться
defeat – поражение
initial – первоначальный, истинный
pour – хлынуть
temple – храм
farmstead – усадьба
dwelling – жилой, жилье
boarding – пансион
simultaneously – одновременно
splendid – роскошный
mature – зрелый
The Age of the Enlightenment – эпоха просвещения

Answer the following questions:

1. Where did Matvey Kazakov spend his youth time?
2. Why and when were efforts and talents of two outstanding Russian architects – Vasiliy Bazhenov and Matvey Kazakov united by fortune?
3. What style did Kazakov use in his works?
4. What was Kazakov's favorite theme in architecture?
5. How could you characterize Kazakov's creative work?
6. What famous Kazakov's farmstead can you name?

TEXT 17. Louis Henry Sullivan

Read and translate the text:

Louis Henry Sullivan was born in Boston, Massachusetts, to immigrant parents in 1856. In 1872 he applied for early admission to the Building and Architecture program at the Massachusetts Institute of Technology, the only architecture school in the country at the time. Louis Henry Sullivan was accepted as 5-year-old special student without a high school diploma after passing a rigorous battery of tests. But Louis Henry Sullivan found the MIT program, which was modeled on that of the Ecole des Beaux Arts in Paris, to be too traditional and too little concerned with social and architectural theory. So he left college in June 1873 after his first year to take a job with Frank Furness, a boisterous, innovative Philadelphia architect responsible for several major buildings in Greco-Gothic Style and an outstanding ornamentalist. In June 1875 Louis Henry Sullivan returned to Chicago as a free-lance draftsman.

One of the several architects Sullivan worked for during the next six years was Dankmar Adler, who was so impressed with his drawing talent and

his ability to devise architectural ornament that made him a junior partner late in 1881 and then full partner in the new firm of Adler & Sullivan, organized in 1883. Adler and Sullivan complement each other perfectly. Generally speaking, Adler took care of mechanicals and structures, Louis Henry Sullivan handled the art, and together they worked out the program. Their mutual talents were first recognized in the theater and concert hall genre. Beginning in 1879, with Sullivan a free-lance assistant on Central Music Hall in Chicago, the partners produced eight reconstructions and one new theater over the next seven years, culminating in their grandest structure, the Chicago Auditorium Building (1886–1890). The reconstruction of Chicago's Theater in 1882 was the first commission to generate praise for Louis Henry Sullivan independent of Adler.

Louis Henry Sullivan saw the skyscraper as a symbol of U.S. business that was the basis of the national culture, and therefore as an opportunity to create a long-anticipated indigenous architectural style. So when Adler and Sullivan received a commission in 1890 from St. Louis brewer and real estate promoter Elis Wainwright was built 10-story rental structure, Louis Henry Sullivan made the most part of it.

His solution to the skyscraper problem did not come easily. Louis Henry Sullivan outlined his skyscraper theory six years later in his most famous essay, "The Tall Office Building Artistically Considered". By carefully analyzing the program requirements, Sullivan decided that skyscrapers had three major clusters of functions, each of which should be expressed separately. The first was public-seen on the one- or two-story base consisting of entering and leaving, meeting and greeting, waiting, shopping, and locating the entrance from the outside. The second set of functions was private: various kinds of office work. And the third was architectural: the housing of mechanical equipment and storage in an attic that could also serve as an aesthetic device for terminating the façade in a decisive way.

In his 1896 essay Louis Henry Sullivan had one more point to make, the most important point of all. Working from the particular to the general, Louis Henry Sullivan advanced his "final, comprehensive formula" for the solution of the skyscraper problem, indeed, of all architectural problems. All things in nature had shapes, forms, and outward appearances "that tell us what they are, that distinguishes them . . . from each other," Louis Henry Sullivan asserted. "Unfailingly in nature these shapes express the inner life." Life seeks form in response to needs, the life and the form being "absolutely one and inseparable." "Where function does not change," Louis Henry Sullivan insisted, "form does not change," so "*form ever follows function*. That," Louis Henry Sullivan emphasized, "is the law". With the Wainwright Building and the assertion of "form follows function," Louis Sullivan's place in architectural history was assured.

Between 1890 and 1895 Adler & Sullivan designed some 13 high-rise projects, only 5 of which were built: the Wainwright and the Union Trust Building (1892) in St. Louis, the Schiller Building (1891) and the Stock Exchange (1893) in Chicago, and the Guaranty Building (1894–1895) in Buffalo.

By 1895 Louis Sullivan's reputation had crossed the Atlantic. His "Golden Doorway" on the Transportation Building (1891) at the 1893 Chicago World's Fair was awarded a medal the next year by the Union Centrale des Arts Decoratifs in Paris, which exhibited models of his work. The Russian School of Applied Arts in Moscow also asked Louis Henry Sullivan to loan examples of his designs. His skyscrapers, by now even more refined and coherent than the Wainwright Building, were applauded by critics at home, as were his other buildings—tombs, synagogues, hotels, and opera houses conspicuous among them.

Louis Henry Sullivan produced the three books for which he is remembered. *Kindergarten Chats* first appeared in 1901–1902 in an obscure Cleveland journal. Constructed as a dialogue between an architectural master and his naive student, the *Chats* comprise some of Sullivan's most penetrating and accessible thinking on design and social issues. His memoirs, *The Autobiography of an Idea*, and his monograph, *A System of Architectural Ornament*, were published in 1924 at the time of his death. *The Autobiography's* real purpose was to chronicle the evolution of his quite private architectural inspiration and emotional development. *A System* is a series of 19 ornament plates with commentary explaining how Louis Henry Sullivan derived his exquisite patterns through geometric manipulation of organic forms.

Louis Henry Sullivan died in 1924. In its obituary, *The New York Times* called him the "dean of American architects", and in short order the pages of the architectural magazines were filled with praise of his greatness. But Louis Henry Sullivan had died in poverty, in a cheap South Side hotel room, without an architectural job for his last two years.

Study the vocabulary:

boisterous – неистовый

indigenous – туземный, местный

equipment – оборудование

skyscraper – небоскреб

coherent – последовательный

conspicuous – заметный, бросающийся в глаза

pervading – распространяющийся

inspiration – вдохновение

obituary – некролог

Answer the following questions:

1. Who did Sullivan collaborate with?
2. What was the conception of Adler & Sullivan's partnership?
3. Can you tell about Louis Henry Sullivan's three books?
4. What was Sullivan's solution about skyscraper problem?
5. Where did Louis Henry Sullivan study?

FAMOUS DESIGNERS OF THE WORLD

TEXT 18. Paul Smith

Read and translate the text:

One of the few British-based fashion designers combine commercial success with critical credibility, Paul Smith is renowned for his idiosyncratic take on traditional British styling – «classics with a twist» – both in his fashion collections and shops.

He was born in Nottingham in 1946. Paul Smith remembered his family home a few miles outside the city centre as always very comfortable excellent mum, quirky dad, an always stable, good relationship. When he left school at 15, his only ambition was to become a racing cyclist until his father hauled him off to the clothing warehouse. “When I look back I realize how influenced I was by Nottingham,” wrote Smith years later. “I'd cycle around, there'd be the coal miners, Derby tweeds and the elegance of the country squires. My brother worked for the Post Office and blue cotton drill GPO shirt.”

During his first two years at the warehouse, Smith had no real interest in his work there except for the cycle journey to and from his home. It was only after an accident ended his dreams of becoming a racing cyclist that he flung himself into his job. “Just by chance I met a lot of people from the art college and became interested in things like art and fashion,” he recalled. “back at the warehouse I started to make displays in the showroom... the boss was really impressed and he gave me all the buying to do for the men's wear I was still only 17.”

That was back in the 1060s. Smith, who once described himself as being “okay at design and okay at business but exceptional at neither”, has since become Britain's most consistently successful fashion designer whose products are sold in over 200 shops and through 500 wholesale customers in Japan alone, where his label out-sells every other European designer.

The only shop outside London sell labels like Kenzo and Margaret Howell, Paul Smith Vetement Pour Homme (For Men) also started selling the pieces that Smith designed himself and had made up by local manufacturers. Then, as now, his clothes were inspired by the traditional British men's wear he admired: every from his brother's Post Office shirts and the tweeds of the Nottinghamshire county set, to the imported US jeans and bespoke suits in

unusual blues or greens that he wore himself. “the hardest thing was justifying the name ‘designer’ for myself when I only made such simple clothes. I ended up designing clothes that I wanted to wear myself and felt good in. well-made, good quality, simple cut, interesting fabric, easy to wear. No-bullshit clothing”

By 1974, the shop had outgrown its back alley and Smith moved to bigger premises on the main street. Two years later, he showed his collection in Paris for the first time and searched for a London shop, finally finding it in a tiny bakery in the then-rundown Covent Garden. “The area was completely empty at the time – there was just tube and a fruit shop...”

Having bought the shop, Smith didn't have enough cash to do it up. Three years later he did and the tatty old bakery fitting were stripped out and the shop spruced up into a stark, elegant Le Corbusier-inspired style. As well as clothes, Smith sold quirky penknives, notebooks and pens that he picked up on his travels. His most inspired ‘find’ was the Filofax, a leather-bound personal organizer he unearthed at Norman & Hill, a tiny company hidden under an East London railway arch.

When the neighboring shop came up for sale, Smith bought it. As he “didn't have the heart” to rip out the lovely old wooden fittings, he patched them up instead. The extra space was used to sell more idiosyncratic things – old Beano annuals, fifth-edition books and, after he began traveling to Japan in 1982, comical Japanese toys and gadgets – alongside Smith's clothes. He filled the windows with furniture by designer friends like Tom Dixon and James Dyson's G-force vacuum cleaner. As a young designer, Marc Newson stopped by to show Smith a watch in the hope of persuading him to sell it. “Paul said: “it's a nice watch, but it's not a nice price”, recalled Newson. “He was right. It was an important lesson for me”

By then, Smith has coined a phrase to describe his style, ‘classic with a twist’. “I take ingredients from upper-class tailoring, hand-made suits and so on, and bring them together with something silly,” he explained. “So I might bring together a beautiful suit with denim shorts. Or use floral prints inspired by old-fashion seed packets for men's shirts, on-line tailored jackets with flamboyantly colored silks, or ask a factory which specializes in V-necked school sweaters to knit them in crazy colors.”

Smith has since to the same formula, for both his collections and shops, as his wholesale business has expanded and he has opened more shops in Asia, the US and Europe while diversifying into everything from women's wear and watches to perfume. The shops are still filled with first edition books like Cecil Beaton's autobiographies, 1960s posters and quirky Japanese flea market finds: and their windows are as likely to display Apple's new computer or the latest video games system as Paul Smith clothes.

“The reason I’ve been successful is because I’ve just got on and packed boxes and I know that VAT means Value Added Tax not vodka and tonic,” Paul Smith wrote in his book *You can find inspiration in everything*. “I’ve sold on the shop floor, I’ve typed invoices. At some point I’ve done everything, and I’ve always kept my head above water financially. Nevertheless I’m extremely nervous about becoming a businessman and not a designer.”

In 1987, having sold the Paul Smith collection in the US on a wholesale basis for ten years, Smith opens his first shop there in New York’s West Village.

Paul Smith heads East opening a Japanese flagship store in the Shibuya area of Tokyo (his 60th outlet in Japan) and the first Paul Smith franchised shop in Hong Kong in 1991.

In 1995 Smith wins a Queen’s Award for Export and 1997 he was invited to join the UK government’s Creative Industries Taskforce, an advisory body composed of leading figures in the creative industries.

Initially being men’s clothes designer, Paul Smith starts to show his women’s line during London fashion Week in 1998.

In a licensing agreement with Inter Parfums in 2000 he launches Paul Smith Fragrances.

In 2001 Paul Smith was knighted in the Birthday Honors List and, on the same day, he officially married Pauline Denyer who he had relationship with since 1967.

Study the vocabulary:

idiosyncratic – отличительный, характерный, уникальный

renowned – известный, прославленный, знаменитый

quirky – с причудами, странный

hauloff – (при-) тащить

GPO (General Post Office) – главпочтамт

cycle – ездить на велосипеде

bespoke – сделанный на заказ

justify – оправдать

bullshit – чепуха

tatty – потрепанный, обшарпанный

spruce – приводить в порядок, наводить красоту

leather-bound – в кожаном переплете

wholesale – оптовый, в массовом масштабе

flea market – блошинный рынок

amateur – любитель

dilapidated – разрушенный

advisory – консультативный

Answer the following questions:

1. How did Paul Smith remember his family home?
2. Why did he decide to become a fashion designer?
3. How did he explain his style of work?

TEXT 19. Calvin Klein

Read and translate the text:

Calvin Klein graduated from the USA Fashion Institute of Technology in 1962 at the age of twenty and then worked five years for the Seventh Avenue manufacturer Dan Missein.

When he started his own business in 1968, he concentrated at first on coats, and by 1969 had landed one cover of «Vogue».

As of 1971 he had begun to experiment with sportswear, designing coats, dresses, other in knits, hot-pants, turnouts, jumpsuits, and classic blazer pantsuits that all shared certain constants of man tailoring, notably in the way shirts, jackets, and pants were cut and in the use of topstitching.

He did not neglect coats; these were available in a range from very casual, made in poplin lined with gingham, to dressier, in tweeds, to almost formal, in suede trimmed with fox.

In 1973, he won the first three consecutive Coty awards, Calvin Klein emerged as a top designer who had his finger on the pulse of American women.

Having learned, while touring the country that women were becoming more name conscious and wanted to be able to buy all their clothes from a single designer, he worked the concept of a wardrobe of interrelated pieces.

One such grouping, all in the favorite 1970s beige, was composed of silk evening pants, tank top, shirt jacket, daytime trousers, cardigan sweater, polo shirt, and coat. With various combinations of these items a woman could be dressed for any occasion.

Although Klein designed dresses, like his 1973 strapless tube of black mate jersey, most of his evening looks remained fairly casual.

Two-piece dresses were made in silk Carmeuse in lustrous pale tones of beige and burgundy or navy and brown. Often these dresses featured wrapped blouses, whose décolletage the wearer could adjust to suit her preference. The pieces that wrapped were held in place by a soft suede belt edged with brass beading or by wider cummerbunds of women webbing.

By 1975 Calvin Klein had become a celebrity, and changed his somewhat homespun earlier image for a more glamorous one.

His advertisement began to feature photographs by Chris Von Wangenheim, Deborah Turbeville, and Guy Bourdin, who shot a 1976 ad that showed a Calvin Klein silk blouse on a wire hanger, with label visible at the

back of the neck, hanging next to a mirror in which a nude woman was reflected.

More and more, Calvin Klein was trading on the idea that the appeal of his clothes, simple as they were, lay in the attitude of the wearer, who affected their look by how far she unbuttoned her shirt, or what she wore – or – didn't wear – underneath her silk slide of a dress or her Calvin Klein jeans.

Over three decades in the fashion business, Calvin Klein has to the status of a fashion icon in the U.S. Together with Ralph Lauren and Donna Karan, they dominate the New York fashion scene.

In 2003, Calvin Klein sold his company to Phillips-Van Heusen. He retired from designing the same year. Now Italo Zucchelli designs the menswear line, Francisco Costa designs the womenswear line.

Study the vocabulary:

glamorous – очаровательный, пленительный

land – выиграть, победить

neglect – пренебрегать, бросить, забыть

emerge – возникать, выходить

interrelated – взаимосвязанный

lustrous – блестящий, сияющий

homespun – простой, обычный

land – выиграть, победить

affect – влиять

notorious – скандальный

Answer the following questions:

1. What piece of clothes did Klein begin with?
2. What important awards were first in his career?
3. When did he become famous?
4. Who are three designers dominating in fashion industry?

TEXT 20. Masha Tsigal

Read and translate the text:

Masha Tsigal did not always plan on entering the world of fashion; she intended to pursue her musical interests. Appearing on stage first as a pop star and DJ, Masha soon found her true calling in life. Success in the fashion world means that Masha regularly invites top DJs to create unique sound tracks to accompany her shows. Her inspiration comes from 'real art' - the art of life, with her own experiences reflected in her collections. As a result of

these varied influences Masha Tsigal has made a number of innovations in the Russian fashion industry and receives great acclaim for her designs.

The color most commonly associated with Masha Tsigal is pink – her favorite color since childhood. Some have credited Masha with bringing new life to the blue color which often appears in her collections. Indeed, color is not the most important aspect of the Masha Tsigal style, her creations feature prints, applique and embroidery. Gold and silver also appear regularly on the catwalks of Russia's Fashion Weeks thanks to Masha. Albert, Prince of Monaco has shown a lot of interest in a number of Masha's creations and is one of a long list of celebrity clients.

London College of Fashion widened Masha's horizons and her views on the world of fashion helping her create the unrepeatable, individual style which has secured her a place amongst the best known and highly acclaimed designers in Russia.

Tsigal holds the title of 'Designer of the Year' (2004) awarded by the magazine *Faces of the Year*. Her clientele includes exciting, vibrant and successful people, members of the business elite, theatre, cinema and sports stars both in Russia and abroad – Whitney Houston, Prince Albert of Monaco, Tatu, Bi-2, Discoteka Avaria, Katia Lel, Detsel, Dima Bilan, Avrora (Mus-TV), Tania Gevorkian (MTV) and many others.

Tsigal's very first collections drew everybody's attention being made of unusual materials. Thus, in 1995 she designed the collection BE LIKE THE SUN using vinyl. The collection won a prize from Paco Rabanne at an assembly of innovative fashions in Riga. The same year she designed the collection LAPLAND from frosted glass decorated with silver film.

The collection PLEASE TSIGAL, a fusion of avant-garde and easily wearable clothing, was presented in 1996 in the club Metelitsa. For the first time in the history of the Russian fashion industry a pop star (Lika Star) made an appearance on the catwalk.

In 1997 she designed the gothic style collection FAVOURITES OF THE MOON with unusual hairstyles, white faces and black eyes and in 1998 she designed the collection EXHIBITIONISTS, the first collection to consist almost entirely of wearable clothes.

In 1998 Masha received the Queen's Grant for education in Great Britain from the British Council; she studied at the London School of Fashion, specializing in fashion marketing till 2000. While studying in London, in 1999, she worked with designer Zandra Rhodes, and was a freelance stylist for the magazines *l'Officiel* (Moscow) and *Pure* (London).

At last in 2003 Tsigal created the brand name Masha Tsigal Design International.

Tsigal is interested not only in fashion industry; thus, in 2004 she created an exclusive design for a 330ml can for the Coca Cola Company. The next year she worked on an exclusive design for leading Russian yacht company Concept Marine.

Masha Tsigal is the nearest thing Russia has to a rock star designer. A graduate of the London College of Fashion, Tsigal is, in local parlance, the issue of Soviet aristocracy. She comes from a long line of prominent Russian artists and the "noble" lineage imbues her self-confidence to run her own fashion company.

Tsigal's a major local attraction, and an instantly recognizable face in this city – the star of a major Motorola campaign plastered on hundreds of billboards throughout Moscow. She's a child of privilege, yet a local punk rocker, a late night carouser but one with great connections. Most young designers would give their eyeteeth for her headquarters – a beautifully lit space with 25-foot high ceilings above Moscow's main telegraph office on Tverskaya, the local Fifth Avenue. Asked how she landed the space, Masha just winks. Her grandfather Vladimir was a famous artist who created giant bronzes of Soviet heroes, in particular RicardZorgi, the Soviet Union's most successful spy. Her daddy Alexander was a sculptor and mum Anna is a noted painter. But the legacy does not weigh too much on the shoulders of the very pretty Masha, who speaks fluent English with a sexily exotic accent – a cushion on her office couch reads "Don't Talk, Just Kiss."

For fall/winter 2005 Masha went Manga mad, sending out Japanese comic book cuties in flirty stretch dresses, tops in bandage-like cotton and sweatshirts with comic book detailing. Guys break dance on her catwalk in faded denims and T-shirts images bearing winged white horses. Her aesthetic is located somewhere between Y-3 and Juicy Couture, her silhouette is honed to the well-worked-out bodies many young Muscovites sport these days. She's not fashion innovator, but she is certainly a smart tailor and one who really gets street style Zeitgeist. "I've been reading Manga comics solidly for two months, not that you would notice," cracked Masha backstage as a throng of local paparazzi fought to get her photo. She started making clothes when she could not find what she wanted in any Moscow shops. When the economy crashed in '98, most of Masha's rocker pals became drug addicts, but she kept making clothes, eventually winning a scholarship to study in London.

Masha Tsigal, the "enfant terrible of Russian fashion", has been long established in Moscow. Within Russia, the Masha Tsigal pret a porter range is sold in 'Podium' alongside Jean Paul Gaultier, Balenciaga, Vivienne Westwood and Helmut Lang. The Masha Tsigal signature style could be described as "sport couture"; a combination of strong, sporty silhouettes with luxe fabrics, silks, velvets, hand embroidery, laser cuts and beading.

Study the vocabulary:

pursue – преследовать (цель)
acclaim – приветствовать
catwalks – подиум
frosted glass – матовое стекло
fusion – смесь
parlance – язык
imbue – пропитывать, окрашивать, вселять
carouser – гуляка, кутила
hone – точить
zeitgeist – в духе времени
throng – толпа

Answer the following questions:

1. What is Masha Tsigal's style?
2. Who are Tsigal's famous clients?
3. What are other fields of Tsigal's interest except fashion?
4. What is her family background?
5. Why do you think Tsigal is called "enfant terrible of Russian fashion"?

TEXT 21. Fendi

Read and translate the text:

Fendi is an Italian fashion house best known for its "baguette" handbags. It was launched in 1925 as a fur and leather shop in Rome, but today is a multinational luxury goods brand owned by LVMH. It's creative director is Karl Lagerfeld.

Fendi originated in 1918 when Adele Casagrande opened a leather and fur shop in Via del Plebiscito in central Rome. When Adele married Edoardo Pendi in 1925, they made a decision to change the name to Fendi. The business prospered and a new shop was opened in Via Piave in 1932. By 1946, Paola, the eldest of the couple's five daughters, went to work for the firm at age 15, followed by her sisters Carla, Anna, Franca, and Alda. In time, each of the daughters inherited 20% of the company.

In 1962, the Fendis signed up German designer Karl Lagerfeld, who immediately created the inverted FF logo that joined the growing list of international status symbols. Then he set about, aided and abetted by the sisters, to revolutionize the treatment of fur and other clothing. Marvin Traub, president of Bloomingdale's, discovered Fendi's leather goods and introduced them to the United States. Other outlets soon followed, and today, Fendi is largely represented through high-end department stores.

In 1969, Fendi presented its first ready-to-wear fur collection at Palazzo Pitti in Florence, bringing continuously evolving techniques and imaginative designs to lower-priced furs without sacrificing quality. When the sisters could not find the fabric clothes they wanted to show under the furs their ready-to-wear line was born, again to great success. In 1999 the sisters sold out to LVMH and Prada for an estimated US\$850m, trumping a bid from Gucci of a rumored US\$700m. LVMH have since bought out Prada and are investing heavily in the brand, expanding the network of boutiques to 117 as of 2005.

On October 19, 2007, the world was blown away with Fendi's fashion show on the Great Wall. Showcasing Karl Lagerfeld and Silvia Venturini's latest fashions and specially designed outfits for the Great Wall event, 88 models from Asia and across the world descended down a catwalk of more than 85 meters and showcased eastern and western looks from Fendi's Spring/ Summer 08 collection to more than 500 guests, media and VIPs.

Commonly referred to as the "Zucca" print in its original form and "Zucchino" in its smaller style, Fendi's iconic "double F" logo pattern was first designed by Karl Lagerfeld in the 1960s. It has been used on a variety of Fendi products, including handbags, wallets, luggage, shoes, and apparel. Kanye West once appeared at a party with the logo shaved into his head.

Fendi Casa is Fendi's newest brand offering a wide variety of home furnishings. Furniture, sofas, armchairs, poufs, chaise-longues, consoles, daybeds: items of everyday life seen, interpreted, and lived with the typical Fendi style and culture. Above all this there is one common denominator: the home seen once more as the heart of a lifestyle, small pieces of furniture acting as a support for the most immediate and practical needs and more significant pieces to be personalized according to the taste. Great attention is paid to the past while tending towards the future, with considerable concern for evolution in modern design, which is interpreted, enjoyed and shared in the spirit of today's culture. And so we find objects for the home distinguished first of all – as is the entire creation of Fendi – for their fine quality: great care and attention in the choice of fabrics and their combinations, and in the 'mix' of materials which creates new forms. All this together with the craftsmanship and attention to detail, the careful working and hand finishing, the personality which is an integral part of Fendi style. And last but not least, that creativity and imaginativeness which come from research and experiment, a mood which extends from fashion to design through the creation of personalized and personalizing objects.

Fendi Casa, as with all Fendi lines, signifies high-class style. The line furnishes condominiums in high-end buildings, like Trump Soho, the Carlyle Residences and Skygardens Luxury Residential Project in Dubai.

Fendi's internationally renowned line of fur helps to differentiate the brand from its competitors as one of the few designers with a few ranges of fur offerings. Naomi Campbell was fired from her position as a People for the Ethical Treatment of Animals spokesperson in 1997 for wearing fur at a Fendi fashion show.

Fendi launched its first perfume, Fendi for Women, in 1985. The line has been expanded to Theorema Homo and Fendi Homo (for men) and Celebration and Fantasia (for women).

Study the vocabulary:

launch – производить, начинать

luxury – роскошь

goods – товар

originate – происходить, возникать

prosper – процветать

inherit – унаследовать

abet – подстрекать

treatment – соглашение

outlet – продукт, сбыт, отдушина

sacrifice – жертвовать

imaginative – одаренный

lastbutnotleast – последнее, но не менее важное

bid – предложение цены

descend – по наследству

considerable – значительный

Answer the following questions:

1. Where is Fendi fashion house based?
2. Who created the Fendi's logo?
3. How did Fendi's fashion show astonish the world on October, 2007?
4. What kinds of furnishings were launched by Fendi?
5. What goods did Fendi's perfume line represent?

TEXT 22. Alexander McQueen

Read and translate the text:

Alexander McQueen was born in London in 1969 as the youngest of six children. He left school at the age of 16 and was immediately offered an apprenticeship at the traditional Saville Row tailors Anderson and Shephard and then at neighboring Gieves and Hawkes, both masters in the technical construction of clothing. From there he moved to the theatrical costumiers

Angels and Hermans where he mastered 6 methods of pattern cutting from the melodramatic 16th century to the razor sharp tailoring which has become a McQueen signature. At the age of 20 he was employed by the designer Koji Tatsuno, who also had his roots in British tailoring. A year later McQueen traveled to Milan where he was gainfully employed as Romeo Gigli's design assistant. He finally returned to London in 1994 where he completed a Masters degree in Fashion Design at St. Martins. His degree collection was famously bought in its entirety by Isabella Blow.

Alexander McQueen is known for the emotional power and raw energy of the shows as well as the romantic but determinedly contemporary nature of the collections. Integral to the

McQueen culture is the juxtaposition between contrasting elements: fragility and strength, tradition and modernity and fluidity and severity. An openly emotional and even passionate viewpoint is realized with a profound respect and influence for the Arts and Crafts tradition. Alexander's collections combine an in-depth working knowledge of bespoke British tailoring, the fine workmanship of the French Haute Couture atelier and the impeccable finish of Italian manufacturing. In less than 10 years McQueen became one of the most respected fashion designers in the world. In October 1996 he was appointed Chief Designer at the French Haute Couture House Givenchy where he worked until March of 2001.

In December 2000, 51% of Alexander McQueen was acquired by the Gucci Group, where he remains to this day as Creative Director. Collections include women's ready-to-wear, men's ready-to-wear, accessories, eyewear and fragrance (Kingdom 2003 and My Queen 2005). Expansion followed and included the opening of flagship stores in New York, London and Milan. Alexander McQueen collections are now distributed in over 39 countries through 194 wholesale accounts including specialty shops and better department stores.

In addition to the mainline collections, partnerships have been formed with Puma in October 2005 for an unexpected and unique exploratory footwear collection and Samsonite in February 2007 resulting in a cutting edge luxury travel range. January 2006 heralded the birth of McQ Alexander McQueen, denim based ready-to-wear line (women's wear, menswear and accessories), manufactured and distributed worldwide by SINVA spa.

The following awards have recognized Alexander McQueen's achievement in fashion: British Designer of the year 1996, 1997, 2001, and 2003; International Designer of the Year by The Council of Fashion Designers of America (CFDA) in 2003; A Most Excellent Commander of The British Empire (CBE) by her Majesty the Queen in 2003; and the Fashion and

Grooming Awards – Fashion Directors Award 2007 for McQ; Menswear designer of the Year by GQ in September.

Study the vocabulary:

immediately – незамедлительно
apprenticeship – учение, ученичество
razor – бритва
main – основной
raw – сырой, необработанный
juxtaposition – соседство, близость
bespoke – сделанный на заказ
impeccable – безупречный
determination – решительность
contemporary – современный
fragility – хрупкость
profound – основательный, глубокий
cutting edge – новейший

Answer the following questions:

1. What can you say about McQueen's career background?
2. How long did he work in Givenchy?
3. How is McQueen's line of denim clothes called?

TEXT 23. Valentino

Read and translate the text:

The name 'VALENTINO' is one of the most famous names in fashion today. The Valentino fashion house was the brainchild of Valentino Garavani, who is known to every fashion-conscious citizen in Italy and all around the world. When he was in high school, he was drawn towards fashion. So he went on and studied more about fashion under the designer Ernestina Salvadeo, who was the aunt of the well-known artist Aldo Giorgini.

When he was aged 17, he proceeded to Paris for further studies in the same field. He was able to study at the Ecole des Beaux Arts and Chambre Syndicale de la Couture Parisienne. Once he completed his studies, he took up jobs as a trainee at the Jean Dessès. Here, he assisted Jacqueline de Ribes to draw sketches of dresses on the ideas she had. After that, he worked with Guy Laroche for over 2 years. Then in Rome he opened a fashion house in the beginning of 1960. Towards the end of the year, he met Giancarlo Giammetti, who was an architecture student.

Giammetti abandoned his university studies to pursue his passion for fashion along with Valentino. The two became partners and their expertise proved to be a grand success and took the world over by storm. It was in 1962 in Florence, the fashion capital of Italy that Valentino's debut as an international designer took place. The Pitti Palace saw the overwhelming victory of his first show that was greatly welcome by enthusiasts from all over the world. He was flooded with orders from foreigners.

The show revealed his true skill and craftsmanship. Valentino was recognized as a top name in the Italian fashion world by 1965. In 1967 the Valentino White Collection was premiered and became almost celebrated for the logo "V". In the same year he was able to design a white dress for Jacqueline Kennedy. She wore it to her wedding ceremony with Aristotle Onassis. In the same year he won the Neiman Marcus award in Dallas.

It is equivalent to the Oscar in the fashion world. In 1969, Valentino opened a boutique in Milan. And in 1970, he launched his first ready-to-wear collections in New York and Rome. During the 70s, Valentino spent much time in New York. Here, he was more than welcome by well-known personalities like Diana Vreeland, Steve Rubell and Andy Warhol. 1971 saw the opening of a boutique in Via Condotti for menswear. Valentino organized a first show of his ready-to-wear cloth line in 1975. The following year, he opened a boutique in Tokyo.

After three years in 1978, he launched his perfume at a grand function on a special evening in Paris. A book called 'Valentino' that was edited Franco Maria was published in 1982. In 1983, he was able to bring about a new line for children. In 1987, Valentino was able to expand into a chain of showrooms in Japan and U.S.A. The year also saw the launch of 'Oliver', to the youngsters. The name was after his pet Pug dog. Valentino celebrated his 25 in business and received an award from the nation's Minister for Industry.

In 1986, the President of Italy conferred on him the Grand'Ufficiale dell' Ordine al Merito award. And in 1986 he was lucky enough to win the highest decoration in Italy; the Cavaliere di Gran Croce also from the President. His first show on his Haute Couture collection was held in Paris in 1989. Princess Diana wore memorable attire when she visited Hong Kong and London. It was a splendid burgundy velvet dress that had paneled and scalloped bodice and embroidered skirt. An evening gown from his Summer/Spring Collection 1963 called 'Optimista' was included in an exhibition held at Guggenheim Museum in New York.

The dress was made of silk faille and organza. The exhibition displayed post war art and culture of Italy. In 1965, Valentino designed the bridal gown for the wedding of Marie Chantal Miller and also made 62 dresses for other members in the family. In 2005, Valentino won the 'Superstar' award in

October in New York. The award was presented to him during the Fashion Group International Night of the Stars by his dear friend and famous actress Meryl Streep. Valentino also played a role in the film 'The Devil Wears Prada'. The film has a story line that is quite similar to the life of Diana Vreeland. Meryl Streep plays the role of a fashion editor in the film.

Study the vocabulary:

conscious – сознательный
complete – полный
abandon – бросить
overwhelm – сокрушить
reveal – показать, обнаружить
premiere – представить
scalloped – отделывать фестонами
bodice – корсаж, лиф

Answer the following questions:

1. Who had an artistic impact on young Valentino?
2. What was Valentino's educational background?
3. Who was Giancarlo Giammetti?
4. How was Valentino's work estimated?

TEXT 24. Prada

Read and translate the text:

The company was begun as Fratelli Prada (English: Prada Brothers) by Mario Prada in 1913 as a leather goods shop in Milan, Italy. Not only was shop a purveyor of leather goods, but also sold imported English steamer trunks and handbags. Fratelli Prada gained great reputation. Mario Prada did not believe in women interaction within business, and so he prevented female family members from entering into his workshop. After his death in the mid 1950s, Mario's son harbored no interest in the business. So ironically, it was Mario's daughter-in-law who took the helm of Prada, and maintained it for almost twenty years. Her own daughter, Miuccia Prada, joined the company in 1970. Miuccia began making waterproof backpack out of Pocone.

She met Patrizio Bertelli in 1977, an Italian who had begun his own leather goods business at the age of 17, and he joined the company soon on. He greatly advised Miuccia and she readily followed the advice on better decisions for the Prada company. It was his advice to discontinue importing English goods and to begin revolutionizing the old-fashioned luggage styles. Miuccia inherited the company in 1978 by which time sales were up to

\$450,000 USD. With Bertelli alongside her as business manager, Miuccia was allowed time to implement for total mind into design. She would go on to incorporate her ideas into the House of Prada that would transform it into a label of renown. She released her first set of backpacks and totes in 1979.

They were made out of a tough military spec black nylon that her grandfather had used as coverings for his steamer trunks. Initial success was not instant, as they were hard to sell due to the lack of advertising and high-prices, but the lines would go on to become her first commercial hit. Next, Miuccia and Bertelli sought out wholesale accounts for the bags in upscale department stores and boutiques worldwide. In 1983, Prada opened a second boutique in Milan reminiscent to the original shop, but with a sleek and modern contrast to it. It was opened in the historic and upscale shopping district of Galleria Vittorio Emanuele II.

The next year, Prada released its nylon tote. That same year, the House of Prada began expansion across continental Europe by opening locations in prominent shopping districts within Florence, Paris, Madrid, and New York City. A shoe line was also released in 1984. Miuccia released the classic Prada handbag in 1985, which went to become an overnight sensation. It was practical and fashionable, functional and sturdy. In 1987, Miuccia and Bertelli married. Prada launched its women's ready-to-wear collection in 1989, and the designs came to be known for their dropped waistlines and narrow belts. Prada's popularity skyrocketed when the fashion world took notice of its clean lines, opulent fabrics, and basic colors. Time described the apparel as "unassertive, combining traditional good manners and an ultramodern industrial sleekness". Truly, the designs to come out of the House of Prada reflected feminine worker aesthetic which made it quite unique in contrast to other high-fashion brands.

It would be identified with as for the affluent working women who held demanding jobs identified with it". Thus, it is no surprise that Miuccia herself took it upon herself to call her women's outfits as "uniforms". The logo for the label, the Prada silver and black triangle, was not the main design element unlike other prominent luxury brands the likes of Louis Vuitton. And its appeal, including the apparel, was taken as "anti-status" or "reverse snobbery".

Prada's originality gained it a place as the most influential fashion house in terms of design and look in the 1990s and was well becoming the 1990s premium status symbol. The signature Prada look encompassed luxurious fabrics in colors of mostly black, browns, grays, greens, and creams incorporated to become simple yet provocative styles. *Life* magazine in Italy states that clothing was "sexy and spoke of confidence without revealing too much skin. Accessories included skinny leather belts, elegant high heeled shoes, and, of course, the classic handbag".

Prada, along with fellow fashion houses Calvin Klein and Gucci, is known for its practice of casting new models to walk exclusively in their runway shows. Usually, one of the models chosen as an exclusive will be selected to open the Prada show. An exclusive or models chosen as an exclusive will be selected to open the Prada show. An exclusive or opening spot in a Prada show is among the most coveted bookings in the modeling world, since it usually leads to greater success in future seasons, as well as in the campaign/editorial field.

Previous Prada exclusives and openers who have gone on to enjoy success in the fashion world include Daria Werbowy, Gemma Ward, Suvi Koponen and Sasha Pivovarova, who went on to appear in Prada's ad campaigns for six consecutive seasons after opening the Prada Fall 2005 runway show. Prada has commissioned architects, most notably Rem Koolhaas and Herzog & de Meuron, to design flagship stores in various locations.

In 2005, near the West Texas towns of Valentine and Marf, a pair of Scandinavian artists, Michael Elmgreen and Ingar Dragset, unveiled Prad Marfa, a sculpture masquerading as a Prada miniboutique. Located along an isolated stretch of U.S. Highway 90, the 15 by 25-foot adobe and stucco building was partially funded by the Prada Foundation. To the dismay of potential shoppers the doors are sealed shut. A duplex megastore will be opened in Kuala Lumpur this year.

Study the vocabulary:

purveyor – поставщик

steamer – сундук

harbored – укрывать, давать убежище

maintain – поддерживать

inherited – наследство, получать

implement – инструмент, выполнять, осуществлять

backpacks – рюкзак

released – освобождение, спуск, отпускать

account – счет, отчет

sleek – гладкий

expansion – расширение

funded – фонд, запас

affluent – приток

outfit – наряд

triangle – треугольник

prominent – выступающий, характерная черта

reverse – противоположность

purchased snobbery – купля, покупная цена

venture – рискованное дело

Answer the following question:

1. What can you say about the history of the company?
2. Why did not Mario Prada accept women in business?
3. Who took the helm of Prada and maintained it for almost twenty years?
4. What kind of advice did Patrizio Bertelli give Miuccia?
5. What products did the company create and sell?

TEXT 25. GUCCI

Read and translate the text:

Gucci, or the House of Gucci, is an Italian haute couture establishment. It was founded by Guccio Gucci in Florence in 1921. Like many other high-fashion companies, Gucci began as a small, family-owned saddlery and leather goods store. Guccio Gucci was the son of an Italian merchant from the country's northern manufacturing region.

In 1898 Guccio Gucci left Florence in Italy to travel to Paris and London, where he "gained an appreciation of cosmopolitan culture, sophistication, and aesthetics." So in 1905 he returned to Italy and started selling saddles and saddlebags, and was quite successful.

Gucci opened his first boutique in the family's native Florence in 1921 and quickly built a reputation for quality, hiring the best craftsmen he could find to work in his atelier. In 1932 Guccio Gucci created the loafer shoe with a gilded snaffle. These are the only shoes to have found a place in New York's Museum of Modern Art.

In 1938, Gucci expanded and a boutique was opened in Rome. Guccio was responsible for designing many of the company's most notable products. In 1947, Gucci introduced the bamboo handle handbag, which is still a company mainstay.

Guccio and his wife Aida Calvelli had a large family. They had six children. Though only his sons – Vasco, Aldo, Ugo, and Rodolfo – would play a role in leading the company. After Guccio's death in 1953, Aldo, helped lead the company to a position of international prominence, opening the company's first boutiques in London, Paris and New York.

Even in Guccio's fledgling years, the family was notorious for its ferocious infighting. Disputes regarding inheritances, stock holdings, and day-to-day operations of the stores often divided the family and led to alliances. As the Gucci expanded overseas, board meetings about the company's future often ended with tempers flaring and luggage and purses flying.

Gucci targeted the East for further expansion in the late 1960s, opening stores in Hong Kong and Tokyo. At that time, the company also developed its famous GG logo (Guccio Gucci's initials), the Flora silk scarf (worn

prominently by Hollywood actress Grace Kelly), and the Jackie O shoulder bag, made famous by Jackie Kennedy, the wife of U.S. President John F. Kennedy.

Gucci remained one of the premier luxury goods establishments in the world until the late 1970s, when a series of disastrous business decisions and family quarrels brought the company to the verge of bankruptcy. At the time, brothers Aldo and Rodolfo controlled equal 50% shares of the company, though Aldo felt that his brother contributed less to the company.

In 1979, Aldo developed the Gucci Accessories Collection, or GAC, intended to bolster the sales for the Gucci Parfums sector, which his sons controlled. Aldo relegated control of Parfums to his son Roberto in an effort to weaken Rodolfo's control of the overall operations of the company. Though the Gucci Accessories Collection was well received, it proved to be the destabilizing force that brought the Gucci dynasty crashing down. Within a few years, the Parfums division began outselling the Accessories division. The newly founded wholesaling business had brought the once-exclusive brand to over a thousand stores in the United States alone with the GAC line, deteriorating the brand's standing with fashionable customers. It didn't take long before counterfeiters ravaged the company's pomp by flooding the market with cheap knockoffs, further tarnishing the Gucci name. Meanwhile, infighting was taking its toll on the operations of the company back in Italy: Rodolfo and Aldo squabbled over the Parfums division, of which Rodolfo controlled a meager 20% stake.

By the mid – 1980s, when Aldo was convicted of tax evasion in the United States by the testimony of his own son, the outrageous headlines of gossip magazines generated as much publicity for Gucci as its designs. In 1983 Rodolfo died of cancer, Maurizio, his son, inherited his share and took over running the business.

Maurizio allied with Aldo's son Paolo to gain control of the Board of Directors and established the Gucci Licensing division in the Netherlands for tax purposes. Following the decision, the rest of the family left the company and, for the first time in years, one man was at the helm of Gucci. Maurizio sought to bury the fighting that had torn the company and his family apart and turned to talent outside of the company for Guccio's future.

Study the vocabulary:

haute couture – высокая мода

saddle – седло

wholesale – оптовая торговля

prominence – видное положение

notorious – печально известный

ferocious – свирепый

infighting – борьба
 regarding – относительно
 inheritance – наследование, наследство
 quarrel – ссора
 convictof – обвинять, признать виновным
 taxevasion – уклонение от налогов
 onthevergeof – на грани
 fledgling – только что оперившийся (птенец)
 bolster – подпереть, поддерживать
 relegate – отсылать, отослать
 deteriorate – ухудшать
 counterfeiter – фальшивомонетчик
 tarnish – тускнеть
 squabble – ссориться, пререкаться

Answer the following questions:

1. Where and when was Gucci founded?
2. What / was Gucci's family background?
3. When did Gucci open his first boutique in Florence?
4. When did Gucci die?
5. What happened in 1970?
6. Who had inherited Rodolfo's share and took over running the business?

TEXT 26. Valentine Yudashkin

Read and translate the text:

The activities of Valentine Yudashkin do not need any special presentation. Since the early nineties his name has been widely known both in Russia and abroad. Today the Fashion House of Valentine Yudashkin is a large venture which stars new lines of business almost every year: jewelry, table silver, china, male and female casual look underwear, sun glasses. Manufacturers of ready-made clothes and its components are scattered all over Europe, so high flexibility, efficient organization of manufacturing progresses are key factors in the success of Mr. Yudashkin's business.

However, the creation of clothes collections has been the main foundation of V. Yudashkin's Fashion House from the very start. Today the house has 250 employees, representative offices in the USA and a show-room in Italy. It is developing a network of proprietary boutiques and departments in many Russian and foreign cities and arranging shows of seasonal collections in Paris and Milan.

Not only an artistic talent and unique design, but also insights into the specific character of the industry are the important factors of success in this

business. Artists should be able to foresee various tendencies in world of fashion promptly renew their products and try to be trendsetters. Jeans clothes under the trademark "Yudashkin Jeans Collection" has been made at the request of the Italian Fashion House since 1997. Collections of jeans clothes as well as pret-a-porte clothes are renewed once every six months. They normally include not only jeans classics, but also trendy jeans models for youth made of newest technical materials. The jeans collection of Valentin Yudashkin is famous for its elaborated patterns. The work of designers resulted in the ideally tailored jeans for any figure.

As to unique dresses hand-made on the basis of the couturier's sketches using exclusive fabrics and furs decorated with embroidery, many of them are sold out even before their first-night show. The main principle of the Fashion House, providing for its stable prosperity is the high quality of goods. Bags, belts and footwear are made of the best veal leather, rare ostrich and crocodile leather; evening purses are made of leather with gold and platinum sputtering. Modern technical fabrics, very beautiful and easy to use are utilized in the collections of carrier bags. The Fashion House takes special pride in the collection of women's shawls and men's ties.

A jewelry series created on the basis of the couturier's sketches was opened in 1999. The Moscow jewelry salon "Valentin Yudashkin" offers unique, exquisite hand-made articles, having the certificates of the best exchanges. All of them are made of precious stones and metals. These series is the product of the joint venture founded by Valentin Yudashkin and the jewelry company "Lucas International", which has twenty-five year experience in this field.

It's clear that very few can afford expensive knick-knackery and any businesses is to be diversified in order to be success. Therefore, from the very day the salon was opened, Valentin Yudashkin has also been mindful of the average buyer, not just the elite: "I begin with working out a foundation some basic concepts trying to create unique masterpieces. In the same year 1999 the first lady's perfume under the trademark "Valentin Yudashkin" was presented on the European and Russian.

Study the vocabulary:

venture – предприятие
 flexibility – гибкость
 foundation – основание
 perfume – парфюмерная продукция, духи
 experience – жизненный, профессиональный опыт
 diversify – разнообразить
 normally – обычно
 include – включать

Answer the following questions:

1. Who is Valentin Yudashkin?
2. What can you say about Yudashkin's success?
3. What was the reason of appearance of "Yudashkin Jeans" collection?
4. What can you say about jewelry series created in 1999?
5. What is the Valentin Yudashkin's philosophy?
6. Who are Valentin Yudashkin clients?

TEXT 27. Missoni

Read and translate the text:

Missoni is well-known fashion dynasty; they have created not only the Fashion House, but the Fashion Empire, based on cheerful colors and love to jersey. Any product of the famous Italian brand leaves nobody in different age in evening dress haute couture from the latest defile or a kitchen towel. The card of the trademark is vibrating multi-colored strips and zigzags. You can distinguish them at once. The cardiogram of happy heart maybe looks like this!

Ottavio and Rosita Missoni are the founders of the Italian firm specialized on products from jersey. From many centuries the person has perceived the jersey as something convenient, warm, but not very beautiful, not glamorous. Coco Chanel was the first ventured the refuse from the stereotype. Ottavio Missoni and Rosita Missoni were the next who have raised the jersey on a high level. Today nobody argues that the knitted clothes are the important part of haute couture.

Ottavio Missoni was born in 1921. He studied in Trieste and Milan. From 1938 to 1940 he took part in competitions on track and field athletics. He was a very successful athlete. Ottavio came to fashion business even before he met his wife. He and one of his friends Giorgio Oberweger have created design woolen training suites for the Italian National Team for the Olympic Games of 1948. They have begun to do clothes from the athletes.

Rosita Jelmini was born in 1931 in the city of Galasekka of area Varese. Her family was the owner of a small knitted goods factory. After graduation her study Rosita started to work with her father for the family business.

Ottavia Missoni met her future wife Rosita in London at the Olympic Games of 1948. Ottavio was a participant of the Olympic Games as an athlete of the Italian National Team; he has won the semifinal running. The young girl fans in stadium at that time. 1953 just after wedding Ottavio and Rosita Missoni moved to the city Gallarate (near Milan) where they created the small knitted goods factory. At the beginning Missoni worked for the Trade House "La Rinascence".

The history of the famous Jersey House began from free absolute machine tools, which produced only monophonic or stripped fabric. The future jersey kings have made the non-standard decision: they produced fabric in a strip of the different color and the width placed horizontally vertically or diagonally. They looked excellent. Soon they bought more modern machine tools, which produced fabric in zigzags. So multi-colored stripes and zigzags became the card of firm Missoni. In 1953 they placed their label "Missoni" on their products for the first time.

The success didn't come a long time. They studied for ten years. There weren't knitted coats, suits and especially evening dresses. Missoni have proved to the entire world that opportunities of jersey are practically boundless. They mixed a different yarn and created new beautiful knitted fabric.

Missoni have caught the main tendency of the time. The clothes became more unchained, democratic and bright. Colors of the cloth of his mark began to remind the African colors. Impressions from India and South America, the Persian miniatures, post cards-all turns to plots of their multi-colors fabrics. The man dressed in Missoni's sweaters looked *commeilfaut* even if he hadn't a jacket or a tie.

Anna Piaggi, the editor of the fashion magazine "Ariana", wrote that Missoni's mixed woolen threads look like kaleidoscope; you suddenly see mirages such as pink deserts, lilac clouds above ploughed field, ocean waves fields of fantastic flowers and steppe sunsets.

Missoni became popular in 1967 after defile in Palace Pitti. Rosita has asked models to take off bras in order to keep precise lines of black dresses from jersey. But suddenly the tops of the dresses became transparent in bright beams of spotlights. The fashion world was shocked. Newspapers of all over the world glorified Missoni.

Today nobody doubts that Ottavio and Rosita Missoni have created new style. Now their products are in the many famous museums of the world: New York Metropolitan, the Museum of the Fine Arts in Dallas. In 1973 the family received Neiman Marcus Fashion Award (American fashion "Oscar").

In Italy you can often see family business. For Italians family is the creative beginning. Versace, Fendi, Benetton and Missoni have proved it to entire world. Today Ottavio and Rosita work with their children: Angela, Vittorio and Luca. Vittorio operates of the family business; Luca is the technical magician, daughter Angela is the official designer of the company. About three years ago Angela began to create family collections of the clothes.

From her childhood Angela Missoni saw that her parents all their time discussed the patterns of the fabric and planned defiles. It was style of life in which the fashion and the family were together.

Angela as a creative director of the company, by her own words “has freshened Missoni style of 60th and 70th” and has essentially changed color scale. On last defile she has showed combinations only three and sometimes even two colors. The veterans of the company have got used to see 22 colors in every 12 inches of a Missoni fabric.

Missoni clothes are universal: they are for children of 5 years, and for people of 85. Missoni belong to a part of world fashion elite who managed to find the way to combine the world of the fine arts with the fashion world. The important points of Missoni design are the graphic and abstract drawings. Missoni style is always emotional, exotic and bright. Some fashion critics name Missoni clothes works of art, which you cannot only admire, but also to wear.

You may always recognize the products of his trademark. You never confuse orange color of Missoni with the orange color of the other brands, because the yarn is painted at the Missoni factory for special technology. So Missoni have the unique colors of their products. Every their collections are made of more than forty colors variants.

Missoni uses about twenty structures of fabrics such as wool, cotton, flex, silk and others. In 1963 they began the experiments with viscose, which now is one of the favorite Missoni fabrics.

Despite quick development of Missoni enterprise and constantly increasing sales the priority of founders of Missoni Company always is a quality of the products.

In 2003 in Milan Missoni celebrated the 50th anniversary of the company. Anniversary of the company has coincided with 50th anniversary of their wedding; therefore celebration was wide and especial. Undoubtedly it was the main event of that year in the fashion world. Defile was named “Retrospective”. The spectators from all over the world came to see this celebration.

Family business with a family name is something more than simply business. Name Missoni is a synonym of devotion to family and the trade. For five decades of the work in the fashion industry the Missoni House became a symbol of soul of fabric.

Missoni clothes are appropriate and convenient either at office or at the country house. Among admirers of Missoni jersey are many of the well-known clients, for example, Tom Hanks, Arnold Schwarzenegger, Alain Delon, Jennifer Lopez, Cindy Crawford, Sharon Stone, Elton John, Julia Roberts, Johnny Depp, Mel Gibson, Steven Spielberg, Liza Minnelli, Catherine Deneuve and rather big audience of the people with good art taste.

Style Missoni is a pleasure to live in the world of colors, ornaments, patterns, structures and a playing with them.

Study the vocabulary:

monophonic – однотонный
obsolete machines – морально устаревшие станки
jersey – трикотаж
appropriate – уместный
convenient – удобный
essentially – существенно
unchained – раскованный
ploughed field – свежевспаханное поле

Answer the following questions:

1. What products are Missoni specialized on?
2. What was the beginning of the business?
3. What are the distinguishing features of Missoni products?
4. Why is Massoni’s family business with a family name something more than simply business?

TEXT 28. Yohji Yamamoto

Read and translate the text:

Yamamoto was born in 1943 in Yokohama, Japan. He studied English at the Nippon University. Subsequently, he graduated from Keio University, in 1966.

He started out making clothes for his mother’s friends in their Tokyo neighborhood in the late 60’s. Before Yamamoto, dressmakers were tradesman to be treated as a humble people. Not him. He had taken an extended tour of Europe, including a stay in Paris and he felt designing clothes was a creative as painting. After working as a freelance designer for 4 years, Yamamoto formed his own company in 1972 and showed his first collection in Japan in 1976.

In 1981 Yamamoto opened his boutique in Paris. Uproar greeted his first shows. There just had not been anything like those black, billowing, layered clothes ever before in Paris. Now, he has been proved right. His clothes are successful worldwide. He has also started showing his ready-to-wear collections.

He is now famous for his minimalist, all-black clothing, and perfect for those in search of no-frills formal garments. In fall 2000 he had a one-season sneaker deal with Adidas.

Yohji did witty takes on menswear for women – most notably oversized trousers and variations on the kimono wrap and drape, with a street style. He put in a lot of Crayola-bright colors and silky ribbons trailing off

long knotted sashes. The oversize knits looked like warm, cozy homes you can carry on your back.

In July 2003, in Paris, Yohji Yamamoto presented a graceful collection, melding Japanese Geisha with modern geometrics. His models wore skins painted in chalky shades of white, blue and red. Gauzy droopy white knits and what looked like sweaters dangling upside down from suspenders, worn as pants, Legs in sleeves notwithstanding, Yohji's floating A-line asymmetries had an easy non-aggressive air and he did send out a shot of intense red washed satin and a gentle version of this season's shirt-dress theme.

In March 2004, in Paris, his ready-to-wear collection was shown on the day before Paris Fashion Week started. It was all about wrapping up in layers of colorful cashmere. He used half and quarter-moon cutouts on some of his tops, such as the one teamed with red loose trousers. He also presented bomber jackets in red, luminous yellow and pink with the words «MOTO YOHJI» printed on the arms. He showed boy-girl chick. In summer 2005 Yamamoto presented one of the most beautiful and serene collections that the designer has ever produced. He used his pleats in a way to pay homage of the famous French designer of yester-year Madam Gres although the shapes he used might have shocked her completely.

From April till August 2005, an exhibition of Yohji's work was held at the Pitti Palace's Galleria d'Arte Moderna in Florence, Italy. The curator Oliver Saillard has positioned Yamamoto pieces in front of, or in contrast to the gallery's artworks, many of which date from Renaissance.

Yohji presented his Y-3 Spring/Summer 2006 collection during New York Fashion Week in September 2005. This was his first American fashion week show, he normally shows during Paris Fashion Week. There wasn't a sneaker in site, although the Y-3 line is in collaboration with Adidas. Black and white separates were favorites, tuxedo style pants with crystal embellishments, and a V-neck print dress had a flowing skirt. A white bathing it with black stripes was a sporty addition.

His artistry was apparent, the models had glitter around kohl-rimmed eyes and a delicate mesh stenciled on their cheeks. Hairstyles had small fringed patches of color. Flat two dimensional bows on white shirts and camouflage fabrics were some of his creations. His cutting and draping was, as usual, masterful with coils of fabric unfolding on a Medusa wedding gown. It was a striking end to his show.

Study the vocabulary:

humble – скромный
extend – простираться
garments – одежда

wrap – завертывать
suspenders – подтяжки
notwithstanding – несмотря на
homage – воздавать почести
exhibition – выставка
although – хотя
collaboration – сотрудничество
separate – отдельный
dimension – измерение

Answer the following questions:

1. When did Yamamoto form his own company and show his first collection?
2. What kind of garments has Yamamoto produced?
3. Why did Yohji use Japanese elements in his design?
4. How many exhibitions did Yamamoto have and what collections did he present?

TEXT 29. Tom Ford

Read and translate the text:

Ford was born August 27, 1961, in Austin, Texas. Growing up, Ford spent a lot of time at his grandparent's dusty ranch in Brownwood, Texas. From the beginning, his parents, both real estate agents, gave him free reign to explore his interests. "If I wanted art lessons, they found paint and a teacher," Ford told Texas Monthly's Anne Dingus. "I was always very visual, always interested in design. I don't mean that I sat around at age five sketching clothes. But if my parents went out to dinner and left me alone, I would rearrange all the living room furniture before they came back home." He recruited his little sister to help him.

During Ford's teenage years, the family relocated to Santa Fe, New Mexico, where his grandmother lived. The move was good for Ford, who felt more at ease in fun – loving Santa Fe than in the Texas ranchlands. "Growing up in Texas was really oppressive for me," Ford told Sara Gay Forden, author of The House of Gucci. "If you're not white and Protestant and do certain things, it can be pretty rough, especially if you're a boy and don't want to play football and chew tobacco and get drunk all the time."

Ford attended an elite Santa Fe prep school and developed a taste for Gucci loafers, blue blazers and white button – down shirts. As a teen, Ford was intrigued by fashion designer Calvin Klein. Ford bought Calvin Klein sheets for his bed and pored over magazines that featured the stylish young designer, one of the first in the fashion industry to achieve movie – star status.

Next, Ford moved to Los Angeles, California, where his boyish good looks and piercing dark eyes landed him plenty of work in commercials. At one time, Ford had 12 commercials on the air simultaneously. Ford was content in this line of work until one day, during the middle of filming a commercial, he found his mind wandering. Ford began to scrutinize everything about the shoot, thinking he could direct it better. He looked over the set – was there a better way to arrange it? At that moment, Ford realized he did not want to spend his life taking directions from others; he wanted to be the one in charge.

After this epiphany, Ford went back to New York City to study architecture at Parsons School of Design. Partway through his studies, Ford transferred to the school's Paris campus and landed an internship at the French fashion house Chloè. Ford found the fashion world energizing and decided architecture was not for him. It was too late, however, to switch majors without starting over, so Ford reluctantly completed his architecture degree, graduating in 1986. Undaunted by his lack of a proper degree, Ford sketched himself a fashion portfolio and sought work. During his job search, Ford was low – key about which department he had graduated from.

Ford joined Gucci in 1990, about the same time the company was trying to break into the mainstream apparel market. At the time, Gucci was best – known for its horse – bit loafers and leather handbags with the double – G Gucci logo, both of which had lost their popularity. When Ford came on board, the company itself was a wreck and nearly bankrupt due to family power struggles and scandals. Soon, he was design director. He replaced Gucci's stiff loafers with supple suede moccasins. The out – of – date wallets were replaced with bamboo – handled satin bags. Ford retooled Gucci's products, making them sleeker and sexier. The transformation had begun.

By 1994, Ford was creative director. His 1995 collection was a smashing success. Ford hit his stride with a 1970s – inspired collection of low – cut velvet hip – huggers, feather – and – bead adorned denim jeans and form – revealing satin shirts in siren red and hot pink. According to Ford's book, one Harper's Bazaar writer critiqued the runway collection by saying, "The effortless sexuality of it all had a chill factor that just froze the audience to their seats."

In 1999, Gucci purchased Yves Saint Laurent Rive Gauche (YSL) and in 2000, Ford became creative director at YSL, too. In 2001, Ford made a splash with a new YSL purple peasant blouse. After this blouse came out, Ford realized how desperate people were for his designs. Speaking to New York Times Magazine writer Lynn Hirschberg, Ford described his astonishment this way: "On Sept. 11, 2001, I was in New York and the YSL store was supposed to open. On the day the planes went into the twin towers, we received 42 calls from customers looking for the purple peasant blouse. The

World Trade Center is going down, and women are calling a store for a blouse. The power of fashion can be a scary thing."

In the fall of 2003, after a series of failed contract negotiations with Gucci's parent company, it was announced that Ford would leave the company the next spring. On December 4, sales at Gucci's U.S. stores hit an all – time high of nearly \$4 million in one day as consumers rushed to snatch up Ford's last Gucci fashions. Ford left Gucci at the end of April 2004 and said he was interested in directing films.

Study the vocabulary:

recruit – вербовать
oppressive – гнетущий, жестокий
prep school – подготовительная школа
porovertmagazines – обдумывать, рассматривать
commercial – рекламный ролик
scrutinize – пристально рассматривать, тщательно исследовать
epiphany – прозрение
undaunted – неустрашимый, смелый
supple – гибкий, делать гибким
stride – шаг

Answer the following questions:

1. How did he remember his childhood?
2. Did Ford study architecture at Parsons School of Design?
3. Can you tell about the time of collaboration with Gucci?
4. What can you say about Ford's activities in 1999, 2003?

TEXT 30. Roberto Cavalli

Read and translate the text:

Roberto Cavalli was born in Florence on November 15, 1940, in a richly artistic environment: his grandfather, Giuseppe Rossi, was a prolific member of the Macchiaioli Movement, whose work is exhibited in the Uffizi Gallery. Faithful to the family tradition, but equipped with a free and rebellious spirit, the young Cavalli decided to enroll at the local Art Institute, choosing specialize in textile print. Whilst still a student, he made a series of flower prints on knit that immediately caught the attention of some major Italian hosiery factories. This is how Roberto Cavalli's journey into fashion got started.

Inventive and fiercely individualistic, Roberto Cavalli likes innovations and experimentations. At the beginning of the 1970s, he invented and patented a revolutionary orienting procedure on leather, and started creating

his now-famous patchworks of different materials. He chose Paris as the ideal arena to showcase his invention, immediately getting commissions ambitions: in 1970, at the age of thirty, he presented his first namesake collection at the Salon for Pret-a-porter in Paris, successively coming back to Italy on the wave of success. He brought on the catwalks of the Sala Bianca of Palazzo Pitti in Florence, and later on those of Milano Collezioni, the most unusual creations: precious jeans made of printed denim, intarsia leathers, brocade and wild prints. He created glamorous and dreamy clothing for the modern, emancipated woman. This revolutionary style was immediately appreciated by the international jet set: the fashion designer opened his first boutique in 1972 in Saint Tropez, then the center of good living and a favorite destination for the demy- monde.

In 1980 Roberto Cavalli married Eva Durringer, who's been his lifelong companion and his inseparable business right hand ever since. At the beginning of the 90s, after some time spent concentrating of family and race-horse breeding, the couple went back to business, immediately gaining new success. The first show of the new course was held in Milan in 1994: Cavalli presented the first sand-blasted jeans, an immediate hit. Already by December of the same year he opened boutiques in Saint Barth, in the French Caribbean, and then in Venice and again in Saint-Tropez. What was a fad quickly became a trend and eventually a cult. Roberto Cavalli created a highly idiosyncratic style, a style all his own that transcends mere fashion to turn into a way of being and living. The Cavalli vision is free and glamorous: a siren's chant for stars as well as common people. Focused on details as well as on the whole image, he likes to play with excesses, opposing and balancing them in a new harmony. Roberto Cavalli creates his vibrant patterns by using the most advanced technologies, but he gets his inspiration from nature. He travels the world with a digital camera in hand, ready to capture whatever catches his attention and transform it into a new motif, a glowing print or sparkling embroidery.

Besides the mainline, which is sold in over fifty countries worldwide, Roberto Cavalli designs RC Menswear and then the younger line Just Cavalli, launched in 1998 and comprising today both men's and women's wear and then accessories, eyewear, watches, perfumes, underwear and beachwear. Further to this, there is the Angels & Devils children collection, the Class line, two underwear collections, shoes, eyewear, watches and perfumes. Always up for new challenges, in 2002 Roberto Cavalli opened the first cafe-store in Florence, revamping with his signature animal prints, while still keeping faith to the original space, what was once the city's most elegant tea-house. An innovative endeavor that he quickly carried on with the opening in Milan of the Just Cavalli café – at Torre Branca and another boutique on Via Spiga: marvelous sets where to shop and have fun.

Study the vocabulary:

rebellious – строптивый
prolific – плодородный
enroll – зачисляться
print – узор
hosiery – трикотажные изделия
fiercely – неистово, сильно
patchworks – лоскутное творчество
namesake – тезка
catwalks – подиум
brocade – парча
appreciate – оценивать
race-horse breeding – разводить лошадей для скачек
pattern – узоры, рисунок
vibrant – трепещущий, дрожащий, живой

Answer the following questions:

1. When was Roberto Cavalli born?
2. What specialize did he choose at the Art institute?
3. What did he invent and patent in 1970?
4. Where did he present his first collection?
5. What materials did he use for jeans?
6. What did he open in Florence?

TEXT 31. Dsquared²**Read and translate the text:**

Dean and Dan Caten, Canadian twin brothers from Willowdale, Ontario, came to Italy in 1991 with the goal of pursuing their love of fashion and realizing their dream of creating their very own pret-a-porter collection. After several major collaborations, the first real opportunity for a potential spot in the international fashion hall of fame came along in 1994 when they brought a men's pret-a-porter collection to the runways of Milan, marking first in a long succession of runway extravaganzas that were to capture the attention of the fashion world for matchless combination of style, music and spectacle. From this moment on, the accumulation of successes will carry the Dsquared² brand, a witty play on the designers' names "squared", to the summit of luxury fashion.

On the heels of numerous accolades from the public as well as from international buyers, in June 2002, the Caten twins launched their long-awaited Spring-Summer 2003 Women's wear Collection. The following day, the prestigious trade publication, WWD, featured Dsquared² on its front cover

and published a two-page interview, in which Dan said: "The Dsquared² woman is self-assured, vibrant – the perfect complement to our signature men's look". 2002 was also the year in which they began working with Staff International, which signed a licensing agreement enabling it to begin producing and distributing the label's collections worldwide.

However, it was not until the Autumn-Winter 03/04 season that a full Dsquared² Women's Collection debuted. To celebrate the event, supermodels Naomi Campbell, Eva Herzigova, Karolina Kurkova and Fernanda Tavares were featured as rock stars disembarking from a candy-pink private jet. The show generated yet another WWD cover.

An intelligent mix of "American Dream", irreverent Canadian wit and refined Italian tailoring, together with attention to detail are the foundation of today's Dsquared² philosophy, which has given life to a unique new concept of alternative luxury.

Recently, Dsquared² collections have conquered a wider audience and, owing to their natural stylistic maturity, have become more chic and glamorous while maintaining provocative traits so embedded in their creative roots: "Real clothes for real people", – is how Dean and Dan Caten like to define their clothing. This evolution is also due to the continuous international inspiration received by Dean and Dan, who, while dividing their life and work between Milan and London, create their collections in Italy: "Born in Canada, living in London, made in Italy".

One of the logical outcomes of the strong growth experienced by the brand is product diversification, with special emphasis on accessories, footwear and fragrance. In addition to Dsquared²'s line of men's footwear, produced by GalizioTorresi since the early days of the first collections, a women's footwear line was introduced with the Autumn-Winter collection 04. It won immediate international acclaim and a guaranteed spot in the finest boutiques and in all major department stores. Beginning with the Autumn-Winter 07/08 collection Dsquared² has decided to have its women's footwear produced by Italian shoemaker Pollini. In addition, a licensing agreement with I.T.C. for the production and international distribution of Dsquared² fragrances and cosmetics has just been signed.

And Italy loves them, too: from GiannaNannini to Laura Pausini, for whom they designed the outfits for her single appearance at San Siro Stadium as part of her Italian tour; numerous artists find that they cannot do without Dsquared² clothes.

Music, showbiz, cinema... the worlds inspiring Dean and Dan are endless: many friendships and collaborations were formed with the soccer world over the last few years, strengthening the Canadian twins' love for sport. Having wrapped up various collaborations, in 2006, Dean and Dan Caten decided

to exclusively create the new official uniforms for Turin's soccer club, Juventus – partnership that is to last over the next four years. Help to charities also figures among the goals of Dean and Dan Caten. In 2004, they designed t-shirts for sale, the profits of which would eventually be donated to the Southeast Asian communities stricken by the tsunami; in 2006 they participated in "Deutsche Aids Hilfe" by contributing a denim and leather covered soccer ball for auction to raise money for the anti-AIDS effort.

International recognition has been significant: in 2003, Dsquared² received the "La Kore" award, considered the "Oscar" of the Italian fashion world, as the most original designers. The same year, they were named "Men of the Year" by GQ Magazine-USA as the Best Breakthrough Design Team. In 2006, competing among a slate of fashion designers renowned for originality, Dean and Dan won the prestigious Spanish award "Aguja de Oro" ("Golden Needle"); for the occasion, the brothers designed an outfit that will remain on display at the MuseodelTraje in Madrid. 2007 was also an important year for Dsquared², from the inauguration of its long-awaited 5400sq ft flagship store, which opened its doors in the heart of Milan's fashion district at No. 4 Via-Verri, to the launch of its first men's fragrance on the European market.

Both boutique and fragrance will evoke the 360-degree Dsquared² lifestyle as envisioned by Dean and Dan: "A taste of home, where the Canadian woods meet Italian design".

The Dsquared² lifestyle is most exquisitely expressed in the ad campaigns for which the Caten twins partnered with some of the most well-known fashion photographers in the world. For years the Dsquared² ad image was managed by Steven Klein, one of the most influential contemporary image artists, who was behind the shots for some of the most original and innovative ad campaigns in the last few years. But the Dsquared² image has since evolved in a more sophisticated direction, employing shots of Giselle Bündchen and Dennis Manzonei provided by Mert& Marcus for the Autumn-Winter 05/06 campaign as well as of super-sexy cowgirl Carmen Cass for the Spring-Summer 06 Collection photographed by Mikael Jansson. The last two ad campaigns were shot by Steven Meisel.

A wonderful dream has come true: the fashion world is becoming more and more Dsquared²!

Study the vocabulary:

accumulation – накопление

witty – остроумный

launch – начинать

enable – дать возможность

maturity – зрелость

maintain – содержать
 embed – запечатлеть
 spot – место
 acclaim – шумно приветствовать
 fragrance – аромат
 outfit – полный комплект одежды
 collaboration – сотрудничество
 donate – дарить, жертвовать
 slate – раскритиковать
 exquisite – изысканный, прелестный
 accolade – знак посвящения в рыцари, награда
 irreverent – непочтительный, неуважительный
 contemporary – современный
 disembark – высаживать, выгружать
 evolve – развертывать, развивать

Answer the following questions:

1. Why did Canadian twin brothers come to Italy?
2. When did Dan and Dean launch Spring-Summer 2003 Women's wear Collection?
3. What is the foundation of Dsquared²'s philosophy?
4. What lines of wear did they introduce?
5. What awards did they receive?

TEXT 32. Alberta Ferretti

Read and translate the text:

Alberta Ferretti is an Italian fashion designer and dressmaker. She designs for Alberta Ferretti and Philosophy di Alberta Ferretti. Her showroom is in Milan, Italy, but her studio is in the picturesque village of Cattolica, near Rimini, Italy. She was among a group of Italian designers who were invited to a reception for 200 designers and retailers held by Prime Minister Margaret Thatcher at 10 Downing Street, in October 1988.

In October 1993 Ferretti presented clothes reminiscent of *The Great Gatsby* for the Milan ready-to-wear shows. One of her designs was a long trim gingham dress, in pale blue. A flapper showed a beige crocheted dress styled just above the knee. Her renditions of the toga for the production were diverse. They were simple gowns, some of them short, others long and draped.

Ferretti extended the breadth of her company outside of Italy beginning with the acquisition of a building at 30 West 56th Street in New York City. She started Aeffe U.S.A., which produced and distributed clothing by

Ferretti Moschino, Rifat Ozbek, Jean Paul Gaultier, and Narcisco Rodriguez. Aeffe is owned by Ferretti and her brother, Massimo. The locale also became the hub for marketing her own collections.

By 1998 she opened in-store boutiques for selling her signature and Philosophy di Alberta Ferretti lines at Bergdorf Goodman. Next she obtained her initial American freestanding store in SoHo. This business, near Prince Street, is exclusively for her Philosophy collection. It is a lower priced edition of Ferretti's signature line, intended for younger women. In contrast to most designers, she started boutiques for her secondary lines prior to opening a flagship store for her signature collection. Ferretti's West Broadway (Manhattan) building is located next door to a Rizzoli bookstore. It is a Federal style architecture townhouse built in the late 1800s. It was renovated with a three-story glass front and skylights, so that the interior was filled with natural light. The store was designed by Manhattan (New York) architect Davis Ling. It is a pristinely white 1,000-square-foot (93m²) shop.

Ferretti is known for her designs featuring twisting, tucking, and draping techniques. Her style employs a subtle layered look, sometimes showing a hint of hand-beaded gauze which extends slightly beneath the hem of a wool dress. The erotic qualities of the chiffon and jersey (clothing) fashions she introduced for her spring 2008 fashion collection is evident in the look of her dresses. Many of them are cut high in the front and draped low in the back. Her target customer is the cocktail crowd. Specifically the dresses are party frocks, above the knee, and enhanced by rhinestone rosettes and armour-like chain mail. Ferretti's collection includes pleated bubbled coats, toga-like minidresses and skirts, and a sparse number of gowns of soft mint green and white hues. The minidresses and skirts were shown with ethereal models wearing metallic gladiator flats.

Study the vocabulary:

picturesque – живописный
 retailer – лавочник, продавец
 reminiscent – напоминающий
 trim – порядок, аккуратный, убирать, подстригать
 pale – бледный
 beige – бежевый
 crochet – вязание крючком
 rendition – разрыв
 toga – тога
 breadth – ширина, полотнище
 acquisition – стяжение, приобретение
 hub – колесная ступица, втулка

flagship – флагманское судно
renovate – восстанавливать, обновлять
pristinely – первоначально
hint – намек, намекаль
target – мишень
frock – платье, сюртук
enhance – повышать, увеличивать
rhinestone – искусственный бриллиант
armour – броня, панцирь
bubble – пузырь, пузыриться
sparse – разбросанный, редкий
mint – мята
hue – оттенок, цвет

Answer the following questions:

1. What is Alberta Ferretti?
2. How did *The Great Gatsby* style collection look?
3. How did she extend her company?
4. Where did she open her boutiques?

TEXT 33. Elie Saab

Read and translate the text:

Elie Saab has become synonymous with luxury and modernism. A serious couturier with a powerful and unique vision, Saab takes luxury to its zenith, designs for a woman that are both dreamlike and elegant. Elie Saab has the wonderful ability to let women look as if they are coming out of a dream. Saab had been starting creating dressmaking patterns during childhood, and his mother was already in this business. Saab's interest in dressmaking started at the young age of 9. He spent much of his free time cutting patterns and drawing sketches for his sisters using his mother's tablecloths and curtains.

In 1982, Elie Saab opened his first atelier in Lebanon at the age of 18 with ten employees. He began designing luxurious evening gowns and exquisite wedding dresses. Saab quickly proved that his talent surpassed his age when he showed his first collection at the Casino du Liban in the North of Beirut. Garnering extensive media coverage, Saab's astounding debut collection dazzled the Lebanese press, who instantly dubbed him in the "precocious genius." Saab's prodigal talent for design and public renown fueled his career throughout the 1980's. The Elie Saab couture house became a magnet for princesses clamoring to buy his lavish evening wear. His successive couture collection were an enduring testament to his ability to innovate, as Saab

showcased clothing that was always feminine and alluring on the runway. Saab's collections are glamorous and sophisticated, fusing a cultural myriad of fashion influences to give a distinctive and modern edge to his designs. He experiments with the central themes of femininity and romanticism, creating clothing that is cut-to-the-curve, with soft edges and exquisite detail including hand embroidery and the use of luxurious fabrics such as mousseline and silk.

In the 1990's, as Saab's reputation spread through the media internationally, he continued to expand his business, moving to a larger atelier in Beirut and organizing exclusive fashion shows in Europe. Another landmark moment came for Saab in 1997, when he was invited to take part in the prestigious Camera Nazionale della Moda as the only non-Italian designer to be invited at that time. He began to show his couture collection in Rome during Alta Moda Fashion week. Milan, in Italy, was the place where E.S. launched his new showroom representation. This collection was the start of an enormous success, which has spread worldwide since then, including countries from all around the world. With new showroom representation in Italy in 1998, Saab launched his first ready-to-wear collection in Milan to rave reviews. The collection experienced tremendous success garnering sales worldwide including Paris, London, Madrid, Moscow, Los Angeles, New York and Hong Kong.

In 2000, Saab opened a salon and showroom in Paris's eighth arrondissement to target his cosmopolitan and international clientele. That same year, he began showing his couture collection in the city creating a buzz among the fashion elite. The breakthrough moment came for him in July 2003, when he showed his Haute Couture collection in Paris, but this time, as an officially invited member of the Prestigious Chambre Syndicale. Saab's breakthrough moment came in July of 2003 when he showed his Haute couture collection in Paris as an officially invited member of the prestigious Chambre Syndicale. The response from the press and retailers was overwhelming. Two years later, in October of 2005, Saab launched his expanded ready-to-wear collection on the Paris runway and has since made his second home there.

In 2005, Saab opened his first boutique and moved his headquarters to the heart of downtown Beirut. The five floors, ultra-modern building houses his Atelier, Couture salon, Accessory, and Ready-to-Wear collections. In 2006, E.S. was nominated as

"Membre Correspondant" at the Chambre Syndicale de la Federation Francaise. The Business of Elie Saab carries on growing. S. opened in March 2007, a flagship in Paris, at 1, and in July 2008 was the opening of his first UK Boutique, in Harrod's.

Study the vocabulary:

zenith – зенит, кульминация
 exquisite – изысканный, изящный, тонкий
 surpassed – опережать, превосходить, превышать
 garnering – накопление
 astounding – изумительный, поразительный, удивительный
 dazzled – ослеплять блеском, изумлять
 dubbed – дублированный
 precocious – рано развившийся
 prodigal – щедрый
 fuel – разжигание страстей
 clamoring – кричащий, требующий
 enduring – прочный, постоянный, стойкий
 testament – кредо, свидетельство
 myriad – несметное число, мириады
 mousse – мусс

Answer the following questions:

1. What wonderful ability has Elie Saab?
2. When did he open his own atelier?
3. What can you say about Saab's collections?
4. Where was he invited as the only non-Italian designer?
5. What nominations and awards did he receive?

TEXT 34. Giorgio Armani**Read and translate the text:**

Giorgio Armani is the world's second largest selling designer (the first is Ralph Lauren) who sells approx. \$ 2 billion per year retail. His products are sold in over 100 countries. He has reached this position because everyone looks fabulous when they wear Armani, they feel so confident, so chic and yet so utterly themselves. It is like magic. He is the magician. Giorgio Armani was born in Piacanza, Italy in 1934, an industrial town about 20 miles south of Milan. He was the son of Marie and Ugo Armani. His father was a transport manager for a shipping company. His mother made all the family's clothes. The family traces some Austrian ancestry. He studied medicine at the University of Bologna from 1952 to 1953. Then he studied photography. Armani joined the Military service from 1953 to 1954. His first job was in 1954 as a window dresser in the La Rinascente departmental store, in Milan. After working some time, he found that his window arrangements were too radical for his superiors, so they moved him to the purchasing department, where he learnt how to select fabrics.

He became Junior Buyer. He left La Rinascente in 1964 and joined Nino Cerruti where he worked as a designer for his menswear company Hitman.

Armani started a company in 1970 with his friend Sergio Galeotti, who was an architectural draftsman. For 5 years, they freelanced with various manufacturers and designed for others. He made women's clothes for Tendance, mannish coats for Gibo, a ready-to-wear house in Florence and also made two menswear collections for Emanuel Ungaro, from whom he learned the good cutting techniques he needed. In 1974 Giorgio held the first show in his own name. Giorgio Armani launched his own label with the founding of the Giorgio Armani Company in 1975. He also started ready-to-wear and Armani Junior, his children's line. In 1979 he started Mani collection of less expensive wear for women and Le Collezione collection for men. In this year, he also designed clothes for Richard Gere in the movie "American Gigolo" and received the Neiman Marcus Award. Giorgio Armani in 1981 opened his Emporio Armani line. He started his Armani Jeans line. He also started his first Armani Express Restaurant, which he later branched out into many others. On April 5th 1982, Giorgio was on the cover of Time Magazine. He was the first Italian designer to be so honored, and only the second after Dior. Armani started his Fragrance Company, and introduced the perfumes: Armani Le Parfum, Armani Eau Pour Homme.

Following the phenomenal success of his menswear, Armani used the elements of masculine tailoring to make feminine garments. Armani understood how to make a site sexy. He made jackets without stiff linings, opened up the armholes, deleted superfluous buttons and re-figured the proportions. He used soft slinky dress fabrics to make jackets, so lacking in starch that they could scarcely hold a crease. Every woman, once she has worn an Armani jacket, is hooked for life. The design of the Armani jacket is far removed from traditional principles of jacket tailoring. On ordinary jacket, the shoulders fit tightly, the waist is apparent and it hits the breast. But he makes the shoulder sloping, giving the illusion of a longer neck, the fabric at the collar is pared away, again lengthening the neck, and the whole effect is restrained and languid, not at all masculine. His clothes have a sense of control and the lack of fuss and clutter make a woman feel comfortable. Journalists are always trying to find the right word to describe the colour of an Armani jacket. This is because he uses a dense weave of 5 or even 8 strands of different colours, which at a distance merge into a neutral. This can be called beige, or stone, pearl, mink, sludge, etc. In addition to jackets, Giorgio Armani also designs trousers, dresses, swimwear, jeans, ski wear and other garments. In all cases he stresses simplicity, and minimalism. He hardly uses accessories or jewellery in his collections.

His style is the perfect bridge between refined elegance and down-to-earth comfort. Armani doesn't only design for rich women. He has designed the uniforms for the Italian Air force, for Alitalia flight attendants, waiters in some of the world's best restaurants as well as Donald Duck's 60th birthday. Armani does not use super models to show his clothes, he prefers lesser known beauties which he feels helps the viewer to concentrate on the garments.

Study the vocabulary:

tailor – портной
masculine – мужской
garments – одежда, элемент одежды
draftsman – чертежник
mink – норка
starch – крахмалить
languid – вялый, безжизненный
fabulous – легендарный
ancestry – предок
slope – наклон

Answer the following questions:

1. Where was Giorgio Armani born?
2. Where did he study?
3. What was his first job?
4. What elements did he use to make feminine garments?
5. Is his style the perfect bridge between refined elegance and down-to-earth comfort?
6. How does an Armani jacket look like?

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СОДЕРЖАНИЕ

ПРЕДИСЛОВИЕ.....	3
FAMOUS ARCHITECTS OF THE WORLD	3
TEXT 1. Alvar Aalto	3
TEXT 2. Tadao Ando	6
TEXT 3. Renzo Piano.....	9
TEXT 4. Francesco Bartolomeo Rastrelli.....	11
TEXT 5. Antoni Gaudi (Part I).....	13
TEXT 6. Antonio Gaudi (Part II).....	16
TEXT 7. Oscar Niemeyer.....	17
TEXT 8. Rem Koolhaas.....	19
TEXT 9. Norman Foster	20
TEXT 10. Le Corbusier (Part I).....	22
TEXT 11. Le Corbusier (Part II).....	26
TEXT 12. Zaha Hadid	29
TEXT 13. Bazhenov Vasily Ivanovich	31
TEXT 14. Santiago Calatrava	34
TEXT 15. Massimiliano Fuksas.....	37
TEXT 16. Matvey Kazakov	38
TEXT 17. Louis Henry Sullivan	40
FAMOUS DESIGNERS OF THE WORLD	43
TEXT 18. Paul Smith.....	43
TEXT 19. Calvin Klein.....	46
TEXT 20. Masha Tsigal.....	47
TEXT 21. Fendi.....	50
TEXT 22. Alexander McQueen	52
TEXT 23. Valentino	54
TEXT 24. Prada	56
TEXT 25. GUCCI.....	59
TEXT 26. Valentine Yudashkin.....	61
TEXT 27. Missoni	63
TEXT 28. Yohji Yamamoto	66
TEXT 29. Tom Ford.....	68
TEXT 30. Roberto Cavalli.....	70
TEXT 31. Dsquared ²	72
TEXT 32. Alberta Ferretti.....	75
TEXT 33. Elie Saab.....	77
TEXT 34. Giorgio Armani.....	79
ЛИТЕРАТУРА	82

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