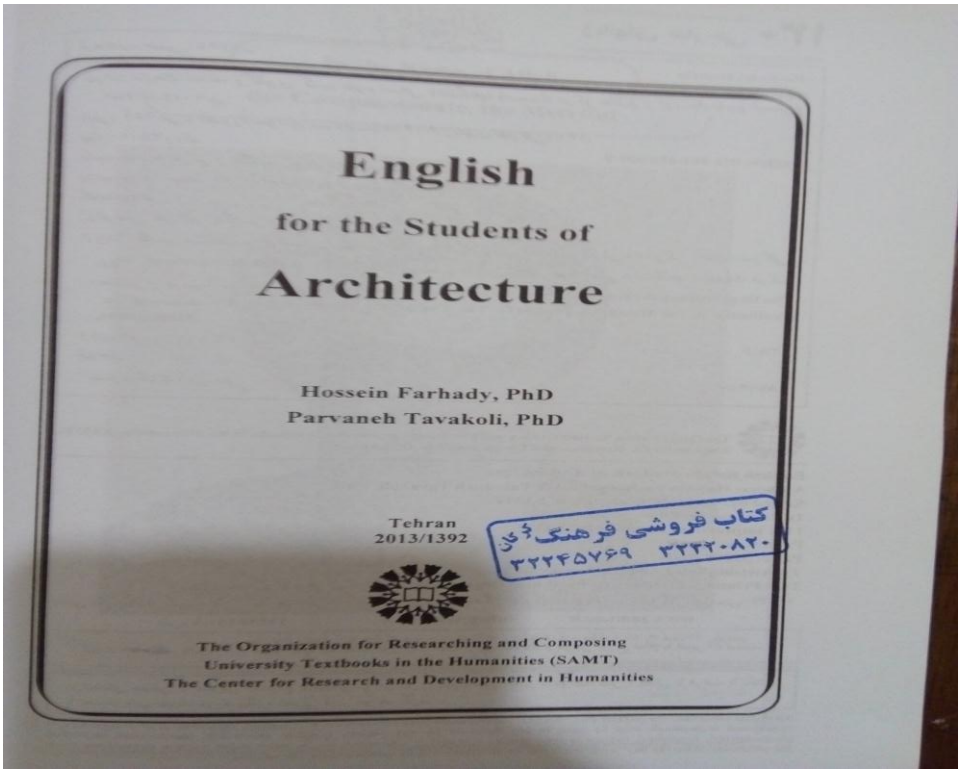
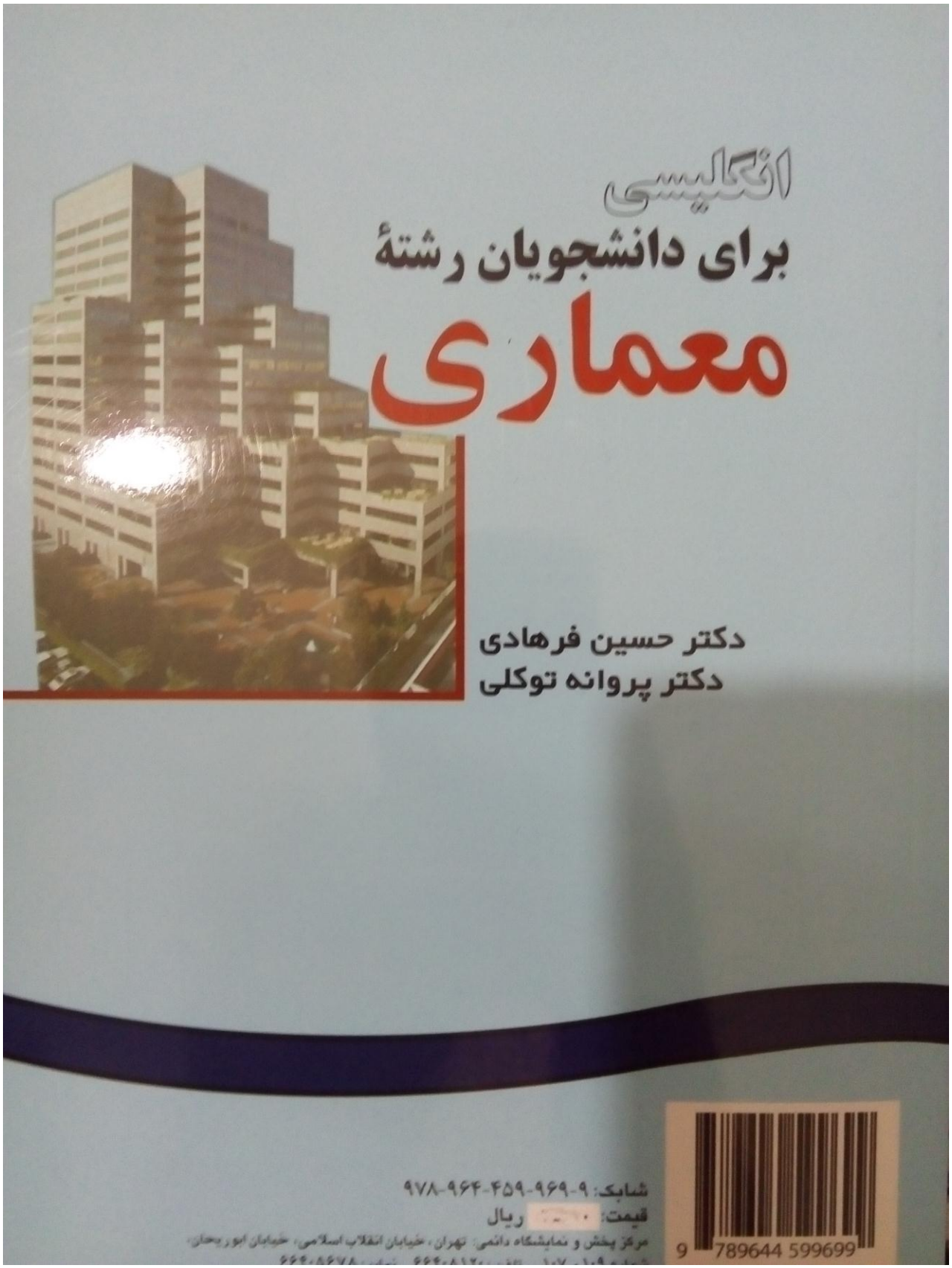
این جزوه برای درس زبان تخصصی معماری تهیه شده است .

منبع :انگلیسی برای دانشجویان رشته معماری نویسنده دکتر حسین فرهادی و دکتر پروانه توکلی

دانشجویان محترم لطفا این کانال را در تلگرام دنبال کنید.

@architecture۹۹




انگلیسی
برای دانشجویان رشتهٔ
معماری
دکتر حسین فرهادی
دکتر پروانه توکلی
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Unit 1

Section I: Vocabulary Enrichment

A. Study the following words and their meanings.

abstract (adj.)	existing in thought; having no physical existence *Architecture helps people demonstrate **abstract** notions in terms of artistic forms.*
address (v.)	to direct a remark or statement to somebody *Architecture is a technical form of art **addressed** to ordinary people.*
cosmos (n.)	the universe; the world *An architect's attitude towards the **cosmos** can be understood from his designs.*
eternal (adj.)	without an end; existing for ever *Although several historical constructions have lasted long, no man-made structure is **eternal**.*
extract (v.)	to take something out by force *Construction materials are mainly **extracted** from the ground resources.*
idiosyncrasy (n.)	a person's way of thinking and behaving *The appearance of a city is usually affected by the architects' **idiosyncrasies**.*
instinct (n.)	a natural feeling that makes someone act in a particular way *Human **instinct** for making well-shaped buildings has led him towards architecture.*
maneuver (v.)	to guide or control somebody or something skillfully

*To make a masterpiece, an architect should have the capability to **maneuver** in different fields.*

quarry (n.) a place where stone is dug from the ground

*It is more economical to build up the site close to the **quarry**.*

sophisticated (adj.) having experience and skill

*Only **sophisticated** designers can deal with the contradictory conditions existing in the 21st century market.*

tolerance (v.) the ability to endure; the capacity to put up with something

*The more **tolerance** an architect shows in dealing with the problems, the better the outcome of his work will be.*

B. Use the following words to complete the sentences.

1. sense; sensible; sensibility

a. It is simple to .sense. what the designer intends to say.

b. The high sensibility of modern architects will improve the quality of their work.

c. The performer is sensible enough to find out the significant factors.

2. permanent; permanence

a. The rather old structures are not permanent They may be soon destroyed.

b. The permanence of the Islamic designs throughout the history is astonishing.

3. apply; application; applicable

a. The plans were only applied to the 18th century architecture.

b. It is the application of the new theories that help architects find new designs.

c. The rules applicable to rural areas differ from those of urban areas with regard to the environmental conditions.

4. expressed; expression; expressive

a. The cultural characteristics are ..... through the form of the building.

b. Forms are sometimes ..... of their functions.

c. An innovative design is the ..... of the new demands.

C. Choose the most appropriate words from the box to complete the sentences. Make any required changes.

abstract	doubtful	eternal	graceful
tolerate	address	extract	distinguish

1. The two towers are quite similar. They are not easily .....
2. The great advantage of architecture lies in the fact that it is ..... to all members of a community.
3. Although Egyptian Pyramids have been standing for thousands of years, they will not be .....
4. As far as form is concerned, the buildings are really ..... Yet, their functions are not well-defined.
5. Understanding the ..... ideas of some schools of architecture are not simple because they are not tangible.

Section II: Intensive Reading

The Origins of Design

1 The permanent element in humankind is aesthetic sensibility. The interpretation that man gives to the forms of art is variable. Forms corresponding to immediate feelings are said to be expressive but the same forms may have different expressive values for different people at different times. Therefore, it may be concluded that primitive art is a lower form of beauty than Greek art; although it may represent a lower kind of civilization, it may express an equal or even a finer instinct for form.

2 The architecture of any age is an expression of people doing the best they can to solve problems of their time with the tools they have at hand.

3 The formal expressions of today's architecture have different expressive value than those of Greek art or even Modern art at the beginning of this century. They are not necessarily a lower form of art even though they have a strangeness about them. They may express an equal or even a finer instinct for form.

Basics

4 Building demands skill and creative imagination. Sometimes the result is memorable architecture, sometimes not. Our interest is in the modern application of the principles of building from which architecture may emerge. All great architecture in all cultures and at all times has followed basic patterns, although the patterns may be followed and great architecture may not result.

5 The modern buildings are constructed of today's industrial materials, using contemporary manufacturing and labor skills and are designed for today's building market. The work of a single firm is used to compare the past and present buildings.

History

6 Technology and design have always been as intimately related as the eye and hand of a skilled worker. In some architecture, we are more immediately aware of technological skills, and of striking and creative design in others. However, the relation is so complicated in all architectures that close examination leaves us doubtful the two can be separated.

7 Egyptian architecture exhibits granite blocks up to 100 tons in weight. The builder's skill for carrying them for the quarry, transporting them to the site, and maneuvering them into position with virtually no tolerance for error is admirable. The severe abstraction of their forms and the confidence with which they established the eternal permanence of their structures are two elements to be praised as well.

8 Egyptian technology and design originates immediately and directly from their view of the cosmos, of the gods and the Pharaoh. It would probably make no sense to an Egyptian master builder to try to distinguish between technology and design. This is a modern distinction not applicable to ancient Egypt.

9 The more graceful and subtle forms of Greek architecture quickly impress us with their gift for sophisticated design, both in the overall proportioning of a structure and in the articulation of its critical parts. The Greek sense of form in architecture, the servant of geometry, demanded a perfected, finished object, unaffected by personal idiosyncrasies. The process, or technology, which led to this goal, was naturally destroyed in the act of achieving it.

Papadakis (1991)

Intensive Reading Activities

A. Put *T* for true and *F* for false statements. The number of each paragraph is given in the parentheses.

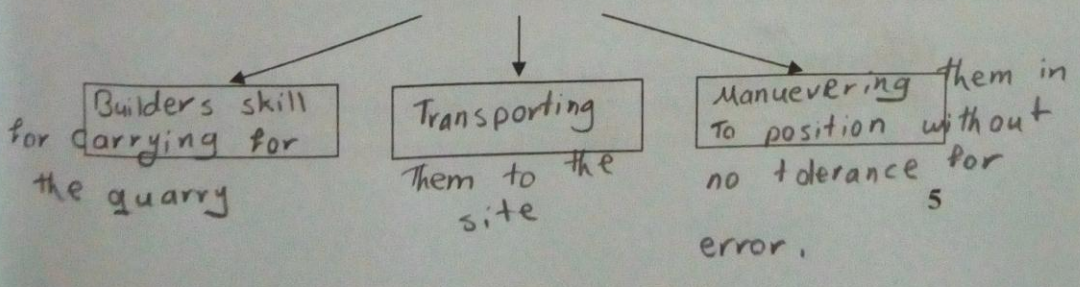
1. Human interpretation of artistic forms is permanent. (1) F
2. The same forms may have different values at different times. (1) T
3. People are just trying to have the best tools at hand. (2) F
4. Greek architecture was a lower form of art than today's architecture. (3) T
5. Creative imagination and skill may help designers to arrive at memorable architecture. (4) T
6. Following the patterns of architecture will result in great architecture. (4) F
7. Technology can be separated from design. (6) F
8. Some errors were observed in Egyptian architecture. (7) F
9. Egyptian masters were not willing to distinguish between technology and design. (8) T
10. The Greek sense of form is not influenced by idiosyncrasies. (9) T

B. Perform the following tasks.

1. Egyptian architecture is admired for the skills of the builders and its outstanding features. Fill in the charts to explain these characteristics. (7)

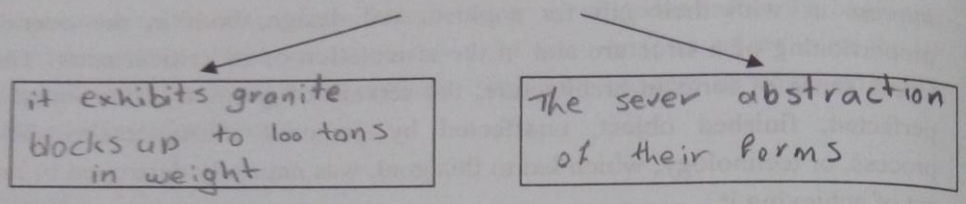
مهارتهاي قابل تحسين معماري يوناني

Admirable Skills of Egyptian Architecture



مهارت های قابل تحسین معماری یونانی

Admirable Features of Egyptian Architecture



2. Write the references of the underlined words in the given paragraphs.

a. it (P. 1) ...primitive art
b. they (P. 2) ...people
c. those (P. 3) ....formal expressions
d. the two (P. 6) ..Technological and striking & creative design skills
e. them (P. 7) ..granite blocks
f. it (P. 9) ...this goal

3. Which of the followings are mentioned (in section II) as the origins of the design?

a. human aesthetic sensibility احساس هنری انسان
b. environmental influences اثرات محیطی
c. basic architectural patterns الگوهای اساسی معماری
d. finer instinct for form استعداد (غریزه) ظریف تر برای ساختن
e. creative imagination قدرت تخیل خلاق
f. modern civilization تمدن جدید

Section III: Extensive Reading

مقدماتی اصطلاح شناسی معماری

Basic Terminology in Architecture

1 There are many interpretations of architecture. Some of the terms are defined here.

مفید هنر

Utilitarian Art نقاشی مجسمه سازی هنرهای زیبا

2 Architecture, painting, and sculpture are called the "fine arts." They appeal to the eyes as music does to the ear. But architecture is not judged by visual

appeal alone. They are sited in the landscape and have mechanical, electrical, and communication systems. Buildings affect all of the human senses–sound, smell, touch, taste and vision.

3 Architects, like sculptors and painters, work with form, mass, and color, but they solve practical problems. Architecture is a functional art and no matter how beautiful the building may be, if the people inside are miserable, the building is a failure. Therefore, a building's utility forms part of our judgment of it.

Architectural Instinct

4 Animals walk, jump, and swim shortly after birth. Children learn to do this slowly and with considerable effort. They taste, touch, feel, walk over, and crawl under. Children are nature's most sophisticated universal testing machines.

5 Later as adults our response to the world is based on this deeply rooted knowledge gathered from childhood experiments. We know more than we can say about materials and structures, for a great deal of our knowledge of it was gathered before we could talk.

Beauty in Economy

6 The relationship between economic efficiency and functional structure, proper proportions, spatial relationships, and ornamental richness are naturally pleasing.

Building Correctly

7 Structures, large or small, must be stable and lasting, and must satisfy the needs for which they were built. They should achieve maximum results with minimum means. These conditions: stability, durability, function, and maximum results with minimum means are constant of all buildings from a mud hut in Hindu Kush to Charters cathedral. They can be summed in the phrase " building correctly."

8 Each technical solution employed in building correctly prompts a perceptual response and therefore adds or detracts from the beauty of the completed work.

Building Expression

9 Building stability can be achieved by exposed or hidden structures, and each approach stimulates a different perceptual reaction that influences the building's "expression." Even though walls and roofs are securely fastened, if they appear to be verging on collapse it is difficult to feel comfortable. Stability is essential for feeling of well-being. Instability stimulates an anti-architectural sensation. Missing keystones, very thin beams or columns are anti-architectural expressions.

10 Selection of materials, their finishes and textures stimulate emotional response. There is a different feeling in the presence of a stone, brick, wood, or paper walls (Japanese). The sensation of structure, materials, proportion, and craft skill are fused and cannot be separated.

Johnson (1994)

Extensive Reading Activities

A. Select a, b, c, or d which best completes each item.

1. The building's expression is affected by approaches to .....
   a. spatial relations
   b. building stability
   c. negative reactions
   d. testing techniques

2. The human's primary knowledge of architecture is acquired ..... .
   a. during childhood
   b. before the age of three
   c. through profession
   d. through judgment

3. What has significance in architecture is the ..... .
   a. beauty of a structure
   b. functional problems of a building
   c. utility of a structure
   d. sensual concepts of a building

4. In a proper architecture it is not possible to ..... sensationally.
   a. separate materials, structures and skills
   b. mix materials, structures and skills
   c. achieve exposed structures
   d. employ hidden structures

B. Do the following activities as explained.

1. Determine the similarities and differences between architecture on the one hand and painting and sculpture on the other. Then complete the following table.

appealing to eyes S
affecting all senses D
being considered as fine arts S

solving practical problems D
using form, mass, and color

Similarities	Differences
They are	Architecture is .....
.....	.....
.....	.....
.....	.....
.....	.....

2. Which of the following elements are essential for building correctly?

a. stability ✓ b. durability ✓ c. variety
d. maximum results e. clarity f. minimum means ✓
g. function h. organization i. aesthetics

3. What are the results of having the following characteristics in a building?

a. stability : stimulates a different preceptual reaction that influences the building expression.
b. instability
c. selection of materials
d. technical solutions

b/ Instability stimulates an anti-architectural sensation.
c/ selection of materials stimulates emotional response.

Section IV: Translation Activities

A. Write appropriate Persian equivalents for the following items.

abstraction ..... functional structure .....
economic efficiency ..... instinct .....
emotional response ..... sophisticated .....
expression ..... spatial relations .....
fine arts ..... utility .....

B. Translate the following sentences into plain Persian.

1. The underlying principle of building is organization.

Unit 2

Section I: Vocabulary Enrichment

A. Study the following words and their meanings.

accountability (n.) مسئولیت
responsibility
*A theory would have **accountability** if it explains the data obtained from the real world.*

aesthetics (n.) زیبایی‌شناسی
a branch of philosophy dealing with beauty and artistic taste
***Aesthetics** plays a major role in the field of architecture.*

conception (n.) ایده، تصور
forming an idea; imagining
*Having poor **conceptions** of the principles of modern theories can lead to false conclusions.*

contemporary (adj.) هم‌زمان
belonging to the same time
***Contemporary** designers usually follow similar styles in their plans.*

hypothesis (n.) فرضیه
an idea based on facts and used for further investigations
*A **hypothesis** can be stated either on the basis of logic or on the data collected from observation.*

manifesto (adj.) بیانیه، اعلامیه
principles and policies made by a group
*The committee will soon publish the **manifesto** of the new organization.*

maxim (n.) ضرب‌المثل
a well-known saying that expresses a fact
*It is a **maxim** in geometry that two parallel lines do not meet.*

percept (n.) ادراک
what is perceived or realized through senses

نسخه	**prescription (n.)**	*If one develops a **percept** of the whole of an object, one can realize the details.* a recommended course of action *Providing a **prescription** for a plan may be easier than performing it.*
روانپزشکی	**psychiatry (n.)**	the study and treatment of mental illnesses *People with mental disorders should undergo **psychiatry**.*
سختی	**rigor (n.)**	strictness; hardship *He demonstrated plenty of **rigor** in the calculation stage of the new industrial project.*
فضایی	**spatial (adj.)**	related to the space *In planning urban areas, **spatial** relations should be taken into account.*

B. Give the definitions of the following words based on the information in the passage.

1. structuralism ..... ساختارگرایی .....
2. regionalism ..... ناحیه گرایی .....
3. predict ..... پیش بینی کردن .....
4. neo-productivism ..... سود گرایی نوین .....

C. Use the appropriate forms of the words given in the box to complete the following sentences. There are more words than needed.

احیای مجدد	صریحاً	تلویحی	مسلم فرض کردن	متقدی
revitalize	explicitly	implicitly	assume	attendant
maxim	rigor	vital	conception	valid
قول (گفته)	جدیت	حیاتی	درک (فهم)	اعتبار

ضرب المثل

1. He did not want to express his opposition directly; he tried to state it ..implicitly
2. Some of the good old theories are forgotten. They must be revitalized
3. You can support your hypothesis by mentioning some well-known maxim.. of the related field.

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4. The implementation of this project requires ..... and perseverance.
5. Each theory is ..... as long as there is no case to reject it.
6. Solar energy can have a more significant role in people's life. However, its ..... is not fully realized yet.

Section II: Intensive Reading

The Concept of Theory in Architecture

1 There exist different conceptions of the word "theory" in architecture. Many scholars agree that architectural theory consists in the attempt to formulate the maxims, the rules and percepts that govern the practice of the builder. Such percepts assume that we already know what we want to achieve. Thus, the nature of architectural success is not at issue; the question is, rather, how best to achieve it. A theory of architecture has negative effects on aesthetics only if it claims a universal validity, for then it must aim to capture the essence, and not the accidents, of architectural beauty. However, such a theory is implicitly philosophical, and must be judged accordingly.

2 What is presented as the basis for architecture in general and designing in particular lacks the rigor, testability, reaction to failure, and accountability that hypothesis demands. Most of what is called theory in architecture is either hypothesis incapable of being tested, or is a model of such simplicity that it lacks explanatory power. Without its suppositions and its instrumental aspects, any course of theoretical instruction, any theoretical suggestion about the world, or any presentation of principles claiming to explain the essence of what we do as architects is not worth mentioning.

3 Perhaps the worth of theory does not relate to its practicality, but its role to encourage and revitalize architecture by questioning it. In other words, it is believed that, for all its claims and novel techniques, contemporary theory may not revise one single principle of the architectural tradition. However, unless the tradition is tested, unless its vitality is proven

again and again, it will certainly lose its influence. That is, contemporary architectural theory is believed to explain the preconceptions, socio-historical aspects, authorities and values within which architecture is fixed.

4 One aspect of a theory relates to our approach to understanding the world and how it informs or affects any concept of architectural theory. It is possible to present theories from almost any viewpoint offered by epistemology, philosophy, sociology, psychiatry, or psychology. However, when combined with various 'in-house' approaches to architecture, the combinations can become confusing. Bruno Zevi offers nine ways of constructing architectural theory. They include philosophical, physio-psychological, political, religious, scientific, socioeconomic, materialist, technical, formalist and spatial, of which the last is his favorite. On the other hand, Kenneth Frampton's five *Isms* of contemporary architecture indicate the 'ideological set' and the governing principles from which certain works appear: neo-productivism (technical), neo-rationalism (formal), structuralism (anthropological), populism (contextual) and regionalism. Finally, Peter Rowe realized four positions: functionalist, populist, conventionalist, and formalist.

5 There are two positions basic to the formation of any 'theory-of' human attempts. One deals with the world as it is, and the other expresses the world as it might be. *Positive,* or descriptive, theory consists of statements and claims describing and explaining the present reality and capable of predicting the future reality. The aim of positive theory is "to enable people to find a large number of descriptive statements from a single explanatory statement." It is mentioned that an explicit positive theoretical base is necessary for any discipline if it is going to respond to the issues that face it, manage the research necessary for its progress, develop logical normative statements, and understand the limits of its understanding. *Normative* theory involves prescriptions for action through standards (or norms), manifestos, design principles, and philosophies coming from ideological positions. It is quite clearly based on values. The logic of the normative theory is not that of science, because science does not deal with creation. Rather, normative theories are built on positive ones even though the claimed

normative p
practice.

Intensive

A. Put *T* fo
paragra
1. Positiv
2. Positiv
3. Philosc
archite
4. Normat
5. The onl
6. Contem

B. Choose a,
1. It can be
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b. do no
c. can cl
d. assun
2. Accordi
.....
a. unless
b. unless
c. if the
d. if the

C. Complete
clauses in

revise anyt
only in its
maxims, ru
to encourag

normative position of a designer often differs from its actual correlate practice.

Johnson (1994)

Intensive Reading Activities

A. Put *T* for true and *F* for false statements. The number of each paragraph is given in the parentheses.

1. Positive theory attempts to describe reality. (5) T
2. Positive theory is not able to predict future realities. (5) F
3. Philosophical theories combined with in-house approaches in architecture will be confusing. (4) T
4. Normative theory and science have the same logic. (5) F
5. The only value of a theory is its instrumentality. (3) T
6. Contemporary theories can change the principles of architecture. (3) F

B. Choose a, b, c, or d that best completes each item.

1. It can be inferred from paragraph 1 that we ..... .
   a. are not aware of the nature of architectural success
   (b.) do not know how to achieve architectural success
   c. can claim a universal architectural theory
   d. assume that architectural theory should be novel
2. According to paragraph 3, architectural tradition will lose its effect ..... .
   (a) unless its vitality is affirmed
   b. unless the theory is revised
   c. if the theory is not practical
   d. if the concepts are not explained

C. Complete the following statements with one of the phrases or clauses in the box.

revise anything in architectural tradition (4)
only in its practicality (2)
maxims, rules, and governing percepts of the builders (1)
to encourage and revitalize architecture (3)

① نظریهٔ معماری مبتنی بر بیان سخنان، قوانین و مفاهیم حاکم بر معماران است.
② ارزش یک نظریه تنها در عملی بودن یا انجام پذیری آن نیست.
③ یک نظریه مسئول ترتیب و احیای مجدد در معماری است.
④ ممکن است نظریه‌ی جدید همیشه درست معماری بازسازی و اصلاح کند.

1. Architectural theory attempts to formulate ..... .
2. The value of a theory does not lie ..... .
3. A theory is responsible ..... .
4. Contemporary theory may not ..... .

D. Answer the following questions.

1. According to paragraph 2, what are the three problems with the theories of architecture?
   a. .....
   b. .....
   c. .....
2. According to paragraph 4, what are the different viewpoints through which an architectural theory can be presented?
   a. epistemology معرفت شناسی
   b. philosophy فلسفه
   c. sociology جامعه شناسی
   d. psychiatry or psychology روانپزشکی
3. Architectural theories are represented in various ways. What are the four principles described by each of the following scholars?

Bruno Zevi	Kenneth Frampton	Peter Rowe
1.	.....	.....
2.	.....	.....
3.	.....	.....
4.	.....	.....

4. Study the following statements and decide whether they are describing the **positive** or the **normative** theory. Write ***P*** for positive and ***N*** for normative.
   1. It deals with the world as it is. P
   2. It deals with the world as it might be. P
   3. It explains and predicts realities. P
   4. It conducts the research needed for progress. N
   5. It contains prescription of the actions. N
   6. It utilizes manifestos, designed principles, and standards.
   7. It is quite value based. N

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5. Use the
paragraph
Positive
.....
Normativ
.....

Section III: Ex

The Relat

1 It is not simple
However, som
theory might
separate attemp
2 Schools
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who see no rea
teaching theor
about theory a
in theory that
see theory as a
3 Yet, ther
operational in
integrated way
determinism t
theory from h
with a view to
embrace the
architecture is
4 If this s
whether the t

5. Use the information in the previous activity and write two short paragraphs describing the positive and normative theories.

Positive Theory

.....

Normative Theory

.....

Section III: Extensive Reading

The Relationship Between Theory and History in Architecture

1 It is not simple to discuss different aspects of history in relation to theory. However, some clarifications may be helpful regarding how history and theory might relate; whether history informs theory or whether they are separate attempts.

2 Schools of architecture may be divided among those who assume a conjunction of history and theory; those who see them as independent; those who see no reason for teaching history at all; and those who see no value in teaching theory at all. Some believe that the reasons for being pragmatic about theory are purely pragmatic ones. Some claim that there is very little in theory that an architect needs or can work with. On the other hand, others see theory as a set of principles for analyzing reality.

3 Yet, there appear to be very few who do not see theory as needed or operational in some manner. The teaching of theory and history in an integrated way tends toward a history of theory and a reliance on historical determinism to show the relevance of lessons of history. Separating out theory from history tends to place a greater focus on ideological material, with a view to theory's potential for application in some way. It also tends to embrace the array of disciplines into which theory reaches and on which architecture is inclined to depend.

4 If this separation is accepted, one main question to be answered is whether the theory and history are in some way opposite to yet connected

with each other. Another major question is whether they form the poles of some theory-history spectrum, much in the sense that theory and practice have been considered as opposed in the past but are now seen close to each other. In an era when boundaries between distinct disciplines are seen to overlap and in many cases merge to the point of almost dissolving conceptually, if not yet practically, the attempt here to keep them apart may not be appropriate. However, even a simple viewing of the literature shows a substantial commitment to maintaining architectural history as separate entity from architectural theory.

Hillenbrand (1994)

Extensive Reading Activities

A. Choose a, b, c, or d that best completes each item.

1. It can be inferred from the passage that ..... .
   a. there is not a unanimous agreement on the importance of history
   b. architecture does not need history
   c. theories are originated from history
   d. there is a clear relation between history and architecture
2. What does the word 'embrace' in paragraph 3 mean?
   a. separate b. include
   c. reduce d. express
3. Theory and practice have been considered ..... in many scientific fields.
   a. opposite b. interrelated
   c. connected d. separate
4. There has always been a tendency to ..... in recent time.
   a. keep history away from theory
   b. make history and theory closer
   c. merge theory with history
   d. place history in theory
5. The word 'overlap' in the last paragraph means ..... .
   a. to be joined b. to have an area in common
   c. to be isolated from d. to have distinct parts

Section IV: Translation Activities

A. Write appropriate Persian equivalents for the following items.

aesthetics	زیبایی‌شناسی	maxims	ضرب‌المثل
contemporary	جدید	revitalize	احیا کردن
conventionalist	سنت‌گرا	spatial	فضایی
explicitly	صریح	supposition	فرض
formalist	صورت‌گرا	validity	اعتبار
implicitly	تلویحی	vitality	نیروی حیات

B. Translate the following sentences into plain Persian.

1. Theory and practice form the counterpoint of architecture.
2. Theory can change practice by legitimizing usages condemned by previous theories.
3. Some cultures are sufficiently sensitized to aesthetic matters that they are dealt with in their normal course of life.
4. When theory and practice are unified in one entity, the ideal condition of art is attained.

C. Translate the following passage into plain Persian.

The word 'theory' comes from Latin *theoria,* in turn adopted from the Greek *theoros*, which means 'spectator, envoy'. Its base means to 'look upon, contemplate', while the English meaning of it is a conception or mental scheme of something to be done, or of the method of doing it, and a systematic statement of rules or principles to be followed. A clear distinction between theory and practice emerged by the beginning of the seventeenth century. At that time, theory also described "that department of an art or technical subject which consists in the knowledge or statement of the facts on which it depends, or of its principles or methods, as distinct from the practice of it."

Unit 3

Section I: Vocabulary Enrichment

A. Study the following words and their meanings.

adjust (v.)
to make something suitable for new conditions; to adapt
*An architect is responsible to modify the form of structure to be **adjusted** to the purpose of that structure.*

derive (v.)
to get or obtain something from something
*Many of the modern designs are **derived** from the primitive plans of the ancient time.*

elaborate (v.)
to describe something in detail
*Theorists **elaborate** on some abstract ideas of architecture.*

scrutinize (v.)
to look at or examine carefully
*Although the plan of the construction seems to be well designed, it should be **scrutinized**.*

subsequent (adj.)
later; following
*The classical period has had deep influence on all the **subsequent** periods of architecture.*

unforeseen (adj.)
unexpected; not known in advance
*Designers should expect the **unforeseen** situations to occur.*

variant (n. & adj.)
a thing which differs from other things
*Whatever the design–whether it is a building, a plan, or a town–there are many **variants** of which the designers should be aware.*

Use the words in the box to complete the following sentences. Make any required changes Note that there is one more word than needed.

exclude	deduce	interpret
scrutinize	derive	adjust

1. A theory might have various ..... if it is considered from different points of view.
2. Since there is no place for additional elements, unnecessary stages are to be .....
3. The quality control members will ..... the final project to find any possible shortcomings.
4. The form of a structure is usually ..... from the patterns that indicate the function of that structure.
5. There is sometimes a big difference between the appearance of a construction and its function. In this case, the appearance ought to be ..... to the function.

C. Choose a, b, c, or d which best completes each blank in the following passage.

The notion of 'type' entered the architectural language during the 18th century. 'Type' (1) ..... from the Greek word 'typos', whose meaning is an (2) ..... of the idea of the word 'model'. There are (3) ..... meanings for it like 'mold' and 'matrix'; it is also (4) ..... as 'impression' or 'relief'. The word 'type' doesn't (5) ..... the idea of copying; rather, it shows that the (6) ..... images, which occur later, may be the result of imitation or innovation.

	a	b	c	d
1.	excludes	adjusts	derives	deduces
2.	addition	imitation	innovation	interpretation
3.	variant	opposite	identical	accurate
4.	elaborated	fulfilled	limited	designed
5.	present	scrutinize	adapt	reject
6.	original	particular	subsequent	preliminary

طراحی تجزیه و تحلیل

Design and Analysis in Architecture

1 Whoever makes a design, whether a building, part of a town or a park, is mainly concerned with a given program and a location or a site. The program can be fixed beforehand or determined as the design progresses. Much the same applies to defining the site. Additionally, designers are faced with a series of fixed percepts and unwritten demands informed by a particular culture or convention. Finally, designs must satisfy conditions of usefulness and construction. Generally, these aspects do not arise in a fixed, logical order. That is, designing is not a linear process, with a specific task leading to one and only one possible solution. Knowing how to fulfill all these requirements and expectations is one of the main problems facing designers with each project. All relevant aspects need to be subjected to critical scrutiny. Based on their considerations, conclusions and viewpoint, designers must interpret the task and adjust the relative importance of the various requirements and expectations. This act of *interpreting* is a preliminary step in designing.

2 Next, the designer's view of the task leads to a *concept*. A concept does not need to say much about the form of the design. Above all, it expresses the idea underlying a design and gives direction to design decisions, organizing them and excluding variants. A concept can take many forms; it can be a diagram, an illustration or a text. In one method of designing, extensive discussion usually takes place between designers and specialists; certain sub-areas before a single line is drawn. Drawing begins only when a description of the project–a concept–is clearly formed. This working method presupposes both a vast knowledge of the possibilities and an active imagination.

3 Another method of design begins with a visual concept, a rapid sketch illustrating how the building is to look. The power of this sketch lies less in

its correct application of perspective than in the lines giving the primary expressive elements. Sometimes the concept involves a sketch of the section through the building, sometimes a few lines indicating the main form of the plan. Figure 3-1 illustrates such a sketch.

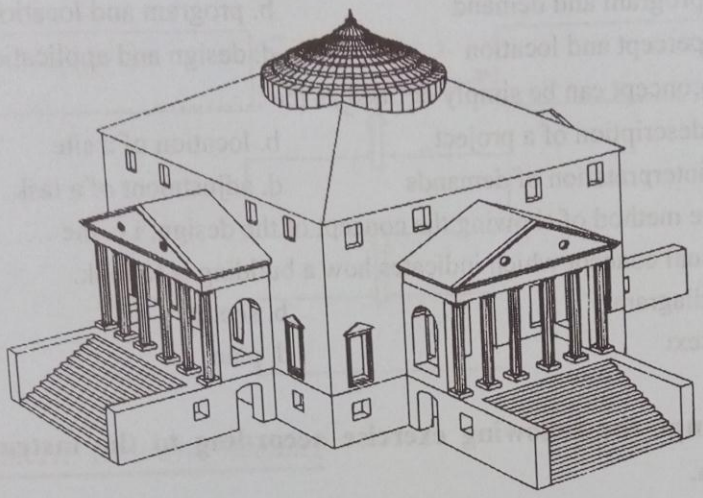


Figure 3-1.

4 Thus, developing a concept is the first step towards making a design. Between the abstract concept and the concrete design lies an entire process. This is not a simple question of translating one into the other. Rather, it is a creative operation where designers formulate a possible elaboration, test it against the requirements, and possibly reject the solution or adjust it for further testing. It is a repetitive process whose course is partly cyclical and partly directional through which it continually gains depth. At every step the designer examines the possible consequences for subsequent steps and creates margins for solving whatever unforeseen problems may occur. At each step the designer looks back to see whether the original concept still holds or requires modification. Setting various possible solutions side by side for comparison can be important at this stage.

Leupen, et al. (1997)

ترجمه صفحه ۳ کتاب

The Origins of Design

ریشه های طراحی

عنصر پایدار در بشر حس هنری است . تفسیری که انسان از اشکال هنری می نماید، متغیر است . گفته می شود اشکال مطابق احساسات بی واسطه، معنا دارند . اما همین اشکال ممکن است برای افراد متفاوت در زمان های متفاوت دارای ارزش های القایی متفاوتی باشد. بنابراین می توان نتیجه گرفت که هنر اولیه نسبت به هنر یونانی، شکل ضعیف تری از زیبایی است . هرچند ممکن است نشان دهنده ی نوع نازل تری از تمدن باشد ، می تواند بیان کننده ی غریزه ای برابر یا حتی ظریف تر ، از شکل باشد .

معماری هر عصری نمود افرادی است که به بهترین نحو می توانند مشکلات دورهٔ خود را با ابزارهایی که در دسترس دارند حل کنند .

تعابیر رسمی معماری امروزی نسبت به تعابیر و نمودهای هنر یونانی یا حتی هنر مدرن در آغاز قرن حاضر دارای ارزش عاطفی متفاوتی هستند . حتی اگر شگفتی شان نزدیک به آن ها باشد، اما شکل نازل تر هنر نمی باشند . ممکن است از نظر شکل گویای غریزه ای یکسان و یا حتی ظریف تر باشد .

P.1

ترجمه متن

Basics

اصول اولیه

ساخت و ساز مستلزم معماری و قدرت تخیل خلاق است. گاهی نتیجه‌ی این دو عامل یک معماری فراموش نشدنی است و گاهی این گونه نیست. ما علاقمند به کاربرد اصول جدید ساخت و ساز هستیم که معماری از آن‌ها شکل می‌گیرد. در همهٔ فرهنگ‌ها و همهٔ دوران از الگوهای پایه‌ای در معماری استفاده شده است، گرچه شاید با دنبال کردن این الگوها هم نتوان به یک معماری برجسته دست یافت.

ساختمان‌های مدرن با مصالح ساختمانی صنعتی امروزی با استفاده از تولید صنعتی جدید و مهارت‌های کاری، ساخته می‌شوند و برای بازار ساختمان سازی امروزه طراحی شوند. برای مقایسه ساختمان‌های گذشته و حال از یک شرکت استفاده می‌شود.

History تاریخ

تکنولوژی و طراحی همیشه همان قدر که چشم و دست یک کارگر ماهر با هم در ارتباط‌اند، با هم مرتبط بوده‌اند. در برخی معماری‌ها به طور مستقیم از مهارت‌های تکنولوژیکی و در برخی معماری‌ها، به طور مستقیم از مهارت‌های تکنولوژیکی و در برخی دیگر از طراحی خلاقانه و کلیرایی استفاده می‌کنیم. با این اوصاف این ارتباط در همه‌ی معماری‌ها آن قدر پیچیده است که در بررسی دقیق هم تفکیک تکنولوژی از طراحی تردید برانگیز است.

معماری مربوط به عصر قطعات ترانیتی تا صد تن را به معرض نمایش می‌گذارد. مهارت معمار در حمل آن‌ها از معدن سنگ، انتقال آن‌ها به محل و حرکت دادن ماهرانه‌ی آن‌ها بدون هیچ مقاومتی برای عملکردن، قابل تحسین است: جداسازی دشوار اشکال آن‌ها و اطمینانی که به موجب آن ثبات دائمی ساختارهای آن‌ها را محقق می‌نمودند. دو عنصر ستودنی دیگر است.

تکنولوژی و طراحی مصر مستقیماً ریشه در دیدگاه آن ها نسبت به جهان، خدایان و فرعون دارد.

تلاشی برای تشخیص بین تکنولوژی و طراحی از نظر یک معمار ماهر مصری مفهومی ندارد. این یک تفاوت مدرن است که مربوط به یونان باستان نیست.

اشکال زیبا تر و ظریف تر معماری یونانی به سرعت ما را با استعداد خلاقانه شان برای طراحی پیچیده و ماهرانه، هم از نظر هماهنگ سازی کلی یک ساختار و هم در مفصل بندی بخش های حساس آن، تحت تاثیر قرار می دهند. مفهوم یونانی شکل در معماری، یعنی همان مبنای هندسه، مستلزم یک هدف کامل و تمام شده بود که تحت تاثیر خصایص فردی و شخصی قرار نمی گرفت. این فرایند یا تکنولوژی که به این هدف دست یافت به طور طبیعی در حین ایجاد شدن از بین رفت.

ترجمه درس دوم ص ۱۳

مفهوم نظریه در معماری The concept of theory in Architecture

تصورات متعددی درباره کلمه تئوری یا نظریه در معماری وجود دارد. بسیاری از دانشمندان بر این عقیده اند که نظریه معماری مبتنی بر تلاش برای یافتن سخنان، قوانین و آموزه هایی است که عملکرد های معماری را تحت تاثیر قرار می دهند. در چنین آموزه هایی فرض مسلم این است که قبلاً از آنچه می خواهیم به آن دست پیدا کنیم، آگاهی داریم. بنابراین مسئله، ماهیت توفیق در معماری نیست بلکه مسئله این است که چگونه به بهترین خوی به آن دست یابیم. یک نظریه معماری فقط اگر دارای اعتبار کلی باشد اثرات منفی بر زیبایی شناسی دارد، پس به همین دلیل هدف آن باید اصل زیبایی معماری باشد نه اتفاقات یا پیشامدها. با این اوصاف چنین نظریه ای به طور کامل فلسفی است و باید برطبق آن قضاوت شود.

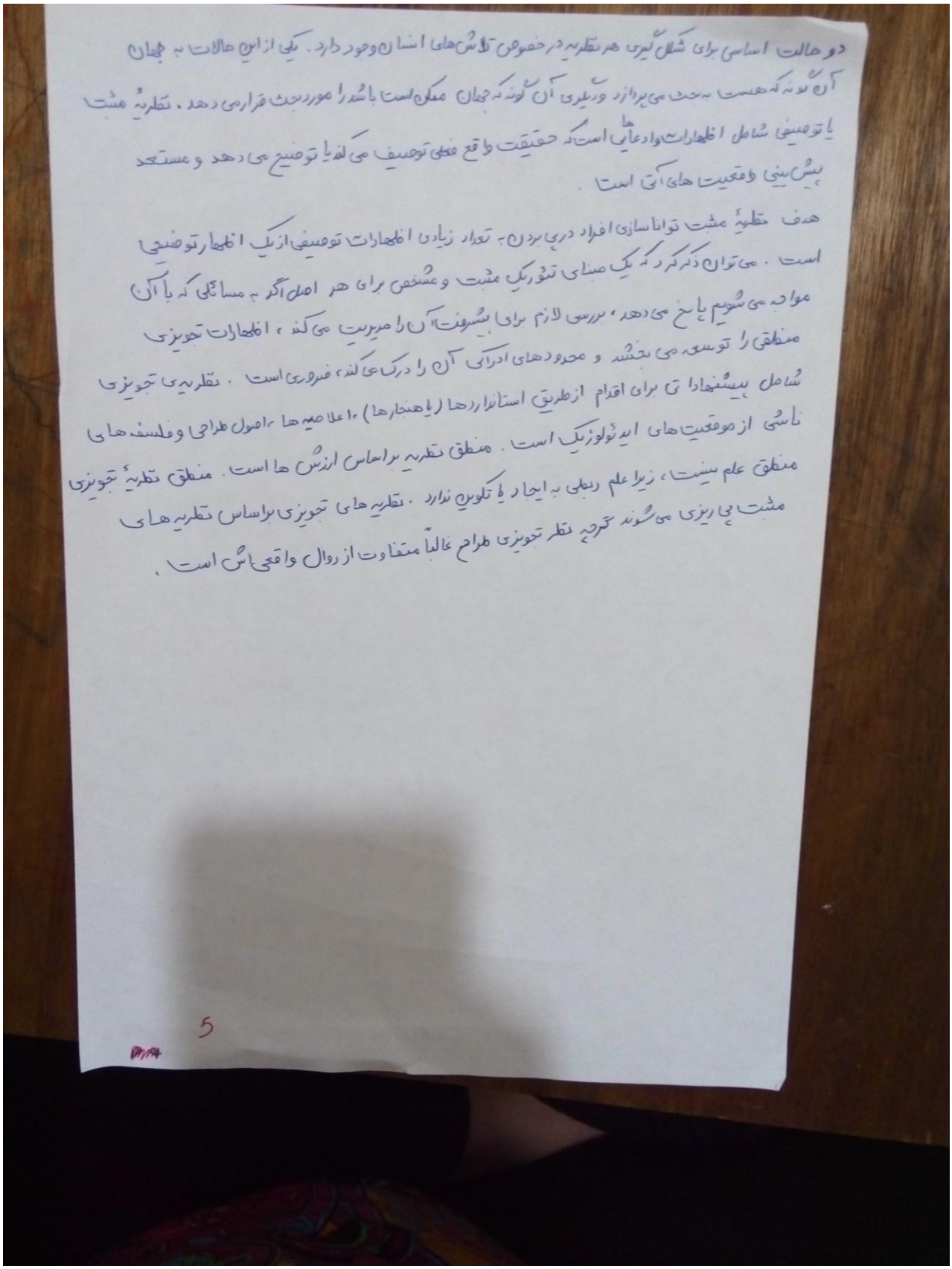
3

آنچه که در کل به عنوان اصل برای معماری و به خصوص طراحی مطرح می شود عدم وجود جدیت، آزمون پذیری، عکس العمل سنجیده به ضعف و شکست و مسئولیتی است که فرضیه می طلبد. اکثراً آنچه که در معماری نظریه نامیده می شود یا فرضیه ای است که پذیرای آزمون نمی باشد و یا نمونه ای از سادگی است که فاقد نیرو است، بدون فرضیات و جنبه های سودمند آن، هیچ دستورالعمل تئوریک، هیچ پیشنهاد نظری درباره چگونگی ارائه اصول مدی توضیح اصل آنچه که به عنوان زیبایی شناسی می پذیریم، ارزش یا کاوری ندارد.

شاید ارزش نظریه ربطی به انجام پذیری آن نداشته باشد بلکه مربوط به نقش آن در ترغیب و احیای معماری از طریق زیر سوال بردن آن باشد. به عبارتی، می توان اعتقاد داشت که به خاطر همه ادعاها و تکنیک های جدیدش، نظریهٔ معاصر نمی تواند یک اصل متقدر ست معماری را بازسنجی نماید. با این اوصاف تا زمانی که ست بررسی نشود و بقاء آن بارها ثابت نگردد مطمئناً تاثیر خود را از دست می دهد. یعنی نظریهٔ معماری معاصر، توضیح پیش پنداشت ها، جنبه های اجتماعی - تاریخی، افتیارات و ارزش هایی که معماری در چارچوب آن ها قرار می گیرد، معتقد است.

یکی از وجوه نظریه مربوط به روش ما در درک جهان و چگونگی تحت تاثیر قراردادن و دگرگون کردن یک از مفاهیم نظریه معماری است. ارائهٔ نظریه تقریباً از هر دیدگاه پیشنهاد شده توسط معرفت شناسی، فلسفه، جامعه شناسی، روانپزشکی یا روانشناسی امکان پذیر است. با این وجود، هنگام ترکیب با روش های درون سازمانی متعدد برای معماری تبدیل به ترکیبی گیج کننده می شود. برونو زوی نه روش طرح نظریه معماری را پیشنهاد می کند. این روش ها شامل روشی خلق، روش فیزیکی روانشناختی، روش سیاسی، مذهبی علمی، اجتماعی - اقتصادی، هاتریالیست - تکنیکی، صورت را (فضایی می باشد که از میان این نه روش آخرین روش، مطلوب و دلخواه اوست. از طرف دیگر، پنج ایسم و یا کلیت معماری معاصر کنت فرامپتون نشان دهنده ی مجموعه ی ایدئولوژیک و اصول حاکم است که بر طبق آن ها آثار خاصی پدیدار شده است؟ سود برای نوین (تکنیکی)، خود برای پدین (رسمی)، ساختار برای (انسان شناختی)، مردم برای (بافتاری) و ناحیه برای. سرانجام پیتر رو چهار موقعیت را تشخیص داد: نقشه را، توده را، سنت را و صورت گرا.

Page p 4



دو حالت اساسی برای شکل گیری هر نظریه در خصوص تلاش های انسان وجود دارد. یکی از این حالات به جهان آن گونه که هست به بحث می پردازد و دیگری آن گونه که جهان ممکن است باشد را مورد بحث قرار می دهد. نظریهٔ مثبت یا توصیفی شامل اظهارات و ادعاهایی است که حقیقت واقع فعلی توصیف می کند یا توضیح می دهد و مستعد پیش بینی واقعیت های آتی است.

هدف نظریهٔ مثبت توانا سازی افراد در پی بردن به تعداد زیادی اظهارات توصیفی از یک اظهار توضیحی است. می توان دید که یک مبنای تئوریک مثبت و مشخص برای هر اصل اگر به مسائلی که با آن مواجه می شویم پاسخ می دهد، بررسی لازم برای پیشرفت آن را مدیریت می کند، اظهارات تجویزی منطقی را توسعه می بخشد و محدوده های ادراکی آن را درک می کند ضروری است. نظریه ی تجویزی شامل پیشنهاداتی برای اقدام از طریق استانداردها (یا معیارها)، اعلامیه ها، اصول طراحی و فلسفه های ناشی از موقعیت های ایدئولوژیک است. منطق نظریه براساس ارزش ها است. منطق نظریهٔ تجویزی منطق علم نیست، زیرا علم ربطی به ایجاد یا تکوین ندارد. نظریه های تجویزی براساس نظریه های مثبت پی ریزی می شوند. طرح نظر تجویزی طراح غالباً متفاوت از روال واقعی اش است.