UNIT 4

ARCHITECTURE

AESTHETICS

Unit Description

Content: This course is designed to familiarize the student with concepts in architecture.

Skills: Summarizing
  • Distinguishing major from minor points and essential from non-essential information
  • Identifying non-essential information, including digressions and asides
  • Recognizing summary statements and conclusions
  • Distinguishing essential from non-essential information in written texts
  • Paraphrasing
  • Preparing spoken summaries

Unit Requirements

• Lecture: “Architecture for the People: Emotional Responses”
• Readings: “What Makes a Building Attractive? Some Ideas through the Ages” (an excerpt from an architecture textbook)
  “Money is the Overriding Problem with Architecture Today” (a newspaper opinion article)
• Integrated Speaking Task: Discussing the aesthetics of buildings and summarizing the main points of the discussion
• Assignments: www.MyAcademicConnectionsLab.com
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   Focused Speaking
   Integrated Speaking Task

GRAMMAR CHART: The Passive

UNIT 4 ANSWER KEY
1 PREVIEW

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Previewing the Academic Content, page 74

Courses in architecture focus on the art and science of designing structures for human use. In the United States, an architect must have a license that requires a professional degree in architecture, a practical training or internship, and a passing grade in all parts of the Architect Registration Examination. Career paths for an architect include architectural journalist or historian, corporate architect, building researcher, or building inspector. In this unit, students will explore:

- some views about what makes a building aesthetically pleasing
- the link between building design and emotions
- the connection between finance and architecture

Activating Background Knowledge

- Before students read and study about aesthetics and architecture, you may want to spend some time exploring the notion of aesthetics.
  - What does aesthetics mean? (how something looks, especially in terms of how pleasing it is; a specific idea of what is beautiful)
  - Write the expression Beauty is in the eye of the beholder on the board. Have students work in small groups to discuss the meaning of the expression. Then discuss as a class.
  - What are some famous buildings in the world that students know about? Where are they? What makes them aesthetically pleasing?
- Mind maps were introduced in Unit 2 as a kind of graphic organizer to help with note-taking. Here, they are introduced for a different function: brainstorming. If time is available, you may want to come back to using mind maps during the Integrated Speaking Task as a method of brainstorming ideas to prepare for discussion.
  - This mind-mapping activity may generate a lot of vocabulary; encourage students to ask about any vocabulary they don't know.

Go to www.MyAcademicConnectionsLab.com for Key Words and Key Words: Practice.
Previewing the Academic Skills Focus, page 75

Highlight the purpose of this section, stated on the left. This unit focuses on strategies for:

- summarizing
- paraphrasing
- recognizing summary statements and conclusions
- distinguishing major points from minor points and essential from non-essential information
- preparing a spoken summary

Review the academic skills focus: Summarizing.

The subject of the textbook excerpt on page 76 is the Great Mosque at Djenné in Mali, Africa. It is the largest mud brick (or adobe) building in the world and its style is familiar only in West Africa. Although its origins are not known because there are no written records, it is estimated that it is about 700 years old. It exemplifies use of local materials and stands on a 9-foot high platform that is about 245 square feet. The walls are composed of mud bricks and plaster, and adorned with palm tree sticks. Each year, some of the plaster washes away and the walls develop cracks because of rain and heat. There is a yearly repair ceremony that involves the entire town. Seeing hundreds of people all over the building is impressive.

Exercise 2, page 76, may stimulate lively debate among students. You may want to allow extra time for students to complete Exercise 3, page 76.

Go to www.MyAcademicConnectionsLab.com for Comprehension.

Go to www.MyAcademicConnectionsLab.com for Discussion Board.

2 BUILDING ACADEMIC LISTENING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. Tell students that in this section, they will practice recognizing major and minor points and distinguishing between essential and non-essential information in a lecture.
Before You Listen, page 77

Before students begin Exercise 1, examine the Key Words on pages 79–80. This vocabulary will be helpful for comprehension of the exercise and lecture and useful for the Integrated Speaking Task.

Point out the distinction in form between curve and curved; rectangle and rectangular; repetition, repetitive, and repeat.

Go to www.MyAcademicConnectionsLab.com for Key Words and Key Words: Practice.

Global Listening, page 80

Students listen to a lecture about emotional responses to architecture and learn ways to distinguish major from minor points and essential from non-essential information

Review the academic skills focus: Distinguishing Major from Minor Points and Essential from Non-essential Information.

Note that there’s no general statement in the introduction to this lecture. The lecturer gets straight into the thesis. After students have listened to the introduction, you may want to have them listen again and point out that this is an example of how lecturers often vary common patterns.

For Exercise 4, pages 81–82:
  • You may want to ask stronger students to write the phrases used in the middle two columns (or at least key words from them) and to indicate in the right-hand column whether the lecturer spoke more quietly, loudly, or slowly.
  • For lower-level students, you can offer more clues in the chart. If you choose to do so, you can use this chart instead:
<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Major Point about the Main Idea</th>
<th>Building Used as Example (Check All that Apply)</th>
</tr>
</thead>
</table>
| Form      | • plain rectangular forms → __negative or neutral emotions________________________ | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |
|           | • interesting, varied shapes with meaning → __________________________ | |
| Texture   | • texture comes from __________________________ | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |
|           | • __________________________ → boring | |
|           | • __________________________ → more interesting | |
|           | • older buildings __________________________ | |
| Scale     | • larger buildings __________________________ | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |
|           | • __________________________ | |
|           | • that’s why __________________________ | |

**Summary of the Lecture**

“Architecture for the People: Emotional Responses,” page 81 (For the complete audioscript, see Academic Connections 3, pages 183–184.)

**Introduction (Used in Exercise 2, page 81)**

Good buildings should inspire strong feelings. The Taj Mahal makes one feel serene, relaxed, and calm. The sail-shaped roofs of the Sydney Opera House project energy and life. Three factors that affect emotional responses are form, texture, and scale.
Remainder of the Lecture

1. Form
   a. Example: The MLC Centre in Sydney is a typical modern skyscraper. Plain and rectangular, it doesn’t inspire much more than boredom or curiosity, and maybe even no feeling at all.
   b. Example: The Sydney Opera House, with its curved roofs that look like the sails of yachts, inspires affection and pride.
   c. Example: The Chrysler Building, also a rectangular skyscraper, has curves and complex shapes at the top—it’s interesting.

2. Texture (refers not to the texture of building materials, but the repeated patterns created when the building is seen from a distance)
   a. The MLC Centre has the same pattern for the entire height of the building.
   b. The patterns created by the windows and decorations on the Chrysler Building help explain why the Chrysler Building generates more positive emotional responses than other “modern” architecture.
   c. Durham Cathedral in England and Todai-ji, a temple in Japan, both have richer and more detailed textures than modern buildings. There’s repetition but also variety—there’s no monotony. Modern architects have forgotten that monotony inspires boredom.

3. Scale
   a. Emotional response is often determined by size.
   b. Architects who designed older religious buildings, such as the Taj Mahal, realized that the size of their buildings conveyed a sense of power and importance—strong emotions. This is why temples, mosques, and churches dominate towns.

4. Conclusion
   a. There are three things that affect emotional responses to a building.
   b. Emotional response is frequently the most important thing to consider when thinking about the looks of a building. A building that people like and remember is one that creates the “right” emotional response in people.


Focused Listening, page 83

Students listen to excerpts from the lecture and make notes about non-essential information they hear. Then they listen to the entire lecture again and make notes about important supporting details.

Review the academic skills focus: Identifying Non-essential Information, Including Digressions and Asides.
After you go over the information in the skills section, point out that digressions and asides may often not even be minor points, but points be unrelated to the topic.

After students have completed Exercise 1, page 83, you may want to ask them to explain why the information they wrote about for each of the excerpts is, in each case, non-essential information. For example, the professor’s comments about the town of Durham are examples of personal experience and opinions.

There will often be some subjectivity in deciding how important information is for the understanding of a topic for it to be described as essential. We’re taking an open approach to what is considered essential here, that is, we are including almost anything that could be considered useful. When discussing how essential some information is, what is important is that students be able to justify any decisions they make.

Note that for Exercise 4, page 86, the last point in the skills section referenced on page 75 states that a summary does not repeat words from the original, but rather is in the summary writer’s own words. An important skill in summarizing is the ability to paraphrase. Paraphrasing will be addressed in the Before You Speak section of this unit. Further information about paraphrasing is also found in Academic Connections 4, Unit 4.

Summaries of the Excerpts (Used in Exercise 1, page 83)

Note: Non-essential information is in boldfaced type.

- Excerpt One: The curved roofs of the Opera House are interesting and look like sails on a yacht. That’s why people like the Opera House. A lovely building, isn’t it? Now which building would you be most proud to work in? (Final sentence could also be considered as essential detail that supports the main idea.)
- Excerpt Two: The Chrysler Building, which incidentally is still the world’s tallest brick building, such as the MLC Centre, is an office building, but while the MLC Centre is just a plain block box, the Chrysler Building has variety.
- Excerpt Three: Texture explains why people like the Chrysler Building more than other modern buildings and why it creates more positive emotions. I can see why this building was recently ranked the ninth most popular building in the U.S.
- Excerpt Four: The Durham Cathedral in England is a good example of a European Cathedral. Durham’s a wonderful place to visit by the way: it’s a great little town, very friendly. I spent some time there a few years ago. Really enjoyed it.
Go to www.MyAcademicConnectionsLab.com for Listening Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 1.

3 BUILDING ACADEMIC READING SKILLS

Go to www.MyAcademicConnectionsLab.com for Vocabulary Check.

Highlight the purpose of this section, stated on the left. Tell students that in this section, they will practice recognizing summary statements and conclusions in written texts.

Before You Read, page 86

Before students begin Exercise 1, you may want to elicit from them some different types of buildings: for example, office, residential, religious.

Go over the Key Words on page 87. This vocabulary will be helpful for comprehension of the exercise and text and useful for the Integrated Speaking Task. Point out the distinction in form between durability and durable; elaboration and elaborate; arch and arched.

Go to www.MyAcademicConnectionsLab.com for Key Words and Key Words: Practice.

Global Reading, page 88

Students skim an excerpt from an architecture textbook and identify summary statements in the body paragraphs.

Review the academic skills focus: Recognizing Summary Statements and Conclusions.

Point out that students should skim the text; they should not read every word or stop to ponder unknown words.
Summary of the Reading

“What Makes a Building Attractive: Some Ideas through the Ages,” pages 88–90

Precisely what makes a building attractive is hard to identify. This text will examine some key ideas about aesthetics.

1. The Parthenon in Athens, Greece was built around 2,500 years ago and is famous for the well-balanced proportions of its façade.
   1.1 The vertical and horizontal lines on a diagram of the Parthenon (shown in the text) have the same ratio. This is known as the **golden ratio**. Although the reason is not known, it is thought that objects with the golden ratio are pleasing to look at. The Greeks knew about the golden ratio.
   1.2 Other artists in history and in other cultures have used the same or a similar idea called the **rule of thirds**: objects put on a line drawn one third of the way in from each edge are attractive. The Great Mosque of Kairouan in North Africa, for example, uses this ratio in its floor plan.

2. Vitruvius, a well-known writer about the principles of aesthetics, lived about 2,000 years ago in Rome. His principles (still studied by modern architects):
   2.1 A good building should have durability, utility, and beauty.
   2.2 Buildings should make people happy and be uplifting.

3. About 1,400 years later, during the Renaissance, Leone Battista Alberti said that beauty is primarily about proportion, but ornamentation is also important. Alberti liked the golden ratio, and since then, western architecture has incorporated Greek and Roman ideas.
   3.1 Features of Greek architecture that have persisted in western architecture include rectangular shapes, sculptures, and attractive proportions.
   3.2 Features of Roman architecture include arches and domes.

4. Modern buildings include very few of these features. Now buildings are like boxes with little ornamentation other than patterns created by materials or windows.
   4.1 As cities became crowded in the 1870s, larger buildings were needed, and people wanted real change. They didn’t want to just reinvent past ideas—they were ready for new ideas.
   4.2 At the time, materials, such as steel became less expensive, so it was a perfect time for skyscrapers with frames of steel and that forever altered architecture. The modern age arrived.

5. Louis Sullivan, one of the first modernists, said that “form follows function,” that is, a building’s purpose should be the architect’s first consideration, and the way it looks should be secondary. The idea of creating a building simply for looks began to disappear, and this forever altered architecture.

6. Austrian architect Adolf Loos, in the early twentieth century, said that ornamentation was a crime. From the mid-1950s to the mid-1970s, the
Brutalist movement was popular. It favored large, flat, raw, rough, angular concrete surfaces. Today, modernism prevails and the ornamentation of the past has not reappeared.

7. In summary: aesthetic principles in architecture have changed, and it’s interesting to think about what they’ll be in the future.

Go to www.MyAcademicConnectionsLab.com for Reading Activities 1–4.

Focused Reading, page 91

Students read the text again, learn some key names, terms, and phrases used in writing about architecture, and identify essential information in the text.

Remind students that scanning is reading quickly for specific information. Before they scan the text, have them look over all of the key words in the box and in Exercise 1, page 91.

Before students begin Exercise 2, page 91, elicit from them what it means to use context to determine the meaning of a word.

Review the academic skills focus: Distinguishing Essential from Non-essential Information in Written Texts, page 92.

Go to www.MyAcademicConnectionsLab.com for Reading Activity 5.

Go to www.MyAcademicConnectionsLab.com for Checkpoint 2.

4 BUILDING ACADEMIC SPEAKING SKILLS

Make sure that students are familiar with the grammar point covered in MyAcademicConnectionsLab for this unit (the passive) before they begin this section. Go to page 15 in these Teacher’s Notes for the grammar chart.

Go to www.MyAcademicConnectionsLab.com for Grammar Check.

Highlight the purpose of this section, stated on the left. In this section, students practice summarizing and paraphrasing and orally summarize the points made in a discussion.
Before You Speak, page 93

In this section, students read a newspaper article and practice paraphrasing.

**Summary of the Newspaper Opinion Article**

“Money Is the Overriding Problem with Architecture Today,” page 93

1. In thinking about exceptional architecture, spectacular cathedrals, castles, temples, and palaces of the past often come to mind. Very few well-known buildings built in the twentieth or twenty-first centuries seem to fit into the category of “great architecture.”
2. This is not because there’s no skill left, but rather because money, rather than aesthetics, has become the central concern.
   a. Concrete slabs and premade materials are cheaper than stone sculpture, and the boring buildings they are made into are cheaper in every way.
   b. More floor space means more tenants and more income. Many developers think that open space is just a waste of money. With bigger floor plans there is less flexibility in terms of style and inspiration.
3. We will probably never again see the exciting, inspiring architecture covered with elaborate ornamentation, sculpture, detail, or complex woodwork that is present in European cathedrals or the temples of East Asia. Greed and the quest for profit will prevail.

Review the academic skills focus: Paraphrasing.

After you examine the information in the skills section, it might be useful to spend some time distinguishing between the active and passive voice.

- In the active voice, the subject performs the action.
  
  "In ancient times, architects and designers inspired people with their magnificent buildings."
  
  "In ancient times, architects (subject) and designers (subject) inspired (action) people with their magnificent buildings."  

- In the passive voice, the emphasis of the sentence changes from the performer to the recipient, or object.
  
  "In ancient times, people were inspired by the magnificent buildings of architects and designers."
  
  "People becomes the subject of the sentence, but the people are not performing an action. They are receiving the action: the buildings inspire them."
• We use the passive voice when we want to place emphasis on the receiver of the action rather than the performer, or when the performer of the action is insignificant or unknown.
  
  *In ancient times, people were inspired.*

• In this example, it makes more sense to include the performer, since eliminating it takes away from the true meaning of the original sentence.

  *In ancient times, people were inspired by the magnificent buildings of architects and designers.*

If you feel that students need more practice paraphrasing, have them paraphrase parts of the reading, such as:

• what Vitruvius claimed about beauty (the second to last sentence of paragraph 5)
• the explanation of Alberti’s ideas about form and ornamentation (the third sentence of paragraph 6)
• the meaning given for *form follows function* (paragraph 8)

Go to www.MyAcademicConnectionsLab.com for Comprehension.

**Focused Speaking, page 96**

Students prepare and deliver an oral summary of the article on page 93.

Review the academic skills focus: Preparing Spoken Summaries.

After you have examined the information in the skills section, point out that giving an oral summary is not the same as reading a report. Students’ presentations will be based on notes, not read word for word.

Before students present their summaries of the opinion article to their partners, remind them that they should not be reading word for word. They are using their notes as a guide so that they will remember the important points of their talks.

Integrated Speaking Task, page 97

The Integrated Speaking Task requires students to apply the knowledge they have acquired in this unit in order to give an oral summary of a discussion.

- Go over the Integrated Speaking Task assignment on page 97.
- Go over Steps 1–4 on pages 97–98.
- As an alternative to Step 3, you may want to have students work individually to list the main points of their discussions and prepare their summaries as homework.

Go to www.MyAcademicConnectionsLab.com for Internet Activity and Academic Words Puzzle.
# GRAMMAR CHART: The Passive

<table>
<thead>
<tr>
<th>The Passive</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. In the passive</strong>, the object of the active sentence becomes the subject of the passive sentence.</td>
<td></td>
</tr>
<tr>
<td>The subject of the active sentence becomes the agent (preceded by the preposition <em>by</em>) in the passive. The agent is optional; it does not need to appear in the passive sentence.</td>
<td></td>
</tr>
<tr>
<td>Only transitive verbs (verbs that can be followed by an object) can be made passive. Intransitive verbs (verbs that cannot be followed by an object) cannot be made passive.</td>
<td></td>
</tr>
<tr>
<td><strong>Active</strong>: Harry Seidler designed the MLC Centre in 1975.</td>
<td><strong>Passive</strong>: The MLC Centre was designed in 1975 (by Harry Seidler).</td>
</tr>
<tr>
<td>Correct: Modernism became popular in the late 1800s.</td>
<td>Incorrect: Modernism was become popular in the last 1800s.</td>
</tr>
<tr>
<td><strong>2. Form the passive with</strong> <em>be</em> + <em>the past participle</em>.</td>
<td></td>
</tr>
<tr>
<td>To make a negative passive sentence, use the word <em>not</em> after the first verb.</td>
<td></td>
</tr>
<tr>
<td>The present progressive and past progressive can be used to describe actions in progress at a certain time.</td>
<td></td>
</tr>
<tr>
<td>Modals and modal-like auxiliaries can be used with the passive. To form the passive with the modal, use the modal + <em>be</em> + past participle. To form the past passive with a modal, use the modal + <em>have been</em> + past participle.</td>
<td></td>
</tr>
<tr>
<td>Todai-ji was constructed around 745.</td>
<td>Brutalist buildings were not / weren't designed to be elaborate.</td>
</tr>
<tr>
<td>A new office building is being constructed in the downtown area.</td>
<td>According to Sullivan, buildings should be designed to be functional.</td>
</tr>
<tr>
<td>This building should have been inspected a long time ago.</td>
<td></td>
</tr>
<tr>
<td><strong>3. Use the passive when the person or thing doing the action (the agent) is not important or is unknown.</strong></td>
<td></td>
</tr>
<tr>
<td>Todai-ji was constructed around 745. <em>(We don’t know who constructed it.)</em></td>
<td></td>
</tr>
<tr>
<td><strong>4. Use the passive when the identity of the agent is clear from the context.</strong></td>
<td></td>
</tr>
<tr>
<td>The new office building was inspected yesterday and it’s ready to be open to the public. <em>(It is assumed that building inspectors inspected the office building.)</em></td>
<td></td>
</tr>
</tbody>
</table>
5. Use the passive to change the focus in a sentence.

<table>
<thead>
<tr>
<th>Active: Harry Seidler designed the MLC Centre in 1975. <em>(The focus is on Harry Seidler.)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Passive: The MLC Centre was designed by Harry Seidler in 1975. <em>(The focus is on the MLC Centre.)</em></td>
</tr>
</tbody>
</table>

6. Use the passive with *by* to mention the agent.

| The saying, “form follows function” was *popularized* by Louis Sullivan. |
UNIT 4 ANSWER KEY

1 PREVIEW

Previewing the Academic Skills Focus

Exercise 2, page 76

<table>
<thead>
<tr>
<th>Feature of Summaries</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Much shorter than the original text</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Includes all the important ideas</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Only includes important ideas</td>
<td>✓</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaves out detailed information such as numbers and dates, unless they are very important</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Does not include the opinions of the summary writer</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Uses the summary writer’s own words, rather than repeating words from the original</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

2 BUILDING ACADEMIC LISTENING SKILLS

Before You Listen

Exercise 1, pages 77–78
MLC Centre: D
Sydney Opera House: B
Chrysler Building: E
Taj Mahal: F
Durham Cathedral: C
Todai-ji: A

Exercise 2, page 79

<table>
<thead>
<tr>
<th>Form</th>
<th>Material</th>
<th>Type of Building</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>curve</td>
<td>concrete</td>
<td>cathedral</td>
<td>elegant</td>
</tr>
<tr>
<td>rectangle</td>
<td>brick</td>
<td>temple</td>
<td>energetic</td>
</tr>
<tr>
<td>reinforced</td>
<td></td>
<td></td>
<td>monotonous</td>
</tr>
<tr>
<td>repetition</td>
<td></td>
<td></td>
<td>rich</td>
</tr>
<tr>
<td>texture</td>
<td></td>
<td></td>
<td>serene</td>
</tr>
<tr>
<td>surface</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Global Listening

Exercise 1, pages 80–81
Answers will vary. Possible answers:
What are the three techniques?
How do these techniques work?
What is the lesson that modern architects can learn?

Exercise 2, page 81
1. Good buildings inspire strong emotional responses.
2. a. form
   b. texture
   c. scale

Exercise 3, page 81

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Ways the Lecturer Indicates the Main Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Signals the point before explaining it</td>
</tr>
<tr>
<td></td>
<td>(e.g. let’s move on to)</td>
</tr>
<tr>
<td></td>
<td>Gives emphasis to the point after</td>
</tr>
<tr>
<td></td>
<td>mentioning it</td>
</tr>
<tr>
<td></td>
<td>Changes how he talks</td>
</tr>
<tr>
<td>form</td>
<td>✓</td>
</tr>
<tr>
<td>texture</td>
<td>✓</td>
</tr>
<tr>
<td>scale</td>
<td>✓</td>
</tr>
</tbody>
</table>
Exercise 4, pages 81–82

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Major Point about the Main Idea</th>
<th>Building Used as Example</th>
</tr>
</thead>
</table>
| form      | • plain rectangular forms → negative or neutral emotions  
• interesting, varied shapes with meaning → people more affectionate | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |
| texture   | • texture comes from → repeated patterns (that can be seen from a distance)  
• same texture all over → boring  
• varied texture → more interesting  
• older buildings look better than modern ones due to texture | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |
| scale     | • larger buildings create different emotional response than smaller ones  
• that’s why religious buildings often tall, large | MLC Centre  
Sydney Opera House  
Chrysler Building  
Durham Cathedral  
Todai-ji  
Taj Mahal |

Exercise 5, page 82
1. Positive effect
2. They have more varied texture.

Focused Listening

Exercise 1, page 83
Excerpt 1: a lovely building (personal opinion)
Excerpt 2: world’s tallest building (not relevant to the topic); an office building (not relevant to emotional responses)
Excerpt 3: ninth favorite building in the U.S. (interesting fact, but not essential)
Excerpt 4: wonderful place to visit, very friendly (not relevant to the topic); went there a few years ago (personal anecdote)
Exercise 2, pages 83–85
Slide 1: Taj Mahal: serene, relaxed, peace, calm; Sydney Opera House: elegant, energetic
Slide 2: MLC Centre: rectangular, interest, boredom, anger, nothing; Sydney Opera House: curved, interesting, shape = yachts sails, more affectionate
Students need not write that the buildings were designed around the same time, that the lecturer thinks the Sydney Opera House is lovely, nor anything about which building someone would be most proud to work in (non-essential information).
Slide 3: Chrysler Building: variety, more curves, interesting shape, more interest, far more to look at; MLC Centre: plain block, box
Students need not mention that the Chrysler Building is the world tallest brick building, or that the two buildings are both office buildings.
Slide 4: General statement: windows + decoration = pattern; Chrysler Building: same pattern not over whole building, more interesting surfaces, more people like it because of texture, more positive emotional; MLC Centre: same pattern, whole height
Students need not write that the Chrysler Building is the ninth favorite building in the U.S.
Slide 5: far richer; more detailed—old buildings; new buildings: large areas same texture; modern architects forgot same texture all over = boring
Students need not write that Durham is good to visit, friendly, and that the lecturer visited there or that Todai-ji is famous.
Slide 6: people prefer bigger houses; Taj Mahal would have different effect if it was only 12 feet high; big not necessarily good—but emotional response different; religious buildings—high because sense of power, importance
Slide 7: emotional response = most important / appearance

Exercise 3, pages 85–86
Answers may vary. Possible answers:
1. MLC building; form and texture are boring; inspire a negative emotional response in him
2. yacht sails
3. patterns
4. yes (though not as much as the MLC Centre)
5. older buildings: richer, more detailed
6. that rich texture is less boring
7. no; the emotional response is different, not necessarily better or worse
8. They should consider emotional response first (when designing building’s appearance).
3 BUILDING ACADEMIC READING SKILLS

Before You Read

Exercise 2, page 87

Answers will vary. Possible answers:

<table>
<thead>
<tr>
<th>Form</th>
<th>Wainwright Building</th>
<th>Parthenon</th>
<th>Macquarie University</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>rectangular, little variation</td>
<td>basically rectangular, some variation</td>
<td>many rectangles, little variation</td>
</tr>
<tr>
<td>Texture</td>
<td>very regular, boring, repetitive</td>
<td>some variation, quite a lot of detail in places</td>
<td>very regular, boring, repetitive</td>
</tr>
<tr>
<td>Scale (for example, compared with local area)</td>
<td>surrounding buildings are larger—but they look newer, so perhaps it was very large when built</td>
<td>large, dominates the city</td>
<td>looks large</td>
</tr>
</tbody>
</table>

Exercise 3, page 87

![Diagram of a building with labeled parts: dome, pediment, pediment, pediment, sculpture, arch, column, façade]
Global Reading

Exercise, pages 88–90
1. What makes a building attractive?
2. a. Paragraph 6
   b. Paragraph 9
   c. Paragraph 8
   d. Paragraphs 2, 3
   e. Paragraph 5
   f. Paragraph 4
   g. Paragraph 7
3. Answers will vary.
4. a. summarizes
   b. shows the significance
   c. shows the significance
   d. gives an opinion
   e. shows the significance
   f. summarizes
   g. summarizes; shows the significance

Focused Reading

Exercise 1, page 91
1. Sullivan
2. Romans
3. Alberti
4. Vitruvius
5. ancient Greeks, Romans, Alberti
6. Sullivan
7. Loos
8. Vitruvius
9. ancient Greeks, Alberti
10. Vitruvius
11. ancient Greeks, Alberti
Exercise 2, page 91
renaissance
characteristic
trend
stand the test of time
ratio
ideal
the writing is on the wall
on the way out
excess
predominate
raise (their) spirits
popularize
proponent
utility

Exercise 3, page 92
Excerpt 1: Students should underline: This is called the golden ratio. No one can explain why, but across cultures, people find objects with this ratio to be very pleasing to the eye. This ratio was a certainly a concept that ancient Greeks knew about.
The nonunderlined info is not about architecture, so is non-essential to the purpose.

Excerpt 2: Students should underline: Since then, Greek and Roman themes have held a prominent position in western architecture, coming and going in and out of fashion. Characteristic Greek elements include rectangular plans, columns, low triangular pediments filled with sculptures, and, above all, pleasing proportions. The Romans added arches and domes (which are really three-dimensional arches).
The first sentence implies that certain features have made buildings attractive in western eyes. The second sentence could be taken to give further information about this—it is a matter of opinion whether this is essential or non-essential information. However, the last sentence is not at all important for the purpose of reading. It is more about the engineering side of things rather than aesthetics.

Exercise 4, page 92
The information in the sidebar is non-essential, as it simply gives details about a main idea. It is not essential to understand what exactly the golden ratio is to understand what makes a building attractive.
Exercise 5, page 93

Answers will vary. Possible answers:

1–2. MLC Centre: Loos would like it the most, because there’s no ornamentation. It looks durable, so Vitruvius would like that aspect, but he probably would not like the lack of beauty. Alberti may like the proportions, but would probably want to see a bit of ornamentation. Sullivan would probably like it because the building’s form definitely follows function.

Sydney Opera House: Loos would like the lack of ornamentation, but it may well meet all of Vitruvius’s criteria. Sullivan probably wouldn’t like it because form does not follow function at all. Alberti would probably agree about the beauty of the building, but he would probably not like the proportions.

Chrysler Building: It probably has too much ornamentation for Loos. It probably has just enough ornamentation for Sullivan and Alberti, but Alberti would probably not like the proportions because it does not follow the golden ratio. The building meets Vitruvius’s principles of durability, utility, and beauty.

Durham Cathedral: Loos would probably hate the ornamentation, but Alberti would probably like it. Vitruvius would like the durability, utility, and beauty. The building has probably too much ornamentation for Sullivan.

Taj Mahal: If it is close to the golden ratio, Vitruvius and Alberti would like all aspects of it. Loos would not like the texture, surfaces, or ornamentation. Sullivan would probably argue that the function follows form. The building probably has too much ornamentation for Sullivan to like it.

Todai-ji: If it is close to the golden ratio, Vitruvius and Alberti would like all aspects of it. Loos would not like the texture or surfaces. The building meets Sullivan’s criteria for function, but it probably has too much ornamentation for Sullivan to like it.

3. With his emphasis on form, the lecturer may agree with all about that aspect. His ideas about texture may relate to Alberti’s ideas about ornamentation, but he would certainly disagree with Loos. Sullivan’s buildings seem to be closer to the Chrysler building than the MLC Centre, so he may agree to some extent with Sullivan but would probably want to see less emphasis on form above function. Scale isn’t really talked about by anyone in the reading.

4 BUILDING ACADEMIC SPEAKING SKILLS

Before You Speak

Exercise 1, page 93

Students should underline the following:

Probably not. The evidence points to another factor: money.

Prefabricated materials, which lead to boring, repetitive patterns . . .

Profit first, aesthetics last.
This leads to plain, monotonous architecture.
I expect that the power of profit and green will win.

**Exercise 2, page 94**
1. *Answers will vary.*
2. *Answers will vary. Possible answers:* The author would probably agree with “prefabricated materials lead to boring, repetitive patterns.” Not enough information to speculate about the other points.
3. *Answers will vary. Possible answers:* Prefabricated materials allow greater flexibility, thus more variety is possible; many cities have buildings which clearly are not designed in the cheapest possible way—for example, they have complex patterns, or are not made of the cheapest materials; the cheapest construction doesn’t necessarily mean higher profit, because big businesses may be willing to pay for more expensive buildings that project a more upscale image.

**Exercise 3, pages 94–95**
1. Paraphrase 3
2. Paraphrase 1 uses too many words from the original.
Paraphrase 2 misses too much information from the original.
Paraphrase 4 includes information that is not in the original.
3. Put ideas in different order; use near synonyms (e.g. *detailed for intricate*); use a different grammatical form (sentences rather than questions)