

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

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ИСТОРИЯ УНИКАЛЬНЫХ ЗДАНИЙ

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Содержит тексты на английском языке, адаптированные для студентов, изучающих английский язык. Представленные тексты сопровождаются лексическими упражнениями, вопросами и заданиями, предусматривающими контроль прочитанного. Пособие хорошо иллюстрировано, что позволяет наглядно продемонстрировать изучаемый материал. Цель учебного пособия состоит в том, чтобы дать студентам базисную лексику, необходимую им в дальнейшей работе.

Учебное пособие подготовлено на кафедре «Иностранные языки» и предназначено для студентов, обучающихся по направлениям 270800.62 «Строительство», 270900.62 «Градостроительство» и 270100.62 «Архитектура».

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ПРЕДИСЛОВИЕ

Учебное пособие предназначено для студентов I–II курсов, обучающихся по направлению 27270800 «Строительство» (профиль «Проектирование зданий», «Строительство уникальных зданий и сооружений»), 270900 «Градостроительство» и 270100 «Архитектура».

Пособие содержит тексты об истории уникальных зданий Москвы на английском языке, адаптированные для студентов, изучающих английский язык. Представленные тексты сопровождаются лексическими упражнениями, вопросами и заданиями, предусматривающими контроль прочитанного. Пособие хорошо иллюстрировано, что позволяет наглядно продемонстрировать изучаемый материал. Пособие содержит ключи ко всем упражнениям, позволяя студентам контролировать себя в процессе самостоятельной работы. Кроме того, в пособие включен англо-русский словарь, способствующий пониманию аутентичного текста на английском языке. Пособие может быть использовано для работы со студентами, имеющими различный уровень знаний. Цель учебного пособия состоит в том, чтобы дать студентам базисную лексику, необходимую им в дальнейшей работе.

TEXTS

Read the text:

RUSSIA'S PREMIER THEATRE

Most everyone has heard of the Bolshoi Theatre, but too few people know the architectural history of the building. The Bolshoi stands on Theatre Square in the heart of Moscow. When the entire centre of the city was re-planned following the Great Fire of 1812, Theatre Square and Red Square nearby became the most important part of Moscow. The appearance of Theatre Square became possible after the Neglinnaya River running through the neighbourhood was buried underground in 1817-1819. The focal point of Theatre Square is the Bolshoi Theatre building erected on the site of the Petrovsky Theatre, which was built in 1780 and burned down in 1805. The Bolshoi was designed by Osip Bove, who directed Moscow's rebuilding, and A. A. Mikhailov.

The original building's Classicist architecture conformed to the regular geometry of the square, and the building stood out with its splendid eight-column portico crowned by a quadriga with Apollo in the chariot (architect Pyotr Klodt). However, this building burned down in 1853. The Bolshoi was restored according to a design by Albert Cavos. The restored building lacked some of the merits of the original complex. Inside, however, the decoration was lavish with the characteristic red velvet and gilt molding visitors see today.

The Bolshoi seats an audience of 2900 and has excellent acoustics. The history of Russian opera and ballet is inseparable from the Bolshoi, and the most outstanding stars of Russian opera and ballet performed on its stage. Suffice it to mention the names of Chaliapine, Sobinov, Nezhdanova and Ulanova. For a short period of time during and after 1917, the Bolshoi was the site of various political gatherings. Crowds of rowdy soldiers filled the lush boxes at party and Soviet congresses. The State Conference, at which the last attempt was made to reconcile the Left and Right in the Russian Revolution, was held at the Bolshoi in August 1917. The theatre was divided into the middle-class parties and Soviet delegates in workers' tunics and soldiers' uniforms in confrontation. General Kornilov appealed to the audience to save the country, but instead, a month later he was to become the General on a White Horse, an image that continues to haunt Russian politics even today. It was perhaps here, at the Bolshoi, that Russian democracy's death sentence was sealed.

In the early years of the Soviet regime, attempts were made to revolutionize opera and ballet, but finally, only a few "Red" operas and ballets were included

in the repertoire, while the Bolshoi turned into a bulwark of conservatism. Yet, for decades, it remained a showcase of Russian culture for the West: an amazing phenomenon, a living museum of 19th century opera and ballet insensitive to the new currents of theatre and music in the 20th century.



Answer the questions:

1. Where is the Bolshoi Theatre situated?
2. When was the theatre built?
3. Who designed the theatre?
4. What is the architectural style of the building?
5. What can you see on the portico of the building?
6. Who restored the building after the fire?
7. What is the theatre famous for?
8. What do you know about the history of the Bolshoi Theatre?
9. Why do you think it is called a living museum?
10. Have you ever been to this theatre?

Read the text:

FINE MAMSION'S TRANSFORMATIONS

Lefortovo with its numerous architectural sights was former suburb of Moscow which used to be known as Nemetskaya Sloboda. Hence, the building at 52 Baumanskaya Street was originally known as Slobodskoi Palace. This remarkable monument has a long and involved history. The original complex was built here in 1749 or several years later under the supervision of P. Heiden. This was a swampy bank of the Yauza River (a tributary of the Moskva river), and a luxurious park with ponds was laid out, descending to the river. The building's central part was marked by typically baroque forms, while the wings were set at a right angle to the street.

The first owner of the palace was Alexei Bestuzhev-Ryumin, a member of a distinguished family and one of the most active participants in 18th- century palace intrigue. As a result, the palace's early history involved owners changing repeatedly and finally a return to Bestuzhev-Ryumin, when he came back from his second exile. The estate was transferred to the treasury three times and also granted to prominent statesmen Alexei Orlov and Alexander Bezborodko.

It was under Bezborodko that Matvei Kazakov used a design by Domenico Guarenghi to build a new palace and remodel the existing one in 1788-1793. The decor was strictly Classicist. The main facade was furnished with a six-column portico, while the garden facade had a semi-circular terrace. When Paul I came to power in 1796, he bought the palace for himself, and Kazakov almost immediately remodeled it again. A wooden church was also added to the palace after a design by Vasily Bazhenov. Thus, virtually all the greatest architects of the age took a hand in it.

Subsequently, the complex was hardly used. In the Great Fire of 1812, the palace was partly burned down and remained deserted until it was handed over to the Moscow Foundling Hospital in 1826. This development determined its entire future. The Foundling Hospital used it for its vocational school, which became a Technical School in 1844, and the Moscow Higher Technical School in 1868. The remodeling the palace underwent in 1827-1832 was carried out under Domenico Gilardi, the architect of the Foundling Hospital. It was then that the palace acquired its present appearance, except for some minor reconstruction in 1912. Instead of the traditional portico, the central part acquired three rather unusual double-columned arches, with the one in the middle serving as the main entrance. The outside stairway does not interfere with the general design of the facade. There is a sculptured group by I. P. Vitali consisting of the Goddess

Minerva surrounded by allegoric figures of the arts and crafts on the attic. An Ionic colonnade surrounding a semi-rotonda was built on the other side. The surviving fence along the street was also designed by Gilardi. In Soviet years, the Moscow Higher Technical School became one of the country's leading technological colleges named after the executed revolutionary Nikolai Bauman.



Answer the questions:

1. What is the former name of Lefortovo?
2. Why does this building have an interesting history?
3. When was this building built?
4. Who was an architect of it?
5. Is this building marked by rococo form?
6. Who was the first owner of the palace?
7. When did M. Kazakov rebuild the palace?
8. When did Paul I buy the palace for himself?
9. What did V. Bazhenov add to the palace?
10. What purpose is the building used for now?

Read the text:

THE RUSSIAN BYZANTINE STYLE

It is one of those typical Russian ironies that architects built the Polytechnic Museum in Moscow, intended above all to promote modern science and technology, predominantly in the archaic Russian-Byzantine Style. The building runs from Lubyanka Square, on one side, to Ilyinskiye Gates on the other. The area around the Polytechnic Museum used to be a marketplace with a menagerie, and circus artistes performed here. Further on was Moscow's most famous flea market, featuring old books and other printed matter. Thus, the site where the museum was built, if not its appearance, was appropriate since it had to do with the basis of education, books.

The first (central) part of the Polytechnic Museum was built in 1875-1877 by architect I.A. Monighetti. The museum itself had been founded earlier, in 1872, and although its architectural style was pseudo-Russian, the concept of the museum drew inspiration from institutions in the West, like the Smithsonian. Among the founders were such prominent scientists as Dmitry Mendeleev and Ivan Sechenov.

The second (right) part of the building, designed by architect N. A. Shokhin, was erected in 1896, and the left side with the large auditorium was completed between 1903 and 1907 by architects P. A. Voyeikov and V. I. Yerameshantsev, who were obviously influenced by the Art Nouveau Style of the age. According to some sources, the last part of the museum also involved the work of architect G. A. Makayev, who designed the rather sentimental triptych above the entrance into the auditorium showing agricultural labour, education and work in industry. At the top is the museum emblem, hammer and wrench (as opposed to the hammer and sickle of the Soviet regime). Apparently, the squirrels munching on cones also have some symbolic meaning. None of the architects mentioned above had any significant role to play in Russian architecture. However, there are some interesting things about the building, although its aesthetic value is hardly very high. It bears a resemblance to the carved wooden Iconostasis, which emerged at the time. The abundance of rather clumsy decorative elements, the large size of the windows and entrance reflect the public nature of the building, yet its overall appearance still draws on the traditions of palace architecture.

At the turn of the 20th century the Polytechnic Museum was Moscow's major centre for the dissemination of popular knowledge. It contained a large collection of exhibits having to do with contemporary technology in industry,

agriculture and other fields of the economy. Scientists delivered popular lectures on different subjects, there were concerts and debates. From the very outset, the museum also published popular literature on technology. This, however, did not exhaust the role of the museum. It also was the site of important political events and, particularly during and after the 1917 revolution, literary soirees.



Answer the questions:

1. Which style was the Polytechnic Museum built?
2. When is the building situated?
3. What do you know about the architects of the Polytechnic Museum?
4. When was the museum founded?
5. Who was the founder of the museum?
6. Which architectural style were architects influenced by?
7. What is the emblem of the museum?
8. Does its appearance draw on the traditions of palace architecture?
9. What did the museum contain at the turn of the 20th century?
10. How was it connected with the revolution?

Read the text:

THE LEFORT PALACE

Lefortovo in Moscow along the Yauza River near today's Baumanskaya subway station was originally known as Nemetskaya Sloboda. Foreigners, including Swedes, English, French, Danes, Dutch and Spaniards, were banished from the centre of Moscow to this area along the Yauza River outside of the city by Czar Alexei Mikhailovich in 1652.

The future Czar Peter the Great spent his childhood years in Preobrazhenskoye not far from Nemetskaya Sloboda, and his weakness for foreigners dates back to the times when he visited foreign friends who lived there.

Today, Lefortovo has several spectacular architectural monuments built in the late 17th and 18th centuries and connected chiefly with Peter the Great or Catherine the Great, although for most Russians who lived through the Soviet era Lefortovo is associated not with cultural values, but with the notorious jail located in Lefortovo, where political prisoners were detained.

The Lefort Palace was built on orders from Peter the Great by architect Dmitry Aksamitov in 1697–1699 on what later came to be known as Vtoraya Baumanskaya Street. It was especially intended for Peter's Admiral and General Francois Lefort. The architecture of the palace is highly interesting, belonging to the transitional period from the traditional Russian style to the new Petrine Age in Russian culture. It is symmetrical with the parts of the building containing the main palace halls at the ends and projecting forward in the centre. The central hall contained an enormous tile-lined stove, which witnessed Peter the Great's famous assembly feasts that often degenerated into orgies.

Due to numerous renovations, it is difficult to imagine what the original appearance of the Lefort Palace was. Contemporary engravings show it as combining old Russian 17th-century elements with the orders of new architecture. Following the death of Lefort, Peter the Great gave it to another of his followers, Prince Alexander Menshikov, notorious for embezzlement and corruption. In 1706–1708, the prince had the original palace surrounded by a rectangular building with a heavily-proportioned entrance. The building had arcades from the side of the palace typical of Italian courtyards. Unfortunately, the arcades were blocked up in the 19th century, detracting greatly from the building. These additions to the palace are attributed to Italian architect M. Fontana.

In Soviet times, the Lefort Palace accommodated the Military History Archives, which contain a wealth of materials pertaining to Russia's military past.



Answer the questions:

1. Why did the foreigners live in Nemetskaya Sloboda?
2. Where did Peter the Great spend his childhood?
3. Are there any architectural monuments connected with Peter the Great?
4. When was the Lefort Palace built?
5. What do you know about the architect?
6. What was the building intended for?
7. Which style does this building belong to?
8. Were there the famous assembly feasts?
9. Who was Alexander Menshikov?
10. What does the Lefort palace accommodate now?

Read the text:

LOBANOV-ROSTOVSKY HOUSE

The mansion known as Lobanob-Rostovsky house is located at 43 Myasnitskaya Street. It consists of remodeled chambers dating back to the first half of the 18th century. In the mid-18th century the chambers belonged to Moscow police chef A. D. Tatishchev. Then it passed into the hands of Count Pyotr Panin, whose brother Nikita was one of the key figures in bringing Catherine the Great to the throne and an outstanding diplomat.

The building at 43 Myasnitskaya acquired its present appearance after Count Panin died in 1789. The reconstruction was carried out in 1790–1793 for Panin's heir Alexander Lobanov-Rostovsky and is attributed to Francesco Camporesi, an Italian architect who worked a great deal in Moscow and its vicinity in the 1780s and later. Whoever the architect might be, the design is undoubtedly extraordinary, even for the age of Moscow Classicism. Instead of the standard portico, we have an arch with a huge window on pairs of Corinthian columns with elaborate capitals. On the side resalitas are Ionic pilasters. Both columns and pilasters rise directly from the ground instead of high pedestals as was usually the case. The sparse decorative elements of the facade lend it a light and graceful appearance. The mansion is similar to the rural estates owned by Russian landlords in the 18th century.

The man for whom the building was renovated with such taste belonged to an ancient family of Russian princes. Prince A. Lobanov-Rostovsky was a major-general who was elected to head the Moscow nobility but later fell out of Emperor Paul I's favor. In the early 1820s A.F. Malinovsky, director of the Moscow Archives of the Foreign Collegium, lived at 43 Myasnitskaya. Among the people who visited Malinovsky was Alexander Pushkin. The School for Drawing in Relation to the Arts and Crafts opened in the building in 1825. The school still exists in a different location under the name The Stroganov Arts School. In 1836, the building was acquired by the Butenope brothers. In the mid-19th century, the building accommodated the largest agricultural machinery and tower clock factory owned by the brothers. The owners set up a tower on the attic of the building with a bell and the face of a clock. They also distorted the rear facade of the 1790s building with annexes of various sizes.

In 1874, the factory was bought by Lipgart and Company, which expanded it to include manufacture of construction materials. Eventually, the factory was transferred to the Moscow suburb of Lyubertsy, where it continues to exist today. The Voskresensky secondary school occupied 43 Myasnitskaya for many

years. Following the 1917 revolution, the building was transferred to the Moscow Regional Council of Consumer Societies, a branch of Tsentrosoyuz, the state government cooperative network of rural shops and lunchrooms.



Answer the questions:

1. Where is the building situated?
2. When was the building built?
3. Who was the first owner of the building?
4. What do you know about Peter Panin?
5. What was his major achievement?
6. When was the reconstruction of the building carried out?
7. Who was Panin's heir?
8. What do you hear about Francesco Camporesi?
9. What are the features of Classicism?
10. Why did A. Pushkin visit this building?

Read the text:

THE HOUSE OF A POET

In order to reach the Armenian Embassy or Lazarev Institute from Lubyanka, it is necessary to walk up Krivokolenny Lane off Myasnitskaya Street. In the place where this small side street makes an abrupt turn, living up to its name, which means crooked, stands a beautiful house. It is one of the many precious architectural monuments, which were missed during the large-scale renovation work in the city.

The building at 4 Krivokolenny has a rich history. Unfortunately, our knowledge of the building's history is about the same as the condition of the building.

Little is known about the original 17th-century chambers, which form part of the present building. The property was owned in the 18th century by the aristocratic Apraksin family. An annex was added to the chambers in the first half of the 18th century. The house was completely rebuilt in the second half of the 18th century, acquiring the present facade (at least what is left of it) with its strict Classical Style, and Corinthian pilaster portico under a pediment.

In 1802 the house was bought by a member of another noble family, the Venevitinovs, who originally came from the town of Venev, south of Moscow. It was under the ownership of the Venevitinovs that the building became closely linked with the history of Russian culture. The memorial plaques on the building refer to the fact that poet Dmitry Venevitinov lived here and that Alexander Pushkin visited the house and read his drama «Boris Godunov» in 1826.

The disrepair the building has fallen into is apparently due to the fact that it contains numerous apartments, which is always a disaster for a historical monument. There is also some obscure studio and a physician's office in it today. None of the newly found owners, who have installed new doors in the apartments, seem to be aware that this marvelous historical building is on the verge of complete ruin. The building is really worth the money required to restore it as an example of the Classical Style in architecture.



Answer the questions:

1. Does this building have a rich history?
2. When was the building built?
3. Who did the building belong to?
4. When was the building rebuilt?
5. Who bought the house in 1802?
6. What do you know about Dmitry Venevitinov?
7. Which poem did A. Pushkin read here?
8. Are there any memorial plaques on the building?
9. What is a disaster for a historical building?
10. What is necessary to do right now?

Read the text:

HOUSE ON THE EMBANKMENT

The Bersenevskaya Embankment is a small strip on the bank of the Moskva River between the huge government house described by Yuri Trifonov in his novel “House on the Embankment” and the Red October candy factory. Although rarely visited by tourists, the Bersenevskaya Naberezhnaya contains an amazing architectural monument known as the chambers of government clerk Averki Kirillov. To reach the embankment one needs only to exit Borovitskaya subway station and cross the Bolshoi Kamenny bridge to the right from the exit.

The chambers form a unique architectural complex with the church of St. Nicholas on the Bersenevka standing behind it. Both church and chambers were built in 1656-1657, and the date is confirmed by inscription around a cross cut on a stone on an arch in the church. The plan of the chambers is typical of 17th-century Russia. The traditional *seni* reach into the building with living quarters on both sides. Nevertheless, if one looks closely at the building, it is somewhat asymmetrical. The owner of the chambers A. Kirillov was a prominent figure of the period, and this explains why the building was much larger than most similar structures dating back to the 17th century. All the chambers have Russian-style arches but, less typically, are well illuminated by daylight flowing through numerous windows. These still stands a former entrance porch with pitcher-shaped columns on the eastern side of the building and an equally decorative cornice. These elements of residential chambers were transferred in those years to the walls of churches, something clearly evident in the adjacent St. Nicholas’ Church.

The building did not escape the usual subsequent reconstructions, and a stairway and additional quarters were added on in the early 18th century. A small risalita was also put in to the right of the central part of the building for symmetry. Experts on architecture have always been attracted by the central facade of the chambers. The third floor consists of a kind of attic on both sides of which are white-stone volutes with decoratively cut flowers and fruit. Statues used to stand on the pedestals here, making the building even more luxurious. The windows of the second floor are also decorated elaborately with radial pediments and shells in the tympana. Equally effective is the entrance arch with cut-stone corbels. The design of this part of the building resembles the triumphal arches erected in Moscow to honor the victories of Peter the Great over the Swedes, which gives grounds to some architectural authorities to attribute the

chambers of A. Kirillov to architect Ivan Zarudny, famous for the iconostasis in the Cathedral of the Peter and Paul Fortress in St. Petersburg.

The chambers on Bersenevskaya Embankment are in good condition, having just undergone renovation.



Answer the questions:

1. Which house was described by Yuri Trifonov?
2. Who did this building belong to?
3. What do the chambers form an architectural complex with?
4. What was the date of the chambers?
5. Is the plan of the chambers typical to Russia?
6. Was Averki Kirillov a prominent figure of that time?
7. Was the building reconstructed later?
8. What were the people attracted by?
9. Who was the architect of this building?
10. What was this architect famous for?

Read the text:

FROM DEMIDOV MANSION TO THE LIBRARY

At 3 Bolshoi Tolmachevsky Pereulok you will find Demidov mansion. The Demidovs were a family of rich industrialists and land and mine owners which rose to prominence in the 18th century under Peter the Great. The land on which the town estate at 3 Bolshoi Tolmachevsky stands was bought by A.N. Demidova in 1772. The main house of the Demidov estate must have been built around 1777 at the latest. The architecture was typical Early Classicism. The building had a rectangular layout, massive shape, and rusticated ground floor. Ornamentation was sparse and only the main story had decorated window frames. There was a small attic with a bas-relief and an overhanging balcony.

In 1805, when the property had changed hands, its then owners, the Zagryazhskys, had the estate reconstructed. A four-column portico was added to the main building and two single-story wings, originally used as stables, were erected on either side of the front courtyard.

The estate was badly damaged in the Great Fire of 1812. When it was restored in 1814, the facade was remodeled, acquiring the six-column Corinthian portico we see today. It was lavishly decorated with stucco molding friezes and medallions. In front of courtyard, a wrought-iron fence was put up, apparently in the 1820s. The fence had a long history. It had been cast at the Demidovs' Ural foundry in the 1760s for another of the Demidov estates, the one in Nemetskaya Sloboda. However, it was never installed and, subsequently, when the Demidovs had sold the estate in Nemetskaya Sloboda, parts of it were taken to Bolshoi Tolmachevsky Pereulok, and another property on Shabolovka Street in Moscow.

Like many other buildings owned by the 18th century aristocracy in Russia, the town estate at 3 Bolshoi Tolmachevsky Pereulok passed into the hands of the rising merchant class.

While in the possession of merchant Kozlinin, in 1849, the estate wings were rebuilt, second stories constructed, and pilaster porticos and pediments added to the sides of the wings along the street.

The current appearance of the wings dates back to the 1859 remodeling, when the property belonged to Countess Sollogub, a fashionable hostess of a literary salon. Some final changes, mostly erection of new annexes, were made in the 1870s.

Minimal remodeling was done in 1882, when the 6th Boys' Gymnasium was housed on the premises. The school continues to teach youngsters until 1917,

when the Bolshevik coup shut it down. Today, the building accommodates the Ushinsky Pedagogical Library.



Answer the questions:

1. What does the “tolmach” mean in Russian?
2. Have you ever heard about the Demidovs?
3. When was the house built?
4. Was the architecture typical Classicism?
5. When was the building reconstructed and why?
6. What was added to the main building?
7. Was the building damaged in 1812?
8. When was the building restored?
9. What can you say about the history of the fence?
10. What accommodates here now?

Read the text:

OSTANKINO

In the past, Ostankino was an estate outside Moscow, but today it is well within city limits and far from VDNKh subway station. The village of that name was known since 1558, and its first owners were the Cherkassky princes. Ostankino became the property of the famous Sheremetev family in 1743. In 1790, the owner Count N. Sheremetev, decided to rebuilt the existing houses to combine palace and theatre hall. Designs for the mansion were made by Camporesi, Guarenghi and other architects. However, the owner did not like many things in the submitted designs, and involved his own serf builders Mironov, Dikushin and Argunov in designing the palace. The project was completed by the latter builder in 1798. While the general pattern of the Ostankino Palace is typically Classicist, the monument itself is original and unique. The side pavilions are joined to the central palace with single-floor galleries. Above the portico is a splendid dome. The garden facade, usually more modest than the front one, is equally magnificent in this instance with its ten-column loggia portico. The style of the palace is consistently uniform, yet each of its parts is singular, and some parts even look completely distinct. The same holds for the interiors: each hall – Egyptian, Crimson, Picture Gallery, Concert, Italian, and Theatre Ballroom – has a distinct flavor. Elegance and comfort are the hallmarks of this palace.

An English traveller, Paget, has left an enthusiastic description of the palace, which he regarded as unsurpassed by any other monument in terms of brilliance and splendor. Every detail, however inconspicuous, is a finished work of art made by the hands of serf craftsmen. Ostankino is, most probably, the supreme achievement of Moscow Classicism. Architects of later ages, in particular Rossi, drew inspiration from the palace. The Counts Sheremetev were one of the few aristocratic families in Russia to retain most of their properties, including the two best estates in the country, Kuskovo (which is also now inside Moscow and preserved as a museum) and Ostankino, until 1917, when they were nationalized.

In 1918, however, Ostankino was turned into a museum. The price to pay for saving the estate was that the museum was devoted to serf artists, and the role of the Sheremetevs was downplayed. In Soviet years, the museum was subsidized, but today, like all other museums, it is faced with financial difficulties. It takes a lot of money to preserve the splendors of the past. The future is uncertain.



Answer the questions:

1. Where was Ostankino in the past?
2. How long ago was the name Ostankino known?
3. Who was the first owner of the village?
4. What do you know about Count Sheremetev?
5. Which architects worked here?
6. When was the palace completed?
7. What can you say about the style of the building?
8. Who drew inspiration from the palace?
9. What other Sheremetev's estates do you know?
10. Why was the palace preserved?

Read the text:

MOORISH CASTLE IN THE HEART OF MOSCOW

Pick one of the days in Moscow to visit 17 Spiridonovka Street. Walk from Arbat Square along the boulevard to Nikitskiye Gates, turn left onto Malaya Nikitskaya Street, and then right to Spiridonovka. In the early 19th century, there were only wooden houses along the street, and they all burned down in 1812. The property belonging to Prince Vorontsov was bought by poet and retired justice minister I. Dmitriyev. Painter and architect A. Witberg designed for the new owner a wooden house, which was built in 1814-1815. After Dmitriyev's death the property was purchased by Aksakov, brother of the famous writer. The Aksakov family owned the property for half a century. The Dmitriev house, which was visited by many of Russia's greats from Pushkin to Gogol, was torn down in 1893 to make room for a huge mansion built in 1893-1898 by Fyodor Schaechtel for the wealthy Morozov family. The architect combined English Gothic with Moorish to produce one of this most unusual masterpieces. While stylization in architecture is a tricky thing, in this case the architect created a truly viable monument. The building consists of simple and clear-cut elements. The facade along the street presents an impressive, albeit asymmetrical sight. The corner tower element prevails with large lancet arches and parapet on top. The luxurious interiors contrast sharply with the austere outside. Intricate wood carving of the Gothic portals and stairways panels, ceilings, giant stained-glass windows, heavy curtains, fireplaces, and chandeliers recreate the atmosphere of the Age of Chivalry. The central stairway has a sculptured group by Mikhail Vrubel, "Robert and Bertram". The three panels designed by Konstantin Bogayevsky, whose name is associated with the Crimea, were added to the rococo room later.

The mansion at 17 Spiridonovka was visited by the members of the Moscow literary elite: Maxim Gorsky, Anton Chekhov and Leonid Andreyev. However, the owner Savva Morozov committed suicide in 1905 and his mansion passed into the hands of Mikhail Ryabushinsky, another Russian millionaire.

When the Bolsheviks came to power in 1917, mansions were the prime targets of nationalization. In the early Soviet years, the palace at 17 Spiridonovka accommodated, ironically, the regional food committee, while the terrible famine brought about by the Civil War was killing countless thousands. Fridtjov Nansen, whose name was later associated with the passports provided to Russian emigres, was among the building's visitors at the time. In the 1930s,

the Morozov mansion was taken over by the Foreign Affairs Ministry, in whose domain it remains to this day.



Answer the questions:

1. Who did the building belong to?
2. Who designed a house?
3. What do you know about Aksakov?
4. How long did the Aksakov family own the house?
5. Who visited this house?
6. Which architect combined Gothic with Moorish?
7. Who did he build the house for?
8. What do you know about Vrubel?
9. Which name is associated with the Crimea?
10. What government office is there now?

Read the text:

THE YUSUPOV CHAMBERS

The monument known as the Yusupov Chambers at 21 Bolshoi Kharitoniyevesky Lane dates back to the late 17th century, although subsequent reconstruction has altered it to such an extent that not only the original date when it was built and the first owner are unknown, but its original appearance has been lost for posterity as well. What one sees at 21 Bolshoi Kharitoniyevesky is the interpretation of old Russian architecture by two turn-of-the-century designers. The eastern part of the complex was the central building of a large estate, which was so important in the early 18th century that it changed owners regularly depending on the outcome of palace intrigue.

The first known owner was statesman and diplomat Pyotr Shafirov, who was promoted by Peter the Great, but then, accused of stealing from the state treasury, disgraced, and exiled. Although Shafirov was later reinstated, the estate passed into the hands of others. Finally, the estate was officially turned over to the treasury. It found a permanent owner under Czar Peter II, grandson of Peter the Great. It was bestowed in 1727 by Peter II on Prince Grigory Yusupov. The chambers remained in the ownership of the Yusupov family until that fateful year, 1917.

The Yusupov family was one of the most noble in Russia. It traced its origins to Nogai Tatar Prince Yisuf, whose children were sent to Russia in the 16th century, where the Czar heaped gifts on the noble Tatars in the shape of property mostly in the Yaroslav province. Very soon, the Yusupovs became one of Russia's richest families.

It was under the Yusupovs that the estate at 21 Bolshoi Kharitoniyevesky was repeatedly rebuilt. The main renovations were done in the 1870s and 1890s. While the former resulted in crude eclecticism, the latter was a more faithful reconstruction of ancient Russian architectural forms. The rich decoration of the outside was retained: *nalichniki* with Corinthian columns, additional columns on the corners of the building, intricate cornices and so on. The walls are 18 brick thick. The tall roof also retains what used to be the chimneys of wood stoves, which were used in old times to heat the building. The window panes imitate mica, which was used before the appearance of glass. Nevertheless, none of the reconstructions were completely satisfactory, and on the whole the end result has not avoided that cheap Disneyland look.

The building has an interesting interior, including original 17th- century stoves brought from other sites. Most of the interior decoration also represents

attempts by designers to recreate a 17th- century atmosphere. Currently, the building houses the Agricultural Academy.



Answer the questions:

1. What do you know about the Yusupov family?
2. Is the building interpretation of Russian architecture?
3. Why did the building change owners very often?
4. How long did the building remain in the ownership of the Yusupov family?
5. Who did the Yusupov family trace its origins?
6. When were the main renovations done?
7. What happened with the building?
8. How thick are the walls?
9. What was used before the appearance of glass?
10. What does the building house now?

Read the text:

A HOUSE OUT OF A RUSSIAN FAIRYTALE

This monument is a few minutes' walk from Kropotkinskaya subway station along the short Soimonovsky Proyezd. You will see this Russian fairytale house on your right just before you reach the Moskva River. But this is not Disneyland, this is the real thing. The house of Z.A. Pertsova at 1/1 Kursovoy Pereulok, as it is officially known, was built in 1905-1907. Pertsova was the widow of a wealthy merchant, and the building is sometimes called Pertsov's house. Some sources indicate Schnaubert as the architect, others Zhukov; the year of the house's completion is also variously given as 1907, 1908 or 1910. Be that as it may, the design was based on sketches by artist Sergei Malyutin, who worked in the fields of applied arts and folk crafts. The building was intended as an apartment house, and besides apartments rented out to tenants, the owners had their own apartment in it, while the attic had studios for artists.

The architecture of the building certainly achieved its purpose of making an apartment house look quite unusual. A synthesis of the arts was an underlying concert of the early 20th century Art Nouveau or Style Moderne, as it is known in Russia, and all of this building's elements merge into a single artistic image. The emphasis on Russian motifs was generally characteristic of Malyutin's art. The facades of the house are decorated with majolica figures of the ancient Russian pagan sun god Yarilo, now back in fashion among certain segments of the population, mermaids, fantastic animals, and plants with fruit and flowers. The same decorative elements appear in the ornamental stairway railings and wavy line of the floor designs inside. The gables at the house corners have an exaggerated slope and create the illusion of several-storied attics at the top. There is a curious little balcony at one of the corners with a combined hipped roof and spire. Many of the house's elements are based on shapes used in Russia traditional wooden architecture. The facades have several tower-chamber balconies. The windows vary in shape, lending a unique rhythm to the facade. In addition to the majolica and sculpture outside, the house had carved wooden apartment doors, stairway railings, and racks for hanging coats in the lobby. The owners' apartment was particularly rich in wood carving and paintings.

After the revolution, the house at 1/1 Kursovoy Pereulok was nationalized, and the unique architectural monument was used as a dormitory.



Answer the questions:

1. Where is this building situated?
2. When was this house built?
3. How is this house called?
4. Which sketches was the design based on?
5. What purpose was the building intended?
6. Which style does this building belong to?
7. What do you know about ancient Russian pagan gods?
8. What shapes are the house's elements based on?
9. What kind of roof does this house have?
10. What happened with this house after revolution?

Read the text:

A HOME FOR AN ARCHITECT AND HIS FAMILY

The leading trends in 20th century art originated to a large extent in Russia on the eve of and after the revolution. Russia was one of the starting points of abstract art, which dominated world culture in the 20th century. Among others, Le Corbusier did his pioneering work in Russia. Russian constructivism was undoubtedly in the forefront of world architecture in the 1920s.

Here and there in Moscow we can admire monuments of constructivism, which was an exclusively Moscow phenomenon. These monuments, mostly community centres, have become an integral part of the Moscow architectural scene. And if there is one architect who best personifies the new architecture, it is Konstantin Melnikov. The Melnikov House, as it is known, is located in one of the traditional historical parts of Moscow, the Arbat, at 10 Krivoarbatsky Lane. It is a remarkable house in more ways than one. First of all, one must remember that the 1920s was a time of communal housing and nationalization of buildings. When Melnikov applied to rent a small lot of land in Moscow's centre, few people believed that the request would be granted, particularly since he was pitted against a powerful communal organization. But this was a time when some people still had their own opinions, and a worker who had become an official in the local Soviet unexpectedly supported the idea of building a unique architectural monument.

While Melnikov, as Zholtovsky's pupil, had been under the strong influence of Neo-Classicist architecture, in the process of designing his studio home he was transformed into the ultimate innovator. Everything about the building erected in 1927-1929 under Melnikov's personal supervision was unusual. It consisted of two vertical cylinders joined together. The walls were made of brick but, as opposed to conventional brickwork, here only whole bricks were used (no broken halves or thirds of a brick), forming a structure with 200 hexagonal apertures, of which Melnikov only left 60 to serve as windows. The rest were blocked up with construction debris, thus saving a large amount of whole bricks. This system also enabled Melnikov to locate the windows precisely where he wanted them. The ceilings were made without using any beams, only planks forming a network of square cells, a principle applied in many modern American wooden buildings. Although one of the ceilings eventually sagged, Melnikov did not eliminate this shortcoming but took advantage of it for better lighting. The heating system was also innovative for its time, using hot air to ventilate the entire structure.

Melnikov's entire project was bold not in architectural terms but also politically. The architect was taking a huge risk in exposing himself and his family to the political onslaughts of the Great Terror, a natural object of which he seemed to be as the owner of one of Moscow's few private houses, and a luxurious house at that by Soviet standard. He had paid for construction of his house himself, and, in Soviet eyes, this was sin in itself. Yet, miraculously, he survived; moreover, his daughter and son continued to preserve the building as a museum devoted to Melnikov's innovative work even after his death.



Answer the questions:

1. What do you know about leading trends in the Russian architecture in 20th century?
2. What does abstract art mean?
3. Have you ever heard about Le Corbusier?
4. Do you know anything about Russian Constructivism?
5. Where is this building situated?
6. Why is it called Melnikov's house?
7. When was this house built?
8. Whose pupil was K. Melnikov?
9. What is Neo-Classicist architecture?
10. How many windows are there in the house?

Read the text:

THE PAST AND PRESENT OF RUSSIAN CHARITY

Prechistensky Boulevard meets Prechistenka Street at the site of the Christ the Savior Cathedral in Moscow. At the beginning of 6 Prechistenka stands a building, which has a very interesting history. Although the original building was erected not later than 1845 and owned by a certain General Lvov, little was known about it until 1870-1873, when the owner Sergei Tretyakov commissioned his son-in-law Kaminsky to rebuild the house in the Russo-Byzantine Style popular at the time.

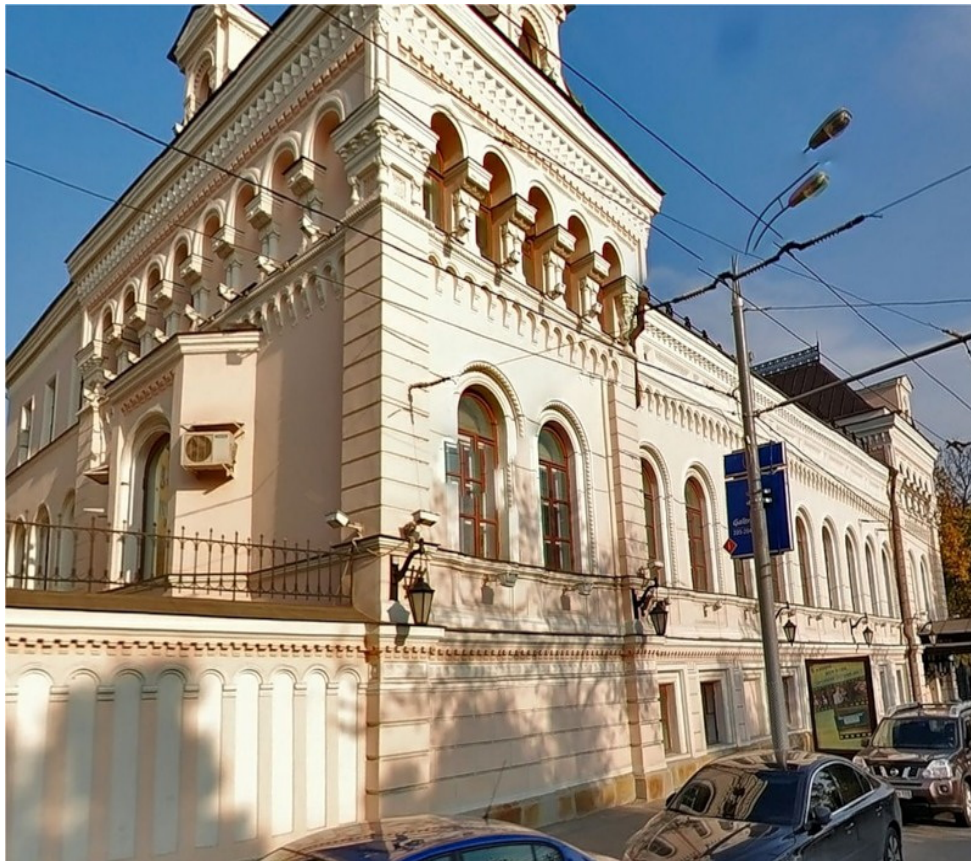
Sergei was an art collector, but not the Tretyakov, his older brother Pavel, whose name was immortalized in the name of the Tretyakov Art Gallery in Moscow. The Tretyakov brothers came from an old merchant family, first mentioned in the 17th century, and both became patrons of the arts, combining this role with commercial and political activities. Sergei was Moscow mayor in 1877-1881, and he even financed the building of Tretyakovsky Lane with his own money to make life more convenient for Muscovites. The house at 6 Prechistenka became well known in Moscow in the 1880s, when it was frequently visited by such outstanding figures as the artist Ilya Repin and composer Pyotr Tchaikovsky. When Sergei died in 1892, Pavel transferred his own gallery, the house at Lavrushinsky Lane where it was located, and Sergei's collection to the ownership of the Moscow City Duma. This was the beginning of the Tretyakov Art Gallery, and even the Bolsheviks did not take it upon themselves to change the name when the gallery was nationalized in 1918. Sergei's collection of West European art eventually found its way to the Hermitage in St. Petersburg and the Pushkin Fine Arts Museum in Moscow. Many of the paintings were by artists who had not even been recognized in Western Europe yet, revealing an incredible understanding of art by the collector.

Meanwhile, 6 Prechistensky Boulevard was bought by a member of another family, which won fame and wealth in trade and industry. It was Pavel Ryabushinsky, who owned the building until the revolution, which he ardently opposed.

In 1918 the new regime quite symbolically installed a revolutionary tribunal in the newly nationalized building. Thus, from a house of the arts 6 Prechistensky Boulevard turned into a house of terror. Subsequently, things moved along in the same vein, with the house turned over to the Military Prosecutor's Office. Following the Second World War, a new military

organization seized the quarters, the foreign relations section of the Defense Ministry.

It was only in 1987 that the Russian Cultural Foundation moved in. The main purpose of the foundation is to preserve and support Russia's culture.



Answer the questions:

1. Where is this building located?
2. When was this building erected?
3. What do you know about the Tretyakov brothers?
4. Whose name was immortalized in the name of the Tretyakov Art Gallery?
5. What was Sergei Tretyakov?
6. Who visited this house in the 1880s?
7. What happened with Sergei's collection of art?
8. When was the gallery nationalized?
9. Who owned this building until the revolution?
10. What accommodated in this building after 1917?

Read the text:

MANOR HOUSE TURNED RED TAPE BASTION

To reach this town estate in Moscow take the subway to Tsvetnoi Boulevard, exit, turn left toward the overpass along Garden Ring and left again on the Garden Ring. The estate is one block away on the right, at the corner of Delegatskaya Street. Formerly called Bozhedomsky Lane, this street was part of an ancient route from the Vladimir road to the Moscow Kremlin.

In the 17th century this was the site of a country estate owned by Boyar Streshnev, related to the wife of Czar Mikhail Fyodorovich. In the mid-18th century, the property was still in the possession of this boyar's grandchildren. It was one of Moscow's largest suburban estates, with a large park, ponds, gardens, and huts inhabited by the landlord's serfs.

One of the Streshnevs built a large residential house on the basis of the existing chambers and added two small wings on the sides of the courtyard. The fences were erected by 1782. Through the marriage of Andrei Osterman to Marfa Streshneva, the house passed into the ownership of the Osterman family. The estate acquired its finished Classicist appearance in 1792, when it was owned by Ivan Osterman, Andrei's son. The main stone building had three floors with a portico on an arcade. Second stories were added to the wings, which were linked to the main house by means of curved galleries in place of the old fences. Finally, before 1812, two similar two-story buildings were erected along the street in front of the wings.

All the houses were seriously damaged during the Great Fire of 1812, and only the street buildings had been restored by 1822. In 1835, the property was acquired by a theological college, which owned it until 1917. The buildings were renovated mostly in 1844 -1846. Apparently, the portico was not restored; instead, there appeared pilasters corresponding to the former columns. The general Classicist estate scheme was, however, retained. The entablature and the pediment were added stylizations. The side wings assumed ordinary Late Empire form.

In 1918 the building was nationalized. First, it belonged to the All-Russia Central Executive Committee and later the Russian Federation's Council of Ministers. Most of the park has been taken up by new buildings, while the remaining area has a playground.



Answer the questions:

1. Where is this building situated?
2. What was the former name of the street?
3. Who owned the estate in the 17th century?
4. Was it the largest estate in Moscow?
5. Did the house have any wings?
6. When were the fences erected?
7. Why did the house pass into the ownership of Osterman?
8. Which style does this building belong to?
9. Was the house damaged in 1812?
10. Was the building renovated later?

Read the text:

HOUSE FOR A ROBBER BARON

Myasnitskaya Street in Moscow, which once contested the status of the city's Main Street, has a long and rich history. Its first inhabitants were boyars and merchants from Novgorod, who were settled on it by Ivan the Terrible after he had conquered that unfortunate city. Then it became the home of butchers, hence its name derived from the Russian word for meat, which was recently restored to it after it had been Kirov Street for more than half a century.

In Peter the Great's times, the street was increasingly favored by the titled gentry headed by Prince Menshikov. The reason being that the street led from the centre of the city to the Czar's favourite retreat Preobrazhenskoye and Nemetskaya Sloboda (Lefortovo) and was the route along which the Czar and his retinue travelled. In the 19th century, wealthy merchants moved in.

At the turn of the 20th century, the neighbourhood was taken over by the newly rising commercial and industrial capital: Companies manufacturing machine tools, metalware, electrical and other devices opened their offices on the street. With Ilyinka, Myasnitskaya formed Moscow's commercial and financial area, against which the Bolshevik October coup was directed in particular. It was also the venue of the first post office and the site of cultural centres.

The building at 8 Myasnitskaya, easily reached on foot from Lubyanka Square, was built in 1899-1903 by Fyodor Schaechtel, the most outstanding architect of the turn of the century, well known to us from other monuments. Its owner was Matvei Kuznetsov, the king of Russia's porcelain and glassware making. The facade was lined with sandstone. The windows and architectural details of the building are large and impressive, its lower part is heavily rusticated, creating the effect of a castle. It was supposed to demonstrate that the company was strong and reliable, just like skyscrapers in America are intended to reflect the United States' economic and financial might.

When 1917 came, the company and all its wealth were nationalized, or, to put it simply, stolen by the illegitimate new government. However, the traditions of the building were not completely abandoned. The Syndicate of the Silicate Industry offices was accommodated in the upper floors, and one more story was added on top. A Soviet porcelain and glassware store opened there still exists today, offering customers a vast selection of mostly tasteless chinaware and glass. One look at the graceful and beautiful Kuznetsov or Gardner porcelain

and today's products in the store is enough to see how aesthetic standards have plummeted.



Answer the questions:

1. Does Myasnitskaya Street have a long and rich history?
2. Which word did it derive this name from?
3. Who were its first inhabitants?
4. What do you know about Ivan the Terrible?
5. What was the name of this street in the Soviet times?
6. Have you ever heard about A. Menshikov?
7. When did Myasnitskaya Street become a commercial and financial area?
8. When was this building erected?
9. Who was the architect of this building?
10. Who was the owner of this luxurious building?

Read the text:

TEACHER TRAINING, PAST AND PRESENT

To get to the building for higher education, take the subway to Frunzenskaya station, come out, turn left and walk along a park and further down Pereulok Kholzunova to Malaya Pirogovskaya Street. On the left, at the corner, stands a rotunda. Today, it forms part of a building of the Moscow Teacher Training University, which, before the revolution, accommodated the Higher Women's Courses also known as the Guerrier Courses. The building is not architecturally outstanding. It was built specially for the courses in 1912 by architect S.U. Solovyov. It is an eclectic style monument in what is known as the Russian Style Moderne. The column capitals are bead-like, while the general impression is classical. The double columns on either side of the rotunda seem out of place.

Following the revolutions of 1917, the building was nationalized, but it was put to basically the same use as previously. It eventually came to house part of the Lenin Teacher Training College. The Lenin College was the leading school in the country intended to train teachers for the enormous secondary school system throughout the Soviet Union. The college was large and ramified, with departments for most subjects taught at secondary schools. As opposed to city or regional teacher training colleges, the Lenin College was intended to provide teachers for the entire country. There was a special placement system under which graduates were sent to different, mostly remote parts of the country to fill teacher vacancies in provincial schools. The graduates were obliged to work for two years at the place to which they were sent. Intended to even out the differences between education standards in cities and in the countryside and smaller towns, the system never really worked, because the best teachers refused to stay in the sticks and eventually returned to the capital. At the same time, the Lenin College was a centre of research in different fields. However, controls were tight, since education was regarded by the Soviets as a sensitive area, in which subversive activities could undermine the authority of the state. Teachers were soldiers of the ideological front.

With the coming of *perestroika*, the state education system broke down completely, and all the former state institutions of higher learning began to take care of themselves and compete for paying students.



Answer the questions:

1. When is this building located?
2. What accommodated here before revolution?
3. Is this building architecturally outstanding?
4. When was this building erected?
5. What purpose was it built for?
6. Who was an architect?
7. Which style does it belong to?
8. Why was the building nationalized?
9. What was the leading school in the country and why?
10. What happened with the building after perestroika?

Read the text:

MUSIC AND PROPAGANDA

Strastnoi is the shortest boulevard on the Boulevard Ring (which is actually not a complete ring like the Garden Ring, because it is cut short on the southern side by the Moskva River). Strastnoi Boulevard gets its name from a monastery, which was destroyed almost completely by the Bolsheviks. As a result of numerous reconstructions, today's Pushkin Square (formerly Strastnoi Square) is a rather confusing place. Strastnoi Boulevard, instead of continuing to Tverskaya Street, runs up against several buildings, including the last surviving building of the destroyed monastery, the Rossiya Movie Theatre (renamed Pushkin Hall), and a building which, for some mysterious reason, stands under the address 5Strastnoi Boulevard, although it can hardly be regarded as part of the boulevard.

5 Strastnoi Boulevard was built in 1879 by the architect N.A. Tyutyunov to accommodate the 1st Girls' Gymnasium. The architecture of the building is nothing to write home about, but it is still more pleasing to the eye than most modern houses. The great Russian musician Sergei Rachmaninov was the head music teacher of the gymnasium and lived in the building with his family from 1905 to 1917. Prominent obstetrician G.L. Grauerman lived in another of the building's apartments. In addition to providing an excellent overall education, the gymnasium was known for its amateur theatrical performances and concerts. Many of the girls who studied here later became outstanding actresses, including V.N. Pashennaya.

In 1921, the building abruptly changed its purpose, unfortunately permanently. From that year and until 1938, the premises were occupied by a propaganda school known as the Communist University of the Working People of the Orient, intended to train personnel able to stir up World Revolution in Asia. Among its graduates were an unlikely set: Ho Chi Minh, the glorious and ruthless leader of the Vietnamese Revolution, and Nazim Hikmet, the Turkish poet whose non-conformism troubled his relations with the Soviet authorities in postwar years.

In 1939 the building was refurnished for the Radio Committee, also a propaganda tool. All the Sovinformbureau releases, Stalin's orders, and reports on the victories of the Red Army were issued from this building during the Second World War. Still another propaganda media, Novosti Press Agency, occupied the building from 1961 to 1980, when it was transferred to the present owner, known today as the State Committee for the press of the Russian

Federation. The location is well chosen, since Pushkin Square is home to so many of Russia's leading periodicals.



Answer the questions:

1. Where does Strastnoi Boulevard get its name from?
2. When was this building erected?
3. Who built it? What do you know about the architect?
4. What accommodated here in the 19th century?
5. Who lived here from 1905–1917?
6. Do you know S. Pachmaninov's music?
7. What do you know about V.N. Pashennaya?
8. When did the building change its purpose and why?
9. Have you ever heard about the Communist University?
10. When was the building refurbished for the Radio Committee?

Read the text:

BIJOU HOUSE FOR AN ACTRESS

The house we look at this time is at 37/2 Arbat Street, well up the pedestrian precinct known to tourists as the Old Arbat that was created as an afterthought to the destruction of many of the neighbourhood's architectural monuments. This was the site of a small estate with a garden which, in the early 19th century, belonged to a certain Vsevolozhsky and then passed into the hands of Count Bobrinsky, both owners being members of distinguished Russian families. While nothing of interest is known about Vsevolozhsky, except that his name was derived from a Prince Vsevolod of the Russian antiquity, it is known that Count Bobrinsky was subjected to secret police surveillance, owing to his failure to inform on the Decembrist conspirators.

The original house was smaller than the one we see today, for it was enlarged in 1825-1827. The contemporary appearance of the building dates back to the period before 1834. At the time the property belonged to Princess Gagarina (nee Yekaterina Semyonova), the famous Russian theatre star. The former actress, however, lost her wealth, and the building at 37/2 Arbat Street was taken over by the state.

At first it accommodated the military food supply commission and then, after the mid-19th century, military courts, being the scene of many a court-martial which invariably confirmed the saying that there is about as much justice in military justice as there in military music.

The extended left wing has a facade, which is more lavishly decorated than the facade along the street. The second story of the side facade has three patterns of windows with stucco molding above each intended to stress the patterns. The smaller windows on the street facade are evenly spaced and more deeply set in the wall with niches on the sides. The two facades present a curious contrast, but both are definitely Empire Style, as is the rest of the complex. It is also worth going round the building to look at it from the inner courtyard.



Answer the questions:

1. Where is this house located?
2. Who did it belong to in the 19th century?
3. Do you know anything about Count Bobrinsky?
4. When was this house enlarged?
5. Which date did the contemporary appearance date back?
6. What do you know about E. Semyonova?
7. What accommodated here in the mid-19th century?
8. Which style does this house belong to?
9. How many facades does it have?
10. Is it worth seeing?

Read the text:

A LUXURIOUS BOURGEOIS MANSION

When it was erected at the end of the 18th century, the monument at 20 Prechistenka was the main building of a landlord's town estate. The Great Fire of 1812 swept through the property, and the main building had to be restored in 1816, its facade acquiring features of the Moscow Empire Style. The most distinguished person to live here was General Alexei Yermolov, who spent the last ten years of his life at the estate. The second half of the 19th century saw general reconstructions of the building (one of them in 1873 carried out by A.S. Kaminsky), but 20 Prechistenka was almost completely transformed in 1910 by the then owner A.K. Ushkov, a millionaire who sought to please his wife Alexandra Balashova, prima ballerina of the Bolshoi Theatre, with obvious results. The modest Classicist building was turned into a luxurious bourgeois mansion. It was covered with pseudo-Classicist decorative elements, columns and stucco molding, eagles with outspread wings and magnificent cartouches.

The mansion was nationalized after 1917, and turned over to the dance studio of American dancer Duncan in 1921, at a time when the Soviet authorities still encouraged experimental art.

Isadora broke all the rules of classical dance, performing bare-footed and in Ancient Greek type tunics. She lived at 20 Prechistenka with her husband, peasant poet Sergei Yesenin, who apparently committed suicide in 1925 (but it now seems might have been murdered by the Soviets). Isadora herself met a strange end, apparently strangled by her own long scarf caught in a wheel of her motor vehicle as she was speeding.

In the 1930s, the mansion was occupied by an exhibition devoted to the protection of motherhood and babyhood at a time when adulthood was being slaughtered in the Great Terror. In more recent decades, the building was the head-quarters of the agency, which provided services to the diplomatic corps. This was a KGB operation with all ensuing consequences, but while the total spying on the foreign diplomats was pretty much useless for Russia, the personnel of the organization profited immensely, and the organization was riddled with corruption. Hopefully, the organization now plays a more modest role, although the very fact that it still owns this luxurious mansion in the centre of Moscow speaks for itself.



Answer the questions:

1. When was this house erected?
2. Why was this house restored in 1816?
3. Which style does this house belong to?
4. What do you know about General A. Ermolov?
5. When were several reconstructions made?
6. Who was an architect?
7. Who owned the house in 1910?
8. What do you know about A. Balashova?
9. Which style does the house belong to?
10. Do you know anything about Isadora Duncan?

Read the text:

A PALACE FOR THE MILITARY

Zamoskvorechye is a distinct and colourful Moscow neighbourhood. It is located across the Moskva River from the Kremlin and from the adjacent Kitaigorod. While it used to be a quiet residential park and garden area inhabited mostly by the educated and the merchants described in Ostrovsky's plays and consisting of beautiful architectural monuments, following the 1917 Bolshevik revolution it lost its original appearance as well as numerous first-rate monuments.

The process of the destruction of patriarchal Zamoskvorechye has continued unabated in the age of Perestroika. Today, the neighbourhood constitutes a hodge-podge of the most varied buildings one could imagine. Yet, every so often one comes across a remarkable mansion that still survives in the age of turmoil. One can walk from Tretyakovskaya subway station to the canal running parallel to the Moskva, cross it, and turn right onto the embankment along the river. The Kriegskommissariat is located at 24-26 Kosmodamianskaya Embankment, which is named after one of the many churches ruthlessly destroyed by the Communists (the Church of Saints Kosma and Damian). In 1935-1994, the embankment bore the name of Maxim Gorky. At the turn of the 18th century, 24-26 Kosmodamianskaya was the site of palace chambers known as the Biron Palace, with the facade facing the opposite side. In the mid-18th century, the estate accommodated the main Kriegskommissariat (the department responsible for supplying the armed forces). Although originally it was intended to renovate the existing building, in 1777-1780 a new palace complex was built according to a design by N.N. Legrand, an architect involved in the 1775 project for Moscow's reconstruction. The complex has come down to us in a somewhat altered form. The existing building is a specimen of early Classicism. The facade facing the street has an austere Doric portico. The panels and frieze metopes are decorated with reliefs of military insignia. The massive, round corner towers, which lend the building a castle appearance, are particularly impressive. The tower on the left was intended for wagons to drive through it, but the exit is now blocked up. In Soviet times, the complex was also occupied by sensitive military bodies. The front of the main building has two memorial plaques of two important military leaders who worked here at different times. The first is Semyon Budyonny, who commanded the Moscow military district here in the 1930s, and the second is Nikolai Krylov, who occupied the same post after the war. Budyonny was a Civil War era cavalry commander, who was subsequently

among the commanders to blame for the debacle of 1941, and Krylov was commander of various armies during World War II, who, after he was in charge of the Moscow military district, went on to become commander of strategic missile forces in 1963, in other words the forces which were intended to wipe out the United States in the event of the Third World War. The military authorities have kept the buildings in relatively good condition, although the inner part and interiors are not accessible to the general public which is always sad.



Answer the questions:

1. Where is Zamoskvorechye located?
2. Have you read any Ostrovsky's plays?
3. When was this building erected?
4. Whose design it was?
5. Who is the embankment named after?
6. Whose name did the embankment bear in 1935-1994?
7. What do you know about Biron?
8. What accommodated in this building in the 18th century?
9. Which style does this building belong to?
10. Do you know anything about S. Bydyonny?

Read the text:

FROM STRICT POLICE CHIEF TO FREEDOM-LOVING POET

Denis Davydov is a very famous figure in Russia, both as the initiator of guerrilla warfare in 1812 against the French and as a poet whom even Pushkin appreciated. Davydov was a dashing cavalry officer, and loved the freedom he enjoyed as commander of a guerrilla cavalry detachment known for its lightning raids and amazing feats of arms.

Few people know that he owned a luxury mansion in the centre of Moscow. While some architectural authorities refer to the main building of the estate at 17 Prechistenka Street as the town estate belonging to D. Davydov, in fact it was Davydov's home for only a short while in the 1830s, and many other names were associated with it both before and after him. In the 1770s the estate was owned by notorious Moscow police chief Nikolai Arkharov.

Then it passed to the Bibikov family, and General Bibikov was known in Moscow for the musical soirees and balls he held at 17 Prechistenka. The house was visited by Russia's leading poets and prose writers of the early 19th century, like Alexander Pushkin, Yevgeny Baratynsky, Nikolai Yazykov, Ivan Dmitriev and Ivan Turgenev.

As is often the case in Moscow Classicist architecture, the house was built around ancient Muscovy-style chambers dating back to the first half of the 18th century or, according to some sources, the 17th century. The estate was given an early Classicist look under Arkharov, when the usual wings were added to the central building. The estate underwent major reconstruction following the Great fire of 1812, an attic was added, and the wings were enlarged. Further changes were made in 1869-1874 according to the design by A.A. Ober and A.S. Kaminsky, and the building became somewhat eclectic in style.

Before the Bolshevik revolution of 1917, the estate accommodated a girl's secondary school. After the Communists took over, a five-story residential building was raised above one of the wings at the turn of the 1930s, ruining the symmetry of the estate, which had already suffered from numerous reconstructions. In Soviet years the central building was the seat of the Lenin district committee of the Communist Party.



Answer the questions:

1. Do you know anything about D. Davydov?
2. Have you read any of his poems?
3. Where is this building located?
4. How long did Davydov own this house?
5. Who owned this house later?
6. What famous people visited this house?
7. Which style does the house belong to?
8. Why was the house reconstructed in 1812?
9. When were further changes made?
10. What happened with the house after revolution?

Read the text:

THE MOSCOW WIDOW'S HOME

Take the subway to the Barrikadnaya Station, exit, walk towards the street, and turn left on it. You will bump into an interesting monument known as the Widows' Home. It was once the chief architectural landmark on Kudrinskaya Square on a par with a 1714 church and tall belfry. Today, the church no longer exists and the Widows' Home seems to have been pushed aside from the square and dwarfed by the ugly, Stalin-era Wedding Cake rising 22 extravagant stories into the sky. The early history of the building of the Widows' Home is obscure.

Some sources indicated 1809-1811 as the date when it was built, another as 1775 with the design belonging to Ivan Gilardi. The palace had been built on the large estate belonging to the Apraskin family, which became prominent under Peter the Great. One can get an idea of the building's original appearance by inspecting the other side of the contemporary building with its white-stone ledge and elaborate windows typical of mature Baroque.

In 1772-1790, the estate was owned by Prosecutor General A.I. Glebov. This was always a high-risk position in Russia, and it does not seem unusual that Glebov was removed from his post for stealing from the treasury, tried in court, and his house transferred to the Medical Department. At the turn of the 19th century, the building accommodated the Main Pharmacy, and in 1805, a school was opened here for children of members of the lower middle classes. It was planned to move the Widows' Home here, but, apparently, the French invasion prevented this from happening. In 1812, a military hospital was set up instead, but when Moscow fell to the French, fire destroyed the hospital and 700 people died inside. The building was restored in 1813, and finally, the Widows' Home, then located in Lefortovo, moved to Kudrinskaya Street. The Widows' Home was a charitable institution intended for widows of officials and military with at least ten years' of exemplary service. In 1818, the Empress founded a special institution of "soft-hearted widows" from among those who lived in the Widows' Home to take care of sick people in hospitals for the poor. During the Crimean War, "soft-hearted widows" were among the nurses who worked under the great surgeon Nikolai Pirogov.

In 1820, Gilardi junior rebuilt the Widows' Home once again, lending it its contemporary appearance with the 8-column portico. This was known as the Empire or Late Classicist Style. The Widows' Home was destined to play the part of military hospital once again in 1917, when the Red forces fought against the Cadets defending the democratic government. Soon after the Communists

won, the Widows' Home was closed and the building given over to various Soviet health organizations. Since 1936, the building has been occupied by the doctors' refresher courses.



Answer the questions:

1. What do you know about Widows' Home?
2. When was the building erected?
3. Who did the design belong to?
4. Which style does the building belong to?
5. Who owned the house in 1772-1790?
6. What accommodated here at the turn of the 19th century?
7. When was a military hospital set up?
8. When was the building restored and why?
9. What was a charitable institution?
10. Who founded this institution and when?

Read the text:

A FAMILY OF MEDICAL DOCTORS MOVES TO RUSSIA

Moscow contains many hidden small monuments which have a rich history. This week we go back to the part of Myasnitskaya Street, called Ulitsa Kirova in Soviet years, which runs between Krasniye Vorota and Turgenevskaya-Christiye Prudy subway stations.

The two-story chambers at 40 Myasnitskaya are located deep in the lot, on its eastern side. They were built at the turn of the 18th century on a small property. The original owners are unknown. By 1740, the house was part of a large estate belonging to wealthy silk maker V.M. Yevreinov. The Yevreinovs were Russian gentry families, which traced their lineage to a certain Matvei Yevreinov, who came from Poland. The name obviously points to the family's Hebrew origin, but the family was thoroughly assimilated early on and produced many outstanding statesmen, scholars and writers in Russia. One of the courtyards included in the Yevreinov estate belonged to another family that came from broad to serve Russia, the Blumentrost medical doctors.

In the mid-18th century, the Yevreinov estate was amalgamated with a larger property on the western side belonging to industrialist I.M. Poluyaroslavtsev to form one more huge property owned by the Demidovs. In the 1820, the estate became part of the Moscow post office property along Myasnitskaya.

Each of the property's consecutive owners left an architectural trace on the lot. N.N. Demidov built a house along the street, which was originally two-storied but was later remodeled and had a third story added. Another house was built by architect A.T. Kapustina on the site of Poluyaroslavtsev's chambers in 1948. During the 19th century the territory was filled with residential houses for post office employees, stables, sheds.

By some accident, the 17th century chambers survived this hectic activity, albeit seriously remodeled in the 18th and 19th centuries. The house stands on a high cellar. Ornamentation has been preserved only on the side of the house facing the neighbouring building. The windows were redesigned, the upper ones acquiring a rectangular niche typical of the late 18th century, and the lower ones – different shapes in the 19th century. The original layout and arches are still there in the lower story, while the upper story has a reception room with double columns in the central part.



Answer the questions:

1. Does this building have a rich history?
2. What was the former name of the street?
3. Where is the house situated?
4. When was the house built?
5. Who was the original owner?
6. Have you ever heard the name Yevreinov?
7. When was the house amalgamated with another building?
8. Do you know anything about Demidovs?
9. Who was an architect?
10. Did the 17th century chambers survive?

Read the text:

FROM ARISTOCRATIC TO COMMUNIST ENTERTAINMENT

Anyone who has even a cursory knowledge of Moscow is familiar with the building that has been known as the House of Unions in Soviet times and stands on the corner of Mokhovaya and Bolshaya Dmitrovka streets across from Hotel Moskva and not far from the Bolshoi. However, even many Muscovites are unfamiliar with the fascinating history of this building.

It was built in 1784-1787 by Matvei Kazakov for the Noble or Gentry Assembly, as a kind of club for Moscow's high society. There is a vivid description of a ball at the Noble Assembly through the eyes of a provincial girl in Pushkin's immortal "Eugene Onegin".

Later, beginning with the 1840s, concerts were performed here by Russia's top musicians Pyotr Tchaikovsky, Nikolai Rimsky-Korsakov and Sergei Rakhmaninov. Such prominent foreign musicians as Franz Liszt and Antonin Dvorak were also heard by elite audiences here. Literary readings featured Russian literary giants Ivan Turgenev, Fyodor Dostoevsky, Alexander Ostrovsky and Ivan Goncharov.

To gain an idea of the original architecture of this Classicist monument, it is necessary to look at the building from the inside. Only the famous Hall of Columns with its 28 white marble Corinthian columns has retained its original appearance, apart from the painting in the plafond, which was not renewed after the Great Fire of 1812. As to the other halls and the exterior, their appearance was completely distorted by reconstruction in 1903-1908. The only elements remaining on the outside are the six-column portico on the side and a rotunda on the corner, but even the portico was altered.

In 1919, the building was transferred by the Soviet government to the labour unions, which were fast losing their independence and becoming an appendage of the regime. Numerous official bureaucratic occasions were held in what was from then on known as the House of Unions. V. Lenin delivered many of his speeches in the Hall of Columns and was finally laid to rest in a coffin displayed in the same hall in 1924. But the most remarkable, absolutely surrealistic event to take place here were the Show Trials of 1936-1938.

In the years after World War II, the House of Unions was one of Moscow's major concert halls, featuring classical musical performances. Today, the building is once again being used by the revived Gentry Assembly, but it remains to be seen if this is a viable organization.



Answer the questions:

1. What do you know about the House of Unions?
2. Where is it situated?
3. When was this building erected?
4. Who was an architect of it?
5. Who was it built for?
6. Who described the ball at the Noble Assembly?
7. Whose names are associated with this building?
8. Which style does this building belong to?
9. When was the building transferred to the labour unions?
10. Have you ever heard about the Show Trials here?

Read the text:

LAND SURVEYING AND LITERATURE

A most comprehensive specimen of Moscow Classicism in a town estate is located at 4 Gorokhovskiy Lane, which runs between Staraya Basmannaya and Kazakov Street. This mansion was built in 1789-1791 for retired brigadier I.I. Demidov, a junior member of the famous family, according to a design by Matvei Kazakov, after whom the nearby street is named.

The central part of the complex is flanked by two wings, which are much lower, emphasizing its dominating importance. The facade is simple and solemn-looking, with only a sprinkling of stucco molding. The six-column Corinthian portico stands on a ground-floor risalita. Originally, the drive-through entrance into the estate was under the building, but the passage was subsequently transformed into a lobby leading onto the main stairway, and gates were built in the iron fence. But the most extraordinary and famous thing about the building is the interior, which Demidov spent a fortune on and which is known as the Golden Rooms, a suite of rooms exquisitely decorated with combination of gilt wood carving, paintings and equally refined stucco molding.

The Demidov family traces its origins to a blacksmith at a Tula arms works in the 17th century. From these humble origins, the Demidov family, mostly through its industrial activities in the Urals, turned into one of the richest and most powerful in Russia which, among other things, engaged in extensive charity. Prokofy Demidov was known for his financial support of the Foundling Hospital in Moscow and all sorts of eccentricities. On one occasion, instead of money he sent the board of trustees a violin for each member, perhaps hinting at the fact that they were like street musicians trying to earn a few pennies.

Moscow has several palaces which used to belong to the Demidovs. Like many other large private buildings in the second half of the 19th century, the town estate passed into public hands. In 1879, it became the site of the Konstantin Land Surveying College, which would become one of the Soviet Union's oldest institutions of higher learning. There was an unfortunate aspect to this development, since the building, particularly part of its unique interior, suffered from reconstruction after reconstruction carried out to adapt it for use as a college. The College was concerned with land-tenure and geodesy as tools to improve the agricultural use of the land. In Soviet times, it became part of the agricultural bureaucracy, which caused the breakdown in the country's farming.



Answer the questions:

1. Where is this building situated?
2. Which style does it belong to?
3. When was this building erected?
4. Who was an architect?
5. Who was the first owner?
6. Can you describe the façade of the building?
7. What do you know about the Demidov family?
8. What was P. Demidov famous for?
9. Why did the building pass into public hands?
10. When did it become the Land Surveying College?

Read the text:

FROM TOWN ESTATE TO MILITARY BARRACKS

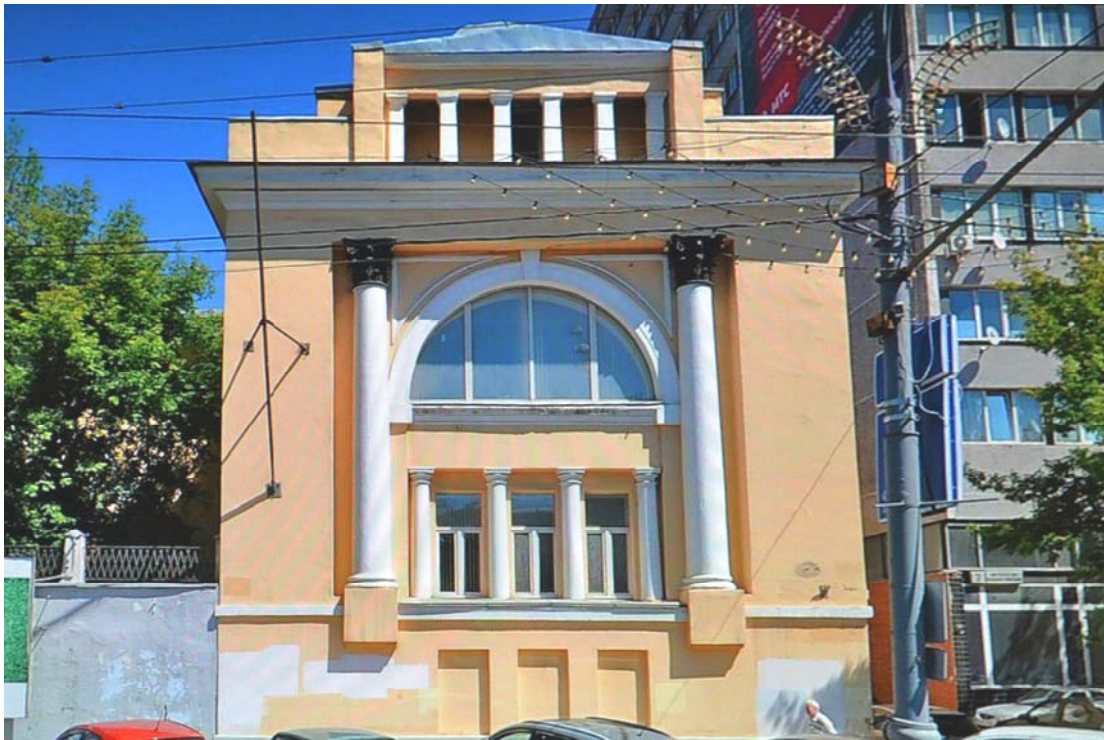
To get to what used to be Count Gendrikov's Moscow estate, take the subway to Sukharevskaya station, walk down Garden Ring to Sadovaya-Spasskaya and cross the ring. The address of Gendrikov's mansion is 1 Sadovaya-Spasskaya. The Gendrikov family originated from Simon Heinrich's marriage to Catherine I's sister Christina.

The title of count was bestowed on Ivan Gendrikov in 1742, at the time when the large estate was being founded. Permission to build the central house on the property was granted in 1768, and construction went on in 1769-1770. The architect is unknown, although it is possible that the mansion was completed by Y.A. Ananyin, who lived and worked on the estate from March 1771. The style of the building is typical Early Classicist. It has a Corinthian six-pilaster portico and double pilasters at the ends on a rusticated ground floor, part of which has been hidden from sight by the rising ground level. The risalitas at the ends are unusual, though, with their flat arch niches. The additional decoration of the facades is also characteristic of Early Classicism. Some of the architectural elements go back to the Baroque Style. The two buildings on the sides of the central mansion date back to the 18th century as well. The one on the left is of modest design, while the house on the right was remodeled into a church in 1870.

Returning to the 18th century, Gendrikov's heirs sold the property to the Typographical Company headed by freethinker Nikolai Novikov. The printing shop was located in the left building, and the workers and other persons enjoying the company's charity, as well as a pharmacy which distributed free medicine, were accommodated in the other buildings. When Novikov's company was disbanded and the owner arrested, the property was transferred to the treasury. It was decided to turn the former nest of free thinking into military barracks in 1799, at a time when Paul I seemed to be trying to turn the whole country into barracks. The Spassky Barracks, as the complex came to be known, were completed in 1804 and turned over to the artillery. The barrack buildings are to the left of the central mansion and display a rather dreary Late Empire Style.

The Spassky Barracks were seriously damaged in the Great Fire of 1812, but were eventually restored. The barracks came to the fore during the revolution of 1905, when the soldiers of the 2nd Rostov Regiment elected a revolutionary committee and arrested the officers. Mutinies were suppressed and order

restored in the barracks and elsewhere. In 1917, when revolution erupted anew, soldiers from the Spassky Barracks fought on the side of the Bolsheviks. In 1920, the barracks were renamed Krasnoperekopskiye commemorating the capture of the Perekop fortifications. In 1926, units of the 1st Proletarian Division were quartered in the barracks. Following World War II, civilian agencies replaced the military in the barracks.



Answer the questions:

1. Where is this house situated?
2. Who did the Gendrikov family originate from?
3. When was the house built?
4. Who was an architect of the house?
5. Which style does it belong to?
6. Will you describe the building?
7. Have you ever heard about N. Novikov?
8. Why was the owner arrested?
9. When was the house turned into military barracks?
10. What was the name of these barracks?

Read the text:

“MY LAST ROOM IN RUSSIA”

Restoring the original, i.e. prerevolutionary names of streets and avenues seems to have become a major pastime in Russia. The end result is not always consistent with common sense. Thus, Novinsky Boulevard was Tchaikovsky Street for half a century. The trouble with returning the original name is that the boulevard along the entire length of the Garden Ring in Moscow was destroyed in 1938-1939 and the boulevard was asphalted over.

At the beginning of the 19th century, Nikolai Gogol said that architecture was part of our history; in the 20th century history, often architecture, was all that was left of many people and events. Today we labour attempting to bring back bits of our past.

The small graceful mansion at 25 Novinsky Boulevard is dwarfed by the excessively decorated building of the U.S. Embassy. One house over from the embassy, at 25 Novinsky Boulevard, we find ourselves in a different world. The history of this building is traced back to times before the Great Fire of 1812 in Moscow. Nevertheless, after the revolution, like so many other buildings, the house was turned over to numerous residents, and its appearance was transformed.

The house at 25 Novinsky Boulevard might have shared the fate of hundreds of other old houses, particularly in the nearby Arbat area, which were torn down to make way for standard housing, had not one of the greatest bass singers of all times, Fyodor Shalyapin, lived here for twelve years at the beginning of the century that is nearing its end. Shalyapin called the house “my last room in Russia”.

However, only perestroika made possible the opening of the Shalyapin Museum in 1988 at 25 Novinsky Boulevard. The reason that it couldn't be opened earlier was that Shalyapin left Russia in 1922 and had the common sense never to return. The building today has regained the appearance it had, both inside and out, in 1910-1922, when Shalyapin lived here in the rich surroundings (at least before 1917) befitting a great performer.

Besides visiting the rooms in which Shalyapin lived and played host to some of the greatest artists of the age, it is possible to regularly attend the mostly vocal concerts held here every week. The museum does not boast a mass following, but rather has acquired the character of an exclusive club, like many other cultural centres located in historical monuments in Moscow today.



Answer the questions:

1. What was the former name of Novinsky Boulevard?
2. When was the house located?
3. Is it a type of standard house?
4. Can you try to describe it?
5. What famous person lived here?
6. Do you know anything about F. Shalyapin?
7. Have you heard any of his songs?
8. How long did he live here?
9. How Shalyapin called this house?
10. When was the Shalyapin museum opened?

Read the text:

THE FIRST RUSSIAN MALL

Communists have always had an ambiguous attitude to trade. The early years of the communist experiment in Russia, however, showed that trade would have to remain in the new Utopian state. This was reflected in the continued (albeit with interruptions) existence of the GUM (State Department Store) in the very heart of Moscow and in the same building, where one of the world's largest and most glamorous malls (at the time) was located before the communists took over and nationalized trade. This building known as the Upper Trade Rows was built on a site, which had been linked to trade from olden times, along the north-eastern part of Red Square.

The money for the construction of the new building was collected by Russia's leading merchants, and a contest for the design of the Upper Trade Rows was announced in 1888, after the previous building could no longer cope with the commercial functions imposed on it by economic development. The terms of the contest indicated that the new building had to be furnished with all the most advanced conveniences, pursuing the purpose of profitable exploitation, economy in construction, and displaying graceful architecture. The contest was won by architect A. Pomerantsev who created a commercial complex of a new type.

Pomerantsev lined two storeys of shops on both sides of three passages, with the total number of shops reaching 1000. The passages were covered by steel and glass roofing, designed by the outstanding Russian engineer Vladimir Shukhov, with the metal weighing 834 tons. The outside of the enormous building was decorated by granite, marble and limestone, its design being a faithful copy of old buildings in Rostov Veliky and the Borisoglebsk monastery. The result is hardly impressive, although it does not clash too badly with St Basil's Cathedral, the History Museum and the Kremlin, which are on Red Square.

Closed during the Civil War, the Upper Trade Rows reopened as the GUM when the New Economic Policy was launched in 1921. However, it only existed here until the mid-1930s, when the shops were closed and Soviet bureaucratic organizations were moved in. The GUM was once again opened on December 24, 1953, after Stalin had died. In the postwar years, the GUM became a showcase for Soviet trade, and as a result, all provincials visiting Moscow went to this biggest store in the capital, reflecting the deplorable state of commerce in the provinces.

The GUM was once again transformed when private and foreign trade were introduced in Russia at the turn of the 1990s. This mall, no longer a unique facility, was occupied by expensive boutiques and shops selling mostly foreign goods. Today, it is eclipsed by other more modern and larger malls in Russia and elsewhere.



Answer the questions:

1. What does the GUM mean?
2. Where is it situated?
3. Is it one of the largest shops in the world?
4. What was the former name of the shop?
5. Who collected money for the construction?
6. When was the contest for the design announced?
7. Who won the contest?
8. How many shops were there?
9. Who designed the roof of the building?
10. How heavy is it?

Read the text:

A MANSION FOR A SCHOOL

Walk from Prospekt Mira subway station away from the centre to No.50 Prospekt Mira, which is on the right side and you will see the Nabilkov School. It is believed that the school was built by Fyodor Nabilkov, although it belonged to I.G. Labkov (some sources spell the name “Lobkov”). Like the Nabilkovs, Labkov was a former serf of Count Sheremetev.

The building, it seems, was designed by Y.S. Nazarov, Count Sheremetev’s long-time architect. Originally, the house had two nearly square wings, neither of which has survived. The main building has a six-column Corinthian portico on a tall arcade with the front entrance. A window on each side of the portico has an intricately designed framing. At the back of the building is a pilaster portico of the same order.

The building eventually became the property of Fyodor Nabilkov, who donated it to the Imperial Humane Society in the 1830s to accommodate the Nabilkov commercial school, which existed here until 1917. The northern wing was replaced by a new building in 1898; its facade, however, corresponded to its role as a wing to the main building. The fate of the southern wing was less fortunate, as in our times it was replaced by a bulky high-rise which artificially cut off the central building and ruined the view from this side. The Nabilkov commercial school was regarded as one of the best in Moscow. According to contemporary descriptions, the school had a well-stocked reference library, plentiful textbooks, musical instruments and a gym. Among its graduates was actor and author Ivan Gorbunov.

Ivan Gorbunov was born to the family of a domestic servant in 1831, not far from Moscow. Like most other domestic servants in that age, his father was a peasant, and Ivan Gorbunov always proudly referred to his peasant origin. However, Ivan had the good fortune of going to school, first a grammar school in Moscow, then the Nabilkov commercial school in its suburbs, and finally Moscow University. Although Gorbunov never did complete this course of studies, he made up for the gap in formal education by continual self-instruction, particularly in Russian history.

In his early years, Gorbunov was forced to earn money by coaching the children of modest merchants in Moscow’s Zamoskvorechye, rewriting texts, and doing other odd jobs. His first meeting with the future famous playwright Alexander Ostrovsky, in whose plays Gorbunov would eventually perform,

occurred in 1849. Gorbunov and Ostrovsky were destined to become life-long friends.



Answer the questions:

1. Where is this house located?
2. Who built this house?
3. Whose former serf was an architect?
4. Who owned the building?
5. What do you know about Nabilkov commercial school?
6. How long did the school exist here?
7. What did the school contain?
8. Who was among its graduates?
9. Have you read any of A. Ostrovsky's plays?
10. Who was Ostrovsky's best friend?

Read the text:

HOTEL WITH A TRAGIC HISTORY

Under the Soviet regime, the Hotel Metropol was one of the several run by the Intourist state company intended for foreigners in Moscow.

The Hotel Metropol is right in downtown Moscow between Teatralnaya and Ploshchad Revolyutsii subway stations. It was built on the site of a house owned by merchant Chelyshev and dating back to 1838-1842. The Chelyshev house was two-storied and had a facade similar to the Maly Theatre building, as the authorities required in the area. Inside was a bath-house popular among Muscovites.

The building in its present shape was erected by a St Petersburg joint-stock company in 1898-1907 (or 1905 according to some sources). It is an interesting monument of relatively early Style Moderne, and even harsh critics of that architectural style accept it as a successful specimen. The majestic building crowned with an enormous glass dome was designed by V.F. Walcott, a British architect who was working in Moscow in those years, and a Russian L.N. Kekushev. A great number of architects and designers took part, including our old acquaintances Erikson, Zholtovsky.

The building is distinctly divided into horizontal parts, each of which is original. The red granite of the ground floor contrasts with the smooth plaster of the upper stories, crowned on one side with a majolica panel made after a drawing by the artist Mikhail Vrubel. The panel depicts a theme from “Princess Lointaine”, a popular play by Edmond Rostand. The bas-relief is by N.A. Andreyev, and seven other panels are by A.Y. Golovin. The plate-glass windows, which came into fashion a hundred years later, play a decorative role on the facade. There are also pinnacle towers and typically art nouveau sculptures on the building. The overall effect is monumental and highly artistic.

A movie theatre opened in the hotel was originally christened the Moderne, but continued its existence in Soviet times as the Metropol; it always showed a selection of fine films, mostly in foreign languages.

In October 1917, the Hotel Metropol played a key part in the fight between forces defending the legitimate democratic government and the Bolsheviks seeking to seize power by armed force. You can see a high relief on the Hotel Metropol depicting the Red Guards and revolutionary soldiers locked in combat with the cadets defending the building: it was unveiled fifty years later, on November 6, 1957.

In 1929, the Hotel Metropol was turned over to the Intourist company. Many celebrities, both foreign and Russian, among them Bernard Show and Bertolt Brecht, were the hotel's guests at different times.



Answer the questions:

1. Where is this building located?
2. What is the name of it?
3. When was the Chelyshev house built?
4. When was the building in its present form erected?
5. Which style does it belong to?
6. Who was a designer of glass dome?
7. What is the building divided into?
8. Will you describe the building?
9. Did it have a quotation from F. Nietzsche now?
10. What do you know about the history of this building?

Read the text:

A TOWN ESTATE WITH LITERARY, MUSICAL AND POLITICAL CONNOTATIONS

Ivan Baryshnikov's Town Estate is located at 42 Myasnitskaya Street. Ivan Baryshnikov was an artillery major and founder of one line in the Baryshnikov gentry family which featured many wealthy landlords. He purchased two properties, on one of which stood two-story stone chambers dating back to the 17th century. The building in its present shape was completed between 1797 and 1802 according to a design by Matvei Kazakov. To create a single mansion on the basis of the different structures on two properties was no easy task. Kazakov proved up to it. Baryshnikov's Town Estate is regarded as one of the best specimens of Moscow Classicism. Two asymmetrical wings abut on the street, while the central part stands deep in the yard, the Corinthian portico extending slightly from the rest of the building. The portico is both light and majestic, and the view from the street creates the impression of a pyramidal structure. The wings adjacent on the street are deliberately flat with graceful decorative elements and the remnants of balconies. Columned galleries used to surround the yard, but no longer exist. The wrought-iron fencing with columns was typical of Moscow Classicism of the turn of the 19th century, as attested to in Kazakov's albums, but today it is quite unique in the city. The estate's well preserved interior adds further value to the monument.

The estate figures prominently in the history of Russian culture in the first half of the 19th century. Colonel S.N. Begichev, a veteran of the 1812 campaign against Napoleon, married in to the Baryshnikov family and became the owner of 42 Myasnitskaya. Begichev was a childhood friend of Alexander Griboyedov, author of the immortal comedy "Woe from Wit" which as Pushkin predicted when he read the manuscript, would contribute dozens of pithy sayings to the Russian language. Griboyedov visited Begichev at his town estate in the 1820s and stayed there, working on his play. The playwright combined his literary work with a diplomatic career, which was cut short when he was assassinated in Iran in 1829.

Begichev's soirees were also visited by poets Wilhelm Kuchelbecker and Denis Davydov, writer Prince Vladimir Odoyevsky, and composer Alexei Verstovsky. He was closely linked to the Decembrists, who attempted to depose the Czar in 1825. In the second half of the 19th century, 42 Myasnitskaya became the site of the Myasnitskaya Hospital.

In Soviet times, it was occupied by various bureaucratic and educational institutions, but today it accommodates one of the most vocal periodicals, “Argumenty i Fakty”. The town estate may thus be said to symbolize freedom of the press in Russia, which we hope never to lose again.



Answer the questions:

1. Where is this house situated?
2. Which name is the house known?
3. What was I. Baryshnikov?
4. When was the house completed?
5. Who was an architect of the house?
6. Which style does the house belong to?
7. Who owned the house in the first half of the 19th century?
8. Who visited this house and read his immortal comedy?
9. Which famous people visited this house?
10. What did the house become in the second half of the 19th century?

Read the text:

FROM FOOD WAREHOUSE GARAGE

Warehouses, factories, and other non-residential buildings are usually ugly in any country. This monument in Moscow is the exception that confirms the rule. Take the subway to Park Kultury and exit to Komsomolsky Prospekt. Across the Garden Ring, you will see a stern and austere building. This complex was built in 1829-1831 (according to other sources 1832-1835) as a Military Food Warehouse. The design was drawn up in 1821 by Vasily Stasov, a brilliant architect. Construction was supervised by another architect prominent in Moscow, F.M. Shestakov.

The amazing thing about the building is the limited architectural means used to produce a strong effect on the viewer. In fact, the monument is so unusual there is no consensus among experts regarding its architectural style. The usual Empire Style of official government buildings involved large colonnades and stucco molding drawing on military themes. While some authorities nevertheless regard this as Empire Style, others classify it as Classicist, the basic style from which Empire originated and formed part of.

The means that the architect did use are so skillfully related to the overall design that the building emanates wisdom of architectural composition. The facade on the Garden Ring has a central part which stands slightly back from the other two sides and is decorated with imitation masonry. Only on the sides there is a couple of stucco molding elements. Although usually the Empire Style drew on elements of ancient Greco-Roman architecture, in this case the slanting walls and doors which are narrower towards the top are obviously variations of the ancient Egyptian theme. The semi-circular windows above the doors are particularly impressive. Instead of the usual columns, there is only a Doric architrave.

The large scale of the building combined with scant decoration produces a monumental effect. The architecture is quite in line with the building's function, after all in the age of Nicholas I there were about a million men under arms in Russia even in peace-time, and they had to be fed. The scale of the building was only matched by the scale of corruption and decay, which ended with the debacle in the Crimean War and postwar corruption trials, which, however, were kept secret from society.

Food, not to mention drink, was a major issue of the revolution, and the Military Food Warehouse was the scene of fierce fighting in October 1917 between the anarchist Red Guards led by the Bolsheviki and the 193rd Infantry

Regiment and cadets defending democracy and law and order. Under the Soviet regime, the building was put to other uses.



Answer the questions:

1. Which buildings are ugly in any country?
2. When was this complex of buildings built?
3. What was the name of it?
4. What can you say about architects?
5. What is the amazing thing about this building?
6. Which style does it belong to?
7. Will you describe the buildings?
8. What produces a monumental effect?
9. What do you know about the history of Military Food Warehouse?
10. What accommodates there now?

APPENDIX I

ARCHITECTURAL STYLES OF MOSCOW: I. CLACCISIM



The House of Unions



Moscow Manege



Pashkov House



Former Foods Warehouse



Manor in Gorki



Great Ascension
Church Nikitskie Gates



The Bolshoi Theatre



Lobanov-Rostovsky House



Venevitinov House



Streshnev House



The Kriegskommissariat



17 Prechistenka Street



Demidov Town Estate



Gendrikov Town Estate



Ostankino palace



20 Prechistenka Street

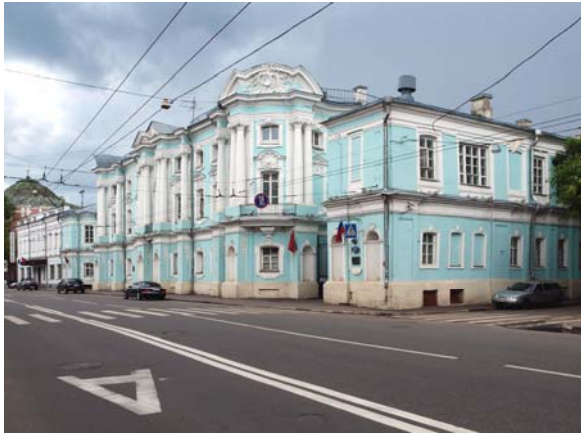


Baryshnikov Town estate



Kremlin Senate

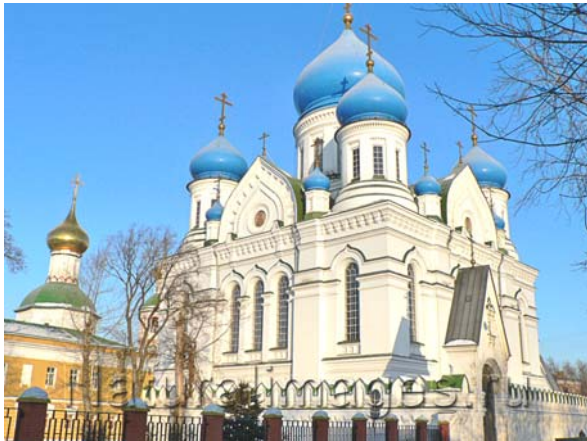
II. BAROQUE



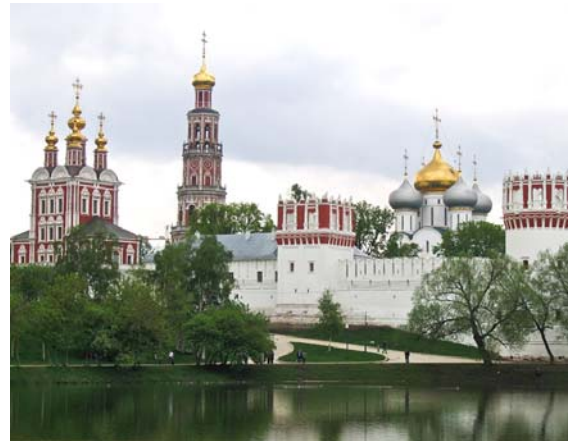
Apraskin-Trubetskoy House



St Catherine Church in Vspolie



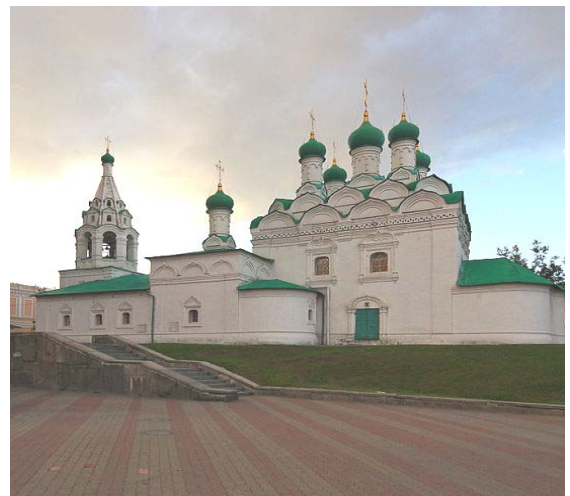
Nikolo-Perervinsky Monastery



Novodevichy Convent



Church of St John the Warrior



St Simeon Stylites Church



Church of Trinity in Troitse-Lykovo



Church of Peter and Paul
by Yauza Gates



Church of the Sign in Dubrovitsy



Church of the Intercession at Fili



The Moscow Widow's Home



The Moscow Higher Technical School

III. CONSTRUCTIVISM



Melnikov House



Novo-Ryazanskaya Street Garage



Zil Recreation Centre



Gorbunov Recreation Centre



Burov House



Narkomfin building



The Hostel of the Textile Institute



Government Building



Mosselprom Building



Printing Plant of "Ogonyok" magazine



School No. 518



Rusakov Workers' Club

IV. MODERN



The Hotel Metropol



Pertsov House



The Teacher Training College



Mindovsky House (the Embassy of New Zealand)



Medyntsev House



Morozov Mansion

V. EMPIRE



37/2 Arbat Street



Triumphal Gate



Ministry of Foreign Affairs



Milovida Pavilion in Tsaritsyno



Residence of the Mayor of Moscow



Gorky Park Entrance

VI. RUSSIAN STYLE



The Polytechnic Museum



Lefort Palace



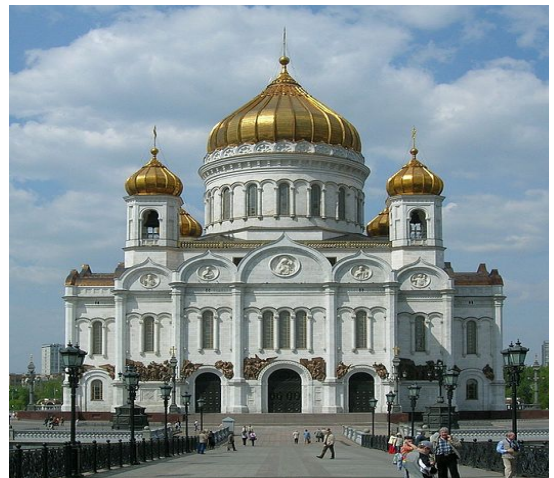
Kirillov Chambers



Yusupov Chambers



6 Prechistenka Boulevard



Cathedral of Christ the Saviour



State Historical Museum



The GUM Building



Igumnov House
(the Embassy of France)



Former City Duma



Church of the Trinity in Nikitniki



Teremnoy Palace in the Kremlin

APPENDIX II

Classical order

A classical order is one of the ancient styles of classical architecture, each distinguished by its proportions and characteristic profiles and details, and most readily recognizable by the type of column employed. Three ancient orders of architecture – the Doric, Ionic, and Corinthian – originated in Greece. To these the Romans added the Tuscan, which they made simpler than Doric, and the Composite, which was more ornamental than the Corinthian. The order of a classical building is akin to the mode or key of classical music, the grammar or rhetoric of a written composition. It is established by certain modules like the intervals of music, and it raises certain expectations in an audience attuned to its language.

Elements

Each style has distinctive capitals and entablatures. The column shaft is sometimes articulated with vertical hollow grooves known as fluting. The shaft is wider at the bottom than at the top, because its entasis, beginning a third of the way up, imperceptibly makes the column slightly more slender at the top, although some Doric columns are visibly "flared", with straight profiles that narrow going up the shaft. The capital rests on the shaft. It has a load-bearing function, which concentrates the weight of the entablature on the supportive column, but it primarily serves an aesthetic purpose. The necking is the continuation of the shaft, but is visually separated by one or many grooves. The echinus lies atop the necking. It is a circular block that bulges outwards towards the top to support the abacus, which is a square or shaped block that in turn supports the entablature. The entablature consists of three horizontal layers, all of which are visually separated from each other using moldings or bands. In Roman and post-Renaissance work, the entablature may be carried from column to column in the form of an arch that springs from the column that bears its weight, retaining its divisions and sculptural enrichment, if any.

Measurement

The height of columns is calculated in terms of a ratio between the diameter of the shaft at its base and the height of the column. A Doric column can be described as seven diameters high, an Ionic column as eight diameters high and a Corinthian column nine diameters high, although the actual ratios used vary considerably in both ancient and revived examples, but keeping to the trend of increasing slimness between the orders. Sometimes this is phrased as "lower diameters high", to establish which part of the shaft has been measured.

Greek orders

There are three distinct orders in Ancient Greek architecture: Doric, Ionic, and Corinthian. These three were adopted by the Romans, who modified their capitals. The Roman adoption of the Greek orders took place in the 1st century BC. The three Ancient Greek orders have since been consistently used in neo-classical European architecture. Sometimes the Doric order is considered the earliest order, but there is no evidence to support this. Rather, the Doric and Ionic orders seem to have appeared at around the same time, the Ionic in eastern Greece and the Doric in the west and mainland. Both the Doric and the Ionic order appear to have originated in wood. The Temple of Hera in Olympia is the oldest well-preserved temple of Doric architecture. It was built just after 600 BC. The Doric order later spread across Greece and into Sicily where it was the chief order for monumental architecture for 800 years.

Doric order

The Doric order originated on the mainland and western Greece. It is the simplest of the orders, characterized by short, faceted, heavy columns with plain, round capitals (tops) and no base. With a height that is only four to eight times its diameter, the columns are the most squat of all orders. The shaft of the Doric order is channeled with 20 flutes. The capital consists of a necking which is of a simple form. The echinus is convex and the abacus is square. Above the capital is a square abacus connecting the capital to the entablature. The Entablature is divided into three horizontal registers, the lower part of which is either smooth or divided by horizontal lines. The upper half is distinctive for the Doric order. The frieze of the Doric entablature is divided into triglyphs and metopes. A triglyph is a unit consisting of three vertical bands which are separated by grooves. Metopes are the plain or carved reliefs between two triglyphs. The Greek forms of the Doric order come without an individual base. They instead are placed directly on the stylobate. Later forms, however, came with the conventional base consisting of a plinth and a torus. The Roman versions of the Doric order have smaller proportions. As a result they appear lighter than the Greek orders.

Ionic order

The Ionic order came from eastern Greece, where its origins are entwined with the similar but little known Aeolic order. It is distinguished by slender, fluted pillars with a large base and two opposed volutes (also called scrolls) in the echinus of the capital. The echinus itself is decorated with an egg-and-dart motif. The Ionic shaft comes with four more flutes than the Doric counterpart

(totalling 24). The Ionic base has two convex moldings called tori which are separated by a scotia. The Ionic order is also marked by an entasis, a curved tapering in the column shaft. A column of the Ionic order is nine times its lower diameter. The shaft itself is eight diameters high. The architrave of the entablature commonly consists of three stepped bands (fasciae). The frieze comes without the Doric triglyph and metope. The frieze sometimes comes with a continuous ornament such as carved figures instead.

Corinthian order

The Corinthian order is the most ornate of the Greek orders, characterized by a slender fluted column having an ornate capital decorated with two rows of acanthus leaves and four scrolls. It is commonly regarded as the most elegant of the three orders. The shaft of the Corinthian order has 24 flutes. The column is commonly ten diameters high. The Roman writer Vitruvius credited the invention of the Corinthian order to Callimachus, a Greek sculptor of the 5th century BC. The oldest known building built according to this order is the Choragic Monument of Lysicrates in Athens, constructed from 335 to 334 BC. The Corinthian order was raised to rank by the writings of Vitruvius in the 1st century BC.

Roman orders

The Romans adapted all the Greek orders and also developed two orders of their own, basically modification of Greek orders. The Romans also invented the superposed order. A superposed order is when successive stories of a building have different orders. The heaviest orders were at the bottom, whilst the lightest came at the top. This means that the Doric order was the order of the ground floor, the Ionic order was used for the middle story, while the Corinthian or the Composite order was used for the top story. The Colossal order was invented by architects in the Renaissance. The Colossal order is characterized by columns that extend the height of two or more stories.

Tuscan order

The Tuscan order has a very plain design, with a plain shaft, and a simple capital, base, and frieze. It is a simplified adaptation of the Doric order by the Romans. The Tuscan order is characterized by an unfluted shaft and a capital that only consists of an echinus and an abacus. In proportions it is similar to the Doric order, but overall it is significantly plainer. The column is normally seven diameters high. Compared to the other orders, the Tuscan order looks the most solid.

Composite order

The Composite order is a mixed order, combining the volutes of the Ionic with the leaves of the Corinthian order. Until the Renaissance it was not ranked as a separate order. Instead it was considered as a late Roman form of the Corinthian order. The column of the Composite order is ten diameters high.

Historical development of the orders

The Renaissance period saw renewed interest in the ruins left by the ancient cultures of Greece and Rome, and the fertile development of a new architecture based on classical principles. The handbook *De architectura* by Roman writer, architect and engineer Vitruvius, is the only architectural writing that survived from Antiquity. Rediscovered in the 15th century, Vitruvius was instantly hailed as the authority on classical orders and on architecture in general. Architects of the Renaissance and the Baroque periods in Europe based their rules on Vitruvius' writings. What was added were rules for the use of the classical orders, and the exact proportions of the orders down to the most minute detail. Commentary on the appropriateness of the orders for temples devoted to particular deities (Vitruvius I.2.5) were elaborated by Renaissance theorists, with Doric characterized as bold and manly, Ionic as matronly, and Corinthian as maidenly.

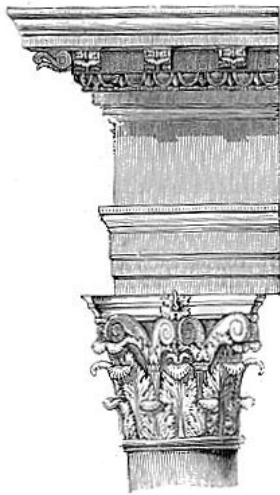
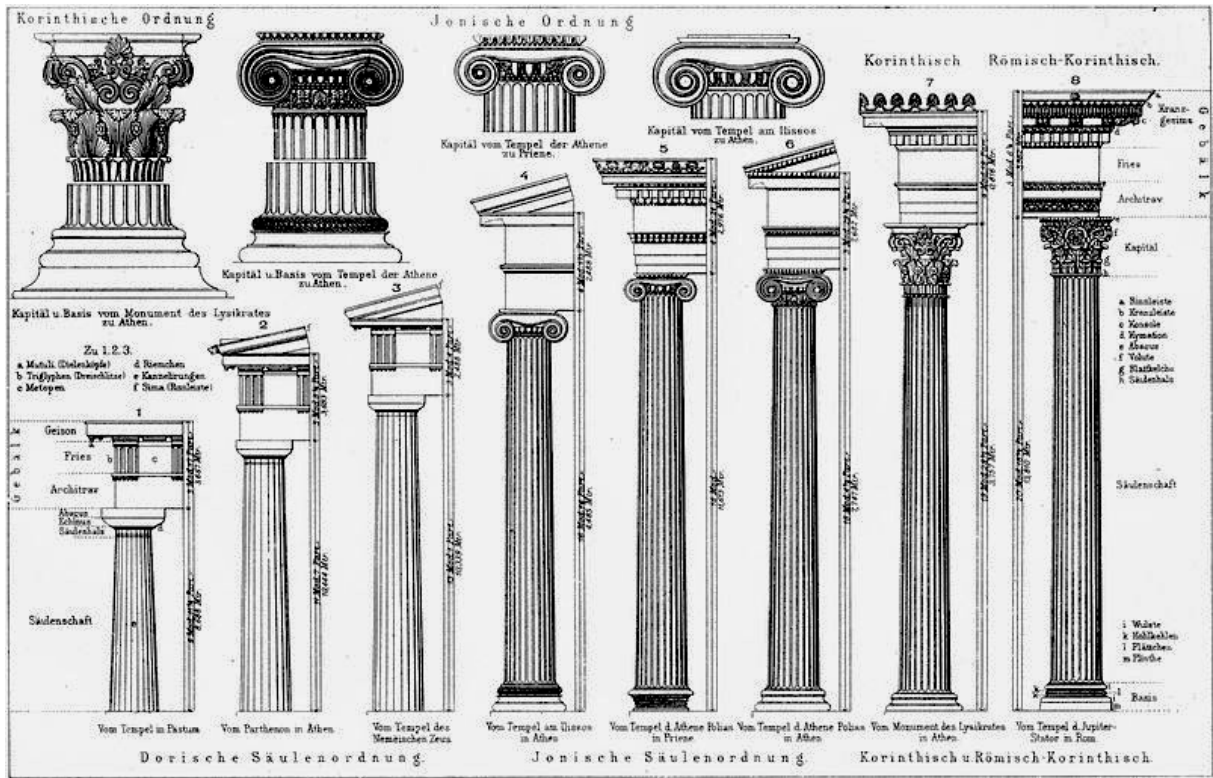
Vignola's orders

Following the examples of Vitruvius and the five books of the *Regole generali d'architettura* by Sebastiano Serlio, published from 1537 onwards, Giacomo Barozzi da Vignola produced an architecture rule book that was more practical than the previous two books, which were more philosophical in nature, his *Cinque ordini di architettura* (*The Five Orders of Architecture*) from 1562; the book is considered "one of the most successful architectural textbooks ever written", despite having no text apart from the notes and the introduction. The book consisted simply of an introduction followed by 32 annotated plates, with views from the Pantheon illustrating the Corinthian order and the Theatre of Marcellus for the Doric order. Later editions had more illustrations. By 1700, it had been reprinted 15 times in Italian, and was translated in Dutch, English, French, German, Russian and Spanish. Each period interpreted the orders in their own way. The architecture of every subsequent period of European architecture was based on the classical orders. In the later 18th century the rules of the Renaissance and the Baroque periods came to be disregarded, and the original use of the orders revived, based on first-hand study of the ruins of classical antiquity – often hailed as the 'correct' use of the orders. In America,

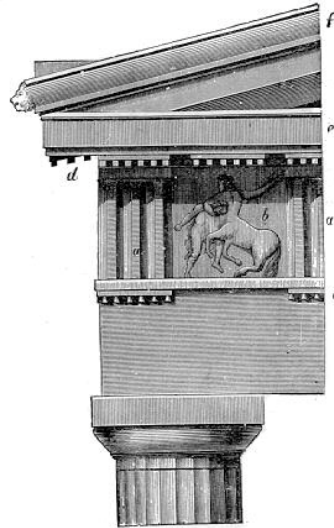
The American Builder's Companion, written in the early 19th century by the architect Asher Benjamin, influenced many builders in the eastern states, particularly those who developed what became known as the Federal style. The break from the classical mode came first with the Gothic revival, then the development of modernism during the 19th century. The Bauhaus promoted pure functionalism, stripped of superfluous ornament, and that has become one of the defining characteristics of modern architecture. There are some exceptions. Postmodernism introduced an ironic use of the orders as a cultural reference, divorced from the strict rules of composition. On the other hand, a few practitioners e.g. Quinlan Terry still work in a traditional classical idiom.

Nonce orders

Several orders, usually based upon the composite order and only varying in the design of the capitals, have been invented under the inspiration of specific occasions, but have not been used again. Thus they may be termed "nonce orders" on the analogy of nonce words. Robert Adam's brother James was in Rome in 1762, drawing antiquities under the direction of Clérissseau; he invented a **British Order**, of which his ink-and-wash rendering with red highlighting, is at the Avery Library, Columbia University. Adam published an engraving of it. In its capital the heraldic lion and unicorn take the place of the Composite's volutes, a Byzantine/Romanesque conception, but expressed in terms of neoclassical realism. In 1789 George Dance invented an **Ammonite Order**, a variant of Ionic substituting volutes in the form of fossil ammonites for John Boydell's Shakespeare Gallery in Pall Mall, London. In the United States Benjamin Latrobe, the architect of the Capitol building in Washington DC, designed a series of botanically **American orders**. Most famous is the order substituting corncobs and their husks, which was executed by Giuseppe Franzoni and employed in the small domed Vestibule of the Supreme Court. Only the Supreme Court survived the fire of August 24, 1814, nearly intact. With peace restored, Latrobe designed an American order that substituted for the acanthus tobacco leaves, of which he sent a sketch to Thomas Jefferson in a letter, November 5, 1816. He was encouraged to send a model of it, which remains at Monticello. In the 1830s Alexander Jackson Davis admired it enough to make a drawing of it. In 1809 Latrobe invented a second American order, employing magnolia flowers constrained within the profile of classical mouldings, as his drawing demonstrates. It was intended for "the Upper Columns in the Gallery of the Entrance of the Chamber of the Senate". These nonce orders all express the "speaking architecture" (*architecture parlante*) that was taught in the Paris courses, most explicitly by Étienne-Louis Boullée, in which sculptural details of classical architecture could be enlisted to speak

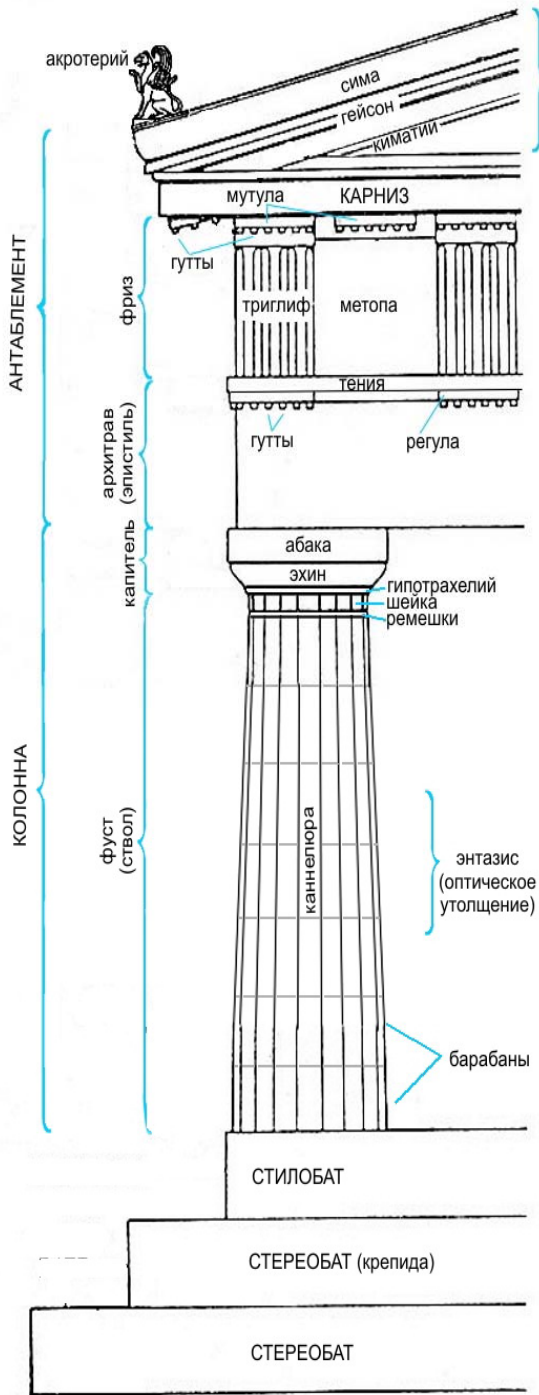


Corinthian Capital from the Pantheon at Rome

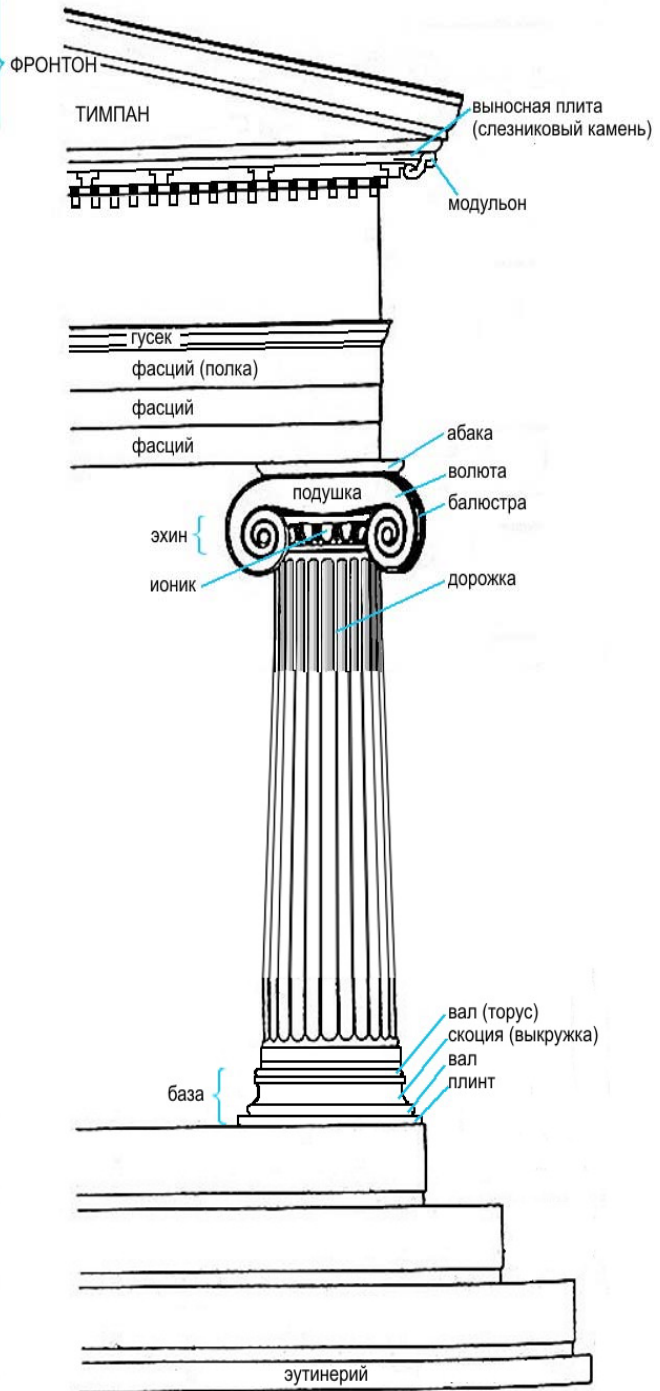


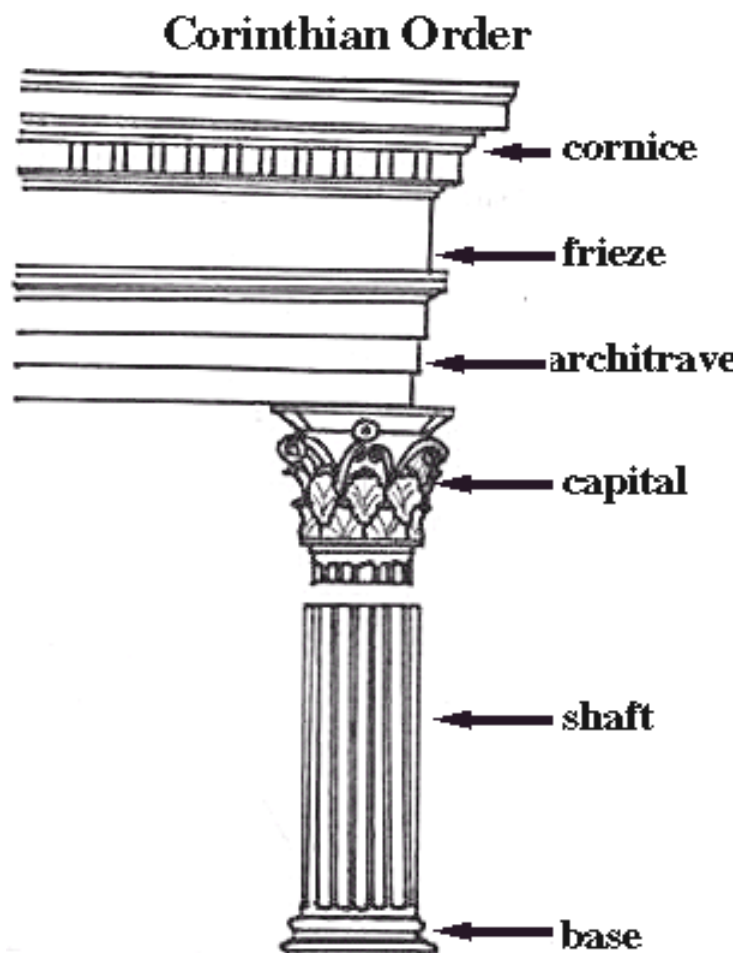
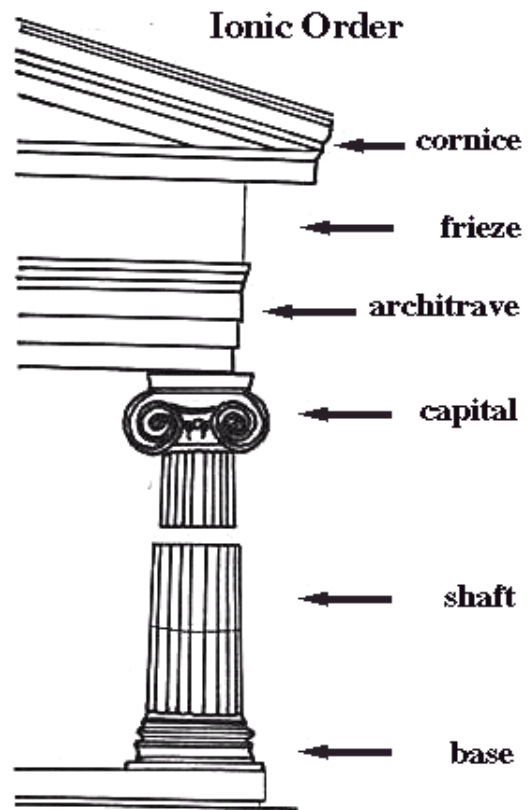
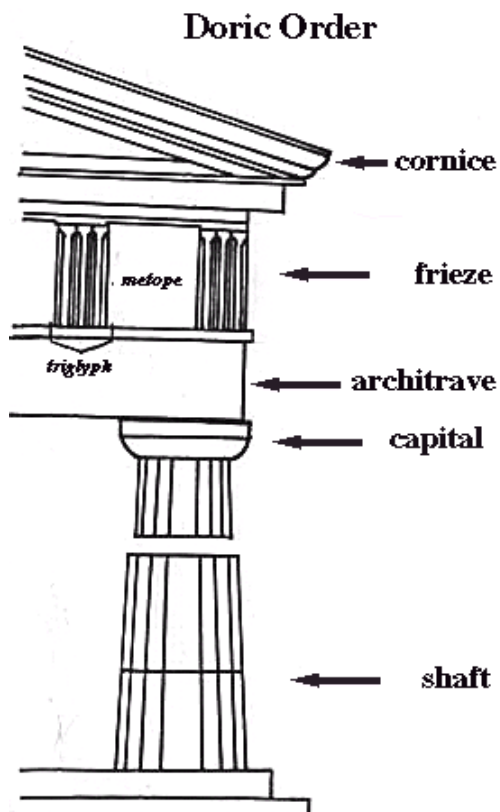
The Doric Order in the Parthenon at Athens

Doric Order



Ionic Order





Corinthian Order



Corinthian columns in Jordan



Corinthian capital in Gandhara



Corinthian capital in California



Corinthian capital in Israel



Corinthian capital at Sacramenia

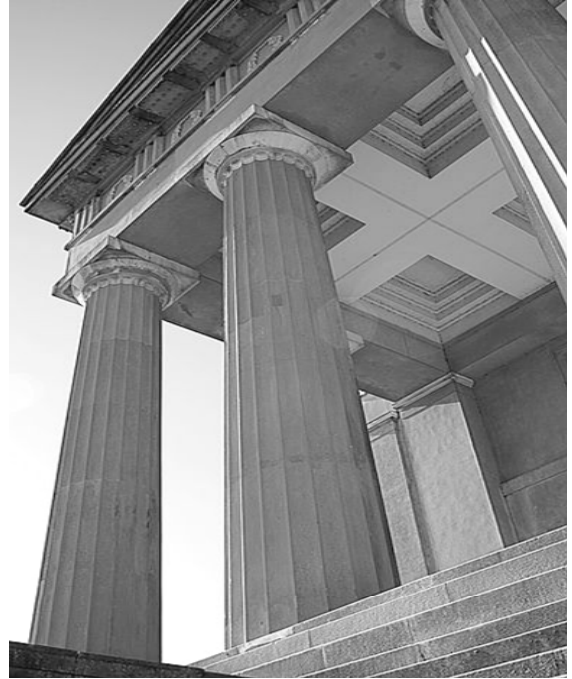


Corinthian capital in New York

Doric Order



Temple of Poiceidon, Italy



Northington Grange Hampshire,
England



Northington Grange, England



Modern reconstruction of Doric order

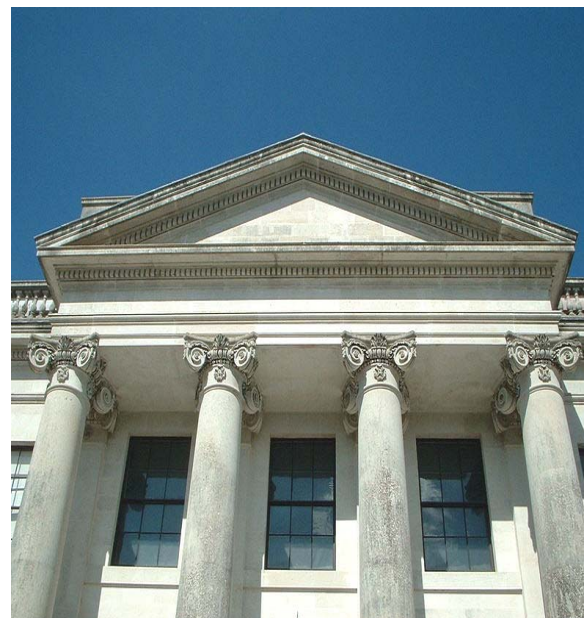
Ionic Order



University of Oslo



Ionic capitals on Cincinnati life insurance headquarters



Ionic capitals on Castle Coole portico

EXERCISES

Exercise 1. Match the styles with definitions.

1. Baroque a) a search for new forms of expression representative of modern times, especially a tendency in the 1940s, 1950s, and 1960s to make a complete change from the past in using simple forms, artificial materials in building;
2. Classicism b) the quality of being simple, balanced, and controlled, not giving way to feeling, and following ancient models;
3. Eclecticism c) the showing of things as they really are;
4. Empire d) a style of building common in Western Europe between the 12th and 16th centuries, with pointed arches, tall pillars, and tall thin pointed windows often with coloured glass in them;
5. Functionalism e) not following any one particular system or set of ideas, but using parts of many different ones;
6. Gothic f) the idea and practice of making buildings and other objects for use and convenience without considering beauty or appearance;
7. Modernism g) a highly decorative style which was fashionable in art, buildings in Europe during the 17th century;
8. Postmodernism h) a style fashionable in Europe from the late 17th to the 18th century, with a great deal of curling decoration;
9. Rococo i) a style that is typical of the period in France when Napoleon was the Emperor, at the beginning of the 19th century;

10. Realism j) a style in European art that emphasized the importance of emotion and imagination rather than thought; it first became popular at the end of the 18th century and it remained an important influence for most of the 19th century;
11. Romanticism k) a style of building, decoration, art, especially in the 19th century, which uses an unusual mixing of old and new forms.

Exercise 2. Match the orders with definitions.

1. Corinthian order a) the oldest and simplest style of ancient Greek building;
2. Doric order b) a type of ancient Greek building which is not highly decorated;
3. Ionic order c) a style of Greek architecture that uses decorations of leaves cut into stone.

Exercise 3. Match the words with their definitions.

- 1) arcade a) a form of art in which shapes stand out slightly from the surrounding surface, which has been cut away;
- 2) arch b) a rounded roof on a building or room;
- 3) column c) a curved top on two supports, for example under a bridge or a church roof or above a door or window;
- 4) colonnade d) something that is added to make something else more beautiful;
- 5) bas-relief e) the front of a building, especially of a grand building;
- 6) facade f) a tall solid upright stone post used in a building as a support or decoration or standing alone as a monument;

- 7) ornament g) a square post that usually sticks out only partly beyond the wall of a building and is usually only decorative;
- 8) molding h) a covered passage, especially one with a roof supported by arches or with a row of shops on one or both sides;
- 9) dome i) a decorative band of stone or wood round the edge of a wall, a piece of furniture, a picture frame;
- 10) pilaster j) a row of columns usually supporting a roof or row of arches.

Exercise 4. Match the words with their definitions.

- 1) fascia a) a line of a colour or pattern different to that of the area or material on either side of it;
- 2) corbel b) a swelling of a surface caused by pressure from inside or below;
- 3) fluting c) a building joined or added to a larger one;
- 4) annex(e) d) a set of hollow curves cut on a surface as decoration;
- 5) cornice e) a long band or board on the surface of something, especially one over a shop bearing the shop's name;
- 6) band f) the top part of a column;
- 7) frieze g) a border along the top of the wall of a building or along the top of wallpaper in a room, usually decorated with pictures, patterns;
- 8) groove h) a decorative border at the top edge of the front of a building or pillar or round the top inside edges of the walls in a room;
- 9) capital i) a long narrow usually regular path or track made in a surface, especially to guide the movement of something;

- 10) bulge j) a piece of stone or wood built out from a wall as a support for a beam or other heavy object.

Exercise 5. Match the words with their definitions.

- 1) flute a) a covering of plaster on the walls of buildings, often formed into decorative shapes;
- 2) niche b) a three-sided piece of stone or other material placed above the entrance to a building, found especially in the buildings of ancient Greece;
- 3) pediment c) a decoration or shape like a rolled-up piece of paper;
- 4) porch d) to make long thing inward curves in something as a decoration, especially parallel curves along the whole length of a pillar;
- 5) portico e) a narrow flat shelf or surface, especially one on the edge of an upright object;
- 6) rotunda f) a roofed entrance built out from a house;
- 7) scroll g) a hollow place in a wall, usually made to hold a piece of art such as a bust or statue;
- 8) stucco h) a part of something, especially of a building, which stands out from the main or central part;
- 9) wing i) a round building or hall, especially one with a dome;
- 10) ledge j) a covered entrance to a building, sometimes consisting of a roof supported by pillars.

Exercise 6. Put the words into the correct order to make sentences.

- 1) arranged our The agent accommodation travel.
2) The antiques of full palace is priceless.
3) arches had seven bridge The.
4) cathedral the architect was of St Who Paul's?
5) priceless museum some The art of contains works.

- 6) apartment lives a basement She in.
- 7) He brick own brick house by his built.
- 8) are now that new They area building houses in.
- 9) colour you the What door paint did?
- 10) construction in industry He the works.

Exercise 7. Choose the correct answer.

1. There are two new hotels under ...
 - a) building c) build
 - b) constructing d) construction

2. The firm contracted ... the new railway within the year.
 - a) to construct c) building
 - b) to build d) constructing

3. Room 101 is at the end of the ...
 - a) passage c) corridor
 - b) lane d) road

4. They dreamed of buying a little ... in the country.
 - a) cottage c) house
 - b) accommodation d) flat

5. She came through the ... into the room.
 - a) way c) door
 - b) passage d) corridor

6. Don't go too near the ... of the cliff.
 - a) rib c) edge
 - b) brim d) brink

7. Their house is at ... of 2000 metres.
 - a) elevation c) height
 - b) altitude d) high

8. Excuse me, where is the ... to the park?
 - a) gate c) door
 - b) entrance d) entry

surroundings	contemporary
popular	viewers
negative	rock
transform	make
invent	hostile
stone	remember
produce	create
audience	environment

Exercise 10. Complete the sentences using the correct form of the words from Exercise 9 in each space.

1. a) Cinema ...loved the movie.
b) Millions of ... switched on their TV sets to watch football.
2. a) The lawyer asked the witness what she could ... about the accident.
b) I'm always forgetting things. I just can't ... anything.
3. a) We must stop polluting the
b) She grew up in very comfortable
4. a) He's a very ... president; I'm sure people will vote for him again.
b) When her photo appeared on the front page of the newspaper, she became ... overnight.
5. a) The BBC ... all over the world.
b) The film was first ... at the Cannes Film Festival.
6. a) They live in an old ... cottage in the country.
b) The ship hit some ... and sank.

USEFUL DEFINITIONS

Abutment – the lateral supporting structure of a bridge, arch.

Acanthus – a conventionalized representation of an acanthus leaf, especially on Corinthian column capitals.

Annex(e) – a building joined or added to a larger one.

Arcade – a covered passage, especially one with a roof supported by arches or with a row of shops on one or both sides.

Arch – a curved top on two supports, for example under a bridge or a church roof or above a door or window. The curve of an arch displaces weight from above, directing it to the spring line, where it is then supported vertically by abutments or pillars. In a classical arch, such as the basket type, the curve is formed from a series of interlocking blocks (voussoirs), with the central stone referred to as the keystone. A reinforcing piece of stonework, known as the impost, is situated at the spring line. The first curved arches were built by the Etruscans, but as architectural styles have varied in different locations and eras, so too has the form of the arch. Types of arch: Basket arch, Caliphal arch, Nasrid arch, Trefoil arch, Lancet arch, Tudor arch.

Architrave – in classical architecture a main beam resting across the tops of column; the molded frame around a door-way or window.

Art Nouveau – popular throughout Europe and influential in the USA, the style of art nouveau was characterized by the use of extended, flowing lines based on organic forms such as plants, waves, and the human body. Taking its name from a Parisian shop of the time, art nouveau was most prevalent in the fields of decorative art and architecture. One of its leading exponents was the French architect Hector Guimard. He is best known for its elaborate entrances to the metro stations in Paris, which are characterized by shell-shaped canopies made of glass and wrought iron.

Band – a flat, thin strip or loop of material put round something; a strip of material forming part of a garment.

Baroque – highly ornate and extravagant in style, especially of European art of the 17th and 18th centuries. The baroque style emerged in Rome during the 17th century, rising from the growing confidence of the Roman Catholic Church. Originally it was developed to appeal to the increasing number of new members within the congregation, and to lure others away from the more austere Protestantism. Characterized by religious subjects, this ornate and theatrical style travelled across Italy, into other parts of Europe, and to the American colonies, as the influence of Catholicism spread internationally. The style was adopted by many of the architects, sculptors, and painters of the period.

Bas-relief – a form of art in which shapes stand out slightly from the surrounding surface, which has been cut away.

Bulge – a swelling of a surface caused by pressure from inside or below.

Byzantine – a highly decorated style developed in the Eastern Empire. Following the division of the Roman Empire in AD 395, the Eastern section sited its capital in Byzantium (now Istanbul). Architects fused Roman and oriental styles, constructing buildings from brick and concrete, faced with marble. External walls were ornamented with decorative brickwork and internal walls with intricate mosaics. A large central dome was often surrounded by smaller domes.

Capital – the top part of a column.

Colonnade – a row of columns usually supporting a roof or row of arches.

Column – a tall solid upright stone post used in a building as a support or decoration or standing alone as a monument. The ancient Egyptians and Greeks first incorporated columns into architectural designs. There were three orders, Doric, Ionic, and Corinthian, each with clearly defined conventions governing proportion and appearance. Roman and Renaissance architects imitated these, and devised two others: Composite and Tuscan.

Corbel – a piece of stone or wood built out from a wall as a support for a beam or other heavy object.

Corinthian – a term applied to one of the three principal orders of classical architecture. Invented in Athens in the 5th century BC, Corinthian architecture was also widely used by the ancient Romans, and borrowed some features from both the Doric and Ionian orders.

Cornice – a decorative border at the top edge of the front of a building or pillar or round the top inside edges of the walls in a room; a horizontal molded projection crowning a building or structure.

Cove – a concave arch or arched molding, especially between a wall and a ceiling.

Dado – the lower part of the wall of a room when visually distinct from the upper part; the plinth of a column.

Dentil – any of a series of small rectangular blocks as a decoration under the molding of a cornice in classical architecture.

Dog-tooth – a small pointed ornament or molding, especially in Norman and Early English architecture.

Dome – a rounded roof on a building or room. Domes are curved roofs that were first built on palaces and religious buildings as striking symbols of the building's status. They can be categorized according to the shape of the dome.

The frame-work of the dome often has very complex bracing systems. The shape of the base depends on the plan of the walls on which the dome is constructed, known as the drum. Types of dome: hemispherical, polyhedral, saucer, onion.

Doric – the Doric order, which dates from the 7th century BC, is the oldest of the three main ancient Greek architectural orders. Doric temples have fluted columns with plain capitals and no bases. The friezes are decorated with carved panels called triglyphs, which are separated by plainer panels called metopes.

Emboss – carve or mold in relief.

Entablature – the upper part of a classical building supported by columns, comprising architrave, frieze and cornice.

Facade – the front of a building, especially of a grand building. A building's façade offers a unified face to the world, while providing an opportunity for architectural expression. Types of façade vary greatly among building styles, from the formal ordering of classical architecture to the intricate detailing of Gothic buildings or the theatrically of the baroque.

Fascia – a long band or board on the surface of something, especially one over a shop bearing the shop's name.

Finial – an ornament finishing off the apex of a roof, pediment, gable, tower-corner, canopy.

Flute – to make long thing inward curves in something as a decoration, especially parallel curves along the whole length of a pillar.

Fluting – a set of hollow curves cut on a surface as decoration.

Flying buttress – a buttress slanting from a separate column, usually forming an arch with the wall it supports.

Frieze – a border along the top of the wall of a building or along the top of wallpaper in a room, usually decorated with pictures, patterns; the part of an entablature between the architrave and the cornice.

Gothic – the style of architecture prevalent in West Europe in the 12th-16th centuries, characterized by pointed arches. Gothic architecture flourished from the mid-12th century into the 16th century, when many of Europe's greatest cathedrals were under construction. Gothic buildings are characterized by pointed arches, flying buttresses, rib vaults, and ornamental stone tracery. Such features are often complemented by high-quality stained glass and sculpture.

Groove – a long narrow usually regular path or track made in a surface, especially to guide the movement of something.

Hip roof – a roof with the sides and the ends inclined.

House – Most Western houses are built from materials such as timber, stone, brick and concrete. Foundations, walls and roof spaces are usually

constructed to provide insulation and conceal pipes and cables for gas, electricity, water, drainage and heating. In houses of the future, solar panels may be a regular energy-saving feature.

Ionic – the term Ionic applies to one of the classical architectural orders. It is especially attributable to temple architecture, and is characterized by the use of fluted columns, volutes (spiral scrolls) on each capital, and a continuous, sculpted frieze. The triangular pediment on the main façade is generally simple and unadorned.

Lancet arch (light, window) – a narrow arch or window with a pointed head.

Ledge – a narrow flat shelf or surface, especially one on the edge of an upright object.

Lintel – a horizontal supporting piece of timber, stone, across the top of a door or window.

Lunette – an arched aperture in a domed ceiling to admit light.

Mansard – a roof which has four sloping sides, each of which becomes steeper halfway down.

Molding – a decorative band of stone or wood round the edge of a wall, a piece of furniture, a picture frame.

Moorish – relating to the Moors.

Neoclassical – a revival of a classical style or treatment in the arts. In the late 18th and early 19th centuries, Europe became fascinated with the cultures of classical Greece and Rome. This interest was in part stimulated by the discovery and excavation of the remains of a number of ancient sites. Artists and architects were greatly influenced by the ancient civilizations, and imitated their style very deliberately.

Niche – a hollow place in a wall, usually made to hold a piece of art such as a bust or statue.

Norman – relating to the Norman style of architecture. From the late 10th to the late 12th centuries the Norman style of architecture prevailed in Normandy and, from 1066, in most of England. The main characteristic features of this style were massive solid stone-work, semicircular arches, arcades, pitched roofs, cylindrical or polygonal piers, and ribbed stone vaulting.

Ornament – an object possessed because it is (thought to be) beautiful rather than because it is useful; something that is added to make something else more beautiful.

Palladian – a neoclassical architectural style derived from the Renaissance buildings and writings of Andrea Palladio (1508–80). Palladio's Villa Rotonda

bears many of his hallmarks. The villa's design, both plan and elevation, is symmetrical, and centres on a domed room. Each of the four facades is identical, and is dominated by huge columns and a pedimented temple porch, a favourite motif of Palladio.

Pantheon – a building in which illustrious dead are buried or have memorials. The term pantheon is often used to refer specifically to the Pantheon at Rome, which was built by the Roman emperor Hadrian (AD 76–138). Its huge hemispherical dome is a symbolic reference to the temple's dedication to all the gods in the universe.

Pargeting – plaster, especially with an ornamental pattern.

Pedestal – the part of a column below the base, comprising the plinth and the dado if present.

Pediment – a three-sided piece of stone or other material placed above the entrance to a building, found especially in the buildings of ancient Greece.

Perpendicular – the third stage of English Gothic (15th–16th c.) with vertical tracery in large windows.

Pier – a support of an arch or of the span of a bridge, a pillar; solid masonry between windows.

Pilaster – a square post that usually sticks out only partly beyond the wall of a building and is usually only decorative.

Plinth – the lower square slab at the base of a column.

Porch – a roofed entrance built out from a house.

Portico – a covered entrance to a building, sometimes consisting of a roof supported by pillars.

Postmodern – a movement reacting against modern tendencies. Postmodernism is a late 20th-century term used in various disciplines to refer to a rejection of modernism's preoccupation with pure form and technique. Postmodern designers use an amalgam of style elements from the past, such as the classical and baroque, introducing ornament, colour, and sculpture, often with ironic intent.

Quatrefoil – a four-pointed or four-leafed figure, especially as an ornament in architectural tracery.

Relief – a method of molding or carving or stamping in which the design stands out from the surface, with projections proportioned and more or less closely approximating to those of the objects depicted.

Renaissance – the revival of art and literature in the 14th–16th centuries. The Renaissance saw an intellectual and artistic “rebirth” in Europe, built around an interest in naturalism and the revival of the art and literature of classical Rome.

Architects studied proportions and features of Roman buildings, while painters developed an interest in allegory, myth, history, and the technique of perspective.

Rib – a supporting ridge, timber, rod, across a surface or through a structure.

Rococo – a late baroque style of decoration prevalent in 18th – century continental Europe, with asymmetrical patterns.

Roof – the upper covering of a building. Most roofs are pitched and consist of a wooden frame and some form of covering, such as tiles, slates, thatch or lead. The inclined part of the frame is formed by rafters. To prevent sagging or bowing, these need to be supported by curved or diagonal beams (braces), which together form strong trusses. Types of pitched roof: hip roof, cable-and-valley roof, pavilion roof, sloped turret roof.

Rose window – a circular window with roselike tracery.

Rotunda – a round building or hall, especially one with a dome.

Sash window – a window with one or two sashes of which one or either can be slid vertically over the other to make an opening.

Scroll – an ornamental design or carving imitating a roll of parchment.

Shrine – a chapel, church, altar, sacred to a saint, relic.

Spire -

Stained glass – dyed or coloured glass, especially in a lead framework in a window.

Steeple – a tall tower, especially one surmounted by a spire, above the roof of a church.

Stucco – a covering of plaster on the walls of buildings, often formed into decorative shapes.

Temple – a building devoted to the worship, or regarded as the dwelling place, of a god or gods or other objects of religious reverence. The structure of a temple is often symbolic. In the Aztec temple of Tenochtitlan in Mexico, two shrines dedicated to the gods were built at the top of a structure symbolizing a mountain. By climbing it, priests came closer to the gods, to whom human sacrifices were made.

Tracery – ornamental stone openwork especially in the upper part of a Gothic window.

Vault – an arched roof; a set or series of arches whose joints radiate from a central point or line. Usually composed of stone, concrete, or brick, vaults are heavy structures that exert downward and outward pressure on to their supports. The simplest form is the barrel vault. Two intersecting barrel vaults form a groin vault. If ribs are added along the groins, a ribbed vault is made. Adding

decorative fan patterns creates a fan vault. Types of vault: barrel vault, groin vault, ribbed vault, fan vault.

Volute – a spiral scroll characteristic of Ionic capitals and also used in Corinthian and composite capitals.

Window – an opening in a wall, roof, usually with glass in fixed, sliding, or hinged frames, to admit light or air and allow the occupants to see out. Originally used by the ancient Romans, glazed windows were rare until the Middle Ages, when glass became more available. As a result, the size of windows grew, so that by the Renaissance period they were quite large. Buildings can often be dated by their windows.

Wing – a part of something, especially of a building, which stands out from the main or central part.

Woodcarving – the act or process of carving wood; a design in wood produced by this art. Woodcarving was a popular way of providing an attractive finish for building interiors and furniture from the Middle Ages through to the 19th century. A highly skilled, labour-intensive craft, large pieces of wood are first removed with a wooden mallet and a chisel; the intricate details and textures are then achieved by using a range of chisels to shave away wood by hand.

Wood engraving – a relief cut on a block of wood sawn across the grain.

VOCABULARY

- abacus – абак (*верхняя плита капители колонны, полуколонны, пилястры; имеет квадратные очертания с прямыми (дорический и ионический ордера) или вогнутыми (коринфский ордер) краями*);
- abut – прилегать, примыкать;
- acanthus – акант;
- acquaintance – знакомство, знакомый;
- acquire – приобретать;
- adjacent – соседний, смежный;
- adopt – усваивать, перенимать;
- adoption – принятие, заимствование;
- adulthood – зрелость;
- Aeolic order – эолийский ордер;
- afterthought – запоздалая мысль;
- akin – родственный, похожий;
- albeit – хотя и;
- alter – менять, изменять;
- amalgam – амальгама, смесь;
- amalgamate – амальгамировать, объединять;
- amateur – любительский;
- ambiguous – двусмысленный, туманный;
- ammonite – аммонит (*аммиачно-селитренное взрывчатое вещество*);
- annex – пристройка, флигель;
- annotate – аннотировать, снабжать комментариями;
- antiquity – древность;
- apartment – комната, квартира;
- aperture – отверстие, проем;
- apex – вершина, верх;
- Apollo – Аполлон (*в греческой мифологии и религии сын Зевса, бог-целитель и прорицатель, покровители искусств; изображался прекрасным юношей с луком или кифарой*);
- appearance – вид, внешность;
- appendage – придаток;
- appropriateness – предназначение;
- arcade – аркада (*ряд одинаковых арок, опирающихся на колонны или столбы*);
- arch – арка, свод;

architrave – архитрав (*нижняя из 3 горизонтальных частей антаблемента, лежащая на капителях колонн; имеет вид балки – широкой, гладкой (в дорическом и тосканском ордерах) или разделенной на 3 горизонтальные уступа – фации (в ионическом и коринфском ордерах)*);

assassinate – убивать по политическим мотивам;

assembly – собрание;

atop – наверху;

attic – мансарда, чердак;

attune – настраивать;

audience – аудитория, публика;

austere – строгий, суровый;

babyhood – младенчество;

band – тесьма, лента, полоса;

bare-footed – босой, босоногий;

Baroque – барокко, барочный (*для архитектуры характерны пространственный размах, слитность, текучесть сложных, обычно криволинейных форм*);

barrel – ствол;

bas-relief – барельеф (*рельеф, в котором выпуклое изображение выступает над плоскостью фона не более чем на половину своего объема*);

bath-house – баня;

bead – бусина, капля;

beam – брус, балка, перекладина;

belfry – колокольня;

bestow – помещать;

bijou – маленький, изящный;

blacksmith – кузнец;

boast – хвастаться, хвалиться;

bourgeois – буржуа, буржуазный;

boutique – небольшой модный магазин;

brace – подпорка, распорка;

breakdown – поломка;

brick – кирпич;

bulge – выступ, клин;

bulky – громоздкий, объемистый;

bulwark – бастион;

bump – натолкнуться;

buttress – контрфорс, опора;

cadet – кадет, курсант;
Callimachus – Каллимах (*греческий поэт и ученый 305 до н.э.*);
capital – капитель (*венчающая часть колонны, столба или пилястры*);
canopy – полог, покров;
Capitol Building – Капитолий США – место заседаний американского Конгресса (*в 1792 г. У.Торнтон выполнил проект в Федеральном стиле в части крыльев, смежных с центральной ротондой; в 1803г. Б.Г. Лэтроуб изобрел капители в виде листьев табака и початков кукурузы; в 1827г. Ч. Булвинч присоединил к двум крыльям первый купол и ротонду; в 1850г. Т.А. Уолтер расширил крылья*);
capture – захват;
cartouche – картуш (*украшение в виде щита или полуразвернутого свитка, на котором изображены герб, эмблема, надпись*);
carving – резьба;
ceiling – потолок;
celebrity – знаменитость;
cell – ячейка, элемент;
cellar – погреб, подвал;
chamber – комната, зал, палата;
chandelier – канделябр, люстра;
chariot – колесница;
charitable – благотворительный;
charity – благотворительность;
chimney – труба, дымоход;
chinaware – фарфор, фарфоровые изделия;
chisel – резец, долото, стамеска;
chivalry – рыцарство;
clash – гул, лязг, звон;
Classical architecture – классическая архитектура (*архитектура Древней Греции и Рима с V в. до н.э. – III в. н.э. когда были созданы колонна и фронтон*);
Classicism – классицизм (*архитектуре классицизма присущи четкость и геометризм форм, логичность планировки, сочетание стены с ордерами и сдержанным декором*);
coach – репетировать;
coffin – гроб;
colonnade – колоннада;
column – колонна;
combat – бой, бороться;

complement – дополнение;
Composite order – составной ордер;
comprehensive – всеобъемлющий, исчерпывающий;
conceal – скрывать;
concrete – бетон;
confirm – подтверждать;
confrontation – конфронтация, очная ставка;
consecutive – последовательный;
consensus – согласие, единодушие;
consequence – следствие, последствие;
constrain – принуждать, стеснять;
Constructivism – конструктивизм (*направление в советском искусстве 1920-х гг., выдвинувшее задачу конструирования материальной среды, окружающей человека; конструктивизм стремился использовать новую технику для создания простых, логичных, функционально оправданных форм, целесообразных конструкций*);
continuation – продолжение, возобновление;
conventional – обычный, традиционный;
convex – выпуклый;
Corinthian order – коринфский ордер (*имеет высокую колонну с базой, ствол, прорезанным желобками и пышной капителью, состоящей из рядов листьев аканфа и небольших волют*);
corbel – пояс, выступ, ниша;
corn cob – кочерыжка кукурузного початка;
cornice – карниз;
court-martial – военный суд;
courtyard – двор;
corps – корпус;
count – граф;
craft – ремесло;
credit – вера, доверие;
crimson – малиновый, темно-красный;
cursory – беглый, поверхностный;
curtain – занавеска, штора;
dado – цоколь;
dashing – лихой, стремительный;
debacle – падение, крах;
debris – обломки, развалины;
decay – упадок, разложение;

dedicate – посвящать;
deity – божество;
depict – изображать;
deplorable – плачевный, прискорбный;
derive – извлекать, возводить;
destiny – судьба;
destruction – уничтожение, разрушение;
detachment – отделение, отряд;
disband – распускать, расформировать;
disregard – пренебрежение;
distinct – отчетливый, отличный;
distinctive – отличительный, характерный;
distort – искажать;
divorce – отделять, разъединять;
domain – имение;
dome – купол, свод;
Doric order – дорический (*колонна дорического ордера не имеет базы, ствол прорезан каннелюрами; капитель состоит из эхина и абака; антаблемент членится на архитрав, фриз и карниз; фриз по горизонтали делится на триглифы и метопы*);
dormitory – дортуар, общая спальня;
downtown – расположенный в деловой части города;
drainage – дренаж, осушение;
dreary – тоскливый, серый;
dwarf – мешать, останавливать;
dwelling – жилье, жилище;
eccentricity – чудачество, эксцентричность;
echinus – эхин (*часть капители дорической колонны в виде круглой в плане подушки с выпуклым криволинейным профилем, служит переходом от ствола колонны к абаку*);
eclectic – эклектический, эклектичный;
eclecticism – эклектизм (эклектика) (*сочетание разнородных стилевых элементов или произвольный выбор стилистического оформления для зданий*);
eclipse – затмение, затмевать;
elaborate – разрабатывать, отделять;
emanate – излучать, истекать;
embankment – набережная, насыпь;
embassy – посольство;

émigré – эмигрант;
emphasize – подчеркивать;
Empire style – стиль ампира (*стиль в архитектуре начала 19 в., завершивший развитие; завершивший развитие классицизма; массивные лапидарные, подчеркнута монументальные формы и богатый декор служили воплощению идей государственного могущества и воинской силы*);
empress – императрица, царица;
engraving – гравюра, гравирование;
enlist – привлечь на свою сторону;
enormous – громадный, огромный;
enrichment – обогащение;
ensue – следовать;
entablature – антаблемент (*верхняя часть сооружения, лежащая на колоннах, составной элемент архитектурного ордера; членится на архитрав, фриз, карниз*);
entasis – энтазис (*утолщение ствола колонны в средней его части, создающее впечатление напряженности и устраняющее оптическую иллюзию вогнутости ствола*);
entrance – вход;
entwine – вплетать, обвивать;
erupt – извергать, прорезать;
estate – поместье, имение;
exaggerate – преувеличивать;
excessively – излишне, чрезмерно;
exemplary – примерный, образцовый;
exquisitely – утонченно, изысканно;
exterior – экстерьер, внешняя сторона;
facade – фасад;
faceted – граненый;
failure – неудача, провал;
famine – голод;
fan vaulting – веерный свод;
fascia – поясок, валик, фаска;
fascinating – очаровательный, захватывающий;
fate – судьба, предопределять;
feats of arms – боевой подвиг;
Federal Style – федеральный стиль;
fence – забор, изгородь, ограда;

fertile – плодородный;
fierce – свирепый, лютый;
finish – отделка;
fireplace – камин;
flank – торцовая сторона;
flare – расширение; сияние;
flat – плоский, квартира;
flute – каннелюра, желобок;
fluting – каннелюры (*вертикальные желобки на стволе колонны или пилястры*);
force – заставлять, принуждать;
forefront – передний, авангард;
fortunate – счастливый, удачный;
fossil – старомодный;
frame – рама;
framing – рама, обрамление, сруб, остов;
freethinker – вольнодумец;
frieze – бордюр, фриз (*средняя горизонтальная часть антаблемента, между архитравом и карнизом; в дорическом ордере членится на тригли-фы и метопы, в ионическом и коринфском иногда заполняется рельефами*);
front elevation – фасад;
functionalism – функционализм (*направление в архитектуре 20 в., требующее строгого соответствия зданий и сооружений протекающим в них производственным и бытовым процессам; функционализм дал обоснованные приемы и нормы планировки жилых комплексов (стандартные секции и квартиры, «строчная» застройка кварталов торцами зданий к улице)*);
gable – фронтон;
gabled roof – двускатная, щипцовая крыша;
gap – брешь, пролом, проход;
gentry – дворянство;
glamorous – пленительный;
glassware – стеклянная посуда;
Gothic architecture – готика (*архитектурный стиль, господствовавший в Европе с 12 по 16 вв., наиболее ярко выражен в зданиях каменной кладки, характерной особенностью которых являются глухие углубления в оконных переплетах; ребристый свод, аркбутаны и стрельчатая*

арка решили проблему возведения высоких конструкций, в то же время позволяя сохранить в помещении максимум естественного освещения);

graceful – грациозный, изящный;
graduate – выпускник;
grain – зерно, зернить;
groin – крестовый свод;
groove – желобок;
guerrilla – партизан;
hail – происходить из;
harsh – грубый, резкий;
head-quarters – штаб;
heating system – система отопления;
Hebrew – еврей, еврейский;
hectic – бурный;
heir – наследник;
hemispherical – полусферический;
Hera – Гера (*в греческой мифологии царица богов, сестра и жена Зевса, покровительница брака; отличается властностью, жестокостью и ревнивым нравом*);
heraldic – геральдический;
hexagonal – шестиугольный;
highlight – ярко освещать;
high-rise apartment blocks – высотные многоквартирные дома;
hint – намек, намекать;
hip – бедро;
hodge-podge – мешанина;
hollow – выемка, впадина; пустой, полый; фальшивый;
humble – покорный, усмирять;
husk – пленка, оболочка;
iconostasis – иконостас;
immortal – бессмертный;
imperceptibly – незаметно;
infantry regiment – пехотный полк;
inhabit – жить, населять;
insignia – знаки, отличия, ордена;
inspiration – вдохновение, влияние;
intact – целый, нетронутый;
intent – поглощенный;
interior – интерьер;

intricate – сложный, запутанный;
Ionic order – ионический ордер (*имеет стройную колонну с базой, стволom, прорезанным вертикальными желобками; капитель состоит из двух завитков; антаблемент иногда без фриза, архитрав – из трех горизонтальных полос; фриз часто сплошь покрывался рельефом*);
joint-stock company – акционерная компания;
justice – справедливость, юстиция;
lack – недостаток;
lancet arch – стрельчатая арка;
lancet window – стрельчатое окно;
landlord – землевладелец;
land surveying – межевание;
land-tenure – землевладение;
launch – запускать;
lavish – щедрый, расточительный;
layout – расположение, планировка, разбивка;
lead – свинец;
ledge – выступ, край;
legitimate – законный;
life-long – пожизненный;
lighting – освещение;
lightning – молния;
limestone – известняк;
lineage – происхождение, родословная;
lintel – перемычка окна или двери;
load-bearing – грузоподъемность;
lobby – вестибюль, фойе;
loggia – лоджия;
lunette – тимпан (*внутреннее поле фронтона; плоскость между проемом арки и лежащим на ней антаблементом; углубленная часть стены над дверью или окном, обрамленная аркой*);
lush – пышный, роскошный;
luxurious – роскошный;
mainland – материк;
majestic – величественный;
majolica – майолика (*изделия из цветной обожженной глины с крупно-пористым черепком, покрытые глазурью*);
major – майор;
magnificent – великолепный;

mall – торговый центр;
mallet – деревянный молоток;
mansion – особняк;
manuscript – рукопись;
marble – мрамор, мраморный;
masonry – каменная кладка;
masterpiece – шедевр;
matronly – подобающий почтенной женщине;
mature – зрелый, готовый;
medallion – медальон;
merchant – купец;
merit – достоинство, заслуживать;
metopes – метопы (*прямоугольные, почти квадратные плиты, часто украшенные скульптурой, составляющие в чередовании с триглифами фриз дорического ордера*);
mica – слюда, слюдяной;
miraculously – чудесно;
missile forces – ракетные войска;
mode – метод, способ; мода, обычай; лад, тональность;
modernism – модернизм (*направление искусства конца XIX–XX вв. (кубизм, дадаизм, сюрреализм, футуризм, экспрессионизм, абстрактное искусство), выражающее кризис буржуазной культуры и характеризующихся разрывом с традициями реализма*);
modest – скромный;
modify – модифицировать, видоизменять;
molding – лепное украшение;
mutiny – мятеж, бунтовать;
narrow – узкий;
necking – обжимание;
nee – урожденная;
niche – ниша;
noble – дворянин, благородный;
ponce – временно;
non-conformism – инакомыслие;
obscure – неясный, уединенный, незаметный;
obstetrician – акушер;
obviously – очевидно;
occasion – событие, повод, причина;
onslaught – решительная борьба;

onward – прогрессивный;
ornament – орнамент; украшать;
ornamentation – украшение;
ornate – богато украшенный;
pagan – языческий;
Palladio – Андреа Палладио (1508–1580), итальянский архитектор, представитель позднего Возрождения (*Творчество Палладио и его трактат «Четыре книги об архитектуре» (1570) способствовали развитию палладианства*);
pane – оконное стекло;
Pantheon – Пантеон (*место, посвященное всем богам; усыпальница выдающихся людей*);
par – равенство, нормальное состояние;
parapet – парапет (*невысокая сплошная стенка, проходящая по краю крыши, террасы, балкона, вдоль набережной, моста (в качестве ограждения)*);
parchment – пергамент;
passage – проход;
pattern – образец, модель;
pavilion – павильон, шатер;
peasant – крестьянин, крестьянский;
pedestal – пьедестал, основание;
pedestrian precinct – участок улицы только для пешеходов;
pediment – фронто́н (*треугольное завершение фасада здания, портика, колоннады, ограниченное двумя скатами крыши по бокам и карнизом у основания*);
pharmacy – аптека;
phrase – формулировать, фразировать;
pier – простенок;
pilaster – пилястр (*плоский вертикальный выступ прямоугольного сечения на поверхности стены или столба*);
pinnacle – шпиг; шпиг;
pitch – уклон, скат;
pithy – сжатый, содержательный;
plafond – плафон;
plain – ясный, простой;
plank – доска;
plaque – табличка;
plaster – штукатурка;

plate – пластинка, плита, лист;
plate-glass – зеркальное стекло;
playwright – драматург;
plinth – плинтус;
plummet – обрывать;
polygonal – многоугольный;
porcelain – фарфор, фарфоровый;
porch – подъезд, портик, веранда;
portico – портик (*галерея на колоннах или столбах, обычно пред входом в здание, завершенная фронтоном или аттиком*);
postmodernism – постмодернизм (*художественное движение конца XX в., приведшее к стиранию различий между «высокой» культурой и «низкой»*);
practitioner – практикующий;
premise – помещение;
priest – священник;
printing shop – печатный цех, типография;
promote – выдвигать, продвигать;
prosecutor – обвинитель, прокурор;
province – область, провинция;
provincial – провинциал, провинциальный;
purchase – покупать, приобретать;
pursue – преследовать, добиваться;
quadriga – квадрига (*античная двухколесная колесница, запряженная четверкой лошадей в один ряд; возница управлял стоя*);
quarter – квартал, расквартировывать;
quatrefoil – четырехлистник;
rafter – стропило;
raid – налет, набег;
railing – изгородь, ограда;
ratio – отношение, коэффициент;
reconcile – мирить, улаживать;
rectangular – прямоугольный;
reference – отношение; ссылка;
reference library – справочная библиотека;
refine – очищать, совершенствовать;
refresher courses – курсы повышения квалификации;
refuge – убежище;
regain – получать, достигать;

regard – взгляд, разглядывать;
regiment – полк;
register – реестр, регистр; регистрировать, отмечать; выражать;
rejection – отказ;
release – освобождение;
remnant – след, пережиток;
Renaissance – Ренессанс, Возрождение (*период в культурном и идейном развитии стран Западной и Центральной Европы (XIV–XVI вв.), переходный от средне-вековой культуры к культуре нового времени; отличительные черты – светский характер, гуманистическое мировоззрение, обращение к культурному наследию античности*);
render – первый слой штукатурки; воспроизводить, изображать;
repertoire – репертуар;
resident – житель;
residential – жилой;
retain – удерживать, сохранять;
reverence – почитание;
revive – возрождать;
rib – ребро;
risalita – ризалит (*часть здания, выступающая за основную линию фасада; обычно расположены симметрично по отношению к центральной оси фасада*);
retinue – свита, эскорт;
Rococo – рококо, вычурный (*декоративное искусство принадлежит к высшим достижениям искусства XVIII в. по изысканности, красоте асимметричных композиций, по духу интимности, комфорта и внимания к личному удобству*);
roofing – кровля, кровельный материал;
rotunda – ротонда (*круглая в плане постройка, увенчанная куполом*);
rowdy – хулиган, грубый, шумный;
rusticate – временно исключать;
ruthless – безжалостный, жестокий;
sacrifice – жертвоприношение;
sag – оседать;
sandstone – песчаник;
sash – скользящая рама;
sash window – подъемное окно;
scale – масштаб;

scotia – скоция (*асимметричный архитектурный облом с вогнутым профилем из двух дуг разного радиуса*);
scroll – завиток, волюта;
seal – прикладывать;
seize – схватить, захватить;
self-instruction – самообразование;
semi-circular – полукруглый, полукружный;
sentence – приговаривать;
serf – крепостной;
servant – слуга;
shaft – стержень;
shed – сарай;
shell – раковина, каркас;
shortcoming – недостаток;
showcase – витрина;
shrine – рака, гробница, часовня;
Sicily – Сицилия (*остров в Средиземном море, в составе Италии*);
side elevation – боковой фасад;
similar – сходный, похожий;
slab – плита;
slant – наклонять;
slate – сланец, шиферная плитка;
slaughter – массовое убийство;
slender – тонкий, стройный;
slide – желоб;
slim – тонкий, скудный, незначительный;
slope – наклон, спуск, скат;
smooth – гладкий, ровный;
soiree – званый вечер;
solid – массивный;
sparse – редкий, разбросанный;
specimen – образец;
spire – шпиль;
splendor – блеск, великолепие, пышность;
spring – прыгать;
squat – приземистый;
stable – конюшня;
stained-glass window – витраж;
stairway – лестница, лестничная клетка;

steep – крутой;
stern – строгий;
sticks – захолустье;
story (storey) – этаж;
strip – сдирать, снимать;
stucco – штукатурка;
stucco molding – лепнина;
stylobate – стилобат (*в античной архитектуре каменные плиты под колоннами, верхняя ступень стереобата, в позднем словоупотреблении трехступенное подножие древне-греческого храма*);
subject – подчинять, подвергать;
subsequent – последующий;
subsidize – субсидировать;
substitute – заменять, подставлять;
suburb – пригород;
suburban – пригородный;
subversive – разрушительный;
successive – последовательный;
suite – свита;
superfluous – излишний, чрезмерный, ненужный;
superpose – накладывать одну вещь на другую;
supervision – надзор;
supportive – поддерживающий;
suppress – подавлять;
Supreme Court – верховный суд;
surmount – преодолевать;
surveillance – надзор;
tapering – сужение;
target – цель, мишень;
temple – храм;
terrace – терраса, уступ;
thatch – солома, тростник;
tile – черепица;
tool – инструмент;
torus (*pl- tori*) – торус, полукруглый фриз;
trace – след, отпечаток;
tracery – узор, рисунок;
treasury – казна;
trend – направление, тенденция;
trial – судебный процесс;

triglyph – триглиф (*прямоугольная вертикальная каменная плита с продольными врезами; чередуясь с метопами триглифы составляют фриз дорического ордера*);
truss – стропильная ферма; укреплять;
trustee – опекун;
turmoil – беспорядок;
turret – башенка;
Tuscan order – тосканский ордер (*разновидность дорического ордера: колонны имеют базу и гладкий ствол*);
tympana (tympanum) – тимпан (*внутреннее поле фронтона; плоскость между проемом арки и лежащим на ней антаблементом; углубленная часть стены над дверью или окном, обрамленная аркой*);
ugly – безобразный, уродливый;
ultimate – последний, окончательный;
unabated – неослабленный;
unadorned – неприкрашенный, неукрашенный;
undermine – разрушать;
unicorn – единорог;
vault – свод;
vehicle – транспортное средство;
velvet – бархат;
viable – жизнеспособный;
Vitruvius – Витрувий (*римский архитектор 2-й половины I века до н.э., автор трактата «Десять книг об архитектуре», где рассмотрены градостроительные, инженерно-технические и художественные вопросы, обобщен опыт греческого и римского зодчества*);
volute – волюта (*архитектурный мотив в форме спиралевидного завитка с «глазком» в центре; составная часть ордерных капителей; архитектурная деталь карнизов, порталов, дверей, окон*);
warehouse – склад;
warfare – война, боевые действия;
wedding cake – свадебный пирог;
whilst – пока, в то время как;
wing – крыло, флигель;
wisdom – мудрость, благоразумие;
wit – ум, разум;
woe – горе, скорбь;
wood carving – резьба по дереву;
worship – культ, поклонение; поклоняться, почитать;
wrought-iron – мягкая (ковкая) сталь.

KEYS

Exercise 1

- 1 – g
- 2 – b
- 3 – j
- 4 – f
- 5 – c
- 6 – e
- 7 – a
- 8 – i
- 9 – d
- 10 – k
- 11 – h

Exercise 2

- 1 – b
- 2 – c
- 3 – a

Exercise 3

- 1 – e
- 2 – i
- 3 – b
- 4 – g
- 5 – f
- 6 – c
- 7 – j
- 8 – a
- 9 – h
- 10 – d

Exercise 4

- 1 – f
- 2 – j
- 3 – d
- 4 – c
- 5 – a
- 6 – i
- 7 – g
- 8 – e
- 9 – h
- 10 – b

Exercise 5

- 1 – h
- 2 – c
- 3 – g
- 4 – a
- 5 – j
- 6 – d
- 7 – b
- 8 – I
- 9 – f
- 10 – e

Exercise 6

1. The travel agent arranged our accommodation.
2. The palace is full of priceless antiques.
3. The bridge had seven arches.
4. Who was the architect of St Paul's cathedral?
5. The museum contains some priceless works of art.
6. She lives in a basement apartment.
7. He built his own house brick by brick.
8. They are building new houses in that area now.
9. What colour did you paint the door?
10. He works in the construction industry.

Exercise 7

- 1 – d
- 2 – b
- 3 – c
- 4 – a
- 5 – c
- 6 – c
- 7 – a
- 8 – b
- 9 – c
- 10 – a

Exercise 8

- 1 – floor
- 2 – frieze
- 3 – glass
- 4 – high
- 5 – home
- 6 – house
- 7 – kitchen
- 8 – lock
- 9 – niche
- 10 – ornaments

Exercise 9

recall – remember
modern – contemporary
show – broadcast
surroundings – environment
popular – famous
negative – hostile
transform – change
invent – create
stone – rock
produce – make
audience – viewers

Exercise 10

1. a) audiences b) viewers
2. a) recall b) remember
3. a) environment b) surroundings
4. a) popular b) famous
5. a) broadcasts b) shown
6. a) stone b) rock

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