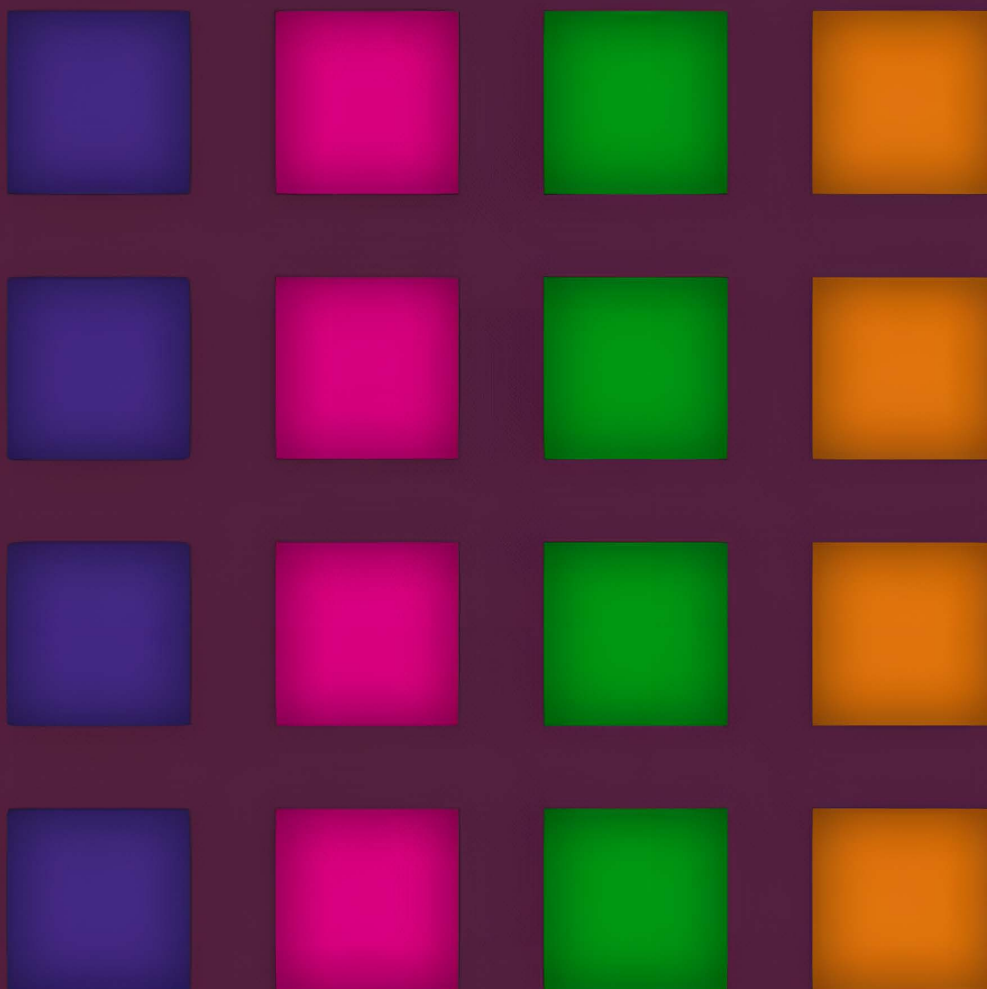


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**ПРАКТИЧЕСКИЙ КУРС ОБУЧЕНИЯ
ПРОФЕССИОНАЛЬНО-ОРИЕНТИРОВАННОМУ
АНГЛИЙСКОМУ ЯЗЫКУ В ВУЗЕ
ДИЗАЙН**



ENGLISH FOR DESIGN

УЧЕБНОЕ ПОСОБИЕ

ЧАСТЬ 2

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Учебное пособие предназначено для студентов второго и третьего курсов инженерно-строительного института, обучающихся по направлениям подготовки 54.03.01 «Дизайн» и 07.03.03 «Дизайн архитектурной среды». Целью пособия является формирование у студентов иноязычной коммуникативной компетенции, способности иноязычного общения в профессиональной, деловой и научной сферах.

Пособие состоит из четырех тематических разделов, в которых содержится материал на развитие умений и навыков чтения, аудирования, письма и говорения, и включает аутентичные тексты по профессиональной тематике разного уровня сложности (B2–C1). Каждый раздел учебного пособия включает в себя комплекс упражнений, нацеленных на усвоение общенаучной и профессиональной лексики, лексико-грамматические и коммуникативные упражнения, способствующие совершенствованию речевых умений и мотивации студентов к изучению иностранного языка, овладению основами будущей профессии.

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UNIT 5 LANDSCAPE DESIGN



LISTENING



► **1 Read the statements below. Which of them describe a landscape designer and which describe a landscape architect?**

- Their day-to-day operations are primarily office based.
- They usually work on smaller residential projects.
- Some of them are self-taught, but most have taken courses at a college, university, through an extension or certificate program, or online.
- They are employed in private practice and public, non-profit, and private organizations.
- The person has attended a college and passed the required exams to become licensed.
- They also design and plan the restoration of natural places disturbed by humans such as wetlands, stream corridors, mined areas, and forested land.
- While some of them may have training equivalent to a landscape architect — especially if they have an undergraduate or higher degree in landscape architecture — they do not have a state license, which is a requirement.
- Education and respect for historic landscapes and cultural resources allows them to work on preservation planning projects for national, state, and local historic outdoor sites and areas.
- He/she has experience or has the training to work with challenging issues in both commercial and residential sites, including steep slopes, retaining walls, parking areas, irrigation and drainage systems, etc.
- They have jack-of-all-trades approach — they do design, meet customers, do plan layouts, etc.
- You must have a Bachelor's and/or Master's degree from a university and be licensed by the state.

UNIT 5



- **2** Watch the video *What do landscape architects do?* What landscape architect responsibilities are being mentioned? Compare them with the ones in exercise 1. <https://www.youtube.com/watch?v=ieEWHsuFM9o&t=2s>
- **3** Watch the video again and decide whether the statements are true (T) or false (F). Correct the false statements.

1. The profession requires the candidate to be a cute observer and have good eyesight.
2. Landscape architects offer protection of unique habitat and regional biodiversity.
3. In some regions it is not necessary to consider the influence of the project on the environment.
4. Landscape architects also look for a company to perform work.
5. The most part of their workday is spent on site.



- **4** Watch the video again and answer the questions.

1. What skills should a landscape architect be good at?
2. What landscapes do they design?
3. What does an architectural team plan?
4. Why should a landscape architect meet with a client?
5. What computer programs do landscape architects use? What for?
6. Who do landscape architects work with?
7. What areas damaged by the human activity do they work?
8. What is the function of green roofs?

UNIT 5



READING AND SPEAKING



UNIT 5

- **1 Match the following landscape design terms with their definitions. Explain your choice to your partner. Use pictures to give your reasons.**

plant texture	hardscape	bedding plants	landscape
landscape design	softscape	color wheel	focal point

- is the perceived surface quality of a plant part compared to that of surrounding plants. Specimen's leaves or blooms can be perceived as coarse, medium, or fine. Eye-catching combinations can occur when coarse foliage grows next to fine foliage, creating a contrast.
- is divided into warm and cool colors. On the cool side are shades of green, blue, and violet, moving from bright green to blue-green, through ocean blue and cobalt, and on to purple and violet. The colors of red, orange and yellow are considered warm colors because they are the colors of fire.
- is the art of arranging the features of an area of land for aesthetic and/or practical reasons.
- refers to all of the non-living elements in landscaping, such as a brick patio, a stone wall, fountains, gazebo or a wooden arbor.
- comprises the animate (living), horticultural elements of landscape design. More simply put, it refers to the plants.
- are flowers massed together with others in a planting bed to produce the maximum visual appeal for a particular season or holiday.
- guides someone's attention to a particular location. For example, if your lawn is mostly flat, planting a tree would serve as a good example of it. You can have a few of them throughout the landscaping scheme.
- is part of the Earth surface that can be viewed at one time from one place. It consists of the geographic features that mark, or are characteristic of, a particular area.

- **2 Scan the article *Understanding the language of landscape design*. Are the terms in exercise 1 mentioned in the text? How does the author define them?**

- **3 Read the text again. Six sentences have been removed from it. Choose from the sentences A-F the one which fits each gap (1–5). There is one extra sentence which you do not need to use.**

A. While not pretending to be an exhaustive discussion, the above examples should nonetheless serve to allay the do-it-yourselfer's fears that home landscape design is the exclusive province of wizards with unfathomable powers.

B. For instance, a five-foot-high stone wall might elegantly set off a large home but would make a small home look all the smaller.

C. For example, they may be used to establish a patch of vibrant color in a landscape for the summer, or plants with red, white, and blue flowers may be planted to mark the celebration of Independence Day.

D. For example, the leaf form of one type of tree can be very different from that of another type of tree.

E. Landscaping plants of one type could be planted in a row or hedge, effectively channeling the viewer's gaze in one direction, rather than another.

F. For instance, small trees flanking a driveway or an entrance should have the same form. Repetition also promotes unity.



UNDERSTANDING THE LANGUAGE OF LANDSCAPE DESIGN

Whenever you put something together yourself, you are engaged in designing, however, humble the project. Sometimes we take our designing skills for granted, because what we're putting together is so commonplace for us that we are no longer conscious of the designing process. For instance, you are employing designing techniques when you compose a letter to send to somebody. Your basic "elements" to accomplish such a task include vocabulary, spelling and grammar. Somewhat more complex elements, or "principles" (conveying your ideas clearly) build directly on the basic elements.

And so it is with landscape design. The fundamental elements that serve as building blocks for learning and implementing the more advanced principles for designing a garden in the backyard are form, line, scale, texture and color.

The element of form is defined as the shape of a plant and the structure of its branching pattern. Trees come in many shapes (especially if pruned), including columnar and globular shapes. Likewise, tree forms range structurally from having the stiffly upright branches of Lombardy poplar trees to the droopy quality of a weeping willow. The form of individual components of a plant also needs to be considered. 1. _____.

Relative leaf size, meanwhile, helps determine plant texture.

Since the texture is primarily a visual matter in landscape design, we often rely on the relative size of a plant's leaves to draw conclusions about its perceived texture. Yes, plant texture is highly relative: it refers to how the surface of the object is perceived, relative to the objects around it. Thus the plant texture of one bedding plant, for example, might be considered more or less coarse than that of an adjacent plant, due to differences in leaf size. The line refers to the fact that the viewer's eye movement or flow can be governed by the arrangement of plants and their borders. Eye movement is unconsciously influenced by the way plant groupings fit or flow together, both on the horizontal and vertical planes.

As for scale, it is simply the size of one component relative to adjacent components.

Colour, along with the other essential design elements, applies not only to the overall landscape but also to garden beds and planting areas within the landscape. The only difference may be that colour is even more important in a garden, since this is the place where we usually want colour to be the star.

In planning a landscape design it is necessary to work with the "principles" that stem directly from the basic elements. Three principles of garden design applied to the overall "feel" of the landscape are proportion, transition and unity. Landscape plants should be arranged so as to conform to these principles. Proportion is the sense that the size of the individual components or groups of components in a landscape is consistent with the landscape as a whole. In other words, the idea behind proportion is very similar to that behind the basic element, scale. But the difference is that, while "scale" is a neutral term, "proportion" is based on the premise that something is either "in proportion" or "out of proportion". A garden design that is out of proportion is one that is marred by abrupt transitions or by the lack of transition. 2. _____. The landscaping of the latter suffers from a lack of transition: the height of the wall is too close to that of the house. Transition, simply put, refers to gradual change.

Conforming to a sense of proportion is, in turn, one characteristic of a landscape or garden design that exhibits unity. Unity, or "harmony", has been achieved when the viewer senses that all the landscape plants in a garden design complement each other and have been chosen with one over-arching theme in mind. The placement of landscape plants in a thoughtful manner regarding their form is one method for promoting a unified feel. 3. _____. Repetition also promotes unity. Like all good things, however, unity can be pushed too far. Introduce some variety, or "contrast" into a landscape, too. One way is through the use of landscape plants that vary in texture. The element, texture, is subtle enough that it can be employed to inject variety into a garden design without destroying unity.

The next triad of principles for home landscape design, like proportion, transition, and unity, are interrelated: namely, rhythm, balance, and focalization. They all pertain to controlling a viewer's eye movement. Rhythm, in general, is the patterned repetition of a motif. In your home landscape design, the motif could consist of the landscaping plants used, for instance. 4. _____. The essential element here is line, since nothing controls eye movement more readily than a straight line.

The objective of utilizing such a motif is to direct eye movement, unconsciously, in a manner that is most conducive to appreciating the home landscape design in question. For instance, perhaps the situation of your land holds the potential for a magnificent vista, but your current home landscape design does not take full advantage of it. Or perhaps you have a piece of statuary in your front yard that you want to show off. But if your front yard is full of other interesting items, it might be too "busy" for that item to receive sufficient focus. These and other problems of rhythm can be solved through an understanding of balance and focalization.

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Balance refers to consistency of visual attraction and applies to all five of the basic elements: consistency with form, with texture, etc. Understanding balance is, in turn, important for an understanding of focalization. Focalization is the forcing of the viewer's perspective to a focal point. While it can be achieved through various means, more intense focalization is created through the use of balanced, consistent arrangements of elements.

It will be seen from the foregoing discussion that the principles of home landscape design refer to nothing more ethereal than simply arranging the landscaping plants selected in combinations that bespeak a well-reasoned plan. 5. _____. Home landscape design is the province not of wizardry, but of planning, problem-solving and a "principled" approach.

Read the passage “*The objective of utilizing such a motif is to direct eye movement, unconsciously, in a manner that is most conducive to appreciating the home landscape design in question....*” in the article. What are the problems described in it? Try to solve the problems, give your reasons.

PRONUNCIATION

- 1 Read the phonetic transcriptions of the words. Spell the words.

/ɪg'zɔ:stɪv/ /ə'leɪ/ /ʌn'fæðəməbəl/ /'wɪzəd/ /hedʒ/ /flæŋk/

- 2 Find synonyms for the words in exercise 1.

comfort fence thorough incomprehensible magician be at the side of sth

VOCABULARY

- 1 Put the words into the correct category.

green	patio	violet	red	fountain	leave	bright	foliage	flat	yellow
columnar	globular	upright	blue	wall	violet	droopy	fine	poplar	tree
flower	cobalt	purple	willow	branch	coarse	orange	bloom	arbor	statue

colour	plant, its part	shape	texture	artefact

- 2 Find 5 sentences in the article *Understanding the Language of Landscape Design* which contain the words from exercise 1. Share them with your partner.

UNIT 5

- **3** What are the basic elements and principles of landscape design mentioned in the article? Note them down. Complete the sentences with these basic elements and principles. Compare your answers with your partner.

1. _____ refers to gradual change.
2. _____ is the patterned repetition of a motif.
3. The viewer senses _____ when all the landscape plants in a garden design complement each other.
4. _____ is the sense that the size of the individual components or groups of components in a landscape is consistent with the landscape as a whole.
5. _____ is the size of one component relative to adjacent components.
6. _____ is the shape of a plant and the structure of its branching pattern.
7. _____ refers to the viewer's eye movement governed by the arrangement of plants, both on the horizontal and vertical planes.
8. _____ refers to how the surface of the object is perceived relative to the objects around it.

- **4** Use prepositions from the box which best fit each gap.

off for of by off to with to about to

1. take sth. _____ granted
2. be conscious _____ sth.
3. draw conclusions _____ sth.
4. apply sth. _____ sth.
5. be consistent _____ sth.
6. conform _____ sth.
7. be marred _____ sth.
8. set _____ sth.
9. pertain _____ sth.
10. show _____

- **5** Complete the sentences with the collocations from exercise 4. Put the verbs in the correct form where necessary.

1. The parade has been _____ violence.
2. All photographic tricks still have to _____ the basic rules of physics, in particular the rules of light.
3. We all _____ people based on limited information.
4. We are only interested in the parts of the proposals that _____ local issues.
5. We have never been so aware of the issue of waste, or so _____ the need to recycle.
6. The new yellow cushions nicely _____ the pale green of the chair covers.
7. I've found that people in developing countries do not _____ their medical care _____ and really appreciate the care that we give to their children.
8. We cannot remain _____ the world save by growing inconsistent with our past selves.
9. He _____ the knowledge he gained at university _____ his new job.
10. Young musicians will get the chance to _____ their musical skills.

UNIT 5

► 6 Find English equivalents from the text to the Russian expressions.

Быть привычным для кого-то, выполнить задание, делать обрезку (деревьев), определять текстуру растения, грубый, растения сочетаются друг с другом, плоскость, обязательный элемент дизайна, соответствовать принципам, дополнять друг друга, цель использования мотива, эксклюзивная компетенция волшебников.

READING

► 1 Read the texts (A-F) below and choose the correct answer (1–10). Options may be chosen more than once.

1. Owners of the place still live here.
2. Artists participated in designing the place.
3. There is a labyrinth there.
4. Some unusual buildings add bright notes to the place.
5. It is the oldest area inhabited.
6. It used to be a summer residence.
7. Statues were brought from abroad.
8. The system for storing and cleaning water is complex.
9. Visitors can get some information about the plants.
10. It was built to commemorate a historic event.

A GREAT HISTORICAL GARDENS OF THE WORLD

A

Peterhof State Museum Reserve (Russia)



The seaside paradise was built, as a grandiose triumphal memorial glorifying the grandeur of Russia, in conquering the much needed and desired access to the Baltic Sea, during the Great Northern War. The first documented record of Peterhof refers to the year 1705, when it was called in the Dutch manner as «Piterhof» — "Peter's courtyard". The area of its parks created in the XVIII–XIX centuries is about 1000 hectares and includes the Lower park, the Upper Garden, Alexandria and the Islands. The specific character of the terrain made it possible to lay out parks at 2 levels. Starting from the period of its foundation by Peter the Great Peterhof served as an official summer residence for the Romanovs. The creation of a unique fountain system made it possible to decorate parks of Peterhof with more than 150 fountains. At different times more than 10 palaces and a large number of elegant garden

pavilions have been put up at Peterhof, including the Grand Petehof Palace, the Monplaisir Palace, the Marly and Hermitage pavilions. Today, this nature and man-made masterpiece welcomes the guests, impressing and surprising them, just like before.

B Schwetzingen Palace and Garden (Germany)



Schwetzingen Palace is famous for the beauty and harmony of its gardens. Remarkably, the original design, in all its diversity, survives to this day. Schwetzingen Palace reached the height of splendour under the Prince Elector Carl Theodor. He instructed the leading landscape architects of the age to design the gardens, including Nicolas de Pigage and

later Friedrich Ludwig von Sckell, with assistance from many renowned artists. From 1749 onwards, they created a masterpiece of rare beauty and rich variety. Schwetzingen Palace Gardens are a cultural heritage site of European significance: more than 100 sculptures are scattered throughout this wonderful, and at times surprising, landscape. An assortment of whimsical buildings lend an exotic touch. The Apollotempel (temple of Apollo), a small, round building, houses a statue of the ancient Greek god of light and the arts, playing the lyre. The Badehaus (bath house) is a summerhouse with its own garden, modelled on an Italian villa. And, most spectacularly, in the Türkischer Garten (Turkish gardens), there is a mosque designed by Nicolas de Pigage — the largest structure of its kind in a German garden. Ornamented with oriental details, the late-Baroque building was purely decorative and served no religious purpose.

C Wilton House (United Kingdom)

Wilton House has been the seat of the Herbert family, Earls of Pembroke, since the buildings of Wilton Abbey were granted in 1544 by Henry VIII to Sir William Herbert, together with extensive land across Wiltshire. The 1st Earl built a quadrangular mansion on the site and the present house carries this form. The de Caux garden scheme for the 4th Earl stretched south across the river to



the far hillside, incorporating a grotto, carved marble reliefs, statuary and elaborate water works. The gardens visitors see today were laid out as naturalised parkland by the 9th Earl in the 1730s, with wide lawns, ancient Cedars of Lebanon, artificial enhancement of the River Nadder and the Palladian Bridge. East of the House are the re-sited Egyptian column, loggia, the Broad Walk and Whispering Seat, all part of the design by the 8th Earl's wife in the early 1800s. The 17th Earl, a keen gardener, created the Japanese Water Gardens, the rose garden, a laburnum arch, and David Vicary's 1970s formal fountain planting in the North Forecourt. Xa Tollemache designed the inner courtyard garden in 1996. The private gardens west of the House are laid to lawn with specimen trees, a formal Italianate garden, loggia, orangery, and the Holbein Porch. This beautiful area within the Park walls has been lived in since 2400–1500 BC . What you see now is the uppermost layer of a great garden, under which lie thousands of years of lives and dreams, thoughts and plans, planting and growing.

D Villa Melzi D'Eril (Italy)



Francesco Melzi d'Eril, Duke of Lodi, decided to build a summer residence in Bellagio at the beginning of the nineteenth century, on a site with an incredible view. Giocondo Albertolli, the trustworthy architect of their Milanese home, was given the project of the villa whilst the park was entrusted to Luigi Canonica with the agronomist Luigi Villoresi, who had already designed Monza Park. The neoclassical villa owes part of its fascination to the park bordering the lake. A water-lily pool greets the visitor, followed by a Moresque kiosk with an enchanting view towards Bellagio and, facing it, the monument to Dante and Beatrice by Comolli, which inspired Liszt's Sonata to Dante. Along the lake shore, beside a Pinus montezuma, there is an ancient Egyptian statue of the Goddess Pacht and others from Napoleon's Egyptian campaign. A stroll along the avenue of plane trees, pruned to umbrella shapes, leads to the terrace in front of the villa, framed by antique sculptures. The family chapel marks the end of the garden with its neoclassical monuments. The orangery is now a museum of memorabilia and prints from the first Italian Republic. Amongst the more valued plants are Liriodendron tulipifera, cedars of Lebanon, copper beeches, camphors, Ginkgo biloba and others, of botanic and historic value, all labelled to add interest for visitors.

E Gardens of Villandry (France)



Villandry is a Renaissance Chateau was the last of the great Renaissance chateaux to be built on the banks of the Loire. The decorative kitchen garden has a profusion of colourful flowers and vegetables planted in a chequerboard plan. The effect of the seasonal variations is an ever-changing three-dimensional picture. In the ornamental garden, the box hedges form musical symbols, but pride of place is given to hearts, scrolls, butterflies, fans ... allegories of love — tender, passionate, fickle and tragic. The water garden is the most tranquil: here the pool takes centre stage, with the sound of the fountains and the great lawned spaces bringing visitors a feeling of calm and tranquillity. Perennials, rosebushes, shrubs, orange and blue-colored grasses can all be found flowering in the sun garden from April to October. The site is completed by the herb garden and the arbour maze, where adults and children love to lose themselves. The castle, which was refurbished in the 18th century, has recently been restored. This is a friendly, family home, where every room tells the story of an era, thanks to its furniture and careful decoration.

F Garden Castle of Herberst (Austria)



The "Garden Castle of Herberstein" is located in the east of Styria. The fortified castle stands high on an east-west-facing rock. Not visible from distance, in the middle of a nature reserve. The oldest parts of the castle date to the end of the 13th century. In the middle of the 16th century, it was expanded and transformed into a residential building with Renaissance elements. Since 21 generation the castle is owned by the Herberstein family. Their possession of more than a dozen castles and palaces from Istria

to Bohemia, from Carinthia to Silesia made the Herberstein's a leading power in Europe. Today, the "Garden Castle of Herberstein" still serves the Herberstein family as a residence and administrative seat. This place is not called a Garden Castle without reason. Sprouting, twining, blooming, sweet-smelling, thriving, the castle's impressive gardens date back to the 16th century and are inseparably linked to this place. They invite one to stroll and be astonished. During a relaxing walk through the flowers on the garden grounds, you will learn interesting facts about the history of European garden culture from the Middle Ages down to the present.

TRANSLATION

► 1 Translate the texts into Russian.

A Tsarskoe Selo State Museum and Heritage Site

The Tsarskoe Selo State Museum and Heritage Site is a superb monument of world-ranking architecture and landscape design dating from the 18th to the early 20th century. Over a hundred historical monuments are scattered across the Catherine, Alexander and Babolovo Parks that have a joint area of more than 500 hectares: there are magnificent palaces and pavilions, bridges and marble monuments, as well as exotic structures imitating Gothic, Turkish and Chinese architecture.

The compositional centre is the Catherine Palace, a splendid example of Russian Baroque. Visitors are enraptured by the sumptuous décor of the Great Hall and the Golden Enfilade of state rooms, including the world-famous Amber Room now returned to life. Founded in 1710 as a small estate presented by Peter the Great to his future wife Catherine (later Empress Catherine I), Tsarskoe Selo was an imperial summer residence



for over two centuries. The tastes of its crowned owners and the talents of some prominent European and Russian architects determined the development of the estate. The heydays of Tsarskoe Selo were the times of Elizabeth Petrovna, Peter's daughter, and Catherine II. The 18th century was when the Catherine Palace (then the Great Palace of Tsarskoe Selo) appeared in its accomplished form. The regular garden was extended by

UNIT 5

a spacious landscape park. Also built were the Alexander Palace and the New Garden, later included into the Alexander Park. Nationalized after the Russian Revolution and turned into museums in 1918, the palaces and parks of Tsarskoe Selo suffered badly during WWII. Unprecedented restoration and reconstruction work began in 1957 and is still in progress.

B The Tokachi Millennium Forest



On Japan's northernmost island, the Tokachi Millennium Forest is an ambitious and visionary environmental conservation project, with a 1000-year sustainable vision. Intended by entrepreneur Mitsushige Hayashi to offset the carbon footprint of his national newspaper business, the park is spread out across a plateau and the wooded foothills of Hokkaido's central Hidaka mountain range.

Hayashi's vision for the park is intended to halt the loss of natural habitat on Hokkaido, and to cultivate a deeper appreciation of nature by offering Japan's mainly urban population the chance to engage with the landscape, forest, gardens and farms. We were asked to develop a masterplan alongside local landscape designer, Fumiaki Takano, to meet Hayashi's vision and then design a number of gardens to serve as visitor attractions and destinations within the forest.

The Earth Garden creates a connection between a family restaurant and the impressive mountains beyond, with undulating land forms that create a series of dynamic waves in the grassland. These are intended to arouse visitors' curiosity, provide a soft playscape for children and invite them to explore the wider landscape. The ornamental Meadow Garden offers bold sweeps of colourful massed perennials, many of which are Japanese natives found growing in the Entrance Forest. This garden provides a landscape of delight and wonder, introducing visitors to the region's native flora and fauna in a heightened aesthetic environment.

C Herrenhausen Gardens

The Royal Gardens in Hanover Herrenhausen are considered to be one of the most beautiful garden parks in Europe. Originating back more than 300 years, they are an expression of garden art in its finest form. The Gardens were originally planned as a pleasure garden for the royal court, were laid down by the Electress Sophie from 1676–1714 and today cover an area of 135 hectares. She was once heard to say 'The Garden is



my life`. Virtually unchanged for centuries, it attracts the visitor to enjoy a leisurely stroll and to admire the bubbling cascades and fountains and the magnificent parterre. The Palace was destroyed during the Second World War. Reconstructed, with a façade faithful to the original construction, it now serves as a modern congress centre with integrated museum restoring once more the architectural centre point of the Herrenhausen Gardens. The renowned Galerie with its fresco adorned ballroom and the unique historical hedge theatre are further evidence to the former glamorous lifestyle of the royal court. For garden lovers the Berggarten offers a wide array of plants to discover. Vast numbers of native and exotic plants thrive and flourish in this botanical garden, not to forget that the Berggarten possesses one of the largest collections of orchids worldwide. The majestic flowering magnolia trees and rhododendrons in the spring, prairie perennials and grasses in the late summer, swamp and pond scenery of special interest in the winter are just a few examples of the many beautiful aspects to be admired and appreciated. For more than 300 years a linden tree lined avenue leads the way to the mausoleum of the Royal House of Hanover. The Electress Sophie, King George I of England and many of their descendants found their last resting place here. The Georgengarten with its idyllic landscape garden of lawns, shrubberies, tranquil ponds and ornamental bridges is a wonderful setting for a walk.

► 1 Translate the texts into English.

A Ландшафтный дизайн

Гармония и эстетика окружения сказываются не только на настроении человека, но и на его трудоспособности, психологическом или даже физическом здоровье. Поэтому в современном, перенасыщенном стрессом мире очень важно создавать пространство, которое может стать «местом силы», отдыха, заботиться о том, чтобы городские формы сохранили в себе приятные глазу природные очертания. Обе эти задачи решает ландшафтный дизайн — прикладное искусство на стыке архитектуры, ботаники и культурологии, которое призвано творить гармонию красоты и удобства, эстетичности и практичности инфраструктуры зданий, парков, садов, приусадебных участков.

Ландшафтный дизайн — это наука о построении гармоничного пространства, видах растений, малых архитектурных формах. Здесь творческие способности и художественный вкус сочетаются с сугубо практическими навыками, такими как декорирование приствольных кругов, создание ширмы из цветов или каскадных цветников. Основные принципы ландшафтного дизайна: простота, практичность, эстетичность. Освоить увлекательную специальность можно в вузах на программах по направлению «Дизайн среды (ландшафтный дизайн)» или закончив курсы ландшафтного дизайна.

В Для чего нужен ландшафтный дизайн?

Ландшафтный дизайн призван удовлетворять эстетические потребности человека. В больших масштабах — это городские парки, где должны быть продуманы все мелочи: композиция растений, сеть тропинок и дорожек, водоёмы, малые архитектурные формы (беседки, скамейки, освещение).

Также есть и другое направление, которое приобретает всё большую популярность. Речь идет о садовых участках и придомовых территориях, которые так же нуждаются в тщательной планировке, чтобы радовать нас удобством и красотой.

Кроме эстетического, есть и сугубо прагматическое значение: продуманная планировка усадьбы позволяет выгодно использовать каждый квадратный метр, учесть расположение участка, направление преобладающих ветров, освещенность участка для размещения скамеек или беседок, организовать полив, дренаж для отвода дождевой воды. Именно такие мелочи способны превратить несколько квадратных метров голой земли в произведение искусства и уютный уголок для отдыха.

С Что входит в ландшафтный дизайн?

В ландшафтный дизайн входит:

- Проектирование садово-парковых объектов, горизонтальная и вертикальная планировка участка.
- Формирование объектов ландшафта, геопластика.
- Создание проектов благоустройства и озеленения в различных стилевых решениях.
- Разработка интерьеров зимних садов или других помещений с элементами флористики.
- Создание садов на плоских крышах и террасах.
- Чертежи и дизайн малых архитектурных форм, городской мебели.
- Разработка проектов и создание водоёмов, ручьев, фонтанов, садовых аквариумов.
- Создание цветников, зеленых насаждений.
- Организация освещения с учетом зон активности, особенностей окружения.

Грамотное выполнение задач ландшафтной архитектуры позволит создать сад мечты, невзирая на ограничения по площади. Можно смело сказать, что данное искусство, построенное на тесном сотрудничестве совершенства природы и эстетического чувства человека, приобретает всё большую популярность.

UNIT 6 TYPOGRAPHY



READING

- 1 Scan the text *What is Typography and Why Is It Important?* The paragraphs A-F are mixed up, put them into the correct order.

WHAT IS TYPOGRAPHY AND WHY IS IT IMPORTANT?

(C) Typography is the art of arranging letters and text in a way that makes the written language legible, readable and visually appealing when displayed. It involves font style, appearance, and structure, which aims to **elicit** certain emotions and **convey** specific messages. In short, typography is what brings the text to life.

(E) Typography can be dated back to the 11th century, during the innovation of movable type. Before the digital age, typography was a specialized craft associated with books and magazines and eventually public works. The first example of typography can be seen in the Gutenberg Bible, which kick-started a typography revolution in the west. The style of type used in the Gutenberg Bible is now known as Textura, and you'll find it in the font dropdown menu on major desktop applications today! With the birth of the internet came a creative explosion of the art of typography. Suddenly, web designers had an **abundance** of fonts and type options at their disposal, making typography more visually diverse than ever before.

(B) Whether it's on our phones, in books or on websites, we're constantly digesting written words. From instruction booklets to shop fronts, type is all around us. We often reflect on the power of the written word, but rarely do we consider the designer's role in **emulating** the tone of the word or sentence.

(D) Let's delve a little deeper into why typography is so important. Not only will good typography **enhance** the website's personality, but your users will subliminally begin to associate the typeface **featured** on your site with your brand. Unique, consistent typography will help you establish a strong user following, build trust with your users, and help to carry your brand forward. Typography has a profound effect on the way that users **digest** and **perceive** the information conveyed by the text. Eye-catching type is much more persuasive than weak fonts that don't reinforce the message of the text. Good typography could be the difference between someone staying on your website for one minute or half an hour. It's important that your website is visually stimulating and memorable, and typography plays a huge role in this process.

(A) Behind the scenes, a designer has taken the time to **consider** the relationship between the look of the text and what the text says. In reality, different moods, atmospheres, and even trends can be expressed simply through the type choice. But what actually is typography and why is it so vital?

(F) Typography is so much more than just choosing beautiful fonts: it's a vital component of user interface design. Good typography will establish a strong visual hierarchy, provide a graphic balance to the website, and set the product's overall tone. Typography should **guide** and inform users, optimize readability and accessibility, and **ensure** an excellent user experience.

UNIT 6

▶ 2 Match the highlighted words in the text with the definitions 1–11. The verbs appear below in the infinitive form.

- 1) get or produce something, especially information or a reaction
- 2) an amount that is more than enough
- 3) be a significant characteristic
- 4) think about something carefully before making a decision
- 5) understand information by a period of reflection
- 6) direct or influence the behaviour or development of
- 7) copy, imitate
- 8) come to an opinion about something
- 9) improve something, or to make it more attractive or more valuable
- 10) make certain that something happens or is done
- 11) express a thought, feeling or idea

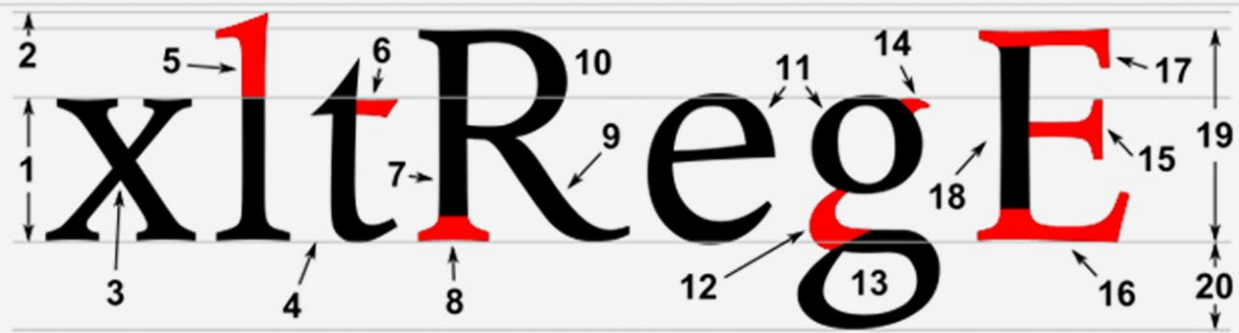


▶ 3 Match the verbs (1–8) with the nouns (a–h) to make collocations.

- | | |
|----------------------|--------------------------------|
| 1. elicit | a) a tone |
| 2. convey | b) sb's experience |
| 3. emulate | c) emotions |
| 4. enhance | d) the relationship/sb.'s role |
| 5. digest / perceive | e) users |
| 6. consider | f) messages |
| 7. guide | g) information |
| 8. ensure | h) the website personality |

▶ 4 Read paragraph D. How many functions of typography are mentioned? What are they?

▶ 5 Work in pairs. Share the ideas about typography and why it is important. Use collocations from exercise 3.



Typographic parts of a glyph: 1) x-height; 2) ascender line; 3) apex; 4) baseline; 5) ascender; 6) crossbar; 7) stem; 8) serif; 9) leg; 10) bowl; 11) counter; 12) collar/link/neck; 13) loop; 14) ear; 15) tie; 16) horizontal bar; 17) arm; 18) vertical bar; 19) cap height; 20) descender line.

Typeface

Entire family of fonts (of different weights)

Helvetica

Font

Member of a typeface

Helvetica Regular
Helvetica Oblique
Helvetica Light
Helvetica Light Oblique
Helvetica Bold
Helvetica Bold Oblique

Serif
Sans-serif

DECORATIVE

Which example is easier to read?

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Nullam eget felis eget nunc lobortis. Purus faucibus ornare suspendisse sed nisi lacus. Tellus cras adipiscing enim eu turpis egestas pretium aenean pharetra. Consectetur adipiscing elit pellentesque habitant morbi tristique senectus. Etiam sit amet nisl purus in mollis nunc. Venenatis tellus in metus vulputate eu scelerisque felis. Donec pretium vulputate sapien nec. Non diam phasellus vestibulum lorem sed risus ultricies tristique nulla. Eros in cursus turpis massa tincidunt.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Nullam eget felis eget nunc lobortis. Purus faucibus ornare suspendisse sed nisi lacus. Tellus cras adipiscing enim eu turpis egestas pretium aenean pharetra. Consectetur adipiscing elit pellentesque habitant morbi tristique senectus. Etiam sit amet nisl purus in mollis nunc. Venenatis tellus in metus vulputate eu scelerisque felis. Donec pretium vulputate sapien nec. Non diam phasellus vestibulum lorem sed risus ultricies tristique nulla. Eros in cursus turpis massa tincidunt.

Contrast in Type

Helps to convey which ideas or message you want to emphasize to your readers

Contrast in Type

Helps to convey which ideas or message you want to emphasize to your readers

CONTRAST IN TYPE

Helps to convey which ideas or message you want to emphasize to your readers



- PRIMARY HEADING
- SECONDARY HEADING
- TERTIARY HEADING
- BODY TEXT

PRONUNCIATION

▶ 1 Transcribe the words and then read them out.

hierarchy alignment sans-serif contrast decorative font consistency
bold italic margin column row spatial adjacent specific

▶ 2 Choose any five words from exercise 1 and look their meaning up in a dictionary. Explain the meaning of the words to your partner for him to guess the words.

VOCABULARY

▶ 1 Complete the sentences with the essential typographical design elements from the box.

<i>sans-serif</i>	<i>font</i>	<i>contrast</i>	<i>decorative</i>	<i>serif</i>	<i>typeface</i>
<i>consistency</i>	<i>whitespace</i>	<i>text color</i>	<i>hierarchy</i>	<i>alignment</i>	

- _____ typefaces are excellent for allowing the user to show off even more personality, feeling, and uniqueness with their font choice.
- A _____ is a graphical representation of text character.
- _____ is not to be taken lightly: nailing your font color can make the text stand out and convey the tone of the message — but getting it wrong can result in a messy interface and text that clashes with the site colors.
- A _____ is the design of lettering that can include variations in size, weight (e.g. **bold**), slope (e.g. *italic*), width (e.g. condensed), and so on.
- _____ is often overlooked and tends to go unnoticed by the user, but proper use of it ensures the interface is uncluttered and the text is readable.
- Spending some time on _____ makes your text interesting, meaningful, and attention-grabbing. Most designers create it by playing around with varying typefaces, colors, styles, and sizes to create impact and break up the page.
- In typography it is good practice to establish _____. When conveying information, it's essential to stick to the same font style, so your readers instantly understand what they're reading, and begin to notice a pattern.
- The _____ font family is seen as much more modern and bold. As a result, it's clear to read and when used in headlines, grabs your attention more than serifs.
- _____ is the process of unifying and composing text, graphics, and images to ensure there is equal space, size, and distances between each element.
- _____ typefaces are identified by the extra marks, for example, small strokes and dashes at the end of letters which give the font an air of tradition, history, authority, and integrity.
- Typographical _____ aims to create a clear distinction between prominent pieces of copy that should be noticed and read first, and standard text copy.

► 2 Complete the chart with the elements of a grid.

Grids act as guides for the placement of elements in design. No matter how simple or complex, grids share some common parts, each fulfilling a specific function. Not every element of a grid is compulsory.

THE ELEMENTS OF A GRID

Format

The format is the area in which the design sits. In a book or magazine the format is the page. On a website the format is the browser window. The format defines the live area of design where type, images, and other media are present.

Margins

Margins are the negative space between the edge of the format and the outer edge of the content. The proportions of margin help to establish the overall tension (or lack of tension) in a composition. The smaller the margin the more tension is created. Larger margins create more whitespace and help focus attention on the positive space of design. Larger margins also help the eye find a place to rest and can be a good area to place subordinate information.

Flowlines

Flowlines are horizontal lines that break the space into horizontal bands. They can be used to help guide the eye across the page and can be used to impose starting and stopping points for text and images to be aligned. When elements are aligned to the top of a flowline it is called a hangline as the elements appear to hang from the line. Type is often aligned to a series of flowlines equally spaced down the page called baselines. The base of the type sits on the line, hence the term. Aligning type to a baseline can help establish a vertical rhythm in design.

Modules

Modules are individual units of space that are separated by regular intervals. Modules are the basic building blocks of a grid. When repeated they create columns and rows. Ideally the width of a module will be based on the measure of a line of text. The height would be based on some multiple of the type's leading or line-height. The upper left corner of a module is considered to be the active corner and the lower right corner, the passive corner.

A diagram showing a 3x5 grid of cells. The grid is defined by pink horizontal lines and black vertical lines. The text "text module" is located in the middle row, fourth column cell.

The diagram shows a 5x5 grid with the following features:

- A grey header bar at the top.
- A red rectangle spanning the first column and the first two rows.
- A green horizontal line between the second and third rows.
- A red rectangle spanning the third and fourth columns and the second row.
- A green horizontal line between the third and fourth rows.
- A blue rectangle spanning the first four columns and the fourth row.
- A purple L-shaped line starting from the bottom of the first column, extending right to the second column, then up to the bottom of the grid.
- A grey footer bar at the bottom containing the text "Running Footer" and the number "42".
- A purple vertical line segment at the bottom right, below the footer bar.

Spatial zones

Spatial zones are fields of adjacent modules. Each field can be assigned a specific function within the design. A long horizontal field might be used to place long horizontal images. A long vertical field might be used for long blocks of text. A large rectangular field might be used for video. Design elements will often be placed inside a field or spatial zone as opposed to a single module.

Columns

Columns are vertical bands of modules. There can be any number of columns in a grid. More columns lead to more flexibility, but can also make the grid difficult to work with. Column widths can be equal or they can vary across a grid.

Rows

Rows are the horizontal equivalent of columns. Online it's harder to plan for rows as the height of the format is often inconsistent and dynamic. On some pages your design may call for a fixed height, though on most pages your design is allowed grow vertically with the content.

Gutters

Gutters are the spaces separating modules either vertically or horizontally. Typically we think of gutters as the space between columns, but they are also the space between rows. The minimum width or height of gutters should be an 'em'* though this should usually be larger to better separate columns from columns and rows from and rows. The height of horizontal gutters should be based on the leading or line-height of the type.

*An **em** is a unit in the field of typography, equal to the currently specified point size. For example, one **em** in a 16-point typeface is 16 points. Therefore, this unit is the same for all typefaces at a given point size. The name **em** was originally a reference to the width of the capital M in the typeface and size being used, which was often the same as the point size.

Folios

Folios are created when page numbers are placed consistently in the margin, usually above or below the composition.

Running header

A running header is a guide at the top to indicate your position in a manuscript. You'd find information like title, chapter title, section title, author, etc. located here. A running footer is then this information is placed at the bottom of the format.

Markers

Markers are placement indicators for subordinate or consistently appearing information. Markers can be used to denote the location of folios, page numbers, etc. These last 3 are more commonly found as described in print, but there's no reason they couldn't also be used on a website. For example, blog posts aren't usually given page numbers, but they often display the publication date. When present the date is usually shown at the top of the post, but there's no reason it couldn't be included in a running header or as a substitute for the page numbers of a folio.

► 3 Complete the sentences with the words formed from the words in brackets.

1. In the tradition of modern design _____ (SPACE) zones within a typographic grid are not violated.
2. The set _____ (WIDE) of a letter describes how wide the character is relative to its cap height.
3. These typefaces have an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serif of the ascenders of the lowercase are _____ (HORIZON); and there are often no brackets to the serifs.
4. Traditionally, the typographic medium works most efficiently with typefaces made up of a manageable number of discrete shapes, able to sit within relatively uniform _____ (RECTANGLE) bounds.
5. The overall texture of the body copy is particularly relevant for text that will be viewed on-screen because the default spacing of a font may look _____ (CONSISTENT).
6. In typography, the x-_____ (HIGH) or corpus size refers to the distance between the baseline and the mean line in a typeface. Typically, it is the _____ (HIGH) of the letter x in the font as well as the u, v, w and z.
7. The most popular principle of creating typeface combinations is to pair a sans serif _____ (HEAD) with a serif body typeface.

► 4 Combine the sentences (1–7) from exercise 3 with the sentences (a-g) to make 7 passages.

- a. These are constraints imposed by typography's early technologies and have been carried out by either by either more contemporary technologies or merely by convention and expectation.
- b. Curved letters such as a, c, e, m, n, o, r and s tend to exceed that size slightly due to overshoot.
- c. If a letter appears short and squat, we say it has a wide set. If it appears thin and lanky, we say it has a narrow set.
- d. This is a classic combination and it is almost impossible to get wrong.
- e. Sometimes skilled designers violate the grid to optimize clarity and maximize visual effect.
- f. To manage this issue the designer may need to manually kern, or adjust the letter spacing.
- g. These typefaces are developed by Didot and Bodoni and formerly called Modern.

► 5 Translate into English.

Гарнитура, семейство шрифтов, шрифт, кегль шрифта, засечки, шрифт с засечками, шрифт без засечек, начертание шрифта (толщина линий каждой буквы), полужирный, жирный, более жирный, очень жирный, ультражирный, написанный курсивом, ширина шрифта, сжатый, знак, отступ, межбуквенный интервал (другое название — трекинг (tracking)), кернинг, высота строки, межстрочный интервал (интерлиньяж), базовая линия, поля, поставить отметку на поле, верхний колонтитул, нижний колонтитул.

ОБЫЧНЫЙ

The rain in Spain falls mainly in the plain.

УЗКИЙ

The rain in Spain falls mainly in the plain.

ШИРОКИЙ

The rain in Spain falls mainly in the plain.

Kiln

Hello there.

ОБЫЧНЫЙ

The rain in
Spain falls
mainly in
the plain.

УЗКИЙ

The rain in
Spain falls
mainly in
the plain.

ШИРОКИЙ

The rain in
Spain falls
mainly in
the plain.

paycheck

WATER
WATER

a

БУКВЫ

8

ЦИФРЫ

;

ПУНКТУАЦИЯ

candelabras

Hello.

LISTENING

- **1 Match the tonality of storytelling to the fonts (think of an appropriate colour, size of the font). Work with your partner and share the ideas.**

Formal /
Informal



Light /
Serious



Reserved /
Confident



Detailed /
Simple



Hurried /
Leisurely



Loud /
Quiet



- **2 Watch the snippet of the video *Introducing Reith — the New Face of the BBC* and compare the information it with your ideas. <https://www.youtube.com/watch?v=Wyqr51wqVGw&t=429s>**

- **3 Listen to the people talking about a new BBC font and answer the questions.**

1. Why is new font called Reith?
2. What was J. Reith's concept of broadcasting?
3. Why is the BBC stamp so important?
4. Why should any brand evolve?
5. Why is legibility of the BBC font so vital?

- **4 Listen to the designers describing their work on the Reith font and complete the sentences with up to three words.**

1. In a huge organization it is difficult to make brands and branding _____.
2. They had experts available who had _____ for working on a new BBC typeface.
3. The idea of designing a typeface for the BBC was that both the old and young could read it, so the font had to be _____.
4. With the Reith font even of a small size when the _____ is minimal you can see the letters on the screen as quite legible.
5. The _____ of the BBC with no design experience expressed happiness and excitement working on the project.

- ▶ **5 Listen to the people talking about the way they created the Reith typeface. Note down the way the letters were designed.**



TRANSLATION

- ▶ **1 Translate a part of the interview with Sarah Hyndman, author of *Why Fonts Matter* and creator of *Type Tasting* workshops into Russian.**

How does typography affect our mood? How does it impact our first impressions of a new brand, or reassure us when we return to a company we've supported for years? Choosing the right font is one of the most important decisions in any design project. Yet most people don't realize how much fonts can alter our perceptions and influence our buying habits.

Sarah Hyndman is out to change that.

How do type trends reflect cultural change? And how can recognizing these types of connections help designers improve their work?

Sarah: So, in terms of type reflecting cultural change, as I was learning about the different styles and categories of typefaces, that meant revisiting larger societal shifts throughout history. For example, if you show me a groovy, psychedelic typeface, I know that comes from the '60s and '70s and I can tell you a lot about it. And if you show me an old English typeface, again, I can tell you what era that comes from. So, on a high level I was aware that each typeface tells a story about its origins, and those stories change over time. And I got really interested in how these stories evolve, and how typefaces narrate social attitudes and document cultural changes.

If you think about the last 10–20 years, we've had a lot of really neutral, geometric, sans serif typefaces. This is what type designers are forever being briefed on as "millennial style" app typefaces. And especially over the last 10 years with typefaces like Helvetica Light, because Apple was teaching us how to have good taste. So, it's been a really neutral and minimal typographic landscape for quite a long time.

But in the last three to six years, that's completely changed. Now we're heading into a time when typography is incredibly exciting. For example, we've had really sharp, kind of triangular serifs in a lot of publications ranging from *Medium* to *The Guardian's* masthead. These are publications telling you what you need to know, not necessarily what you want to know.




And on the other side of it, we've had all of these really curvy typefaces. Look at Chobani and how they redesigned their logo based on the Windsor typeface, which is really curvy and looks like it's been painted by a paintbrush. And that's just one example of some of the many curvy typefaces we've seen over the last few years. Even before 2020, these typefaces evoked comfortable luxury in many different forms. Then, during the pandemic, these same typefaces also brought up feelings of nostalgia. People may look at Windsor and think it's from the 1970s, but it's really an Art Nouveau typeface from the early 1900s. So, that typeface was referencing nostalgia right when everyone was trying to feel more grounded and looking for comfort during lockdowns. For me, Windsor was like the banana bread typeface of 2020.



And now, if you look at a lot of corporate rebrands, they still look quite neutral, but they're starting to have little twists in the typefaces, where you see ink traps, which are those wavy shapes hidden within the letters. Fonts in these rebrands are starting to look a little wavier, a little curvier, and they're starting to feel more human.

So, we're moving away from, "Hey, I'm cool!" to, "Hey, I speak like a human, because I'm speaking to you as a human." You can kind of see that's collectively how we're feeling in society. So, it makes sense that typefaces and the typographic landscape are mirroring these changes. I talk a lot more about the connection between typography and our senses on my Patreon.



What you say is making me think more carefully about some of the recent rebrands I've seen. When companies decide, "We need a new look, we need a new voice," how do they make that decision? It seems like it could be really complex, and I think what you're doing is trying to open the window to a lot of those shifts.

Sarah: I completely agree about the complexity. It's a balancing act between the industry's expectations and what their clients care about. And how do these two factors overlap with the company's values? And how do you take all that into account and transform your brand in a way that feels fresh, authentic, and honest? And you also have to keep your brand up-to-date, so it doesn't look like you're stuck in the past.

Earlier, you described specific "Aha!" moments, when participants in your workshops compare their answers to certain questions and they realize they know quite a lot about type, subconsciously. Can you share any other "Aha!" moments from your workshops? When team members realize, "Oh, this is something I always took for granted," or "Oh, this is something I've never noticed!"

Sarah: Yes, recently I was doing a workshop for a major publishing company. And somebody from their legal department suddenly exclaimed, "Oh my God, we need to redesign all our contracts." And I got a message a few weeks later saying they'd realize they needed to take another look at the typography on their contracts. And something else I hear all the time, is when people say, "Oh, so I shouldn't just keep using lots of different fonts in my work emails?!? That's why the branding team keeps getting upset with me for doing that!"

Once we talk about trust and consistency, they start to get it, that it's not your personality, it's the company's personality. And whoever's booked me to do the session is usually sitting there going, "Yes! That's what we wanted you to take away from this." And I see lots of people's eyes light up when we talk about readability, and why font size matters. Make type larger! The coolest typefaces aren't always the best ones to use. And then once the workshops conclude, people often send me photographs of different signs from their neighborhoods, and they remark, "This is just like that thing we were talking about. Now I understand why this is important."

Who in the design community and beyond has had the greatest impact on your life and the way you approach design?

Sarah: Early on, it was the designers that I worked with, brilliant senior designers who put up with me asking a million questions. And while there are amazing typographers out there, I've worked for myself for so long and it's such a narrow little world that I try to look outwards as much as possible. For example, I'm really interested in how much typography is influenced by sign writing. But it's not often acknowledged because sign writing is such an ephemeral craft.

Charles Spence has also influenced me. He's a Professor of Psychology at Oxford and he taught me how to do the research for my books, and I've published a few studies with him. I've also been influenced by chefs, musicians, perfumers, and people who create exhibitions for a living. All of these people come from very different industries and they each have a very unique perspective. There are a lot of parallels with the connections I've made

through virtual workshops. When I sit around the same table with people who come from all different kinds of backgrounds, and we talk about what we can create, we come up with really interesting ideas and we forget what we can't do. That's how I ended up creating that multi-sensory exhibition for Adobe MAX in Los Angeles. It all came together thanks to a collaborative effort from a wide range of creative professionals. It's always been my focus to help everyone get out of their silos, to meet, listen to, and get inspired by as many different kinds of people as possible. The world is changing and we need to broaden our horizons. It's incredibly valuable.

How you prioritize looking outside your area of expertise for inspiration? And how do you avoid getting stuck in a rut?

Sarah: I had been running my own design company for quite some time, and what really helped me was stepping away from that and asking deeper questions about my work.

When I started Type Tasting it was only meant to be for one year. And it was during that time I realized how many times clients had asked me, "But why does that type mean that?" And I would just say, "Because it does." And I started to look at all these assumptions I had made without thinking about them, because that's what we do as designers when it gets passed down from generation to generation.

Asking questions, actively listening to the answers, and not filtering them through any expectations or assumptions. That's what started me on this current path. Because when I found that if I really wanted to understand this question, I would have to backtrack and ask that question, too. Once you start nibbling away at your assumptions, I think that's when you start to awaken your curiosity. And that's when any subject can get really fascinating. Because if something's not what you thought it was, then what is it? And how does that change everything else? The more people you talk to, the more opportunities you'll have to unearth really profound questions. That's what keeps me going.

What advice would you give to young designers in typography, and students who are just starting out?

Sarah: Find a way to fall in love with type. Don't take it too seriously straight out. Find the thing that makes you really excited, that makes you want to learn more about it. So what if you break some rules? Don't worry about it. It happens. Play with type, don't be intimidated. Find the people whose type you love, and try to talk to them. Most people are really open to a conversation. Once you really fall in love with something, that's it, you're set.

► 2 Translate the texts into English.

A

Типографика — ключевой компонент практически в любой сфере цифрового взаимодействия. Ее сложность и специфическая терминология часто вызывают путаницу. Вам не нужно быть экспертом в области типографики, чтобы проектировать цифровые интерфейсы, но важно знать некоторые термины, чтобы ваши коллеги правильно вас понимали. Эффективное общение и правильная интерпретация основных понятий всеми членами команды поможет:

- сделать шрифт удобным для восприятия (и, следовательно, повысить уровень юзабилити),
- улучшить внешний вид текста и сделать так, чтобы оформление сайта выглядело более профессионально,
- создать более целостный образ бренда,
- сократить дорогостоящие правки и итерации.

В

Гарнитура (Typeface, другое название — семейство шрифтов (font family)) — набор букв и символов, которые предназначены для совместного отображения в виде слов и чисел.

Гарнитура — это группа, к которой принадлежит конкретный шрифт. Arial, Calibri и Helvetica — примеры гарнитур. Слово «гарнитура» имеет отношение к лицевой стороне физических буквенных блоков. Типографы устанавливали их внутрь печатных машин для создания публикаций. В рамках каждой гарнитуры у типографа был широкий выбор из буквенных блоков и подмножества шрифтов.



Внутри печатных машин было много выдвижных ящичков с буквенными блоками гарнитуры, из которых типографы могли выбрать определенный шрифт (ящик).

Каждый шрифт (ящик) состоял из серии буквенных блоков, которые соответствовали символам определенного размера и формы. Типограф мог составить из них строки текста на листе для печати публикации. (Фото: Стефан Швайхофер, Pixabay)



Некоторые гарнитуры необходимо покупать у правообладателя, другие есть в открытом доступе. При выборе гарнитуры для вашего дизайна важно учитывать, будет ли она безопасной. Если шрифт не является веб-безопасным, текст может не загружаться должным образом. Обычно это приводит к тому, что дизайнер создает изображение с использованием нужного шрифта (если нет другого выхода) для того, чтобы он отображался корректно. Это решение может быть приемлемо для некоторых элементов дизайна, например, логотипов. В противном случае программы чтения с экрана не смогут распознать текст на изображениях, он не будет индексироваться поисковыми системами и учитываться в случаях, когда нужно найти конкретное слово в документе. С безопасными веб-шрифтами таких проблем нет.

С

Шрифт (Font) — определенный набор отдельных стилизованных букв в рамках гарнитуры. Например: Garamond Regular, **жирный**, 12 пикселей

Arial, *курсив*, 6 пикселей

Шрифт не следует путать с гарнитурой или семейством шрифтов. Хотя эти термины часто используют как синонимы, по сути это не одно и то же. Шрифт включает в себя определенный размер, стиль и начертание текста, которые применяют дизайнеры. Гарнитура — это группа, к которой принадлежит конкретный шрифт.



Из каких частей состоит название (шрифта)? Если мы рассмотрим состав Franklin Gothic Book, Bold, 44px, мы увидим, что Franklin Gothic — это гарнитура (или семейство шрифтов), Book — это стиль, Bold — начертание, а 44px — размер.

Оформление шрифта (Font decoration, или оформление текста, text decoration) — создание линии над текстом, линии подчеркивания и перечеркивание текста. Оформление шрифта отличается от понятий шрифтового эффекта (например, теней), стиля (курсив, прописные буквы и пр.), начертания (тонкий, полужирный) и его ширины (например, узкий, растянутый).

Шрифтовой эффект (Font effect) применяется к буквам или строкам текста для создания большей наглядности. Общие эффекты включают в себя скосы, внутренние контуры (линии внутри границ каждой буквы), внешние контуры (линии за пределами границ каждой буквы) и тени. Обычно они используются для создания декоративных слов или в тексте очень большого размера (например, в заголовках или подзаголовках).

Стиль шрифта (Font style) — определенный вариант внешнего вида шрифта (например, “Roman” шрифта “Times New Roman”).

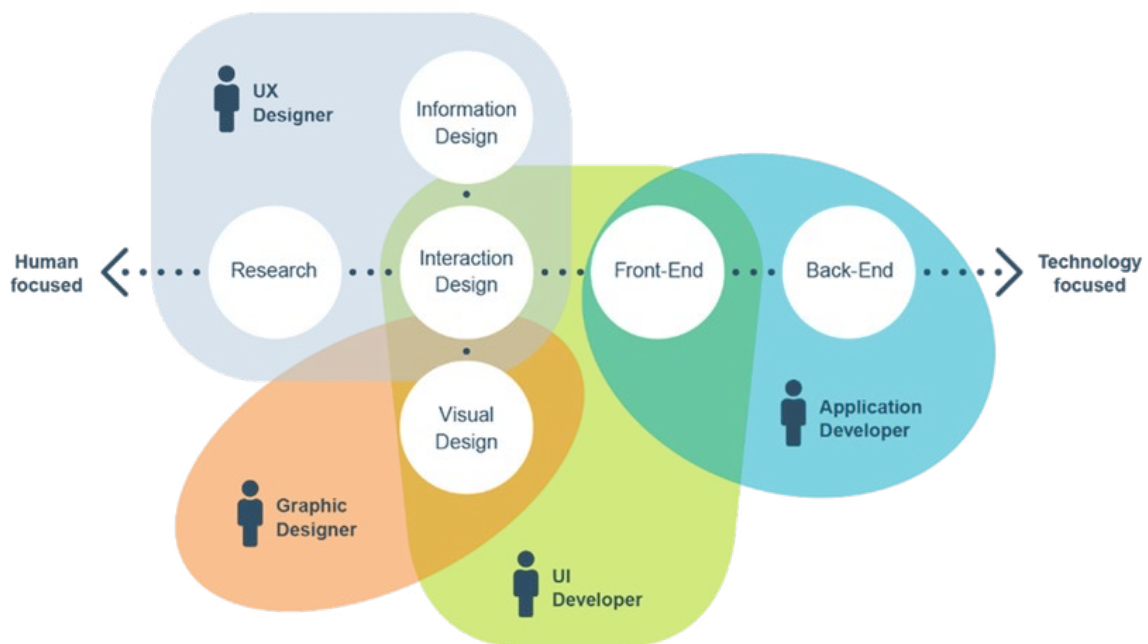
UNIT 7 INFORMATION DESIGN



LEAD-IN

► 1 Study the diagram and discuss the following questions with your partner.

- What place does information design occupy among other types of design?
- How is information design related to UX design?
- Why information design is not the same as graphic design?
- What does an information designer do?
- What skills are important for an information designer?



*UX design = User Experience design

**UI developer = User Interface developer

► 2 Look at the list of items below. Which of them are considered 'information design' and which of them are not? Explain your choice.

- the flight options on a travel website;
- road signs;
- recycling symbols;
- infographics and charts;
- a magazine page;
- a mobile app.

► 3 Watch the video and check whether you have chosen correct examples of 'information design'. https://www.youtube.com/watch?v=j8Uas2NR_WA

► 4 Watch the video again and complete the sentences with the missing words.

1. The practice of _____ in a way that fosters an efficient and effective understanding of the information.

2. Its purpose is to explain something so people can take _____.
3. But efficient and effective doesn't have to mean _____ and _____.
4. Sometimes that means _____ and sometimes that means robust visual storytelling.
5. Good charts require an understanding of _____ and data visualization.
6. Good infographics or signage need Illustration, _____ and _____ skills.
7. Good magazines and reports can only come from expertise in _____ design and _____.
8. Good apps, websites and experiences demand smarts in _____, _____ and interaction side.

► **5 Watch another video about information design and put the following topics in the order they are presented in the video. <https://www.youtube.com/watch?v=ojkLnVoE6Bc&list=WL&index=34>**

- a) the importance of information design in the modern world.
- b) the main goal of information designers;
- c) information vs data;
- d) information designers' collaboration with other specialists;

► **6 Watch the video again and make notes about each topic mentioned in the previous exercise.**

Summarise everything you have learnt about information design from the two short videos. Speak on the topic using the plan.

1. What is information design? (give definition and examples)
2. What is the primary goal of information design? (How does data become information?)
3. What does an information designer do? What skills should he/she have?
4. Why does information design matter now more than ever?

PRONUNCIATION

Read the phonetic transcription of the words. Spell the words.

- a) /pə'sweɪ.ʒən/
- b) /'æk.jə.rə.si/
- c) /θru:/
- d) /rəʊ'bʌst/
- e) /'saɪ.nɪdʒ/
- f) /,ek.spɜ:'ti:z/
- g) /'deɪ.tə/
- h) /'θʌr.ə/



READING 1

► 1 Discuss the following questions with your partner.

1. What makes a website design successful?
2. What are the most common trends in web design?
3. Do you know any successfully designed websites? What is the key to their success?

► 2 Read the article below and match the trends (a-e) to their descriptions (1-5).

- a) 3D everywhere!
- b) When less is more
- c) Join the dark side
- d) Smooth sailing
- e) Perfect mix

► 3 Read the article again and say which trend

- a) allows you to create a unique user experience when a user feels absorbed and involved;
- b) helps to fit your design even into the smallest of devices;
- c) is the most common and widespread trend, which will hardly lose its popularity in future;
- d) has an extra advantage for users and their electronic devices;
- e) can be used by a wide variety of businesses;
- f) makes your website look extremely modern and up-to-date;
- g) describes futuristic modern technologies that contribute to website design.

5 OF THE BEST DESIGNED WEBSITES OF 2020

Technology has made creating and designing websites increasingly accessible over the years. Companies like Squarespace and Wix empower users to create a live website within hours, with no coding required.

But with so much competition in the market, it's more important than ever to focus on the user experience. If designed correctly, your website can make an impression on your visitors and encourage them to return again and again.

So, how are you going to make your website stand out from the crowd? While there are plenty of great web design examples out there, it can be tough to identify which sites are good and why. In this article, we'll showcase some of the best designed websites of 2020, and we'll highlight the common design trends behind them.

5 TOP DESIGN TRENDS OF 2020

Each year, we see certain design trends come into the spotlight. They catch on like wildfire and leveraging them can contribute significantly to your success. Keeping up with the times not only speaks to your user, but also validates your brand. Below are the top 5 design trends we saw in 2020.

1. _____

With the introduction of dark mode on popular apps, many users have grown to love giving their eyes a rest. Dark mode allows users to view their screen in a color scheme that uses light-colored text, icons, and graphical user interface elements on a dark background. When **incorporated** into web design, dark mode gives your website an ultra-modern look. Consumers usually want state-of-the-art products and services, so your website should reflect these trends and preferences.

Dark mode is a great way to build contrast and make your design elements **pop**. The dark interface complements the bright elements, allowing your users to read your copy with ease as they navigate throughout the site. In addition to great contrast, dark mode is known for saving battery life on digital devices, which is always a nice extra gift for your users.

2. _____

Layering graphics on top of photos is a great way to mix illustration with realism in your design. This rule-breaking trend **dominated** the market in 2020, seen in many industries from fashion to home cooking. This alternative, creative approach adds a certain amount of “cuteness” and delight to otherwise bland, common images.

You can also **leverage** this tactic to call out serious attributes, such as communicating complicated concepts like finance or technology. Whichever reason you choose, this is a great way to add some personality to your web design.

3. _____

Minimalism is a classic design trend still popular among today’s best website designs. Its elegant, beautiful, and easy-to-understand appearance makes this technique highly usable, **yielding** a delightful user experience.

It’s also a trend that **evolved** over time; in 2020, for example, we saw even larger sections of white space. This helps guide the user’s eyes to the most important parts of the page, such as copy or a product image. With little to distract, a minimalistic approach keeps the user focused on the product and what’s important.

4. _____

3D designs have found their way into many mainstream experiences. From Nintendo to cartoons, we’ve evolved from flat experiences to something more 3D. It’s no surprise that this trend has found its way into design, as well.

A parallax website 3D design breaks the boundaries between digital space and reality. It adds depth and realism to your site and **captivates** the user in a unique way. And with the rise of VR, designing 3D elements is in much higher demand. It’s a great way to create an immersive experience on your site, encouraging your user to stay longer.

5. _____

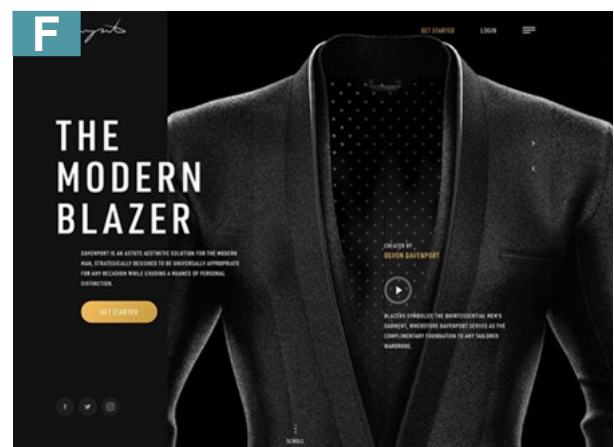
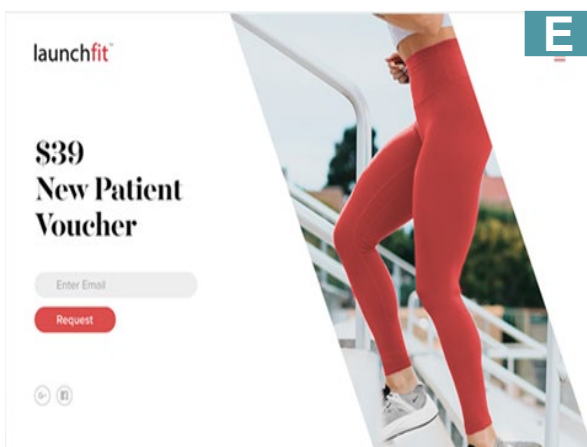
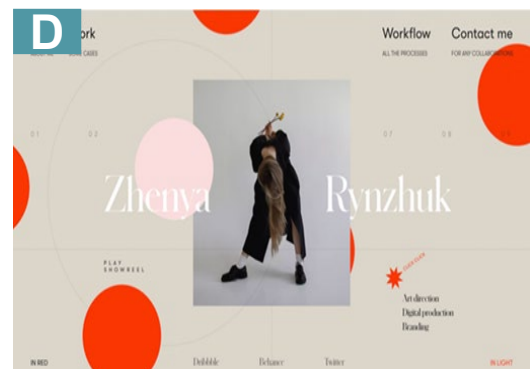
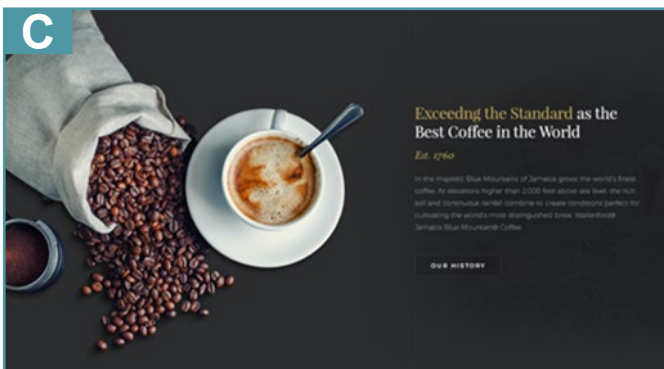
Another design trend is to incorporate streamlined, minimum navigation. Minimum navigation limits the amount of choices a user has to make, allowing them to focus on your product. With your information architecture minimal, you can create an experience with few distractions.

Another reason for this trend is due to the decrease in screen sizes over the years. From desktop to phone to present-day wearables, UI real estate is becoming smaller and smaller. Designers are challenged with fitting navigation into smart watches, a very popular form of wearable tech. With screens as small as 44mm, it’s no wonder minimum navigation is a popular design trend.

Now that we understand today's design trends, let's explore some good website design examples. These examples reflect the trends and show how powerful they can be. If you have ever wondered, "what does a good website look like?" then I am pleased to present to you the 5 best designed websites of 2020.

1. Harry's, shaving products company — <https://www.harrys.com/en/us>
2. Hoang Nguyen's personal website — <https://hoang.moe/>
3. Orano, a tech company based in France — <https://www.orano.group/>
4. Ember House, financial consulting company — <https://www.emberhouse.com/>
5. Couro Azul, leather interiors manufacturer — <https://www.couroazul.com/>

► 4 Look at the web pages from different websites. Which trends do they represent?





VOCABULARY

► 1 Match the underlined verbs from the article to their definitions.

- 1) to produce or provide something positive, for example a profit or result;
- 2) to give someone official authority or the freedom to do something;
- 3) to include something as part of something larger;
- 4) to be very noticeable and bright, especially when seen next to something of a different colour;
- 5) to hold the attention of someone by being extremely interesting, exciting, pleasant, or attractive;
- 6) to be more important, powerful, or successful than others;
- 7) to use something that you already have in order to achieve something new or better;
- 8) to develop gradually.

► 2 Make collocations matching the adjectives from the article to the corresponding nouns.

- | | |
|---------------------|--------------------------|
| 1) streamlined | a) approach |
| 2) immersive | b) products and services |
| 3) minimalistic | c) technique |
| 4) rule-breaking | d) experience |
| 5) state-of-the-art | e) navigation |
| 6) usable | f) trend |

► 3 What other nouns do the adjectives from above collocate with? Use a dictionary to make new collocations.

► 4 Look at the following statements. Indicate how strongly you agree or disagree with the following statements. (1 = disagree strongly, 5 = agree strongly). Compare with your partner and discuss the statements.

1. Creating a website which will stand out from the crowd is not difficult if you know all about current trends.
2. Keeping up with the trends in web design is not necessary.
3. Minimalistic approach in web design will never go out of fashion.
4. Yielding a delightful user experience should be the main goal of a web designer.



SPEAKING

► 1 Find each of the Top 5 websites mentioned in the article. Do you agree with the author of the article? Are they the best examples? What trends are used in the websites?

► 2 Work in groups. Think about current trends in web design and choose Top 5. Make a list of advantages each of them adds to a website. Do some research on the internet and find some websites to illustrate the trends. Compare the results of your research with other groups.



READING 2

► 1 Discuss the following questions with your partner.

- ❖ What does UI stand for? What does UX stand for?
- ❖ What is the difference between UI and UX?
- ❖ Can a UI designer work as a UX design and vice versa? Why? Why not?

► 2 Work with your partner. Read one text each and complete the following table about one type of design.

	UI Design	UX Design
Definition		
The main idea		
Where it can be used		
Designer's role and responsibilities		

A What is UI?

A user interface (UI) is a place where interactions between humans and machines occur. It allows users to effectively operate a machine to complete a task or achieve a specific goal, like making a purchase or downloading an app.

User interfaces are composed of input hardware (devices that control the machine from the human end like a keyboard, mouse, or joystick) and output hardware (devices that provide information to users like monitors, audio speakers, or printers). Input devices work together with output devices so users can fully control the machine.

There are many different types of user interface. The most common are command line interface, graphic user interface (GUI), and voice-enabled user interface.

Back in the 70s, at the dawn of the computer age, people interacted with computers using command line interface. The interactions were linear — the user typed a command, and the machine responded to the command either using printed output or by displaying a message on the monitor. Because users have to know the machine language to interact with computers, the complexity of such interaction was pretty high.

The graphical user interface (GUI) is a form of user interface that allows users to interact with digital products through visual elements. When users interact with GUI, they go through a series of pages or screens. Those pages/screens contain static elements (such as text sections) and active elements (such as buttons and other interactive controls).

The first GUI was developed by Xerox PARC in the 80s, and it was based on the metaphor of the office desk. In 1984 Apple released Macintosh — the first commercially successful home computer with a GUI interface. It was an important step in technology evolution because anyone could use a computer (no special coding required).

Today GUI is the most common type of UI for digital products. The popularization of GUI interfaces also created a demand for people who will design products for those interfaces —

UI designers. Today, the spectrum of responsibilities for UI designers has grown significantly. Mobile devices, VR headsets, and Car HMIs all have GUI interfaces.

The role of UI designers is more relevant to the visual representation of information. UI designers should have graphic design, visual design, and branding design skills to create interfaces that have a good look and feel. Usually, UI designers take the user flow and wireframes for individual screens/pages created by UX designers (skeleton of design) and turn it into something aesthetically pleasing (dressing-up the skeleton). UI design is a purely digital practice. It considers all the visual, interactive elements of a product interface — including buttons, icons, spacing, typography, color schemes, and responsive design.

Being a good designer means a few things, such as:

- Attention to detail. Good designers know that “The devil is in the detail,” and they are continually perfecting even tiny elements of their solutions.
- Good problem-solving skills. No matter what you do in design, you always solve a specific problem. Designers should be ready to spend enough time finding a proper solution.

But there are a few specific things that are relevant for UI designer:

- Competitive analysis. Be able to analyze and conduct competitive analysis of products and visual design decisions that they make.
- Responsive design. Ensure UI design looks great on any screen size and resolution.
- Communication. Usually, UI designer works closely with UX designers and engineering team. Communication skills required to understand technical feasibility (whether the team can implement the design).

B What is UX?

User experience (UX) is the experience that a person has as they interact with a product. The term was coined by Don Norman back in the 90s when he worked at Apple. Don Norman says that “User experience’ encompasses all aspects of the end-users interaction with the company, its services, and its products.”

Since UX designers focus on crafting products that are easy to use and understand, the concept of user-centered design takes a central stage in UX design process.

UX design starts with conducting user research. UX designers have to understand their target audience and identifying exactly what they need from the product they’re designing. As UX designers get this understanding, they create user personas. Personas help users see goals, desires, and limitations of target users. These understandings help them to propose design solutions that work the best for their users.

The emotions users have while interacting with a product, whether negative, neutral, or positive have a tremendous impact on how users feel about the product. That’s why the concept of user journey became a cornerstone of user experience design. The user journey, or the path that the user follows when interacting with a product, has a direct impact on user experience. UX is focused on the user’s journey to solve a specific problem. And it’s possible to improve the journey using a magic ingredient — design.

Recently, many companies realized that good design is a competitive advantage and they are willing to invest significant resources in creating a great user experience. As a result, the role of a UX designer emerged and is in high demand.

In simple terms, UX design is a human-first way of designing products. UX designers are responsible for analyzing the target audience’s needs and ensuring that the company

creates products that meet those needs. UX design is a multidisciplinary field where UX designers can be involved in different areas of product development such as product research, ideation, prototyping, testing.

UX designer's responsibilities usually include:

- Understanding users. UX design usually starts with extensive research that has a goal to understand the target audience, their wants, and needs. Empathy is a crucial skill for UX designers. It helps UX designers to understand and uncover the latent needs and emotions of the people they are designing for.
- Creating a design strategy. Design strategy includes understanding the purpose of a product, mapping a logical journey.
- Analyzing the design of interactions. UX designers analyze how people use products — their interaction habits, personal preferences, and shortcuts they use while interacting with UI. All insights are used in proposing better design solutions.
- Creating wireframes and prototypes. UX designers often need to create wireframes or prototypes using UX software to propose their ideas to design team.

UX designers are constantly involved in the execution of a product. They interact with all team members to ensure that product design is moving in the right direction.

► **3 Tell each other what you have learnt from the article. Use your notes. While listening to your partner complete the second column of the table.**

► **4 Read the following quote about the differences between UI and UX. Does it make sense to you? What other metaphors for describing the differences between UI and UX can you think of?**

“UI is the saddle, the stirrups, and the reins. UX is the feeling you get being able to ride the horse.”
Dain Miller, Web Developer

► **5 Read the following statements. Complete the gaps with either IU or UX.**

A ____ (1) designer asks questions like ‘What steps does the user take?’, ‘What tasks do they need to complete?’ or ‘How straightforward is the experience?’

A ____ (2) designer maps out the user's journey across a product, considering things like information architecture — i.e. how the content is organized and labelled across a product — and what kinds of features the user might need.

A ____ (3) designer considers all the visual aspects of the user's journey, including all the individual screens and touchpoints that the user might encounter; think tapping a button, scrolling down a page or swiping through an image gallery.

While the ____ (4) designer maps out the journey, the ____ (5) designer focuses on all the details that make this journey possible.

A ____ (6) designer asks questions like “How can different color combinations be used to create contrast and enhance readability?” or “What color pairings cater to color blindness?”

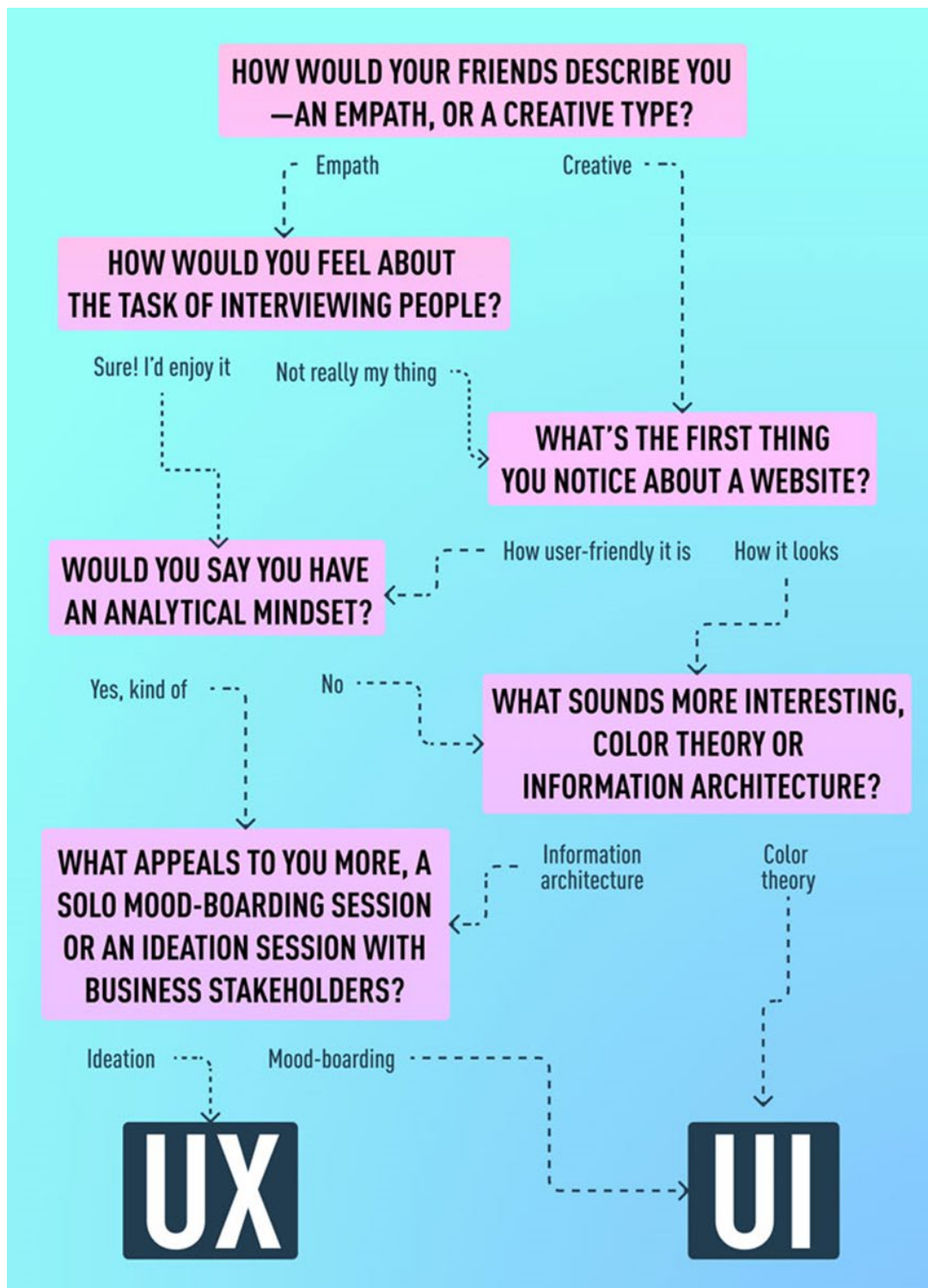
____ (7) design usually comes first in the product development process, followed by ____ (8).

The ____ (9) designer maps out the bare bones of the user journey; the ____ (10) designer then fills it in with visual and interactive elements.

___ (11) can apply to any kind of product, service, or experience; ___ (12) is specific to digital products and experiences.

“Something that looks great but is difficult to use is an example of great ___ (13) and poor ___ (14). While something very usable that looks terrible is an example of great ___ (15) and poor ___ (16).

- **6 Which type of design is right for you? Use the following flowchart to find out. Compare your results with your partner.**





VOCABULARY

► 1 Find the words or phrases in the texts that mean the following.

- 1) special equipment used to provide data to a computer (Text A, para 2);
- 2) a basic plan for a website that shows the type of information that it will contain and how it will be arranged, but does not include design features such as colour or particular details (Text A, para 8);
- 3) the possibility that can be made, done, or achieved, or is reasonable (Text A, para 10);
- 4) the particular group of people to which an advertisement, a product, a website or a television or radio programme is directed (Text B, para 3);
- 5) the conditions that make a business more successful than the businesses it is competing with, or a particular thing that makes it more successful (Text B, para 5);
- 6) the activity of making basic models or designs for a machine or other industrial product (Text B, para 6).

► 2 Complete the word families in the table below.

Verb	Noun	Adjective	Adverb
	interaction		
	communication		—
			significantly
	responsibility		
		competitive	
			effectively



TRANSLATION

► 1 Translate the texts into English.

A

Информационный дизайн — это отрасль дизайна, в основе которой лежит практика художественно-технического оформления и представления различной информации с учётом эргономики, функциональных возможностей, психологических критериев восприятия информации человеком, эстетики визуальных форм представления информации и некоторых других факторов. Само понятие информационного дизайна появилось в 1970 годах.

Информационный дизайн — это дизайн информационных сайтов и интранетов, проектирование пользовательских интерфейсов, системы навигации в общественных местах, инфографика, принципы визуализации сложной и разнородной информации, графики, диаграммы, таблицы, схемы и многое другое.

Основной целью информационного дизайна является ясность коммуникации, т. е. информация должна быть не только точно передана отправителем, но и понятна получателю.

Информационный дизайн строится на определенных принципах, которые делятся на функциональные и эстетические.

Функциональные принципы информационного дизайна

- облегчение понимания и обучения
- чёткая структура сообщения
- ясность
- простота
- единство элементов сообщения
- обеспечение высокого качества сообщения
- уменьшение стоимости

Эстетические принципы информационного дизайна

- гармония
- пропорциональность

В

Веб-дизайн — отрасль веб-разработки и разновидность дизайна, в задачи которой входит проектирование пользовательских веб-интерфейсов для сайтов или веб-приложений.

Веб-дизайнеры:

- проектируют логическую структуру веб-страниц;
- продумывают наиболее удобные решения подачи информации;
- занимаются художественным оформлением веб-проекта.

В результате пересечения двух отраслей человеческой деятельности грамотный веб-дизайнер должен быть знаком с новейшими веб-технологиями и обладать соответствующими художественными качествами. Большая часть специалистов, работающих в области дизайна, обычно концентрирует в себе такое творческое образование, как студия дизайна.

Веб-дизайнер — сравнительно молодая профессия, и профессиональное образование в области веб-дизайна в России пока не распространено. В связи с увеличением спроса на представительство в Сети растёт и спрос на дизайн сайтов, увеличивается количество веб-дизайнеров. В настоящее время услуги веб-дизайна предоставляют как веб-студии, так и частные лица (веб-дизайнеры, являющиеся фрилансерами).

С

Веб-дизайн — вид графического дизайна, направленный на разработку и оформление объектов информационной среды Интернета, призванный обеспечить им высокие потребительские свойства и эстетические качества. Подобная трактовка отделяет веб-дизайн от веб-программирования, подчёркивает специфику предметной деятельности веб-дизайнера, позиционирует веб-дизайн как вид графического дизайна.

В настоящее время под термином веб-дизайн понимают именно проектирование структуры веб-ресурса, обеспечение удобства пользования ресурсом для пользователей.

D

Примерные темы дипломных работ студентов направления «Информационный дизайн»

- Разработка прототипа мобильной игры в жанре casual game.
- Разработка дизайнерской концепции игры в жанре action RPG с элементами скандинавской мифологии.
- Дизайн интерфейса мобильного приложения для участия в активных мероприятиях.
- Разработка фирменного стиля и анимационного сопровождения для ютуб канала "Экологика".
- Дизайнерская концепция обучающей видеоигры с элементами квеста по теме Романского искусства.
- Разработка дизайнерской концепции видеоигры по мотивам сказов П. П. Бажова.
- Разработка дизайн-концепции образа чемпиона для компьютерной игры League of Legend.
- Разработка прототипа VR-приложения для тестирования студентов медицинских ВУЗов.
- Разработка прототипа мобильного приложения "PolyGo" с использованием технологии дополненной реальности.
- Разработка вступительного видеоролика/cutscene для визуальной новеллы в историческом сеттинге.

► 2 Translate the texts into Russian.

A

More often than not, information design goes hand in hand with user experience (UX) design. Not only must information be presented in a clear manner, but users also need to navigate the information without it being overwhelming or confusing.

That's where the union of information design and UX design becomes inevitable.

The basis of UX design is human-centered design. Meaning that everything is created with the user in mind. User experience design follows a design thinking process in order to get the best results.

B

Information and data are all around us. Everything we do collects data.

For example, our devices are constantly collecting data about how we shop, communicate, what we like to do, how our health is, and what our life, in general, is like.

Information design takes on an important role in this flow of data and information. It's essentially a way of putting together chunks of relevant information to make it easy to understand for users.

Information design is often visual, but can also be sensory. Some types are even physically interactive through sound and smell. The best examples also take accessibility into account.

The different types of information design can be separated into different categories. Below are a few. You'll be surprised at how many things fall under the same umbrella.

- Curated information that follows a storyline. For example; infographics, IKEA manuals, recipe books.
- Searchable information that is viewed according to filters or search parameters. For example; search engines, websites, indexed reports.
- Educational resources, either static or interactive. For example; museum exhibits and displays, textbooks, online education portals.
- Visual and emotive information presented in a snackable way. For example; explainer videos, how-to video tutorials, documentaries.
- Wayfinding. For example; physical and digital maps, escape plans in hotels, touchscreen maps in malls, trail markers in national parks.
- Health and Safety. For example; hospital triage apps, patient medical histories in digital form, CT scans.
- Sensory information design. For example; music apps, 4D cinematic experiences, the smell of apple pie purposefully wafting outside of a bakery.

C

Without information design, life would be boring. It's as simple as that.

Imagine this:

Maps without color-coding or legends.

- Infographics wouldn't exist.
- All websites would be the same.
- Textbooks would be drab and hard to follow.

Bored yet? We rely so much on it, that we don't usually stop to think about how important it is. At this point you might be wondering, are all graphic designers information designers? Well, that's a tricky question. Most graphic designers study information design but don't necessarily apply it to their work.

You could technically say that all graphic design is information design because they are working with information and putting it together in a design.

The thing is, information design is more about a data set with a purpose. A packaging label, for example, has information but it's not a collected set of data that tells a story.

Information design is more about using collected data that helps users understand something better or more efficiently.

Furthermore, as the term "information design" is used more and more, it's becoming widely incorporated in all design fields. Many universities offer courses, career paths, and Ph.D.'s in this discipline.

You'll be witness to more conversations around information design as the design thinking and user experience community expands into all design fields.

This is an exciting time for data and information. There's so much around us that the possibilities of how to use it are endless.

UNIT 8 THE FUTURE OF DESIGN



READING

- 1 Label the following pictures with the words from the box.

a smart-watch

VR controllers

a desktop

a hologram

a VR headset



A



B



C



D



E

- 2 What do the following abbreviations stand for? Scan the introduction to the article to check your answers. Then match the abbreviations with their definitions.

- 1) AR
- 2) VR
- 3) AI

A. the use of computer technology to create a simulated environment.

B. the use of computer programs that have some of the qualities of the human mind, such as the ability to understand language, recognize pictures, and learn from experience.

C. an interactive experience that combines the real world and computer-generated content.

- 3 Read the introduction to the article and underline the ideas you agree or disagree with. Compare your choice with your partner.

We're in a particularly big moment for tech. Artificial intelligence (AI) and machine learning are changing the ways we conduct business, interact with each other, and understand the world around us. Conversational bots and voice-activated assistants are becoming an integral part of our lives. Search powered by computer vision is changing how we find immediate information on topics of all kinds. And augmented reality (AR) and virtual reality (VR) are making inroads into our workplaces at a shocking pace.

It seems like every day a new, game-changing piece of technology enters our lives for good. And while these rapid tech shifts are pretty exciting, they also present new

challenges. With every new technology come new skills to learn and new parameters to comprehend. And as AR and VR move out of the novelty game-play space and into mainstream use, those new skills and understandings have to come about as fast and furious as the technology itself.

Adjusting to a tech-enabled future is something most of us are doing all the time, whether we realize it or not. But as designers, we can't afford to be so cavalier — we need to gain an understanding of how to work with these new technologies quickly so we can create meaningful user experiences that add value and minimize the potential downsides of disruption at this scale.

Whether you're being asked to theorize and prototype possible applications for AR and VR, or you're being tasked with a specific implementation, having a thorough understanding of the technology itself as well as a strong foundation of the skills needed to create experiences with it is essential.

Study the following tips given by an experienced designer to make your own start with AR and VR design.

- **4 Read the tips presented below. For each section (A-E) think of a short title. The title should summarise the main idea of the section and sound like a short instruction to a designer. (e.g. Meet your user's needs or Don't be afraid of experiments).**

A. _____

It should be obvious, but there's nothing like first-hand exposure to something to help inform your designs.

This is actually a two-step process, but the first step is to simply experience AR and VR as a user. Expose yourself to the new technologies and devices as soon as possible. By immersing yourself in a VR experience or interacting in real-time with an AR application, you'll get a sense of what your users will experience the first time they interact with these new platforms.

Be open-minded to experience, but also be attentive to it. What does it feel like to wear the headset? How comfortable are you with the controllers and how easy was it to figure them out? How did it feel to disappear into the experience and what would make it easier, less stressful, or more enjoyable? Take note of the good, the bad, and the confusing so that when you're asked to design for the experience, you're already aware of some of the potential pitfalls and major wins.

Things like user onboarding will be a crucial part of designing AR and VR experiences. Since there isn't a universal set of interactions that apply across all platforms/devices yet, and the majority of people are not currently VR consumers, an onboarding session at the beginning of the experience is necessary. It provides users with necessary information and training on how to interact and navigate through the content.

By paying attention to your own initial responses, reactions, and assumptions, you'll start building a mental framework that will allow you to create a more enjoyable and meaningful experience for your users when the time comes.

B. _____

The second step is to start playing around with it as a designer — and as a developer. Get to know the equipment that's available now, and even if you're not planning to pick up the hard-coding skills these new tech pieces require, gain a familiarity with how their programs work.

Whatever the device and whatever the platform used to enable the experience, gain as much of an understanding of it as you can. Design and development usually go hand in hand, so understand not just how this new tech is reshaping your design work, but how it's reshaping the developer's work as well.

And don't forget, the parameters for these experiences will change from device to device. Every system will have different requirements, so narrow the field down and start to familiarize yourself with the specific hardware. It'll make things easier for both you and the development team you're working with.

There will be new skills on both sides of the equation, and inevitable road blocks and speed bumps and detours along the way. But building empathy for your development peers in the process starts with gaining at least a solid overview-level understanding of how it all comes together.

C. _____

The best designers consider various external and environmental factors. We think about how sunlight impacts a wearable device's interface, for example. But this becomes even more important when we're designing an experience that either interacts directly with the environment (as in the case of AR) or blocks out the surrounding environment entirely (as in the case of VR).

It's just not factoring in things like obstacle identification and alert notifications. It's understanding that wearing a lightweight watch all day is easy — but wearing a bulky, heavy headset is not. How would a headset device impact someone who is on their feet in a factory versus an individual in an office? The road map for best practices is almost completely blank at the moment, so the level of detailed thinking required to ensure we create something worthwhile is much higher.

And though it's probably obvious, it's still worth mentioning: view the experience in the proper format! You can't really expect your VR project to look like your website, or only view it on the web and expect the wow experience. You have to view it in your headset. Just like any other design process you're used to, use the format it's meant for. Mobile is not the best for viewing a web app designed for desktop, and a VR experience won't come across without the headset either.

D. _____

We're entering uncharted territory for the most part. AR and VR have certain expectations when it comes to game-play, but outside of that the rules are unwritten. This is your chance to write them.

Pinterest has been beta testing an AR application called Lens for about a year now, which makes their pinboards more searchable and usable. "I really believe that the camera will be the next keyboard," says Pinterest CEO Ben Silbermann. "It will be a fundamental tool you use to query the world around you, discover things around you, or visualize how something might fit into your life."

IKEA has an AR app that allows you to envision a room with their furniture in it, so you can get a real sense of how a piece would look in situ. And Amazon has done the same, including a 360 degree view — only they have the full spectrum of Amazon available goods. There are no boundaries, as of yet, on what is and isn't possible.

But it's not just the use cases that can push boundaries, it's the ways we interact with the devices that enable them, too. Don't borrow existing interactions, if possible. Instead, try to think of how we usually interact with objects and people in real world, and start from there.

You spent all that time carefully observing what it was like to experience the device for the first time. So now put your knowledge of that experience into practice and start testing the waters on what could be done.

E. _____

If the first four steps seemed daunting and even overwhelming, this final one should set you at ease. Yes, these experiences are brand new. Yes, there's going to be a lot to learn. And no, we can't know what we don't know. At least not yet. But there are also lots of things we already do know about designing great experiences. And there are lots of programs that can still be used to great effect to accomplish that task.

While applications for VR and AR can definitely go way beyond the traditional processes, workflows, and tools of digital product design, there is still a lot that can be done with Sketch when designing for VR and AR. The thinking that goes into these new experiences is definitely more complex and sensory-driven than a static application or feature-driven site, but a lot of the same principles driving experience design and user centrism remain as supports to the overall process.

Great designers put their users first, regardless of the experience they're designing. We already know how to conduct research and ask meaningful questions to figure out the heart of our users' needs. We know how to balance stakeholder excitement, budgetary restrictions, and project uncertainty. We know how to test and validate to be sure we're on the right track — just because the things we're testing for change, doesn't mean we suddenly lack the basic foundational skills to do what needs to be done.

So cheer up! Designers have built new roads into uncharted territory before. We will undoubtedly make mistakes, but we're also going to get a lot of things right, because we've been building up to this for a long time already. Trust your instincts and keep your head up, and you'll be just fine. After all, isn't this why we became designers?

► 5 Now match the original titles to the sections A-E. Compare them with the titles you created. Which do you like best?

1. Think holistically
2. Consider everything
3. Don't throw the baby out with the bathwater
4. Get creative
5. Get to know AR and VR

► 6 Rank the following tips in order of their importance. Discuss with your partner.



VOCABULARY

► 1 Choose the odd one out in each line.

- 1) bulky, heavy, lightweight, massive;
- 2) downside, pitfall, drawback, advantage;
- 3) delightful, daunting, frightening, shocking;
- 4) obstacle, benefit, bump, difficulty;

UNIT 8

- 5) integral, essential, crucial, optional;
- 6) novelty, mainstream, innovation, game-changer;
- 7) rapid, fast, quick, slow;
- 8) superficial, solid, substantial, thorough.

► 2 Use the prepositions from the box that best fit each gap.

of	at (x2)	with	to (x2)	in (x2)
----	---------	------	---------	---------

- 1) to adjust ___ smth;
- 2) ___ a shocking pace;
- 3) to immerse oneself ___ experience;
- 4) to be aware ___;
- 5) to go hand ___ hand;
- 6) to set smb ___ ease;
- 7) to expose oneself ___ the new technologies;
- 8) to interact ___ each other.

► 3 Make collocations using the verbs from the left column and the nouns from the right column.

- | | |
|------------------|------------------------------------|
| 1. to conduct | A. skills |
| 2. to accomplish | B. boundaries |
| 3. to lack | C. the experience |
| 4. to query | D. the waters |
| 5. to push | E. business |
| 6. to gain | F. a familiarity/ an understanding |
| 7. to enable | G. the task |
| 8. to test | H. the world |

► 4 Use the collocations from the previous exercises to make some tips for designers who would like to start working with new technologies, such as AI, VR, AR etc.

► 5 Complete the sentences with the words formed from the words in brackets.

- 1. Creating a perfect _____ (immerse) experience takes a lot of time and effort.
- 2. Excessive _____ (expose) to new technologies can reshape your personality.
- 3. We have streamlined our website for easier _____ (navigate).
- 4. _____-oriented (consume) approach should dominate all the spheres of design.
- 5. This new application went beyond our _____ (expect).
- 6. We develop new products that fully meet the _____ (require) of our customers.
- 7. Every year, Google gets better and better at filtering search results to provide a more _____ (meaning) experience to users.
- 8. To achieve success a _____ (develop) and a _____ (design) should work together.

LISTENING

- **1** You are going to watch a video from Satori Graphics YouTube channel. This is a blog by a graphic designer who discusses various issues with his audience. Before watching the video, match the following words from the box with their meanings.

to spawn	a mock-up	sinister	benign	flawlessly	to streamline
----------	-----------	----------	--------	------------	---------------

- 1) pleasant and kind, not harmful or severe;
- 2) evil, or suggesting that something evil is going to happen;
- 3) to cause something new to grow;
- 4) in a way that is perfect or without mistakes;
- 5) to make simpler or more efficient;
- 6) a working sample, prototype or a model of something.

- **2** Look at the following magazine covers. Which of them do you think was generated by AI (Artificial Intelligence)?



- **3** Watch Part 1 of the video (0.00–3.30) and check your predictions. <https://www.youtube.com/watch?v=Y3xNKccSW5U&list=PL-c9Rq56P4KnUhN7KgYpSODltpFjB7la-&index=4>

- **4** Watch Part 1 again and answer the questions.

1. What is the new AI graphic software called?
2. What does it create images from?
3. Why is it compared to a kitten chasing a laser pen?
4. What does the blogger illustrate by the two magazine covers?

5. How does Adobe Illustrator work? Who controls the process of creating an image?
6. What is the main purpose of DALL-E-2? Can it work as perfectly as Adobe Illustrator?

► **5 Watch Part 2 of the video (3.30-6.59) and put the topics in the order they are mentioned by the speaker.**

- A. The restrictions and limitations of AI graphic software.
- B. The description of a web tool simplifying the process of design.
- C. An example of AI tool generating ads.

► **6 Watch Part 2 again and mark the following statements as True, False or Not Given.**

1. Machines cannot understand how people think and what they feel about a particular design.
2. DALL-E-2 allows to streamline and speed up the process of design.
3. The blogger believes that graphic design skills are no longer necessary and AI will soon replace human designers.
4. According to the blogger, to move forward in graphic design you should pay attention to psychology.
5. In the nearest future AI will be able to understand human psychology.
6. Readymag is a design tool that can be used to create websites without coding.
7. The blogger provides a discount to all the followers of the channel.

► **7 Have a discussion in groups. Use the following questions.**

1. Do you believe that AI tools such as DALL-E-2 will ever replace humans in graphic design? Why?
2. Is AI sinister or benign? What advantages and disadvantages can it bring to the sphere of design?
3. What AI tools can be of real help to designers?



TRANSLATION

► **1 Translate the texts into English.**

Вчерашние художники компьютерной графики — теперь дизайнеры интерфейсов. Значит ли это, что в будущем они станут программистами цифровых образов и дизайнерами имплантатов? Да. Именно так ответили на вопрос издания Fast Company ведущие дизайнеры мира.

Перед вам список самых важных профессий будущего, которые предложили дизайнеры из Google, Microsoft и других крупных технологических компаний.

— *Дизайнер дополненной реальности*

Технологии дополненной реальности будут развиваться, и со временем новая информация будет накладываться на объекты физического мира абсолютно гладко. Возрастет и спрос на дизайнеров, которые смогут обеспечить глубину и ясность

восприятия дополненной реальности в самых разных сферах — от развлечений до образования и медицины.

— Программист цифровых аватаров

Нашим звездным клиентам понадобится помощь, чтобы перенести себя на виртуальную съемочную площадку для VR, мобильных игр и фильмов. Тут пригодятся знания в программировании искусственного интеллекта. Такая профессия, кстати, уже существует, но в будущем она станет еще более важной и непростой, поскольку игры и VR будут требовать большей реалистичности. Со временем цифровые образы станут все более популярными и качественными, актеры захотят иметь над ними все больше власти — столько же, сколько у них есть над своими образами в других медиаформатах.

— Главный дизайнер дронов

Такие компании, как Amazon, уже начали использовать для своих услуг беспилотные дроны. Значит, в будущем возрастет спрос на людей, которые смогут разработать весь процесс взаимодействия дронов с клиентами. Например, что должен делать дрон, когда прилетит к клиенту? Как обслуживать весь парк дронов и за ними следить? Каковы риски, что их количество начнет снижаться? Как быть с вопросами конфиденциальности? Как заполучить доверие людей к этим полуавтономным машинам?

— Дизайнер виртуального взаимодействия

За последние тридцать лет экраны требовали от дизайнеров очень много внимания. В конце концов, именно с их помощью мы получаем столько информации. Да, они по-прежнему требуют внимания, но в последнее время выходит все больше программ, которым экран нужен очень редко. Или экран есть, но он лишь — наложение на реальность. Или это вовсе полноценная виртуальная реальность. Для такого нового типа взаимодействия с пользователем нужен и новый вид дизайнерской работы, а именно связанной с виртуальным взаимодействием.

Неважно, будет ли это взаимодействие с физическим или виртуальным объектом, дизайнер нового типа работает с виртуальной и дополненной реальностью и с компьютерами, встроенными в различные предметы и места. Дизайнер виртуального взаимодействия должен ориентироваться на различные примеры из промышленного дизайна и архитектуры, поскольку взаимодействие происходит в пространстве.

Дизайнер виртуального взаимодействия должен уверенно копаться в массивах данных и получать ту информацию, которая ему нужна, при этом не нарушая конфиденциальности. Этот человек должен уметь убеждать в ценности своего продукта разрозненных представителей бизнеса и сражаться за ресурсы, которые необходимы для воплощения задуманного дизайна. Кроме того, он должен предвидеть возможные отклонения в алгоритмах и крупных системах, которые могут оказать негативное влияние на людей.

— Дизайнер имплантатов

Дизайнеры имплантатов будут разрабатывать дизайн новых органов и искусственных частей тела для людей. Эти специалисты полностью отвечают за дизайн и процесс

внедрения стандартных или сделанных по индивидуальному заказу имплантатов. Дизайнеры имплантатов должны отлично разбираться в программном обеспечении и технике, связанной с биоэлектроникой, и работать в команде, отвечающей за множество биологических подсистем.

Уже сейчас человечество близко к изготовлению биологических тканей. Некоторые изготавливаются с помощью генной инженерии, некоторые создаются в биореакторах, а в некоторых используется микроэлектроника. Будущее, в котором можно будет создавать искусственные органы человека, уже близко. Кто будет их проектировать и приспосабливать под запросы клиента? Рано или поздно этим займутся дизайнеры.

— *Дизайнер машинного обучения*

Его работа будет заключаться в создании моделей данных и алгоритмов, которые позволят компаниям создавать продукты, оснащенные искусственным интеллектом. Они будут предугадывать желания клиентов и выполнять их прежде, чем они будут озвучены. Дизайнеры машинного обучения будут не только отвечать за опыт взаимодействия с ИИ, но и гарантировать использование самых лучших алгоритмов поведения. Объединение данных, дизайна и искусственного интеллекта будут новым прорывом в цифровом опыте. Конкуренция в маркетинге будет решаться на основе того, чей искусственный интеллект лучше подберет индивидуальный подход к клиенту. Компании с самым продвинутым ИИ смогут лучше всех привлечь и удержать клиентов. В будущем хороший искусственный интеллект станет неотъемлемой частью пользовательского опыта, и продвинутые фирмы всегда будут на шаг впереди.

— *Real-time 3D-дизайнер*

Виртуальная и дополненная реальности находятся на передовой исследований в области дизайна и технологий. Здесь переплетается интерактивный и гейм-дизайн. В любой команде, работающей в этой области, нужен 3D-дизайнер.

Чтобы работать в этой области на высоком уровне, нужны годы практики. Учитывая это, старшие дизайнеры 3D-уровней станут своеобразными первооткрывателями. Оставив позади классический дизайн игр, они займутся созданием инструментов для работы и развлечения с очень сложной системой взаимодействия. Команды 3D- и UX-дизайнеров будут сидеть вместе и работать сообща, чтобы изобрести единое будущее.

► 2 Translate the texts into Russian.

A

Augmented reality (or AR) is a technology that layers computer-generated images on top of the real world. AR adds a programmed layer over actual reality to create a third, dynamic level of augmented experience. With AR apps, instead of just seeing information, users interact with it and receive live feedback on the action they have performed.

When it comes to building AR apps, the concept of “measure twice, cut once” becomes especially important. Before diving into AR design and development, it’s important to have a clear answer to the question, “What do I want to achieve with this AR app?” Your ultimate goal is to ensure that the AR experience is right for the project. That’s why the first step is

finding out if AR is the right medium for solving the user problem. Product designers should start with identifying the users and their needs. After that, ask the fundamental question, “Do these problems involve immersing the user in real-time?”

B

VR is an emerging tech that has tremendous potential to change our world. It will have a strong influence on almost all aspects of our lives. Yet, VR is a new field with very few established conventions. And it’s what makes it so exciting for designers. It’s a perfect moment to join this field because your ideas can form the foundation for future generations of users. If you shift from 2D to 3D mockups today, maybe you will be the one who rethinks paradigms of human-computer interaction.

C

Photoshop helped make graphic design more accessible. Now, Adobe Aero aims to do what Photoshop did for graphic design, but for the augmented reality (AR) space. Launched on Nov. 4 2019 after more than a year in beta, Aero is the first platform that allows designers to create AR without any code, Adobe says.

Adobe Aero, an iOS-only app, takes on AR in conjunction with Adobe’s other programs. Designers can start an AR project in Photoshop CC or Illustrator CC, then bring those files into Adobe Aero to integrate those initial designs into an immersive space. That allows designers familiar with Photoshop — but not necessarily code — to bring their creativity into an augmented reality space.

Using the tablet’s camera, designers tap to place their artwork into an AR space. Adobe Aero includes the tools to then add interactive behaviors, such as spinning, bouncing, rotating, or following a path connected to a specific trigger. For example, the graphic can start spinning when viewers tap on the screen.

Adobe Aero also works with Photoshop’s layers — one demo shows how an artist used the tool to walk through the different layers of two-dimensional artwork. The app includes a tool to choose how much space to place between those layers, allowing artists to add space, then walk through their artwork in AR.

Besides working with 2D and 3D art in Photoshop, Aero allows users to add starter assets, along with work stored in the Creative Cloud or the camera roll. Once finished, Aero allows exports using a link, a file to embed inside a third-party app, or a video.

The app was originally previewed as Project Aero last summer. The company, at the time, said that the program would help simplify the process of building AR objects, allowing artists to turn their work into AR objects without the help of a developer.

“Digital is no longer confined to a single screen — it’s permeating throughout physical spaces and the real world,” wrote Adobe’s Stefano Corazza. “AR can free us from boundaries of the screen and transform any environment to a digital stage.”

Adobe calls Aero an emerging technology, which means it’s still “coming together.” But, beginning today, the app is out of beta in the first public version. Adobe Aero is available as a free download from the App Store.

UNIT 5 LANDSCAPE DESIGN

LISTENING

Exercise 1

- Their day-to-day operations are primarily office based. **landscape architect**
- They usually work on smaller residential projects. **landscape designer**
- Some of them are self-taught, but most have taken courses at a college, university, through an extension or certificate program, or online. **landscape designer**
- They are employed in private practice and public, non-profit, and private organizations. **landscape architect**
- The person has attended a college and passed the required exams to become licensed. **landscape architect**
- They also design and plan the restoration of natural places disturbed by humans such as wetlands, stream corridors, mined areas, and forested land. **landscape architect**
- While some of them may have training equivalent to a landscape architect — especially if they have an undergraduate or higher degree in landscape architecture — they do not have a state license, which is a requirement. **landscape designer**
- Education and respect for historic landscapes and cultural resources allows them to work on preservation planning projects for national, state, and local historic outdoor sites and areas. **landscape architect**
- He/she has experience or has the training to work with challenging issues in both commercial and residential sites, including steep slopes, retaining walls, parking areas, irrigation and drainage systems, etc. **landscape architect**
- They have jack-of-all-trades approach — they do design, meet customers, do plan layouts, etc. **landscape designer**
- You must have a Bachelor's and/or Master's degree from a university and be licensed by the state. **landscape architect**

Exercise 2.

Landscape architects advise on, plan and design the construction of public, urban, residential and rural landscapes.

They also assist in the management and conservation of national or heritage landscapes and public open spaces.

The landscape architect meets with the clients to discuss their requirements and they propose use of the space. They survey the site, they take into account aspects such as existing plant and animal life as well natural contours.

A contract for the work is drawn up and they procure the services of relevant contractors. Landscape architect monitors the progress of the project and ensures that the work meets the required standards.

They make focus on preserving and restoring historic landscapes. They may plan the restoration of areas disturbed by humans such as mined areas, as well as wetlands and streams damaged by human activity.

They also prepare environmental impact assessments for proposed construction areas.

Exercise 3.

1. The profession requires the candidate to be cute and have good eyesight. (F)
2. Landscape architects offer protection of unique habitat and regional biodiversity. (T)
3. In some regions it is not necessary to consider the influence of the project on the environment. (F)
4. They also look for a company to perform work (T).
5. The most part of their workday is spent on site. (F)

AUDIOSCRIPT

Would you enjoy designing open spaces? Or you're environmentally aware? Do you have excellent design and drawing skills? Have you acute observational skills and an eye for a detail? **The profession requires the candidate to be cute and have a good eyesight. (F)**

If you have answered YES to these questions then the occupation of a landscape architect might be for you. Landscape architects advise on, plan and design the construction of public, urban, residential and rural landscapes. They also assist in the management and conservation of national or heritage landscapes and public open spaces. When they plan and design outside areas for parks, recreation areas, private homes and business parks they ensure that these areas are not only functional but beautiful and harmonious. They ensure that the design provides environmental benefits as well. **Landscape architects offer protection of unique habitat and regional biodiversity. (T)** Landscape architects are often part of the architectural team that plans the locations of buildings, walkways, gardens and road ways within these environments. The landscape architect meets with the clients to discuss their requirements and they propose use of the space. They survey the site, they take into account aspects such as existing plant and animal life as well natural contours. Depending on the area an environmental impact assessment might be required. **In some regions it is not necessary to consider the influence of the project on the environment. (F)** With working on a new project landscape architects use computer aided design and drafting or CAD software to prepare models of their proposed work. They sometimes use geographic information systems or GIS which allows them to show data visually with maps, reports and charts. They present these models as well as the projected budget to clients for feedback and approval. A contract for the work is drawn up and they procure the services of relevant contractors. **They also look for a company to perform work (T).** Landscape architect monitors the progress of the project and ensures that the work meets the required standards. Landscape architects work in close collaboration with landscape gardeners and other professionals such as architects, surveyors, civil engineers, town planners and at times environmental campaigners. Landscape architects do not only work on new projects, they make focus on preserving and restoring historic landscapes. They may plan restoration of areas disturbed by humans such as mined areas, as well as wetlands and streams damaged by human activity. They also prepare environmental impact assessments for proposed construction areas. In highly urbanized areas they design green roofs or rooftop gardens. These retain storm water, absorb air pollution and cool buildings by also providing pleasant scenery. Landscape architects also create plans to manage storm water runoff to conserve water resources by avoiding polluting water ways. These professionals are office bound for the substantial amount of the working day. **The most part of their workday is**

spent on site. (F) They create plans and designs, prepare models and cost estimates. They also do research and attend meetings of clients and workers regarding projects. The rest of their workday is spent on site. With experience a landscape architect could move on to supervisory or managing position. Other possibilities involve becoming a partner in a private practice or setting up one's own practice.



READING AND SPEAKING

Exercise 1.

plant texture

is the perceived surface quality of a plant part compared to that of surrounding plants. The texture of a specimen's leaves or blooms can be perceived as coarse, medium, or fine. Eye-catching combinations can occur when coarse foliage grows next to fine foliage, creating a contrast.

hardscape

refers to all of the non-living elements in landscaping, such as a brick patio, a stone wall, fountains, gazebo or a wooden arbor.

bedding plants

are flowers massed together with others in a planting bed to produce the maximum visual appeal for a particular season or holiday.

landscape

is part of the Earth's surface that can be viewed at one time from one place. It consists of the geographic features that mark, or are characteristic of, a particular area.

landscape design

is the art of arranging the features of an area of land for aesthetic and/or practical reasons.

softscape

comprises the animate (living), horticultural elements of landscape design. More simply put, it refers to the plants.

color wheel

is divided into warm and cool colors. On the cool side of the wheel are shades of green, blue, and violet, moving from bright green to blue-green, through ocean blue and cobalt, and on to purple and violet. The colors of red, orange and yellow are considered warm colors because they are the colors of fire.

focal point

guides someone's attention to a particular location. For example, if your lawn is mostly flat, planting a tree would serve as the focal point. You can have a few focal points throughout the landscaping scheme.

UNIT 5

Exercise 3.

- | | |
|----------|------|
| A. 5 | D. 1 |
| B. 2 | E. 4 |
| C. extra | F. 3 |

Exercise 4.

Let's return, then, to the two problems of home landscape design introjected above. The first is a problem of framing and can be solved by using bold, straight lines; for instance, a wall can serve this purpose (a row of trees can also be used). The second, a problem of drawing attention to one component in a busy front yard, could be solved by reducing clutter, opting instead for a minimalist style; and through the use either of color or of line. A statue could be surrounded with color that would direct the viewer's eye (focalization) unconsciously to that area. Using landscaping plants with flowers that are red or yellow *en masse* would do the trick nicely. So would an appropriate use of line. For instance, a straight path of paving stones leading up to the statuary, or bedding plants arranged so as to form a straight edging that will focus the viewer's gaze in the intended direction.

PRONUNCIATION

Exercise 1.

exhaustive allay unfathomable wizard hedge flank

Exercise 2.

exhaustive — thorough

allay — comfort

unfathomable — incomprehensible

wizard — magician

hedge — fence

flank — be at the side of sth.

VOCABULARY

Exercise 1.

colour	plant, its part	shape	texture	artefact
green blue violet bright cobalt purple violet red orange yellow	leave bloom foliage branch poplar tree willow flower	flat columnar globular upright droopy	coarse fine	patio fountain wall arbor statue

UNIT 5

Exercise 3.

basic elements — form, line, scale, texture and color

principles — *proportion, transition and unity*; rhythm, balance, and focalization

1. **Transition** refers to gradual change.
2. **Rhythm** is the patterned repetition of a motif.
3. The viewer senses **unity** when all the landscape plants in a garden design complement each other.
4. **Proportion** is the sense that the size of the individual components or groups of components in a landscape is consistent with the landscape as a whole.
5. **Scale** is the size of one component relative to adjacent components.
6. **Form** is the shape of a plant and the structure of its branching pattern.
7. **Line** refers to the viewer's eye movement governed by the arrangement of plants, both on the horizontal and vertical planes.
8. **Texture** refers to how the surface of the object is perceived relative to the objects around it.

Exercise 4.

1. take sth. **for** granted
2. be conscious **of** sth.
3. draw conclusions **about** sth.
4. apply sth. **to** sth.
5. be consistent **with** sth.
6. conform **to** sth.
7. be marred **by** sth.
8. set **off** sth.
9. pertain **to** sth.
10. show **off**.

Exercise 5.

1. The parade has been **marred by** violence.
2. All photographic tricks still have to **conform to** the basic rules of physics, in particular the rules of light.
3. We all **draw conclusions about** people based on limited information.
4. We are only interested in the parts of the proposals that **pertain to** local issues.
5. We have never been so aware of the issue of waste, or so **conscious of** the need to recycle.
6. The new yellow cushions nicely **set off** the pale green of the chair covers.
7. I've found that people in developing countries do not **take** their medical care **for granted** and really appreciate the care that we give to their children.
8. We cannot remain **consistent with** the world save by growing inconsistent with our past selves.
9. He **applied** the knowledge he gained at university **to** his new job.
10. Young musicians will get the chance to **show off** their musical skills.



READING

Exercise 1.

GREAT HISTORICAL GARDENS OF THE WORLD

A

Peterhof State Museum Reserve (Russia)

The seaside paradise was built, as a grandiose triumphal memorial glorifying the grandeur of Russia, in conquering the much needed and desired access to the Baltic Sea, during the Great Northern War. The first documented record of Peterhof refers to the year 1705, when it was called in the Dutch manner as «Piterhof» — «Peter's courtyard». The area of its parks created in the XVIII-XIX centuries is about 1000 hectares and includes the Lower park, the Upper Garden, Alexandria and the Islands. The specific character of the terrain made it possible to lay out parks at 2 levels. Starting from the period of its foundation by Peter the Great Peterhof served as an official summer residence for the Romanovs. The creation of a unique fountain system made it possible to decorate parks of Peterhof with more than 150 fountains. At different times more than 10 palaces and a large number of elegant garden pavilions have been put up at Peterhof, including the Grand Petehof Palace, the Monplaisir Palace, the Marly and Hermitage pavilions. Today, this nature and man-made masterpiece welcomes the guests, impressing and surprising them, just like before.

B

Schwetzingen Palace and Garden (Germany)

Schwetzingen Palace is famous for the beauty and harmony of its gardens. Remarkably, the original design, in all its diversity, survives to this day. Schwetzingen Palace reached the height of splendour under the Prince Elector Carl Theodor. He instructed the leading landscape architects of the age to design the gardens, including Nicolas de Pigage and later Friedrich Ludwig von Sckell, with assistance from many renowned artists. From 1749 onwards, they created a masterpiece of rare beauty and rich variety. Schwetzingen Palace Gardens are a cultural heritage site of European significance: more than 100 sculptures are scattered throughout this wonderful, and at times surprising, landscape. An assortment of whimsical buildings lend an exotic touch. The Apollotempel (temple of Apollo), a small, round building, houses a statue of the ancient Greek god of light and the arts, playing the lyre. The Badehaus (bath house) is a summerhouse with its own garden, modelled on an Italian villa. And, most spectacularly, in the Türkischer Garten (Turkish gardens), there is a mosque designed by Nicolas de Pigage — the largest structure of its kind in a German garden. Ornamented with oriental details, the late-Baroque building was purely decorative and served no religious purpose.

C

Wilton House (United Kingdom)

Wilton House has been the seat of the Herbert family, Earls of Pembroke, since the buildings of Wilton Abbey were granted in 1544 by Henry VIII to Sir William Herbert, together with

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extensive land across Wiltshire. The 1st Earl built a quadrangular mansion on the site and the present house carries this form. The de Caux garden scheme for the 4th Earl stretched south across the river to the far hillside, incorporating a grotto, carved marble reliefs, statuary and elaborate water works. The gardens visitors see today were laid out as naturalised parkland by the 9th Earl in the 1730s, with wide lawns, ancient Cedars of Lebanon, artificial enhancement of the River Nadder and the Palladian Bridge. East of the House are the re-sited Egyptian column, loggia, the Broad Walk and Whispering Seat, all part of the design by the 8th Earl's wife in the early 1800s. The 17th Earl, a keen gardener, created the Japanese Water Gardens, the rose garden, a laburnum arch, and David Vicary's 1970s formal fountain planting in the North Forecourt. Xa Tollemache designed the inner courtyard garden in 1996. The private gardens west of the House are laid to lawn with specimen trees, a formal Italianate garden, loggia, orangery, and the Holbein Porch. This beautiful area within the Park walls has been lived in since 2400–1500 BC. What you see now is the uppermost layer of a great garden, under which lie thousands of years of lives and dreams, thoughts and plans, planting and growing.

D

Villa Melzi D'Eril (Italy)

Francesco Melzi d'Eril, Duke of Lodi, decided to build a summer residence in Bellagio at the beginning of the nineteenth century, on a site with an incredible view. Giocondo Albertolli, the trustworthy architect of their Milanese home, was given the project of the villa whilst the park was entrusted to Luigi Canonica with the agronomist Luigi Villoresi, who had already designed Monza Park. The neoclassical villa owes part of its fascination to the park bordering the lake. A water-lily pool greets the visitor, followed by a Moresque kiosk with an enchanting view towards Bellagio and, facing it, the monument to Dante and Beatrice by Comolli, which inspired Liszt's Sonata to Dante. Along the lake shore, beside a *Pinus montezuma*, there is an ancient Egyptian statue of the Goddess Pacht and others from Napoleon's Egyptian campaign. A stroll along the avenue of plane trees, pruned to umbrella shapes, leads to the terrace in front of the villa, framed by antique sculptures. The family chapel marks the end of the garden with its neoclassical monuments. The orangery is now a museum of memorabilia and prints from the first Italian Republic. Amongst the more valued plants are *Liriodendron tulipifera*, cedars of Lebanon, copper beeches, camphors, *Ginkgo biloba* and others, of botanic and historic value, all labelled to add interest for visitors.

E

Gardens of Villandry (France)

Villandry is a Renaissance Chateau was the last of the great Renaissance chateaux to be built on the banks of the Loire. The decorative kitchen garden has a profusion of colourful flowers and vegetables planted in a chequerboard plan. The effect of the seasonal variations is an ever-changing three-dimensional picture. In the ornamental garden, the box hedges form musical symbols, but pride of place is given to hearts, scrolls, butterflies, fans ... allegories of love — tender, passionate, fickle and tragic. The water garden is the most tranquil: here the pool takes centre stage, with the sound of the fountains and the great lawned spaces bringing visitors a feeling of calm and tranquillity. Perennials, rosebushes, shrubs, orange

and blue-colored grasses can all be found flowering in the sun garden from April to October. The site is completed by the herb garden and the arbour maze, where adults and children love to lose themselves. The castle, which was refurbished in the 18th century, has recently been restored. This is a friendly, family home, where every room tells the story of an era, thanks to its furniture and careful decoration.

F

Garden Castle of Herberst (Austria)

The “Garden Castle of Herberstein” is located in the east of Styria. The fortified castle stands high on an east-west-facing rock. Not visible from distance, in the middle of a nature reserve. The oldest parts of the castle date to the end of the 13th century. In the middle of the 16th century, it was expanded and transformed into a residential building with Renaissance elements. Since 21 generations, the castle is owned by the Herberstein family. Their possession of more than a dozen castles and palaces from Istria to Bohemia, from Carinthia to Silesia made the Herberstein’s a leading power in Europe. Today, the “Garden Castle of Herberstein” still serves the Herberstein family as a residence and administrative seat. This place is not called a Garden Castle without reason. Sprouting, twining, blooming, sweet-smelling, thriving, the castle’s impressive gardens date back to the 16th century and are inseparably linked to this place. They invite one to stroll and be astonished. During a relaxing walk through the flowers on the garden grounds, you will learn interesting facts about the history of European garden culture from the Middle Ages down to the present.

1. Owners of the place still live here. (F)
2. Artists participated in designing the place (B)
3. There is a labyrinth there. (E)
4. Some unusual buildings add bright notes to the place. (B)
5. It is the oldest area inhabited. (C)
6. It used to be a summer residence (A)
7. Statues were brought from abroad. (D)
8. The system for storing and cleaning water is complex (C)
9. Visitors can get some information about the plants. (D)
10. It was built to commemorate a historic event (A)

AUDIOSCRIPT

WHAT DO LANDSCAPE ARCHITECTS DO?

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=IEEWHsUFM9O&t=2S](https://www.youtube.com/watch?v=IEEWHsUFM9O&t=2S)

Would you enjoy designing open spaces? Or you’re environmentally aware? Do you have excellent design and drawing skills? Have you acute observational skills and an eye for a detail?

If you have answered YES to these questions then the occupation of a landscape architect might be for you. Landscape architects advise on, plan and design the construction of public, urban, residential and rural landscapes. They also assist in the management and

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conservation of national or heritage landscapes and public open spaces. When they plan and design outside areas for parks, recreation areas, private homes and business parks they ensure that these areas are not only functional but beautiful and harmonious. They ensure that the design provides environmental benefits as well. Landscape architects are often part of the architectural team that plans the locations of buildings, walkways, gardens and road ways within these environments. The landscape architect meets with the clients to discuss their requirements and they propose use of the space. They survey the site, they take into account aspects such as existing plant and animal life as well natural contours. Depending on the area an environmental impact assessment might be required. With working on a new project landscape architects use computer aided design and drafting or CAD software to prepare models of their proposed work. They sometimes use geographic information systems or GIS which allows them to show data visually with maps, reports and charts. They present these models as well as the projected budget to clients for feedback and approval. A contract for the work is drawn up and they procure the services of relevant contractors. Landscape architect monitors the progress of the project and ensures that the work meets the required standards. Landscape architects work in close collaboration with landscape gardeners and other professionals such as architects, surveyors, civil engineers, town planners and at times environmental campaigners. Landscape architects do not only work on new projects, they make focus on preserving and restoring historic landscapes. They may plan restoration of areas disturbed by humans such as mined areas, as well as wetlands and streams damaged by human activity. They also prepare environmental impact assessments for proposed construction areas. In highly urbanized areas they design green roofs or rooftop gardens. These retain storm water, absorb air pollution and cool buildings by also providing pleasant scenery. Landscape architects also create plans to manage storm water runoff to conserve water resources by avoiding polluting water ways. These professionals are office bound for the substantial amount of the working day. They create plans and designs, prepare models and cost estimates. They also do research and attend meetings of clients and workers regarding projects. The rest of their workday is spent on site. With experience a landscape architect could move on to supervisory or managing position. Other possibilities involve becoming a partner in a private practice or setting up one's own practice.

UNIT 6 TYPOGRAPHY



READING

Exercise 1.

(B) Whether it's on our phones, in books or on websites, we're constantly digesting written words. From instruction booklets to shop fronts, type is all around us. We often reflect on the power of the written word, but rarely do we consider the designer's role in emulating the tone of the word or sentence.

(A) Behind the scenes, a designer has taken the time to consider the relationship between the look of the text and what the text says. In reality, different moods, atmospheres, and even trends can be expressed simply through the type choice. But what actually is typography and why is it so vital?

(C) Typography is the art of arranging letters and text in a way that makes the written language legible, readable and visually appealing when displayed. It involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages. In short, typography is what brings the text to life.

(E) Typography can be dated back to the 11th century, during the innovation of movable type. Before the digital age, typography was a specialized craft associated with books and magazines and eventually public works. The first example of typography can be seen in the Gutenberg Bible, which kick-started a typography revolution in the west. The style of type used in the Gutenberg Bible is now known as Textura, and you'll find it in the font dropdown menu on major desktop applications today! With the birth of the internet came a creative explosion of the art of typography. Suddenly, web designers had an abundance of fonts and type options at their disposal, making typography more visually diverse than ever before.

(F) Typography is so much more than just choosing beautiful fonts: it's a vital component of user interface design. Good typography will establish a strong visual hierarchy, provide a graphic balance to the website, and set the product's overall tone. Typography should guide and inform users, optimize readability and accessibility, and ensure an excellent user experience.

(D) Let's delve a little deeper into why typography is so important.

Not only will good typography enhance the website's personality, but your users will subliminally begin to associate the typeface featured on your site with your brand. Unique, consistent typography will help you establish a strong user following, build trust with your users, and help to carry your brand forward. Typography has a profound effect on the way that users digest and perceive the information conveyed by the text. Eye-catching type is much more persuasive than weak fonts that don't reinforce the message of the text. Good typography could be the difference between someone staying on your website for one minute or half an hour. It's important that your website is visually stimulating and memorable, and typography plays a huge role in this process.

Exercise 2.

1. elicit — get or produce something, especially information or a reaction
2. abundance — an amount that is more than enough
3. feature — be a significant characteristic
4. consider — think about something carefully before making a decision

UNIT 6

5. digest — understand information by a period of reflection
6. guide — direct or influence the behaviour or development
7. emulate — copy, imitate
8. perceive — come to an opinion about something
9. enhance — to improve something, or to make it more attractive or more valuable
10. ensure — make certain that something happens or is done
11. convey — express a thought, feeling, or idea

Exercise 3.

- | | |
|----------------------|--------------------------------|
| 1. elicit | c) emotions |
| 2. convey | f) messages |
| 3. emulate | a) a tone |
| 4. enhance | h) the website personality |
| 5. digest / perceive | g) information |
| 6. consider | d) the relationship/sb.'s role |
| 7. guide | e) users |
| 8. ensure | b) sb.'s experience |

4. Read paragraph D. How many functions of typography are mentioned? What are they?

Typography builds brand recognition

Not only will good typography enhance the website's personality, but your users will subliminally begin to associate the typeface featured on your site with your brand. Unique, consistent typography will help you establish a strong user following, build trust with your users, and help to carry your brand forward.

Typography influences decision making

Typography has a profound effect on the way that users digest and perceive the information conveyed by the text. Eye-catching type is much more persuasive than weak fonts that don't reinforce the message of the text.

Typography holds the attention of the readers

Good typography could be the difference between someone staying on your website for one minute or half an hour. It's important that your website is visually stimulating and memorable, and typography plays a huge role in this process.

VOCABULARY

Exercise 1.

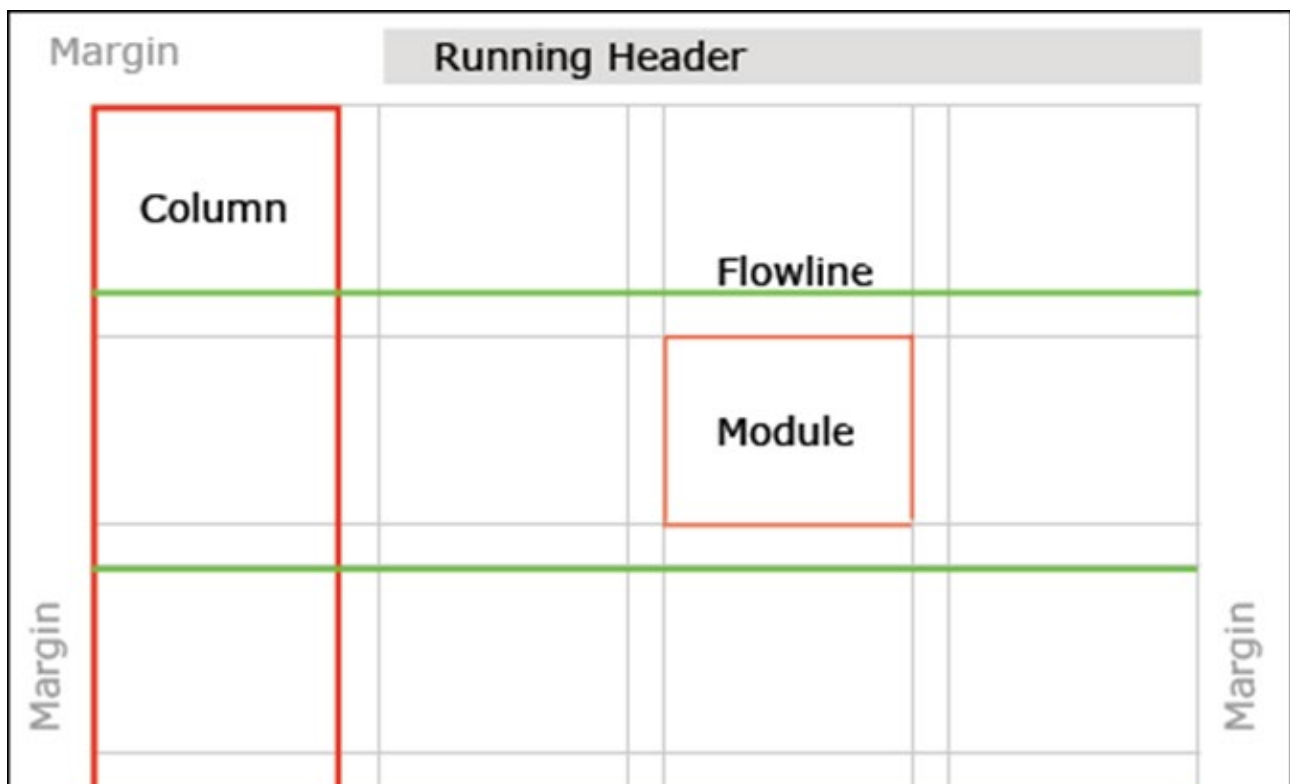
1. **Decorative** typefaces are excellent for allowing the user to show off even more personality, feeling, and uniqueness with their font choice.
2. A **font** is a graphical representation of text character.
3. **Text color** is not to be taken lightly: nailing your font color can make the text stand out and convey the tone of the message — but getting it wrong can result in a messy interface and text that clashes with the site colors.

UNIT 6

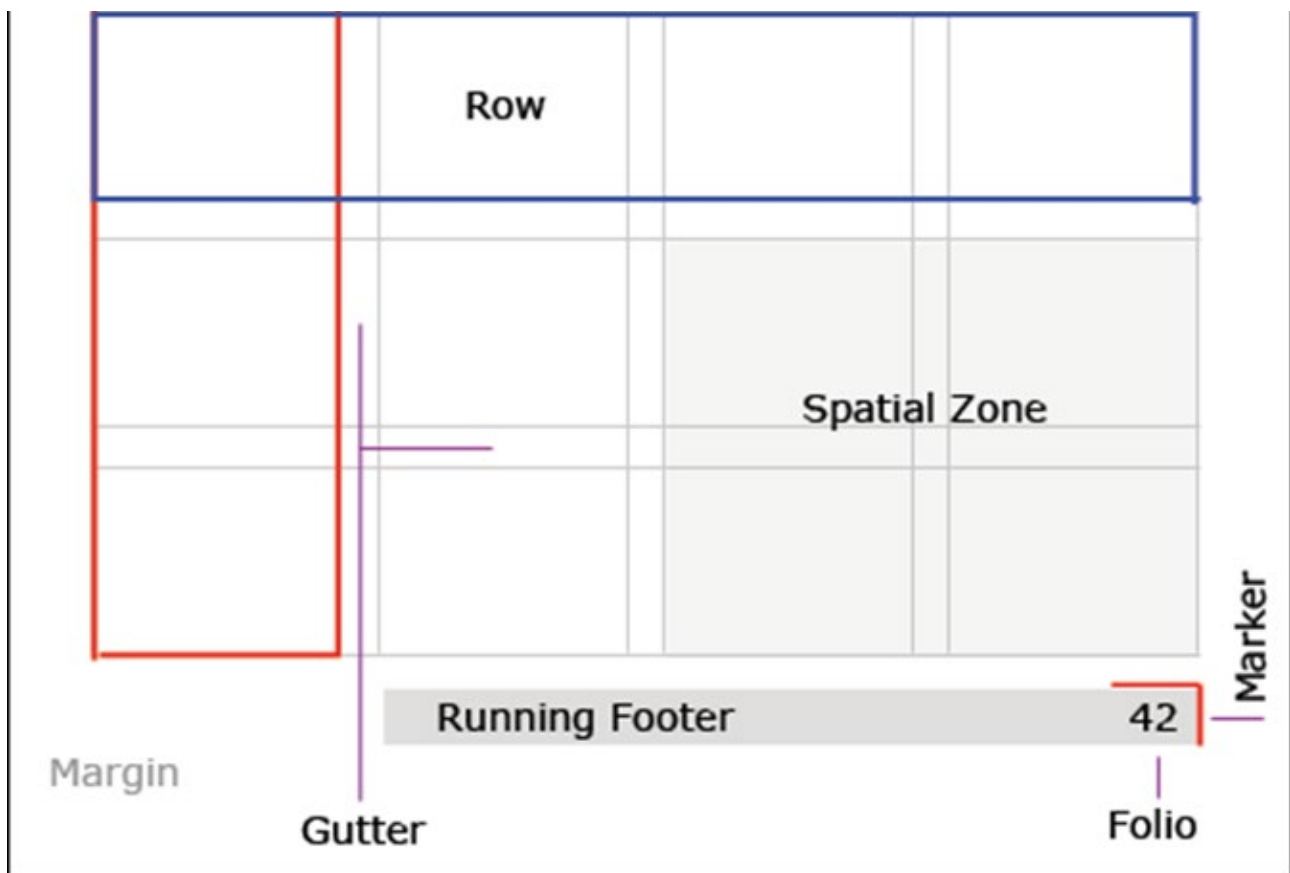
4. A **typeface** is the design of lettering that can include variations in size, weight (e.g. bold), slope (e.g. italic), width (e.g. condensed), and so on.
5. **White space** is often overlooked and tends to go unnoticed by the user, but proper use of it ensures the interface is uncluttered and the text is readable.
6. Spending some time on **contrast** makes your text interesting, meaningful, and attention-grabbing. Most designers create it by playing around with varying typefaces, colors, styles, and sizes to create impact and break up the page.
7. In typography it's good practice to establish **consistency**. When conveying information, it's essential to stick to the same font style, so your readers instantly understand what they're reading, and begin to notice a pattern.
8. The **sans-serif** font family is seen as much more modern and bold. As a result, it's clear to read and when used in headlines, grabs your attention more than serifs.
9. **Alignment** is the process of unifying and composing text, graphics, and images to ensure there is equal space, size, and distances between each element.
10. **Serif** typefaces are identified by the extra marks, for example, small strokes and dashes at the end of letters which give the font an air of tradition, history, authority, and integrity.
11. Typographical **hierarchy** aims to create a clear distinction between prominent pieces of copy that should be noticed and read first, and standard text copy.

Exercise 2.

Grids act as guides for the placement of elements in design. No matter how simple or complex, grids share some common parts, each fulfilling a specific function. Not every one of these parts needs to be present in every grid.



UNIT 6



Format

The format is the area in which the design sits. In a book or magazine the format is the page. On a website the format is the browser window. The format defines the live area of a design where type, images, and other media are present.

Margins

Margins are the negative space between the edge of the format and the outer edge of the content. The proportions of margin help to establish the overall tension (or lack of tension) in a composition. The smaller the margin the more tension is created. Larger margins create more whitespace and help focus attention on the positive space of the design. Larger margins also help the eye find a place to rest and can be a good area to place subordinate information.

Flowlines

Flowlines are horizontal lines that break the space into horizontal bands. They can be used to help guide the eye across the page and can be used to impose starting and stopping points for text and images to be aligned. When elements are aligned to the top of a flowline it's called a hangline as the elements appear to hang from the line. Type is often aligned to a series of flowlines equally spaced down the page called baselines. The base of the type sits on the line, hence the term. Aligning type to a baseline can help establish a vertical rhythm in a design.

Modules

Modules are individual units of space that are separated by regular intervals. Modules are the basic building blocks of grids. When repeated they create columns and rows. Ideally the

width of a module will be based on the measure of a line of text. The height would be based on some multiple of the type's leading or line-height. The upper left corner of a module is considered to be the active corner and the lower right corner, the passive corner.

Spatial zones

Spatial zones are fields of adjacent modules. Each field can be assigned a specific function within the design. A long horizontal field might be used to place long horizontal images. A long vertical field might be used for long blocks of text. A large rectangular field might be used for video. Design elements will often be placed inside a field or spatial zone as opposed to a single module.

Columns

Columns are vertical bands of modules. There can be any number of columns in a grid. More columns leads to more flexibility, but can also make the grid difficult to work with. Column widths can be equal or they can vary across a grid.

Rows

Rows are the horizontal equivalent of columns. Online it's harder to plan for rows as the height of the format is often inconsistent and dynamic. On some pages your design may call for a fixed height, though on most pages your design is allowed grow vertically with the content.

Gutters

Gutters are the spaces separating modules either vertically or horizontally. Typically we think of gutters as the space between columns, but they are also the space between rows. The minimum width or height of gutters should be an 'em' though this should usually be larger to better separate columns from columns and rows from and rows. The height of horizontal gutters should be based on the leading or line-height of the type.

Folios

Folios are created when page numbers are placed consistently in the margin, usually above or below the composition.

Running header

A running header is a guide at the top to indicate your position in a manuscript. You'd find information like title, chapter title, section title, author, etc located here. A running footer is then this information is placed at the bottom of the format.

Markers

Markers are placement indicators for subordinate or consistently appearing information. Markers can be used to denote the location of folios, page numbers, etc. These last 3 are more commonly found as described in print, but there's no reason they couldn't also be used on a website. For example blog posts aren't usually given page numbers, but they often display the publication date. When present the date is usually shown at the top of the post, but there's no reason it couldn't be included in a running header or as a substitute for the page numbers of a folio.

Exercise 3.

1. In the tradition of modern design **spatial** (SPACE) zones within a typographic grid are not violated.
2. The set **width** (WIDE) of a letter describes how wide the character is relative to its cap height.
3. These typefaces have an abrupt contrast between thin and thick strokes; the axis of the curves is vertical; the serif of the ascenders of the lowercase are **horizontal** (HORIZON); and there are often no brackets to the serifs.
4. Traditionally, the typographic medium works most efficiently with typefaces made up of a manageable number of discrete shapes, able to sit within relatively uniform **rectangular** (RECTANGLE) bounds.
5. The overall texture of the body copy is particularly relevant for text that will be viewed on-screen because the default spacing of a font may look **inconsistent** (CONSISTENT).
6. In typography, the **x-height** (HIGH) or corpus size refers to the distance between the baseline and the mean line in a typeface. Typically it is the **height** (HIGH) of the letter x in the font as well as the u, v, w and z.
7. The most popular principle of creating typeface combinations is to pair a sans serif **header** (HEAD) with a serif body typeface.

Exercise 4.

- a. These are constraints imposed by typography's early technologies and have been carried out by either by either more contemporary technologies or merely by convention and expectation. (4)
- b. Curved letters such as a, c, e, m, n, o, r and s tend to exceed that size slightly due to overshoot. (6)
- c. If a letter appears short and squat, we say it has a wide set. If it appears thin and lanky, we say it has a narrow set. (2)
- d. This is a classic combination and it is almost impossible to get wrong. (7)
- e. Sometimes skilled designers violate the grid to optimize clarity and maximize visual effect. (1)
- f. To manage this issue the designer may need to manually kern, or adjust the letter spacing. (5)
- g. These typefaces are developed by Didot and Bodoni and formerly called Modern. (3)

Exercise 5.

Гарнитура (typeface), семейство шрифтов (font family), шрифт (font), кегль шрифта (type size), засечки (serif), шрифт с засечками (serif font), шрифт без засечек (sans-serif font), начертание шрифта (толщина линий каждой буквы) (font weights), полужирный (semi-bold), жирный (bold), более жирный (extra bold), очень жирный (black), ультражирный (ultra black), написанный курсивом (written in italics), ширина шрифта (font width), сжатый (condensed), знак (character), отступ (indent), межбуквенный интервал (letter spacing) (другое название — трекинг (tracking)), кернинг (kerning), высота строки (line height), межстрочный интервал (line spacing), базовая линия (baseline), линия прописных (cap line), поля (margins), поставить отметку на поле (put a mark in the margin), верхний колонтитул (header), нижний колонтитул (footer).

LISTENING

<https://www.youtube.com/watch?v=Wyqr51wqVGw&t=429s>

Exercise 4. 2.37 — 5.05

1. In a huge organization it is difficult to make brands and branding **hang together**.
2. They had experts available who had **rigour** for working on a new BBC typeface.
3. The idea of designing a typeface for the BBC was that both the old and young could read it, so the font had to be **utterly utilitarian (utterly usable / utilitarian and usable)**.
4. With the Reith font even of a small size when the **couple of pixels** is minimal you can see the letters on the screen as quite legible.
5. The **stakeholders** of the BBC with no design experience expressed happiness and excitement working on the project.

AUDIOSCRIPT

INTRODUCING REITH - THE NEW FACE OF THE BBC

This really is a big change. I think that the BBC right now roughly has about 350 million people every week that see our content. That's a lot of eyeballs going to experience this new font. We wanted to try to pull together different functions across platforms, so across linear television and radio, as well as online so a font project really helped to create a vehicle almost for a life of collaboration that perhaps has always been a challenge for us.

The typeface called Reith. It's named after the BBC's original General — John Charles Walsham Reith who was a British broadcasting executive who essentially came up with the concept of independent public service broadcaster. And the mission really was to educate the masses, educate people. And given the reading for most of us is an essential component of learning, of education, it makes sense to use his name. Also the name itself Reith has a sort of elegance to it. So it works on a number of levels.

The BBC content exists both on a state but also elsewhere. Our television programs appear on other aggregation providers like Netflix and Amazon, places like that. And then our online content increasingly is appearing in social media so really having something as a BBC stamp is actually a really important thing for us to be doing.

All brands need to evolve and continue update their identity to make sure that they continue to look and feel relevant. The landscaping which we work is quite different now - we are much more of a digital ground than we ever have been. When we shrink down type so it works in digital spaces, very small digital spaces, it was quite difficult to make current fonts work. We also knew that legibility will be really important for accessibility as the nation's public service will broadcast we'll have to be accessible to everyone.

Because the organization transforming to become more digitally fair, internet fair, all those things we need to move with the times, we need to appeal to as many people as possible and to have a different range of expression, have a range of tonality. I guess my role in the creation of Reith was bringing together all numerous take-alls across the organization to

understand the benefits to our license fee payers and to organization itself of having our own typeface of BBC. There is an option to improve legibility, save money and to increase our range of expression.

The BBC state is so huge that trying to make sure you're developing your brands and your branding in a way that it will hang together is quite tough. So there is a benefit to the consistency that the new font will give us.

This will underpin and inform whatever the next evolution of the BBC visual brand will be. And having the Mug as our chosen typeface designers we had the experts on hand whose rigour when it came to designing this was just wonderful.

Designing a typeface for the BBC is obviously the holy grail. Watching design for the BBC you have achieved you have particularly so profound as typeface. The challenge was to be able to maintain the history and tradition that the BBC has. But then also how do you combine the esthetic quality with very pragmatic needs of accessibility where an 80 year old has to be able to read that font as the 18 year old. On the one hand it has to be aesthetically profound, on the other hand it has to be utterly utilitarian, utterly usable.

The goal theme of BBC Reith is accessibility. Reith has open proportions but all the characters are open. And that's an upper and low case, that's a consistent approach across the whole set. If you imagine when these letters are used at small sizes especially on screen when you're dealing with the limitations of couple of pixels here and there you're getting the maximum amount of legibility. Space is that premium so we have to make these characters open and accessible. And more air you can get in the middle of these characters the better really.

With the help of Dalton Maag we learnt so much about typography. We learnt about individual character design and the beauty of typography, of type design and history of it as well. And how the brain cognitively loads and processes words. We certainly have this like family of stakeholders of the BBC who became their own individual ambassadors for typography, for the new to BBC typeface. Seeing their faces light up when they show their latest work in progress for our type designers was just wonderful because I expected it might be a much more challenging project trying to get people who don't design every day, to consider design and design aesthetic of a typeface. But it wasn't.

It was really exciting, an unbelievable honour and a unique experience for me to be part of group working with Dalton Maag. One issue we had within to 24 hour rolling news is actually onscreen architecture is quite crowded, when you think better we have tickers which has text, stories running across the bottom within we have names and designations and also we can put facts and figures on the screen. And we don't have much space. So in particular with other fonts we had issues around descenders which led to a kind of difficulties with letting space between each of the lines. We were quite limited, it was really quite tight of how big we actually make fonts on the screen. Working with Dalton Maag they actually designed this particularly cute Q that's got this delightful little horizontal tail, so none of its descends below the lines. So we can actually make the font quite large. We are talking lines here, take a few lines but actually it makes all the difference to how much information we can actually get on the screen and how legibly actually is.

First and foremost it's about functionality, first and foremost it's about conveying a message. We have to make sure people can read it easily and have to facilitate the act of reading. But I can also build in very, very subtle design features that make it look and feel like this is from the BBC. We've designed a **g** which at the top has not got this spur, or **b** and **d**. The **b** as well terminates soft and goes round into the stem, whereas on the **d** you

have a little spur. And that again helps it to distinguish two characters from one another because quite often people with reading disability often mistake bdpq from one another. And just by adding these little touches of the design you can create disambiguity and help readers decode the letters easier but it also functions as a design feature to create a certain amount of personality. Again that makes it very distinct.

We made sure that when we were developing it was a broad enough font family that it had enough expression in it that can be rolled out in lots of different places. But you don't want to do is within the state size of the BBC you don't want to roll out a font and then have everything the same that is using exactly the same font. So we developed sans and serif typefaces which weight a lot of different weight that can allow individual brand and expression across the BBC's portfolio and that really makes a big benefit.

We live in quite complex world and we need to have the audience understand how really complicated and multilayer stories. So the whole Reith font family in a Reith family with all its different iteration really allows us to help the audience understand the tone where we come from. For instance, what will be appropriate for a royal birth, or what will be appropriate for maybe something like Brexit will be quite different. Something like breaking news now is quite exciting for us and how we use the Reith to actually express that and to come and get it really clear in a really crowded news market place, this can be quite an exciting challenge for us. This tonality of story telling that we have, there is a lot of personality in that and news without any doubt can use the whole that personality for the audience's benefit.

The BBC design teams have done a great job using the typeface and making the most of the typeface as well. Really working with it, it actually can deliver what it is supposed to deliver.

When it comes to implementing the font that's gonna have to be a BBC wide collaboration because we are effectively asking everybody to adopt it in the work that they do — from something designing a product through to any member of staff writing an email.

Of a budget BBC's budget that things happen much better when we all work together. And I think this project has been a tangible example of that happening in action.

The font we have now is a contemporary humanist typeface which has the whole range of expression which is very exciting. The typeface itself is made with delight with it, it's beautifully crafted and looks great, and every scenario that our designers are putting into it's working better. You gonna see Reith beginning to appear more and more on our services: online, on TV, in the real world, across the world. We have services and possibilities that express itself yet. This is early days it's essential that it finds its own space, that it lives and breeds as a design element within our framework.

That day when you open up the BBC website and you go to the news section and it's there. That's what I am really looking forward to.

It's been really exciting. And legacy stuff. This is stuff that will look back on and say we changed the typeface of the BBC. To many people that not gonna be a big deal but to designers and to people that interested in typography and people that interested in digital transformation and all the things that will benefit, this is fascinating, really rewarding.

UNIT 7 INFORMATION DESIGN



LEAD-IN

Exercise 3

All the items from the list are information design.

Exercise 4

1. presenting information
2. informed action
3. plain ... simple
4. minimalist graphics
5. color theory
6. typography ... design
7. publication ... editing
8. UX ... interface

What is information design? Well, what isn't it? It's the nutrition label on your food, the directory in your office, the flight options on a travel site, resumes, report cards, radio dials, road signs, race results, recycling symbols and, of course, the infographics and other communication tools that Tremendousness¹ creates. Information design is so much more than you might think because it's "The practice of presenting information in a way that fosters an efficient and effective understanding of the information". Now that sounds academic but it's really egalitarian. Its purpose is to explain something so people can take informed action.

A subset of graphic design is less about persuasion and image and more about communication and accuracy. But efficient and effective doesn't have to mean plain and simple. What really matters is clarity and engagement that leads to understanding through an appropriate presentation. Sometimes that means minimalist graphics and sometimes that means robust visual storytelling. But it always means skillful design, because good charts require an understanding of color theory and data visualization. Good infographics or signage need illustration, typography and design skills. Good magazines and reports can only come from expertise in publication design and editing. Good apps, websites and experiences demand smarts in UX, interface and interaction side. And good animations require physics, A/V and technology skills. There's a lot to it, so when we ask what information design is the answer is that it's a little bit of everything and these days it's everywhere whether you realize it or not.

Exercise 5

c — b — d — a

What is information design? Look around you. Data and information surround us, right? **But data is not the same as information.** Your data is useless unless it's clear, engaging and easily absorbed. Enter information design. Information design helps people make

¹ Tremendousness is the title of the YouTube channel where this video is taken from.

sense of data. **The primary goal of information designers** is to ensure clarity of communication. Information design applies to a broad range of applicabilities — from street signs to websites, to restaurant menus. A thorough understanding of user needs is the foundation of the practice.

Who are the information designers? As a practice that intends to present information in the clearest way possible information designers often have skills from various disciplines. **Most of the times, successful information design is a collaborative effort** of skilled visual designers, writers, editors, illustrators, data visualization experts and usability specialists.

Why information design matters now more than ever? Every day we are bombarded with endless flows of data and information. Pages of credit card bills, auto-refreshing social media feeds, airline tickets, emails, text messages. It is the information designer's responsibility to ensure that anyone can effortlessly filter and quickly understand data. May it be strings of text, icons or charts.

PRONUNCIATION

- a) persuasion
- b) accuracy
- c) through
- d) robust
- e) signage
- f) expertise
- g) data
- h) thorough

READING 1

Exercise 2

- 1 — c) Join the dark side
- 2 — e) Perfect mix
- 3 — b) When less is more
- 4 — a) 3D everywhere!
- 5 — d) Smooth sailing

Exercise 3

- a) 4 3D everywhere!
- b) 5 Smooth sailing
- c) 3 When less is more
- d) 1 Join the dark side
- e) 2 Perfect mix
- f) 1 Join the dark side
- g) 4 3D everywhere!

UNIT 7

1. _____

With the introduction of dark mode on popular apps, many users have grown to love giving their eyes a rest. Dark mode allows users to view their screen in a color scheme that uses light-colored text, icons, and graphical user interface elements on a dark background. When incorporated into web design, dark mode gives your website an ultra-modern look. Consumers usually want state-of-the-art products and services, so your website should reflect these trends and preferences. (f)

Dark mode is a great way to build contrast and make your design elements pop. The dark interface complements the bright elements, allowing your users to read your copy with ease as they navigate throughout the site. In addition to great contrast, dark mode is known for saving battery life on digital devices, which is always a nice extra gift for your users (d).

2. _____

Layering graphics on top of photos is a great way to mix illustration with realism in your design. This rule-breaking trend dominated the market in 2020, seen in many industries from fashion to home cooking. (e) This alternative, creative approach adds a certain amount of “cuteness” and delight to otherwise bland, common images.

You can also leverage this tactic to call out serious attributes, such as communicating complicated concepts like finance or technology. (e) Whichever reason you choose, this is a great way to add some personality to your web design.

3. _____

Minimalism is a classic design trend still popular among today's best website designs. (c) Its elegant, beautiful, and easy-to-understand appearance makes this technique highly usable, yielding a delightful user experience.

It's also a trend that evolved over time; in 2020, for example, we saw even larger sections of white space. This helps guide the user's eyes to the most important parts of the page, such as copy or a product image. With little to distract, a minimalistic approach keeps the user focused on the product and what's important.

4. _____

3D designs have found their way into many mainstream experiences. From Nintendo to cartoons, we've evolved from flat experiences to something more 3D. It's no surprise that this trend has found its way into design, as well.

A parallax website 3D design breaks the boundaries between digital space and reality. It adds depth and realism to your site and captivates the user in a unique way. And with the rise of VR, designing 3D elements is in much higher demand. (g) It's a great way to create an immersive experience on your site (a), encouraging your user to stay longer.

5. _____

Another design trend is to incorporate streamlined, minimum navigation. Minimum navigation limits the amount of choices a user has to make, allowing them to focus on your product. With your information architecture minimal, you can create an experience with few distractions.

Another reason for this trend is due to the decrease in screen sizes over the years. From desktop to phone to present-day wearables, UI real estate is becoming smaller and smaller. Designers are challenged with fitting navigation into smart watches, a very popular form of wearable tech. With screens as small as 44mm, (b) it's no wonder minimum navigation is a popular design trend.

UNIT 7

Exercise 4

- A. Minimalism
- B. 3D everywhere
- C. Dark mode
- D. Mixing photos with illustration and graphics
- E. Minimum navigation
- F. Dark mode



VOCABULARY

Exercise 1

- a) yield
- b) empower
- c) incorporate
- d) pop
- e) captivate
- f) dominate
- g) leverage
- h) evolve

Exercise 2

- 1) streamlined navigation
- 2) immersive experience
- 3) minimalistic approach
- 4) rule-breaking trend
- 5) state-of-the-art products and services
- 6) usable technique



READING 2

- 1. UX
- 2. UX
- 3. UI
- 4. UX
- 5. UI
- 6. UI
- 7. UX
- 8. UI
- 9. UX
- 10. UI
- 11. UX

UNIT 7

- 12. UI
- 13. UI
- 14. UX
- 15. UX
- 16. UI

VOCABULARY

Exercise 1

- 1) input hardware or input devices
- 2) wireframe;
- 3) feasibility;
- 4) target audience;
- 5) competitive advantage;
- 6) prototyping.

Verb	Noun	Adjective	Adverb
interact	interaction	interactive	interactively
communicate	communication	communicative	—
signify	significance	significant	significantly
respond	responsibility	responsible	responsibly
compete	competition	competitive	competitively
effect	effect/ effectiveness	effective/ ineffective	effectively

UNIT 8 THE FUTURE OF DESIGN



READING

Exercise 1

- A — a VR headset
- B — a smart-watch
- C — a hologram
- D — VR controllers
- E — a desktop

Exercise 2

- AR — Augmented Reality (C)
- VR — Virtual Reality (A)
- AI — Artificial Intelligence (B)

Exercise 5

- A. Get to know AR and VR
- B. Think holistically
- C. Consider everything
- D. Get creative
- E. Don't throw the baby out with the bathwater



VOCABULARY

Exercise 1

- 1) lightweight
- 2) advantage;
- 3) delightful
- 4) benefit
- 5) optional
- 6) mainstream
- 7) slow
- 8) superficial.

Exercise 2

- 1) to adjust **to** smth;
- 2) **at** a shocking pace;
- 3) to immerse oneself **in** experience;
- 4) to be aware **of**;
- 5) to go hand **in** hand;
- 6) to set smb **at** ease;

UNIT 8

- 7) to expose oneself **to** the new technologies;
- 8) to interact **with** each other.

Exercise 3

- 1E — conduct business
- 2G — accomplish the task
- 3A — lack skills
- 4H — query the world
- 5B — push boundaries
- 6F — gain a familiarity/ an understanding
- 7C — enable the experience
- 8D — test the waters

Exercise 5

- 1. immersive
- 2. exposure
- 3. navigation
- 4. consumer
- 5. expectations
- 6. requirements
- 7. meaningful
- 8. developer, designer

SCRIPT

Part 1

There's a new artificial intelligence superstar in the graphic design space. And it's creating quite the disturbance, from some people saying the era of graphic designers is over to business owners loving the idea that they can actually fire their entire design team. But should we graphic designers be worried about artificial intelligence? "Artificial intelligence is an insult." And furthermore what is a DALL-E or DALL-E-2?

DALL-E was the first AI in a series of software programs. Now it was and it still is a way to create images from text inputs. People would make funny outcomes and share them online. There's actually an entire Twitter account with over a million followers that shows some of the best outcomes from DALL-E. But watching this software come into this world and actually being used was a lot like how people go 'oh' when they watch a kitten try to chase a laser pen. He was benign, he was cool and it was kind of cute. The thing about kittens is that they eventually grow up. DALL-E was then spawned into something else, entirely something a bit more sinister. A little later in today's video we're going to look at an awesome web-based tool that makes the process of generating editorials and websites super, super-easy and there's also a neat discount too for Satori viewers. The team creating this software were obviously highly imaginative and they called it... drumroll, please... DALL-E-2. Over the last month or so DALL-E-2 has been going through a beta test. Only a few select people have been granted access to try it out and see what it can actually do. And as far as the results go it's pretty shocking actually.

Now take a look at this Vice magazine cover that was created in 2017 by the AI software DCGAN. Big deal, right? This is something an 8-year-old kid could probably make themselves. But then check out what DALL-E-2 has created recently. It's a pretty decent cover design, I would say. Now personally I would change a few aspects of the typography, such as the kerning and the layouts but, all in all, it's not actually that bad but is that bad for us designers? Here's the thing. Artificial intelligence, well, at the moment, anyway, isn't something that can be used on its own flawlessly, much like how we use say, for example, Adobe Illustrator. The program uses a lot of built-in algorithms to do things automatically such as using the smooth tool. Illustrator uses algorithms to predict what would be the best outcome for your line in terms of smoothness but, importantly, the designer is still at the wheel. But what about DALL-E-2? Well, here's a prime example. Now Joseph Hillenbrand used the software to show what could actually work well for our client whilst the designer is still in control. DALL-E-2 was able to create business cards with relevant backgrounds. For example, here a beach theme that might appeal to a client who has a brand based around the beach or coast. He also shows how it can make poster design mock-ups and also package designs too. So as you can see in this instance it's being used to streamline and speed up the process of making mock-ups to present to a client. Notice how the role of graphic designer is still involved in this process. Even Joseph admits that it still isn't perfect and that begs the question will AI ever be perfect. There may be many things that computers just cannot replicate when it comes to the human act of designing. Sometimes, however, artificial intelligence can do a whole lot more than just help.

Part 2

Alibaba's Lubin tool can generate 8 000 banner ads per second, according to the company. In 2018 it produced more than 6 million banners for 200 000 merchants as part of Alibaba's Double 11 Shopping Festival and that's one busy AI. A professor at FIT's Communication Design Foundation said that none of these banner ads generated by Lubin are masterpieces but that doesn't mean they don't have or serve a purpose. The real question is whether they are effective as banner ads and the answer is 'yes', according to this person.

Actually, however, I have a completely different opinion. You cannot teach an algorithm to know how to target a specific group of people in terms of psychological responses with their design. Not yet, anyway. Machines cannot understand the subtle nuances of human beings and how we think and feel in regard to marketing and graphic design at least not efficiently, anyway. To me DALL-E-2 at the moment is just something that can be helped to streamline the role of a graphic designer and it's also pretty cool at making art too. Let's not go ahead and confuse graphic design with arts. It's a tool and with any kind of tool it depends on how the user actually uses it.

What DALL-E-3 will look like and what it will be capable of is an entirely different matter. To me graphic design skills are incredibly valuable. If you follow this channel, you will know that I like to take things deeper than just, say, designing something in Photoshop. If you understand design from a psychological point of view, you can do things like set up a brand or business, become a marketing expert or create change in your community or online. To me the key to, actually, moving forward in graphic design is to really pay attention to psychology and that's because, of course, psychology isn't something that AI can understand or grasp at the moment. But are you worried about DALL-E-2 or even the former DALL-E? Let me know in the comments down in the comment section below.

UNIT 8

Now are you looking for a web tool that will make the process of creating outstanding editorials and websites for clients quick and easy or maybe you just want some features that will help make your projects more interactive and add more depth with no code involved? Well, the sponsor of today's video can be used to create amazing and unique websites without any coding necessary. Readymag is a design tool made by designers for designers and it's something that I do personally believe in. It's highly intuitive with a drag and drop editor and it gives you access to advanced typography and animations. Also, importantly for websites, using Readymag you can actually have advanced SEO features for Google analytics to measure the success of your projects. You can use a variety of highly customizable templates created by the Readymag team and users. Now with the freelancer plan you can create up to five different websites with an unlimited number of pages and map up to three domains on your accounts. You can also invite up to two collaborators to work on projects jointly using the collaboration function. Now using the promo code satori16 **the first 50 users** can try out the freelancer plan for just 16\$. Use the link in the description box below. But if you guys haven't had your fill of graphic design goodness today, just click a video on the screen and until next time guys design your future today. Peace.

Exercise 1

- 1) benign
- 2) sinister
- 3) to spawn
- 4) flawlessly
- 5) to streamline
- 6) a mock-up

Exercise 2

Both magazine covers were generated by AI.

Exercise 3

1. DALL-E and DALL-E-2
2. From text inputs
3. Because in the beginning everyone was excited about the software, it was a great tool that generated very realistic pictures. However, later on it 'grew up' like a kitten, stopped being cute and cool and created a threat for graphic designers.
4. He shows how sophisticated the new software is. While DCGAN generated a picture that might be painted by a child, DALL-E-2 is capable of creating decent images.
5. The program uses a lot of built-in algorithms to do things automatically such as using the smooth tool. Illustrator uses algorithms to predict what would be the best outcome for your line in terms of smoothness but, importantly, the designer is still at the wheel.
6. DALL-E-2 it's being used to streamline and speed up the process of making mock-ups to present to a client. However, the result is not perfect and the designer is still in control.

UNIT 8

Exercise 4

C — An example of AI tool generating ads.

A — The restrictions and limitations of AI graphic software.

B — The description of a web tool simplifying the process of design.

Exercise 5

1. True
2. True
3. False
4. True
5. Not given
6. True
7. False

<https://www.youtube.com/watch?v=Y3xNKccSW5U&list=PL-c9Rq56P4KnUhN7KgYpSODltpFjB7la-&index=4>

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