Architecture

Unit 1 – How *to Architect*?
Unit 2 – When a Building Says it All

The aim of this module is to improve students' language system and discourse skills while at the same time familiarising them with chosen aspects of the academic domain: *Architecture*. The two units are designed to reflect the range of different angles from which the subject of architecture may be approached.

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2.1. Table of Contents

2.1.1. Introduction

What Is Unit 1 About?

The aim of unit 1 is to improve students' discourse skills (reading, listening, speaking, writing) and language systems (grammar, lexis and lexico-grammar) at the same time familiarising them with the essence and basic challenges of the architectural profession and having them discuss and solve authentic, architecture-related problems (e.g., handle a controversial dormitory project).

Students will learn about:

- the differences between a piece of architecture and a building
- the role the architect serves in society
- the main participants in the design process (the *architect*, the *public* and the *client*) and the way their interests may come into conflict

Students will be encouraged to actively engage with content materials by analysing and solving authentic problems as well as relating them to their own contexts and/or future professions. Both students' knowledge and ability to communicate the knowledge in a cohesive, precise, linguistically correct, and pragmatically appropriate manner should be assessed / focused on.

Thus, in line with the TE-Con3 premises, the unit aims at promoting *education for active citizenship* while stimulating linguistic and academic development across the three interrelated domains (see Mishra, 2013) – to KNOW (in this case: *architecture* and *language*), to VALUE (in this case: *the professional culture of architects*) and to ACT (in this case: *to pass judgement on* and *negotiate architecture-related issues*).

Unit 1 is **language-sensitive** in that the language needed to understand / summarise and evaluate architecture-related concepts is addressed in it. It is **culture-oriented** as it inspires interest in architecture and engages learners - coming from different cultural backgrounds – in negotiating its meaning and value. It is **interactive** & **performative** in that students engage in purposeful interaction – aimed at analysing, negating and solving an authentic architecture-related problem.

Unit 1: Structure and Implementation

Unit 1 comprises five stages (*warming-up, introduction, analysing the problem, solving the problem* and *summing up*) and is intended for a minimum of 90 minutes of class time. It also includes extension/variation tasks for optional use at the discretion of the teacher.

The unit can be used on-site (as a collection of printable materials and MP4 files), online (as a complete unit for self-study, with incorporated instructions, hints, comments etc.) or for blended learning (with chosen on-line exercises set for homework), depending on the specific needs of the teachers and the students involved. All relevant materials are available on the MUL-TECON platform.

Unit 1: Language Levels and Scaffolding Options

The module is suited for language levels B2–C1. The teaching materials are based on authentic texts and audio-visuals. Additional learning support is offered – in the form of graphs, tables, photos, language tips, language exercises, and content information – to provide easier access to students, without overwhelming them with new information. It is up to the teacher (or – in the case of online self-study – the student) to decide which of the scaffolding options they wish to use.

What Is Unit 2 About?

The aim of unit 2 is to make the students aware of the cultural implications of the space which surrounds them – be it in their everyday surroundings, or on holidays. The unit focuses on the way people interact with each other, build communities and travel to show how all of those activities are deeply interconnected with the space that they are performed in.
Building on the students' individual experience visiting other cultures, the unit will offer new insights into a foreign culture using Chinese architecture as an example. Students will be encouraged to explore the details of Chinese culture via the traditional and modern style of buildings and to creatively think of ways to classify them. Critical thinking and comparison of practices varying across cultures are both welcome, as theories of culture are included in worksheets 6, 7, and 8. Finally, the last tasks offered in the unit (worksheet 9) can be used as a chance to solidify the newly accumulated knowledge.

Unit 2 **glocal** and **culture-oriented** in its attempt to look at the global problem of seeking sustainable architecture from the perspective of local cultures and communities. It offers a detailed account of Chinese traditional buildings still being used and engages the students in a theory-based discussion on the components of culture visible there, which makes it **academic**.

Unit 2 Structure and Implementation

Unit 2 comprises five stages (*warming-up, introduction, exploration, academic practice, consolidation*) and forms a complete whole to be used during a 90-minute lesson. It also features a series of extension/variation tasks and options to extend the material (up to three 90-minute lessons). The class can be conducted either on-site, online, or in blended learning mode with some tasks done asynchronously on the MULTE-CON platform, e.g., with links provided in the guidelines for teachers.

Unit 2 Language Levels and Scaffolding Options

The assumed language level of students is B2/C1. However, materials for different stages can be also adapted to the needs of B1 students if need be. Exercises and activities are based on authentic texts. Additional content information, for example details on the presented types of buildings, or references to academic literature, is also available for teachers and students.

2.1.2 Teaching Materials: Teaching Guidelines

Teaching Guidelines – Unit 1: How *to Architect*[1]?

Topic: the essence and basic challenges of the architectural profession
Level: B2–C1
Skills: speaking / listening / reading / writing (integrated)
Timing: ~ 90 min. of study (plus possible extension/variation activities)
Planned learning outcomes:

	TO KNOW	TO VALUE	TO ACT
TE-CON3 PREMISES	**A. multidisciplinary** **B. content-driven** **C. language-sensitive**	**D. culture-oriented** **E. glocal** **F. academic**	**G. task-based** **H. modular** **I. interactive & performative**
	✓ Ss. understand the difference between a building and a piece of architecture. ✓ Ss. understand the complexity of architects' obligations and the conflicting interests inherent in a design process. ✓ Ss. know language to acquire / summarise and evaluate architecture-related concepts.	✓ Ss. have a better understanding of the way the professional culture of architects functions. ✓ Ss. can satisfy their communicative needs when dealing with other professional cultures.	✓ Ss. can analyse and pass judgement on an architecture-related conflict. ✓ Ss. can negotiate architecture-related issues and reach a compromise.

Unit progression at a glance:

unit stage	time	interaction patterns
1. warming-up	~ 10 min	pair work / group work
2. introducing the problem	~ 35 min	pair work / group work / individual work
3. analysing the problem	~ 20 min	pair work / group work / individual work
4. solving the problem	~ 20 min	pair work / group work / individual work

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[1] While the word „architect" *is* a noun, it has been popularised as a verb by Dough Patt – an architect, academic, writer and creator of popular videos about architecture – who uses it on his Web site, YouTube channel and in his book - Patt, D. (2012). *How to architect*. MIT Press. As he explains there: "[a]gainst those who would say *build*, *but do not use an architect*, this book is a defiant verb. *Architect*!" (Patt, 2012, xii)

5. summing up	~ 5 min	group work

Materials
- Material 1: Worksheet – *Architecture vs. Buildings*
- Material 2: Worksheet – *Le Corbusier*
- Material 3: Worksheet – *Architects vs. Other Professions*
- Material 4: Worksheet – *Ethics in Architecture*
- Material 5: Video – MP4: *Ethics - From Building to Architecture*
- Material 6: Worksheet – *Additional Reading & Grammar Practice*
- Material 7: Worksheet – *Megadorm*
- Material 8: Worksheet – *Discussion Phrases*
- Material 9: Worksheet – *Discussion Phrases* + role cards for discussion

STAGE 1 – WARMING-UP
Objectives

content objectives	language objectives	culture objectives
✓ to personalise the content ✓ to activate existing schemata for the content	✓ to expand / recall language to talk about architecture (vocabulary/formulae) and use it in free speaking	✓ to identify and articulate preconceptions about architecture

Suggested procedure / Teacher's notes
1. To introduce the topic, the teacher tells students that they should share their ideas about architecture and distributes material 1.
2. Students look at the worksheet and, in pairs, discuss the questions.
3. The teacher monitors the students, helps with content/language, notes down good/problematic language use.
4. Students share their answers and opinions with the whole class, the teacher writes key ideas, useful phrases on the board, in case of incorrect language use the teacher elicits correct phrases (based on the notes taken while monitoring).
→ **extension / variation**: The teacher may use material 2 and/or 3.

Background information
According to one dictionary definition [Davies, N. & Jokiniemi, E. (2008) *Dictionary of Architecture and Building Construction*. Elsevier], a **building** is "*any permanent structure which provides shelter, encloses space and can be occupied by people, animals, goods or services*" and a **piece of architecture** is "*the product of the art and science* of producing built form.*"
The idea for the activity comes from: Frederick, M. (2007). *101 things I learned in architecture school*. Cambridge: MIT, written by a practising architect and academic addressing the central questions of architectural education. The conclusion – not disclosed in the exercise – reads: "*A **duck** is a building that projects its meaning in a literal way. With regards to Robert Venturi.*"
Robert Venturi is an architect who is an advocate of the so-called *duck* architecture (a term he coined) – i.e., highly sculptural forms which represent products or services available within

(e.g., **picture A** – the headquarters of a company that produces wooden baskets, **picture B** – a shop selling ducks and eggs, **picture C** – a house for a shoe seller). *Duck* architecture is scorned by some architects (including the book's author) and considered kitsch.

Figure 1. Duck Architecture

Materials
- Material 1: Worksheet – *Architects vs. Buildings*
- Material 2: Worksheet – *Le Corbusier*
- Material 3: Worksheet – *Architects vs. Other Professions*

Answers
Worksheet *Architects vs. Buildings*
possible answers (open to interpretation):
picture 1 – a building / picture 2 – a piece of architecture *and* a building
picture 1 – caption b. / picture 2 – caption a.

Worksheet *Le Corbusier*
open answers: The quote is Le Corbusier's reply when he learned that the housing project he had designed had been altered by its inhabitants.

Worksheet *Architects vs. Other Professions*
All the qualities that are mentioned are useful for a practising architect as it is a very versatile profession, requiring a combination of technical, artistic, psychological, and business skills.

STAGE 2 – INTRODUCING THE PROBLEM
Objectives

content objectives	language objectives	culture objectives
✓ to familiarise Ss. with common tension points and main parties involved in a design process ✓ to familiarise Ss. with architects' main obligations	✓ to expand genre-specific and general Academic English (needed to understand/talk about the content) ✓ to practise using present perfect for relating to non-past/future time ✓ to practise listening/watching for specific information ✓ to practise reading strategies (identifying text cues)	✓ to help non-architects understand and relate to the challenges inherent in the architectural professional culture ✓ to identify points of contacts between Ss.' future professions and the architectural profession

Suggested procedure / Teacher's notes

1. The teacher tells students that they will watch a video in which practising architects explain the challenges they face.
2. Students work individually on **exercise 1** (material 4) then compare in pairs / the teacher checks and elicits/clarifies meaning of collocations. *~ 5 min*
3. Students work individually on **exercise 4** / then compare in pairs and relate back to class / the teacher checks *~ 10 min*
4. Students work individually on **exercise 5** / then compare in pairs and relate back to class / the teacher checks *~ 10 min*
5. The teacher plays the MP4 / students do **exercise 6** individually, then compare in pairs and relate back to class / the teacher writes key ideas / useful phrases on the board. *~ 10 min*

→ **Exercise 2** is intended for homework and **exercise 3** for HW follow-up (the following class).

→ **extension / variation**:

»   More advanced groups may not need to watch the MP4 again before doing exercise 5.

»   As a follow-up on **exercise 1** (material 4), the teacher may ask the students – once they have watched the video – to compare their initial ideas with what they learned / heard.

»   The teacher may use material 6 which zooms in on the linguistic aspect of the material used so far. If time, the teacher may decide to do some of the exercises during class work or set it all for homework (either as a handout to be checked the following class *or* as an interactive Moodle task for student self-work).

»   The aim of **exercises 2** and **3** (material 6) is to sensitise students (using real-life examples from the content material they studied earlier) to the fact that the Present Perfect Tense is used not *only* to relate the action/state to the time before NOW, but also to a more general notion of NON-PAST time (which is often FUTURE – see exercise 2). And this – in turn – determines the choice of articles (see exercise 3, examples a. and b.).

Materials

- Material 4: Worksheet – *Ethics in Architecture*
- Material 5: Video – MP4: Ethics – *From Building to Architecture*
- Material 6: Worksheet – *Additional Reading & Grammar Practice*

Answers
Worksheet – *Ethics in Architecture*
Exercise 1

1. to provide	g. shelter
2. to practice	f. a profession
3. sufficient	c. income
4. conflicting	b. requirements or a. interests
5. to serve	h. the public
6. to offer a welcome splash	e. of cold water
7. competing	a. interests or b. requirements
8. to step	i. back
9. to come up	d. short on your goals
10. to walk	j. the walk

Exercise 2

a. There are a lot of **conflicting requirements / competing interests** inherent in my future profession, such as…

b. I am sure that my future job will guarantee **sufficient income** to provide for my family.

c. The last time I **came up short on my goals** was when… I failed in achieving my objectives because….

d. I often talk big, but I can back it up too! I definitely talk the talk but **also walk the walk**.

e. The main obligation of every architect is **to provide shelter / to serve the public**.

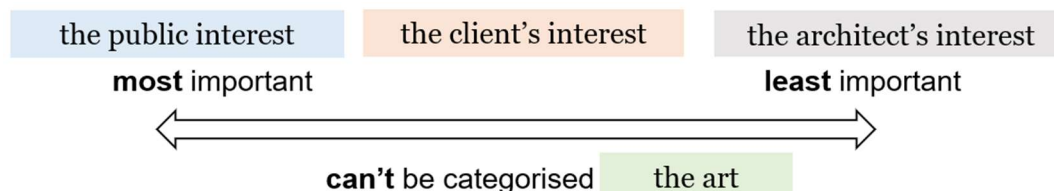f. When I encounter problems, it is easy for me **to step back** and identify my strengths and weaknesses.

Exercise 3
open answers

Exercise 4

building functions	tension points in architects' careers
provide shelter **express desires of culture and society**	**serve the public** **serve the client** **provide for the architect and their family** **produce art**

Exercise 5

the public interest	the client's interest	the architect's interest
most important		**least** important

can't be categorised — the art

Worksheet – *Additional Reading & Grammar Practice*

Exercise 1

Answers and hints for the students below (the teacher may use the hints to help the students do the task)

(1) E

hint: The next sentence elaborates on the idea that 'buildings speak' and explains in which way they do so.

(2) B

hint 1: This sentence comes at the beginning of a NEW paragraph and, therefore, talks about something different in nature.

hint 2: A definite determiner 'this' is used in the following sentence (in 'this devotion'), so the idea must have been introduced in the preceding sentence.

(3) F

hint: The preceding sentence explained what architectural ethics is NOT, the next sentence explains what it IS.

(4) C

hint: The next sentence explains what it takes to 'walk the walk', it also refers back to the idea introduced in the preceding sentence by using a definite pronoun 'this' + a reformulation of the idea expressed here.

Exercise 2

time before **NON-PAST/FUTURE**

Exercise 3

(a) a / has provided / time **before NON-PAST/FUTURE**
(b) The / has provided / time **before NOW**
(c) had partly disillusioned / time **before PAST**

STAGE 3 – ANALYSING THE PROBLEM
Objectives

content objectives	language objectives	culture objectives
✓ to deepen content knowledge by having Ss. analyse a content-related problem	✓ to expand genre-specific and general Academic English (needed to understand/talk about/summarise the content) ✓ to practise reading for gist	✓ to show the social impact of architecture-related decisions

Suggested procedure / Teacher's notes

1. The teacher tells the students that they are about to analyse an architecture-related problem.

2. The students do **exercise 1** from material 7 individually / compare in pairs / the teacher checks and elicits/explains meaning of collocations ~ *5 min*

3. The students work individually on **exercise 2**, then compare in pairs and relate back to class / the teacher checks *~ 10 min*
4. The students work in pairs on **exercise 3**, report back to class / the teacher collects ideas / useful phrases on the board *~ 5 min*
→ **extension / variation**
» With more advanced groups **exercise 1** may be skipped / done as revision the following class
» As a follow-up on **exercise 1**, the teacher may ask the students – once they have read the text – to compare their initial ideas with what they learned / read

Materials
- Material 7: Worksheet – *Megadorm*

Answers
Worksheet – *Megadorm*

Exercise 1:

1. student	f. dormitory
2. to go	a. viral
3. cutting	d. edge
4. to maximise	b. use of space
5. common	i. areas
6. review	g. committee
7. to back	e. down
8. a game of	c. trade-offs
9. set	h. in stone

Exercise 2
The University of California needs to decide whether it accepts the donation from Charlie Munger. The decision is difficult because, on the one hand, the billionaire offers to sponsor the construction of a dormitory that will house 4,500 students – and the university needs more housing. On the other hand, the dormitory that Munger agrees to build is controversial, as 94 percent of its rooms will not have windows.

Exercise 3
(possible answers)
(a) a building – the person who designed it is not a qualified architect – therefore, it is not "the product of the art and science of producing built form."
(b) architect = Munger, client = university, user/public = students
(c) the architect's interests are favoured over the client's interests and the client's interests are favoured over the public's interests

STAGE 4 – SOLVING THE PROBLEM
Objectives

content objectives	language objectives	culture objectives

✓ to deepen content knowledge by having Ss. solve a content-related problem	✓ to expand and put to use academic language of discussing	✓ to practise negotiating & reaching consensus despite conflicting views / different professional backgrounds

Suggested procedure / Teacher's notes

1. The teacher tells the students that they are about to discuss and solve an architecture related problem.
2. The students work individually on **exercise 1** and **exercise 2** (material 8)/ compare in pairs / the teacher checks and elicits/clarifies meaning. ~ *5 min*
3. The students work individually on **exercise 1** (material 9) / report back to class phrases that are new to them.
4. The teacher divides the students into groups of four and explains the task (**exercise 2**) / The teacher distributes role cards (the teacher may decide to do it randomly *or* take into account students' natural predispositions / language level).

The students read their roles / the teacher explains any unclear words (e.g.: *make concessions*) / the teacher sets a time limit and stresses that some sort of compromise must be reached by then.

The students do the role-play / the teacher monitors / collects useful/problematic language use / after the students have finished and presented their solutions – the teacher gives feedback on language use ~ *15 min*

→ **extension / variation**:

» With more advanced groups **exercise 1** and **exercise 2** (material 8) may be skipped / done as revision the following class

» as a follow-up on material 8, the teacher may ask students – once they have read the lists of phrases in **exercise 1** (material 9) – to compare them with their initial ideas

» With mixed-ability groups / if running out of time - the teacher may distribute role-cards for **exercise 2** (material 9) and ask the students to prepare for the discussion at home / do the role-play the following class

» As a follow-up on **exercise 2** (material 9) – the students and the teacher may vote whose solution they like best (the teacher may prepare a poll)

Materials

● Material 8: Worksheet – *Discussion Phrases*
● Material 9: Worksheet – *Discussion Phrases* + role cards for discussion

Answers

Worksheet – *Discussion Phrases*

Exercise 1

a. A critical element of the solution to this problem is… **S**
b. Am I correct in assuming that… **I**
c. Another way of looking at this problem is… **P**
d. Could you expand a little bit on what you said about… **I**
e. I know I have solved the problem because… **S**
f. If I have understood you correctly, your point is that… **I**

g. In order to solve this problem, we must first/ initially **P**
h. One way to visualise this problem is… **P**
i. Sorry, but I'm not quite clear on… **I**
j. The most important thing to remember in this problem is… **P**
k. The solution to this problem will require… **S**
l. We know our solution is correct because… **S**

Exercise 2
Affirming (**D**) Disagreeing (**B**) Expressing an Opinion (**E**) Holding the Floor (**F**)
Offering a Suggestion (**C**) Reporting a Group's Idea (**A**)

STAGE 5 – SUMMING UP
Objectives

content objectives	language objectives	culture objectives
✓ to summarise what Ss. have learnt content-wise	✓ to summarise what Ss. have learnt language-wise	✓ to pull the class together and end on a positive note

Suggested procedure / Teacher's notes
The teacher asks students to volunteer and share with the class:
1. one **thing** that they learnt during the class in terms of **language** (e.g., a specific phrase, reading strategy)
2. one **thing** that they learnt during the class about **architecture**
3. one **thing** (other than language & architecture) that they learnt during the class (e.g., about other students)

List of References
Davies, N., & Jokiniemi, E. (2008). *Dictionary of Architecture and Building Construction.* Elsevier.
Frederick, M. (2007). *101 things I learned in architecture school.* Cambridge: MIT

List of Figures

2.1.2 Teaching Guidelines – Unit 2: When a Building Says It All

Topic:	Experiencing culture through architecture
Level:	B2–C1
Skills:	speaking / reading
Timing:	~ 90 min. of study (with additional activities available on MUL-TECON)

Planned learning outcomes:

TO KNOW	TO VALUE	TO ACT

TE-CON3 PREMISES	A. multidisciplinary B. content-driven C. language-sensitive	D. culture-oriented E. glocal F. academic	G. task-based H. modular I. interactive & performative
	✓ Ss. can understand how culture can manifest itself in multiple ways, including architecture. ✓ Ss. can describe and discuss culture- and environment-specific elements of Chinese architecture. ✓ Ss. can recognise and use elements of architectural jargon in meaningful exchanges on the topic of Chinese architecture.	✓ Ss. appreciate the complexity of culture and exercise caution when speaking of foreign cultures. ✓ Ss. are aware of the diversity of architectural objects, generalising on the Chinese examples. ✓ Ss. apply a general analytical tool (Moran's model) to formulate observations about a specific phenomenon (examples of Chinese architecture).	✓ Ss. can conduct a targeted analysis of diverse source materials. ✓ Ss. are able to extract key facts and seek further information. ✓ Ss. can present the results of their analysis and engage in spontaneous exchange related to newly acquired content.

Unit progression at a glance:

unit stage	time	interaction pattern
1. warming-up	~ 10 min	pair work / group work
2. introduction	~ 20 min	pair work / group work / individual work
3. exploration	~ 25 min	individual work
4. academic practice	~ 25 min	group work / individual work
5. consolidation	~ 10min	group work

Materials
- Material 10: Worksheet – The Significance of our Architectural Environment
- Material 11: Worksheet – Useful Vocabulary to Describe Buildings
- Material 12: Worksheet – Pictures Presenting Various Types of Buildings
- Material 13: Worksheet – Types of Chinese Traditional Architecture
- Material 14 : Worksheet – Exercises to the text on Chinese traditional architecture
- Material 15: Worksheet – A Theory of Culture by Patrick Moran
- Material 16: Worksheet – Practical Application of Patrick Moran's Diamond Diagram of Culture
- Material 17: Worksheet – Polish Traditional Architecture in Kurpie Region
- Material 18: Worksheet 18 – Architecture and Tourism

STAGE 1 – WARMING-UP
Objectives

content objectives	language objectives	culture objectives
✓ to express personal opinions concerning the content ✓ to activate existing schemata for the content	✓ to expand / recall content-related language (vocabulary / formulae) ✓ to identify linguistic needs related to the topic	✓ to identify and articulate preconceptions about architecture and culture ✓ to probe for stereotypes which could affect Ss.' formation of views related to the topic

Suggested procedure / Teacher's notes

1. The teacher tells the students that the topic of the class will be related to culture, stressing the need for cautious and respectful opinion-forming.
2. Next, the teacher presents the quote from Louis Kahn - *Even a brick wants to be something* - and asks students about their interpretation of the quote.
3. The discussion can be further directed towards the problem of the universality of such quotes vs. their cultural bias, e.g.*, "Is a brick such a universal material that it can be treated as representing a fundamental building block?" "Can you think of a more representative material for other cultures?"*.
4. The students discuss the given topic in pairs, preparing to give a brief account of their exchange to the class.
5. During the discussion, the teacher can provide further details about Louis Kahn (photo of a building and bio note – depending on whether there is room for such an addition (material 10).
6. The teacher monitors, helps with content/language, and encourages personal take on the tasks.
7. The students share their answers and opinions with the whole class, the teacher writes key ideas, useful phrases on the board.

This activity is meant to activate the students' previous knowledge and linguistic resources

and to get them engaged in the topic of architecture as part of the culture. For this reason, the discussion should encourage personal responses to the topic and examples from students' own experiences. The convictions voiced at this stage will subsequently be elaborated on (reinforced or challenged) by the example of Chinese architecture given in the handouts with the reading prompts. If possible, the teacher may find it helpful to establish if the students have had any previous experience with Chinese architecture.

→ **extension / variation**:

The teacher may use material 10. If there is enough time or the activity seems to provoke significant involvement from the students, the teacher can encourage sharing and discussing some pictures of the most inspiring objects of architecture. Students come up with examples to support their arguments. Thus, the exercise can be turned into a longer one and deemed as part of the "Introducing the problem" stage of the lesson.

Materials

Material 10: Worksheet – *The Significance of our Architectural Environment*

STAGE 2 – INTRODUCING THE PROBLEM

Objectives

content objectives	language objectives	culture objectives
✓ to practise analytical skills (categorization)	✓ to practise speaking in front of others ✓ to practise summarising arguments ✓ to practise speaking in relation to visual materials	✓ to make Ss. aware how some universal functions are realised in a culture-specific way (e.g., housing, representation, etc.)

Suggested procedure / Teacher's notes

1. The teacher distributes material 11 with a lexical task in the form of printout with a table of three types of vocabulary, giving the instruction to put vocabulary items in the correct column (also available on MUL-TECON). If necessary, the teacher makes sure that all students know the words in the table.

2. Next, the teacher divides the students into groups of 3-6 persons. Each group should get a set of pictures given in material 12

3. The teacher explains the main task - some groups should arrange the pictures of architectural objects in two categories of their choice; other groups should do the same but in three categories of their choice. The groups should be ready to explain what criteria they chose and why they believe them to be relevant. Sample criteria: material (brick/wooden), function (secular/religious), time (modern/traditional).

4. The teacher monitors the students' performance, encouraging them to use the vocabulary introduced in 1.

5. The students present the results of their work in front of the class. The teacher can ask clarifying questions and provide useful phrases or vocabulary items to precisely describe the content of the pictures.

This stage of the lesson is intended to provide the students with the vocabulary necessary to successfully work with the topics of the relations between architecture and culture. The complex conceptual task of categorization should help involve students by providing a challenge with many good solutions. By getting involved in working with the materials about Chinese architecture, students are expected to develop interest in factual information coming in the next stage. The division into three equally meaningful categories may be a little more challenging than the division into two categories and the teacher may wish to take this into consideration, e.g., by giving it to a group with more students.

Background information to hamaterial 12

Picture 1
Opus Hong Kong is a 12-storey, 42.62 m residential high-rise completed in 2012 in Hong Kong. The project was designed by Frank Gehry in collaboration with Ronald Lu and Partners. It was his first Asian residential project, which consists of 12 residential units.
Source: www.opushongkong.com/en/Home.php

Picture 2
This stilted building (also called *Diaojiao Lou* in Chinese) is located in Sichuan Province in Southwest China. Stilted buildings are traditional dwellings of the Chinese ethnic groups like Miao, Buyi, and Tujia. They are usually built along mountains and rivers and oriented to the west or east, in order to get more sunlight.
Source: www.asiaculturaltravel.co.uk/diaojiaolou/

Picture 3
Yuyuan Garden is an extensive Chinese garden located beside the City God Temple in the old town of Shanghai. It abuts the Yu Garden Bazaar. Rumours about its origin include the story that it was meant for the Huizong Emperor (Northern Song Dynasty,

Picture 4
Tulou are Chinese rural dwellings unique to the Hakka in the mountainous areas in southeastern Fujian, China. They were mostly built between the 12th and the 20th centuries. A tulou is usually a large, enclosed and fortified earth building, most commonly rectangular or circular in

from 1100 to 1126 AD) at the imperial palace in Beijing but was salvaged from the Huangpu River after the boat carrying it had sunk.
Source: planetofhotels.com/guide/en/china/shanghai/yuyuan-garden

configuration. The top level of these buildings has gun holes for defensive purposes.
Source: architectuul.com/architecture/hakka-tulou

Picture 5
The Horse Head Wall is an important feature of Chinese Huizhou architecture. In villages where people live together, the density of residential buildings is relatively high, which is not conducive to fire prevention. Therefore, the horse head wall, which is made of stone and soil, is also called the fire wall.
Source: /www.seetao.com/details/38909.html

Picture 6
It is an ordinary dwelling in rural Chongqing. This kind of building is often found in mountainous areas of southwest China. They are often surrounded by mountains and located at the foot of mountains. Due to the rainy climate in southwest China, the roof in the picture helps drainage.
Source: awesomebyte.com/three-natural-bridges-of-china/

Picture 7
The Forbidden City is one of the largest and most well-preserved ancient wooden structures in China, surrounded by numerous opulent imperial gardens and temples. It was the residence of the Emperor of China from the Ming dynasty to the end of the Qing dynasty, which served as the ceremonial and political centre of the Chinese government for over 500 years.
Source: www.chinaculturetour.com/beijing/the-forbidden-city.htm
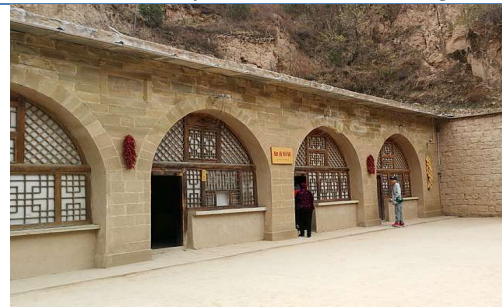
Picture 8
Yao Dong is a particular form of earth shelter dwelling common in the Loess Plateau in north China. They are generally carved out of a hillside or excavated horizontally from a central sunken courtyard. The earth that surrounds the indoor space serves as an effective insulator keeping the inside of the structure warm in cold seasons and cool in hot seasons.
Source: www.lilysunchinatours.com/Tourist-Attractions/9-Intriguing-Facts-about-Traditional-Cave-House-Dwelling.html

→ **extension / variation**:

» Point 1 in the procedure can be easily relegated to MUL-TECON and the students will be asked to do it online in the classroom or as preparatory homework.

» If classroom conditions allow it, this activity can be extended to have the students produce a poster; this option would have them work with multimodal means to present the information about their selected logic of categorization.

» The teacher may also ask the students to relate their present findings to the opinion they expressed at the previous lesson stage (Is the quote universally applicable or limited to a particular context?); they may be asked if they would maintain their view or change it.

Materials
- Material 11: Worksheet – Useful Vocabulary to Describe Buildings
- Material 12: Worksheet – Pictures Presenting Various Types of Buildings

Answers
Material 11

MATERIALS	BUILDING TYPES	FUNCTIONS
wood	temple	palatial
brick	palace	religious
stone	skyscraper	funerary
metal	shack	residential
pottery	tower	imperial
soil	terraced house	vernacular
glass	tenement house	secular

Material 12
Examples of possible divisions:

- Two-fold division:
  by function
a. buildings for personal use: picture 1, 2, 4, 5, 6, 8
b. buildings public use: picture 3, 7
  or by time
a. modern buildings: picture 1
b. ancient buildings: picture 2, 3, 4, 5, 6, 7, 8
- Three-fold division:
  by surroundings
a. buildings surrounded by water: picture 2, 3
b. buildings surrounded by hills: picture 1, 6, 8
c. building surrounded by woods: picture 4, 5
  or by construction material
a. buildings constructed with wood: picture 2, 3, 7
b. buildings constructed with soil: picture 4, 8
c. buildings constructed with stone: picture 1, 5, 6

STAGE 3 – ANALYSING THE PROBLEM

Objectives

content objectives	language objectives	culture objectives
✓ to learn about traditional Chinese architecture types and their relationship to the environment	✓ to get familiar with architectural-cultural discourse ✓ to practise passive voice ✓ to practise verb complementation patterns	✓ to understand how the environmental and social factors impact architecture and how their relationship is manifested in the particular culture (Chinese)

Suggested procedure / Teacher's notes

1. The teacher should start by making a connection to the previous stage, highlighting the fact that caution should be exercised when dealing with culturally loaded content and encouraging pursuit of additional information on sensitive topics.

2. Next, the students are requested to complete exercises on worksheets (Material 13 and 14). The first part of the activity is focused on content, the second on language.

In the previous activity, students were requested to interact with culturally foreign material. Now, they are going to find out more about Chinese architecture. This should support the habit of further exploring the data we consider interesting or culturally sensitive. It should also promote caution and moderation when passing value judgments on foreign objects or concepts. The second substage is focused on language, to make the students aware that particular fields have their specific linguistic equivalents, worth learning if one wishes to become competent in any field.

→ **extension / variation**

» Both parts of this stage can be carried out alone on MUL-TECON. This may be advisable if the teacher decides more time should be spent on other activities of this unit.

Materials

- Material 13: Worksheet – Types of Chinese Traditional Architecture
- Material 14: Worksheet – Exercises to the text on Chinese traditional architecture

Answers

Material 13

Exercise 1:

ARCHITECTURE TYPE NAME	GEOGRAPHIC REGION	MATERIALS USED	USAGE	FEATURES
Siheyuan	Beijing, North of China	wood and brick	yard house for multi-generational living	made up of four rectangular buildings arranged in a

				square to create an inner courtyard
Tulou	Fujian, Southeast of China	soil and wood	residences of the Hakka people	cylindrical walls that reach several stories high in a once-necessary effort, the outward facing walls have only one entrance and no windows, and all balconies, doorways, and openings face inwards
Yaodong	Shanxi, North of China	soil and stone	dwelling for a single clan or extended family	use earth from the hillside as insulation to regulate temperature in harsh winters and hot summers, carved into a hillside

Material 14

Exercise 2

Task A

1.   Rapid urbanisation in China has favoured high-rise apartment towers over traditional housing because of their ease of construction and the number of residents they can contain / their population capacity.

2.   This is by no means an exhaustive list.

3.   They are set up for multi-generational living.

4.   A reflection of how highly the notion of community is regarded by the designers of the Tulou, something that can also be observed in the building's egalitarian round shape.

5.   The last decade has seen a newfound appreciation for the economic and environmental benefits of yaodong living.

Task B:

1. recognise

2. is connected by

3. apartment blocks to Siheyuan.

4. Unlike

5. is driven

6. influences / is influenced by (both options are correct, and this can spark discussion)

STAGE 4 – SOLVING THE PROBLEM

Objectives

content objectives	language objectives	culture objectives
✓ Ss. learn about new ways to describe culture - Moran's model of culture. ✓ Ss. categorise prior knowledge in terms of new schema.	✓ Ss. can generalise and speculate.	✓ Ss. can look at elements of culture. ✓ Ss. reflect on architecture as an artefact of culture.

Suggested procedure / Teacher's notes

1. The teacher should first lead a discussion on the new ways to conceptualise culture (Moran's diamond – material 15).

2. The teacher asks the students to consult the previous material (Material 13) when studying the example in worksheet 6 and when doing the following exercises (Exercise 4).

3. The students fill in the table in exercise 4 given in Material 16 below according to the example.

4. The students and the teacher discuss their results together according to the example they chose.

→ **extension / variation**:

»

» Material 17 on Polish traditional architecture in Kurpie region

Materials

- ● Material 15: Worksheet – A Theory of Culture by Patrick Moran
- ● Material 16: Worksheet – Practical Application of Patrick Moran's Diamond Diagram of Culture
- ● Material 17: Worksheet – Polish Traditional Architecture in Kurpie Region

Answers

Material 15

 A passage by Patrick Moran (Moran, Patrick, R. (2006). Teaching Culture.: Perspectives in Practice. Heinle & Heinle, p. 24-26.) on some possible implications of such an interpretation of culture and its elements:

The evolving way of life reflects the dynamic nature of culture – that there is a history and tradition to the products, practices, perspectives, and the communities of the culture. It also stresses that the persons of the culture are in the process of actively creating and changing products, practices, perspectives, and communities. [...]

For example, a cultural phenomenon such as law enforcement can be approached from the point of view of an individual police officer (person) including the officer's own unique experiences and outlook on work. It can be seen from any of the activities he or she

(depending on the culture) undertakes as part of his or her work (practices) such as directing traffic, patrolling a beat, making arrests, gathering evidence, resolving disputes. It can be seen from the things the officer uses (products), such as handcuffs, tickets, badges, two-way radios, accident report forms, or from the institutional structures the officer works within, such as the local government, the judicial system, the police union, or community service organisations, and from the physical settings where he or she works, such as the police station or the neighbourhood the officer patrols. It can be seen from explicit values or beliefs (perspectives) that underlie police work, such as views of law and order, civic duty. Finally, it can be seen from the social circumstances in which the police officer plays a role (communities), like the neighbourhood, fellow officers, the police station, the professional organisation of police officers.

Material 16

Products	*Practices*	*Perspectives*	*Persons*	*Communities*
Tulou	*An entire clan lives together in a building. Each building functions as a small village.* *Individual residences within the Tulou were divided equally.* *The Tulou is built in round shape.*	*The same surname and clan should live together to protect themselves from attack, and adhere to a common guarded culture, to customs and beliefs.* *The Tulous are divided equally among their inhabitants in an egalitarian fashion.*	*Individual people living in Tulou and clan leader*	*the Hakka ethnic group in Fujian, China*

Products	Practices	Perspectives	Persons	Communities
Yaodong	*Yaodong is carved into a hillside, dug into the ground to create a sunken dwelling, or built standalone by packing earth on top of a brick frame.*	*Human beings and nature are interdependent. Human's survival is closely linked with the environment.*	*people living in the Yaodong*	*China's northern provinces*

Products	Practices	Perspectives	Persons	Communities
wood as local material, *wreath made of surrounding trees' branches*	*wreath hanging,* *dances as a form of celebration*	*wood as local material* *building as a ritual*	*homeowners, neighbours, carpenters, priest*	*the village people, local community, Kurpie region*

STAGE 5 – SUMMING UP

Objectives

content objectives	language objectives	culture objectives
✓ Ss. can distinguish features of traditional architecture valid from the perspective of its touristic value. ✓ Ss. can distinguish different profiles of tourists and name them.	✓ role-playing as means to change registers (tourist/tour operator) ✓ adjusting the language depending on the type of features are drawn (randomly)	✓ seeing culture as an asset

Suggested procedure / Teacher's notes

1. The exercise will involve two parties; the teacher should start by explaining the roles of friends:
- a. One friend has recently been to China on a professional, architecture-related trip, where they got to know the traditional architecture types.
- b. The other friend is arranging a trip to China for recreational purposes and will try to learn what to see, based on their preferences.
- c. Student a above should draw on the knowledge acquired in the course of the unit. Student b above should draw 3-4 cards to characterise their preferences.
- d. Any other details should be invented as needed, within reason.

2. The exercise can be done in two variants: whole-class or pair work:
a. Whole-class variant: the teacher chooses a pair of students who act out the scene in front of the class.
b. Pair work variant: the class is divided into pairs acting out the scene. If time allows, the roles can be exchanged.
3. The teacher monitors the groups and offers help.

In this stage, the students will be involved in an interactive exercise that should draw upon the knowledge acquired throughout the previous activities. Focus should be placed on operationalizing this knowledge to address a communicative need in a spontaneous fashion.

Depending on the classroom situation, the teacher may wish to use the opportunity to highlight the need for objectivity and self-awareness in matters related to culture, i.e., both sides of the exchange should truthfully admit what they know and what they do not know (do not pretend to be an expert based on a 1,5 h class in Chinese architecture).

→ **extension / variation**:
» The description in the 'Suggested procedure' field features two variants.

Materials
● Material 18: Worksheet 18 – Architecture and Tourism

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Pictures in material 14:

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