

Material 1: Worksheet – *Architecture vs. Buildings*

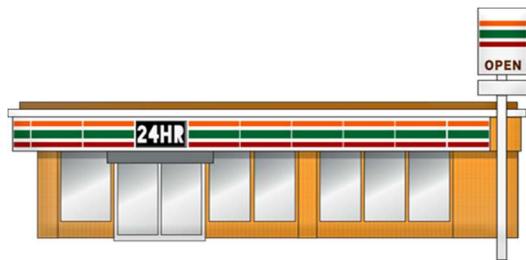


Figure 1

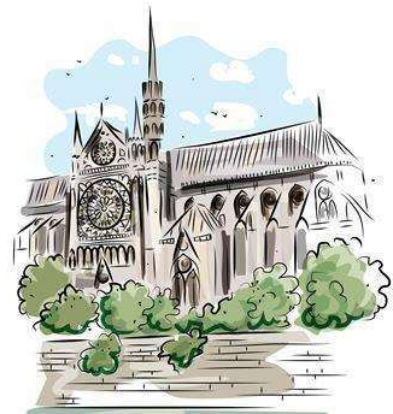


Figure 2

Exercise 1: *Look at the pictures and discuss in pairs:*

Which picture shows a **building**? Which picture shows a **piece of architecture**? Does either picture show **both**? Why?

Exercise 2: *Look at the pictures and discuss in pairs:*

Which caption goes with which picture?

**a. Meaning conveyed
by architectural signs**

**b. Meaning conveyed
by conventional signs**

Material 2: Worksheet – *Le Corbusier*

Exercise 1: *Discuss the questions in pairs / small groups.*

- a. If you **had** the **possibility**, would you **like** to **practise architecture**?
Why/why not?
- b. What do you think are the main **pros** and **cons** of **working** as an **architect**?

It is life that is right and the architect who is wrong.

—Le Corbusier* (toward the end of his life)

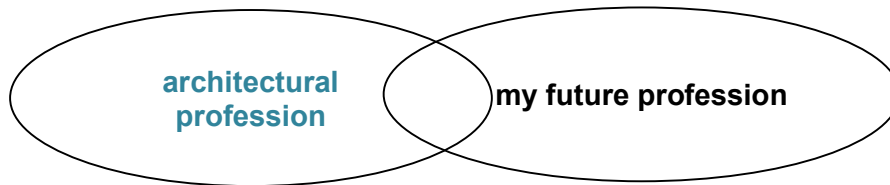
*Le Corbusier [1887-1965] was a famous Swiss-French architect and one of the pioneers of modern architecture.

Exercise 2: *Read the quote – how do you understand it? Talk in pairs.*

Material 3: Worksheet – *Architects vs. Other Professions*

Exercise 1: *Work in pairs. Think about the **architectural** profession, **your future profession** and what they **have in common** and fill out the diagram accordingly. Choose from the qualities below (you don't need to choose them all!). Once you are ready, compare your answers in pairs.*

- ✓ understand mathematical principles
- ✓ be creative
- ✓ have good design skills
- ✓ know yourself
- ✓ have good communication skills
- ✓ have the ability to work in a team
- ✓ have good artistic skills
- ✓ be good at problem-solving
- ✓ have the ability to work under time pressure
- ✓ be flexible
- ✓ be business-minded
- ✓ be technically oriented



Material 4: Worksheet – *Ethics in Architecture*

Exercise 1 – All the **expressions** below come from a **video** you are **about to watch**. Match the **beginnings** with the **endings** so that they form correct collocations (try to use each ending **once** only):

to provide	a. interests
to practise	b. requirements
sufficient	c. income
conflicting	d. short on your goals
to serve	e. of cold water
to offer a welcome splash	f. a profession
competing	g. shelter
to step	h. the public
to come up	i. back
to walk	j. the walk

Exercise 2 – Use some of the **collocations** formed in exercise 1 to complete the **sentences below** (you may **need to change their form**). For the time being ignore the [...] symbol.

- a. There are a lot of [2 options possible] _____ inherent in my future profession, such as...
- b. I am sure that my future job will guarantee _____ to provide for my family.
- c. The last time I _____ 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** _____.
- e. The main obligation of every architect is [2 options possible] _____.
- f. When I encounter problems, it is easy for me _____ and identify my strengths and weaknesses.

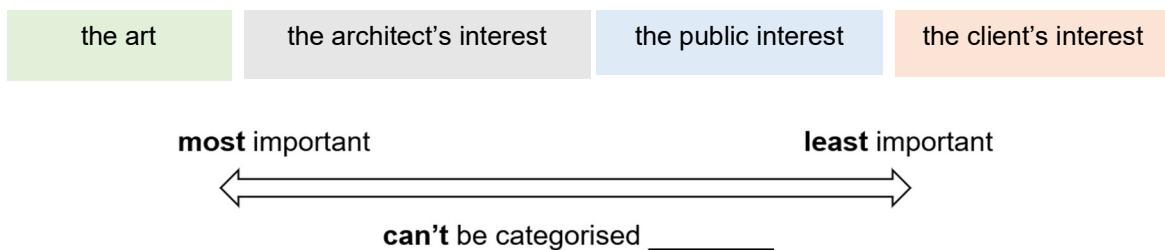
Exercise 3 – Look again at the statements in exercises 2. If there are any [...] gaps in them – compare them with ideas that are true for you. Then talk about the statements in pairs – compare your ideas for **a** and **c** and then discuss whether you agree with **b**, **d**, **e** and **f**.

Exercise 4 – Watch the **video fragment (00:00:00-00:03:06)** in which **architects talk about their profession and fill out the table with the right phrases** (choose from **the expressions below**). There are **FOUR** expressions you do **NOT need to use**.

- educate people
- express desires of culture and society
- make the architect known
- popularise new technologies
- produce art
- provide for the architect and their family
- provide shelter
- serve the client
- serve the public
- upgrade the surroundings

building functions	tension points in architects' careers

Exercise 5 – **Categorise architects' obligations in terms of their importance.** Watch the video again, if necessary. Please note: **one obligation can't be categorised** and should **always** be present – if the building is to become architecture. Which one is it?



Exercise 6 – *Discuss in pairs: Are **you surprised** by the **hierarchy**? Why / why not?
Is it – in any way – **similar** to what you might expect in **your future profession**?
Why / why not?*

Material 5: Video – MP4: *Ethics – From Building to Architecture*

see separate MP4 file or the link: <https://www.youtube.com/watch?v=xthJKWOErVU>

Material 6: Worksheet – Additional Reading & Grammar Practice

Exercise 1 – Read an excerpt from a **short introduction** to the **video** you **watched** before. Four sentences have been removed from it. Choose from the sentences (A-F) the one which fits each gap (1-4). There are **two extra** sentences which you do **not need to use**.

⇒ **HINT** - When doing the task pay attention to **text cues** (= what **comes before/after** in the text).

- A. We must step back to understand it better.
- B. But then Saper adds a fourth tension point: “devotion to the art of architecture”.
- C. Only by experiencing the design—and how it impacts its world of owners, users, and the public—can we judge how each architect has met this challenge.
- D. For those whose ethical focus is on our very specific professional ethical code, the AIA Code of Ethics and Professional Conduct, Cobb has offered a welcome splash of cold water.
- E. This is so because buildings need to provide shelter, yet – at the same time – they are “so inherently a part of expressing desires, needs and aspirations of culture and society”.
- F. Instead, looking beyond the code is likely to raise questions and issues that we might not otherwise encounter.

Examining the four obligations every architect will face

In the video “*Ethics: From Building to Architecture*,” three architects - Henry Cobb, Carl Sapers, and Mack Scogin – discuss ethics, as applied to architectural practice in the broadest sense. Cobb immediately takes ethics beyond the architect, to the building: “For me, the issue of ethics in architecture is not primarily about practice; it is about what I call ‘the voice of architect,’ the way that buildings speak.”

(1)

As they later explain, the world of professional ethics is defined as a series of obligations. Four primary obligations, faced by every architect, are summarised by Sapers near the beginning of the video discussion. The first three, which he defines as “tension points in an architect’s career,” include:

- 1) sufficient income to support the architect and his or her family;
- 2) the “sometimes conflicting requirements of serving the client”; and
- 3) the sometimes preceding and “competing interest of serving the public.”

The architect must weigh the client’s interest over his or her own, and the public’s interest over both, when there is conflict.

(2) Hanging on an aspirational statement, no architect is likely to be disciplined or sanctioned for coming up short in this devotion. Yet no architect can be said to have performed successfully without attention to this dimension of practice, which Sapers notes is “in some ways, a peculiar attribute of the architect.”

To grasp the role of the architect in society and to navigate our practice within these “conflict points,” architects must be careful not to limit their ethical perspective to a standard professional code. (3)

The architect is charged with acting ethically throughout the course of a project, whether interacting with clients, the public, colleagues, or employees. We must look to the final result of the architect’s work and passion—the building (or space, or composition)—to understand the ethical tensions posed by each project—and how the architect has “walked the walk.” (4)

Exercise 2 – Look at the underlined fragments in the sentences below (some of them come from exercise 1) and decide to which time they ALL relate – **time before NOW** or **time before NON-PAST/FUTURE**?

- a. Yet no architect has performed successfully without attention to this dimension of practice.
- b. We must look to the final result to understand how the architect has “walked the walk”.
- c. Only by experiencing the design—can we judge how each architect has met this challenge.
- d. It is a general rule that students who have not enrolled are not admitted to the course.

Exercise 3 – Choose the best verb and article form from the ones in brackets – so that the quotes are well-formed and **make sense in the context**. Then decide, what is the **time reference for each quote** – **time before NOW**, **time before NON-PAST/FUTURE** or **time before PAST**. Choose each reference **once only**.

- a. A design teacher to a first-year architecture student: ‘As a rule, (a / the) building is not architecture unless it (has provided / had provided) shelter for someone.’
- b. An architect on holiday, upon seeing a dilapidating, vacant apartment block: ‘(A / The) building is not architecture as it (has provided / had provided) shelter for no-one.’
- c. ___an architecture historian during her/his lecture: ‘Le Corbusier was a pioneer of modern architecture, even if his practice (has partly disillusioned / had partly disillusioned) him.’

Material 7: Worksheet – Megadorm

Exercise 1 – All the **expressions** below come from a **short text** you are **about to read**. Match the **beginnings** with the **endings** so that they form correct collocations (try to use each ending **once** only):

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



Figure 3. Megadorm – street view

Exercise 2 – The article excerpt below describes a **difficult situation** that the **University of California** has recently found itself in. Read the text to **find out** - what the **situation** is and **why** it is **difficult**. Compare your answers in pairs, be ready to report back to class.

The internet has been widely commenting on the construction plan for a student dormitory at the University of California, Santa Barbara, since last Thursday, when an architect's resignation letter went viral.

The billionaire who is funding the project, **Charlie Munger**, believes it is a cutting-edge student residence that will maximize use of space. He also argues that small bedrooms will encourage residents to spend time together in common areas.

Munger is a self-taught architecture enthusiast. He donated \$200m to the University of California campus on the unusual condition that the university use a housing plan that he designed himself.

The dorm, named Munger Hall (see *picture 3*), will house 4,500 students in a building with two entrances, and 94 percent of the rooms will have no windows. Instead of windows, rooms will have glowing screens that mimic sunlight. The dormitory's nine identical residential floors (see *picture 4*) will be organized into eight "houses" with eight "suites" with eight bedrooms each.

Dennis McFadden, who had been a member of the university's design review committee for 15 years, resigned in protest and calls the dormitory an unprecedented "social and psychological experiment" on students "unsupportable" from his "perspective as an architect, a parent, and a human being".

Yet Munger does not agree: "Everybody loves light and everybody prefers natural light. But it's a game of trade-offs. If you build a big square building, everything is conveniently near to everybody in the building. If you maximize the light, you get fewer people in the building."

Nothing is set in stone but, so far, the university is not backing down. "We are delighted to be moving forward with this transformational project that directly addresses the campus's needs," the university administration said. Indeed, for a university with more than 26,000 students and a great need for more housing, Munger's donation may seem a blessing...

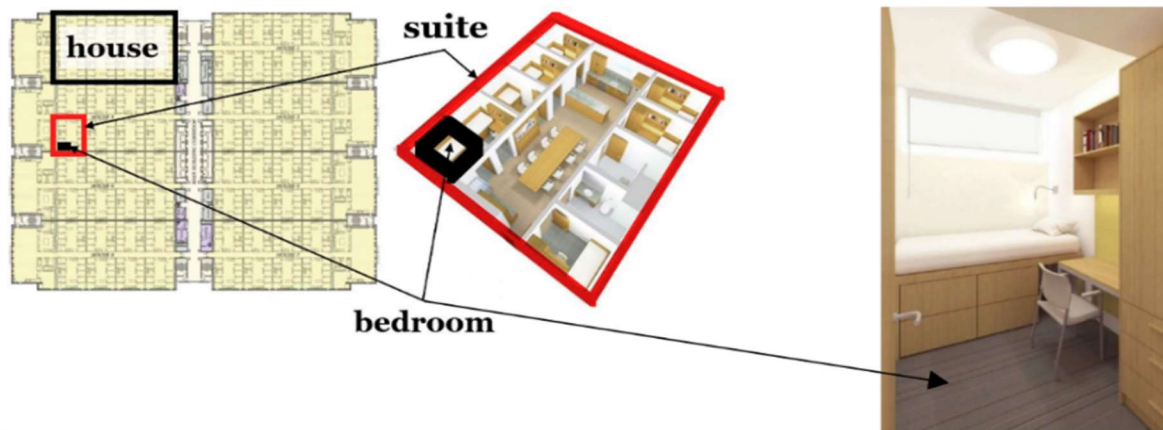


Figure 4. Typical Residential Floor

Exercise 3 – Recall what you learned earlier about architecture and decide in pairs.

- Is Munger Hall a **building** or a **piece of architecture**? Why?
- Who is the **architect** here? Who is the **client**? Who is the **user/the public**?
- Whose **interests are favoured** here? The **architect's**? The **client's**? The **user's** / the **public's**?

Material 8: Worksheet – *Discussion Phrases*

Exercise 1 – *Look at the list of phrases and decide which of them are language of describing problems (P), explaining solutions (S) and inquiring (I). Write the relevant letter (P), (S) or (I) next to each phrase.*

- a. A critical element of the solution to this problem is...
- b. Am I correct in assuming that...
- c. Another way of looking at this problem is...
- d. Could you expand a little bit on what you said about...
- e. I know I have solved the problem because...
- f. If I have understood you correctly, your point is that...
- g. In order to solve this problem, we must first/ initially...
- h. One way to visualise this problem is...
- i. Sorry, but I'm not quite clear on...
- j. The most important thing to remember in this problem is...
- k. The solution to this problem will require...
- l. We know our solution is correct because...

Exercise 2 – Look at the six lists of discussion phrases (**A-F**). Match each list with the function it serves.

Affirming _____

Disagreeing _____

Expressing an Opinion _____

Holding the Floor _____

Offering a Suggestion _____

Reporting a Group's Idea

A	C	E
<p>We decided/agreed that...</p> <p>We concluded that...</p> <p>Our group sees it differently.</p> <p>We had a different approach.</p>	<p>Maybe we could...</p> <p>What if we...</p> <p>Here's something we might try.</p>	<p>I think/believe that...</p> <p>In my opinion...</p> <p>Based on my experience, I think...</p>
B	D	F
<p>I don't agree with you because...</p> <p>I got a different answer than you.</p> <p>I see it another way.</p>	<p>That's an interesting idea.</p> <p>I hadn't thought of that.</p> <p>I see what you mean.</p>	<p>As I was saying, ...</p> <p>If I could finish my thought...</p> <p>What I was trying to say was...</p>

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

Exercise 1 – Look at the lists of **discussion phrases**. **Highlight the phrases that are new to you**. Make sure you use five of these phrases in the **discussion** that follows.

Describing Problems	Explaining Solution	Inquiring
<ul style="list-style-type: none"> » A way of thinking about solving this problem is... » Another way of looking at this problem is... » In order to solve this problem, we must first/ initially.... » Let's break this into parts. First, ... » One way to visualise this problem is... » The most important thing to remember in this problem is... » This problem is similar to... » We need to identify... 	<ul style="list-style-type: none"> » A critical element of the solution to this problem is... » We know our solution is correct because... » A diagram or symbol that might represent this solution is... » The solution to this problem is... » The solution to this problem will require.... » I know I have solved the problem because... 	<ul style="list-style-type: none"> » Could you expand a little bit on what you said about... » How does ... work? » I didn't understand what you talked about ... » I wonder why ... » I'd like to ask you about ... » I'm sorry, could you repeat what you said about ... » If I have understood you correctly, your point is that ... » Something else I'd like to know is ... » Sorry, but I'm not quite clear on ... » Could you be more specific about ... » Am I correct in assuming that ...
<p>Reporting a Group's Idea</p> <p>We decided/agreed that...</p> <p>We concluded that...</p> <p>Our group sees it differently.</p> <p>We had a different approach.</p>	<p>Offering a Suggestion</p> <p>Maybe we could...</p> <p>What if we...</p> <p>Here's something we might try.</p>	<p>Expressing an Opinion</p> <p>I think/believe that...</p> <p>In my opinion...</p> <p>Based on my experience, I think...</p>
<p>Disagreeing</p> <p>I don't agree with you because...</p>	<p>Affirming</p> <p>That's an interesting idea.</p> <p>I hadn't thought of that.</p>	<p>Holding the Floor</p> <p>As I was saying, ...</p> <p>If I could finish my thought...</p>

I got a different answer
than you.
I see it another way.

I see what you mean.

What I was trying to say
was...

Exercise 2 – Work in **groups of four**. There is a **problem** that you need to **discuss** and decide **together** on the **best action to take**. In your **discussion(s)** draw as much as possible on the **content and language** that you **have learned today**. Your roles are coming... ☺

✂-----

Role-cards for exercise 2

You are **Dennis McFadden**. Although you recently resigned from **the University of California Design Review Committee**, they invited you to discuss the Munger Hall dormitory again and **help** them **decide** on the **best action** to take.
You **accepted** the **invitation**, as you are **willing to help** – as long as other parties are **ready to cooperate**.

You are **Head of the University of California Design Review Committee**. You have **invited Charlie Munger, Dennis McFadden** and **Head of the University Student Association** to discuss the future of the Munger Hall investment. You will **lead the discussion** and, later, **present its final outcome** to us. Your main **objective** is to reach a **sensible compromise** that will **be acceptable by all the parties**.

You are **Charlie Munger**. You were invited by **the University of California Design Review Committee** to discuss your dormitory proposal.
You **accepted the invitation**, as you are **willing to cooperate** and **make some concessions** (you are *not* an architect, after all...) – as long as other parties use **well-reasoned arguments**.

You are **Head of the University of California Student Association**. You were invited by the **University Design Review Committee** to discuss the Munger Hall dormitory proposal and **help** them **decide** on the **best action** to take.
You **accepted the invitation**, as you **believe students' voice** is **vital** and **may help reach** a reasonable **compromise**.

List of References

Conroy, J. O. (2021, Nov 4). A torture experiment: Plan for almost windowless student megadorm raises alarm. *The Guardian*.

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Frederick, M. (2007). *101 Things I Learned in Architecture School*. Cambridge: MIT Press.

Kinsella, K. (2010). *Academic Language Function Toolkit*. Sweetwater Union High School District

List of Figures

TEACHING UNIT 2

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

Please share your opinions in pairs on whether you believe the quote from Louis Kahn to be universally acceptable or limited to a particular context. You may want to refer to the background of Louis Kahn below.

Even a brick wants to be something.

— Louis Kahn

Louis Kahn was an Estonian-born American architect. He created a style that was monumental and monolithic; his heavy buildings for the most part do not hide their weight, their materials, or the way they are assembled.

Below is a picture of a building designed by Louis Kahn (Salk Institute in San Diego, California completed in 1965).



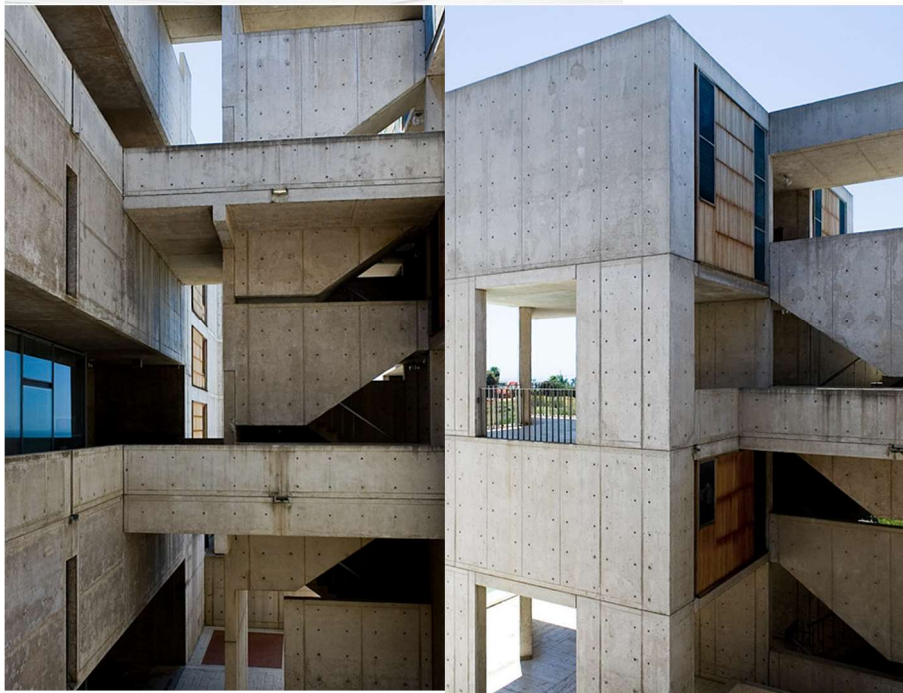
A few words on the design and function of the building above:

The laboratories of the Salk Institute, first conceived as a pair of towers separated by a garden, evolved into two elongated blocks mirroring each other across a paved plaza. The central court is lined by a series of detached towers whose diagonal protrusions allow for windows facing westward onto the ocean. These towers are connected to the rectangular laboratory blocks by small bridges, providing passage across the rifts of the two sunken courts which allow natural light to permeate into the research spaces below. Kahn included these courts not only as light wells, but as references to the cloisters of the monastery of St. Francis of Assisi – an example for which Salk had previously expressed his admiration.

Source and further information: www.archdaily.com/61288/ad-classics-salk-institute-louis-kahn

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

additional pictures (if necessary)



For further information, see: www.archdaily.com/61288/ad-classics-salk-institute-louis-kahn

Material 11: Worksheet – Useful Vocabulary to Describe Buildings

Look at the list below and check if you know the meaning of the words. Look them up in a dictionary, if needed. Then, put the words in the right column of the table.

MATERIALS	BUILDING TYPES	FUNCTIONS

brick
funerary
glass
imperial
metal
palace
palatial

pottery
religious
residential
secular
shack
skyscraper
soil

stone
temple
tenement house
terraced house
tower
vernacular
wood

Material 12: Worksheet – Pictures Presenting Various Types of Buildings

Please categorise the pictures in different ways, using any criteria that seem relevant /interesting to you.



1



2



3



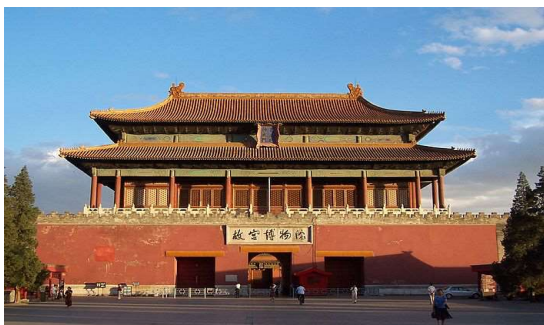
4



5



6



7



8

Further information

1. <http://www.opushongkong.com/en/Home.php>
2. <https://www.asiaculturaltravel.co.uk/diaojiaolou/>
3. <https://planetofhotels.com/guide/en/china/shanghai/yuyuan-garden>
4. <https://architectuul.com/architecture/hakka-tulou>
5. <https://www.seetao.com/details/38909.html>
6. <https://awesomebyte.com/three-natural-bridges-of-china/>
7. <https://www.chinaculturetour.com/beijing/the-forbidden-city.htm>
8. <https://www.lilysunchinatours.com/Tourist-Attractions/9-Intriguing-Facts-about-Traditional-Cave-House-Dwelling.html>

Sources of the illustrations:

1. Exploringlife. (2015). Opus Hong Kong in Wan Chai Gap, Hong Kong [Photograph]. <https://commons.wikimedia.org>. [https://en.wikipedia.org/wiki/Opus_Hong_Kong#/media/File:Opus_Hong_Kong_\(full_view\).JPG](https://en.wikipedia.org/wiki/Opus_Hong_Kong#/media/File:Opus_Hong_Kong_(full_view).JPG)
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Material 13: Worksheet – *Types of Chinese Traditional Architecture*

(Exercise 1.) Please read the text about different types of Chinese architecture below and fill in the table.

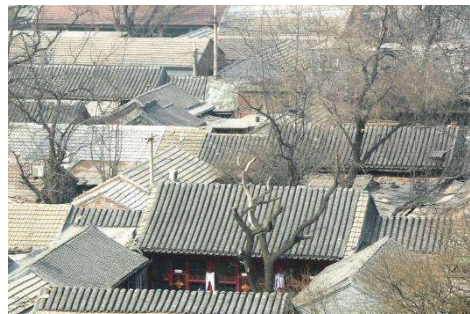
ARCHITECTURE TYPE NAME	GEOGRAPHIC REGION	MATERIALS USED	USAGE	FEATURES
Siheyuan				
Tulou				
Yaodong				

THREE MAIN TYPES OF CHINESE ARCHITECTURE

Written by Isabella Baranyk, January 31, 2017

[Part I]

Vernacular architecture refers to designs which find their primary influence in local conditions: in climate, in materials, and in tradition. In a country as diverse as China, with 55 state-recognized ethnic minority groups and widely varying climates and topographies, many different vernacular dwelling styles have evolved as pragmatic solutions that accommodate the unique needs and limitations of their sites. 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, making vernacular dwellings increasingly rare throughout the country. Some firms, like MVRDV and Ben Wood's Studio Shanghai, have taken note of the many benefits that vernacular dwellings provide, and have created projects that attempt to reconcile tradition with urbanisation. Even if you aren't planning on building in China any time soon, the following housing styles have much to teach about what it means to live in a particular time and place. This is by no means an exhaustive list, but it does encompass the main types of vernacular dwellings seen throughout China.



[Part II] *Siheyuan*

A prominent part of Beijing's culture, *siheyuan* are made up of four rectangular buildings arranged in a square to create an inner courtyard. They are set up for multi-generational living, with the rooms furthest from the street historically reserved for the family's daughters, who were once expected to remain inside the compound's walls. The main building housed the head of the household, leaving servants in the smaller side quarters. The buildings' overhanging roofs provide a shaded courtyard,



which has a similar program to that of a living room, and acts as a private outdoor space for the family. Rows of *siheyuan* create alleys, called hutongs, that connect the city. Today, Beijing's *siheyuan* are often occupied by multiple families and are notorious for lacking amenities. Since the typical *siheyuan* is no more than two stories tall, the pressure of population density has made apartment blocks far more favoured among

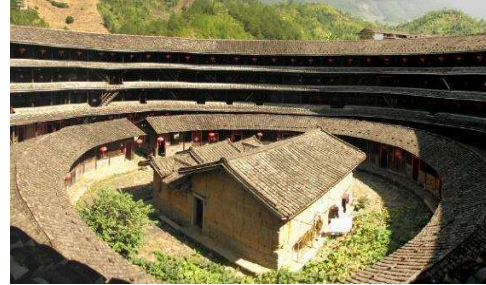
developers and city planners, although some projects have attempted to create a sense of newness while maintaining the *siheyuan*-hutong design principles.

[Part III] *Tulou*

The Southeastern province of Fujian is home to the *tulou* residences of the Hakka people. Compounded earth and wooden beams form thick, cylindrical walls that reach several stories high in a once-necessary effort to protect the interior from attack. The outward facing walls have only one entrance and no windows, and all balconies, doorways, and openings face inwards, further protecting the residents

from potential danger. Each structure houses hundreds of people — an entire clan — and functions as a small village, with space for communal activities in the large,

open interior. Unlike the hierarchical structure of the siheyuan, individual residences within the tulou were divided equally: a reflection of how highly the notion of community was regarded by the designers of the tulou, something that can also be observed in the building's egalitarian round shape. In 2008, 46 *toulos* were designated as UNESCO World Heritage Sites because of their peaceful unity of

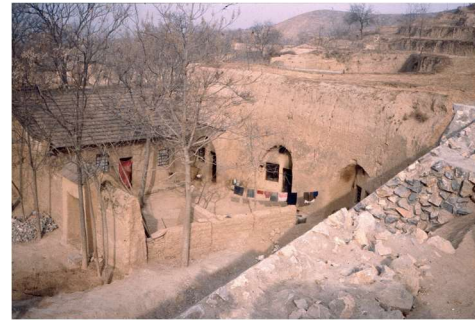


defensive and residential

architecture, and will be protected should their neighbourhoods in rural Fujian ever become urbanised.

[Part IV] *Yaodong*

Found in China's northern provinces, including (perhaps most famously) Shaanxi, the *yaodong*, or cave houses, use earth from the hillside as insulation to regulate temperature in harsh winters and summers. They can be 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. Multiple dwellings are built adjacent to and on top of one another and together make up a tiered



village, often for a single clan or extended family. As more young people have moved into big cities in search of work, *yaodong* living has become less popular. However, the last decade has seen a newfound appreciation for the economic and environmental benefits of *yaodong* living, and NGOs have found some success in building and marketing new dwellings as green and efficient housing options.

Source: Isabella Baranyk, (2017). *4 Chinese Vernacular Dwellings You Should Know About*. <https://www.archdaily.com/804034/4-chinese-vernacular-dwellings-you-should-know-about-before-they-disappear>

Material 14 : Worksheet – *Exercises to the text on Chinese traditional architecture*

(Exercise 2.) Complete the following two sub-tasks (A & B).

(Task A) Read the following sentences.

Find the sentence in the text which conveys similar meaning?

1. When Chinese cities were quickly developing, high blocks of flats were preferred because they could accommodate a greater number of inhabitants each.
2. The items do not form a complete listing.
3. They are constructed in such a way that children, parents and grandparents can live in the same complex.
4. It shows that social relations were highly valued; this can also be seen in the round design, stressing equality of all members.
5. In the last ten years yaodong architecture was rediscovered because of its advantages in terms of the cost and impact on the surroundings.

(Task B) In each of the sentences below, decide which option matches the information from the text.

1. The authorities of China *recognize / are recognized by* 55 ethnic minority groups.
2. The city *connects / is connected by* hutongs.
3. City planners prefer *siheyuan to apartment blocks / apartment blocks to siheyuan*.
4. *Like/Unlike* siheyuan, tulou is divided in an egalitarian fashion.
5. The decrease of yaodong architecture popularity *drives / is driven by* young people's migration to cities.
6. Vernacular architecture often *influences / is influenced by* the environment.

Material 15: Worksheet – *A Theory of Culture by Patrick Moran*

(Exercise 3.) Read the information:

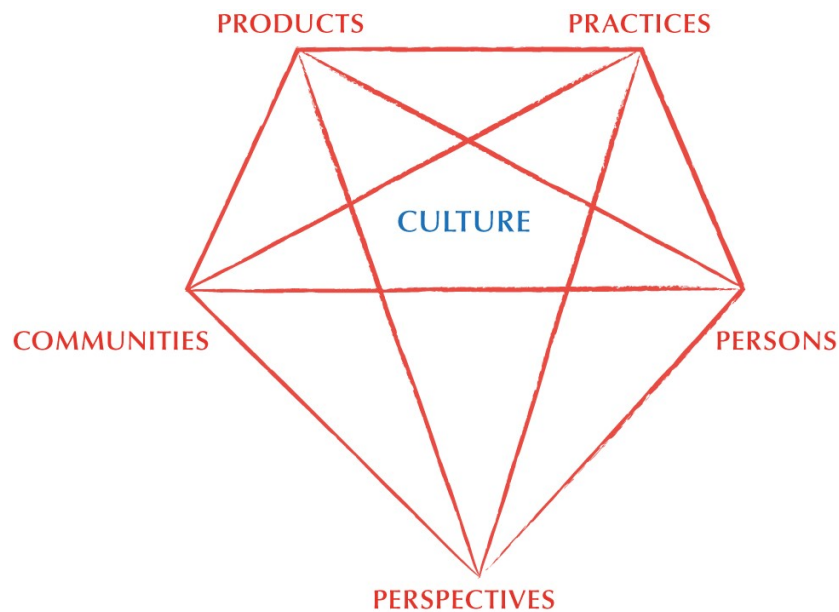
Culture can be analysed via its components:

- products
- practices
- persons
- individuals
- and perspectives

The authors of this concept chose the form of a diamond to illustrate the relations between these 5 components.

Discuss:

Why do you think they have chosen this shape? What are the implications of such a depiction of the relationships between the elements of culture?



Source: Moran, Patrick, R. (2006). *Teaching Culture.: Perspectives in Practice*. Heinle & Heinle, p. 24.

Material 16: Worksheet – *Practical Application of Patrick Moran’s Diamond Diagram of Culture*

(Exercise 4.) Try to think what elements of culture played an important role in the creation of the types of architecture discussed before (material 13 - Types of Chinese Traditional Architecture). Choose the type of traditional buildings and fill in the table according to the example - Siheyuan architecture:

Example: Siheyuan architecture (based on material from material 13- Types of Chinese Traditional Architecture)

Products	Practices	Perspectives	Persons	Communities
<i>Siheyuan-style building complex.</i>	<i>Many generations of a family living close together.</i>	<i>Family should be there for each other. Family businesses should be protected from external attention. The elders and men are privileged in the family.</i>	<i>Members of the family of different generations, sex, and hierarchical position.</i>	<i>Inhabitants of the city (city being composed of hutongs).</i>

Fill in the tables

Products	Practices	Perspectives	Persons	Communities

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Products	Practices	Perspectives	Persons	Communities

Material 17: Worksheet – *Polish Traditional Architecture in Kurpie Region*

(Exercise 4 - extension.) Try to think what elements of culture played an important role in the creation of a traditional Kurpie cottage described in the following passage:

Chałupa Kurpiowska

The traditional architecture forms of the Kurpie region are inseparably linked with nature that boasts the open landscape of the Kurpie region. These forms serve as symbols of cultural distinctiveness of the region and its local identity. Building a house was a ritual. During the construction of the cottage, the owner organised "zakładziny" [commencement of the construction], to which he invited foremen with workers and neighbours. On hewn logs and beams, refreshments with beer were provided. Once the building was finished by carpenters, "wianek" [wreath-hanging] was arranged – a bunch of green branches were hooked on the top. Once the house was completed, it was consecrated by a local priest. After the blessing, usually a feast and dances on the new floor were organised.

Follow the example of a Shiheyuan architecture given in the table below.

Example: Siheyuan architecture (based on material from [material 13](#) – Types of Chinese Traditional Architecture)

Products	Practices	Perspectives	Persons	Communities
<i>Siheyuan-style building complex.</i>	<i>Many generations of a family living close together.</i>	<i>Family should be there for each other.</i> <i>Family businesses should be protected from external attention.</i> <i>The elders and men are privileged in the family.</i>	<i>Members of the family of different generations, sex and hierarchical position.</i>	<i>Inhabitants of the city (city being composed of hutongs).</i>

Products	Practices	Perspectives	Persons	Communities



Source (adapted): Starzyk, A., (2021) The Kurpie region. Transformation of settlement landscape unit Poland's accession to the European Union, Mazowsze Studia Regionalne, p. 31-48.

Material 18: Worksheet 18 – *Architecture and Tourism*

(*Student a*): You have been to China on a professional, architecture-related trip, where you got to know the traditional architecture types, whereas your friend (*Student b*) is arranging a trip to China for recreational purposes and will try to learn what to see, based on their preferences.

Help organise *Student b's* trip according to two features chosen from the list below.

Draw two cards with character traits of your friend:

- 1) likes the hustle and bustle of a big city
- 2) likes learning about traditions
- 3) likes to spend time close to nature
- 4) seeks inspiration for modern architectural projects
- 5) wants to explore as foreign experiences as possible
- 6) wants to explore alternative lifestyles
- 7) seeks inspiration for new business
- 8) enjoys socialising with local people
- 9) prefers using well-prepared tourist infrastructure (e.g., guides)

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Pictures in material 10:

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Pictures in material 13:

Isabella Baranyk, (2017). *4 Chinese Vernacular Dwellings You Should Know About*.
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Pictures in material 14:

Moran, Patrick, R. (2006). *Teaching Culture.: Perspectives in Practice*. Heinle & Heinle, p. 24.

Pictures in material 17:

Starzyk, A., (2021) *The Kurpie region*. Transformation of settlement landscape unit Poland's accession to the European Union, *Mazowsze Studia Regionalne*, p. 31-48.