



高等学校规划教材

GAODENG XUEXIAO GUIHUA JIAOCAI

建筑学专业英语

蒋山 应宜文 主编



中国建筑工业出版社

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对于建筑学专业的本科生及研究生, 除了提高专业文献阅读能力外, 还特别需要有效地运用英语获取专业知识和科技信息, 了解建筑学领域最新发展动态, 而本书正是一本融实用性和前瞻性于一体的教学用书。

本教材共分 6 章, 内容包括建筑设计精读、建筑类招投标书、施工图表解析、建筑历史与评论、建筑经济与管理以及专业文献阅读, 并包含建筑学专业英语词汇表、图文并茂的建筑施工图等。

本书的写作目的是使学生对建筑学英语理论体系有一个总体的认识, 旨在培养和提高学生们的专业英语运用能力。

本书可作为高等院校建筑学、城市规划、园林景观等专业的专业英语教学用书, 也可供其他建筑相关专业参考使用。

* * *

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前 言

作者编写《建筑学专业英语》的目的在于为建筑类相关专业的本科生及研究生提供一本既能使读者掌握建筑专业英语术语，又能培养和提高读者专业文献阅读能力，并了解建筑学领域最新发展动态，融实用性和前瞻性于一体的教学用书。通过使用本教材，读者不仅可以提高理解专业文献的综合能力，还可以开拓专业视野，为日后从事相关的建筑管理工作 and 理论研究打下坚实的基础。

专业英语是大学生必须掌握的实用工具。不少学生在学了十多年英语以后，仍不能有效地运用英语获取专业知识和科技信息，更不用说用英语进行专业交流了。根据这种情况，并结合大学英语教学现状，我们在《建筑学专业英语》的编写过程中力求改革创新，拒绝应试教学，摒弃从语法到语法、死记硬背的陈旧教学方法，强调大量实践，主张阅读准确性和阅读速度并重，兼顾英语表达能力的提高。

我们认为，大学高年级专业英语教学应以培养和提高英语运用能力为根本目的。我国大学生并不缺少语法知识，而是缺少实践。他们甚至很少读过专业方面的英语资料，没能掌握丰富的表达形式，缺乏正确的语感。我国学生语法基础普遍较好，但在阅读中往往过分依赖语法分析。他们不了解语法的作用应是内在的和深层的，而不是表面的。依赖语法分析不仅阅读速度上不去，而且即使看懂了句子，读完全文可能还是抓不住要点。这种现象相当普遍。实际上，学习专业英语课程并不是为了研究语言，而是要运用语言，因此应以感性认识和反复实践为主，语法知识学习为辅。基于这一认识，我们在课文注释中尽量避免使用语法术语，以期学生在阅读实践中提高阅读能力。只有这样，学生才能逐步做到顺序阅读而不用回头看，达到理解准确性和阅读速度的统一。

教材共有 6 章，包括建筑专业精读、国际建筑类招标、欧美建筑施工图表解析、建筑历史与评论、建筑经济与管理以及专业文献阅读。教材范文主要选自近几年国外出版的教材、著作和论文，内容新颖、信息丰富、知识覆盖面广，并附有大量的建筑学专业英语术语和专业表达，能够使读者对建筑学理论体系有一个系统、全面的认识，是对学生专业课知识最好的补充。

本教材的特色在于选用了美国建筑师学会推荐的最新文献以及欧美国家建筑业务实践招标书等正式文书，并展示具有代表性的欧美建筑施工图表。全书语言规范、结构清晰、难度适中，能够更好地提高学生阅读和理解专业英文资料的能力。本教材适用于建筑学二、三年级学生，建议采用

32 课时或 48 课时教学。采用 32 课时的教学时，以第 1 章、第 2 章、第 4 章和第 5 章内容为重点；采用 48 课时的教学时，在掌握教材内容的基础上，教师可以结合教材第 1 章的精读范文，指导学生观察身边的建筑物进行说明文写作练习。编者曾采用“校园一景”、“我最熟悉的城市建筑”等题目进行教学实践，取得了较好的教学效果；为加强学生翻译理解能力，可选择教材第 4 章建筑历史与评论的若干章节让学生笔译，并进行课堂讨论。

在本教材的编写过程中，我们征求了部分建筑学专业教授和建筑设计研究所的工程技术人员等的建议，使教材更具有专业性、实用性、时代性、新颖性。美国乔治亚大学 Lili Bruess 教授以及美国格兰戴尔学院 Weyne Qian 教授在教材编写过程中提供了宝贵的支持与帮助。教材的编写也得到了北京外国语大学全昀的大力协作。中国建筑工业出版社的朱首明主任和吕小勇编辑在全书的出版过程中也提出了许多中肯的意见。在此，编者向他们表示由衷的感谢！

由于编者水平所限，教材中若有误漏欠妥之处，敬请读者指正。

本教材的编写得到了浙江工业大学重点教材建设项目的资助。

编 者

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CHAPTER 1 Intensive Reading of Architecture

第 1 章 建筑设计精读

本章导读：介绍建筑学精读文章的学习步骤、学习重点和有效学习方法；选取 6 篇建筑学英语文献作为教学范文。原文内容新颖（美国建筑论文竞赛中获奖的原文，欧洲最新建筑学范文）、专业性强、涵盖专业知识面广，使学习者能够了解建筑行业国际最新发展状况；通过专业词汇和词组注释、建筑专业术语解析、范文要点注解、阅读理解问题全面分析，使学习者理解并掌握知识要点。

1.1 Melting of cultures in the new architecture

Part One: Original Text

Since the 1990s, China has obviously speeded up its steps to open the architectural field to the outside world. That is fully testified by its extensive adoption of the competition mechanism, introducing international bidding for some important constructions.^① As a result, visions of domestic architects have been expanded, their mentality updated, and a number of prominent masterworks created.

The successful bidding for quite a few major projects by foreign architects marks the beginning of China's integration into the international community in the architectural sector.

Just like the country's accession into the World Trade Organization, which originally provoked controversies among some Chinese people who worried about the fate of domestic enterprises, only a temporary sacrifice of domestic architectural sectors can create chances for their future success in ever-increasing international competitions.

We still remember the words sighed out by a participating Chinese group of architects after the first round of review of the designing bidding for the National Center for the Performing Arts. "We admit our inferiority to foreign competitors," they said.

Paul Andreu, a renowned French architect, finally won the tender of the project. In its following layout improvements and construction, a lot of Chinese architects were involved. Such kinds of interactions and cooperation with foreign architects are undoubtedly helpful for our domestic counterparts.

The Water Cube, the National swimming center especially built for the Beijing Olympics, was also the product of cooperation between Chinese and foreign architects. But the designing inspiration of the marvelous building originally came from our Chinese architects and it won a prize in the 2004 **biennial architecture exhibition** held in Venice. This was a persuasive example that Chinese architects, once integrated into international environment, can also come up with world-class works.

Another example is the Tianjin-based 350 meter-high Sinosteel International Plaza. Chinese architect Ma Yansong overpowered competitors in the competitive international bidding for the building.

Architecture is a kind of art, which knows no national boundary. The successful tenders for Chinese projects by foreign architects in recent years are mostly the world's first-class ones. Just like artists, modern architects hate to imitate others' works. Creativity and uniqueness are the ultimate pursuit for world's top architects and duplication is regarded to be the work of commonplace craftsmen.

There is no doubt that the beauty of the modern arts, including architecture, is not the synonym for a new, unique or bizarre appearance, but modern aesthetics often contains

these elements.^②

The well-known Sydney Opera House is the paramount masterpiece among a lot of excellent post-modern architectures. Its new-type architectural style and inspiring shape have received encomiums from across the world. The 30-year-old architecture was listed by the United Nations as a human heritage, marking itself as the youngest human heritage among the world's architectures.^③

Over the past decade, hundreds of China's architectures have been erected with the designs of foreign architects. Among these high-rise constructions, some are worth praising. They include the towering Jinmou Mansion in Shanghai's Pudong New Area. The inspiration for the skyscraper comes from the shape of Chinese ancient pagodas.

Rem Koolhaas, chief designer of the China Central Television twin towers, like Jacques Herzog, designer of the Bird's Nest, **the National Stadium** as the venue of the Beijing Olympics track and field items, is a winner of the renowned Pritzker Architecture Prize. The successful connection of the twin towers' heavy cantilever steel-structure can be a new breakthrough in the history of human architecture.

The construction of the National Center for the Performing Arts once caused great controversies, which mainly involved its egg-shaped, round exterior.^④ Some critics thought this kind of shape is in disharmony with neighboring buildings.

However, it creates a contrasting visual effect with the surrounding historical architectures, such as the imposing Great Hall of the People, mysterious Zhongnanhai, which accommodates the headquarters of the Communist Party of China and the State Council, and the serene Rear Lake, Shichahai, and Beihai Lake, all historical spots yards away.

The Water Cube is one of the high points of the sprawling Beijing Olympics constructions. The square architecture was also built in an aesthetic, visual perspective. Lying in a lower profile with the more imposing and higher Bird's Nest, **the Water Cube** leaves more room to the more marvelous steel construction, thus achieving a kind of harmony between the two.^⑤

The Bird's Nest can be considered a symbol of the new architectures built in the capital. Its marvelous, complex steel structure has also created a wonder in architectural history. It will forever stand in Beijing like a resplendent jewel for people to visit and appreciate after the end of this summer Olympics.

The author is a researcher with the Chinese Academy of Social Sciences.

Part Two: Words and Phrases

testify

v.

证实, 声明, 表明

adoption	<i>n.</i>	采纳, 正式通过
mechanism	<i>n.</i>	机械, 结构
mentality	<i>n.</i>	智力
integration	<i>n.</i>	整合, 集成
controversy	<i>n.</i>	辩论
domestic	<i>adj.</i>	国内的
inferiority	<i>n.</i>	劣势, 自卑感
interaction	<i>n.</i>	交互作用, 交流
cooperation	<i>n.</i>	合作, 协力
inspiration	<i>n.</i>	灵感, 妙计, 好办法
boundary	<i>n.</i>	界限, 范围
creativity	<i>n.</i>	创造力, 创造
uniqueness	<i>n.</i>	独一无二, 独特性
duplication	<i>n.</i>	副本, 复制
synonym	<i>n.</i>	同义字, 同物异名
paramount	<i>adj.</i>	最重要的, 至上的
masterpiece	<i>n.</i>	杰作, 名著
encomium	<i>n.</i>	赞辞, 赞美, 称赞
pagoda	<i>n.</i>	宝塔
perspective	<i>adj.</i>	远景, 透视
profile	<i>n.</i>	侧面, 外观, 轮廓
construction	<i>n.</i>	建筑, 结构
resplendent	<i>adj.</i>	辉煌的, 灿烂的
jewel	<i>n.</i>	珠宝, 贵重物
appreciate	<i>v.</i>	赏识, 鉴赏

Part Three: Glossary

- | | |
|-------------------------------------|-------|
| 1. Biennial architecture exhibition | 建筑双年展 |
| 2. The National Stadium | 国家体育场 |
| 3. The Water Cube | 水立方 |

Part Four: Notes

1. That is fully testified by its extensive adoption of the competition mechanism, introducing international bidding for some important constructions. 此句可译为: 通过广泛采用竞争机制所充分证实, 为一些重要建筑物引入国际招标。

2. There is no doubt that the beauty of the modern arts, including architecture, is not the synonym for a new, unique or bizarre appearance, but modern aesthetics often contains these elements. 此句可译为：毫无疑问，现代艺术之美，包括建筑，并非是一个新颖、独特的或奇怪的外观的代名词，但现代美学往往包含这些内容。
3. The 30-year-old architecture was listed by the United Nations as a human heritage, marking itself as the youngest human heritage among the world's architectures. 此句可译为：这个30岁的建筑被联合国作为一个人类遗产列入，使之成为在世界的建筑中最年轻的人类文化遗产。
4. The construction of the National Center for the Performing Arts once caused great controversies, which mainly involved its egg-shaped, round exterior. 此句可译为：国家大剧院的建设曾经引起巨大争议，主要与其蛋的造型和圆形外观有关。
5. Lying in a lower profile with the more imposing and higher Bird's Nest, the Water Cube leaves more room to the more marvelous steel construction, thus achieving a kind of harmony between the two. 此句可译为：横卧在一个地势较低的位置，旁边有壮观的鸟巢建筑，水立方到非凡的钢铁建筑之间展示出更大的空间，从而实现了一种两者之间和谐的关系。

Part Five: Comprehension Questions

1. What did the author tell us in the text?
2. When did China speed up its step to open the architectural field to the outside world?
3. Who did finally win the tender of the National Center for the Performing Arts project?
4. Which building did win a prize of biennial architecture exhibition held in Venice in the 2004?
5. Why did the author say architecture is a kind of art?
6. Please give some examples of contemporary Chinese architectures have been erected with the designs of foreign architects.
7. Why the Bird's Nest could be regarded as a symbol of the new architectures?
8. How many kinds of architectural materials used in the Water Cube?

1.2 The architecture of housing

Part One: Original Text

Any discussion about housing design must involve concepts of beauty and how beauty is evaluated. Because beauty is thought of as an elusive idea we are reluctant to acknowledge it. Some aspects of beauty and design can only be dealt with subjectively, however,

most are easily understood and can be reviewed objectively.^①

Beauty is not abstract, it is real. Beauty is not necessary in the eye of the beholder; it is largely objective and quantifiable. There are three criteria which Sir Henry Wotton paraphrased in the seventeenth century, from the first century BC writings of Vitruvius, that are still applicable today and are the basic measuring blocks of housing design. These criteria are:

Commodity,
Firmness,
Delight.^②

Commodity poses the question, is the building suitable for its purpose and does it look like what it is? We are talking about housing so ask yourself, does it look like a Canadian house and not like a Swiss **Chalet** or a Jacobean **Manor** or a California Cinderella **Bungalow**? Are the materials appropriate to the location and are they arranged so that they respect the existing surroundings? The honest use of building materials does not mean building houses only with wood and stone; glass and aluminum may be more appropriate, indeed, may be more natural in some circumstances. Suitability for purpose also affects the floor plan and this is particularly critical in small house. Does the circulation work well? Is the house zoned to provide both living and quiet areas? Is there adequate space for cooking, cleaning, and all the activities connected with bringing up a family?^③

Firmness deals with the adequacy of the construction. Are good materials used and are they used technically correctly and with good workmanship? Do the walls and the roof give suitable protection from the weather? Is there no undue maintenance? A building that is falling to bits because of its poor construction cannot be an object of beauty.

Delight is a wonderfully chosen word; it means to give pleasure to the beholder. Again, we are not talking about abstract concepts but about quantifiable realities. Delight has to do with scale, proportion, harmony, rhythm, and unity-with what the building, in its setting, looks like.^④

Scale concerns the size relationship between people and buildings or places. When we look at a building we want clues about how to interpret its size. Our eyes seek out things we know. We are familiar with the size of a brick and the dimensions of an ordinary door and we are comfortable when the sizes turn out to be what we anticipate. Another aspect of scale involves our feeling of importance as individuals. If we appear large in relation to our surroundings we feel that we can cope with the elements of our environment.

Proportion is the comparable relationship between the sizes of number of things, or between the size of parts of one thing. A window has a size relationship of width to height. A room has a size relationship of width to length to height. The side of a house is related in size to the size of the windows or doors which it may contain. At a large scale, proportion deals with the size of an open space, such as a play yard, compared with the height of the buildings around it.^⑤ Some proportions are more pleasing to the eye than others. And there have been many attempts to formulate rules that will give satisfying size relation-

ships. The proportions of the human body are often a source of intense beauty.

Harmony comes from putting things together in such a way that the individual parts of the building make a consistent and orderly statement. It is inappropriate to mix styles within one building or to mix materials at random.^⑥ For example, if the principal exterior material is brick, harmony is lost if there are also large areas of stone, or stone and wood. A group of buildings should present a consistency in their shapes, their exterior materials, the colors used, and so on. This does not imply rigid uniformity but suggests that variation should be kept within a limited range of agreeable alternatives.

Rhythm is a fundamental part of our life processes. There is a rhythm to our heart beat, to the way we breathe. Changes in rhythm between sleeping and waking are a fundamental factor in our lives. Therefore rhythm appeals to the deepest roots of our being and provokes a strong emotional response. In music the simplest form of rhythm is hand clapping and in dance it is being in step. Hand clapping and being in step have to do with time intervals. The same is true in architecture; the distance between the elements creates the pattern.

Unity means oneness. Obviously, there will be many parts in a design; but we should be able to recognize the functions of the parts and the rightness of how they have been put together to make a whole. A building must relate to what the observer already knows. In order to do this the architect must have a clear concept of his project in human and social terms. In developing the design he must emphasize everything that express this concept and eliminate everything that detracts from it.

When building what sort of house we are going to build and live in, we need to remember that we live in the twentieth century; you may not like it, but this is where we are in history. We are not living in the Jacobean, Georgian, or Colonial era.^⑦ This is a time when people are going to the moon and we are all flying in airplanes as a matter of course. We cannot re-create the past; even if we could, we should not like it. As an architect who design housing I am not prepared to accept the popular, quick and easy merchandising approach of giving the public "What it wants". The single-family **split-level**, colonial or gothic house is a shallow and inappropriate answer to the house needs of Canadians living in the last quarter of the twentieth century. If nutritionists, doctors, and dentists only gave people what they wanted in a similarly superficial way, we might all kill ourselves with cigarettes, drugs and overeating. The medical system's approach to health care does not acknowledge that people know more about their own bodies than the doctor does. In the same way, I cannot accept the proposition that in house design the public knows better than the architect. I am not prepared to give the public phoney shutters because they want them, any more than I would expect a doctor to prescribe chocolate bars to satisfy the taste of a fat man.^⑧

Good design further implies the need to take into account what is happening in the world around us. This applies not just to the individual house but to the design of the whole community. Particularly important nowadays is the need to understand the relation-

ship between housing and energy. Suburban sprawl leads directly to high energy consumption. The way we lay out suburbia precludes an efficient public transportation system; we are burning up the future of our country driving to the corner store and the hockey rink. The ideal of the **detached house** with two cars in the garage, isolated on as large as a lot as possible, is inconsistent with today's energy concerns. ⑨

Commodity, Firmness and Delight may be old, but they still apply today. Meeting these criteria is not a limiting experience; a Gothic Cathedral is built according to them. ⑩ Given the materials we now have available and pressing concerns with issues of conservation, energy, and transportation; we know our buildings must be different from historic examples. The architect can select and arrange materials to form beautiful buildings with greater freedom than ever before.

Part Two: Words and Phrases

evaluate	<i>v.</i>	评价, 估计
acknowledge	<i>v.</i>	承认, 报偿
subjectively	<i>adv.</i>	主观地
objectively	<i>adv.</i>	客观地
beholder	<i>n.</i>	目睹者, 旁观者
quantifiable	<i>adj.</i>	可以计量的
paraphrase	<i>v.</i>	解释
criteria	<i>n.</i>	标准
commodity	<i>n.</i>	日用品, 有用的东西
firmness	<i>n.</i>	坚定, 稳固
delight	<i>n.</i>	快乐, 高兴, 喜悦
appropriate	<i>adj.</i>	适当的
aluminum	<i>n.</i>	[化] 铝
suitability	<i>n.</i>	合适, 适当, 适宜性
rhythm	<i>n.</i>	节奏, 韵律
dimension	<i>n.</i>	尺寸, 尺度, 维(数)
anticipate	<i>v.</i>	预期, 期望, 预见
proportion	<i>n.</i>	比例, 均衡, 面积
intense	<i>adj.</i>	强烈的, 热切的
rigid	<i>adj.</i>	刚硬的, 刚性的, 严格的
variation	<i>n.</i>	变更, 变化
rhythm	<i>n.</i>	节奏, 韵律
provoke	<i>v.</i>	激怒, 惹起, 驱使
clap	<i>v.</i>	鼓掌, 轻拍
eliminate	<i>v.</i>	排除, 消除
detract	<i>v.</i>	转移

unity	<i>n.</i>	团结, 联合, 一致
merchandising	<i>n.</i>	销售规划
nutritionist	<i>n.</i>	营养学家
superficial	<i>adj.</i>	表面的, 肤浅的, 浅薄的
suburban	<i>adj.</i>	郊外的, 偏远的
inconsistent	<i>adj.</i>	不一致的, 不协调的, 矛盾的

Part Three: Glossary

1. Architecture (1) The art and science of designing and building structures, or large groups of structure, in keeping with aesthetic and functional criteria. (2) Structures built in accordance with such principles.
2. Chalet (1) A time house found in the Alps, distinguished by the exposed and decorative use of structural members, balconies, and stairs. Upper floors usually project beyond the stories below. (2) Any building of a similar design.
3. Manor (1) A large landed estate of a medieval lord. (2) The main mansion on an estate.
4. Bungalow A one-story frame house, or a summer cottage, often surrounded by a covered veranda.
5. Split-level A type of house in which the floor levels of one or more rooms or house areas are separated by approximately a half story and connected by stairs.
6. Detached house One which is completely surrounded by open space.

Part Four: Notes

1. ... be dealt with..., 谈到、论述, 被动语态。
2. These criteria are: Commodity, Firmness, Delight. 表示“这些标准分别是: 便利实用性、稳固性、愉悦舒适性”。
3. 这里运用三个连续反问句来揭示对于住宅基本标准的要求。
4. Delight has to do with scale, proportion, harmony, rhythm, and unity-with what the building, in its setting, looks like. 此句翻译为: 住宅的舒适愉悦性包括合适的比例、调和感、节奏韵律以及整体和谐的效果。这些才是建筑环境所需要的。
5. At a large scale, ..., 大规模地、大范围地。
6. ... at random, 随意地、任意地。
7. We are not living in the Jacobean, Georgian, or Colonial era. 翻译为: 我们不是居住在詹姆士一世时期、乔治王时代或者殖民时期。
8. phoney shutters 可理解为: 华而不实的百叶窗或活动遮板。
9. The ideal of the **detached house** with two cars in the garage, isolated on as large as a lot as possible, is inconsistent with today's energy concerns. 翻译为: 理想中的独立式住宅, 比如车库中有两个车位, 尽可能大地隔开距离, 这与今天关注的能源问题是不一致的。

10. Gothic Cathedral 哥特式教堂。

Part Five: Comprehension Questions

1. What are the main criteria which Sir Henry Wotton paraphrased in the seventeenth century?
2. How many aspects which are included in the concept of 'Delight'?
3. What's the important content of proportion?
4. What does the 'Harmony' mean for the architecture of housing?
5. Why did the author say delight has to do with scale, proportion, harmony, rhythm, and unity?
6. Give the English explanation of the detached house.
7. What does the Good Housing Design imply?
8. Would you please sum up main elements of Good Housing Design?

1.3 Residential planning

Part One: Original Text

The Client and the Site

The client and the site together determine the house. Do not try to design a house for someone until all the information regarding the site has been assembled. A house that works well when faced north might be unsatisfactory when faced west. At all stages of planning, the relationships of the three basic areas of the house (working, living, and sleeping) to the site must be kept in mind.

The client's needs and desires must be the starting point in planning, as the house will be for him. Some of the factors involved are simple and need no explanation, while others are more complex and will be discussed.

Some obvious points are;

- (1) The size of the family determines the size of the house.
- (2) The distribution by age and sex determines the number of bedrooms.
- (3) The number of automobiles determines the size of the garage or carport.
- (4) The amount of money available for building will affect the quality and size of the entire project (Cost estimating is a field in itself; the student should consider costs in general terms only).

Other Factors to Consider

(1) Social habits. Some families live very formally and have no use for a family, rum-pus, or same room. Others will need such a special-purpose room to suit their informal