ARCHITECTURE AND URBAN PLANNING

English

大学专业英语
阅读教程

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建筑学与城市规划

大学专业英语阅读教程
（建筑学与城市规划）

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THE READING COURSE
OF PROFESSION-RELATED ENGLISH
（Architecture and Urban Planning）

内 容 提 要

本书为《大学专业英语阅读教程》的建筑学与城市规划部分。

本书采用的素材均选自近年来英美等国出版、发表的专著及论文。语言纯正规范、内容新颖,专业性较强,涉及城市规划及建筑学的一些基本的较新的理论及设计原理,具有普遍操作的参考意义。

本书分为"城市规划"与"建筑学"两大部分。每部分含六个单元,每个单元由A、B两篇选文组成。文章中出现的专业术语及难句难点,均在注释中给出解释或译文。课文后配有理解类及词汇辨义类练习。全书最后集中列出词汇表及词组短语表,以便阅读时查阅。

本书难度适中,适用于大学三年级起点或相应语言基础的广大读者使用。它可用于专业基础阅读课教材,也可适用于有关专业技术人员自学。通过本书的使用,可帮助有一定语言基础的读者在积累了一定专业词汇的基础上,较顺利地阅读理解及翻译有关专业的英文文献资料。

前　言

随着我国对外开放的不断深入,各类专业技术人员对外交流等专业活动日益频繁。为了了解各专业领域内国外先进经验及最新动态,越来越多的专业技术人员需要接触大量的英语文献资料,而滞后的英语专业阅读资料以及阅读翻译能力的不足制约了相当一部分专业技术人员在各类专业活动中获取信息的能力。因而,对专业阅读类教程的需求越来越大。据此,我们组织编写了《大学专业英语阅读教程》系列教材,旨在通过这套材料的使用,使专业技术人员对本专业及相关专业的基本理论及设计原理等有所了解,同时,使他们丰富专业词汇,提高专业阅读、翻译能力,以便能胜任祖国建设所赋予的神圣使命。

本书在编写过程中,得到我校一些教授专家的大力支持与帮助,在此表示深深的谢意。

由于编者水平有限,书中难免出现一些错误,谨请读者谅解,并欢迎广大读者及专家提出宝贵批评意见,以使我们今后的编写工作更上一层楼。

本书由倪惠民统筹规划全书结构并编写"城市规划"部分;孔繁人编写"建筑学"部分;叶格华负责本书的词汇表和短语表。

编　者
1998 年 12 月

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第一部分 城市规划

PART I
Urban Planning

Unit One

（A）DESIGN AND CONSERVATION IN THE CITY

The building of cities is one of man's greatest achievements. *The form of the city has been and always will be, the pityless indicator of the state of his civilisation, reflecting society's aims and ideals as well as the knowledge and resources of the age.*[1] We have all been conscious that 'in the contemplation of a city, we have before us *the most comprehensive of the works of man*;[2] *its solid walls tell us of his stubborn will, its fine facades of his success, its twisted streets of his uncertainty of aim, the squalor of its slums of his defeat.*[3]

Town and country are in many ways very differnet from what they were *when our first volume appeared*[4] and *it is often hard to know why when the reasons lie deeply concealed behind political or professional smokescreens.*[5] Towns and cities are bigger, with more motor vehicles and more pedestrians too, buildings are bigger and open spaces often smaller, rivers and skies are polluted although environmental services have improved, travel is quicker and communication almost instantaneous. Despite our inventiveness, it seems clear that we still find it hard to know or understand *that spirit of place*[6] that distinguishes one community from its neighbour, one city from the next. Towns may each be unique, but only very few are memorable. If you have once *sat on the pink pentallic rocks of the Acropolis*[7] you will remember the sensation all your life, the very feel of the rock *beneath your bottom,*[8] the very slant of the sunshine, the exact tang of the wind, *the precise drift of smoke from the steamship in the bay, beating out to the Cyclades.*[9] Why? What makes a town, or a view of land or sea memorable?

It is, if not easy enough, certainly not impossible to calculate how much accommodation of various kinds is needed in a settlement of a given size, or even in one that is growing, or how big and where the roads and drains should be.[10] But that is only the beginning, *concerning function and operational efficiency.*[11] *What of*[12] the spirit of place, the mysterious perhaps indefinable 'something' that distinguishes one town from another; Paris from Vienna perhaps, or Oxford from Cambridge. How is that quality developed in a town,

and how is it retained as the town adapts to meet changing requirements? 'Cities', Eckbo remarks, 'are scenes of constant disruption and change' and, as Gordon Stephenson notes early in his Abercrombie Lecture, 'what has most value for man cannot be measured, bought or obtained by force but must be given freely ... whether our manmade environment pleases us or not depends on immeasurable qualities which can be created only by artistic inspiration and dedication.' *Following a similar line,* [13] Edmund Bacon argues that 'planning never was and never will be a science' and considers that ' *only through direct application of human will, through purposeful design rooted in the realities of human perspective of the city, will vitality be restored to city centres' for, to quote Eckbo again, ' Cities have their own nature stemming from the nature of man.* ' [14]

This special issue of the Town Planning Review is mainly devoted to the consideration of some of the immeasurable but important aspects of towns and town building so that we may not only improve our understanding of them, but also be in a position to improve the practice of civic design and thus the quality of the environment. Apart from the satisfaction of purely functional requirements — and here one is reminded of *Lutyens,* [15] that art begins only after function is fulfilled — there are two important issues or groups of issues for consideration. One is about the nature or degree of control that it is desirable or necessary to enforce. The second concerns the balance between conservation and new development. Inevitably they are closely related. *Whilst in the period of the post-war euphoria for redevelopment and the striving for a planned, functional new world there was a very real danger of much that was loved and old, but probably not terribly efficient, being replaced by shining new architecture, there is now, as Bernard Feilden notes, a very real danger of our going too far and trying to turn historic town centres into museums by adopting a policy of preservation at any price,* [16] a kind of national ritual, an inglorious fetishism. *Circumstances, like fashions, dictate attitudes and what is seen as desirable and important at one level, perhaps local or city wide, when viewed regionally or nationally may appear undesirable or trivial.* [17] Balance is important in these matters and, from his survey of conservationist thought, John Tarn appears confident that with clearer perception or less emotional reactions we shall perhaps soon begin to understand the problems of cities in new and more rational ways.

Notes

[1] The form of the city has been and always will be, the pitiless indicator of the state of his civili-sation, reflecting society's aims and ideals as well as the knowledge and resources of the age 城市的形式迄今是并且将永远是其文明状况的无情昭示。它既反映出该时代的知识和资源情况,也反映了社会要达到的目标和理想。

[2] the most comprehensive of the works of man 人类最全面的创作

[3] its solid walls tell us of his stubborn will, its fine facades of his success, its twisted streets of his uncertinty of aim, the squalor of its slums of his defeat 城市建筑坚固的四墙显示了人类不屈不挠的意志;优美的建筑外观显示了他的成功;弯蜒曲折的市内街道显示了他那不确定的目标;市内肮脏的贫民窟显示了他的失败。(句中 facades … twisted streets … 及 squalor … 三分句中均省略了"tell us")

[4] when our first volume appeared 当本书第一卷问世时(volume 在这里指 the volume of works)

[5] it is often hard to know why when the reasons lie deeply concealed behind political or profes-sional smokescreens 当其种种原因被政治上或专业上的烟幕所深深掩盖时,我们很难知道为什么城市和乡村在许多方面现在和过去不一样。(why 在这里指上文所说的城市现在和过去不一样的原因。)

[6] that spirit of place 地方特质(spirit 在这里是指超物质的层面)

[7] sat on the pink rocks of Acropolis 坐在古希腊雅典卫城的粉红色岩石上(the Acropolis:古希腊雅典卫城)

[8] … beneath your bottom "bottom"可表示"臀部",此处译成"在你坐的下面"。

[9] the precise drift of smoke from the steamship in the bay, beating out to the Cyclades 就是那股从海湾内逆风驶向基克拉迪群岛那艘轮船上飘出的烟。(precise 表示"的的确确",和前面的 very, exact 意思是相同的。beating out to 表示"逆风驶向……"。这里修饰 the steamship. the cyclades:希腊的基克拉迪群岛,位于爱琴海南部。)

[10] It is, if not easy enough, certainly not impossible to calculate how much accommodation of various kinds is needed in a settlement of a given size, or even in one that is growing, or how big and where the roads and drains should be 人们肯定能计算出(如果不是很容

易计算的话)某一特定面积的新住宅区内,或者甚至在一个正在发展的住宅区内需要有多少各种各样的住房,或计算出道路(红线宽度)和下水道的大小和位置。(句中 one 代 settlement)

[11] concerning function and operational efficiency 就其功能与实施效能而言。

[12] What of … 表示"……的情况怎么样?"

[13] Following a similar line, … 与其同一思路……。

[14] 'only through direct application of human will, through purposeful design rooted in the realities of human perspective of the city, will vitality be restored to city centres' for, to quote Eckbo again, 'Cities have their own nature stemming from the nature of man.' 只有通过直接运用人类的意志,通过基于人类对城市未来展望的现实情况的有目的的规划设计,才能使城市中心恢复生气,因为,再引用 Eckbo 讲的一句话,'城市有来自于人类特性的城市自身的特性'。(这是一句倒装句。only through … 开始的句子或类似句子要求主谓语颠倒,句中第一个 will 表示"意志",第二个 will 是助动词。stem from 表示"来源于"。)

[15] Lutyens:英国著名建筑师(1869--1944),设计了许多传统又别具特色的英国建筑。他对国内外城市规划,如对印度新德里的规划作出很大贡献。

[16] Whilst in the period of post-war euphoria for redevelopment and the striving for a planned, functional new world there was a very real danger of much that was loved and old, but probably not terribly efficient, being replaced by shining new architecture, there is now, as Bernard Feilden notes, a very real danger of our going too far and trying to turn historic town centres into museums by adopting a policy of preservation at any price 在战后情绪高涨地开展重建和力图建设一个有计划的,从实用观点出发的新世界时期,当时的真正危险是许多人们喜爱的,老的,但也许功效不很佳的建筑被闪亮的新建筑所取代;而当今真正的危险,正如 Bernard Feilden 所指出的那样,是我们走得太远了,企图通过采取以不惜一切代价去保存老建筑的方针.把具有历史意义的城市中心变成一个个博物馆。(Whilst 在这里是并列连词,表示"而";euphoria:兴高采烈,情绪高涨)

[17] Circumstances, like fashions, dictate attitudes and what is seen as desirable and important at one level, perhaps local or city wide, when viewed regionally or nationally may appear undesirable or trivial 像时尚那样的事情左右着人们的态度。从某一个层面看,也许从某地或某个城市看来,是可取和重要的东西,如果从地区或全国范围内来看也许是不可取的或不重要的。(dictate:支配,左右,local 和 city-wide 都是修饰 level。)

Ex. I **Mutiple Choice Questions**

Directions : Read the passage carefully , then answer the following questions . Choose the response which best reflects the meaning of the selection .

1. The twisted streets show that _____
    A. the planner's aim can not be reached.
    B. the planner is not sure what he will get.
    C. the planner will certainly change his plan later.
    D. the planner is not certain whether the straight streets are better or not.
2. It is not easy to know why there are differences between the present and past town and country _____
    A. because politics is more important than profession.
    B. because politics and profession have handicapped the city planners.
    C. because the city design is always strongly influenced by politics and professional theories.
    D. because politics should not be taken into consideration first.
3. What makes a town or a place memorable is _____
    A. its spirit.
    B. its inventiveness.
    C. its function.
    D. its operational efficiency.
4. According to Edmund Bacon, _____
    A. as planning was not considered a science, it will never be a science.
    B. the nature of cities come from the nature of man.
    C. city centres could obtain vitality through direct application of human will.
    D. nothing except direct application of human will and purposeful design in the human perspective of the city can bring back the vitality to the city centres.
5. Which of the following is true?
    A. The improvement of our understanding of cities can help improve the practice of the urban design.
    B. In the post-war euphoria, though there was a real danger of much that was loved and old, the redevelopment and the planning of cities were still efficient.
    C. It is really dangerous to turn all the cities into museums.
    D. The success of city planning lies in the fact that they should have a clearer perception or more practical reactions.

Ex. II **Vocabulary in Context**

Directions: Choose the definition which best fits these words or phrases as they are

used in the selection.

1. "Stubborn"(line __5__, para. 1)
   A. determined   B. changeable
   C. yielding   D. rocky
2. "instantaneous"(line __6__, para. 2)
   A. at the same time   B. all at once
   C. in an instant   D. for the time being
3. "calculate" (line __1__, para. 3.)
   A. figure   B. add
   C. result   D. estimate
4. "retained"(line __7__, para. 3)
   A. regained   B. suspended
   C. preserved   D. kept
5. "disruption" (line __8__, para. 3)
   A. interrupting   B. beautification
   C. breaking up   D. improving
6. enforce (line __7__. para. 4)
   A. define   B. impose
   C. balance   D. engage

(B) PRINCIPLES OF CIVIC DESIGN

'Designing cities is possibly the most difficult of society's tasks. No one generation can learn by it-self all that it needs to know about the job. *It is too complex and depends on far more sub-tleties than one generation can recognise.*'[1] It calls for a proper balance between old and new, a situation in which buildings are not retained simply on the grounds of age *nor designs condemned simply because they are new.*[2] In planning as in politics a polarisation of views does little good, yet at the present time *there is a very real danger of constant confrontation between conservationists and those planners and developers concerned at the social and financial costs of too restrictive a policy in terms of administration and delay in the in-troduction of new or more efficient enterprises into our cities.*[3] This can only harm the causes of development and conservation which should form constituent parts of civic design, in which each has an important role to play.

The time has come to re-assess the purposes and principles of conservation and to examine the effect of the application of present policies, so that future operations may be better conducted. *It is appropriate that the list of buildings worthy of preservation be revised from time to time to reflect changing tastes and the ageing of buildings.*[4] Many of the pioneering build-ings of the new architecture of the 1930s are now regarded as being worthy of protection and have quite properly been included in recent reviews of the list. *But if it is right to reflect changing attitudes by listing additional buildings, may it not also be in order further to reflect these changes by providing for deletions from the list?*[5] Why, one wonders, is it assumed that taste will only change in one direction, *and to become ever more preservationist,*[6] or that there is some merit in the length of a list? If there is a single lesson to be learned from our conservation out look it is that excess can be dangerous.

We must know why we want to retain a building or group of buildings, what economic or social, including artistic, purpose will be served and whether the community can afford the capital and re-current costs, for' *decay laughs in the face of the man who, to steal its beauty, would arrest it.*'[7] There must also be a process of determining whether the retention of old buildings would be *prejudicial to*[8] new and more beneficial development, with greater *relevance to*[9] the needs of the late twentieth century, for it is not possible to direct development pressures away from city centre *conservation areas*[10] whilst encouraging that economic activity that epitomises city life.

New activities, new building types and new landscape forms reflective of our age must be wel-comed into city centres where no doubt in time they will become the object of the conservationist's

approving passion, instead, as now, of his opprobrium. It would be possible to agree with Summerson ' *that where radical replanning is possible general sentiments regarding historical associations should not be allowed to be an obstruction, (for they are) in any case fugitive.* ' [11] In the past it was the practice to give some old buildings, like some old ladies, a new face to show how enduring and up-to-date they were: *now the reverse is the case* [12] and old facades are supported whilst new buildings are put behind them. *Life support mechanisms* [13] for buildings, like those for humans, are expensive and only beneficial in exceptional cases: they should be used only rarely *If this approach, which may be appropriate with a Regency terrace of outstanding merit or perhaps with a building such as Coutts Bank in London's Strand, is to be regarded as characteristic of our time it surely reflects our ability, conservation-dominated, to dream, like Alice in Wonderland, not of the past but of things that never were.* [14] *And what will posterity make of today, when ' the citizen, uneasy in the present, afraid of the future, comforts himself with the past?* ' [15]

A town is a living organism, always changing. Its buildings, the cells of its structure, need constant repair and replacement if they are to meet changing needs and standards. Whilst they must respect its traditions and well-loved landmarks, they should accept that the most pervasive tradition in towns is change itself. Today's towns must represent their day as those we now preserve reflect the architecture and civic design of times past. We should always bear in mind that it is often the streets, spaces and places in a town that are recorded in the memory of the beholder, rather than the quality of the enclosing buildings, for, as Bacon remarks, space is not just a void but is one of the materials of civic design.

The more we constrain town design by rules and regulations intended to achieve balance, the more difficult does the designer's work become and the less likely is he to be able to fulfill the conditions imposed upon him. Amongst frequently conflicting views, requirements and priorities some compromise is necessary if anything worthwhile is to be accomplished. This compromise must reconcile the aspirations of the forward-looking with the conservationists' attachment to the past for both are involved in the evolution of the urban environment. The past can survive only as a contribution to the present; the present is *but a stepping stone* [16] to the future, and it is in the future that we will live.