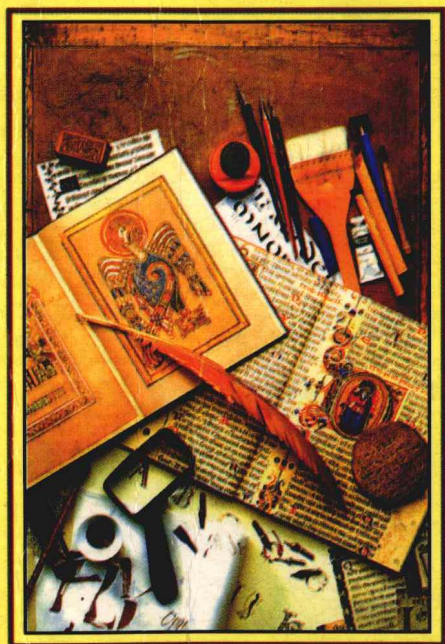


星火 **5元** 丛书

# 英语知识小品

English Sketches of General Knowledge



李彦文 谢力 编注

中国对外经济贸易出版社

5元丛书第二辑 英语精粹文丛

# 英语知识小品

李彦文

谢力  
编注

丛书主编 张晓博 马德高

中国对外经济贸易出版社

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## 丛书致读者

那天陪朋友逛“科技市场”，感觉到从未有过的累。

得跟您说明一下。这个科技市场是山东济南靠近山太南院的一个计算机商场。一座三层楼里面，汇集三百多家计算机商，经销整机，硬软件，耗材，配套设施，当然还有节目光盘。

说到那些节目光盘，我困惑得头大。都是些什么呀。我奶奶——愿她在地下安息——如果还活着，逢此盛世，肯定乐得再活几十年。七仙女，白娘子，老包，目连，说书的瞎子，算命的先生，都在。麻将和桥牌可能让她皱眉，三国游戏可能玩不来了；可是，金庸和琼瑶，韦小宝和小燕子，她一定喜闻乐见。

朋友曾怜悯我至今还用着十几年前的 286 和 WPS：“呵，很多享受你错过了。”But dear Grandmother，要是“享受”指的是这些，俺宁可回俺村去看俺的蚂蚁上树。

临出门，上高中的儿子对我说：“要是多媒体上能看欧几里德和牛顿讲数学，那咱就买一台。”

我问了。没那节目。有些商家连这些名字都没听说

过。“有孩子看的科技节目吗？”“有。”拿过一张盘，套封上列着“地球奥秘”，“人体奥秘”，什么什么，不用看就知道，小学三年级以下的孩子可能感兴趣。

那天是个“秋老虎”，预报说33度。可是，包围在那些媒体里面，我觉得怎么也有34度。除了一身一身的汗，没感到别的享受，也没看到什么科技。

所以，让我选择，还是看书，白纸黑字的书。最好是五块钱一本的，可看可不看的闲书（注意，这是广告）。花明柳媚时，梧桐秋雨时，长夏无聊时，没有功课也没有约会；当此时也，手执一卷，卧榻上，树荫里，安安静静，读上一叶两叶，三叶五叶，是一种心境，是一种活法儿——一种在闹市尘嚣电化声光威凌之下离我们越来越远的活法儿。

绍明

## 前 言

开始编这本小书的时候，正值英格兰的春天。景色清新，娇美动人，起伏连绵的绿地撒着星星点点的花朵，古朴高大的树木在天空映出苍劲庄严的轮廓。

天幕阴晴，变化莫测，狂风撼动着初绽的蓓蕾，碧空不过是转瞬即逝的阳光。在这个季节，小草尽情地伸展着四肢，幼木贪婪地吮吸着甘露。在这个季节，大地积蓄着勃发的能量，万物经历着风雨的洗礼。

人生的春天，不也如此吗？

青春的思想需要营养去成熟，敏捷的头脑需要知识来滋润。

希望这本小集子能给你博采的春天带来些许帮助和愉悦。不觉中，夏日的脚步已临近，但是只要你愿意摄取，知识的春天永在身边。

编著者

2000年6月于英格兰

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## Denver International Airport and the Trauma of Disassociative Architecture<sup>1</sup>

Anyone who has flown frequently in the United States has probably been through the new Denver airport at least once. Of course, most of the criticism of this monument to air travel was penned<sup>2</sup> sometime ago — everything from the dramatic budget overrun to the baggage catastrophe<sup>3</sup> was given full coverage in the local and, to a certain extent, national media. Now that it is being used and abused some very interesting traits have come to the fore.

The most fascinating aspect of the Denver Airport is how well it is laid out, and how poorly that layout is communicated to the user. Based to a certain extent on the Dulles design, the main terminal building is connected, not to individual gates, but to three gate complexes, via an underground rail system. The terminal building features a suspended roof that echoes the Rocky Mountains<sup>3</sup>, visible in the distance, and is almost completely surrounded by parking ramps<sup>4</sup>.

The problem with DIA<sup>5</sup> is that it was programmed by one group of people and had the surfaces and spaces designed by, apparently, a totally different group of people, the end result being that the baggage claim and ticketing stands are located in dim nooks<sup>6</sup> off the main concourse. It need hardly be stated that the most important parts of the airport are the check-in and baggage claim areas, where EVERY passenger must spend at least some time both before and after a flight. Yet, at the DIA, even though these areas are placed near the entrances to the airport terminal, they are not well marked, and spending time in them

comes close to experiencing what purgatory<sup>7</sup> could be expected to involve. There is a surprising lack of, well, everything in these spaces, and they are far more utilitarian<sup>8</sup>, and even poorly designed utilitarian at that, than they need be. By contrast, the architects have lavished<sup>9</sup> great care on the common spaces (the terminal mall and the "stations" where the trains arrive at each gate complex). These spaces abound with eye-catching (if not terribly original) art and are well lit.

Once one has arrived at the gate, one comes face to face with the essential conflict of the Denver airport. All three gates complexes are linear<sup>10</sup>, the trains arrive in the center of each concourse<sup>11</sup>, and the gates are evenly spaced on either side. However, once one has arrived at the concourse's main level, the logical layout one spies on the directory map disappears completely. One is soon disoriented, and the legitimate signage fights with non-stop advertising to pass on important (versus unnecessary) information. The surface architecture defies<sup>12</sup>, betrays, and disguises the programmed design of the gate, and one is left wandering a hopelessly cluttered<sup>13</sup> space looking in vain for some sense of direction.

Apparently, dislocation is such an expected part of air travel that the chief failure of the Denver airport was accepted as inevitable. It seems also that architects have become so used to being reduced to the surface decorators of a building already programmed that they can only achieve artistic and creative expression by coming up with surface ornamentation of such loudness that it makes itself heard above the program that was determined before the architects were involved. Sadly, this appears to be occurring frequently even within large established design firms. One team programs a space and turns over final design of the space to a different team, often with little if any cross-talk or communica-

tion. The results do little to inspire public confidence in architecture.

★Notes:

1. 《由丹佛国际机场看不协调设计的弊病》，选自网上《先锋》杂志。trauma *n.* 外伤; disassociative *a.* 前后不连贯的; 上下无联系的
2. pen *v.* 写
3. the Rocky Mountains 落矶山脉
4. ramp *n.* 坡道
5. DIA = Denver International Airport
6. nook *n.* 隐蔽处
7. purgatory *n.* 炼狱; 暂时受苦的地方
8. utilitarian *a.* 功利主义的
9. lavish *v.* 浪费
10. linear *a.* 直的; 线形的
11. concourse *n.* 场所; 大厅; 广场
12. defy *v.* 公然违背; 违反
13. clutter *v.* 使混乱、杂乱

## **Hollywood's Egyptian Theatre<sup>1</sup>**

Sid Grauman's 1922 Egyptian Theatre will soon be transformed into the new cinematic and architectural flagship<sup>2</sup> of Hollywood Boulevard<sup>3</sup>. Closed since July of 1992, the new home of the non-profit theater American Cinematheque<sup>4</sup> will feature independent, alternative, international, and documentary<sup>5</sup> film. One of the most historic theaters on Hollywood Boulevard will be used as a base for the most innovative and best-designed adaptive reuse project<sup>6</sup> recently seen in Hollywood. The project is a model of collaboration between architects, engineers (both structural and acoustic<sup>7</sup>), decorative painters and conservators<sup>8</sup>, and the demands of a historic building. The major public spaces of the facility will be restored, and the auditorium<sup>9</sup> will be upgraded through the use of a system which does not interfere with the historic shell.

The American Cinematheque at the Egyptian Theatre project comes at a time when the Boulevard is slowing making its way uphill and emerging from an economic, physical and social low point to which it had been sinking for many years.<sup>10</sup> It is posed to provide the kind of meaningful activity, historic revitalization, and sophisticated design that many hope will resurrect<sup>11</sup> Hollywood.

Despite conditions there, tourists continue to be drawn to Hollywood Boulevard. An estimated nine million people a year visit Hollywood, and it's safe to say that the vast majority of them are, to be polite, underwhelmed<sup>12</sup> by what they find. Who, then, is to step forward to imbue<sup>13</sup> the Hollywood visitor's experience with meaning? American Cinematheque rises to the challenge.

Hollywood Boulevard has seen little other than hardship and degradation in the past five years. In June of 1992, the area fell victim to much destruction and fear during the civil disturbances surrounding the Rodney King verdicts<sup>14</sup>. Several buildings, including at least one listed on the National Register<sup>15</sup>, were destroyed by arson<sup>16</sup> fire. These incidents also discouraged many potential investors. A year and a half later, the January 17, 1994 Northridge Earthquake took its toll on<sup>17</sup> several more historic buildings within the National Register-listed district. Several damaged buildings of landmark quality were demolished.<sup>18</sup> Vine Street was more or less destroyed; it will suffice to say<sup>19</sup> that there is now ample parking, but very few businesses or attractions for which people would need to park.

The Hollywood Brown Derby restaurant, owned by parking lot interests, was one of the casualties, and one can't help but feel sorry for any celebrity whose star on the "Walk of Fame"<sup>20</sup> now lies in front of a chain-link-fenced<sup>21</sup> square of tarmac<sup>22</sup>. Several damaged buildings still remain unrepaired, wrapped in chain link to prevent their pitching<sup>23</sup> pieces of themselves down on to tourists.

Meanwhile, a project that is expected to bring many more residents and tourists in and out of Hollywood with speed and efficiency caused Hollywood Boulevard to sink even further; literally, this time. The tunnel being dug by Metrorail for the Red Line beneath Hollywood Boulevard allegedly caused the street and sidewalks to sink several inches in the course of one day.

The triple threat of social, natural, and infrastructural disasters only dragged an area already suffering from general poverty and decline down even further from the public image of glamour and excitement which it holds worldwide.

Many of the old property owners have moved on. Businesses

that occupied its storefronts such as C. C. Brown's ice-cream parlor, Barker Bros. Furniture Company, a Southern Pacific rail ticket office, men's and women's clothing stores, and department stores are gone. Without a formal survey, one could probably estimate that more storefronts than not are currently filled by cheap electronics stores, t-shirt and tacky<sup>24</sup> souvenir shops, and trashy lingerie<sup>25</sup> emporia<sup>26</sup>. There is no longer a single bank located between La Brea and Vine, but several check cashing places do a brisk business<sup>27</sup>.

Hollywood was once a separate city, but it was incorporated into Los Angeles in 1910. Only in recent years has the city truly demonstrated alarm at the crime, poverty, and physical decay of one of its major tourism magnets. City Councilwoman Jackie Goldberg represents the 13th Council District which includes Hollywood. She announced last year at the annual "State of Hollywood" luncheon that in the distribution of resources and attention, Hollywood Boulevard should not be treated as just another neighborhood commercial district. Rather, it should be regarded as a city-wide asset on a par with<sup>28</sup> facilities such as the Port of Los Angeles in its importance to the city's economy.

Through that more optimistic glass, one can see that there have been many concerted efforts made and improvements manifested. The Walt Disney Company has fully restored the El Capitan Theater, using the theater since 1991 to premiere<sup>29</sup> the studio's new films and for long runs of their animated features<sup>30</sup>. A magnet for family entertainment on the Boulevard, this theater is said to be the top-grossing<sup>31</sup> single-screen theater in the country. The spectacular (but not original) neon marquee<sup>32</sup> and exuberant<sup>33</sup> decoration of the building make the El Capitan a beacon for the west end of the boulevard, rivaling even Grauman's Chinese Theater which continues to thrive across the street. Movie



theaters serve as the institutions holding the Boulevard together, continuing to host premieres and special events and draw large crowds.

Hollywood, after all, is synonymous with entertainment. Even as Hollywood the industry has moved out of Hollywood the physical place, the equation of the two has remained. Conscious that this slip<sup>34</sup> was occurring and damaging the economy of the area, the Hollywood Chamber of Commerce has encouraged certain types of industry-related businesses to locate in Hollywood, and merchants have recently approved the formation of a Business Improvement District. But in terms of the public experience of Hollywood, the purchase of the Egyptian Theatre by the Community Redevelopment Agency (CRA) and its subsequent acquisition by American Cinematheque may be the most important progression<sup>35</sup> of the past five years.

★Notes:

1. 《好莱坞的埃及剧院》，摘自网上《建筑与历史》杂志
2. flagship *n.* 旗舰；具有代表性的事物
3. Hollywood Boulevard 好莱坞大街
4. cinematheque *n.* 电影馆
5. documentary *n.* 纪录片
6. the most innovative ... reuse project 最富有创意的、设计最完美的、适应现实需要的再使用工程
7. acoustic *a.* 声学(工程)的
8. conservator *n.* (博物馆的)管理员；(公共福利的)监督官
9. auditorium *n.* 礼堂
10. 这句话的意思是：埃及剧场的美国影馆建设项目是在好莱坞大道缓慢摆脱困境时提出来的，在此之前，这里长期陷于经济、物质和社会的低谷。
11. resurrect *v.* 复兴
12. underwhelmed 相对于 overwhelmed，意思是没有什么深