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Английский язык

Учебное пособие для специалистов направления

«Транспортный и промышленный дизайн»

Часть 1



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Учебное пособие по английскому языку предназначено для студентов 2 курса бакалавриата, обучающихся по направлению «Транспортный и промышленный дизайн». Учебное пособие рекомендовано для студентов данного направления подготовки в качестве основной литературы на занятиях по иностранному языку.

Тексты для чтения и анализа собраны из аутентичных англоязычных источников для развития умений критического осмысления информации, исследовательской деятельности и сопровождаются профессионально ориентированными заданиями, направленными на развитие созидательных способностей студентов с целью их подготовки к эффективному решению профессионально коммуникативных задач.

В пособии предлагаются упражнения, направленные на развитие межкультурной иноязычной профессионально ориентированной коммуникативной компетенции студентов. С этой целью пособие совмещает традиционные пред-текстовые, текстовые и после-текстовые упражнения с элементами геймификации, такими как ролевые и деловые игры, квесты и т.д. Особое внимание уделяется развитию навыков устного общения в профессиональном контексте, для чего в пособии отрабатываются различные стратегии профессионально-ориентированного общения.

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Модуль 1 Исследования в сфере дизайна автомобиля Часть 1

RESEARCH IN CAR DESIGN

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

a breakthrough - прорыв

to struggle to regain its place in the market - бороться за возвращение своего места на рынке

a SUV (sport utility vehicle) - внедорожник

to be supplanted – быть вытесненным

to be better suited to - быть лучше приспособленным к

to reach a crossroads – достигнуть критического момента (перекрестка)

a major overhaul – кардинальный пересмотр концепции

extensive market research - обширное исследование рынка

a focus group - фокус-группа

a different approach - другой подход

to verge on losing its distinctive place – быть на грани потери своего особого места

more luxurious – более роскошный

more like a traditional car – больше похож на традиционную машину

without removable doors - без съемных дверей

enclosed – с закрытым верхом

convertible (a car with a folding or detachable roof) – кабриолет (с трансформируемым верхом)

for all intents and purposes - для всех намерений и целей

to have a strong recurring image – иметь устойчивый повторяющийся образ

to be out on the open land – находиться в чистом поле без границ

to go where no ordinary car could go – ехать там, где обычная машина не проедет

to ride free of the restraints of the road – свободно преодолевать все препятствия на дороге

be ill advised – получить плохой совет

butter-soft leather – мягчайшая кожа

tough leather of a saddle – грубая кожа седла

an open top – открытый верх

drivers want to feel the wind around them – водители хотят чувствовать как их овекает ветром

as though they were riding on a horse – как будто они едут верхом

to replace the square headlights with round ones – поменять квадратные фары на круглые

the most prominent and marketable feature - самая известная и востребованная потребителем особенность

precariously – опасно

to scale the treacherous mountain terrain - преодолевать опасную горную местность

a steed – скакун

the campaign is a smash – кампания имеет огромный успех

2. Переведите следующие слова и словосочетания. Почему их можно перевести без словаря?

March, market, moms, focus group, sedans, minivans, company, ordinary, test the theory, hero, campaign.

3. Найдите синонимы в данной цепочке слов.

SUV, steed, breakthrough, success, prominent, intent, progress, smash, famous, marketable, ride, driver, chauffeur, vehicle, tradable, go, purpose, horse.

4. Найдите антонимы в данной цепочке слов.

Restraints, intensive, extraordinary, soft, luxurious, convertible, shabby, different, freedom, ordinary, similar, extensive, precarious, freedom, ordinary, secure, enclosed.

5. Прочитайте следующие предложения и переведите их на русский язык.

1. Chrysler had reached a crossroads with the Wrangler and gave serious thought to a major overhaul.

2. The Wrangler—the classic consumer Jeep—verged on losing its distinctive place in the universe of automobiles, becoming, for all intents and purposes, just another SUV. 3. Their notion of turning the Wrangler into just another SUV was ill advised. 4. The Wrangler needed to have removable doors and an open top because drivers wanted to feel the wind around them, as though they were riding on a horse. 5. They tested the new design, and the response was instantly positive.

6. Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения.

1. In the late 1990s, the Jeep Wrangler (боролся за возвращение своего места) in the American market. 2. Once in a category all its own, it (был вытеснен) by scores of (внедорожников), most of which were bigger, more luxurious, and better suited to soccer moms. 3. The Wrangler needed to have removable doors and an (открытый верх) because (водители хотят чувствовать как их овекает ветром), as though they were riding on a horse. 4. Horses don't have (мягчайшая кожа), but rather the (грубая кожа седла). 5. Clotaire Rapaille asked them to test his theory by making a relatively minor adjustment to the car's design: (поменять квадратные фары на круглые). 6. Wrangler sales rose, and the new "face" of the Wrangler became its (самая известная и востребованная потребителем особенность). 7. The campaign (имела огромный успех). 8. Chrysler (достиг критического момента) with the Wrangler and gave serious thought to a (кардинальный пересмотр концепции). 9. They'd done (активное исследование рынка) and had asked dozens of (фокус-группы) hundreds of questions. 10. The classic consumer Jeep (быть на грани потери своего особого места) in the universe of automobiles, becoming just another SUV.

7. Прочитайте текст, дайте ему заглавие и перескажите его, используя активный словарь из первого задания в качестве плана.

For Americans, it's a gallop. For Europeans, it's a march. For Jeep, it was a breakthrough. In the late 1990s, the Jeep Wrangler was struggling to regain its place in the American market. Once in a category all its own, it had been supplanted by scores of SUVs, most of which were bigger, more luxurious, and better suited to soccer moms. Chrysler had reached a crossroads with the Wrangler and gave serious thought to a major overhaul. When Clotaire Rapaille began working with Chrysler on the Jeep Wrangler in the late 1990s, the company's management was understandably suspicious about his approach to learning consumer preferences. They'd done extensive market research and had asked dozens of focus groups hundreds of questions. Clotaire Rapaille walked through the door with a bunch of different approaches, and they said to themselves, "What is this guy going to give us that we don't already have?"

The people at Chrysler had indeed asked hundreds of questions; they just hadn't asked the right ones. They kept listening to what people *said*. This is always a mistake. As a result, they had theories about moving the Wrangler in multiple directions (more luxurious, more like a traditional car, without removable doors, enclosed rather than convertible, and so on) with no clear path to follow. The Wrangler—the classic consumer Jeep—verged on losing its distinctive place in the universe of automobiles, becoming, for all intents and purposes, just another SUV.

When Clotaire Rapaille put groups of consumers together, he asked them different questions. He didn't ask them what they wanted in a Jeep; he asked them to tell him about their earliest memories of Jeeps. Respondents told him hundreds of stories, and the stories had a strong recurring image—of being out on the open land, of going where no ordinary car could go, of riding free of the restraints of the road. Many people spoke of the American West or the open plains.

Clotaire Rapaille returned to those wary Chrysler executives and told them that the Code for Jeep in America is HORSE. Their notion of turning the Wrangler into just another SUV was ill advised. SUVs are not horses. Horses don't have luxury appointments. Horses don't have butter-soft leather, but rather the tough leather of a saddle. The Wrangler needed to have removable doors and an open top because drivers wanted to feel the wind around them, as though they were riding on a horse.

The executives weren't particularly moved. After all, they had vast research that told them consumers said they wanted something else. Maybe people *once* thought of Jeeps as horses, but they didn't want to think of them that way any longer. Clotaire Rapaille asked them to test his theory by making a relatively minor adjustment to the car's design: replacing the square headlights with round ones. Why? Because horses have round eyes, not square ones. When it turned out that it was cheaper to build the car with round headlights, the decision became easier for them to make. They tested the new design, and the response was instantly positive. Wrangler sales rose and the new "face" of the Wrangler became its most prominent and marketable feature. In fact, the car's logo has incorporated its grille and round headlights ever since. There are even Jeep fan clubs that distribute T-shirts to their members bearing the legend "Real Jeeps have round headlights."

Meanwhile, the company began to advertise the car as a "horse." The most favorite ad shows a child in the mountains with a dog. The dog falls off a cliff and clings precariously to a tree. The kid runs into a nearby village for help. He passes sedans, minivans, and SUVs until he comes upon a Jeep Wrangler. The Wrangler scales the treacherous mountain terrain, and its driver rescues the dog. The kid hugs the dog and then turns to thank the driver—but the Jeep is already heading back down the mountain, just like an old Western hero heading off into the sunset upon his steed. The campaign was a smash.

8. Ответьте на вопросы:

1. When was the Jeep Wrangler struggling to regain its place in the American market?
2. What was the company's management suspicious about, when Clotaire Rapaille began working with Chrysler on the Jeep Wrangler?
3. What had the company's management done to learn the customers' preference before Clotaire Rapaille walked through the door with a bunch of different approaches?
4. When Clotaire Rapaille put groups of consumers together, what did he ask them to tell him?
5. What did the respondents tell Clotaire Rapaille about their earliest memories of Jeeps?
6. What Code for Jeeps in America did Clotaire Rapaille discover? Why was the notion of turning the Wrangler into just another SUV ill advised?
7. What minor adjustment to the car's design did Clotaire Rapaille ask the executives to test his theory?
8. What became the most prominent and marketable feature of the car?
9. Describe the most favorite ad of the car.
10. Was the advertising campaign of the car as a "horse" a smash?

9. Принимаем профессиональные решения.

Проведите поиск информации в Интернете, выберите один из современных дизайнов джипа и сравните его с дизайном джипа фирмы Wrangler 1990 года. Для сравнения используйте слова

и выражения из грамматического раздела по теме **Comparison** (в конце пособия). Ответьте на вопрос: Do you think the Code of a modern Jeep stays “Horse”?

10. Переведите предложения на английский язык, используя активный словарь из первого задания и словарь из грамматического раздела «Способы выражения сравнения в английском языке».

1. По сравнению с кабриолетом, Мерседес больше похож на традиционную машину.
 2. Эта модель внедорожника на два года старше, чем та.
 3. Кажется, что существует большое различие между мягчайшей кожей роскошного автомобиля и грубой кожей внедорожника.
 4. Существует несколько сходных черт между этими машинами.
 5. Контраст между двумя подходами к изучению потребительского спроса очень заметен.
11. Conversation skills. Как правильно общаться в деловой среде на английском языке.

Прочтите информацию и выучите выражения наизусть. Выполните задание.

В упражнениях из этой серии мы объясним вам разницу между устным диалогическим общением в английской и русской профессиональных средах.

Вежливость представляет собой национально-специфическую коммуникативную категорию, основным содержанием которой является система стратегий, направленных на достижение гармоничного, бесконфликтного общения и определяющих выбор наиболее оптимальных коммуникативных средств.

Английская и русская вежливость имеют разную направленность: в английском языке быть вежливым значит демонстрировать внимание к другим, английская вежливость направлена на собеседника и выполняет больше коммуникативную функцию; русская вежливость в большей степени замыкается в субъекте (быть вежливым значит соблюдать правила приличия) и несет больше этическую нагрузку.

Основу английской вежливости составляет стратегия отдаления, так как личная автономия — одна из важнейших английских культурных ценностей. Вежливость отдаления направлена на то, чтобы продемонстрировать собеседнику признание его независимости, личной автономии, заверить в отсутствии намерений со стороны говорящего нарушить существующие между ним и адресатом границы и таким образом продемонстрировать взаимное уважение.

1. В официальном общении при запросе информации вопрос задается не прямо, а через вопрос о возможности адресата дать нужную информацию:

Could you give me your name, please (Вы могли бы дать мне ваше имя, пожалуйста?) - при регистрации в гостинице;

Can you tell me where you're ringing from, please (Вы можете сказать мне, откуда вы звоните?) - телефонный оператор;

Can you give me your address and telephone number, please (Вы могли бы дать мне ваше имя и номер телефона, пожалуйста?) - при открытии счета в банке;

Could you tell me, who you want to speak to, please (Вы могли бы сказать мне, с кем вы хотите поговорить, пожалуйста?) - секретарь в офисе.

В русской коммуникации в соответствующих ситуациях вопрос, как правило, задается в более прямой форме:

Ваше имя? /Как Вас зовут?

Откуда вы звоните?

(Скажите, пожалуйста) С кем вы хотите поговорить?

Ваш адрес и номер телефона (пожалуйста)?

2. Запрос информации делается также при помощи косвенного вопроса (*I wonder...*), что значительно снижает степень прямолинейности.

Ср.: *Will the library be open this Sunday?* (Библиотека будет открыта в воскресенье?);

Could you tell me if the library will be open this Sunday? Могли бы вы сказать мне, будет ли открыта библиотека в воскресенье?);

I am just wondering whether the library will be open this Sunday. (Я просто интересуюсь, будет ли открыта библиотека в воскресенье).

3. Англичане избегают категоричности при выражении своего мнения, предпочитают не высказывать его прямо, не говорить однозначно *да / нет*. Часто они субъективируют свое высказывание при помощи таких средств, как: *I think, I guess, I suppose, maybe, probably, perhaps* и др.

4. Наиболее частотным способом выражения просьбы в английской коммуникации является вопрос с модальными глаголами ***can / could, will / would***:

Can

you help me with this letter?

Could

Will

pass me the salt, please?

Would

Выбор глагола влияет на степень вежливости высказывания: поскольку *would* означает не столько возможность, сколько желание адресата совершить действие, он считается более вежливым, чем *could*. Условное наклонение также увеличивает косвенность высказывания, а значит и степень вежливости, так как оно выражает в некоторой степени гипотетичность, предположительность, сомнение в возможности или желании адресата совершить действие.

5. Еще большую косвенность выражения просьбы наблюдаем в косвенном вопросе с ***I wonder***, где происходит смещение акцента с адресата на самого говорящего (*I wonder whether you could lend me a pound.* - Я интересуюсь, мог бы ты одолжить мне фунт), а также в вопросах с ***Do you think*** (*Do you think you could lend me a pound? — Ты думаешь, ты мог бы одолжить мне фунт?*). Здесь мы наблюдаем многократное отступление от прямолинейности. Сравним следующие высказывания, которые расположены по степени нарастания вежливости:

1. *Lend me a pound, please.*
2. *Can you lend me a pound, please?*
3. *Could you lend me a pound, please?*
4. *I wonder whether you could lend me a pound.*
5. *I was wondering whether you could lend me a pound.*
6. *I was wondering whether you could possibly lend me a pound.*

11.1. Расположите эти предложения по степени возрастания вежливости:

1. Could you give me a more luxurious car? 2. Can he choose a different approach? 3. I am wondering if you can stop our company from verging on losing its distinctive place. 4. Would you make a convertible without removable doors? 5. He was wondering whether we could replace the square headlights with round ones. 6. I was wondering whether they would tell me the most prominent and marketable feature. 7. Will you design an open top for all intents and purposes? 8. Will you ask the drivers if they want to feel the wind around them. 9. We were wondering whether you could possibly

find a strong recurring image of our company. 10. Could you choose another focus-group for extensive market research?

11.2. Прочтите 7 основных принципов дизайна и обсудите их в группах. Выберите 2 принципа, которые вы считаете наименее важными и объясните, почему. Составьте мини-диалоги на тему «Два самых важных принципов дизайна», используя самые вежливые формы вопросов-просьб и разыграйте их.

1. Good design is innovative.
2. Good design makes a product useful.
3. Good design is a static.
4. Good design makes a product understandable.
5. Good design is unobtrusive.
6. Good design is honest.
7. Good design is long-lasting.

(By Dieter Rams - a legendary industrial designer)

12. Учебная профессиональная деловая игра «Brainstorm the best design»

Участвуют группы по три человека. Вы – команда дизайнеров, работающих на автомобилестроительную компанию Fiat Chrysler Automobiles со штаб-квартирой в Нидерландах.

Прочтите свой текст (см. Role 1, Role 2, Role 3), представьтесь, перескажите для всей команды свой текст (Дизайнер 1, Дизайнер 2, Дизайнер 3), на основе всех трех текстов составьте план проведения брейнсторминга по улучшению дизайна.

Найдите в интернете самый неудачный дизайн этой компании, обсудите его плюсы и минусы и предложите изменения, которые бы улучшили эту модель.

Подготовьте презентацию, состоящую из описания стадий брейнсторминга и ваши предложения по улучшению дизайна одной из машин.

Role 1 (Designer 1). Identifying Opportunity, Defining a Vision, Setting Targets

The design process is very much a journey and engaging in it can be seen as embarking on an exploration. Knowing how to achieve the goal can be quite cloudy or undefined at times. Other times it can be crystal clear, succinct and laser focused. But in any case, one of the first tasks of the designer is to articulate a vision and identify how it relates to an opportunity to give a user a meaningful experience. It's helpful to engage in these first steps with a completely open mind. In the beginning of the project almost anything goes. Ideas that may seem radically divergent can lead to unexpected solutions. In a sense, this stage of the process is the most thrilling because so much can happen. Even if you've been given very strict constraints, a designer has a duty to propose solutions that work within the constraints as well as offer ideas that challenge them.

In professional scenarios there will be established parameters that define a brief. This will include a set of assumptions to work within. Regardless of how pre-described or open-ended that brief may be, it's often beneficial to initiate the earliest stages of a program with a good understanding of that brief while also identifying a margin and scope of opportunity just beyond it. At the beginning of any project always take the opportunity to brainstorm. Use it as a semi-formalized exercise to allow ideas that fall within the brief and just beyond it to be discussed and entertained. In fact, your job can be dreaming! Do it now.

Role 2 (Designer 2). Verbalizing the Vision: Is a Mental Picture Worth 1000 Words?

There are many techniques for brainstorming and different schools of thought on how to make the exercise truly effective. In any case, almost any project will need to go through a phase of examining the widest range of possibilities, defining the creative vision, and setting targets. As a design takes

shape, the number of constraints will rise, so in the early stages it's fun to do some lucid dreaming about possibilities of what might be achievable. Most of the established techniques for brainstorming involves an individual or group figuratively draining their minds of possibilities and jotting these ideas down on Post-it notes. It's helpful when capturing these ideas to be very succinct. Sometimes a great idea can be described like a joke with an amusing punch line. In many cases, great thought starters or issues that are posed in the form of a question can kick off idea generation and foster creative discussion. Whether you're working with a group or as an individual, there are some key things to keep in mind: Establish a time limit and clearly identify measurable and specific goals for the exercise in terms of how it relates to the brief. Allow your mind to run wild with possibilities and refrain from judging any of them until after the exercise is complete. Even nonsensical or seemingly absurd ideas can trigger a fruitful discussion. And, finally, capture and organize thoughts in a way that's easily shared. This will allow you to organize the thoughts in terms of relevance and identify how different solutions might relate to each other and offer some synergies and interesting combinations. In a sense, you don't need thousands of words; you only need a few words to verbalize the vision! Dreams and ideas become thoughts. Thoughts transfer into words. Words eventually become a series of actions. Actions involve decisions, and decisions eventually lead to design! Every project begins with a series of thoughts and visions or feelings. Every designer has a responsibility to dream about an ideal solution if only for a short amount of time in the beginning of a program, regardless of the constraints involved. These are the first steps in embarking on any creative journey and giving relevance and meaning to a design!

Role 3 (Designer 3). Research Examples of Personal Design Manifesto and Design Movements

The drive to create new statements as a designer is very strong. Accomplishing something that resonates with the user is appropriate and making it fit for task is even more of a challenge. None of this can be accomplished without a fair understanding of what already exists, and why it was successful or failed miserably before. In this regard the various age-old sayings about repeating history ring true; those who don't have an understanding of why or how something was designed before, are doomed to repeat it. For this reason, an essential step in the journey is to have a good understanding of the history of the type of object that you want to design. You cannot move forward without looking back. When searching for an inspiration for an alternative to the normal minivan, the team at Chrysler investigated classic American wooded wagons as a source of inspiration; this thinking led to the Dodge Kahuna concept.

An extremely valuable exercise at this point is establishing and verbalizing what you don't want to do and identifying results you will try your hardest to avoid. Most designers, whether they are die-hard enthusiasts or not, have a vehicle that they can appreciate and enjoy looking at. Conversely, almost everyone can identify a vehicle that they really don't care for and find visually awkward, difficult to look at, and unfortunate from a design perspective. But before we let the bashing begin, it's worthwhile thinking about what it is that makes those vehicles unsuccessful. The reasons that contribute to a product being viewed as trash or treasure are important to consider and analyze. Quite often it's the result of misguided practices and assumptions in the product creation. Or sometimes the issue lies outside of the designer's scope of influence. In either case, these are the real-world challenges that anyone creating objects will face, so it's crucial to anticipate the demons and obstacles lurking along the journey.

Модуль 1 Исследования в сфере дизайна автомобиля Часть 2

RESEARCH IN CAR DESIGN

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

bolstered by the success – подкрепленный успехом

discover the Culture Code for – открыть культурный код для

reminiscent of smth. – напоминающий что-то

repeatedly – неоднократно

reminding them of – напоминающий им

the dawn of better days – на заре лучших дней

launch a campaign – начать кампанию

position the car as – позиционировать машину как

tremendously successful – чрезвычайно успешный

expand market share – расширить долю рынка

doubt the approach – сомневаться в подходе

appreciate the power – оценить силу

an unconscious meaning – подсознательное значение

apply to – применить к

cultures evolved differently – культуры развивались по-разному

process the same information in different ways – обрабатывать ту же информацию по-разному

The stronger the emotion is, the more clearly an experience is learned. – Чем сильнее эмоция, тем более четко запечатлевается опыт.

The combination of the experience and its accompanying emotion creates something known widely as an imprint. – Сочетание опыта и сопровождающей его эмоции создает то, что широко известно как импринт.

2. Переведите следующие слова и словосочетания.

the dawn of better days, the open frontier, our processing the same information in different ways, the experience and its accompanying emotion, it strongly conditions our thought processes, a vast array of imprints.

3. Найдите синонимы в данной цепочке слов.

Success, hire, luck, employ, image, engage, representation, receive, experience, obtain, practice, achievement, gain, probe, picture.

4. Найдите антонимы в данной цепочке слов.

Specific, success, dawn, failure, hire, doubt, fire, liberator, rely on, occupant, expand, confirm, constrict, different, disprove, similar, sunset, abstract.

5. Прочитайте следующие предложения и переведите их на русский язык.

1. With the news of the Code, Chrysler launched new campaigns in France and Germany. Here, though, instead of positioning the car as a horse, they stressed the Jeep's proud past and the freedom gained from driving a Wrangler. 2. It is obvious to everyone that cultures are different from one another. What most people don't realize, however, is that these differences actually lead to our processing the same information in different ways. 3. The combination of the experience and its accompanying emotion creates something known widely as an imprint. Once an imprint occurs, it strongly conditions our thought processes and shapes our future actions. 4. Each imprint helps make us more of who we are. The combination of imprints defines us. 5. An imprint and its Code are like

a lock and its combination. If you have all of the right numbers in the right sequence, you can open the lock. 6. Understanding the Culture Code provides us with a remarkable new tool—a new set of glasses, if you will, with which to view ourselves and our behaviors.

6. Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения.

1. The Culture Code is the (подсознательное значение) we (применяем) to any given thing—a car, a type of food, a relationship, even a country—via the culture in which we are raised.

2. (Подкрепленный успехом) its American success, Chrysler hired Clotaire Rapaille to (открыть культурный код для) the Wrangler in Europe. 3. With the news of the Code, Chrysler (начал новые кампании) in France and Germany. 4. Instead of (позиционировать машину как) a horse, they

stressed the Jeep's proud past and the freedom gained from driving a Wrangler. 5. The stronger the emotion is, (тем более четко запечатлевается опыт). 6. These differences actually lead to our

processing the same information in different ways. 7. (Сочетание опыта и сопровождающей его эмоции) creates something known widely as an imprint. 8. They'd come (оценить силу) of the

Culture Code.

7. Прочитайте текст, дайте ему заглавие и перескажите его, используя активный словарь из первого задания в качестве плана.

Bolstered by its American success, Chrysler hired Clotaire Rapaille to discover the Code for the Wrangler in Europe. Respondents in both France and Germany saw Wranglers as reminiscent of the Jeeps American troops drove during World War II. For the French, this was the image of freedom from the Germans. For the Germans, this was the image of freedom from their darker selves. Repeatedly, the people in these countries told Clotaire Rapaille stories about how the image of a Jeep gave them a sense of hope, reminding them of the end of difficult times and the dawn of better days. Clotaire Rapaille returned to Chrysler and told them that the Code for the Jeep Wrangler in both countries was LIBERATOR.

With the news of the Code, Chrysler launched new campaigns in France and Germany. Here, though, instead of positioning the car as a horse, they stressed the Jeep's proud past and the freedom gained from driving a Wrangler. These campaigns were also tremendously successful, expanding market share for the Wrangler in both countries. By this point, Chrysler's executives no longer doubted Clotaire Rapaille's approach. They'd come to appreciate the power of the Culture Code.

The Culture Code is the unconscious meaning we apply to any given thing—a car, a type of food, a relationship, even a country—via the culture in which we are raised. The American experience with Jeeps is very different from the French and German experience because these cultures evolved differently (the Americans have strong cultural memories of the open frontier; the French and Germans have strong cultural memories of occupation and war). Therefore, the Codes—the meanings they give to the Jeep at an unconscious level—are different as well. The reasons for this are numerous, but it all comes down to the worlds in which they grew up. It is obvious to everyone that cultures are different from one another. What most people don't realize, however, is that these differences actually lead to our processing the same information in different ways.

The stronger the emotion is, the more clearly an experience is learned. Think of a child told by his parents to avoid a hot pan on a stove. This concept is abstract to the child until he reaches out, touches the pan, and it burns him. In this intensely emotional moment of pain, the child learns what "hot" and "burn" mean and is very unlikely ever to forget it. The combination of the experience and its accompanying emotion creates something known widely as an imprint. Once an imprint occurs, it strongly conditions our thought processes and shapes our future actions. Each imprint helps make us more of who we are. The combination of imprints defines us. An imprint and its Code are like a lock

and its combination. If you have all of the right numbers in the right sequence, you can open the lock. Doing so over a vast array of imprints has profound implications. It brings us to the answer to one of our most fundamental questions: why do we act the way we do? Understanding the Culture Code provides us with a remarkable new tool—a new set of glasses, if you will, with which to view ourselves and our behaviors. It changes the way we see everything around us. What’s more, it confirms what we have always suspected is true—that, despite our common humanity, people around the world really *are* different. The Culture Code offers a way to understand how.

8. Ответьте на вопросы.

1. Who did hire Chrysler to discover the Code for the Wrangler in Europe? 2. How did respondents in France see Wrangler? 3. How did the Germans see Wrangler? 4. Why did the image of a Jeep give people a sense of hope? 5. What code was discovered for the Jeep Wrangler in France and in Germany? 6. Why did Chrysler’s executives appreciate the power of the Culture Code? 7. What is the Culture Code? 8. What do culture differences lead to? 9. What does strongly condition our thought processes and shape our emotions? 10. What does understanding the Culture Code provide us with?

9. Решите, какие предложения соответствуют содержанию текста, а какие нет.

1. Bolstered by its Canadian success, Chrysler hired Clotaire Rapaille to discover the Code for the Wrangler in Europe.
2. The people in France and Germany told Clotaire Rapaille stories about how the image of a Jeep gave them a sense of hope, reminding them of the end of difficult times and the dawn of better days.
3. Clotaire Rapaille returned to Chrysler and told them that the Code for the Jeep Wrangler in both countries was HORSE.
4. The campaigns in France and Germany were not very successful.
5. The Culture Code is the conscious meaning we apply to any given thing—a car, a type of food, a relationship, even a country—via the culture in which we are raised.
6. The American experience with Jeeps is very different from the French and German experience because these cultures evolved differently.
7. The stronger the emotion is, the vaguer an experience is learned.
8. The combination of the experience and its accompanying emotion creates something known as an imprint.
9. Imprints strongly condition our thought processes and shape our future actions.
10. The Culture Code offers a way to understand how different people around the world *are*.

10. Переведите предложения на английский язык, используя модель: *The better you do it, the quicker they will appreciate your efforts.* Чем лучше ты сделаешь это, тем быстрее они оценят твои усилия.

1. Чем сильнее эмоции, тем лучше запоминается полученный опыт.
2. Чем больше отличаются культуры разных стран, тем труднее им понять друг друга.
3. Чем лучше мы понимаем подсознательные желания наших клиентов, тем быстрее мы откроем культурный код наших товаров и услуг.
4. Чем глубже дизайнер изучит культурный код автомобиля, тем большим спросом будет пользоваться он у населения.
5. Чем раньше заводы получают заказ, тем быстрее они его выполняют.

11. Принимаем профессиональные решения. Изучите информацию в социальных сетях о том, как люди в нашей стране относятся к джипу Wrangler и приготовьте доклад “Culture code of

the Jeep Wrangler in Russia”. Сравните культурный код этой машины в Америке, России и Европе.

12. Учебная профессиональная деловая игра «Five principles of uncovering Culture Code». Работайте группами по пять человек. Каждый из вас прочитает свой текст об одном из пяти принципов выявления культурного кода товаров и услуг. Затем вы перескажете свои тексты членам вашей команды. Когда все тексты будут пересказаны, составьте список из пяти принципов и опишите процедуру проведения опроса потребителей. Сравните процедуру, предложенную вашей командой с результатами других команд. Обсудите, чья процедура более четко и конкретно описывает процесс опроса.

Five principles by Clotaire Rapaille

Five principles guide Clotaire Rapaille’s methodology for uncovering cultural Codes, and knowledge of these principles will help you understand the thinking that goes into each discovery.

Task 1 (for student № 1 to read and retell)

Principle 1: You can’t believe what people say.

When asked direct questions about their interests and preferences, people tend to give answers they believe the questioner wants to hear. Again, this is not because they intend to mislead. It is because people respond to these questions with their cortexes, the parts of their brains that control intelligence rather than emotion or instinct. They ponder a question, they process a question, and when they deliver an answer, it is the product of deliberation. They believe they are telling the truth. A lie detector would confirm this. In most cases, however, they aren’t saying what they mean. The reason for this is simple: most people don’t know why they do the things they do. Even the most self-examining of us are rarely in close contact with our subconscious. We have little interaction with this powerful force that drives so many of our actions. Therefore, we give answers to questions that sound logical and are even what the questioner expected, but which don’t reveal the unconscious forces that precondition our feelings. This is why polls and surveys are so often misleading and useless (and why the executives at Chrysler got the wrong “answers” regarding the Wrangler). They simply reflect what people say, rather than what they mean.

For Chrysler, I gathered participants and asked them to tell me what they wanted from a car. The initial responses I got were pure cortex: good gas mileage, safety, mechanical reliability, and all the other things we have learned to say about this subject. I, of course, did not believe them. As each session continued, I began to hear other things about cars that resonated. Memories of distinctive cars of the past, like the Mustang, the original VW Beetle, and the Cadillacs of the 1950s with their huge fins. Stories of the sense of freedom that came with holding their first set of car keys. Bashful mutterings about first sexual experiences taking place in the backseat of a car. Slowly, the sense of what American consumers really wanted from an automobile began to emerge. They wanted something distinctive. They wanted freedom. They wanted a sensual experience. The car that emerged from these discovery sessions was the PT Cruiser, a car with a very strong look and a very strong message. The reaction to the car was equally strong. Some people, of course, hated it. Any truly distinctive thing will be utterly unappealing to some people, even people within the same culture. This is because of the tensions that define cultures.

However, others loved the car, so much that it became a big commercial success. Its release was the most successful new car launch in recent memory. People spent up to \$4,000 extra just to be on a

waiting list to own one. Did the groundswell of excitement come because the PT Cruiser provided what people said they wanted in a car? No. It had gas mileage and safety ratings no better than any number of sedans, and it was no more reliable mechanically. It was, however, unusual, aggressive, and sexy. It appealed to what people really wanted in a car rather than what they said they wanted. If we had listened only to what people said, Chrysler would have created another boring, efficient sedan and the public would have shrugged. By learning what they really meant, Chrysler created a phenomenon instead.

Task 1 (for student № 2 to read and retell)

Principle 2: Emotions is the energy required to learn anything.

The discovery sessions for cars brought up some very strong emotions. People came to me after the third hour to say that memories brought them to tears, filled them with joy, or even made them extremely uncomfortable. This is not unusual. In fact, some form of this happens at nearly every discovery session I do—even the ones for office products and toilet paper. Emotions are the keys to learning, the keys to imprinting. The stronger the emotion, the more clearly the experience is learned. Emotions create a series of mental connections (I call them mental highways) that are reinforced by repetition. These mental highways condition us to see the world in predictable ways. They are the path from our experience with the world (such as touching a hot pan) to a useful approach to the world (avoiding all hot things in the future).

In our discovery session for cars that led to the PT Cruiser, it became clear that the emotions associated with the experience of driving a car were very strong indeed. When people spoke about the moment when they were allowed to drive for the first time, they made it sound as though their lives began right then.

Conversely, when elderly people spoke of the moment their car keys were taken away, they reported feeling as though their lives were over. Those first sexual experiences that for so many Americans take place in the backseat of a car (more than 80 percent of Americans have sex for the first time this way) send an incredibly strong emotional message about cars. It became obvious to me that because the emotion associated with driving and owning a car is so strong, the PT Cruiser needed to be a car people could feel strongly about. It needed to have a distinctive identity to justify such strong emotions. To create a strong identity and a new car at the same time, we decided to tap into something that already existed in the culture, a familiar unconscious structure. The one we chose was the gangster car, the kind of vehicle Al Capone famously drove. This became the PT Cruiser's signature. It lent the car an extremely strong identity—there is nothing else like it on the road today—and the consumer responded. Again, if the Cruiser had been just another sedan, the public probably wouldn't have even noticed it, but its distinctiveness tapped into something very emotional.

Task 1 (for student № 3 to read and retell)

Principle 3: The structure, not the content, is the message.

Unlike the sessions I did for the Jeep Wrangler, this new discovery had to do with cars in general. Predictably, participants spoke about all kinds of cars—minivans and roadsters, Model Ts and concept vehicles. How could I come to any conclusions about the Code when participants had such a wide range of cars in mind? By looking at the structure rather than the content.

When I read the third-hour stories participants tell in discovery sessions, I pay no attention to the content; instead, I focus exclusively on the structure. In the sessions I held for Chrysler, it was irrelevant that one participant told a story about a sports car while another talked about the family sedan and yet another yearned for his 1950 Packard. It didn't matter if they took their cars into the city, down country

lanes, or out on the open highway. What mattered was the connection between the driver and the car, between the experience of driving and the feelings evoked. These connections—this structure—gave us the clear sense that Americans derive a strong sense of identity from their cars and led to the development of a car that would reinforce that sense of identity.

Task 1 (for student № 4 to read and retell)

Principle 4: There is a window in time for imprinting, and the meaning of the imprint varies from one culture to another.

To return to our PT Cruiser session again, I learned that cars are an essential part of American culture because, while American children don't experience the emotion of driving a car at an early age, they imprint the thrills associated with cars in their youth. Americans love cars and they love going out in them. Throughout the discovery sessions, participants told stories of their excited parents bringing home a new car, about the enjoyment and bonding that comes from families going out for drives together on the weekend, about the breathtaking first ride in a sports car. American children learn at an early age that cars are an essential and vaunted part of family life, that they bring joy and even family unity. When it is time for them to buy a car, this emotional connection guides them subconsciously. They want a car that feels special to them. The distinctiveness of the PT Cruiser gave them this feeling, so they welcomed it into their garages and their lives.

Task 1 (for student № 5 to read and retell)

Principle 5: To access the meaning of an imprint within a particular culture, you must learn the code for that imprint.

The PT Cruiser was a smash success in America. Yet prior to its release, the new executives at DaimlerChrysler predicted it would fail. Why? Because different cultures have different Codes. We can return one more time to our example of the PT Cruiser to show how these different cultural Codes affect our responses to things. My review of hundreds of stories told by participants during the discovery sessions revealed that the American Code for cars is IDENTITY. Americans want cars that are distinctive, that will not be mistaken for any other kind of car on the road, and that trigger memories of Sunday drives, the freedom of getting behind the wheel for the first time, and the excitement of youthful passion. A car with a strong identity, such as the PT Cruiser or, as I illustrated earlier, the Jeep Wrangler, has a much better chance of breakout sales than a cookie-cutter sedan. This Code, however, is far from universal across cultures. German automotive giant Daimler-Benz purchased Chrysler around the time the PT Cruiser was on its way to production. When the German executives who now ran the company saw the car, they were appalled. Why? Because the Code for cars in the German culture is decidedly different from the American one. The German Code for cars is ENGINEERING. German car manufacturers pride themselves on the quality of their engineering, and this pride is so ingrained that people raised in that culture think of engineering first when they think of cars. The initial PT Cruisers were in no way models of engineering excellence. Their engines weren't particularly powerful or efficient, the design was anything but streamlined, they didn't handle very well, and their gas mileage and safety ratings were only average. The new executive team at Chrysler, accessing their cultural Code, believed the PT Cruiser would be a marketing disaster. They relegated production to one plant in Mexico.

This turned out to be a huge (although understandable) mistake. German executives responded negatively to the modest quality of the car's engineering. American consumers responded positively to the car's high level of identity. The plant in Mexico was ill equipped to keep up with demand, and there were long waiting lists. If the new executives at Chrysler had understood the American Code for cars and had relied on it rather than on their own Code, they would have avoided the many problems they had getting the desired number of PT Cruisers onto American highways.

13. Conversation skills. Как правильно общаться в деловой среде на английском языке.

Прочтите информацию и выучите выражения наизусть. Выполните задание.

Во время дискуссии обычно высказываются различные точки зрения. В английской культуре это делается максимально вежливо. Собеседники подчеркивают своё уважение к тому, кто не согласен с ними. С этой целью англичане используют коммуникативную стратегию вежливости, что, безусловно, оправдано, поскольку, принося извинение, представители англоязычной культуры признают факт вторжения в запретную зону, зону независимости собеседника, и выражают сожаление по этому поводу, одновременно демонстрируя свое взаимное расположение. Стратегия вежливости состоит из следующих коммуникативных приемов.

1) признать факт покушения на независимость адресата:

I'm sure you must be very busy, but...

I know this is a bore, but...

I'd like to ask you a big favour ...

I hope this isn 't going to bother you too much

2) показать свое нежелание совершать коммуникативный акт несогласия со мнением собеседника:

I hate to intrude, but...

I hate to impose, but...

I'm terribly embarrassed to have to admit...

I hesitate to trouble you, but...

I hope you don't mind me saying this, but...

3) принести убедительные причины вмешательства, спора:

I simply can't manage to...

I'm absolutely lost...

Can you possibly help me with this, because there's no one else I could ask.

4) попросить прощения за необходимость возразить:

Excuse me, but...

I'm sorry to bother you...

I hope you 'll / Please / Would you forgive me ...

I beg your indulgence...

Составьте мини-диалоги, используя выражения из всех перечисленных стратегий, по следующему плану:

1) начало разговора

2) объяснение вашего несогласия с точкой зрения собеседника

3) завершение разговора

Ситуации для мини-диалогов: 1) You work for the Russian car company AvtoVAZ as an engineer. You don't agree with your colleague who wants to change Lada Vesta from a subcompact car into SUV. 2) You work as a car dealer. As standard, the Lada Vesta has an airbag, anti-lock braking system with brake assist, electronic brakeforce distribution (EBD), electronic stability control, traction control system, hill start assistant, ERA-GLONASS emergency system, tilt/telescoping adjustable steering column, remote controlled car central locking system with folding key, trip computer, car alarm, 15 or 16-inch wheels and full-size spare tyre, making it one of the most equipped models in the entry-level segment in Russia. Your client doesn't want to have all these offers. Try to persuade him to take them. 3) You work as a Chief Engineer at AvtoVAZ. Lada introduced

a station wagon and a "Cross" version of the station wagon, with higher ground clearance, in September 2017. A "Cross" version of the sedan, with more ground clearance than a Toyota RAV4, arrived in the first half of 2018. You don't agree with this order. You would have liked to introduce first a "Cross" version of the sedan and then a station wagon.

14. 1) Учебная деловая профессиональная игра «Culture Code for Russian Cars». Прочитайте процедуру проведения опроса потребителей. Сравните эту процедуру с теми решениями, которые вы предложили в предыдущей игре «Five Principles of uncovering Culture Code». Выберите ту процедуру проведения опроса потребителей, которая вам больше нравится.

2) Разделите всю группу на две команды. В каждой команде три студента выполняют роль членов комиссии, а остальные являются потребителями. Члены комиссии проводят опрос потребителей, используя вышеописанную процедуру. Потом членами комиссии становятся другие три студента, которые повторяют эту же процедуру. После второго круга опроса участники собираются все вместе для обсуждения результатов и голосуют за предлагаемые культурные коды понятия «Российский автомобиль». Команда, предложившая код, который получает больше голосов, становится победителем.

3) Проанализируйте культурный код понятия «Российский автомобиль». Какие выводы вы можете сделать, основываясь на этом коде? Какие меры по улучшению состояния автопромышленности в России вы бы предложили? Какую бы рекламную кампанию организовали, чтобы привлечь покупателей?

The procedure of investigating the culture code of the product or service

1. Ask your recipients to study the subject on the Internet, and to present a report on the topic of associations with the service or product in a particular country.

This stage helps the recipients to tune their brains to the chosen topic to be able to recollect the deepest memories connected with the product or service in question.

2. Listen to the reports together with other participants. Ask the listeners to write down what they have in common with the associations from the report.
3. After a break, have a relaxation session. During this session participants are sitting in comfortable positions listening to a soft music for five minutes.
4. Have a recollection session during which recipients discuss their earliest and brightest memories about the product or the service. Encourage them with relevant questions and comments. Write down whatever association you hear.
5. Ask the recipients to write a short essay on the topic of the brightest memories about the product or service.
6. Analyse all the records and decide on the culture code of the product or service.

15. Проведите дискуссию «The best Russian car advertising campaign of the year». Подготовьте сообщение по теме и отстаивайте свою точку зрения, используя выражения из стратегий ведения дискуссии.

Модуль 2 Исследования в сфере дизайна железнодорожного транспорта Часть 1

RESEARCH IN RAILWAY CAR DESIGN

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

competitive – конкурентноспособный

a railway operational efficiency - оперативная эффективность железной дороги

a must – требование, необходимость

rail vehicle interior planning - планировка интерьера железнодорожного вагона

available seats - свободные места

serious safety risks - серьезные риски безопасности

comfort constraints – ограничения по комфорту

arrange the seats to achieve a maximum of seating - расположить сиденья так, чтобы получить максимальное количество сидячих мест

the check-in of luggage - регистрация багажа

compulsory - обязательный

ignore the demands and needs of passengers - игнорировать требования и нужды пассажиров

achieve the high proportion of rail passengers - добиться высокой доли железнодорожных пассажиров

advantages over - преимущества над

equip vehicle interiors with - оборудовать салоны железнодорожных вагонов (чем-то)

the highest possible number of seats - максимально возможное количество мест

contradict the considerations – противоречить этим соображениям

a loss of comfort - потеря комфорта

constitute serious operational problems - создавать серьезные эксплуатационные проблемы

underestimated - недооцененный

the criteria of station dwell time - критерии длительности стоянки на станции

achievable seat occupancy rate - достижимая заполняемость мест

customer satisfaction – удовлетворенность клиентов

ultimate safety – максимальная безопасность

ultimately – в конечном итоге

boarding and disembarking - посадка и высадка

the optimization potential of railway vehicles - потенциал оптимизации железнодорожного транспорта

capture the real behaviour of passengers - фиксировать реальное поведение пассажиров

under different marginal conditions - при различных предельных условиях

ascertain – установить

the flow of passengers - поток пассажиров

the search for seating – поиск места

stowing of luggage - размещение багажа

storage of luggage – хранение багажа

occupancy rate in the vehicle – вместимость средства передвижения

space design – дизайн пространства

exact - точный

the anticipated luggage types and volumes per person - ожидаемые виды и объемы багажа на человека

measurements and weighing of several thousand pieces of luggage - замеры и взвешивание нескольких тысяч единиц багажа

this fact should be taken into account – этот факт следует учитывать

comfort enhancement - повышение уровня комфорта

a decisive factor - решающий фактор

inefficient conditions in the vehicles must be expected - следует ожидать неэффективных условий в транспортных средствах

in close proximity to - в непосредственной близости к

obstructions to passenger flow - препятствия для пассажиропотока

impair the flow of passengers – мешать пассажиропотоку

lift heavy baggage into the overhead bin - поднимать тяжелый багаж на верхнюю полку для багажа

luggage racks – багажные полки

dimension - соблюдать нужные размеры

seat backrests - спинки сидений

2.Переведите следующие слова и словосочетания.

Operational efficiency, be subordinated to, practicality, an alternative, concepts, reservations, ignore, transport policy, tendency, criterion.

3.Найдите синонимы в данной цепочке слов.

Subordinate, a rival, lead to, generate, submit, cause, strain, baggage, a competitor, luggage, a decrease, a decline, tension, constitute.

4.Найдите антонимы в данной цепочке слов.

Misunderstand, assessment, available, enough, maximize, occupied, understand, confirm, minimize, contradict, evaluation, sufficient.

5.Прочитайте следующие предложения и переведите их на русский язык.

1.This is often subordinated to other essential aspects, such as practicality, in the context of rail vehicle interior planning. 2.Misunderstood operational efficiency concepts such as maximum use of space for sitting can actually lead to a decrease in operational efficiency, operational problems, and incidents with serious safety risks. 3.Since in airline travel reservations as well as the check-in of luggage are compulsory, all seats can therefore actually be used and sold. 4.In contrast, rail cannot afford to ignore the demands and needs of passengers. 5.In order to achieve the high proportion of rail passengers that is also required in transport policy and generally also involves economic advantages, rail must bring into play the advantages it has over other modes of transport. 6. Especially in long-distance train travel but also on many local routes particularly in the service of cruise ship ports and airports the volume of luggage is often underestimated and not taken seriously in sufficient measure as an influence factor on the criteria of station dwell time, achievable seat occupancy rate, comfort, customer satisfaction and ultimately safety.

6.Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения.

1.To be (конкурентноспособный) as a railway operational efficiency is (необходимостью). 2.This is often subordinated to other essential aspects, such as practicality, in the context of (планировки интерьера железнодорожного вагона). 3.Misunderstood operational efficiency concepts such as maximum use of space for sitting can actually lead to a decrease in operational efficiency, operational problems, and incidents with (серьезными рисками безопасности). 4.Airlines can afford

(расположить сиденья так, чтобы получить максимальное количество сидячих мест). 5. However, the tendency in recent years to (оборудовать салоны железнодорожных вагонов) the highest possible number of seats (противоречит этим соображениям). 6. In contrast, rail cannot afford to (игнорировать требования и нужды пассажиров). 7. This leads not only to (потере комфорта), which approximates the comfort level of air travel, but also (создаёт серьёзные эксплуатационные проблемы).

7. Прочитайте текст, и перескажите его, используя активный словарь из первого задания в качестве плана.

Issues to be solved in the interior railroad cars design

To be competitive as a railway operational efficiency is a must. This is often subordinated to other essential aspects, such as practicality, in the context of rail vehicle interior planning. In practice, this leads to the opposite of the desired result. Misunderstood operational efficiency concepts such as maximum use of space for sitting can actually lead to a decrease in operational efficiency, operational problems, and incidents with serious safety risks. In practice, the attempt to maximize the number of seats on the train leads to fewer available seats due to a lack of space for luggage accommodation and, at the same time, to a longer passenger exchange time.

In long-distance traffic in particular, the railways find themselves in a field of tension between their two competitors, road traffic and air traffic. People who travel by air have or at least see no alternative to air travel. This leads to an acceptance by air travellers of comfort constraints which arise due to economic pressures on the airlines. Airlines can afford to arrange the seats in the passenger cabin to achieve a maximum of seating. Since in airline travel reservations as well as the check-in of luggage are compulsory, all seats can therefore actually be used and sold. In contrast, rail cannot afford to ignore the demands and needs of passengers. In order to achieve the high proportion of rail passengers that is also required in transport policy and generally also involves economic advantages, rail must bring into play the advantages it has over other modes of transport. However, the tendency in recent years to equip vehicle interiors with the highest possible number of seats contradicts these considerations. This leads not only to a loss of comfort, which approximates the comfort level of air travel, but also constitutes serious operational problems. These problems are often not considered especially in the purchase of vehicles. The often-applied evaluation criterion of the highest possible number of seats and thereby expected lower purchase and operating costs per passenger is inadequate since it clearly contradicts reality. Especially in long-distance train travel but also on many local routes particularly in the service of cruise ship ports and airports the volume of luggage is often underestimated and not taken seriously in sufficient measure as an influence factor on the criteria of station dwell time, achievable seat occupancy rate, comfort, customer satisfaction and ultimately safety.

8. Ответьте на вопросы:

1) What is a must nowadays? 2) What does the attempt to maximize the number of seats on the train lead to? 3) In which traffic do the railways find themselves in a field of tension between their two competitors, road traffic and air traffic? 4) Why do people who usually travel by air have or at least see no alternative to air travel? 5) Why can airlines afford to arrange more seats in the passenger cabin than railroads? 6) What advantages do railways have over airlines? 7) What considerations does the tendency to equip vehicle interiors with the highest possible number of seats contradict? 8) What constitutes serious operational problems in the railroads? 9) Is the volume of luggage often underestimated? 10) What factors should be taken seriously in sufficient measure?

9. Переведите на английский язык, используя модель: 1. This train is *twice as expensive as* that train (Этот поезд в два раза дороже, чем тот поезд). 2. The ticket for this train is *two hundred rubles more expensive than* for that one (Билет на этот поезд на 200 рублей дороже, чем на тот поезд).

1) Планировка интерьера этого железнодорожного вагона в три раза лучше, чем того, который мы видели вчера. 2) Риски безопасности здесь на пять процентов серьезнее, чем обычно. 3) Свободных мест во втором вагоне в два раза меньше, чем в третьем. 4) В этом году наша компания на пять процентов более конкурентоспособная, чем в прошлом. 5) Максимально возможное количество мест в новом вагоне на 10 больше, чем в том вагоне, который мы сейчас эксплуатируем.

10. Принимаем профессиональные решения. How they describe our trains in Great Britain (Как наши поезда описывают в Великобритании). Прочтите описание наших поездов, которое было подготовлено для британских туристов. Подготовьте краткую справку для британских туристов, состоящую только из сравнительных конструкций (5–10 предложений), какой вид поезда самый быстрый (медленный), самый дорогой (дешевый), в каком поезде больше (меньше) сервисных услуг для пассажиров и т. д. Зачитайте эту справку вслух. Выслушайте справки своих коллег и запишите все ошибки в сравнительных конструкциях, которые услышите. Определите самую грамотно-составленную справку.

1) The fastest trains on the Russian network serve Moscow, Saint Petersburg and Nizhny Novgorod, running under the brand name Sapsan. They can reach speeds of up to 250kmh making the journey from Moscow to Saint Petersburg in under four hours! Sapsan trains are all seated (there are no sleeper carriages) and are very similar to European trains in their layout; with a single seat, or two seats side by side, either side of a middle aisle. They are very modern trains, all of which are no more than a few years old. 2) Firmeny trains run throughout the Russian rail network, particularly on the most popular or prestigious routes. They are generally low numbered trains and have names to signify their prestige, such as train 2, 'Rossiya', from Moscow to Vladivostok or train 20, 'Vostock' from Moscow to Beijing. They are the most modern sleeper trains on the network with the best facilities, services, and on-board staff. They make the fewest stops of all Russian sleeper trains, meaning that they usually have a shorter journey time than either Skory or Passenger trains. Because of this they tend to cost more than regular Skory or Passenger trains. First, second and third class are all available on-board along with a comfortable dining car with an extensive selection of culinary delights. 3) Passenger trains cover a variety of routes, both long and short. They are characterised by being numbered 160 and above; often they are numbered in the two or three hundreds. They tend to stop at most stations along their route and, as such, they are the slowest train to get you to your destination; though this does offer you the opportunity to see the more rural stations, towns, cities, and villages close up. They also tend to be of a slightly lower quality than Fast/Skory trains. This is reflected in the price; passenger trains are generally the cheapest train on any given route. An advantage of this is that you will find that locals will use these trains more, and there is a greater chance of being able to share culture and stories. 4) The majority of long-distance trains on the Russian rail network are Skory (Fast) trains. They have good quality services, though they are not quite as modern as Firmeny trains. They have a few more stops than a Firmeny train and so the journey may take a little longer. This is reflected in their price being somewhat cheaper than a Firmeny train. Skory trains have Second- and Third-Class carriages but are usually without a First Class carriage. In its place is the option for two people in Second Class to buy two tickets each, effectively buying an entire cabin to experience the privacy of a First-Class cabin. A dining car is usually part of the make-up of these trains, though, much like the cabins, it may not be of the same

quality of a Firmeny train. 5) The Elektrichka are the suburban commuter trains of the Russian network. You will typically find them ferrying people in and around major cities; to and from work, home, and their country 'dachas'. They are hugely convenient for getting from the centre of major cities to their suburbs, with no concerns about traffic jams that you may frequently come across, particularly in Moscow during the summer. Seating is usually on wooden, or plastic benches, two by two, so not of the highest quality, but the tickets are generally reasonably priced. If you are looking to get a feel for Russia away from the more obvious tourist spots in the centre of major cities, the Elektrichka is invaluable.

(Adopted from: <https://realrussia.co.uk/trains/info/train-types>)

11. Conversation skills. Как правильно общаться в деловой среде на английском языке. How to hold the Business Meeting (Как вести деловое совещание). Прочтите информацию, выпишите выражения на карточки и выучите их наизусть. Составьте мини ситуации в группах из трех человек, используя по несколько выражений из каждого пункта (вначале можно пользоваться карточками с выписанными выражениями). Каждый из группы по очереди играет роль председателя собрания, остальные выполняют роль участников собрания. Разыграйте свои ситуации перед остальными студентами. Теперь поменяйтесь ролями и еще раз разыграйте ситуации проведения собрания с другими партнерами.

1. How to chair

I'd like to ask (name) for his (her) view on this.

Я хочу попросить (Ольгу) изложить свою точку зрения.

Thank you, (name). You've had your say. Let the others give their views now, please.

Спасибо, (Ольга). Вы высказались. Теперь пусть другие изложат свои точки зрения.

I'd like to move on now to...

Мне бы хотелось перейти сейчас к...

2. How to interrupt

I'd just like to say...

Я только хочу сказать...

Can I just come in here?

Могу я сейчас высказаться?

If I can interrupt you at that point...

Если мне можно прервать вас на этом месте...

3. How to deal with interruptions

If you could just let me finish.

Если бы вы просто позволили мне закончить.

Hold on a minute, please.

Подожди минутку, пожалуйста.

If I can just finish what I'm trying to say.

Могу я закончить то, что пытаюсь сказать?

4. How to get your point across

The main issue here is...

Главный вопрос здесь то, что...

The really important thing is...

Действительно важно то, что...

Surely, the point is that... Наверняка, суть в том, что...

The purpose of my talk is... Цель моего доклада...

5. How to ask for clarification

What do you mean by...? Что вы имеете в виду, говоря...?

Sorry, I don't know what you mean. Извините, я не знаю, что вы имеете в виду.

Could you explain that in more details? Могли ли бы вы объяснить это подробнее?

Could you be more specific? Могли ли бы вы быть поконкретнее?

Could you give me a specific example?
пример? Могли ли бы вы привести конкретный

6. How to clarify (how to make your meaning clearer)

Basically, what I'm saying is... В общем, я говорю о том, что...

What I really want to say is... То, о чём я хочу в действительности сказать...

Or to put it another way... Или другими словами...

Let me rephrase that. Позвольте мне перефразировать это.

To be more precise... Для того чтобы быть более точным...

7. How to order information

Firstly (secondly, thirdly), I'll give you a few basic facts.

Во-первых, я приведу вам несколько основных фактов.

Finally, I'll describe... В заключение я опишу...

8. How to signal the end of the topic

Right, I've told you a bit about... Хорошо, я рассказал вам немного о...

Ok, that's all I have to say about... Вот всё, что я хотел вам сказать о...

Ok, that's it for... Вот и всё о...

Right, now you know a bit about ... Хорошо, сейчас вы знаете немного о...

9. How to change to a new topic

So, moving on now to... Итак, переходим сейчас к...

Let's go on to... Давайте перейдём к...

10. How to sum up

To sum up, ... Подводя итоги...

Now, I'll summarize my main point. Сейчас я подведу итоги...

To conclude my presentation, ... В заключение моей презентации...

In conclusion, I'd like to say ...

В заключение я хочу сказать...

It's been a pleasure talking to you all!

Было приятно с вами поговорить.

12. Учебная профессиональная деловая игра «How to find solutions to the issues in railroad car design». Работайте командами по 6 человек. 3 студента исполняют обязанности инженеров, работающих в Исследовательском центре железнодорожного машиностроения (the Research Centre for Railway Engineering) в Вене. Один студент является руководителем проекта. Два студента являются экспертами по железнодорожному транспорту, приглашенными для поиска решений по оптимизации дизайна пассажирских вагонов. Каждый участник читает свой текст и готовит его на пересказ, опираясь на план и выписанные новые слова.

Команда проводит совещание по вопросу оптимизации размещения багажа в пассажирских поездах. Ведет совещание руководитель проекта. Во время проведения совещания используются выражения и лексика из предыдущего упражнения Small Talk. How to hold the Business Meeting (для более слабых участников возможно использование карточек с выписанными выражениями). Цель совещания – выслушать пересказ текстов всех участников и составить список возможных последствий неподходящего размещения багажа в пассажирских вагонах (последствия рассматриваются по следующим трем пунктам: passenger boarding and deboarding time; occupancy rate; operating efficiency). Если в игре участвуют две и более команд, необходимо определить, чей список самый интересный и актуальный.

Role 1 (for Chief Manager of the Project): For nearly 20 years the Research Centre for Railway Engineering at the Vienna University of Technology has been intensively involved with questions on a scientific level related to the optimization potential of railway vehicles. The core of all research and development projects as well as the resulting scientific work is the serious examination of the needs and wishes of travellers as well as with their problems and difficulties in using the train. A substantial contribution to the objectification of the findings is the data collected for nearly two decades concerning passenger behaviour, which has been collected through observation. The goal thereby is to capture the real behaviour of passengers under different marginal conditions uninfluenced by possible personal sentiments which may affect the results of surveys. Surveys formed an additional basis for the scientific analysis. Data has been collected on the following areas about which my colleagues are going to tell us.

Role 2 (for Designer 1): Passenger flow analysis: The boarding and deboarding of approx. 20,000 passengers in approx. 50 different boarding areas and vehicle types were observed. Through video analysis precisely to a tenth of a second it was ascertained how long on average a person needs for boarding and deboarding. Above all, however, in addition to the knowledge of individual time requirements, decisive insights can be gained into the extent to which the entire vehicle concept influences the flow of passengers.

Passenger surveys. Approximately 40,000 passengers in just under 10 different countries were surveyed concerning their problems and difficulties as well as their needs and wishes in all phases of travel in a railway vehicle. This related to boarding as well as movement in the train, the search for seating, stowing of luggage and requirements during the trip itself.

Passenger behaviour analyses. The behaviour of approx. 300,000 passengers in more than 80 different vehicle types was analyzed with regard to the choice of seats, storage of luggage and use of time. From the data, depending on the parameters of age, gender, occupancy rate in the vehicle and space design, information was accurately derived concerning which seats or seating areas were preferred, how and where luggage was stowed as well as the activities passengers performed.

Role 3 (for Designer 2): Luggage data collection: In combination with surveys, the exact anticipated luggage types, and volumes per person, per vehicle or per train depending on travel purpose, age and gender as well as group size was determined through counting, exact measurements and weighing of several thousand pieces of luggage. With respect to new vehicle design concepts, the data will provide accurate conclusions on how the intended space design will be used, how the design will affect passenger behaviour in seat selection, baggage storage and the conduct of activities, and what the final impact of the behaviour will be on passenger boarding and disembarking parameters, the proper stowage of baggage and the actual seat occupancy achievable.

For air travelers who use the train to travel to the airport, an approximately 20% higher baggage volume is expected than for train travel. This fact should be taken into account in particular for all trains serving airports. As an example of luggage volume, the average travel purpose distribution in Germany was used in a fictional carriage with 84 seats and a 100% occupancy.

On average travel days an average of 36 medium and large trolleys and 38 medium and large rucksacks or travel bags were stowed. With regard to luggage accommodation the total volume of luggage must subsequently be superimposed on the wished for or actual passenger behaviour concerning the accommodation. For example, believing could be stored in overhead racks the majority of travellers would not use the overhead racks. This means that, in practice, a large part of the luggage is stowed disturbingly, e.g., on or in front of seats, in the aisle, etc.

Role 4 (for Designer 3): Luggage volume. Type, size, weight and number of particular pieces of luggage depend substantially on the parameters of travel purpose in combination with travel duration, age, gender and present group size of the travellers. Due to an increase in comfort during transport particularly attributable to the fitting of luggage with rollers individual items were growing within the last 15 years. For example, pieces of luggage which weigh 14 kilos and must be carried feeling as though they are the same weight as pieces of luggage which weigh 21 kilos but are equipped with rollers. In accordance with the comfort enhancement provided by rollers increasingly larger pieces of luggage are being manufactured and used by travellers. This has led not only to an increase in the size of individual pieces of luggage but also to an increase in weight. Both the increase in weight as well as in size lead to corresponding challenges for the rail operators. In the case of boarding the train over the steps as well as the frequently necessary lifting of luggage in luggage bins, the rollers provide no support and accordingly increase the difficulties for travellers. In order to construct adequate and efficient luggage storage areas, as a first step, knowledge of luggage in terms of type, size, weight and number of pieces per person is important. For example, in holiday travel on statistical average 70% of travel luggage pieces are medium and large trolleys, on average 1.16 pieces of luggage per person is taken on holiday. On short trips on statistical average each traveller takes 0.6 pieces of luggage which are 35% medium and 10% large trolleys. The decisive factor for the necessary luggage accommodation is a precise knowledge of the travel purpose mix that certain vehicles can expect in their area of operation. From this, the actual expected average luggage volume per person and thus the corresponding total volume per vehicle can be determined.

Role 5 (for Expert 1): Luggage Accommodation. Passenger behaviour. There are two basic principles for baggage accommodation. Travellers do not want to have to lift their luggage and for security reasons they want to have visual contact with their luggage at all times. If these two criteria are not sufficiently taken into account from the outset, inefficient conditions in the vehicles must be expected. For 88% of passengers visual contact to their luggage is important or very important. This means that luggage must be able to be stowed in close proximity to the traveller. If there is no adequate possibility and the luggage must be stowed at a greater distance, such as in luggage racks near the entrance, for most travellers this results in a corresponding uneasiness and loss of comfort. From an

operational point of view, however, the risk is even greater for baggage that has been stowed in a disruptive manner due to lack of visual contact. 75% of travellers indicate explicitly that they are prepared to stow their luggage disruptively in order to meet the need for visual contact. As a result, luggage is placed on or in front of seats or in aisle areas. This leads to an increase in unusable seats and obstructions to passenger flow. The second important criterion with regard to planning appropriate luggage racks is the willingness to lift luggage. For example, only about 20% of passengers are willing to lift heavy baggage into the overhead bin, and over 50% are not willing to do so under any circumstances. With medium sized luggage at least 50% are willing to lift it into the overhead bin. These specific values show that it is pointless to use only overhead bins without alternatives. In addition, the available number of luggage racks must be sufficiently dimensioned!

The sampled willingness regarding luggage accommodation has been confirmed by extensive objective observations. Although in some cases up to 50% of the overhead bins are free, various pieces of luggage are placed on the floor, in front of the seats, in the aisle or on the seats. At lower occupancy rates of up to 35%, thirty percent of medium and large trolleys are placed on or in front of seats or in the aisle. Even at high occupancy rates of over 70%, by which making seats free can be expected, up to 20% of large and medium sized trolleys are placed in these positions.

Role 6 (for Expert 2): Luggage Accommodation. Possibilities for Accommodation. The main possibilities for luggage accommodation are overhead bins, luggage racks and spaces between the seat backrests. In part, areas under the seats can also be used. However, as a rule these areas can be used only for those pieces of luggage which fall under the category of hand luggage. In order to design luggage storage space so that even with a very high occupancy rate all luggage can be properly accommodated, the following principles must be observed: 1) Above mentioned principles "not lifting" and "visual contact". 2) Determination of the actual luggage volume. 3) Reliable knowledge of the shape of the luggage. In order to efficiently design the most popular storage spaces between the seats and in the luggage racks, knowledge of the shape, size and volume of the luggage is by all means essential. Experience has shown that luggage racks which are only a few centimetres, often only 5 cm to 10 cm, too narrow or whose shelf heights are too high or too low, can hold up to 50% less luggage than appropriately dimensioned racks! The same applies to the space behind or between the seat backrests. Here 10 cm to 15 cm of too little usable space can lead to 70% less storage space. In addition to the appropriate sizing of luggage racks and seat spacing, it is also important to ensure a well-considered distribution of luggage storage possibilities in the vehicle. These must be distributed as evenly as possible over the vehicle to allow good visual contact to luggage from each seat and not impair the flow of passengers.

Модуль 2 Исследования в сфере дизайна железнодорожного транспорта Часть 2

RESEARCH IN RAILWAY CAR DESIGN

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

luggage storage space design - дизайн места для хранения багажа

the actual available occupancy rate - фактическая доступная загрузка

occupancy rate - коэффициент заполняемости

decline up to 80% - снижаться до 80%

affect – влиять на

passenger related factors - факторы, связанные с пассажирами

vehicle-side factors – факторы, обусловленные транспортным средством

on one hand, on the other hand – с одной стороны, с другой стороны

improper planning - неправильное планирование

reduce - снизить

exacerbate – усугубить, обострить

a perfectly planned layout – идеально-спланированное расположение

sink drastically – резко снижаться

luggage accommodation capacity available – доступная вместимость багажа

existing areas are frequently unsuitably designed - существующие помещения часто имеют неподходящий дизайн

significant operating efficiency impacts – значительное воздействие на операционную эффективность

prevail – преобладать

delay – задержка

make up for – компенсировать

mentioned – вышеупомянутый

missed connections – сорванные пересадки

a significant additional energy consumption - значительный дополнительный расход энергии

install – монтировать, установить

chaotic conditions in overcrowded vehicles - хаос в переполненных транспортных средствах

a high stress factor - высокий стрессовый фактор

2. Переведите следующие слова и словосочетания.

Mobility limitation, perspective, in concrete terms, in operation, categories, correlation between, standard days, station stop times, chaotic, stress factor.

3. Найдите синонимы в данной цепочке слов.

Increase, decline, reduce, fall, achievable, effects, predominate, compensate, exacerbate, sharp, sink, conditions, drastically, consequences, circumstances, available, make up for, prevail.

4. Найдите антонимы в данной цепочке слов.

Boarding, reduce, worst, decline, gradually, correct, empty, debarking, increase, interior, improper, exacerbate, exterior, best, sink, soar, drastically, overcrowded.

5. Прочитайте следующие предложения и переведите их на русский язык.

1. On one hand, by correct planning the passenger-side factors can be correspondingly reduced, on the other hand, by improper planning these can be exacerbated. 2. The vehicle-side factors include, for example, the entry height and door width, potentially any existing level entrances, location and

number of entrances, the suitability of entrance spaces as collection areas, any restrictions to passenger flow and the overall design of the vehicle interior. 3. From the perspective of passenger boarding and deboarding time the difference between the best and the worst vehicles currently in use is at a ratio of 1:4. 4. This means in concrete terms that with an assumed passenger boarding and deboarding time of one minute in the best case, the time for the same number of passengers in the worst case can be up to four minutes! 5. The more suitable the design of luggage storage areas, the less time is needed for boarding and deboarding. 6. If it is at all possible to make up for the delays, it is only possible by constant use of maximum line speed, which means a significant additional energy consumption especially at a high rate of speed.

6. Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения.

1. If the important basic principles of (дизайна места для хранения багажа) are not respected, two serious operational consequences can be expected. 2. The passenger boarding and deboarding time in stations will increase and (фактическая доступная загрузка) will (снижаться до 80%). 3. (С одной стороны), by correct planning the passenger-side factors can be correspondingly (снижены), (с другой стороны), by (неправильное планирование) these can be (усугублены). 4. If there are more seats over these limits, it is at the expense of customer-oriented luggage accommodation, and the actual number of available seats as well as the occupancy rate (резко снижается). 5. The reason for the sharp decline in occupancy is that there is not enough (доступная вместимость багажа), and (существующие помещения часто имеют неподходящий дизайн). 6. If it is at all possible to make up for the delays, it is only possible by constant use of maximum line speed, which means (значительный дополнительный расход энергии) especially at a high rate of speed. 7. Comfort is significantly reduced by (хаос в переполненных транспортных средствах).

7. Прочтите текст, составьте план к этому тексту и сравните последствия неподходящего размещения багажа в пассажирских вагонах, упомянутых в тексте, с теми последствиями, которые вы предложили в части 1 модуля 2 в деловой игре «How to find solutions to the issues in railroad car design».

Consequences of unsuitable luggage accommodation possibilities

If the important basic principles of luggage storage space design are not respected, two serious operational consequences can be expected. The passenger boarding and deboarding time in stations will increase and the actual available occupancy rate will decline up to 80%.

Passenger boarding and deboarding time. There are many factors which affect passenger boarding and deboarding time. These include passenger related factors which manufacturers and operators have no control over. These factors include age, gender, accompanying luggage and any kind of mobility limitation. However, the vehicle-side factors are important. On one hand, by correct planning the passenger-side factors can be correspondingly reduced, on the other hand, by improper planning these can be exacerbated. The vehicle-side factors include, for example, the entry height and door width, potentially any existing level entrances, location and number of entrances, the suitability of entrance spaces as collection areas, any restrictions to passenger flow and the overall design of the vehicle interior. From the perspective of passenger boarding and deboarding time the difference between the best and the worst vehicles currently in use is at a ratio of 1:4. This means in concrete terms that with an assumed passenger boarding and deboarding time of one minute in the best case, the time for the same number of passengers in the worst case can be up to four minutes! It should be noted here that with some exceptions younger generation vehicles which are currently in operation tend to produce higher values.

The influence of interior design between the best and worst case already produces an affect with a ratio of 1:2. This means for example, in the best case at a high rate of passenger exchange in conventional vehicle constructions, a passenger boarding and deboarding time of two minutes can be achieved. Whereas, in the worst case it requires four minutes.

The data from approximately ten basic vehicle interior categories show that in row seating practically only overhead racks are available and in vis-a-vis seating luggage can be well stowed between the seat backrests. All findings show the clear correlation between time demand and luggage storage. The more suitable the design of luggage storage areas, the less time is needed for boarding and deboarding. The "ideal time" refers to the possible achievable time for optimally designed vehicles which, due to a perfectly planned layout, do not cause any restrictions in the passenger flow.

Occupancy rate. From an operational point of view, the second relevant effect of well-planned or vice versa insufficiently thought-out luggage storage areas, is the actual occupancy rate. In long-distance traffic the only significant occupancy rate is the seat occupancy rate. With unsuitable and insufficiently designed luggage storage possibilities, even this can decline noticeably. In conventional passenger carriages with a length over buffers of 26.4 meters, a maximum 80 seats are actually available on standard days.

This number is achieved if the remaining areas are used in suitable form for luggage storage. If this is the case, up to 100% of the seats can be occupied. If there are more seats over these limits, it is at the expense of customer-oriented luggage accommodation and the actual number of available seats as well as the occupancy rate sink drastically. Studies by the Research Centre for Railway Engineering at the Vienna University of Technology show that the average achievable occupancy rate in comparable vehicles with 88 seats is only about 80%. This means that on average only 72 of the 88 installed seats can be used!

The reason for the sharp decline in occupancy is that there is not enough luggage accommodation capacity available, and the existing areas are frequently unsuitably designed. This leads to the fact that part of the luggage is stored not only in the aisle but also on and in front of the seats.

Operating efficiency. The consequences of falsely planned luggage storage possibilities presented so far ultimately have significant operating efficiency impacts. The hope or goal to also be more efficient through a greater number of seats is transformed as a general rule into the opposite. Under the premise that the goal is to take advantage of the highest number of available seats, the following circumstances always prevail. **Delays.** Vehicle interiors following the idea of seat maximization inevitably lead to long station stop times. With a high passenger exchange, four to six minutes per station are the result. Whereas, ideally designed vehicles require only one to one and a half minutes. This fact in the case of a close sequence of stations leads to corresponding delays. **Declining operating quality.** When delays cannot be made up for, the aforementioned delays lead to a decline in operating quality. This is especially important if delays are carried over to connecting or opposite trains, or if the results are missed connections. **Higher energy consumption.** If it is at all possible to make up for the delays, it is only possible by constant use of maximum line speed, which means a significant additional energy consumption especially at a high rate of speed. **Lower occupancy rate.** Seats are installed which in practice are not available. At the same time the achievable seat occupancy rate declines up to 20%! **Declining passenger satisfaction.** The declining seat occupancy rate causes a correspondingly high number of standing passengers, which accordingly reduces passenger satisfaction. Comfort is significantly reduced by chaotic conditions in overcrowded vehicles. For nearly 18% of travellers high occupancy together with the already mentioned associated effects means a high stress factor!

8. Ответьте на вопросы:

1. What will happen to the actual available occupancy rate if the important basic principles of luggage storage space design are not respected?
2. What do passenger related factors include?
3. How can the passenger-side factors be reduced and exacerbated?
4. What do the vehicle-side factors include?
5. What is the difference between the best and the worst vehicles from the perspective of passenger boarding and deboarding time?
6. What does the ideal time for boarding and deboarding refer to?
7. What is the reason for the sharp decline in occupancy?
8. What circumstances always prevail under the premise that the goal is to take advantage of the highest number of available seats?
9. What is the consequence when seats are installed which in practice are not available?
10. Why does higher energy consumption occur?

9. Переведите на английский язык, используя модель: It's *the most expensive* ticket (Это самый дорогой билет). This ticket is *much more expensive* than that one (Этот билет гораздо дороже, чем тот). *The more expensive* the ticket is, *the better* the service *becomes* (Чем более дорогой билет, тем лучше становится обслуживание).

1. Неправильное планирование оказывается гораздо дороже, чем меньшее количество мест в вагоне. 2. С одной стороны, идеально-спланированное расположение мест – самое рентабельное для железных дорог, с другой стороны, самое удобное для пассажиров. 3. Доступная вместимость багажа в этом вагоне – самая низкая. 4. Существующие помещения в пассажирском вагоне часто имеют гораздо более неподходящий дизайн, чем в грузовом вагоне. 5. Чем более удачный дизайн помещений для хранения багажа, тем меньше времени требуется для посадки и высадки пассажиров.

10. Принимаем профессиональные решения. Which car interior design is better? (Какой дизайн вагона лучше?)

Работайте командами по два человека. Найдите в интернете фотографии пассажирского вагона и приготовьте его описание. Не показывайте свои картинки своему партнеру, так как после вашего описания, он должен будет нарисовать тот дизайн, который вы описали. В описании необходимо использовать сравнительные предложения.

11. Conversation skills. Как правильно общаться в деловой среде на английском языке. How to hold the Business Meeting (Как вести деловое совещание). Повторение. Повторите информацию из предыдущего упражнения Conversation skills (Как правильно общаться в деловой среде на английском языке. How to hold the Business Meeting). Проверьте, помните ли вы выражения, которые вы выписали на карточки. Составьте мини-ситуации в группах из шести человек, используя по несколько выражений из каждого пункта (вначале можно пользоваться карточками с выписанными выражениями). Каждый из группы по очереди играет роль председателя совещания, остальные выполняют роль участников совещания. Разыграйте свои ситуации перед остальными студентами. Теперь поменяйтесь ролями и еще раз разыграйте ситуации проведения собрания с другими партнерами.

Тема для делового совещания: “Fundamental railway car planning errors” (Основные ошибки в планировании пассажирского вагона). Каждый участник совещания готовит свою речь на основе пересказа следующих текстов.

Text 1 (для участника 1). Error 1: Volume calculation: Every cuboid-like object has a volume and three definite dimensions. As a general rule, the tender documents only contain information on

the total volume of baggage accommodation. For cuboids the volume is known as the product of width, length and height. This means that an often called for volume of approx. 0.125m^3 per passenger can either correspond to the dimensions of a midsized trolley with dimensions of 50x70x35 cm, or at the same time, a cube with dimensions of 1x4160x30 cm. Accordingly, it is also common practice to multiply every small cross-sectional area by the available depth and to sum the resulting volumes to a total volume. As a rule, in practice a maximum of 50% of the calculated volumes are available. It is therefore necessary to have precise knowledge of the statistical distribution, shape and dimensions of the luggage.

Text 2 (для участника 2). Error 2: Disregard of passenger behaviour: If the principles of "not lifting" and "visual contact" with regard to luggage storage construction are disregarded, the planned storage areas will be only in part accepted by the passengers. In practice this leads to the condition that up to 50% of all storage areas remain unused and yet a larger amount of luggage is stored disruptively.

Text 3 (для участника 3). Error 3: False awareness of luggage volume: The actual luggage volume has to be calculated for each route and expected passenger or travel purpose mix. Frequently, flat-rate assumptions are made or days are used on which only a below-average volume of baggage can be expected.

Text 4 (для участника 4). Error 4: False dimensioning: Meanwhile, luggage accommodation is increasingly being taken into account in vehicles with regard to the installation of luggage racks and the space between the seat backrests. However, it must be noted that the dimensions of luggage racks are often aligned with the seat spacing, resulting in very inefficient dimensions. The same can be observed in the spaces between the seat backrests. When dimensioning the respective storage areas, it is advantageous to take into account the forms and dimensions of the luggage as well as the storage behaviour of passengers. Seat spacing and luggage racks are often dimensioned a few centimetres too small, which can lead to an actual storage loss of 50% or more.

Text 5 (для участника 5). Error 5: False evaluation criteria for orders: When ordering vehicles, it is often observed that evaluation criteria are applied that are not logically understandable. A popular evaluation criterion for tenders is the determination of the minimum number of seats. Usually these are specifications that can be classified as psychological perception, and so they often jump in steps of 100. If, for example, a fictitious number in the tender specifies that a train must have 500 seats, the manufacturer's hands are already tied during the tendering phase and efficient solutions are not possible right from the start. These figures are usually based on a previously calculated maximum number per vehicle and thereby disregard reality. In the case of the fictitious example mentioned, it is to be expected that a maximum of 450 seats will actually be available in the train. Thus, it would be much more efficient to make no such requirement, but rather to allow the manufacturers to search for efficient overall solutions. With appropriate solutions, it is to be expected that vehicle concepts can be found that offer approx. 470 seats in the example mentioned, which can actually be used at the end.

Text 6 (для председателя совещания). Conclusion: 20 years of research and development as well as cooperation on numerous vehicle layouts show that an overall optimum for the vehicle interior must always be striven for when developing and ordering vehicles. Many negative examples illustrate that the exclusive tracking of a maximum number of seats in practice can lead to inefficient and dangerous situations. In particular, the possibilities of luggage storage must be planned precisely and thoughtfully in order to contribute to efficient overall systems. Experience also shows that it is very important to put aside general assumptions about design. Each vehicle shall be assessed individually in terms of the overall efficiency that can be achieved, which will ultimately lead to an actual

maximum seat occupancy rate. The baggage storage requirements must be carefully formulated in the invitation to tender. In addition, in the initial phase of vehicle planning, it must be carefully considered where and which luggage racks can be installed in order to achieve maximum efficiency. Later changes are usually only achieved with great difficulty or with little effect. Fortunately, there has recently been an awareness of these problems. Numerous current projects confirm that both operators and manufacturers have shown interest and willingness to develop efficient overall systems and that some efficient overall solutions can be developed with low additional costs.

12. Учебная профессиональная деловая игра “Storytelling as a powerful instrument for railroad car designer”.

1) Подготовительная стадия 1. Работайте парами. Прочитайте текст и ответьте на вопросы, которые вам задаст ваш партнер.

Вопросы для студента 1:

1. What does the narrative establish?
2. What is the biggest challenge facing designers?
3. What is step 1 in narrative?
4. What seven plots are there in storytelling?
5. What are the suggestions on how to have clarity about the concept?

Вопросы для студента 2

1. What does supply motive to the designer?
2. What must designers have clarity about?
3. What are steps 2 and 3 in narrative?
4. What does clarity of the design concept mean?
5. Why should customers never be put in the position of designing the vehicle?

Narrative or storytelling

The design process is a journey that begins with establishing a creative vision. However, before we go any further, it's crucial to “analyze and understand” a user, placing them at the center of the endeavor. When we combine a creative vision with an understanding of a user's motivations forming a concept, we can then effectively define the *who* and *what* targets (of *where* we're headed for our journey). And though each of these is essential, the element that binds them together is the narrative. Narrative establishes the *why* component of the concept, and in a crucial way, is the stage where the project takes on a true human element. Having a narrative supplies motive to and enables the designer to bring meaning to the exercise.

Looking toward the future while considering zero emissions and autonomous technology, what are the biggest challenges facing designers in delivering emotionally meaningful experiences to users? How can designers conquer those challenges?

The biggest challenge is having clarity. To move forward into the future, and deliver emotionally meaningful experiences to users, designers must have clarity about: *Context*: the world we live in. *Customer*: the deep-seated motivations and goals of the target customer. *Concept*: what designers are actually designing. Every succinct structure can be broken down into three phases that work on the same idea. For example, Step one: your users as you defined them experience a want or need. Step two: they are confronted with an obstacle or difficulty in fulfilling that want or need. Step three: your product is introduced to them and gives them satisfaction. This is a very common three-phase structure that is composed around the idea of (1) separation; (2) transition; and (3) reintegration.

To further add relevance for your vehicle and align it with your mission statement and brand, you can deliver this narrative in the form of an established plot. Most of these are also pre-existing and

commonly understood, giving you another chance to develop a strong connection between the vehicle's intended usage and its user. In storytelling, there are seven basic plots:

1. Overcoming a monster, 2. A rags to riches scenario, 3. A quest, 4. The voyage and return, 5. A farce or comedy, 6. A tragedy, 7. A tale of rebirth.

When the designer has an understanding of the user, their wants and needs, and can develop a strong narrative, they are empowered with the tools to place that individual in the position of the protagonist or hero. When this occurs, the user is certain to have a meaningful experience.

Concept. Clarity of the design concept comes from clarity of context and customer. Clarity of the design concept means designers know what they are creating, in the context of the new world and in response to customers' aspirations. A design concept should be specific, prioritize what's important and what's in and out of bounds. A design concept is often best when it's metaphorical. Suggestions on how to have clarity about context: look and listen; read everything you can. You must be constantly curious. Keep tons of hypotheses alive in your head, and then let everything go and then let yourself be surprised at what you see and hear. Wonder. But take note: The customer can never tell us what to design, what the vehicle or experience should be. Customers are not designers and so they should never be put in the position of designing the vehicle or experience. People can only reveal to us their dreams of the aspirational self; it's the deep-seated motivations and goals underlying these dreams that guide the designer's vision.

2)Подготовительная стадия 2. Работайте парами. Прочтите примеры описаний концепций и потребителя, для которого эти концепции разрабатываются. Определите:

- к какому типу повествования относится эта концепция (1. Overcoming a monster, 2. A rags to riches scenario, 3. A quest, 4. The voyage and return, 5. A farce or comedy, 6. A tragedy, 7. A tale of rebirth).
- какой российский потребитель (возраст, социальное положение и др.) подходит под описание потребителей из примеров.
- что бы вы могли изменить в описании концепций, чтобы они подошли под концепции для железнодорожного пассажирского вагона будущего. Зачитайте вслух для всех свои предложения.

Concept 1. The vehicle used to take us out to places. With our vehicles, we moved along the highway and discovered the world. This discovery was exciting and helped us fight off boredom in our lives. In the context of the new world, everything moves toward us. We are now standing still, and everything comes at us. It feels daunting, and exhausting. The Earth even feels exhausted by all this activity. A tornado of activity. In this context of the new world, there's an overwhelming desire to escape. There's a lot in the news about other planets, the possibility of leaving the Earth and colonizing somewhere else.

In this example, we define the customer deep-seated motivations and goals. This customer finds power in a fiercely earnest desire to pivot toward the positive and beautiful natural forces on Earth. In the context of the modern world, this group wants to break away from the gravitational pull of the chaotic tornado and fly toward: an open field of flowers, a tall forest of redwoods, white sandy beaches. Through an optimistic and relentless belief that humans and nature, together, can solve all problems, this group flies forward into the future, to save Earth and celebrate all its glory. This is a group that appreciates flights of fancy and the promise of a bright future and avoids the overwhelming burden of fear and anxiety. This group would never abandon the splendor of Earth for a life on another planet.

Concept 2: Butterfly. A new-energy vehicle that must be powerful enough to break away from the gravitational pull of the oppressive society while expressing a deep commitment to positive and

beautiful natural forces on Earth (implications for innovative materials). Like a butterfly, the design reflects bold sensual forms, it's bright and light, dynamic, flits about.

This Butterfly pivots toward the positive. Dynamically takes advantage of the weather, or the views. It filters and organizes positive experiences and information coming at the target. It communicates a renewed belief in the good with light coming through darkness and creates a very quiet and disciplined sense of order to combat the chaos of the modern world. It streamlines the customer's life and dazzles the target with a sense of optimism about human potential and natural resilience. It's a very exciting time for vehicles and transportation. In this example, we stay in the world of vehicles.

3) Основная стадия ролевой игры. Работайте двумя командами. В зависимости от количества студентов в команде вы можете разрабатывать каждый свою концепцию или объединиться с другими участниками. Ваша задача – разработать концепцию в стиле сторителлинга улучшенной модели пассажирского вагона для российской целевой аудитории, и представить свои предложения на деловом совещании. Роли – председатель совещания (он может также участвовать в разработке одной из концепций), участники совещания – дизайнеры. Во время совещания необходимо использовать выражения из предыдущего упражнения Conversation skills. How to hold the meeting.

Role 1 (для председателя совещания): In 2018, a quarter of all journeys made by Russians were made by rail. To put that into perspective, no country other than Japan has such a high share of journeys made by train. Keep in mind also that this statistic excludes the unbelievably large network of tram and metro lines which millions of Russians use each year, and you begin to understand what a vital role rail plays in Russia. Throughout the Soviet Union and during the 1990's, the prominence of rail was easily understandable. Flying was eye-waveringly expensive and frightfully hazardous. Cars were a rarity and apt to break down and, even if they did work, the speed limits on the USSR's "motorways" prevented anyone from travelling faster than 60km/hour. Today, however, Russians' love of trains is not so easily explainable. The cost of most flights is now competitive with trains and a third of Russians own a car. As with many things in Russian society, the answer to this question cannot be solved by logic alone. Instead, the answer lies deep in the soul of Russians. Our aim for today is to listen to specialists who have studied Russians' needs and desires concerning railway cars and ready to present their narratives reflecting our future concept for development.

Role 2 (для дизайнера 1). Ваша целевая аудитория представлена этим описанием. Изучите текст и на его основе предложите свой сторителлинг концепции улучшенного пассажирского вагона.

Nastya is 25 years old, she is from St Petersburg. She is a seasoned traveller who goes on long-distance train journeys at least five times a year. She says: "For all my life, I've been faced with a conundrum: I love travelling but I'm scared-silly of flying. I've never been on a plane before, and I don't intend to! People don't realise how easy it is to travel by train. I've covered most of Russia, from the South on beach holidays to Irkutsk to see Lake Baikal, all by train. Apart from Russia, I've also seen quite a bit of Europe. My last summer holiday took me to Prague with a group of my old friends from uni. It took a bit less than two days to get there, and the journey was made very pleasurable by the stunning scenery provided by the farming regions of Belarus and Poland. The most interesting part of our journey was that the train had to be lifted by a crane-like machine and placed onto a new set of chassis at the Polish border. This is because the gauge of Russian railway tracks is wider than those in Europe (this difference was purposefully planned to make invasion via rail more difficult!). The whole process took around two and a half hours and it was done while all the

passengers were in the train! Funnily enough, though it sounded rather frightening, if I hadn't been looking out the window, I would never have guessed that the carriages were being hauled up into the air and onto an entirely different set of wheels."

What she needs: "When I'm travelling with big groups of friends I tend to go in the platzkart (reserved seats) and only really go in the compartment if it's important for me to arrive refreshed at my destination (like when going on a business trip). I always stock my bags full of instant noodles and quick-oats for meals and make sure to bring some fancy teas and biscuits—I can't recall a journey when I didn't end up finding someone interesting to sip tea with and share snacks, so that's why I always bring lots of sweet treats to share! And of course, people will always share their goodies in return. To be honest, I think that's the best part about train travel: the sharing, food, music, laughter or drinks!"

Role 3 (для дизайнера 2). Ваша целевая аудитория представлена этим описанием. Изучите текст и на его основе предложите свой сторителлинг концепции улучшенного пассажирского вагона.

Andrei is 30 years old; he is from Moscow. He often travels around Russia for work and leisure. His memories about railroad travel: "What I love about trains is the hypnotising way they sway. I like to buy myself a lower couchette and lean next to the window with one eye on the book in my hand and another on the swirling landscape of soft firs and radiant meadows outside. Like so many other things, I think today travelling has begun to lose its meaning. It's been reduced to a mere process of getting from A to B. There's nothing more dehumanising than stepping into an airport and being forced to shuffle in queues like cattle, then being scrutinised by dozens of X-rays before being stamped and squashed into a cabin that really isn't fit for humans. All the romance and charm has been budgeted out. Trains and boats are the only mode of transport I would say where the journey, rather than simply the destination, is still important. From the moment I arrive at a train station, I'm transported to another world. Almost all the train stations in Russia deserve to be designated as museums. Take the Moskovsky railway station in St Petersburg. It boasts more than 200 years of history and its facade, with columns and double arches, is one of the grandest in the city. The only less than pleasant experience I've ever had on a train was when I was a young boy travelling with my family and cat to the south of Russia. The provodnitsa insisted that we should carry our cat in a proper cage but, as it was during the Soviet Union, these were rather hard to come by and hence we only had a cardboard box (in fact, suitcases were hard to come by too, so we had about a dozen boxes to carry on and off the train!). Thankfully, dear Bublyk wasn't thrown off the train and in the end, he had a wonderful holiday with us on my grandparents' dacha near the Black Sea!"

What he needs on train: "Books and trains go together like blinis and sour cream. I always bring at least one novel with me when travelling by train. The perfect book that links both Russian culture and trains together is The Gulag Archipelago by Aleksandr Solzhenitsyn. Like most Russian classics, it's deep and analytical, but it has a critical edge to it that resulted in it being banned during the USSR. Naturally, when reading such philosophical books, a glass of ice-cold beer is mandatory to get the thinking juices running. Thankfully, Russian trains sell beer on-board along with a decent and, I would say, more than edible selection of meals. Just make sure to go in kupe, rather than platzkart—there's nothing worse than settling down to read a book and then finding that you can't stretch out fully because the bed is too short. Just pay that little bit more for kupe so that you don't end up with a 1.75m long bed."

Role 4 (для дизайнера 3). Ваша целевая аудитория представлена этим описанием. Изучите текст и на его основе предложите свой сторителлинг концепции улучшенного пассажирского вагона.

Despite living right next to Pulkovo International Airport, Lena frequently travels with her 8-year-old son and husband by train. She is 39 years old, she is from St Petersburg. She says: “I remember the puzzle my father gave me before we were about to set off on a two-day journey down to the Sea of Azov. I was eight and the huge puzzle of a leopard with hundreds of spots had me stumped for hours. We were travelling in platzkart, and it wasn’t long before all the other passengers began to join in. The image of around half-a-dozen passengers towering over the tiny side table, bickering over where the next piece should go, still makes me laugh! And that is why I think it’s important to take my son on trains. They are one of the few places where that strong sense of community can still be felt. Another reason, of course, is the spaciousness and safety which means that I don’t have to pin my son to a seat for 5 hours.”

What she needs being on train: “After you’ve been travelling for a few hours, never mind days, you really don’t care what you look like—all that matters is comfort. That’s why I always bring crocs to walk around in and a nice, stretchy pair of leggings which are comfy enough to sleep in. Wet wipes are a must—even when I’m not travelling with my son I bring a pack—and I never forget to stock up on finger-foods. Nuts and dried fruits, like kuraga (dried apricots), are my favourites along with a bottle of kefir. For longer journeys, I buy pies at the stations along the way, which make for filling and finger-licking-good meals! One last thing to remember is that in the older trains there might only be one or two sockets for the whole carriage, so power banks are a very good idea.”

4)Заключительная стадия деловой игры. Обсудите, чем отличались концепции для различных целевых групп. Выберите лучшую концепцию по следующим показателям:

- направленность на целевую аудиторию,
- оригинальность и актуальность,
- использование выражений из Conversation skills. How to hold a meeting.
- грамматическая и лексическая правильность речи.

Модуль 3 UX-дизайн (дизайн пользовательского опыта) в сфере автомобильного и железнодорожного транспорта Часть 1

UX-DESIGN (USER EXPERIENCE DESIGN) IN ROAD AND RAIL TRANSPORT

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

constituent parts - составляющие части

a meaningful encounter - значимое знакомство

specific applications to - особые применения для

aesthetic principles – эстетические принципы

an assemblage - сборка

seamlessly – плавно, без проблем

blend coordinated elements – сочетать скоординированные элементы

enhance user satisfaction - повысить удовлетворенность пользователей

ergonomics - эргономика

human-machine interfaces - интерфейсы «человек-машина»

graphical user interfaces - графические пользовательские интерфейсы

the thickness of the steering wheel – толщина руля

gauge clusters - калибровочные кластеры

a subcomponent – подкомпонент

haptic – тактильный

sequential illumination on a tail lamp – последовательная подсветка заднего фонаря

entry and egress features - особенности входа и выхода

be interwoven - быть переплетенным

safety and regulatory issues - вопросы безопасности и регулирования

PRNDL (Park, Reverse, Neutral, Drive, Low) – автоматическая коробка переключения скоростей (АКПП)

a hazardous distraction - опасный отвлекающий фактор

upgradable - обновляемый

2. Переведите следующие слова и словосочетания.

Aesthetic, a symphony, harmoniously, the area of focus, ergonomics, industrial and product design, interior design, information architecture, graphic communication.

3. Найдите синонимы в данной цепочке слов.

Face, use, installation, encounter, bound, spread, haptic, applications, undeniably, assemblage, outgrowth, result, proliferation, undoubtedly, tactile, interwoven.

4. Найдите антонимы в данной цепочке слов.

Interior, egress, drift apart, cohesive, exterior, craftsmanship meaningful, encounter, questionably, meaningless, undeniably, entry, separating, incompetence.

5. Прочитайте следующие предложения и переведите их на русский язык.

1) And while the term “User Experience” itself is quite broad, it has specific applications to aesthetic principles in transportation design. 2) UX design is the practice of enhancing user satisfaction by generating and developing systems to add value to a user’s interaction with the vehicle. 3) UX covers not only what specifically is seen on every screen in a vehicle, it also involves information

architecture and the graphic communication of every function the vehicle provides. 4) Doors not only provide a means for entering the vehicle, but they are also a threshold for UX. 5) Usability and ease of operation are of the utmost importance so drivers can access relevant data and info while maintaining safe command of the machine. 6) The graphic aesthetic and family of shapes given to the forms should be cohesive with the overall look and feel of the vehicle. 7) Vehicle development timeframes are typically much longer than consumer-electronic development timeframes. 8) Users want and need the ability to mitigate the difference, updating tech-based elements without changing the entire vehicle.

6. Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения. 1) The field is fast-moving and involves an appreciation of all the (составляющие части) required for a (значимое знакомство) with a product. 2) And while the term itself is quite broad, it has (особые применения для эстетических принципов) in transportation design. 3) This requires special strategies and techniques for (сочетать скоординированные элементы) to form a vehicle that delivers its intended experience. 4) UX design is the practice of (повысить удовлетворенность пользователей) by generating and developing systems to add value to a user's interaction with the vehicle. 5) The area of focus came as an outgrowth of the study of human factors and (эргономика) in industrial and product design. 6) During the latter half of the twentieth century as products became more technologically advanced, the field evolved specifically with regard to (интерфейсы «человек-машина») (HMI). 7) The proliferation of consumer electronics then mandated a specific level of focus on (графические пользовательские интерфейсы) (GUI) and how information is communicated through GUI. 8) Designers need to provide crucial information while not posing (опасный отвлекающий фактор).

7. Прочитайте текст и перескажите его, используя активный словарь из первого задания в качестве плана.

User Experience design

UX design is a term common in almost all forms of commercial design and in some regards is quite broad. The field is fast-moving and involves an appreciation of all the constituent parts required for a meaningful encounter with a product. And while the term itself is quite broad, it has specific applications to aesthetic principles in transportation design.

Vehicles are an assemblage of many different products. They require a symphony of creative efforts. Each part must be designed individually with merits on its own, yet seamlessly and harmoniously integrate with the other parts to create a cohesive statement. This requires special strategies and techniques for blending coordinated elements to form a vehicle that delivers its intended experience. UX design is the practice of enhancing user satisfaction by generating and developing systems to add value to a user's interaction with the vehicle.

The area of focus came as an outgrowth of the study of human factors and ergonomics in industrial and product design. During the latter half of the twentieth century as products became more technologically advanced, the field evolved specifically with regard to human-machine interfaces (HMI).

The proliferation of consumer electronics then mandated a specific level of focus on graphical user interfaces (GUI) and how information is communicated through GUI. Presently, due to the amount of design required for web-based and mobile applications, the field has grown to encompass these areas of focus as well. Though the roots of UX have been around for quite some time, the actual term was coined by Don Norman in the original edition of his book, *The Design of Everyday Things*. It's

a must read for any designer involved in a field where UX is crucial, as currently the term has been stretched to include nearly every aspect of how a user interacts with a product.

In terms of hardware, UX is most relevant and applicable to interior design with regard to vehicles. It has specific impact to the HMI within the vehicle. By extension it also includes nearly every ergonomic equation and touch point. This goes from the thickness of the steering wheel and how many buttons are on it, to the types of gauge clusters, the HVAC controls, and literally every aspect of the vehicle that a user might come in contact with. UX covers not only what specifically is seen on every screen in a vehicle, it also involves information architecture and the graphic communication of every function the vehicle provides. One can then quickly see that with a product as complex as a vehicle, effectively designing the UX is crucial to its success.

8. Ответьте на вопросы:

- 1) Why do vehicles require a symphony of creative efforts?
- 2) What is UX design?
- 3) What is HMI?
- 4) What is GUI?
- 5) Who coined the term “UX”?
- 6) What does UX cover in vehicles?

9. Принимаем профессиональные решения. Работайте командами из двух человек. Пусть каждый прочитает свою часть текста, ответит на вопросы по тексту, которые ему задаст партнер, и составит список требований, предъявляемых к дизайну пользовательского опыта. Затем составьте общий список для своей команды, выберите самое необходимое на ваш взгляд требование и обоснуйте свой выбор перед другими командами.

Experiences in Motion: UX for Vehicles

Part 1 (для студента 1). While UX design becomes highly impactful in interiors, it expands to all aspects of a vehicle’s design and how it is used. This also includes the exterior. And since we understand now that vehicles are by nature a collection of many related products that have to work well together, exterior function must be informed by interiors and vice versa. In some cases, such as motorcycles, there is no boundary at all. The exterior design of daylight openings that have an enormous impact on a graphic read of the outside of the vehicle will also impact the user experience that the driver and occupants have by seeing out of it. Each subcomponent on

the exterior offers an opportunity for a unique UX. An exterior door handle not only allows for entry into the machine, it also has a haptic quality. It’s a crucial touch point that communicates a certain tactile message. Lighting features can bring a jewel-like sense of precision, detailed scale, and visual interest to the corner of a vehicle. They are also an opportunity for pedestrians and other drivers to have a unique experience with that vehicle. For example, the sequential illumination on a Mustang’s tail lamp as it indicates a turn is a memorable moment for any other driver viewing the car.

Along with shape and light, sound is an undeniably important aspect of delivering a memorable and meaningful experience. Harley-Davidson takes this idea very seriously with regards to the sound of its motors. Conversely, Tesla trades on the fact that it delivers hardly any sound or vibration owing to its lack of a combustion powertrain. Both are not only crucial user experiences directly aligned with the product narrative, but also expressions of the brand. Entry and egress features and door systems are also crucial areas for UX. One of the key selling points of a Jeep is its removable roof, doors, and the functionality and enjoyment that provides. Doors not only provide a means for entering the vehicle, but they are also a threshold for UX. In fact, any transition point in a designed object is an opportunity to make a statement. When taken altogether, these various statements should ideally

be interwoven and arranged to form a harmonious and satisfying expression of the product narrative and brand.

Вопросы, которые студент 1 задаёт студенту 2:

- 1) In what way do designers need to provide crucial information?
- 2) What are primary, secondary, and subordinate strategies?
- 3) Why should all the technology-based aspects of UX for vehicles be upgradable?

Part 2 (для студента 2). UX design for vehicles also poses unique challenges and concerns. Because vehicles are in motion and potentially dangerous, safety and regulatory issues are a top priority. Designers need to provide crucial information while not posing a hazardous distraction. The flow of information, its intended usage and interaction must be intuitive. Usability and ease of operation are of the utmost importance so drivers can access relevant data and info while maintaining safe command of the machine.

To accomplish this, it's best to use primary, secondary, and subordinate strategies for the delivery of key information. For example, vehicle speed should always be the largest and most legible bit of information communicated as close to the basic occupant sightlines while driving. Secondary information such as temperature and engine performance should be all delivered with less priority. Third, subordinate details such as entertainment can be smallest and furthest away from the driver's line of sight. Additionally, key controls should be durable, robust, and reliable. Where possible, they should also provide haptic feedback and redundant indications of usage. For instance, gear shift and PRNDL levers that make a precise sound and have weight and limited resistance are preferable. Crucial controls such as lighting and indicators should always have an analog switch that the driver can touch, feel, and acknowledge when in use.

In addition to this, UX design for vehicles needs to be seamless. The graphic aesthetic and family of shapes given to the forms should be cohesive with the overall look and feel of the vehicle. This communicates a sense of unity and craftsmanship important for eliciting trust and ease from the driver. The controls and data points should also be seamless in their ability to integrate external applications. Users require the ability to accommodate various mobile and external devices.

Finally, all the technology-based aspects of UX for vehicles should be in some way upgradable. Vehicle development timeframes are typically much longer than consumer-electronic development timeframes. Users want and need the ability to mitigate the difference, updating tech-based elements without changing the entire vehicle.

Вопросы, которые студент 2 задает студенту 1:

- 1) Why must exterior functions be supported by interiors? Give the examples from the text.
- 2) Is sound an undeniably important aspect of delivering a memorable and meaningful experience to the driver? Give the reasons from the text.
- 3) Are entry and egress features and door systems crucial areas for UX? Explain why.

10. Переведите предложения на английский язык, используя активный словарь из первого задания и словарь из грамматического раздела. Используйте модели:

1) The rail car is *as comfortable as* that one (Этот железнодорожный вагон такой же удобный, как и тот). 2) The Maglev train is *more comfortable than* the express train (Поезд Маглев более удобный, чем скорый поезд). 3) The new train is *the most comfortable of all* (Новый поезд самый удобный из всех).

1. Сборка нового поезда прошла так же плавно, как и сборка этого поезда. 2. Интерфейс «человек-машина» лучше повышает удовлетворенность пользователей, чем обычный дизайн салона. 3. В новом железнодорожном вагоне эргономика самая продуманная из всех российских поездов. 4. Последовательная подсветка задних фар машины более яркая и

качественная, чем подсветка передних фар. 5. Это самый опасный отвлекающий фактор из всех. 6. Автоматическая коробка передач такая же надежная, как и у всех машин этого производителя.

11. Conversation skills. Как правильно общаться в деловой среде на английском языке. How to communicate with your colleagues politely. Как вежливо реагировать на высказывания своих коллег.

1) Прочтите информацию, выпишите выражения на карточки и выучите их наизусть.

Англичане больше внимания уделяют партнеру по коммуникации, отмечают его личные качества и достоинства. Выражая комплимент, они дарят ему коммуникативный подарок. Русские предпочитают оценивать поступки и благодарят в том случае, если есть «объект благодарности», то есть не за то, что ты такой замечательный, а за то, что ты сделал. Англичане обычно используют тактику демонстративной приветливости. Они активно выражают коммуникативную поддержку собеседнику, которая проявляется главным образом в экспрессивных речевых актах.

Три основных правила коммуникации англичан:

- оказывайте внимание партнеру;
- дарите ему коммуникативные подарки (преувеличивайте достоинства своего собеседника и свою симпатию к нему);
- будьте многословны.

Во время участия в неформальной беседе со своими коллегами обязательно используйте эти правила. Выслушав собеседника, постарайтесь отреагировать следующим образом:

Шаг 1: выразите благодарность за участие в беседе:

Thank you so much.

Thanks a million.

Thanks. I'd really appreciate that.

Thanks a million. I really appreciate it.

Thanks. You are too kind.

Thank you very much. You are wonderful.

Шаг 2: дайте оценку его высказыванию:

This is simply gorgeous.

This is really lovely.

That's fantastic. That is the most amazing speech ever.

*It was **very enjoyable**. I had a **great** time.*

That was really great, Ann. You outdid yourself. Thank you very much for all those lovely ideas.

Используйте следующие слова для описания речи своего собеседника, его высказывания и т.д.: *thorough, meticulous, accurate, scrupulous, remarkable, immaculate.*

Шаг 3: выразите желание последующих контактов и встреч:

That would be nice to make it a regular thing.

We must do it more often.

Don't forget to text me.

I'll talk to you later.

See you later.

На каждую реплику своего собеседника, который благодарит вас за участие в беседе, необходимо отреагировать следующим образом:

1. Выразите свои эмоции и позитивный настрой: *Great / It was great to see you / I'm glad you liked it / I'm glad you came / It was good fun / Pleasure / It was my pleasure;*
2. Сделайте комплимент: *You 're a lovely company;*
3. Поблагодарите за визит или за беседу: *Thank you for coming (talking);*
4. Пригласите собеседника повторить опыт общения: *You are welcome / You're very welcome / You're always welcome / You're more than welcome / Come again.*

2) Составьте мини-диалоги (тема – ваш коллега просит рассказать ему, как правильно составить отчет), используя карточки с выражениями. Разыграйте их перед всей группой.

3) Работайте командами по три человека. Прочтите информацию об инновациях в сфере железнодорожного транспорта. Каждый студент читает свой текст. Затем подготовьте пересказ этого текста. Разыграйте ситуацию обсуждения новостей в сфере инноваций железнодорожного транспорта, используя реплики вежливого общения.

Текст для студента 1: Parallel Systems, a company founded by former SpaceX engineers, has raised nearly 47 million euros in funding to build autonomous battery-powered rail vehicles that move containers. The new engineering work aims to make rail freight transport more flexible than ever. The funds that the start-up collected will be used to build a fleet of rail vehicles, execute advanced testing programs and grow the team. The company – in their own words – came out of stealth mode on Wednesday and has revealed its innovative plans.

Текст для студента 2: Parallel's vehicle architecture combines innovative software and hardware with the historic rail industry to increase the utilization of the rails. The autonomous battery-electric rail vehicles load and transport standard shipping containers as a single or double-stacked load. The railcars, which are individually powered, can join to form "platoons" or split off to multiple destinations while en route. The platooning technology is currently pending for a patent. According to the company, the railroad's closed network is ideal for the safe and early commercialization of autonomous technology due to limited track access and centralized traffic control.

Текст для студента 3: The rail vehicles are more flexible than traditional trains. According to Parallel Systems, the platoons do not need to accumulate large quantities of freight to make service economical, unlike conventional freight trains. The system can support service at a range of distances, from across a city to across the country. This enables more flexible service and a wider range of routes, reducing the waiting times associated with loading trains that are miles long. It also means that waiting times for other traffic at level crossings is reduced because the vehicles can separate if they are blocking traffic.

12. Учебная профессиональная деловая игра "An interview with designers of railroads" (Интервью с дизайнерами железных дорог). Вам необходимо участвовать в интервью с представителями железных дорог на тему «Железные дороги для людей с ограниченными возможностями». Половина группы исполняет роли дизайнеров железнодорожного транспорта, предлагающих улучшения для людей с ограниченными возможностями. Вторая половина группы играет журналистов, задача которых выслушать доклады дизайнеров, прокомментировать их доклады, используя выражения вежливости из предыдущего задания Conversation skills и задать каждому дизайнеру 5 вопросов. Дизайнеры отвечают на вопросы и благодарят журналистов за вопросы, используя выражения вежливости.

Потом члены команды меняются ролями. Во второй половине игры докладчики ищут предложения по улучшению железнодорожного транспорта в интернете, и делают доклады, основываясь на найденной информации и своих предложениях.

Текст для дизайнера 1. One of the most important aspects of a railway vehicle is to guarantee a high comfort level, especially if the vehicle is used for the transportation of people with reduced mobility.

In general, the comfort can be defined as a physical and psychological condition of wellness, which is affected by many factors, such as vibrations, noise, temperature, and humidity. Regarding the dynamics of railway vehicles, the factors that are investigated and analyzed during the design of the vehicle are the ride comfort and the noise. The first one is affected by the mechanical vibrations of the vehicle with a frequency range from 0Hz to 50Hz. Noise level in the coach is instead mainly affected by vibrations with a frequency range between 30Hz and 5000Hz. The evaluation of the vehicle comfort is usually performed by means of multibody simulations, where the coach is modeled as a rigid or a flexible body. The first solution allows faster simulations but neglects the coach flexibility that can affect the ride quality of the vehicle. In the last years, more lightweight car bodies have been developed with the purpose to reduce the axle-load and to increase the energetic performance of the vehicle. The mass reduction results in larger structural vibrations in the frequency range where the human body shows greater sensitivity. For this reason, several models considering a flexible coach have been developed. Two different approaches have been proposed: the first one considers the coach as an Euler–Bernoulli beam with uniformly distributed mass, while the second one considers the full coach FEM model, which is imported in the MB environment by superposing free-body modal modes. The first approach is able to simulate the flexibility of the coach structure but does not consider the local deformations due to the variation of mass and elastic properties. The second method, instead, allows considering this effect and so it is suitable when it is necessary to consider the vibrations of the floor, which have an important role in the coach acceleration. The results of those studies demonstrate that the coach flexibility affects the estimation of the comfort index. Their limitation is based on the fact that the comfort estimation is made on the floor, neglecting the influence of the seat.

Текст для дизайнера 2. Another important component for the achievement of the vehicle comfort level is the seat. This one is not usually directly modeled in the MB environment, but its effect is accounted by filtering the floor acceleration by means of the weighting functions provided by regulations or standards. The simulation of the effect of the seat on the comfort level can be performed using detailed FEM models, but mostly a transfer function of the seat response

is adopted. This procedure is commonly adopted in the automotive field where a specific “Seat” index has been defined to account for the effect of the seat on the comfort estimation. This procedure has been extended in general and a weighting function to account for the seat contribution is also introduced in the most recent standards. However, the approach based on the use of a generic seat weighting function does not allow addressing the design of innovative and high comfort seats. This result can be only obtained considering the effect of the specific seat being designed, and in the railway field studies in this direction are mainly addressed to the study of the driver’s seat. This paper focuses on the ride comfort of a trailed double-deck vehicle, which has been derived from the “Vivalto” coach used in Italy for regional service, and it is equipped with the Siemens SF400 bogies. The vehicle has a tare weight of 50 tons and a maximum operating speed of 160 km/h. The coach has been improved with respect to the original one in order to be suitable for the transportation of people with reduced mobility.

The design activity has been developed within the CARITAS project in the “Industria 2015” national research program. The main goal of the project is the design, construction, and testing of a functional prototype for an innovative double-deck wagon devoted to extended users, ensuring a safe and comfortable travel.

Текст для дизайнера 3. I would like to describe the vehicle numerical model that has been built in order to analyze the ride comfort of the vehicle in different operative conditions when running on track. The model of the track considers the track irregularities (lateral, vertical, gauge, and roll) that

are simulated using both the stochastic polynomials defined by the ORE B176 report and the irregularities measured on the track. The vehicle is modeled with high level of details in order to obtain realistic results in terms of acceleration on the coach and very similar to the ones that occur on the real vehicle. Since the numerical model is used to optimize the vehicle performance in terms of comfort, the coach is modeled as a flexible body in order to take into account its natural frequencies, which affects the acceleration perceived by the passenger. In particular, the numerical model is able to evaluate the vibration of the coach floors and include the model of the seat. The results of the simulations are analyzed and used to evaluate the ride quality index of the vehicle according to the ISO 2631 standard. This analysis is essential to predict the vibration level of the vehicle in different conditions when running on track. The results of the model allow us to optimize the characteristics of the first and secondary suspension and the coach structure. Furthermore, during the activity related to the project, the characteristic of the seats (foam, structure) has also been optimized in order to achieve the best comfort attitude for the specific track and vehicle.

Текст для дизайнера 4. I would like to focus on the analysis of the state of transport and the specific needs of PRM (person with reduced mobility) in terms of passenger rail transport. The aim of the work was based on a survey in the form of questionnaires, to set requirements and identify shortcomings in transport from the perspective of PRM. In the first part, we analyzed the state and conditions of transport in passenger rail transport within the Slovak Republic. For the purposes of the research, an extensive questionnaire survey was conducted. Based on these data, we found that passengers perceive a large number of barriers to passenger rail transport. We deduced that the best proposal for improving the transport of immobile passengers would be the presence of a special wagon on all train connections. This would contribute to a higher level of comfort among passengers with disabilities, as there would be no need to find out in advance whether this wagon will be on board the train. Only the transport process as such is challenging for this group of passengers and therefore this measure would greatly contribute to customer satisfaction. The inclusion of these wagons in all trains may even eliminate the need to order transport for some groups of PRM, which represents an even greater shift in quality. When increasing the number of these wagons, the carrier would have to decide whether to buy new wagons or to renovate the ones it already has. The total costs for purchasing new wagons were calculated at 77 620 000 €, while modernization at 32 930 000 €. For a rational decision, it would be necessary to prepare further financial analyzes (e.g., incremental analysis). The carrier could theoretically also consider buying used wagons from other (foreign) carriers, or a long-term lease. Another fact which should be considered is the possibility of depositing the new wagons (whether the carrier has enough space at the depots).

Модуль 3 UX-дизайн (дизайн пользовательского опыта) в сфере автомобильного и железнодорожного транспорта Часть 2

UX-DESIGN (USER EXPERIENCE DESIGN) IN ROAD AND RAIL TRANSPORT

1. Запишите данные слова и словосочетания в тетрадь и запомните их.

embark on the process - приступить к процессу

the overall vehicle design brief - краткое описание конструкции автомобиля

the established user persona - установленный пользовательский профиль

share a common target - разделять общую цель

relate specifically to - касаться конкретно

an image board – имиджборд

storyboarding – сториборд

a detailed journey map – подробная карта путешествия клиента

the user's intention – намерение клиента

conclude – подводить итоги

achieve – достигать

pose a challenge or obstacle - создать проблему или препятствие

eliminate the points of frustration – устранить моменты вызывающие раздражение

an audit of existing assets - аудит существующих активов

to accomplish the intended task - выполнить намеченную задачу

a sequence of key frame instructions - последовательность инструкций по ключевым кадрам

guide the user through an ideal sequence of events - провести пользователя через идеальную последовательность событий

the key fob button – кнопка на брелке

the key is inserted into the ignition - ключ вставлен в замок зажигания

the infotainment system - информационно-развлекательная система

hone and develop every aspect – отточить и проработать каждый момент

mockups – макеты

prototypes – опытные образцы

conduct simulations to fine-tune - проводить симуляции, чтобы точно настроить

use multiple products coordinated together to provide an intended outcome - использовать

многочисленные составляющие, скоординированные вместе, чтобы обеспечить желаемый результат

a craft of harmonious integration - искусство гармоничного объединения

2. Переведите следующие слова и словосочетания.

Re-familiarize, image boards, storyboarding, graphic composition, empathy, chronological, verbal, visual, an audit, graphical user interfaces, guide, illuminate, critique, user-friendly, prototypes, simulations.

3. Найдите синонимы в данной цепочке слов.

Prototypes, story, remove, objectives, mockups, results, performance plan, targets, narrative, journey map, outcomes, eliminate.

4. Найдите антонимы в данной цепочке слов.

Embark, detailed, insignificant, begin, disembark, coordination, diminish, common, conclude, particular, mismatch, brief, crucial, enhance.

5. Прочитайте следующие предложения и переведите их на русский язык.

1) Coordination and harmony with the overall theme are the results of a good understanding of the established user persona and narrative. 2) EMPATHY and understanding how the user needs to FEEL will be crucial in developing your UX. 3) Dive deeper into any pre-existing storyboarding to create a detailed journey map. 4) This is when designers employ good old-fashioned problem-solving to enhance user satisfaction and create ideal outcomes. 5) In generating a journey map, a designer should be seeking any point along the process where the user finds that necessities are not provided for. 6) Once the wireframe order of operations and all of the necessary assets have been coordinated to create an ideal flow, critique the UX sharing with one's peers to hone and develop every aspect, so it is user-friendly and seamless. 7) As vehicles become more complex and integrate new and emergent technologies, the UX will become ever more important to their success, effectively adding an exciting layer of interaction to the aesthetic principles of transportation design.

6. Переведите слова в скобках на английский язык, используя активный словарь из первого задания, поставьте их в нужную грамматическую форму и допишите предложения.

1) When (приступить к процессу) of developing the UX design for any vehicle, it's best to re-familiarize yourself with (краткое описание конструкции автомобиля). 2) Coordination and harmony with the overall theme are the results of a good understanding of (установленный пользовательский профиль) and narrative. 3) With this established, it's good to then take another look at the aesthetic objectives and consider how they (касаться конкретно) the UX. 4) Dive deeper into any pre-existing (сториборд) to create (подробная карта путешествия клиента). 5) (устранить моменты вызывающие раздражение) is very much the goal at this stage of the game. 6) It is also crucial to note any point along the way that (создать проблему или препятствие). 7) In essence, you're creating a sequence of key frame instructions (провести пользователя через идеальную последовательность событий). 8) Critique the UX sharing with one's peers (отточить и проработать каждый момент), so it is user-friendly and seamless. 9) It is very much (искусство гармоничного объединения).

7. Прочитайте текст и перескажите его, используя активный словарь из первого задания в качестве плана.

Strategies and Methods for Vehicle UX

When embarking on the process of developing the UX design for any vehicle, it's best to re-familiarize yourself with the overall vehicle design brief. Coordination and harmony with the overall theme are the results of a good understanding of the established user persona and narrative. After all, every aspect of the vehicle should share a common target. With this established, it's good to then take another look at the aesthetic objectives and consider how they relate specifically to the UX. Image boards and visual inspirations can be quite valuable at this point in the process. Typically, many choices on color, graphic composition, and even font/type choice can be informed by a good image board. Finally, get reacquainted with any storyboarding or storytelling that has previously been executed. They were the early steps of this exercise. *EMPATHY and understanding how the user needs to FEEL will be crucial in developing your UX.*

Dive deeper into any pre-existing storyboarding to create a detailed journey map. This can be as basic as a list of all the functional objectives a user may want to achieve in chronological order. It's important to be as detailed as possible, deconstructing any and every desired task and function. This journey map can be verbal or visual, but it should ideally be both. It should also begin with the

user's intention and conclude with how they achieve it. It is also crucial to note any point along the way that poses a challenge or obstacle. Eliminating these points of frustration is very much the goal at this stage of the game. This is when designers employ good old-fashioned problem-solving to enhance user satisfaction and create ideal outcomes. Necessity is the mother of invention. In generating a journey map, a designer should be seeking any point along the process where the user finds that necessities are not provided for. Once a detailed journey map has been created, one should then create an audit of existing assets.

This will include any ergonomic and fixed hardware elements of the vehicle package already provided. It may also include any pre-existing graphical user interfaces, screens, cameras, speakers, and audio communication devices. Once an audit of existing assets has been concluded, any additional elements required to accomplish the intended task can be proposed.

With this in place, one can then begin to generate key framing and system mapping for the graphical user interfaces (GUI). This is effectively sketching out the interaction framework and high-level structure of screen layouts along with the various product flow, behavior, and organization.

In essence, you're creating a sequence of key frame instructions to guide the user through an ideal sequence of events. For example, when the key fob button is touched, the interior lighting in the vehicle can gradually illuminate. The center console screen can then welcome the driver by name and ask what type of music they would like. Then when the key is inserted into the ignition, or the start button has been pressed, the lighting can slowly decrease while the vehicle exterior running lights can automatically turn on. Then the infotainment system begins to automatically play the driver's preferred music selection. Once the wireframe order of

operations and all of the necessary assets have been coordinated to create an ideal flow, critique the UX sharing with one's peers to hone and develop every aspect, so it is user-friendly and seamless. Once prototypes or mockups have been created, one can then conduct simulations to fine-tune the experience and flow. Finally, continue to evaluate and make sure that the solutions are aligned with the initial goal and product narrative.

One of the things that makes vehicles both special and exciting to design is that they offer the opportunity to use multiple products coordinated together to provide an intended outcome.

In this regard it's similar to music in that a conductor organizes different instrument sections to arrange a composition. UX design is very similar in that the designer is ultimately using all the available components of a vehicle to deliver user satisfaction. It is very much a craft of harmonious integration. The design brief and product narrative inform the process at every step of the way. As vehicles become more complex and integrate new and emergent technologies, the UX will become ever more important to their success, effectively adding an exciting layer of interaction to the aesthetic principles of transportation design. However, good UX design can also be low tech and very much about simple back-to-basics fun.

8. Ответьте на вопросы:

- 1) Why is it best to re-familiarize yourself with the overall vehicle design brief when embarking on the process of developing the UX design for any vehicle?
- 2) At what point can image boards and visual inspirations be quite valuable in the process?
- 3) What will be crucial in developing your UX?
- 4) What is a journey map?
- 5) What are the stages of creating a detailed journey map?
- 6) When should a designer create an audit of existing assets and what do these assets include?

- 7) What should a designer do after creating an audit of existing assets?
- 8) Can you give an example how to guide the user through an ideal sequence of events?
- 9) What does a designer have to do once prototypes or mockups have been created?
- 10) What makes vehicles both special and exciting to design?

9. Принимаем профессиональные решения. Работайте командами по три человека. Составьте карту путешествий клиентов для пассажиров поездов дальнего следования железной дороги в России. Используйте следующий план действий пассажира:

- 1) Plan and buy tickets
- 2) Arrive at the station
- 3) Collect tickets
- 4) Wait for boarding
- 5) Go through the barriers
- 6) Go to the platform
- 7) Board the train
- 8) Find the seat
- 9) Travel
- 10) Alight
- 11) Find the exit
- 12) Go through barriers
- 13) Leave the station

Ваша карта должна содержать текст и рисунки. Постарайтесь разместить всю информацию на одном листе. Эта информация должна включать план действий пассажира с подробным описанием следующих моментов:

- основываясь на собственном опыте, оцените возможные неудобства и проблемы, с которыми пассажир может столкнуться на каждом из этапов плана действий, и опишите, насколько удачно эти проблемы решаются на РЖД.
- опишите несколько наиболее типичных профилей пассажиров РЖД и предложите свои пути решения проблем для одной из описанных целевых аудиторий.

Представьте свои карты путешествия по железной дороге для всей группы и определите победителя, у которого получилась самая красивая и информативная карта.

10. Переведите предложения на английский язык, используя активный словарь из первого задания и словарь из грамматического раздела «Способы выражения сравнения в английском языке». Отрабатываем правило о том, что при сравнении *двух* объектов в английском языке вместо превосходной степени используют сравнительную степень с определённым артиклем, т.е.: *The train is **the more innovative of the two** trains (Этот поезд самый инновационный из **двух** поездов).*

- 1) Из двух информационно-развлекательных систем, представленных на выставке, система производства компании Siemens самая дружелюбная для потребителя.
- 2) Наша карта путешествия клиента по железной дороге самая подробная из двух.
- 3) Это создало самую большую проблему из всех.
- 4) Ваш аудит существующих активов самый быстрый за последние несколько лет.
- 5) Они выполнили самую трудную из всех намеченных задач.
- 6) Этот замок зажигания самый надежный из двух.

11. Conversation skills. Как правильно общаться в деловой среде на английском языке. Повторение. Повторите все упражнения Small Talk и выполните задания:

- 1) Расположите вопросы от более вежливого к менее вежливому:
Could you guide the user through an ideal sequence of events?

Will you guide the user through an ideal sequence of events?

Can you guide the user through an ideal sequence of events?

Would guide the user through an ideal sequence of events?

2) Расположите эти высказывания в порядке нарастания вежливости:

1. Accomplish the intended task, please. 2. I wonder whether you could accomplish the intended task. 3. Can you accomplish the intended task, please? 4. Could you accomplish the intended task, please? 5. I was wondering whether you could possibly accomplish the intended task.

3) Прочтите следующие выражения (from 1 to 12) и найдите соответствующее им описание коммуникативной стратегии (from a) to f)):

1. That was really great, Ann. You outdid yourself. Thank you very much for all those immaculate ideas.

2. Thanks. I'd really appreciate that.

3. That's fantastic. That is the most remarkable speech ever.

4. That would be nice to make it a regular thing.

5. Thank you very much. You are wonderful and your report is accurate and scrupulous.

6. We must do it more often.

7. It was **very enjoyable**. I had a **great** time.

8. It was my pleasure.

9. Thank you for coming (talking).

10. You 're a lovely company.

11. You're more than welcome.

12. It was great to see you

a) выразить благодарность за участие в беседе, b) дать оценку высказыванию своего собеседника, c) выразить желание последующих контактов и встреч, d) выразить свои эмоции и позитивный настрой, отвечая на благодарность, e) сделать комплимент, отвечая на благодарность, f) поблагодарить за визит или за беседу в ответ на благодарность.

4) Прочтите разрозненные реплики двух разных диалогов и соберите эти диалоги из данных реплик. Разыграйте их парами перед всей группой.

1. Yes, I could with pleasure. The most important point is buying tickets. Elderly people find it difficult to buy tickets on-line. 2. I was wondering if you could possibly tell me about the most important issue on your detailed journey map. 3. Yes, of course. You are very welcome. I think that tickets barriers are very annoying especially for people with children. 4. We must think about elderly people more often. Come again to discuss it. 5. Could you tell me about the most important point of the detailed journey map which you made to guide the passenger through an ideal sequence of events? 6. Thank you for talking to me. That would be nice to make it a regular thing. 7. It was my pleasure, you 're a lovely company. 8. Thank you very much. You are wonderful and your idea is accurate. 9. That's fantastic. That is the most remarkable idea ever. Passengers with children always face a lot of challenges at the railway station. 10. You're more than welcome. 11. Thanks a million. I really appreciate it. It was great to speak to you.

5) Покажите друг другу карты путешествия по железной дороге, которые вы составляли ранее и придумайте диалог, в котором вы должны:

-попросить друг друга рассказать вам про самый важный момент на своей карте (используйте: I was wondering if you could tell me ...),

-откликнуться с благодарностью и рассказать про один пункт вашей карты, объяснить, для какой целевой аудитории это важно и почему,

- поблагодарить за ответ и преувеличенно похвалить собеседника и его ответ (используя прилагательные: *thorough, meticulous, accurate, scrupulous, remarkable, immaculate*),
- выразить свое желание последующих бесед на эту тему,
- сделать комплимент в ответ на благодарность,
- выразить свой позитивный настрой и желание продолжать контакты в ответ на реплики своего собеседника.

Разыграйте диалог перед всей группой, произнося реплики максимально эмоционально и глядя в глаза друг другу. Если вам трудно сразу запомнить реплики наизусть, можно использовать карточки с выписанными выражениями.

12. Учебная профессиональная деловая игра “Understanding passengers’ experiences of train journey” («Изучение опыта пассажиров железнодорожного транспорта»). Для игры используются материалы исследования, проводимого специалистами по улучшению работы железных дорог в Великобритании. Цель игры – разработать карту путешествия пассажира железной дороги. Для этого: 1) проводится анкетирование и опрос пассажиров, 2) составляется список проблемных этапов путешествия, 3) даются рекомендации по улучшению проблем, 4) все отражается на совместной карте пассажира железной дороги.

Роли: председатель собрания (он же может выполнять роль одного из дизайнеров и пассажиров), дизайнеры, которые одновременно исполняют роли пассажиров.

Задачи: 1) Дизайнеры составляют анкету опроса пассажиров и проводят устное анкетирование пассажиров. Пассажиры отвечают, используя свои тексты, и дополнительную информацию из интернета по желанию. 2) Дизайнеры участвуют в проведении собрания, пересказывая свои тексты и рассказывая о результатах анкетирования. 3) По итогам совещания составляется карта пассажира железной дороги.

Работа участников игры оценивается по тому, насколько вежливо и активно они общаются друг с другом на всех стадиях. В процессе общения можно использовать карточки с выписанными выражениями из упражнений Conversation skills.

Role 1 (для председателя собрания)

Today we will discuss the results from collaborative research between academic institutions and industry partners, which aimed to understand the experience of rail passengers and to identify how the design of technology can improve this experience. Travelling by train can often provide passengers with negative experiences. New technologies give the opportunity to design new interactions that support the creation of positive experiences, but the design should be based on solid understanding of user and their needs. We conducted in-depth, face-to-face semi-structured interviews and used additional questionnaires given to passengers on board of trains to collect the data presented on this paper. A customer journey map was produced to illustrate the passengers’ experiences at diverse touchpoints with the rail system. The positive and negative aspects of each touchpoint are plotted over the course of a ‘typical’ journey, followed by the explanations for these ratings. Results indicate how the design of technological innovations can enhance the passenger experience, especially at the problematic touchpoints, e.g., when collecting tickets, navigating to the platform, boarding the train and finding a seat.

Role 2 (для студента 1 (designer1 and passenger 1))

Text for designer 1.

This research aggregates existing knowledge and complements it with bespoke data collection to understand the interaction between passengers and the rail system. The aim was to understand how rail passengers currently experience their journeys, providing real-life insights on interactions with the system, from planning and buying to alighting at the final station, in order to identify how

innovative technologies can improve this experience. The study design focused specifically on the points of interaction where technology can affect the user experience. A passenger journey experience map was produced in order to illustrate how customers feel at each of these main touchpoints with the system, highlighting particularly where technology can play a role in improving the customer experience. The map is complemented by analysis of the interactions and suggestions for the development of technology to enhance customer experience for rail travellers.

Text for passenger 1.

The process of **planning journeys and buying tickets** is usually positive for passengers. That is because there are diverse alternatives to suit individual preferences. Participants reported that they purchase tickets on the web on their preferred vendor, using their favourite apps on smartphones. However, five participants indicated that they still prefer to buy tickets at the station from a real person. Passengers gave diverse explanations for using their preferred purchase methods, such as that ticket machines do not give you the best prices or all the options, that online is cheaper, or that they prefer the assistance of a staff member. It indicates that there may be resistance to using a different method than usual. Also, some participants mentioned having different methods for different journeys according to price and convenience.

P5 says: I usually I do it online. Or at the station. If I go to London or whatever I'll do it online, but I go to Oxford regularly, so I buy it at the station.

Role 3 (для студента 2 (designer2 and passenger2))

Text for designer 2

Experience can be defined as an episode or a length of time that one individual goes through, involving tangible perceptions through our senses and also feelings and thoughts. UX it is a very personal phenomenon: what engages and enchants one user may bore or irritate another. Interactive products and services that we encounter in our lives have the power to shape what we feel and will inevitably influence our experience.

One common way to understand and visualize UX is through the design of Customer Journey Maps, which are graphical representations of one's encounters with the products, services or systems. Diverse types of service providers use customer journey maps to understand and improve their operations, including studies about transport services mapping the experience of passengers. These diagrams usually contain different stages of the journey, user actions and emotions. The map displays the 'touchpoints' for each main point of contact between the user and the system, where some sort of interaction took place. The development of the touchpoints usually derives from the definition of the sequential incidents of the interaction. The process for designing such maps involves collecting qualitative data, usually through interviews, where participants report the significant occurrences and issues during the interaction with the product, service or system. Interview transcripts are then subject to a thematic analysis, and these themes inform the elements that define the touchpoints in question. It is also possible to obtain opinions from participants using questionnaires handed to the target population. This method is frequently used to understand who the users of a system are and what views they hold.

Text for passenger 2

The **arrival at the station** is usually positive for passengers, if they have enough time, can relax and have a drink. However, if they are late, it will affect the next steps on the journey and make the experience particularly negative. Most passengers choose to **collect their tickets** at the station before departure. This stage is often negative for passengers since there are sometimes queues and it is a time-consuming process per se. In addition, there is the effort of inserting the card and inputting the code, which is seen as unnecessary.

P20 says: you have to use that debit card to print the ticket off which is quite annoying.

P13 says: Some of the older machines do take an eternity to print the tickets, and if you're standing there with 5 minutes and you've got tickets gradually printing... it's frustrating.

Role 4 (для студента 3 (designer3 and passenger3))

Text for designer3

Two methods of data collection were used to generate the journey maps: face-to-face semi structured interviews and paper questionnaires handed to passengers. Full ethical approval was granted by the Biomedical & Scientific Research Ethics Committee (BSREC), from the University of Warwick. The recruitment of passengers for interviews happened through emails sent to employees of the Warwick Manufacturing Group. Those who had taken trains recently were invited to take part in an interview having a variety of open-ended questions to describe their train journeys and express their opinions. Participation was completely voluntary: employees were under no obligation to take part in this research, and no penalties nor financial incentives were given to motivate participation. A further data collection method used printed questionnaires handed to passengers on board of trains. This instrument used similar questions to the face-to-face interview adapted to the printed format.

Text for passenger 3

Once with the tickets at hand and with time, the **wait for boarding** can be fine. However, in large stations and at busy times the concourse can become crowded with people staring at the boards waiting for the authorisation of boarding and announcement of the platform. Passengers report that sometimes there are too many people or this information comes too close to the departure and there is competition, making the experience very negative.

P2 says: Euston is a bit of a pain, because typically the boards don't update for trains up to Manchester up until about 5 or 10 minutes before the train is about to depart which normally means there is a mad dash for the gate. And you end up with a scrum of people all trying to board the same train in a very short period of time.

P13 says: One annoying thing is the train is at the platform, but you aren't told until 5 minutes beforehand that you should go, and there's a swarming.

Role 5 (для студента 4 (designer4 and passenger4))

Text for designer3

Interviews

Face-to-face semi-structured interviews with 20 passengers were performed to understand their expression of attitudes, feelings, preferences, needs, behaviours etc. in relation to rail travel. Interviews are the most frequent method used for understanding user experience. "Observation is critical, but to really know the user's experience, you have to ask him or her about it, and that's an interview". The initial part of the questionnaire used for this study had questions about the main touchpoints with real services, namely: planning and buying; ticket collection; wayfinding; boarding; seat location; ticket validation; and alighting. These touchpoints were selected after a review of existing customer journey maps and analysis of where technology can influence the experience. Participants were prompted to describe these activities, for example explaining how they usually do it, what works well and not, and how would they improve that touchpoint.

Text for passenger 4

The need to **go through the barriers** can worsen the experience, they not always know which ticket to insert, and there may be a bottleneck. However, passengers acknowledge that it is unavoidable. Thanks to the barriers, the stations are safer, and it is fair with those who paid since it prevents fare evasion.

P3 says: Ticket barriers are always annoying.

P5 says: It just seems to create a lot of unnecessary queueing. I mean I understand why they do it, because people don't buy tickets.

Role 6 (для студента 5 (designer5 and passenger5))

Text for designer 5

In order to motivate participants to recall their train journeys and to foster discussions, they were asked to rate their experience on a 5-point 'smiley scale' from very happy to very sad, for the seven touchpoints. The interviewer then disclosed the nature of the technological innovation proposed by the CLoSeR project. Participants were asked to rate their experiences again, but now as if the CLoSeR system was implemented. Finally, a set of questions, similar to the first part of the interview, were placed in order to obtain participants' impressions related to these innovative systems. A total of 8 hours and 47 minutes were spent interviewing the 20 participants, meaning an average of 27 minutes per interviewee. The interviews were all recorded with the interviewee's permission, transcribed verbatim and imported into QSR International NVivo software. This data was subject to customary thematic analysis to facilitate the process of creating meaning from the qualitative data.

Text for passenger 5

The wayfinding process, when passengers have to **go to the platform**, is ranked rather negative by participants at large stations, due to big crowds, poor signage or lack of time. However, in small or familiar stations that does not seem to represent a problem.

P3 says: If you're transferring trains, because I never know what platform, so I have to get off and look for a board and so.

P4 says: I'm probably a little bit late when I arrive, and it can sometimes be a bit difficult to find a platform.

Role 7 (для студента 6 (designer6 and passenger6))

Text for designer 6

Questionnaires

Questionnaires were used during this research in order to increase the reliability of the results and to validate the information obtained from the interviews. Passengers on board of week-day, off-peak Great Western Railway (GWR) services were randomly approached and invited to fill in printed questionnaires and to agree to contribute via a consent form. The researcher would come back a few minutes later to collect the questionnaires. Passengers' responses were transcribed into the same NVivo file used for the interviews to complement the existing thematic analysis.

Text for passenger 6

Boarding the train is often problematic due to the insecurity of knowing if that is the right train. Some trains do not have any indication of the destination outside or inside, and if they do, it may not be very visible. The step and the gap are frequent concerns. It is also difficult to know where the coach for your specific seat reservation will be at the platform. Big crowds and other passengers' aggressive behaviours compound the problems, making the experience during this stage of a journey rather negative.

P15 says: Wayfinding is a nightmare, I took the wrong train just days ago.

P17 says: I used to get the ten past 8, it was absolutely horrendous. Like fully elbowing people to get in. It's horrendous, and dangerous.

P18 says: Where I really struggle at a different station is where you should stand at the platform. So, if you've booked a seat, where should you be standing so you don't have to run up the platform when the train arrives.

Role 8 (для студента 7 (designer7 and passenger7))

Text for designer 7

Planning and buying tickets are usually a positive experience, given that currently there are several channels where tickets can be bought according to passengers' preferences. Every channel presents advantages and disadvantages depending on the type of passenger and scenario. Even though the proportion of sales at the staffed ticket offices is decreasing year by year, it still remains as the most popular method of purchasing tickets, representing about 40% of the sales in 2019. With the addition of new technologies, the variety of purchase alternatives should ideally be maintained. An attempt to force users to use one specific channel to buy tickets may hinder the user experience. The ticket collection is frequently seen as a negative experience as it takes time and effort. Our results resonate findings from a usability study which indicated that the ticket vending machines are complicated, unclear and passengers were not confident they would find the best price. Passengers were pleased with the idea of removing the need to interact with these machines altogether. The experience can be improved if passengers have an easy way to prove that they have the right to travel. Technology can provide means to identify passengers and allow access to stations without the need for a paper ticket printed prior to boarding. However, some passengers are still reluctant to use smartphones. A new system should provide means of identification of passengers who do not own a smartphone, or in the case of batteries running flat, or simply not carrying their devices at that time.

Text for passenger 7

Once on board, and being able to **find a seat**, the passengers' experience improves considerably. They are now heading to their destination, can occupy their personal spaces and engage in their preferred activities. However, if on a crowded train and unable to find a seat, frustration builds up, especially for those paying large sums for their tickets. Participants mentioned a number of issues with the current system for seat reservations. For example, that sometimes the allocated seat is not exactly what was selected during booking.

P13 says: When you're booking online and you specify your seat, they deliberately set out to troll you, you say forward facing window seat, and that's interpreted as sitting backwards or next to a wall.

Often the reserved seat is difficult to find because there is no clear indication of where the coaches will be when the train arrives at the platform. In addition, some passengers do not use their reservations and decide to sit elsewhere resulting in one passenger occupying virtually two seats.

P3 says: I never bothered trying to find my seat because I'd just get on the nearest coach to me, that's fine, as long as there's space. But I won't go and hunt down where that seat is. I just seat in whatever seat I can find, even if I do have a seat reserved.

One issue that can affect the journey rating is if someone is sat in someone else's reserved seat. The resulting conflict (or the need to ignore it to avoid conflict) compromises enormously the travel experience.

Role 9 (для студента 8 (designer8 and passenger8))

Text for designer 8

The process of waiting for the train can be pleasurable if passengers have time to spare, if they know the station in question and if it is not very crowded. However, passengers reported that at larger stations at busy times the experience can be really miserable. If a system can provide platform numbers directly to smartphones as soon as they are available, it can reduce the anxiety and the need for passengers to congregate at the main concourse at busy stations, reduce the need to stare at the boards and minimize the chances of a 'mad rush' to the train.

Another problematic touchpoint is the interaction with the ticket barriers. Passengers usually do not know which ticket to use, it can delay the process of going to the platform, and is worsened by queues at peak time. A system should provide a way of going through the barriers quickly and with less effort. The idea of removing the barriers altogether is not welcomed by passengers, which rely on them to have a safer station and reduce fare evasion.

A frequent complaint from passengers was regarding the boarding process. There is insecurity about if ‘this is the right train’, difficulty getting to their reserved seat or to locate an empty seat. If an application gives more information for passengers, it can minimize the insecurities during the boarding process. Previous research shows that passengers generally stand in the central portion of platforms and it eventually causes the ‘concentrated boarding’. Our study shows that they would like to know where is the best place to stand at a platform to reach their reserved seats. Often there is no indication as to where the train will stop, how long it is or where first-class coaches will be. A system can communicate directly to mobile devices to enhance the information accessibility for passengers and create customized travel experiences. It can for example present a map of the train with number of coaches and sequence, real time occupancy of seats and location of a reservation, so passengers can anticipate how to get to their seats.

Text for passenger 8

Probably the larger chunk of time of the journey is the **travel** itself. That can be a positive experience if passengers find themselves in a stress-free environment where they can read, work, interact or simply pass the time. A crowded train or the behaviour of other passengers can compromise this experience though.

Role 10 (для студента 9 (designer9 and passenger9))

Text for designer 9

On board of the train, the most negative aspect was in relation to seat location. A large number of passengers are not guaranteed a seat since they do not have a reservation. Those are season ticket holders, passengers on open return tickets and those buying tickets close to the departure of the train. Passengers would strongly appreciate a technological innovation that allows them to find seats. For those with reservations, sometimes the current system allocates a seat which passengers do not like. Passengers place different values to different seats. A reservation system that allows passengers to select a specific seat according to their preferences, or change an existing reservation, can improve the travel experience. A dynamic seat reservation system will not prevent overcrowded trains and the fact that someone may sit on a reserved seat regardless. Often passengers do not have a choice given rush hour, disruptions or cancellations. However, some passengers have flexibility and are willing to wait for a later and less crowded train or to board a less crowded carriage. A system should be able to show occupancy levels of next trains in real time, giving passengers the possibility of making informed choices. The main issue with the ticket validation process is with the ticket itself. If a system allows people to validate their right to travel without the need of a physical evidence, it can save the trouble of having to locate tickets, find the right one, and produce it to crew. However, passengers value highly the fact that an inspector can come and interact with them. Similarly to a previous research, our results show that the presence and assistance provided by a customer-facing staff is still seen to be essential, such as for ticket retailing, accessibility, information provision, assistance and personal security. However, if a system automates some of the activities performed by crew, especially the mechanical work of checking tickets, there will be more time available for them to give personalized service and customer care for those in need. Alighting is not often a reason for concern, although on busy services or unknown routes there is anxiety in relation to the right stop. If an application gives the information about when to proceed to

the doors, that can reduce the anxiety of alighting at the right station. When leaving the station, passengers mentioned the need to go through the barriers again, as it affects the experience negatively. Passengers will appreciate if a technological innovation makes it easier and more convenient than paper tickets to enter or exit a station.

Text for passenger 9

At certain points of the journey, passengers are generally asked to **present their tickets for validation**. This process is often positive, since it is probably the only chance of interaction with the train manager. Passengers then have the chance to ask questions and get the valuable reassurance they need. This occasion is also positive because it is when passengers see the figure of authority on board, which can bring feelings of safety and security. Knowing that someone will come to check tickets makes them feel better that other people are not travelling for free, or in the event of conflicts such as seat disputes. The negative aspects of the ticket validation process are the fact that sometimes passenger have several tickets with them and it's difficult to find them or know which one should hand them for inspection.

P9 says: Sometimes you get about 4 different tickets, and then it can take you ages to find the one they want to see.

P1 says: By checking tickets it's giving them a reason to be going up the train and interacting with people. If somebody's got a problem, they stop and talk to them.

P8 says: Checking the ticket doesn't really inconvenience me to be honest. It almost in a way gives some reassurance that if you're travelling without a ticket, you will be caught.

P13 says: I do remember when I had a small book's worth of tickets, and a particularly jolly inspector, he just took one look at all those tickets and said 'oh someone has been using a lot of trains' (laughs). The guy, somehow, despite working on a dismal morning, my goodness, he was just so friendly.

Role 11 (для студента 10 (designer10 and passenger10))

Text for designer 10

This research used customer journey maps as a method of understanding passengers' experiences in relation to rail travel. With this research, it was possible to produce knowledge about passenger journey experiences and complement existing literature in user experience for the travelling public. This research focused in matching this new knowledge with the possibility of introducing new technologies to improve passengers' journey experiences at specific touchpoints with the rail system. A number of conclusions are drawn from this research and listed below. From the interviews and questionnaires, it was observed that passengers have specific high-level goals when using train services. This section highlights these goals indicating the potential for improving experiences with the introduction of innovative systems for the rail industry.

Passengers want a better way of proving the right to travel. Collecting tickets is ranked as negative due to the time and effort involved. Technology can grant access to only the right person without the need for a physical ticket. 1) Passengers want to have a stress-free navigation through stations up to their seats on a train. A system can give personalized information to passengers according to their preferences, destinations and familiarity with the route. Push notifications can ensure passengers receive the information as soon as it is available. 2) Passengers want to find a seat. Seat sensors can provide information to show occupancy levels, free seat availability and location in real time. Reservations can be issued in real time. 3) Passengers want an easier way to locate their reserved seats. Visual representations of trains and coaches and their respective positions when the train arrives at the platform can help passengers anticipate and plan how to get to their seats. 4) Passengers have their own preferences regarding seat choices. A dynamic system should allow

changes to reservations in real time. 5) Passengers do not appreciate having to travel on crowded trains. Technology can inform occupancy levels of next trains in real time, helping passengers' decision-making process in search for less busy train. 6) Passengers appreciate the physical presence of a crew member. There is still the need for on-board authority for safety reasons, or in order to give information about the journey. A system can automate some of the repetitive activities performed by crew such as the process of validating tickets. With more time available, train crew can give personalized service and customer care for passengers in need.

Text for passenger 10

The process of **alighting** at the destination presents some anxiety, especially in busy services. Passengers report having to wait behind other people, and the fact that there are only two doors at each end of a coach, which creates the risk of missing the stop.

Passengers then find the exit and **leave the station**, which are usually trouble-free activities, probably because people may not be in a hurry as they are when arriving at the station. The fact that they have to go through the barriers again is seen as troublesome if they have to locate the right ticket to leave the station, and as redundancy if they have been checked already at the entrance and on the train.

P5 says: What I don't understand though is why do you have to go through the barriers anyway, if you've already had it stamped. It's like a double check.

Контрольные задания

1. Ответьте на вопросы.

Тема: Research in car design

- 1) When was the Jeep Wrangler struggling to regain its place in the American market?
- 2) What had the company's management done to learn the customers' preference before Clotaire Rapaille walked through the door with a bunch of different approaches?
- 3) When Clotaire Rapaille put groups of consumers together, what did he ask them to tell him?
- 4) What did the respondents tell Clotaire Rapaille about their earliest memories of Jeeps?
- 5) What Code for Jeeps in America did Clotaire Rapaille discover? Why was the notion of turning the Wrangler into just another SUV ill advised?
- 6) What minor adjustment to the car's design did Clotaire Rapaille ask the executives to test his theory?
- 7) What became the most prominent and marketable feature of the Jeep Wrangler?
- 8) Describe the most favorite ad of the Jeep Wrangler.
- 9) How did respondents in France see Wrangler?
- 10) How did the Germans see Wrangler?
- 11) Why did the image of a Jeep give people a sense of hope?
- 12) What code was discovered for the Jeep Wrangler in France and in Germany?
- 13) What is the Culture Code?
- 14) What does strongly condition our thought processes and shape our emotions?
- 15) What does understanding the Culture Code provide us with?

Тема: Research in Railway Car Design

- 1) What does the attempt to maximize the number of seats on the train lead to?
- 2) Why do people who usually travel by air have or at least see no alternative to air travel?
- 3) Why can airlines afford to arrange more seats in the passenger cabin than railroads?
- 4) What advantages do railways have over airlines?
- 5) What considerations does the tendency to equip rail vehicle interiors with the highest possible number of seats contradict?
- 6) What constitutes serious operational problems in the railroads?
- 7) What factors should be taken seriously in sufficient measure in the railroads?
- 8) What will happen to the actual available occupancy rate if the important basic principles of luggage storage space design are not respected in the railroads?
- 9) What do passenger related factors in the railroads include?
- 10) How can the passenger-side factors be reduced and exacerbated in the railroads?
- 11) What do the rail vehicle-side factors include?
- 12) What is the difference between the best and the worst rail vehicles from the perspective of passenger boarding and deboarding time?
- 13) What is the reason for the sharp decline in occupancy in the railroads?
- 14) What is the consequence when rail car seats are installed which in practice are not available?
- 15) Why does higher energy consumption occur in the railroads?

Тема: UX-Design (User Experience Design) in Road and Rail Transport

- 1) Why does vehicle design require a symphony of creative efforts?
- 2) What is UX design?
- 3) What is HMI?
- 4) What is GUI?
- 5) Who coined the term “UX”?
- 6) What does UX cover in vehicles?
- 7) Why is it best to re-familiarize yourself with the overall vehicle design brief when embarking on the process of developing the UX-design for any vehicle?
- 8) At what point can image boards and visual inspirations be quite valuable in the process of UX-design?
- 9) What is a journey map?
- 10) What are the stages of creating a detailed journey map?
- 11) When should a designer create an audit of existing assets and what do these assets include?
- 12) What should a designer do after creating an audit of existing assets?
- 13) Can you give an example how to guide the user through an ideal sequence of events?
- 14) What does a designer have to do once prototypes or mockups have been created?
- 15) What makes vehicles both special and exciting to design?

2. Подготовьте следующие задания на развитие диалогической устной речи, используя выражения из упражнений Conversation skills, представьте их аудитории, выполняя следующие условия:

-все выражения вежливости надо знать наизусть и необходимо правильно их использовать;

-речь должна быть громкой, четкой и эмоционально-окрашенной; коммуниканты должны общаться, глядя в глаза друг другу, имитируя ситуацию реального общения;

-коммуникативная цель задания должна быть достигнута.

2.1. Ситуация: просьба - реакция на просьбу - благодарность. Работайте вдвоем. *Вежливо попросите* вашего собеседника рассказать вам о следующем: 1) что такое культурный код (Culture Code) товаров и услуг и 2) как знание культурного кода помогает дизайнеру транспортных средств. *Используйте выражения:* Could you do...; Would you do...; I was wondering if you could possibly do ...; Do you think you would do

Поблагодарите друг друга за беседу, используя: Thanks a million. I really appreciate it. It was thorough, meticulous, accurate, scrupulous, remarkable, immaculate. I had a great time. That would be nice to make our conversations a regular thing. You're more than welcome. I'm glad you liked it. You 're a lovely company. See you later.

Поменяйтесь ролями. Теперь ваш собеседник попросит вас рассказать о следующем: 1) какой культурный код был открыт для the Jeep Wrangler и 2) каким образом это произошло. Подготовьте оба диалога наизусть и представьте их аудитории, используя громкую эмоциональную речь и смотря в глаза друг другу.

2.2. Ситуация: вам необходимо вежливо отвлечь коллегу от работы, так как вам нужна его помощь. Работайте вдвоем. *Вежливо привлечите* внимание коллеги, используя: I'm sure you must be very busy, but... I know this is a bore, but... I'd like to ask you a big favour ... I hope this isn't going to bother you too much. *Покажите, что вы сожалеете* о том, что прервали его: I hate to intrude, but... I hate to impose, but... I'm terribly embarrassed to have to admit... I hesitate to trouble you, but... I hope you don't mind me saying this, but... *Объясните*, что вы прервали его, так как вам нужна помощь в исследовании культурного кода для путешествия по Российской железной дороге. *Попросите* его разобраться с порядком действий, которые надо совершить, чтобы выяснить этот код: I simply can't manage to...I'm absolutely lost...Can you possibly help me with this, because there's no one else I could ask. Когда ваш собеседник ответит на ваш вопрос, *возразите ему, предложив* немного другой порядок исследования культурного кода, используя: Excuse me, but...I'm sorry to bother you...I hope you 'll / Please / Would you forgive me ...I beg your indulgence...

После согласия или несогласия вашего собеседника с вашим предложением, *поблагодарите его* за беседу, используя: Thank you very much. You are wonderful. That's fantastic, accurate and scrupulous. That is the most amazing speech ever. We must discuss all the relevant topics with you more often. Don't forget to text me. I'll talk to you later. It was my pleasure. You're more than welcome. Поменяйтесь ролями. Теперь ваш собеседник прерывает вас, чтобы вы помогли ему провести интервью с пассажирами для выяснения культурного кода путешествия по российской железной дороге. Подготовьте оба диалога наизусть и представьте их аудитории, используя громкую эмоциональную речь и смотря в глаза друг другу.

2.3. Ситуация: рабочее совещание 'Issues to be solved in the interior railroad cars design'.

Работайте втроем. Ваша задача – *обсудить три основных проблемы* дизайна пассажирского вагона поезда дальнего следования. Каждый из вас по очереди будет выполнять роль председателя совещания, обсуждая одну из трех проблем. Два студента исполняют роли дизайнеров, которые все время *прерывают* друг друга. Председатель совещания использует фразы: We are designing an innovative rail car. As you know we are facing some issues to be solved. These issues are ... Let's start with the first issue which is ... I'd like to ask (name) for his (her) view on this. Thank you, (name). You've had your say. Let the others give their views now, please. I'd like to move on now to... Hold on a minute, please. Thank you for your suggestions. To sum up ... It's been a pleasure talking to you all! Дизайнеры используют фразы: I'd just like to say... Can I just come in here? If I can interrupt you at that point...

If you could just let me finish. Hold on a minute, please. If I can just finish what I'm trying to say. The main issue here is... Surely, the point is that... Basically, what I'm saying is...

What do you mean by...? Could you explain that in more details? Could you be more specific?

Ok, that's all I have to say about... Ok, that's it for...

Поменяйтесь ролями. Подготовьте три отрывка совещания наизусть и представьте их аудитории, используя громкую эмоциональную речь и смотря в глаза друг другу.

2.4. Ситуация: выступление с докладом. Работайте вдвоем. Один из вас *делает доклад*, второй его часто *прерывает*, докладчик *умело реагирует* на реплики, не отклоняясь от темы. Приготовьте краткий доклад по теме 'Consequences of unsuitable luggage accommodation possibilities', используя следующие выражения: I would like to tell you about... The main issue here is... Firstly (secondly, thirdly), I'll give you a few basic facts. So, moving on now to... What I

really want to say is... Or to put it another way... Let me rephrase that. Finally, I'll describe... Ok, that's all I have to say about... Now, I'll summarize my main point.

Для прерывания выступления своего собеседника используйте: Can I just come in here? What do you mean by...? If I can interrupt you at that point... Could you explain that in more details?

Для правильной реакции на прерывания используйте: If you could just let me finish. Hold on a minute, please. If I can just finish what I'm trying to say.

Поменяйтесь ролями. Подготовьте оба диалога наизусть и представьте их аудитории, используя громкую эмоциональную речь и смотря в глаза друг другу.

2.5. Ситуация: как вежливо задать вопрос, попросив прояснить то, что вы не поняли, и как на такой вопрос реагировать. Работайте вдвоём. Вы являетесь участниками совещания. Один из вас выступает с предложениями, другой просит прояснить что-либо в этом предложении, выступающий делает соответствующие пояснения.

Каждый студент выписывает десять предложений из текста 'User Experience Design'. После этого первый студент зачитывает эти предложения, предваряя их фразами: The main issue here is... The really important thing is... Surely, the point is that... The purpose of my talk is...

Второй студент просит прояснить какую-то часть этого высказывания, используя:

What do you mean by...? Sorry, I don't know what you mean. Could you explain that in more details? Could you be more specific? Could you give me a specific example?

Первый студент даёт пояснения, используя: Basically, what I'm saying is... What I really want to say is... Or to put it another way... Let me rephrase that. To be more precise... Студенты меняются ролями и повторяют эту же стратегию общения.

2.6. Ситуация: как убедить коллег в преимуществах вашего дизайна. Работайте по два человека. Один из вас *убедительно предлагает* инновационную идею, которую он использовал в дизайне (см. текст Innovations to choose – ниже), второй *почти соглашается*, но *просит привести пример*.

Для предложения своей идеи используйте: There's no doubt that... It's undeniable that... No one can dispute the argument that... I'm sure you can all agree that... The facts speak for themselves, don't they? It's incredible what this can do. Surely/ Clearly/Obviously...

Второй дизайнер почти согласен: I accept that... There is an argument that... There may be some truth in the argument... To some extent this is true, but... However... Но просит привести примеры: Could you give me a specific example? Could you be more specific? Could you explain that in more details? Sorry, I don't know what you mean. What do you mean by...?

Первый дизайнер даёт пояснения, используя: Let me give you an amazing statistic. I'd like to give you one other striking example...

Каждый студент должен предложить три инновационных идеи. Студенты меняются ролями и повторяют эту же стратегию общения.

Innovations to choose (для задания 2.6)

1. **Tramformer.** The National Center for Industrial Design and Innovation 2050.LAB has created a new design concept - the city tram Tramformer. When creating the concept, design studio 2050.LAB conducted a study of urban transport development trends. In addition to traditional comfort and safety, today's commuters appreciate the versatility, innovation and visual appeal of public transport. The main distinguishing feature of the Tramformer is the screen in the full size of

the mask (front of the cab). Huge LED areas allow you to display any kind of content - text and graphic information, dynamic stylized elements, thematic images. Important design features of the tram, in addition to the huge mask-screen, are low-voltage lighting, futuristic exterior, and laconic appearance. Thus, Tramformer opens up a new harmonious language of communication with any architectural space and environment.

2. **"Admiral"**. Trolleybuses "Admiral" 6281.01 with an increased autonomous course were produced at the Engels Electric Transport Plant (part of the "PK Transport Systems"). According to the international classification, it belongs to electric buses with dynamic charging. The presence of a unique traction battery adapted to Russian operating conditions allows the vehicle to travel autonomously without connecting to a contact network from 12 to 30 kilometers (depending on road and weather conditions, as well as the weight transported). The weight of the energy storage system is 100 kilograms less compared to foreign counterparts. By reducing the weight of the battery pack and its compact placement on the roof, a serious reduction in passenger capacity has been avoided. Ergonomic bright interior, 100% low-floor, additional lighting of spacious storage areas, three wide doorways, modern multimedia systems, USB sockets for charging mobile gadgets, as well as advanced automatic climate control systems provide passengers with a high level of comfort. At the same time, PK Transport Systems uses only environmentally friendly electric heating systems, in contrast to the diesel stoves used today in most Russian electric buses.
3. **A power station car**. Tver Carriage Works (TVZ, part of Transmashholding JSC) presented to the experts a new development - a power station car mod. 61-4551, designed for operation as part of passenger trains. The main task of the new power station car is to provide electricity to passenger trains operated on non-electrified sections of railways with a gauge of 1520 mm. For this purpose, the car uses a diesel-electric station with a total capacity of 1350 kW, consisting of three diesel-electric units. The developer of the design documentation for the power station car is the Central Design Bureau of Transport Engineering together with OOO TMH Engineering that is the only developer and largest manufacturer of passenger rolling stock in Russia. The holding's enterprises produce DC and AC electric trains, as well as rail buses (diesel trains) and locomotive-hauled passenger cars; passenger electric locomotives (direct and alternating current, two-system), diesel locomotives. Work on the creation of new product samples is carried out by the largest engineering center in Russia, TMH Engineering, operating within the TMH Group, whose divisions are located in 9 cities and have a total of more than 1,100 employees.
4. **A track repair complex**. PRL-M brand vehicles are a modern type of universal loading complex - track repair flyer. The uniqueness of the developed loading complex lies in its high carrying capacity - 110 tons, which is 1.6 times more than the obsolete track repair yards. Thanks to a simple and at the same time bold decision - the placement of cranes at opposite ends of two coupled platforms, it is possible to quickly load the rails from either side of the track without additional manipulations (on PRL-4, the cranes were located in the center of the platforms, which created difficulties with choosing the side of loading, as well as additional operations for the introduction of rails under the cranes). Jib cranes can rotate both synchronously and separately with a rotation of 360 degrees. In addition to high load capacity and work in both directions, platforms can be operated not only in a coupled, but also separately. The control is carried out from a compact radio remote control, so only one person is required to control the complex. The new complex will be used in the repair and current maintenance of the railway track, and is designed to improve the efficiency of repair, transportation of rails, wooden and reinforced concrete sleepers within the distance of the track on closed sections.

5. **A locomotive.** Russian design concept of a four-axle shunting two-diesel locomotive is developed in partnership with the national Russian center for industrial design and innovation 2050.LAB. It is an efficient, economical and smart machine that opens up a unified platform for next-generation shunters. The locomotive is one of the most technologically advanced shunting diesel locomotives in the world. It is built on a modular basis; this facilitates service and reduces the downtime of the locomotive. Thanks to its modular design and platform solutions, this locomotive is transformed to suit a variety of scenarios. It can work both on two power plants, and on one. This saves fuel in low-traffic areas. The locomotive can be equipped with the Avtomashinist system which will allow you to control the locomotive remotely. Due to maintenance-free equipment and an asynchronous drive, the locomotive enters the depot for maintenance less often, that is 2.4 times compared to modern serial diesel locomotives.

(Adopted from <https://vgudok.com/novosti/transkonteyner-zapustil-novy-regulyarnyy-servis-iz-krasnoyarska-na-dalniy-vostok>)

3. Переведите следующие предложения, используя активный словарь пособия и различные способы выражения степеней сравнения в английском языке.

- 1) В новом пассажирском вагоне еще меньше купе, чем в старом? – Нет, в нем столько же купе, и в каждом купе больше спальных мест.
- 2) Этот поезд не хуже нового, но он тратит гораздо больше энергии.
- 3) Чем сильнее эмоция, тем более четко запечатлевается опыт.
- 4) Вы сформулировали самую четкую позицию по этому вопросу.
- 5) Из двух групп факторов, влияющих на коэффициент заполняемости пассажирского вагона, факторы, связанные с пассажирами самые важные.
- 6) Они едва-едва позиционировали новую модель как прорыв в дизайне транспорта, хотя готовились к презентации более усердно, чем обычно.
- 7) Вам не надо строить зал ожидания меньше. Это будет сильнее мешать пассажиропотоку.
- 8) Существует явное отличие между хранением багажа на вокзале и размещением багажа в вагоне.
- 9) Есть несколько общих черт между серьезными рисками для безопасности и эксплуатационными проблемами.
- 10) Сборка автомобиля имеет некоторые общие черты со сборкой железнодорожного вагона.

Дополнительные упражнения на развитие устной речи

1. Работайте парами. 1) Каждый студент читает свою смешную историю, составляет план и пересказывает свой анекдот, опираясь на план. После пересказа собеседники благодарят друг друга, используя: Thanks. I'd really appreciate that. This is simply gorgeous. We must do it more often.

Или: Thanks a million. That was really great, Ann. You outdid yourself. Thank you very much for the lovely funny story. That would be nice to listen to you more often. Don't forget to text me.

В ответ на благодарность используйте: You're more than welcome. That would be nice to make it a regular thing. It was great to listen to you. You're a lovely company.

2) Найдите в своей истории недостатки дизайна транспортных средств и предложите свои улучшения. Расскажите о своих предложениях всей группе. Записывайте те предложения, которые делают другие докладчики. Составьте пять сравнительных предложений, используя свои записи, и прочтите их вслух для всей группы.

The Lawyer and the Lexus (for Student 1)

A very successful lawyer parked his brand-new Lexus in front of his office, ready to show it off to his colleagues.

As he got out, a truck passed too close and tore off the door on the driver's side.

The lawyer immediately grabbed his cell phone, dialed 911, and within minutes a policeman pulled up.

Before the officer had a chance to ask any questions, the lawyer started screaming hysterically. His Lexus, which he had just picked up the day before, was now completely ruined no matter what the body shop did to it.

When the lawyer finally wound down from his ranting and raving, the officer shook his head in disgust and disbelief.

"I cannot believe how materialistic you lawyers are," the policeman said. "You are so focused on your possessions that you don't notice anything else."

"How can you say such a thing?" asked the lawyer.

The policeman replied, "Don't you know that your left arm is missing from the elbow down? It must have been torn off when the truck hit you."

"My God!" screamed the lawyer. "My Rolex!"

All Tickets Please! (for Student 2)

It's the third week in January, three engineers and three accountants are travelling by train to a conference in Brighton. At the station, the three accountants each buy tickets and watch as the three engineers buy only a single ticket. 'How are three people going to travel on only one ticket?' asks an accountant. 'Watch and you'll see', answers an engineer. They all board the train. The accountants take their respective seats but all three engineers cram into a toilet and close the door behind them. Shortly after the train has departed, the conductor comes around collecting tickets. He knocks on the toilet door and says, 'All tickets please.' The door opens just a crack, and a single arm emerges with a ticket in hand. The conductor takes it and moves on. The accountants saw this and agreed it was quite a clever idea. So, after the conference, the accountants decide to copy the engineers on the return trip and save some money. When they get to the station, they buy a single ticket for the return trip. To their astonishment, the engineers don't buy a ticket at all. 'How are you going to travel without a ticket?' says one perplexed accountant. 'Watch and you'll see,' answers an engineer. When they board

the train the three accountants cram into a toilet and the three engineers cram into another one nearby. The train departs. Shortly afterward, one of the engineers leaves his toilet and walks over to the toilet where the accountants are hiding. He knocks on the door and says, 'All tickets please.'

2. Ролевая деловая игра. Каждый из вас работает специалистом (Rail Road Representative) на железной дороге в разных странах. Вы выбраны номинантом на Всемирную премию 'The most unparalleled railway story' «Самая удивительная история про железную дорогу». Это конкурс реальных фактов про железные дороги разных стран, которые удивительнее любых придуманных историй.

Прочитайте свою историю и приготовьте яркий питч так, чтобы завоевать сердца судей. Используйте выражения: First of all, let me thank you for coming here today. In my presentation I'll focus on ... This presentation is structured as follows... It will take about 3 minutes to cover these issues. Don't worry about taking notes, I've put all the relevant statistics on a handout for you. If you don't mind, I'd like to leave questions until the end of my talk/there will be time for a Q&A session at the end... My first point concerns... Next, I'll focus on ... and then we'll consider ... I'd like to put the situation into some kind of perspective... -THE MAIN BODY OF THE PITCH-... Now let's go out and create opportunities for ...! Thanks for having listened to me! You are a great audience!

Три человека из группы выполняют роль членов жюри конкурса. Их задача – просмотреть все тексты и составить перечень критериев оценки докладов для выбора победителя. Члены жюри также могут выбрать победителя в три дополнительные номинации: 'The most interesting green railroad story', 'The most horrible railroad story', 'The most interesting story about the most expensive railroad service.'

Члены жюри используют сравнительные предложения (см. раздел «Грамматика»), оценивая докладчиков, и следующие выражения: This is simply gorgeous. This is really lovely. That's fantastic. That is the most amazing speech ever. It was very enjoyable. I had a great time. That was really great, Ann. You outdid yourself. Thank you very much for all those lovely ideas.

Докладчики реагируют, используя: Thanks. I'd really appreciate that. Thanks a million. I really appreciate it. Thanks. You are too kind. Thank you very much. You are wonderful. Thank you for coming. You're always welcome.

Прослушав все доклады члены жюри рассказывают всем участникам, по каким критериям они оценивали докладчиков, объявляют победителей и, используя сравнительные предложения, объясняют, почему они назвали победителями этих докладчиков.

Text 1 (for Representative 1). Security officers from Jakarta will spray commuters riding on the roofs of trains with a brightly coloured liquid so that they can be identified and arrested. Trains linking Jakarta and its neighbouring towns are packed with passengers during the rush hour. As a result, youngsters sit on the roofs to avoid paying. For travelers staying in Jakarta hotels it is important to remember that just because they do it doesn't mean it's okay. After several attempts to discourage roof riders, the state-owned railway company PT Kereta Api will spray them with a coloured liquid so that officers can identify them when they get off the train, the Jakarta Post said. 'We will confiscate their IDs and give them a ticket,' Kereta Api regional spokesman Akhmad Sujadi was quoted as saying. 'We will send a copy of the ticket to their family, their local neighbourhood unit head, their employer, or, if they're students, their headmasters,' added Sujadi, who described the move as 'unique'.

Although illegal, roof riding is popular because of a lack of efficient and affordable means of transport for commuters in the greater Jakarta area. Unfortunately, 55 roof riders have been killed in the past two years.

Text 2 (for Representative 2). The mining industry uses trains all the time, as they can haul massive amounts of very heavy material over vast distances. But in Sweden, they've come up with a fantastic way of powering these lumbering monsters. Taking ore from the mines of the northern Swedish mountains, the trains are 750m long and consist of almost 70 trucks, needing an incredibly powerful electric locomotive to pull them, but the journey from the mountains to the shipping points at harbors in Sweden and Norway is almost entirely downhill. This means that the train can coast a lot of the way, using very little power and storing its braking energy in batteries. It only takes a fifth of this electrical energy to power the train to the harbors, meaning that the remaining 80% can be used to power the train back up to the mines again, resulting in a service that completely powers itself.

Text 3 (for Representative 3). After his assassination in 1865, Abraham Lincoln's body went on a tour of 180 cities across seven states before arriving in his home town of Springfield, Illinois to be buried. The train, draped in black, was a massive publicity win for George Pullman who, as well as supplying the carriages for the funeral train, lent a number of his Pullman Sleeper carriages to rail companies wanting to run "Lincoln Specials" to Springfield for mourners to pay their last respects. Rail travel was still somewhat of a novelty in the USA at the time, and the Lincoln funeral was many Americans' first look at a train. Despite the prohibitive cost of the Pullman Sleeper carriage, the luxury and finish of something that had previously been very utilitarian was so impressive it became — if not front-page news — then certainly a mild sensation. Demand took off, and Pullman Sleepers were in service all the way up to 1968.

Text 4 (for Representative 4). With almost any new technology, people will come up with panicked theories about the effect it will have on society, morality, physical wellbeing, or any number of other things that Helen Lovejoy won't-somebody-please-think-of-the-children types love to crusade against. So, it was with the railway. Many people were concerned about the dangers to the body when traveling at speeds of up to an eye-watering 50 miles per hour (80 kph). There were theories that the human body would simply melt away due to the sheer speed. An even more alarming idea was that women's uteruses would fly out of their bodies as they were accelerated to that speed. As I'm sure you know, this proved untrue, but in the hang-on-to-your-hats world of Victorian locomotion it was initially seen as a very real threat to health. Another danger that female travelers faced in the early years of rail travel was tunnels. Not the structures themselves, but the risk of dastardly men attempting to lean over and kiss them in the dark. Indeed, many guidebooks advised women to go so far as to put pins between their lips before entering a tunnel.

Text 5 (for Representative 5). Between 2001 and 2010, the New York City Municipal Transportation Authority, instead of disposing of old trains, saved \$30 million by turning them into new homes for... fish? That's right. In that time, 2,580 subway cars were taken to the MTA's workshops in Manhattan, stripped, cleaned, loaded onto ships and taken off the coast of New Jersey, Delaware, Maryland and South Carolina where they became artificial reefs, providing new habitats for marine life. The reefs now provide homes for, among others, sea bass, tuna, mackerel, flounder, blue mussels, sponges, barnacle and coral. "I've had pods of dolphins come swim around and seen sea turtles swimming

through them” says photographer Bob Martore, one of the people who documented the project. A pleasingly unusual end for these classic vehicles.

Text 6 (for Representative 6). One of the UK’s most famous criminal acts, the Great Train Robbery, was not named because it was a great robbery (it was really pretty amateurish, if we’re being honest), but because of the amount of money taken. On 8 August 1963, a gang of 15 men attacked a mail train traveling from Glasgow to London and made off with £2.6 million (£55 or €61 million in today’s money). After loading the money into cars and vans, the gang planned to meet at a farmhouse around 45 minutes’ drive from the site of the robbery. One of the gang members told the workers on the train “not to move for half an hour”, and the police assumed — rightly — that this meant that the gang had re-convened somewhere nearby instead of dispersing in different directions. At the farmhouse, the gang celebrated and, famously, played Monopoly using the stolen money. The plan had been for one of the gang to then stay behind and burn the farm down, removing all evidence; a day or so after they left, they learned that he’d fled with his share without doing the job. By that time it was too late. The police had found the farm, littered with banknotes, beer bottles and the famous Monopoly set. Virtually the entire gang — all of whom were known criminals — were swiftly rounded up.

Text 7 (for Representative 7). The course of literary history could have been changed to some degree on the afternoon of 9 June, 1865. Charles Dickens was traveling with his mistress Ellen Ternant (and, slightly oddly, her mother) when their train derailed while crossing a viaduct. Due to a miscommunication, a length of track had been removed, and the resulting crash killed ten passengers and injured 40 more. Dickens’ carriage was left teetering on the edge of the viaduct and he clambered gingerly out through the wreckage to safety, only to remember he’d left the manuscript for the final part of his upcoming serialization of *Our Mutual Friend* on board, so climbed back in to retrieve it. He also tried his best to tend to the wounded, some of whom died in his care while waiting for help to arrive. The incident affected Dickens severely. He lost his voice for two whole weeks afterwards and developed a (some would say entirely understandable!) fear of train travel. “I am a little shaken,” he wrote a few days later to a friend. “Not by the beating and dragging of the carriage in which I was, but by the hard work afterwards in getting out the dying and dead, which was most horrible.”

Text 8 (for Representative 8). The underfunded and unloved British rail network comes in for a kicking from commuters all too often. What’s even stranger is that in order to keep some lines open, rail companies will run “ghost” services that aren’t advertised and operate just often enough to keep a line or a station open, saving on the cost of consultation, possible renovation or total removal, and the public backlash that would come with removing a route, line or station only for ticket prices to keep increasing. So, on these lines, the very occasional train — often a single carriage, offering either no sensible connections or no advertised way to buy a ticket, — will trundle up and back, stopping at virtually abandoned stations to pick up and drop off absolutely nobody, purely to keep railway companies and local governments happy. Polesworth station in Warwickshire, for example, had six weekday services up until the end of the 1980s, now has just one – the 07.26 to Crewe. The train only stops as it’s traveling north; it can’t stop on the southbound track as the bridge to that platform was removed in 2005 and never rebuilt, rendering it inaccessible. While major commuter lines suffer soaring prices, overcrowding, angry commuters and badly maintained infrastructures, the ghost trains rattle on, a symbol of utter folly.

Text 9 (for Representative 9). They're sadly being phased out, but stations in the Czech Republic used to have their own identifying jingles based on something relevant to that town or city. Whenever there was a station announcement in the town of Pardubice (famous for its horse race), travelers would hear a snippet of "Já mám koně", a children's song about happy horses. Traveling through Prague's main station would yield a burst of Czech composer Bedřich Smetana's national classic "Vltava", while down south in Brno you'd hear "Hvězdy jsou jak sedmikrásky nad Brnem", a tale of a romantic evening in the city. Each major station had its own unique story to tell through its jingles, but now the Czech national rail company is phasing them out in search of "more uniformity across the network and less confusion for passengers". What a sad, petty thing to do.

Text 10 (for Representative 10). If you're wealthy enough to own your own private railway carriage, you can travel in style across the USA, as Amtrak will let you hitch your carriage onto scheduled train services between specified locations. You don't have to buy a ticket (saving you money), but you do have to pay an annual registration fee for your private carriage, as well as for a yearly safety inspection, a mileage rate based on where and when you're traveling, and additional charges for any extra services you might require from Amtrak. Oh, and you have to buy the carriage in the first place of course. On balance, perhaps it's better just to travel with everyone else.

Text 11 (for Representative 11). The longest stretch of completely straight track in the world is in Australia. It's part of the Trans-Australian Railway, and crosses the Nullarbor Plain for 478 km (297 miles), not deviating even slightly. It can even be seen from space, according to former astronaut Andy Thomas: "It's a very fine line, it's like someone has drawn a very fine pencil line across the desert." Originally built as part of an incentive program to encourage citizens of far-flung Perth (and Western Australia as a whole) to join the newly formed Commonwealth of Australia, the Trans-Australian Railway is part of the Indian-Pacific line, a service that runs between Sydney and Perth. A one-way trip takes between 65 and 70 hours, depending on scheduling, and it's widely accepted as one of the great railway journeys of the world. Travel packages come with all meals included, fine wines and cocktails, luxurious sleeping arrangements, and stops at strategic points to see some of Australia's most stunning scenery. The price for all this? Well, packages start at \$2,599, so get saving!

3. Работайте двумя командами. 1) Распределите отрывки из текста об особенностях путешествия по российским железным дорогам с точки зрения иностранца. Прочтите их, переведите и перескажите членам своей команды. Всею командой составьте 20 вопросов к тексту. Потренируйте чтение вопросов вслух. 2) Проведите соревнование «*Questions and answers*». Члены команд по очереди задают другой команде вопросы по тексту. На вопрос надо ответить за 30 секунд. За правильно заданный вопрос и правильный быстрый ответ команды получают плюсы. Если есть ошибки или не ответили вовремя – минусы. Определите победителя. 3) Обсудите текст. С чем вы не согласны? Почему точка зрения иностранца на российские железные дороги может отличаться от точки зрения человека, живущего в России?

Peculiarities of traveling by Russian railroad

Railroads in Russia are more than just a popular mode of transportation. One must look closely at this great opportunity to not only save money but also experience one of the most fun-filled and memorable travel experiences that are available today. Why suffer from 4-hour waits at the ticket counter and the severe security processing at the airport. Who needs x-rays, sonar or ultrasound, radioactive metal detectors, angry sniffing dogs, and rough cavity searches? Why sit for 3 or 4 hours, crammed into a tiny seat with your knees pulled up to your chest and the neighbor's seat reclined into your lap? Why breathe the stinky air and feel the claustrophobic panic of the tight cabin and the sheer aerobatic recklessness of typical Russian Pilots who are also trained to fly fighter jets. Why eat dry sandwiches and sip disgusting tea or drink some beverage that was bottled in Lower Slabovia? Why suffer this humiliating experience when there is a much more pleasant and comfortable alternative? Travel across Russia is not as simple as you might believe. Because of the great distances between cities in this country, some trips take days or even weeks. Trains in Russia are a connection to the world and a trusted lovely travel home for my soul...

Open-plan carriage ("platzcart"). So let me introduce open-plan carriage, one of the most popular ways of traveling for the majority of Russians (after riding the bear, of course). People especially love it for the low price (which is not so low in fact). This 'carriage' will be your home for several days. Inside your 'home' you will have your own 'room' (compartment) and the 55 other travel mates are your neighbors. Oh, I forgot to mention that inside your room, which is usually set up with 4 beds... two up and two down... you will also have 'family' who share your room with you. You may not even know them, but they will be sleeping, eating, talking, crying, fighting, and snoring the entire time you share a room with them. Before the trip is finished, they will be family!

What about facilities? It depends a lot on the itinerary. I would say that the routes that get the most traffic and bring in the most revenue will get the best facilities. These routes are very popular and crowded with tourists. The most popular short itineraries such as from Moscow to major cities like St. Petersburg or Nizhny-Novgorod will be surprisingly nice and clean, where passengers are fresh after an 8-hour over-night sleep, and with clean and comfortable climate-controlled cars. On the other hand, on less popular itineraries that journey into the wild frontier regions of Russia, ones that travel from one neck-of-the-woods hellhole to another, with trains filled with hilly-Billy's who are drinking more vodka than tea, coffee, or water... Whoopie!... it's another bloody story! (A lot of these people still carry their own buckets of water to wash their dishes, their children, and the floor). You don't easily scare these travelers with crummy old train facilities!

Ticketing Challenges?! So, you've passed through the 'Ring Of Fire' to buy your Russian train ticket online! Congratulations! Thanks to blockchain and other modern technologies it's now possible to get a ticket without spending a night at the train station between two ticket offices waiting for a precious ticket of Russian Railways. If the Russian Railroad system blockchain worked and printed you a nice clean ticket then you need only your passport and the cabin crew will check your name in their High-Tech devise and that's it, but don't relax and let your guard down too early! Mistakes do happen. Come early. Conductors are the main people here in the carriage. They check tickets, sell tea and ramen noodles, open and close toilets. Usually, they are women. Depending on your luck and the ticket price, you can meet a well-dressed nice and polite woman or a really fat evil lady yelling at you in the best traditions of Soviet-era service.

Which place to choose? Standard open carriages have 54 couchettes for people, 18 of them are side couchettes and 36 couchettes located in open compartments. Which to choose? Hmmm. If you are

tall enough (> 175 cm), choose the side couchettes only if you sleep curling up only. They are too short for a typical-size man! If you've bought a bottom shelf, you will be sitting behind the desk and near the window. But not alone! Your neighbor from the top shelf will seat nearby the entire journey sometimes asking you to let him eat behind the desk. Not good for misanthropes! And especially bad in summer when families with nice well-behaved children go on their vacations. Once, I had a memorable experience of sleeping with five children jumping on my pillow and back. Buying a top shelf is excellent for those who love privacy and have at least 7 points of agility. The shelf will be only yours! No babushkas, no children. You can always turn your face to the wall and imagine that you alone during all 10 days in Trans-Siberian Express! Disadvantages? Sure! It's not easy to get up there, you can't sit there (too low) and everyone will bother your feet while you are sleeping! If the carriage is old enough, you could also try a traditional Soviet fun of flying in your sleep to the depths of your subconscious. Actually, just to the floor. Now it's not so extreme, a special fence will protect you on the top shelf!

The worst place in the train? But the worst places in the train are located at the last open compartment (№ 33-38). THE Worst place ever is the legendary "**looser's ticket 37**". The nearby toilet always smells and sounds like a nearby toilet. Passengers always pace back and forth opening the door with a wonderful sound. A garbage can near the toilet pleases you with smells of rotten eggs, spoiled fish, and old smoked chicken. And in a cold season, you feel a chilly breeze from the vestibule.

After departure. When you begin your journey and enter the train and find your assigned place somewhere in the carriage, the conductor will check your ticket once again and bring your bed linen. Now your job is to imagine how to use a small towel, a pillowcase, and two sheets, and then fit them on an awkward mattress, the pillow if you can find it, and a blanket which is there... they all await you at the luggage rack. Four people, pushing and shoving, (you are not family yet!), and trying to organize their bed and their luggage and trying not to drop the glass jar of homemade pickles that was thoughtfully left on the table by your new Travel Mate who turns out to be a Soviet era babushka, a very special senior woman! There's a standard rule where to put your luggage! If you have a bottom shelf – just put it underneath. If you have a top shelf – just try to place it on the luggage rack above.

Temperature conditions. The temperature in an open carriage could be very different. But as you can guess, it's usually too hot or too cold (Russia is a country of contrasts!) In any case, it's rarely comfortable for a normal warm-blooded creature. There are two main ways of temperature control. In case of huge luck, you can just open (or close!) the window if it is not boarded up and all your neighbors share your opinion about the best temperature and the air freshness. If you travel in a new open carriage, you can JUST TRY to ask your conductor to make the temperature more comfortable. But be ready because there are always several Babushkas in the carriage who prefer +30 no matter what the season is. Just a Soviet habit. In contrast to you, they speak Russian and have enormous power on surrounding people. Another Soviet tradition.

You should share everything being in the Russian train. It's a Russian tradition... this sharing of things. That might include your food and drink if you bought any but remember that you can also share their food and drink too! Plus, you could make new friendships that last a lifetime. Maybe you will find a wife here if you don't already have one! This might all sound funky to Western Tourists but believe me when I say that it adds tremendous flavor to your trip. You won't find this on an airplane. This is true Russian Soul... this is what life in Russia is all about! A Russian train trip is an experience you will never forget, and we don't charge extra for this 'flavor'!

(Adopted from <https://travelrealrussia.com/trains>)

Грамматика. Способы выражения сравнения в английском языке

1. Сравнительные предложения

Сравнение в английском языке выражается с помощью использования сравнительных или превосходных степеней сравнения прилагательных или наречий. Например:

He is better than me. Он лучше меня.

Степени сравнения прилагательных

Прилагательные в английском языке имеют две степени сравнения: сравнительную и превосходную. Например: *good-better-the best* (хороший — более хороший — самый хороший).

Существуют два способа образования степеней сравнения: синтетический и аналитический в зависимости от количества слогов в прилагательном. Количество слогов равно количеству произносимых гласных звуков в слове (например, в слове *good* — один слог, *beautiful* — три слога).

— если прилагательное *односложное*, используется синтетический способ, т.е. к начальной форме прилагательного добавляются окончания —*er* для сравнительной степени и —*est* для превосходной степени. Например: *cold-colder-coldest* (холодный — более холодный — самый холодный). Исключения: *like* — *похожий*, *real* — *настоящий*, *tired* — *усталый*, *just* — *справедливый*, *right* — *правильный*, *wrong* — *неправильный*. Эти прилагательные образуют степени сравнения с помощью слов *more*, *most*: *real* — *more real* — *most real*.

— для *некоторых двусложных* прилагательных так же используется синтетический способ. Это происходит, если у прилагательного окончания: —*y*, —*er*, —*ow*, —*le*. Например: *early* (*earlier-earliest*) — *ранний*, *happy* (*happier-happiest*) — *счастливый*, *clever* (*cleverer-cleverest*) — *умный*, *narrow* (*narrower - narrowest*) — *узкий*, *gentle* (*gentler-gentlest*) — *мягкий, добрый*.

— для *многосложных и остальных двусложных* прилагательных используется аналитический способ образования степеней сравнения, т. е. перед начальной формой прилагательного ставится слово *more* для сравнительной степени и *most* для превосходной степени сравнения, например: *beautiful* — *more beautiful* — *most beautiful* (*прекрасный — более прекрасный — самый прекрасный*).

— некоторые прилагательные имеют два варианта степеней сравнения:

1. *far* — *farther* — *farthest* (*further* — *furthest*) — *далёкий — более дальний (дальнейший) — самый далёкий*

father — *farthest* — используются для описания расстояния, например: *The house is the farthest in the village. Этот дом самый дальний в деревне.*

further — *furthest* — используются для описания информации, например: *He told us further information. Он рассказал нам дальнейшую информацию.*

2. *old* — *older* — *oldest* (*elder* — *eldest*) — *старый — старшие — самый старый (старейший)*
older — *oldest* — используются для сравнения возраста, например: *You are the oldest in the family. Ты самый старший в семье.*

elder — *eldest* — используются для описания (называния) статуса человека (например, в семье — *an elder brother, the eldest sister*), например: *My elder brother is ten years older than me. Мой старший брат старше меня на десять лет.*

— некоторые прилагательные образуют степени сравнения изменением основы:

1. *good* — *better* — *best* — *хороший — лучше — самый лучший*

2. *bad* — *worse* — *worst* — *плохой — хуже — самый плохой*

3. *ill — worse — worst — больной — сильнее болен — самый больной*

Степени сравнения местоимений *few, little, many, much* и словосочетания *a lot of*

1) Местоимения, которые употребляются только с исчисляемыми именами существительными:

few — fewer — fewest — мало — меньше — меньше всего

many — more — most — много — больше — больше всего

2) Местоимения, которые употребляются только с неисчисляемыми именами существительными:

little — less — least — мало — меньше — меньше всего

much — more — most — много — больше — больше всего

3) Словосочетание, которое можно употреблять и с исчисляемыми, и с неисчисляемыми именами существительными:

a lot of — more — most — много — больше — больше всего

4) В английском языке существует прилагательное *little* (маленький), которое совпадает по форме с местоимением *little* (мало). У прилагательного *little* нет степени сравнения. Вместо него используют степень сравнения от прилагательного *small*. Например: *This car is smaller than mine and the smallest of all your cars.* Эта машина меньше моей и самая маленькая из твоих машин.

5) Некоторые прилагательные совпадают по форме с наречиями, т. е. оканчиваются на *-ly*. Например: *manly* (мужественный), *lovely* (очаровательный), *costly* (дорогостоящий), *likely* (вероятный), *lively* (оживленный), *kindly* (доброжелательный), *lonely* (одинокий), *deadly* (смертоносный). Они образуют степени сравнения с помощью суффиксов: *costly-costlier-the costliest* (дорогой-дороже-самый дорогой).

Структура сравнительного предложения

В английском языке существует несколько моделей сравнительных предложений.

1) Сравнительная степень. Первая часть предложения содержит сравнительную степень, потом следует слово *than*, вторая часть предложения содержит то, с чем вы сравниваете: *He is bigger than his friend (is).* Он больше, чем его друг.

Сказуемое второй части сравнительного предложения обычно опускается. Если сказуемое несёт существенную информацию, то его надо использовать. *It is warmer than it was.* Теплее, чем было.

Сравнительную степень можно уточнить, т. е. добавить информацию *на сколько* (больше, меньше и т. д.), например: *He is five years older than me.* Он старше меня на пять лет.

Сравнительную степень прилагательных можно усилить, т. е. добавить слово *much* (гораздо): *He is much older than me.* Он гораздо старше меня.

Для усиления сравнительной степени используют так же слова: *still* (ещё), *even* (даже), *far* (гораздо), *a lot* (намного, гораздо), *a great deal* (в значительной степени, гораздо).

2) Превосходная степень. Превосходная степень, как правило, является *лимитирующим* определением для имени существительного и поэтому обычно используется с определённым артиклем (*the*).

В предложениях с превосходной степенью сравнения часто добавляется словосочетание *of all* (из всех): *The car is the best of all.* Эта машина самая лучшая из всех.

Превосходную степень можно усилить, используя словосочетание *by far* (гораздо, в значительной степени). *This design is by far the best of all.* Этот дизайн в значительной степени превосходит все другие.

Превосходную степень можно использовать при сравнении трех и более объектов. Если сравнивают два объекта, то используют сравнительную степень прилагательного и определенный артикль. *This designer is the more industrious of the two. Этот дизайнер самый трудолюбивый из двух.*

3) Если необходимо сравнить *равные качества и количества*, используют модель с союзом *as... as*. В этом случае первая часть союза ставится перед начальной формой прилагательного, а вторая после прилагательного. Обратите внимание, что в таких предложениях не используются сравнительные или превосходные степени сравнения прилагательных, а используется начальная форма прилагательных.

He is as good as you. Он также хорош, как и ты.

Эта же модель используется для сравнения чего-то, что больше или меньше *в разы*.

He is twice as big as you. Он больше тебя в два раза.

Разы ставятся перед первой частью союза *as... as*.

в два раза — twice

в три раза — three times

Степени сравнения наречий

1) Наречия, оканчивающиеся на *-ly*, образуют степень сравнения только аналитическим способом (с помощью слов *more, most*).

He said it more loudly than you did. Он сказал это громче тебя.

2) Некоторые наречия имеют два варианта степеней сравнения.

often — oftener — oftenest (more often — most often) — часто — чаще — чаще всего

quickly — quicker — quickest (more quickly — most quickly) — быстро — быстрее — быстрее всего

slowly — slower — slowest (more slowly — most slowly) — медленно — медленнее — медленнее всего

Для этих наречий различные варианты степеней сравнения имеют одинаковые значения.

3) Наречия *well* и *badly* образуют степени сравнения с помощью изменения основы слова. Их степени сравнения совпадают со степенями сравнения синонимичных прилагательных (*good* и *bad*):

well — better — best — хорошо — лучше — лучше — всего

badly — worse — worst — плохо — хуже — хуже всего

4) Существуют наречия, которые совпадают по форме с прилагательными, например:

wide — широкий, широко. Такие наречия образуют степени сравнения так же, как и прилагательные: wide — wider — widest — широко — шире — шире всего.

Эти наречия обычно имеют парное наречие с *-ly* с другим значением. Выучим эти пары:

Wide-widely, high-highly, deep-deeply. Наречия без -ly отражают физические параметры

(широко, высоко, глубоко). Наречия с -ly отражают переносные значения. Например:

He put the detail very deep inside the engine (Он поставил деталь очень глубоко в двигатель).

She felt deeply hurt by his words (Она чувствовала, что глубоко обижена его словами).

Close (близко)-closely (пристально), hard (усердно)-hardly (едва-едва), near (недалеко)-nearly (почти), dear (дорого)-dearly (от всей души), late (поздно)-lately (в последнее время).

Предложения с двумя сравнительными степенями

Такое предложение соответствует русскому «...чем..., тем ...». Обе части этого сложного предложения начинаются со слов в сравнительной степени, затем следует подлежащее,

сказуемое и остальные члены предложения. Например: *The sooner we pitch our new design, the*

more successfully we will launch the model. Чем быстрее мы проведем презентацию нашего нового дизайна, тем успешнее мы запустим эту модель.

В таких предложениях после первой степени сравнения вместо будущего времени употребляется настоящее.

2. Другие способы выражения сравнения в английском языке

Существуют другие модели предложений в английском языке, с помощью которых возможно сравнивать и сопоставлять объекты, например:

The contrast between ... and ... is very noticeable.

Контраст между ... и ... очень заметен.

The two ... differ considerably from each other.

Эти два ... значительно отличаются друг от друга.

It is often difficult to differentiate between ...

Трудно отличить ... от...

... shares some common characteristics with ...

... разделяет некоторые общие черты с ...

There's a clear distinction between... and...

Существует явное отличие между ... и ...

Compared with ..., ...is (better).

По сравнению с ..., ... лучше.

There's absolutely no comparison between them. Очевидно, между ними нет ничего общего. They are different in every way. Они отличаются во всем.

... is similar to ...

... похож на ...

There are several similarities between...

Существует несколько общих черт между ...

There currently seems to be a large discrepancy between...

Кажется, в настоящее время существует большая разница между ...

In the same way (таким же образом), likewise (так же как), by way of contrast (по контрасту), in contrast to ... (в отличие от ...), nevertheless (тем не менее), even so (несмотря на это), however (однако), whereas (в то время как)

Грамматический тренажер

1. Переведите на английский язык, используя активный словарь и степени сравнения.

- 1) Такая заполняемость мест – более достижимая, чем в новом пассажирском вагоне.
- 2) Наша команда смогла добиться самой высокой доли железнодорожных пассажиров из двух лет.
- 3) Чем лучше мы расположим сидения с новыми спинками, тем большее количество сидячих мест мы получим в вагоне.
- 4) Сокращение времени посадки и высадки пассажиров дает нам в два раза больше преимуществ над нашими конкурентами.
- 5) Этот дизайн на три года более новый, чем тот, который мы использовали в нашем транспортном средстве.
- 6) Составляющие части этой модели гораздо лучше приспособлены к нуждам пассажиров.
- 7) Этой компании удалось даже более точно фиксировать поведение пассажиров.
- 8) Недочеты в разработке этого дизайна создают наисерьезнейшие эксплуатационные проблемы.
- 9) Чем меньше эта модель будет иметь ограничений по комфорту, тем более конкурентноспособной она станет.
- 10) Удовлетворенность клиентов сейчас самая низкая.

Работайте парами. Проверьте друг друга по ответам и переведите это упражнение еще раз, увеличивая скорость перевода и быстроту речи.

Ответы: 1) Such a seat occupancy rate is more achievable than in a new rail car. 2) Our team has been able to achieve the higher proportion of rail passengers of the two years. 3) The better we arrange the seats with new backrests, the more seats we will have in the car. 4) Reduced boarding and deboarding times give us twice as many advantages over our competitors. 5) This design is three years newer than the one we used in our vehicle. 6) The model constituent parts are much better suited to the passengers' needs. 7) This company managed to capture the behavior of passengers even more accurately. 8) The flaws in the development of this design create by far the most serious operational problems. 9) The fewer restrictions on comfort this model has, the more competitive it will become. 10) Customers' satisfaction is currently the lowest.

2. Переведите на английский язык, используя активный словарь, степени сравнения и слова в скобках.

- 1) Hard-hardly: Он добился согласия от поставщиков с большим трудом, чем ты. Он усиленно собирал различные мнения клиентов.
 - 2) deep-deeply: Руль установлен глубже, чем должен. Дизайнер задумался еще глубже.
 - 3) high-highly: Автоматическая коробка передач находится в два раза выше, чем в макете. Главного инженера уважали сильнее, чем директора.
 - 4) wide-widely: Поток пассажиров был на метр шире в тот день, чем обычно. Они исследуют рынок более широко, чем в прошлом году.
 - 5) Dear-dearly: Дизайнер выступил с презентацией для потенциальных клиентов более душевно, чем для управленческого состава. Мы заказали макеты на 500 долларов дороже, чем вы.
 - 6) futher-father: Дальнейшая информация будет рассказана нашим дизайнером. Наше промышленное предприятие находится дальше по улице.
 - 7) older-elder: Моя сестра старше меня на два года. Моя старшая сестра работает дизайнером.
- Работайте парами. Проверьте друг друга по ответам и переведите это упражнение еще раз, увеличивая скорость перевода и быстроту речи.

Ответы: 1) He has gained the suppliers' alignment more hardly than you. He was garnering various opinions hard. 2) The steering wheel is installed deeper than it is necessary. The designer thought still more deeply. 3) The PRNDL was twice as high as in the mock-up. The Chief Engineer was respected more highly than the Director. 4) The flow of passengers was a meter wider that day than usual. They are researching the market more widely than last year. 5) The designer has delivered the pitch to potential clients dearer than to the management. We have ordered the mockups 500\$ more dearly

than you. 6) Further information will be told by our designer. Our industrial plant is farther down the street. 7) My sister is two years older than me. My elder sister works as a designer.

3. Переведите на английский язык, используя активный словарь и другие способы выражения сравнения в английском языке:

1) Контраст между старой и новой моделью очень заметен. 2) Было трудно провести различие между двумя новыми дизайнами этих промышленных предприятий. 3) Существует четкое различие между особенностями входа и выхода транспортных средств, предложенными нашим заводом и одним из наших конкурентов. 4) По сравнению с кабриолетом закрытая машина лучше. 5) Между салонами этих автомобилей нет абсолютно никакого сравнения. Они разные во всех смыслах. 6) В настоящее время кажется, что существует большое несоответствие между эргономикой двух железнодорожных станций. 7) Есть несколько сходств между понятиями фокус-группы и устоявшейся персоны пользователя. 8) Сотрудник, разбирающийся в дизайне, имеет некоторые общие характеристики с творческим работником искусства.

Работайте парами. Проверьте друг друга по ответам и переведите это упражнение еще раз, увеличивая скорость перевода и быстроту речи.

Ответы: 1) The contrast between the old and the new model is very noticeable. 2) It was difficult to differentiate between the two new designs of those industrial plants. 3) There's a clear distinction between the entry and egress features of the vehicles suggested by our plant and the one of our rivals. 4) Compared with the convertible, the enclosed car is better. 5) There's absolutely no comparison between these vehicle interiors. They are different in every way. 6) There currently seems to be a large discrepancy between ergonomics of the two railway stations. 7) There are several similarities between the notions of the focus group and the established user persona. 8) A design-savvy employee shares some common characteristics with a creative art worker.

Учебный профессиональный квест «Internship in India»

В этом квесте вам надо сделать правильный выбор в проблемной ситуации. В зависимости от выбора ваше приключение в Индии закончится успехом (SUCCESS) или поражением (FAILURE). Вы можете работать командами от двух до пяти человек. После того, как вы придете к карточке, объявляющей ваше поражение или успех, повторите своё приключение еще раз, уже делая другой выбор. Выполняйте все задания, которые есть на карточках, письменно и сдавайте выполненные задания преподавателю на проверку. Задания на грамматический перевод с русского языка на английский вы можете проверить сами, используя правильные ответы (см. ниже). В завершение квеста, проанализируйте свой пройденный путь, перескажите самые спорные моменты своего путешествия.

Во время квеста общайтесь друг с другом только на английском языке. Используйте следующие коммуникативные приемы во время общения:

1) *Вежливо привлечите* внимание собеседника, используя: I'm sure you must be very busy, but... I know this is a bore, but... I'd like to ask you a big favour ... I hope this isn't going to bother you too much. Покажите, что вы *сожалеете* о том, что прервали его: I hate to intrude, but... I hate to impose, but... I'm terribly embarrassed to have to admit... I hesitate to trouble you, but... I hope you don't mind me saying this, but... 2) *Попросите* собеседника *сделать выбор* в данной ситуации: I simply can't manage to...I'm absolutely lost...Can you possibly help me with this, because there's no one else I could ask. 3) Если вы *не согласны* с его выбором, *возразите* ему, используя: Excuse me, but...I'm sorry to bother you, but...Would you forgive me, but ...I beg your indulgence, but... 4) *Поблагодарите* собеседника *за совместную работу*, используя: Thank you very much. You are wonderful. That's fantastic, accurate and scrupulous. That is the most amazing suggestion ever. We must discuss all the relevant suggestions with you again. 5) *Ответьте на благодарность*: It was my pleasure. You're more than welcome.

Прочитайте вступление к квесту и начинайте работать. Карточки удобно читать вслух (можно читать вслух по очереди), так чтобы вся команда слушала вас. Если кто-то что-то не понимает, вначале повторите это словосочетание на английском языке и, только, если это не помогает, переведите на русский язык:

You are the third-year students at Russian University of Transport (RUT) who are going on an internship to the Indian Institute of Technology (IIT) in summer. You flew to India and were robbed at the airport. Now you have only 100 \$ left. Your task is to get to the IIT in 24 hours, stay there for a month, have excellent assessments and recommendations from your IIT professor and returned safe and sound to Moscow.

A kind driver gives you a lift to the railway station free of charge and here your unparalleled journey will start.

Read the cards together and discuss your next choice. Be careful! If you make the wrong decision, your journey will be a disaster! If there are some grammar activities on your card, you have to write down the answers to be checked by one of you who will be responsible for the *correct answers list* (see below). If there are some professional tasks to be solved, write down your answer and give it to the teacher to check.

CARD 1. You have arrived at the railway station in India to go to the IIT. There is only one ticket (for 50 \$) in the ticket office left. And there is another opportunity to buy four cheap (5 \$ each) tickets for a haunted train. Will you four buy one ticket and sit on the single place in turn for the 20-hour journey (go to card 4) or will you go by the haunted train (go to card 9)?

CARD 2. You can't leave the station. Every time you return there. Your internship is cancelled. Your parents can't find you. You have no money, and you start working as porters. The work is very hard. One day you are nearly run over by a passing train. You understand what you should do and write the list of ten railroad safety rules (write 10 rules for your teacher to be checked and go to card 5), you continue as porters at the railway station (go to card 6).

CARD 3. You give the man a lift to the station, and he tells you that he is a policeman, and he is fighting against a group of criminals. He suggests that you should be a part of this operation. Will you agree to help the policeman (go to card 13) or will you try to find a way to leave this station where you have to return because of the ghost women spell (go to card 2)?

CARD 4. You are trying to sit in one seat. Your carriage is overcrowded, and you are very uncomfortable. Suddenly you get an email from your IIT professor. He asks you to draw a convertible seat in the passenger carriage which can be folded and unfolded when necessary. You will draw this seat (show your picture to the teacher to check and go to card 14). You will leave the train and go by bus father (go to card 23).

CARD 5. The government happens to have read your rules and includes them into the governmental safety program. You have a huge sum of money as a reward and you are allowed to study and work in the most prestigious universities in India. But you return to Russia and open a design agency with your money. Congratulations!!! Your adventure is a huge SUCCESS!!! (Tell the teacher what your design agency will do).

CARD 6. You work as porters for 5 years, then your parents find you and you are back home. You FAIL the adventure!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 1) В новом пассажирском вагоне еще меньше купе, чем в старом? – Нет, в нем столько же купе, но в каждом купе больше спальных мест. 2) Этот поезд не хуже нового, но он тратит гораздо больше энергии.

CARD 7. You come to the lady and offer to help her to get home. She is very touched and says that she used to study at the IIT, but some criminals made her work with them, but she committed no crimes. You take her with you, arrive at the University, you work together on the design project and succeed! Congratulations! Your adventure is SUCCESSFUL!!! (Describe your successful project to the teacher).

CARD 8. You see some officers. They work for the Central Reserve Police Force, government of India. They say that both ends of the Chittoor railway station remain deserted in the late evenings due to the fear among the people of Chittoor. It is believed that the station and its premises are wandered by the soul of the late CRPF (Central Reserve Police Force) official named Hari Singh who was attacked by the RPF (Railway Protection Force) workforce on the train going from Delhi to Kerala. Because his injuries got serious, he had to get down at Chittoor railway station and was admitted to a local hospital there only to die within 10 days because of his injuries. Since then, it is believed that his soul has been roaming on the platforms of the railway station in search of justice and vengeance. They say that only designers can help to create a special memorial in a passenger carriage. That will help to calm down the soul of the man. You will do this (write down the description of such a carriage or draw a picture for your teacher to be checked and go to card 22). You say that you are still students and go to the next station because you are short of time (go to card 30).

CARD 9. You get on the train and come to the railway station in Shimla which was built by a British railway engineer Colonel Barog. He was given the responsibility to build tunnel 33 at this station. After many days of the commencement of the project, it was realized that the length was miscalculated and hence the entire project became a failure. Rebuked and fined by the government, Barog could not contain his despair and one day when he went for a walk with his dog, he killed himself by shooting himself with a revolver just near the Tunnel at the Barog Railway Station. Where you enter the tunnel, you feel your spines chill. Suddenly you saw a ghost of the engineer floating in the air. He knows that you are Russian future designers and asks you to help him. If he manages to understand what he should have done to build the tunnel properly, his soul will be free. Will you help him (then write down your answer for the teacher to be checked and go to card 11) or will you be as scared as hell, and started to scream (go to card 20)?

CARD 10. You show your three rules to the women but one of the Indian passengers grabs the paper from your and runs away. You want to catch him, but the ghost women are very angry, they started to scream loudly, and you lost consciousness. When you come to yourselves, you are in the middle of the desert. You can see a working car without a roof and doors. The roof and the doors are nearby. Will you assemble the car (describe how it looks and give your answer to the teacher to be checked and go to card 21) or will go by car as it is (describe how it looks and give your answer to the teacher to be checked and go to card 34)? Remember that you are short of time. There are only ten hours left for you to be at the university.

CARD 11. You have helped the engineer, and he tells you that at the next station people have claimed to have seen women in white saree appearing regularly at midnight during the arrival of some of the trains. Passengers who see them will be doomed to return to the same station. As it is believed, these women were once killed due to the absence of the safety rules in a train accident, and they appear at midnight because their souls haven't found peace. The engineer advises you to write down three main safety rules stating what passengers should do and what they shouldn't do at the railway station. If you show these rules to the ghost women, they'll leave you alone. Will you write down three rules (then write down your answer for the teacher to be checked and go to card 10) or will you write down five rules to be on the safe side (then write down your answer for the teacher to be checked and go to card 19)?

CARD 12. You catch the train and come to IIT in time. Your professor gives you the task to design a car for a Bollywood film industry. It should be a propeller-driven, wingless automobile similar to the car called the Helica which has an 18-horsepower 1,000cc Harley-Davidson v-twin (two-cylinder) engine and a lightweight streamlined plywood body that weighs 550 pounds. The wheels are custom aluminum discs with integrated brakes that further reduce drag. In 1927, one Helica recorded a top speed of 106 mph. You design the car and take part in the film. Everybody in India knows and likes you now. You stay in India for a year and return to Moscow with an excellent assessment certificate. Congratulations!!! Your adventure is quite a SUCCESS!!! (Show the design of the car to the teacher).

CARD 13. You agree to help and that is why you are able to leave the same station and to go father. The policeman says that the next station is one of the scariest railway stations as thousands of accidents have taken place in this area and a lot of screams can be heard in and around the station. As per some people, a lady is found every night standing and wailing and upon asked why she is crying, she responds that she needs to return home but can't. When people are scared, it's easy to rob them. Will you try to catch this woman although you are not sure, she still may be a ghost not a criminal (go to card 7)? Will you go to the next station without taking part in the police operation, after all you are young students, not policemen (go to card 33)?

CARD 14. Your convertible passenger seat is a smash! The professor is very pleased with your success and send a luxurious car to meet you at the station. The chauffeur of the car drives for a while and then says that he will take you hostage because he works for a mafia and his boss wants to create a convertible train which can turn into either a passenger carriage or a freight wagon. You agree to work for the mafia (go to card 31), you say that you are still students, and you need the help of the Professor to work properly (go to card 15).

CARD 15. The Professor is the chief of the mafia, and he agrees to help you. You start working with him and manage to persuade the Professor to leave the mafia and to flee to Russia. He says that he will think it over. Working together you achieve great results. But you can't design something really new and innovative. You ask the Professor to help (go to card 57). You try to study hard and to cooperate with other professors (go to card 47).

CARD 16. The ghost is satisfied with your story, but he has a question: Mobility as a Service has the potential to improve the urban environment in which there is a move away from single-occupant vehicles. But at his station they have only horses to commute from the train to the villages. What vehicle can you suggest to connect the station with villages? You stay at the station and help to create a design of a small cheap vehicle (show your answer to the teacher and go to card 36). You have very little time left to get to the University, so you suggest an existing car and go father (show your answer to the teacher and go to card 24).

CARD 17. You work with the Professor and he teaches a lot of professional things to you. Suddenly you've found out that he is the chief of the mafia. You see where he hides a huge sum of money. You take the money and run away (go to card 53). You take the money to the police (go to card 18).

CARD 18. The police work together with the mafia. They put you into prison where you spend more than ten years designing police cars. Bad luck!!! You FAIL your adventure!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 9) Есть несколько общих черт между серьезными рисками для безопасности и эксплуатационными проблемами. 10) Сборка автомобиля имеет некоторые общие черты со сборкой железнодорожного вагона.

CARD 19. You show your five rules to the ghost women, and they disappear in the air. You go father and arrive at the station where the soul of an ex-official named Subhash who worked for the Computer Reservation System, and died in 2004, still frequents this station. Individuals state that Subhash cherished his job a lot and much after his demise, his soul hides around in the Reservation Centre office where he used to work before. The ghost stops your train and refuses to let you go. He wants to know everything about the conceptions of Mobility on Demand and Mobility as a Service which provide modern travellers with technology-enabled solutions. You tell him about Mobility on Demand giving some examples (write down your answer to check and go to card 32) You tell him about Mobility as a Service giving some examples (write down your answer to check and go to card 16).

CARD 20. You scream so loud that you are heard by another ghost from the station of the Naini Jail, where numerous political dissidents were tormented once upon a time. It is believed that the 'ghosts' of these people who were tormented and later demised, roam around the junction after sunset because their souls could not find peace in their afterlife. The ghost of a political dissident takes you to prison where you are locked in a very small and stuffy cell. The guards of the prison just don't listen to your complaints, and you'll have to stay there for three years unless you design a special car for political dissidents. You design such a car (show a picture of the car to the teacher and go to card 43). You said that you don't like dissidents and refuse (go to card 51).

CARD 21. You drive the assembled car when a stranger asks for a lift. He looks spooky in a black coat, a black hat and with a rifle. Will you give him a lift (go to card 3) or is it enough for you to tempt fate and you'd better go straight to the station to catch the train (go to card 12)?

CARD 22. You create a special memorial in a passenger carriage to honor those policemen who died by chance during their mission. Your memorial is a smash with the Indian police. They invite you to their headquarters and award a medal. They accompany you to the University and help you in everything. You stay in India for three years studying and working. You create a lot of interesting railway carriages. Then you return to Russia as a competitive specialist with a comfortable salary and amazing job perspectives. Congratulations!!! Your adventure is SUCCESSFUL!!! (Show your most interesting railroad carriage to the teacher).

CARD 23. You go by bus and arrive successfully. You meet your Professor at university, and he gives you the choice of tasks. You will design a car which can go on rails (draw the picture or describe your car and give it to the teacher to check and go to card 27) or you will design a car which can fly (draw the picture or describe your car and give it to the teacher to check and go to card 29).

CARD 24. An existing car is too expensive for the locals. So, you don't help them. You come to the University, and you feel pangs of conscience. You are very absentminded, and the professor isn't pleased with your work. Soon you can go home to Moscow without excellent results. You are safe and sound at home, but you FAIL your adventure!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 7) Вам не надо строить зал ожидания меньше. Это будет сильнее мешать пассажиропотоку. 8) Существует явное отличие между хранением багажа на вокзале и размещением багажа в вагоне.

CARD 25. You show your story to the Professor when you find out that he is a chief of the local mafia. You go to the local guerrillas to fight against him (go to card 26). You go to the police to report it (go to card 18).

CARD 26. You design an armored trains which are covered with defensive armor to protect guerrillas from ambush. They have heavy weapons such as cannons, antiaircraft guns, and machine guns. It makes you famous in India and you stay there and live happily. Congratulations!!! You have SUCCEEDED in your adventure!!!

CARD 27. Your design is a smash! You are sent to the lab where they try to design a super-fast train which is powered by an airplane engine connected to a huge propeller in the back. You draw the design easily (describe your design or draw a picture of it and let the teacher check it. Go to card 40). You say that you don't work with railroad projects and want to specialise in car design (go to card 37).

CARD 28. You arrive at the airport in America, but they don't allow you to pass through the barriers and you have to return to India. At the airport you fall in love with an Indian girl and marry her. Now you are completely happy commuting between Russia and India developing new mobility systems. Congratulations!!! Your adventure is a great SUCCESS!!! (Describe a future mobility system which you develop to the teacher).

CARD 29. Something has gone wrong, and your design is a failure! You are given a chance to be rehabilitated. You will go to the station which is said to be spooked by the spirits of the people who were killed by a train while crossing the tracks. Travelers and local people regularly complaint about hearing shouts, howls, and cries during the evening and totally believe that the Mulund railway station is one of the most haunted railway stations in India. You go there to solve the problem (go to card 38). You refuse to go there (go to card 39).

CARD 30. You arrive at University in time. But your professor is away on a business trip. So, you have to work as assistants at the lab. Your responsibilities are boring, and you have very little money

to buy food. You have to ask for food in the street. Once a policeman sees you and arrests you. But luckily, he knows a student from Russia who is a great success with the Indian police. That is why he lets you go. You are not allowed to stay in India, and you go to Russia. You do not succeed but you are at least alive! Your adventure is a FAILURE!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. Из двух групп факторов, влияющих на коэффициент заполняемости пассажирского вагона, факторы, связанные с пассажирами, самые важные. 6) Они едва-едва позиционировали новую модель как прорыв в дизайне транспорта, хотя готовились к презентации более усердно, чем обычно.

CARD 31. Now your boss is Ibrahim who is a gangster, drug kingpin and wanted terrorist. He is wanted on the charges of murder, extortion, targeted killing, drug trafficking, terrorism and some cases of breaking traffic rules. You create a wonderful vehicle which can be either a luxurious passenger carriage or a freight wagon (draw a design of your vehicle to show to the teacher and go to card 50). You've found out that your boss is designated as a global terrorist with a reward of \$25million on his head and report on him to the Indian Intelligence Agency 'Research and Analysis Wing' (go to card 41).

CARD 32. You tell the ghost about MOD (Mobility on Demand) and the ghost let you go. You arrive at the station. Now you can go to the university. You will go by bus (go to card 62). You will go by car (go to card 59).

CARD 33. You refuse to take part in the police operation, but you give your assembled car to the policeman, and he is happy. He explains to you that you should say that you are Railway Protection Force officials, and it will help you to be safe. Will you lie to everybody (go to card 35) or will you say that you are future designers (go to card 8).

CARD 34. You go by car without doors and a roof when a terrible storm starts. You are wet and when you arrived at the station, you are coughing and sneezing. You can't do anything and go to hospital. They treat you for a while, your parents send you some money and you return home as a complete failure. You lose your internship and your brilliant future. You FAIL the adventure! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 3) Чем сильнее эмоция, тем более четко запечатлевается опыт. 4) Вы сформулировали самую четкую позицию по этому вопросу.

CARD 35. You are at the next station. You see some officers and say that you are Railway Protection Force officials. They don't believe you and you are arrested. You FAIL the adventure!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 9) Есть несколько общих черт между серьезными рисками для безопасности и эксплуатационными проблемами. 10) Сборка автомобиля имеет некоторые общие черты со сборкой железнодорожного вагона.

CARD 36. The locals are so pleased and grateful to you that they correspond with your IIT professor, and he arrives to see your work. He is glad to appreciate your design but asks you to create a story for customers including a description of the car, what challenges it solves for the customer and what the features and benefits are. You write the story (show it to the teacher to check and go to card 25). You ask the Professor to help you to prepare a description of the target customer and relevant market segments with cases (where the product can help, what job it can do) (go to card 17).

CARD 37. You are sent to another university where you can't get on well with a teacher. You ask to work with the Professor from the IIT (go to card 57). You argue with the teacher and have to return to Moscow without results of your internship (go to card 48).

CARD 38. You suggest building the bridge for the locals to cross the railways safely. But the locals don't have enough money. You design the bridge free of charge (go to card 49). You ask the professor to help (go to card 57).

CARD 39. You have your internship certificate with satisfactory marks and return home. You are not upset; your experience is really precious, and it helps you to become a superb specialist. You work hard and remember about your adventure with pleasure. Congratulations!!! You have nearly failed but still managed to SUCCEED!!!

CARD 40. Your design has become very popular. You are offered a job with a salary of three million dollars a month. You become a millionaire, you love your job, and you SUCCEED in your adventure!!! Congratulations!!!

CARD 41. Intelligence Agency is very quick to react, and they almost catch the boss of the mafia, but he run away. You pursue him using your new car (go to card 58). You stay and wait for the reward (go to card 61).

CARD 42. You run away going by train. You come to the station and suddenly you are suggested to take a job as an attendant on the Maharajas' Express. It is India's most opulent luxury train with style, lavishness and grandeur. The mafia can't catch you there. You like your new job very much and decided to stay working as a designer for this wonderful express. Congratulations!!! SUCCESS!!!

CARD 43. You stay at prison and teach ghosts of dissidents how to draw and design properly. You are getting so fond of teaching that even when you are free to go, you prefer to stay with these ghosts. You live near the prison in a nice house, your salary is very high, and you are respected by the locals. But your parents ask you to come home. You stay where you are (go to card 45). You return to Moscow (go to card 54).

CARD 44. You design a car for advertising Russian fast food. The target audience like it very much. They start to buy more Russian fast food and you have earned a huge sum of money. You return to Moscow and are very happy. Congratulations!!! SUCCESS!!! (Show your car to the teacher).

CARD 45. Ghosts are very good at designing and together you create a happy city for people who suffered a lot. Now you are a design star, and your work is interesting and well-paid. You are invited to many countries of the world. You go to Moscow (go to card 55). You go to America (go to card 28).

CARD 46. You take your parents with you, and you live in India but whatever you design, nothing works properly. Once upon a time you visit Moscow and find out that the hospital was burned. You feel remorse and donate almost all your money to restore the building. After that your business grows successfully. Congratulations!!! Eventually you find a SUCCESS!!!

CARD 47. You go to other universities in India looking for a genius in transport. You meet a very enthusiastic young professor who is designing a car-plane-train (CPT). You cooperate your efforts and soon he opens an agency in which you are fond of working together. You are pleased with your new job and stay for twenty years producing wonderful car-plane-trains. Your best car-plane-train is produced in Moscow and your name is written on it. Congratulations!!! SUCCESS!!!

CARD 48. You return to Moscow and start working on your own design project. Your project is innovative and when it is ready, you send the results to the IIT Professor. The Professor is very interested in your project and works with you online. You finish your internship with excellent assessment. In spite of the bad luck, you have SUCCEDED!!! Congratulations!!! (Describe your design project and let the teacher check it).

CARD 49. You design the bridge although you had to learn a lot of new information. Your bridge isn't bad, and it is very helpful for the locals. Shouts, howls, and cries stop. People aren't killed anymore by the trains. You don't earn any money, but local people help you to build strong relationship with the professor who gives you excellent marks and allows you to return home. Congratulations!!! SUCCESS!!!

CARD 50. Your boss is very satisfied with your design and tells you that now you can be trusted, and you should find a car in which the treasure is hidden. The Pea Car was built on the chassis of an off-road go-kart. It features headlights from a VW Beetle and is fitted with a Honda engine, though the car lacks gears. It can reach a top speed of approximately 60 mph and was built to purposefully fall apart during the commercial. You agree (draw the Pea Car to show to the teacher and go to card 60). You understand that the mafia will continue to use your services and don't let you go and decided to run away (draw the Pea Car to show to the teacher and go to card 42).

CARD 51. The ghost of the dissident likes your honest answer and release you from the prison. You walk to the university, and you are 10 hours late. Your professor isn't pleased with the fact but gives you the task. You should design a car similar to the 'hot-dog-car' designed by Carl Mayer as an advertising ploy. The car begins life as an Isuzu NPR medium-duty commercial truck with a Chevrolet L96 6.0 V8 engine. You should create it to advertise Russian fast food (go to card 44). You will do it to advertise American fast food (go to card 52).

CARD 52. You design an amazing car to advertise an American hamburger but your target audience in India and in Russia don't like this food anymore. You return to Moscow with a certificate but disappointed. Don't be upset that your adventure is a FAILURE!!! (Show your hamburger car to the teacher). GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 7) Вам не надо строить зал ожидания меньше. Это будет сильнее мешать пассажиропотоку. 8) Существует явное отличие между хранением багажа на вокзале и размещением багажа в вагоне.

CARD 53. You go to Moscow with the money and start your business. You are extremely rich, and your life is like a dream. You are one of the most famous designers in the world. Is it a success? Yes, it is, until one day a man comes up to you and shot you. He was sent by the mafia. You hardly survive and now you have to hide till the end of your life. It is a FAILURE!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 5) Из двух групп факторов, влияющих на коэффициент заполняемости пассажирского вагона, факторы, связанные с пассажирами, самые важные. 6) Они едва-едва позиционировали новую модель как прорыв в дизайне транспорта, хотя готовились к презентации более усердно, чем обычно.

CARD 54. You are in Moscow. But you are haunted by ghosts here as well. You work as a designer in a hospital for the mentally ill people who are often visited by different ghost. Once you meet the ghost of Stalin. He shares a secret of hidden treasures with you. You take the treasures and leave for India (go to card 46). You share the treasures with the hospital (go to card 56).

CARD 55. You suggest turning Moscow into an urban innovation lab to create a future mobility city. This includes new cutting-edge digital technologies approaches to reduce the overall need for mobility by creating the conditions for people to remain in their neighborhoods. Now you are Designer № 1 in Moscow. All your dreams come true. Congratulations!!! SUCCESS!!! (Describe Moscow as a future mobility centre to the teacher).

CARD 56. You share the treasure with the hospital, helping them to build new rooms for patients and designing speedy ambulance cars. Your ambulance car becomes very popular, and you earn a fortune on it. Congratulations!!! You are an outstanding SUCCESS!!!

CARD 57. You find out that the professor is in Moscow. The Professor helps you to solve all problems in India and you return to Moscow with SUCCESS!!! Congratulations!!!

CARD 58. Your new car is superb, and you catch the boss. You are a national hero, and you have the reward. You go to Moscow, visit different shows and talk about your adventure. You forget about your studies and are expelled from the university. You spend all money on nothing. It is a great

surprise, but you have FAILED!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 3) Чем сильнее эмоция, тем более четко запечатлевается опыт. 4) Вы сформулировали самую четкую позицию по этому вопросу.

CARD 59. You try to find a car and meet Akanksha who is one of the few female automobile designers in India. She is the design manager at Maruti Suzuki. She gives you a lift and offers to work in her office. She helps you to arrange everything with your professor and you start working together. You create a design of an innovative car and win the prize for the best design in India. Congratulations!!! SUCCESS!!! (Describe your innovative car to the teacher).

CARD 60. You find the Pea Car with a lot of money in it, run with it to Moscow and go to the International Police office. They take the money but give you your award of \$10 million. You told them about the whereabouts of Ibrahim, and they manage to catch him and put to prison. Now you are a fighter for justice in the world and you open an agency in which you work as an international designer. Congratulations!!! SUCCESS!!!

CARD 61. You stay where you are, when the police follow the boss, and you are attacked by the mafia members. They take you hostage and keep you locked. The boss manages to run away from the police using your car. He is pleased with your car and tells his people to let you go. You return to Moscow without any results but at least alive. You've FAILED your adventure!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons.

CARD 62. You go on the roof of the bus, because there are no seats inside the bus. The police fine you, you have no money, and the Professor has to pay for you. After that you work as a laboratory assistant during your internship and have no time to design anything. You return to Moscow with satisfactory results. Bad Luck!!! It's a FAILURE!!! GRAMMAR TASK: translate into Russian using Active Vocabulary and Comparisons. 1) В новом пассажирском вагоне еще меньше купе, чем в старом? – Нет, в нем столько же купе, но в каждом купе больше спальных мест. 2) Этот поезд не хуже нового, но он тратит гораздо больше энергии.

Grammar task. Answers.

- 1) В новом пассажирском вагоне еще меньше купе, чем в старом? – Нет, в нем столько же купе, и в каждом купе больше спальных мест. Are there fewer compartments in the new passenger carriage than in the old one? – No, there aren't. There are as many compartments in it as in the old one and every compartment has more sleeping places.
- 2) Этот поезд не хуже нового, но он тратит гораздо больше энергии. This train is as good as the new one, but its energy consumption is much higher.
- 3) Чем сильнее эмоция, тем более четко запечатлевается опыт. – The stronger the emotion is, the more clearly an experience is learned.
- 4) Вы сформулировали самую четкую позицию по этому вопросу. You have formulated the clearest position on the issue.
- 5) Из двух групп факторов, влияющих на коэффициент заполняемости пассажирского вагона, факторы, связанные с пассажирами самые важные. Of the two factor groups effecting the seat occupancy rate passenger related factors are the more important.
- 6) Они едва-едва позиционировали новую модель как прорыв в дизайне транспорта, хотя готовились к презентации более усердно, чем обычно. They hardly positioned the new model as a breakthrough in vehicle design although they had been preparing for the pitch harder than usual.
- 7) Вам не надо строить зал ожидания меньше. Это будет сильнее мешать пассажиропотоку. You shouldn't build a smaller waiting hall. It will impair the flow of passengers much more.

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- 8) Существует явное отличие между хранением багажа на вокзале и размещением багажа в вагоне. There's a clear distinction between the storage of luggage in the railway station and stowing of luggage in the rail car.
- 9) Есть несколько общих черт между серьезными рисками для безопасности и эксплуатационными проблемами. There are several similarities between serious safety risks and operational problems.
- 10) Сборка автомобиля имеет некоторые общие черты со сборкой железнодорожного вагона. The assemblage of a car shares some common characteristics with the assemblage of a rail car.

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