UNIT 4 TRANSPORTATION 3

A. LISTENING

1. You will hear **a pilot, called Tracey Curtis-Taylor, giving a talk about her flight over Africa**. Listen to the talk and complete the notes in Part A. **Write one or two words only** in each gap.

From Cape Town to London

Tracey first became interested in aviation when she was living in ..... .

Before Tracey could set off, finding a ..... was rather difficult.

For Tracey, seeing ..... was the highlight of the first part of her flight.

Unlike Mary Heath, Tracey had to deal with a lot of ..... .

The events from Tracey's flight were turned into a ..... .

2. You will hear **a woman and a man speaking together on a train**. For questions **24-30**, choose the best answer **A**, **B** or **C**.

24 Why can't the woman complete her phone conversation? **A** noise **B** another passenger is bothering her **C** the reception is bad	**25** Where does the man want to go? **A** Salisbury **B** Brighton **C** Redhill
26 How does the man feel when he hears he is on the wrong train? **A** He can't believe it. **B** He is angry at the woman. **C** He is frightened.	**27** What is the problem with the man's ticket? **A** He doesn't have one. **B** It is not valid for the train he is on. **C** It is made of plastic.
28 What is the next stop? **A** Balcombe **B** Three Bridges **C** Brighton	**29** Where is the woman going? **A** Balcombe **B** Brighton **C** Lewes
30 What does the man ask the woman to do? **A** take him to his station **B** make a call for him **C** talk to the guard for him	

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B. READING

1. You are going to read an article about the design of new stations on the London Underground railway system. **For questions 47–56, choose from the sections of the article (A–E).** The sections may be chosen more than once.

An architect who revolutionized the lives of London's commuters

A

Roland Paoletti was the driving force behind the dramatic, award-winning stations on the £3 billion Jubilee Line Extension (JLE) to the London Underground system, the most ambitious building programme on the Tube for many decades. An irascible Anglo-Italian, Paoletti possessed the persuasiveness and tenacity to take on the vested political interests at play in the planning of the 10-mile Jubilee Line Extension to ensure good design and innovation. Historically, architects employed on Tube projects had been restricted to 'fitting out' the designs of railway and civil engineers with few or no aesthetic concerns, and whom Paoletti dismissed as visionless 'trench-diggers'. The Jubilee line would be unique in that for the first time the architects would be responsible for designing entire underground stations.

B

As the commissioning architect in overall charge, Paoletti's approach was to let light flood down into the stations along the line. The project's centrepiece was the extraordinary huge new station at Canary Wharf, designed by Norman Foster and Partners to handle up to 40,000 passengers an hour at peak times. 'Everybody keeps saying that it's like a cathedral,' complained Paoletti. 'They're wrong. It actually is a cathedral.' Explaining his approach to designing underground stations, Paoletti likened the Jubilee line to architectural free-form jazz, the stations responding to their different contexts as dramatic variations on a theme. Instead of uniformity, Paoletti envisaged variety achieved in the beauty of raw materials like concrete, and the architectural power of simple, large spaces for robust and practical stations.

C

He procured the most talented individual architects he could find to design 11 new stations along the line, creating a unique variety of architectural statement pieces – notably different but all beautiful – in what had been a largely desolate stretch off urban east London. 'For the price of an underground ticket,' he promised, 'you will see some of

In which section of the article are the following mentioned?

a. the previously unattractive nature of the locations of most of the stations

b. a comparison Paoletti made to illustrate his approach to the JLE project

c. the immediate and massive effect that one of the stations had on its surroundings

d. a description that Paoletti considered not to be wholly accurate

e. a fundamental question concerning the function of station in underground systems

f. an explanation Paoletti gave for why certain comments about the new buildings were incorrect

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the greatest contributions to engineering and architecture worldwide.' Paoletti's sweeping vision did not disappoint. With their swagger and individualism, the stations have been widely acclaimed as a tour de force in public transport architecture.

D

In pressing for a seamless marriage between architecture and engineering, Paoletti was concerned to make the stations pleasing to the eye, and the daily grind of commuters using them as uplifting an experience as possible. The result was generally reckoned to be the finest set of stations since the classic designs for the Piccadilly line by Charles Holden In the 1930s. In Holden's day, design stopped at the top of the escalators leading down to the platforms, a symptom of the Tube's tradition of treating architecture and engineering as separate disciplines. From the start Paoletti promised 'a symbiosis of architecture and engineering' throughout. This is particularly evident at Westminster station, where Michael Hopkins solved structural difficulties by designing fantastic supporting structures redolent of science-fiction – what Paoletti called 'engineering that expresses itself as architecture ... in which people can delight'.

E

He wanted the designs of the JLE stations to have a uniformity of voice, or, as he put it, 'a philosophical uniformity'. Paoletti contrasted the drama of MacCormac Jamieson Prichard's design for Southwark station with the vast glass drum of Ron Herron's Canada Water station, intended as a response to the area's bleakness, 'a big, splendid beacon that has transformed the area from a wasteland almost overnight'. To critics who complained about the expense of these grand designs, Paoletti pointed out that the same cut-and-cover, box-station design that allowed his architects a free hand with their various structures also saved London Underground millions in tunnelling costs. 'In any case,' he noted, 'you have to decide at the beginning whether you're going to see an underground station as a kind of vehicular underpass that happens to have people in it, or whether it's a building; a building with some other kind of job to do, like making people comfortable.

g. Paoletti's desire to unite elements that had previously been seen as wholly different from each other

h. personal qualities that enabled Paoletti to tackle the JLE project successfully

i. parts of a station architects were not responsible for in the past

j. Paoletti's opinion of those previously responsible for designing stations

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2. **You are going to read an extract from a book about a cycle ride from Russia to the UK. For questions 1-6, choose the answer (A, B, C or D) which you think fits best according to the text.**

Night Flight

The flight is busy and the last few passengers to board are searching for places to stow their hand luggage. The Asian woman in the seat next to me is in her late twenties, probably travelling on business. I am wondering if I should talk to her when the man in the window seat shows up and we have to let him in. She settles back in the middle seat. When I try to strap myself back in I find she's picked up the buckle of my belt by accident and we look at each other and laugh.

'What have you been doing in Bangalore?' I ask.

'My office is there. It's where I'm based.' I notice that she has a North American accent. She tells me she works for a multinational company that makes clothing and that she is on her way to Thailand. She has to visit a couple of factories and meet with some other people from the company. She's also trying to complete her PhD thesis, which is on a laptop she has under the seat in front of her. While she's talking she puts her passport away in her bag and I see she's Canadian.

She asks me what I do and I tell her. Then I ask her some more about her job and she tells me about that. By this time we are in the air and climbing towards our cruising altitude. The cabin is quiet, lights still dimmed, just the gentle sound of the air conditioning and the murmur of conversations. The flight to Singapore is three and a half hours. I can't decide whether to attempt sleep. It is nearly midnight and it hardly seems worth it. The man in the window seat has put on eye-shades and has an inflated pillow around his neck. He has slipped down in the seat with his head lolling to one side, his blanket pulled up to his chest. The woman shows no inclination to sleep so I ask her where she grew up.

31. What do we find out about the woman in the first paragraph?

- **A** She is annoyed at having to change seats with another passenger.
- **B** She finds a mistake she makes amusing.
- **C** She wants to get on with her work during the flight.
- **D** She has difficulty finding room for items she brought on board.

32. What does the woman say at the beginning of the conversation?

- **A** She has Canadian nationality.
- **B** She usually works in Thailand.
- **C** She is currently both studying and working.
- **D** She is going to work for a different employer.

33. Why does the writer stay awake throughout the flight?

- **A** There is a lot of mechanical noise on the plane.
- **B** Nobody else on board seems to want to sleep.
- **C** Some of the passengers are talking loudly.
- **D** He would not be able to sleep very long.

34. The woman talks about temperatures in Canada to show that

- **A** it could sometimes be extremely cold in Montreal.
- **B** India is a more pleasant country to live in than Canada.
- **C** the place where she grew up could be interesting.
- **D** in Saskatchewan children had to stay at home all winter.

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She tells me her father is a medical doctor and that he went to Canada before she was born. They spent a few years in Montreal but most of the time she lived in Saskatchewan. 'It was OK,' she says. 'There are things happening there, it's not as dull as you might think.' She tells me sometimes in the winter it would get down to minus sixty.

'Really it was minus thirty,' she says. 'But the wind chill factor made it feel like minus sixty. I remember them saying on the weather forecast "human flesh will freeze in 1.4 seconds." Things like that.'

'I've never been anywhere that cold,' I say.

'Somehow it didn't feel that bad,' she says. 'It was like a dry cold. When the sun was shining it didn't seem that cold. It makes your skin kind of tingle. We used to play out in it. You can get seriously cold and not realise it. When you're back indoors your face and hands ache as the blood comes back. I suppose **that** is how polar explorers end up losing toes. They don't realise how cold they are.'

'I suppose so,' I say. There's a pause in the conversation and I wonder what to say next.

'I guess you get the other extreme living in India.'

'Bangalore is fine,' she says, 'though we need rain. The drought is very bad in south India right now.'

The woman asks me how I got into my present job and I tell her a bit about my life. At least I tell her the story which over time has fashioned itself into what I call my life. It's not that I'm being deliberately secretive or deceitful. I just don't know how to talk about what really happened.

35. What does the underlined 'that' refer to in Paragraph 10?

- **A** failing to notice how cold some parts of the body really are
- **B** wearing clothes that do not cover the skin in very cold weather
- **C** playing games outside in extremely low temperatures
- **D** going into a warm place straight from somewhere much colder

36. The writer mentions the weather in India because

- **A** he realises the woman wants to change the subject.
- **B** he wants to keep the conversation going.
- **C** he finds the weather an interesting topic to discuss.
- **D** he had wanted to ask the woman about it while she was talking.

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