

## **TRANSKRYPCJA NAGRAŃ**

### **Task 1**

#### **Speaker A**

Finding treasure without looking for it is, certainly, not an everyday experience, but that's what happened to an American family. They inherited an old building which contained a vast stock of vintage shoes that were virtually brand-new. The bewildered heirs did not know that the building used to operate as a shoe store in the 1940s. The doors of the business closed for good in the 1960s and, for some reason, its wares were abandoned. The shoes, despite being at least 50 years old, wouldn't look out of place today, as the leather they were made from has practically not deteriorated at all. According to historians, the collection provides intriguing insights into a long-gone era and would be a worthy addition to any fashion museum. The collection is also expected to be extremely valuable. Fearing potential break-ins, the family steadfastly refuses to reveal the location of the building where the footwear was found and still remains hidden.

Adapted from: [www.dailymail.co.uk](http://www.dailymail.co.uk)

#### **Speaker B**

In 1974, a family of three investigating a small fire in the garden near their residence in Florida, stumbled across a strange metal ball, which was completely smooth except for a single engraved triangle. Thinking it might be a piece of space junk, they took it home. After about two weeks, they started noticing something unnerving about the find: the sphere would vibrate in response to certain sounds, such as notes from a guitar. What's more, its finders claimed that when it was rolled on the floor, it would change direction of its own accord and often return to its original starting position. As a result, various hypotheses about where the ball may have come from began to circulate. The most popular suggest an alien civilisation or a rogue space programme. We might never discover the truth since the ball's current location is unknown.

Adapted from: [www.chilternthrustbore.co.uk](http://www.chilternthrustbore.co.uk)

#### **Speaker C**

The residents of Otta in Norway were eagerly awaiting the opening of a package which, according to the town's records, had been sealed in 1912 and accidentally discovered in 2012. The townspeople pinned great hopes on it, as they anticipated finding objects of great historical significance inside. The package was opened at the end of a lavish ceremony which featured musical performances and impassioned speeches. The crowd, which included Princess Astrid of Norway, had to wait 90 suspenseful minutes before a representative of the local museum opened the mysterious package. This turned out to be a dubious honour, as inside, alongside certain lacklustre documents, there were newspapers dating from 1919. This was some years after 1912, the year in which the package was alleged to have been sealed.

Adapted from: [www.mentalfloss.com](http://www.mentalfloss.com)

## **Speaker D**

A mysterious object was discovered in 1901 by a crew of sponge divers in a shipwreck off the remote Greek island of Antikythera. For years after its discovery, researchers attempted in vain to determine the original function of the heavily rusted device. Only recently has it been found to be a primitive kind of mechanical 'computer' intended to track the cycles of the solar system and predict solar and lunar eclipses. Its dials have pointers for the Sun and the Moon, as well as markings that coincide with the zodiac and solar calendars. The corroded mechanism dates from around the end of the 2<sup>nd</sup> century BC. Attempts are still being made to discover exactly how it works as this could contribute immensely to our understanding of the ancient world.

Adapted from: [www.chilternthrustbore.co.uk](http://www.chilternthrustbore.co.uk)

## **Task 2**

### **Text 1**

**Interviewer:** Today Paul Goldberger is going to talk about the Guggenheim Museum in New York. Designed by Frank Lloyd Wright, the museum came in for serious criticism upon its opening. Can you tell us something about that?

**Paul Goldberger:** When this structure appeared in 1959 on Fifth Avenue in New York City, it looked as though it had dropped from outer space, and was treated as such. It looked completely different from anything that had been built in the area previously. Many prominent New Yorkers accused the designer of barbarically shattering the architectural mood of the surrounding area, and even though the museum was designed to house modern art, many of those critics were prominent avant-garde artists of the day. Wright faced this intense hostility because the Guggenheim Museum defied a number of centuries-old rules of architecture. It disturbed the squared-off line of the apartment buildings it was set against and violated the notion that a building should have a ground floor, a first floor and so on. In public, Wright never dropped his unwaveringly calm self-assurance but I assume that he must have felt indignant about the criticism his trademark design was subjected to.

**Interviewer:** What do you think Wright wanted to express through this structure?

**Paul Goldberger:** I think the legacy of the building is in the message that architecture doesn't have to lie down and play dead in front of art. To my mind, Wright wanted to project the idea that a neutral space is not the only way to show art, that an architect can create something powerful in itself and, as a result, can enhance the experience of looking at art. Wright helped to usher in the era of what we call "museum branding", which spawned every freestyled sculptural museum of the past half-century. In a way every museum of our time is a child of the Guggenheim.

**Interviewer:** So what do visitors see once they enter the museum?

**Paul Goldberger:** As they step inside, the low-ceilinged area suddenly opens up into the rotunda and their eyes are immediately drawn up to the skylight, or oculus, 96 feet above them. The works of art remain hidden at this point. The idea is that before visitors get to them they must experience the building itself. They are startled by the unrestricted space, and confronted by Wright's vision. The rotunda is the heart of the building. It functions almost like a town square. Many buildings are best observed by standing in one place and taking it all in. But the only way to experience the rotunda is to climb or descend the spiral staircase. You feel the space change as you walk round and round, and as you progress, you can look from

a distance at a piece of art that you'll soon see close-up on the other side of the rotunda or turn back and look from another angle at the masterpiece you admired a few moments earlier. Wright designed the museum as an airy, open place where visitors would not have to retrace their steps. When you return to the entrance of the Guggenheim at the end of your visit, you feel refreshed, not weary, and ready to face whatever life has in store.

**Interviewer:** Thank you for talking to us.

Adapted from: [www.dezeen.com](http://www.dezeen.com); [www.npr.org](http://www.npr.org)

## **Text 2**

Many of the objects scientists send out into space, for example satellites, end up indefinitely adrift after their job is done. No longer useful for missions and inconvenient to destroy, space debris has accumulated around our planet like a cloud of filth. Its mere presence endangers active satellites and spacecraft. We all know that the congestion in Earth's lower orbit is steadily increasing. But if all goes according to plan, we may soon have a way to combat this troubling trend. The European Space Agency has announced plans to launch an octopus-like robot into space with the aim of removing a single huge piece of abandoned junk from orbit. The mission, called ClearSpace-1, is, I think, quite an emotional rollercoaster for the scientists involved as they will have to witness their robot's death dive into the atmosphere. When it has caught the 265-pound chunk of debris in its clutches, it will boomerang back towards Earth and burn up completely on the way, so there'll be no encore act for ClearSpace-1.

But the mission, if successful, will surely be the first of many to remove space junk from the Earth's orbit. It will pave the way for the developers of ClearSpace-1 to move on to the creation of a machine capable of multiple captures, sequentially returning unwanted objects back into the atmosphere where they will burn up. And the ClearSpace-1 robot is not the only trash-busting space tech being tested. Other groups of scientists have developed devices involving nets and harpoons; others are toying with the idea of destroying debris with lasers or rocket engines. Thankfully the practice of sending space junk even farther away from Earth into what's called a 'graveyard orbit' is no longer considered to be a workable solution. Nowadays everybody understands the growing threat posed by cosmic garbage. As all this dangerous clutter orbits the Earth, it can reach speeds of 17,500 miles per hour, fast enough to damage a satellite or spacecraft. In 2016, a tiny piece of space debris made a quarter-inch hole in one of the windows on the International Space Station. Researchers suspect that the culprit was a paint chip or a tiny fragment of metal. Had it been much bigger, an entire section of the space station could have been shattered into pieces. Such events strengthen the conviction that the space debris issue is more pressing than ever before. That said, grabbing garbage out of space doesn't address the root of the issue, which lies in the unsustainable practices of modern space activity. As such, scientists feel their future efforts need to be about more than just cleaning up what's already up there. What we need are technologies that prevent the creation of new debris.

Adapted from: [www.smithsonianmag.com](http://www.smithsonianmag.com)

### **Task 3**

By my estimate, there was an 80 per cent chance our expedition would fail. The goal was ambitious. With eight students and a fellow researcher, we were going to follow in the footsteps of a Roman military unit from the 3rd century. The route of their march would lead us from Austria to Regensburg, a university town in Bavaria where I'm writing my dissertation on Roman history. On this epic journey, we had to wear legionnaire uniforms, eat legionnaires' food rations, sleep in Roman tents and carry everything we needed on the way. We had spent 14 months preparing our gear. Each of us had to sew a woollen shirt and other garments. We also had to recreate the weapons, helmets, shields and body armour of the Roman period, and make flat, heelless boots with nailed-on leather soles. These boots were the first thing we had to adjust to. It felt like walking in clogs, without any cushioning. First came the blisters. Soon, our ankles and knees hurt. When we crossed wet asphalt roads, we had to tread with care so as not to slip over. The second difficulty was wearing the armour and carrying more than 70lb of kit each. Unfortunately, none of us had realized that as typical couch potatoes we were not fit enough. The first day, we needed four hours more than expected to cover the assigned distance. That was really disheartening, but we sincerely believed, correctly as it turned out, that at some point, we would overcome our difficulties. This kind of research is called experimental archaeology. The key point that I was interested in was how the food and liquid we consumed would affect our endurance. We therefore stuck to porridge, pea stew, salt meat and bread similar to that eaten in Roman times. We drank an average of six litres of water mixed with vinegar each day. It tasted strange at first, but, after a while, we found it unexpectedly invigorating. We marched through storms, torrential rain and summer heat. When we arrived in Regensburg, we were exhausted, but without mobile phones or any appointments to keep, it had been, in a way, like a holiday.

Adapted from: FT Weekend Magazine