

**DISEÑO
INDUSTRIAL**

**GUÍA 5
CONTENIDOS**

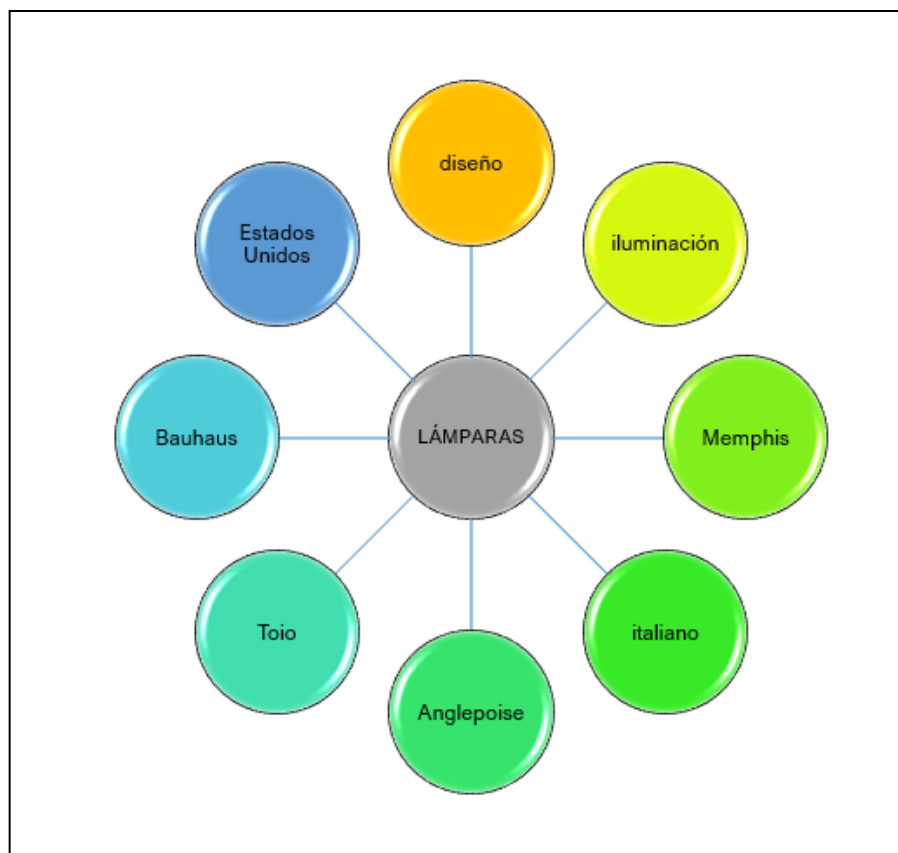
Propósitos de Lectura:

- ▣ Aplicar distintas estrategias de lectura.
- ▣ Identificar la forma en la que la información se distribuye en el texto.
- ▣ Reconocer vocabulario específico.
- ▣ Reconocer las principales lingüísticas características de la secuencia narrativa: tiempos verbales pasados.
- ▣ Identificar conectores de contraste y de ejemplificación.

- Las actividades **1b, 3, 4, 5, 6, 7 y 8** se encuentran en formato cuestionario en el AV.
- La respuesta de las actividades **1a, 2, 9 y 10** se discutirá en el encuentro sincrónico.
- Al final, encontrará una sección de autoevaluación.



Actividad 1.a. A modo de anticipación del tema a tratar en esta guía, responda:
¿cómo podría asociar las siguientes palabras?



Actividad 1.b. Mire el siguiente video sobre la historia de la lámpara Anglepoise:
<https://www.dezeen.com/2012/08/21/design-museum-collection-app-lights/>

hasta el minuto 1.26.

¿Cuál de las siguientes palabras/frases se mencionan?

- adjustable springs
- balanced-arm lamp
- fingertip adjustable lamp
- George Carwardine
- gooseneck
- swing-arm light
- task light



Actividad 2. Lea el siguiente en forma global para colocar los subtítulos en los espacios correspondientes:

- INNOVATION IN THE 1980s
- ITALIAN DESIGN LEADS THE WORLD
- POST - WAR RECONSTRUCTION
- THE INTRODUCTION OF PLASTICS
- THE MEMPHIS GROUP

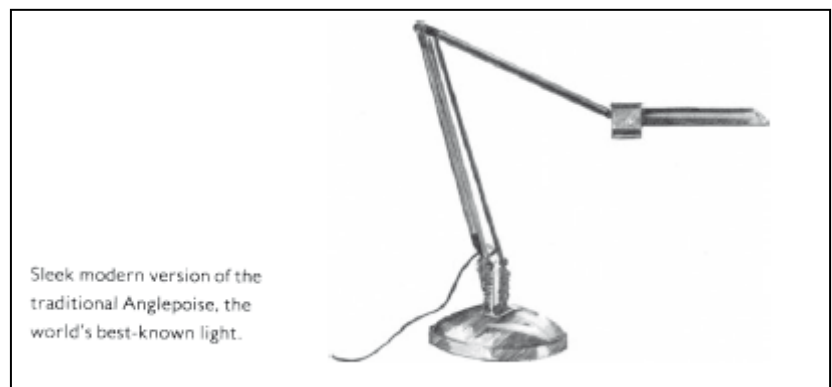
LAMPS AND LIGHTING

THE MODERN MOVEMENT IN THE USA

When Walter Gropius and Marcel Breuer fled the Nazis and arrived in the USA in the 1930s, they were able to stamp **their**⁰ brand of European Modernism on the prevailing Machine Age aesthetic movement which had been gathering momentum since the early 1920s.

But the pure design preoccupations of the Bauhaus were at odds with a more commercial school of design founded in the dark days after the 1929 Wall Street Crash by a pioneer group of American design consultants led by Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss and Norman Bel Geddes. **They**¹ believed in using streamlining and other styling motifs to appeal to mass markets. Design was a business tool to be exploited, rather than a social and moral instrument for change as Gropius argued.

Light fittings by Walter Darwin Teague and his contemporary Donald Deskey, designer of the Art Deco Radio City Music Hall interior in New York, show this American preoccupation with 'styling'. Many industrial designers of the 1930s and 40s were known as stylists. But the USA's most popular and widely used desk light from the early 1950s onwards had very different antecedents. In the early 1930s George Carwardine, a young English designer created a desk light based on the constant-tension principles of the human arm. The concept shared in **its**² basis in nature and function a link with both Art Nouveau and the Bauhaus. The result was the famous Anglepoise Light which remains in production, scarcely altered, to this day. In 1937 Jac Jacobsen, a Norwegian, saw the Anglepoise, bought the patent and renamed the light Luxo. After enormous success in Scandinavia, **he**³ took Luxo to the USA in 1951, where it became, and remains, a common sight in homes, offices and factories everywhere.



Although Britain and the USA saw the invention of the light bulb, and Scandinavia contributed many classic light fittings, attention began to switch elsewhere after World War Two.

In Japan in 1951, the mayor of a small town known for making paper lanterns asked the artist and designer Isamu Noguchi to do something to revive the town's sagging economy. The result was the collapsible paper lampshade, popular around the world today, **which**⁴ diffuses light through its globe shape. But it was in Italy that the idea of the light fitting as industrial sculpture and 'social metaphor' took hold. After 1945, as Italy struggled to build a new Identity in the ruins of Fascism, the ricostruzione, as it is known, placed industrial design at the heart of economic and social regeneration. The Italians expressed their sense of a new beginning with the most vigorous outpouring of modern design. Domestic products such as furniture, table ware and

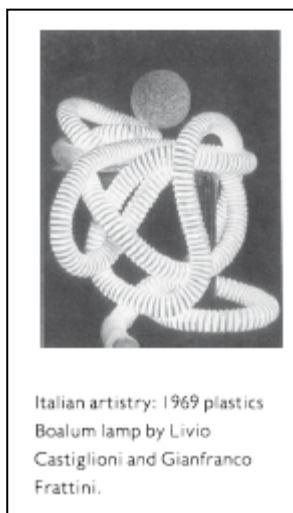
lighting -low-technology objects which could be rendered unique with a high degree of imagination and style - become the medium by which Italians would signal their new position in world trade.



During the 1950s a wide range of novel Italian light fittings became available. Some designs were whimsical, others exaggerated pre-war styles. But Italian lighting firms began to emerge as a major international force. Arteluce, the company founded by the gifted Gino Sarfatti in 1939 and later sold to Flos, won the prestigious Italian Compasso d'Oro industrial design prize in 1955 and 1956. In 1959 a young missile engineer, Ernesto Gismondi, founded the Artemide lighting company in Milan. Two years later he commissioned a young architect called Vico Magistretti, **who**⁵ had no experience of designing lights. A totally new and exciting era in lighting design was beginning. Italian light-fitting design would go on to lead the world (or the next 30 years or more).



The bridge between the 1950s and 1960s was built by the Castiglioni brothers, Achille and Pier Giacomo, who put a car head lamp on the end of a fishing rod and pointed it upwards. The result was the Neo-Functionalist Toio Lamp for Flos in 1962.



The Toio Lamp marked a bridge in more ways than one. It signalled the collision of two aesthetics which had run in parallel throughout the century but had rarely met. On one track was domestic lighting, designed to suit the needs of decorated interiors and dating back to the Art Nouveau of Galle and Tiffany. On the other were rugged, utilitarian fittings, forged in the spirit of Behrens and designed for use in factories and mines, **where**⁶ the need for efficient lighting was greater.

The process of taking lighting innovations directly from offices and factories into the home accelerated. It had started with fluorescent strip lighting and was set to continue in the 1970s and 1980s with spotlight track, uplighters and low voltage systems.

The Toio Lamp was also the forerunner to the 'salvage' school of design pioneered in Europe in the 1980s by the London-based designer Ran Arad, in which lighting and furniture would be created from metal and found objects.



The 1960s saw a period of great creative ferment as new visual ideas and technologies were tested. Materials technology in particular had a profound effect on design. Glass designs had dominated lamp manufacture in the Art Nouveau period, and metalworking was the preferred

option in the time of Behrens and the Bauhaus. Right up to the 1960s glass and metal, especially spun steel, were the almost inevitable materials as bulbs emitted too much heat for much else. But then came the revolution in plastics.

In 1924 thiourea formaldehyde plastics, which could be mottled in any colour, were invented in Britain. Their earliest use was seen on Bandalasta lamp shades made by Brookes and Adams in the 1920s. But it was not until the 1960s that plastics came into their own in light fittings, with the widespread use of acrylic, variously known as Plexiglass, Perspex or Lucite. This had been invented in Britain by Imperial Chemical Industries (ICI) in 1933, and developed during World War Two. Now it was made commercially available in transparent, translucent and opaque forms. The Italians seized the initiative in lighting; Milan became a Mecca (or international designers, and, in 1971, the German Richard Sapper combined Teutonic precision with Italian sensuality to create the classic Tizio Light for Artemide.

During the 1970s the light fitting was the symbol of Italian design, emblazoning its⁸ style, founded on sophistication and good taste, around the world. But the rules were about to avant-garde groups as Studio Alchimia and a revolution in design was brewing. In 1981 the architect and designer Ettore Sottsass launched the first Memphis collection of lights, vases and furniture at the Milan Furniture Fair. The effect was shattering, Memphis had turned its back on Milanese good taste in general and sculptural sophistication in lighting in particular. Instead it gloried in gaudy parody - of 1950s Italian cappuccino bars, of Egyptology and rock'n'roll.

Fantastic, irrational shapes were employed; lights were combined with other pieces of furniture; clashing colour shocked the eyes. The stranglehold of twentieth-century Modernism was broken as Memphis ushered in the colourful and chaotic era of Post-Modernist design.

The effects of Memphis were felt throughout international design, but by the mid-1980s its influence was on the wane and there was a classical, revivalist backlash. Many designs from the early years of the century were revived, and some high performance modern fittings resembled Art Deco lights.

The 1980s proved fascinating for more progressive reasons. It was the decade when everything finally came together: light source and materials technology advanced dramatically; an eclecticism of visual style asserted itself (due at least in part to Sottsass); and architects began to show the same fierce enthusiasm for the light fitting as industrial designers.

The result was a golden era, a decade of radical and often breathless innovation. Italy held poll position on account of the incredible output of its leading firms and the magnetic hold on buyers of EuroLuce, its annual September showcase at the Milan Furniture Fair. But many of the highly acclaimed designers in the Italian hothouse came from elsewhere: Ingo Maurer from West Germany, Philippe Starck from France,



Kite ceiling light by Masayuki Kurokawa for the Japanese manufacturer Yamagiwa, 1987.

Masayuki Kurokawa from Japan.

- 120 Technological innovations proved the driving force: computer controls, touch-sensitive switches and low-voltage and mini-fluorescent sources changed the rules of design. Light sources were cooler so there could be new combinations of metal, plastics, paper and wood in fittings. And smaller so wires suspending low-voltage pinpricks of light across ceilings in the work of Maurer and London-based Shiu-Kay Kan introduced a new aesthetic. New breakthroughs in structural
- 125 engineering prompted parallel innovations in the ability of light to span space; for example, the West German firm Erco commissioned two advanced light systems from the architect Roy Fleetwood.

Myerson, J. and Katz, S. (1990). *LAMPS AND LIGHTING*. Conran Octopus Limited: Great Britain.

Actividad 3. Coloque los siguientes eventos en orden cronológico, a partir de la información del texto.

- a) Ernesto Gismondi funda la empresa Artemide en Milán. ☐
- b) Ettore Sottsass lanza la primera colección de lámparas, floreros y mobiliario del grupo Memphis. ☐
- c) George Carwardine crea una lámpara de escritorio basada en los principios de tensión del brazo humano. ☐
- d) Jac Jacobsen compra la patente de la Anglepoise y la renombra. ☐
- e) Los hermanos Castiglioni crean la lámpara Toio. ☐
- f) Richard Sapper diseña la lámpara Tizio. ☐
- g) Walter Gropius y Marcel Breuer llegan a los Estados Unidos. ☐



Algunos **géneros** que utilizan la **narración** son:

Con **función referencial o informativa** (intencionalidad de hacer saber): noticia, crónica, biografía, relato histórico, carta, relato de experimento científico.

Con **función poética** (intención de crear): cuento, novela, mito, leyenda, anécdota.

En síntesis, la narración es un modo del discurso tan habitual que puede utilizarse en géneros variados. Simplemente, para producir una narración mínima, deben aplicarse las siguientes estrategias:

- Crear un mundo narrativo con un sujeto real o un personaje, como mínimo.
- Crear para el sujeto/personaje un estado inicial, un problema, una meta.
- Bloquear o posponer el logro de la meta, es decir, establecer un conflicto.
- Marcar un acontecimiento o acción como punto decisivo.
- Crear un estado final que consiste en el logro de la meta, o bien, el fracaso del sujeto/personaje.

De Marín, M. (2008). *Lingüística y enseñanza de la lengua*. Aiqué, pp. 177-182



ACTIVIDADES SOBRE ELEMENTOS DEL LENGUAJE

Actividad 4. Lea los siguientes pasajes extraídos del texto prestando atención a las palabras resaltadas. Luego, seleccione la opción correcta:

i. **...pure design preoccupations of the Bauhaus were at odds with a more commercial school of design founded in the dark days after the 1929 Wall Street Crash by a pioneer group of American design consultants led by Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss and Norman Bel Geddes. (r. 6-9)**

- a) Las preocupaciones de diseño de la Bauhaus estaban en desacuerdo con una escuela de diseño más comercial fundada en los días posteriores a la caída de Wall Street de 1929 por un grupo pionero de consultores de diseño americanos liderados por Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss y Norman Bel Geddes.
- b) Las preocupaciones de diseño de la Bauhaus estarán en desacuerdo con una escuela de diseño más comercial fundada en los días posteriores a la caída de Wall Street de 1929 por un grupo pionero de consultores de diseño americanos liderados por Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss y Norman Bel Geddes.
- c) Las preocupaciones de diseño de la Bauhaus están en desacuerdo con una escuela de diseño más comercial fundada en los días posteriores a la caída de Wall Street de 1929 por un grupo pionero de consultores de diseño americanos liderados por Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss y Norman Bel Geddes.
- d) Las preocupaciones de diseño de la Bauhaus habían estado en desacuerdo con una escuela de diseño más comercial fundada en los días posteriores a la caída de Wall Street de 1929 por un grupo pionero de consultores de diseño americanos liderados por Raymond Loewy, Walter Darwin Teague, Henry Dreyfuss y Norman Bel Geddes.

ii. **Many industrial designers of the 1930s and 40s were known as stylists. But the USA's most popular and widely used desk light from the early 1950s onwards had very different antecedents. (r. 14-15)**

- a) Muchos diseñadores industriales de los años 30 y 40 son conocidos como estilistas. Pero la lámpara de escritorio más popular y ampliamente utilizada en los EE.UU. de principios de los 50 en adelante tiene antecedentes muy diferentes.
- b) Muchos diseñadores industriales de los años 30 y 40 eran conocidos como estilistas. Pero la lámpara de escritorio más popular y ampliamente utilizada en los EE.UU. de principios de los 50 en adelante tuvo antecedentes muy diferentes.

- c) Muchos diseñadores industriales de los años 30 y 40 serán conocidos como estilistas. Pero la lámpara de escritorio más popular y ampliamente utilizada en los EE.UU. de principios de los 50 en adelante tendrán antecedentes muy diferentes.
- d) Muchos diseñadores industriales de los años 30 y 40 habían sido conocidos como estilistas. Pero la luz de escritorio más popular y ampliamente utilizada en los EE.UU. de principios de los 50 en adelante habían tenido antecedentes muy diferentes.

iii. Although Britain and the USA saw the invention of the light bulb, and Scandinavia contributed many classic light fittings, attention began to switch elsewhere after World War Two. (r. 31-32)

- a) Aunque Gran Bretaña y los EE.UU. han presenciado la invención de la lámpara, y Escandinavia contribuyó con muchos accesorios de luz clásicos, la atención ha comenzado a cambiar hacia otros lugares después de la Segunda Guerra Mundial.
- b) Aunque Gran Bretaña y los EE.UU. presenciarán la invención de la lámpara, y Escandinavia contribuyó con muchos accesorios de luz clásicos, la atención comenzará a cambiar hacia otros lugares después de la Segunda Guerra Mundial.
- c) Aunque Gran Bretaña y los EE.UU. presenciaron la invención de la lámpara, y Escandinavia contribuyó con muchos accesorios de luz clásicos, la atención comenzó a cambiar hacia otros lugares después de la Segunda Guerra Mundial.
- d) Aunque Gran Bretaña y los EE.UU. presencian la invención de la lámpara, y Escandinavia contribuyó con muchos accesorios de luz clásicos, la atención comienza a cambiar hacia otros lugares después de la Segunda Guerra Mundial.

iv. The 1980s proved fascinating for more progressive reasons. (...) Technological innovations proved the driving force. (r. 108-119)

- a) Los años 80 resultan fascinantes por razones más progresistas. Las innovaciones tecnológicas demuestran ser la fuerza motriz.
- b) Los años 80 resultarán fascinantes por razones más progresistas. Las innovaciones tecnológicas demostrarán ser la fuerza motriz.
- c) Los años 80 han resultado fascinantes por razones más progresistas. Las innovaciones tecnológicas han demostrado ser la fuerza motriz.
- d) Los años 80 resultaron fascinantes por razones más progresistas. Las innovaciones tecnológicas demostraron ser la fuerza motriz.

- ✓ Las acciones resaltadas en cada ejemplo en inglés, ¿hacen referencia al presente o al pasado?

.....

- ✓ ¿Qué diferencia/s advierte entre los verbos resaltados?

.....

➡ Teniendo en cuenta las respuestas anteriores, complete el siguiente cuadro:

Los verbos en pasado en inglés se clasifican en **regulares** e **irregulares**. Los verbos se forman agregando **-ed** al verbo principal, mientras que los verbos no siguen la regla de formación del pasado de los verbos regulares y, por lo tanto, es necesario consultar su forma pasada en un diccionario (por ejemplo: el verbo “become” tiene como forma pasada “.....”).

Ver recurso teórico: tiempo verbal pasado

Actividad 5. Lea el siguiente fragmento para, luego, completar los espacios en blanco en la versión en castellano.

Mid-Century Modernism

WWII **brought**¹ the opulence of Art Deco to an end. Resources **were**² scarce. Countries that were previously leading capitals of art and design, like France, Germany, Italy and The Netherlands, were most affected and, post-war, the focus **was**³ on rebuilding the continent. Meanwhile, the return of the soldiers meant the US economy was booming, all veterans **needed**⁴ housing and furniture, after all. This, and the fact that a lot of Europe’s best designers had emigrated to the US, **led**⁵ to the epicentre of design shifting from Paris and Berlin to New York City. Mid-Century Modernism was born. In New York, Charles & Ray Eames, Florence Knoll and George Nelson **rose**⁶ to fame.

<https://www.catawiki.com/stories/5685-a-history-of-design-as-told-by-lamps>

Modernismo de mediados de siglo

La Segunda Guerra Mundial¹ fin a la opulencia del Art Deco. Los recursos² escasos. Los países que anteriormente eran capitales del arte y el diseño, como Francia, Alemania, Italia y los Países Bajos, fueron los más afectados y, en la posguerra, la atención³ en la reconstrucción del continente. Mientras tanto, el regreso de los soldados significaba que la economía de los EE.UU. estaba en auge; todos los veteranos⁴ viviendas y muebles, después de todo. Esto, y el hecho de que muchos de los mejores diseñadores

europeos habían emigrado a los EE.UU., ⁵ a que el epicentro del diseño se desplazara de París y Berlín a la ciudad de Nueva York. A mediados de siglo nació el Modernismo. En Nueva York, Charles & Ray Eames, Florence Knoll y George Nelson ⁶ a la fama.

<https://www.catawiki.com/stories/5685-a-history-of-design-as-told-by-lamps>

Actividad 6. Identifique los REFERENTES de las palabras resaltadas y numeradas en el texto. Haga preguntas que lo ayuden en la identificación del referente textual. Observe el ejemplo:

	Preguntas	Referentes
... their ⁰ brand of European Modernism...	¿La marca de quién/quienes?	Walter Gropius y Marcel Breuer
a) They ¹ believed in using streamlining... (r. 9)		
b) its ² basis (r. 17)		
c) ... he ³ took Luxo to the USA in 1951... (r. 21)		
d) ... which ⁴ diffuses light... (r. 35)		
e) ... who ⁵ had no experience of designing lights. (r. 53)		
f) ... where ⁷ the need for efficient lighting was greater. (r. 66)		
g) ...emblazoning its ⁸ style... (r. 92)		

Actividad 7. En este fragmento se encuentra un conector que indica contraste: ¿cuál es? y ¿qué ideas conecta? Seleccione las opciones correspondientes en cada caso.

Although Britain and the USA saw the invention of the light bulb, and Scandinavia contributed many classic light fittings, attention began to switch elsewhere after World War Two. (r. 31-32)

¿Cuál es el conector?

ALTHOUGH - AND

¿Cuáles son las ideas conectadas?

- Después de la Segunda Guerra mundial se inventaron los enchufes.
- Escandinavia presenció la invención de la bombilla y Gran Bretaña y los EE.UU. proporcionaron accesorios de luz tradicionales.
- Gran Bretaña y los EE.UU. vieron la invención de la bombilla, y Escandinavia contribuyó con muchos accesorios de luz clásicos.
- La atención comenzó a cambiar antes de la Segunda Guerra Mundial.
- La atención comenzó a cambiar en otros lugares después de la Segunda Guerra Mundial.
- La bombilla se inventó en EE.UU. y en Escandinavia, los accesorios tradicionales de luz.

Actividad 8. Lea el siguiente fragmento. Decida si los enunciados son verdaderos o falsos:

Domestic products such as furniture, table ware and lighting -low-technology objects which could be rendered unique with a high degree of imagination and style - become the medium by which Italians would Signal their new position in world trade. (r. 39-42)

- Se ejemplifican los productos domésticos.
- Los ejemplos que se brindan son: muebles, vajillas, iluminación.
- La palabra que indica la relación de *ejemplificación* entre las ideas es SUCH AS.

Actividad 9. Lea el siguiente fragmento en inglés para editar la versión en español:

During the 1950s a wide range of novel Italian light fittings become available. Some designs were whimsical, others exaggerated pre-war styles. But Italian lighting firms began to emerge as a major international force. (r. 45-48)

En los años 50 amplias y nuevas luminarias italianas se encontraban disponibles. Algunos diseños eran antojadizos, otros varios, exageraban los estilos de la pre-guerra. Sin embargo, las empresas italianas se establecieron como las mayores influencias internacionales.

.....

.....

.....

.....

Ver recurso teórico: conectores que indican contraste y conectores que indican ejemplificación



Actividad 10. A modo de cierre, lea el siguiente texto para completar las actividades propuestas.

A. Los títulos a continuación resumen la manera en la que se organiza la información en el texto. Lea el texto en forma global para colocar estos títulos en los espacios correspondientes. (Hay una opción que NO necesita ser usada.)

- ▣ Conclusión
- ▣ Evaluación del objeto
- ▣ Historia del diseño (foco en el diseñador)
- ▣ Historia del diseño (foco en el objeto)
- ▣ Introducción/Presentación general del objeto

1 THE ANGLEPOISE LAMP

5 Designed by the automotive engineer George Carwardine, the Anglepoise lamp is based on the ability of a new type of spring and lever mechanism invented by Carwardine in 1932 to remain in position after being moved in every conceivable direction. Efficient and energy-saving, the Anglepoise has remained in production ever since. Many inventors produce ingenious ideas because they set themselves a goal, such as improving the performance of a particular product or finding a new means of tackling a problem. They then set their sights on achieving it. Yet one of the most successful examples of British invention, the Anglepoise lamp evolved as a result of experimentation around a series of engineering principles.



20 The Anglepoise lamp was designed by George Carwardine (1887–1947), an automotive engineer specialising in vehicle suspension systems. When his employer, the Hortsman Car Company, went bankrupt Carwardine seized the moment to explore a longstanding fascination with spring and lever mechanisms. He established a garden workshop at his home in Bath and began to work on the design that would later become his legacy. Carwardine eventually developed a lamp, which, supported and balanced by a sequence of springs, cams, levers and weights, could be constantly repositioned to focus the light in specific directions, yet remained balanced when held in position. He patented his spring design on 7 July 1932. A heavy base stabilised the lamp and the shade focused the beam without causing glare. This enabled the lamp to consume less electricity than existing models.

35 Having finalised his design, Carwardine decided to license it to Herbert Terry & Sons, a manufacturer based at Redditch in Worcestershire that supplied springs to industry. The company was then run by Charles Terry, the eldest son of its founder, Herbert. Intent on expanding the business, Charles was keen to diversify by applying the company's expertise in

40 springs to new products and so he personally signed the licensing agreement for Carwardine's lamp.

45 Carwardine intended to call his lamp the Equipoise but the name was rejected by the Trade Marks Registry at the Patent Office on the grounds that 'equipoise' was an existing word, so they settled on Anglepoise. The first version of the Anglepoise lamp, the 1208, was produced by Herbert Terry & Sons in 1934 with four springs. It proved so popular that one year later the company introduced a new version, the Model 1227, with three springs and an Art Deco-inspired three-tier base that looked more domestic than the single-tier base of the 1208. Herbert Terry & Sons publicised the Anglepoise by emphasising both the precision with which its beam could be focused and its energy-saving potential. One of the key benefits of the 1227 was that it worked perfectly with an energy saving 25 watt bulb by directing the light precisely where it was needed. Advertising at the time claimed the lower wattage bulb was as efficient in the Anglepoise as a 60 watt bulb would be in another lamp. Three years later, Herbert Terry & Sons introduced a new version of the Model 1227 with a two-tier base and a wider shade that was capable of taking a 40 watt bulb. This model remained in production for over 30 years and is still widely regarded as the archetypal Anglepoise, **even though** the design has since been modified. The 1969 Anglepoise Model 75 sported a round base and a fluted shade, held in place by a swivel ball. The 1989 Anglepoise Apex 90 refined the design of the Model 75 by adopting a modular jointing system for easy assembly. In 1971 Herbert Terry & Sons was sold to the Associated Spring Corporation but in 1975 John Terry bought back the lighting part of the spring business to form the company Anglepoise Lighting Ltd, later abbreviated to Anglepoise.

65 In 2002, Simon Terry succeeded his father at Anglepoise, becoming the 5th generation family member to lead the company. One year later, in 2003, Terry commissioned the product designer Kenneth Grange (1929–) to revise the Original 1227 design into the Anglepoise Type 3, notably by adding a double skin shade to accommodate a 100 watt bulb. The following year, Grange was invited to revise the design of the Model 75, resulting in the Type 75, a lamp that still bears a distinct resemblance to the prototype designed by George Carwardine over 70 years earlier.

[HTTPS://DESIGNMUSEUM.ORG/DESIGN/ANGLEPOISE](https://designmuseum.org/design/anglepoise)

B. Elija uno de los conectores resaltados en el texto. Luego, mencione el tipo de relación que establece y escriba, en español, las dos ideas que relaciona:

Conector seleccionado: _____

Relación que establece: _____

Idea 1:

Idea 2:

C. Dé el equivalente en español de las siguientes frases

i) a three-tier base

ii) a round base

iii) a heavy base

iv) the single-tier base

v) an energy-saving 25 watt bulb

vi) a fluted shade

vii) a double skin shade to accommodate a 100 watt bulb



RECUERDE EXTRAER LAS PALABRAS, FRASES Y TÉRMINOS QUE CONSIDERE IMPORTANTES DE ESTA GUÍA PARA, LUEGO, INCORPORARLOS EN SU GLOSARIO. POR EJEMPLO: *LIGHT FITTINGS*



Actividad de Autoevaluación. Lea nuevamente los objetivos de esta guía. Tilde ✓ en la lista de la primera columna los que alcanzó. Luego, califique el nivel que considera haber alcanzado en cada uno.

Objetivos	Nivel		
	MB	B	R
☐ Aplicar distintas estrategias de lectura.			
☐ Reconocer la estructura de una memoria descriptiva de lámparas.			
☐ Identificar acciones en pasado.			
☐ Reconocer conectores que indican distintas relaciones e identificar las ideas que unen.			
☐ Reconocer vocabulario de la especialidad y dar su equivalente en español.			

Complete las siguientes oraciones:

- *Considero que mi actuación en la resolución de las actividades de esta guía fue*
- *Un aspecto que debería mejorar con respecto a mi abordaje de los textos en inglés es*