

MÓDULO DE LECTOCOMPREENSIÓN EN INGLÉS DISEÑO INDUSTRIAL GUÍA 6	Propósitos de Lectura: ✦ Aplicar distintas estrategias de lectura. ✦ Identificar estructuras pasivas. ✦ Identificar conectores que indican adición. ✦ Identificar vocabulario de la especialidad y dar su equivalente en castellano
--	--



Actividad 1. A modo de anticipación del contenido de esta guía, vea la siguiente presentación:

<https://view.genial.ly/5f6a10fd1fa7320d94514bd4/horizontal-infographic-review-lamps>

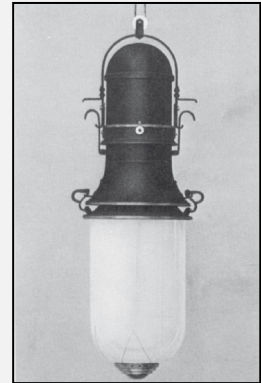


Actividad 2. Lea las siguientes memorias descriptivas sobre lámparas. Luego, para cada enunciado, elija la opción correcta.

1 **ARC LAMP**

Peter Behrens for AEG 1908

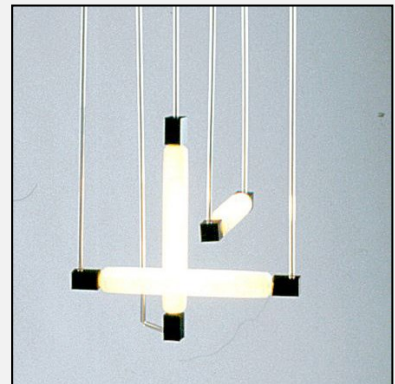
Designed by the influential artistic adviser to the giant German AEG industrial company. This lamp is a significant forerunner to the modern generation of undecorated, utilitarian light fittings. Peter Behrens, a founding father of the modern industrial-design profession, rejected the florid Art Nouveau styling of the period by developing a more robust functionalist aesthetic for AEG lamps. His approach paved the way for later explorations by Bauhaus teachers in Germany and by designers and architects of the international Modern Movement.



15 **HANGING LAMP**

Gerrit Thomas Rietveld 1920

This intriguing lamp, a Formalist play on structure in space, is one of the lasting monuments to the avant-garde De Stijl movement in art and architecture. Rietveld, a Dutch architect and furniture designer, brought a practical flair to an essentially theoretical movement when he joined De Stijl. He designed this early example of a lighting system, which shows the influence of Cubism on De Stijl, for his most important architectural patron Mrs Shröder; a version later hung in the office of Bauhaus founder Walter Gropius. The lamp uses standard bulb fittings yet its arrangement on different planes elevates this domestic object to the level of Constructivist art.



30 **AKARI PAPER LAMPSHADE**

Isamu Noguchi 1950

The standard Japanese-style paper lampshade, a popular feature in countless homes all over the world, dates back to the early 1950s, when the leading Japanese artist Isamu Noguchi was approached by the mayor of a small Japanese town renowned for producing traditional paper lanterns. Asked to develop a light capable of reviving the town's failing economy, he designed the Akari hanging lamp, a collapsible design made of mulberry-bark paper –the paper used by ancient Japanese print artists. The Akari, which means 'light as illumination' in Japanese, proved so



inexpensive and attractive -it gives off a warm, diffused glow- that many Japanese manufacturers took up the same idea.

45 **PH 5 LIGHT**

Poul Henningsen for Louis Poulsen 1958

50 Henningsen's most famous light fitting
adorns interiors all over Scandinavia today. It
demonstrates the designer's subtle
understanding and confident handling of
light. In essence, a simple central globe has
been cut and reworked into sculptural
segments so that the lamp relies for
illumination on reflections from a series of
55 metal planes. Aglow is a marvellous sight -
simple yet so intriguing and effective, the
essence of good design.



TARAXACUM

Achille and Pier Castiglioni for Flos 1960

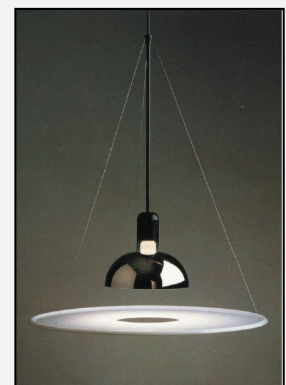
60 The central globe pendant made popular by Isamu
Noguchi in Japan in the 1950s was reinterpreted by two
of the most prominent and creative members of the new
wave in Italian design in the 1960s. This cocoon-like
version of the pendant lamp is made of a metal skeleton
65 covered in a styrene webbing, which is then sprayed with
synthetic fibres and layers of vinyl that harden to create a
tough outer skin. Taraxacum gives out a soft, diffused
light which is very practical. Yet it also makes its own
strong visual statement.



70 **FRISBI**

Achille Castiglioni for Flos 1978

This landmark light fitting from Flos shows Achille
Castiglioni, the most celebrated of the Castiglioni
brothers, reworking the traditional hanging pendant to
create fresh visual interest and new patterns of light. Its
75 influential design sends down a narrow shaft of direct
light as well as diffusing and reflecting light. A Frisbee
shaped acrylic diffuser is supported by three very thin
steel wires, and the reflector above is made of chromed
metal. The perfect harmony of the fitting's structural
80 elements provides an aesthetic which complements the
functional ingenuity of the three-way control of light.



AREA

Mario Bellini for Artemide 1974

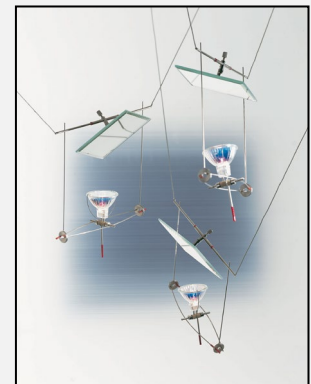
- 85 An early example of a flexible lighting system in which the ceiling light is just one element in a modular range of ways to light a room, this design by Mario Bellini features a central suspension pendant on a rise-and-fall mechanism.
- 90 The light's body is made of polycarbonate plastics: the diffuser, recalling in its form Paolo Venini's "crumpled handkerchief" Fazzoletti glass vase of 1954, is in a synthetic textile. There are also floor and table-lamp versions of the Area design.
- 95 Its softer, more sensual approach suggested an alternative to the rectilinear emphasis of much modern design. Once again the Italians were pointing the way forward.



YA YA HO LIGHTING

Ingo Maurer for Design M 1984

- 100 In this radical, technical and aesthetic breakthrough, the gifted West German designer Ingo Maurer made use of low-voltage halogen light sources to suspend a cable system across the ceiling in a variety of dramatic configurations. Evoking memories of a circus high-wire act, this original idea has been imitated. A transformer is incorporated into the system to convert the mains-voltage current of 220 or 125 volts to just 12 volts.
- 105



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

- a) Es un antecedente de la generación de las luminarias sin decoración y utilitarias.
- Arc Lamp
 - Hanging Lamp
 - Area
 - Frisbi
- b) Es uno de los íconos que aún permanecen del movimiento vanguardista.
- Arc Lamp
 - Hanging Lamp
 - Area
 - Frisbi

- c) El diseño es plegable, hecho de corteza de mora.
 - i. Arc Lamp
 - ii. Area
 - iii. Akari
 - iv. Hanging Lamp
- d) Se trata de una reinterpretación de un diseñador japonés.
 - i. Ya Ya Ho Lighting
 - ii. Taraxacum
 - iii. Akari
 - iv. Arc Lamp
- e) Además de la versión de techo, esta lámpara se encuentra en versiones para mesa y de pie.
 - i. Arc Lamp
 - ii. Area
 - iii. Akari
 - iv. Hanging Lamp
- f) Su diseño evoca a un acto circense.
 - i. Ya Ya Ho Lighting
 - ii. Taraxacum
 - iii. Akari
 - iv. Arc Lamp



ACTIVIDADES SOBRE ELEMENTOS DEL LENGUAJE

Actividad 3. Observe las siguientes oraciones prestando especial atención a las partes resaltadas para responder las preguntas:

- i. A transformer **is incorporated** into the system to convert the mains-voltage current of 220 or 125 volts to just 12 volts. (r. 106-108)
 - ¿Quién incorporó el transformador en el sistema?
- ii. This cocoon-like version of the pendant lamp **is made** of a metal skeleton covered in a styrene webbing. (r. 63-65)
 - ¿Dónde se encuentra el foco de la información: en el material de la lámpara colgante o en quién usó ese material?
- iii. Evoking memories of a circus high-wire act, this original idea **has been imitated**. (105-106)
 - ¿Quién ha imitado la idea?

Ahora, a partir de las respuestas dadas, tilde las opciones correctas:

- ☐ El agente del verbo, es decir, el responsable de ejecutar la acción, está mencionado explícitamente.
- ☐ El sujeto de la oración ejecuta la acción expresada.
- ☐ El tiempo verbal de esta oración es el presente.
- ☐ El grupo verbal está formado por el verbo "ser" + el participio de un verbo, que es donde reside el significado del acontecimiento.
- ☐ El verbo "ser" es el que se conjuga en cualquiera de los tiempos.

Actividad 4. Observe las siguientes oraciones prestando especial atención a las partes resaltadas. ¿Qué diferencia nota entre estos dos ejemplos y los ejemplos anteriores?

- iv. The leading Japanese artist Isamu Noguchi *was approached* **by the mayor of a small Japanese town** renowned for producing traditional paper lanterns. (r. 33-36)
- v. The central globe pendant made popular by Isamu Noguchi in Japan in the 1950s *was reinterpreted* **by two of the most prominent and creative members of the new wave in Italian design** in the 1960s. (r. 60-63)

Actividad 5. Teniendo en cuenta las respuestas dadas en las actividades 3 y 4, elija el equivalente correcto en español:

a. In essence, a simple central globe has been cut and reworked into sculptural segments. (r. 51-53)

- ☐ *Fundamentalmente, un simple globo central ha sido cortado y reelaborado en segmentos esculturales.*
- ☐ *Fundamentalmente, un simple globo central es cortado y reelaborado en segmentos estructurales.*
- ☐ *Fundamentalmente, un simple globo central será cortado y reelaborado en segmentos estructurales.*

b. This cocoon-like version of the pendant lamp is made of a metal skeleton covered in a styrene webbing. (r. 63-65)

- ☐ *Esta versión de la lámpara colgante, similar a un capullo, se hará con una estructura de metal cubierta con una tela entramada de estireno.*
- ☐ *Esta versión de la lámpara colgante, similar a un capullo, está hecha con una estructura de metal cubierta con una tela entramada de estireno.*
- ☐ *Esta versión de la lámpara colgante, similar a un capullo, fue hecha con una estructura de metal cubierta con una tela entramada de estireno.*

c. A Frisbee shaped acrylic diffuser is supported by three very thin steel wires. (r. 77-79)

- ☐ *Un difusor de acrílico con la forma de un frisbee fue sostenido por tres cables de acero delgados.*
- ☐ *Un difusor de acrílico con la forma de un frisbee se sostiene por tres cables de acero delgados.*
- ☐ *Un difusor de acrílico con la forma de un frisbee será sostenido por tres cables de acero delgados.*

★ Ver recurso teórico “voz pasiva”

Actividad 6. Lea el siguiente fragmento sobre la historia del vidrio. Luego, complete los espacios en blanco del fragmento en español.

The origins of glass are Phoenician and Egyptian (2500 BC when it **was used**¹ to produce decorative ceramics and jewellery). The material **is made**² by fusing the most basic natural materials: sand, soda and lime. Glass **has been used**³ as a construction material since the eleventh century, when techniques that enabled glass to be manufactured in sheets **were developed**⁴.

Los orígenes del vidrio son fenicios y egipcios (2500 antes de Cristo cuando _____¹ para producir cerámica decorativa y joyas). El material _____² a través de la fusión de los materiales naturales más básicos: arena, sodio y cal. El vidrio _____³ como material de construcción desde el siglo once, cuando las técnicas que permitieron que el vidrio fuera manufacturado en planchas _____⁴.

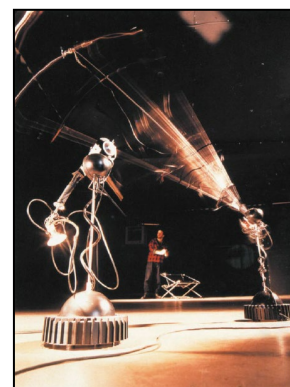
Actividad 7. A continuación encontrará una breve descripción de la lámpara ARIEL. Complete la ficha técnica de esta lámpara. Luego, decida si las acciones resaltadas se encuentran en forma activa o en forma pasiva.

ARIEL LIGHT

Ron Arad for one Off 1987

The moving floor lamp **was developed**^a in Britain by Ron Arad. Its composition from ready-made objects strongly **recalls**^b the Toio lamp of 1962 by the Castiglioni brothers. A low-voltage quartz halogen lamp is attached to a telescopic car aerial; jerky movement **is achieved**^c via an electric motor and specially printed circuit board. The light **is**^d technically clumsy but its spirit nevertheless **captures**^e the imagination.

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



Ariel Light

Diseñador:

Año:

Características distintivas:

Actividad 8. En los renglones indicados en la tabla a continuación se encuentran distintos conectores. Identifíquelos y establezca qué función cumplen.

Renglón	Conector	Función/Relación Lógica
27		
77		
94		

Actividad 9. Elija uno de los conectores del ejercicio anterior. Luego, escriba, en español, las dos ideas que relaciona:

Conector seleccionado: _____

Idea 1:

Idea 2:

★ Ver recurso teórico “conectores que indican ADICIÓN”



Actividad 10. A modo de cierre, lea las siguientes memorias descriptivas para seleccionar el gráfico que las ilustra. En cada caso, identifique las palabras clave que le ayuden a reconocerlo.

SPIDER

Joe Colombo for O Luce 1965

This much-imitated space-saving design was first created by Joe Colombo, a cult figure on the Italian design scene in the 1960s. Colombo's flirtation with avant-garde art and sculpture ironically produced many highly practical solutions for domestic products. The adjustable table lamp has an enameled metal lampshade and base and a chromium-plated metal stand. Its compact visual configuration encouraged Italian designers to explore other ways of directing beams of light onto the work surface.

BURLINGTON LIGHT

David Morgan for Panasonic Lighting 1986

Modern task lighting comes full circle with a lamp utilizing the latest technology but forging a link with the Art Nouveau glass table lamps of the early 1900s. A dichroic low-voltage halogen light source is placed in the cast aluminum base of a hand blown glass bell jar and surrounded by four perforated steel louvres which diffuse some light at the base of the lamp. However, most of the light travels upwards, bouncing off an adjustable mirror at the top and onto the working surface through the glass walls. The design, which evokes the architectural spirit of London's famous Burlington Arcade, won the British Design in Japan competition sponsored by Panasonic Lighting and the Seibu department store.

GIRASOLE

Gae Aulenti for Kartell 1968

This ingenious architectural floor lamp exploits the optical properties of clear acrylic by placing a concealed light source inside a structure comprised of nine fan-shaped plastics segments radiating from a central spine and mounted on a varnished aluminum base. The design demonstrates the 1960s' interest in using plastics to create new light forms. The Italian company Kartell led the field in recognizing the potential of plastics. Although the prototype for this light was designed for an Olivetti exhibition in Buenos Aires.

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



Actividad 11. De cada memoria descriptiva seleccione al menos una frase que enuncie una característica distintiva. Por ejemplo: *an enameled metal lampshade and base*. Luego dé el equivalente en español de las frases seleccionadas.

.....

.....

.....

.....

.....

.....



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



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 estructuras pasivas.			
☐ Identificar algunos usos comunes de las estructuras pasivas.			
☐ Identificar conectores que indican adición de ideas.			
☐ Reconocer vocabulario de la especialidad y dar su equivalente en castellano.			

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*