MÓDULO DE LECTOCOMPRENSIÓN EN INGLÉS DISEÑO INDUSTRIAL GUÍA 7	**Propósitos de Lectura:** ¤ Aplicar distintas estrategias de lectura. ¤ Revisar contenidos anteriormente presentados.

Actividad 1. Lea la siguiente línea de tiempo prestando atención a los pasajes resaltados; observe las fotos. Luego, identifique los productos y coloque su nombre en el espacio en blanco.

DIETER RAMS

1932
Born in Weisbaden, Germany

1947
Enrols on the architecture and interior design course at Wiesbaden School of Art, but interrupts his studies the following year to complete a carpentry apprenticeship

1953
Graduates from Wiesbaden and joins the architectural offices of Otto Appel, then working with the US firm Skidmore Owings & Merrill, in Frankfurt

1955
Employed by Braun as an architect and interior designer

1956
Works on the development of the SK4 record player[1] — dubbed 'Snow White's Coffin' because of its radical transparent plastic lid — with Hans Gugelot

1957
Develops the modular Atelier 1 series with L1 speakers[2] separated from the receiver unit, an innovation that soon became an industry standard

Begins work on the design of the modular 606 storage system[3] for the furniture manufacturer Vitsœ+Zapf

Braun wins the prestigious Grand Prix at the 11th Triennale in Milan

1958
Another industry standard is set when the L2 loudspeaker is mounted on a metal stand

Launch of the T3/4/41[4], the first pocket sized transistor radio in Germany, designed in the form of a slim flat cube

1960
Develops the electrostatic LE1 loudspeaker[5] covered with a large, light membrane

1962
Appointed director of design at Braun

Develops the Audio 1 system[6] of interchangeable units to be combined as the user wishes — the dimensions of each unit matching those of the 606

1963
Design of the T1000 World Receiver as the first 'all wave' portable radio with unlimited reception and the TG60[7], Braun's first tape recorder

1965
To mark the development of high-fidelity technology, Rams replaces the white and grey colour coding of Braun's products with a new black base in the Studio 1000 hi-fi system[8]

1968
Development of one of Rams' favourite products, the Cylindric T2 cigarette lighter[9] with a newly invented magnetic ignition device

1970
Completes work on the TG 1000 tape recorder

1971
Designs the Phase 1 desk alarm clock for Braun, the first of a series of clocks, watches and clock radios to be developed for the company

1977
Works with Dietrich Lubs on the design of the ET22[10] pocket calculator, which will be refined as the ET33, ET44, ET66 and ET88

1979
Development of the Studiomaster 2150[11] loudspeaker column of six speakers together with Peter Schneider and Peter Hartwein

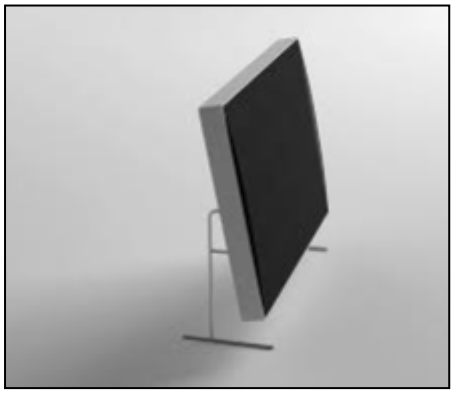
1980
Exhibition of Dieter Rams' work Design: Dieter Rams and publication of the book with the same title

1985
Collaborates with Angela Knoop on the design of a set of door handles in alu-cast and thermoplast for FSB

1995
Rams leaves his position of Director of Design at Braun and is succeeded by Peter Schneider. Following this, Rams becomes Executive Director of Corporate Identity Affairs at Braun.

1997
Rams retires from Braun and his position as professors at Hochschule für bildended Künste.

https://designmuseum.org/designers/dieter-rams



TA

Actividad 2. **Teniendo en cuenta la información obtenida en la línea de tiempo, lea el siguiente texto en forma global: observe rápidamente nombres propios y fechas, principalmente. Luego, coloque los siguientes subtítulos en los espacios correspondientes. (Hay un subtítulo que NO necesita ser usado.)**

i. **An Influential New Design Director**
ii. **Braun**
iii. **Developing a Coherent Design Vision**
iv. **Formative Years**
v. **Forty Years at Braun**
vi. **Ram's Design Rubric**
vii. **Ram's Early Days at Braun**
viii. **Ram's Influence at Apple and Rowenta**
ix. **Ram's Legacy**

Dieter Rams

As head of design at Braun, the German consumer electronics manufacturer, Dieter Rams (1932-) emerged as one of the most influential industrial designers of the late 20th century by defining an elegant, legible, yet rigorous visual language for its products.

_____[a]

Dieter Rams was born in Wiesbaden, Germany, in 1932. As a teenager he loved to watch his grandfather who worked as a carpenter. During those formative years Rams absorbed his grandfather's ways of thinking about work and craft, which Rams credited as being extremely influential for his own development as a designer. In 1947, at sixteen years of age, Rams began a course in Interior Design at the newly reopened Handwerker Kunstgewerbe Schule, in Wiesbaden. However, after only two semesters, he interrupted his studies for a three-year carpentry apprenticeship. When he returned to the school in Wiesbaden he became interested in architecture, influenced by professors and lecturers such as Dr. Söder, Hugo Kückelhaus and Professor Haffenrichter. Having graduated from the course with distinctions, in 1953 he joined Otto Apel's architects' office in Frankfurt. Soon afterwards, in the summer of 1955, Rams left the company for a position as architect and interior designer at Braun.

_____[b]

Founded in Frankfurt in 1921 by the engineer Max Braun, the company had soon gained a sound reputation for engineering and for developing new products, including electric shavers, kitchen utensils and the first combined radio and record player. After Max's death in 1951, his sons Artur and Erwin Braun took charge and repositioned Braun to benefit from the expansion of the post-war consumer electronics market. It was a time of rapid

technological change when manufacturers were harnessing the engineering advances made in the defence industry during World War II to develop new electronic products for consumers. That was also a time of changing taste. The first wirelesses, gramophones and television sets had been hidden inside wooden cabinets to resemble traditional furniture, but the new generation of post-war consumers had lost their parents' taboos about technology, which they saw as an exciting symbol of progress. The Braun brothers continued with the production of radio and phone sets, shavers and kitchen utensils initiated by their father. However, having realised that the styling of their products needed to become more sophisticated, in 1954 they asked the tutors of the recently founded Hochschule für Gestaltung (Ulm School of Design) to advise them on product design. Hans Gugelot was put in charge of designing radio and phone sets; Olt Alcher designed trade fair exhibition stands and communications systems for Braun, and Fritz Eichler dedicated his efforts to making advertising spots.

[c]

When he arrived at Braun, Rams applied his architectural skills to the design of exhibition sets and offices, but became increasingly interested in products. Rams wrote his account of his early years at Braun in an open letter to Erwin Braun in 1979. In the letter, he details his introduction to design and his experience working among talented and engaging people at Braun. Initially Rams worked on a number of different projects for the company, from being involved on a project for a new showroom pavilion for the medical department, to working on Erwin Braun's own house in Königstein. During this time, he got an in depth understanding of how the company operated, developing good relationship with the various teams at Braun.

In 1956 Rams finally took part in the development of a product from beginning to end. He worked with the Ulm tutor Hans Gugelot and his team, plus his colleagues at Braun on the development of the SK4 radio and record player. Abandoning the traditional wooden cabinet, they devised an unapologetically industrial metal case for the SK4 with two pale wooden sides. The operating panel was positioned on the top next to the turntable, rather than hidden away at the side. Originally the cover was to have been made of metal, but it vibrated too much in tests and was replaced, upon Rams suggestion, with transparent plastic which exposed the mechanics of the record player. Critics who had nicknamed the SK4 'Snow White's coffin' thought people would be repulsed by the sight of electrical apparatus, but instead consumers considered it chic. Transparent lids became an industry standard and Rams became a name to watch.

[d]

Rams refined the design language he and Gugelot had adopted for the SK4 in the following year's Atelier 1 hi-fi system and L1 loud speakers. Until then stereo systems had consisted of single units with integrated speakers, but Rams separated the speakers to make the receiver unit more compact. Subsequent developments in stereophonic technology ensured that this too soon became a standard. Determined to develop a coherent 'family' of products for

Braun, Rams designed the Atelier 1 and L1 in the same proportions as the SK4. Consequently, they could be used together with the L1 being added to the SK4 to amplify its sound. He then placed the L2 speaker on a slender metal stand – another innovation which was swiftly copied by Braun's competitors.

Not only was Rams determined to ensure that Braun's products were easy to use, he wanted people to enjoy using them. This meant that each audio product had to be perfectly attuned to the type of music which was popular at the time. As musical taste changed throughout the 1960s, with the growing popularity of rock, pop, folk and then electronic music, Braun's engineers constantly strove to adapt. When the LE1 electrostatic loudspeaker was launched in 1960, on the eve of the pop revolution, musical taste was still fairly conventional and the engineers' objective was to produce a clear, transparent sound for jazz and classical music. Rams covered the whole front of the speakers with super-light membranes as a visual allusion to the clarity of the LE1's sound while presenting it as a proud symbol of engineering innovation.

[a]

In 1962 Rams was appointed director of Braun's team of young designers. Having established its own design resource, the company became progressively less reliant on advice from the Ulm tutors. Instead Rams divided the responsibility for the development of different products among the young designers in his team. Gerd A. Müller was responsible for kitchen appliances, Roland Weigend for scales, model-making and product graphics, while Rams concentrated on radios, record players, torches and projectors.

Among the most important technical advances in consumer electronics during the 1960s was the development of new transistor technologies. By replacing the large, hot radio tubes which, until then, were required to produce high quality sound, transistors enabled Braun to develop smaller audio products with large top surfaces on which Rams could arrange the buttons, dials and other operating elements in an ordered, easily legible composition as he did for the 1962 Audio 1 radio and record player. For the first time Rams could design a complete set of modular components, including the L45 speaker and TG60 tape recorder. All the units, except the record player, could be displayed horizontally and vertically or wall-mounted.

The Audio 1 series was designed specifically to be displayed on the 606 shelving system that Rams had developed for the furniture manufacturer Vitsœ+Zapf while working at Braun. As a testament to the value of Rams's design, arguably one of Rams' most successful designs, Vitsoe has produced the 606 shelving system since 1959. Intended to be easily assembled while offering maximum flexibility from the minimum number of components, the 606 was designed by Rams as a series of interchangeable units, including shelves, cupboards and drawers, made from 3mm sheets of anodised aluminium connected to an extruded aluminium E-track by 7mm turned aluminium pins. The original version of the 606 combined beech with off-white lacquered doors and drawers to replicate the glacial

elegance of the SK4 and Audio 1/2. Through the years Rams has added to the initial system and over fifty different elements are now available to be integrated with that system.

[e]

By 1963, when he developed the TS45 control unit, TG60 tape recorder and L450 loudspeaker, Rams had perfected the codification of Braun design in terms of structure and colour. Each unit was exactly the same size to give the user maximum flexibility in deciding how to combine and display them, either vertically or horizontally. In terms of colour coding, the steel plate case of the audio units was in white or charcoal grey with an aluminium coverlid. The operating elements were pale or dark grey except for the green on/off switch. Adhering to these codes ensured that, at a time when technology was changing rapidly, consumers could be confident of learning how to use each new Braun product quickly and efficiently. By the mid-1960s, Rams' design style was regarded as the apogee of modernity.

Rams has always relied heavily on sketching to bring to life his design ideas, preferring a line drawing approach that he developed during his school days. Despite the advances of computer software and the widespread use of digital technologies by designers, Rams has resisted using these devices, favouring his sketching by hand method. Rams also defined his design philosophy into ten distinct points:

Good design is innovative.

Good design makes a product useful.

Good design is aesthetic.

Good design helps to understand a product.

Good design is unobtrusive

Good design is honest.

Good design is durable.

Good design is consequent to the last detail.

Good design is concerned with environment.

Good design is as little design as possible.

These ten principles defined Dieter Rams' approach to "good design". Each of the hundreds of products he developed during forty years with Braun, was unerringly elegant and supremely versatile. Units were made in modular sizes to be stacked vertically or

horizontally. Buttons, switches and dials were reduced to a minimum and arranged in an orderly manner. Rams even devised a system of colour coding for Braun's products, which were made in white and grey. The only splash of colour was the switches and dials.

Rams' objective was to design useful products which would be easy to operate. Yet he achieved much more by dint of the formal elegance and technical virtuosity of his work. Rams' designs always looked effortless with an exquisite simplicity borne from rigorous tests and experiments with new materials and an obsessive attention to detail to ensure that each piece appeared flawlessly coherent.

Yet the direction of Rams' work was still dictated by technology. In 1965 he abandoned the glacial style that had proved so successful by replacing the pale base colour with black by coating each side of the units of the Studio 1000 hi-fi system, except the front, with anthracite-coloured structured lacquer. Marking the development of high fidelity – or hi-fi – technology, the black bases made audio units look denser and more compact thereby illustrating their technical strength. Rams was also able to seal the units with unobtrusive elongated and rounded aluminium strips, rather than screws. He then enlarged the knobs and switches of the units to suit the darker palette. Black dominated consumer electronics design for the next thirty years. Rams and his team applied it to other products throughout the late 1960s and 1970s, including clocks, calculators and watches.

Rams enjoyed grappling with new challenges and relished the chance to work on different products, producing objects that reflected his design philosophy. A particular favourite was the 1968 T2 Cylinder cigarette lighter inspired by the development of a new magnetic ignition technology. As a smoker, Rams loved to design lighters as "small sculptural objects" which should be "a pleasure to look at and to use." His chief challenge with the T2 was identifying the precise place on the side of the cylinder at which the thumb could apply the greatest pressure to the magnetic ignition pad.

In 1981 he became professor of industrial design at the Hochschule für bildende Künste, in Hamburg. Juggling between his design obligations at Braun and his teaching duties at the Art College he offered terms of up to five months for students to work with him in the Braun's product design department.

[f]

Dieter Rams remained design director of Braun until 1995 when he was succeeded by Peter Schneider. Between 1995 and 1997 he became the Executive Director of corporate identity affairs at Braun. In 1997 he left the company and retired emeritus from his position at Hochschule für bildende Künste. During his forty years at Braun, along with numerous colleagues and a core design team, he developed products to be manufactured at vast scale and used daily by millions of people. The product range Braun offers today spans from personal grooming devices to household utensils, from watches to products for dental care. The entertainment electronics and film/photo product, which were once extremely

successful items, have been abandoned making the surviving designs prised collectable objects. Sought-after by fashionable consumers, Braun's products were even celebrated in the work of the British pop artist Richard Hamilton, who played with the company's logotype by replicating it in 'Brown' and 'Hamilton'.

Remarkably, through the years, Rams remained as provocative and questioning a product design leader as ever, in his quest for "good design". 'I think that good designers must always be avant-gardists, always one step ahead of the times,' he said in a speech to the Braun supervisory board in 1980. 'They should – and must – question everything generally thought to be obvious. They must have an intuition for people's changing attitudes. For the reality in which they live, for their dreams, their desires, their worries, their needs, their living habits. They must also be able to assess realistically the opportunities and bounds of technology.'

_____[9]

Dieter Rams remains an enduring inspiration for younger designers, notably Jonathan Ive and Jasper Morrison, who have acknowledged his influence in their work at Apple and Rowenta respectively. Rams' work has been celebrated and analysed in numerous exhibitions, including the Design Museum's 2009 show 'Less and More – The design ethos of Dieter Rams', a display which was originally developed by the Suntory Museum in Oasaka with the Fuchu Art Museum in Japan. To date Rams continues to be an influential figure also through his writings and time-tested designs.

https://designmuseum.org/designers/dieter-rams

Actividad 3. ¿Qué modo de organización de la información predomina? Elija una opción y justifique su elección.

- ☐ El relato o narración de acontecimientos.
- ☐ La expresión de un punto de vista acerca de un concepto/de un conocimiento.
- ☐ La explicación de un tema o de un concepto.
- ☐ La descripción de un objeto.

La **narración** se caracteriza por comunicar hechos o acontecimientos, dispuestos en una secuencia con jerarquía causal y cronológica: hay acontecimientos que necesariamente ocurren antes que otros. Este encadenamiento -a veces no es tal, sino que los hechos suceden en paralelo- constituye, en general, una transformación del estado inicial. Además, estas acciones, hechos o acontecimientos son atribuidos a sujetos que los realizan o sufren sus efectos. Por lo tanto, como recursos lingüísticos aparecen:

- sustantivos y sus modificadores (sujetos);
- uso predominante de verbos (hechos) y predicados de los sujetos;
- uso de ciertos organizadores particulares para este tipo de secuencia, como los conectores que van señalando la temporalidad y la relación de causa-efecto entre algunos hechos;
- indicación de lugares donde se producen los acontecimientos.

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

La narración modela el material verbal sobre el eje de la sucesión temporal y pone en escena una interacción entre narrador y narratario. En otras palabras, la principal característica del relato es la organización del discurso alrededor de la sucesividad.

Klein, I. (2007). La narración. Eudeba.

Actividad 4. Teniendo en cuenta que en este texto la información se organiza alrededor de la sucesividad, lea atentamente el texto entre los renglones 39 y 78, para ordenar cronológicamente los siguientes eventos:

☐ Debido al desarrollo de SK4, Rams se convierte en un nombre a tener en cuenta.

☐ Rams cubre toda la parte frontal de los altavoces con membranas superligeras como una alusión visual a la claridad del sonido del LE1 como muestra del esfuerzo constante de Braun por adaptarse a los cambios en los gustos musicales.

☐ Rams llega a Braun y aplica sus habilidades arquitectónicas al diseño de exhibidores y oficinas.

☐ Rams redefine el lenguaje de diseño que él y Gugelot habían adoptado para el SK4 en el sistema de alta fidelidad del Atelier 1 y los altavoces L1.

☐ Rams trabaja con el tutor de Ulm Hans Gugelot y su equipo, además de sus colegas de Braun, en el desarrollo de la radio SK4 y el tocadiscos.

☐ Rams trabaja en varios proyectos, desde un proyecto para un nuevo pabellón de exposición para el departamento médico, hasta la propia casa de Erwin Braun en Königstein.

Actividad 5. **Vuelva a leer atentamente el texto entre los renglones 80 y 116, para identificar acontecimientos que puedan ser considerados puntos decisivos en la biografía de Rams. Escríbalos, en castellano, en el espacio a continuación:**

.....

.....

Actividad 6. **Ahora, preste atención al texto entre los renglones 177 y 190, para responder:**
¿Qué estado final del sujeto (Rams) se crea?

.....

.....

ACTIVIDADES SOBRE ELEMENTOS DEL LENGUAJE

Actividad 7. **En el siguiente fragmento, el elemento resaltado se emplea para expresar "oposición". ¿Cuál es la primera idea? Elija la opción correcta. Luego, responda la pregunta para identificar qué argumento se opone a la primera idea.**

As head of design at Braun, the German consumer electronics manufacturer, Dieter Rams (1932-) emerged as one of the most influential industrial designers of the late 20th century by defining an elegant, legible, **yet** rigorous visual language for its products. (r. 2-4)

Idea 1
a. Dieter Rams (1932-) surgió como uno de los diseñadores industriales más influyentes de finales del siglo XX definido elegante y legible… b. Dieter Rams (1932-) surgió como uno de los diseñadores industriales más influyentes de finales del siglo XX al definir un lenguaje elegante, legible… c. Dieter Rams (1932-) surgió como uno de los diseñadores industriales con un lenguaje influyente, elegante y legible…

Idea 2
¿Qué cualidad tiene el lenguaje de los productos de Rams?

Actividad 8. En el siguiente fragmento, ¿qué se contrasta? Elija una opción:

> In 1947, at sixteen years of age, Rams began a course in Interior Design at the newly reopened Handwerker Kunstgewerbe Schule, in Wiesbaden. **However**, after only two semesters, he interrupted his studies for a three-year carpentry apprenticeship. (r. 9-11)

a. cantidad de semestres del curso de diseño interior – cantidad de años en el taller de carpintería

b. establecimiento educativo reconocido – establecimiento educativo no reconocido

c. educación formal – educación informal

d. edad de Rams al entrar a la escuela en Wiesbaden – edad de Rams al terminar el curso

Actividad 9. A partir de la lectura del siguiente fragmento, complete, para las ideas, los espacios en blanco; para el conector, elija la opción correcta.

> The Braun brothers continued with the production of radio and phone sets, shavers and kitchen utensils initiated by their father. **However,** having realised that the styling of their products needed to become more sophisticated, in 1954 they asked the tutors of the recently founded Hochschule für Gestaltung (Ulm School of Design) to advise them on product design. (r. 30-34)

Los hermanos Braun continuaron con la producción de _____ y _____, _____ y _____ iniciada por su padre.

Además,
Sin embargo,
En consecuencia,
Por otro lado,

al darse cuenta de que _____ debía ser más sofisticado, en 1954 pidieron a los tutores de la recién fundada Escuela de Diseño de Ulm que les asesoraran _____.

Actividad 10. Para el siguiente conector, elija las opciones correspondientes:

When he arrived at Braun, Rams applied his architectural skills to the design of exhibition sets and offices, **but** became increasingly interested in products. (r. 39-40)

a. Además, diseñó productos.

b. Al llegar a Braun, Rams aplicó sus conocimientos al diseño de exhibidores.

c. Cuando llegó a Braun, Rams aplicó sus habilidades arquitectónicas al diseño de mobiliario para exhibición y oficinas.

d. Cuando llegó a Braun, Rams se dedicó a la arquitectura de oficinas.

e. Pero se interesó cada vez más en los productos.

f. Y también mostró interés en productos de oficina.

Actividad 11. ¿Con qué otro conector podría ser reemplazado "but"?

.....

La siguiente versión en castellano de las ideas conectadas por "but" tiene errores. Edítela para obtener una versión correcta.

Critics who had nicknamed the SK4 'Snow White's coffin' thought people would be repulsed by the sight of electrical apparatus, **but** instead consumers considered it chic. (r. 55-57)

Los críticos del SK4, también conocido como "el ataúd de Blancanieves", pensaron que a los usuarios les causaría gran temor la apariencia de la forma del aparato; sin embargo, los consumidores etiquetaron como "muy moderno".

Actividad 12. Identifique las ideas conectadas por "despite": márquelas en el texto; luego, escríbalas en castellano.

.....

.....

Rams has always relied heavily on sketching to bring to life his design ideas, preferring a line drawing approach that he developed during his school days. **Despite** the advances of computer software and the widespread use of digital technologies by designers, Rams has resisted using these devices, favouring his sketching by hand method. (r. 117-120)

Actividad 13. Entre los renglones 139 y 143 se encuentra un conector que establece una relación de contraste entre las ideas. ¿Cuál es? ¿Qué ideas une?

.....
.....

Actividad 14. Elija la opción correcta:

a. **La palabra "he" (r.6) en "As a teenager he loved to watch his grandfather…" hace referencia a:**
   i. Wiesbaden
   ii. Rams
   iii. carpintero

b. **La palabra "his" (r.6) en "As a teenager he loved to watch his grandfather…" hace referencia a:**
   i. Rams
   ii. abuelo
   iii. carpintero

c. **El pronombre "he" (r.15) en "…in 1953 he joined…" hace referencia a:**
   i. Dr. Söder
   ii. Otto Apel
   iii. Dieter Rams

d. **La palabra "his" (r. 23) en "…his sons" hace referencia a:**
   i. Artur Braun
   ii. Erwin Braun
   iii. Max Braun

e. **La palabra "his" (r. 36) en "…his efforts" hace referencia a:**
   i. Olt Alcher
   ii. Fritz Eichler
   iii. Hans Gugelot

Actividad 15. Indique si los siguientes enunciados son verdaderos (V) o falsos (F), según la información ofrecida por el texto. a) En caso de ser falsos (F), corríjalos en forma completa y en español.

Enunciados	V/F
a. La palabra "**they**" (renglón 51) en "...they devised an unapologetically industrial metal case for the SK4 ..." hace referencia a "Hans Gugelot y su equipo". Corrección:	
b. La palabra "**it**" (renglón 53) en "...it vibrated to much" remite a "metal". Corrección:	
c. La palabra "**they**" (renglón 66) en "...they could be used together..." hace referencia a "el Atelier 1 y L1". Corrección:	
d. La palabra "**them**" (renglón 70) en "...he wanted people to enjoy using them..." hace referencia a "los productos de Braun". Corrección:	
e. La palabra "**its**" (renglón 81) en "its own design resource" hace referencia al "equipo de jóvenes diseñadores". Corrección:	
f. La palabra "**their**" (r. 149) en "...their technical strength ..." hace referencia a "láminas de alumnio". Corrección:	

Actividad 16. Lea el siguiente fragmento para resaltar las distintas palabras que ahí se usan para hacer referencia a Rams:

In 1981 he became professor of industrial design at the Hochschule für bildende Künste, in Hamburg. Juggling between his design obligations at Braun and his teaching duties at the Art College he offered terms of up to five months for students to work with him in the Braun's product design department. (r. 161-164)

Actividad 17. Lea el siguiente fragmento prestando atención a las palabras resaltadas. ¿A qué o a quién/quienes hacen referencia?

''I think that good designers must always be avant-gardists, always one step ahead of the times,' he said in a speech to the Braun supervisory board in 1980.**They** should – and must – question everything generally thought to be obvious. **They** must have an intuition for people's changing attitudes. For the reality in which **they** live, for **their** dreams, **their** desires, **their** worries, **their** needs, **their** living habits. **They** must also be able to assess realistically the opportunities and bounds of technology.'
(r. 180-185)

.....

Actividad 18. ¿A qué remiten los elementos resaltados?

	Referente [elemento que se sustituye]	
a)	_____	...**who** worked as a carpenter... (r. 7)
b)	_____	...**which** was swiftly copied by Braun's competitors... (r. 68)
c)	_____	...**which** were required to produce high quality sound... (r.88)
d)	_____	...**which** were made in white and grey... (r. 137-138)
e)	_____	...**that** had proved so successful... (r. 145)
f)	_____	...**when** he was succeeded by Peter Schneider... (r. 166)
g)	_____	...**who** have acknowledged his influence in their work... (r. 188)

Actividad de Cierre.

Actividad 19. Uno de los legados de Rams para el Diseño Industrial son los "mandamientos" de diseño. Lea el siguiente texto sobre estos principios en forma global, para colocar los siguientes subtítulos en los espacios correspondientes. Resalte las palabras que sean de ayuda para completar esta actividad.

Se recomienda ver el siguiente video para corroborar las respuestas:
https://www.youtube.com/watch?v=-mlAdcQZZAM

a.	Good design is aesthetic
b.	Good design is environmentally friendly
c.	Good design is as little design as possible
d.	Good design is honest
e.	Good design is innovative
f.	Good design is long-lasting
g.	Good design is thorough down to the last detail
h.	Good design is unobtrusive
i.	Good design makes a product understandable
j.	Good design makes a product useful

Dieter Rams: Ten Principles for Good Design

Back in the late 1970s, Dieter Rams was becoming increasingly concerned by the state of the world around him — "an impenetrable confusion of forms, colours and noises." Aware that he was a significant contributor to that world, he asked himself an important question: is my design good design?

As good design cannot be measured in a finite way, he set about expressing the ten most important principles for what he considered was good design. (Sometimes they are referred as the 'Ten commandments'.)

a._____**:** The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

b._____**:** A product is bought to be used. It has to satisfy certain criteria, not only functional but also psychological and aesthetic. Good design emphasizes the usefulness of a product while disregarding anything that could possibly detract from it.

c._____**:** The aesthetic quality of a product is integral to its usefulness because products are used every day and have an effect on people and their well-being. Only well-executed objects can be beautiful.

d._____**:** It clarifies the product's structure. Better still, it can make the product clearly express its function by making use of the user's intuition. At best, it is self-explanatory.

e._____**:** Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

f._____**:** It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept

g._____**:** It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years – even in today's throwaway society.

h._____**:** Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer.

i._____**:** Design makes an important contribution to the preservation of the environment. It conserves resources and minimises physical and visual pollution throughout the lifecycle of the product.

j._____**:** Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.

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