

1.1. Lea los textos prestando atención a los términos resaltados. Luego, elija la opción correcta en castellano para cada uno de éstos

The **Ant** (Danish: Myren) chair is a classic of modern chair design. It was designed in 1952 by Arne Jacobsen for use in the canteen of the Danish pharmaceutical firm Novo Nordisk. The Ant was named for its approximate similarity to the outline of an ant with its head raised. The chair was designed to be **light, stable, easy to stack up**¹, and to minimise tangling the user's feet. The original model had **three plastic legs**² and **a seat made from form-moulded laminated veneer**³; Novo ordered just 300 of them. They were manufactured by Fritz Hansen. The chair has since proved very popular although the plastic in the legs was replaced by **tubular steel**⁴, and **a version with four legs**⁵ was also made.



LCW - LOUNGE CHAIR WOOD 1945

Charles and Ray Eames

Soon after their arrival in the forward-thinking and optimistic Los Angeles of the early 1940s, husband and wife Charles (1907-78) and Ray (1912-88) Eames began experimenting with **plywood structures**⁶. Using wood and glue smuggled out of the MGM Studio workshops, where Charles worked as a film-set designer, they laminated away in the seclusion of their apartment. By 1945 they had created a coded range of furniture that included the DCW (Dining Chair Wood) and LCW (Lounge Chair Wood).

The couple's initial intention had been **to fashion the seat and backrest out of a single angled sheet**⁷. However, the plywood proved prone to cracking when bent at such a sharp angle, and their solution was to split the form into **a separate seat and backrest joined by an elegant plywood spine**⁸. **Rubber fixings at the joints**⁹ allowed for a slight flexing that could respond to **the body shape of the sitter**¹⁰ - a pioneering feature that demonstrated the Eames' determination to design furniture that was as good to use as it was good to look at and cheap to buy.

Robust, comfortable and refreshingly affordable, the LCW was the perfect chair for the United States' growing population of homemaking young families in the post-World War II era. For the Eames, it proved the major breakthrough in their career.



1. ¿Cuál es el equivalente en castellano de la frase #1?
 - a. iluminada, estable y fácil de trabar
 - b. apilable, inestable y liviana
 - c. ligera, estable, fácil de apilar
2. ¿Cuál es el equivalente en castellano de la frase #2?
 - a. tres piernas de plástico
 - b. tres patas de plástico
 - c. la tercera pata de plástico
3. ¿Cuál es el equivalente en castellano de la frase #3?
 - a. el molde de enchapado en el asiento
 - b. una lámina de chapa moldeada en el asiento
 - c. un asiento hecho de chapa laminada (enchapado) moldeada
4. ¿Cuál es el equivalente en castellano de la frase #4?
 - a. acero tubular
 - b. tubos de acero
 - c. tubería de acero
5. ¿Cuál es el equivalente en castellano de la frase #5?
 - a. una versión en cuatro piernas
 - b. una versión con cuatro patas
 - c. las cuatro patas de la versión
6. ¿Cuál es el equivalente en castellano de la frase #6?
 - a. la estructura de aglomerado
 - b. madera contrachapada para el cuerpo
 - c. estructuras de madera contrachapada
7. ¿Cuál es el equivalente en castellano de la frase #7?
 - a. fabricar el asiento y el respaldo a partir de una lámina en ángulo
 - b. poner de moda el asiento y el respaldo de una sola hoja rectangular
 - c. moldear el asiento y el respaldo de una sola hoja en ángulo
8. ¿Cuál es el equivalente en castellano de la frase #8?
 - a. un asiento y respaldo unidos por una columna de aglomerado
 - b. un asiento y respaldo separados, pero unidos por una elegante columna de madera contrachapada
 - c. un asiento y apoyabrazos separados por una columna de contrachapado elegante
9. ¿Cuál es el equivalente en castellano de la frase #9?
 - a. dispositivos de fijación de goma en las articulaciones/uniones
 - b. goma fija en las uniones
 - c. articulaciones/uniones de goma fija
10. ¿Cuál es el equivalente en castellano de la frase #10?
 - a. el cuerpo formado del usuario
 - b. la forma corporal de quien se sienta
 - c. el sentador da forma corporal

1.2. Decida si los siguientes enunciados son verdaderos o falsos, según la información provista por el texto

History of the Ball Chair & Bubble Chair

By using one of the most simple geometric forms, the ball, cutting of a part and fixing it at one point, Eero Aarnio comes to a remarkable result - a completely unconventional shaped chair: a "room within a room" with a cozy and calm atmosphere, protecting outside noises and giving a private space for relaxing or having a phone call. Turning around its own axis on the base the view to the outer space is variable for the user and thus he is not completely excluded from world outside. The designer says: *"The idea of the chair was very obvious. We had moved to our first home and I had started my freelance career in 1962. We had a home but no proper big chair, so I decided to make one, but some way a really new one. After some drawing I noticed that the shape of the chair had become so simple that it was merely a ball. I pinned the full scale drawing on the wall and 'sat' in the chair to see how my head would move when sitting inside it. Being the taller one of us I 'sat' in the chair and my wife drew the course of my head on the wall. This is how I determined the height of the chair. Since I aimed at a ball shape, the other lines were easy to draw, just remembering that the chair would have to fit through a doorway. After this I made the first prototype myself using an inside mould, which has been made using the same principle as a glider fuselage or wing. I covered the plywood body mould with wet paper and laminated the surface with fiberglass, rubbed down the outside, removed the mould from inside, had it upholstered and added the leg. In the end I installed the red telephone on the inside wall of the chair. The naming part of the chair was easy, the BALL CHAIR was born."*



The result was great. It was the birth of one of the most remarkable chairs in the furniture history of the 20th century. This first hand made piece is still standing in Eero's house. It was this first Ball Chair two young managers from the company Asko discovered when visiting Eero to see some pine wood designs. They were immediately impressed and convinced of the phenomenal design. It took a few years to get the chair into production. In 1966 the Ball Chair was presented at the international furniture fair in Cologne. It was the sensation of the fair, the international breakthrough for Eero Aarnio and the start for a whole line of fibreglass designs by Aarnio- including the clear acrylic bubble chair in 1968: *"After I had made the Ball Chair I wanted to have the light inside it and so I had the idea of a transparent ball where light comes from all directions. The only suitable material is acrylic which is heated and blown into shape like a soap bubble. Since I knew that the dome-shaped skylights are made in this way I contacted the manufacturer and asked if it would be technically possible to blow a bubble that is bigger than a hemisphere. The answer was yes. I had a steel ring made, the bubble was blown and cushions were added and the chair was ready. And again the name was obvious: BUBBLE."*



<http://greatchairdesign.com/>

Así es como Aarnio determinó la altura de la silla: Colocó el dibujo a escala real en la pared y se sentó en la silla para ver cómo se movía la cabeza al sentarse en ella. Siendo el más alto de la pareja, se "sentó" en la silla y la esposa dibujó el contorno de su cabeza en la pared. ✓

Quería tener la luz dentro de la silla y por eso el diseñador tuvo la idea de una esfera transparente donde la luz viene de todas las direcciones. El único material adecuado para esto es el acrílico, que se calienta y se sopla en forma de burbuja de jabón. Como sabía que las claraboyas en forma de cúpula se hacen de esta manera, Aarnio se puso en contacto con el fabricante y le preguntó si sería técnicamente posible soplar una burbuja más grande que un hemisferio. La respuesta fue sí. Entonces, hizo hacer un anillo de acero, se sopló la burbuja y se añadieron cojines. ✓

3. Dé el equivalente en castellano de los términos resaltados.

Louis 20, 1991

Design: Philippe Starck

Blown polypropylene¹, aluminium

Production: Vitra, Switzerland

The Louis 20 chair is the product of lengthy technical experiments by Starck and the engineers of Vitra, the Swiss office furniture manufacturer. Eventually they succeeded in combining **a shell**² and **two front legs**³ made from blown polypropylene with **a pair of aluminium legs**⁴.



Solus, 1964

Design: Gae Aulenti

Tubular steel, leather.

Production: Zanotta, Italy

During the 1960s, furniture manufacturers began to reissue some of the **tubular steel pieces**⁵ designed by emerging modern movement designers, such as Marcel Breuer, Le Corbusier, Pierre Jeanneret and Charlotte Perriand in the 1920s. Gavina reproduced Breuer's Wassily chair in 1962 and in 1965 Cassina reintroduced some of the chair designs of Le Corbusier, Jeanneret and Perriand. These reproductions influenced the work of contemporary designers, like Gae Aulenti (1927-), by encouraging them to reconsider the principles and approach of modernist pioneers in their own work. Aulenti's 1965 Solus chair not only evokes stylistic references to 1920s modern movement furniture but uses similar materials – **leather upholstery and tubular steel**⁶.



- 1. Polipropileno soplado**
- 2. Una carcasa**
- 3. Dos patas delanteras**
- 4. Un par de patas de aluminio**
- 5. Piezas de acero tubular**
- 6. Tapizado de cuero y acero tubular**