

Lea el siguiente texto para completar las actividades a continuación.

1 **1947 Eames Plywood Chair**

2 The test of a designer may well be the chair, and judged by this
3 standard, Charles Eames is the classic designer of the twentieth
4 century. Using materials and processes developed in fields
5 different from furniture, his designs are completely original.

6 Trained as an architect, he worked with Eliel Saarinen and his
7 son, Eero, from 1939 to 1941, on various architectural and
8 experimental design projects. Eames and Eero Saarinen were
9 developing a shell chair to fit the human form, and in 1941
10 when the Museum of Modern Art announced its organic-design



11 competition, they entered and won first prize. A full-sized plaster model, which had been
12 reinforced with wire mesh and then fractured and reset until a shape offering continuous
13 support of the seated body was achieved, was submitted. The actual shell was to be plywood for
14 light weight and easy, cheap production. But Eames and Saarinen found their idea impractical.
15 Production difficulties arose, and in desperation, Eames and Don Albinson produced a number
16 of experimental shells themselves, but the expense and effort involved were tremendous.
17 Wood, unlike metal, will not stretch in forming. Compound shapes had to be built up with pre-
18 tailored strips of veneer in successive layers, a hand process not suited to mass production. As
19 a result, the approach was abandoned.

20 Eames and his wife and partner, Ray, moved to California, where he worked in the art
21 department of Metro-Goldwyn-Mayer. At night they tried to produce a feasible plywood-
22 molding technique, but in 1944, with greater experience, Eames modified the concept of a
23 single shell to "petals" to form a separate seat and back. The segments, smaller and shallower,
24 could be formed in a hydraulic press. Later, as director of research for the Evans Products
25 Company of Michigan, Eames continued work on the chair.

26 In 1946, the Museum of Modern Art held a one-man show of his new furniture. Aware of the
27 cool response from manufacturers in the past, Eames expected this exhibit would end the
28 project-but the pieces were an instant success, and Evans began to tool for mass production.
29 When George Nelson, designer for Herman Miller, saw the chairs he insisted that Miller
30 produce the designs, and in 1947 the dies and tooling were purchased. Eames's plywood-and-
31 metal chair is a classic and one of the important turning points in design.

32 In 1948, aided by a research grant from the Museum of Modern Art, Eames went back to work
33 on the continuous shell configuration. He experimented with a stamped-steel shell made like
34 an automobile fender. Unfortunately, the models looked cold, and to make them warmer and
35 to deaden the metallic sound, the shell was sprayed with a neoprene-based coating. Eames won
36 second prize in a 1948 international furniture competition with this chair, but when Miller
37 estimated the several sets of progressive dies needed to press the seat it proved to be too

38 expensive.
39 In 1950 Zenith Plastics showed Eames a fiberglass-reinforced plastic Christmas tree base.
40 Here, at last, was the way to mold the shell for his chair. Since the process needed only a single
41 set of dies, it was considerably less expensive. The fiberglass chair was introduced in 1951, 12
42 years after Eames and Saarinen had conceived it. The basic model has rod legs, but there are a
43 number of different base and finish combinations. One expensive variation, for example, is
44 swivel-castered, with Naugahyde upholstery.
45 This design, "the negative of the posterior," is fine sculpture and represents the first successful
46 use of fiberglass-reinforced plastic for consumer items. It is interesting to note, however, that
47 the production problems posed by a continuous shell of plywood have not yet been solved.
48 Charles Eames calls himself an artist, and unquestionably he is, but he is also an inventor and
49 technologist-the best example of the Renaissance man in the field today. He has done films and
50 exhibition designs--from Toy Trains to the presentation of Modern America at the Moscow Fair
51 and his work for IBM-and his achievements have merited many awards, among them an Emmy
52 for his film, The Fabulous Fifties. In 1961 he was accorded highest distinction in the field -the
53 Kaufmann International Design Award.

SECCIÓN COMPRENSIÓN

1. 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), corrijalos (en español).
- b) En ambos casos, (V y F), indique renglones de referencia.

	V / F	Rengló/nes
(a) Eames fue arquitecto y diseñador. Corrección:		
(b) Una vez instalado en California, Eames y su esposa intentaron producir una técnica viable de moldeado de madera de cerezo. Corrección:		
(c) La empresa Knoll compró la maquinaria necesaria para producir las sillas de Eames. Corrección:		
(d) El diseño obtuvo dos premios. Corrección:		

2. Responda las siguientes preguntas en español, de manera completa. Indique, luego, los renglones de donde extrajo la información.

(a) ¿Cómo se describe al modelo presentado en 1941? ¿Qué desventajas/problemas de producción tenía? Renglón/es _____

(b) ¿Con qué experimentó Eames en 1948? ¿Qué resultado obtuvo? Renglón/es _____

(c) ¿Cuándo se encontró una solución a la forma de moldear la estructura/armazón de la silla? ¿Cuál fue esa solución? Renglón/es _____

SECCIÓN ESTRUCTURAS DE LA LENGUA

3. Escriba el equivalente en español de las siguientes frases sustantivas.

a. a shell chair to fit the human form

.....

b. the concept of a single shell

.....

c. smaller and shallower segments formed in a hydraulic press

.....

d. the several sets of progressive dies needed to press the seat

.....

4. Complete los espacios en blanco en español y en forma completa:

a. La palabra **HOWEVER** (r. 47) establece una relación de _____ entre las ideas.

El autor de este texto la utiliza para conectar las siguientes ideas:

Idea 1:
.....
.....

Idea 2:
.....
.....

b. La palabra **BUT** (r. 49) establece una relación de _____ entre las ideas.

El autor de este texto la utiliza para conectar las siguientes ideas:

Idea 1:
.....
.....

Idea 2:
.....
.....

5. ¿Cuál es el referente de las palabras/frases resaltadas?

	Referente (en español)
(a) his designs (5)	
(b) his son (7-8)	
(c) this exhibit (28)	
(d) ...had conceived it (43)	