

Lea el siguiente texto para completar las actividades que se detallan a continuación.

1	1929 Barcelona Chair	
2	"The chair," said Ludwig Mies van der Rohe, "is a very difficult	
3	object. Everyone who has ever tried to make one knows that.	
4	There are endless possibilities and many problems--the chair	
5	has to be light, it has to be strong, it has to be comfortable."	
6	In 1929, Mies was commissioned by the German government to	
7	design the German pavilion for the Barcelona Fair, one of the	
8	most elegant pieces of architecture ever created and the	
9	classic example of a structure using continuous spatial flow.	
10	This building required furniture that simply did not exist, so Mies responded to this commission	
11	with the Barcelona chair.	
12	It had to be an "important chair, a very elegant chair," said Mies. "The chair had to be important,	
13	it had to seem elegant and costly, it had to be monumental."	
14	To achieve this sense of luxury, Mies used size and such materials as the finest leather for the	
15	cushions. In one sense, however, the Barcelona chair's combination of steel, webbing, and leather	
16	was a failure. "My idea," says Mies, "was to use the elasticity of steel. The chair was to open up	
17	for its occupant under the weight of his body. The back was to go back, the seat go down. But	
18	when we tried the chair in steel, there was no spring. It was too rigid to respond to the demands	
19	of the design." But although the chrome-plated steel frame did not have give, it served well as a	
20	skeleton for the leather cushions.	
21	The chair, now manufactured in the United States and 29 countries by Knoll Associates,	
22	represents the highest achievement in coordination of materials, craftsmanship, and design. Mies	
23	refined his original design in 1950 to take advantage of advancements in the formulation of	
24	stainless steel, and the result is a completely welded, one-piece stainless-steel frame of superior	
25	spring, strength, and beauty. The unbroken flow of line is made possible by the integral strength	
26	of a special steel alloy, which eliminated the need for additional braces at welding points. The	
27	frame is polished by hand to a flawless mirror finish.	
		
		One Hundred Great Product Designs Jay Doblin

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) El gobierno español le encargó a van der Rohe el diseño de su espacio en la feria de Barcelona.		
(b) La combinación de acero, cintas y cuero en el diseño original de la silla <i>Barcelona</i> no tuvo éxito.		
(c) van der Rohe mejoró su diseño original para aprovechar los avances en la formulación del acero inoxidable.		
(d) La estructura de la silla <i>Barcelona</i> está pulida a máquina, lo que le otorga un acabado perfecto.		

Espacio para la corrección de enunciados falsos

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

(a) ¿Qué cualidades debe tener una silla según van der Rohe?

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..... Renglón/es _____

(b) ¿Qué utilizó van der Rohe para alcanzar el lujo esperado en la silla *Barcelona*?

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..... Renglón/es _____

SECCIÓN ESTRUCTURAS DE LA LENGUA

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

- a. the classic example of a structure using continuous spatial flow (r.8-9)

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- b. a very elegant chair (r.12)

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- c. coordination of materials, craftsmanship, and design (r.22)

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4. Complete la siguiente tabla, especificando:

- a) el tipo de relación lógica y
b) las ideas relacionadas por el conector (en español).

CONECTOR	RELACIÓN LÓGICA ENTRE LAS IDEAS	IDEAS RELACIONADAS (EN ESPAÑOL)
although (r. 19)		Idea 1: Idea 2:

5. Indique la palabra, la frase o la idea del texto a la que remite el vocablo resaltado.

palabra, frase, idea	referente textual (en español)
(a) this building required furniture...(r.10)	
(b) it had to be monumental (r.13)	