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II IN BETWEEN

vitra.

FOREWORD

IN BETWEEN explores the fragile space between craftsmanship and industrialization. Not as an opposition, but as a continuity. Through the Eames Shell Chair, this project looks at how a human gesture survives repetition, how intention persists inside a process, and how design remains an active practice rather than a finished result. At *Vitra*, production does not erase the hand. It translates it. In the curve of a shell, the texture of a material, the precision of an assembly, the memory of making remains visible. This edition follows a process rather than an object. It unfolds in five steps : drawing, material, assembly, control, deployment, mirroring both the fabrication of the chair and the experience of the exhibition.

AT THE BOTTOM RIGHT CORNER OF EACH PAGE, A FLIPBOOK RETRACES THESE STEPS THROUGH MOVEMENT AND VIDEO FRAGMENTS, ECHOING THE EXHIBITION'S FULL SEQUENCE.

Here, action comes before explanation.
You have already drawn, touched, assembled.
This book allows you to understand what you have just done.
Design is not a form. It is a sequence of gestures, repeated, adjusted, transmitted.

Always in between.



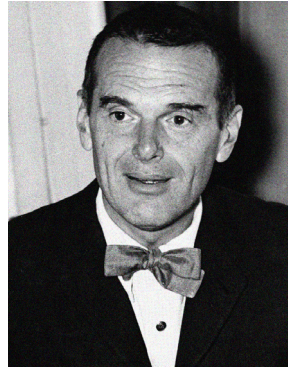
THE OBJECT



CHARLES & RAY EAMES

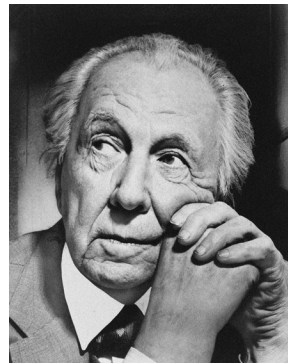
CHARLES EAMES (1907–1978)

ARCHITECTURE, STRUCTURE AND SYSTEMS



Charles Eames

Charles Eames was trained as an architect, but his work consistently exceeded disciplinary boundaries. Born in St. Louis in 1907, he studied architecture at Washington University, where he developed an early interest in structural systems, engineering logic and modernist thinking, influenced by figures such as Frank Lloyd Wright.



Frank Lloyd Wright 1867 – 1959 was an American architect, designer, writer, and educator.

In the late 1930s, Charles moved to California and became involved in experimental research on molded plywood. His approach was analytical and technical: he focused on how

materials behave under stress, how structures distribute weight, and how industrial tools could be used with precision rather than rigidity. During World War II, Charles played a key role in developing molded plywood splints and stretchers for the U.S. Navy. This period was decisive. It shifted his practice from architecture to design as a problem-solving process, grounded in real constraints and large-scale production.



Developed during World War II, the molded plywood leg splint applies experimental design to an urgent medical need. Its anatomical form and mass production laid the groundwork for the Eameses' later furniture research.

For Charles Eames, design was fundamentally systemic. He was less interested in isolated objects than in how elements interact: material, structure, tool, user and environment. His work consistently sought clarity, efficiency and responsibility.

RAY EAMES (1912–1988)

SENSIBILITY, COMPOSITION AND PERCEPTION

Ray Eames, born Ray Kaiser in Sacramento in 1912, was trained as an artist and designer. She studied painting with Hans Hofmann in New York, where she developed a strong sensitivity to composition, color, rhythm and



visual balance. Ray's background in the arts profoundly shaped the Eameses' work. She brought an acute attention to human perception, proportion and emotional resonance. Where Charles approached problems structurally, Ray focused on how objects are experienced : visually, tactically and spatially.



Ray Eames paints directly onto a plywood mobile, following its organic contours. Color becomes part of the form, integrated into function rather than applied as decoration.

Her contribution extended far beyond aesthetics. Ray played a central role in prototyping, material testing, graphic design and exhibition design. She was instrumental in shaping the visual language of the Eames Office, from furniture to films, books and displays. Ray understood design as a cultural act. Objects were never isolated; they existed within broader narratives, environments and ways of living. Her influence ensured that function and emotion remained inseparable.

CHARLES & RAY EAMES

A MULTIDISCIPLINARY PRACTICE

Together, Charles & Ray Eames formed one of the most influential design partnerships of the 20th century. Their work spanned furniture, architecture, exhibitions, films, toys, graphic design and educational projects.



Charles & Ray Eames

Rather than dividing roles rigidly, the Eameses worked collaboratively. Ideas circulated constantly between drawing, making, testing and filming. Their studio, the Eames Office in Los Angeles, functioned as a laboratory where experimentation was continuous. They believed that design should address real needs and real contexts. Accessibility, affordability and durability were central concerns. Industrial production was not viewed as a compromise, but as an opportunity to extend thoughtful design to a wider audience.



Charles & Ray Eames

Their philosophy rejected the idea of design as a finished object. Instead, they promoted a vision of design as an ongoing process, shaped by constraints, learning and adaptation. As Charles Eames famously stated:

"DESIGN IS A PLAN FOR ARRANGING ELEMENTS IN SUCH A WAY AS BEST TO ACCOMPLISH A PARTICULAR PURPOSE."

A LASTING LEGACY

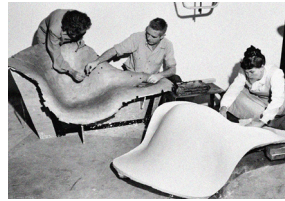
The legacy of Charles & Ray Eames lies not only in iconic objects such as the Eames Shell Chair, but in a method that continues to inform contemporary design practice.



Charles & Ray Eames research

Their work demonstrated that craftsmanship and industry are not opposites, but partners. That precision and sensibility can coexist. And that the most durable designs are those capable of evolving. Their practice remains a reference for understanding design as a living system : attentive, responsible and always in motion.





Charles and Ray Eames approached design as experimentation rather than form-making. Through continuous testing of molded plywood, the object emerged from process, constraint, and iteration.

DESIGNING AS A METHOD

Charles & Ray Eames occupy a singular position in the history of modern design. Their work cannot be reduced to form, style or authorship. It is defined instead by a method, one grounded in experimentation, observation and constant adjustment. For the Eames, design was never a linear process. Drawing, prototyping, testing and producing existed simultaneously. Objects emerged from repeated actions rather than predetermined solutions.

As Charles Eames famously stated:

“EVENTUALLY EVERYTHING CONNECTS.”

This philosophy is evident in their approach to furniture. Comfort, structure and material behavior were addressed together, not sequentially. Crucially, the Eames did not see industry as a threat to craftsmanship.



Charles & Ray Eames, research, see p. 20

They viewed it as a means of extending the gesture, of making thoughtful design accessible without erasing its human origin. In their work, machines do not replace intuition; they amplify it. Charles & Ray Eames designed systems rather than objects.

Their legacy lies not only in iconic forms, but in a way of thinking where making, learning and refining are inseparable.



THE EAMES SHELL CHAIR

THE EAMES SHELL CHAIR

FROM CRAFT TO INDUSTRY

Introduced in the late 1940s, the Eames Shell Chair marks a decisive moment in the history of modern design.

It is not only an icon of form, but a turning point in the relationship between craftsmanship and industrial production.

Designed by Charles & Ray Eames, the chair was born from a radically experimental approach. Rather than designing an object first, the Eames



The development of a single continuous shell marks a shift toward continuity and integration. Structure, comfort, and form merge into one responsive surface shaped by material, pressure, and the body.

focused on a process: how a material could be shaped to fit the human body through repetition, testing and adjustment.

The Shell Chair was the first mass-produced chair whose seat and backrest were conceived as a single continuous shell. This monobloc structure introduced a fundamental duality: a form that appears simple and unified, yet results from a complex sequence of gestures, tools and industrial constraints.

Originally developed in molded fiberglass, the chair required a process closer to craft than traditional industrial furniture. Each shell contained variations – in thickness, texture and finish – revealing the limits of early industrial molding and preserving traces of the hand within the machine.

For the Eames, these imperfections were not flaws. They were evidence of a living process. As Charles Eames famously stated,

“THE DETAILS ARE NOT THE DETAILS.
THEY MAKE THE DESIGN.”

Materials changed, production techniques improved, and environmental considerations led to new formulations, including recycled plastics. Yet the fundamental principle remained unchanged: an industrial object designed as an extension of a human gesture.



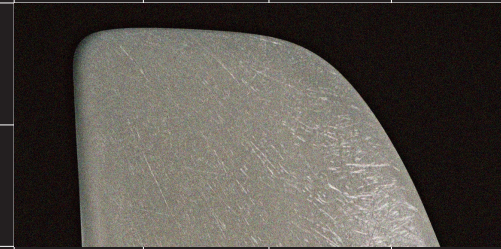
By the mid-20th century, the Eameses turned experimentation into a modular design system. Color, structure, and use combine to create adaptable chairs made for everyday life and mass production.

Today, produced by *Vitra*, the Eames Shell Chair continues to embody this balance.

It stands as a symbol of an in-between state, where craftsmanship is not erased by industrialization, but translated, stabilized and transmitted at scale. The chair is not the end of the process. It is its visible memory.



1948-1950



1948
Adoption of fiberglass
Confronted with the limits of wood, the Eames turn to molded fiberglass, a material borrowed from the aerospace industry.



1950
Start of industrial production
The chair enters industrial production at Herman Miller. It becomes the first plastic chair produced at large scale, available with multiple bases and uses.



1948
First public presentation
The Eames Shell Chair is presented at the International Competition for Low-Cost Furniture at the Museum of Modern Art in New York.



1950s
Dissemination and evolution
The Eames Shell Chair spreads across domestic, professional, and public spaces. Its modular structure allows multiple variations while maintaining the same shell.



EVOLUTION THROUGH RESPONSIBILITY

Over time, the Shell Chair evolved. Materials changed, production techniques improved, and environmental considerations led to new formulations, including recycled plastics. Founded in 1950, *Vitra* has built its identity on a long-term commitment to design quality, technical innovation and cultural responsibility. From its earliest collaborations, the company positioned itself not as a mere manufacturer, but as an active participant in the design process.



The 1961 visit to the Eames Office marks a meeting between American experimentation and European industrial precision.

Vitra's relationship with the work of Charles & Ray Eames is central to this approach. Producing an object over decades requires more than technical consistency. It demands the ability to adapt without compromising intent. As materials, technologies and social expectations evolve, products must evolve as well.



Recycled plastics, see p. 22

This evolution is particularly visible in the history of the Eames Shell Chair. Changes in material were not cosmetic decisions : from fiberglass to polypropylene and later recycled plastics. They responded to health concerns, environmental responsibility and advances in manufacturing. Each transition required the rethinking of molds, processes and quality control systems.

At *Vitra*, industrial production is understood as a living system. Machines operate within parameters defined and constantly adjusted by human expertise. Testing, control and refinement remain essential, ensuring that objects retain their integrity while responding to contemporary challenges.

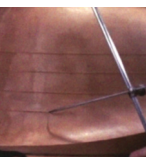
In this sense, *Vitra* does not preserve design by freezing it.

It preserves it by allowing it to change.

Products are not treated as finished answers, but as evolving processes, capable of adapting to new contexts while remaining faithful to their original gesture.



This full-scale prototype explores the chair as a continuous, body-centered structure. Comfort, load, and movement are tested through experimentation, where intuition and engineering converge. see p.30



THE NUMBER FIVE

In *IN BETWEEN*, the number five does not function as a symbol. It emerges from a manufacturing reality. Five is a functional number. It allows progression without simplification, repetition without monotony. It creates rhythm. In the case of the Eames Shell Chair, the fabrication process unfolds naturally in five stages: from the first drawing to the deployment of the object in the world. Each step answers a specific need. None can be skipped.

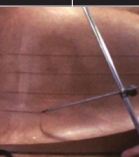
This structure reflects the logic of industrial production: a sequence of actions, ordered, controlled, repeatable. Yet within this system, space remains for adjustment, correction and decision.

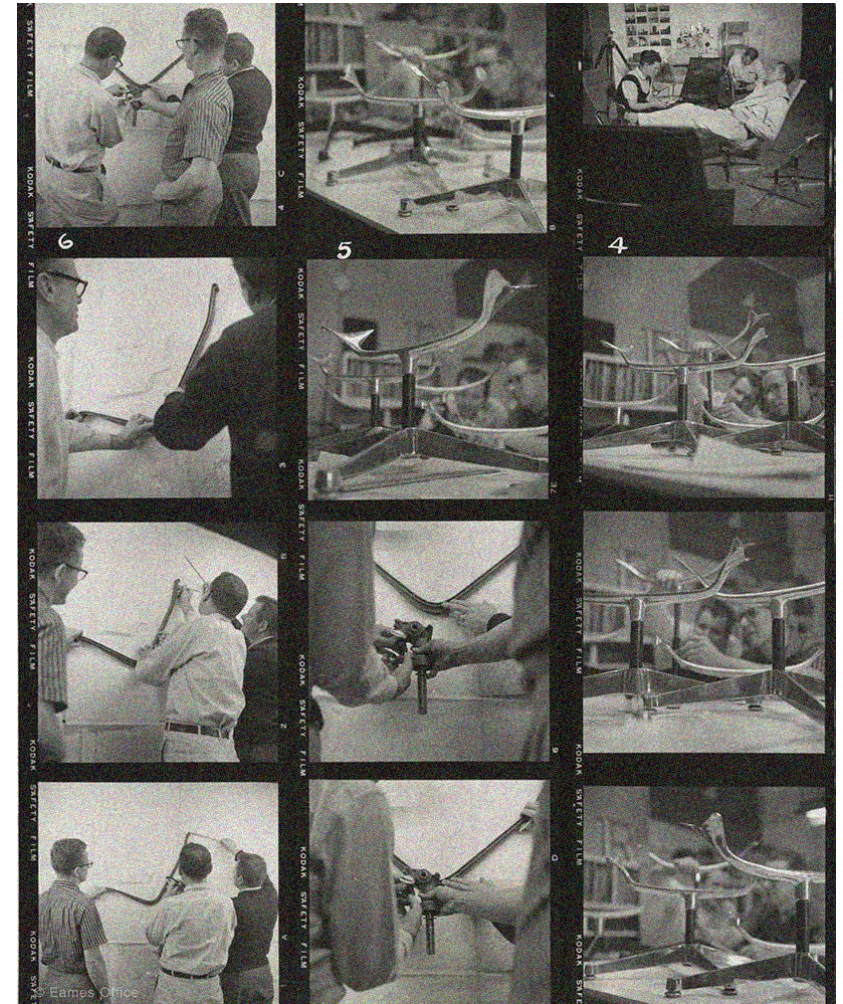
Always in between.

The number five becomes a tool to make the invisible visible. It allows the process to be read, understood and experienced. In the exhibition, the five steps become five spatial moments. In the videos, five temporal sequences. In the box, five actions to perform.

This repetition is intentional. It does not fix the process, it reveals it.

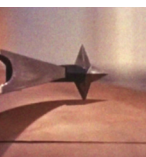
By returning constantly to the same structure, the project highlights what changes inside it: materials evolve, tools adapt, gestures shift, contexts move. Five is not a conclusion. It is a framework that allows transformation. A structure that holds movement. A rhythm that carries the gesture.

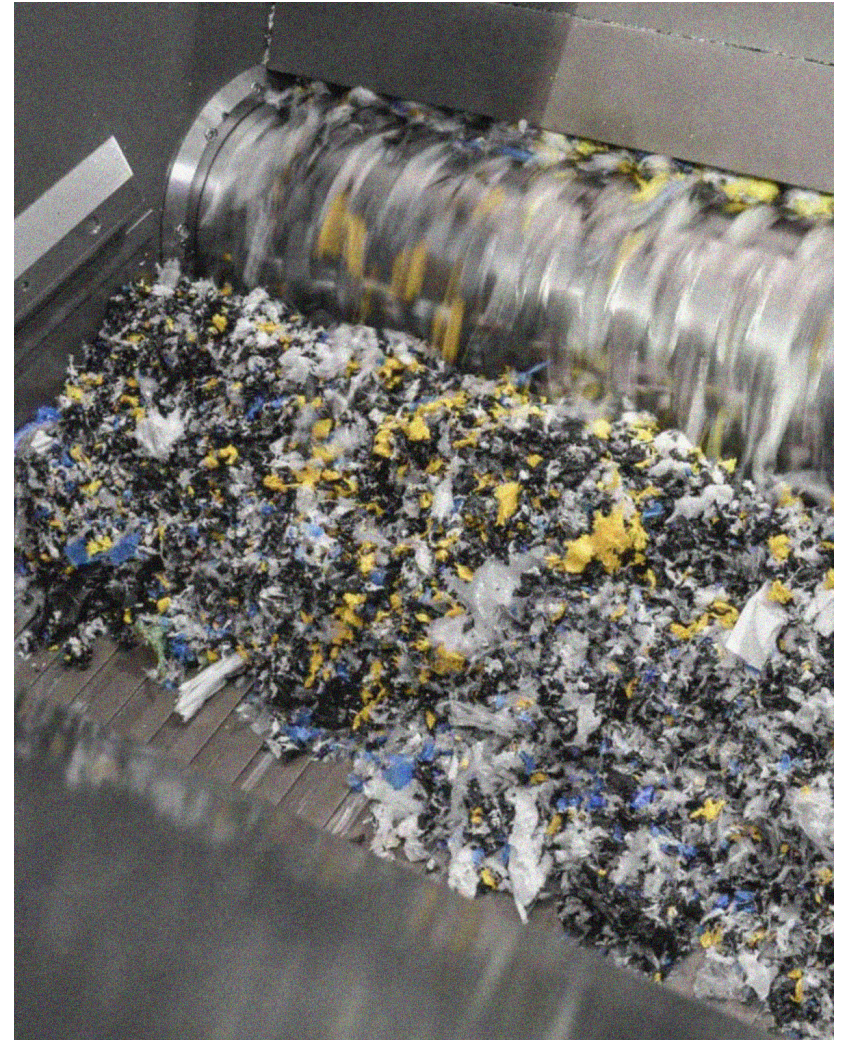




Research at the Eames Office followed a process of observation, testing, and adjustment rather than a fixed path toward a predefined object. Drawings and prototypes were continuously evaluated through real use situations, allowing technical questions to be resolved through experimentation. Here, the focus shifts to the supporting structure. Metal

bases are bent and assembled to test stability, flexibility, and load distribution, with each variation assessed in relation to the body and the shell. This approach reflects a design philosophy where research and production are inseparable, and form emerges from function, precision, and use.





At Vitra, recycled plastic is approached as a material with a history rather than a neutral resource. Collected, sorted, and processed, it retains visible traces of previous uses, with color variation and texture treated as inherent qualities rather than imperfections. This research-driven approach emphasizes transpa-

reny and material knowledge, working with recycled plastic at multiple stages of production. Recycling is integrated into industrial standards of durability and performance, allowing new objects to emerge without denying their material origin.



This full-scale prototype explores the chair as a continuous, body-centered structure. Comfort, load, and movement are tested through experimentation, where intuition and engineering converge.



Research on chair structures at the Eames Office often moved beyond conventional materials and methods, extending into unexpected territories. This experimental model, built as a full-scale, body-centered prototype, reflects an interest in structure as a continuous surface rather than a fixed framework. The form is conceived from the inside out, shaped around the human body

and its movements. The use of a mesh-like, segmented surface suggests a process of mapping pressure, curvature, and load. Instead of relying on rigid components, the structure distributes forces across a flexible shell, anticipating later explorations in fiberglass and plastic. Comfort is treated as a structural problem, not an added layer.



THE FIVE STEPS



UNDERSTANDING HOW THE CHAIR IS MADE



STEP 1 : DRAWING

INTUITION AS A TECHNICAL ACT

The process begins with drawing.

For Charles & Ray Eames, drawing was never decorative. It was a tool for thinking, testing and correcting.

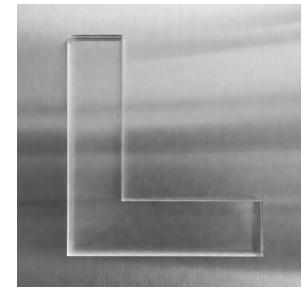
Early sketches of the Eames Shell Chair focus on posture rather than form. Lines are drawn to follow the curvature of the spine, the distribution of weight, the relationship between pelvis and back. The goal is not to invent a shape, but to understand the body. These drawings are repeatedly adjusted through full-scale mock-ups, cardboard tests and early molds. Drawing remains present throughout the process, not as a preliminary phase, but as a continuous tool for refinement. At this stage, craftsmanship is intellectual and physical at once: the hand translates observation into form.



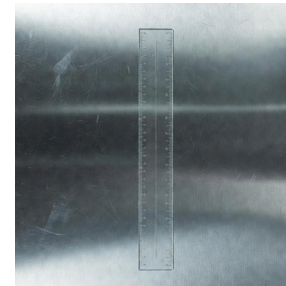
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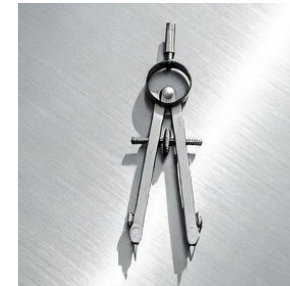
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1) Pencil

The pencil is the tool of the first gesture. It allows drawing, hesitation, and return. Its line does not assert — it explores.

4) Ruler

The ruler gives direction. It stabilizes the drawing without fixing it. It allows the gesture to become repeatable.

7) Paper ball

The paper ball is the memory of refusal. It contains abandoned attempts. Nothing is lost — the process continues.

2) Eraser

The eraser does not erase; it corrects. It leaves traces, dust, visible decisions. Removing is part of the process.

5) Compass

The compass draws controlled curves. It connects center and periphery. It turns a fixed point into movement.

8) Coffee cup

The coffee cup accompanies long time. It marks pauses, returns, repetitions. Design also happens between gestures.

3) Set square

The set square introduces angle and measure. It structures intuition. It turns free gesture into constructed intent.

6) Blank sheet

The blank sheet is a space of waiting. It imposes nothing, but reveals everything. Every mark becomes a decision.

9) Glass of water

The glass of water recalls the body. It sustains attention and duration. Making is also a physical act.



STEP 2 : MATERIAL

LETTING MATTER SPEAK

Material choice is never neutral.

For the Shell Chair, it was decisive.

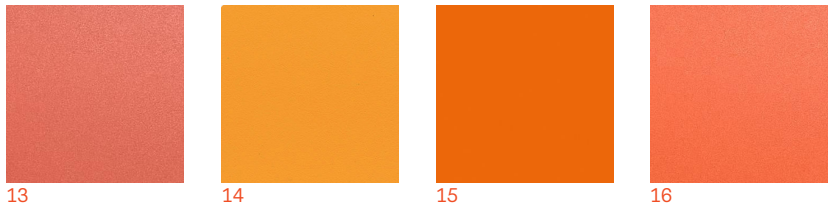
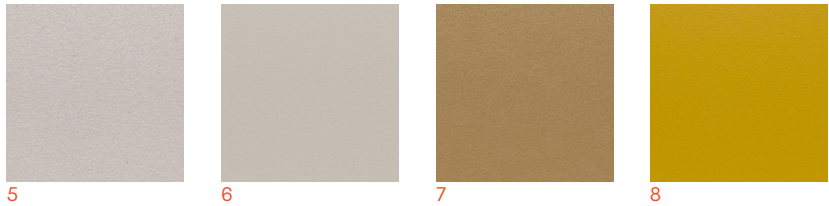
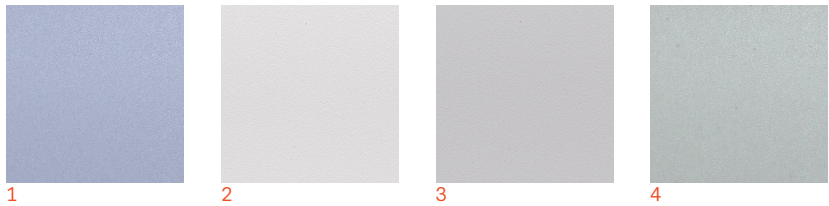
During the 1940s, the Eames experimented extensively with molded plywood, but its structural limits led them to explore fiberglass reinforced plastic, a material borrowed from the aerospace and naval industries. Fiberglass offered unprecedented possibilities: it could be molded into complex, continuous curves while remaining lightweight and resistant. However, it was unstable and difficult to control. Early shells showed variations in fiber distribution, surface texture and color. These irregularities were not corrected away. They were accepted as part of the process. Material here is not passive. It resists, reacts, forces decisions. The artisan's role is to listen and adjust.



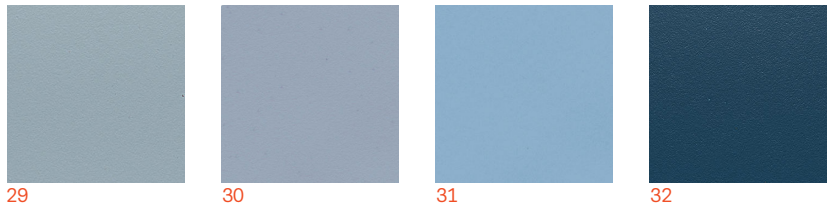
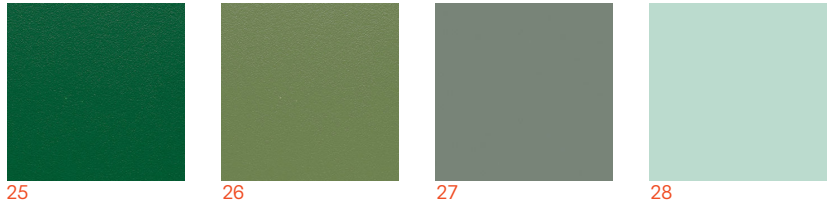
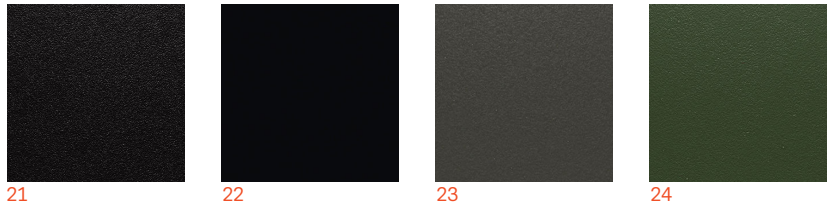
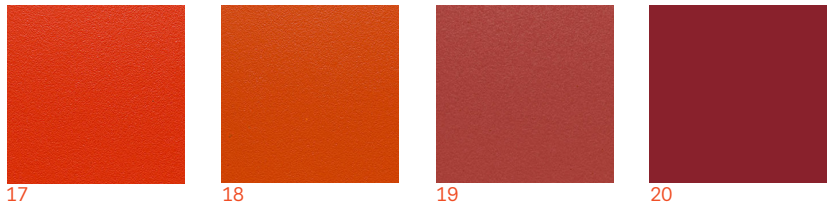
A chromatic composition drawn from Vitra's Colour Worlds, bringing together tones, surfaces, and materials within the red spectrum. Rather than a fixed palette, colour emerges as a system.



RE SEAT SHELL



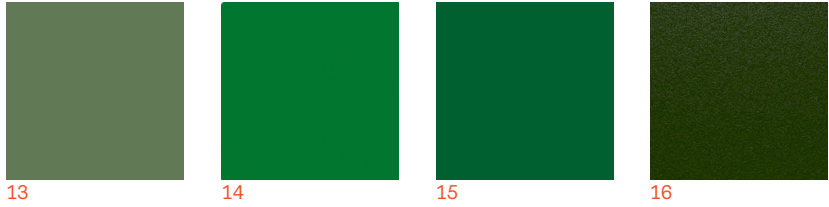
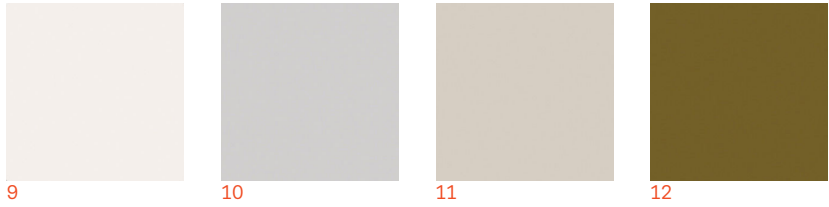
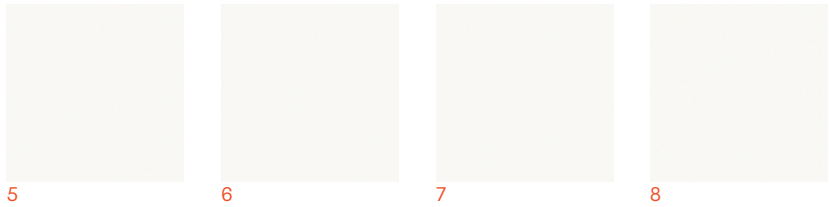
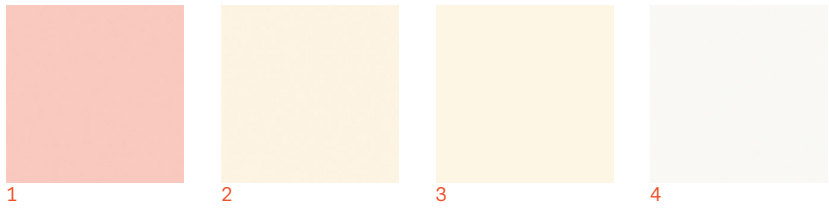
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|-------------------------|-------------------------|---------------------|-------------------------|
| 1) 38 light lavender RE | 2) 85 cotton white RE | 3) 53 soft grey RE | 4) 05 grey RE |
| 5) 31 warmgrey RE | 6) 11 grey galet RE | 7) 86 cardboard RE | 8) 34 mustard RE |
| 9) 92 citrus RE | 10) 18 yellow canari RE | 11) 04 white RE | 12) 41 pink tender RE |
| 13) 64 coral RE | 14) 78 mango RE | 15) 27 mandarine RE | 16) 77 Eames Red Orange |



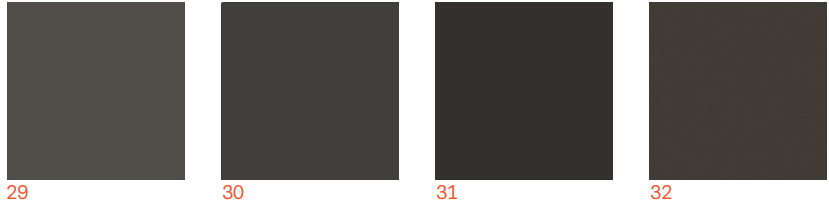
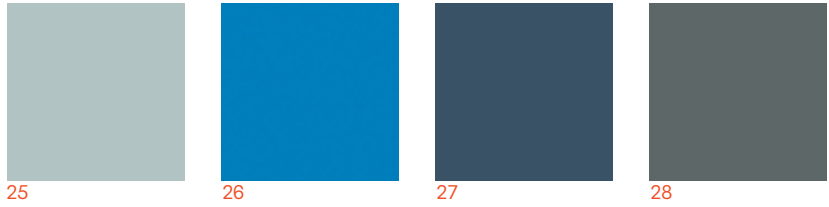
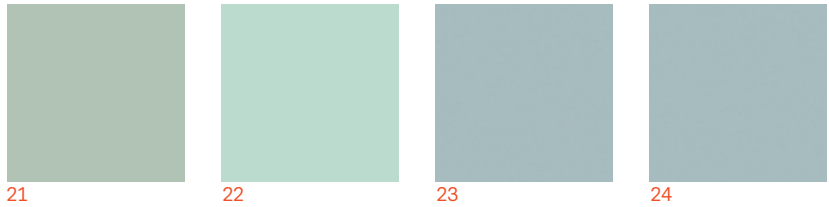
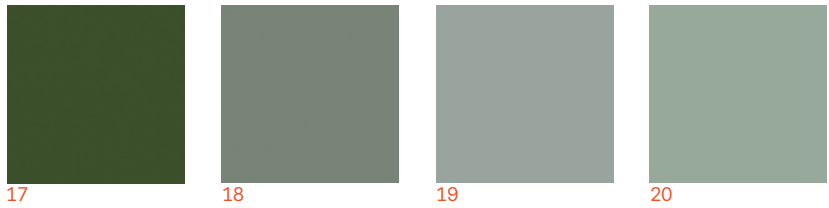
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|-------------------------|----------------------------|------------------------|------------------------|
| 17) 03 red poppy | 18) 43 canary yellow RE | 19) 29 brick RE | 20) 06 japanese red RE |
| 21) 12 dark black RE | 22) 44 black RE | 23) 35 basalte RE | 24) 48 forest RE |
| 25) 17 emerald green RE | 26) 76 industrial green RE | 27) 94 moss grey RE | 28) 58 green mint RE |
| 29) 23 blue-grey RE | 30) 93 sky blue RE | 31) 91 blue horizon RE | 32) 83 sea blue RE |



PLASTIC SEAT SHELL

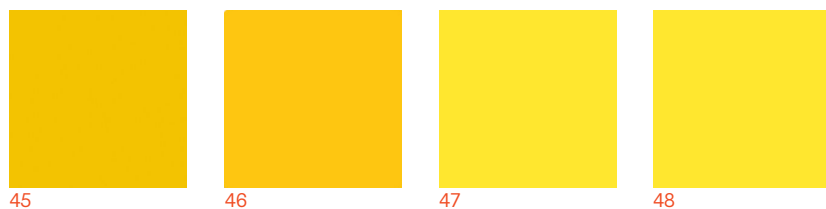
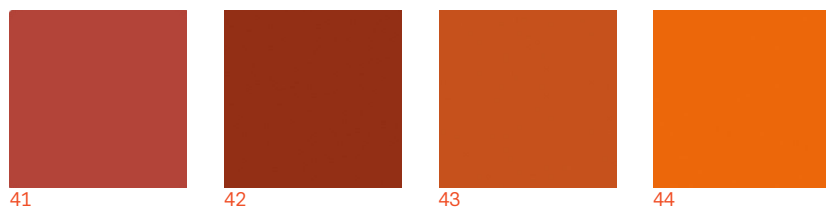
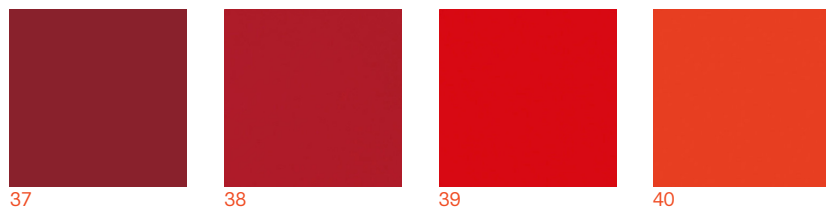
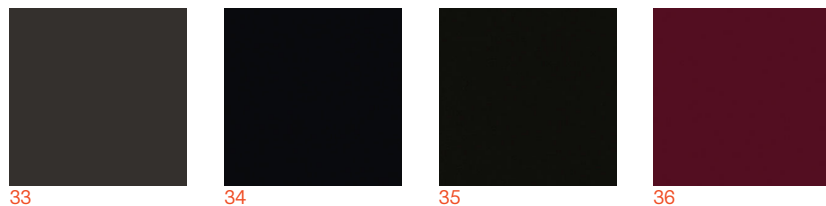


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|-------------------------|------------------|-------------------|------------------|
| 1) 41 soft rose | 2) 49 ivory | 3) 30 cream | 4) 01 white |
| 5) white | 6) 04 white | 7) 11 white | 8) white |
| 9) 52 soft light | 10) 53 soft grey | 11) 31 warmgrey | 12) kaki |
| 13) 76 industrial green | 14) 42 green | 15) 63 palm green | 16) 14 ivy green |

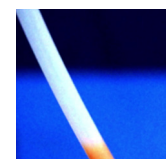


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|-------------------|----------------------|----------------------|--------------------|
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| 21) 62 light mint | 22) 58 green mint | 23) 23 bluish grey | 24) 02 bluish grey |
| 25) 50 grey sky | 26) 37 glacier blue | 27) 83 sea blue | 28) 21 dimgrey |
| 29) 35 basalte | 30) 54 graphite grey | 31) 03 graphite grey | 32) dark grey |

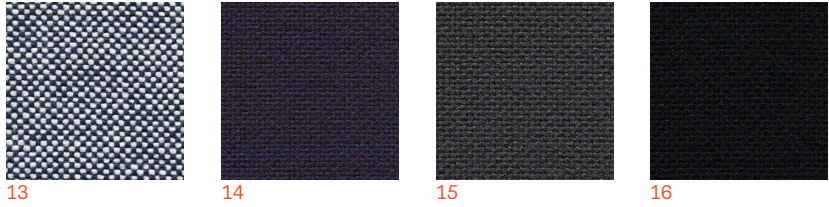
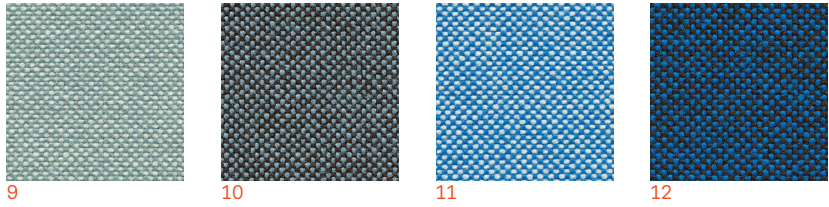
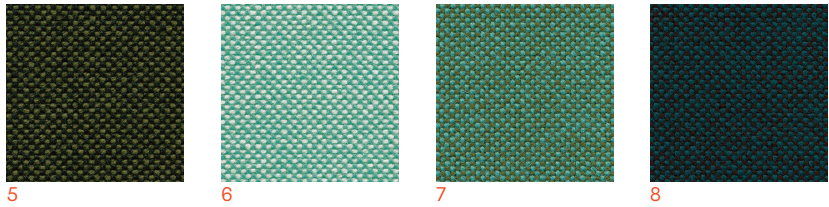
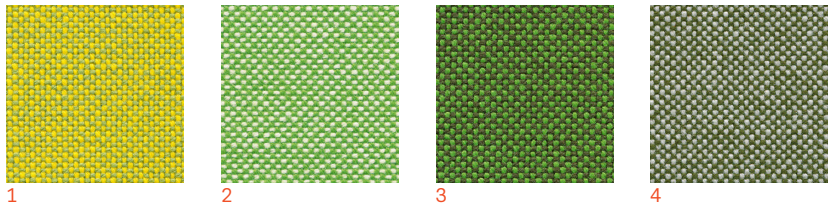




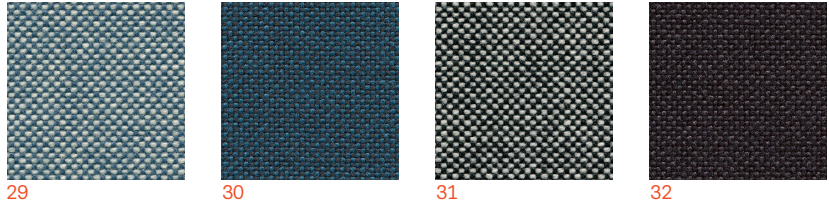
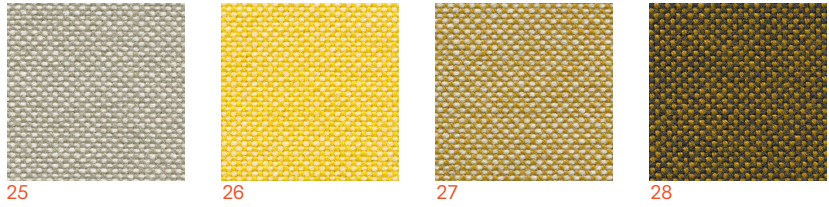
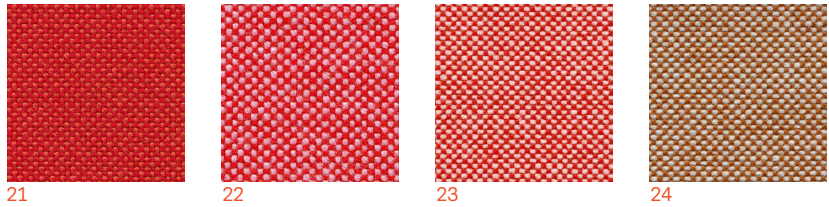
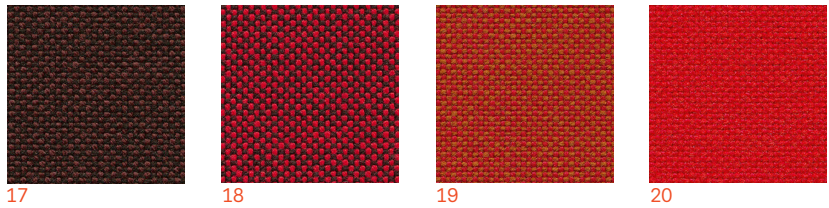
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| 37) japanese red | 38) 15 red | 39) 28 classic red | 40) 03 poppy red |
| 41) 05 brick - duo tone | 42) 19 dark brick | 43) orange | 44) 27 mandarine |
| 45) 96 golden yellow | 46) 71 yellow | 47) 97 buttercup yellow | 48) 07 yellow |



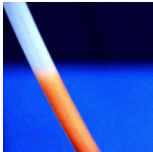
HOPSAK



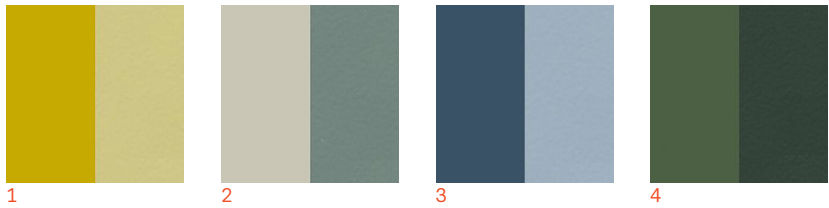
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|---------------------------------|---------------------------------|---------------------------------|----------------------------------|
| 1) 71 lime green / linden green | 2) 69 meadow green/ivory | 3) 70 meadow green/forest green | 4) 87 ivory/forest green |
| 5) 77 black/forest green | 6) 85 mint/ivory | 7) 86 menthe/forêt | 8) 73 petroleum blue/marsh brown |
| 9) 81 glacier blue/ivory | 10) 82 glacier blue/marsh brown | 11) mint/forest green | 12) 84 bleu/marron marais |
| 13) 74 dark blue/ivory | 14) 75 dark blue/marsh brown | 15) 05 dark grey | 16) 66 nero |



- | | | | |
|--------------------------|---------------------------|------------------------|--------------------------|
| 17) 76 brown/marsh brown | 18) 62 rouge/marsh brown | 19) 96 red/cognac | 20) 63 red/poppy red |
| 21) 65 coral/poppy red | 22) 68 pink/poppy red | 23) 67 poppy red/ivory | 24) 88 cognac/ivory |
| 25) 79 warmgrey/ivory | 26) 16 yellow/ivory | 27) 18 mustard/ivory | 28) 19 mustard/dark grey |
| 29) 25 sea blue/ivory | 30) 22 sea blue/dark grey | 31) 23 nero/ivory | 32) 24 dark grey/nero |



COQUE DE L'ASSISE ET PIÈTEMENT DSR

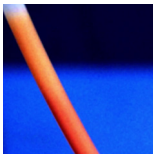


1) 34/92 mustard
RE/lemon

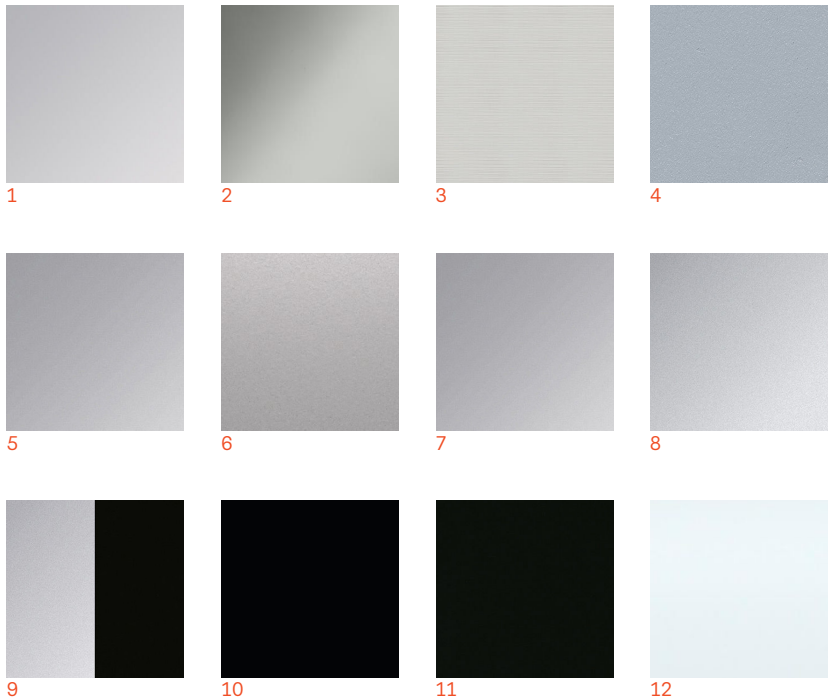
2) 11/30 gris galet
RE/Eames Sea
Foam Green

3) 83/93 sea blue
RE/sky blue

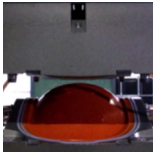
4) 48/24 forest RE/
dark green



PIÈTEMENT DAR, DAX, LAR, DSR, DSX, LSR



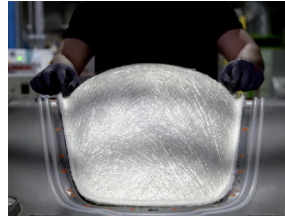
- | | | | |
|--|---------------------------------|----------------------------|-----------------------------------|
| 1) 01 polished chrome | 2) 07 apolished stainless steel | 3) brushed stainless steel | 4) 96 sandblasted aluminum |
| 5) 10 anodized aluminum | 6) 05 light silver anodized | 7) 09 bright aluminum | 8) 03 polished aluminum |
| 9) 03/12 polished aluminum finish (smooth) | 10) 30 basic dark | 11) 12 deep black anodized | 12) 04 white powder-coated finish |



STEP 3 : INDUSTRIALIZATION

REPETITION WITHOUT ERASURE

Industrialization transforms gesture into system. Once the shell form was defined, production required the development of precise molds, controlled temperatures and calibrated pressures.

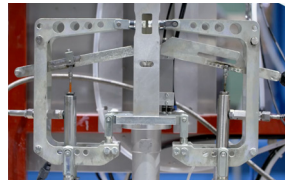


Fiberglass shell revealed in its raw state, exposing the material's texture, and internal structure.

The goal was not to eliminate variation entirely, but to stabilize it within acceptable limits.

Each shell follows the same process:

- placement of material
- molding under pressure
- curing
- trimming
- finishing



Colour application is a progress, as pigment is integrated directly into the fiberglass during production.

Repetition becomes the defining characteristic of the object.

Yet this repetition is never purely mechanical.

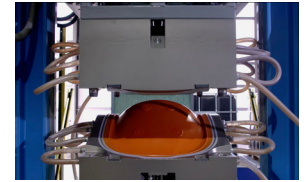
At every stage, human intervention remains necessary: monitoring mold behavior, checking tolerances, correcting defects.

The machine executes, but does not decide.

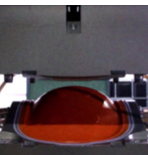
Industrialization here is not the opposite

of craftsmanship.

It is its extension.



The shell after colouring, where pigment and fiberglass form a single, unified surface.



STEP 4 : CONTROL

TESTING, ADJUSTING, VALIDATING

Control is the least visible yet most critical step. Every shell undergoes inspection: thickness, surface quality, structural integrity. Small deviations lead to rejection or correction. This phase introduces a new form of craftsmanship. One based on observation, judgment and decision-making.

At Vitra, this logic is central. Industrial precision is maintained through continuous testing and adjustment rather than blind automation. Control ensures that the gesture embedded in the object remains legible and functional. It is where responsibility enters the process. This step reveals that industrial production is never finished. It is constantly recalibrated.



Control is not about uniformity,
but about coherence.
Proportion remain faithful
to the original intention.



The stamp signals the object's
entry into distribution,
where production gives way
to movement, logistics,
and global reach.



STEP 5 : DEPLOYMENT

FROM FACTORY TO LIFE

The final step begins once the chair leaves the production line.

The Shell Chair is designed as a system: multiple bases, finishes and contexts of use. This modularity allows it to circulate across domestic, professional and public spaces without losing coherence.



Through variation, the object becomes a system. By adapting form, base, and finish, the chair responds to multiple contexts while preserving a single design language: enabling global distribution without losing coherence.

Deployment is not an afterthought. It is part of the design. Distribution, transportation, stacking and adaptation to different environments were integrated into the original thinking of the object. The chair is conceived to travel, to be multiplied, to enter daily life. Here, the process reaches its full scale. The gesture becomes global.



1



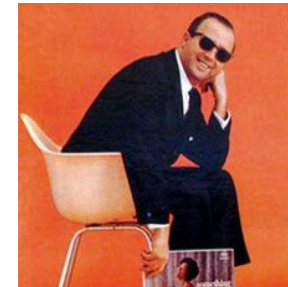
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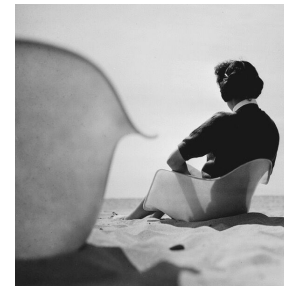
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6



7



8



9

1) Use is the ultimate test. Beyond specifications and standards, the object proves itself through everyday interaction.

4) Once distributed, design enters everyday life through culture. Shifting from an industrial object to a cultural icon.

7) Design adapts to life, not the other way around. Freed from its original context, the chair follows the body into new environments.

2) Designed as a system rather than a single object. By extending the shell into modular seating,

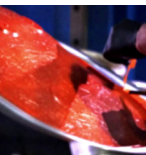
5) Adopted by creative figures and public personalities, the chair transcends function to embody a posture of inhabiting space.

8) Form exists through interaction. Only when the body engages does the object fully reveal its purpose, scale, and intelligence..

3) Fiberglass fibres remain visible, tracing the continuous dialogue between structure, surface, and form.

6) Beneath the shell, a network of lines carries the form. The Eiffel base translates lightness into structure.

9) Stackability transforms the chair into infrastructure. Designed for repetition and storage, the shell adapts to collective use.



A CONTINUOUS SEQUENCE

These five steps do not form a linear story with a clear beginning and end. They describe a loop.

Drawing informs material.
Material reshapes industrialization.
Industrialization demands control.
Control enables deployment.

Deployment generates new observations and new drawings.

The Eames Shell Chair exists within this continuous movement. It is not the result of a single decision, but of a method.

Always in between.



IN BETWEEN



EXHIBITION STATEMENT

IN BETWEEN is an exhibition that explores the space where craftsmanship and industrial production coexist. Not as opposing forces, but as a continuous dialogue. Through the study of the Eames Shell Chair, the exhibition examines how a human gesture can persist within an industrial system,



The craftsmanship at the source, where the hand's pressure and intuition define the material's initial response.

how attention and decision-making remain embedded in processes designed for repetition. Produced by *Vitra*, the chair serves as a central object of investigation. It is not presented as an icon, but as a process made visible. One that reveals the transformation of an artisanal gesture into an industrial method.



Industrial production line

The exhibition is structured around the five stages of fabrication:

- drawing,
- material, industrial
- forming,
- control
- and deployment.

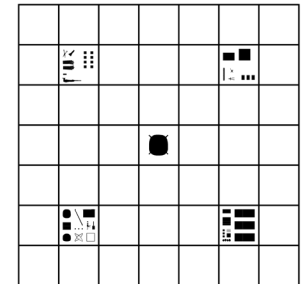
These stages form the narrative and spatial framework of the project. Each one corresponds to a specific moment in the life of the object, from its first intention to its circulation in the world. Rather than displaying finished objects alone, *IN BETWEEN* focuses on what usually remains invisible: tools, molds, materials, tests,

adjustments and traces of making. The visitor does not simply observe these elements, they move through them, physically and temporally. The scenography is conceived as an immersive environment. Light, sound and rhythm guide the body through the space, imposing a precise tempo that mirrors industrial production. Techno music overlays the mechanical noise of machines, not to mask it, but to transform it, turning repetition into cadence and labor into



4 first stages: tools, molds, materials, tests, adjustments see p.64

movement. At the center of the exhibition, the chair appears not as a final spectacle, but as a result. It embodies the coexistence of control and imperfection, standardization and variation, machine execution and human responsibility. *IN BETWEEN* does not celebrate nostalgia for craftsmanship, nor does it glorify industry. It proposes another reading: one in which industrial production is understood as a living system, constantly adjusted, observed and refined. The exhibition invites visitors to reconsider design not as a finished form, but as an active process, a sequence of gestures translated into matter, always in between.



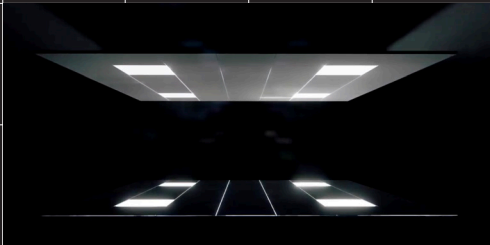
The five stages of fabrication



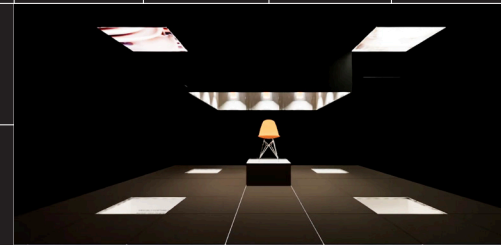
THE EXHIBITION



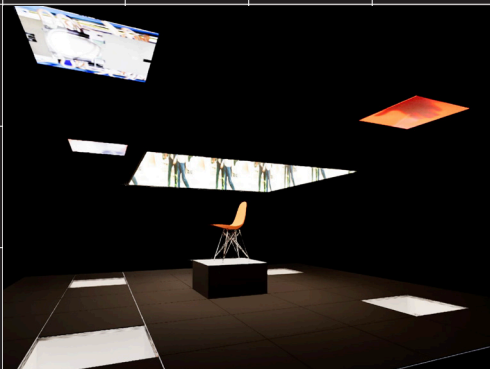
An overall view of the exhibition layout, where the rhythm of the path mirrors the cadence of industrial production with the eames chair in the middle.



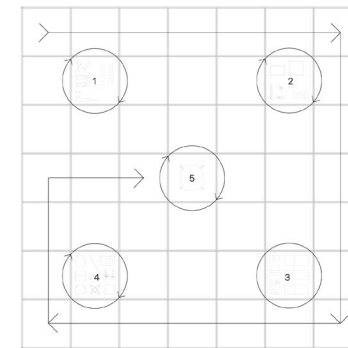
The entry point of the exhibition, where the process is first revealed through the vertical dialogue between moving images and physical artifacts. Before reaching the central icon, the visitor is immersed in a rhythmic landscape.



This direct view captures the rhythm of the five stages, where each component functions as a necessary step toward the final object.



A wide-angle perspective of the «In Between» installation. The scenography is structured vertically, with synchronized videos elevated above the physical components and backlit objects. At the heart of this systemic arrangement, the Eames Shell Chair stands as the central point of investigation, embodying the final result of the five-step process.



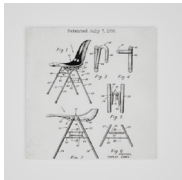
A physical journey through the chair's life cycle in five stages: from the initial Sketch, selection of Materials, through the industrial Assembly, Control, to the final Deployment of the chair.



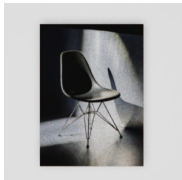
OBJECTS



1



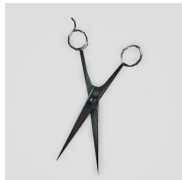
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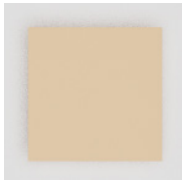
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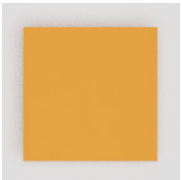
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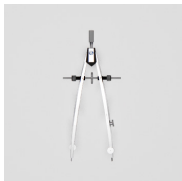
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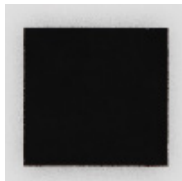
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7



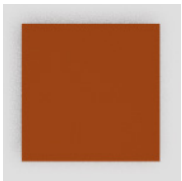
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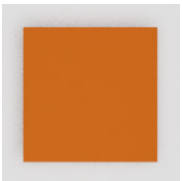
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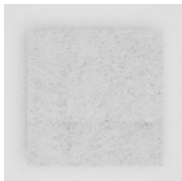
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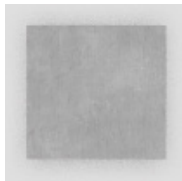
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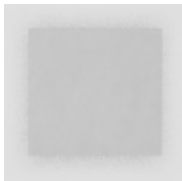
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12



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15



16



29



30



31



32

1) Shell components

2) Assembly drawings

3) Shell prototype

4) Wire base study

5) Compass

6) Ruler

7) Structural test

8) Shell sketch

9) Pencil

10) Fiberglass sheet

11) Surface test

12) Light test

13) Dremel

14) Protective gloves

15) Eames's chair front

16) Eames's chair back

17) Cutting scissors

18) Application spatula

19) Perforated sheet

20) Color sheet

21) Black surface sample

22) Wood veneer sample

23) Colored pigment sample

24) Colored finish sample

25) Grey material sample

26) White material sample

27) Metal rod samples

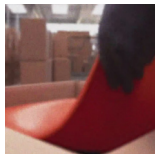
28) Clay material sample

29) Eames's chair

30) Eames's chair

31) Eames's chair

32) Eames's chair





33



34



35



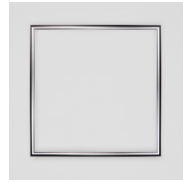
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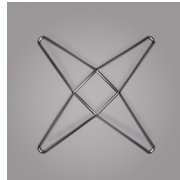
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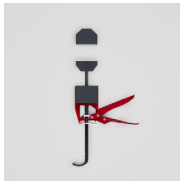
43



44



45



46



47



48

33) Eams Chair
photograph

37) Eams Chair
photograph

41) Material layout
sheet

45) Surface
application brush

34) Eams Chair
photograph

38) Eams Chair
photograph

42) Composite
surface sample

46) Caulking gun

35) Eams Chair
photograph

39) Frame

43) Fiberglass
texture sample

47) Cap element

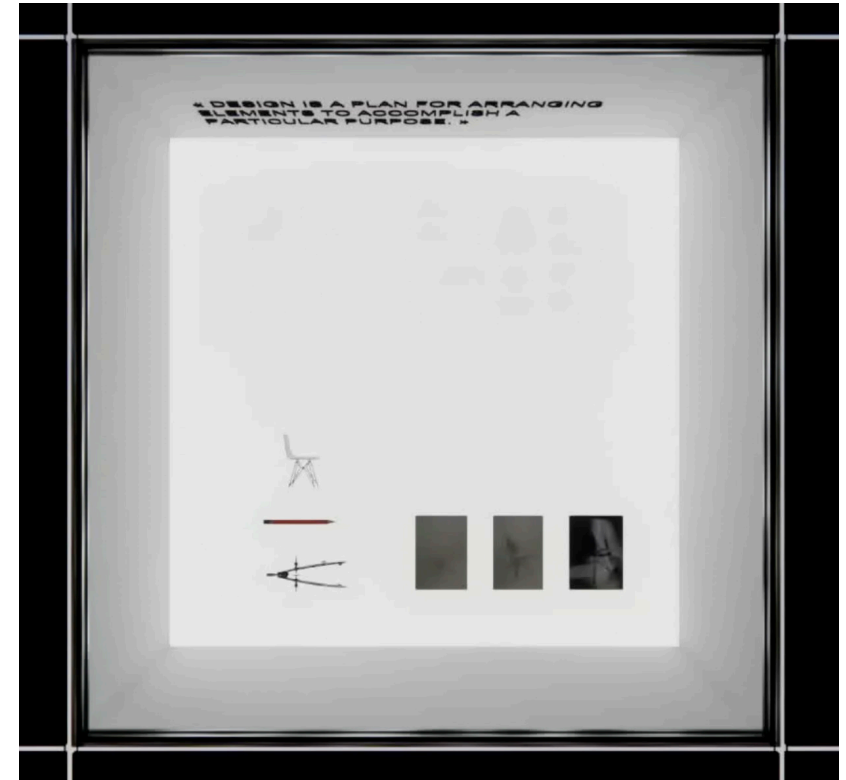
36) Eams Chair
photograph

40) Documents

44) Wire base
structure

48) Assembly rod





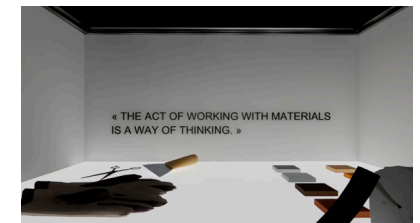
Material choice is never neutral. For the Shell Chair, it was decisive. During the 1940s, the Eames experimented extensively with molded plywood, but its structural limits led them to explore fiberglass reinforced plastic, a material borrowed from the aerospace and naval industries. Fiberglass offered unprecedented possibilities: it could be molded into complex, continuous curves

while remaining lightweight and resistant. However, it was unstable and difficult to control. Early shells showed variations in fiber distribution, surface texture and color. These irregularities were not corrected away. They were accepted as part of the process. Material here is not passive. It resists, reacts, forces decisions. The artisan's role is to listen and adjust.





The process begins with drawing. For Charles & Ray Eames, drawing was never decorative. It was a tool for thinking, testing and correcting. Early sketches of the Eames Shell Chair focus on posture rather than form. Lines are drawn to follow the curvature of the spine, the distribution of weight, the relationship between pelvis and back. The goal is not to invent a shape, but to understand the body. These drawings are repeatedly adjusted through full-scale mock-ups, cardboard tests and early molds. Drawing remains present throughout the process,



not as a preliminary phase, but as a continuous tool for refinement. At this stage, craftsmanship is intellectual and physical at once: the hand translates observation into form.



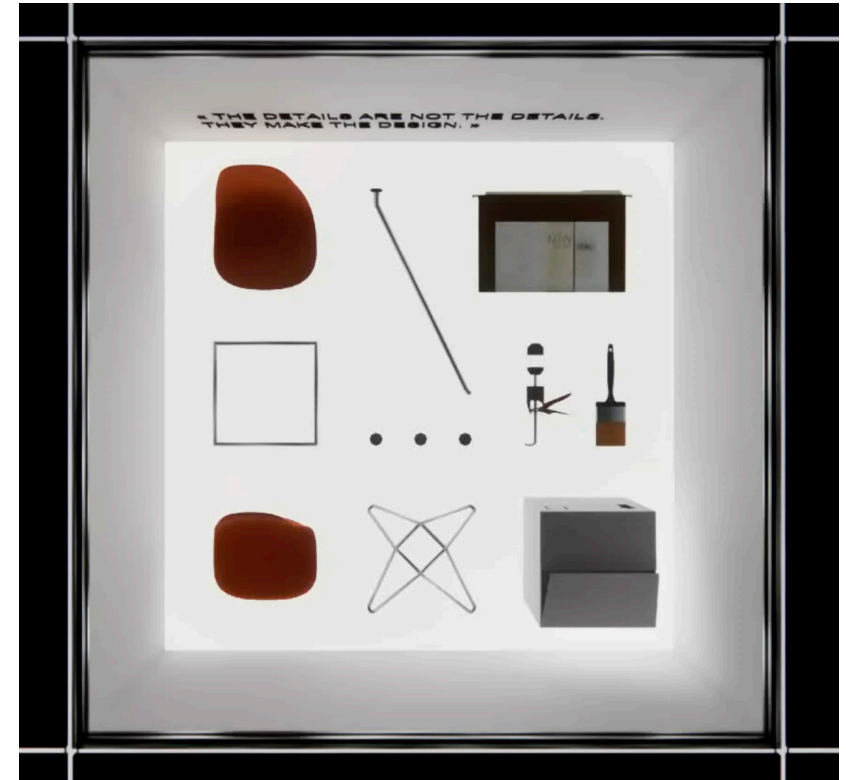


Industrialization transforms gesture into system. Once the shell form was defined, production required the development of precise molds, controlled temperatures and calibrated pressures. The goal was not to eliminate variation entirely, but to stabilize it within acceptable limits. Each shell follows the same process: placement of material, molding under pressure, curing, trimming, finishing. Repetition becomes the defining characteristic of the object. Yet this repetition is never purely mechanical. At every stage, human intervention remains ne-



cessary: monitoring mold behavior, checking tolerances, correcting defects. The machine executes, but does not decide. Industrialization here is not the opposite of craftsmanship. It is its extension.





Control is the least visible yet most critical step. Every shell undergoes inspection: thickness, surface quality, structural integrity. Small deviations lead to rejection or correction. This phase introduces a new form of craftsmanship, one based on observation, judgment and decision-making. At Vitra, industrial precision

is maintained through continuous testing and adjustment rather than blind automation. Control ensures that the gesture embedded in the object remains legible and functional. It is where responsibility enters the process. This step reveals that industrial production is never finished. It is constantly recalibrated.



COMMUNICATION



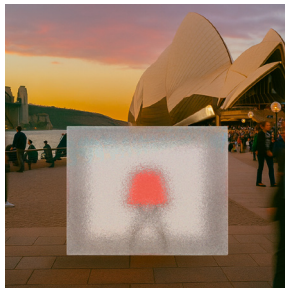
The communication strategy of IN BETWEEN does not aim to explain the exhibition. It aims to activate its core principle: revealing what usually remains unseen. Rather than showing finished objects, the project's visual communication focuses on concealment, delay and partial visibility. This choice directly reflects the subject of the exhibition: the space between craftsmanship and industrial production, between gesture and machine, between what is visible and what is hidden.

THE SEMI-OPAQUE CUBES

In each of the five cities where the exhibition is presented, an Eames Shell Chair is placed under a semi-opaque cube. The chair is present, but not fully visible. Its silhouette can be guessed, but its details remain concealed. This gesture echoes the craftsmanship process itself. In manufacturing, the object is rarely visible as a whole. It exists through stages, fragments, tools and moments of transformation.



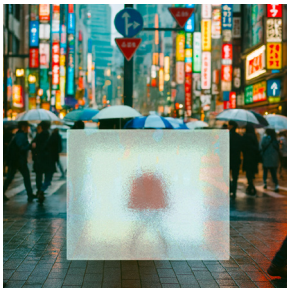
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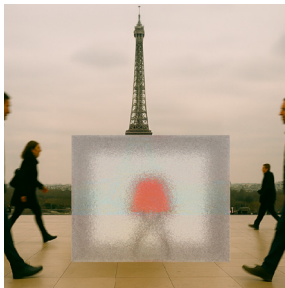
b



c



d



e

- a) Weil am Rhein, Germany.
- b) Sidney, Australia.
- c) Tokyo, Japan.
- d) New York City, USA.
- e) Paris, France.

The cube materializes this condition: the object is there, but its making remains hidden. The cube becomes a recurring visual marker across all cities. It establishes a strong and immediately recognizable identity for the exhibition, while refusing spectacle. The viewer is invited to question what they see and what they do not.

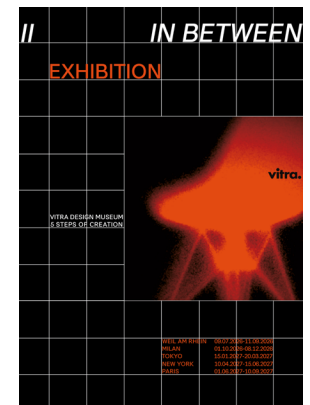
"FIVE CITIES, ONE STRUCTURE"

The repetition of this device across five locations reinforces the project's structure. Each city becomes a variation within the same framework, just as each manufactured chair is a repetition within controlled variation. The communication does not adapt its message to local contexts through stylistic change, but through consistent structure. This mirrors the logic of industrial production: stability of process, adaptability of outcome.

PRINTED MATTER

POSTERS, FLYERS AND FRAGMENTS

Posters and flyers do not function as explanatory tools. They operate as fragments of the exhibition, extending its logic into public space. Typography, layout and composition favor clarity, rhythm and restraint. Information is present, but never exhaustive.

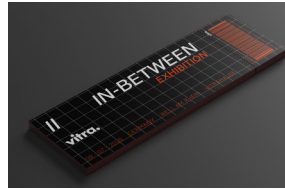


Exhibition's poster, see p.81

Just enough is shown to invite engagement without delivering a complete narrative. The materials themselves echo the project's interest in matter and process.



Communication becomes another surface where craft and industry intersect.



Exhibition's tickets (Germany)
see p.83

PLAYING WITH PROCESS

Among these printed assets, the crossword format occupies a singular role.

"RATHER THAN PROVIDING DIRECT INFORMATION, IT PROPOSES AN ACTIVE MODE OF DISCOVERY."

Words related to fabrication, gesture, material, tool and process must be reconstructed. Meaning is not given: it is assembled. The reader becomes a participant, mirroring the experience of the exhibition and the box. The crossword introduces delay, effort and attention. Understanding emerges through action, not through consumption.

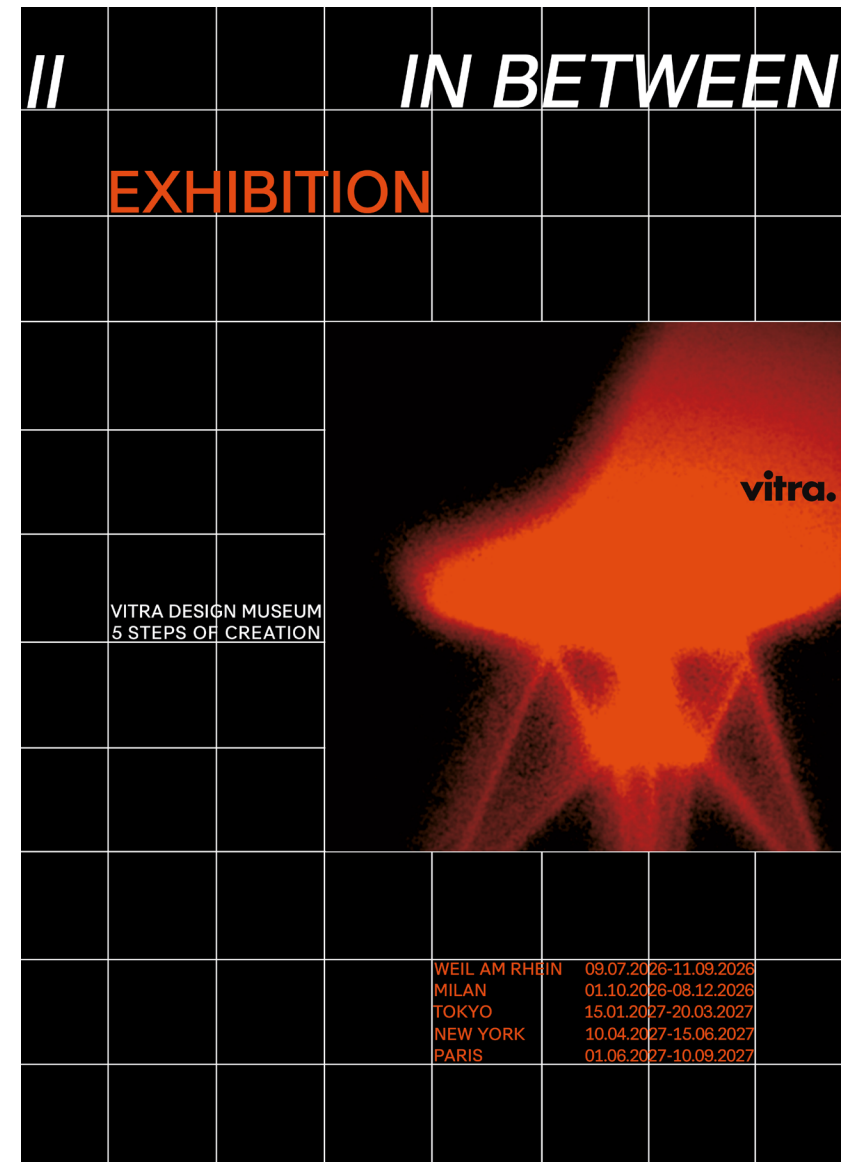
COMMUNICATION AS EXTENSION OF THE EXHIBITION

Across all its forms: cubes, posters, flyers, games, the communication of IN BETWEEN does not sit outside the project. It functions as an extension of the exhibition itself. Each asset follows the same principles:

- fragmentation rather than display
- structure rather than narration
- activation rather than explanation

The communication does not promote a finished object. It stages a process. In doing so, it remains faithful to the project's core idea: design is not only what is seen, but what is made, tested and transformed. Always in between.





The modular grid directly echoes the exhibition floor plan. This systemic rigor is disrupted by a grainy, orange «heat-map» visual that translates industrial molding into organic matter. The radical black

background and high-contrast palette capture the «In Between» essence: the friction between mechanical precision and human intuition.





The exhibition ticket is designed as a functional fragment of the «In Between» system. More than a simple entry pass, it adopts the aesthetic of an industrial delivery slip or a production label. The layout is governed by the same white modular grid found on the exhibition floor, ensuring total graphic consistency. This structural rigor is paired with a radical black and orange palette,

where the bold typography and the prominent barcode emphasize Vitra's logistical precision. By treating the ticket as a technical object, the graphic identity prepares the visitor for a journey into the mechanics of manufacturing where every element, from the paper in hand to the chair on its pedestal, is part of a calibrated industrial flow.



THE FINAL STEP



FROM PROCESS TO CIRCULATION

The final step of *IN BETWEEN* is not a conclusion. It is a release. Once the object has been drawn, assembled, tested and understood, it must leave the space of fabrication. Design only exists fully when it enters circulation. This last phase takes the form of postcards, ready to be sent. The postcards are produced using cyanotype, a photographic process developed in the 19th century, based on the direct action of light on sensitized paper.



Cyanotype's effects

This technique was not chosen arbitrarily. Cyanotype embodies, in a single gesture, the core principles of the project. It operates through exposure: what is revealed appears through light, what remains covered stays invisible.

"THE IMAGE IS NOT DRAWN. IT IS PRODUCED BY CONTACT, BY SHADOW, BY DURATION."

Cyanotype makes visible the relationship between:

- light and darkness
- presence and absence
- control and chance

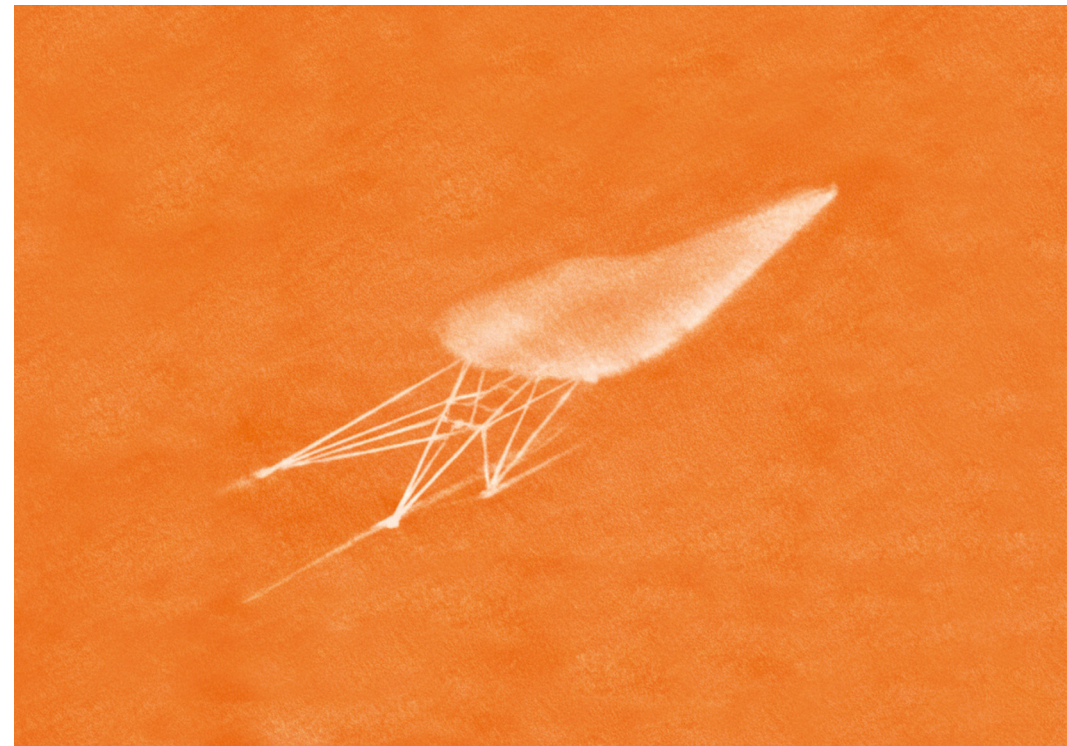
Each print contains variations.

No image is identical to another.

The result depends on exposure time, material placement, light intensity.

"THE PROCESS IS SIMPLE, BUT NEVER FULLY PREDICTABLE."

Although cyanotype follows a precise protocol, it remains fundamentally artisanal.



[illegible][illegible]

The hand prepares the surface. The body positions the forms. Time determines the outcome. Here, technique does not erase sensitivity. It requires attention. This echoes the logic of the Eames Shell Chair: a system that allows repetition, without suppressing variation. In a digital translations, the images shift to orange. This chromatic transformation marks a passage from artisanal imprint to industrial logic. By translating the cyanotypes into a digital orange spectrum, the project does not reproduce the technique, it interprets it. The gesture becomes data, the exposure becomes code, and the image enters a new regime of circulation. This shift mirrors the logic of industrialization itself: a transformation rather than a replacement, where the original process remains legible, but is carried forward through another medium.

SENDING THE OBJECT

The postcard format introduces a final shift. The object is no longer contained, protected or displayed. It is sent. Dating, signing and mailing the card becomes part of the process. The project leaves the exhibition space. It enters the world. Deployment is not dissemination for visibility. It is a continuation of the gesture. The object moves. The process remains. The final step is not to show everything, but to let the project circulate, unfinished, variable, alive. Always in between.

CREDITS

Interior architecture:
Chloé Gaveau, Claire Ruhl

Communication:
Mathys Boukadida-Vals, Misha Nacinovic

Art direction:
Marion Déchelotte, Juliette Yin

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