



# The World of Charles and Ray Eames

Expo | C-mine, Genk (BE)

18.02.2017 - 28.05.2017

[c-mine.be/eames](http://c-mine.be/eames)

# c-mine



The World of Charles and Ray Eames is curated and organized by Barbican, London, in collaboration with the Eames Office and supported by the Terra Foundation for American Art.

## **Preface**

Charles and Ray Eames are among the most important designers of the 20th century. Their enduring influence is widely acknowledged and continues to be celebrated worldwide.

The World of Charles and Ray Eames is a major new exhibition surveying the careers of Charles (1907-1978) and Ray (1912-1988) Eames and the extraordinary work of the Eames Office: a 'laboratory', active for over four decades, where the Eameses and their collaborators and staff produced an array of pioneering and influential work – from architecture, furniture, graphic and product design, to painting, drawing, film, sculpture, photography, multi-media installation and exhibitions, as well as new models for education.

The exhibition was curated and organised by Barbican Centre, London, in collaboration with the Eames Office and opened in the second half of 2015. As we speak the exhibition is to be seen in Portugal (MAAT, Lisbon) and will open at C-mine 18 February 2017.

Bringing together over 380 works, the exhibition presents the world of Charles and Ray Eames through objects and projects produced during their lifetime, offering an opportunity to re-examine their work and legacy, and the legacy of post-war modernism. It also features a wealth of documentation and contextual material from the professional archive of the Eames Office as well as artefacts from their personal collections. Charles and Ray Eames collaborated and associated with the leading artistic figures of the 20th century and their immediate circle included Buckminster Fuller, Alexander Girard, Sister Corita Kent, George Nelson, Isamu Noguchi, Eero Saarinen, Saul Steinberg and Billy Wilder. Alongside a rich array of Eames designs, the exhibition includes material which highlights the importance of these relationships to the Eameses' life, philosophy and working processes.

The exhibition was slightly emended to be fit into the spaces at C-mine, however without changing anything to the strong storyline of the exhibition. Local scenographers Jo Klaps and Patrick Reuvis were appointed by C-mine to coordinate the process.

The World of Charles and Ray Eames will be the must see of 2017 for any designlover from the Euregion, and for the brought audience it will be an interesting acquaintance with the most famous design duo of the 20<sup>th</sup> century. The exhibition will completed with an elaborate public program.

## **PRESS INFORMATION**

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## 1. Practicalities

### When:

- Period: saturday 18 February 2017 to sunday 28 May 2017
- Press moment: thursday 16 Februari 2017 – 11 a.m.
- Opening hours:
  - o Tuesday till Sunday from 10 a.m. till 6 p.m. (tickets will be sold until 5 p.m.)
  - o Late night opening on Fridays 3 March, 7 April and 5 May 2017 until 9 p.m. (tickets will be sold until 8 p.m.)

### Where:

The exhibition will take place in the exhibition spaces of C-mine design centre and C-mine cultural centre.

### Prices:

Standard	€10
60+ / Teachers' card / Disability card:	€8
Student card:	€5
Kids – 12 y:	Gratis
Kids 12-18 y:	€5
Groups (>10 p):	€8
City guide:	€60 - €65 (anderstalig)
Family ticket (2 adults + 2 kids):	€20
Schools (+12 y):	€5 (incl. begeleiding)
Citizens of Genk (op vertoon van identiteitskaart):	€5
Duo-ticket C-mine Expedition:	€14
Duo-ticket C-mine Cultural Centre:	a discount of € 2 off the basic price

## 2. The Barbican

The Barbican is Europe's largest multi-arts and conference venue presenting a diverse range of art, music, theatre, dance, film and creative learning events. The exhibition was portrayed by The Barbican in collaboration with The Eames Office and coordinated by curator Catherine Ince. The exhibition was to be seen in London from 21 October 2015 until 14 February 2016 and received 85.735 paying visitors.

## 3. Local scenographers

The exhibition was slightly emended to be fit into the spaces at C-mine, however without changing anything to the strong storyline of the exhibition. Local

scenographers Jo Klaps and Patrick Reuvis were appointed by C-mine to coordinate the process.

#### 4. Exhibition content (C-mine)

##### 4.1 SUMMERY SECTIONS

<b>Projecties</b>	The Think
	Kaleidoscope Shop, 1959
	House: After Five Years of Living, 1955
	The Fiberglass Chairs: Something of How They Get the Way They Are, 1970
	Glimpses of the U.S.A., 1959
	IBM at the Fair, 1965
(optie)	(A Small Hydromedusan: Polyorchis Haplus, 1970 LOOPED WITH Tanks)
	Home, 1956
	S-73 (Sofa Compact)
	Cosmic View (Truck Test), 1963 LOOPED WITH Powers of Ten, 1968 LOOPED WITH Powers of Ten, 1977
<b>Monitors</b>	An Eames Celebration, 1973 LOOPED WITH Reyner Banham Loves Los Angeles, 1972
	IBM Fair Presentation #2, 1963 LOOPED WITH Kevin Roche's IBM staff presentation, c. 1964
	Banana Leaf, 1972
<b>Flat screens</b>	Mathematica Peep Shows, 1961
	The World of Franklin and Jefferson: The Opening of an Exhibition (Paris), 1976
	Computer Perspectives, 1972

<b>Sectie 1.A. – The Eames Office, Life in Work</b>	Plywood sculpture
	Leg splint
	Child's chair
	Foto's van Charles en Ray, groepsfoto,...
	Crosspatch textile
	Study for Mural
	Letter from Charles to Ray
	Pilot Seat
	Experimental three-legged chair, chair shell, side chair
	Coffee Table Wood
	Lounge Chair Wood

	Children's plywood furniture
	Elephant
	Verschillende edities van Arts & Architecture

<b>Sectie 2.A. – At home with the Eameses</b>	Scale model of Case Study House
	Foto's van het huis,...
	Ray Eames' Hermes diary
	Letters from Ray Eames to Susan Girard
	Letters from Ray Eames to Charles Eames
<b>Sectie 2.B. – At home with the Eameses</b>	Herman Miller sales catalogue
	Giant House of Cards
	La Fonda Side Chair
	Minimum Chair
	Low Table Rod base
	Experimental Dining Chair Metal
	Prototype Side Chair
	Fibreglass chair shell
	Works on paper, foto's,...

<b>Sectie 3.A. – Information Machines</b>	Foto's, work on paper
<b>Sectie 3.B. – Information Machines</b>	Replica of the Musical Tower
	Boeken, foto's, work on paper
	Souvenir cards
	'Think' (paint on canvas)
<b>Sectie 3.C. – Information Machines</b>	Work on paper, books, leaflets, catalogues, foto's
<b>Sectie 3.D. – Information Machines</b>	Printer's proof for National Fisheries Center and Aquarium booklet

<b>Sectie 4.A. – For Modern Living</b>	Work on paper, foto's, mask, catalogues
	Sculptures
	Chemex carafe
	Plate, bowls from the Eames House
	DCM Chairs
	IT -1 rectangular table
	DTM – 20 folding table

<b>Sectie 5.A. – The Art of Living</b>	Foto's
	Ottoman, Lounge Chair, Aluminium Group Armchair
<b>Sectie 5.B. – The Art of Living</b>	Work on paper en foto's (interior of Herman Miller)
	Catalogues (Arts & Architecture, Lounge Seating Sales)
	Revell House Toy

<b>Sectie 5.C. – The Art of Living</b>	Foto's (Photoshoot of Eames Furniture, Fibreglass armchair, furniture with drawings by Saul Steinberg)
<b>Sectie 5.D. – The Art of Living</b>	Plant stand from the Eames House, The Toy, Children's chair, Horse head mask
	Foto's (photoshoot for the Toy)

<b>Sectie 6.B. – Sample Lessons</b>	Foto's (Key members of the design team, 'Speaking to the Masses', Installation view of Nehru, Ray Eames in India)
	Leaflets for Jawaharla Nehru
<b>Sectie 6.D. – Sample Lessons</b>	Foto's (rough sketches, production of Powers of Ten,

## 4.2 CONTENT SECTIONS

### BIOGRAPHY

Ray Kaiser (1912–1988) was born in Sacramento, California, and trained as a painter. Born in St Louis, Missouri, Charles Eames (1907–1978) demonstrated an interest in photography from an early age before going on to study architecture. The couple met in 1940 at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, shortly after Charles became head of the Academy's Department of Industrial Design and Ray had enrolled as a student. Under the directorship of Finnish architect Eliel Saarinen, Cranbrook's curriculum fused the values of the arts and crafts movement with the visionary thinking represented in Europe by such schools as the Bauhaus. As an American crucible of modernism, the academy played a vital role in the development of Charles and Ray's conception of modern design. In 1940 Charles collaborated with his friend and fellow instructor Eero Saarinen, Eliel's son, on designs for The Museum of Modern Art's 'Organic Design in Home Furnishings' competition. They were assisted in the preparation of submission drawings and models by Ray and fellow student Don Albinson, who would later become an important member of the Eames Office. This was to be the first of many fruitful experiments in shaping organic forms with new moulding techniques. Charles' friendship with Ray blossomed. In May 1941 he divorced his first wife Catherine Woermann, and in June of that year he and Ray were married and relocated to Los Angeles almost immediately.

### **Section 1.a.** **LIFE IN WORK**

Charles and Ray Eames moved to Los Angeles in 1941. In California they found a new creative and cultural environment suited to their interests and working life: modernist aesthetics and progressive social ideals flourished, and the local film and manufacturing industries provided a hotbed of productivity and innovation crucial to their experiments in design, architecture and image-making. Initially, Charles worked in the art department at MGM Studios and the couple undertook their creative

pursuits in a makeshift studio space at home. As well as making furniture and objects for their new apartment, the Eameses began to experiment with new ways to mould plywood in three dimensions for application to furniture production.

The Second World War provided the opportunity to test and refine their moulding plywood technique; in 1942 the couple designed a revolutionary new transportation leg splint for emergency use on the front line. Following an intense period of trial-and-error research, the Eameses won a US Naval contract. In order to develop the tooling and produce the first batch of 5,000 splints they called on friends and associates to form the Plyformed Wood Company. The group initially included the British set designer Margaret Harris, sculptor Marion Overby, and architects Gregory Ain and Griswold Raetz, who were later joined by designer Harry Bertola and photographer and graphic designer Herbert Matter, among others. The Eameses had forged a friendship with *Arts & Architecture* editor John Entenza and began contributing work and ideas to the magazine on a regular basis; Entenza was also closely involved in the running of Plyformed Wood. The company encountered financial problems and in 1943 Charles entered into talks with Colonel Edward S. Evans, head of Evans Products Company, a Detroit-based manufacturer and lumber supplier, to support the production and distribution of the splints. By October the Plyformed Wood Company became the Molded Plywood Division, a West Coast subsidiary of Evans Products Company. Charles was named 'Director of Research and Development'. Operations expanded as more military contracts were taken on and by the end of the year the company (with the exception of splint production) had moved to 901 Washington Boulevard in Venice, Los Angeles, which was to become the home of the Eames Office for the next forty-five years. As demand for military products dwindled, the Eameses' earlier experimentation with furniture resumed with renewed intensity.

## **Section 2.a. / 2.b**

### **AT HOME WITH THE EAMESES**

In 1945 *Arts & Architecture* magazine launched the seminal Case Study House programme, initially commissioning eight California-based architects to design and build modern homes in response to the needs of specific clients and locations. Charles and Ray Eames designed Case Study House No. 8 for themselves and collaborated with architect Eero Saarinen on Case Study House No. 9, designed for *Arts & Architecture* editor John Entenza.

The Eames House was published in *Arts & Architecture* in December 1949, the month it was completed and the couple moved in. For the Eameses, the house was to be the centre of productive activities and a 'background for life in work'. It is the most potent and iconic expression of their attitude towards living, and marked a new take on the modernist principles of the preceding decades; although faithful to the edict of 'truth to materials', the Eames House is pragmatic, unselfconscious and informal. It is remarkable for its simplicity and lightness. The alternating use of painted panels



and glass on the façade creates kaleidoscopic effects of light and shade on the interior, effects elaborated by shadows and reflections of foliage on either side of the windows. The house was not conceived as a static architectural object, but as a structure that could be effortlessly adapted to the Eameses' particular ways of living and working. Like an exhibition space or theatre set, over time this shifting backdrop generated a dynamic constellation of relationships between inhabitants, objects and space. The Eames House is, in the words of British architects Alison and Peter Smithson, 'architecture as a direct result of a way of life'.

Reflecting on the process of designing the house, Charles and Ray described their use of off-the-shelf standardised materials, the importance of the adjacent meadow to the building and site, and the challenge of combining these elements to achieve a structure suited to their needs. 'It's like a game,' Charles said, 'building something out of found objects, which is the nicest kind of exercise you can do.' In the preceding years this game had already begun with their work in furniture and continued long after the construction of the Eames House with their further experiments in design, and with toys, images and film-making. This hands-on, improvisatory and inventive approach to design has come to define the Eameses' legacy and wide appeal.

***The objective is the simple thing of getting the best to the greatest number of people for the least.***

### **Charles and Ray Eames, 1950**

Charles and Ray Eames saw design not as the pursuit of originality for its own sake, but as a process of thinking about problems and their connection to surrounding historical, social and technological conditions. Their original and rigorous approach yielded some of the most innovative designs of the twentieth century. In the late 1940s the challenge was to produce inexpensive high-quality furniture using existing methods of manufacturing. In 1948, with the Eames Office now firmly established at 901 Washington Boulevard, the Eameses entered The Museum of Modern Art's 'International Competition for Low-Cost Furniture Design', which sought new designs for seating and storage units with potential for mass manufacture. Working with the engineering department at the University of California, Los Angeles, the Eames Office submitted a series of competition boards and full-scale model chairs in stamped aluminium, which were a step closer towards realising their goal to mass-produce a single-piece chair shell.

By 1950, having exploited technical and material advances in plastics made during the war years, the Eames Office, collaborating with Herman Miller and Zenith Plastics, brought to market their most successful furniture design: the fibreglass-reinforced plastic chair. The lightweight and durable moulded plastic chairs were an instant critical and commercial success. Different bases were introduced, such as the

stacking and bench versions, making them the ideal product for high-volume use in schools, stadiums and public spaces.

The Herman Miller Furniture Company continued to work with the Eames Office on new designs and in 1957 Vitra, the family-run Swiss manufacturer, were granted a licence to produce Herman Miller furniture for the European market. Both companies still make Eames products today.

### **Section 3.a / 3.b / 3.c / 3.d**

#### **INFORMATION MACHINES**

*Communication is what links any living organism together.*

Charles Eames, 1953

The 'Information Machine' was a multimedia experience conceived by the Eames Office for the IBM Pavilion at the 1964–65 New York World's Fair, but its title can also serve as a metaphor for the Office itself, encapsulating the Eameses' approach to work, especially those large-scale, communications-led projects undertaken from the late 1950s onwards. Charles and Ray Eames and their team tackled a range of topics, from history, the sciences and philosophy to architecture and urban planning, and took a great deal of time – and care – to understand deeply the subjects on which they were working. At times, specialist consultants from a wide field of disciplines were engaged to complement the research carried out by Eames Office staff, and although certain themes appeared with regularity – information theory or the history of science, for example – no project was the same. Throughout their development, concepts were modelled in a range of ways for different purposes. These working models were valuable tools that enabled Charles, Ray and their team to maintain focus on the concept driving the whole endeavour. In their final form, ideas were communicated in a medium best suited to the project's requirements, whether that be a short film, a multi-image or multimedia presentation, a three-screen slide lecture, an exhibition, a report or interactive display devices.

In 1975 Charles delivered a talk entitled 'An Architectural Model is an Information Device'. Notes for the talk provide valuable insight into his thinking and the methods the Eames Office developed to communicate ideas: 'We have the capacity to absorb large numbers of impressions quickly. What we need to do is take greater advantage of this capacity. In this way we can get more information out to people effectively. This is a challenge that faces us as designers, as architects, as businessmen and as people who want to get some of the problems of the world ironed out.'

*A Rough Sketch for a Sample Lesson for a Hypothetical Course*, the 1953 pioneering experiment in interdisciplinary teaching, was in many ways a test run for *Glimpses of the U.S.A.* (1959), the Eameses' first attempt to communicate a wealth of information quickly and at a monumental scale. This seven-screen immersive film was made for the American National Exhibition in Moscow and incorporated some two thousand

images in a filmic montage. The information-overload tactic was successful because the film's fundamental idea was simple and orchestrated with precision. This approach was employed on a much greater scale five years later for the IBM Pavilion. Exhibitions were also abundant with information; *A Computer Perspective* (1971–75) and *The World of Franklin and Jefferson* (1975–76) were dense displays, rich in detail and objects.

Tony Benn, the British politician and friend of Charles and Ray Eames, captured the essence of the Eameses' legacy in his tribute to Charles given at the American Embassy in London in 1978: 'that quality of analysis was, and is, very much needed at this time in history when the human race has to come to terms with, and get used to, a completely new set of tools. He introduced us to the tools of our generation.'

### **IBM Pavilion**

Part garden of delights, part vision of the future, the IBM Pavilion at the 1964–65 New York World's Fair was a compelling spectacle. Formal work on the pavilion, which was conceived by the Eames Office and Eero Saarinen and Associates, began in 1962. Saarinen – a friend of Charles and Ray's since their days together at the Cranbrook Academy of Art – had passed away in September 1961 as plans for the pavilion were taking shape, so his associates, Kevin Roche and John Dinkeloo, saw the project to fruition. The Eames Office and Saarinen and Associates planned the site together and the architects led on the development of large-scale infrastructure such as the Ovoid Theater (home to the 'Information Machine') and the plastic roof canopy supported by Cor-Ten steel 'trees', while the Eames Office concentrated on the design of exhibits, film presentations and signage. The design of the pavilion was welcoming and carnival-like, allowing IBM to introduce their latest products and services to the public in a relaxed atmosphere; the setting emphasised IBM's business strategy, which sought to communicate that, contrary to popular belief, advances in computer technologies were not sinister or dangerous, but a force for positive change. The fair ran for two six-month seasons (22 April–18 October 1964 and 21 April–17 October 1965) and received more than 185,000 visitors a day. For most people, a trip to the pavilion gave them their first direct interaction with a computer.

### **National Fisheries Center and Aquarium**

Following a 1962 act of Congress requiring the development of a National Fisheries Center and Aquarium in Washington DC, the appointed architects Kevin Roche John Dinkeloo and Associates commissioned the Eames Office to work with them on the proposal. The progressive initiative was intended to house educational exhibitions, live-specimen galleries, an aquatic garden, a 30-metre-high greenhouse, research facilities and administrative offices; the Eames Office was asked to produce the exhibitions, graphics, films and other research material. Assisted by Malcolm Gordon,

a member of the biology department at the University of California, Los Angeles, Office staff immersed themselves in research for the project. Tanks with marine habitats were set up at 901 so that staff could study behavioural patterns and understand how to convey them to visitors. They took numerous photographs and live footage, compiling them into a poetic three-screen slideshow, *Tanks*, and a short film, *A Small Hydromedusan: Polyorchis Haplus* (1970), which follows the movements of a diaphanous jellyfish.

As part of the formal proposal to Congress, the Office produced graphic panels and a meticulously executed scale model of the centre. They also created a film (1967) and a booklet (1969), each explaining the features of the centre and underlining the importance of such a project in terms of increasing the public's understanding of the natural world and the urgent need to protect the environment.

## **POWERS OF TEN**

*Particularly in the past fifty years the world has gradually been finding out something that architects have always known, that is – that everything is architecture. The problems of environment have become more and more interrelated. This is a sketch for a film that shows something of how large – and small – our environment is.*

*The largest and smallest involve numbers too big and too little to conceive of. But by using a logarithmic progression (the powers of ten) we can in a small and handle-able number like 34 describe the whole universe. It also shows the importance of the added zero.*

*It is interesting that most of the images in the last part of the film are of information that can be gathered by satellite. It is also interesting that this information – which is absolutely necessary to guard the health of our earth – is the same information that nations keep as secrets. What is most interesting is that the governments of the world will have to choose between their secrets and their planet earth.*

Notes on 'Powers of Ten'

Charles Eames, 1977

## **Section 4.a FOR MODERN LIVING**

*Wherever we go and whatever we do, design is always with us – making itself felt in our lives. Physically, good design can go far to increase the efficiency of our actions. Spiritually it can add much to our enjoyment of things around us.*

Alexander Girard, 1949

The exhibition *For Modern Living* was staged at the Detroit Institute of Arts in 1949 and Alexander Girard led the organising committee. It intended to 'suggest new and

interesting solutions to the many and varied problems of modern living'. Visitors to the exhibition were introduced to the historic development of modern design before being led through a hall of objects selected as 'symbols of a good life'. The last section of the exhibition presented a series of model rooms designed by key figures of the period including Charles and Ray Eames, Alvar Aalto, Florence Knoll, George Nelson and Eero Saarinen.

Charles and Ray Eames' room, recreated here, was not so much a showcase of modern furniture as emblematic of an *attitude* toward living. It included La Chaise (named after artist Gaston Lachaise and inspired by his sculpture *Floating Figure*, 1927), the full-scale model chaise longue produced for The Museum of Modern Art's 1948 'International Competition for Low-Cost Furniture'. The Eames Storage Units were also shown publicly for the first time, alongside Eames folding tables, plywood DCM chairs and an eclectic array of objects and accessories.

### **Sectie 5.a / 5.b / 5.c / 5.d** **THE ART OF LIVING**

In the late 1950s the Eameses continued to refine and extend their range of low-cost furniture for a broad consumer market while developing new executive-style seating, tables and contract furniture for domestic, commercial and public use. In 1956 Herman Miller launched the Eameses' Lounge Chair and Ottoman, a modern take on the traditional club chair, which has become a much-celebrated classic represented in museum collections worldwide. Endlessly fascinated by the potential of materials, the Eameses next experimented with aluminium – a malleable and lightweight metal with high tensile strength – and produced the Aluminium Group, a sculpturally elegant collection of chairs and tables. Their structural and material elements also formed the basis of the Tandem Seating range, a highly robust system first designed for public areas in airports. Like the Lounge Chair and Ottoman and Aluminium Group furniture, the Tandem Seating series is still in production. These designs have come to define the look and feel of our homes and working environments and can function as powerful symbols of lifestyle, status and culture. The Eameses' chairs – in all variations – also permeate the worlds of film and television, from the 'Mad Men' era of mid-century modern to the futuristic landscapes of sci-fi cinema.

### **Sectie 6.b / 6.d** **SAMPLE LESSONS**

Charles and Ray Eames were actively involved in educational contexts throughout their lifetimes. In 1952, in collaboration with George Nelson and Alexander Girard, they prepared what was perhaps the first public multimedia presentation in the United States to demonstrate a proposed course for the University of Georgia in Athens. *A Rough Sketch for a Sample Lesson for a Hypothetical Course* was founded on 'breaking down barriers between fields of learning' and incorporated graphics, film, music, slides, smells and commentaries to augment the experience. It put forward a radical pedagogical model for expanded attitudes towards teaching. The

Eameses repeatedly returned to this philosophy and approach in their work, consistently employing the medium of film as well as multimedia techniques such as slideshows to condense complex ideas. They remained sought after for their conception of design as an enquiry into problem-solving and the transmission of ideas. Among other engagements, they led a monthly seminar for architecture students at the University of California, Berkeley, from 1953 to 1954; Charles was appointed Charles Eliot Norton Professor of Poetry at Harvard University for 1970–71; and in 1977 he was made Regents' Professor at the University of California, Los Angeles. Charles and Ray were also frequent attendees at the International Design Conference in Aspen, Colorado, which provided an opportunity for industry professionals to come together to discuss the expanding realm of design.

The medium of film provided another means of pedagogical expression. A *Communications Primer* (1953) addressed 'the need for a broader concept of what communication means and how it operates', advocating new information theories as useful tools. *Powers of Ten* (1968 and 1977), a series of films exploring the mathematical principle of the title, are remarkable investigations into how we understand and process information about the changing world around us.

## **India**

The Eameses' most tangible contribution to the field of education was their role in the formation of the National Institute of Design (NID) in Ahmedabad, India. Commissioned by the Indian government, Charles and Ray submitted their *India Report* in 1958, responding to the challenges that India was facing in light of advances in design and technology. They recommended a new educational model that could bridge tradition and modernity, proposing an interdisciplinary board of governors. Their study provided the basis for NID, which remains one of the foremost schools of design today. The *India Report* begins with a 'sample lesson' from the early Sanskrit poem the *Bhagavad Gita*, which resonates with the Eameses' own ethos: 'You have the right to work, but for the work's sake only; you have no right to the fruits of work. Desire for the fruits of work must never be your motive in working.' For Charles and Ray Eames, process was everything.

## 5. Public programme

### 5.1 GUIDETOURS & GROUPS

#### GROUPS

##### VISIT WITH GUIDE FOR ADULTS

Fascinated by design? Then you cannot miss out on this exhibition. You get a unique insight into the life and work of the famous designer couple Charles and Ray Eames with expert explanations by a guide.

**Price:** €8 pp / €5 pp (Genk citizens, schools)

**Guide** (maximum 20 persons per guide – every half hour, two groups can start simultaneously)

€60 (Dutch speaking guide)

€65 (Guide speaking a different language)

**Duration:** 1 hour

**Wheelchair accessible:** Yes

**Languages:** Dutch / German / English / French

##### Please note:

Guided tours are only available during opening hours of the exhibition. The first guided tour of the day can be booked at 11.30 am. Every next half hour, another guided tour starts. The last guided tour starts at 5 pm.

#### INFORMATION & RESERVATIONS

E [visit@genk.be](mailto:visit@genk.be)

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**TIP!** Visit the unique **Eames Café**, where you can browse through design books among large green plants – just as in The Eames House.

### 5.2 LECTURES, COURSES & FILMS

#### LECTURE

##### Eames Demetrios

In the world of design, Eames Demetrios is best known for his work as director of the Eames Office, but also as the grandson of the famous designer duo. He wants to introduce the younger generation to the legacy of Charles and Ray Eames, and ensures that the unique work of this duo is preserved and spread all over the world. This evening, he will speak about his work, the mission of the Eames Office, and of course, about the American couple **Charles and Ray Eames and how** they have established a lasting legacy in the world of design with their research and designs, and this in several different fields.

[www.eamesdemetrios.com](http://www.eamesdemetrios.com)

Monday 20 February 2017 | 8.15 pm

Great Hall C-mine Culture Centre

Main language: English

Price: €17 (basic price) / €12 (under 26 years of age) (incl. ticket Eames exhibition)

On this evening, the exhibition will exceptionally be open until 8.15 pm.

€12 (basic price) / €7 (under 26 years of age) (lecture only)

## FILMS

**In the exhibition, a number of short films about the life and work of the Eames couple is shown. However, they also cooperated in some films by Billy Wilder: *The Spirit of Saint-Louis* (1957) and *Love in the afternoon* (1957 – with Audrey Hepburn and Gary Cooper). Their influence also shows in films where Eames furniture is used, from *Sunday in New York* (1963 – Peter Tewksbury) with Jane Fonda, to *Tron Legacy* (2010 – Joseph Kosinsky) with Jeff Bridges. Television series too still make use of Eames furniture, such as *Frasier* and *Mad Men*. During the runtime of the exhibition, you can watch two of these films.**

THE HOUSEMAID – IM SANG-SOO

Small Hall – C-mine Culture Centre

Wednesday 1 March 2017 – 8.15 pm

€8

When Eun Yi is offered a job as a servant with a powerful, rich family, she grabs the chance to escape with both hands. In no time, the first cracks in the thin veneer of civilisation of this upper-class environment begin to show. This South Korean film was in competition at the Cannes Film Festival and was highly rated.

What makes it special is that the Eames Lounge Chair plays an important role in the rich family for whom the girl works.

LOVE IN THE AFTERNOON – BILLY WILDER

Small Hall – C-mine Culture Centre

Thursday 13 April 2017 – 8.15 pm

€8

Romantic comedy by Billy Wilder from 1957, starring Audrey Hepburn, Gary Cooper and Maurice Chevalier. Ray Eames designed the opening credits for this film.

Private detective Claude Chavasse investigates the adventures of womaniser Frank Flannagan. Claude tells his client that his wife is Frank's latest conquest.

Subsequently, the man starts to plan murdering Frank. Claude's daughter hears this and warns Frank. Frank takes a liking to the girl and when Claude finds out about it, he tries to keep his daughter away from him.

## INFORMATION & RESERVATIONS

E [tickets@genk.be](mailto:tickets@genk.be)

T +32 89 65 44 90



### 5.3 BUSINESS / MICE

Combine your next meeting, brainstorming session or company event in Genk with a visit to The World of Charles and Ray Eames. A lot of meeting venues and hotels offer Eames packages.

Packages:

4-hour meeting  
Hot lunch  
Exhibition ticket  
Starting from €53 pp

4-hour or 8-hour meeting  
Hot lunch & coffee  
Dinner (excl. drinks)  
Exhibition ticket  
Starting from €98 pp

4-hour or 8-hour meeting  
Overnight stay & breakfast  
Starting from €190 pp

### INFORMATION & RESERVATIONS

E [meetingenk@genk.be](mailto:meetingenk@genk.be)

T +32 89 65 44 38

### 5.4 EAMES CAFÉ

Start, conclude or take a break at the unique Eames Café, where you can browse through design books and admire the Lounge Chair among the large green plants – just as in The Eames House. Everybody is welcome to have a look around and make themselves at home. Are you visiting the exposition in a group? Then the Eames Café is the ideal base for a snack and a drink (by reservation only).

Tip! Follow the arrows on the floor towards the Eames Café

### CATERING PACKAGES FOR GROUPS

- **Sweet:** Limburg pie + 1 hot drink (coffee or tea): €4.50 pp
- **Drinks and Appetisers:** marinated olives, Manchego cheese, hummus dip with bread, 2 drinks per person (soft drinks, wine or cava): €10 pp
- **Lunch':** fresh soup + lunch dish of choice  
Beef chop stew with potato wedges or mashed potatoes, and salad  
Fish filet gratin with leek, mashed potatoes and warm veggies  
Quinoa salad with avocado and goat cheese  
€14.50 pp

## **INFORMATION & RESERVATIONS**

E [eamescafe@basic-brasserie.be](mailto:eamescafe@basic-brasserie.be)

T +32 89 36 38 85

### **5.5 Vitra Shop**

For this event, a corner of the C-mine shop has been transformed into a shop with great Vitra gizmos and gadgets. In addition to the 'Bird', designed by Charles and Ray Eames, you can also find mugs, cards and pins.

### **OPENING HOURS & INFORMATION**

Mon: 1 am – 5 pm

Tues – Sun: 10 am – 5 pm

E [visit@genk.be](mailto:visit@genk.be)

T +32 89 65 44 90

### **5.6 VENNESTRAAT**

A stone's throw from C-mine, you can find Vennestraat, the Street of the Senses (de Straat van de Zintuigen). Here, you can walk into one of the cosiest multicultural lunch and dinner locations. In addition, you can continue to enjoy the world of Charles and Ray Eames: discover the cool window stickers and banners. Or ... take an original Eames object home! Vintage Village sells original design furniture, including Eames items.

### **VINTAGE VILLAGE | POP-UP DESIGN SHOP**

Want to purchase an original Eames object for your home? At the pop-up Vintage Village in Vennestraat, real Eames fans will have a field day. In addition to original Eames items, you will also find a selection of vintage design items from other designers.

Vennestraat No. 85

18/02/2017-28/05/2017

Tue - Wed: by appointment via +32 478 75 87 17 and [info@vintagevillage.be](mailto:info@vintagevillage.be)

Thu - Sun: 1 pm – 6 pm

[www.vintagevillage.be](http://www.vintagevillage.be)

### **Oja**

Oja presents a surprising selection of art and design objects, inspiring jewellery and original accessories. In addition to unique objects and limited editions, Oja also offers a dynamic collection of works by established names and other promising designers and artists.

Vennestraat 145

Wed - Fri: 2 pm – 6 pm & Sat: 11 am – 5 pm

[www.oja.be](http://www.oja.be)

## **GALLERIET**

**Galleriet** is the gallery of interior architect and furniture designer Gilberte Claes. It is heaven on earth for lovers of Scandinavian design, Galleriet's specialty. You can also find designs by Gilberte Claes herself, in addition to furniture designed by her Scandinavian colleagues showing their work. At Galleriet.Finse – in addition to Galleriet – Scandinavian furniture in Funkis style is exhibited.

Vennestraat 187-189 bus 1

Wed - Fri: 1 pm – 6 pm & Sat: 2 pm – 5.30 pm

[www.gilberteclaes.be](http://www.gilberteclaes.be)

## **5.7 STUDIO PIETER STOCKMANS**

Looking for the next Eames? For Powers of Materials, curator Karen Wuytens has selected the works of 12 designers, including Maarten Van Severen, Chris Kabel, Xavier Lust, Dirk Vander Kooij, Roel Vandebeek and Pieter Stockmans. Designers who – just as the Eames duo did with plywood and plastic – have achieved a new successful design through a special, innovative and unexpected use and application of materials. Material technical innovation opens up new possibilities and at the same time these designers flirt with the boundaries of what would be desirable or even possible. Powers of Materials focusses on ground-breaking design, both in its detail and from a broader perspective. While matter, production process and design are of great significance, this exhibition highlights the turning points in the work of 12 progressive designers.

The exhibition is located 200 metres from the 'The World of Charles and Ray Eames' and admission is free.

## **GROUP TOUR**

Every Saturday at 2 pm, there is a guided tour of 30 minutes for €4 pp. Reservations are not required.

Group tour with guide at time of choice only upon request:

[event@pietstockmans.com](mailto:event@pietstockmans.com).

## **OPENING HOURS & INFORMATION**

18/02/2017 until 28/05/2017

Tue - Sun from 10 am to 5 pm

Private view on Sunday 28 May 2017 from 10 am to 12 pm

**Tip!** Follow the arrows on the floor from the energy building to Studio Pieter Stockmans

## 6. Partners



The World of Charles and Ray Eames is curated and organised by Barbican, London, in collaboration with the Eames Office and supported by the Terra Foundation for American Art