

# DESIGN TRIANGLE



The Enkeboll Foundation  
for the Arts & Architecture

Pittsburgh  
Antwerp Raleigh

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## ENKEBOLL FACTORY VISIT AGENDA Carson, California

**Sunday 09 November** @ Radisson Huntley Hotel **GARDEN ROOM**, Santa Monica

### THE PROGRAM

10:00 – 12:30 12:30 lunch	Faculty Meeting
2:00 – 5:00	<b>Session 1: Faculty and Students</b> Introductions <b>Foqué</b> International / Interdisciplinary Perspective Design: The Third Way <b>Malecha</b> International / Interdisciplinary Perspective Design: Design Thinking (excerpts) <b>Lee</b> International / Interdisciplinary Perspective Design: Inter- Trans- Meta-
7:30 dinner	Faculty, students, and optional for Enkeboll

**Monday 10 November** @ Enkeboll Designs, Carson

### THE PROJECT

9:30 – 12:30	Presentations by <b>Enkeboll Team</b> Stephen Enkeboll factory tour: manufacturing Ilda Vaja product lines nad history Stephen Anderson business Richard Ransier design
12:30 lunch	
2:00 – 5:00	<b>Session 2: Faculty, Students, Enkeboll</b> <b>Lee</b> Room in a Room Perspective <b>Stals</b> Room in a Room Perspective <b>Laffitte</b> Room in a Room Perspective  Discussion / Consolidation of morning and afternoon presentations
7:30 dinner	Faculty and Enkeboll

**Tuesday 11 November** @ Radisson Huntley Hotel **GARDEN ROOM**, Santa Monica

### THE BRIEF

9:30 – 12:30	<b>Session 3: Faculty, Students, Enkeboll</b> Vision for all three teams and Enkeboll Vision per team Vision per student Preparation / requirements for Antwerp Workshop Week
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## ENKEBOLL CO. SUMMARY

### Mission for the Enkeboll Foundation

- > promote Enkeboll ideals through the Arts and Architecture
- > advance tomorrow's talent through educational programs
- > explore process of hand carving and machine assembly
- > celebrate the "unique quality of carved wood"

### Business Description

Production of premiere architectural woodcarvings / elements / details  
Offers "old world elegance with new world style"  
Family owned business based on family tradition  
Founded in 1956 in Los Angeles  
75,000 square foot manufacturing facility, 220 employees  
Customer satisfaction and positive work environment for employees

### Product Description

Material	wood
Aesthetic	traditional
Location	interior
Application	varies
Market / type	residential and limited commercial
Market / cost	high-end

### Product Values

High Quality  
Craftsmanship / Artistry  
Finely Detailed  
Identifiable Design  
Modularity / Flexibility  
Servicing a Global Market

### Product Categories (over 600 individual items)

Arches  
Balusters  
Bar elements  
Capitals  
Corbels  
Crowns  
Finials  
Keys  
Mantels  
Moldings  
Newels  
Onlays  
Panels  
Pulls  
Rosettes

### Woods Types and Specifications

Primary: maple  
Secondary: cherry  
Tertiary: red oak  
Other: white oak, black walnut  
Other: Honduras mahogany, alder  
52" length maximum  
20" width maximum  
15 1/2" square block maximum



## ENKEBOLL MANUFACTURING

Steven Enkeboll

### MANUFACTURING PROCESS

#### Material Acquisition and Supply

- premium grade hardwood lumber (easier for carving)
- one month's worth of lumber kept in 3/4" or 2" planks

#### Lumber Preparation / Rough Milling

- long planks cut to same length 52"
- jointer and planar preparation to various sizes

#### Lamination

- microwave and pressure heat versus glue and clamp
- duo wave rapid cure with alternating grain

#### Carving (rough to fine)

- use blind piece to check machine capability
- old machines      advantages and limitations
- new machines      advantages and limitations

#### Sanding (rough to smooth)

- pneumatic hand sanders are industry standard
- sanding stars are unique Enkeboll technology
- machines modified to use sanding stars
- sanding stars last only minutes because chip wood spinning activates rotation 140-160
- one carving passes thru 3 sanders/3 stages rough to smooth to finish

#### Quality Control

#### Packing and Shipping

- vacuum system
- environmentally safe foam packing

#### General Notes

- one piece from glue to finish is 3 to 5 days
- saw dust – special disposal or sell for fibre board
- recycling policy

#### Traditional Carving

- carvers culture / family tradition
- natives of Columbia / Mexico

#### New Technology

- Minolta 3d scanner \$150,000 – real time carving in 3d
- calculates distances with lasers
- including dimensions and rendering
- creates complete router path
- products will not be hand touched
- until out of the carving machine
- various 3d software packages used

### Video: The Raymond Enkeboll Story (1932-1996)

A modern day renaissance man.

"There is something deeply satisfying about living with wood.  
Like great art, wood carvings inspire and stir our passions."

**1932** | Ray Enkeboll born in Arizona

Father was a woodworker from Copenhagen

Mother was a Chicago Art Institute Graduate

High school woodshop instructor played major influence on Ray's commitment to wood  
Works for one year with Woodworker John Torrey

**1956** | Invests \$500 to start own woodshop out of a chicken shed in Venice, Ca.

Designs for himself first; as a perfectionist, only his standards mattered  
Line of furniture grows in popularity, expands to accessories

**1970s** | Moves to Carson, Ca. | Designs and builds Carson Castle

Adapts his furniture designs into architectural elements

Creates and refurbishes machinery to achieve desired quality and look of items

**1980s** | Creates Dolphin Head Ranch in Malibu, Ca.

25 acre nature preserve and private residence; fulfills childhood dream to  
"live up on the hill"

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## ENKEBOLL DESIGN HISTORY PRODUCTS + BUSINESS

Ilda Vaja

### HISTORY and PRODUCT LINES

#### Enkeboll Designs defined by:

- concept to product approach
- international and architectural influence
- consistent image and values

#### Since 1956, 4 major phases

- Phase 1 Furniture (Transblanco series - modern, Antigua)
- Phase 2 Doors
- Phase 3 Home accessories
- Phase 4 Architectural elements (since 1980 exclusively)

#### Current Issues

- expanding the market
- effectively using product
- use existing products in new ways
- carrying vision and passion into the future

Stephen Anderson

### BUSINESS as a PORTFOLIO of ASSETS

#### Definition

- 15,000 high end customers mostly from the trade
  - > designers, interior architects, architects
- geographic distribution > US > global locations
- average order \$800-\$1000
- 90% designs copyrighted
- image = quality, "quiet elegance"

Architectural woodcarving elements personalize environments, in an impersonal world  
example: Enkeboll kitchens become social gathering spaces  
Expresses refinement of traditional styles over time  
Use architectural elements referring to ornamental elements  
Embellishment is quintessential opposition of modern design / architecture

#### Competition / Market Edge

- use of high quality hardwoods
- finishing product is easier
- greater level of detail
- broader product line
- high end, high quality, high price  
(30% more expensive)

#### Direction

- current product use is selective
- defining business and brand opportunities
- launching new advertising campaign focused on detail
- standard line heading toward more customization – computer supported

- > as audience / client base grows, situations arise where designers do not know how to use their products
  - therefore new focus on providing examples or guidelines for products uses, scenarios
- > opportunities for using products other than wood, such as resin, which is moldable, flexible
- > change in philosophy from an product-based to a solution-based company
- > internet is changing the business, internet orders rise every month
- > technology could lead design to an exaggerated baroque that loses sensibility of scale
- > concept of modularity is key
- > not only decorative but also structural

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## ENKEBOLL DESIGN PROCESS

### Richard Ransier DESIGN

#### Current design is driven by:

- customers needs and desires
- core aesthetic of fine detail
- movement expressed in carving

#### Future design will be driven by:

- customization via technology
- broader network of customers, partners, materials

### COLLECTIVE GROUP DISCUSSION: Tuesday 11 November

What would you do if you were given the Enkeboll factory, clientele, resources, customers, etc.?

Build the trust of Enkeboll personnel.

Extend the core values of the company, as well as modularity and technology.

Recognize pressures that industrial designers experience on a daily basis in a corporate office.

Consider the 4 major changes in company history. What might be the fifth?

Find where values and products converge.

Design a solution not just a product.

Search for a median between two extremes – design and business/marketing.

Consider design as describing what you want without referring to something that already exists.

#### NOTES:

\$150,000 camera and computer will change the company

Caution: Will computers replace carvers and ruin hand crafted quality, and thereby, destroy values?

Availability will affect customer's decision making.

Therefore, as a customer, would you choose something that already exists  
or would you imagine something else that isn't already available?

What is room in a room? ... spatial objects?



## Academic Program for Interior Architecture

Masters Thesis – Furniture Design

Main Theme of Furniture Design Class: Universal Design: Senior Citizens

**Final Year Interior Architecture Furniture Design Project** Full Academic Year

Living room with variety of activities, to consider the following issues:

- > Furniture which can be easily moved or transported to new environmental situations
- > Furniture items which are flexible to match different use and functions
- > Furniture items having the capability to evolve with the users while growing up

### Presentation of Habit@ in Los Angeles

What is a living room as a type?

What is the mutual affect on the individual and its environment?

How much of habit(at) dictates the environment and vice versa

What design objects create certain environments?

What can be done to combine space and time?

Classification between different values to create typologies

function

contents (typical to the environment)

accommodating age, illness, family expansion, universal design

stages of life / growth

change over lifetime versus place to place

touchable – physical

untouchable – psychological

environment is visual / non-visual (sensible and non-sensible)

universal design in terms of the physical and psychological

### changeability versus portability

14% single households in Belgium

Belgian may stay in one room for entire life (??)

Durability in Belgium versus portability in America – both must be transformable

European perspective that one does not move as often

A house is somewhat permanent

## Room in a Room

What is the experience one is looking for?

This experience depends of the functions and the atmosphere/ambience in this particular space .

How do you notice you are in a "room in a room"?

When you are in a "room in a room" you are conscious you truly are in this room or not.

When you are conscious of this physical situation you also need a "boundary" / a limit.

This can be perceptible physically or just by imagination.

You always notice material boundaries, immaterial aspects are discovered by their changes/transitions.

Scheme of these transitions:

Conscious experience of the boundaries:

\*perception of the boundaries

*ex.: you can seclude/withdraw from your surroundings by putting on headphones*

*ex.: you can start to fantasize about being in Hawai while you 're in a crowded underground...*

\*physically noticeable:

-hearing, sound

-tasting and smelling

> immaterial

*ex.: classical music at your right hand and techno in your left ear...*

-seeing

-touching

> material and immaterial

>material or immaterial

*ex.: light or darkness or the notice of a wall being there*

*ex.: warmth or cold or feeling/hitting that wall*

**TOURING SOUTHERN CALIFORNIA'S LANDMARK ARCHITECTURE**

NOVEMBER 8-11, 2003 • ENKEBOLL PROJECT • LOS ANGELES/SOUTHERN CALIFORNIA

**CHAD EDGLEY & JEANNE S. MAM****SUMMARY OF EVENT**

We recently had the opportunity, during our visit to Los Angeles on business with the Enkeboll Project, to experience some of the various emerging architecture in southern California. Among them, three stood out as projects that sought to define the identity of southern California's architectural scene. As diverse as they may seem, the Getty Center, Disney Concert Hall, and Salk Institute converge into an identity that southern California can call its own.

**DYNAMIC OF EXPERIENCE & ARCHITECTURE**

The Getty Center, one of the largest privately funded projects in the area, is a prime example of what the power of architecture can achieve. Highlights of the center were the prominent vistas overlooking the distinctive downtown L.A. area and the garden element that weaved throughout the complex. The vistas were articulated by a series of framed views (through openings, walls, or columns) and the quintessential railed, white stairway that trademarks Richard Meier's work. It was ironic that we only experienced the architecture of the complex without witnessing much of what the structure was originally intended for, the Getty Art Collection.

The most recent icon to come to Los Angeles, the Disney Concert Hall, could be seen as an effort to revive the diminishing attraction of downtown into a distinct destination for the surrounding area, or, as it was for us, architecture and music lovers from far places. For Jeanne, it was her first Frank Gehry building to visit and a landmark moment to finally see in person the structure, skin to curtain wall interface, and detailing of paneling of Gehry's complex metal skin system that he has developed. Unfortunately, we weren't able to visit much of the interior, but even simply by visiting the lobby area, we could see that the juxtaposition of the light wood against the cold silver metal skin was a strong, but intrinsically natural, aesthetic choice.

The Salk Institute was built half a century ago, making it the oldest of the three. The complex was much smaller than might be imagined from photographs, and unfortunately was "invaded" by a large tent placed in the center of the courtyard. Also unfortunate was that the water fountain element had been turned off, and so the trademark effect of water flowing off the cliff into the sunset was missing. It was interesting to witness how the concrete material in the Brutalism style was used without the sterility or harshness in some other Brutalism projects (such as Wean Hall), but with the detailing of the buildings and the gentle repetition, the project was actually much more hospitable than may be expected.

**ROLE OF ARCHITECTS & CONCLUSIVE OBSERVATIONS**

The Disney Concert Hall differed from the other two sites, because both the Salk and the Getty were campuses, and not simply a building within a "foreign" environment. With the Disney Concert Hall, part of the striking beauty of the piece was that the dynamic form characteristic of Frank Gehry's work, contrasts against the straight edges of the surrounding buildings but also acts as a center piece for the downtown area. The concert hall was also an example of how the style of one architect may drastically change any given context. | A drawback we witnessed through the visitation of these and other southern California architectural landmarks was that, although in the same business/demographic region, these pieces were actually quite dispersed and took a good number of hours of highway driving in order to be reached. Southern California is highly reliant on the transport method of a car, and perhaps it is only because of this type of lifestyle and city system that complexes, campuses, and buildings such as the Mineo cathedral, Gehry's piece, the Salk, and the Getty, can exist. The land-spread and dynamic of the context seem integral to the choices the architects made with their design, and thus, perhaps have only yielded such distinctive effects accordingly. There is some debate that perhaps centralization in areas like the Los Angeles region would be more desirable than the currently decentralized schematic. On the most trivial end, one could observe the trek to reach these buildings are part of the experience, but more grave is the negativity of the dependence on lower-occupancy vehicular traffic and inaccessibility for public populations of all class strata. | Whether or not the dispersing of the area is a necessary precondition for the architecture Los Angeles boasts of, the architectural composition of southern California is quite striking and diverse in language. Meier, Gehry, and Kahn are only part of the total architectural experience, but the three buildings we've discussed here are certainly integral components of the architectural experience.

**ENKEBOLL FACTORY TOUR**

NOVEMBER 8-11, 2003 • ENKEBOLL PROJECT • LOS ANGELES/SOUTHERN CALIFORNIA

Jaime DONATE, Sooran KIM, Lauren SCHMIDT

**SUMMARY OF EVENT**

As an introduction to the "Room Within a Room" project, sponsored by the Enkeboll Foundation for the Arts and Architecture, we traveled as members of a five person Carnegie Mellon team to Los Angeles in November. The purpose of our trip was to meet the other two student teams for the project, one from North Carolina State University and the other from the Henry van de Velde School of Interior Architecture (Belgium). As a group, we became acquainted with the Raymond Enkeboll Designs Company with respect to their philosophy, business structure, product line, and manufacturing process technology. This was done through a series of group meetings and a site visit to the Enkeboll Factory.

**FIRST IMPRESSIONS**

After an hour drive in LA traffic from Santa Monica, we arrived at the Enkeboll factory. We were surprised to arrive at an "urban country mansion/factory" with a small sign out front that said "Enkeboll". This was not what we expected the appearance of the factory to look like. We were greeted by Ilda Vaja, corporate secretary, and chairman of the board, Steven Enkeboll. The lobby of the factory was completely filled with past Enkeboll products and pieces of art collected throughout the years. We were overwhelmed by the physical appearance and architecture of the entrance, but after our factory tour we felt that it conveyed the history, products, and style of Enkeboll.

The tour of the actual factory was the best part of our trip. We were led through the stages of production from the rough sawn lumber to the packaging and shipping department. This was coupled with a walkthrough of the company's design process, which has changed over the years with the advancements of technology. Enkeboll's use of technology was carried out throughout the fabrication of their products, from the use of a 3D camera in the design process to the use of large, computer-run, wood-carving machinery that could produce up to 20 identical pieces. We felt that Enkeboll's use of technology supported a high level of craftsmanship and design, which allows the company to market to high-end clients and remain the leader in the field of architectural woodcarvings.

Although we were very impressed with the current position of Enkeboll, we feel that there is an opportunity and great potential for the company to expand their cliental through new products. This overall idea was repeatedly discussed during our meetings with Enkeboll. We were presented with their vision of our project, which challenged the principles and foundations of our architectural education. Over the course of our trip, we were able to explain our perspective on the project, discuss our ideas together as a group.

**ROLE OF ARCHITECTS & CONCLUSIVE OBSERVATIONS**

Overall this trip exposed us to a client-architect relationship. We were able to experience a sliver of what it is like to be a practicing architect. It is always a challenge to come to a compromise when two different opinions clash, but we feel that this project will provide us with the opportunity for all of us to become team players.

We ate good fish... we saw some buildings and we came home in a very, very fast flight.





## STRANGELY FAMILIAR: DESIGN AND EVERYDAY LIFE

Carnegie Museum of Art

November 8, 2004 – January 11, 2004

Lauren SCHMIDT and Melissa McMORROW

There are currently two exhibits sponsored by the Heinz Architectural Center at the Carnegie Museum of Art: *Very Familiar: celebrating 50 Years of Collecting Decorative Arts* and *Strangely Familiar: Design and Everyday Life*. Both exhibits present common everyday objects but with an emphasis on very differing ideals. The *Very Familiar* exhibit provides an overview of objects over the last five decades, with a concentration in furniture, flatware, and other decorative arts. These objects vary in origin, design principles, and materials. On the other hand, the *Strangely Familiar* exhibit "challenges assumptions about the design and function of objects and spaces in contemporary life" with objects that make you rethink their function and purpose. The ideas portrayed in this exhibit really push the limits of our imaginations.

We found the *Very Familiar* exhibit to be "nice" to look at to see the evolution of everyday objects, but overall not very stimulating. However, the *Strangely Familiar* exhibit provided us with the challenge we were looking for. The ideas of this exhibit were categorized into two major groupings: spaces and objects. Every object exhibited shows an alternative logic. For example, there was a vase that could be purposely "broken" in order to create an interesting pattern of cracks on its surface. Also there was a tent that could disassemble into a raincoat and a raincoat that could turn into a kite. The ideas embodied in these objects follow logical sense even though they are ideas that are fairly unconventional. Each space in the exhibit challenges common ideas of what a space really is. For example, there was a polygonal house that had fold-in windows to facilitate the fact that it could be rolled to change its orientation. Another project was a high-density housing project made from industrial shipping crates to easily accommodate moving from place to place.

Overall, we found the objects in the exhibit to be more compelling than the spaces because most of the spaces were, in the end, treated like objects. The human element of the building was lost in the fact that space could fold out or spin around. The quality of the space became second to the exterior object. There are many examples of current architecture that succeed by this principle. However, we believe architecture is more than an object and that these objective exteriors can find more synthesis working together with the needs of the interior. This exhibit showed us how set standards and stereotypes can and should continually be questioned in order for advancements to be made in both art and architecture.