

IN SITU

George Ranalli, Works & Projects

Main text by George Ranalli
Edited by Oscar Riera Ojeda
Introduction by Michael Sorkin
Interview with Susan Szenasy
Project Descriptions by Anne Valentino
Essays by Joseph Giovannini, Paul Goldberger, Ada Louise Huxtable, Herbert Muschamp and Anthony Vidler

In Situ Design sums up the theoretical position embodied in the work of New York architect George Ranalli. Over the past 32 years, George Ranalli has worked on projects in New York, other states in the U.S., and across the world that have involved large-scale urban design, houses in the landscape, additions, renovations of major landmark buildings and new constructions.

George Ranalli is internationally celebrated and published for his work in historic settings, National Register Historic Landmark buildings and settings with rich design and craft traditions. In Situ is his operational strategy in the design of these new buildings and additions to these complexes, providing contemporary and creative structures that also blend in seamlessly with their historic environments.

The projects have developed a rich craft and design vocabulary, which links this work to the origins and roots of the longer craft tradition in design and architecture.



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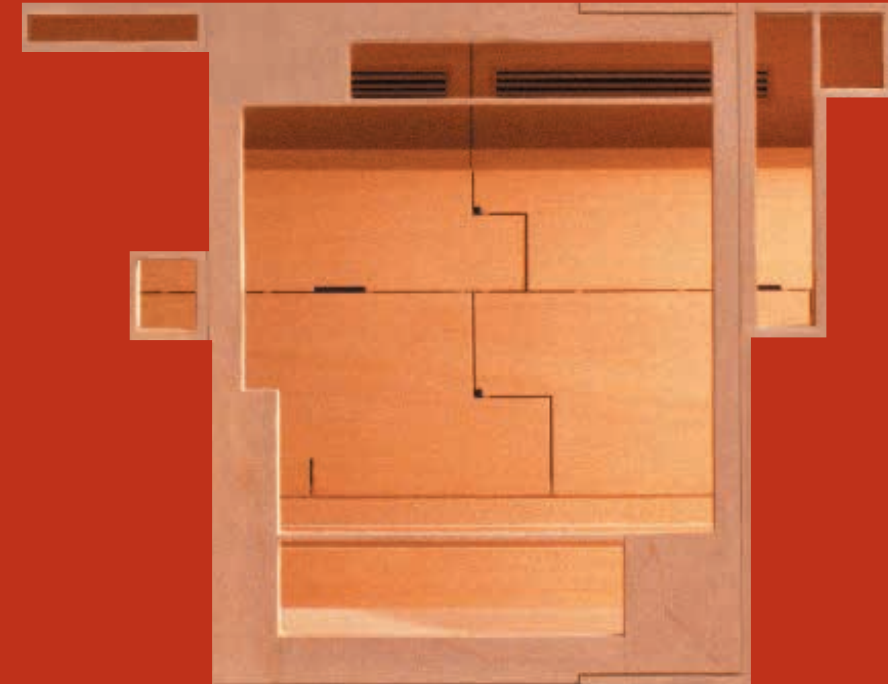


IN SITU

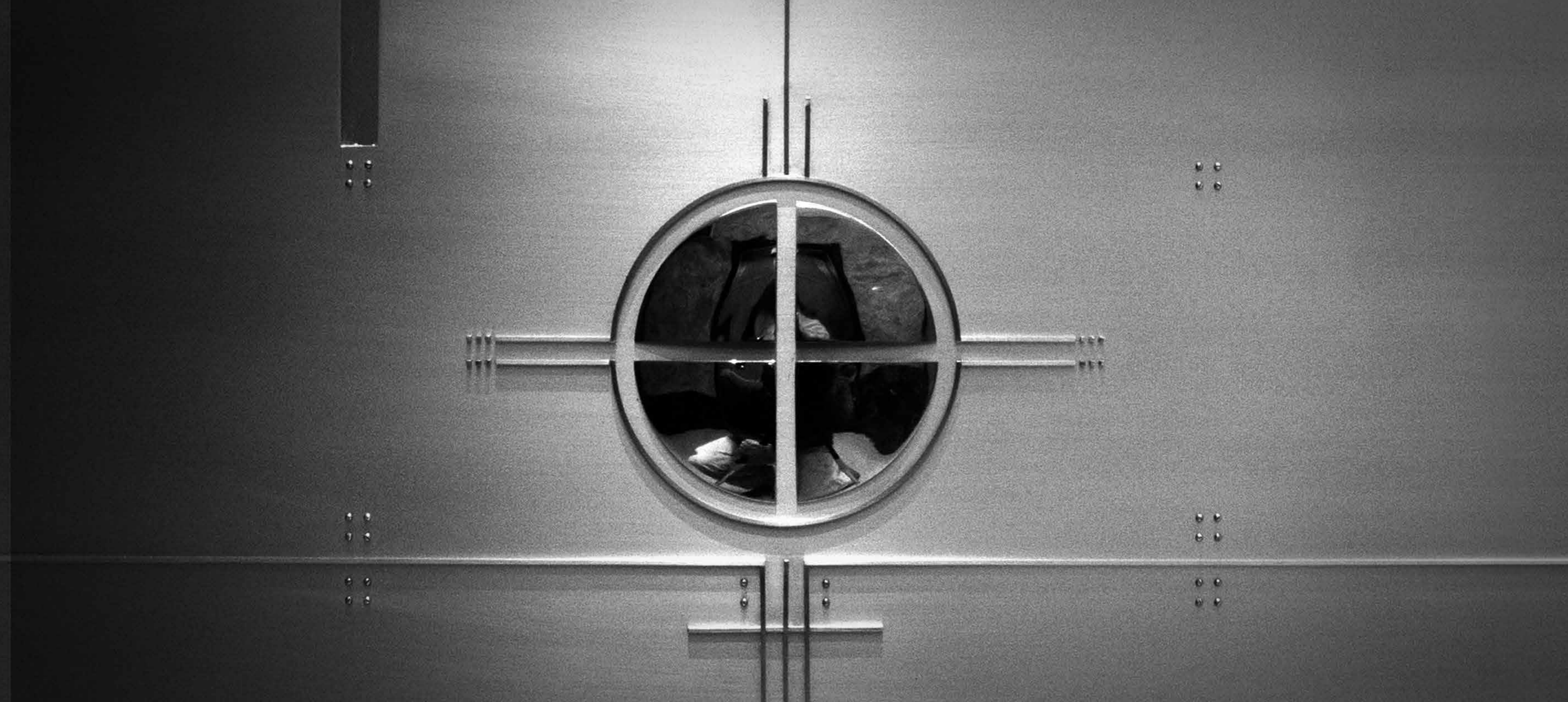
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WORKS & PROJECTS

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INTRODUCTION

by MICHAEL SORKIN

The “heroism” of modernism is self-identified with rupture. Assuming a genuine isomorphism with the political revolutions that were so instrumental in defining its culture, we’ve been over-influenced by a particular – and particularly narrow – reading of both modernism’s appearance and affect. Valorized by its proclamation to have produced an architecture like none that had gone before and by its resonantly insubordinate identification with a class of objects and production that were at once fascinating and innocent of architecture’s hermetic arcana – whether the pure abstraction of a prou or the pure functionality of an aircraft – the emblematic forms of pre-war architecture proclaimed their triumph over the constricted refinements and corrupt aspirations of their predecessors.

Not so many buy into this nowadays: post-modernity (not to mention the war itself and its sad consequences for the sunny side of utopia) have rendered modernism either historical or simply one piece of a plural contemporary. Not such an impoverishment, really. By insisting on modernism’s context, by refusing the absoluteness of its break, its horizons broaden. Robbed of materialist inevitability, the “functionalist” branch of the modernist taxonomy is forced to share the stage with a big family of talented and inquisitive siblings. On the other hand, the effort to dissociate modernism from its foundational insistence on the relevance of a project beyond mere architecture, a project in which the beautiful was not a complete description of the good and the true, has only supported a frantic – but ultimately flabby – basis for thinking about architectural quality. Here we are confronted with a contrived battle between the emptiness of rarefied aesthetic signifiers and the need to foreground architecture’s inevitable role in the fate of the planet and the founding of equity.

In his lucid and persuasive introduction to this volume, George Ranalli makes an argument for the historicity of architecture that grows from both passion and learning.

Ranalli makes no fetish of discontinuity and his project is firmly situated at both a particular site in the body of modernisms and in a far larger view of architectural and urban history. Although his creations are strikingly original, Ranalli does not for a moment believe that any architectural work is created *ex nihilo*. And this is important: Ranalli’s architecture grows very much from both a love of process – his is a maker’s hand – and from a deep feeling for the facts of space. His work is filial rather than Oedipal (that murderous muse

of modernity) and he is clearly happy to be part of a big and boisterous family. This sense of daily drama underlies the meaning of Ranalli’s expansive evocation of musical ensembles as a source of his method of artistic invention and, more broadly, of his insistence that tradition, too, is retrospective, an individual invention.

Thus, the history Ranalli traces of the influential figurations and spatialities of masters like Wright, Scarpa, and Kahn – as well as of the architecture and urbanism of the Italian Renaissance – is neither inevitable nor universal. But they are unassailable as influences not simply because of their immanence in Ranalli’s work (where they become truly indigenous, not the empty authority of the mere fact of authority) but because they’re his choice, his taste. Because of his critical relationship to this body of work and experience, he authorizes us to look for its influence in his own project. This is clear not simply in the obvious craft and refinement, the sense of proportion and materiality, the artfully modulated light and volume that is everywhere visible in his elegant and lapidary work but in his primary insistence on the social value of building.

And let’s be clear about this. What Ranalli’s work affirms is the nesting of individuality in a structure of compacts. I’ve written before about Ranalli’s affinity for the rituals of everyday life, his remarkable sensitivity to the experience of the materiality – the palpability of architecture and space at every scale. His architectural project is realized in the actualizations of contact, the hand on the handle, the breeze induced by lifting the sash, the coming around the corner to find the space shifted. This is an architecture of elegance and sobriety and it finds its politics in a sense of parity, the idea that no place should be unattended to, residual. Whether the organization of movement and the lush registration of tone and purpose in an office lobby, the elevating dignity imparted to a community hall in a housing project, or the capture of the possibility for privacy, complexity, and public celebration in the reorganization of a forgotten city block, Ranalli insists – his credo, really – that no space, no object, for human use deserves less than perfect care. In his uncanny ability to produce grandeur without grandiosity, Ranalli democratizes design, asserts that no object is too trivial to be loved. Nor any person who uses it.

The argument implied here is that the beloved Modernist idea of a deep, even epistemological, break is both dangerous to the environment and that Modernism is misrepresented if this idea is taken to define it. What Ranalli critiques

in his text is an idea of modernism held captive by a cadre of hegemony who distorted the presence of an unparalleled era of creativity that embraced many voices, many forms, many ways of making. While Ranalli may seem to lay the sins of a greedy and idiot brood at the feet of fathers whose failures were, let us say, those of too Olympian a view rather than mistakes in the particulars of art, his feeling of desertion in his survey of the consequences is entirely sympathetic. There is an architecture all around us that really has gone astray, a mechanized, soulless, building-on-the-cheap, insult to our minds, our bodies, our freedoms.

I don’t mean to overstate the character of the resistance in Ranalli’s work, simply to say that it inheres in an attentiveness that is thoroughly inclusive. In his work, there is no class system and – in both his practice and his decades of teaching – he has always insisted on the search for perfection, for individuality, and for inquiry – Le Corbusier’s “patient search.” Ranalli alludes, in his introduction, to the influence of Sibyl Moholy-Nagy and Eduard Sekler (whose lectures I also had the pleasure of attending way back when) and his work surely cannot be discussed outside a sense of architecture’s history, of the past-in-present. Nor, I think, outside the passionate enthusiasm of these two historians for their subject, their ability to convey architecture’s weight and its power to accumulate ideas in mass, material, light, motion, construction, and representation. We cycle back to an idea of seriousness that must be judged – however eccentric the genius that may have produced it – in a context that always exceeds its physical envelope.

In siting his practice both intellectually and formally, Ranalli departs from Modernism’s preferred metaphors of mechanism and technology, favoring instead biological and musical analogues as well as Alberti’s idea of reciprocity between building and city. These are not deployed methodologically – Ranalli would have little patience with the justification by procedure with which practitioners have lately sought to elevate a mechanization of parametric design (as if all architecture weren’t the outcome of its parameters!) or aleatory techniques or any of the other late spawn of functionalist self-regard and aspirations to an objective architecture. Nor would he have much patience with the equally authoritarian classicists, those architectural originalists who believe architecture to have been born, fully formed, on a sunny day in Rome a couple of millennia ago.

Ranalli, rather, delights, in evolution, the idea that – like the human subject – the architectural object is riddled with DNA, encoded with sources of continuity and singularity both, and produced, generation after generation, by breeding, not parthenogenesis. Like music, another “practice” that evolves within an envelope – the human ability to hear – architecture is a cooperative, inseminating, enterprise and one built on a repertoire of tones and rhythms that are at once infinite in their possibilities and clearly defined by the abilities of the listening or inhabiting subject to process and feel them and, ultimately, to collaborate in what they do. The great architect, like the great musician, is the one who offers us the pleasures not simply of recollection or communion or pleasure made accessible but of exceeding what we thought were our own limits in understanding the new, teaching us some fresh truth about enjoyment. Ranalli has never been content with mere novelty, knows in advance that architecture always rests on a foundation of convention driven by the body’s own capacities and by the forms of cooperation and lived-life that building supports.

Which brings us back to the city, especially to those masterpieces of urbanity – New York, Rome, Sienna, among others – that are such an indispensable referent for George Ranalli. Like Alberti, Ranalli sees building as a kind of urbanism, a supple structure of organization for movement and repose, for privacy and society, for the experience of a rich variety of spatial and material patterns and densities. Having known him for well over three decades, I can say he is very much a man about town and we’ve strolled and sipped cappuccinos and taken in the life of many great urban places together. Given that my most emblematic and beloved view of George is across a café table, I was somewhat abashed a few years ago when he acquired a country place. Of course, he has a family and does dote on the domestic and its rituals and summer in the city can be nasty and he does like to drive and kids need sunshine and fresh air. But mowing the lawn? The unvarnished quietude? The simple life? Nothing to be seen but trees. The potentially nasty spontaneities of nature, the chiggers and the Lyme disease?

“George,” I asked him one Monday when he was just returned, “how can you stand it?”

“It’s on the main drag. It’s in the town. There’s an excellent cafe across the street!”

of the architecture into a palpable, opaque presence, mysterious yet light-filled—as had existed in all the timeless buildings from the Pantheon forward. In Dhaka, the shade devices provided by the concrete enclosing screens defined interior voids of light. Although his architecture has often been criticized for the opaqueness of its elevations, said to be mute or to lack expression other than as a by-product of structure and service, it did argue for a reconsideration of modern theory in favor of an architecture connected to the continuum of history. Kahn left the question of how to relate the idea of façade to the structure of the building largely unanswered in any symbolic sense, but it can be argued that in the Dacca Complex (1974) he brought a degree of ornament to the surface of the government assembly building, with marble inlays relieving the otherwise brutalist concrete finish and large triangular cutouts.

Contemporary with Kahn was Carlo Scarpa, whose architecture resolved the question Kahn had implicitly tried to pose. Scarpa not only excelled to an astonishing degree in imbuing façade with significance but was also a master of interior space and of situating his buildings within profoundly important historical contexts, as shown by the Olivetti showroom (1959) in the Piazza San Marco, Venice and by the Banca Popolare (1973) in the Piazza Nogara, Verona. In both these projects, Scarpa linked interior to façade and endowed the outside surface of the building with a lyrical power that, though striking on its own terms, was yet very much in conversation with the façades around it. While Ignazio Gardella, Carlo Aymonino, and later Aldo Rossi were busy exploring social politics and housing, Scarpa was investigating a poetics of space, form, and surface that was both more contemporary and yet more rooted in the craft of eras gone by.

One of Scarpa's earliest projects, yet also a work of exceptional maturity, the Castelvecchio Museum (1959–1973) in Verona was predominately a renovation of a highly modified fifteenth-century castle built on Roman ruins. Scarpa surgically transformed each part of the structure, imparting a sense of order and particularity. For example, typical gallery designs of the period featured mostly neutral backdrops, but Scarpa placed vibrantly colored Venetian fresco plaster behind antique art works. By challenging the supposed objectivity of the bland, he was able for the first time in decades to deliver a new sensibility to ornament in modern design. This sensibility was also manifested in Scarpa's other projects of this period, as he brought back texture, color, pattern, and figure to the vertical surface. The sheer amount of time that Scarpa lavished on the elevation of a project as an expressive agent in architecture is clear in his luscious elevation study drawings.

Scarpa's Canova Plaster Cast Gallery (1957) in Possagno is elegantly situated among its historic neighbors. Folded against the original Canova exhibit building, the new wing adjusts itself to the larger structure while also forming the edge of the town and a new piece of a street. Scarpa's approach succeeded most impressively in the Banca Popolare in Verona and the Brion Cemetery (1972) in San Vito d'Altivole. In both projects Scarpa, unlike most practitioners of his day, brought history to the fore.

The Brion complex is embedded in a row of mausolea at the back wall of the cemetery of San Vito d'Altivole; the new design extends the existing cemetery yet transcends its mundane organization, reinterpreting the stereotyped landscape of death and eternity into a pure poetry of material, form, and surface. The interplay between life and death in many aspects of the composition bespeaks Scarpa's desire to communicate with the depths of the psyche in every detail. In addition, the clients, Giuseppe and Onorina Brion, were owners of the noted Brionvega industrial design company in Italy, which produced some of the landmark design objects of the twentieth century. Scarpa designed headstones and objects that were truly astonishing in their finish, form, and meaningfulness in association with the Brion family.

In contrast, the Banca Popolare presents a startling façade on the Piazza Nogara. While the Castelvecchio project entailed small-scale contemporary additions to an ancient building, the Banca Popolare is a compelling new building with dual façades, one facing a public square and the other a garden. Scarpa was allowed to build this new building in one of the most sacred of Italian cities, where modern construction is not casually permitted to disturb longstanding traditions. He achieved a profound balance, bringing a powerful historical memory into the present through a complex method of associative meanings. By attending to the ornamental features on the façade, he delivered a building that resonated with the architecture of Verona. The most outstanding feature of the design is an exquisite stucco façade impregnated with Verona red marble dust, an immediate link to the region. Embedded in the surface and crossing the façade horizontally is an intricate three-dimensional molding made of Verona red marble. Above this is a set of rectangular windows, and above that five circular windows, all designed to lyrically denote the thickness of the wall and provide light to the interior. The focus of the wall, however, is the moment where the molding drops down to make way for the totemic entry door. This large, bronze, sliding panel is set within the composition of the façade and asymmetrically located. Overall, the façade is magical in its recuperative ability to align this striking contemporary design with the values and integrity of Verona. Scarpa was able to present an invigorated building that is at once new and old, able to sit within the cultural context of a historic city.

Inspirations

The feeling that there are two basic types of modern architecture, a place-defying type and a collaborative or integral type, has struck me with special force in light of my musical experience. From 1963 to 1974, before becoming an architect, I worked as a professional jazz and pop percussionist. Ensemble playing, as I learned from my performances with Toots Thielemans, Etta James, and others, is an intense group experience: a number of highly trained individuals with great creativity and technical prowess must blend their talents to make music. Familiar songs or melodies establish a base for communication between players, but as the music cooks along, each musician is encouraged to perform innovative solos. These are held together by

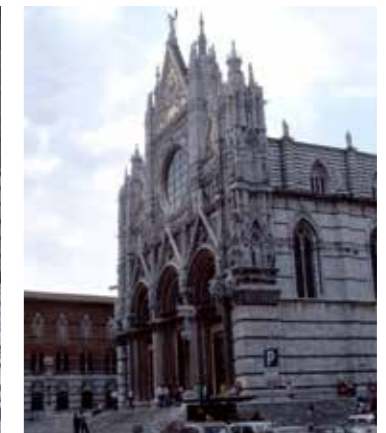
the rhythm section or by the piano's comping chords, which provide bottom and feeling. It is an electrifying, intoxicating sensation to compose with other musicians on site, as it were—on the bandstand, in real time. A sort of spontaneous combustion is sparked by the signals that pass between musicians: sometimes a mere wink is the cue to fill a space or to lay back, eliciting a response that enlarges and develops the composition. Balance between the individual and the group is key.

Unfortunately, it is not a given. Over the years I worked with a number of technically competent musicians who could not swing or who, despite their high level of musical invention, could not connect to the audience or the ensemble. For my own part, I tried to remain aware of the need not only to improvise as an individual, but to be present in the room and remain intimately connected to the group.

In retrospect, it seems clear that in learning to be an architect I was drawn to a compositional dynamic similar to that of live music. The connection between music and architecture is, for me, in that dynamic linkage of individual to group, often mediated by slight cues or details, which allows a high level of personal invention while still enabling the group to make a unified sound. Given my musical background, I could not but question the underpinnings of much modern architectural theory, especially its refusal to connect new designs to existing cities and landscape features. A building should collaborate with the players around it, not ignore or override them. The structures of a campus or city should swing together, not raise a cacophony of clashing solos. Music is performed best when everyone is both a soloist and background musician in alternating patterns; architecture is at its best when each building can be both idiosyncratic and an integral part of the dynamic cityscape.

The importance of such collaboration became even more apparent to me, early in my career, as I explored the cities and landscapes of Europe, especially England and Italy, reexamining the built legacy of our culture. In particular, the pertinence of site and context to new institutional buildings became intensely clear. I saw an amazing range of complexes where new public buildings had been integrated into beautiful vernacular environments, and was constantly struck by the obvious ability of their architects to marry disparate entities into cogent and clear city forms.

Siena, for example, is constructed almost entirely of light-brown (sienese) brick. Out of this pile of warm masonry rises the Duomo or cathedral (1263). The Duomo is casually composed into the city fabric on two sides, while its front, covered in a rich composite of religious statuary and ornate decorative relief and textured in a white and green horizontal marble pattern, is open to a small public space. The building's vibrant pattern, texture, and color immediately set it apart from the vernacular, yet some of its horizontal striping is wrapped around lower portions of adjacent structures, pulling it into the city fabric. Thus, although the Duomo is instantly legible as the primary religious building of the city, pains were taken to reconcile its color,





PROJETS

RESIDENTIAL

- 036 Park Avenue Renovation
- 044 Chatham House
- 058 Helmick Residence
- 066 Glocer Renovation
- 076 Blumenthal Renovation
- 084 75th Street
- 092 K-Loft
- 108 Indoor Lap Pool Building
- 118 Pool & Pool House for "C" Family
- 132 Renovation to Barn for A Family
- 138 Addition to G-house
- 144 22nd Street Loft
- 154 Ranalli Studio
- 158 Callender School
- 172 Frehley House
- 190 15th Street New York Apartment



1



2



3

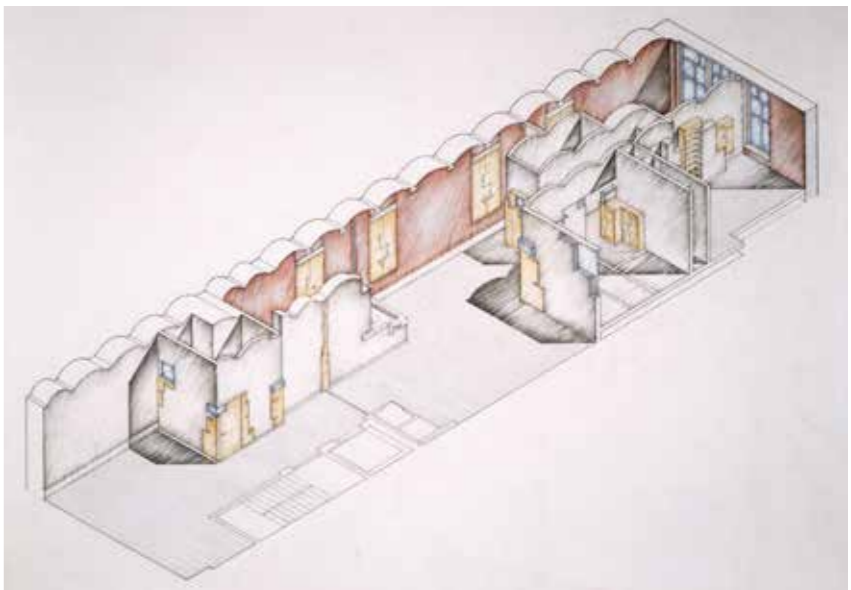
- 1 View of the indoor pool looking toward the landscape
- 2 Detail of the pool steps
- 3 Detail of the pool edge



1



2



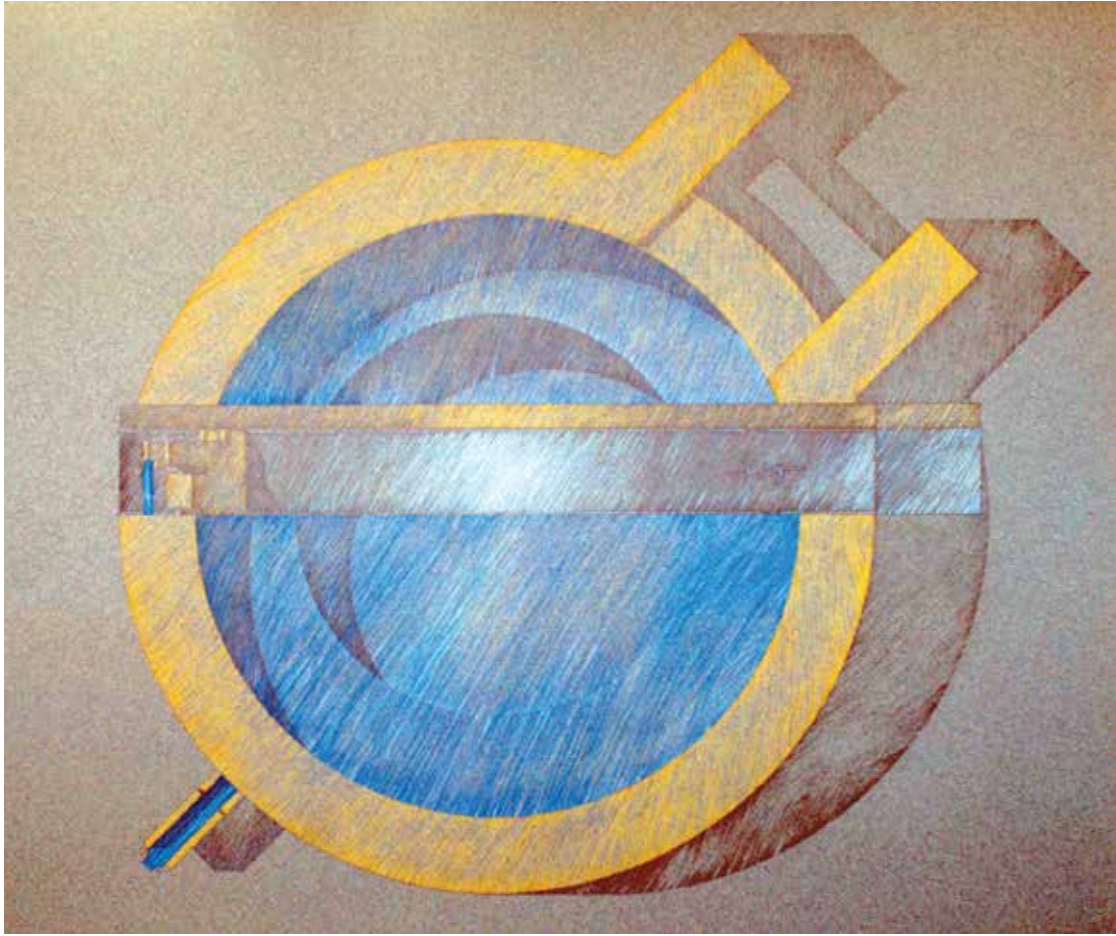
3

- 1 Living room, dining room and kitchen from the entry to the master bedroom
- 2 Model with the east wall and ceiling removed
- 3 Axonometric drawing indicating the elements' materials



1 Master bedroom with custom bed detail and custom night tables
2 Master bathing room





1

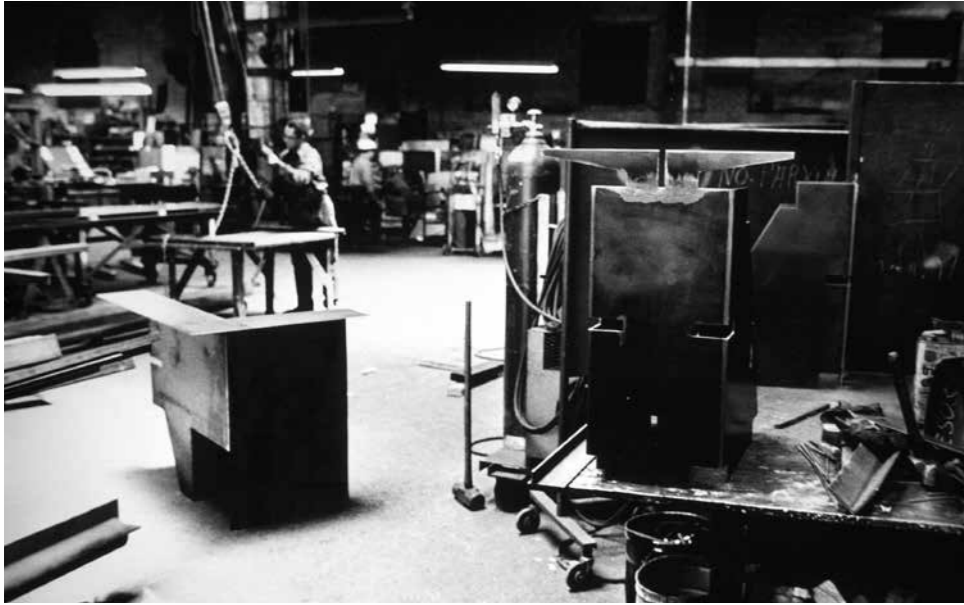


2



3

- 1 Plunge pool plan and elevation drawing. Color pencil on color paper
- 2 Limestone spill way from the plunge pool to the main pool
- 3 Entry stair to the jacuzzi pool



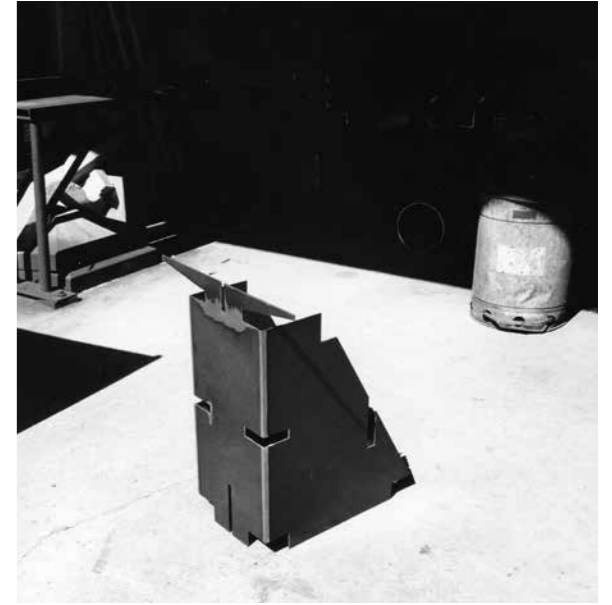
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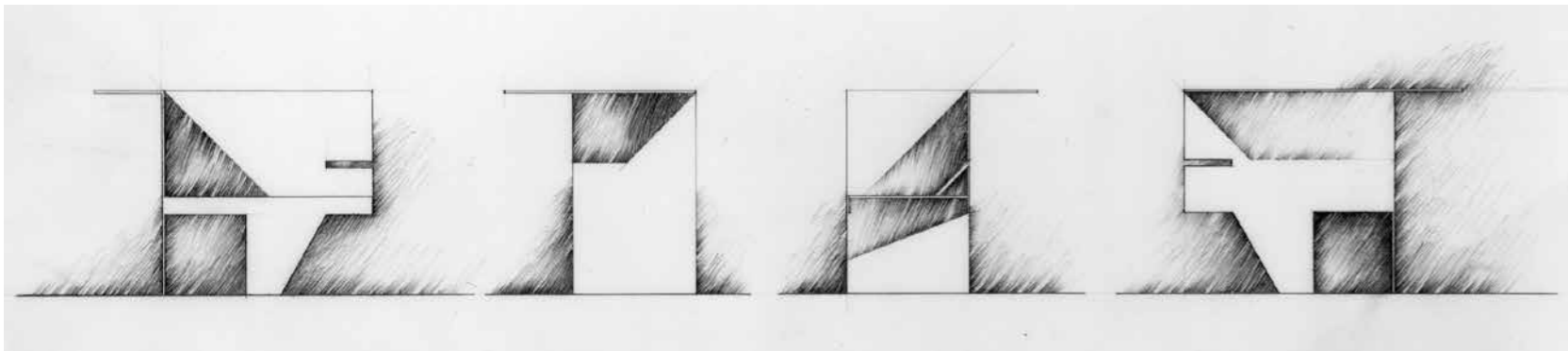
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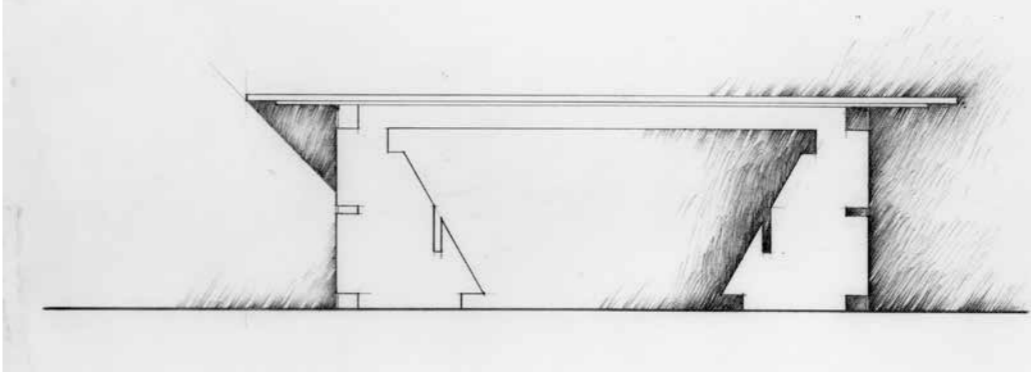
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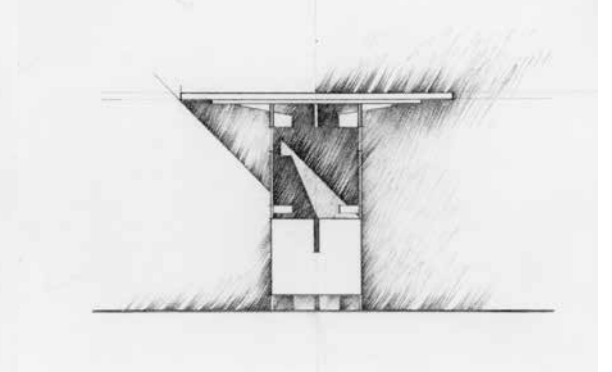
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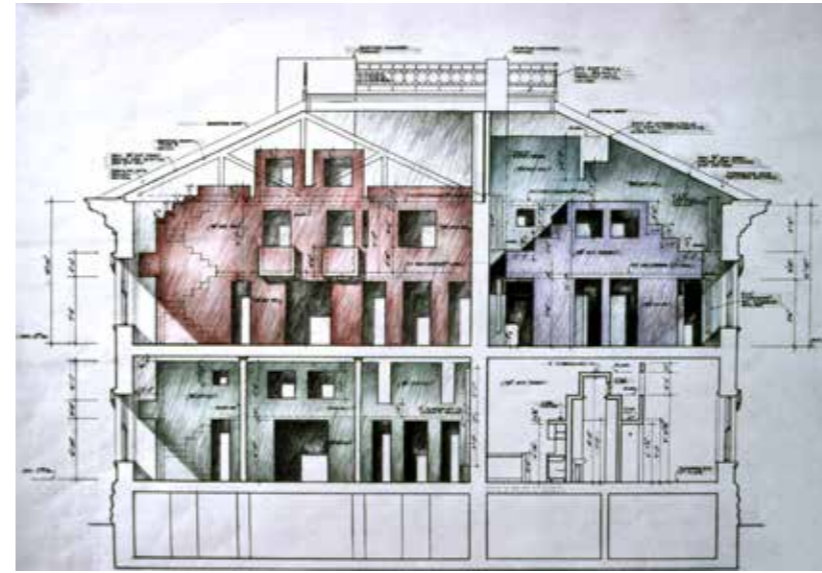


7

- 1 Shop fabrication of the steel side chair and table base
- 2 Steel side chair without the leather cushions
- 3 Steel side chair elevation drawings
- 4 Table base before the marble top was installed
- 5 Elevation drawing of the table
- 6 Table base pedestal at fabricator
- 7 Section through steel and marble table



1



2

The metamorphosis of the space required removing the second-floor ceiling and many interior walls and recombining portions of basement and attic. Restored stairwells remain central to common access of laundry facilities, a sauna, and storage. The original classroom doors act as front and back entryways for each apartment, and the spaces of the old classrooms have become the living quarters in the new domiciles.

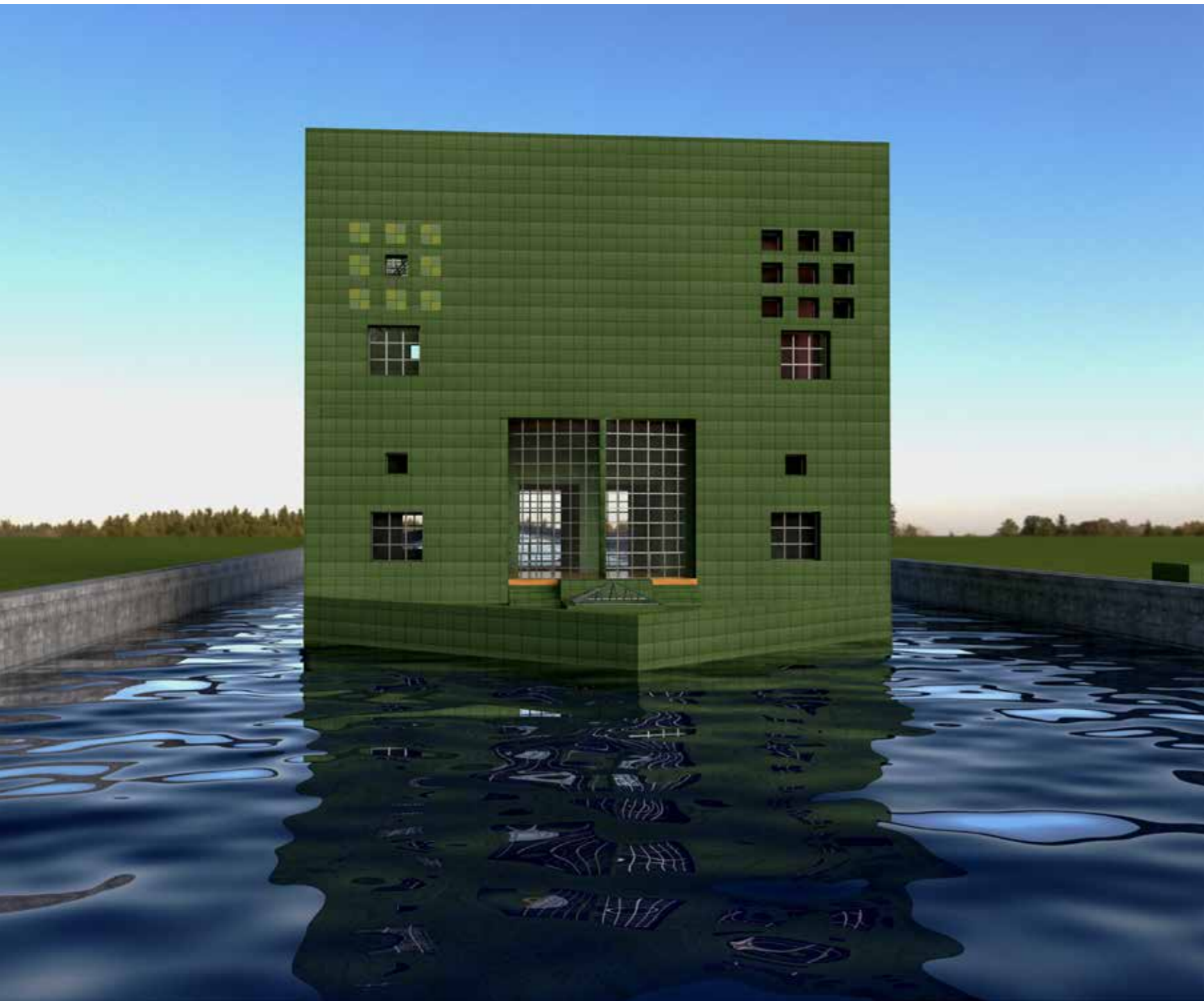
The design for each apartment centers on a large living room/dining room on the first level with a soaring, 23-foot ceiling. A large sculptural form inserted into each apartment contains a kitchen, informal dining area, large walk-in pantry, and laundry room. The living room has built-in shelving, designed lighting, and a full bathroom. The second level (only one apartment has a third level) provides a cozy inglenook around a fireplace and a master bedroom with full bath. Up a few stairs, a loft space is well suited for use as a family room or home office. Borrowing from the visual trickery of Cubist painters, the interplay of color creates a multiplicity of perspectives.

Pulitzer prize winning architecture critic Paul Goldberger lauded the Callander Schoolhouse for its innovative architectural design and restoration: "These six apartments are notable not only as a work of architecture, but also as a significant gesture in the value of landmark preservation."

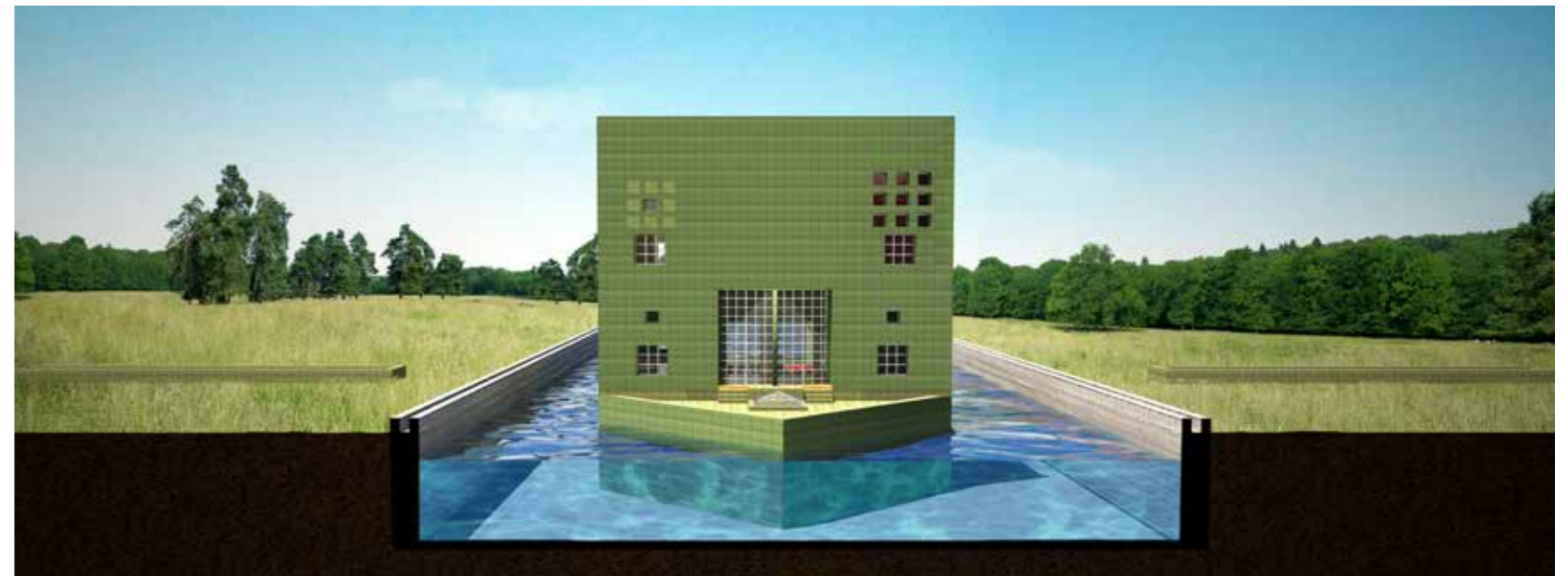


3

- 1 Owner's living room looking toward the entrance
- 2 East-west section facing north
- 3 Owner's living room with their collection of antique furniture



1



2

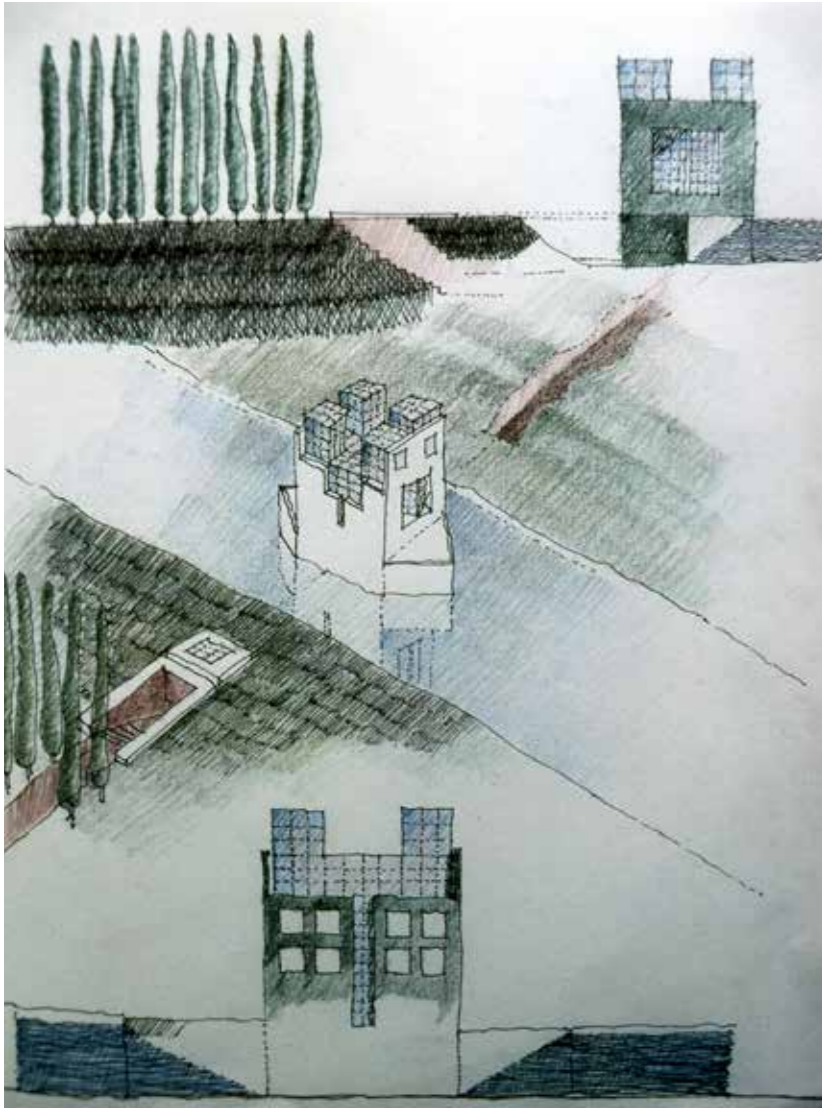


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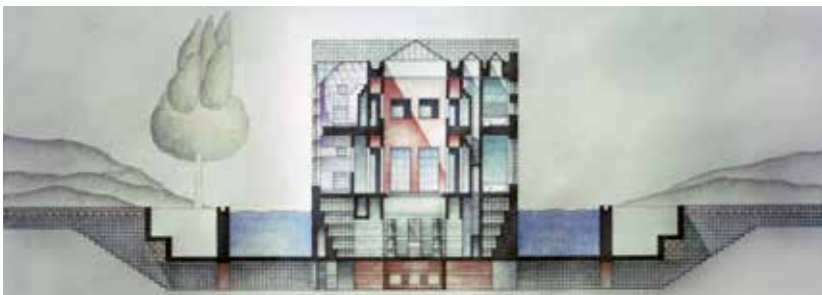


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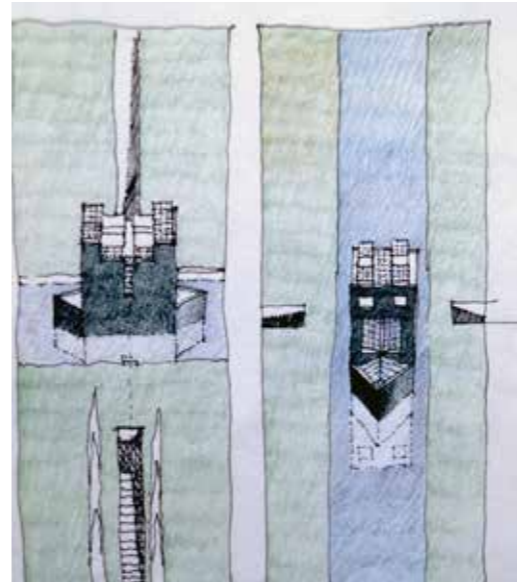
- 1 Computer model view of the canal elevation
- 2 Canal elevation
- 3 Pencil drawing of the canal elevation
- 4 View of the canal and rear elevation of the house



1



2



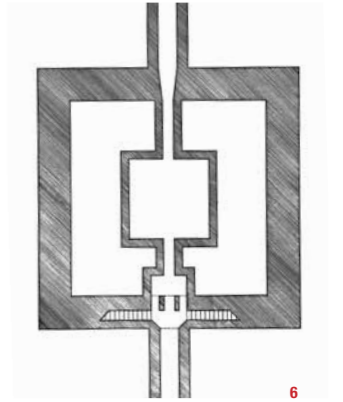
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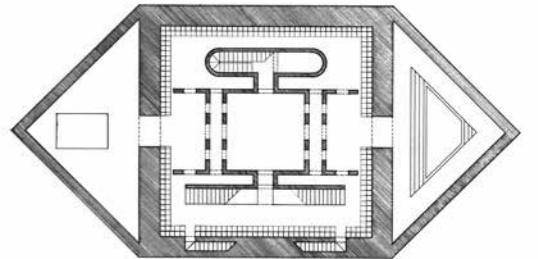
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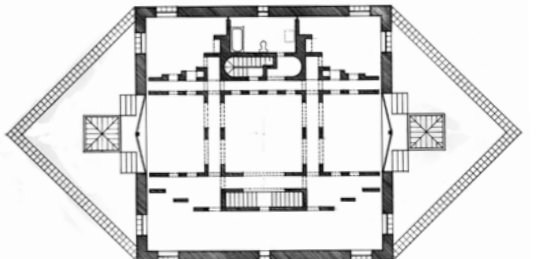
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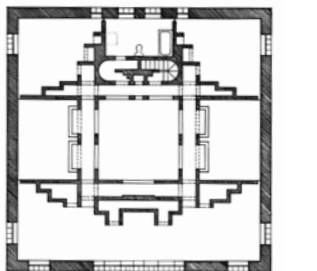
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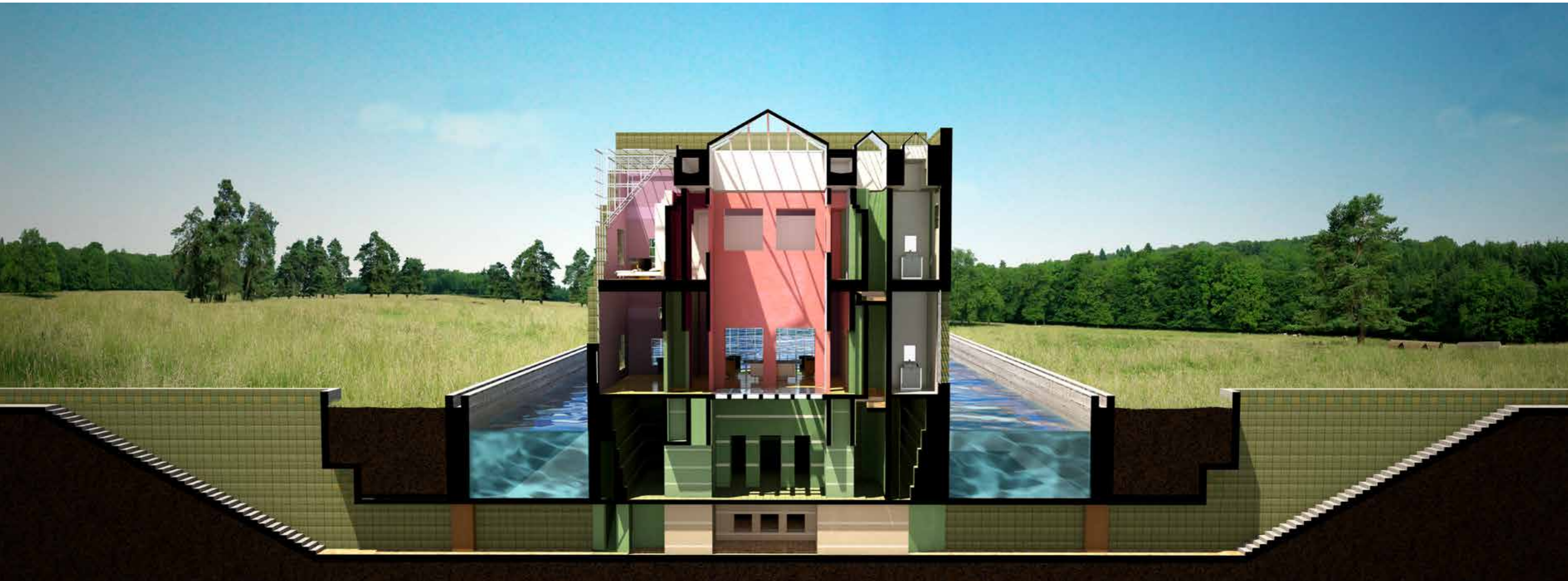


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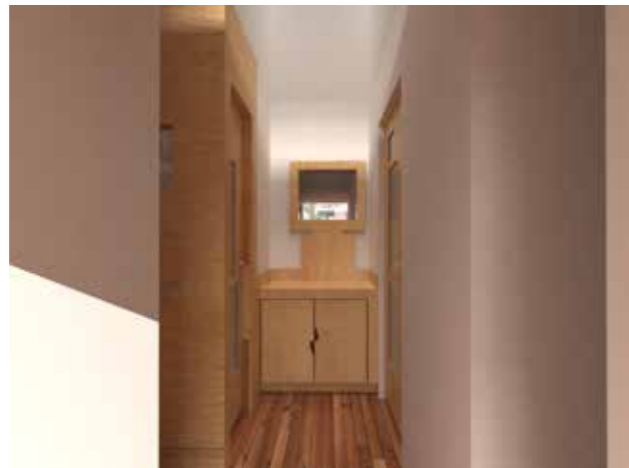


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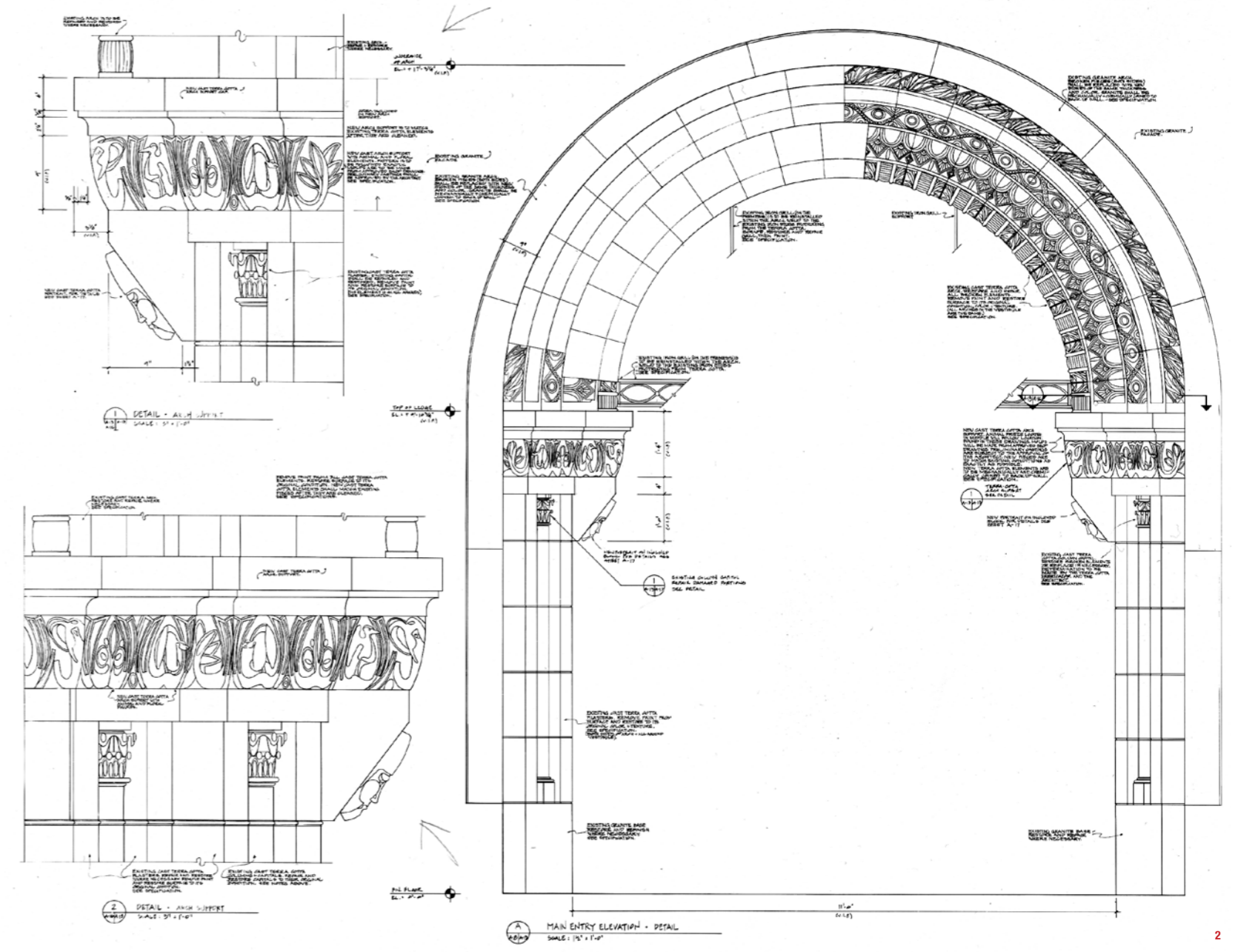
- 1 Sketch of the house in the landscape
- 2 Section through the entry sequence
- 3 Sketches of the entry and canal sequences
- 4 House study, pen and ink and color pencil
- 5 Computer model of the entrance to the house
- 6 Entry level plan
- 7 Lower court and exercise level
- 8 Living and dining level
- 9 Bedroom level



1 Computer model section through the entry sequence and central court



- 1 View from the master bathroom window
- 2 Master dressing room cabinets
- 3 Computer view of the storage element for the master bathroom and window into the bathroom
- 4 Lock-it lever handle



1

1 Detail photo of the restored animal frieze and restored grill work
 2 Construction drawings for the terracotta frieze and elevation of the full entry arch



1



2

- 1 Detail view up over the beauty care rooms with hidden lighting
- 2 Upper section of the dressing room enclosure with strip light covers and mirrors



1

- 1 View down the stair from the second floor of the school
- 2 Openings in the stairway wall from the hallway

2



location
year of design
year of completion
client
lot size
project size
architect
associates
design team
photographer

Brooklyn, New York
2000
2008
New York City Housing Authority, David Burney, Director of Design
4.75 acres
7,000 sq. ft.
George Ranalli
Robert Silman Structural Engineer; George Langer Mechanical Engineer; Stephen Falk, Specifications; Joe Di Bernardo, Lighting
Mario Gentile, Hayden Marrero, Hollace Metzger, Oliver Calderari, Brock Danner, Price Harrison, Fran Leadon, Nadia Ostrovsky, Kimberlae Saul, Texer Nam.
Paul Warchol

Saratoga Avenue Community Center

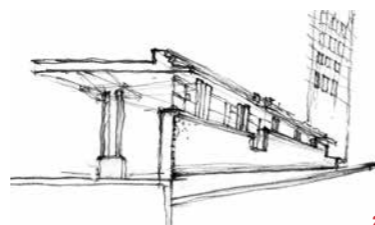
A community expressed interest in a facility of excellent design to accommodate civic events, parties, and education and arts programs. The project, sponsored by the New York City Housing Authority (NYCHA), would remodel 1,500 square feet of ground-floor space in the 16-story Saratoga Village Apartments building and add a new, 3,500-square-foot facility as an all-purpose community space with commercial kitchen, bathrooms, director's office, and other amenities.

The Saratoga Community Center posits an alternative to the contemporary lament that public architecture built by public agencies inevitably yields bland, stark buildings remote to occupants. This project transforms a solitary housing block into a residential housing complex of elegance and distinction. The orientation and design of the new building, the redesign of the ground floor of the existing high-rise tower, and the surrounding landscaping work together to brighten the formerly bleak apartment-block environs.

At the eastern end of the site, a newly designed hallway connects the apartment tower to the new community center; the adjacency frames the grounds in a sheltering street wall. A smaller volume in the new community center, for the director's office, balances the composition to the west. The design elements define two inviting outdoor spaces, one bordering Hancock Street and the other outside the community center's main entrance. In a metrical progression from either the street or the adjoining apartment building, visitors pass through a compact entryway into the soaring, 23-foot-high main space. There an expanse of hardwood floor, buff-white walls, and large mahogany-framed clerestory windows compel the view upward. A ubiquitous adjustment of scale and ornamentation frame the atmosphere of any activity or special occasion occurring within the space.



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- 1 Detail of the large doors leading into the garden
- 2 Early sketch of the Hancock Street side
- 3 View of the entrance on Hancock Street



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- 1 Detail of the Director's window
- 2 View into the interior through the Director's office window
- 3 Entry window and entry doors with main assembly room beyond



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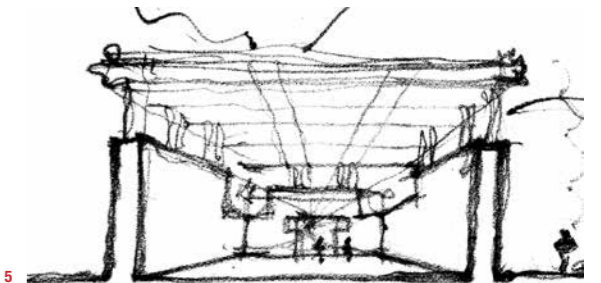


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- 1 Detail view of the main room
- 2 Upper view of the windows, lighting and mechanical equipment
- 3 View looking up at the rear wall
- 4 View of the upper details
- 5 Early sketch of the main room



5

project name Valentine Chair
location Udine, Italy
year of design 1983
year of completion 1984
client Promosedia Corp.
architect George Ranalli
design team Nick Dermand
photographer Stefano Valebrega

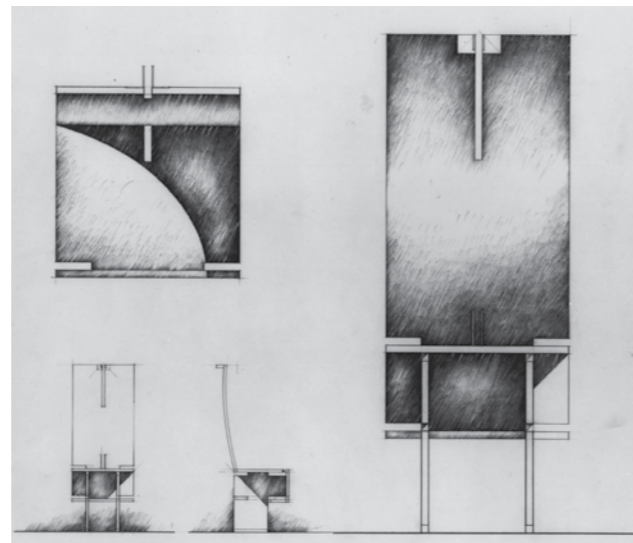
Valentine Chair

This chair was designed for a limited furniture production run by Promosedia S.R.L. in Udine, Italy in 1986. Another version was designed for the 22nd Street Loft project, to accompany the large marble dining table; the two chairs differ slightly in detail and execution. The Loft chairs were not completed, but the Valentine Chair was executed in plywood with a black lacquer finish and all joining details in brass.

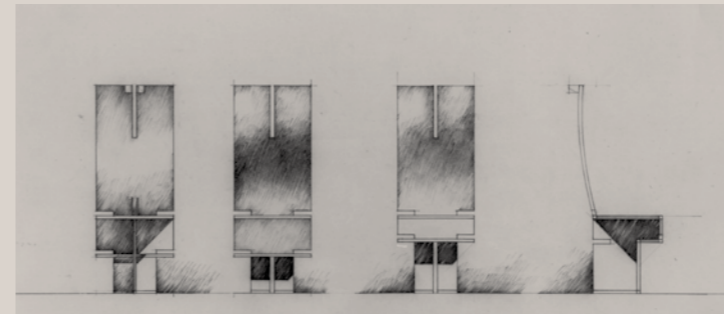
This tall, ladder-back dining chair is designed for a somewhat formal setting at the table. Situated around a custom-designed marble table, these chairs appear as a completion of the table design. Due to their height, they are also perceived as forming a space around the table. The original design featured exposed plywood end-grain with a final laminate layer of ebony veneer, but the production line, determined by Promosedia (sponsor for the Il Progetto Domestico entry in the 17th Triennale di Milano), saved production costs by finishing the chair in black matte lacquer. The chair had a limited production run, as is typical with Italian furniture companies. The Valentine Chair can be seen at the end of the dining table in the exhibit photos.



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- 1 Brass detail at the top of the chair
- 2 Plan and elevations of the chair
- 3 Elevation studies
- 4 Dining chair from the back
- 5 Chair from the front

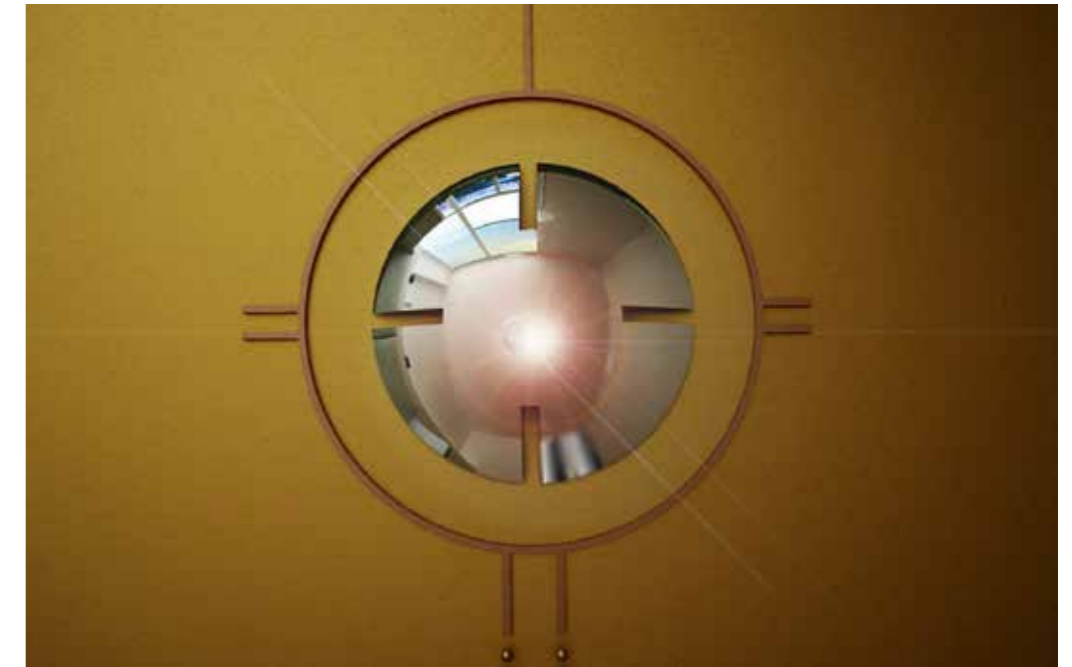


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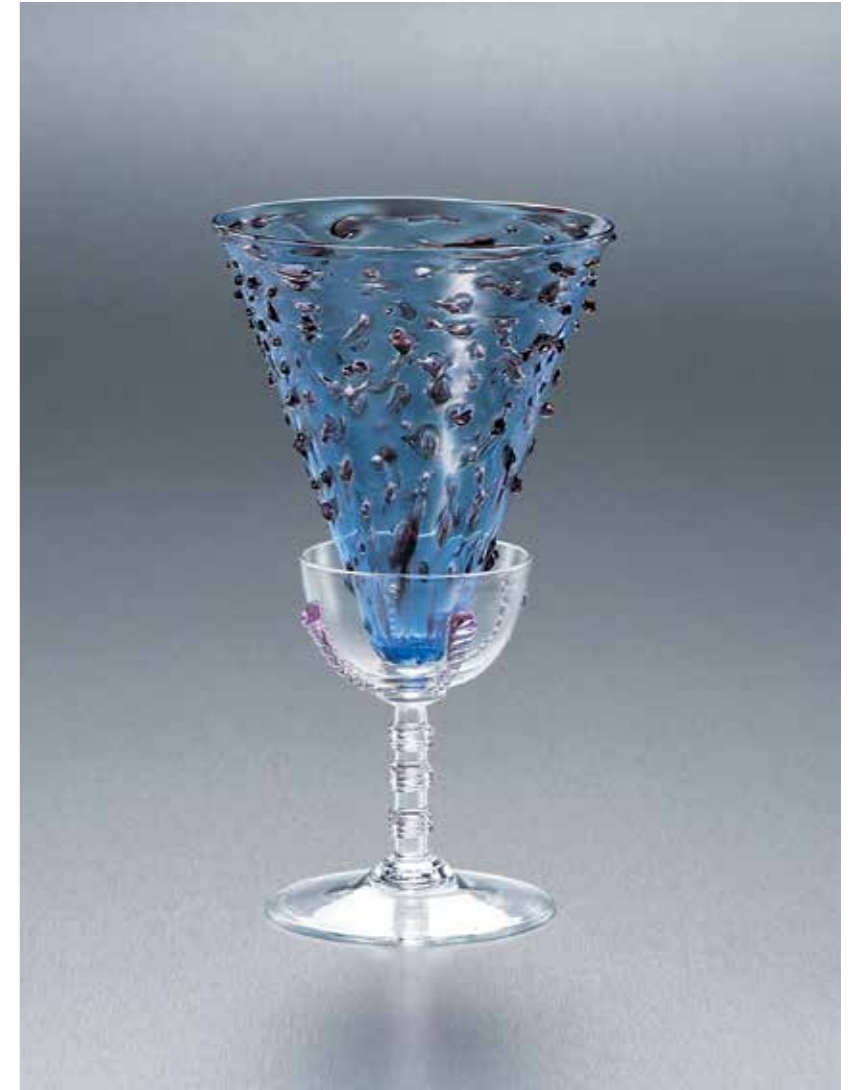


4

- 1 View of the table in a custom designed interior by George Ranalli
- 2 Detail of the silver element on the top of the table
- 3 Exploded view of the table from the front
- 4 Exploded view of the table from the storage cabinet end



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2

- 1 Detail of the hand blown Sofia glass from below with amethyst stones set into the outer surface
- 2 Full view of the hand blown Sofia glass

