

designing women

INTERIORS BY LEADING STYLE MAKERS

Margaret Russell

Photographs by John M. Hall

Foreword by Martha Stewart





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"I'm not a minimalist by any means," says Manhattan-based architect Page Goolrick, just a touch defensively, "but I feel strongly about design that works." Her own home is a case in point. Dividing time between residential and commercial projects, Goolrick runs her small firm out of the SoHo loft where she both lives and works. The space has a strong element of restraint, but

while minimalism often denotes a coldly stark interior, devoid of the human touch, Goolrick's live/work environment is refreshingly intimate, filled with warmth and light and dramatic city views.

It is efficient, too. Client meetings take place in a sun-splashed conference room that does double-duty as a kitchen, with hidden storage and hinged counters that flip up to reveal appliances. "I've thrown dinner parties for twelve here," Goolrick





says, “that haven’t been compromised by the fact that it’s also a conference room.” The office library by day becomes the living/sleeping area at night, thanks to a Murphy bed and a clever five-by-eight-foot pivoting panel that closes off the rest of the loft to provide a sense of privacy.

Goolrick’s apartment is intelligent design at its best, a stylish solution to common space-constraint problems. In fact, many clients, particularly commercial ones, don’t know it’s her home. “It’s a live/work space that nobody realizes is a live/work space,” she says. “I don’t want to appear to be a woman working at home, and this place certainly doesn’t scream ‘home.’”

“I’m always trying to simplify,” Goolrick says. “I interview my clients extensively when I take on a project and study their wants and needs; sometimes I think I’m actually more of an efficiency expert.” Inspired by reductivist masters such as Richard Neutra, Walter Gropius, Le Corbusier, and Charles and Ray Eames, Goolrick favors “honest” materials—steel, concrete, wood, marble, and glass. She often develops her own product designs and has created an extensive line of lighting with distinctive shades of stainless-steel mesh. She says, “I like to use at least one unique, project-specific invention in each job.”

An avid sailor, Goolrick says her sailboat racing has informed her creativity. “It’s strengthened my feelings about architecture and design,” she says. “Boat design is very specific: many things have dual functions and everything you use is stowed in a specially designed place. I try to apply those principles to my residential work: living in a well-designed place makes living there so much better.”

PRECEDING PAGE In the living area/library of Page Goolrick’s SoHo loft, a flea-market sofa that she reconstructed and recovered, a credenza by American modernist Florence Knoll, and *Clocktower*, a silkscreen by Lorna Simpson. Goolrick installed a Murphy bed on the opposite wall.

OPPOSITE Goolrick designed frameless steel-and-glass doors to separate the office area from the conference room/kitchen. The door on the far wall pivots to close off the library (by day) and living area/bedroom (by night).

“It’s a live/work space that nobody realizes is a live/work space”



LEFT When not hosting clients, the conference room turns into a kitchen: cleverly designed cabinetry conceals an oven, dishwasher, and washer/dryer; the counters are hinged to flip up and provide easy access. The maple table and stainless-steel mesh light fixtures are Goolrick designs.

FOLLOWING PAGES Clockwise from bottom left, some of Goolrick’s lighting designs. A collage of favorite construction materials. Goolrick designed the Jean-Michel Frank-inspired sofa and upholstered it in wool by Donghia; a translucent door slides in front of the shelves to hide catalogues and sourcebooks. Goolrick’s well-organized desktop.

design details

- my motto: "simplify, simplify, simplify"
- I prefer balance to symmetry, which can be too rigid or confining
- so much of architecture is what you don't see; it's what makes a space truly efficient
- if you can streamline or simplify an activity—finding your keys or dressing in the morning—you can use your saved time to do something more enjoyable
- minimal needn't imply empty; it can just be a straightforward, well thought-out space
- simple, honest materials usually age with grace: concrete is very forgiving, marble develops a lovely patina, and the first scratch in stainless steel is the worst—the surface becomes more beautiful with time

