

PARK AVENUE

RETURN ENGAGEMENT

ARCHITECT PAGE GOOLRICK HELPS A DESIGN-SAVVY INVESTMENT BANKER RECONFIGURE HIS LIGHT-FILLED MIDTOWN APARTMENT FOR THE SECOND TIME

Photographs by JOHN HALL • Text by PETER WEBSTER



In Richard Lorenti's living room, Page Goolrick replaced a Victorianaesque fireplace with a slate and plaster-on-concrete model that's in the apartment's pared-down aesthetic. Lorenti bought most of the mid-century-Modern furniture at the 26th Street flea market. The sectional is upholstered with Knoll's "Rochelle" nylon crepe, and the armchairs are covered in Gretchen Bellinger's "On the Right Track." The Edward Wormley coffee table is from the Lin/Weinberg Gallery; the 1950s sideboard was bought at a David Rago auction. Lightolier monopoints illuminate the geometric painting by Francesca del Guercio. RIGHT: The apartment has views of midtown Manhattan.



ABOVE: Fussy built-in corner china cabinets were removed from the dining room, where the chairs are vintage Maurice Villency purchased at an estate sale in Litchfield County. *The Hora*, a 1960 painting by the WPA artist Joseph Wolins, hangs over the credenza. RIGHT: The view across Park Avenue. OPPOSITE PAGE: In the kitchen, ducts, pipes, and drains from the step-back terrace above are concealed in an elliptical column. Goolrick designed the custom steel-frame island, which is on wheels and can be moved. All the countertops are honed Carrara marble, and the floor tiles are prefinished cork by Wicanders. There's a vented Braun hood above the Viking stove, and Sugatsune brushed-stainless-steel pulls on the custom MDF cabinets.





"RICHARD LORENTI HAS lived in three different apartments without moving," says architect Page Goolrick of her investment-banker client, whose Park Avenue aerie she recently renovated for the second time. About 15 years ago, Lorenti bought the studio apartment adjacent to his one-bedroom co-op and hired Goolrick to join the two. Years later a two-bedroom apartment on the other side of Lorenti's original flat became available. He bought it, sold the studio, and asked Goolrick back to link up the two bigger spaces. "What's amusing is that they started out as one apartment," says Goolrick. "It's such a New York story—in this city, we are forever doing, undoing, and redoing residential architecture."

Both of Goolrick's reconfiguration projects for Lorenti involved a lot of undoing. "It's a prewar building that began life as a residential hotel," she says. "It has an elegantly exposed structure, with very nice beam and column work running throughout." Goolrick stripped off layers of decorative moldings and cabinetry in the most recently incorporated apartment, which not only revealed the beautiful bones beneath the clutter but also made the new space match the pared-down aesthetic she had already established in Lorenti's original apartment.

Knocking a door through a common wall was enough to reunite the two co-ops, which now

share a large entrance gallery. Goolrick has paid attention to the way space flows in the expanded layout, thickening walls and resculpting vertical planes at points of transition so that there are layers to create a sense of movement as you pass from one room to the next. "Richard went to architecture school," says Goolrick, "so he had a very sophisticated level of understanding and knew in advance what an eighth-inch as opposed to a half-inch reveal would look like."

Lorenti has also spent many Saturday mornings at the 26th Street flea market, assembling a fine collection of mid-20th-century furniture and art, which looks perfect in the creamy, light-filled rooms, many with new cherry floors. He is on the co-op board and has been instrumental in retaining the building's original steel-casement windows, a detail Woody Allen liked so much he used the apartment as a location for *The Curse of the Jade Scorpion*. "They built a period kitchen inside the new one," says Goolrick. "But they used some of Richard's furniture because it fits the spirit of the building so wonderfully well." SEE RESOURCES



THIS PAGE: Like most of the apartment, the master bedroom is painted Benjamin Moore "China White." Goolrick removed picture rails and other moldings. The painting over the bed is by Francesca del Guericco; all the furniture and decorative objects were bought at the 26th Street flea market. OPPOSITE PAGE, FROM TOP: The apartment, which is on Park Avenue and 34th Street, has a spectacular view of the nearby Empire State Building. The half-circle chest and matching bedside table in the guest room, bought in a small Brooklyn store many years ago, were Lorenti's first vintage purchase.