

TRIPLE THREAT

In a Brooklyn triplex, a soaring steel staircase is the tie that binds

BY CRAIG KELLOGG
PHOTOGRAPHS BY COLIN MILLER

Stairway To Heaven
The winding steel staircase was fabricated in sections in Colombia and assembled on-site. See Resources.





Shimmer And Shine
(TOP LEFT) The living room features Vladimir Kagan seating pieces, a Studio Van den Akker cocktail table, a Fort Street Studio area rug, and custom curtains by Erik Bruce. (NEAR LEFT) A work by Barbara Kruger punctuates the

end of a passageway furnished with a BDDW hanging cabinet and a Rug Company runner. (ABOVE) The kitchen includes slabs of Calacatta marble and Bulthaup cabinetry. The range is from Gaggenau and the appliances are from Miele. See Resources.

B

y necessity and definition, triplex life is typically all about stairs. Soaring above the manicured urban wilderness of Brooklyn Bridge Park, the 3,900-square-foot penthouse triplex featured on these pages was essentially built upside down by Marvel Architects, part of the Pierhouse project adjacent to 1 Hotel Brooklyn Bridge. Bedrooms are arranged on the apartment's lowest level. One flight up, enormous kitchen

windows offer views across the East River toward the Manhattan skyline. And on top, a private roof terrace enjoys an uninterrupted panorama from a bird's-eye vantage point. Though each level is spectacular on its own, artfully tying them all together was another thing completely.

The postcard-worthy vistas attracted a commercial real estate power broker who hired Kathryn Eisberg of KE Design to make his dream apart-



ment come to life. She had worked on a previous residence for the client in Tribeca, which sold fully furnished, so they started from scratch in Brooklyn. Developers Starwood Capital and Toll Brothers City Living had gone light on the interior detailing, and the space essentially “needed to be gutted,” according to Shenton Architects principal Carl Shenton, who recalls “standard-issue light switches” and a range hood that “wasn’t even recirculating air, which no one knew until we took it apart.”

Key to the multimillion-dollar renovation was replacing the clunky stairs linking the apartment’s three levels through a double-height atrium. Shenton’s solution: a rounded “winder” staircase that incorporates wedge-shaped steps (think spiral stairs, rather than square switchback landings) and ultimately gains back more usable square footage. “You can walk on it continuously without stopping and turning around,” the architect says of the structure, prefabricated by welders in Colombia from complex steel string-

ers and balustrades that were blackened to a dark bronze-brown. Cut into four-and-a-half-ton component pieces, the staircase was shipped to Miami, trucked to Brooklyn, and reassembled on the premises, a feat of precision engineering, to say the least.

Eisberg, meanwhile, set her sights on the rest of the apartment, patching and whitewashing knotty heart pine floors, painting walls Benjamin Moore’s luminous Distant Gray, and installing 11 slabs of Calacatta marble and Bulthaup casework in the kitchen, which she appreciates for its “clean German lines.” A nook noted as storage on building plans was outfitted with a dry bar and christened the Speakeasy, replete with its own heavy velvet curtain. As for curtains on the expansive windows, the designer spec’d custom gossamer panels from curtain couturier Erik Bruce for a hint of privacy and sun blockage. Her reasoning? “You can still have a gorgeous view,” she says, “even if some of it is filtered just a tiny bit.” ●



Haute Hangouts
(OPPOSITE) Folding glass doors open into the den, which includes a custom sofa upholstered in a de Le Cuona fabric, a Fort Street Studio rug, and a ceiling fixture from Ralph

Pucci International. (THIS PAGE TOP AND LEFT) Guest rooms feature ceiling fixtures from Room. The area rug is from Stark. (ABOVE) The marble on the primary bath’s wall is from Bas Stone NYC. See Resources.