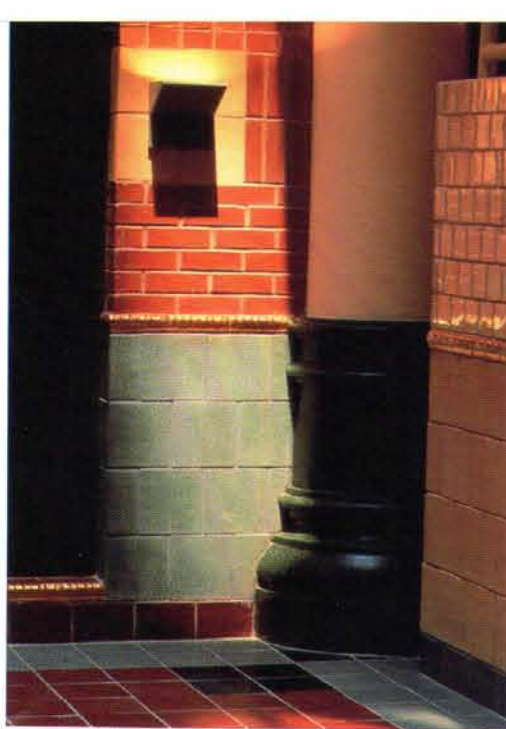


GREENWICH STREET ELEVATION



An interior that is an inordinately dense materials study

the structure or on creating a contemporary interior in juxtaposition to the building's Romanesque Revival style, was predicated on the former tack.

Drawing on the arch and pilaster imagery of the architecture, she replicated these elements inside to form a strong perimetrical enclosure. The floor space is broken up through items inserted to solve specific needs. For mail boxes, Stockman determined that two areas would be better than one and subsequently constructed two "mail houses" of tile and painted steel rods bent to form intersecting barrel vaults. These stylized pergolas face each other across an area reminiscent of an interior courtyard thanks to the turn-of-the-century zinc statue that marks its center. "Architecture within" occurs again at the ceiling plane, which is broken into vaulted, peaked and flat bays in accordance with the structural grid. For a concierge station, Stockman selected an old glazed terra cotta element—formerly a balcony railing from the Havemeyer estate in Spring Valley, New York—and positioned it at the lobby's entry point for control purposes.

This is an interior that is an inordinately dense materials study, especially since it is essentially a pass-through space. Flooring is of three colors of slate tile, with color banding forming a divisory pattern. For wall tiles, Stockman asked artisan Bennett Bean to make pieces with "a crusty verdigris glazing." And, for a single opulent touch, she uses gold-glazed Italian tile for chair rail detailing. On the mezzanine, which, in a sense is decorative as it has

no lobby access, the railing is copied from the stairway banister that once ran through the building. Other instances of special attention are the lighting fixtures, all of them custom. Pendants are of patinated copper with opalescent glass globes; metal sconces marking the spring line of arches are painted to resemble the verdigris finish of the copper fixtures; wall-mounted globes are reproductions of old fixtures that Stockman had once seen at a source but were sold before she could use them. Returning to her original premise, well supported by photographic illustration, Stockman states that the sum of these parts, "reinforces a 'dressed up' utilitarian image that leaves one to wonder if the lobby was always original to the Edbrooke building."

Collaborating with Stockman on the two-year project was designer Richard Bambam. The budget for the lobby came to \$160 per sq. ft.

EDIE LEE COHEN

Above: Up-close detail shows a dense materials palette comprising slate flooring, hand-made wall tiles, gold-glazed tiles for molding, brick, painted metal for sconces, and fiberglass for column sheathing.

Opposite: Mail houses resemble pergolas and are almost fanciful in appearance thanks to the configuration of curvilinear steel tubing. Colored slate tiles form a pattern within the 4,900-sq.-ft. floor space.

Slate flooring: Hakon • Hand-made wall tile: Bennett Bean • Gold-glazed tile: Country Floors • Custom pendants, concierge desk, statue: Urban Archaeology • Metal sconces: Harry Gitlin • Benches: Vulpiani Workshop • Cushion upholstery fabric: Unika Vaev

