

The background of the image features a modern building with a facade of blue and white vertical panels, set against a clear blue sky with light, wispy clouds. The building's design is characterized by sharp angles and a grid-like structure of vertical elements.

One Hundred East Fifty Third Street By Foster + Partners

Prologue

The prospective homeowner of One Hundred East Fifty Third Street resists easy categorization. I have personally fielded inquiries from businesspeople who touch down across the planet to long-established couples who are writing the next chapter of their lives in the city. Yet what they all have in common is an eye for detail, an appreciation for cultural experience, and overall sophistication.

RFR shares that perspective, which our development projects have proven time and again. The company is held to increasingly rigorous standards as a result of these past achievements, and to that end One Hundred East Fifty Third Street will be the highest-quality residential building we have ever sponsored.

Site, as much as our reputation, demands such an effort. One Hundred East Fifty Third Street’s location next to the Seagram Building is in fact an obligation to produce a tower of similar creative perfection. In the hands of architect Norman Foster, we are realizing a structure that both honors its important setting and propels it forward.

One Hundred East Fifty Third Street’s progressive spirit will be most apparent to future homeowners. The design of individual residences stands out in the crowded New York marketplace. Much more space is allocated to entertaining and art display than comparable properties offer, in particular, and each unit’s systems and finishes are keenly tuned to contemporary living. The building-wide amenity spaces are high-concept, as well, and they promise to lead Midtown Manhattan’s transformation into a destination of casual, upscale living.

This combination of timelessness and innovation will resonate with our future homeowners, who promise to form a community of diverse, yet uniquely discerning neighbors.

Aby Rosen

Cover: A detail of One Hundred East Fifty Third’s east elevation shows the harmony between the faceted curtain wall and custom pleated curtains, which are installed throughout the interiors.
Right: The tower ascends to 711 feet.



Left to right: Aby Rosen, cofounder with Michael Fuchs, of RFR Holding; *Big Clay #4*, a monumental sculpture by Swiss-born artist Urs Fischer, greets Park Avenue from the Seagram Building plaza.



Sponsor

Whether founding their own brokerage at age 20, introducing mainstream audiences to innovative architecture, or redefining the marriage between public art and real estate, RFR Holding partners Aby Rosen and Michael Fuchs have grabbed the international spotlight at every stage of their careers. Rosen is the face of RFR’s American activity, and his love of New York and its soaring ambition are well documented. He made the permanent move to New York in 1987, and launched RFR with Fuchs in 1991 with a focus on distressed

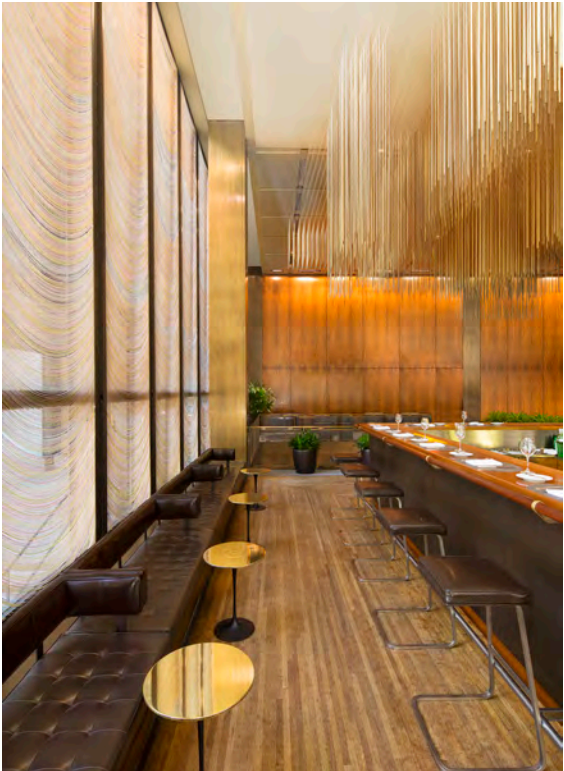
commercial assets. This portfolio demonstrated RFR’s confidence in the long-term viability of well-located metropolitan sites and under-managed properties. RFR underscored that vision with its expansion into New York residential developments. RFR’s move into the residential market was trendsetting, in part because the company championed high-quality construction and German ingenuity, and understood the essential role architects play throughout the process. Luminaries Michael Graves and Robert A.M. Stern earned initial

RFR commissions, and the results—Manhattan’s The Impala and The Seville, respectively—raised the benchmark of luxury living. A belief in great architecture has informed RFR’s commercial portfolio in parallel. The most famous example of this patronage is the 1998 acquisition of Lever House—the 1952 marvel of corporate modernism designed by SOM’s Gordon Bunshaft. In addition, in 2000 the company acquired a controlling stake of the Ludwig Mies van der Rohe–designed Seagram Building, of which it took





Left to right: Alexander Calder’s famous stabile Saurien straddles the plaza of the Seagram Building; Philip Johnson completed a legendary restaurant inside the Seagram Building a year after the skyscraper opened in 1958; this additional view of the plaza reveals the rigor with which architect Ludwig Mies van der Rohe applied his modernist vision to every aspect of the Seagram Building environment.



full ownership in 2013. RFR also enjoys a longstanding collaborative relationship with renowned architect Norman Foster. Since the Lever House purchase, RFR has expanded its commercial portfolio to encompass other US markets, as well as retail and hotel property types, and has amplified its commitment to public art. Both Rosen and Fuchs share a dedication to improving the cityscape with art. RFR properties have displayed original works by Andy Warhol, Damien Hirst, Jeff Koons, Jean-Michel Basquiat, and Keith Haring, among others, and in

2003 Rosen formed the Lever House Art Collection to display site-specific installations for the namesake building’s lobby. Throughout this arc, RFR has positioned itself uniquely among owners and developers of real estate. RFR invests in the magic that only cities possess and demands meticulousness of the design and construction it weaves into the urban fabric. It stewards best-in-class architecture of every era to guarantee buildings’ relevance. And it advocates for real estate to embrace multiple cultural dimensions to improve the lives of users and passersby alike. One

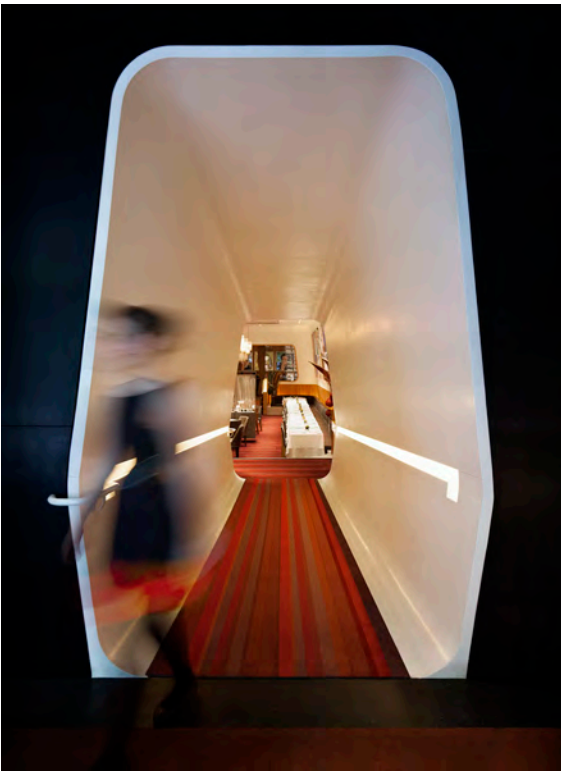
Hundred East Fifty Third Street is a culmination of RFR’s journey thus far, and an exemplar of its guiding principles. This important project also embodies RFR’s belief that collaboration produces stronger work. To that end, it has found two equals in Shenzhen, China-based Vanke and the globally recognized development organization Hines. Since its founding in 1984, Vanke has been guided by the motto, “Architecture—Our Tribute to Life,” an ethos embodied in masterpieces by Steven Holl, Daniel Libeskind, Robert A.M. Stern, and Tadao Ando.

Its partnership with RFR aims to showcase the residential developer’s vision and capability for the first time in New York City. Hines’s New York City portfolio is known for its exacting standards of quality, highlights of which include buildings commissioned from seminal architects Frank Gehry, I.M. Pei, and others. Indeed, Hines has redefined the interaction between real estate and design, and as it continues to create function, beauty, and sustainability in cities across the world, it also inspires enterprises that believe in those same principles, not least of which is RFR itself.





Clockwise from left: Completed in 1952, Lever House was one of the first glass-skinned office towers in the United States to embody the International Style, and it quickly set new benchmarks of corporate symbolism and workplace design; the entry passage to the Marc Newson–designed restaurant at Lever House; the building’s public lobby has staged exhibits that include *Tapestries/Battles/Allegories*, a six-canvas homage to Flemish tapestry and painting by David Salle; the Lever House courtyard installed with Tom Sachs’s sculptures *My Melody* (in profile) and *Hello Kitty*.



Left to right: Foster + Partners animated the Bowery-based Sperone Westwater gallery building, by placing its freight elevator directly behind the primary facade and assigning it double duty as conveyance device and exhibition space; in this detail of the Hearst Tower in Midtown Manhattan, diagrid braces outline the skyscraper's prismatic geometry.



Architect

Norman Foster is a singular voice in the world of contemporary design—"an avowed optimist with a firm belief in technological progress, but who also believes that architecture is about people and the quality of life," according to the jury that awarded Foster the Pritzker Architecture Prize. Through decades of groundbreaking practice, the Briton has established the terms by which professionals and members of the public envision cities of the 21st century. Foster began practice in 1963, founding Team 4 with Yale classmate Richard Rogers,

Wendy Cheesman (who would later become Wendy Foster), and her sister Georgie Wolton. The studio's early work represented an embrace of new modes of problem solving to improve quality of life. Whereas Rogers would channel that perspective into buildings like Centre Pompidou, which radically installed mechanical systems on the museum exterior, Foster elegantly reconciled it to the aesthetics of classic modernism. The Fosters established Foster Associates, the precursor to today's Foster + Partners, in 1967. Early works include steel-and-glass

offices for IBM, whose sleekness camouflages a larger mission of making great design accessible to the maximum number of people. Foster produced the computer maker's facility using off-the-shelf components at a cost and production schedule equivalent to temporary construction. Meanwhile, his philosophy of democratization assumed a slightly different meaning in the headquarters of insurance company Willis Faber & Dumas, where an open and amenity-laden building encourages a horizontal workplace. This unique blend of humanism





and high technology reached one natural conclusion in 1979, with the commission for the Hong Kong and Shanghai Banking Corporation headquarters in Hong Kong. Prefabrication again figured largely into the skyscraper’s design scheme; and by organizing the bank as a suspension structure, the scheme divided the tower into a trio of varying-height volumes united by an atrium and connective bridges that reflects the appealing human scale of traditional cities. For Commerzbank in Frankfurt, which followed on the heels of the HSBC tower, Foster triangulated the

53-story headquarters around an atrium and redistributed the service core to the corners of the plan; the diverse heights and volumes of Commerzbank’s three facades eschew a monolithic appearance in the old urban fabric. A natural gravitation toward skyscrapers and deft handling of historic context combined in New York City–based designs. In 2006, Hearst Tower’s combination of optimistic glass skyscraper and quirky 1928 base building compelled the architecture critic of The New York Times to cheer: “Past and present don’t fit seamlessly together here;

they collide with ferocious energy.” Refined form making, genuine respect for existing community assets, and other Foster signatures have resonated within New York. Indeed, a series of commissions has followed the Hearst Tower, and One Hundred East Fifty Third Street will be the most ambitious among them realized. In addition to earning the Pritzker in 1999, in 1990 Foster received a Knighthood from the Queen of England and in 1997 was appointed by the Queen to the Order of Merit. Among the myriad accolades are the Stirling Prize, Minerva Medal, Lynn

S. Beedle Lifetime Achievement Award, and Aga Khan Award for Architecture.



Clockwise from left:
In its design of Yacht Club de Monaco and other residential buildings, Foster + Partners crafts interior experiences to match stunning outward expression; the Chesa Futura apartment building overlooking St Moritz; the architect’s residential expertise extends even to yachts, such as the 30-meter single sloop Dark Shadow shown here.





Building

Minimalist architecture demands mastery. As a design is stripped to its most essential components, each remaining piece must be conceived ever more precisely. In the history of modern New York, only a handful of buildings rightfully embody this lesson. Skidmore, Owings & Merrill visionary Gordon Bunshaft achieved a watershed in architecture with his completion of Lever House in 1952. Six years later, the opening of the Ludwig Mies van der Rohe–designed Seagram Building would stun the world again. These projects successfully advanced revolutionary

ideas—elevating skyscrapers on piers for the benefit of public circulation, as well as celebrating structural over decorative expression, respectively—in part because they were so exquisite as objects. One Hundred East Fifty Third Street is poised to meld progressive philosophy and unrivaled form once again. Conceived by Foster + Partners’ world-renowned namesake Norman Foster, the new 63-story condominium responds to the legacy of Lever House and the Seagram Building located just steps away. It is arranged into a ‘bustle’ podium volume and 711-foot-tall tower to

respectfully echo the massing of the nearby landmarks. By cladding One Hundred East Fifty Third Street in aluminum and low-iron glass, the architect further designates the building as a backdrop, and places the historic skyscrapers into sharp relief. Yet the Foster + Partners design also is a self-confident counterpoint to Lever House and the Seagram Building, and these distinctive features will merit landmarking in the future. For example, the east and west elevations of One Hundred East Fifty Third Street are folded—a gesture that may be likened



Left to right: Modernist icons Lever House and the Seagram Building established the vocabulary with which Foster + Partners designed One Hundred East Fifty Third Street; the skyscraper’s pairing of 63-story tower and 9-story podium, as well as its material palette, are just two features that engage new and old in conversation.



Clockwise from above: In 2015 Marlborough Gallery, NYC Parks, and the Fund for Park Avenue displayed *S1* and six other aluminum sculptures by Santiago Calatrava in the median on Park Avenue between 52nd and 55th Streets; this southeast-facing bird's-eye rendering of Park Avenue shows how the Seagram Building and One Hundred East Fifty Third Street cohere into an urban campus.

to flutes, pleats, and facets—to contrast the rigorous rectilinearity of the older buildings. The new building represents a much more intimate relationship between contemporary architecture and the historic street grid, as well, while reaching farther into the sky than its mid-century predecessors. The folded facades serve the building itself. The shapes elongate the appearance of the tower, and lend the impression that the project touches the ground only lightly. Foster + Partners discreetly tucked necessary ventilation into the zigzagging envelope to maintain

the pure geometry. And the shape impacts the homeowner experience, as the interior of each fold recalls the comfort of a bay window, albeit in a much more exacting aesthetic. For One Hundred East Fifty Third Street, RFR Holding gave Foster + Partners the rare opportunity to design the residential interiors in every respect. The result abounds with intelligence at every scale: placed within the bustle, amenity spaces are enticingly organized as a multistory urban resort; bronze elements ranging from the entry canopy to door hardware

pay homage to the Seagram Building. Ninety-four condominium units are equally laudable. The residences are fastidiously tuned to the rhythms and trappings of the cosmopolitan lifestyle. Homeowners will especially appreciate rooms' generous proportions and seamlessly integrated infrastructure, both of which far surpass benchmarks of New York's luxury market, and endless views and painstakingly crafted finishes will consistently surprise and delight, as well. One Hundred East Fifty Third Street is not simply a masterwork of contemporary

architecture, but also an invitation to rethink one's standards of comfort and elegance.





Left to right: Just as 53rd Street's series of landmark buildings forms the architectural heart of the Midtown Manhattan cultural district, the Fund for Park Avenue's sculpture installations have placed Park Avenue at the center of neighborhood public art; Carnegie Hall boasts the most prestigious stage among Midtown's many concert venues; architect Philip Johnson and landscape architect James Fanning designed MoMA's Abby Aldrich Rockefeller Sculpture Garden in 1953; Prada's Fifth Avenue boutique bridges uptown address and downtown style; diamond purveyor De Beers made its Stateside retail debut on Fifth Avenue in 2005.



Right: Entering from Lexington Avenue, members of the public can experience One Hundred East Fifty Third Street within the first two floors of its podium, which will contain the newest library-lounge in Assouline's select chain of boutiques, as well as a culinary market experience from a renowned, Michelin-starred chef.





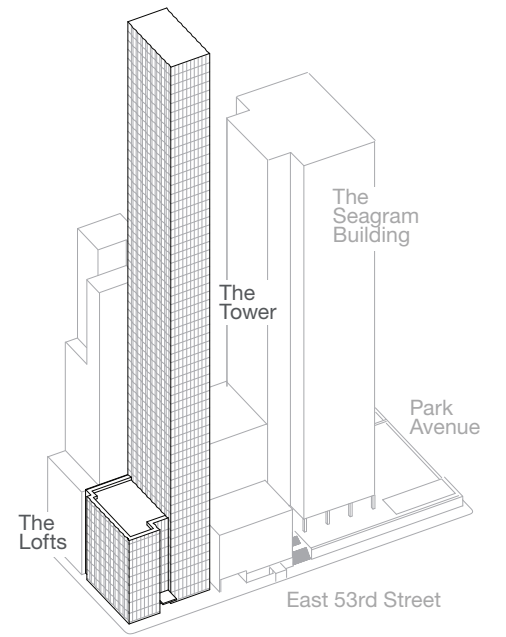
Clockwise from facing page:
Homeowners and visitors arrive at One Hundred East Fifty Third Street underneath a bronze-and-glass canopy;
since launching in New York in 1994, Assouline has produced books featuring fascinating cultural subjects and meticulous craftsmanship;
with locations in London, Paris, Istanbul, Seoul, and elsewhere, Assouline boutiques present the publisher's list alongside its gifts and products, as well as special events;
conceived by one of the most exciting voices in gastronomy, the culinary market at One Hundred East Fifty Third Street will include a bakery, sushi bar, and caviar bar.



Top to bottom: The 24-hour-attended lobby is the modern definition of welcome, softly illuminated by cove lighting and punctuated by a monumental bronze hearth; fluted Calacatta marble walls evoking the folds in the tower's east and west elevations, and hung with a commission by artist Rachel Feinstein, further distinguish the lobby.

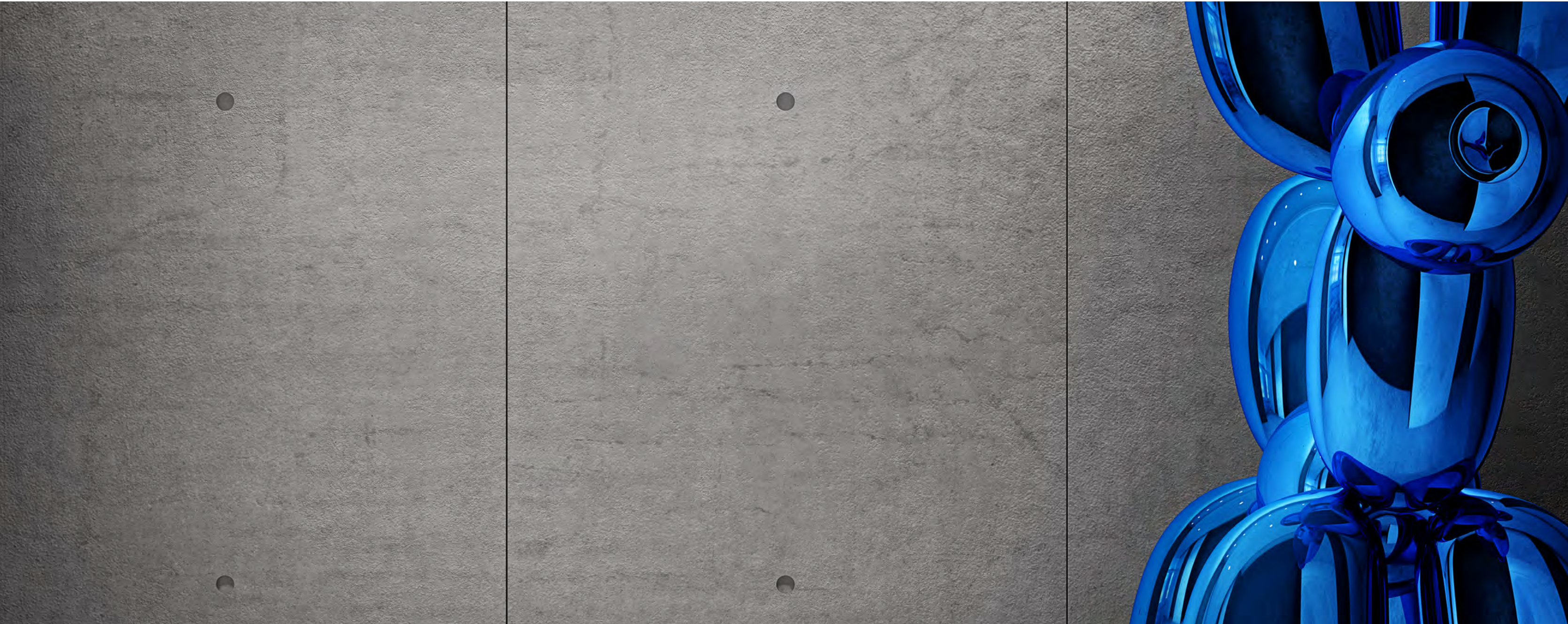


Clockwise from above: Bathed in morning sun and enclosed by an oak scrim, the lap pool is the centerpiece of amenity spaces that encompass the third and fourth floors of the podium; this vertical corridor, which also includes a separate lobby and 1,200-square-foot wellness facility, is united by a granite stair framed in glass and stainless steel; a highly curated library will anchor both the amenity spaces and the One Hundred East Fifty Third Street community.



Right to left: As depicted in the axonometric drawing above, One Hundred East Fifty Third Street's tower sets back from the 9-story podium, and the two building components possess identifiably different residences—tower homes and loft apartments, respectively. Foster + Partners marked the juncture between typologies with Apartment E.

This 10th-floor masterwork comprises approximately 6,600 square feet on two floors, plus expansive outdoor space claimed from the podium's rooftop. The duplex includes the gallery pictured opposite; it spans the lower level's living and dining zones, opens to the east-facing terrace, and includes a sculptural stair that ascends to four bedroom suites.







Previous two spreads: In an architect's palette, concrete best expresses the power of structure and the energy of the city. Foster + Partners employ concrete prominently within the lofts, and in the architect's hands it is an artisanal material, a celebration of the Midtown Manhattan streetscape below, and the ideal background for displaying art. On the floors of loft apartments like Unit C, diamond-polished high-grade concrete surfaces radiant-heated floors.

This spread, top to bottom: A glimpse into the living room of the B line offers another perspective of progressive loft living; Foster + Partners considered every detail of One Hundred East Fifty Third Street interiors, including the Trapex door handles represented here.







Previous spread: The K line, whose living area predominantly faces north, stretches between floors 47 and 57 and exemplifies features found throughout the tower residences. Ceilings that near 11 feet in height and 8-inch-wide American white oak flooring draw attention to views and light.

Right: This depiction of the F line's living room illustrates Foster + Partners' keen understanding of the tower resident, thanks to its aesthetic concealment of service functions, balance of soaring views and domestic intimacy, and generous allocation of space for art.



Clockwise from right: In the 1,342-square-foot J line, the combined kitchen and dining room point south, so that the multiuse space benefits from continuous daylight; kitchens throughout the skyscraper are outfitted in custom millwork and cabinet-fronted Gaggenau appliances; tower residences' kitchens specifically pair aged oak cabinets to Carrara marble backsplashes, whose shelving is embedded with ventilation and lighting.



Left: The master bedroom of the K line is a perch offering inspiring views to the East River and beyond. The remarkable transparency of One Hundred East Fifty Third Street's low-iron glass skin, folded on its east and west facades like so many bay windows, lends an aerie quality to all of the homes.



Left to right: As in master bathrooms throughout the tower residences, the K line's master bath is a sumptuous composition of open space and superior amenities that include an Apaiser custom soaking tub, Aquabrax fixtures in brushed nickel, adjacent steam shower and etched glass-enclosed lavatory rooms, and silver travertine finishing the vanity and radiant-heated floors; in the powder rooms of One Hundred East Fifty Third Street, Aquabrax brushed-nickel faucets top Agora stone vanities, and flooring continues uninterrupted from the main living spaces.



Appointments + inquiries

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