

THE CROWN RESIDENCE AT 550 MADISON AVENUE



THE CROWN  
RESIDENCE

— AT —

550  
MADISON  
AVENUE





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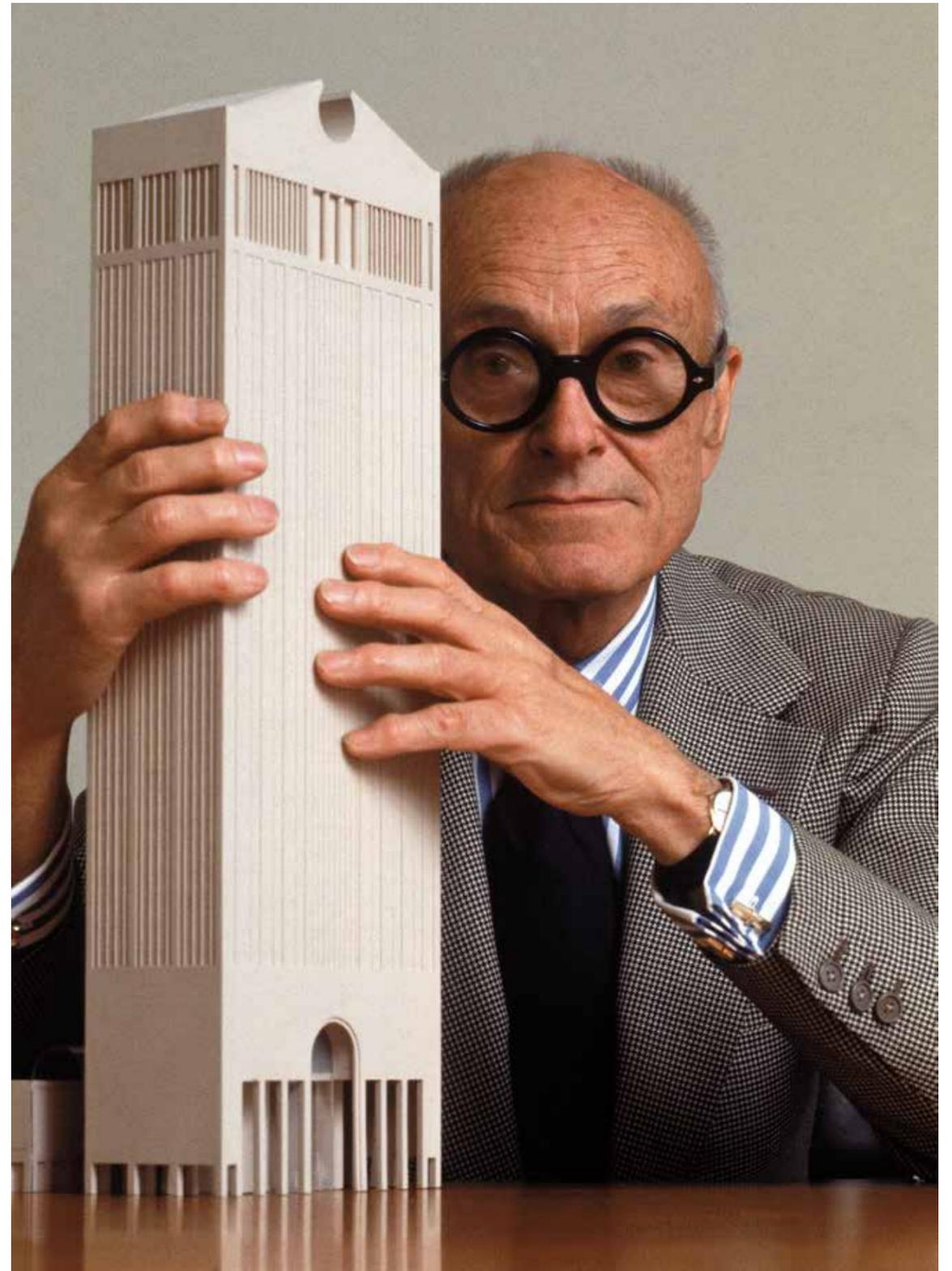
PHILIP JOHNSON  
ROBERT A.M. STERN ARCHITECTS  
OETKER COLLECTION

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*550 Madison Avenue is the watershed between  
what we have all been brought up with  
as 'modern,' and something new, uncharted...  
and absolutely delightful.* PHILIP JOHNSON

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IN THE NEW YORK TIMES, DECEMBER 1978









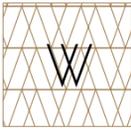


• ————— •  
*When it was built, 550 Madison Avenue was the opening  
chord of the rebirth of the romantic New York skyline,  
marking a defining moment in the transition between 20th-  
century abstract glass-clad Modernism and historically  
reflective skyscrapers clad in stone.* ROBERT A.M. STERN  
• ————— •

# GENESIS



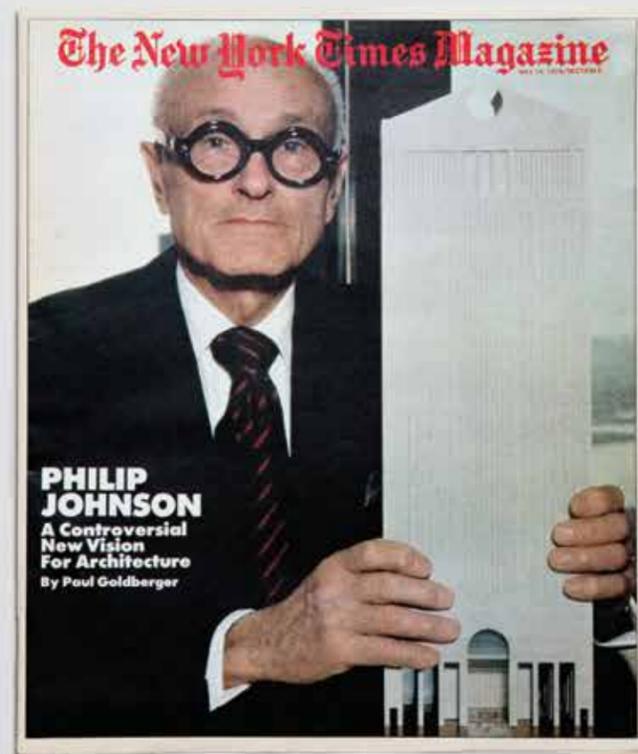
PHILIP JOHNSON AND ROBERT A.M. STERN, 1984

hen Philip Johnson's design for 550 Madison Avenue was officially released in March 1978, a rendering was featured on the front page of *The New York Times*—virtually unprecedented for the announcement of a new building. But this postmodern opus, rising 648 feet above Madison Avenue, represented a definitive shift away from the stark functionality of Midtown's prevailing architecture. Johnson proffered an extravagant "Tower of Power" that lodged itself permanently in the cultural conversation. It went on to achieve archetypal status and fully establish its role as an icon of American architecture.

Built by the world's biggest corporation, 550 Madison Avenue is *sui generis*. Not a single expense was spared, ushering in new levels of craftsmanship and extravagance. It has required the vision of The Chetrit Group and Clipper Equity, in partnership with Robert A.M. Stern Architects, to transition the building from a grand corporate icon to an even more lavish residential one. The enduring connection between Stern and Johnson—friends, colleagues, collaborators—gave Stern's firm special insight into how best to transform the tower into a limited series of classically appointed custom-designed residences, while still retaining the integrity of Johnson/Burgee Architects' design.

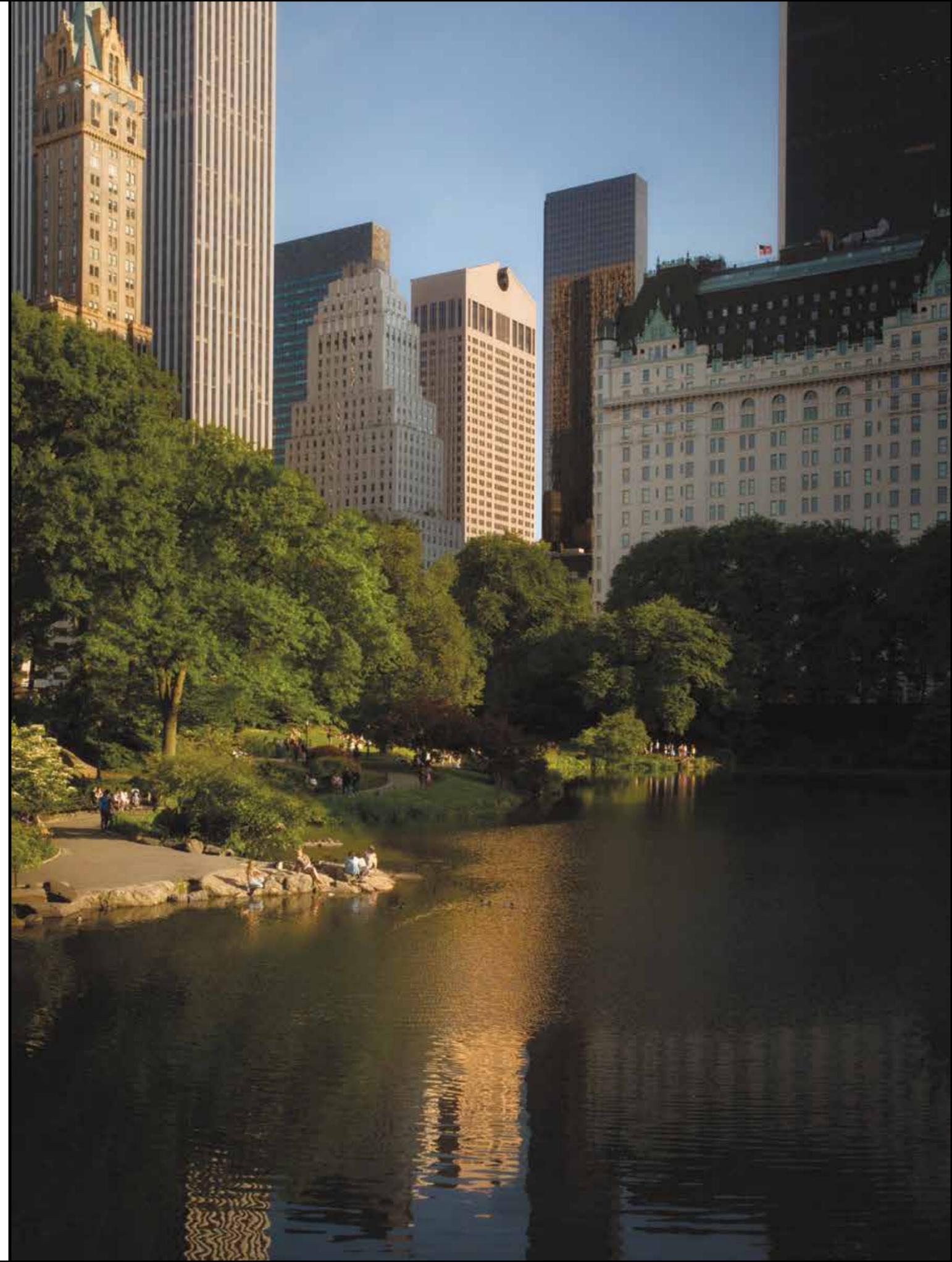
With a commanding entry arch that soars more than 100 feet, 550 Madison Avenue rises 37 stories and encompasses 800,000 square feet. Within are 113 residences and a hotel managed by the Oetker Collection, whose renowned international properties are paragons of extraordinary hospitality. Though the residences are entirely separate from the hotel, the same impeccable service and conveniences are made available to residents around the clock.

Born of a desire to stand out, the building is clad in 13,000 tons of Stony Creek rose granite, the material of choice in the era of Beaux Arts classicism, and the same noble stone used in the construction of Grand Central Terminal. The massing of the building is monumental, with individual blocks as thick as ten inches, demanding an additional 6,000 tons of supporting steel. Johnson used the stone as a sculptural medium, creating finely detailed moldings around the doors and numerous archways. Within its walls, the building harbors the bold gestures and majestic statements typical of Johnson's masterful design. The notched "Chippendale" pediment that rises 30 feet above the highest floor epitomizes the playful historicism that characterizes this flagship of Postmodernism.



Few buildings in the world have garnered as much attention as 550 Madison Avenue. Since its inception, it has become part of the cultural conversation, achieving archetypal status and fully establishing its role as an icon of American architecture.

550 Madison Avenue sits like a jewel in the heart of the exclusive Plaza District, surrounded by the world's finest boutiques, Michelin-starred restaurants, five-star hotels and the lush gardens of Central Park. This close proximity allows for expansive park and city vistas that sweep past glittering Art Deco and Modernist skyscrapers. The building's powerful structure emerges from this compelling story of urban splendor, easily identifiable from across the city as a distinguished landmark.





◀ THE SPECTACULAR ARCHWAY  
ENTRANCE ON MADISON  
AVENUE IS MORE THAN TEN  
STORIES TALL.

A SPECIAL DISPENSATION FOR  
THE BUILDING'S ORIGINAL  
DESIGN SECURED AN EXTENDED  
FOOTPRINT, WHICH HAS  
RESULTED IN DRAMATIC VIEWS  
DOWN MADISON AVENUE. ▶



550 Madison Avenue boasts enormous windows with dramatic urban views that take in Central Park and extend all the way to the East River on one side and the Hudson on the other. It sits amid New York City's most exemplary modern and Beaux Arts buildings, offering a rich display of treasured landmarks. The building rises directly from the street line with no setbacks, giving it wider view corridors and an unusual vantage point down Madison Avenue.

SOUTHWESTERN VIEW







▲ ROBERT A.M. STERN AND PHILIP JOHNSON IN  
THE GLASS HOUSE, NEW CANAAN, CT, 1984.

#### LUXURY LIVING IN THE 21ST CENTURY

In approaching the renovation of the interiors at 550 Madison Avenue, Robert A.M. Stern Architects carefully considered the building's deeply sculptural stone facades; its classical lines and symmetries; the contrast between powerful masculinity and a lighter beauty; the iconic pediment. They arrived at the sweet spot between literal classicism and total abstraction, taking a cue from Johnson's approach, with bold patterns on floors and ceilings and his use of grids and arches. It was crucial that the interiors sustain the building's exuberance, replicating the superb quality and fine craftsmanship and taking the extravagance to its zenith, without being overwrought. There is a simplicity to Johnson's designs that also characterizes the work of Robert A.M. Stern Architects.

How the rooms at 550 Madison Avenue are conceived, and how they unfold in a sequence, is central to the success of the design. The entertaining rooms in the residences at 550 Madison Avenue are arranged in an enfilade with large openings leading into other rooms, creating a cinematic procession of views. This graceful sequence of axially arranged rooms allows for clear space-making and dramatic visual connections between rooms. In this grand residential style, proportions and sizes are calibrated to create a scale that is bold and dramatic without feeling overwhelming. Every element is considered in three dimensions and there is a thematic consistency throughout.

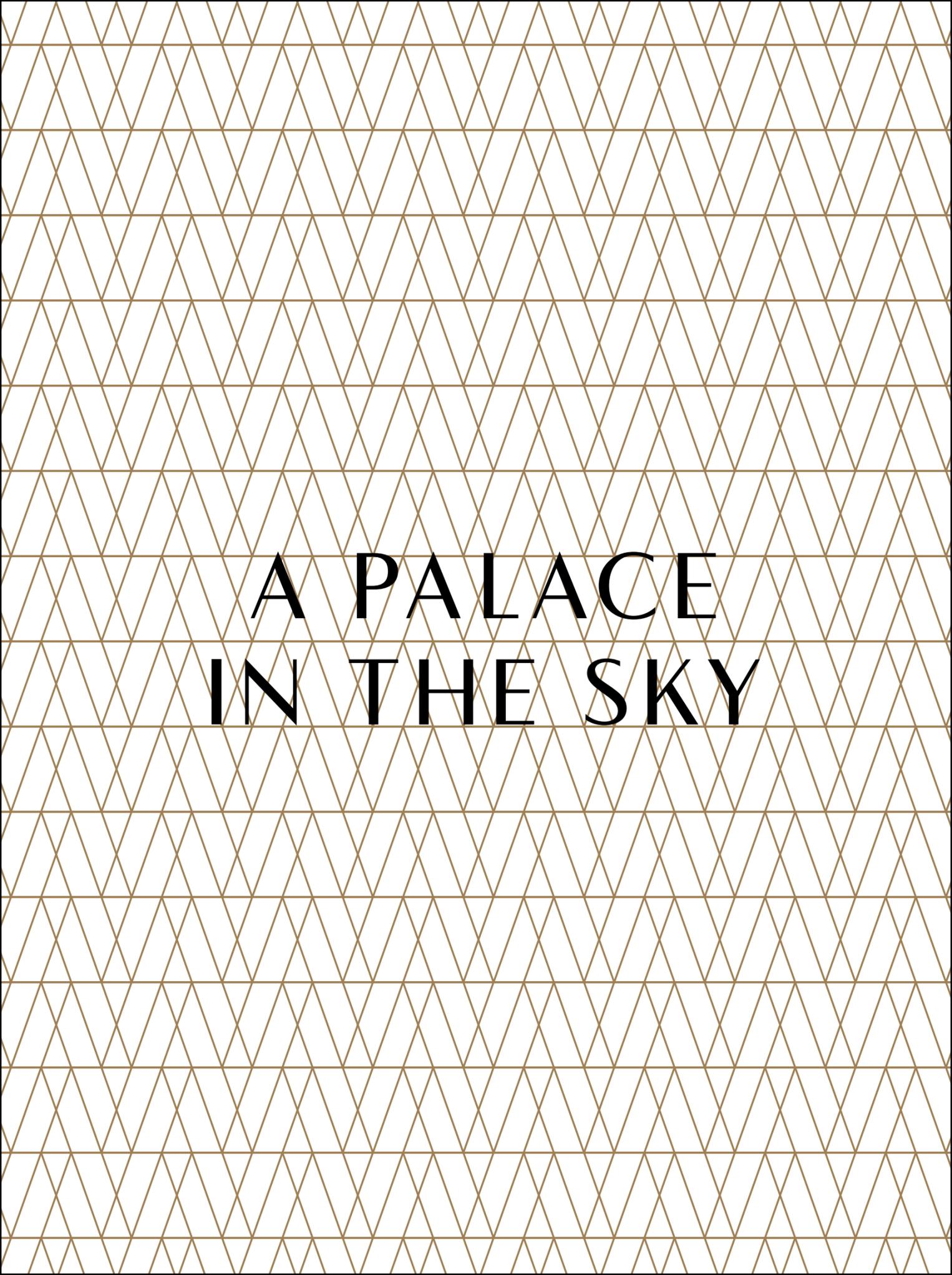
“The challenge of reimagining the AT&T Building is inspiring, and I regard it as a privilege to have been asked to take it on. 550 Madison Avenue was built as a headquarters for a telephone company; then it became the headquarters for a media company, and now it's going to accommodate luxury residences and a top-flight hotel. The building has undergone some changes over time. We saved the great interiors, including the wonderful lobbies and stone staircases. The outside of the building will remain virtually untouched.”

ROBERT A.M. STERN

THE FLAMED FINISH GRANITE FAÇADE  
AND IMPRESSIVE 113-FOOT ARCHED ENTRANCE  
EPITOMIZE THE TOWER'S MAGNIFICENCE.



Superlatives can scarcely describe the Crown Residence. In scale and scope, this 23,000-square-foot triplex on the highest floors of 550 Madison Avenue rivals the stately mansions and palaces of the world. To call this grand residence home is to own an iconic piece of the New York City skyline. The most extraordinary residence in all of Manhattan, it sits on top of the world — crowned with the famed Chippendale pediment.



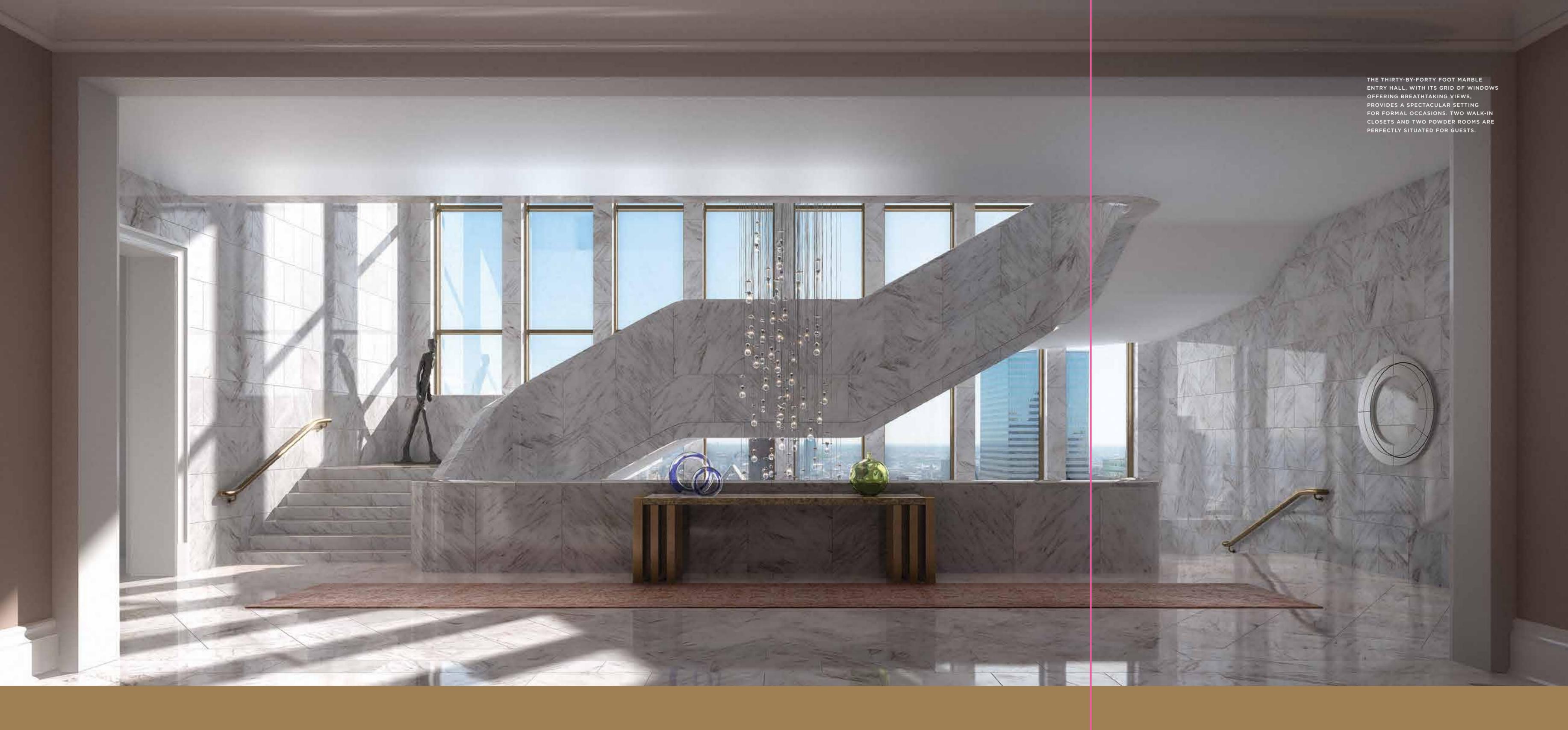
## A PALACE IN THE SKY



Central to the design and spirit of the triplex is the sweeping, three-story staircase sculpted out of dazzling white Breccia Strazzema marble that was integral to Philip Johnson's fresh and modern vision. A defining element of the building, it sets a lofty tone for the Crown Residence. A tremendous bank of windows floods the triple-height, thirty-nine-foot tall foyer with natural light.

## ENTRANCE

THE THIRTY-BY-FORTY FOOT MARBLE ENTRY HALL, WITH ITS GRID OF WINDOWS OFFERING BREATHTAKING VIEWS, PROVIDES A SPECTACULAR SETTING FOR FORMAL OCCASIONS. TWO WALK-IN CLOSETS AND TWO POWDER ROOMS ARE PERFECTLY SITUATED FOR GUESTS.



The magnificent reception entry is located on the piano nobile, the main floor of public rooms. It features enormous windows, symmetrical galleries and a view of the central staircase. From there, the rooms unfold in a graceful enfilade, as in the grand European houses of the Classical period. This guides both the gaze and the progression of movement in pleasing sequence.

THE STAIRCASE IS CRAFTED FROM IMMENSE MARBLE SLABS THAT HAVE BEEN ROTATED TO EMPHASIZE THEIR PATTERNS, CREATING A POWERFUL VISUAL EFFECT. THIS SAME TECHNIQUE IS EMPLOYED IN THE BATHROOMS AND ON THE FIREPLACE SURROUNDS THROUGHOUT THE CROWN PENTHOUSE. ►



The grand residential style of 550 Madison Avenue is symbolic of a way of life. It grows out of the refinement of classic New York living, retaining the glamour and replacing some of the formality with rooms for modern entertaining and family life. All the detailing is custom. Every corridor is treated as a gallery. The result is a pervasive sense of beauty and harmony.

## LIVING



THE LIVING ROOM'S FIFTY-BY-THIRTY FOOT DIMENSIONS AND TWELVE-FOOT CEILING FAR EXCEED THOSE OF A CLASSIC PRE-WAR LIVING ROOM. THE EXPANSE OF WINDOWS OFFERS VIEWS TO THE WEST AND NORTH TO CENTRAL PARK.

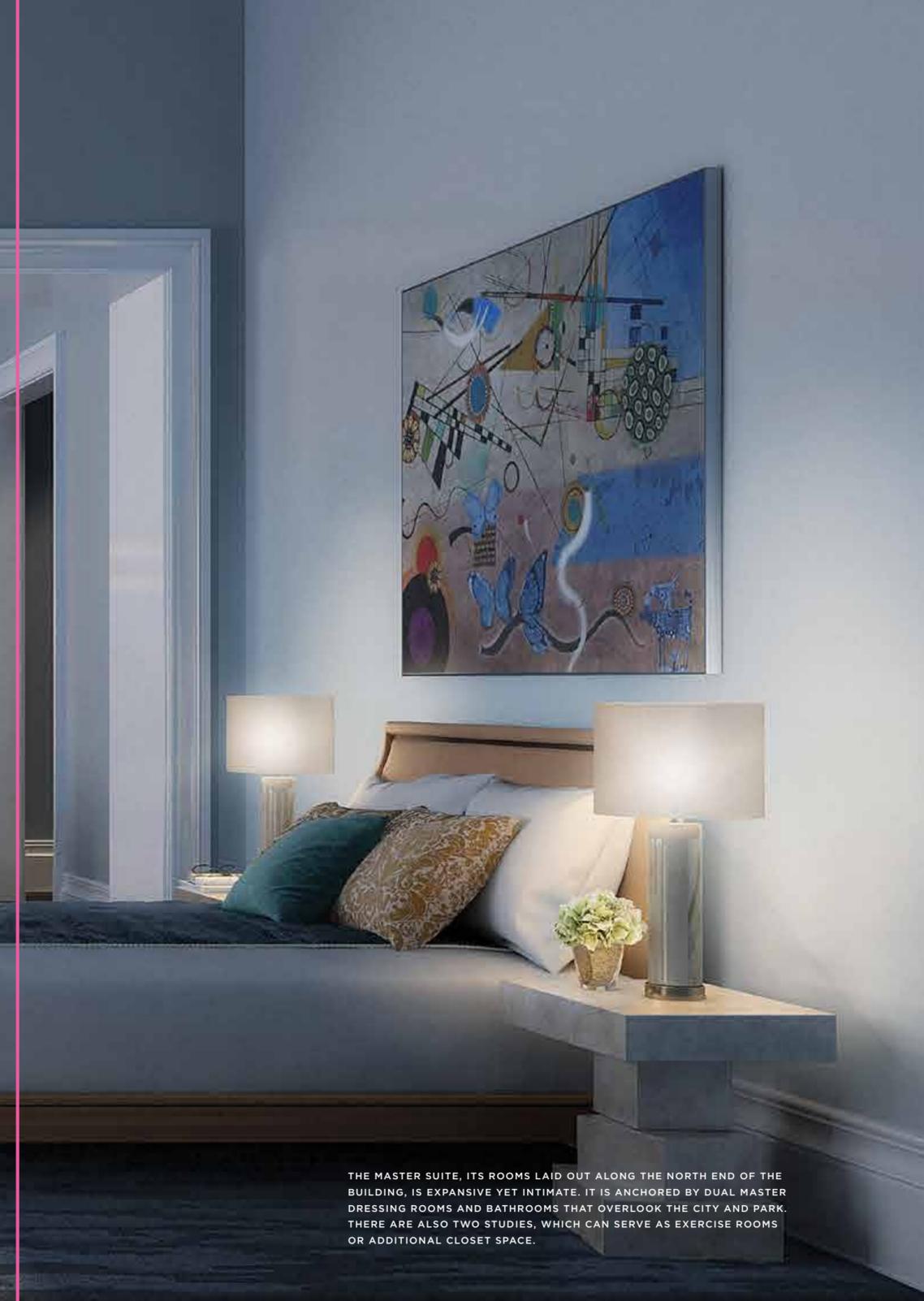
The grand rooms of the Crown Residence recall the gracious style of the pre-war era, and improve upon it with all the amenities essential to a complex, modern way of living. There is an order to the architecture that addresses both formal entertaining and daily life. From spacious bathrooms and expansive dressing areas to ample staff and security quarters, every aspect — both pragmatic and aesthetic — has been considered. The result is a home that readily demonstrates the quality of its spaces and more fully reveals its impeccable planning once inhabited

BUILT ON A REGAL SCALE, WITH SWEEPING NORTHWEST VIEWS TO CENTRAL PARK AND MIDTOWN, THIS ELEGANT DINING ROOM IS EQUALLY SUITED TO FORMAL BANQUETS AND FAMILY CELEBRATIONS. THE FLOORS ARE FIVE-INCH-WIDE OAK PLANKS IN A LARGE-SCALE HERRINGBONE PATTERN. ▶





◀ KITCHENS ARE WARM AND RESPLENDENT. SANTOS ROSEWOOD PANELING AND CUSTOM CABINETS INSET WITH LATTICED GLASS BRING WARMTH AND URBAN SOPHISTICATION TO A ROOM AT THE SCALE OF A COUNTRY KITCHEN. SURFACES ARE DRAPED IN BOLDLY VEINED FIOR DI PESCO APUANO MARBLE SLABS THAT ARE BOOK-MATCHED AND POLISHED. FLOORS ARE ASPEN GREY MARBLE SLABS IN A CABOCHON PATTERN.

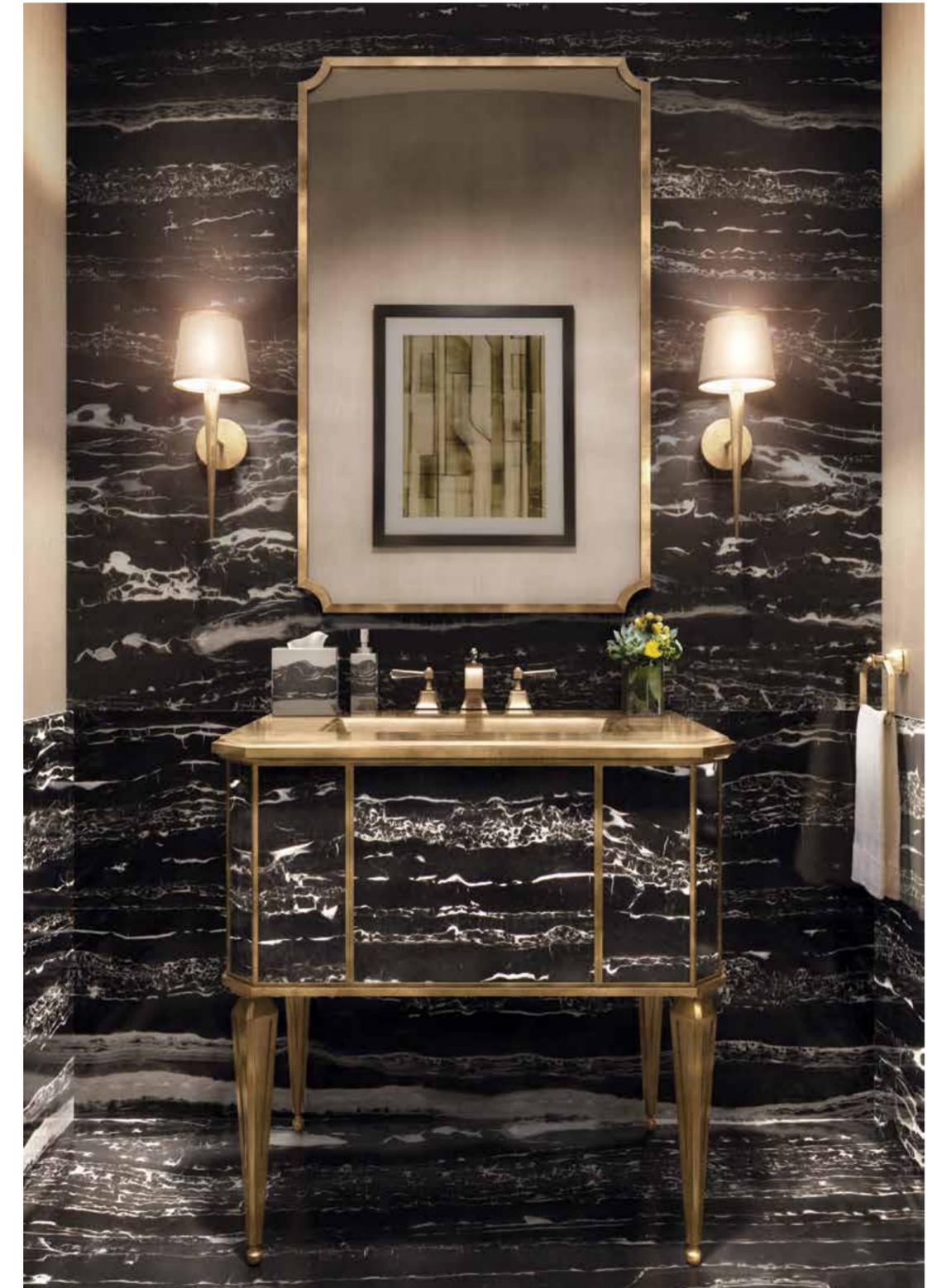


THE MASTER SUITE, ITS ROOMS LAID OUT ALONG THE NORTH END OF THE BUILDING, IS EXPANSIVE YET INTIMATE. IT IS ANCHORED BY DUAL MASTER DRESSING ROOMS AND BATHROOMS THAT OVERLOOK THE CITY AND PARK. THERE ARE ALSO TWO STUDIES, WHICH CAN SERVE AS EXERCISE ROOMS OR ADDITIONAL CLOSET SPACE.

Throughout this commanding residence, there are notable luxuries that exceed even the highest expectations. Six-foot-wide fireplaces in the living room and master bedroom are sculpted from Brescia marble. Large-scale moldings and baseboards are custom-designed to integrate seamlessly with the grand proportions. The nine-foot raised-panel doors combine a clean, modern sensibility with French formality.

Outside the sizable twenty-by-thirty foot screening room is a beautifully appointed hall suited to social gatherings. The adjacent powder room is clad in dramatic black marble with bronze fittings. The private fitness center offers a massage room with integrated bathroom. A second stairway with a more intimate feel connects the main floor to the upstairs bedrooms and more informal rooms on the floor below.

THE POWDER ROOM WALLS AND FLOORS ARE CLAD IN PORT BLACK MARBLE, WITH A MATCHING VANITY THAT FEATURES ANTIQUE BRONZE DETAILING AND LEGS. ►





◀ THE PRIMARY MASTER BATH FEATURES SLABS OF VANILLA ONYX, WHOSE WONDERFUL TRANSPARENCY GIVES IT AN UNPARALLELED RICHNESS. A BESPOKE STONE VANITY WITH BUILT-IN MIRRORS FEATURES ORNAMENTAL FILIGREE IN WARM, GLOWING BRONZE. THE SHOWER ENCLOSURE IS ITS OWN DEDICATED ROOM WITH A VIEW.

THE SECONDARY MASTER BATH FEATURES POLISHED SLABS OF PAONAZZO MARBLE AND SOARING CEILINGS THAT EXCEED THIRTEEN FEET. A CUSTOM-DESIGNED MARBLE VANITY IS LINED WITH A DECORATIVE GRILLE IN GLEAMING NICKEL. THE STEAM SHOWER INHABITS ITS OWN EXQUISITE PAVILION. ▲

What sets 550 Madison Avenue apart is not merely the grand scale and the quality of its finishes but the expert attention given to every room. To say that the architects and interior designers of Robert A.M. Stern Architects are obsessed with detail is not an overstatement.

The carefully conceived suite of amenities offers residents all the advantages of the finest private club in their own building. Spanning more than 13,000 square feet on two levels, it includes the Grand Hall, Club Room, Library and Billiards Room on the Club Floor and the Pool, Spa, Fitness Center, Children's Room and Dance/Yoga Studio downstairs. In addition, residents have internal key-card access to all hotel amenities.

# AMENITIES

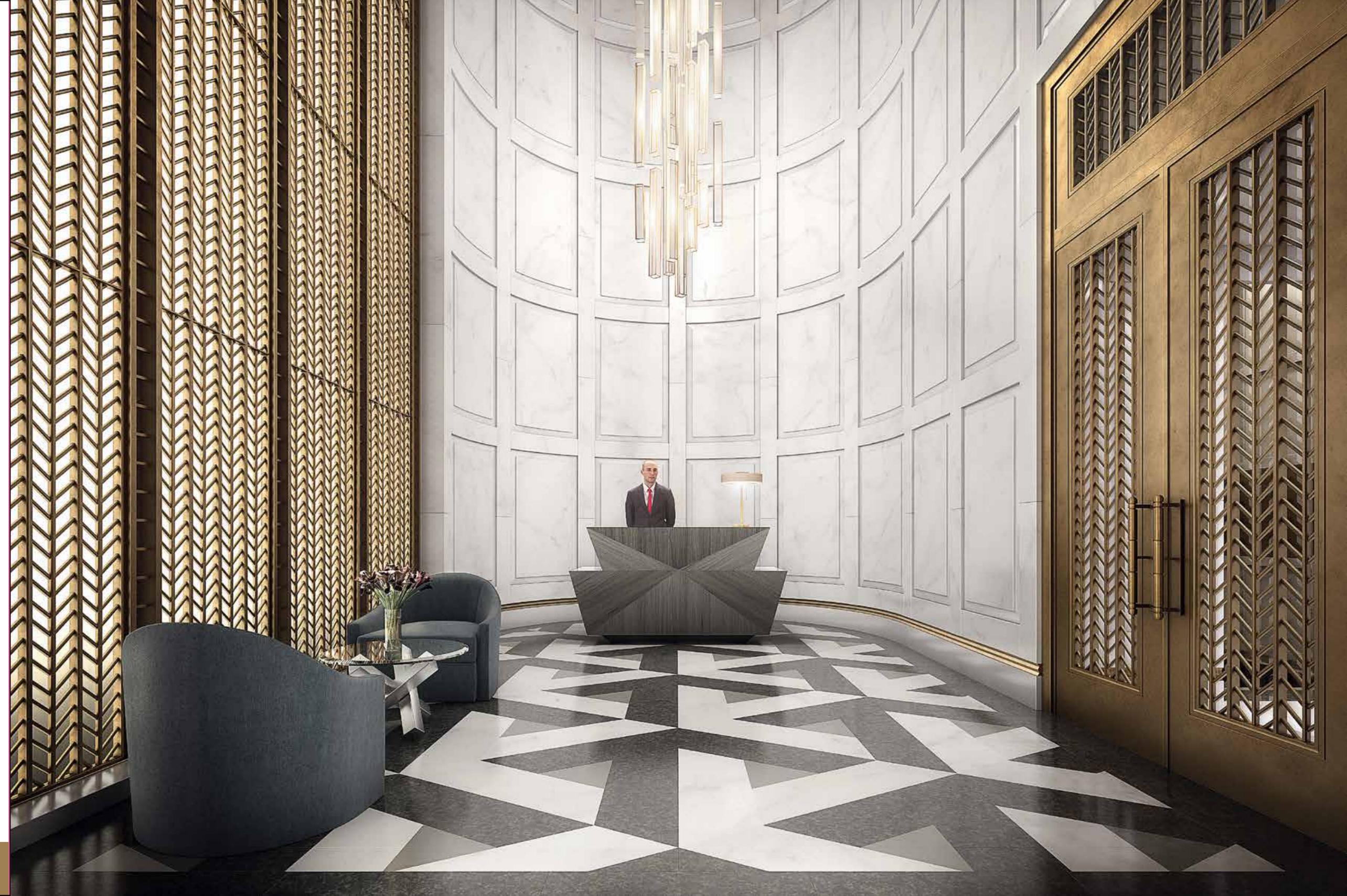
“On the whole, it is the most amazingly well-built building imaginable. This is a beautifully constructed building. It has great bones, and it’s going to be great in its reincarnation. Some very lucky people are going to live there. They’re going to discover some wonderful surprises. What a lobby! What an entrance!” ROBERT A.M. STERN

# ARRIVAL

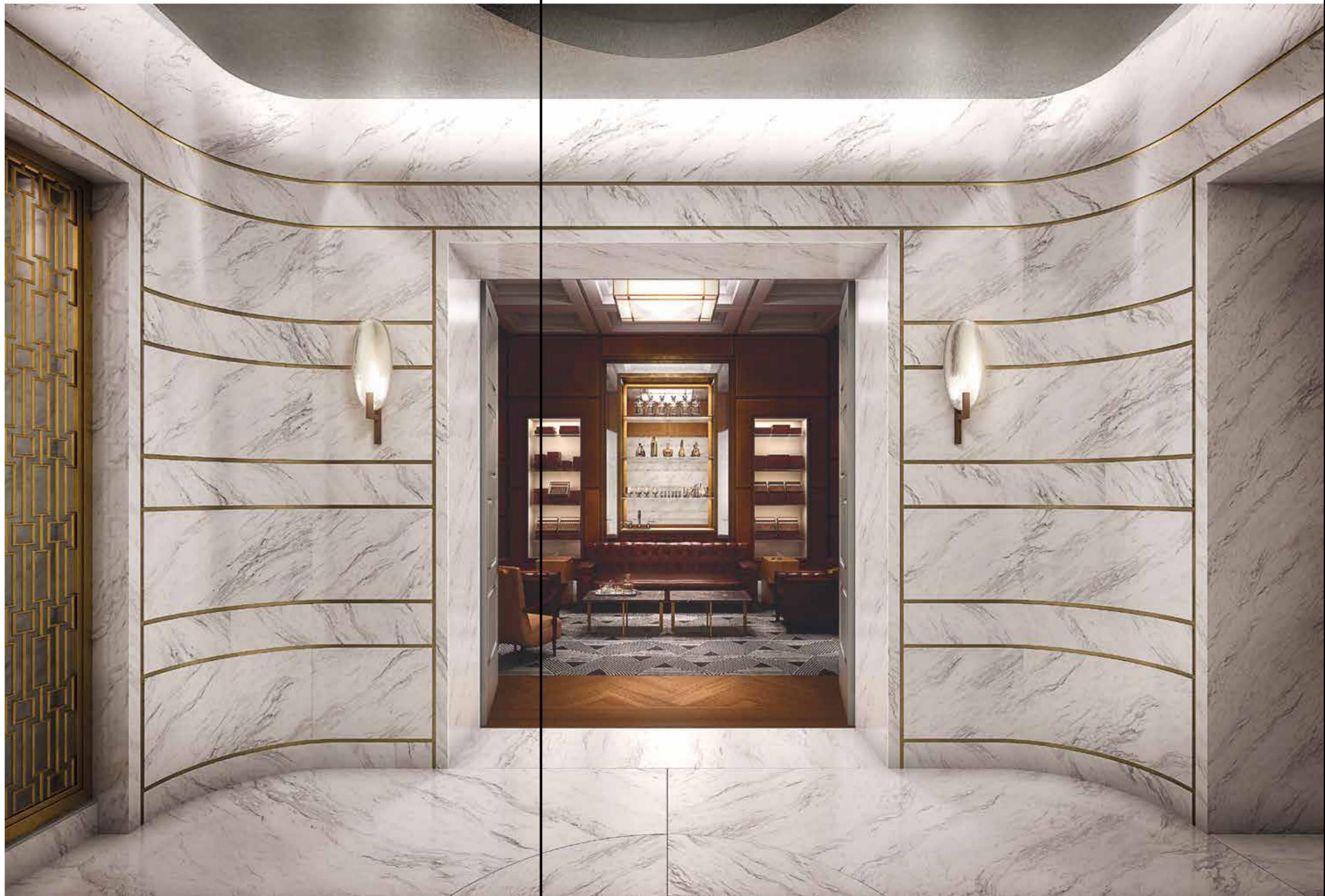


◀ THE ENCLOSED PRIVATE MOTOR COURT, UNUSUAL FOR A RESIDENTIAL BUILDING, OFFERS ESSENTIAL DISCRETION, SECURITY AND THE CONVENIENCE OF DIRECT ACCESS TO THE RESIDENCES. RESIDENTS ARRIVING BY AUTOMOBILE WILL ENTER THE DRAMATICALLY PROPORTIONED ROOM WITH WALLS AND FLOOR OF CUSTOM-PATTERNED GRANITE. BRONZE SCUNCES AND A FOUNTAIN PROVIDE LIGHT AND SOUND THAT REFLECT PLEASANTLY OFF THE STONE SURFACES.

AS IN A RENAISSANCE PALAZZO, THE MAIN RESIDENTS' ENTRANCE IS DISCREETLY LOCATED TO ONE SIDE TO CONVEY THE FEELING OF SLIPPING INTO A SECRET CLUB. IN THE RESIDENTIAL LOBBY, NINE-FOOT DOORS AND VAST EXPANSES OF GLASS ARE OVERLAID WITH CUSTOM BRONZE SCREENS THAT LET IN LIGHT, BUT PROVIDE PRIVACY. THE WALLS ARE MASSIVE SLABS OF BRECCIA STRAZZEMA MARBLE. THE PATTERNED MARBLE FLOOR USES GRAPHIC GEOMETRIES REMINISCENT OF PHILIP JOHNSON INTERIORS, SCALED UP FOR MAXIMUM IMPACT. THE CHANDELIER IS A WATERFALL OF GLASS, BRONZE AND LIGHT DESCENDING FROM THE THIRTY-FOOT CEILING TO ANIMATE THIS EXTRAORDINARY SPACE. ▶



THE CURVED AMENITY VESTIBULE WALLS OF WHITE ITALIAN MARBLE ARE ENHANCED WITH THIN BRONZE REVEALS. THE VESTIBULE GIVES WAY TO THE CLUB ROOM, CLAD IN CUSTOM-HAMMERED COPPER PANELS THAT WILL DEVELOP PATINA OVER TIME. ▶





◀ THE LUXURIOUS GRAND HALL IS INSPIRED BY A PRE-WAR NEW YORK LIVING ROOM, BUT AT THIRTY-BY-FORTY-TWO FEET, IT'S EVEN LARGER THAN THE CLASSIC PROPORTIONS. VERY RESIDENTIAL IN FEEL, IT HAS THE SPLENDID FINISHES OF A GLAMOROUS COSMOPOLITAN HOME. THE COMPOSITION IS CAREFULLY TAILORED TO FACILITATE BOTH PRIVATE MOMENTS AND SOCIAL OCCASIONS. SEVERAL DISTINCT FURNITURE GROUPINGS ENCOURAGE GATHERINGS—EASILY ACCOMMODATING SEVERAL DOZEN PEOPLE.

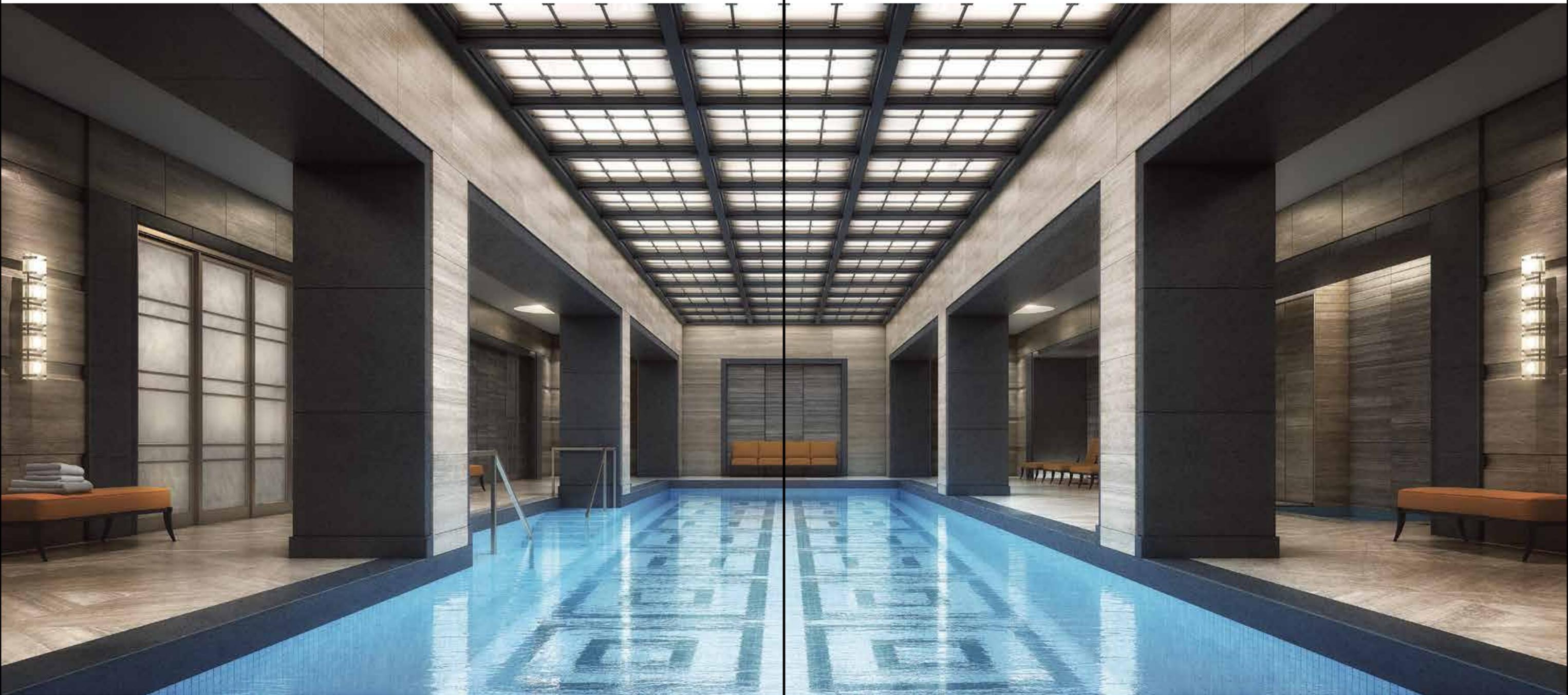
ONE SIDE OF THE ROOM IS WINDOWS; THE OTHER FEATURES A GREAT STONE FIREPLACE. THE WOOD PANELS ARE GREY-STAINED EUCALYPTUS WITH SILVER CERUSING. BRONZE SCONCES HOLD CAST GLASS, CREATING A JEWEL-LIKE EFFECT. POOLS OF LIGHT SUBTLY DELINEATE THE VARIOUS FURNITURE GROUPINGS, ADDING A SENSE OF INTIMACY.

THE RESIDENTS' LIBRARY IS ENCLOSED IN CUSTOM WOOD CABINETRY IN FLAT-CUT BIRCH, STAINED A DEEP SHADE OF BLUE AND HIGHLIGHTED WITH WARM BRONZE ACCENTS. THE SCULPTURAL FURNISHINGS ADD A CLUB-LIKE FEELING TO THE ORDERED, RECTILINEAR DESIGN OF THE ROOM. ▶



THIS SUITE OF ROOMS, FEATURING A BAR AND A BILLIARDS ROOM, IS ARTFULLY BALANCED BETWEEN MASCULINE AND FEMININE. A SYMPHONY OF TEXTURES AND MATERIALS IN WHISKEY HUES CREATES A RICH, WARM AMBIENCE. SUEDE-PANELED WALLS WITH ANTIQUE BRONZE INSETS ABSORB SOUND AND CREATE A WARM GLOW. A CHANDELIER OVER THE POOL TABLE ADDS SPARKLE.



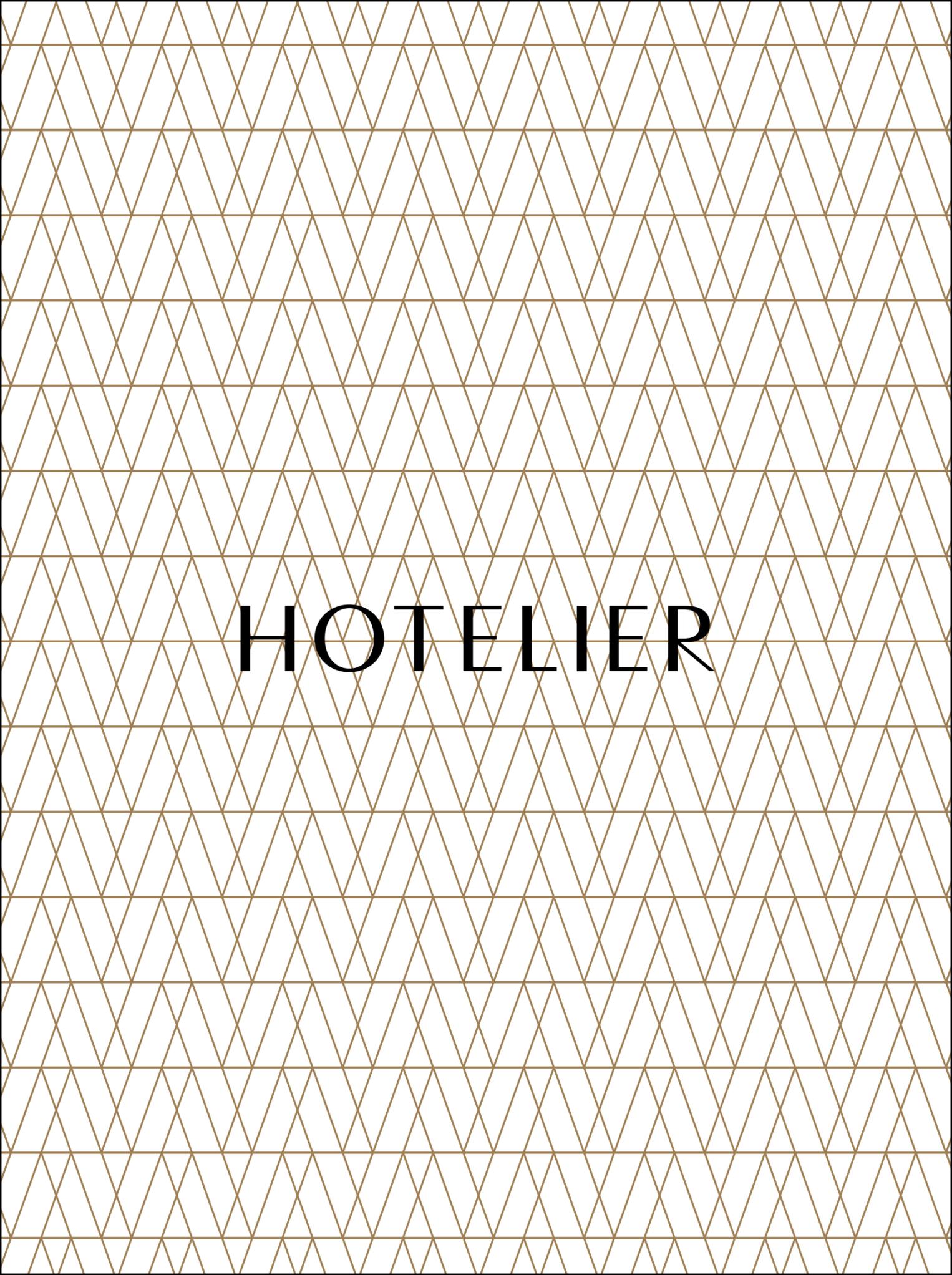


▲ THE SWIMMING POOL AT 550 MADISON AVENUE IS A MODERN MIDTOWN INTERPRETATION OF A CLASSIC ROMAN BATH. A LIGHTED CEILING WITH A COMPLEX GRID MIRRORS THE SIZE OF THE POOL AND SHINES TO CREATE A MAGICAL IMPRESSION OF DAYLIGHT. A LARGE-SCALE GRAPHIC PATTERN, INSPIRED BY THE WORK OF PHILIP JOHNSON, DEFINES SWIMMING LANES IN THE 25-YARD POOL.

• ————— •  
*I am absolutely delighted that 550 Madison Avenue will be home to our debut hotel in the United States. For the first time, we will offer the opportunity to own a residence with the highly personalized service, discreet style and thoughtful attention to detail that is our hallmark.*

FRANK MARRENBACH CEO, OETKER COLLECTION

• ————— •



# HOTELIER



HOTEL DU CAP-EDEN-ROC, CAP D'ANTIBES, FRANCE

Oetker Collection is considered one of the most inspiring selections of masterpiece hotels in the world, so it is no small news that their first American venture is situated at 550 Madison Avenue. Each of their properties is unique, reflecting both a sense of place and the finest traditions of European hospitality.

The hotel will feature 172 rooms, including 60 suites set across eight floors. There will be an intimate bar with a beautiful lounge area, fine-dining restaurant, spa, fitness center and 25-meter pool.

Residents of 550 Madison Avenue can avail themselves of all the hotel amenities directly from their own elevators and take advantage of the impeccably managed range of services around the clock.



◀ EDEN ROCK - ST BARTHS,  
FRENCH WEST INDIES



L'APOGÉE  
COURCHEVEL



BRENNERS PARK-HOTEL & SPA  
BADEN-BADEN



LE BRISTOL  
PARIS



CHATEAU SAINT-MARTIN & SPA  
COTE D'AZUR - VENCE - FRENCH RIVIERA



EDEN ROCK  
ST BARTHS



FREGATE ISLAND PRIVATE  
SEYCHELLES



HOTEL DU CAP-EDEN-ROC  
CAP D'ANTIBES



THE LANESBOROUGH  
LONDON



PALÁCIO TANGARÁ  
SÃO PAULO



PALAIS NAMASKAR  
MARRAKECH



OETKER COLLECTION  
MASTERPIECE HOTELS

LE BRISTOL, PARIS, FRANCE ►





▲ PALAIS NAMASKAR, MARRAKECH, MOROCCO



▲ THE LANESBOROUGH, LONDON, UK

550 Madison Avenue is positioned at the center of the historic, world-renowned Plaza District. Its neighbors are Manhattan's lauded cultural institutions, including the Museum of Modern Art, and exclusive shopping emporiums from Bergdorf Goodman and Hermès to Harry Winston and Chanel. The building is poised to become a defining New York destination, not only for discerning travelers but also for a sophisticated local audience, who will patronize its hotel, restaurants, bars and social spaces.

# PLAZA DISTRICT



▲ MUSEUM OF MODERN ART



▲ HERMÈS



▲ LOUIS VUITTON



▲ BERGDORF GOODMAN



**THE PLAZA DISTRICT**

- 1 CENTRAL PARK
- 2 HERMÈS
- 3 HARRY CIPRIANI
- 4 THE PLAZA HOTEL
- 5 BERGDORF GOODMAN
- 6 LOUIS VUITTON
- 7 CHANEL
- 8 TIFFANY & CO.
- 9 HARRY WINSTON
- 10 THE POLO BAR
- 11 AQUAVIT
- 12 THE PENINSULA
- 13 THE ST. REGIS
- 14 CAVIAR RUSSE
- 15 THE MUSEUM OF MODERN ART



▲ BETHESDA TERRACE AND FOUNTAIN, CENTRAL PARK

◀ THE MALL, CENTRAL PARK

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*In the early days of my professional practice, Philip Johnson would often pick up the phone and invite me to lunch at his famous corner table at the Four Seasons restaurant. Over the years, he would gather small groups of architects to dine together and chew the fat about the state of the world.*

ROBERT A.M. STERN

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# AN ALLIANCE



• ————— •  
*He was absolutely candid. He always told me exactly what he thought of my work. He was generally kind, passing work my way once in a while. He was a very good friend.*

*If I had to be on a desert island with only one other person, I would probably have picked Philip Johnson.*

ROBERT A.M. STERN

• ————— •



▲ PHILIP JOHNSON, THE GLASS HOUSE, NEW CANAAN, CT, 1949

#### THE LEGACY OF PHILIP JOHNSON

Philip Cortelyou Johnson was a cultural superstar, esteemed mentor to a generation and, arguably, the leading architect of his era. In 1979, *Time Magazine* referred to him as “the voice of authority flavored with luxury,” and went on to characterize his taste as “ruthlessly aristocratic.” Johnson was never afraid to break rules, including his own. Trained as a modernist, his pivotal postmodern vision for the AT&T Building confirmed his status as a restless agent of change.

Not only did Johnson promote the International Style, he helped coin the term when he co-authored the 1932 book of that name. It was an architecture of principles that he supported by advocating the work of European architects such as Mies van der Rohe, Walter Gropius and Le Corbusier, first as a critic and, later, as the founder of MoMA’s Department of Architecture. As an architect in his own right, Johnson designed some of the most noted modernist buildings, including the Seagram Building (with Mies van der Rohe) and the celebrated Glass House on his estate in New Canaan, Connecticut. He was the recipient of the Pritzker Prize and the Gold Medal of the American Institute of Architects.

As young architects like Robert A.M. Stern and Robert Venturi began heading in a new direction characterized by diverse historical and formal allusions, Johnson took note. Though Johnson was not the first to move away from the confining rhetoric of modernism, in the late 1970s, his vision shifted to include such disparate historical references as Renaissance Italy, 17th-century England and 19th-century New York. The monumental base of the AT&T Building, his seminal postmodern skyscraper, recalls the Pazzi Chapel in Florence, and its central shaft was inspired by the work of Raymond Hood, an American architect who worked in the Art Deco style.

Known throughout his long life and illustrious career as both an *enfant terrible* and an *eminence grise*, Johnson was as iconic as the buildings he designed. Lean and always impeccably turned out, with his distinctive owl-shaped glasses, he was a consummate power broker who wielded a legendary influence over the tastes of his time. When asked to define great architecture, he replied simply, “It makes you say ‘wow.’”



◀ INSIDE THE GLASS HOUSE, NEW CANAAN, CT, 1964. FROM LEFT TO RIGHT: ANDY WARHOL, DAVID WHITNEY, PHILIP JOHNSON, DR. JOHN DALTON, ROBERT A.M. STERN.

“Philip Johnson was my mentor. He was very kind to me when I was a student at the Yale School of Architecture in the early 1960s, frequently inviting me to his house in New Canaan — the famous Glass House — where he introduced me to lots of very interesting people, and we had very compelling conversations about architecture and art.” ROBERT A.M. STERN

#### ROBERT A.M. STERN ARCHITECTS LEADERSHIP

Robert A.M. Stern Architects, LLP, is a 320-person firm of architects, interior designers and supporting staff. Over its forty-seven-year history, the firm has established an international reputation as a leading design firm with wide experience in residential, commercial and institutional work. Among the firm's many completed residential projects in New York City are The Chatham, a 32-story building at 181 East 65th Street; Superior Ink, a 17-story tower with 62 apartments on West Street and seven townhouses on Bethune Street; and 15 Central Park West, comprising two limestone towers with 202 residences. The firm's work also includes the design of numerous homes for private clients; the planned revitalization and adaptive reuse of the theater block of 42nd Street; the Comcast Center in Philadelphia; projects at Yale, Harvard and other first-rank universities; and the George W. Bush Presidential Center.

**Robert A.M. Stern** is a practicing architect, writer and the J.M. Hoppin Professor of Architecture and Dean of the Yale School of Architecture until he steps down in June 2016. He is a Fellow of the American Institute of Architects, and received the AIA New York Chapter's Medal of Honor in 1984 and the Chapter's President's Award in 2001. Mr. Stern's work has been exhibited at numerous galleries and universities and is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Deutsches Architekturmuseum, Centre Pompidou, the Denver Museum of Art and the Art Institute of Chicago.

**Paul L. Whalen**, Partner, has been with Robert A.M. Stern Architects since 1981. During this time, he has been responsible for the design and management of projects ranging from private houses and apartments to country clubs, hotels, institutional buildings and large-scale planning projects. Mr. Whalen was partner-in-charge of the plan and guidelines that revived the theater block of New York City's 42nd Street, which won a 1999 Honor Award from the American Institute of Architects, as well as the firm's residential towers in New York.

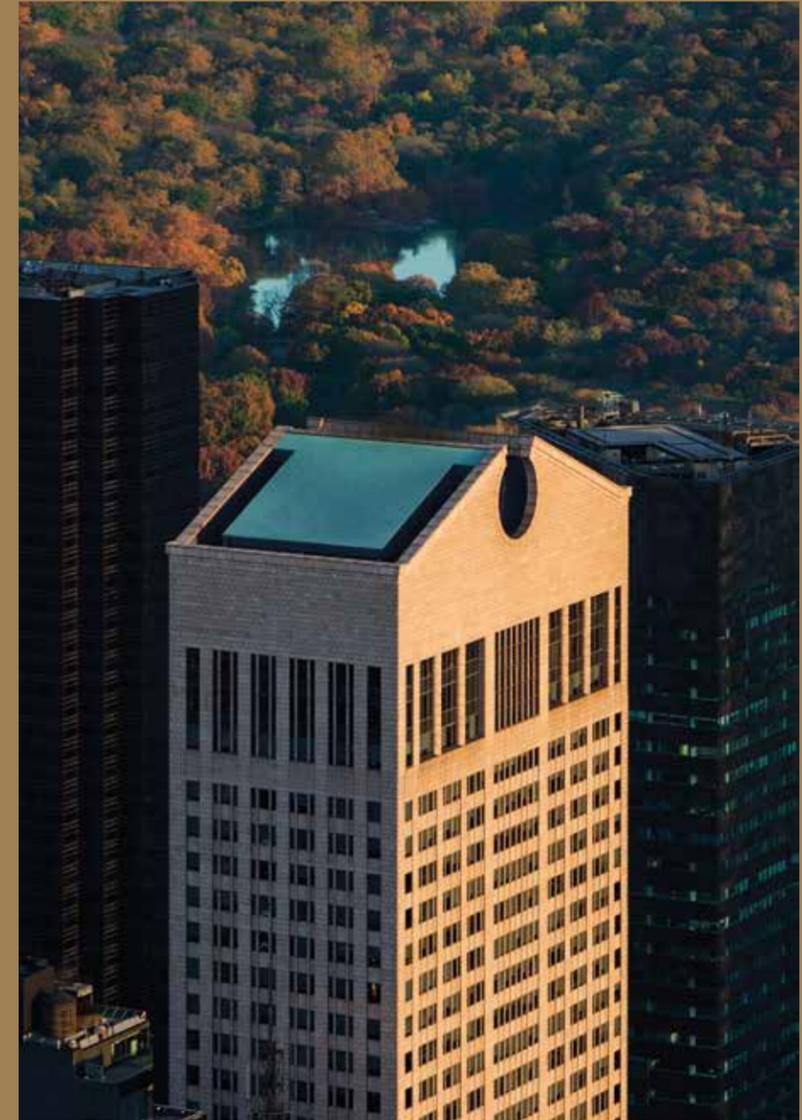


▲ ARCHITECTURE BY ROBERT A.M. STERN ARCHITECTS. CLOCKWISE FROM TOP LEFT: SUPERIOR INK CONDOMINIUMS, NEW YORK, NY, 2010; 15 CENTRAL PARK WEST, NEW YORK, NY, 2008; THE CHATHAM, NEW YORK, NY, 2001; MANDARIN ORIENTAL, ATLANTA, GA, 2008.

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*When it was built, 550 Madison Avenue was the opening chord of the rebirth of the romantic New York skyline, marking a defining moment in the transition between 20th-century abstract glass-clad Modernism and historically reflective skyscrapers clad in stone.* ROBERT A.M. STERN

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