

27 WOOSTER

FOREWORD

We have developed buildings in New York City for more than 30 years. And for each one, we have considered what is most appropriate for the site and how it can best work in harmony with the lives of its residents. For 27 Wooster, we have striven to build a contemporary structure with modern materials that is also carefully woven into the historic fabric of its neighborhood. Located below Broome Street and west of Broadway—in close proximity to the renowned Drawing Center—this project sits in one of SoHo's most peaceful corners, where the surrounding blocks exude a quiet, amiable charm amid the area's creative, downtown atmosphere.

By building on an empty corner lot, a true rarity in New York, we had a unique opportunity to create a comprehensive vision of New York architecture from the inside out. We obsessively studied the architectural character of the community, focusing on SoHo's grid-like, cast-iron buildings, originally designed to accommodate commercial tenants, with tall windows channeling in large amounts of air and light. They were architectural marvels of their time, and this project modernizes that concept. Elegantly wrapping around a corner, 27 Wooster's façade—designed by architects at Kohn Pedersen Fox Associates—is lined with full-length glass doors that fully open from floor to ceiling, synthesizing past and present. →





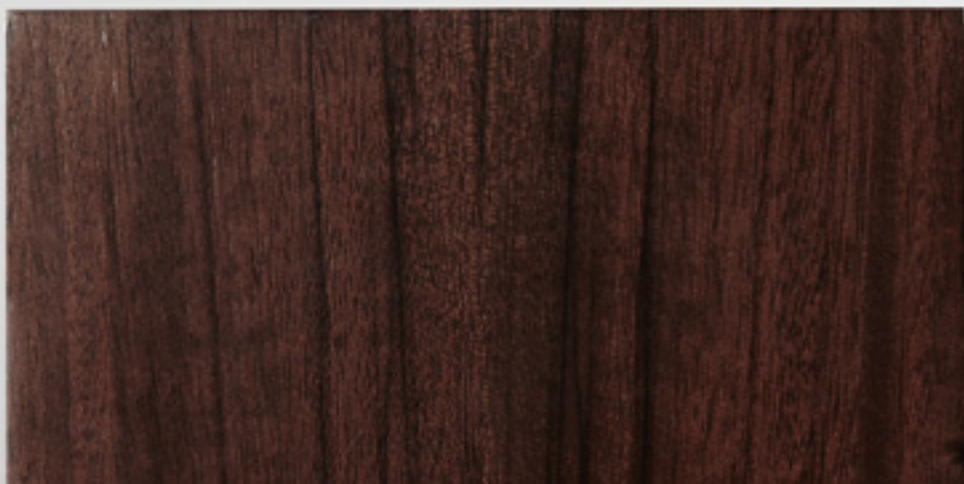
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We shy away from some of the grand architectural statements made by certain condos inserted into New York neighborhoods, which use materials selected only for their aesthetics—they are designed to sell, not necessarily to last. In planning 27 Wooster, we assiduously chose superior, honest materials and design elements that will age gracefully. We know that our building will remain notable and modern in 20 years, not just 20 months.

The same respect extends to our interiors. We have learned from our long experience in developing luxury loft spaces that while many residents desire an open plan at first, they ultimately add discrete spaces as their lives develop and their needs increase, turning their lofts into apartments. Working with our interior designer Thomas Juul-Hansen, we anticipated these needs: 27 Wooster’s standard unit is 2,500 square feet and includes three bedrooms. No smaller units are offered.

Our team has lovingly compared 27 Wooster to a Swiss watch, in which elegance, quality, craftsmanship, precision, and longevity are paramount. The comparison informs everything from the luxurious wood floors and the expertly handcrafted kitchens to the acoustically dampening glass doors that shield the units from the outside world. In the following pages, we explore the inspirations, details, and architectural innovations of 27 Wooster through the eyes of our designers, uncovering what truly sets this discerning project apart. •





LIFE ON THE EDGE

The designers behind 27 Wooster took full advantage of the building's position on a previously vacant corner lot.



A SALUTE TO CLASSIC SOHO

Douglas Hocking, a principal of Kohn Pedersen Fox Associates (KPF) is the lead architect of 27 Wooster. Hocking has a wealth of experience creating progressive projects around the globe, from Tokyo to San Francisco, but the foundation of his portfolio is here in New York City. Hocking's body of work illustrates the skilled eye he brings not only to different building types, from commercial and institutional to residential, but to each project's distinctive surroundings. By combining his love of SoHo with a respect for the area's landmark status, Hocking, in collaboration with job captain Rebecca Doyle and senior designer Min Kim, designed a building that lives in true harmony with its prized neighborhood.

How did you consider SoHo when designing 27 Wooster? As a new construction in a landmarked district, the site must have been critical.

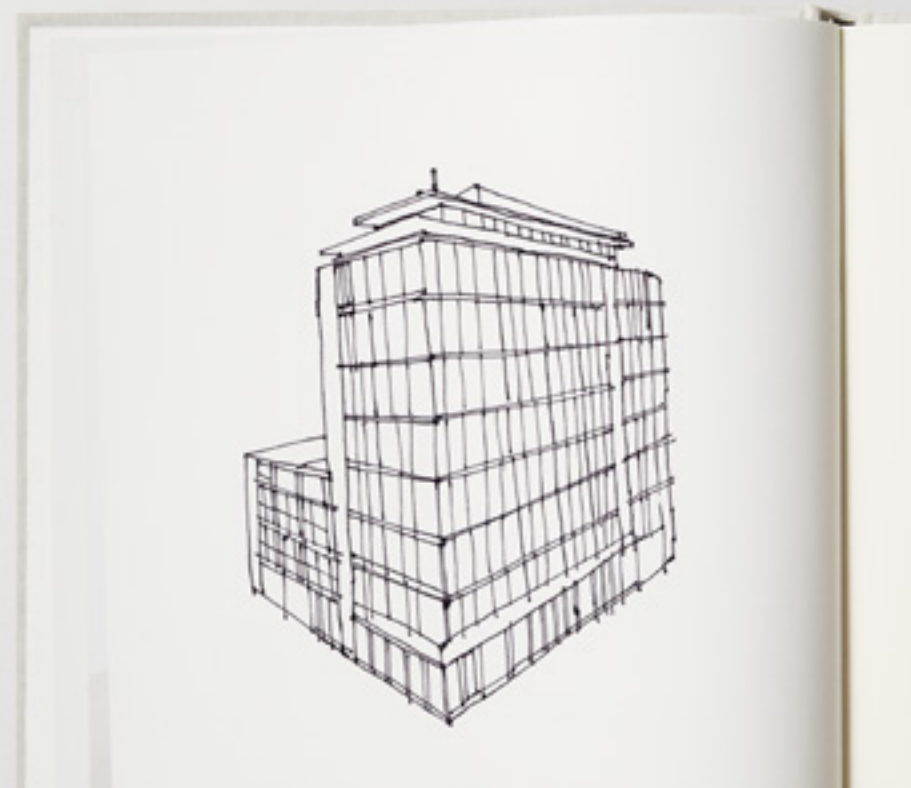
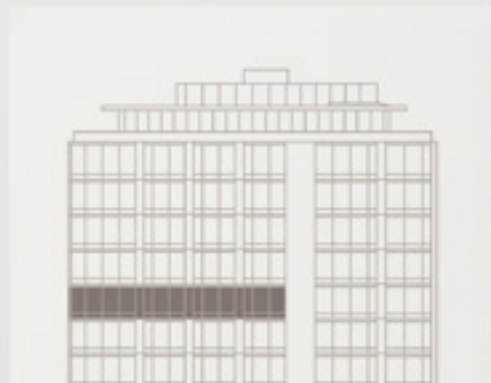
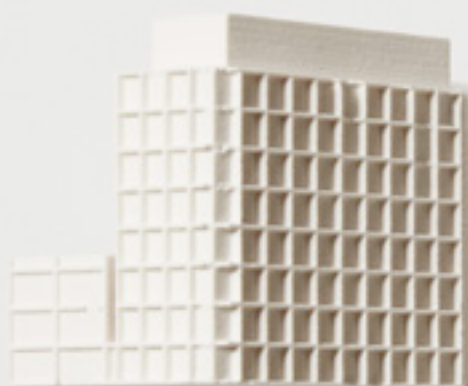
I think of myself as a contextual architect. The context here plays an incredibly important role, just as much as the structure, technology, and detailing, as well as the cultural influences around the site. The building has its roots in the site. There are two paths for developing architecture in a historic district: You can either choose to have no relationship to it—building something that is clearly different—or you can develop a piece of



architecture that is consistent with the warp and weave of the neighborhood. I felt it was important to do the latter, to look at the neighborhood and actually heal the site. This corner has been a parking lot for 50 years. It has been empty, and empty corner sites are a crime. For us, that was one of the biggest and easiest decisions, to look at the site and say, "This is what it really needs to be."

What was your main concern in connecting this project to its neighborhood?

This neighborhood has been a rich part of our growth as architects. We know the area very well. It is part of our New York experience. And height is the first thing. The neighborhood has an amazing scale that distinguishes it from the rest of the city. Its cast-iron buildings were cutting-edge technology when they were built, and they were beautiful. For us, one of the challenges—and in the end, one of the joys—was standing in front of the Landmarks Preservation Commission, explaining to them what we were proposing, and hearing the fellow board members' feedback. Many of them lived in the neighborhood, too. It helped us develop a skin that was incredibly elegant in its proportion, while also befitting to the neighborhood. →





When you studied the SoHo area, were there any essential elements that stood out?

We wanted to be self-effacing, and we wanted the building to be a powerful statement without drawing attention to itself. I am not a big fan of the word “icon.” I think it is misused and inappropriate. It becomes graffiti in the landscape. It says, “This is me! Look at me!” Buildings that end up being fundamentally about themselves, and not about context, are a bad thing. When you walk around the Cast Iron Historic District, the buildings are very stately; they do not draw attention to themselves, but they create a great neighborhood. What you focus your attention on is the street life, the activity. Here, the visibility of the urban condition is at the ground plane. The buildings themselves are beautiful backdrops that support that. For me, that is why this building fits. I think it is a gorgeous building. But it is not all about itself. It is about the things that are going on around it.

How does the façade factor into that?

When people picture cast-iron architecture, they typically picture narrow, mid-block buildings. 27 Wooster is a corner building that has a long façade on Grand Street and a narrower façade on Wooster Street. The Grand Street elevation is broken up into two elements, each of which relates to its immediate context: the narrower façade relates to the proportions of the mid-block townhouses on its western side, while the longer elements mirror the proportions of the wider building across the street. The Wooster Street elevation is also broken up into two parts: a tall, elegant proportion holds the northeast corner and then drops down in relation to the height and scale of the adjacent chocolate factory to the south.

Cast-iron buildings were once complete building systems. Cast iron was used in the interior columns and the structure itself in addition to the façade, until fires demonstrated the material’s tendency to become brittle at high heat, rendering it deficient as a structural material. From that point forward, cast iron was no longer used for structural elements, but instead reserved for decoration and façades. One benefit of the cast-iron system for façades was the windows, which could be larger than those in the masonry construction that came before. These were façades in the truest sense of the word, where systems were hung on masonry structures.

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A QUIET NEIGHBOR

By paying close attention to the materiality and the color scheme of the surrounding neighborhood, architects Kohn Pedersen Fox Associates created a façade that stands apart instead of sticking out.

Although cast-iron façades have lots of formal articulation, they are actually only a foot or two deep, transitioning at that point into the typical New York City brick party wall that would extend into the heart of the block. 27 Wooster honors this with an iron-glazed party wall façade system of its own for interior walls, celebrating the distinctly New York inner-block conditions such walls create.

The all-glass doors to each apartment's balconies are a major feature. What do they add to the building?

Many of the buildings we have in New York City feel hermetically sealed. They are all glass and very striking. The notion of being inside and out is stark. But the full-length glass windows of 27 Wooster—and the fact that all of them open—bestow residents with the option of creating a condition where they are inside and outside at the same time. They maintain privacy, but still let in a significant amount of air, which is incredibly unique.

In terms of materials, why did you choose this palette?

When you walk around the neighborhood, there are some buildings with a lot of vibrant color, but typically SoHo expresses itself monochromatically. The cast iron is usually painted white, beige, or in light colors. For 27 Wooster, I wanted the palette to be developed in a monochromatic way. Whoever lives inside the building will not have to tackle a color pattern that might conflict with the décor decisions of their space. Instead, it allows for something very elegant. Even though it is not white and black, it is white with an added flair—a darker, mid-tone gray.

This really gives it depth.

Yes, and a sparkle. The work that we do in London, for example, is always challenged by the weather in terms of the gray sky and clouds. This two-toned system used for 27 Wooster will act differently depending on the light. On a very bright day, you will see the white. On an off-color day, the white will still be there. But in that case, the dark color will actually start to shine. We also have both north-facing and east-facing façades. Light will hit them in very different directions.

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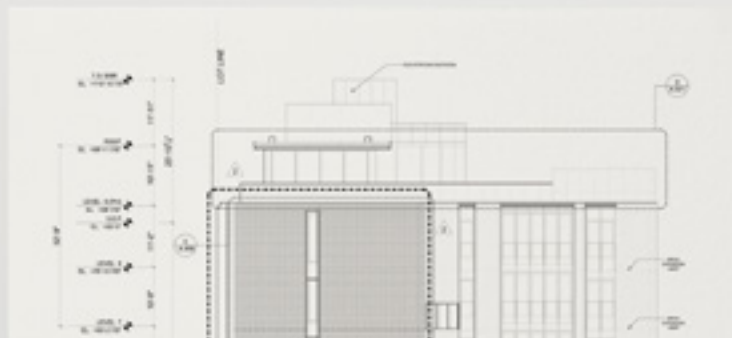
“THE NEIGHBORHOOD HAS AN AMAZING SCALE THAT DISTINGUISHES IT FROM THE REST OF NEW YORK CITY.”





LIVING ON THE EDGE

This illustration demonstrates how the project's unique design brings fresh air and sunlight right up to the very corners of each apartment.



Lobbies are tricky—they become the first room. It is not like designing your apartment, where each choice becomes very personal. The lobby needs to be a reflection of the progression from the outside into your apartment. The materials are very simple and elegant. We needed a resilient floor, so we chose terrazzo. We then used a beautiful walnut along some of the walls, paired with a painted-metal balustrade.

As we speak, there are only 15 apartments planned. At that number, there will only be about 30 people that come in and out of the building at any given time, on any given day. So it has to feel very discrete. Also, the retail spaces on either side are not large, so they are not going to have a high volume of traffic. We are giving up a lot of potential retail space to do that, which goes back to the exclusivity of the project.

I definitely think so. During construction, we visited the site frequently—seeing it get built, and the scale of it in the neighborhood after we spent six years designing it, is incredibly special. And it was fun to create 27 Wooster with Axel and Tony. Axel also has a special appreciation for this, since he lives nearby. I think both artistically and architecturally, we are on the same page. It was a pleasure working with them.

The way that this building is situated, and the amazing opportunity the plans give you to have a number of different environments within your own apartment. Many times, what you see in other similar projects is just a square with a corner. One might have two corners, but that is it. This building is T-shaped. It has a light well and a trapped courtyard. It looks down at another

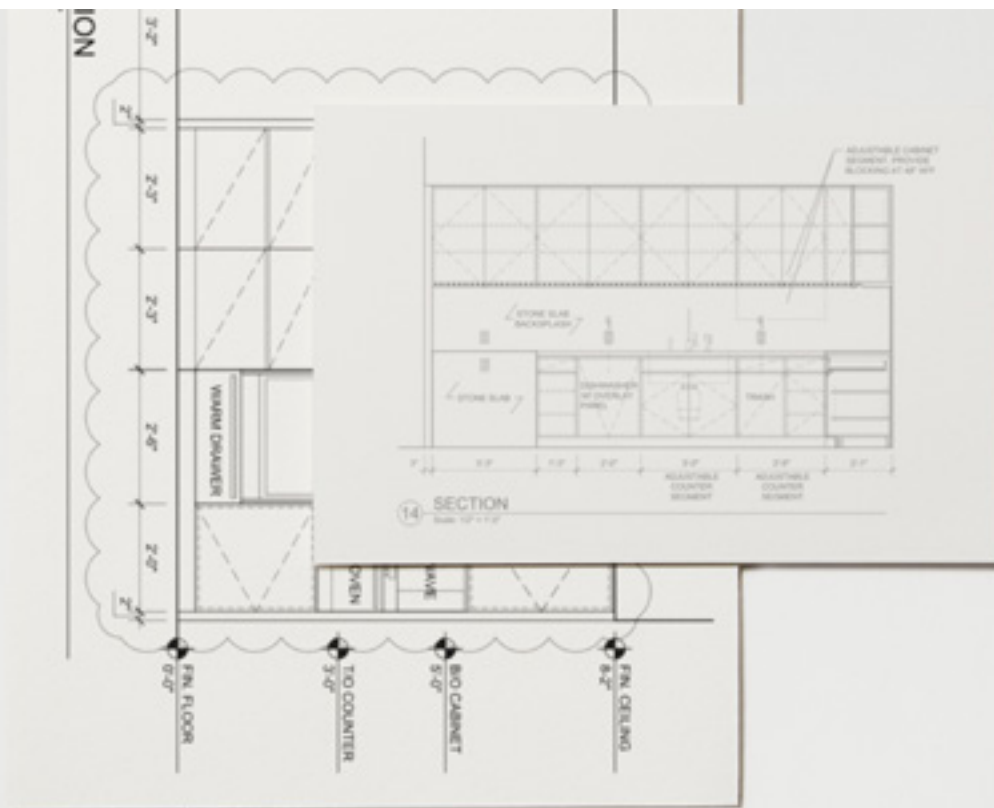
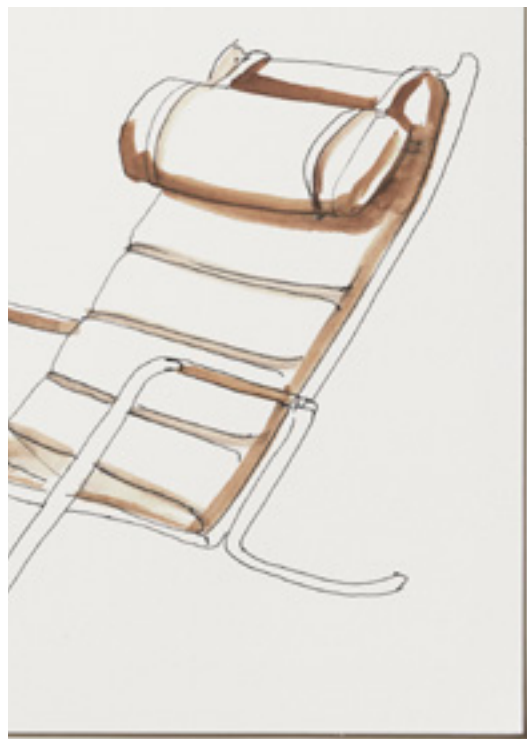
courtyard, which looks down at the street. Within any one apartment, there are a variety of viewsheds and spatial experiences. You can peer down at the gardens below, and you have this terrific mid-level context of the surrounding architecture to enjoy. Along with the floor-to-ceiling glass doors, that is the most special facet of this project, the whole uniqueness of it all. •

ARCHITECTURE, ARTFULLY PLACED

Located in a quiet section of SoHo, 27 Wooster stands as a testament to rigorous, contemporary architecture that simultaneously respects its historic surroundings. The building combines the elegant design language of the Cast Iron Historic District, but tempers it with an understated modernism that stands out and blends in at the same time.

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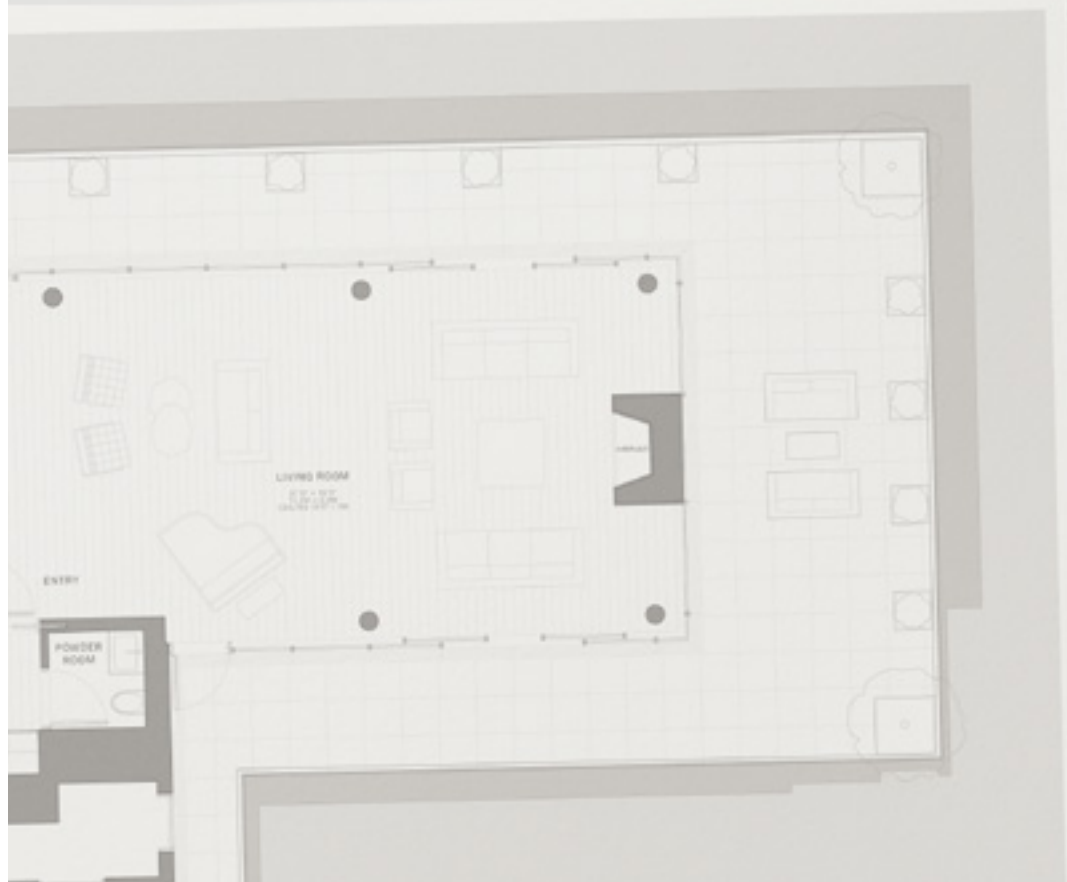


A TRULY MODERN HOME

Designer Thomas Juul-Hansen is a consummate master of luxury living. With decades of experience in both residential and retail environments—for clients such as chef Jean-Georges Vongerichten and designer David Yurman—the Harvard-educated talent is renowned for his signature ability to bring textured, organic warmth to modern interiors. Based in New York, Juul-Hansen has an attentive empathy for the requirements of contemporary living in the city, tempered by his Danish inclination for straightforward quality above all else. Working alongside studio colleagues Michael Stevens and Danny Saenz, he has combined his vast knowledge of design with the incredible architectural opportunity of 27 Wooster to craft interiors that truly stand in a class of their own.

How did you plan the interiors?

27 Wooster is a T-shaped building that we split in half, placing the elevator and the stairs down the center to create some variety with the apartments. East and west units have equivalent square footage and similar programs, but we gave them unique traits. The east apartments placed on the street corner have glass exposure on three sides, creating much more living-room space. The west apartments have vast kitchens with impressively large islands. We thought very carefully about clients who want to have a real kitchen. I come from Denmark, and in the traditional Danish home, the kitchen and dining table represent the center of the family. That is how we approached the west apartments. They have the same program, with a very large living room, but the kitchens are just enormous; they even have a breakfast table. →





DESIGNING WITH THE ELEMENTS

Each of the building's units share a unique and near-unrivaled feature: full-length windows that fully open to the outside, bathing the apartments in light and air. Shown here in a typical living room that faces north and east, these spaces have 10-foot-high ceilings and solid bleached white oak floors.

A HOUSE OF GLASS

In the penthouse, the opportunities to live in a sun-filled environment are taken to new level. A marble-clad functional fireplace on the upper ninth floor—which also features a terrace paved in Pennsylvania Bluestone—provides a comforting center to a thoroughly modern home. This 6,700-square-foot duplex contains approximately 75 windows on the lower level, and 13 all-glass sliding doors on the upper level.



When you first began work on this project, were you supplied with a brief?

They did not give me a formal brief, but they did have their own special requests. For example, Axel requested that every window have the ability to open fully. They are doors, and they all open inwards, not out, and so they are very easy to clean. This was rather special from my point of view; I have never seen a building where every single piece of glass was actually a window that you could open. We design a lot of apartments in New York, all at the top-end of the market, and there are certain things that I feel are very important. For instance, if you enter some apartments in SoHo, you come out of the elevator and find yourself immediately in the living room, with everything exposed. I am not a big fan of that, because it is important to have a process in how you enter your apartment.

The apartments in 27 Wooster have a vestibule, an entry. Not everyone is particularly diligent about putting their personal effects such as shoes, umbrellas, and strollers away, in a way that looks fantastic. In those apartments without a vestibule, it may be impressive the minute you walk inside the apartment, but if you sit in your living room and look at an elevator door with all this ephemera next to it, it is in fact the opposite.

Certain aspects of the traditional home were essential to planning the units at 27 Wooster, and I wanted to integrate these classical functions into a modern loft building. To me, it was important that the kitchen is open to the living room, but I did not want it to be dominant or look like someone had put a kitchen in the middle of the living room. These kitchens are actually tucked off to the side. They are very integral to the living spaces, but they are not overwhelming. There is not a lot of time in New York City, so it is important that the family can be together and enjoy and celebrate its moments. That idea was part of the planning strategy. Every bedroom has an en-suite bathroom, which is a bit of a luxury. Ample closets, of course, are also critical. And the master bathrooms are amazing. They have very large steam showers—so big that we needed two steam generators to operate them. Even the bathtub is seven feet long. The storage in the vanities is also very large, and not just a plain, sleek counter; it is practical in terms of its function. Axel and Tony were actively involved with these features.



The vanities use slightly less-contemporary fixtures, and that brings a little bit of the Old World back into the apartments. If you visit some of the old artist lofts in SoHo, you will find that many have fixtures from the 1960s that are very traditional—such as little porcelain knobs—and we retained a bit of that flair.

What else in the design evokes the feeling of old SoHo?

The flooring, for instance, uses wide-plank oak floors. We feature lots of wood; the doors are walnut, which exudes warmth. It was important for us that these spaces not become cold. They are clean and crisp, but very warm at the same time. It is a slightly older look, not super-sleek, modern, or Italian. The floors are constructed in the same way someone would construct a cabinet—we are talking about really serious, exquisite craftsmanship. The Smallbone kitchens are exemplary of this incredible craftsmanship. The brand's work is referred to as kitchen furniture, and that is really what it is.

How do you picture the daily life of a person living here?

We have a level of expertise in this field, and for 27 Wooster it was less about the specifics of the program and more about inserting the values that we deem important for apartment design. There is a sequence for living. For example, it is convenient to have a powder room and a coat closet adjacent to your entryway. And the doors to the en-suite bathrooms and to the bedroom closets are not in the room itself, but are actually a little entry to the room. In your bedroom, you have wall space to put a bed against; the wall is not just covered in doors and unusable space.

In terms of the material palette for the whole project, is it similar to your other projects? How does it carry your signature?

Our values and ideals originated in our work with natural materials. We do not work with new, trendy polymers or materials that become very cool and then two years later fall out of favor. We work with materials that are truly tested by time, such as naturally maturing stone and wood. We work with some metals and glass, and we work with leather as much as we can. For us, using materials that are timeless is important. Regardless of where our projects are located, our goal is to create timeless spaces. →

HEART OF THE HOME

This fourth-floor kitchen typifies the honest, functional, and modern approach to living that can be found throughout 27 Wooster. Custom handcrafted cabinetry by Smallbone of Devizes is paired with a Sub-Zero refrigerator, Miele dishwasher, and Dornbracht fixtures. The marble island and backsplash reflect the ample light that pours in from a kitchen balcony found in certain A-line units.





BATHED IN LIGHT

On the penthouse's lower level, the master bathroom contains marble-slab floors and walls, bleached zebrawood cabinetry, a Toto Neorest toilet, Lefroy Brooks Kafka series fixtures, and double rainshower heads with steam-shower capabilities.

LESSONS IN SIMPLICITY

The master bathroom in a typical B-line apartment on the fourth, fifth, and sixth floors has windows that face east, allowing residents to saturate themselves in natural morning light. Similar to the penthouse master bathroom, it features marble slabs and bleached zebrawood cabinetry.



Do you have a favorite feature here?

The proportion of the spaces. They are very generous, with very large rooms. The amount of light in the spaces is very, very important and makes for fantastic apartments. We have wide-plank floors that boast the craftsmanship of fine cabinetry. The floors are pristinely done, with micro-beveling between the planks. In the master bathrooms, we have massive floor-to-ceiling slabs that are book-matched. If one uses really high-quality materials, one does not have to insert much more. You have to make sure things are organized and designed with precision, but if you have a beautiful floor, you will not need to add gold inlays. You let the materials do the talking.

How does 27 Wooster illustrate the evolution of home design in New York?

When we first began work on the 27 Wooster project in 2006, we intended to make some of the units in the building larger than normal. We predicted back then that the market would require apartments better suited for real living, in the sense that they have real bathrooms, real closets, real kitchens, and everything is proportioned. We were fortunate to have this special insight into the future.

This was a very brave project back in 2006, when people were just building terrible buildings, because everything traded on paper. Nobody really cared how their buildings were going to turn out, because they had sold three times over on paper before they were even finished. The first person that bought a unit did not care what it would look like in the end, because he or she would never live there.

For myself, as a Dane, I think, *You do it once, and you do it right*. We are firm believers in that ethos. Sometimes you cannot afford to do it right away. Then you wait, and you save up. I often tell the tale about a Danish country farmhouse, where visitors are shocked to find that the only objects are a Bang & Olufsen television next to an Arne Jacobsen Swan Chair.



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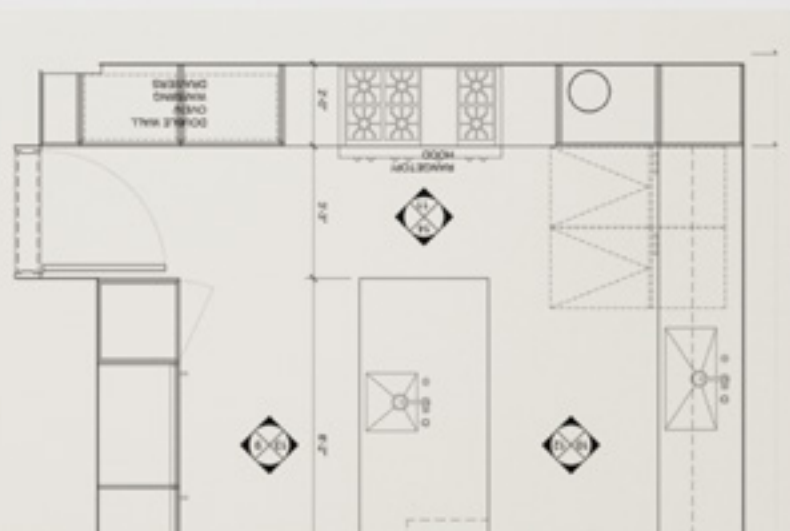


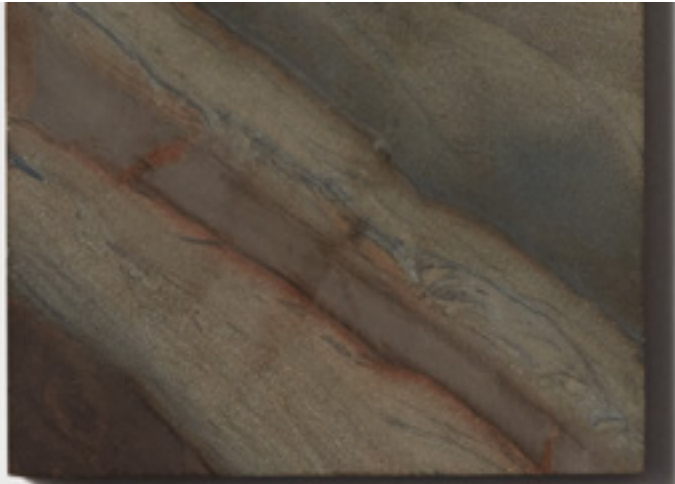
The SoHo neighborhood had a large impact on the façade. Did that history influence your interiors as well?

These are loft apartments, but then again, they are not lofts at all. They have private bedrooms, private bathrooms, ample closets, and entry vestibules. We believed that we needed all of these features, alongside oversized, open living rooms. The apartments have kitchens that open into the living rooms, but they are not in the living rooms. Residents will not feel as if they are always in the kitchen.

With so many glass doors that open to balconies, light must have played an important role.

This building has natural light everywhere. In the morning, when entering the bathroom, you are covered in light, which is an extraordinary luxury. Having natural light in a bathroom in that way changes your day. At 27 Wooster, you are never further than 20 feet away from massive windows. Most of the old loft buildings in SoHo are built on lots that are 25-by-100 feet, so they will have some windows in the front and some in the back. Then, typically, they will have an elevator that occupies a third or a quarter of the front façade—so if there were four windows in the front, one is occupied by an elevator. Then there would be all this space in the middle that has no light. So the old SoHo lofts—even though they tried to put as much glass as they could into the architecture—were very, very dark. That's why the enormous luxury of light is the most radical difference between buying an apartment in 27 Wooster and one in an old cast-iron building down the street. •





MATERIALS

From door hinges and wood flooring to kitchen countertops and bathtubs, the materials used in the construction of 27 Wooster were chosen to reflect an honest and tactile approach to interior design and contemporary architecture. With special regards to interiors, designer Thomas Juul-Hansen believes that apartment residents should place their investments into things they can actually touch and feel.

As such, the design details throughout are uncompromising, and include handcrafted Smallbone kitchen cabinetry, hardware from The Nanz Company, and white terrazzo flooring for the lobby that subtly contrasts with rich wood walls. Each element selected has been carefully considered to withstand the demanding needs of modern living.



SOOTHING MODERNISM

Inviting design elements, such as the white oak used for apartment flooring (top, left), copper-colored marble used for the penthouse fireplace (top, middle), the Grigio Classico marble found in the kitchens (top, right), and the paldao wood used for the lobby (bottom, left), all give the clean lines of the units sincerity, depth, and warmth.

SMALLBONE OF DEVIZES

Custom-designed in a collaboration between Thomas Juul-Hansen and Smallbone, the kitchens of 27 Wooster are handcrafted in the brand's workshops in Wiltshire, England. Using solid American black walnut frames and American walnut door and drawer fronts, the units feature a natural finish selected to celebrate the beauty of the distinctive grain.





THE NANZ COMPANY

With showrooms around the world, The Nanz Company is highly regarded for its exemplary residential door and cabinetry hardware. Juul-Hansen's selection of the Nanz products shown here typify the designer's outlook of warm modernism—minimalist pulls and hinges are contrasted with traditional, curvaceous pulls and handles, including the French Moderne lever (upper left).



RISE AND SHINE

The master bathrooms have been created to soak in the natural light, using lustrous materials and hardware from the Kafka range of fixtures by Lefroy Brooks. While the British supplier is renowned for its considered, luxurious interpretations of historical styles, the Kafka range used here embodies the best values found in contemporary design.



THE ART OF DISGUISE

Discrete contrasts seen in the building's exterior and in the design of the lobby balance modernity with nods to the historic character of SoHo. The façade's manganese brick (left page, middle right) is dark without being black, and gives the building a metallic sheen. The perforated balustrade screens (lower right) lend texture and privacy to the apartments.

BUILDING AMENITIES

- 24-hour attended lobby
- Cold storage for deliveries
- Fitness room
- Bicycle storeroom
- Storage and parking opportunities

APARTMENT FEATURES

- Direct key-locked elevator access
- Interiors by Thomas Juul-Hansen
- Floor-to-ceiling French-door-style windows
- Wide-plank solid oak floors
- Handmade kitchens by Smallbone of Devizes
- Marble slab master bathrooms
- Expandable smart-home technology controlling lighting, HVAC, and window treatments

THE TEAM

DEVELOPERS

27 WOOSTER LLC

Axel Stawski and Anthony Leichter, principals of 27 Wooster LLC, are experienced developers in New York City. They specialize in developing and managing boutique commercial and residential properties in Manhattan's most desirable locations. Their projects share a refined visual intelligence marked by sophisticated use of materials and functionally creative design details.

Axel Stawski has been an active force in the investment and development of real estate for more than 40 years in New York, London, and Frankfurt. Anthony Leichter has been active in the real estate industry since 1960. He has successfully developed numerous Manhattan residential conversions including 219 West 19th Street and 246 West 17th Street. Together, Axel Stawski and Anthony Leichter have developed two residential properties in Manhattan at 42–50 Wooster Street and at 132 Perry Street as well as numerous commercial office buildings in Midtown Manhattan including 505 Fifth Avenue, 565 Fifth Avenue, and 360 Madison Avenue.

KOHN PEDERSEN FOX

Kohn Pedersen Fox Associates (KPF), one of the world's preeminent architecture firms, is headquartered in New York, with offices in London, Shanghai, Hong Kong, Seoul, and Abu Dhabi. The firm's diverse portfolio, which features over 70 projects certified or pursuing green building certification, is made of residential, hospitality, corporate, academic, civic, transportation, and mixed-use projects located in more than 35 countries. KPF's body of work has been widely exhibited, is the subject of 13 monographs, and has won over 300 awards.

The lead architect with 27 Wooster, Douglas Hocking has more than 20 years of experience in all aspects of architectural design. Since joining KPF in 1990, he has worked on a variety of project types across the United States and throughout Asia. Hocking received his Bachelor of Architecture from Cornell University and is currently an adjunct professor at the University of Hawaii's Manoa School of Architecture. A Registered Architect in the State of New York and several other states, and also a LEED Accredited Professional, he is an active member of the National and New York Chapters of the American Institute of Architects, the New York Building Congress, and the U.S. Green Building Council of New York.

THOMAS JUUL- HANSEN

Thomas Juul-Hansen was born in Copenhagen, Denmark, in 1969. He came to the United States in 1988 to study architecture and holds a Master of Architecture from Harvard University. Thomas founded TJHLLC in 2003 after working as a senior designer at Richard Meier and Partners. TJHLLC creates sophisticated modern luxury. Spaces are efficient in conception and opulent in materialization. The work combines sumptuous natural materials with a dynamic sense of scale, extensive customization, handcraft, and a restrained color palette. During both design and construction an extraordinary emphasis is placed on the collaboration required for the successful technical execution of each concept.

The firm's portfolio is varied, with completed works for both private and commercial clients. Among these are one million square feet of super-luxury interiors for residential towers in New York City; restaurants for renowned chefs Jean-Georges Vongerichten and Guy Savoy; retail outlets for jeweler David Yurman; and corporate offices for the Lipman Agency, chef Jean-Georges Vongerichten, and Yurman Jewelers. The firm has also designed a number of private residential commissions. These clients include media guru David Lipman, hip-hop impresario Damon Dash, chef Jean-Georges, nightlife entrepreneur Michael Hirtenstein, and film executive Paula Wagner.

DOUGLAS ELLIMAN

Raphael De Niro and Leonard Steinberg are consistently the top producing brokers at Douglas Elliman, New York's largest residential real estate brokerage firm specializing in the high-end luxury market. They have become a leading force in new-development sales working in conjunction with Douglas Elliman Development Marketing to combine unrivaled sales and marketing expertise with an in-depth awareness of the most intricate details and major trends. The Elliman team delivers a holistic approach, encompassing comprehensive in-house research, product development, marketing and sales, operations, property management, mortgage financing, and title services.

Drawing upon decades of experience and market-specific knowledge, they collaborate with leading developers, world-renowned architects and interior designers to create the most coveted properties in the marketplace. Through a strategic international partnership with Knight Frank Residential, the world's largest privately owned property consultancy, Douglas Elliman markets properties to a global audience in 43 countries across six continents.

NR2154

NR2154 is a multidisciplinary creative studio based in New York and Copenhagen. Cofounded by creative director Jacob Wildschjødztz in 1999, the studio expanded to New York in 2005. NR2154 has developed into one of the most distinctive voices in the industry today, serving a wide range of international clients in the fields of fashion, art, design, and publishing.

The work of NR2154 is defined by Nordic aesthetics, precise craftsmanship, and innovative concepts, with an emphasis on the unique needs of each project. The studio's portfolio includes work for clients such as Louis Vuitton, The New York Times, Condé Nast, the United Nations, Moët-Hennessy, the New Museum, Georg Jensen, Loewe, Musée des Arts Décoratifs, and Rizzoli. Its unique sensibility has garnered NR2154 a number of awards, including the Danish Design Counsel's Award, the Type Directors Club Certificate of Excellence, the Danish Art Counsel's Award, and two awards from the Creative Circle, and has been showcased in numerous books, exhibitions and publications.

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