

United States Department of the Interior  
National Park Service

### National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

#### 1. Name of Property

historic name Huntington Hartford Gallery of Modern Art

other names/site number New York Cultural Center,  
New York City Cultural Affairs and Convention & Visitors Bureau,  
Two Columbus Circle

#### 2. Location

street & number Two Columbus Circle [ ] not for publication

city or town New York City [ ] vicinity

state New York code NY county New York code 061 zip code 10019

#### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [ ] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [ ] locally. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

New York State Office of Parks, Recreation & Historic Preservation  
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:

- [ ] entered in the National Register [ ] see continuation sheet
- [ ] determined eligible for the National Register [ ] see continuation sheet
- [ ] determined not eligible for the National Register

[ ] removed from the National Register

[ ] other (explain) \_\_\_\_\_

Signature of the Keeper

date of action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Property

**TWO COLUMBUS CIRCLE**

New York

County and State

**NEW YORK, NEW YORK**

**5. Classification**

**Ownership of Property**

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**

(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	_____	<b>TOTAL</b>

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing)

N/A

**Number of contributing resources previously listed in the National Register**

N/A

**6. Function or Use**

**Historic Functions**

(enter categories from instructions)

Recreation and Cultural

subcategory Museum

**Current Functions**

(Enter categories from instructions)

Vacant/Not in use

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Modern Movement

**Materials**

(Enter categories from instructions)

foundation N/A

walls marble, glass

roof N/A

other bronze

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets)

Name of Property  
**TWO COLUMBUS CIRCLE**

New York  
County and State  
**NEW YORK, NEW YORK**

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

**Areas of Significance:**

(Enter categories from instructions)

**Architecture**

**Period of Significance:**

**1964**

**Significant Dates:**

**1964**

**Significant Person:**

**N/A**

**Cultural Affiliation:**

**N/A**

**Architect/Builder:**

**STONE, EDWARD DURELL**

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal Agency
  - Local Government
  - University
  - Other repository: \_\_\_\_\_
- NEW YORK, NEW YORK**

**TWO COLUMBUS CIRCLE**

- recorded by Historic American Engineering Record



\_\_\_\_\_  
Name of Property  
city or town \_\_\_\_\_

\_\_\_\_\_  
New York  
County and State  
state \_\_\_\_\_ zip code \_\_\_\_\_

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503



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**Building Description – Exterior (continued)**

Eighth Avenue, nine columns follow the straight line of West 58<sup>th</sup> Street, and seven columns follow the angle of Broadway. There is a loading dock between the sixth column and the seventh column and a bronze door of a fire stair exit between the third and fourth column on the West 58<sup>th</sup> Street side (counting from Eighth Avenue). The colonnade surrounds, in parallel fashion, a recessed lobby with plate glass walls with bronze mullions. This glass wall continues for two column bays on the east, all six bays on the north and two column bays on the west sides. Two glass and bronze revolving doors, which provide entrance from Columbus Circle, are set symmetrically to either side of the center point of the concave north glass wall. The rest of the exterior ground level walls are clad in bookmatched Verde marble veneer. There is a subway entrance on West 58<sup>th</sup> Street at Eighth Avenue, just outside the building line on the southwest corner of the block. The same façade material, bookmatched Verde marble veneer, is intact on the stairwell walls leading down from this entrance to the station's mezzanine. The railing for this subway entrance, a version of the Transit Authority's "KS1" railing of the early sixties, was custom crafted in bronze with a Verde marble base and featured the same circular design motif as other railings on the building. This railing has been removed and replaced by plywood. (4)

The upper story walls are constructed of two inch thick grey-veined white Vermont Imperial Darby marble veneer panels set on concrete back-up which in turn are supported on stainless-steel shelf angles. (5) An open arcade at the eighth and ninth floors at the center of each façade consists of a modern interpretation of a Venetian arcade, with terraces behind the arcades wrapping around these floor levels. Along the north terrace a wall of fenestration affords views overlooking Columbus Circle. The terrace provides direct views north up Broadway and of the southeast corner of Central Park. The tenth floor is a mechanical penthouse set back from the principal façade the same distance as the ground floor lobby. This penthouse is also clad in Vermont Imperial Darby marble.

The building is distinguished by bands of pierced White Vermont Imperial Darby marble panels. These pierced panels contain four 'portholes' each. Each porthole measures twelve inches in diameter. A double set of pierced panels are grouped vertically at the corner of each façade and two triple sets on the central portion of the south façade. A single set of panels just above the ground floor colonnade runs horizontally and a quadruple set runs horizontal as well between the upper arcade and roof parapet. A large portion of these 1,472 'portholes' are glazed, which bring natural light to the interior. (6) Others are filled with recessed circles of red granite. From the exterior, both glazed and filled 'portholes' give the appearance of consistent opaqueness.

In plan Two Columbus Circle follows the shape of the plot, reinforcing the 'street wall'. This aspect of the design is especially notable in the concave north façade which follows the curve of the circle on a 217-degree radius. (7)

The façade materials of Two Columbus Circle are intact and completely original. Many of the marble panels are sound; others are in a deteriorated condition. This deterioration of some of the marble façade panels due to weathering and neglect can be mediated by the application of contemporary preservation techniques. (8)

Despite the deterioration of some of the façade panels, the historic integrity of Two Columbus Circle is intact.

**Building Description - Interior**

The program of designing a museum on a constricted site, located on the heavily trafficked Columbus Circle, as well as the constraints of New York City's stringent building codes, was a formidable task. Edward Durell Stone's organization of the interior was inimitable.

**TWO COLUMBUS CIRCLE/Huntington Hartford Gallery of Modern Art  
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**Building Description – Interior (continued)**

The ground floor arcade welcomed visitors into a sheltered yet visually open glazed lobby, the floor of which is paved with terrazzo in which white marble roundels are set. These roundels resulted from the cut-outs of the marble façade panels. The terrazzo and circle pattern are continued outside to the curb-line. The center of the south interior lobby wall is of white marble. Illumination is by custom designed bronze 'pin-spot' fixtures centered within deep ceiling coffers which indicate the structural concrete 'waffle' slab. A red 'space frame' ceiling lighting fixture on the east side of the lobby is not original to the 1964 design.

In the center of the white marble south lobby wall two elevators with bronze doors connect to the upper level galleries and restaurant or down to the 154 seat theater on the lower level. This, like the sub-basement below the theater, projects beyond the building line under the sidewalk. (9)

The lobby of the theater is sheathed in white marble and illuminated by bronze saucer-shaped indirect lighting fixtures. Bronze doors to the theater and rest rooms employ intaglio circles - the circle motif is utilized throughout the interior and exterior of the building. The theater employs fabric covered walls, geometric wood grills, gold nylon plush upholstery and a stepped plaster ceiling - all to provide the appropriate acoustics. (10) The original gold-hued metal mesh which hung from the ceiling has been removed.(11)

Floors two through five are devoted to galleries. Here Edward Durell Stone utilized a unique solution. The architect organized galleries at half levels, creating two relatively grand double-height display rooms surrounded by more intimate viewing rooms with lower ceilings. Gallery spaces spiral around the central building core of elevators, stairs and utilities.

The main galleries are high ceilinged and visually expansive, considering the actual tight confines of the building plot. The three main north galleries stretch along the full expanse of the 75' Columbus Circle side and as a result are memorable for their long convex curved north wall. The two southern galleries are double height spaces stretching 97' along the West 58<sup>th</sup> Street side. (12) The lower of the two double height galleries can be viewed from a mezzanine gallery cantilevered from the building's central core. This mezzanine is adorned by a bronze railing employing a circle motif.

In order to achieve the appropriate sense of intimacy and warmth, rich materials were specified throughout the upper level galleries. The galleries of Two Columbus Circle are paneled in bookmatched walnut and other hardwoods. The paneled wood wall finish is interrupted at the two outer corners of the galleries by the pierced panels of white Vermont Darby marble. The floors are elaborately finished in parquet de Versailles, marble or richly carpeted. (13)

Filtered natural light is introduced through glazed perforations at the corners, a technique which prevented deterioration of art work by filtering ultra-violet radiation. These perforations act as 'portholes' providing tantalizing glimpses of Central Park without distracting viewers from the art. By arranging the fenestration in the corners of Two Columbus Circle, Edward Durell Stone solved the dilemma of maximizing uninterrupted wall space for mounting exhibitions in a building of modest dimensions. The glass of each 'porthole' window is circled in a bronze frame providing visual contrast with the white marble surrounding the panel. Most of these 'portholes' are fixed, others are operable. The two double height south galleries are illuminated not only at the two outer corners but by two sets of triple rows of 'portholes' set symmetrically at the center of the south wall facing West 58<sup>th</sup> Street. Warm southern light is introduced while mitigating UV radiation and undesirable views. (14)(15)

Natural light was supplemented by artificial lighting custom designed by Abe Feder. Six years in design, the lighting system in the galleries consists of both fluorescent and incandescent lighting for correct color balance. Indirect

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**Building Description – Interior (continued)**

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fluorescent 'power-groove' lighting in conjunction with movable quartzline incandescent spotlights are recessed in a continuous ceiling troffer four feet from the walls and are concealed behind panels of translucent glass which are set in a bronze frame which in turn is set in a dropped plaster ceiling. The troffer follows the walls of the galleries, including the contour of the curved north wall. (16)

Floors six and seven were devoted to storage and museum offices.

The sense of opulence continues on the top two floors. Walls of Macassar ebony grace the eighth floor espresso bar and lounge, which seated 60. Views and natural light are provided by a wall of plate glass set in bronze frames facing Columbus Circle. The ninth floor housed a restaurant seating 52. Cantilevered upholstered banquettes, a luminous ceiling of translucent plastic and a wood grill of interlocking circles still distinguish this period interior. A plate glass wall set in bronze frames looks out to a terrace, adorned with a bronze railing employing a simple circle motif, overlooking Columbus Circle and Central Park. (17). These two interiors were designed by Stone's office under the direction of architect John Crews Rainey, who worked with interior designer Mildred Hill. (18)

The original interior spatial organization of Two Columbus Circle is completely intact. Although there is some cosmetic deterioration due to neglect and vandalism, the original interior finishes are largely intact.

**Building Description - Conclusion**

**Two Columbus Circle retains a high degree of integrity of spatial design and materials.  
Both the exterior and interior of this building are virtually intact.**

1. Olga Gueft, "Non-Conformity on Columbus Circle", *Interiors*, Vol.123 (June 1964). pp. 92-95
2. Philip Habib & Associates, P.E., Environmental Assessment Statement prepared for the New York City Economic Development Corporation, Revised March 18, 2003
3. Ibid.
4. New York Transit Museum. *Subway Style; 100 Years of Architecture and Design in the New York Subway*, New York: Stewart, Tabori and Chang, 2004. p.76, photo p.77
5. Kyle C. Normandin, Harry Hunderman / WJE Engineers Architects, letter dated October 15, 2003
6. *Progressive Architecture*, Vol. 45 (April 1964)
7. "Arts in a New Setting", *Interior Design*, Vol. 35, (June 1964)
8. Kyle C. Normandin, Harry Hunderman / WJE Engineers Architects
9. Philip Habib & Associates, P.E.
10. Olga Gueft, *Interiors*, Vol.123 (June 1964).
11. Author's own on-site observations.
12. Ibid.
13. Olga Gueft, *Interiors*, Vol.123 (June 1964).
14. Ibid.
15. Author's own on-site observations.
16. "Gallery Lighting", *Progressive Architecture*, Vol. 45 (September 1964). p.195
17. Author's own on-site observations.
18. Robert A.M. Stern, Thomas Mellins, David Fishman, *New York 1960: Architecture And Urbanism Between The Second World War And The Bicentennial*, (New York, Monacelli Press, 1995)

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**The Site: History and Context (continued)**

This automotive heritage is recalled by the fact that all highway mileage from New York City is measured from Columbus Circle. (2) The massive, full block, twenty-six-story General Motors building by Shreve & Lamb, completed in 1928 dominated the circle in the period between the world wars. (3)

The character of Columbus Circle began to change with larger scale development during and following the Second World War. 240 Central Park South (New York City Landmark) designed by Meyer & Whittlesey was completed in 1941. Located at Central Park South and Broadway, it is a notable luxury high-rise apartment complex set on a landscaped podium of ground level shops which follow the angle of Broadway in a zigzag pattern. 240 is distinguished by its use of steel casement windows, cantilevered balconies and sensitive massing. This progressive complex was among the first generation of luxury apartment buildings in New York City in the style of the Modern Movement. (4)

In 1952, the two blocks which form the western boundary of the Circle were combined to form a "super-block". This was part of an urban renewal plan which resulted in the demolition of a number of small scale commercial buildings, the Cosmopolitan Theater, and the twenty-two-story office building known as the Circle Building - and the closing of West 59<sup>th</sup> Street west of the Circle. George Cukor's 1953 film *It Should Happen to You* was filmed on Columbus Circle and captures the last days before urban renewal. It was also during this period that in an attempt to smooth automobile traffic flow, the Circle's traffic pattern was worked into an un-circular, convoluted configuration. 1954 saw the completion of a modern convention center on the portion of the site facing Columbus Circle built by the Triborough Bridge and Tunnel Authority. Known as the Coliseum, it and an adjacent 20 story office tower known as Ten Columbus Circle, were both designed by the firm of Leon and Lionel Levy in consultation with John B. Peterkin, Aymar Embury and Eggers & Higgins. (5) Today this two block assemblage is the site of the twin tower 750 foot mixed-use Time Warner Center completed in 2003 designed by David Childs of Skidmore, Owings, and Merrill .

When Two Columbus Circle was proposed in 1956, the site on the southeast quadrant of the circle - Block 1030, Lot 1 - was occupied by a six-story commercial building dating from the late nineteenth century. (6)

In 1967 a fifty-story headquarters for Gulf & Western, designed by Thomas E. Stanley, was completed on the north side of the Circle replacing a low-rise 'taxpayer' which supported the last of the Circle's large scale electric signs. (7) This building was re clad in reflective bronze glass in the 1990's and became a hotel and condominium known as the Trump International Hotel and Tower. In 2002 work began on a total reconstruction of Columbus Circle itself, reconfiguring the automobile traffic once again in a circular pattern while for the first time providing a meaningful landscaped park with safer access for pedestrians at its center. Work is scheduled to be completed in 2005.

**Two Columbus Circle was designed to be complementary to its urban context. It was the first modern building on the site to address and hold the curve of the Circle. Its white marble façade, with its classical references, creates an appropriate backdrop for the Columbus rostrum column at the center of the Circle. Its classical tripartite façade organization relates well with the Beaux-Arts U.S. Rubber skyscraper adjacent. Its modest scale and light color distinguishes it from its larger, darker neighbors. It also acts as a gentle transition between the high-rise structures to the south and the open space of the Circle. Two Columbus Circle acts as a classical monument on an axial boulevard - it punctuates the vista from the north along Central Park West (NR 11.09.1982) as well as Broadway. Two Columbus Circle exhibits qualities of good urbanism rare in its 1964 contemporaries.**

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Edward Durrell Stone

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**Edward Durrell Stone (1902-1978) was one of twentieth century America’s premier architects. His firm, based in New York City, was among the largest in the country. Branch offices were based in Chicago and Los Angeles. Stone was one of the few American-born architects working within the Modern Movement who enjoyed an international reputation and a worldwide practice. Stone was one of the few practitioners in the United States, in the pre-World War Two period, associated with International Style Modernism. His later career was marked by a dramatic evolution towards a reconciliation of Modernist concepts with an expressive personal style.**

Stone was born on March 9, 1902 in Fayetteville, Arkansas to a family of landowning gentry. On his mother’s side of the family, he can trace as an ancestor the American statesman George Mason (1725-1792), whose writings influenced the Declaration of Independence and formed the basis for the Bill of Rights. Stone’s grandfather, Stephen K. Stone, was one of the founders of Fayetteville. (8)

Stone began his studies in the Liberal Arts at the University of Arkansas but withdrew in his junior year to move to Boston to work in the offices of Coolidge, Shepley, Bulfinch and Abbot, as an architectural draftsman. From 1925 to 1927 he attended classes at the Boston Architectural Club and later attended classes at MIT and Harvard. (9) Stone’s note as a draftsman and designer is all the more impressive in light of the fact that he never completed a college degree. In 1927, he was awarded the highly coveted Rotch traveling scholarship that was created to allow American-born architects to spend two years of expense-paid travel abroad. (10)

Stone traveled across Europe sketching historic landmarks and exploring the groundbreaking works of Modernist architects. In 1929 he visited Mies Van der Rohe’s Barcelona Pavilion which represented Germany at the Barcelona Exposition. This celebrated building, with its cool abstract forms in counterpoint to its palate of rich materials, had a profound influence on twentieth century architecture in general and on Stone’s work in particular. (11)

Settling in New York, Stone was employed by the architectural firm of Schultz & Weaver which specialized in romantic, historically clad skyscraper hotels like the Pierre (1930) and the Sherry-Netherland (1927). From 1929 to 1930 Stone worked on the design for what was to be the world’s tallest hotel, occupying a full city block, the forty-seven-story Waldorf-Astoria Hotel (1931). In 1930 Stone began working with a group of architects that joined together in the depths of the Great Depression under the name ‘Associated Architects’ to design one of the most important skyscraper ensembles in New York City – Rockefeller Center (1932-1940). Stone collaborated on the design of the center’s Radio City Music Hall (1932) with interior and industrial designer Donald Desky (1894-1989). It was Desky who introduced Stone to his first important private client – Richard H. Mandel (1906-1976). (12)

The Mandel House (1935, National Register) located in Bedford Hills, Westchester County, New York - was the first International Style house to be completed in the eastern United States. A skillful adaptation of European and American Modernism the house featured an open plan, strip windows that provided panoramic views of the surrounding hills, and as the pivot of the composition - a dining room illuminated by a semicircular glass brick wall. (13)

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**Edward Durrell Stone (continued)**

The Mandel House commission was a critical step in Stone’s career. It established him as an International Style architect and lead to other prominent commissions in this style including; the Kowalski House, Bedford, NY (1936), the Mepken Plantation, South Carolina (1937) for Henry L. Luce of Time-Life, the A. Conger Goodyear House (1938), Old Westbury,

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Long Island, New York, for A. Conger Goodyear the first President of the Museum of Modern Art. This commission was followed by his collaboration with Philip Goodwin in the design of the Museum of Modern Art (1939), New York City. The museum building was designed to advertise the museum's mission to promote and exhibit modern art and design and appeared as a radical modern statement set amongst the 19<sup>th</sup> century brownstones and Beaux-Arts townhouses of West 53<sup>rd</sup> Street. Here on a constricted mid-block site, Stone placed the auditorium below grade, the elevator and service core to one side - which had the effect of creating galleries as flexible open exhibition spaces. Its success was a coup for the thirty-seven year old architect. (14)

During the Second World War, Stone served his country as a major and chief planning officer for a number of Air Force bases. (15) Stone was a professor at New York University (1935-1940) and at Yale University (1942-1952). (16) In 1940, Stone's work took a new course after visiting Taliesin, Frank Lloyd Wright's home in Wisconsin. He was enamored of an architecture so rooted in the beauty of the landscape. It was this visit that solidified his ties to Wrightian design philosophy. It was also this 1940 cross-country automobile trip that Stone credits with awakening doubts about doctrinaire Modernism and urban policies. (17) In his 1962 autobiography "The Evolution of an Architect," he wrote that he "was appalled by the devastation" caused by suburbanization, road blight, and the demolition of historic buildings.

In 1946 Stone designed the El Panama Hotel in Panama City in the U.S. Canal Zone. Here Stone attempted to minimize the space devoted to lobbies and corridors. This is the first example of a trend in his design work which he will later use in his organization of the galleries at Two Columbus Circle. The Thurnauer House, Englewood, New Jersey (1949) substituted, for the space wasting hallway, a spacious, top lit playroom as an atrium providing direct access to all other rooms. This desire to eliminate corridors led to stone's inclination to open rooms or smaller areas off a central focal point. Stone commented; "Corridors are the curse of the twentieth century and immediately establish an institutional dullness. You don't find them in classical architecture where one transversed a courtyard or moved from one salon to another." (18)

On a 1953 trans-Atlantic flight to Paris, Stone met fashion writer Maria Elena Torchio – and proposed to her before the plane touched down. She is widely credited with reinforcing Stone's increasingly richer sense of architectural beauty and the concept that pleasurable forms, materials, and decoration were acceptable. (19)

1954 saw the completion of a design that would bring international acclaim and commissions as well as scorn from some architectural critics. This building articulates design concepts that would characterize his subsequent career and reputation – The United States Embassy in New Delhi, India. The United States Embassy in New Delhi was the first of the embassies completed under a new directive by the Eisenhower Administration (1952-1960); "To the sensitive and imaginative designer it will be an invitation to give serious study to local conditions of climate and site, to understand and sympathize with local customs and people...yet he will not fear using new techniques or new materials should this constitute real advances in architectural thinking". (20)

Stone took this directive to heart, designing a building considered widely to be an elegant and dignified marriage of the tastes, techniques and cultures of East and West. It was praised by no less than Frank Lloyd Wright, an architect Stone admired and who greatly influenced him. For Stone it marked a new design departure. He is quoted as saying; "Its

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**Edward Durrell Stone (continued)**

formality, its simple repose, its richness, which was justifiable for practical reasons, embarked me on a new outlook. It was my own and unique, although actually, it had its prototype in the classical temple". (21)

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The Embassy is built on a raised platform, traditional in ancient temples, that accommodates services and provides a hidden parking area sheltered from the sun. Embassy offices are on two floors wrapped around the rectangular central courtyard which doubles as a water garden, reducing the temperature both psychologically and practically. Overhead an open screen produces a play of light and shadow across the courtyard. An inexpensive screen of terrazzo blocks, cast and polished on site, protects the exterior glass areas from the sun, while maintaining views from the offices within. The entire building is further protected from the sun by a deep overhanging roof that is separated from the top floor by a heat-dissipating breezeway several feet high, and supported on steel columns whose gold leaf finish Stone remarked; "introduced a note of oriental opulence". (22)

In 1956 Stone also completed the Stuart Company offices and factory in Pasadena, California and the Graf house in Dallas, Texas – continuing the design ideas of sumptuousness, and formality of the Embassy into two very different building types. One of Stone's prime concerns was the organization and sequence of formally arranged space. He sought the beauty of eventful and exciting spaces utilizing the simplest and most economical structural means. (23)

However it is a tradition in World's Fair structures to display structural dexterity – and Stone's United States Pavilion for the 1958 Brussels World's Fair was no exception. To span the 350-foot-diameter space Stone adapted "the principle of the bicycle wheel," connecting an outer steel ring to an inner one by steel cables, supporting a roof of translucent plastic panels. It was the largest circular, column free building to be roofed in this way. The screen enfolded building was acclaimed as one of the most sophisticated at the fair. In Stone's words; "The exterior had the gaiety befitting an exposition and the dignity appropriate to a government building." The building was slender and translucent despite its size, almost discreetly fading back so as to direct attention to the exhibit. In comparison to its Cold War nemesis -, the adjacent heavy handed U.S.S.R. Pavilion - the U.S. pavilion was hailed as progressive, inclusive, and projecting a positive attitude. (24)

The Embassy introduced the cast grill into modern architecture and will always be thought of as one of Stone's trademarks. It was an inexpensive device that was widely used by other architects and familiar to the general public in the late 1950s and early 1960s. It even became a staple during this period in 'home improvement centers' where 'do-it-yourselfers' could purchase precast screen blocks and unknowingly emulate Edward Durell Stone's own 1956 redesign of a nineteenth-century townhouse for his family on New York's Upper East Side(New York City Landmark). (25) By 1960 Stone saw the use of grills as a closed chapter in his career about which he would casually joke. Upon seeing a butchered version of the grill on a parking garage intended to mask architectural sins and to give "zip" he quipped; "now there's a man with an idea". (26)

The Huntington Hartford Gallery of Modern Art/Two Columbus Circle open in 1964 in New York was one of Stone's most romantic, most embellished and – for these – reasons most criticized buildings. It was the culmination of his attempts to date to reconcile his International Style roots with his quest for a more romantic, expressive, personal style.

Stone remained prolific throughout the 1960s and 1970s. His works during this period include; The State University of New York Campus in Albany, New York, The eighty-story Standard Oil Building in Chicago, the sixty-story General Motors Building in New York City, the PepsiCo World Headquarters in Purchase, New York, the National Geographic Headquarters, and the John F. Kennedy Center for the Performing Arts both located in Washington D.C.

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**Edward Durrell Stone (continued)**

Edward Durell Stone died in New York City on August 6, 1978. Survived by his wife and three sons, his ashes were interred in an unmarked grave in Fayetteville's Evergreen Cemetery. (27) His three sons; landscape architect Edward D.

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Stone, Jr., FASLA, Professor Emeritus Robert Stone, Ph.D., and architect Hicks Stone, A.I.A. have each written letters in support of the preservation of Two Columbus Circle.

**Huntington Hartford**

George Huntington Hartford II was born in New York City in 1911. He is the son of George Ludlum Hartford (1864-1957), a partner with his brother John Augustine Hartford (1872-1951), in the Great Atlantic and Pacific Tea Company. He is the grandson of George Huntington Hartford (1833-1917) a retailer and the founder of the Great Atlantic Tea Company which became the basis for the company that would become known as the A&P supermarket chain of 4,700 stores nationally by 1951. (28) As scion to this great fortune, Hartford followed an idiosyncratic career path as a theatrical producer, art patron, writer and publisher.

In 1949 he commissioned architect Lloyd Wright (son of Frank Lloyd Wright) to design the Huntington Hartford Foundation headquarters in Los Angeles. In 1954 he renovated a theater there with interiors by Helen Conway, A.I.D. In the late fifties he began the transformation of Hog Island – off of Nassau in the Bahamas – into the resort known as Paradise Island. In 1960 he launched *Show*, a theater-arts magazine admired for its visual and verbal dazzle. (29)

Hartford was a collector of many types of art including Oceanic, but he is most noted for his rejection of the type of European abstraction that was promoted by the Museum Of Modern Art and other tastemakers in the mid-twentieth century. In his words, the collection he sought to house in the museum he was to build at Two Columbus Circle presented; “a different point of view from the vulgar commercialism on one hand and the ‘ivory tower’ intellectualism on the other which is prevalent in American art circles today.” His own collection sought to emphasize “certain relatively neglected phases of nineteenth and twentieth-century art”. Because of this ‘apostasy’ (or perhaps as well because of the prosaic origins of his fortune or his alleged scandalous personal life), Hartford’s art collection has been called; “independent, personal to unfashionable, uneven, unmemorable” (30), “sophomoric” (31), and “a joke”. (32) Huntington Hartford sold his art collection in 1969.

Hartford became involved in the preservation movement in the late Sixties. He was among the picketers who gathered to protest the demolition of the original Metropolitan Opera in 1967, remarking “This is going to give America a black eye for years to come”. (33) Continuing this cause, currently both Huntington Hartford’s wife Diane Hartford and their daughter artist Juliet Hartford have actively supported the preservation of Two Columbus Circle.

**Building History Part I– Gallery of Modern Art (1964-1969)**

The opening of The Huntington Hartford Gallery of Modern Art in the spring of 1964 with its collection including; Pavel Tchelitchew, Lovis Corinth, Salvador Dali, Lautrec, Courbet, Robert Henri, and Reginald Marsh - elicited mixed reviews from art and architectural critics. Today it is sometimes difficult to separate the criticism of the collection from a criticism of the building or its owner – so provocative were they in 1964. Architectural critic Ellen Perry of *Progressive Architecture* described the atmosphere of the galleries in positive terms as one “of paintings enjoyed in a private home with no sense of the museum as a mere storage or learning place.” (34) Art critic Alfred Frankfurter, however, saw the same design differently; “It has the cheap glamour of a shoe emporium on Main Street. The galleries have too much

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**Building History Part I– Gallery of Modern Art (1964-1969) (continued)**

tropical hardwood...too much height to the ceilings of the galleries cramped by the dictates of the pre-shaped plot on which the building was raised; too little sense of respect for the art, with too much awe for the jewel case that advertises the wealth and status of its owner.”(35) Frankfurter dismissed the design of the upper level restaurant with a comment worthy of Freudian analysis; “...a spurious South Sea atmosphere...that looks all too much like strip-teasers, already

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conveniently reduced to grass skirts were about to do a Polynesian floor show". (36) Despite the talents of its founding director, Carl Weinhardt, Jr. the Gallery of Modern Art was not able to find a secure niche in New York's art world. Citing the mounting operating costs of his ambitious undertaking – and perhaps stung by the vociferous criticism – Huntington Hartford transferred the Museum building to Fairleigh Dickerson University in 1969 which operated the building as The New York Cultural Center.

**Building History Part II - New York Cultural Center (1969-1975)**

The New York Cultural Center had a short but brilliant life under the direction of Donald Karshan and Mario Amaya. The center acted as a sort of Kunsthalle mounting hundreds of well received shows and attracting large crowds. However, the Center was having difficulties with a building custom designed for a different type of exhibit and the exhibits also ran up uncoverable costs. In what was seen as a symbol of the "deep economic crisis that is clobbering New York's cultural institutions", it closed in 1975. (37)

**Building History Part III - New York Convention and Visitors Bureau (1978- 1998)**

In 1978 the Gulf & Western Foundation, which occupied the tower to the north, across the Circle from Two Columbus Circle purchased the building and parcel from Fairleigh Dickerson University. It then conveyed the building and parcel to the City of New York with a restriction that for thirty years it is "used solely by the City" as its "principle public facility for visitor's services and cultural affairs" and for no other purposes. The 'City Gallery' opened in October of 1980 on the second floor only and was dedicated to art that is about New York and its communities. The exhibitions were curated by non-profit art organizations from the five boroughs of New York City. The concept was to give these organizations the sort of exposure that this Midtown location provided. The rest of the building's upper levels were occupied by the City's Department of Cultural Affairs, the National Endowment for the Arts' regional office, and the New York Convention and Visitor's Bureau which also staffed an information desk and maintained racks of brochures in the ground floor lobby. (38) It was during this period that some of the wood paneled galleries were painted white (39) and a general lack of investment and basic maintenance on the part of the City brought Two Columbus Circle into a period of physical decline. In 1996 Architect, architectural historian, and professor at Columbia University **Robert A.M. Stern placed Two Columbus Circle on his list, published in the New York Times of thirty-five post- World War Two New York City buildings that merited legal preservation by the New York City Landmarks Commission.** 1996 also saw the beginning of a convoluted and legally contested series of real estate transactions, beginning with transfer of the reverter deed from the Viacom Foundation (successor to Gulf & Western) to the city's Economic Development Corporation (EDC). In July of 1996 the City issued the first 'RFP' (Request for Proposals). In 1998 the building was vacated by the City and is now under the control of the City's EDC. (40)

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**Building History Part IV – The Preservation Effort (1998-2005)**

Vacant since 1998, the building's changing fate has been covered extensively in the press. In 1998 the City's Economic Development Corporation (EDC) put the building up for sale and accepted two bids. One was from developer Donald Trump who planned to demolish the structure and build a hotel on the site and the Dahesh Museum which retained the architecture firm of Hardy, Holzman, and Pfeiffer to do a complete architectural survey of the structure with the intention of preserving the historic and design integrity of the building. There was no outcome on the part of the City. (41) On January 21, 2001 there was a letter from the Historic Districts Council urging NYS SHPO to nominate the building for listing on

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the National Register. In June of 2002 it was announced that the Museum of Art and Design (MAD) will be the recipient of Two Columbus Circle. MAD's subsequent plans call for the stripping of the building to its structural frame. Local Upper West Side neighborhood preservation organization Landmark West! launched a postcard campaign requesting a hearing for Two Columbus Circle by the New York City Landmark Commission - the mayor received hundreds of postcards. In February of 2003, The American Institute of Architects and Landmark West! co-sponsored a panel discussion on the fate of the building. In June of that year Landmark West! sponsored an on line forum moderated by architectural critic of the New Yorker and dean of Parsons School of Design Paul Goldberger. **October 13<sup>th</sup> and 14<sup>th</sup>, 2003 were marked by two consecutive op-ed pieces in the *New York Times* by writer Tom Wolfe calling "Two Columbus Circle one of the most important buildings in the history of twentieth-century architecture"** and lambasted the New York City Landmarks Commission for not taking action to preserve it. **The Preservation League of New York State included Two Columbus Circle on its 'SEVEN TO SAVE' list in November of 2003.** The listing is supported by the National Trust for Historic Preservation, the Municipal Art Society, the Historic Districts Council, the New York Landmarks Conservancy, DoCoMoMo, and Landmark West!. **On May 24, 2004 the National Trust for Historic Preservation placed Two Columbus Circle on its list of "11 MOST ENDANGERED PLACES"** "Preserving the architectural integrity of Two Columbus Circle is of the utmost importance. It is part of the fabric of modern American culture – a rich tapestry comprising elements from many periods and many styles, each which contributes to our understanding of our nation's growth and development," said Richard Moe, president of the National Trust for Historic Preservation. "New York has shown commendable vision in seeking reuse of the building, but merely transferring ownership is not enough." In June of 2004 a benefit to save Two Columbus Circle was held at the Liz O'Brian Gallery on Fifth Avenue chaired by a large committee including artists such as Chuck Close, LeRoy Neiman, designers such as , Jonathan Adler, Michael Formica, landscape architects such as Ken Smith and Edward Durell Stone, Jr., architects such as Robert A. M. Stern, Hicks Stone, architectural historian and critics such as Barry Bergdoll, Michael Sorkin and writers such as Tom Wolfe. In November of 2004 former New York City Landmarks Preservation chairs Gene A. Norman, Beverly Moss Spatt, and former commissioner Anthony M. Tung wrote letters urging the Landmarks Commission Chairman Robert B. Tierney to schedule a hearing. **The National Trust placed Two Columbus Circle on the cover of its national magazine *Preservation* in December of 2004.** (42) As of 2005 Two Columbus Circle is still vacant and its fate uncertain.

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**Edward Durell Stone and the Critics on Two Columbus Circle**

**Two Columbus Circle, opened in 1964 as the Huntington Hartford Gallery of Modern Art, was one of Edward Durell Stone's most romantic, most embellished and - for these reasons – his most criticized building. Art critics**

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tended to project their reaction to the art collection - and its owner Huntington Hartford upon the building's design, while design critics tended toward a more balanced, nuanced assessment.

**Interiors**

On a tiny, irregular island site "a miracle was needed to get an orderly, spacious gallery area" said Stone. (43) His solution was a series of galleries, arranged on landings like a grand staircase which spiral around the building's central core. The arrangement of a stair gallery wrapping around a central core was similar to that proposed almost thirty years before by Howe & Lescaze's Scheme Six proposal for the Museum of Modern Art in 1931. (44) *New York Times* art critic John Canaday found that this arrangement "under New York's building code, demanded so much elevator and stairway space that the exhibition galleries were reduced to boutiques, clustered around palatial escape routes." (45) Olga Gueft, writing for *Interiors*, noted; "architect Stone had solved the 'insurmountable' gallery requirements on a cramped site with masterful grace, hoisting visitors up by elevator and sending them down via galleries which are partially distributed on stair landings, one of which achieves grandiloquent height." (46)

Speaking of the character and atmosphere of the gallery spaces Stone said: "The old monumental repositories had long since gone, replaced by the dramatic white, austere, brilliantly-illuminated areas, a tradition of the thirties. Yet, I have long felt that one of the objectives of a museum should be to make the visitor aspire to have original works of art in his home. With this in mind the galleries were given warm, rich materials and comfortable furniture. In such surroundings it is not difficult to project works of art into your own environment." (47) Art critic Hilton Kramer found these surroundings "one of the worst designed museum structures in the world," with an interior that "resembled more than anything else a rest home for retired bankers." (48) Olga Gueft, of *Interiors*, counters; "Wall to wall carpeting, parquet, and walls sheathed in wood and linen make the galleries look less like a museum than a home. How can one apply harsh judgments here? Why should one not relax, rendezvous, and enjoy the glamour-studded openings?" She continued; "For Huntington Hartford's trend-defying art collection Edward Durell Stone produces a site-defying building with disarming interiors." (49) Critics seemed to agree that the lighting by master lighting designer Abe Feder (whose work includes the innovative lighting scheme for Idlewild – today's John F. Kennedy International Airport – in 1955 and the lighting plans for the New York City Landmark Seagram Building, 1954-1958) was "thoroughly professional" and "warm, natural, unobtrusive". (50). Ellen Perry of *Progressive Architecture*, noted "Abe Feder's theater experience has helped him achieve some striking effects, as when he 'targets' a painting and the subjects attain stereopticon reality." (51)

**Exteriors**

Stone's first proposals for the exterior in 1956 show a virtually blank façade above a street level arcade, with glass wrapping the entire top floor. In 1959, he wrapped the building in a completely neutral mesh-like screen, revealing the structural frame only at the base and the roof. In both schemes, Stone was searching for a Classical simplicity compatible with, and complementary to Carrerre and Hastings's United States Rubber Building (1912), located diagonally across

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**Edward Durell Stone and the Critics on Two Columbus Circle (continued)**

from the site at the southeast corner of Broadway and West 58<sup>th</sup> Street. (52) The final scheme, released in late 1959 shows the organization of the façade as a modern interpretation of the Beaux-Arts principle of the tripartite method. This method was based upon the three part organization of classical columns – base, shaft and capital. This tripartite method is illustrated in the adjacent Beaux-Arts U.S. Rubber Building. At Two Columbus Circle, architect Edward Durell Stone translated this classical principal by utilizing an arcade for the 'base', the smooth 'shaft' of white marble in the middle of the composition, and an arcade at the top akin to a 'capitol'. The walls of the Venetian-inspired vertical palazzo were perforated with porthole-like openings at the corners, base and crown to suggest rustication inspired according to Stone, by Saint-Germain-des Pres, a Romanesque Church in Paris. (53) Referring to these and the vaguely middle-eastern inspired arcade at its base, *New York Times*, architectural critic Ada Louise Huxtable's made her infamous quip about "a

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die-cut Venetian palazzo on lollypops”, although what is not recalled is that the barb was significantly buried in a report of amazing amiability. (54) *Interiors*’ Olga Gueff wrote; “Every inch of the site’s building envelope is occupied. And every conceivable trick has been used to hide that fact –e.g., the play of circles on the façade and paving that distracts the eye from the hard building outline.” “For these miniature red granite-trimmed, green marble-lined colonnades, these rows of portholes like borders of eyelet hand-embroidered on a marble christening robe are too winsome for heavyweight criticism. Only a Bauhaus ogre with hardened arteries could fail to smile at them.” (55)

Stone understood the provocative nature of Two Columbus Circle; “Compared with the current hygienic austerity of much of our architecture this building may be considered romantic – a radical departure, with its arches and use of rich materials. We live in an age of architectural transition and the more exuberant forms are finding favor with a new generation.” (56) Stone elaborated; “In the 1930s, figuratively speaking, a book burning took place, and any thought, any reflection of what had happened in architecture through the ages was scorned. Unless one adhered rigidly to then *au courant* functionalism, he was committing a sin. However, the purge appears to have run its course, and I may have been one of the first to repudiate it. I now find I have company among my greatest colleagues. Without shame, a laboratory building is inspired by the towers of San Gimignano – Louis Kahn’s Richards Medical Towers(1957-61); a dormitory group, transparently motivated by the massing of Gothic structure, and an airline terminal inspired by Da Vinci’s first efforts on a flying machine – Eero Saarinen’s Stiles and Morse Colleges at Yale (1958-62) and the TWA Terminal (1956-62); a group of governmental buildings at a recent exposition was clearly detailed in the Gothic tradition – Minoru Yamasaki’s U.S. Pavilion at the 1962 Seattle World’s Fair (as well as his 1964 design for the World Trade Center); the greatest of modern architects, Frank Lloyd Wright, was inspired in one period by the architecture of the Mayans.” (57) Excepting the later works of Kahn, Saarinen, Yamasaki, Wright, as well the works of Stone’s contemporaries Wallace K. Harrison and Philip Johnson, Stone felt; “There is too much conformity in contemporary architecture. I like to think of architecture as an individual creative expression; I get more pleasure out of my work if I can carry through my own convictions than pursue a dogma outlined by some other architect. An architect should try to find his own expression.” (58) Prescient of the changes in architectural thought that was about to occur in the mid-1960s, which led in part to the Post-Modern Movement of the 1980s, Stone stated; “This obsession with monuments of the past may seem sentimental and pedantic, but I believe the inspiration for the building should be in the accumulation of history. Although none of my buildings copy classical examples, they have a formality and I hope, a dignity that one associates with historic monuments. A knowledge of great historical buildings enables the architect to remain in the mainstream rather than be diverted by passing enthusiasms which can lead to dead ends.” (59)

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**Critics Today on Two Columbus Circle**

Thomas Hine

In 1987 architectural historian and architectural critic for the *Philadelphia Inquirer* Thomas Hine’s book “*Populuxe*” positioned Eero Saarinen, Minoru Yamasaki, and Edward Durell Stone as among the few architects that caught the general public’s imagination and captured the zeitgeist of the United States in the buoyant post-World War Two era. Referring to Stone’s appearance on the cover of *Time* magazine in 1958, Hine’s wrote; “In terms of personal fame, the star architect of the Populuxe period was Edward Durell Stone.” (60)

Barry Bergdoll

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Barry Bergdoll, Professor of Graduate Studies, Department of Art History, and Vice President of the National Society of Architectural Historians wrote in 2003; "As architectural historians have sought, in recent years, to paint a much more complex picture of the spectrum of positions held by modernist architects, Edward Durell Stone's critique of the mainstream of the Modern Movement has been regarded with greater sympathy. Indeed it might be said that Stone has not enjoyed such a high regard since he appeared on *Time* magazine during the height of his popularity in his lifetime. And with the hind-sight of Post-Modernism many now understand that Stone's embrace of ornament and historical allusion as critiques of doctrinaire International Style Modernism were important and precocious efforts to enrich the practice of modern architecture. These experiments are best embodied in two of Stone's works: his United States Embassy in New Delhi and the Gallery of Modern Art he designed for Huntington Hartford on Columbus Circle." Mr. Bergdoll continues his line of reasoning; "Not only is Two Columbus Circle a work of historic significance in the history of American modern architecture, but its architect's stance was in direct sympathy with that of his client, whose Gallery of Modern Art sought to argue for a broader spectrum of modern art as a critique of the nearby Museum of Modern Art. Just as the artists displayed within embraced the human figure as opposed to abstraction, so Stone's museum maintained that to be modern did not mean to be cut one off from artistic tradition. Huntington Hartford's museum- an important episode in New York's place in the history of modern taste and art - is recalled in Stone's building. The very definition then of a protected landmark is embodied in this building who's architectural and historic importance are inextricably intertwined." (61)

Robert A.M. Stern

Robert A.M. Stern, architect, Dean of Architecture at Yale University, and co-author of *New York 1960* declared in a written statement at a conference on Two Columbus Circle held on January 13, 2003; "Two Columbus Circle is an important piece of architecture but it is also a confounding one. Stone was a leader of the profession, and Two Columbus Circle came at a crucial time in the architect's career when he, like Philip Johnson, Paul Rudolph, and others, was actively challenging the prevailing Modernism." Continuing, Stern acknowledged that; "Stone's museum is part of an important group of buildings he designed in the 1950s all of them triumphantly counterintuitive. These include the United States Pavilion at the Brussels World's Fair in 1958 and the United States Embassy in New Delhi. Here in New York, this fertile period in Stone's work is represented by a townhouse façade on East 64<sup>th</sup> Street and here at Two Columbus Circle, where Stone pushed the envelope very far toward what would become Post-Modernism. This building is a landmark in the history of architectural taste." He confided; "I'm well aware that some people think I'm out of my mind to want to preserve a building they think is so idiosyncratic and because they find it idiosyncratic, they think it ugly. But I see it differently. I think we must take the long view and not give in to the ever present tendency to dismiss, or even revile the recent past. Nor must we preserve only a partial view of the past. Lever House and the Seagram Building represent the epitome of **TWO COLUMBUS CIRCLE/Huntington Hartford Gallery of Modern Art**  
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**Critics Today on Two Columbus Circle (continued)**

the correct; the orthodox in Post-War Modernism; but New York is not a place of orthodoxies, much less single orthodoxies. New York is cosmopolitan. New York is where orthodoxies are challenged by new ideas. Two Columbus Circle was just such a challenge, and it clearly challenges us to this day. Its provocations are as important now as ever. It was and is a pot of paint flung in the face of the high Modernist establishment. For this reason if for no other, Two Columbus Circle must be preserved intact for future generations to enjoy, consider, debate, and learn from. Preserve this landmark whole. Preserve this public provocation, this embodiment of artistic risk taking." (62)

Marvin Trachtenberg and Isabelle Hyman

Writing about buildings like Two Columbus Circle that don't fit neatly into conventional categories of Modernism, Marvin Trachtenberg and Isabelle Hyman remarked in their text, "*Architecture: From Pre-History To Post-Modernism*"; "Perhaps we should learn to value not only architectural sermons and high-wire acts, but also the inspired flashes of wit that brighten the skies of our architectural landscape." (63)

**Design Significance - Conclusion**

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Post-War New York was a city in architectural transition, in the midst of an unprecedented building boom. It was during this period that New York became the international locus of the arts. Three new, controversial museum buildings by America's master architects were completed; the Guggenheim by Frank Lloyd Wright in 1959, The Huntington Hartford Gallery of Art at Two Columbus Circle in 1964, and the Whitney Museum of American Art by Marcel Breuer in 1966. Each of these structures is a provocative, expressive statement and represents a questioning of Modern orthodoxy. Edward Durell Stone arrived at the challenging design solution for Two Columbus Circle in part as a result of the journey his career had taken; first in the 1920s as an apprentice architect in the employ of traditionalist architects, then in the 1930s practicing as a young professional enthralled by the new forms and philosophies of the emerging International Style, then a reevaluation of those ideas in the 1940s. For the rest of his career Stone's work would be marked by the search for an expressive, personal style while remaining true to his interpretation of the functionalism and goals of the Modern Movement. Two Columbus Circle is an important work by a master American architect at the height of his career. It is a pivotal work, in that it represents Stone's own questioning of Modern orthodoxy and prophetic concerns for issues of context and urbanism. It is a prime, intact example of the evolution in architectural design and thought that was beginning to occur in the mid-1960s.

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Two Columbus Circle is the sole structure on Block 1030, Lot 1., located on Columbus Circle, which is located at the southwest corner of Central Park in Midtown Manhattan, New York City, New York County, New York State.



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- PH 14.** Interior of third floor south gallery showing closer detail of operable bronze framed operable 'porthole' in marble panels.
- PH 15.** Interior of third floor south gallery highlighting bookmatched wood panels and ceiling lighting.
- PH 16.** Interior of basement level theater lobby. Note the bronze doors to the theater which employ intaglio circles.
- PH 17.** Interior of basement level theater lobby. Note custom designed bronze 'saucer' incandescent lighting fixture.
- PH 18.** Interior of basement level theater in 1964. Note suspended mesh ceiling covering.
- PH 19.** Interior of basement level theater, contemporary view. Note that the interior is intact except for the suspended mesh.
- PH 20.** Interior of the ninth floor former restaurant. Note the intact illuminated ceiling consisting of a wood grill of interlocking circles and translucent panels. Also note intact cantilevered banquettes and wood screen.
- PH 21.** Interior of the ninth floor former restaurant. Looking out plate glass wall north across Columbus Circle and up Broadway. Note bronze exterior railing continues circle motif.