

October 26, 1994

LEWIS DAVIS, FAIA

Mr. Robert Gramann
Chair of the Jury of Fellows
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006-5292

Dear Mr. Gramann:

As sponsor for my partner, J. Max Bond, I have, of course, been deeply involved in the preparation of the material for his nomination application; the digest of his career and achievements already summarize my view as to his qualifications for Fellowship. I was very pleased to have the opportunity of being his sponsor, not only because of my high regard for Max as a uniquely gifted individual but because I believe he deserves this recognition and honor.

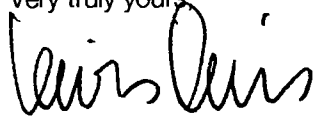
I have known Max for many years and have worked with him; I feel I know him as a person as well as a professional. Through patience, enthusiasm and a real sympathy, he is able to superbly represent architectural work. Neither slick nor only abstract, he relates the architecture to people, sites and the human condition that it comes from.

I therefore speak from a deep personal knowledge of his character and talents; I have the highest regard for both. He is quick and inventive but very practical and his imagination is always well demonstrated. All his architecture responds to social as well as physical context of a given problem in positive ways. His ability to collaborate productively with others is certainly one way he has been able to accomplish this and certainly from my own experience know that it has always been a stimulating and pleasant undertaking.

Max is an excellent lecturer and critic and has done this for as long as I've known him. He is articulate and can communicate with students and has a clear point of view. Certainly part is his involvement in school as well as activity in community affairs is that the practitioner's role includes such civic responsibilities. He could be considered for Fellowship purely on his academic career which has been thoroughly discussed in the digest. However, Max comes as close to the Renaissance person as anyone I know.

I trust the members of the Committee on Fellows will agree with me that Max is worthy of being recognized and honored by the Institute.

Very truly yours,



Lewis Davis, FAIA
LD:hh

Section 1: Introduction

Part A Nomination and Profile

Nomination:

J. Max Bond, Jr.
Davis, Brody & Associates, Architects
315 Hudson Street

Tel.: 212.633.4700

Fax: 212.633.4762

American Institute of Architects
New York Chapter
Elected to membership on May 26, 1968

Category of Nomination:

To make the profession of ever-increasing service to society

Sponsor:

Mr. Lewis Davis, FAIA

Davis, Brody & Associates, Architects
315 Hudson Street
New York, New York 10013

Tel.:

Nominated by:

American Institute of Architects
New York Chapter



Bartholomew Voorsanger, FAIA
24 October 1994

Section I: Introduction

Part A Nomination and Profile

(continued)

Nominee's Education

Booker T. Washington High School, Atlanta, Georgia
Completed in two years; Graduated in 1949

Cambridge School, Weston Massachusetts
Completed in two years; Graduated in 1951

Harvard College, Cambridge, Massachusetts, B.A., 1955; Phi Beta Kappa

Harvard University, Cambridge, Massachusetts
Graduate School of Design, M. Architecture, 1958

Scholarships

National Endowment for the Arts, Grant to produce 20 radio programs, 1973

Fulbright Grant, France, 1958-1959

Harvard University National Scholar, 1951-58

Other Data of Note

Awards and Honors

Award for Architecture - The Urban Design Commission, City of Atlanta to the firm of Bond Ryder Associates for the Martin Luther King, Jr. Center for Non-violent Social Change, 1982

The Harry B. Rutkins Memorial Award for Service to the Profession, New York Chapter - American Institute of Architects, 1983

Whitney M. Young, Jr. Citation Award - American Institute of Architects, 1987

Doctor of Humane Letters - honorary degree - New Jersey Institute of Technology, 1993

Teaching

City College of New York; New York, New York
Dean: September 1985-1992
Professor: September 1985- present
School of Architecture and Environmental Studies

Columbia University; New York, New York
Graduate School of Architecture and Planning
Assistant and Associate Professor: 1969-1980
Professor: 1980-1985
Chairman, Division of Architecture: 1980-1984

Section 1: Introduction

Part A Nomination and Profile

(continued)

Teaching

University of Science and Technology; Kumasi, Ghana

Instructor: 1965-1967

Public Service

New York City Planning Commission: 1980-1986, Member

Visiting Committee - M.I.T. School of Architecture

Visiting Committee - Harvard Graduate School of Design, 1993-present

Professional Affiliations

Member - American Institute of Architects

Member - National Organization of Minority Architects

Member - Board of the American Institute of Architects Foundation,
1992- present

Practice

J. Max Bond, Jr. is a registered architect in the state of New York and is also licensed to practice in Connecticut, Massachusetts, Washington, D.C. and Missouri.

He is engaged in the profession of architecture as a partner in the firm of Davis, Brody & Associates where he oversees design and production of the firm's work.

Section 1: Introduction

Digest of Achievements

Max Bond's work has been guided by the belief that architecture is a social art and that public buildings and housing should respond to their physical, social and cultural context as well as to the needs and aspirations of their users. He has sought to express this view through architectural practice, professional advocacy, public service, and teaching.

This belief is based on his understanding that the boundaries of architecture now extend beyond traditional practice and that the content of architects' work must encompass more than just formal design skills. In addition to his 35-year career as an architect, Mr. Bond has expressed this belief as director of the Architects' Renewal Committee in Harlem, a community design center established in the late 1960's to help empower neighborhoods; as a member of the New York City Planning Commission; as Chairman of Columbia University's Division of Architecture; and as Dean of City College of New York's School of Architecture and Environmental Studies.

Mr. Bond's work contributes to elevating the values of interdependence and community instead of merely stressing personal and private solutions. It also reflects his concern that Americans come to realize their connections to one another and understand that when the inner cities and the public realm are in danger we are all at risk.

For example, projects like the Martin Luther King, Jr. Center have a programmatic content that reflects the highest aspirations of our society. Others, like the dormitories at Mary Holmes College, are more humble opportunities that still carry great potential to affect the quality of everyday life. They reflect Mr. Bond's belief that all commissions, regardless of their public prominence, budget or status of the users, carry these opportunities with them, and can lead to improving our understanding of the rich social context in which we live.

Section 2: Category of Nomination

2.1 List of books or articles written by or about the nominee in the category of nomination.

Articles by Max Bond

"Collaborating With Minority Architects", *Architecture*, American Institute of Architects, June 1994, pg. 43.

"Response", *American Architecture: Innovation and Tradition*, editors: D. De Long, H. Searing and R.A.M. Stern, Rizzoli International Publications, 1986, pg. 198.

"Professional Roles in The Urban Landscape", *Proceedings of The International Symposium on Metropolis: The Locus of Contemporary Myths*, National Institute for Research Advancement, June 1984, pg. 149.

"Architectural Education and Contemporary Conflicts of Tradition and Style", *Proceedings - Educational Responsibility and The University. Columbia University: General Educational Seminar*, vol.10: 1981-82, pg.125.

"The Glass House - Transparent Solutions", *Natural History*, The American Museum of Natural History, 1981, pg.118.

"African Shelter", *Natural History*, The American Museum of Natural History, May 1975, pg.70.

"... on Afro American Architecture", *Yardbird Reader*, vol.4. 1975, an interview with Ishmael Reed, pg. 12.

"Aspirations", *Arena*, The Architectural Association Journal (London), w./John Owusu vol.82 no.904 July/August 1966, pg. 62.

Publications edited by Max Bond

Transformation New Formation. Occasional Report No.10, Faculty of Architecture, University of Science and Technology, Kumasi, Ghana, 1968.

Banda Nkwanta. Occasional Report No.8, Faculty of Architecture, University of Science and Technology, Kumasi, Ghana, 1967.

Publications written by Max Bond

Choice and Flexibility In Housing, Bond Ryder & Associates Architects, Battery Park City Authority, New York, NY, April 1988.

Section 2: Category of Nomination

2.1 List of books or articles written by or about the nominee in the category of nomination.
(continued)

"Harlem's Schomburg Research Center Enjoys Popular Boom", *The New York Times*, January 25, 1981.

"Lionel Hampton Plays An Encore In Housing", *The New York Times*, September 7, 1980.

"Report on Atlanta: The Martin Luther King Jr. Center For Social Change", *Progressive Architecture*, August 1979.

Articles about the work of the Architects Renewal Committee of Harlem

"The Struggle For Urban Design", *Point*, Columbia University Graduate School of Architecture and Planning, Ghislaine Hermanuz, Spring 1984, pg.27.

Section 2: Category of Nomination

- 2.1 List of books or articles written by or about the nominee in the category of nomination.
(continued)

Articles about Max Bond

"Architecture and The Nature of Memory", *Memo*, Newsletter of The American Institute of Architects, Erika Rosenfeld, July/August 1994, pg.12.

"J. Max Bond Jr.", *African American Architects In Current Practice*, editor: Jack Travis, Princeton Architectural Press, 1991., pg. 22, 23.

"An Architectural Model", *John Harvard's Journal*, Jan./Feb, 1991.

"Minority Firm Joins Davis Brody Architects", *The New York Times*, October 21, 1990.

"J. Max Bond: On The Move", *The New York Amsterdam News*, November 3, 1990.

"People: Max Bond on Building", *Point*, Columbia University Graduate School of Architecture and Planning, Spring 1983, pg.4.

"Architect Is One Appointed To Plan Agency", *The New York Times*, April 2, 1980.

"Black Art In America-The Bolgatanga Regional Library", *Art In America*, Barbara Rose, Sept./Oct. 1970, pg.67.

"The Poor Peoples Plan", *Metropolitan Museum of Art Bulletin*, Priscilla Tucker, January 1969, pg. 265.

"A Library for Bolgatanga", *Forum.*, March 1968, pg. 66.

Articles about the work of Bond Ryder and Associates

"Builder Wins Bid for Condos In Battery Park City", *The New York Times*, June 24, 1989.

"Battery Park City Looks Inward for Innovation", *The New York Times*, Paul Goldberger, July 24, 1988.

"Building The New City", *Progressive Architecture*, March 1988, pg.86.

"Officials Hear Civil Rights Museum Plan", *The Birmingham Post-Herald*, January 20, 1988.

"Harlem's Gateway To The Park", *The New York Post*, September 4, 1987.

Section 2: Category of Nomination

2.2 Honors, Awards and Recognition

Awards

American Institute of Architects Awards

Whitney M. Young Award, 1987

Harry B. Rutkins Award, 1983

Trade Awards

Annual Award - King Center, Atlanta's Urban Design Commission, 1982

Other Awards

Award for Architecture, Urban Design Commission, 1982

Honors

Doctor of Humane Letters - honorary degree - New Jersey Institute of Technology, 1993

Grants

Fulbright Grant to France, 1958-59

National Endowment for the Arts Grant, 1973

Juries and Panels

Commonwealth of Massachusetts Design Awards - December 1986

New York State Council on the Arts - Infill Housing Design Competition, Fall 1985 - Juror

Governor General's Design Awards - Jamaican Institute of Architects, November 1986 - Juror

The City College of New York - Task Force on the School of Architecture, Spring 1983

Bay Area Rapid Transit Student Design Competition, June 1982 and 1983

American Academy Award in Rome - Architecture, Spring 1983

National Endowment for the Arts - Various panels, 1988, 1989, 1990, 1992

Progressive Architecture Magazine - Annual Design Awards Panel

ID Magazine - Design Awards Panel, 1993

Section 2: Category of Nomination

2.2 Honors, Awards and Recognition
(continued)

Juries and Panels

Moderator - AIA Convention Panel, "Multiculturalism and Leadership in Education and Practice," June 1993

Chrysler Design Awards Jury, September 1993

Panel Leader - ACSA Convention, November 1991

Regent - American Architectural Foundation, 1993

New York State AIA Design Awards Jury, July 1993

Architectural Record Roundtable Meeting, "Building Design into the 21st Century," August 1994

Academic Lectures

Columbia University

Florida A&M

Hampton Institute

Harvard Graduate School of Design

Howard University

Morgan State College, Baltimore

New Jersey Institute of Technology

Prairie View, Texas

Pratt Institute

Tuskegee University

University of Arkansas

University of California, Berkeley

University of Michigan

University of North Carolina

University of Pennsylvania

University of Virginia

University of Washington

Washington University

Yale University

Section 2: Category of Nomination

2.3 Significant work of the nominee in the area relating to the category of the nomination

Professional Practice

Architect for the Ghana National Construction Corporation, 1964-65

Architect for President Kwame Nkrumah. The para-statal GNCC had architects work on projects with concern to the President of Ghana. Mr. Bond, who was there as a foreign student, was selected so that he would not be involved in national politics. In this role, he completed several projects at the president's office and residence (Flagstaff House):

- An outdoor theater
- A cabinet meeting room
- A radio broadcast studio
- Extensions to the zoo

The President emphasized literacy and supported a program of building regional libraries. It was in this context that he designed:

- The Regional Library at Bolgatanga, 1967
- One other regional library, which was not completed

Executive Director of the Architect's Renewal Committee in Harlem, 1968-69

ARCH provided a range of services to low-income communities and coordinated volunteers from the New York architectural communities. Significant efforts were:

- A redevelopment plan with the Community Association of the East Harlem Triangle
- Several informational pamphlets on tenant rights, community planning, building
- Rehabilitation, city government, etc.
- Newsletter
- Successful plan to get the first African-American and Hispanic-American member of the NYC Planning Commission
- "Architecture in the Neighborhoods," a joint program with Cooper Union School of Architecture to provide pre-architectural training to youngsters. As an example, Kenneth Knuckles studied architecture and was recently New York City's Commissioner of General Services.

Principal, Bond-Ryder Associates, 1969-90

Much of BRA's work was directly related to changes in African-American Communities:

Dormitories at Mary Holmes College, Westpoint, Mississippi, 1969-70

Atlantic Terminal Urban Renewal Plan Housing, 1970-72

Lionel and Gladys Hampton Houses, 350 & 200 units, 1971-78

Towers on the Park, 600 units, 1990

Section 2: Category of Nomination

2.3 Significant work of the nominee in the area relating to the category of the nomination
(continued)

Schomburg Center for Research in Black Culture, New York

Master Plan, 1978

New Building, 1981

Addition, 1990

Restoration of Original McKim, Mead & White Library (a Carnegie-funded building), built in 1905.

Martin Luther King, Jr. Center for Non-Violent Social Change, Atlanta, Georgia

Master Plan and 2 Construction Phases, 1981

Atlanta Urban Design Commission Award, 1982

Natural Sciences Building, State University of New York at Old Westbury, 1984

Studio Museum of Harlem - Alterations of Commercial Building (2 phases), 1982-90

Equitable Corporate Campus, Millford, Connecticut, 1985

A complex of four, 80,000 square foot office buildings. Bond-Ryder Associates a central green area with parking on the periphery of the site. A natural wetlands was restored and added-to as part of the project.

Battery Park City - Study, April, 1988

"Choice and Flexibility in Housing" This study, based on Professor Habraken's work, proposed designs for creating new housing with the flexibility of NYC lofts. Such a system could provide more choice for residents and greater opportunities for women and minority contractors. It made the argument that architecture should design mass-housing in such a way that the future residents could significantly participate in the design of their own dwellings.

Partner - Davis, Brody & Associates, 1990 - present

Audubon Research Building and Restoration of Ballroom, New York 1994

- Restoration of Broadway facade of a 1911 Thomas Lamb building
- Restoration of a portion of the ballroom in which Malcolm X was assassinated.
- Provision of a new research building. A complex program was developed by public agencies.

National University of Science & Technology, Bulawayo, Zimbabwe, Current., in association with Mwamuka, Mercuri Associates of Zimbabwe.

Master plan, programming of the whole university and conceptual design of the major buildings. Vernon Mwamuka worked for Bond Ryder & Associates in the 70's and returned to Zimbabwe at independence. He now heads a leading firm there.

Section 2: Category of Nomination

2.3 Significant work of the nominee in the area relating to the category of the nomination
(continued)

Education

Instructor, University of Science & Technology, Kamasí, Ghana 1965-68

Max Bond taught a design studio, participated in a summer research project documenting traditional villages, and edited a special magazine issue devoted to the school.

Assistant Professor, Professor and Chairman of the Department of Architecture, Columbia University Graduate School of Architecture & Planning, 1970-85.

Mr. Bond taught many housing studios, directed a community design program in Harlem and East Harlem, and was an adviser to the minority students in the school. As a professor, he was active in the movement to have Columbia University divest in South Africa. Mr. Bond was a Chairman of the Department for four years. He tried to make the program less intimidating for entering students and relate more to the diverse concerns of New York's population.

Dean, The School of Architecture & Environmental Studies, The City College of New York, 1985-91

Max Bond's goals as Dean were to revise the curriculum; create a more supportive, yet demanding environment for learning; increase the school's involvement with architects practicing in New York; strengthen an existing, good faculty; and reinforce the community design center.

At a college level, he served on various committees. Because of his excellent relationship with both students and faculty, he was asked to participate in small negotiating teams to resolve two student strikes over tuition. In the latter strike, he became the sole negotiator for the college administration.

Public and Professional Service

Producer of 20 radio programs on urban design and architecture heard over WLIB radio in Harlem. Sponsored by a grant from the National Endowment for the Arts.

Member, New York City Planning Commission, 1980-86.
Sole architect on the then seven-member commission.

Member of various panels for the National Endowment for the Arts, including the "Federal Design Achievement" Jury in 1988 and the "Presidential Awards for Design Excellence" Jury in 1992.

Member of the Visiting Committee, Harvard Graduate School of Design, 1993 - Present

Member of the Board of the American Architectural Foundation in Washington, DC 1992 - Present

Member of the Board of the National Building Museum, Washington DC 1994 - Present

Section 2: Category of Nomination

2.3 Significant work of the nominee in the area relating to the category of the nomination
(continued)

Lecturer at many schools of architecture nationally, particularly the Raoul Wallenburg Guest Lecture at the University of Michigan in 1990.

External Examiner at:

The University of Science and Technology, Kamasí, Ghana 1980

The University of Nigeria, Enugu, Nigeria 1989

Member of a panel to advise President-Elect Clinton's Transition Team on Architecture and Design, 1992

Member of the Chrysler Corporation's Design Awards Jury, 1993 & 1994.

Section 2: Category of Nomination

2.4 Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture.

J. Max Bond, Jr. has consistently sought to address the needs and aspirations of people through his work as an architect, educator, public servant and advocate. His professional life and goals were formed growing up in the southern United States, the Caribbean and in Africa, over three decades of tumultuous change – from World War II through the Civil Rights Era. The search for dignity and progress, for an appropriate balance that respects the local culture while acknowledging the global culture in which it participates, is central to his career.

A society's towns, buildings and open spaces are a clear reflection of its priorities, organization, technology and culture as are its literature, music and art. Therefore, Max Bond has practiced, taught and advocated that architecture is a social art capable of reflecting our goals, social interaction and culture. He views himself as one in a community of architects/urbanists who share this view.

Professional Practice

In his practice, Mr. Bond believes that though the architect's activities may vary with each project, it is important that each project reflects a broad range of concerns. From those concerns, he attempts to express priorities and ideas clearly and forcefully.

As an example, the **Library in Bolgatanga, Ghana** became a model for the library system of Ghana because of its formal design and energy efficiency. It successfully combined traditional and modern architecture of the region, and it limited energy consumption by using a raised reinforced concrete roof with a continuous open ventilating space between the walls and the roof.

In his practice, Mr. Bond has continued to balance the formal aspects of building design with technical, social, and economic concerns. The design of the **Schomburg Library for Research In Black Culture** in Harlem reflects its specific context and certain African-American influences, while being built with masonry materials selected to help increase the use of local labor and suppliers.

Both the variations in clients and building types and the affect of time on buildings have affected how Mr. Bond and his associates approach the design of a building. The design approach and specificity of the design should vary, dependent upon whether one is designing a private house for a known client or multi-family housing to be inhabited by people who are not known and so cannot participate in the design process. Similarly, most buildings should respond to changes brought on by the passage of time and the evolving needs of their users. Therefore, Mr. Bond has sought to design housing and public buildings which allow for change and modification while retaining the basic order and ideas of the design.

This approach was used to a limited degree in the **Dormitories for Mary Holmes College** by allowing each student some choice in the furniture and organization of his or her room. It was more fully developed in a 1988 report for the **Battery Park City Authority, Choice and Flexibility in Housing**, that sets out "open housing" design concepts which are flexible

Section 2: Category of Nomination

- 2.4 Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture.
(continued)

and can grow with the user's changing needs. In both cases, the development of an "open" framework also permitted greater involvement by local "disadvantaged" contractors and suppliers.

Obviously, working in minority communities has required that one deal with the diversity of American culture and experience. Mr. Bond has sought to reflect both the specific nature of a given place and people as well as their links to the rest of the world. For example, in the design of the **Martin Luther King, Jr. Center**, he sought to express Dr. King's particular heritage and struggle, as well as the civil rights movement's links to the worldwide struggles of disenfranchised people of which Dr. King was so keenly aware.

Education, Public and Professional Service

In the late 1960's, Mr. Bond directed the **Architect's Renewal Committee in Harlem**, a community design center to help people design their own neighborhoods. That experience proved to him that one had to be an advocate, as well as a teacher. Although education, public and professional service are certainly distinct, Mr. Bond sees them as part of a continuum. Each involves developing and expressing ideas, values and issues about architecture and public space which fulfill the needs of their constituencies.

Mr. Bond has been a popular teacher because he focuses on students' ideas and development. He has developed academic programs and teaching methods which make theory and design more accessible to students by drawing upon each person's own experiences. In his design studios (mainly housing and public buildings), Mr. Bond expresses the need to establish a hierarchy of ideas. He also emphasizes the hierarchy inherent in housing as one moves from the urban to the neighborhood, and finally to the personal level.

In the studio and in lecture, his goal is to demystify design, theory and construction for students who have often been intimidated in their education. At the **City College of New York**, it was helpful for students to understand how meaning and priorities are expressed in buildings. Mr. Bond used New York City architecture and especially his own buildings as examples they could visit and analyze.

When Mr. Bond was a member of the **New York City Planning Commission**, (the sole architect on the commission), he earned the respect of the developers, community activists and architects for his judgment and fairness. His extensive participation in juries, lectures, design review panels, academic visiting committees and professional organizations (such as the American Architectural Foundation and the Board of the Studio Museum in Harlem) is an indication of his contributions to the profession and to education. For him, these activities also represent an opportunity to keep informed and to learn.

Section 2: Category of Nomination

- 2.4 Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture.
(continued)

Role Model

When Mr. Bond began to study architecture, few African-American architects were well-known. Paul Williams, the California architect, was kind enough to hire both Max and Jeh Johnson in the summer of 1956. It was a unique opportunity for them both, to work for one of the leading African-American architects of that time. Since then, Mr. Bond has felt it important to contribute to the development of other "disadvantaged" architects. Thus, his firm has given special attention to hiring a diverse group of people.

Many of Mr. Bond's activities, such as a radio program and various lectures, are an attempt to inform more people about architecture.

Mr. Bond's life as an architect, educator and public advocate has been very rewarding. In the last several years, he has curtailed teaching to participate in various organizations, most recently the American Architectural Foundation, the National Building Museum and the Studio Museum of Harlem, which have given him the means to respond to current design, cultural and social issues.

Conclusion

Max Bond has brought a consistent set of interests, sound judgment and a spirit of innovation to his various roles: architect, educator and public figure. While much of his work has been in minority communities, it has reflected the concerns of all people for an environment that offers opportunity for economic, social and cultural development, as well as physical well-being.

Section 3: Exhibits

1. **Martin Luther King, Jr. Center for Non-Violent Social Change - 1981**
449 Auburn Avenue, NE
Atlanta, Georgia
2. **Schomburg Center for Research in Black Culture - 1990**
515 Malcolm X Boulevard
New York, New York
3. **Studio Museum in Harlem - 1990**
144 West 125th Street
New York, New York
4. **Bolgatanga Library - 1967**
Bolgatanga, Ghana
5. **Birmingham Civil Rights Institute - 1993**
520 16th Street N.
Birmingham, Alabama
6. **Audubon Research Building - 1994**
3940 Broadway
New York, New York
7. **Mary Holmes College Dormitories - 1970**
West Point, Mississippi
8. **National University of Science and Technology - Ongoing**
Bulawayo, Zimbabwe
9. **Towers on the Park - 1989**
Cathedral Avenue & Central Park West
New York, New York
10. **The Permanent Mission of India to the United Nations - 1993**
235 East 43rd Street
New York, New York
11. **Equitable Corporate Complex - 1985**
Milford, Connecticut

Section 3: Exhibits
Exhibit No. 1

Martin Luther King, Jr. Center for Non-Violent Social Change
Atlanta, Georgia

The Martin Luther King, Jr. Center for Non-Violent Social Change is located in the heart of Atlanta's Martin Luther King, Jr. National Historic Site and Preservation District. It attracts almost one million visitors each year. The King Center includes the Library and Archives for the world's largest collection of primary source material on the civil rights movement.

There are several major elements in the center. The Archives and Administration Building houses a collection covering Dr. King's life and achievements. The Freedom Hall Complex is a conference center with several meeting rooms that are equipped with multilingual translation equipment. Also at the Center are Dr. King's tomb, the Chapel of All Faiths, and a screening room. The arts program includes a series of murals along the barrel-vaulted Freedom Walk that depict Dr. King's campaigns and the civil rights movement's precedents, various sculptures, and other works of art relating to the history of the civil rights movement.

The architecture of the Center reflects the non-violent nature of Dr. King's work and the continuing civil and human rights movements. The formal organization of the spaces, the elegant proportions of the buildings, the introduction of a reflecting pool into the complex, and carefully chosen materials each possess a spiritual, cultural, and in some cases economic relationship to the goals of the Center.

Architect of Record

Bond Ryder & Associates
J. Max Bond, Jr., Designer - 1981

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Martin Luther King, Jr. Center for Non-Violent Social Change:



Donald P. Ryder, FAIA, Partner



Section 3: Exhibits
Exhibit No. 2

Schomburg Center for Studies in Black Culture
New York, New York

The Schomburg Center for Research in Black Culture, a Research Library of The New York Public Library system, houses one of the world's most extensive specialized research collections for the study of black culture. Since the acquisition of Arthur A. Schomburg's private collection in 1926, the Schomburg has remained central to the cultural and intellectual life of the New York community.

Max Bond completed a master plan for the Center in 1978 that (1) addressed the restoration and renovation of the original McKim, Mead & White building and (2) included the new Schomburg Center building, completed in 1981. The McKim, Mead & White building, designed in 1905, was designated an official New York City Landmark in 1981.

In the Schomburg Center research building, the Main Reading Room and Special Collections Room are housed one above the other in an octagonal drum configuration, reminiscent of African round house forms. To emphasize the cultural and economic links between Africans and African-Americans, Sapele wood imported from West Africa was chosen for the shelves and wall paneling of the two major reading rooms. Brick was used for the exterior of the building, to respond to the context of the neighborhood, and because a high proportion of African-American workers in the construction trades are masons. The Schomburg Center, its design and materials are intended to reflect and reinforce the culture and work of African people throughout the world.

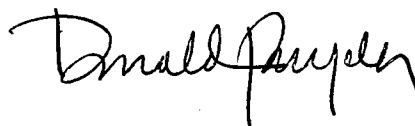
The 1991 addition of a new structure that linked the historic building with the 1981 building expanded the Schomburg Center to 95,000 square feet. It includes an enlarged lobby and a new theatre and mezzanine. The theatre seats 380, and incorporates a complete scenery loft and support spaces for full-scale productions. The restoration and renovation of the historic building, which was done simultaneously with the new link construction, incorporates a gallery, audio/video facilities, film archives, film screening rooms, a small multi-purpose theatre, and administrative offices into the landmarked structure.

Architect of Record

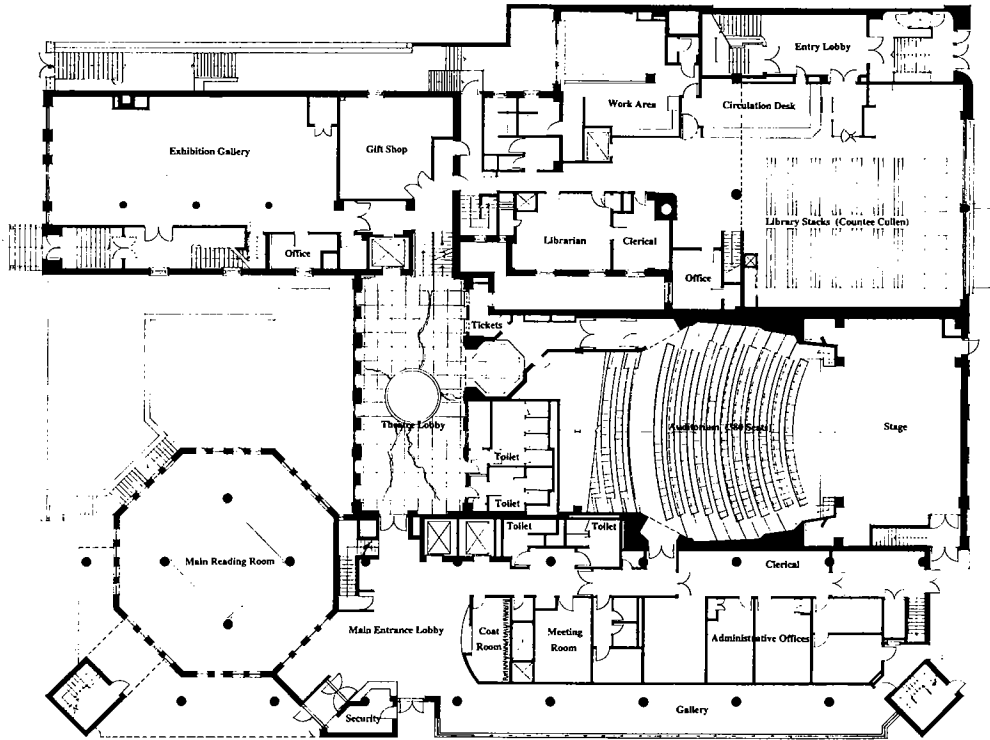
Bond Ryder & Associates
J. Max Bond, Jr. & John James, Designers - 1990

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Schomburg Center for Studies in Black Culture:



Donald P. Ryder, FAIA, Partner



Section 3: Exhibits
Exhibit No. 3

Studio Museum in Harlem
New York, New York

The Studio Museum in Harlem is a fine arts museum that has as its primary mission the collection, documentation, preservation, and interpretation of the art and artifacts of African America and the African Diaspora. The Museum carries out this mission through its permanent collections, a schedule of temporary exhibitions, an Artists-in-Residence Program, and a variety of interpretive, developmental, and educational programs. In 1987 the Museum received accreditation with commendation from the American Association of Museums, making it the first and only Black or Hispanic museum in the United States to be accredited.

The Museum, which is housed in a late-19th-century office building, contains several types of gallery spaces, a museum shop, conservation workshop spaces, photographic archives, administrative spaces, art storage, studios for artists-in-residence, darkrooms, a framing shop and other ancillary spaces.

The overall design solution for the 10,000-square-foot museum focused on opening the first floor to its maximum height and incorporating a mezzanine level into the space. In this way, four distinct yet interconnected spaces were achieved, which responded to the need for greater flexibility in exhibit design and installation. The entry sequence was conceived to enhance the sense of arrival at the primary gallery space.

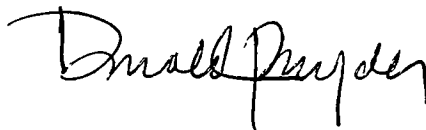
The design of the gift shop, completed in 1990, presents the merchandise in a fresh way by introducing a curved mezzanine that organizes the space as well as providing office and conference areas for staff. The shop also presents a new face for the Museum on Martin Luther King Jr. Boulevard (125th Street). The curve of the shop's mezzanine penetrates the wall plane that separates the shop from the gallery entrance, in a gesture that serves to punctuate the sequence with an invitation to enter the shop.

Architect of Record

Bond Ryder & Associates
J. Max Bond, Jr. & John James, Designers - 1990

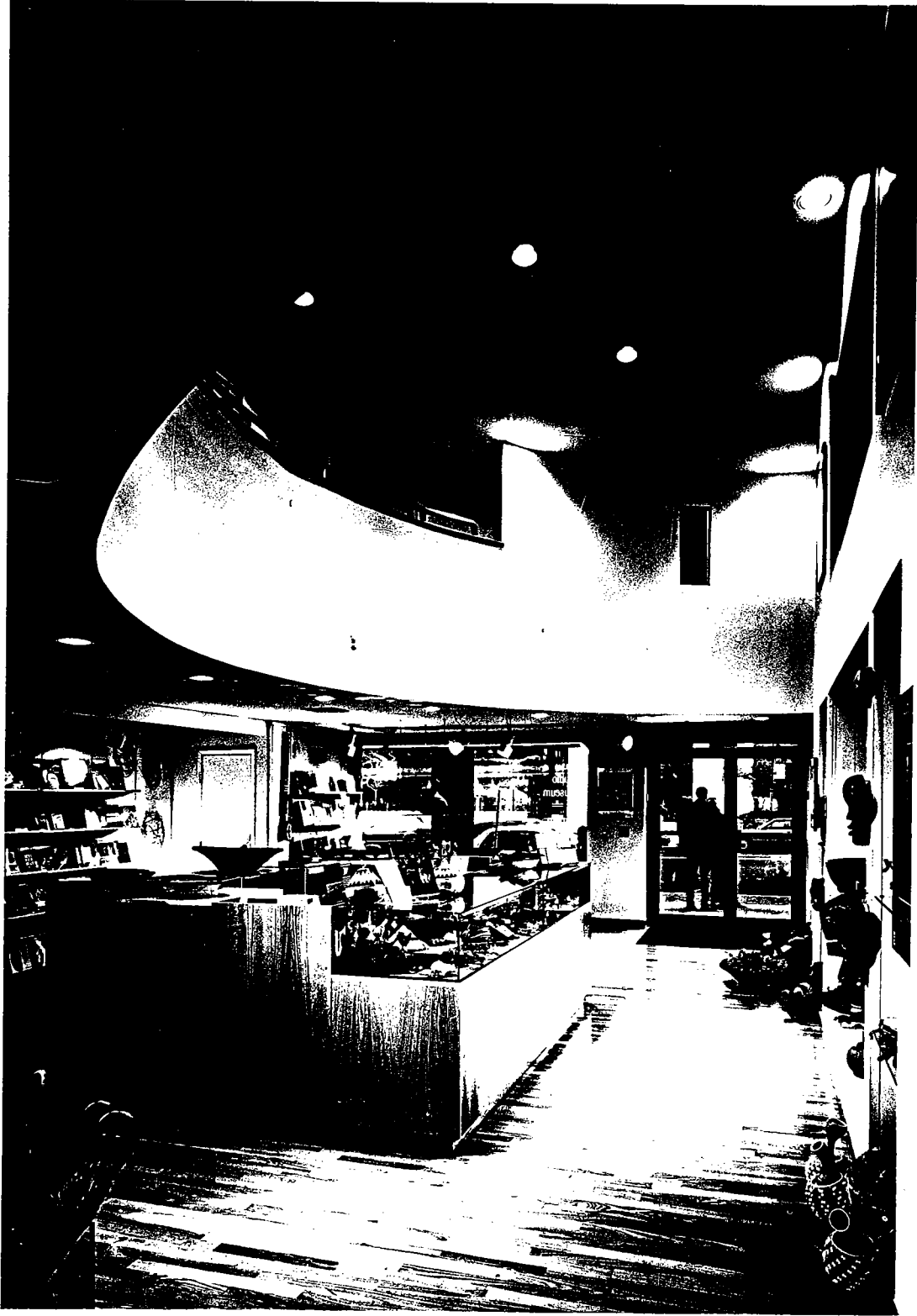
Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Studio Museum in Harlem:



Donald P. Ryder, FAIA, Partner

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Section 3: Exhibits
Exhibit No. 4

Bolgatanga Library
Bolgatanga, Ghana

The Bolgatanga Library was designed by Max Bond for the Ghana National Construction Corporation. The Ghana Library Board programmed several new regional libraries including Bolgatanga Library as part of the country's campaign to achieve full literacy during the 1960s. The library's program responds to that goal, providing reference, adult, and children's sections, as well as a small auditorium for classes and events associated with the literacy program.

Architecturally, the design reflects local building forms, the Fra-Fra houses of the region. The library is in fact four separate buildings under a reinforced concrete "umbrella," with a ventilating space between the underside of this umbrella and the tops of the walls. Each of the four major components is expressed as a separate unit that is entered from a common area. The handling of masses with the softened corners of each of the four buildings, the predominance of solid wall rather than glazed areas, and the sequence of multiple-use spaces are all related to local building practice.

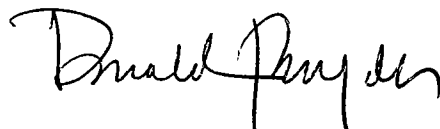
The building was designed to respond to the local hot, dry climate by natural means rather than by relying solely on air conditioning, and therefore has the low, overhanging roof and openings into the interior that allow for ample cross-ventilation. Since its construction, the Library has been extensively tested and found to be effective in moderating the extreme temperatures.

Architect of Record

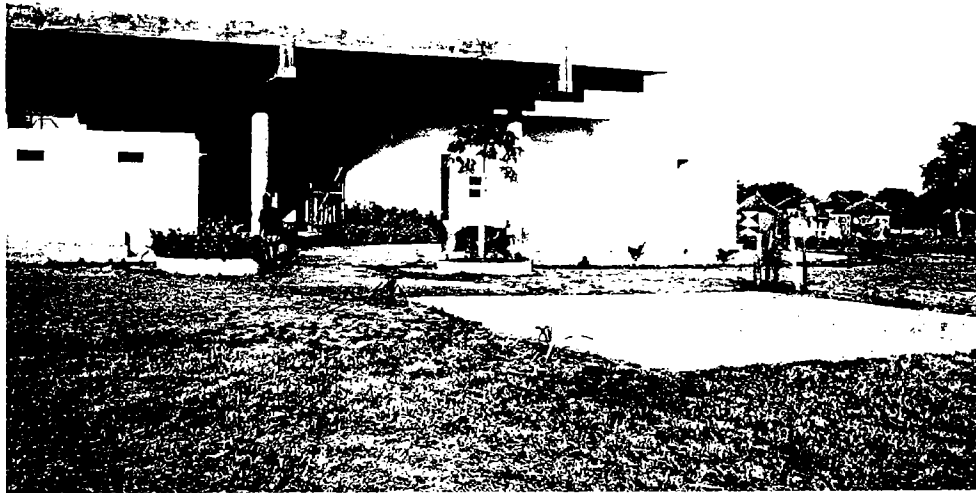
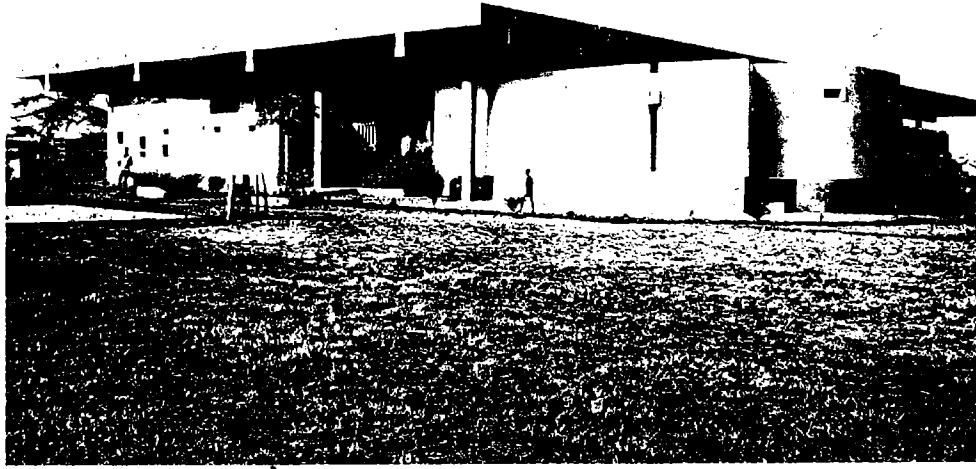
J. Max Bond, Architect
J. Max Bond, Jr., Designer - 1967

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was solely responsible for the design of the Bolgatanga Library:



Donald P. Ryder, FAIA, Partner



Section 3: Exhibits
Exhibit No. 5

Birmingham Civil Rights Institute
Birmingham, Alabama

The Birmingham Civil Rights Institute, is an educational, cultural, and research center focused on the history of the civil rights movement. The building program includes an exhibition and information center, as well as a depository of historical materials. Conceptually, the Institute promotes a comprehensive understanding and appreciation of the significance of civil rights developments in Birmingham, Alabama, with particular emphasis on the national struggle of black citizens and minority participation in the democratic process and free enterprise system.

Significantly, the Institute serves as a local history museum, as well as a "living institution" of national and international scope. Seminars and other special events are incorporated into the work of the Institute, as a way of maintaining vital links with the neighborhood, city, and region.

Visitors to the Institute proceed along a walk that begins at a stepped plaza, leading to a terraced court, and finally to the rotunda at the brick and precast concrete building's entrance. Once inside, the progression through the history of the civil rights movement starts with turn-of-the-century Birmingham. Exhibits have names that are directly related to the course of civil rights: Barriers, Transition, Movement, Processional, Milestones, and Reflections.

Architect of Record

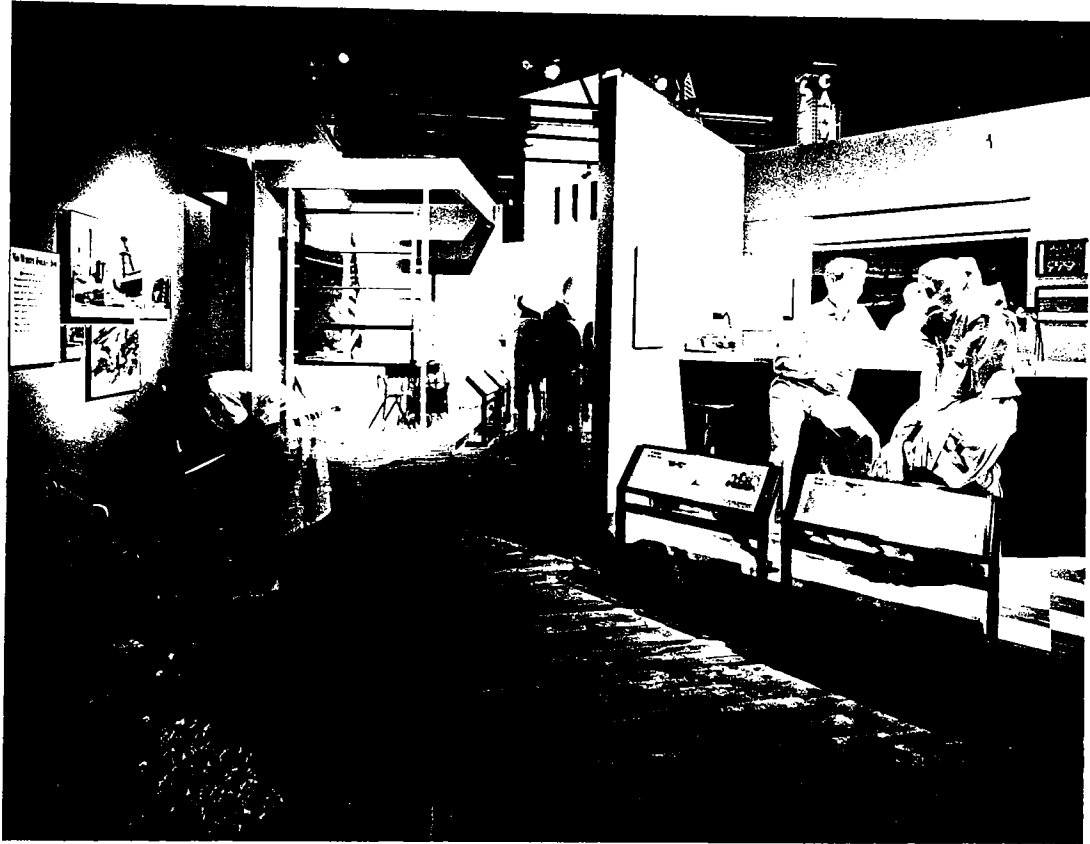
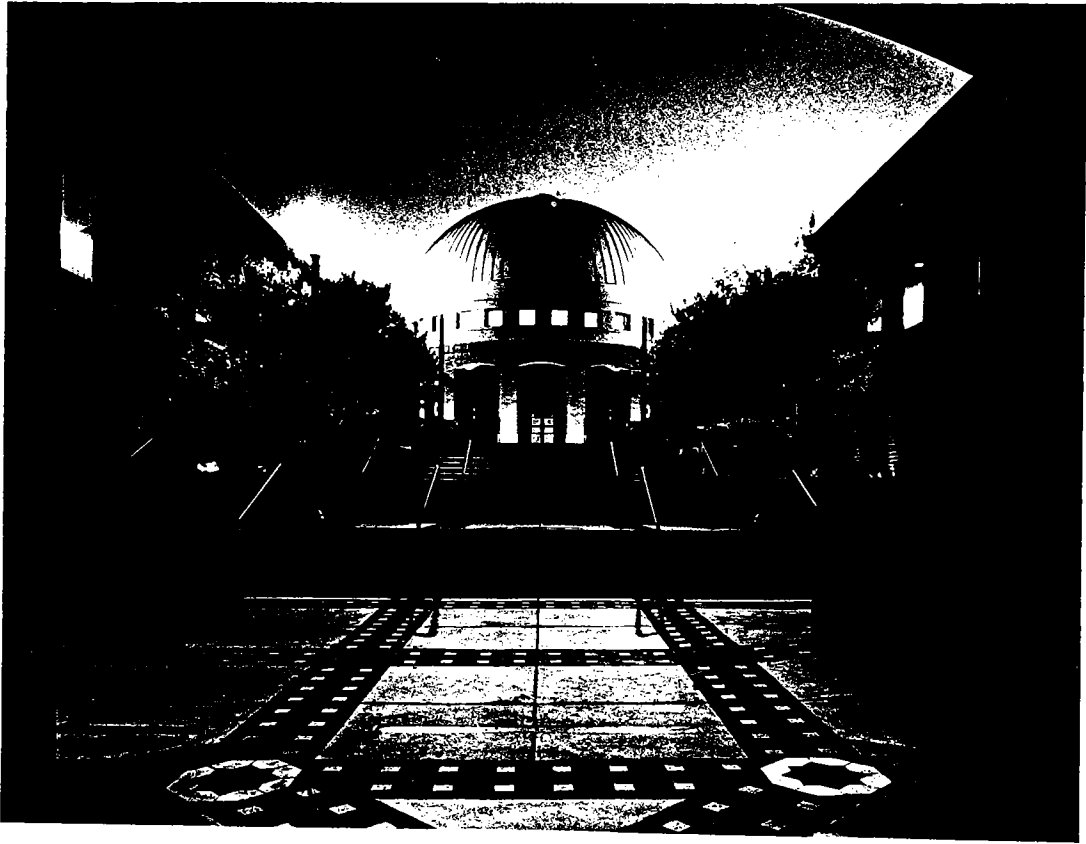
R. L. Brown & Associates
J. Max Bond, Jr., Designer - 1993

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Birmingham Civil Rights Institute:



Donald P. Ryder, FAIA, Partner



Section 3: Exhibits
Exhibit No. 6

Audubon Research Building
Columbia University
New York, New York

The Audubon Research Building is the first component of a biomedical research complex outlined in a 1985 Davis, Brody master plan for Columbia University. The laboratory building will be primarily devoted to a collaborative research effort between the university and private industry. However it will also include medical and meeting facilities for the community and the restoration of a portion of an historically significant building located on the site.

The site, adjacent to the Columbia Presbyterian Medical Center, has been occupied by the Audubon Ballroom and Theater Building, which was built in 1913 from designs by Thomas Lamb. Although the building is not a New York City landmark, it is notable historically as the site of Malcolm X's assassination on February 21, 1965, and architecturally for its terracotta-glazed polychromy. The movie theater, which was one of the first built for the Fox chain, had an ornate interior space that was characteristic of New York theaters of the period.

A coalition composed of Columbia University, the New York City Economic Development Administration, and the New York State Urban Development Corporation, in consultation with community leaders and architectural preservationists, approved a program for the development of the block. It called for the retention and restoration of the existing facade along Broadway and of a portion of the Ballroom itself; the demolition of the theater and the northern end of the ballroom; construction of a 100,000 square foot research building to be leased to "incubator" companies at the northern end of the site; and later construction of a second research building in the area now occupied by the theater. The restored portions of the Audubon Ballroom will incorporate a memorial to Malcolm X, a public health clinic, and commercial space.

The research building has been designed as a six-story building with a penthouse and a full cellar. The ground floor is to contain the lobby, retail space, and a conference center that will be shared by researchers and the community. The second through the sixth floors will contain commercial laboratories, with the second floor also housing a portion of the community health clinic.

Architect of Record

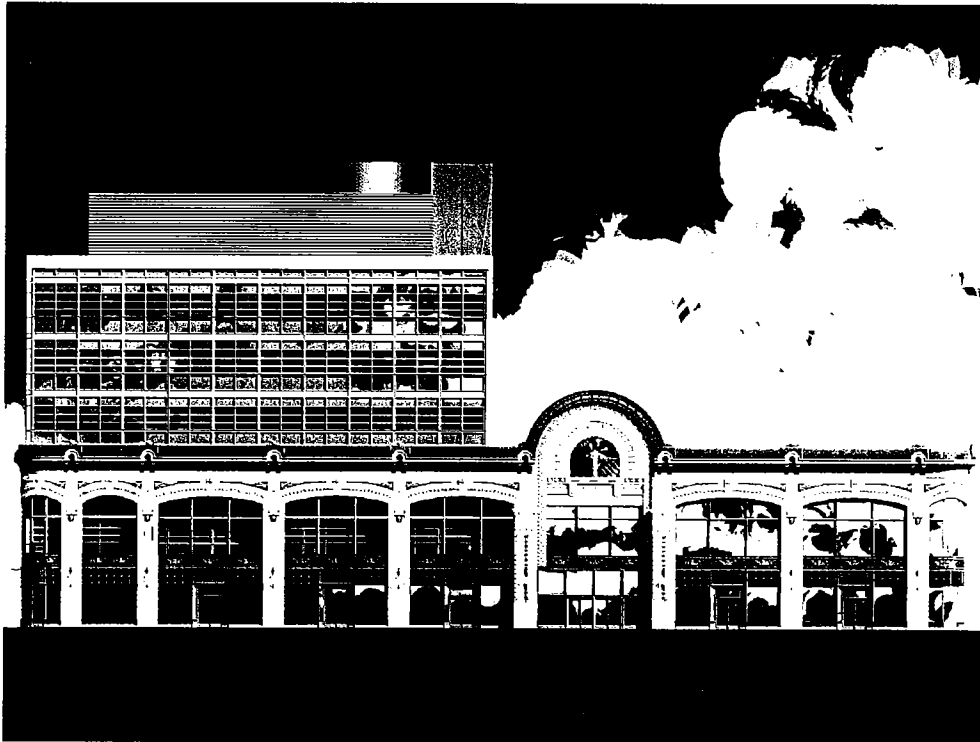
Davis, Brody & Associates
J. Max Bond, Jr., Designer - 1994

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Audubon Research Building at Columbia University:



Steven M. Davis, AIA, Partner



Section 3: Exhibits
Exhibit No. 7

Mary Holmes College Dormitories
West Point, Mississippi

This dormitory project for a liberal arts college provides living quarters for 550 students. The form of the building suggests a social organization for residential life: each student is a member of a suite, each suite in turn is related directly to three others, and at the next scale to the whole complex. By locating the bedrooms and living rooms at a half-level to each other, a level of choice – to socialize with other suite members or spend time alone – is available. And since neither the closets nor the furniture are built in, each student has the chance to shape his or her individual space.

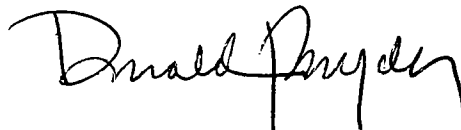
The design and construction documents were produced to meet a stringent four-month deadline within a limited budget. To address these constraints, the buildings are made up of repetitive parts, stair core, bedroom wing, and a central living room. A central square of four living rooms is provided with four three-bedroom suites at its corners. This basic H-shaped element was then repeated to frame the housing complex. The network of paths, corridors and spaces of the dormitory group is like an open fabric, with several routes available, maximizing each student's freedom of choice and association.

Architect of Record

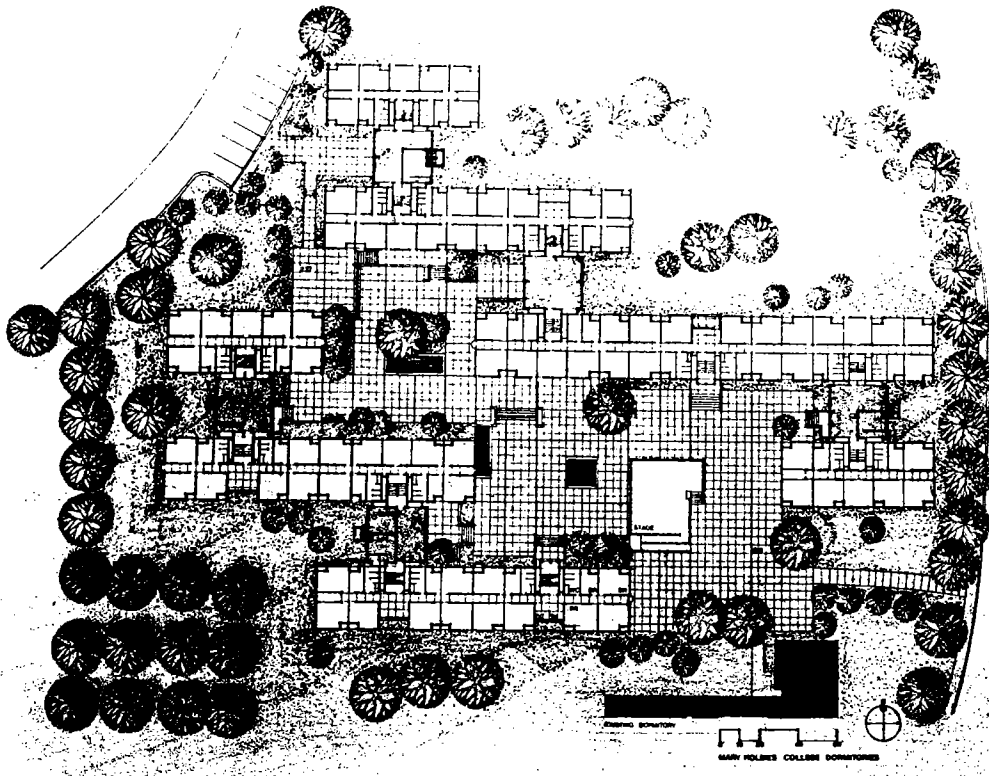
Bond Ryder & Associates
J. Max Bond, Jr., Designer - 1970

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Mary Holmes College Dormitories:



Donald P. Ryder, FAIA, Partner



Section 3: Exhibits
Exhibit No. 8

National University of Science and Technology
Bulawayo, Zimbabwe

With a population exceeding 10 million and a high priority placed on the educational system, the Government of Zimbabwe is committed to the rapid development of its newest university located in Bulawayo, the second-largest city. Davis, Brody & Associates, in a joint venture with Tibbalds Monro of London, England and in association with Mwamuka Mercuri Associates provides the specialized experience necessary to design the new National University for Science and Technology (NUST) for the Government of Zimbabwe. The Government's intention is to create a state-of-the-art educational institution for approximately 9,500 students with initial enrollment planned for 1996.

To date, the detailed program for each of the University's Facilities and campus support facilities have been prepared. The Phase 1 academic buildings alone total some 1.2 million square feet of highly specialized accommodations. Additionally, a fully researched Master Plan has been developed to guide and control future campus development. Detailed "sector studies" for each group of buildings and facilities in the central core have been created establishing the architectural and urban design themes for their potential development. DBA/TM is also providing project management expertise that allows NUST to coordinate the activities of the many consultants and contractors required to help implement the project.

Architect of Record

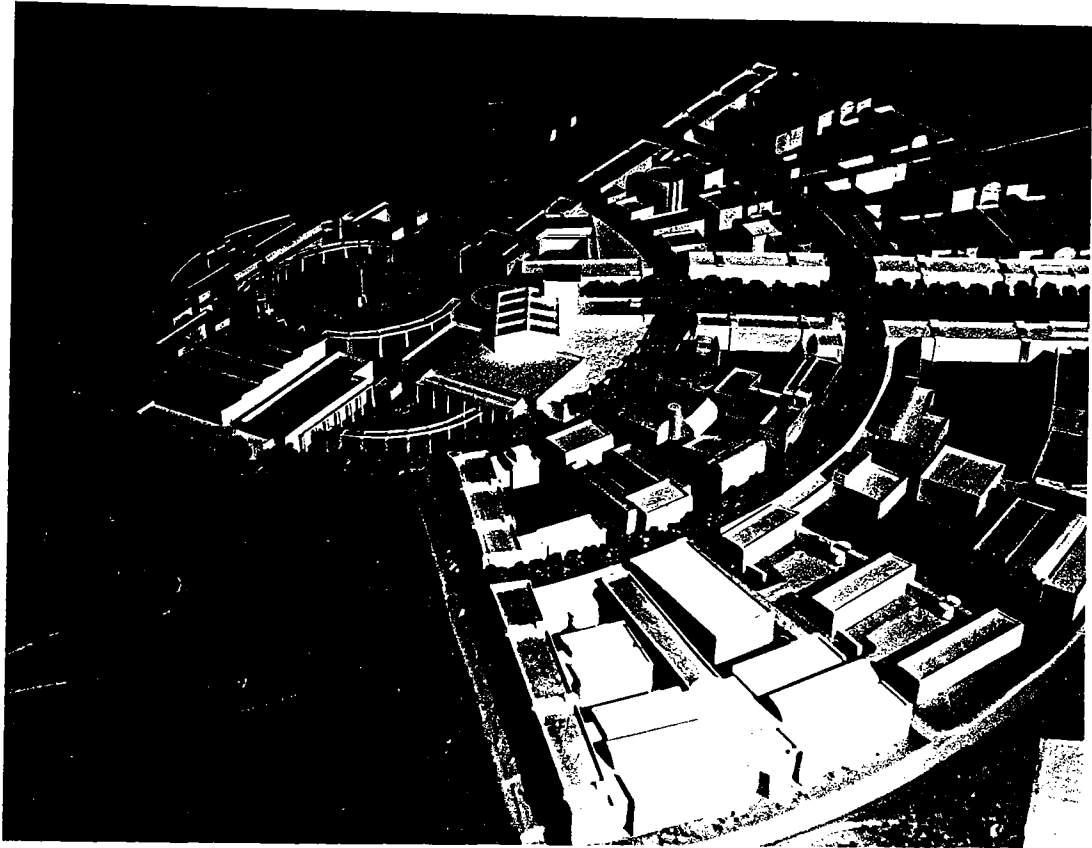
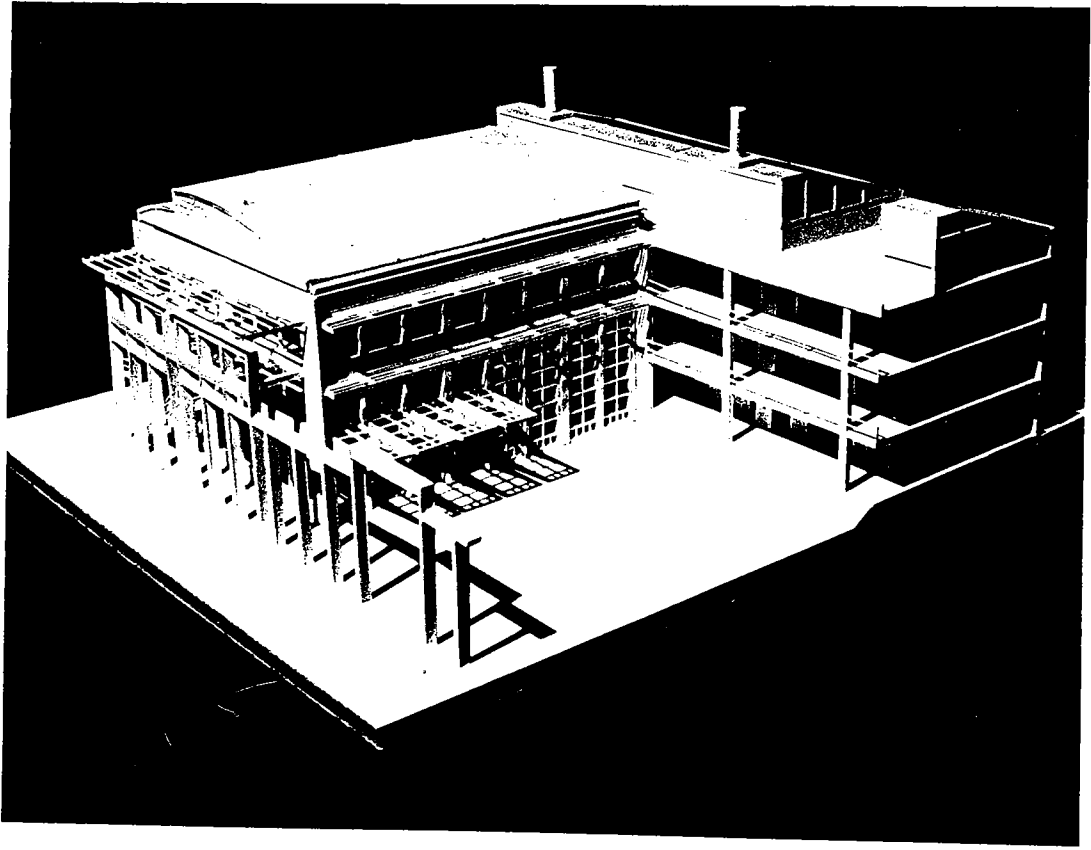
Davis, Brody & Associates
J. Max Bond, Jr., Designer - Ongoing

Declaration of Responsibility

I have personal knowledge that the National University of Science and Technology was designed under the direction of J. Max Bond, Jr.:



Steven M. Davis, AIA, Partner



Section 3: Exhibits
Exhibit No. 9

Towers on the Park/Frederick Douglass Circle Housing
New York, New York

Towers on the Park/Frederick Douglass Circle Housing is the culmination of several studies of the site conducted by Bond Ryder and Associates over a period of twenty years. The project's prominent site on the northeastern corner of Central Park made it an anchor in revitalizing and joining the Manhattan Valley and West Harlem communities. The 580,000 square foot complex had been proposed under several names and various housing subsidy programs over a period of twenty years.. It was finally designed and built with the sponsorship of the New York City Housing Partnership and the Harlem Urban Development Corporation.

The residential buildings, which have 601 apartments, were placed in such a way as to address the corner of Central Park, and relate the complex to the Park. The orientation of the twenty-story portions of the complex reinforces the shape of Douglass Circle, while the nine-story buildings respond to the street context at Cathedral Parkway and Frederick Douglass Boulevard.

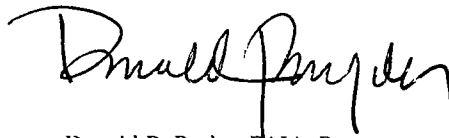
The staggered-truss structural framing system and precast concrete spandrel-and-panel system used in construction of the buildings give the complex a scale and weight appropriate to the significance of the site. This is the first instance of the use of this particular combination of structural systems in a housing project in New York City; the structural design was successful economically by reducing construction time and foundation costs.

Architect of Record

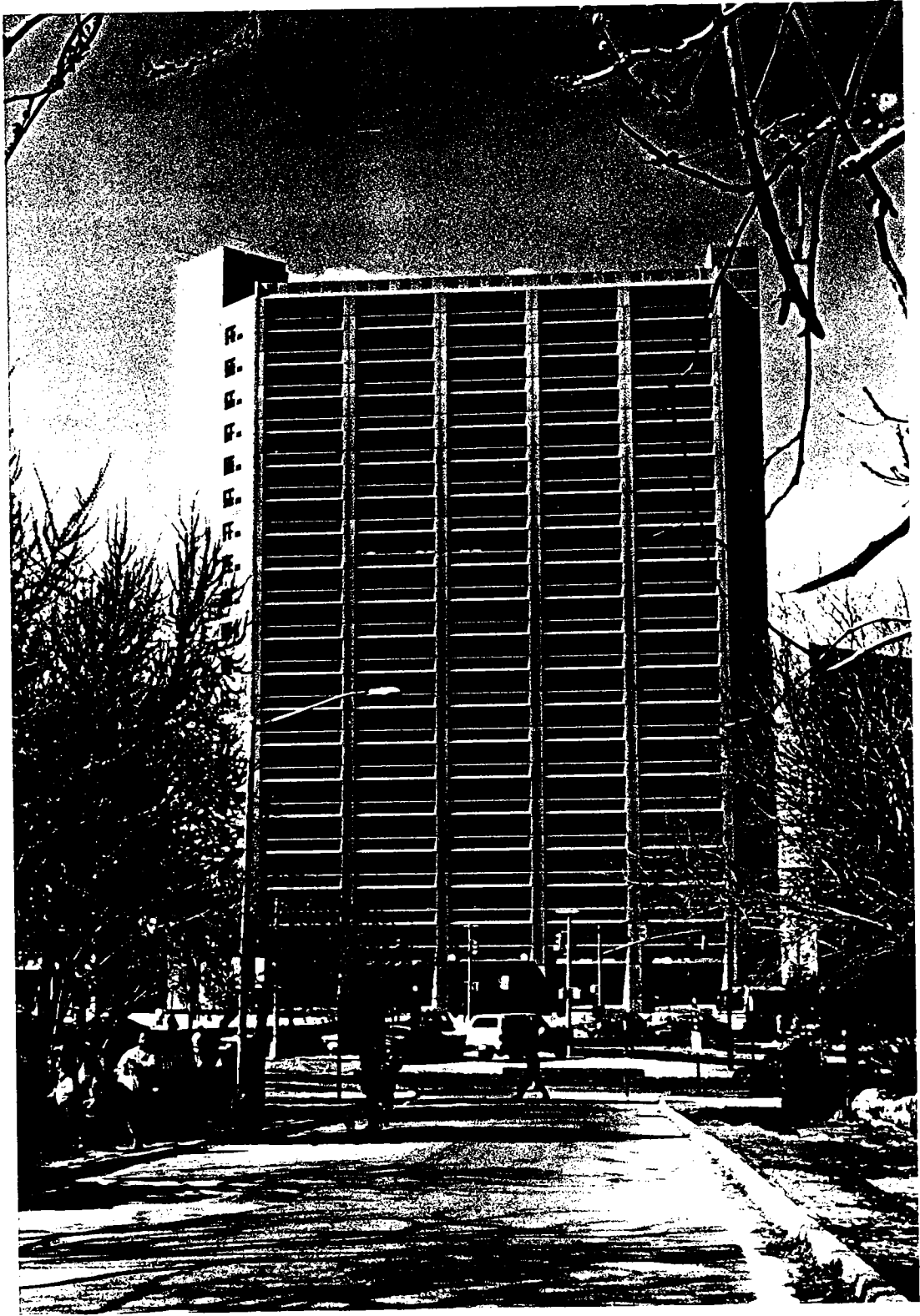
Bond Ryder & Associates
J. Max Bond, Jr. Designer - 1989

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Towers on the Park/Frederick Douglass Circle Housing:



Donald P. Ryder, FAIA, Partner





Section 3: Exhibits
Exhibit No. 10

The Permanent Mission of India to the United Nations
New York, New York

The Permanent Mission of India to the United Nations houses the Chancery of the Indian government, as well as living quarters for Mission employees. It was designed by Charles Correa, a leading architect in India, and Bond Ryder and Associates served as the architect of record, coordinating the work of a full architectural and engineering team located in India and New York City. Bond Ryder assumed leadership of the project after the completion of schematic design, while continuing to work with the design team in India through the completion of construction.

The lower four floors of administrative offices form the base of the 21-story residential tower, which also includes a recreational floor for tenants and employees. The 66,000 square foot building is set on a narrow through-block lot that is 42 feet wide on the 43rd Street side, and only 24 feet wide on the 44th Street side.

The base of the tower is clad in red granite with large cut-outs forming terraces for the workers on those floors. The canyon-red aluminum curtain wall on a reinforced concrete structure was selected to blend with the red granite base, as well as to echo the red sandstone architecture of Northern India. The building was completed in 1993

Architect of Record

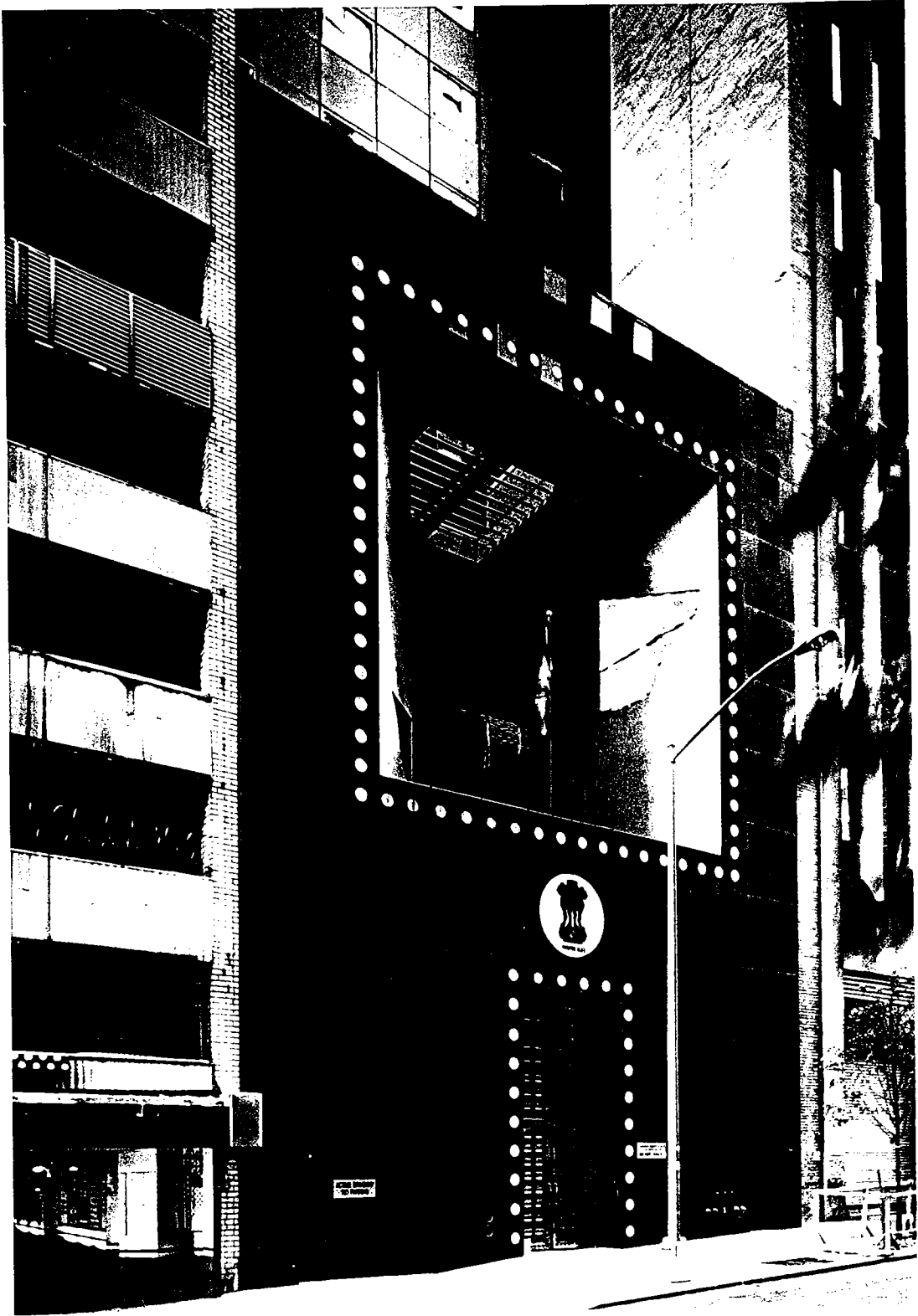
Bond Ryder & Associates
Charles Correa, Designer - 1993

Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the execution of the design of the Indian Mission:



Donald P. Ryder, FAIA, Partner



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Section 3: Exhibits
Exhibit No. 11

Equitable Corporate Complex
Milford, Connecticut

The Equitable Corporate Complex in Milford, Connecticut was developed as a two-phase master plan and building program that included four 80,000 square foot office buildings with ancillary site development and parking facilities. All four buildings, the site work, and the adjacent surface parking are now complete and occupied by IBM administrative offices.

As these were originally speculative office buildings, the overall design solution accommodated a range of tenant requirements. Each building was designed to have a distinctive appearance and plan configuration, yet all face a common public quadrangle area and have related design features. These include facades of Brazilian granite and brick, two-story entry alcoves, and a landscaped interior skylit atrium adjacent to the public use areas. The granite portion of each facade faces the public quadrangle, presenting a polished exterior to the public. Site amenities include a paved plaza overlooking a man-made pond.

Architect of Record

Bond Ryder & Associates
J. Max Bond, Jr., Designer - 1985

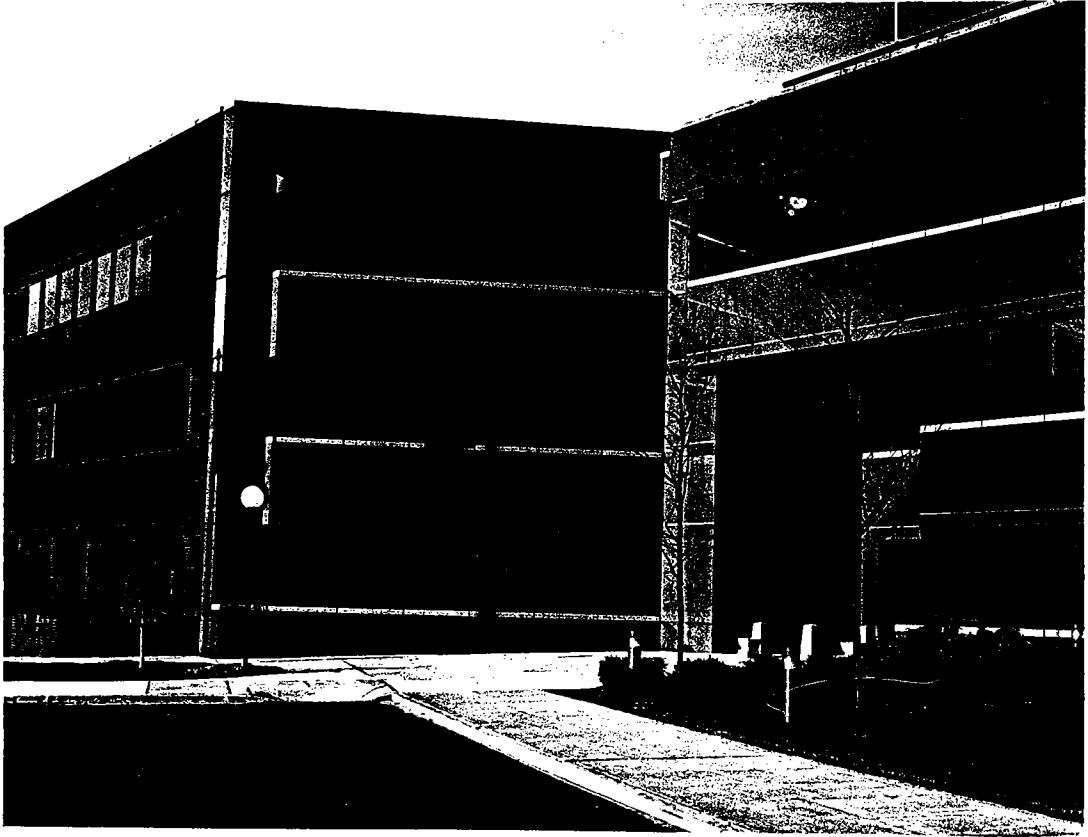
Declaration of Responsibility

I have personal knowledge that J. Max Bond, Jr. was largely responsible for the design of the Equitable Corporate Complex:



Donald P. Ryder, FAIA, Partner

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Wappingers Falls, New York

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Chair, President & CEO
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Professor