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STANFORD R. BRITT, AIA, NOMA
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November 6, 1986

Mr. Philip W. Dinsmore, FAIA
Secretary
The American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Dear Mr. Dinsmore:

As Chairman of the Minority Resources Committee and a personal friend of J. Max Bond, Jr., I would like to formally endorse his nomination for the American Institute of Architects' Whitney M. Young, Jr. Citation.

I met Max in 1969 as a student at Columbia University Graduate School of Architecture. In addition to being an excellent design critic and advisor, he served as a role model to seventeen minority architectural students at an Ivy League school. Max has conducted his entire professional career as a role model to younger minority architects. From serving as Chief Government Architect and teaching in Ghana, W. Africa, serving as the Architects Renewal Committee in Harlem's (ARCH) first Executive Director, Chairman of the School of Architecture at Columbia University, a member of the New York City Planning Commission, to being named Dean of the School of Architecture at the City University of New York, he has continued to raise the level of consciousness and bring distinction to our profession. Mr. Bond has done all of this while continuing to participate in a private practice.

I believe J. Max Bond exemplifies the professional Whitney M. Young, Jr. had hoped the AIA would recognize.

Sincerely,
Sulton Campbell and Associates, Chartered

STANFORD R. BRITT, AIA, NOMA
President

SRB/td

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NOV 10 1986
 LEWIS DAVIS FAIA

COPIES:

MR. DINSMORE

MR. BOND

MR. YOUNG

MR. MURRAY

MR. [unclear]

MR. [unclear]

November 5, 1986

Philip W. Dinsmore, AIA
Secretary
The American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Dear Mr. Dinsmore:

I am delighted to know that Max Bond has been nominated for the Whitney M. Young, Jr. Citation. I would like to support that nomination wholeheartedly - I believe he deserves this recognition and honor.

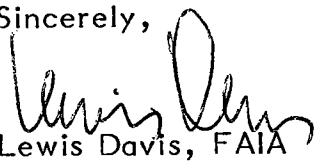
I have known Max for many years as a fellow practitioner; as Chairman of the Department at Columbia University, Graduate School of Architecture; as Commissioner of New York City Planning and as the Dean at the School of Architecture at City College of New York. He has performed excellently in all these roles. His intelligence and talent, combined with discipline and energy have enabled him to contribute in many different ways to the fields of architecture and planning. A broad range of interests and knowledge as well as a keenly analytic mind has made him particularly concerned with issues of research, planning, programming and ultimately the very nature of education in the design fields.

The image of the architect as a wise, humane public citizen is one that we all wish to promote; Max has provided both the image and substance in an outstanding way. His practise of architecture and urban planning is a genuine achievement. His work has consistently shown a sensitive and innovative design quality which has been especially concerned with providing solutions to tough urban problems, particularly housing, preservation and the nurturing of social communities.

I am pleased to have the opportunity to state my high regard for him as a unique individual and in honoring him, there would be recognition of the important role that dedicated architects can exercise.

It is fitting that the the American Institute of Architects should recognize the substantial all around achievement of Max Bond.

Sincerely,


Lewis Davis, FAIA

LD:hh



October 22, 1986

Mr. Philip W. Dinsmore, FAIA
 Secretary
 The American Institute of Architects
 1735 New York Avenue, N.W.
 Washington, D.C. 20006

Dear Phil:

As I mentioned to you on October 6, I would like to formally nominate Mr. J. Max Bond Jr. for The American Institute of Architects' Whitney M. Young Jr. Citation.

You may recall that Mr. Bond was a strong candidate for the Whitney M. Young Jr. Citation last year. His involvement in architectural education, in the community and city environment, and in architectural practice are noteworthy. Mr. Bond has brought and continues to bring distinction to the profession through his social and civic contributions.

I believe Mr. Bond deserves recognition for these socially responsible contributions. The materials supporting my nomination of Mr. J. Max Bond Jr. for the 1987 Whitney M. Young Jr. Citation will be submitted to Maria Murray by Therese Ildefonso.

Sincerely,

A handwritten signature in cursive script that reads "Norm L. Koonce".

Norman L. Koonce, AIA
 Director
 Gulf States Region

cc: Minority Resources Committee
 John Laping, AIA
 Chris Smith, AIA
 Laurie Maurer, FAIA

bc: Maria Murray



**THE MARTIN LUTHER KING, JR. CENTER
FOR NONVIOLENT SOCIAL CHANGE, INC.**
449 Auburn Avenue, N.E. Atlanta, Georgia 30312 (404) 524-1956

November 5, 1986

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Mr. Philip Dinsmore
Secretary
The American Institute of Architects
1735 New York Avenue NW
Washington, DC 20006

Dear Mr. Dinsmore:

I would like to support the nomination of Mr. J. Max Bond, Jr. for the Whitney M. Young, Jr. Citation. I chose Mr. Bond as the architect for the Martin Luther King, Jr. Center for Nonviolent Social Change and believe he truly deserves recognition for his many contributions toward social responsibility in architecture. His contributions not only extend beyond his profession alone -- but to the broader concerns of humanity.

It is my deepest hope that Mr. Bond will receive this honor.

Sincerely,

Coretta Scott King

CSK/vip

James Stewart Polshek and Partners

320 West 13th Street
New York, New York 10014
(212) 807 7171

Architects

James Stewart Polshek FAIA
Joseph L. Fleischer AIA
Paul S. Byard, Esq. AIA

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<input type="checkbox"/>	Timothy Hartung AIA
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November 4, 1986

Mr. Philip W. Dinsmore AIA
The American Institute of Architects
1735 New York Avenue N.W.
Washington, D.C. 20006

Dear Mr. Dinsmore,

Of the many important recommendations I have written over the years, none has ever been undertaken with such enthusiasm or gives me more pleasure. I am writing to recommend Max Bond for the Whitney M. Young Award. Max would qualify for this important award in any one of the three interdependent disciplines in which he has been active.

That he has made outstanding, perhaps unequalled, contributions to Architectural Education, Architectural Practice and Architecture in the Service of Government is extraordinary.

For thirteen years I worked with him at Columbia's Graduate School of Architecture and Planning. I nominated him for tenure and he received it readily. His design studios were always sought out and he personally spent endless hours informally advising both minority and majority students. In 1980 he was elected by the faculty to the role of Chairman of the Division of Architecture. In this leadership role he broadened the cultural base of the studio problems, introduced non-western architecture to the history curriculum and began a series of faculty visitations from third world countries. He introduced governance procedures that significantly democratized the operations of the Division. He helped to develop the school's Community Design Workshop (a student technical assistance group that works in neighboring communities).

He also sat on a special Presidential Committee that deliberated on Columbia's role in northern Manhattan with respect to its future planning. His clarity of vision and protection of the prerogatives of those who might potentially be gentrified out of their homes was critical to the reestablishment of confidence in a University much tarnished by the events of the late 1960's. His loss to City College to become that school's Dean was incalculable. But in a little over a year he has charted new directions for that school with regard to its education of minority students both from the U.S. and abroad.

Philip Dinsmore
November 4, 1986
Page Two

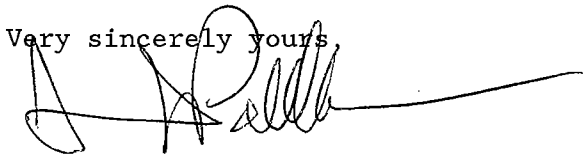
As an architect his innovations in housing are well known, particularly his Lionel Hampton Houses for the New York State Urban Development Corporation, his recent housing for the Battery Park City Authority and his new work at Frederick Douglass Circle in New York (originally begun with Shadrach Woods over fifteen years ago). But most notable are two extremely distinguished buildings that are geographically remote from one another but which both serve the highest order of human dignity.

The first is the Bolgatanga Library in Ghana which over a decade ago won international acclaim. The second is his Martin Luther King Memorial Center for Non-violent Change in Atlanta, to my mind one of the most moving architectural statements ever built in this country.

As a member of the New York City Planning Commission for seven years (and the only architect member), Max Bond demonstrated integrity, candor and technical brilliance as he successfully protected the rights and privileges of dozens of minority neighborhoods in this city. This contribution, though less visible than his work in education and design, may have much greater consequences for the future of New York.

I cannot think of any person that would be more appropriate to honor in the name of Whitney M. Young than Max Bond.

Very sincerely yours,



James Stewart Polshek

JSP/as



CITY PLANNING COMMISSION
CITY OF NEW YORK
OFFICE OF THE CHAIRMAN

November 6, 1986

Mr. Philip Dinsmore
American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Dear Mr. Dinsmore:

As a member of the New York City Planning Commission, Max Bond has shown superb judgment and exhibited the highest standards of civic responsibility throughout his years on the Commission. As Chairman, I particularly have benefitted immeasurably from his thoughtful, reasoned approach to land use, planning, zoning, urban design, and development.

The fairness and balance as well as the architectural expertise that Max Bond brings to the deliberations of the Commission are highly valued by city planning staff as well as by his fellow Commissioners. Without exception, Mr. Bond has kept the public interest paramount.

Max Bond is one of the city's finest public servants, and I have been honored to serve with him.

Sincerely,


Herbert Sturz

LE GENDRE JOHNSON MCNEIL

HENRI A. LEGENDRE AIA
JEH V. JOHNSON FAIA
GARRISON M'NEIL AIA
LAURETTE M. LEGENDRE AIA

Mr. Philip Dinsmore, FAIA
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006

November 5, 1986

Dear Mr. Dinsmore,

Re: Nomination for the Whitney M. Young Jr. Citation

I would like to nominate James Max Bond, Jr. for the 1987 Whitney M. Young Citation. The spirit of this award, as I understand it, is to honor those whose work in the field of the designed environment touches especially upon people who live in the inner cities of this country; to honor those who have had a positive and uplifting effect on the communities in which they have worked. Over the years, Max has held some of the most important and influential jobs in the City of New York in Community Development, Planning, and Education, and he has accomplished them successfully, and with great skill and intelligence.

During the stormy days of urban malaise in this country, from 1967 to 1969, Max was the Director of ARCH, the Architects Renewal Committee in Harlem, the first, and possibly the most copied, of the advocacy planning groups. Max's work product there was accomplished with calm and deliberation in a milieu of strife and rapid change.

As a Professor of Architecture at Columbia, Max was role model and mentor to scores of disadvantaged youth. Quietly, He pursued community planning and development efforts in the Harlem area, long after leaving ARCH

As Dean of the School of Architecture, City College, Max leads what is, in effect, the largest school for minority students in the country. In just his first year at City College the new emphasis on community oriented programs, with student participation is already visible.

As a New York City Planning Commissioner Max matches his community idealism with considerable power to make things happen. I think Max Bond is an ideal candidate for the Whitney M. Young, Jr. Citation.

Sincerely,


Jeh Vincent Johnson FAIA

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ARCHITECTS • PLANNERS

31 East 28th Street

New York, NY 10003 OFFICE

November 6, 1986

NOV 2 1986

Mr. Philip Dinamore, Secretary
American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Subject: Whitney M. Young Award

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Dear Mr. Dinamore,

Max Bond has not only devoted a major part of his life to advancing the status of people of his race; he has set a superb example. To this I can attest, having known him and worked with him, Gordon, for twenty years.

Max was largely responsible for the success of the Architects' Personal Committee in Harlem / ARCH, a nationally influential organization which provided a brilliant forum for planning betterment of the Harlem community. I was executive director of the New York Chapter, working closely with ARCH in a Ford Foundation program of architectural scholarships; Max was central to its coming into being.

He was, meanwhile, setting up a practice, one which has become one of the most notable in New York, and he embarked on a teaching career at Columbia, which led to his recent appointment as Dean of City College School of Architecture. Further, he has served on the NYC Planning Commission.

He has set a standard as one of New York's most important and interesting architects, and there are large numbers of young people who are the better for it.

Sincerely,
George S. Davis, FAIA

THE LIEBMAN MELTING PARTNERSHIP
Architects and Planners

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November 3, 1986

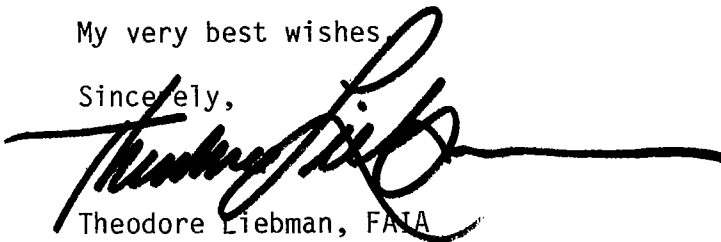
Mr. Philip W. Dinsmore, Secretary
The American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Dear Mr. Dinsmore:

I am writing this letter in support of J. Max Bond Jr.'s nomination for the American Institute of Architects' Whitney M. Young Jr. Citation. I write the letter as a former client, a colleague and perhaps most important of all, a good friend. Max designed several major housing developments for the New York State Urban Development Corporation. At that time I was Chief Architect at U.D.C. and remember the discussions about housing and neighborhoods. Max is an architect and teacher and human being who understands the difficult urban issues we face today. In his dignified and reserved way, he addresses these serious issues head-on. When Mayor Koch chose Max for the City Planning Commission, he chose an architect and a conscience for New York's urban neighborhoods. Over the years I have watched Max as an architect, served on university juries with him and most recently selected him as a juror for Inner City Infill: A Housing Design Competition for Harlem. Again he was there to advise and challenge and participate to the fullest. I, of course, will call upon him to help us get the winner built. Max Bond has had the respect of his profession and the students of his profession for years. He also is a man with many friends.

My very best wishes.

Sincerely,



Theodore Liebman, F.A.I.A.

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J. MAX BOND, JR.
Bond Ryder James, Architects, P.C.
2521 Broadway
New York, NY 10025

EDUCATION

Booker T. Washington High School, Atlanta, GA, 1949.
The Cambridge School, Weston, MA, 1951.
Harvard College, Cambridge, MA, B.A., Magna Cum Laude, 1955.
Harvard Graduate School of Design, Cambridge, MA, M.Arch., 1958.

EDUCATIONAL AWARDS

Fulbright Fellow, France, 1958-1959.
Phi Beta Kappa, 1955.
Harvard College National Scholarship, 1951-1955.

PROFESSIONAL EXPERIENCE

Bond Ryder James, Architects, P.C., New York, NY, PARTNER, 1970-present.

City College of the City University of New York, School of Architecture and Environmental Studies, New York, NY, DEAN, 1985.
School of Architecture Task Force, a committee to review the governance of the school, Spring 1983.

New York City Planning Commission, New York, NY, MEMBER, 1980-1988.

Columbia University, Graduate School of Architecture & Planning, New York, NY, CHAIR of the Division of Architecture, 1980-1985,
PROFESSOR of Architecture, 1969-1985.

Architects' Renewal Committee in Harlem (ARCH), New York, NY,
EXECUTIVE DIRECTOR, 1967-1968.

University of Science & Technology, Faculty of Architecture, Kumasi, Ghana, INSTRUCTOR, 1965-1967.

Ghana National Construction Corporation, Accra, Ghana, ARCHITECT, 1964-1965.

Pedersen & Tilney, Architects, New York, NY, DESIGNER and ASSISTANT, 1961-1964.

Kelly & Gruzen, Architects, New York, NY, DESIGNER and ASSISTANT, 1960-1961.

Andre Wogensky, Architect, Paris, France, ASSISTANT, 1959-1960.

ARCHITECTURAL COMMISSIONS: PARTIAL LIST

Apartment Complex, Frederick Douglass Circle, NYC. Collaborated with Shadrach Woods, Architect, for the master plan and building design, 1983.

Equitable Life Assurance Society, Milford, CT., 1981.

Apartment Complex, Gladys Hampton House, Harlem, Completed for New York State Harlem Urban Development Corporation, 1980.

Schomburg Library, NYC, Master Plan and design for NYC Department of Public Works, 1979.

Martin Luther King, Jr. Center for Social Change, Atlanta, GA, Selected by Mrs. M. L. King, Jr., as Chief Architect for the memorial complex, 1979.

Apartment Complex, Lionel Hampton Hampton House, Harlem, Completed by Bond Ryder Associates for New York State Harlem Urban Development Corporation, 1974.

Multi-Service Center, Brownsville, Brooklyn, NYC Department of Public Works, 1973.

Multi-Service Center, Hunts Point, Bronx, NYC Department of Public Works, 1973.

Dormitories, Mary Holmes College, West Point, MS. Dormitories for 550 students, 1969.

Upper Region Library, Bolgatanga, Ghana, Ghana Library Board, 1965-1966.

2 Ghana Trade Fair Pavilion, Private Houses, Exhibition Gallery for the ashantehene, 1965.

LICENSE

New York State, May 1963.

LECTURES

City College of the City University of New York
New Jersey Institute of Technology
University of California at Berkeley
Harvard Graduate School of Design
University of Arkansas
New York Institute of Technology
University of Florida at Tampa
Georgia Institute of Technology
Morgan State University
Tuskegee Institute

AWARDS

1982 Award for Architecture, The Urban Commission, City of Atlanta, for Bond Ryder Associates' Martin Luther King, Jr. Center for Social Change.

The Harry B. Rutkins Memorial Award for Service to the Profession, New York Chapter/AIA, 1982.

1975 National Endowment for the Arts Grant, Grant from NEA to produce 20 radio programs on architecture and urban issues (over WBLS/NY).

JURIES

New York State Council on the Arts, Inner City Infill: A Housing Design Competition for Harlem, Member of Jury, 1986.

Bay Area Rapid Transit (BART) Student Design Competition, Member of Jury, University of California at Berkeley, June 1982-1983.

Chicago Central Area Committee, Design charette for the 1992 World's Fair, Participant, 1983.

American Academy in Rome, Architecture Awards Jury, 1982.

Bard Awards, New York City, Member of Jury, 1982.

TRAVEL

Cuba, two-week study tour, Summer 1980.

India, two-week study tour, Conference for Indian architects and educators, Fall 1981.

PUBLICATIONS

Journal of Architectural Education, "Social Content in Teaching and Design: Max Bond Interviewed by Peter Broches," Fall 1981, pp. 51-56.

The New York Times, "Architect Agrees to Fill Vacancy in Plan Agency," Carter Horsley, Wednesday, April 2, 1980, p. B-9. Bond appointed to the City Planning Commission.

Progressive Architecture, "Report from Atlanta: The Martin Luther King, Jr. Center for Social Change," Jon Carlsten, August 1979, p. 28. Bond Ryder Associates' work featured as "one that will make a very positive impact upon Atlanta's urban environment."

Natural History, "Book Review of 'Indigenous African Architecture' by Rene Gardi," Max Bond, May 1976.

Amsterdam News, "Housing," Max Bond.

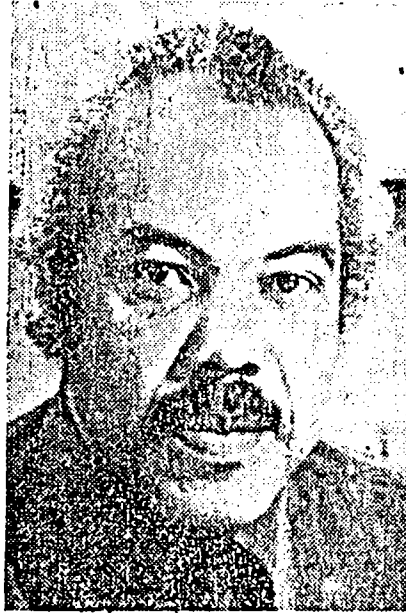
Art in America, "Black Art in America," Max Bond, September 1970, p. 67.

Transformation-New Transformation, Report of the Faculty of Architecture, U.S.T., Kumasi, Ghana, 1968. Bond co-authored a study suggesting an approach to planned change in developing countries. (Published in "Carre Bleu," 1969).

Architectural Forum, "A Library for Bolgatanga," Max Bond, March 1968, pp. 66-69.

Arena, Journal of the Architectural Association London, July-August 1966, v. 2. Bond prepared and edited the special issue devoted to Ghana.

Banda Nkwanta, Report of the Faculty of Architecture, U.S.T., Bond edited annual report of students' work, 1965-1966.



The New York Times

Max Bond

Architect Agrees To Fill Vacancy In Plan Agency

By CARTER HORSLEY

Max Bond, a Manhattan architect, has been appointed to the City Planning Commission by Mayor Koch.

Mr. Bond had previously declined the appointment because he would have had to abandon his private practice. The administration later requested a review by the city's Board of Ethics, which last week made a favorable report and ruled that his firm could practice in New York as long as it did no business with the city.

His nomination has been sent to the City Council, along with the reappointment of Sylvia Deutsch of Brooklyn, whose term expired at the end of last year. The new appointments if approved will fill two vacancies with which the commission has been operating since the start of the year.

The commission's work had been hindered by the vacancies and by its lack of a full-time chairman for several months last year before Herbert J. Sturz was named to the post Dec. 27. The commission is the city agency most responsible for such land-use matters as zoning and for creating long-range strategies for capital improvements. Its members serve eight-year terms. Mr. Bond, who is black, will be the commission's first minority-group member in more than two

The New York Times,
Wednesday, April 2, 1980,
p. B-9.

years.

Urban League Pleased

The Koch administration has been criticized by some blacks and Puerto Ricans as having appointed too few minority-group people, and reaction to the Bond appointment was favorable. Horace W. Morris, executive director of the New York Urban League, who had criticized the administration only last February as lacking an "understanding of problems" faced by members of minority groups, said: "I know Max Bond and think he will be an excellent member of that important body."

Representative Charles B. Rangel, a Manhattan Democrat and the city's most influential black elected official, said the appointment was "very significant and Mr. Bond will make a tremendous contribution to the city."

"We'll just have to wait and see what other appointments come down the road," he said.

Mayor Koch said the city "had tried to get Max Bond for quite a long time and I am delighted he finally was able to accept." The Mayor described him "as one of the most distinguished architects — white or black — in the country and it is an honor and pleasure to have him on the commission."

Some Background Recalled

The nominee, who is 44 years old, is a partner of the architectural organization of Bond Ryder Associates. In June he will become chairman of the division of architecture at Columbia University, where he has taught for the last nine years.

He was born in Louisville, Ky., and graduated from Harvard's Graduate School of Design in 1958. He went to France on a Fulbright fellowship and worked with André Wogenscky, a former associate of Le Corbusier, before returning to New York where he worked first with Gruzen & Partners and then with Pedersen & Tilney.

From 1964 to 1967, Mr. Bond worked for the Government of Ghana and taught at the University of Science and Technology in Kumasi in that country. He then returned to New York and became a director of the Architects Renewal Committee in Harlem, which was one of the first advocacy planning groups in the country.

In 1970 he went into private practice, and his firm, Bond Ryder Associates, of which Donald Ryder and John James are also partners, designed the Lionel Hampton Houses, at 131st Street and St. Nicholas Avenue.

Report from Atlanta

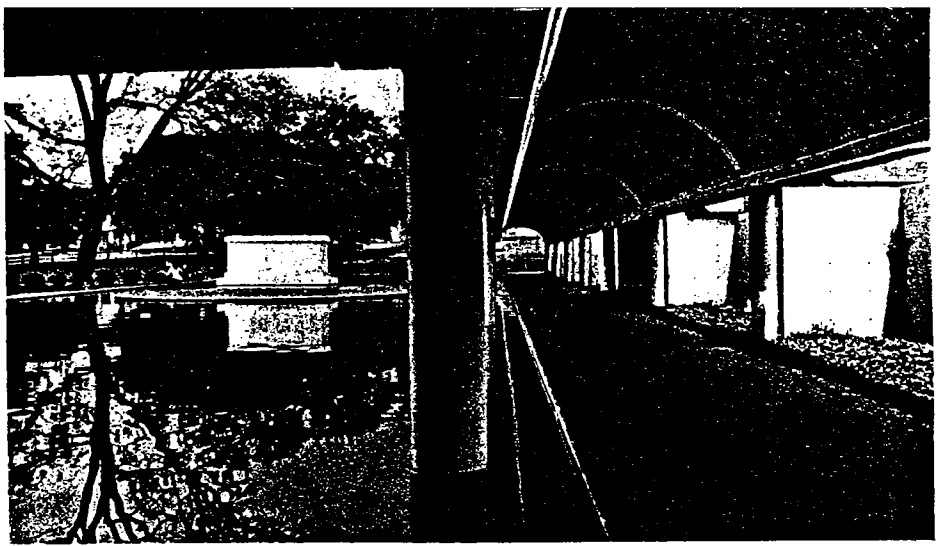
The Martin Luther King, Jr. Center for Social Change

Had he not been martyred eleven years ago, Martin Luther King, Jr. would have been 50 years old this year. His birthdate this January was acknowledged in his birthplace, Atlanta, Ga, as well as nationwide, with ceremony and circumstance: a commemorative stamp was issued; legislation was introduced in Congress to make the date a national holiday; streets were renamed and schools dedicated in memory of a great man. Next to his father's church is a quieter tribute to a man who gave his life for a dream: Martin Luther King, Jr.'s tomb.

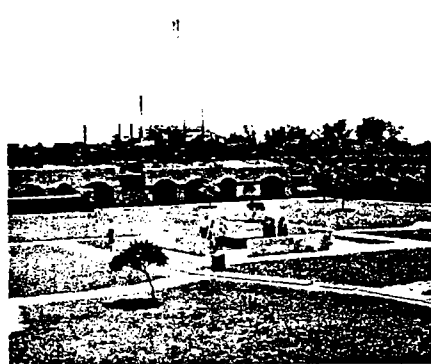
In King's name a great deal of architectural and planning activity has been generated in the immediate vicinity of the tomb, next to Ebenezer Baptist Church on Auburn Ave. in Atlanta. King's birthplace, one block east on "Sweet" Auburn, has been restored and is open to the public. An area covering several blocks, including Ebenezer Baptist and King's birthplace, was declared a National Historic District. On the other side of Auburn Ave., a Recreation Center, an indoor pool, and housing for the elderly have all been built as tribute to his memory. The significance of these facilities lies more in their reason for existence than in their merits as planning or architecture.

One work that stands out from the rest is a vaulted arcade by Bond Ryder Associates of New York that frames the paradoxically conventional tomb. Max Bond, former executive director of A.R.C.H. (Architects Renewal Committee in Harlem) and architect of the Regional Library in Bolgatanga, Ghana, has brought a quiet dignity to a place that has been marked by a ragged picket fence, sun-faded plastic flowers, and wilted wreaths.

The setting of King's Memorial is strikingly similar to Mahatma Gandhi's Rajghat in New Delhi by M.M. Rani. Both places consist of an open court surrounded by a low wall of vaulted forms, a space separated from but visible to the everyday world. Each court focuses on a memorial to the martyrs that accords with their respective religious precepts. The architectural differences between the two spaces, however, reflect intrinsically different cultural attitudes toward reverence for these dead. A stone slab, the Samadhi, marks the place where Gandhi was cremated. A massive white marble sarcophagus contains the mummified remains of King. The Rajghat can be approached by quiet gravel paths. The tomb, on a circular island in a shallow but sizable reflecting



Sarcophagus stands on a circular island in a serene reflecting pool along a vaulted colonnade.



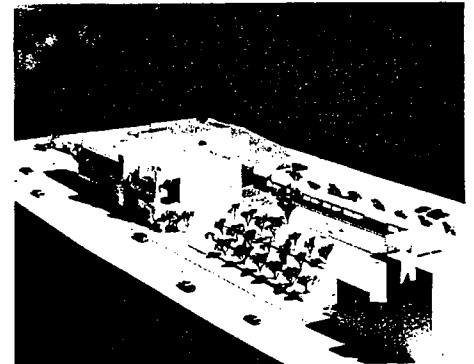
Gandhi's Rajghat and gravel paths.

pool, maintains a respectable distance from viewers either walking into the court or driving down Auburn Ave.

While Gandhi's goals were not all fulfilled, the strength of his ideas and a space where one may reflect upon them appears to be all that is required for his memory. In an age of intense media coverage and a forgetful public, the memory of Martin Luther King, Jr.'s "Dream" is going to be kept alive through a great deal more than quiet reflections near his shrine.

What can now be seen is the first of a two-phase project for the Martin Luther King, Jr. Center for Social Change. Along with the vaulted colonnade and reflecting pool, this first phase, dedicated in January, 1977, includes the double-vaulted Interfaith Peace Chapel. The second phase includes a Conference Center and an Archives Building. Full funding has been realized for the second phase, and contract documents have been completed; construction will begin in the not-too-distant future.

The Center complex will contain quite a few activities and by its size could outscale the surrounding structures. The barrel-vaulted theme established by the first phase and carried into the architecture of the second phase will do a great deal to keep the scale of the project more consist-



Phase two conference center, archives building.

ent with the residential and light commercial architecture of its setting.

The massing of the forms will create a play of solids and voids with the existing Ebenezer Baptist Church. The reflecting pool and courtyard will be bordered on three sides allowing a view of the Tomb through several orderly rows of trees. All of this will make for a carefully executed design for a monument to be experienced at many different scales of movement and perception.

The architectural activity, both average and outstanding, that has been generated by the Martin Luther King, Jr. Center for Social Change may not reflect the same kind of reflective tranquillity achieved by Gandhi's Rajghat on its site along the Jamna River in New Delhi. The setting for this monument to Martin Luther King, Jr. along Auburn Ave. in Atlanta is one that will make a very positive impact upon Atlanta's urban environment. In a section of the city that can boast little strong economic growth or wealth, the Center has already done a great deal and plans to do a great deal more to make not only social but also economic changes along "Sweet" Auburn, the street that once flourished as the heart of Black Capitalism in America. [Jon Carlsten]

Graduate School of Architecture and Urban Planning, Columbia University. He is a partner of the firm of Bond Ryder Associates and a member of the City Planning Commission of New York City.

Paul Broches is a partner of the firm of Mitchell/Giurgola Architects, New York and Philadelphia.

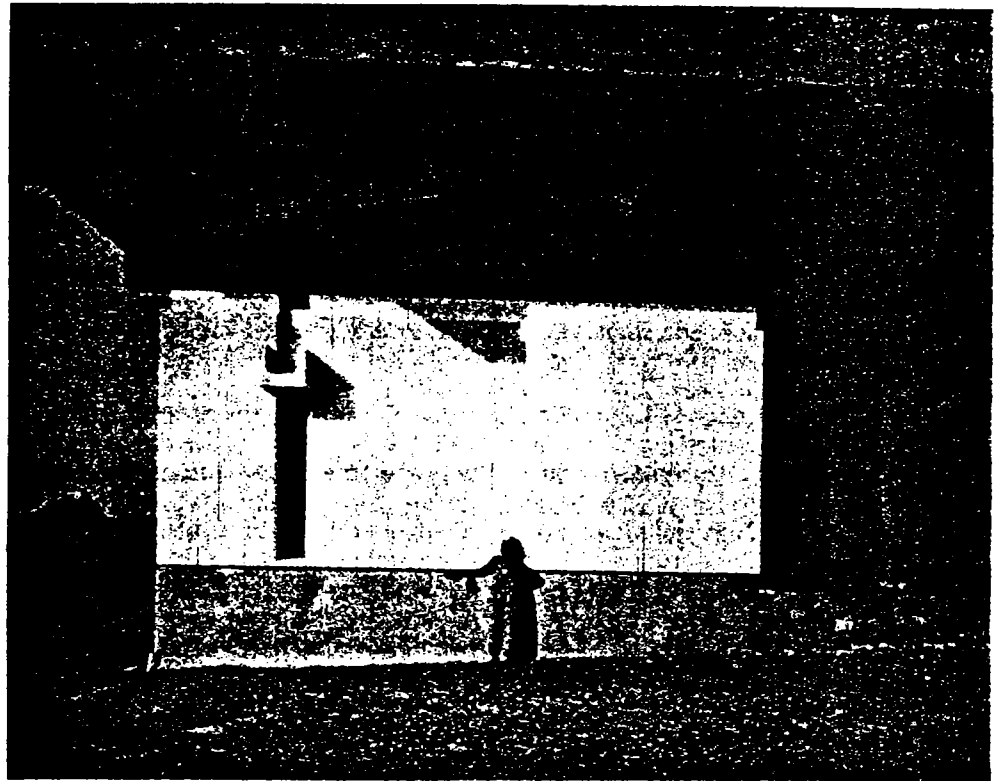
Social Content in Teaching and Design:

Max Bond Interviewed by Paul Broches

To put the ensuing conversation with Max Bond in perspective, I would like to begin with some comments about my introduction to the social dimension of architecture. My commitment to the social content in building matured during an intense and rewarding period at the Graduate School of Architecture and Planning at Columbia University during 1967-70. Max Bond was a new faculty member at that time, functioning as a design critic and working to develop a program to provide proper training for minority students. At the same time, Professor Bond was actively involved in the practice of architecture.

My training at Columbia was initiated through a first-year design program devised by Peter Prangnell, now in Toronto, and Raymond Lifchez. Our discussions about architecture started with our own experience. We were asked to look at relatively mundane things about the city, to record them and to analyze the ways in which they provided a built counterform to certain fundamental activities. We looked at the life along "Main Street." We traced the comings and goings of elderly people through their everyday activities in the city. We analyzed a group of buildings, all quite complex in program and quite extraordinary in the ways that they provided for the overlapping functions of man at work and at leisure ("kaleidoscopic" in the words of Aldo van Eyck).

Our first design projects dealt again with seemingly mundane programs that were eminently familiar to all of us—a summer camp and a highway motel. Familiarity was important, as it permitted us to draw upon our own experience to understand the program with which we were working. Also significant was the fact that we started with



Max Bond. Library, Bolgatanga, Ghana, West Africa. 1967. Also page 56.

the social content of architecture and began to discuss form as the need for it was identified. Prangnell liked to think that we "slipped" into architecture by a means that demystified the process of design.

Our architectural sources were Aalto, Kahn, Le Corbusier, van Eyck and other members of Team X, who pushed us beyond functionalism to consider designs that would establish a dialogue between a building and its users. In our projects, there was always a stated goal to enhance the

quality of life through design.

The emphasis upon the social content of architecture in my training was greatly amplified, of course, by the events of the late 1960s. The touchstone of the student uprising at Columbia, the university's plan to construct a gymnasium in Morningside Park, vividly illustrated that buildings are not constructed in a vacuum. In their genesis, consciously or unconsciously, lie significant social and political implications. The university, which had behaved as if it



Paul Broches. *Project Architect*. Mitchell/Giurgola Architects. Energy Education Center, Buchanan, N.Y., 1975 (photo: Gray Sussman).

were master of the destiny of Morningside Heights, had a rude awakening when the university community expressed its outrage at Columbia's insolence. One could not look for a more powerful illustration of the fact that the decision to build is in the first instance a political decision—one seldom taken by the architect, of course. With this realization, we were faced with a clear decision around which to form our priorities. Some concluded that to have the greatest impact on social change, one would have to work in a realm other than architecture. I opted to engage in the practice of architecture knowing that this would strictly limit the degree to which I could influence social change directly. I knew also that I could not ignore my great love for the process of making buildings.

It remained for me to find a context within which to work where architecture was approached from the perspective of a humanistic ideology and—equally important—where a similar measure of respect was given human nature in the working method of the office. I believe that there is a direct correlation between the process of design and the nature of the buildings it creates. Additionally, I wanted to over-

come immediately the greatest lack in my education—how to make the connection between conceptual notions about architecture and the actual fact of building. I sought an office where the design process from program to punch list was viewed as a continuous one carried through as far as possible by the same person or team of people; in summary, a place where the premise of office practice was consistent with the premise of design for people. This subject is covered in some detail by Aldo Giurgola elsewhere in this journal.

As a student, I felt strongly that the transition to becoming a professional was an artificial transformation. I wanted my ideas taken as seriously as if they were the responsible proposals of a professional. Later, as a budding professional, I very much wanted to maintain the same open search for new discoveries and fresh understanding of historical events that was natural to me as a student.

I did not then, nor do I now, view the school experience as a linear one, which one enters into ignorant and emerges from full of knowledge. Nor do I believe that there is a single source for such knowledge. It is self-evident that the mature

also true that the student has much to offer the scholar and practitioner: the fresh perspectives of a new generation, challenging inquiry, and, perhaps most importantly, an insistence on raising standards and expectations.

Eleven years after "finishing" school, my point of view remains intact: architectural school, in essence, is a forum for the discussion of ideas about architecture and for developing the techniques to accomplish one's ideals. The forum can and should serve equally student, practitioner and scholar as a continuous frame of reference for all. The more interactive the forum, the richer will be the resource for everyone.

Max Bond occupied a special position at the Columbia School of Architecture in 1969 and 1970, where practicing architects were in the minority, black architects still fewer, and architects working in a community-design practice almost nonexistent.

As director of ARCH, the Architects' Renewal Committee of Harlem, Max played an important role in bringing design and technical services to a disenfranchised community. Additionally, a link was made between ARCH and the school, enabling students to become aware of working alternatives to corporate practice. Max represented a role model for socially concerned architects. The program at ARCH set a working precedent for the interactive forum that we envisioned as the ideal setting for educating architects.

Now, to the conversation with Max Bond.

Q I would like to begin by establishing a fundamental premise that I believe you will share with me—that good, lasting buildings must in some way embody people's aspirations to a better life.

A I agree that architecture should deal with people's aspirations and try to meet them. In fact, that has been one of the strengths of the modern movement, which has been based on the assumption of progress, one that seems to be questioned these days. For our purposes, progress means trying to improve the lot of the people in the world generally and to have architecture contribute toward that goal. Even though there is great scepticism today about "modern architecture" and "modern society," most people in the world believe that the future will be better. A small, but vocal, group of architects today ignore this notion of helping people to fulfill their aspirations, exhibiting a form of elitism that is an intolerant rejection of human interests.

Q A special mode of analysis seems required to understand and evaluate architecture as an accommodation of human activity. Many of the concerns of social architecture do not reveal themselves in form. Through what means should archi-

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questioning concerning the social content of architecture? Most of us start school with a sense that we are going to learn to make fine objects, but often no connection is made with the users of those objects. In particular, how are the social values of architecture to be placed before students not already sensitized to them?

A I believe that there are several ways in which to do so. One way is certainly through the courses offered, which can reveal some of the social and cultural issues in architecture that may not always be obvious to students. Another is in the design studio, through the analysis of built projects similar to those the students are working on. One can see how a building that has been in use for some time has been transformed by the social forces at work on it. As a critic, it is difficult to discuss this by just reviewing a current student project. But if one can show, for example, what has happened to a particular building along a street—how its uses have changed over time—one can begin to understand the relationship of a given space to its situation. Also, through reading analytical studies looking at particular cultures and the way in which they build, I think we make the analysis not just a formal exercise, but an analysis of the society in which architecture exists, and, at the same time, illustrate how social forces play themselves out.

Q It is often said today that our social models are much too complex ever to be given a direct transformation to built form. Furthermore, the understanding of architecture amongst students relies strongly on European cultural models. Vernacular examples often show a very clear relationship between a culture and its built form. Have you found it possible to broaden the cultural base to include other ethnic traditions?

A In school, particularly in connection with the housing problem, one can deal effectively with these issues. The assumptions on which most housing designs are based are laden with ideas about society—assumptions about the nuclear family and about how housing is used.

By closely analyzing programs with students, one can bring out the importance of cultural and social issues. To discuss the complexity of social structures is very revealing. It is difficult to say that for a given ethnic group or social class, this or that solution is most appropriate . . . and I think there is a danger in that, because society is always in the process of change. It is important to try to make distinctions between those things that are more or less fixed or permanent and those that are likely to change. So, part of introducing social concern is to introduce notions about flexibility of use, as well as to question some of the assumptions we make about family behavior patterns. These issues will apply

questioning an of the assumptions we commonly make as architects, perhaps suggesting different ways to carry out the design process. I believe that, on the one hand, we design too much. We go much too far as regards the physical details of the building, which might best be entrusted to the people who are going to use it and will subject it to change over time. And yet we do not go quite far enough in designing spaces that have a particular kind of emotive and symbolic power. The overall space is sometimes too neutral, and much too detailed in terms of prescribing where and how it is to be used, where the furniture is to be placed, how it is to be lighted, and so on.

Q By emotive power, I believe you mean a form of provocation—to provoke the user in fact to make the building satisfy his needs at that moment.

A Yes, to respond to the building as a socially activated space.

Q This probably also implies that good architecture does not result from the devices of good architects alone. Good architecture is merely a catalyst that must be supported by a well-educated public sensitized to how people could, or should, be influencing their own environment. Perhaps everyone should be trained to be an architect!

A Well, there is obviously a “culture” at work here, the culture of architecture if you will, which many people really don’t know how to relate to. One realizes in dealing with beginning students that they are relatively intimidated by the process of developing the human content of design.

Q Unfortunately, we are often unwilling to rely on our intuitive responses to social programs and to follow with a dedicated search for the appropriate built counterform. We often struggle to be more scientific about our research, and, in the process, cause great confusion. What value do you see in turning to “experts” from the social sciences for assistance?

A I believe that we can benefit much more from scientific analysis if we restrict consultants from other fields to helping define the problems to be solved by the architects, but not confuse that with the solutions themselves. The architect does acquire a special expertise in training that enables him or her to visualize the workings of a place very clearly.

Q You have placed great emphasis on the need to train minority professionals—to prepare them, among other things, to service their own disenfranchised populations. Formal mechanisms to provide technical assistance in planning and design have come and gone, such as the Architect’s Renewal Committee for Harlem [ARCH], with which you were affiliated, the Real Great Society and Urban Deadline, among others, in New York. There

technical skills to a wider range of minority groups to service their own particular populations. Do you see any perceptible results now from the tentative steps taken during the past fifteen years?

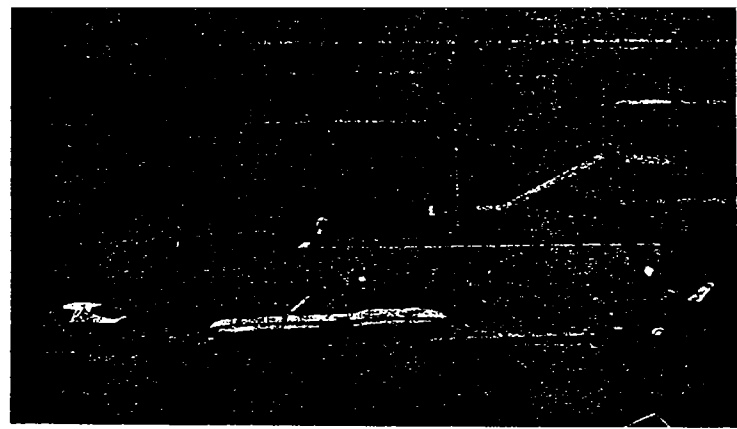
A There certainly are more minority architects at work now, due also to a variety of social and economic forces. The kinds of programs we carried on at ARCH were part of a larger movement that wasn’t particularly well coordinated, other than in attempting to get larger numbers of people much more involved in shaping their environments. This has not only occurred in minority and poor communities. Throughout the country, people are much more concerned about their involvement in shaping their environments and participating in the large decisions that affect their communities. I think that is very much a result of some of the activities of the late 1960s. As far as the practice of minority architects, the projection of their ideas, and so forth are concerned I am still quite uncertain.

Most of the minority architects practicing today have not been practicing long enough and have not built enough for one to draw any conclusions about their responses to the issues we are discussing here. What *has* happened, and it is really quite wonderful, is that there is a lot of discussion among groups of architects about what their roles should be and what kinds of issues they should be concerned with: about their place in history and how that affects their views of the present world.

Q It may be unfair to suggest this, but it appears to me that students today do not feel their place in history very strongly or clearly, and, without that sense, do not allow their work to be informed by it.

A I think that *has* been largely true, and I believe that it has had an impact upon architects’ limited perceptions of the far-reaching consequences of architecture. I believe that we have lost sight of architecture as an activity that goes beyond design per se. Any building that has been designed and is about to be built becomes a substantial economic and technological event. The relationship between architecture and the act of building is very important to our culture. History is often viewed not as a dynamic process, of which we are a part and in which there are many forces at work, but as something abstract, almost as a static picture, in which we point to various isolated episodes. You cannot pick out a particular form, a particular way of doing things, in ignorance of the social, economic, technological and cultural forces that actually create it.

Q In fact, a case in point is the “post-modern” movement, which seems to view history as a series of consumable allusions that one picks and chooses from or disregards at will. The cultural and historical references that go along with particular



Bond Ryder Associates. Mary Holmes College Residence Hall, West Point, Mississippi, 1970. left (photo: Bond Ryder). Right, Brownsville Multi-Service Center, Brooklyn, N.Y., 1979.

images, at least today, are often disregarded and become an absurdity.

A Absolutely. The whole question of symmetry, for example, which is a very complicated issue, is considered without much historical sense by many post-modernists. The use of symmetry has had various meanings throughout history, and these meanings are related to different forms and to particular ideas about culture. To treat symmetry as just a neutral organizing device, which I think a lot of people do, is very questionable. For example, symmetry has been used in many situations as a means not only of organizing the plan but of defining authority. To ignore that is also questionable. To assume that a colonnade is good because it is a colonnade, without questioning what the scale of that colonnade can mean, what it really has implied in the past, can lead to misinterpretations. Approaches to detail are very revealing about intentions. For example, in North Africa, Roman conquerors built their buildings in a completely Roman fashion, incredibly different from the traditional vernacular detailing. That very stylization of details imposed upon another place reflects a conviction about their position in that society and their power.

Q How can one overcome this disjointedness and restore a rewarding sense of history to the student through the educational process and as part of the working process of design?

A One must have courses that really do deal with history as a dynamic process and that point up the social, political and economic forces that influenced the buildings of particular historical periods. At Columbia, in fact, one of the courses that does that quite well is a course we call "Thresholds." This course tries to deal with particular moments in history where several conditions changed, where there was quite a rapid change in building design. The class analyzes what took place, whether those changes were a result of a techno-

logical idea, a social idea, or a cultural or aesthetic idea and, finally, tries to understand the various forces that might create the next stage of development and the next set of ideas.

Q That sounds like a welcome departure from the norm of teaching architectural history simply from an aesthetic and stylistic perspective.

A Oddly enough, I believe we could also have a great deal of impact on students through our courses in technology. Courses in building construction and mechanical systems are taught in a very neutral way, without any mention of the social and cultural meaning of various technological decisions. By looking at vernacular architecture, which is very much bound by the limits of the immediate environment, one can see how technological issues have been resolved in relation to the available materials and certain social or cultural goals. In fact, we are now at a moment in history where the energy issue raises questions about the assumptions we have made about how bright a room should be, about how we build and about the amount of waste we generate.

If one could begin to give students a sense of where they are at this moment in history not only through the way in which history and theory courses are taught, but also through technology courses and criticism in the design studio, they might become more conversant with building content.

Q It is important for students to appreciate the multiplicity of goals that a building inevitably has. There are the spoken goals, which are quite plain: a library has the very clear function of housing books and making them readily available to the reader. However, a library is also a place to be—not necessarily to read a book or magazine, but to have an excuse for being in a public place where one can interact with people in ways that are privately motivated. That programmatic notion will probably not be gleaned from the client's

original set of objectives. Advocacy for the inarticulate or generalized user will come from the architect and his understanding of the human values a building can represent. I suppose that brings us back to the first question I asked about how the student can begin to understand expansive notions of a building program and a building's intentions. To be a really good building, the programmatic intent must go far beyond the very specific, statistical requirements that we speak of.

A Yes, precisely. If you assume that buildings inevitably change, that their use will evolve over time, then the only way the building will really survive is if it does deal with these large issues. A building that is designed just to solve the mundane problems of a library, for example, without seeking to reflect larger goals, may not be useful over time.

A library is one of the problems we set in first-year design studios. In the context of cities, it is actually quite an interesting problem. One looks at the way libraries are being used at this point, which does show a kind of evolution of program due to a particular social situation. In many cases, libraries are now becoming a kind of community center for elderly people, a place to go that is manifestly public and where, at the same time, you can pursue your own goals. The library thus represents a vital social institution at present. We are starting to hold courses on certain building types where the goal is not just to analyze how a theater works at this moment, but also to look at the history of theaters and their evolution through various historical periods. Again, this will afford the opportunity to reflect upon the cultural context of the built world. Along these same lines, Suzanna Torre has given a course that deals with markets and museums. These seem an odd pair at first glance, but it is an attempt to deal with the complexity of public buildings and to show how the sense of the buildings has evolved and changed over time to the point

are combined into one.

Q To explain social architecture to the uninitiated, one wants to find illuminating sources. How do you make use of examples from the built world in your teaching?

A We start every design problem, as a matter of course, by asking students to look at precedents—buildings of the same type—and to try to understand their organization. That process almost always provokes a discussion that brings out at least some of these issues regarding content.

Q Let us return for a moment to the technical, or technological, issue. The building industry today seems to be straying more and more from any notion of craftsmanship or quality in buildings. This puts a great burden on the architect to insist on some measure of quality and to enforce it in the way he details buildings within the context of current possibilities. Is there anything that one can do in school to facilitate and prepare for that process, both in terms of analysis and in terms of actually imparting necessary skills?

A That is really an unexplored area, at least in my experience. One of the biggest problems for us at Columbia is, in fact, that whole set of courses on technology, because they don't deal sufficiently with the kinds of issues that you are raising. What is implied by your question is not only trying to learn certain skills about how buildings are made, but also how one approaches the detailing of buildings from a conceptual standpoint. One of the things that has happened is that somehow, in the whole process of building, we have made the role of the builder, the person actually working on the building, not very important, and the process does not draw upon any of the creative energies which that person might have.

There were a lot of discussions about this at the time of the Bauhaus. Even then, the tendency was to mass production, to industrial production. The need to make working on buildings rewarding was only partly acknowledged. A carpenter really doesn't participate in the construction process in a creative way akin to our process.

I think your question is actually quite important and is one of the issues that we really ought to be quite concerned about. Beyond the question of putting together a building so that it doesn't leak, and so forth, how can we begin to use the creative energies of all the people involved in the building process? How can one, for example, get the carpenter to use a little more care in putting things together? That probably requires that he be given a little bit more autonomy.

When your firm was designing a car fac-

we get a car. We don't expect that each little team that makes a car to do the door handle differently. Nevertheless, you talked about somehow trying to improve the quality of the working environment and the level of participation through organization of the production of the car into teams. These teams should work in a space calibrated for their number. Rather than one person just being responsible for putting in the same bolt day after day, year in and year out, each group would be responsible for the production of the car in its entirety, thereby giving people a little bit more control over their work life. We need that kind of analysis in architecture and in the training of architects. If we always accept that the contractor has no interest in making buildings any better than he has to in order to maximize his profits, then the quality of building construction is going to continue to deteriorate. In teaching the technology of building, we have to realize that these issues also require the skills of the designer.

Q The glamour in the teaching world is design with a big "D." Part of the problem with the technological side of our education is that courses that support the design process in school tend to be considered the backwater of the educational realm. How to bring them respectability—how to reconnect those issues to the content of architecture—is a major problem that I feel educators have not properly faced up to.

A I am not sure I know how to change this other than to increase the intellectual content of these courses and broaden their base of interest.

Q In what ways do you believe that the issues we have been discussing are identifiable in your own buildings?

A One of the things that we are very concerned with in our firm—a firm of minority architects, black architects—is a cultural issue. I am not sure my partners would agree at all, but if I had my way I would like to conceive of our office as neither a minority office nor a majority office. I would like to see it define itself as an *American* office. I don't mean that in a chauvinistic sense. Rather, I think that American culture is really fascinating and could at this point provide a great creative force for any office. In one sense, I am a bit restless with some of the ways in which we have to define ourselves. That is not to deny that black American culture is very important, but I think that it is part and parcel of American culture. What we all need to discover, whether we are black or not, is that this is, in fact, a multicultural society—a fact that can have a tremendous impact on an architect's work. How? Well, one of the ways—which is not really to distort the cultural end of it, but turns to the technological view—is to try to un-

For example, when we design a building, we look at the composition of the labor unions in the area and then try to design to make sure that, if it is in a Black or Hispanic community, people who live in the community have a better chance of working on its construction. For example, if one were to design a building completely out of aluminum products, very few minority people in America could work on the building, because the aluminum industry is one in which not many minorities are involved, from plant to fabrication to erection. If one were to design a building in brick or block, there would be a much greater chance of employing more minority people. Designing a building in materials that are more labor intensive obviously has other benefits as well.

Another element that interests us is to understand the meaning of scale in buildings. Many people in this society are very much intimidated by their surroundings, and feel that authority in the society has not represented them and is traditionally antagonistic to them. In public buildings, we try to look at the question of scale so that we can make buildings less symbolic of an authoritarian situation. We have tried to understand how our buildings relate to those who build them and whose economy is affected by them. We have tried to understand at a very simple-minded level and have attempted to represent our buildings as drawing not just on the history of black people in this country or the history of the European, but really on the fact that America is a culture where a lot of forces come together.

Q What are some of the advantages and disadvantages for the student in having design critics who are chiefly engaged in the practice of architecture?

A There are a lot of advantages in having teachers who are also engaged in the practice of architecture. It should mean that they will bring with them a grasp of the issues they deal with in practice. If they are at all sensitive to their practice, they will realize the breadth of understanding called for. It is also important, however, to have historians and theoreticians—people who are less involved in day-to-day building activities and can offer a longer view on specific problems. This would be a good balance.

Q Producing architecture is a highly interactive process. Because buildings are incredibly dense with meaning, many levels of complexity become apparent only when one is immersed in all those factors that make a building come about. School tends to be a rather one-sided operation, where one works in a vacuum, without benefit of a client or the voraciously real construction industry.

A The other day someone asked me a question that really stunned me. One of

buildings so that they can be built." I realized that I had never thought of it in that way. In essence, if you think of all the interactions that must go on and decisions that must be made, you don't view those decisions as compromises. You view them simply as part of the process. In school, if one has only to be concerned with schematic design, these decisions do appear as compromises—because, in fact, one has a pure vision of the product. In the way you are speaking of it, if one does view design as a kind of interaction of many people—those working on the design, the client, the builder, and so on—then all of those decisions begin to interact and to affect the design without being viewed as compromises.

Q One often feels that idealism and single-mindedness are going to be dashed when one enters the world of building design. Again, I believe that it should become much more a part of the educational process to inform students about the complexities of the design process. Historically, school curricula have been developed more by theoreticians, historians, and critics than by working architects. While there is good sense to that, a substantial gap between the theory and practice of architecture results, what is not bridged as part of the educational process.

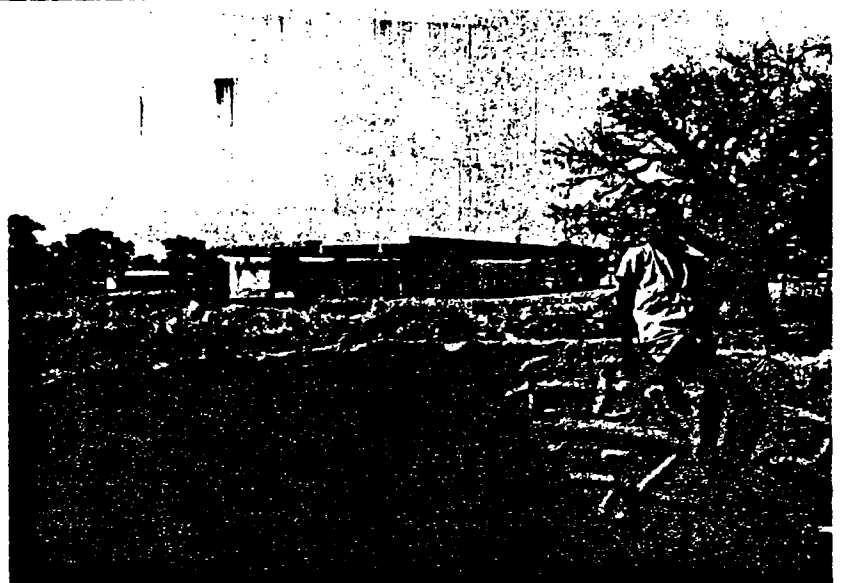
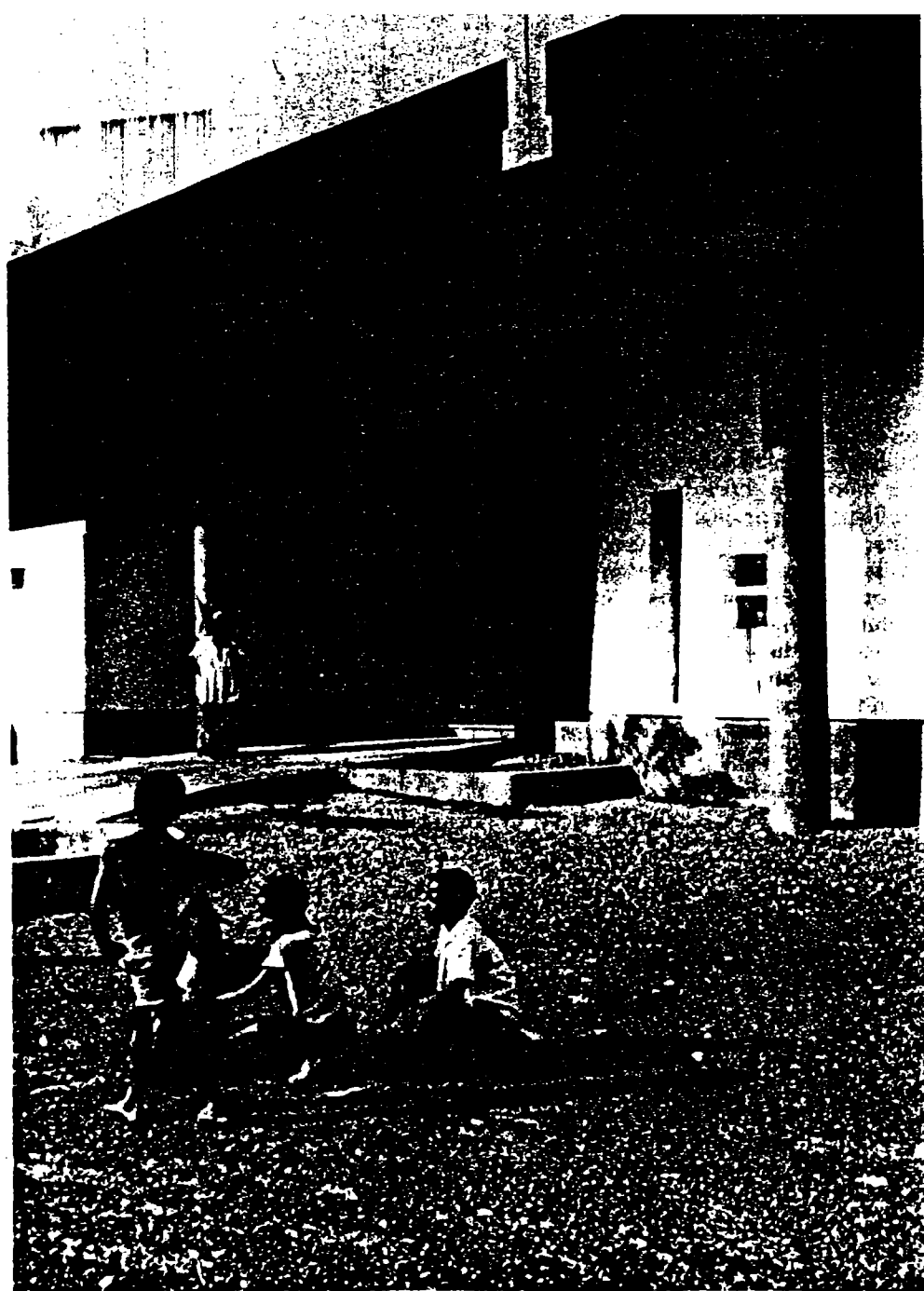
Columbia is now in its one hundredth year of existence. Has the summing up that the centennial celebration has generated provided any new insights into the state of architectural education today?

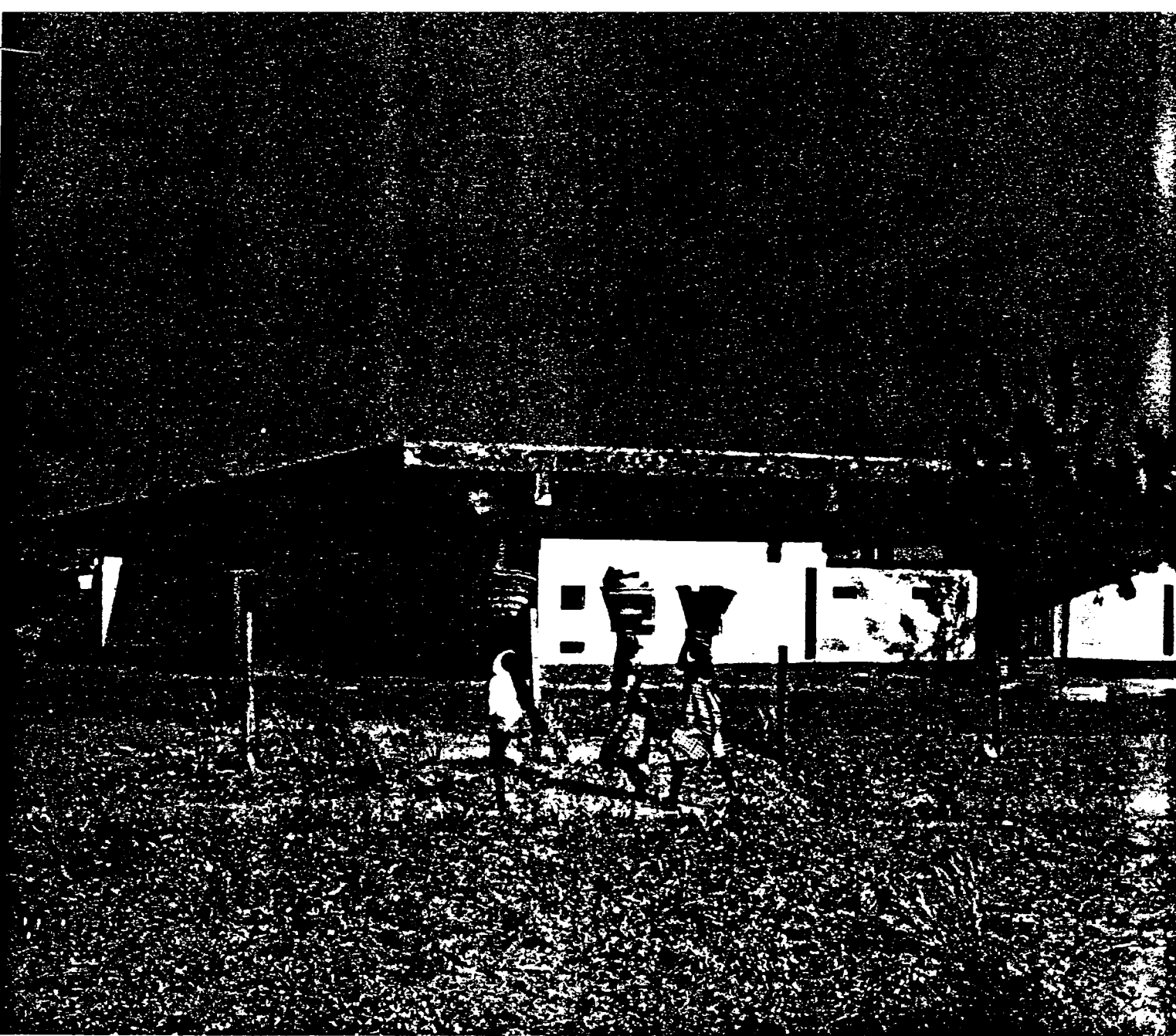
A One of the things that seems true of Columbia is that the school is constantly renewing itself. Yet it has very little sense of its own history. Because of its location in New York, it is very different from architecture schools in smaller cities. Columbia seems to have very little memory. For the centennial to make it possible to recall the past will be of great value.

Q I think you are absolutely right about the short memory. Part of that may be due to the school being very responsive to the social and political pulse of the city around it, and therefore less conscious of itself.

In summing up, if there were one particular direction schools should move in, what would it be?

A I think that architecture schools should put more emphasis on the architect's place in society, with a greater understanding of architecture as a broadly based activity. It goes directly to your feeling that there is a lack of historical sense in students today. I think that we somehow teach a series of illusions about where and what the architect is, what he or she does. I think that if we could be clearer about what role we play in society—I don't mean just the explicit role, but clearer about the world in which we live—it would be a great help.





Although I am not particularly fond of regionalism in architecture, the design of this library was very much influenced by the traditional domestic architecture of Northern Ghana. While the forms, scale, and ma-

Mr. Bond, the architect for the library he describes in this article, is an alumnus of the Harvard Graduate School of Design. He worked in Ghana for two years, and he has recently become the director of the Architects' Renewal Committee in Harlem (ARCH), an organization formerly headed by Forum Contributor C. Richard Hatch.

terials are not derived from local mud dwellings, the handling of masses (for example the softened corners of each of the four "buildings" under a single roof), the predominance of solid wall as opposed to glazed areas; and the sequence of multiple use spaces (through which areas of specific activity are reached)—all these are directly related to local practice. Therefore, it seems appropriate to describe first the marvelous Fra-Fra houses, and then the library.

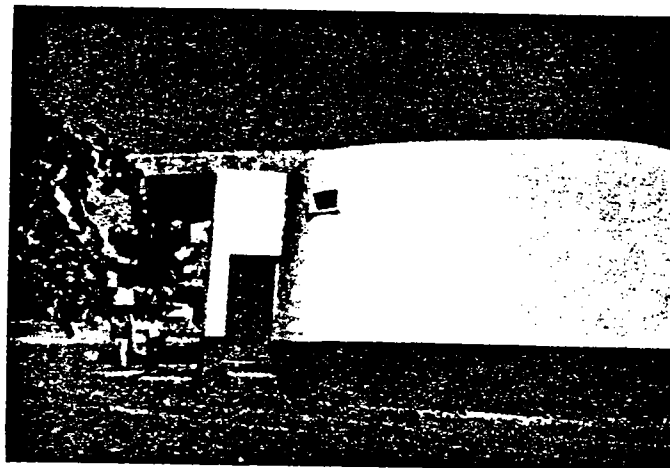
During the rainy season the savannah surrounding the town of Bolgatanga looks like a vast stretch of uninhabited farmland. As the dry season approaches and crops are harvested, the Fra-Fra houses begin to emerge and spot the landscape.

Each house appears to be a complex of several small, round houses which are, in fact, circular rooms slightly separated from one another. Every space, even including a nook for chickens, is clearly defined. "Round-

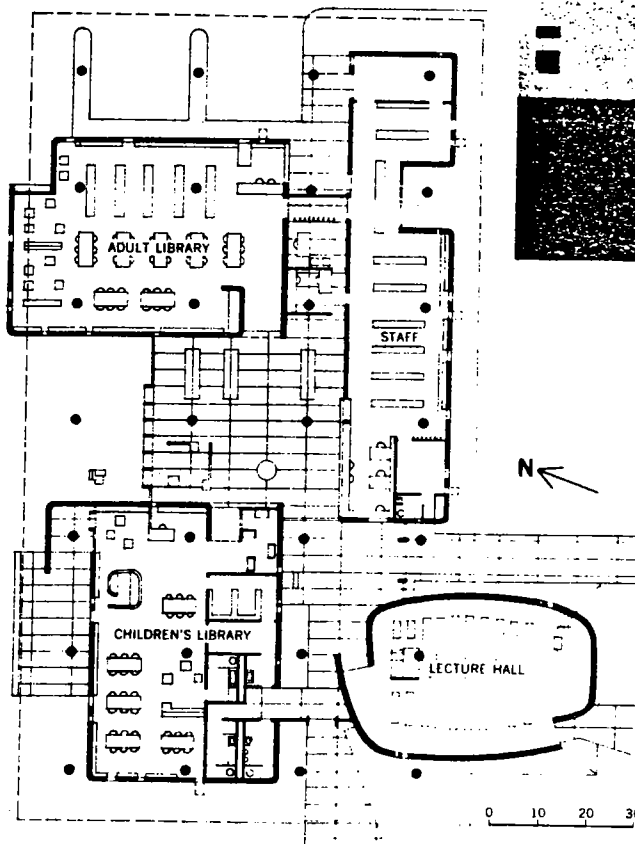
ness" predominates and is expressed on many different scales: the sleeping rooms are from 10 ft. to 12 ft. in diameter; the granaries are approximately 3 ft. across, and niches for chickens, fetishes, and other small objects are merely bulges in the wall linking the circles. The near-spherical earthen cooking pots are clustered like the rooms. The granaries and some of the rooms are topped with conical thatched hats, while other rooms have flat rendered roofs used for

A LIBRARY FOR BOLGATANGA

BY MAX BOND



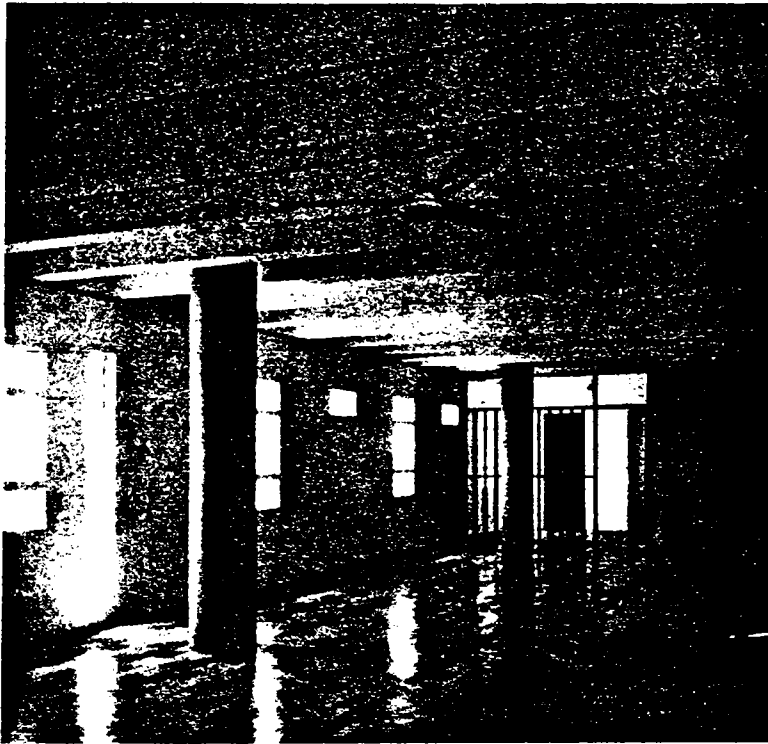
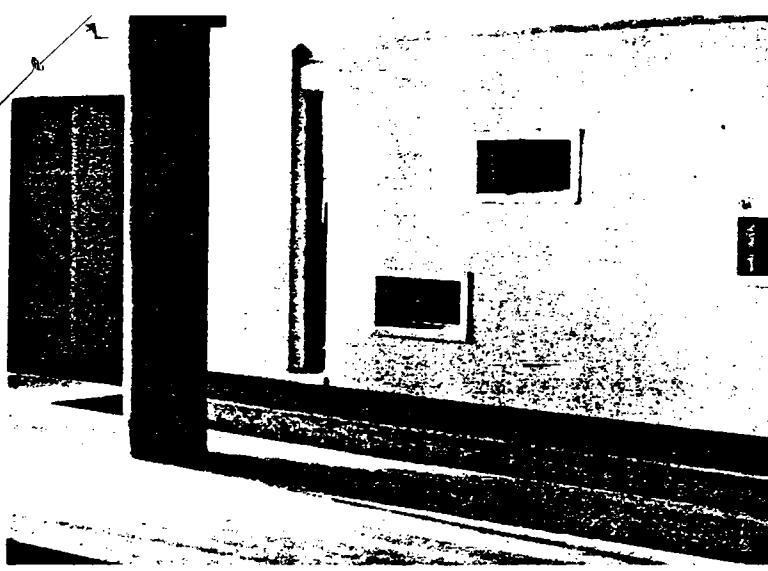
Left: library is, in fact, four separate buildings under a reinforced concrete "umbrella," with a ventilating space between the underside of this umbrella and the tops of the buildings. (See also plan, below). Right: Fra-Fra houses near library (top photo) were a regional source that suggested forms in the new building.



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...ing grain in the sun and
 ...ched by stairways which curve
 ...ward between the rooms.
 Spatially these traditional
 houses are extremely rich, and
 the unroofed courtyards and the
 closed rooms provide a sense of
 privacy and security. The houses
 do, however, require quite a lot
 of maintenance—primarily for
 the roof and the base of the walls
 (eroded by wind and rain).
 All public libraries in Ghana
 are built and administered by

the Ghana Library Board. A regional library for each of the administrative districts of Ghana is projected for the future. The central library serves all outlying libraries in the region. The director of library services, Mr. A.G.T. Ofori, wants each library to be a significant and unique building, a symbol of the emphasis on literacy in Ghana.
 The brief for this Upper Region Library at Bolgatanga required: an adult library with open stacks; a children's library



Top left: one of two open courts that separate the four elements of the library. Wall at right is part of children's library unit. Bottom left: workroom for library staff, before furniture was installed. Right: walls are stuccoed concrete block. Special blocks were used for window frames.



with an outdoor story-reading area; a lecture hall with accessibility ven when the library is closed; a staff area; stacks to serve bookmobiles based in Bolgatanga; sheltered parking and loading areas for the bookmobiles; and space for small exhibits.

Good building timber is scarce in the Upper Region of Ghana, and concrete is commonly used for modern buildings. Although concrete blocks are made, there is no facility for precasting

large elements. The Government has a fairly large, well-equipped building yard in the area. Yet when the concrete is poured above grade, it is usually carried by workers up long ramps in "headpans."

The new library was built of in-situ concrete and concrete block. Special blocks were used for the window frames. In the schematic phase all the walls above the base were to be of "landerete" blocks (composed of

earth and cement, similar in appearance to the traditional mud walls), but no local authorities would permit this material to be used for a "prominent modern building."

In designing the library I attempted to reflect some elements of traditional architecture and to deal, if only symbolically, with some of its problems—hence the exaggerated base. The library's program and my subjective responses to such factors as climate constitute other elements of the

design. I wanted to escape from the sun and Mr. Ofori wanted to avoid glare in the building—hence the big roof and its columns, forming an artificial grove within which the individual roofed buildings are gathered around two spaces. Very comfortable temperatures result from this arrangement and breeze flows naturally through the court spaces.

The open spaces between the four buildings extend to the main roof above. One



public space serving the lecture hall, and another is the library's common room, to be used for card files and small exhibitions. The latter is controlled from the main desk. The building was sited so that the courtyard, which is not open to the sky as in traditional buildings, would open on one side towards a large existing bao-bab tree. (According to legend, these strange trees offended the Gods, and were uprooted and replanted upside down.) The major spaces

otherwise have a minimum number of windows opening to the outside.

Many problems arose during construction owing to shortages of materials and to the fact that many of the laborers could not interpret drawings.

We were often called upon to supply supplemental sketches, and the site foreman had to tax his ingenuity to get the job done. Very little timber had been specified and in each instance of its use the joinery work was ter-

rible. Every effort to improve it backfired.

Surprisingly, the building went up quickly; but various shortages, and a radical change in the Government of Ghana, which prompted the reorganization of the state construction corporation, delayed final completion.

On our last trip to the library a schoolboy, who, I like to believe, lives in a round compound house, said to us, "the house is nice-oh!"

FACTS AND FIGURES

Upper Region Library, Bolgatanga, Ghana. Owner: Ghana Library Board (A. G. T. Ofori, director of library services). Architect: Max Bond (Nat Cofie, chief draftsman). General contractor and engineer: Ghana National Construction Corp.
PHOTOGRAPHS: Willis Bell.

These are last years letters.
Thought we ought to keep
the package together for now.

Mr. Philip W. Dinsmore,
Secretary
The American Institute of Architects
1735 New York Avenue, N. W.
Washington, D. C. 20006

Dear Phil:

Please allow this letter to be my nomination in support of J. Max Bond, Jr., AIA, for the Whitney M. Young, Jr. Citation on behalf of the AIA's Minority Resources Committee.

Dedicated to the architectural profession's commitment to social issues, Mr. Bond advances social awareness through his involvement in architectural education, in the community and the city environment, and in architectural practice.

Mr. Bond and his social and civic contributions stand as exemplars to the architectural profession. During 1967-1968, Mr. Bond served as Executive Director for ARCH, the Architects' Renewal Committee of Harlem. Of Mr. Bond's efforts at ARCH, Peter Broches, Partner at Mitchell/Giurgola remarked:

As Director of ARCH, the Architects' Renewal Committee of Harlem, Max Bond played an important role in bringing design and technical services to a disenfranchised community. Additionally, a link was made between ARCH and Columbia University [sic] enabling students to become aware of working alternatives to corporate practice. Max represented a role model for socially concerned architects. The program at ARCH set a working precedent for the interactive forum that we envisioned as the ideal setting for educating architects.

Mr. Bond presented a study suggesting approaches to planned change in developing countries to the Faculty of Architecture, Kumasi, Ghana in 1968. With the assistance of a National Endowment on the Arts grant in 1975, he produced 20 New York radio programs on architecture and urban issues. Mrs. Martin Luther King, Jr., selected Bond as Chief Architect for the Martin Luther Center for Social Change, Atlanta, GA. Currently Dean of City College, NY, and member of the New York City Planning Commission, Mr. Bond will serve on the 1986 jury for the New York State Council on the Arts' "Inner City Infill: A Housing Design Competition for Harlem."



THE
AMERICAN
INSTITUTE
OF
ARCHITECTS

1735 New York Avenue, N.W.
Washington, D.C. 20006
Telephone: (202) 626-7300
Cable Address: AMINARCH
Telex: 710822 1112

September 13, 1985

Mr. Philip W. Dinsmore, AIA
Secretary
The American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

Dear Phil:

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J. Max Bond has met and continues to meet the challenge which Whitney M. Young, Jr., posed to the profession at the 1968 AIA National Convention in Portland, Oregon. He has brought distinction to the architectural profession through his social and civic contributions.

In recognition of these outstanding contributions, I nominate J. Max Bond, Jr., for the Whitney M. Young, Jr. Citation, an honor which he truly deserves.

Sincerely,



Christopher J. Smith, AIA
Director
Northwest Region

cc: Minority Resources Committee

THE RUSSELL PARTNERSHIP INC.

Architecture · Planning · Interior Design

November 18, 1985

American Institute of Architects
1735 New York Avenue
Washington, D.C. 20006

Gentlemen:

Architect Max Bond has distinguished himself by his dedication to the profession and by his work as a practitioner and a teacher. He is worthy recipient of the Whitney Young Award of the American Institute of Architects. I recommend the A.I.A. to bestow this well deserved honor on Mr. Bond.

Yours truly,

THE RUSSELL PARTNERSHIP, INC.


Walter B. Martinez, A.I.A.

WBM/ar



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10 September 1985

Mr. Philip W. Dinsmore, A.I.A.
The American Institute of Architects
1735 New York Avenue, N. W.,
Washington, D. C. 20006

Dear Mr. Dinsmore:

I am pleased to nominate J. Max Bond, Jr., A.I.A. for the Whitney Young, Jr. award. Max Bond has consistently served as a role model for socially, conscientious architects, without abandoning his practice or his concern for design excellence.

Mr. Bond, a founding partner of Bond Ryder Associates of New York, has helped to establish his firm as one of the leading design-oriented firms on the east coast, through a process that does not ignore the multifaceted, multicultural nature of American Society. They believe their architecture should fulfill the needs and aspirations of the users, whether it is a memorial to Martin Luther King, Jr. in Atlanta, Ga., a library in Northern Ghana, West Africa or housing for low-income residents of West Harlem.

Mr. Bond is a demanding, innovative professional whose tenacity, intellect and dedication make him a leader and servant of his community. He served as Executive Director of the Architects' Renewal Committee of Harlem (ARCH). ARCH was the first advocacy planning organization in the country offering free professional services to the poor. They developed training programs in architecture and published information on housing and planning programs available in the city. He taught at Columbia University for 16 years and was Chairman of the Division of Architecture for several years. Recently, he was appointed Dean of the School of Architecture at New York City College. In 1980, he was appointed to the New York City Planning Commission by Mayor Koch.



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These achievements are significant in light of his continuing commitment to bringing the fruits of the architectural profession within reach of aspiring minority students and his work as a practitioner helping the poor and underprivileged benefit from architecture sensitive to their needs.

I am most proud to nominate J. Max Bond, Jr., A.I.A. for this award.

Respectfully submitted,

Stanford R. Britt
Stanford R. Britt, A.I.A., NOMA
President

SRB/jww