



MEMORY | WORKS

Teaching
Practice
Research
Scholarship

I consider teaching to be inextricably linked to my design practice, design research and public service. I was born in New York City and raised in Buenos Aires, Argentina. In Buenos Aires, I learned about construction from an early age, as I often visited construction sites with my father -Isaac Bonder, Arquitecto- who studied in Buenos Aires and then at Penn with Louis Kahn (1960-61). In Argentina, I lived through and studied during complex and dire times -military dictatorship, state sponsored terrorism, and desaparecidos. My formative years at Facultad de Arquitectura, Diseño y Urbanismo (FADU), Universidad de Buenos Aires, were marked by a seamless imbrication of design, methods and construction, and, at the same time, marked by absences, violence, and deep silences. In 1982-83, things began to change. We protested and marched in our public spaces to regain democracy. The last few years of studies at the university were intense, and joyful. There was an exhilarating feeling that comes from learning in freedom, from being able to speak openly, from being part of a community of thinkers in-formation. I learned from and with wonderful professors that brought new voices and visions to FADU, with a renewed democratic life. In 1985, I began practicing architecture (with my father and other partners) and teaching at FADU. In 1995, after practicing and teaching in Buenos Aires, I came to Cambridge to study at the GSD, and I began to more systematically investigate the relationship between Memory and Architecture. Since then, **I have devoted a significant part of my design work, teaching, design research, and advocacy to the relationships between Memory, History, Trauma, Architecture, Landscape, Art, Public Space.**

I began teaching at Roger Williams University (RWU) around 1999, and as full-time professor in the early 2000's. I also had the chance to teach at Syracuse, Nebraska, Harvard, and visited many schools around the country and the world. I am deeply grateful to continue to have the chance to work with committed students, colleagues and communities. I am also grateful for the chance to participate of many endeavors across disciplines as part of my ongoing commitment to exploring and charting new paths regarding the relationship between memory, spatial practices, human rights and justice, which are -and have been for many years- at the center of my work. I am principal of Julian Bonder & Associates and partner at Wodiczko + Bonder (both in Cambridge Massachusetts). Some projects include the Center for Holocaust and Genocide Studies at Clark University, the Middle Passage Memorial, the Canadian National Holocaust Monument, the Martin Luther King Jr & Coretta Scott King Memorial, and the Memorial to the Abolition of Slavery in Nantes, France. This memorial is a unique kind of public space in Europe in its scale and meaning and has received more than 2 million visitors to date. **As an active contributor to contemporary national and international debates on memory, public space, public art, I am committed is to continue to creatively intervene into these debates through teaching, projects, public advocacy and community work.** My teaching in studios and seminars, my design practices and design collaborations, my work with communities, organizations, as well as endeavors across disciplines -such as Universities and Slavery, Harvard and Slavery, the Symbolic Reparations Research Project in Central and South America, the European Observatory on Memories (EUROM), the Auschwitz Institute for the Prevention of Genocide and Mass Atrocities- along with my public presentations and public advocacy are grounded in such commitment.

"The questions which one asks oneself begin, at least, to illuminate the world, and become one's key to the experience of others"

James Baldwin

Throughout my work, I grapple with questions such as: How can we envision projects and proposals that would shed light over and assist in the process of working-through difficult memories, past and present injustices and collective traumas while engaging in meaningful life-making, pedagogic, healing, reparative and re-constructive work? How do we position ourselves and how do we envision our roles as architects, artists, teachers, educators, administrators, students, activists, and public intellectuals when working in such projects?

I believe in our capacity to participate of and to elicit positive transformative changes in the world. I **believe that Architecture is, fundamentally, a life-affirming endeavor inextricably linked to our social, political, and cultural existence.** It entails a "yes to life" as James Baldwin would have, perhaps, said, and it entails engaging with the world and society with profound care, generosity, love, and committed optimism. At the same time, Architecture as a discipline and a practice can serve to challenge our presents, can assist to envision better futures, and thus can contribute to heal histories of violence embedded in our built environment. This is a pivotal time for the future of justice, equity and the environment in our country and the world, while also being a defining moment in our students' lives. In this sense, following Baldwin again, through our work and teaching "we can attempt to illuminate the world" by proactively reorienting architecture (its practice and teaching) towards models centered on ethics, ideas (and ideals) and commitment to democracy, to the public good, to communities and the commons. To do so, I would like to suggest, we (teachers, designers, architects, artists, activists, administrators, cultural agents) have a threefold task: to conceive works, programs and organizations that will creatively challenge normative narratives and invite many voices to be heard; to create justice centered projects aimed to elicit new forms of memory and ethical consciousness new forms of visibility in our democratic public spaces (and in our campuses); and, to work to expand students' and communities' sense of agency and purpose.

I believe that teaching is ethics in action. I believe in a practice and teaching pedagogy that attempts to bridge and inhabit the distance between critical thinking, design processes and commitment to an integrative approach for architectural production. It is pedagogy and a practice that understands Memory and Ethics in Architecture as broad lenses, through which we can question, observe, and impact our discipline and profession. It is an approach that values achieving spatial richness through an economy of means, integrating resources with a clarity of intent. It is a pedagogy and a practice that explores the potential of sites, through the construction of precise 'architectural conversations and careful making. It is an approach that attempts to further advance students' and communities' awareness about history, memory, spatial experience and justice. My courses (Studios, Foundations/Introduction, Seminars on Public Space, Thesis) seek to create welcoming spaces where students engage with unknowns, with their lived experiences, with complex histories and materials; where, as communities of thinkers and makers, they can envision themselves and their design work as agents and catalysts for change. I am deeply grateful for their trust, commitment and efforts, in classes across our curriculum, and in studios that explore themes related to architecture, history, memory, and justice, -such as the "Unearthing Traces and Legacies" studios at RWU (ACSA Creative Achievement Award).

Shaped by an awareness of the need to address diverse publics and different generations through our work and teaching, I believe in expanding our roles as active agents for culture and dialogue, assuming a committed 'response-ability' towards human rights activism, social and environmental justice and civic engagement. Ultimately, I believe in challenging ourselves, our students, and the communities we work with, to grapple with the fundamental lesson articulated by Coretta Scott King: **"Struggle is a never-ending process. Freedom is never really won; you earn it and win it in every generation."**

This abbreviated portfolio is fundamentally an expression of my heartfelt gratitude to students, mentors, colleagues, communities, partners and friends, for their trust and joint efforts along these years.

Unearthing Traces of Rhode Island's Slavery and the Slave Trade

Roger Williams University

Graduate Design Studios

2016 ACSA Creative Achievement Award

The questions which one asks oneself begin, at least, to illuminate the world, and become one's key to the experience of others.
James A. Baldwin

These studios' pedagogy is focused on generating a sustained engagement with the past and with contemporary issues related to history, memory, space, inequities, legacies of enslavement, and power. While our studio design projects work toward the creation of various kinds of proposals, including archives, museums, memorials, public spaces, information centers, places of activism around race and justice, our students spend the semester in a continuous dialogue around these issues. We work toward building a community of designers who are more aware of privilege and more actively inclusive in their practices. The projects shown here demonstrate both the work and community we build together.

Our studios, which explored Rhode Island's involvement in the Slave Trade and Slavery, served to establish positions and to develop proposals meant for generations that will "inhabit the distance" between Slavery and Slave Trade as recollected background still impacting in our present. Understood as a design and research laboratory, these studios departed from traditional ways of thinking about public space, memory, trauma and representation.

Our **Design Blueprint** (including proposals for archives, museums, memorials, public spaces, information centers, throughout cities such as Bristol, Newport, Providence and the Blackstone Valley) has enabled a broad dialogue and inter-disciplinary work and conversations with historians, cultural activists, historic preservation groups and historical societies, and, in the near future with policy makers and state officials.

Bristol

Linden Place I & II
Museum of Slavery – Dewolfe Tavern
Center for Study - Waterfront
Center for the Study of American Injustices

Providence

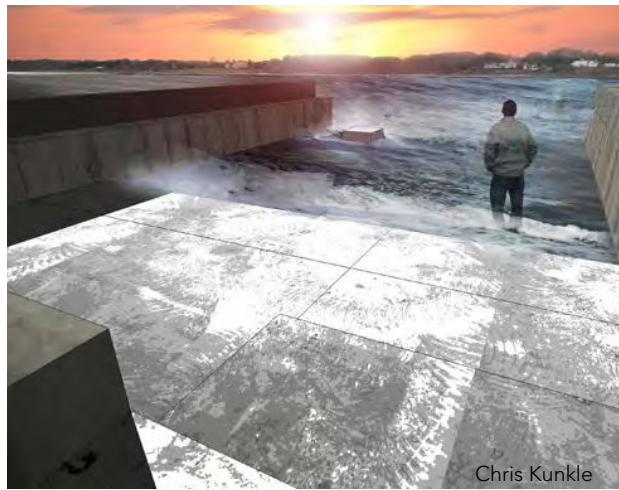
Brown University
- Center for Discussion (Inner City Students)
- Center for Study of Slavery and Justice I & II
- Center for the study of present-day slavery
The "other" Museum I & II (Harbor Heritage)
The Rhode Island Archives - Downtown
The Rhode Island Archives - John Brown House
The Bridge of Understanding
Center for Recovery (present-day sex traffic)

Newport

God's Little Acre Newport Cemetery
The New Long Wharf
Museum of Newport History
Museum of African American History & Diaspora
The Floating Museum I & II
The Newport Island - Interpretative Center
Memorials – Coast & Ground

Pawtucket

Labor Watch Institute
Rhode Island New Labor Training Center
Rhode Island Incubators
The Transient Museum



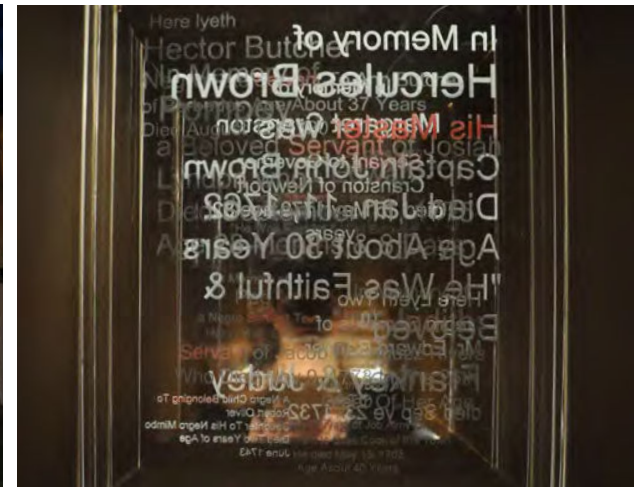
Chris Kunkle



Chris Kunkle



Chris Winkler



Scott Walzak



Dave Fredlund

Unearthing Traces of Rhode Island's Slavery and the Slave Trade

Roger Williams University

2016 ACSA Creative Achievement Award

Professor Julian Bonder has sustained a highly distinguished research and design agenda investigating memory, trauma, and Architecture for over two decades. **In the significant work on Rhode Island Slavery, Professor Bonder's pedagogical brilliance in not assigning sites but asking students to discover, to research and to see themselves as architects-activists-curators is compelling.**

Ron Henderson, FASLA

Professor and Director, Landscape Architecture Program / Illinois Institute of Technology

This studio has taught me the lost importance of creating architecture with true meaning, not just creating walls with any material, which then create spaces, which create the form of a building. So many of us forget the value in this and overlook the strong impact that architecture has on everyday lives.
Sarah Payton

I designed something this semester that was different than all my other projects. Everything I did was for the development of the project, every sketch, every model and every note was to help develop this project to reach its full potential.

Chris Capozzi

While I would be happy to speak to the excellence of Mr. Bonder's professional work, on projects exploring public space, memory, and trauma, I am not architect and in the end not the best judge of such matters. What I can say, however, is that among the community of historians interested in issues of public memory, Mr. Bonder has garnered an extraordinary reputation as architect, scholar and teacher. **These design studios should be considered a significant contribution to a much needed cross disciplinary debate and conversation.** Not only does Bonder have an ability to design and work through significant projects but to inspire young 'colleagues' (as he calls them) in a journey where architecture, public space, democracy, history and memory intersect.

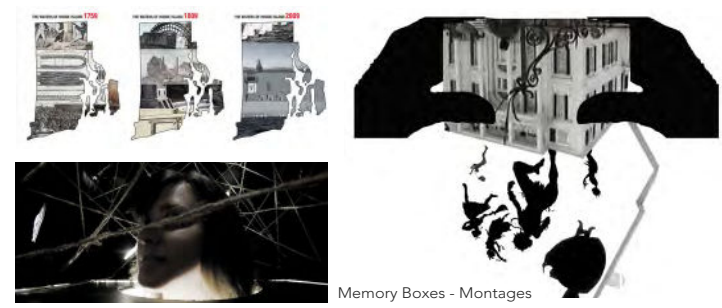
Sven Beckert

Laird Bell Professor of History - Harvard University

Author of "Empire of Cotton: A Global History" (2015 Bancroft Prize in History - 2015 Pulitzer Prize in History Finalist)

JULIAN BONDER

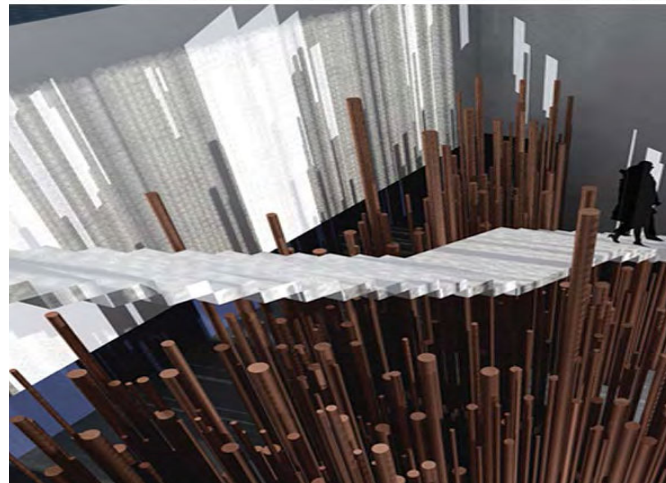
MEMORY | WORKS



Memory Boxes - Montages



Joe Kuhn - Slavery Museum - Newport



Taylor McNally-Anderson - The "Other" Museum - Providence



Reconstructions / Unearthing Traces

Harvard and the Legacy of Slavery

Harvard University - Graduate School of Design
Julian Bonder & Bryan C. Lee, Jr.

Option Design Studios

“Struggle is a never-ending process. Freedom is never really won; you earn it and win it in every generation.”
Coretta Scott King

Our Studio Mission was based on the principle that the field of architectural operations should be expanded to include new forms of justice-centered design and institutional work. Students were asked to develop both conceptual and institutional intentions as well as to select sites and create programs. These proposals attempt to respond and perhaps to expand the recommendations in the Harvard & the Legacy of Slavery Report. Students spent the semester in a continuous collective and collaborative dialogue around these issues. We worked toward building a community of designers who are more aware and more actively inclusive in their practices.

Studio Projects / Investigations

- Memory Boxes - concepts, themes, ideas, history and memory
- Visualizing the Harvard and the Legacy of Slavery Report.
- Conversations / Discussions - Organizations, Communities, Architectures, Art.
- Reconstructions / Unearthing Traces - Design Proposals
- Gallery exhibition / proposals, memory-boxes, mapping

Our shared history holds great significance, and it is crucial to represent, preserve, and memorialize it thoughtfully through design. To Professors Julian Bonder, Bryan C. Lee, Jr. and their students at Graduate School of Design, I extend my heartfelt applause. Their tireless dedication to fostering innovative design thinking and their unwavering commitment to addressing complex societal issues, such as the legacy of slavery, deserve our utmost admiration.

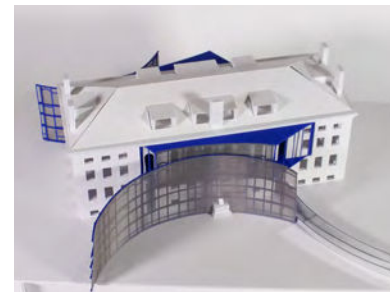
Daimian Hines, AIA NOMA
PRINCIPAL, HINES ARCHITECTURE+DESIGN

Studio Participants

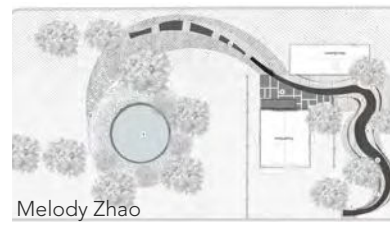
- Gabriel Soomar *Sugar: Bittersweet, Bridgetown, Barbados*
- Justin Hailey *Boston Legacy of Slavery Initiative, Long Wharf, Boston*
- Melody Zhao *Belinda's Petition: Royall House, Medford*
- Jesse Qiu *Contrasting Voids: Infinite Memory, Arnold Arboretum*
- Monica Mendoza *Center for Protest and Justice University Hall, Harvard*
- Angel Escobar-Rodas *Veritas Repository, Harvard*



Monica Mendoza



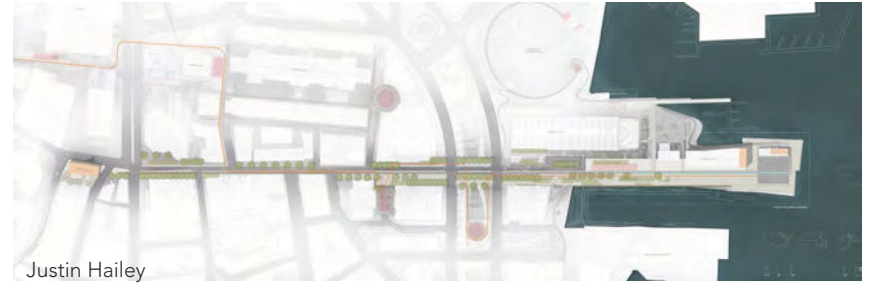
Angel Escobar-Rodas



Melody Zhao



Gabriel Soomar



Justin Hailey

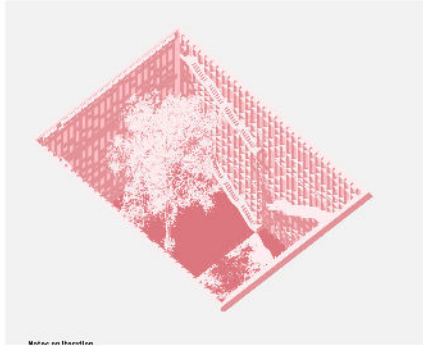


Jessy Qiu

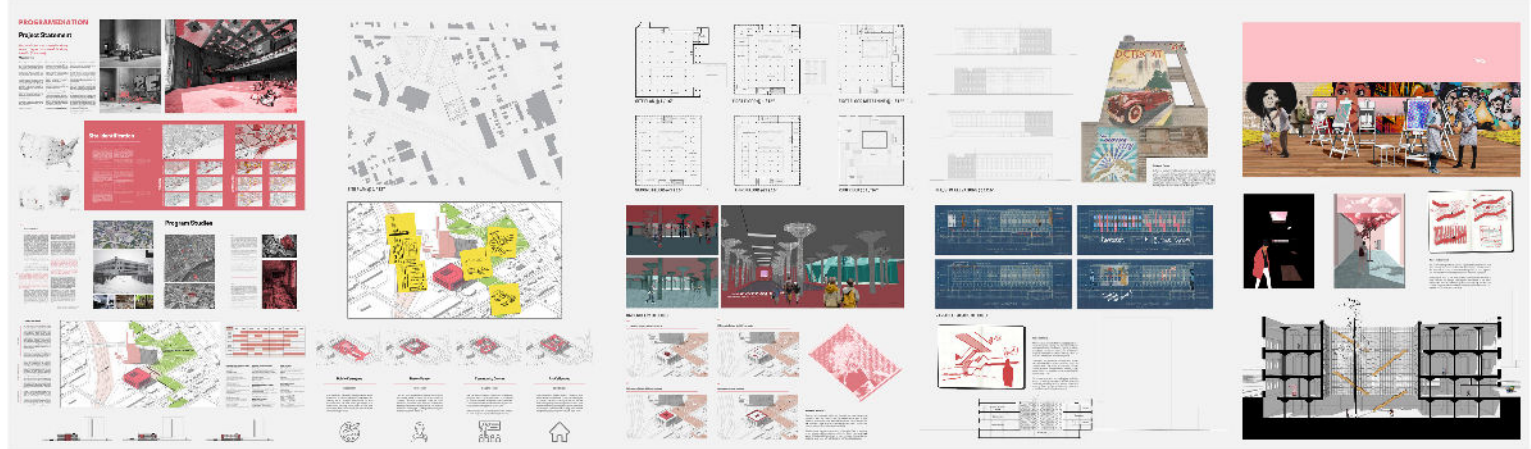


Graduate Thesis Work

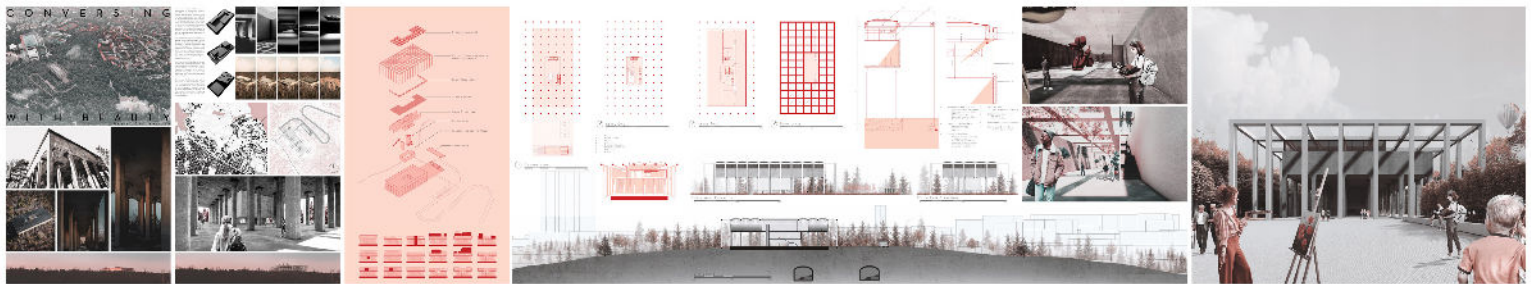
Roger Williams University



Skyler Moncada
 Programmation: an approach to abandoned buildings, Detroit, Michigan



Dan Sadowiczkyk
 Art Center in abandoned water tank
 Stockholm

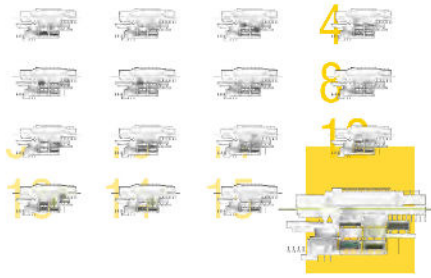


Cameron Germond
 Worcester Community Campus
 Urban Transformation

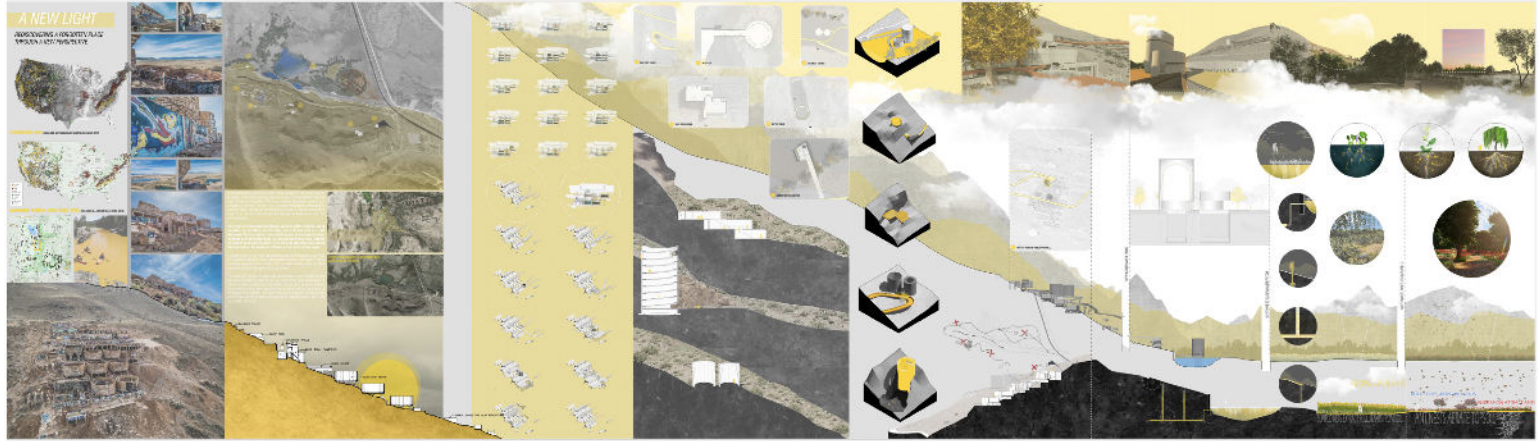


Graduate Thesis Work

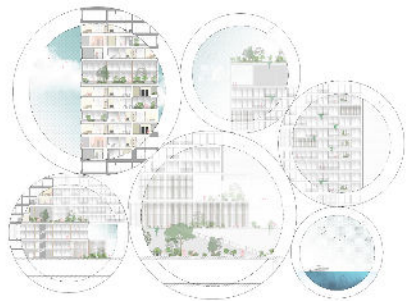
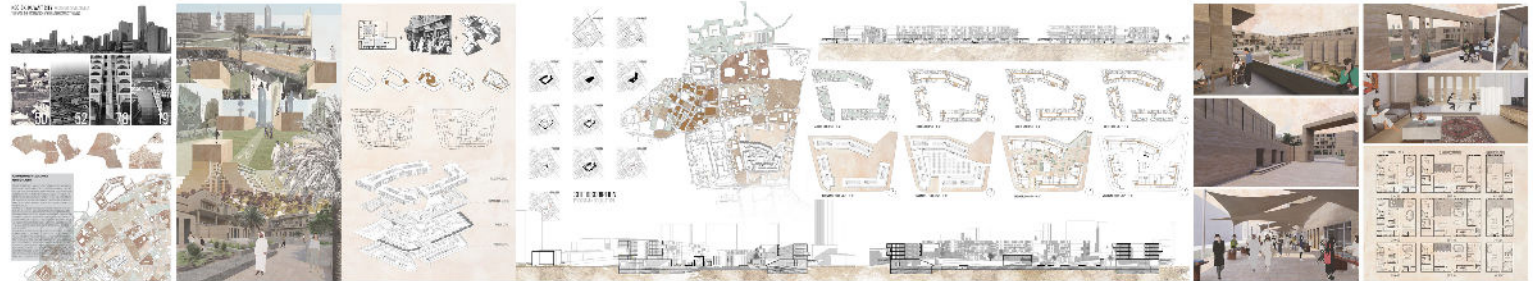
Roger Williams University



Loukas Varas
A new light: an approach to abandoned mines
Utah



Shaikha Alhaqqan
Kuwait City: Mixed Use Development
Kuwait



Evan Cordova
The Intrinsic Habitat
Manhattan, NY



Buenos Aires Graduate Study Abroad Program

Roger Williams University & Universidad Di Tella

Julian Bonder, Professor of Architecture & Program Director

The Buenos Aires Program was conceived, led and coordinated by Professor Julian Bonder, with support from RWU Dean Steve White and was held in conjunction with Universidad Torcuato di Tella. The program brought Roger Williams University Master of Architecture students to Buenos Aires. The program included: Graduate Design Studio; Architecture in Context-Argentina; Spanish; Professional Practice (including internships). Numerous visits to buildings and multiple cultural activities in Buenos Aires, as well as extensive travel took place (Iguazú, Cordoba, Rosario, La Plata, Mar del Plata, Colonia, Montevideo).

Graduate Design Studio

Museum and Center for Migration Studies

Julian Bonder, with Hernan Maldonado, Max Rohm

Buenos Aires, as main port of entry to the country, became the cosmopolitan metropolis of Latin America –a cradle of ethnic diversity. Of the 13 million people who live in the metropolis 90% descend from Europeans, middle eastern countries, or other places. The Argentinian Bicentenary (2010) presented an opportunity to address the history of immigration and the continuing influx of people to the city in the present, through research and design. Mapping, montages, derives, and other techniques were utilized.

Architecture In Context

Professor: Natalia Muñoz, Travel with Julian Bonder

Course designed to examine the history of architecture in Argentina. Travel to Cordoba, Rosario, Buenos Aires, La Plata, Mar Del Plata, Montevideo took place.

Architectural Practices In Argentina

Coordination: Julian Bonder, RWU

A course designed to expose our graduate students to professional practices in Argentina, immersing students in various design and construction processes. Visits to buildings & construction sites, as well as exploration on materials and delivery methods culminated in a 3-week internship.



Casa Curutchet - Le Corbusier - La Plata



Museo Caraffa - Cordoba

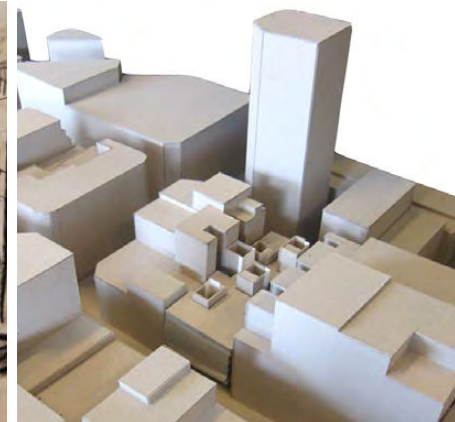


Migration Museum - La Boca - Katie di Gregorio -

Students: Amanda Wannall, Michael Lane, Nikul Patel, CT Nguyen, Laura Maynard, Katie Di Gregorio, Erin Pleticha, Adam Cuomo, Lou Benedetto, Chris Capozzi, Zach Taylor, Emily Goldenberg



Construction visit - Buenos Aires



Eladio Dieste - Montevideo

Comments

On Teaching and Pedagogy

Julian was always the most challenging of professors. It was with his unique techniques of finding quality and meaning that led me to be a more thoughtful practitioner; a methodology that has served me well to this day..... Even now, years later, his lessons still echo in my head; "It's good, but is it right?" He made me to realize the power of investigative methods, and its fundamental importance to good and meaningful design.

Scott Walzak(M Arch-RWU) / Senior Project Manager - Architect of the Capitol, Washington

Of faculty I had, one person stands out above all others: Julian Bonder. Julian has a way with his words and his thoughts that captivated me from my very first class with him freshman year, and continued in advanced studios and graduate thesis. I found Julian's style of teaching to be quite rare. He was never discouraging, but never allowed me to settle for any single solution. **Julian will never tell you that you are wrong. He only asks that you prove that you are right. This, in turn, imparts a work ethic that involves a plethora of research and creates a sense of curiosity in the mind that stays with you long after the semester is over, long after school is over.** I know that I am a hard worker, but Julian is an even better motivator.

Meredith McCarthy (M Arch) Valedictorian SAAHP, RWU -Master's Thesis Award/ Associate Principal - SASAKI

In projects exploring the difficult subjects of trauma, slavery, genocide, Julian has challenged and inspired students and future professionals to consider architecture's capacity to illuminate, clarify, and possibly heal the deep wounds of such events and, in doing so, taught them the skills of research, analysis, and considered action. Each of Julian's students, regardless of natural ability or level of success, has benefitted from his insight, focus, and kindness and will be changed by the profound conversation in which he has engaged them.

Alan Organschi, AIA, Gray Organschi Architecture / Yale University / Director, Innovation Lab, Bauhaus

Mr. Bonder has been a strong influence in my career well beyond my education at Roger Williams. I remember so clearly how, when I called him for advice on graduate schools he encouraged me to expand my list to include Yale, MIT and Harvard. These possibilities had never crossed my mind until our conversation and that day truly changed my life. I completed my Masters degree at Yale School of Architecture, now work at one of the top design firms in the country and truly love what I do. I am so thankful that Mr. Bonder gave me the courage to push myself well beyond the limits I thought were possible. He has directly influenced my education and career but I know I am not alone. These commendations are shared by so many others at Roger Williams and throughout the architecture community for his professional work. **He is a true teacher and student advocate and it is my hope that one day I will be able to encourage and inspire students the way he has for me.**

Eliza Higgins- BArch - Roger Williams U - M Arch - Yale

At every step of the way, Professor Bonder matched and exceeded my expectations, encouraging me to produce work in a greater quantity than I believed I was capable of, and work of a higher quality than I had before. This was true as a freshman, as it was true as a Masters student completing my thesis and degree under his guidance. I would not be the person or the professional I am today without his willingness to invest time and energy into mine and my colleagues' success. **I believe that is because he understands how to get the most out of people without breaking them down - rather, I would argue that he is known among students for his ability to build them up. To this point, Professor Bonder regards the persistence and intense efforts of his students with a unique and profound gratitude. I have never met another professor so personally invested, so deeply humbled by the efforts put in by their students on a regular basis, and, he often attributes his own successes as an educator to the people around him.** I have never known a more charismatic speaker or supportive colleague whose only interest seemed to be seeing the world handed off to a responsible and capable generation of young architects, passionate about their profession and actively aware of their history.

Skyler Moncada (M. Arch-RWU) / Designer, Shepley Bullfinch



Foundations of Architecture - 24 Houses // Students "draw" the plans of 24 houses at real scale in Campus. Students standing at Gerrit Rietvelt's Schroeder House, Dimitri Melnikov's House and Studio, and at Louis Kahn's Escherich House.



European Observatory of Memories - Barcelona
Memorial Democratic - Barcelona



Alvaro Siza Town Hall, Rosario
Construction Site, Buenos Aires

Memorial to the Abolition of Slavery

Nantes, France

Wodiczko + Bonder

This project was commissioned by the City of Nantes and its Former Mayor Jean-Marc Ayrault, after an invited competition. The project and its construction were funded by the city of Nantes, Nantes Metropole, with public support from many community groups. Many groups, engineering and construction companies, along with our team collaborated to make it possible. It opened to the public in March 2012, and has received more than 2 Million visitors to date.

This memorial is a metaphorical and emotional evocation of the struggle for the abolition of slavery, above all historic, but which still continues into the present. As a Working Memorial, this project proposes a physical transformation and symbolic reinforcement of 350 meters of the coast of the Loire along Quai de la Fosse. It includes the adaptation of a pre-existing underground residual space, a product of the construction of the Loire embankments and port during the XVIII, XIX, and XX Centuries. The project is centered on adapting a sub-surface preexisting space (residue of construction of the ports and embankments walls of the Loire in 18th, 19th, 20th Centuries) into a 'Passage', an Underground Memorial Space. Beyond its symbolic purpose, the memorial is used as a space for testimonies and as a special pedagogic and cultural instrument to continue the struggle for human-rights in the 21st Century.

This memorial, which is unique in its scale in Europe, is a message from all the people in Nantes, from all the inhabitants of our city, our county, our region to those around the world. I hope it becomes a place for knowledge and awareness for younger generations. The memorial will keep its promises: it will be a living place for collective commitment to perpetuate the memory of battles in the past and continue our struggle for recognition and promotion of human rights."

Jean Marc Ayrault,

Former French Prime Minister 2021-14 & Former Maire de Nantes, 1989-2012)

www.memorial.nantes.fr

2013 European Union Prize for Contemporary Architecture - Mies van der Rohe Award (Project Nominated & Shortlisted)

2012 Special Mention, European Prize for Urban Public Space (347 entries from 36 countries, Two Joint-Winners and Three Special Mentions)

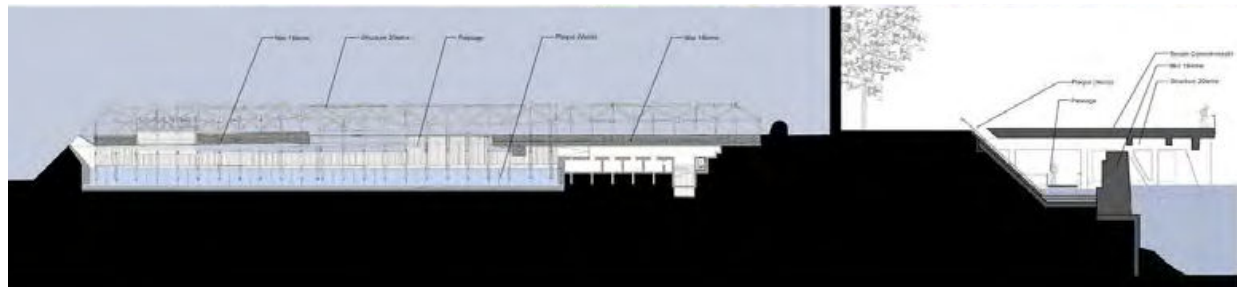
2012 Boston Society of Architects (BSA) Small Firm Award

2012 BSA Honor Award for Design Excellence

2012 1st Prize for Architecture, Sociedad Central de Arquitectos / Consejo Profesional de Arquitectura, Buenos Aires

2008 BSA Unbuilt Architecture Award

2007 Association of Collegiate Schools of Architecture (ACSA) Faculty Design Award





Views of the public surface level and the lower space of the memorial & George Floyd March, 2020.

The Center for Holocaust and Genocide Studies

Clark University

Julian Bonder + Associates

2000 Boston Society of Architects (BSA) Young Architects Award
2001 ACSA Association of Collegiate Schools of Architecture Faculty Design Award "for work which advances the reflective nature of practice and teaching"
2001 AIA Central Massachusetts Citation;
2001 Architecture of the Americas Citation;
2001 AIA New England Special Award for Excellence in Design;
2003 BSA 2003 Honor Awards Citation

Commissioned by the Director of the Center and Clark University, this project involved working in a particular site that plays a pivotal role between Clark University's Main Campus and the Woodland Street Neighborhood -listed in the National Register of Historic Places. The site included an existing Colonial Revival structure, to be adapted, built in 1899 by the firm Frost, Briggs & Chamberlain. The unprecedented program in Holocaust Studies required offices for faculty, graduate students, and staff; meeting and seminar rooms; exhibition area; a Holocaust library-reading room, and a small memorial garden. The project comprised an extensive renovation of the preexisting structure -including its dark basement in derelict condition- the addition of a new structure, which includes the Library, as well as systems update. This project did not and does not seek to represent the Holocaust. Its ultimate task is to make room for echoes of an uncanny past to be heard in a humane environment created for reflection, study and dialogue. As a work on the Memory of the Holocaust through Architecture, presents a mode of being in space in sharp contrast with the story at its core.

The project (design & construction) was funded by Clark U. and the center through private donations.

Exterior and interior views of the building and spaces.



Martin Luther King, Jr & Coretta Scott King Memorial

Boston, Massachusetts

Krzysztof Wodiczko, Julian Bonder, Maryann Thompson, Walter Hood

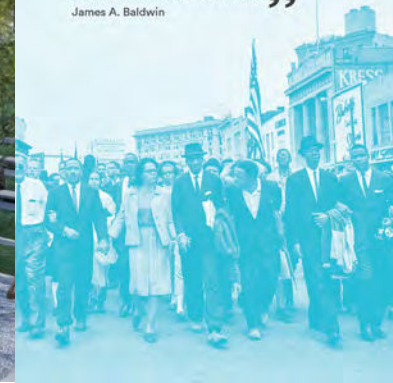
This project was one of five finalists selected for presentation out of 126 applications

2020 ACSA Faculty Design Awards - Honorary Mention

“Struggle is a never ending process. Freedom is never really won, you earn it and win it in every generation.”
Coretta Scott King



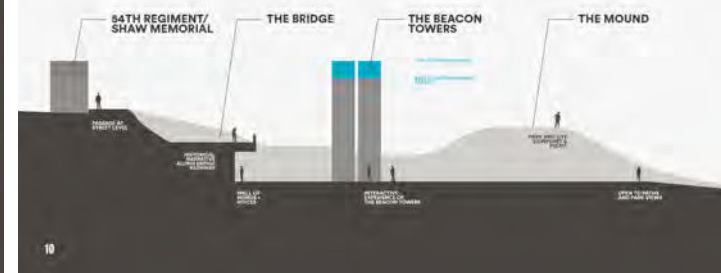
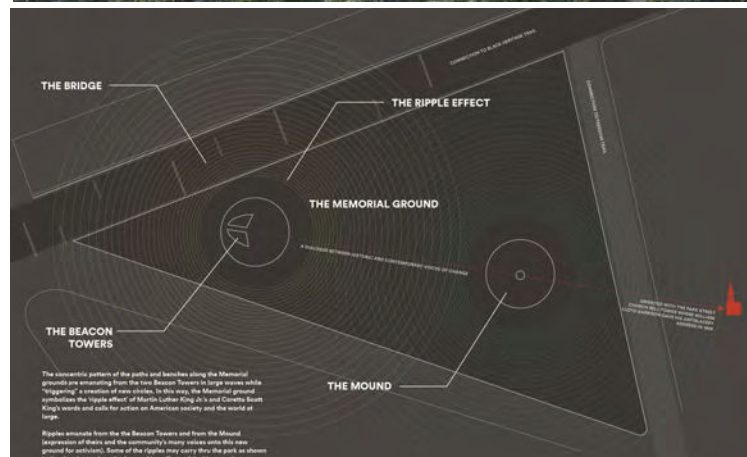
“THE QUESTIONS WHICH ONE ASKS ONESELF BEGIN, AT LEAST, TO ILLUMINATE THE WORLD, AND BECOME ONE’S KEY TO THE EXPERIENCE OF OTHERS.”
James A. Baldwin



The Ripple Effects

The project, designed as a living memorial, has embraced the historic and unique task of creating a monument not to a single hero but to a partnership of two extraordinary people. The proposal for the Boston Common embeds this dual monument in a deep history of activism, signaled by the memorial to Shaw and the 54th Massachusetts Infantry, and to carry that meaning and purpose into the future.

This project proposes to both celebrate Martin Luther King & Coretta Scott King -their lives and accomplishments- as well as to invite present and future generations to see themselves as catalysts for an ongoing process of emancipation and transformation. This new public space and forum for engagement is created in order to inspire learning, dialogue, and activism now and later. It is not only a symbolic ground for public assembly, for civic celebrations, for cultural activity, individual and group reflection and discussion but also a socially engaging interactive environment, which –as an affirmation of life, love, fellowship and community- will embody a welcoming message, in and from Boston, for generations to come.



The project’s design was partially funded by a Competition stipend. Principals donated their time (Julian served as principal in charge). Design collaborators were compensated by our offices.

Newport Middle Passage Memorial

Newport, RI

Julian Bonder + Associates
with Maryann Thompson Architects

The questions which one asks oneself begin, at least, to illuminate the world, and become one's key to the experience of others.

James A. Baldwin

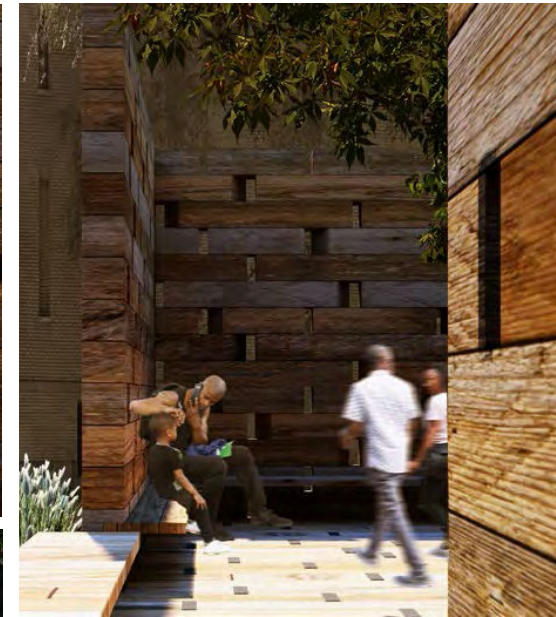
Commissioned by the Newport Middle Passage organization, the Memorial in Newport will address the legacies of the past and contribute to envision a better future.

Newport is a seminal place where enslaved people found themselves early on in a significant journey in Newport and World History. In this vein, our proposals will not only work to commemorate but to invite present and future generations to grapple with fundamental lessons articulated by a very complex past. For as Coretta Scott King reminds us: "Struggle is a never ending process. Freedom is never really won, you earn it and win it in every generation".

As new generations of Newport citizens and visitors from all over the world will be invited to make of this place part of their own identities, we will attempt to make our proposals address the political, ethical and cultural dimension of a long continuing struggle for freedom, social justice and civil rights, in Newport, in Rhode Island and the world.

The Middle Passage Ceremonies and Port Markers Project (MPCPMP) is a non-profit tax-exempt organization established in 2011 to honor the two million captive Africans who perished during the transatlantic crossing known as the Middle Passage and the ten million who survived to build the Americas.

The project's design was partially funded by the Middle Passage Group with local grants. Julian serves as principal in charge, donating many hours of work. Design collaborators were compensated by our offices, and partially by the School of Architecture, Roger Williams University.



National Holocaust Monument

Ottawa, Canada

Wodiczko + Bonder with Public Work

We envision a national monument in Canada that includes the unique relationship Canada has with its past, both as a participant in the forces that defeated Nazi Germany and liberated the camps, and as a new home for post-war refugees pouring out of Europe. Conceptually and formally, our proposal proceeds through two fundamental, complementary gestures: exposure and immersion. As an active and responsive public space, the project will include in its programming, narrative, and mission a strong connection to world events in the present. Rather than seeking to fix a particular memory in perpetuity, this monument will seek to respond to every generation's need and will to remember.

This project was one of six finalists in the National Monument competition - out of 74 applications.



Hoboken September 11 Memorial

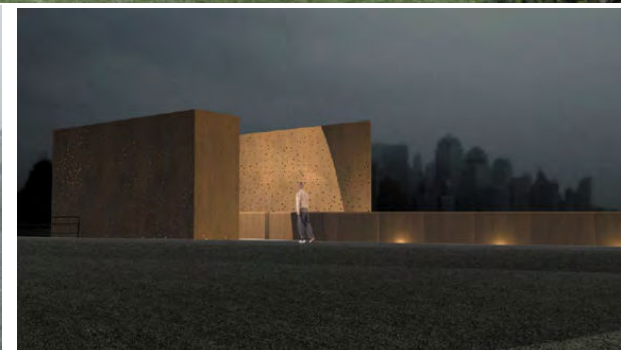
Hoboken, New Jersey

Wodiczko + Bonder

This project was one of four finalists in the 3-round Hoboken September 11 Memorial Competition out of 100 1st round applications.

The project involved working on Pier A Park, a park on the Hudson across from Manhattan. Our proposal for the Hoboken Memorial at Pier A Park was conceived as a symbolic reinforcement of the southern edge of that pier, the side most exposed to the trauma of September 11, 2001. It is that edge which most deeply felt and, in our proposal, bears and reveals the traces of that traumatic memory flowing over the water. This memorial thus operates from the dynamic relation of the pier to Lower Manhattan.

Both projects design was partially funded by a Competition stipend. Principals donated their time (Julian served as principal in charge. Design collaborators were compensated by our offices.



Babi Yar Memorial Park

Denver, Colorado
Wodiczko + Bonder

The project was awarded 1st prize by the Competition Project Evaluation Panel after a 3-round competition, which included 116 first round proposals, and 5 selected as finalists.

The existing Babi Yar Park in Denver opened in 1982 and was designed by Lawrence Halprin to commemorate the 1941 Babi Yar Massacre in Kiev. In 2007, an international competition was launched to renew the message and design of the park. This proposal will transform the existing park into a unique and new kind of public landscape - a participatory public place and active agent for culture and dialogue. The existing ravine serves as link for all interventions.

The project's design was partially funded by a Competition stipend. Julian served as principal in charge. Design collaborators were compensated by our offices.



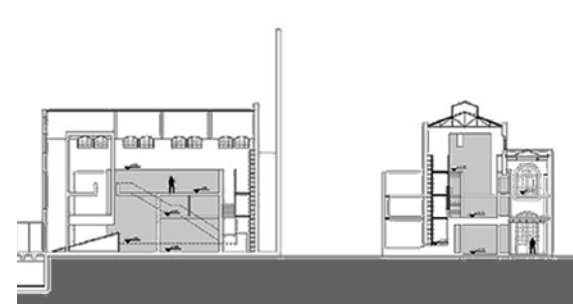
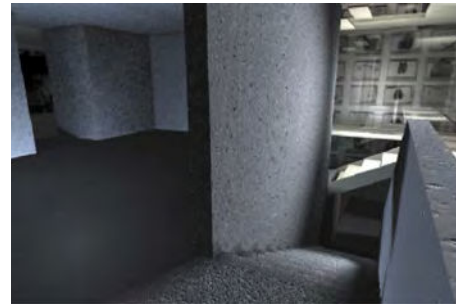
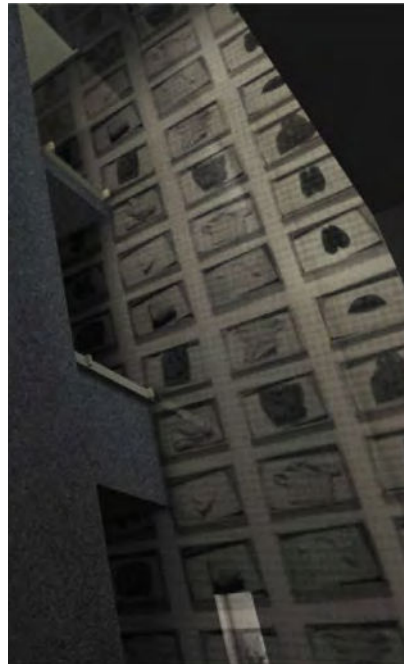
Buenos Aires Holocaust Museum

Buenos Aires, Argentina
Julian Bonder + Associates

Selected for presentation: ACSA 2003 Faculty Design Awards

This project involves the transformation of an Industrial Building into a Holocaust Museum and Education Center. As a storytelling Museum, The project entails the creation of spaces in which to encounter this tragic story and its unrepresentable horror - an uncanny memory around which we should never feel comfortable.

This project was developed by Julian Bonder + Associates in Partnership with Michael Berenbaum (Project Director - US Holocaust Museum, Washington DC and former CEO of the Shoah Foundation, Los Angeles)



Precaución, Ciudad, Memoria

Intervenciones en el Espacio Público San José, Costa Rica

XIV Bienal de Arquitectura, 2018
"El Derecho a la Ciudad"

Julian Bonder

with students from Universidad de Costa Rica,
Universidad Veritas, Universidad Latna

**There is nothing in the world as invisible as monuments
Robert Musil, 1927**

The democratic public space is a type of open, plural space, a space for the affirmation of political and cultural rights- the space of appearance. It has the capacity to stimulate processes of inclusion, recognition and welcome. The democratic public space frames the presence of diverse voices, faces and identities. It also has a double dimension, symbolic and material. Its relevance lies both in the political sphere and in individual life. Public space is also history and memory; stories and memories.

Precaución, Ciudad, Memoria was crafted for the Bienal de Arquitectura de San José, in 2018, "El Derecho a la Ciudad", and proposed make 'visibly visible' people, urban places, monuments and sculptures in public spaces in the center of San José. The proposal used 'Caution' yellow tape to create interruptions and disruptions geared to elicit new forms of awareness, new forms of visibility for places and people. Caution tape is normally used "to mark and to warn". We used it to wrap, to veil, to cover, to temporarily transform sites and monuments. We also crafted a public program of events and 'masked walks' in the city. These transformations, which lasted 5 days, were conceived as active, ethical, and public vehicles and invited citizens, and visitors to engage in dialogues about past, present and future of the city and its people. More than 50 students from various universities participated of preparations, performance/walks, events and installation.

The project took place in a different kind of world (2018) in a time where we were able to 'chose' to design and use masks to elicit conversations and dialogues about 'others' and ourselves.

THE PROJECT COUNTED WITH SUPPORT FROM:

Dirección de Cultura - Municipalidad De San José
Consejo Municipal De San José
Colegio Federado de Ingenieros y Arquitectos de Costa Rica
XIV Bienal De Arquitectura De Costa Rica
Roger Williams University

The project. was a donation from Julian Bonder to San Jose. Students received credit from their schools for participation



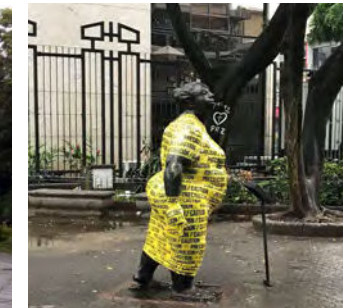
Quiosco de la Musica - Parque Morazan



Monumento Presidente Leon Cortes



Monumento Nacional



Monumento a La Chola



Public walks, public engagement and conversations in downtown San Jose (5 days)



Monumento a los Presentes

Houses

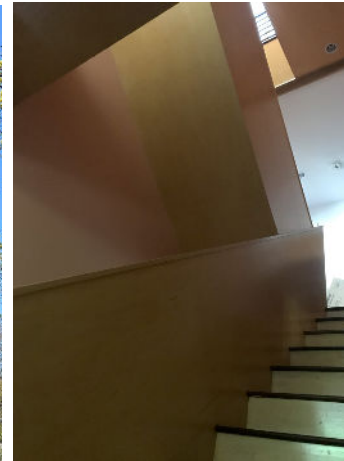
Julian Bonder + Associates

Sheridan St. House & Studio

Cambridge, Massachusetts

The project entailed the complete transformation of a Salt Box in derelict condition and the addition of a 3rd floor studio.

2010 Boston Society of Architects Housing Honor Award



Robinson St. House

Cambridge, Massachusetts

The project entailed the complete transformation of a 1950' modern house in derelict condition and the addition of a 3rd floor

2010 Boston Society of Architects Small Firm Honor Award

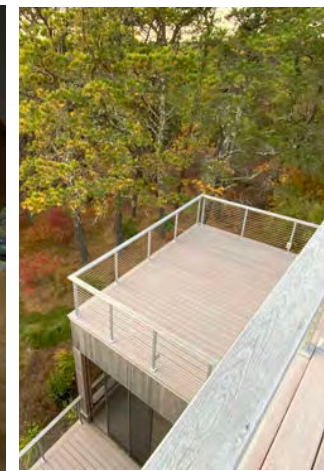


House in Wellfleet

Wellfleet, Massachusetts

The project entailed the design and construction of a house for an extended family. The project has a series of indoor and outdoor rooms that maximize views and exposure to nature and the forest around.

These project's design were funded by private clients, Julian served as principal in charge. Design collaborators were compensated by the office.



Selected Endeavors on Memory

RADCLIFFE INSTITUTE

UNIVERSITIES AND SLAVERY: Bound by History

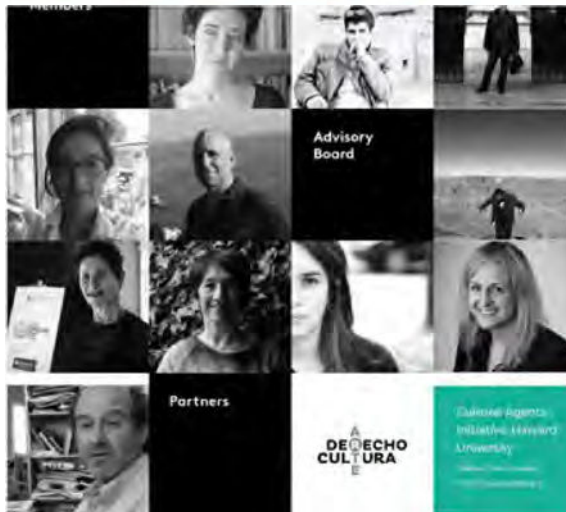
- Sven Beckett
- Hilary Beckles
- Julian Bonder**
- Vincent Brown
- James T. Campbell
- Daniel Carpenter
- Ta-Nehisi Coates
- Lizabeth Cohen
- Daniel R. Coquillette
- Drew Gilpin Faust
- Alejandro de la Fuente
- Annette Gordon-Reed
- Evelyn Brooks Higginbotham
- Max Price
- Alexandra Rahman
- Adam Rothman
- Christiane Taubira
- Natasha Trethewey
- Craig Steven Wilder

On March 3, 2017, the Radcliffe Institute for Advanced Study at Harvard University hosted a day-long conference exploring the relationship between slavery and universities, across the country and around the world



EUROPEAN OBSERVATORY ON MEMORIES

The European Observatory on Memories is a unique multidisciplinary and transversal network of partners that analyze, discuss and reflect on the remembrance policies in their countries, regions and continents.



Julian Bonder

SYMBOLIC REPARATIONS RESEARCH PROJECT

Symbolic Reparations Research Project is a group of humanities and legal scholars committed to fostering the arts, cultural practices, and humanities as a crucial means of developing the efficacy of symbolic reparations for victims of gross violations of human rights (centered in Central and South America)

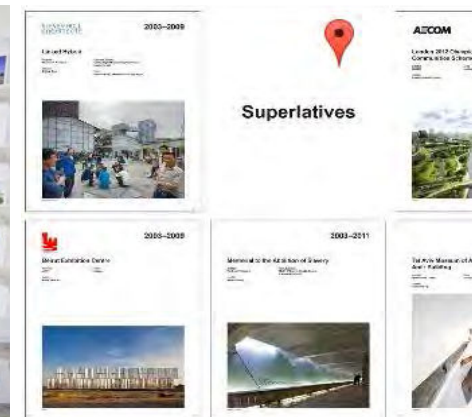
Selected Exhibitions



"POLIS: 7 Lessons from the European Prize for Urban Public Space (2000-2012)" Manhattan Center for Architecture – AIA NY



Disobedience Archives MIT Media LAB
Urbanas Studio in collaboration with Julian Bonder



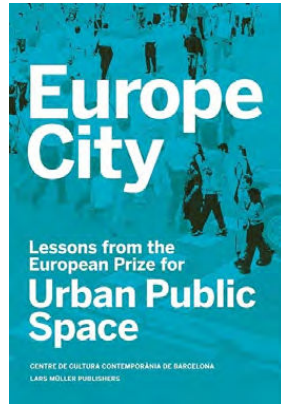
OFFICE US – US PAVILION
2014 Venice Biennale
Curators: Ana Miljacki, Eva Franch-Gilabert, Ashley Schaffer
Wodiczko + Bonder - Memorial to the Abolition of Slavery, Nantes

Publications

Julian Bonder

Wodiczko + Bonder - Memorial Nantes

- 1- EUROPE CITY - Memorial to the Abolition of Slavery (European Prize for Urban Public Space), Lars Muller
- 2- MIES VAN DER ROHE AWARD - Memorial to the Abolition of Slavery -Selected works - 2013
- 3- Julian Bonder, essay published in Observing Memories, EUROM Journal, Vol 4, 2020
- 4- Liberté ! Le Mémorial de l'abolition de l'esclavage Emmanuelle Chérel, Marie-Hélène Jouzeau and Françoise Vergès Ed: Musée de Chateau de Ducs de Bretagne, Nantes 2015
- 5- Julian Bonder - On Memory, Trauma, Public Space, Monuments and Memorials in Places, Forum of Design for the Public Realm: Recovering - Vol 21,
- 6- Julian Bonder - "A House for Uninhabitable Memory", in Impossible Images: Contemporary Art After the Holocaust" Larry Silberstein, Shelley Hornstein and Laura Levitt, editors. Berman Center/ New York University Press series: New Perspectives On Jewish Studies. 2003
- 7- Julian Bonder "Memory-Works" in A Companion to Public Art. by Cher Krause, and Harriet F. Senie. Chichester: Wiley Blackwell, 2016. Print.
- 8- Memorial to the Abolition of Slavery, C3 Magazine, issue 345 - Seoul, Korea 2013
- 9- Julian Bonder - Trabajos de (sobre) Memoria, in Memoria - Revista sobre Cultura, Democracia y Derechos Humanos - Instituto para la Democracia y Derechos Humano- Lima, Perú , 2009s
- 10- Julian Bonder -"Ethics, Memory, Architecture" ACSA Proceeeding 2018 - The Ethical Imperative
- 11- Le Mémorial de l'abolition de l'esclavage de Nantes - Un Projet de Krzysztof Wodiczko et Julian Bonder - Enjeux et controverses (1998-2012), Emmanuelle Chérel & Gabriela Brindis Alvarez, PUR, Press Universitaire Rennes 2012
- 12- Memorial to the Abolition of Slavery, Int-AR Journal - RISD, 2013
- 13- "Memory is a Verb" - Interview/Conversation, Krzysztof Wodiczko & Julian Bonder, with Editor Renee Loth ArchitectureBoston, Fall 2012/ Vol 15 No 3, 2012 Mémorial de l'abolition de l'esclavage de Nantes,
- 14- Archiscopie, issue 118, Paris, 2013



LIBERTÉ !
Le Mémorial de l'abolition de l'esclavage

