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2019 AIA Fellowship

Nominee Joel A. Sanders

Organization Joel Sanders Architect

Location New York, New York

Chapter AIA New York State; AIA New York Chapter

Category of Nomination

Object 2 - Research

Summary Statement

Through teaching, writing and practice, Joel Sanders has pioneered the examination of the relationship between architecture, gender and embodied experience, producing design research projects committed to the creation of inclusive spaces.

Education

1981, Columbia University, New York, NY, 1978-1981, Master of Architecture (3 years)

1978, Columbia University, New York, NY, 1974-1978, B.A. History of Art (4 years)

Licensed in: Connecticut; New Jersey; New York; Pennsylvania

Employment

Principal, Joel Sanders Architect (1993-Present); 25 years

Director of Post Professional Studies, Yale University (2017-Present); 1+ years

Professor, Yale University (2002-Present); 16 years

Director of M.Arch Program, Parsons School of Design (1996-2001); 5 years

Assistant Professor, Princeton University (1986-1996); 10 years



AIA College of Fellows

JOEL SANDERS

JSA

Joel Sanders Architect
89 5th Avenue, Suite 301
New York, NY 10003
212 431 8751
joelsandersarchitect.com

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5 September 2018

Mary Cox, FAIA
Fellows Jury Chair
The American Institute of Architects
1735 New York Avenue NW
Washington, DC 20006-5292

RE: Joel Sanders

To the Jury:

Having known Joel Sanders for over two decades, I feel not only well-qualified but also highly honored to act as his sponsor for Fellowship. Over these twenty-plus years, we have taught and practiced architecture together - and shared countless hours of conversation about architecture in a spirit of collegial camaraderie.

Although Joel could easily have pursued his Fellowship through Category One because of his extraordinary portfolio of award-winning and widely-published designs (10 AIA awards alone, as well as the 2018 AIA Bruner Award, and many other awards), this researcher-educator-practitioner has chosen Category Two, Research. I applaud his choice, for even as his design portfolio is thrilling and overtly beautiful, it is the long history of research by this revered professor at the Yale School of Architecture - specifically, the relationship between gender, human identity and designed space - that is unique in our field. To my knowledge, no one has focused longer or in greater depth on this subject, now finally an integral part of our sensibilities as responsible designers. Particularly noteworthy is that his pioneering 1996 book *STUD: Architectures of Masculinity* is considered the first academic/architecture book to look at masculinity and queer space. Joel's contribution to the field is making architects and students across the nation aware of the importance of diversity and inclusion and the imperative to design for non-normative bodies that heretofore have been excluded by our discipline.

His methodology is as natural as it is unique: the ideas which germinate in his seminars and design studios (his laboratory) lead to papers, essays, and books (widely published) which then lead to architectural commissions (widely awarded and exhibited), where he explores the implications of his research in creative-built form. Whereas most architects would be content to achieve success in but one of these disciplines, Joel's career has embraced all three as an integrated, holistic process. The ripple effect of Joel's work on the profession is broad, with speaking engagements and exhibitions throughout the US, Korea and China. His works have been collected by museums such as MoMA, the Cooper-Hewitt Museum, the Art Institute of Chicago, and SF MoMA. Sterling Library at Yale is in the process of securing his records as a permanent part of its LGBT and architecture archives.

I have sponsored many successful candidates for Fellowship before. Without hesitation, I can state that none has achieved greater impact on the profession than Joel Sanders, whose pioneering contributions are now daily influencing - across the country and world - how progressive architects practice their art. I hope the jury (of which I was a member 1995-7) will agree with my assessment and advance him to Fellowship.

Respectfully submitted,

Frederick Bland, FAIA, AICP

FREDERICK A. BLAND
FAIA, AICP
Managing Partner

1.0 SUMMARY

The background of the page is a blue-tinted photograph of a modern building facade. The building features a grid of windows and balconies, with a prominent vertical column in the center. The overall aesthetic is clean and architectural.

SUMMARY STATEMENT

Through teaching, writing and practice, Joel Sanders has pioneered the examination of the relationship between architecture, gender and embodied experience, producing design research projects committed to the creation of inclusive spaces that meet the needs of people of different ages, genders and disabilities. In his influential writing and projects, Sanders applies academic ideas drawn from gender, LGBT and disability studies, to generate a body of work committed to the creation of inclusive spaces that accommodate “non-conforming bodies,” people of different ages, genders, races, and disabilities belonging to marginalized communities traditionally overlooked by the discipline of architecture. Sanders award winning projects demonstrate that addressing the specific needs of those who fall outside the cultural mainstream can be a catalyst for creativity, yielding innovative design solutions that enhance the lives of everyone.

Design/Research Methodology: For Sanders, teaching, research, and design are mutually reinforcing activities. Sanders process begins with exploring ideas that originate in the seminars and design studios that he has taught at Princeton, Parsons School of Design and Yale School of Architecture, that he then develops through writings. In essays like *Stud: Architectures of Masculinity*, *Curtain Wars: Architecture, Decorators and the 20th Century Interior* and *Human Nature: Wilderness and The Landscape Architecture Divide*, Sanders has demonstrated how problematic assumptions about class, gender and disability have shaped the design approaches and modes of professional practice of three fields- architecture, interiors and landscape. These influential essays, many reprinted in international anthologies, regularly appear in courses taught at architecture schools as well as art, gender and cultural studies programs.

This research informs the residential and institutional commissions, both speculative and built, that Sanders has created at his practice JSA. Sanders has produced influential projects like *House for a Bachelor*, *The Commons*, and *Stalled!* that reinterpret and sometimes radically transform conventional building types in ways that foster meaningful interactions between a wide range of normative and non-normative bodies in public space. They have been widely published, exhibited and acquired by museums including MoMA NYC, the Cooper-Hewitt Museum, the Art Institute of Chicago, and SF MoMA. The Yale University Library Manuscripts and Archives has accepted JSA records to become part their premier LGBT history and architecture collection. Projects by JSA have received numerous design awards, including five AIA NY Chapter Design Awards.

From Stud to Stalled! Over the past twenty years, Sanders has brought his design/research methodology to bear on series of social issues that explore the design challenges posed by marginalized communities--women, gays and lesbians, transgender people and the disabled--who have struggled to gain visibility and access to the built environment. This FAIA submission organizes this body of writing and projects into four roughly chronological phases that register shifts in global culture and American national politics. Phase One, *Queer Space*, explores architecture from a LGBT perspective during the AIDS epidemic. Phase Two *Ergotectonics* and Phase Three, *Interface*, apply LGBT insights about the key role design plays in enabling people to assume their personal and professional identities to a cross disciplinary design approach that blurs distinctions between architecture and two allied discipline that have been traditionally marginalized because of their negative associations with femininity, decoration and gay men. Phase Four: *Trans-Inclusive Design*, takes national controversies surrounding transgender access to public restrooms, as a platform to champion an inclusive design methodology that creates public spaces for people of different ages, genders, religions, and disabilities.

2.0. ACHIEVEMENTS

2.1: SIGNIFICANT PROJECTS

PHASE 1: QUEER SPACE

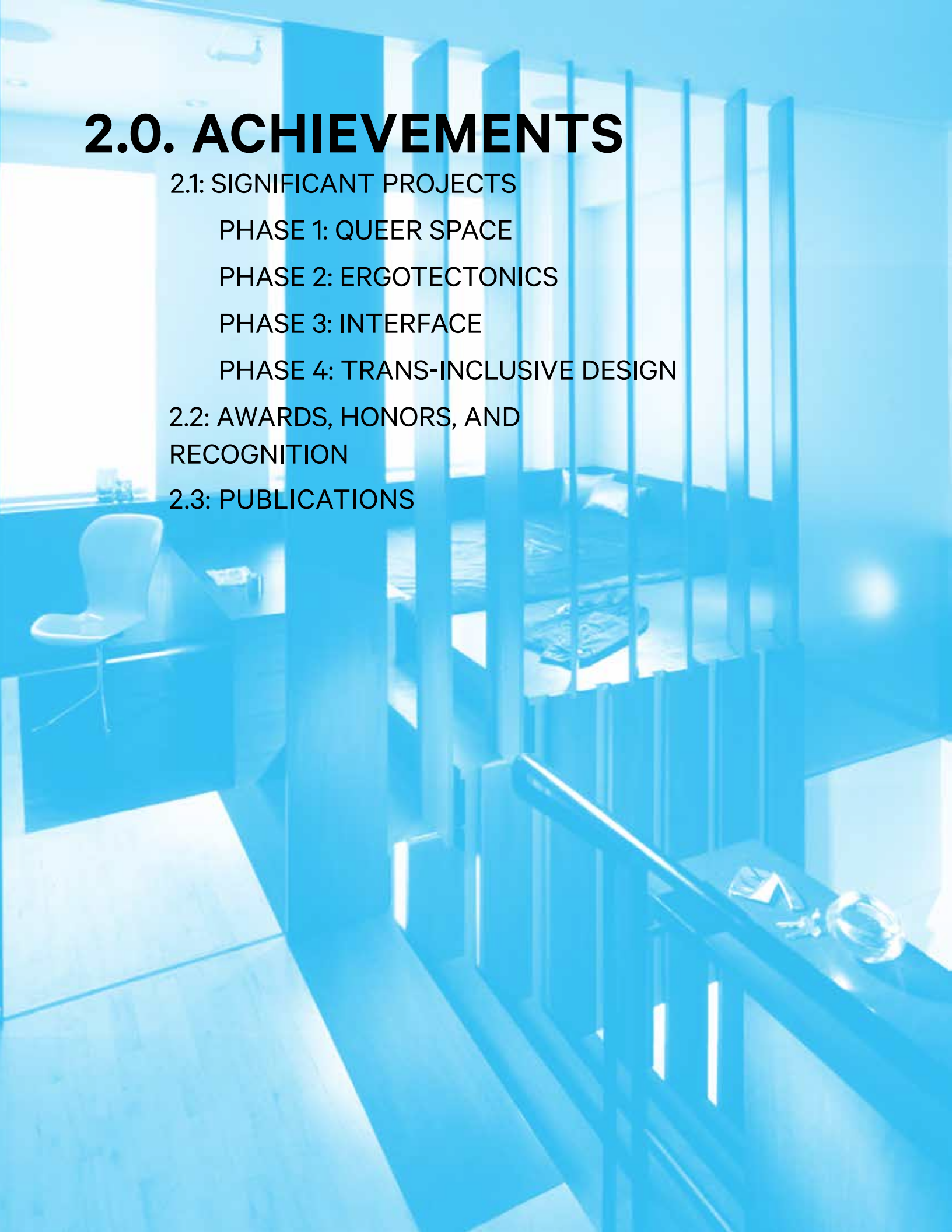
PHASE 2: ERGOTECTONICS

PHASE 3: INTERFACE

PHASE 4: TRANS-INCLUSIVE DESIGN

2.2: AWARDS, HONORS, AND RECOGNITION

2.3: PUBLICATIONS



PHASE 1: QUEER SPACE

These writings and projects look at architecture from an LGBT perspective during the AIDS crisis. Essays apply principles borrowed from gender studies to explore how gays appropriated and recoded everyday spaces to “perform” their identities. A series of “Bachelor Pad” projects, commissioned for gay clients, question the prevailing assumption that the home is a female domain. These apartments and houses, built for gay male clients, collapse traditional distinctions between architecture and interiors, integrating hard and soft, organic and inorganic materials with masculine associations, to create domestic environments that allow gay men to express their identities.

WRITING



STUD: ARCHITECTURES OF MASCULINITY PRINCETON ARCHITECTURAL PRESS, 1996

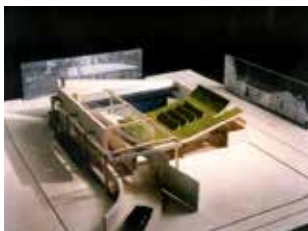
Stud, considered the first of two books to look at architecture through an LGBT lens, asks architects, artists and critics, to explore the role that architecture plays in the performance of male and gay male identity. This collection of essay and visual projects critically analyzes typologies—homes, offices, gym and street—that we habitually take for granted but that quietly participate in the “construction of maleness.”



CURTAIN WARS: ARCHITECTS, DECORATORS, AND THE 20TH-CENTURY DOMESTIC INTERIOR, HARVARD DESIGN MAGAZINE, 2002

Curtain Wars, explores how professional and disciplinary distinctions between two overlapping fields—architecture and interiors—were based on problematic cultural assumptions about class and gender. The essay, translated into explored the affinities between architectural cladding and clothing, looking at how surfaces applied to both bodies and buildings possess cultural connotations associated with gender identity.

PROJECTS



KYLE RESIDENCE HOUSTON, TX 1993

Taking as its point of departure the iconic Farnsworth House by Mies van der Rohe, our design for the Kyle Residence rethinks the modernist concept of transparency according to the constraints of the contemporary American suburb.

[40th PA Design Awards, 1993](#)



HOUSE FOR A BACHELOR, MINNEAPOLIS, MN, 1997-99

In contrast to the design of suburban houses that presupposes its inhabitants to be a nuclear family, this renovation commissioned by a gay client, reconfigures the interior to create a fluid series of subterranean spaces where the bachelor can “perform” his daily rituals outside of the prying eyes of neighbors.

[“Cut: Revealing the Section.” SF MoMA, 2008](#)
[“Un-Private House.” MoMA. June 1999](#)



LEE LOFT

NEW YORK, NY 1997-99

The Lee Loft, a duplex residence in downtown Manhattan, explores the affinities between architecture and fashion, “dressing” the interior in an ensemble of materials—mahogany and menswear fabrics-- that connote masculinity.

[New American Interiors: Innovations in Residential Design, 2004](#)
[Architectural Record, 2002](#)



VITALE LOFT

NEW YORK, NY 2001

In many ways, apartment design is dependent on the location of plumbing stacks, often resulting in layouts with adjoined kitchens and bathrooms. In the Vitale loft, we chose to celebrate rather than disguise the proximity of these two pivotal domestic spaces that both cater to the functional and sensual needs of the corporeal body.

[New York Times Sunday Magazine, 2001](#)
[New York Magazine, 2000](#)

PHASE 2: ERGOTECTONICS

Ergotectonics is a design approach that applies insights derived from thinking about how the designed environment allows LGBT people to assume fluid identities to address a design challenge posed by the advent of the digital age: as the boundaries between sex and gender, living and working, and public and private space become more porous, these residential and institutional projects create spaces that seamlessly integrate building shell, furniture and enclosure to create flexible multipurpose spaces that allow people to perform a variety of personal and professional identities over the course of a day.

WRITING



ERGOTECTONICS: THE MULTI-IDENTITY/MULTI-TASK ENVIRONMENT

INSIDE SPACE: EXPERIMENTS IN REDEFINING ROOMS, MIT PRESS, 2001

Devising environments that promote fluid identities depends on jettisoning the false distinction between three practices, architecture interiors and landscape, fields that have been professionally segregated because of deep-seated anxieties about gender and sexuality. Collapsing hard and fast distinctions between building scale and human scale, stable shell and freestanding furniture, all three disciplines must be understood as continuous practices.



BERGASSE 19: INSIDE FREUD'S OFFICE WITH DIANA FUSS

JOEL SANDERS WRITINGS AND PROJECTS, MONACELLI PRESS, 2005

This essay, co-authored with gender theorist Diana Fuss, analyzes the layout of furniture and antiquities in Freud's office and treatment room, showing how their eccentric configuration facilitated psychoanalytic encounter by orchestrating the visual, aural and tactile relationship between doctor and patient.

PROJECTS



MILLENNIUM RESIDENCE

NEW YORK, NY 2001-2002

This gut-renovation of a 2,000 square foot apartment for a retired couple, organizes domestic programs around a translucent glazed service core that houses bathrooms and closets. Backlit bodies and household objects are silhouetted against this glowing container.

[New Domestic Interiors, 2005](#)
[SPACE, May 2005](#)



24/7 BUSINESS HOTEL

2002-2003

This prototype integrates live/work programs within a prefabricated module made of a molded, waterproof fiberglass shell and a upholstered lining. Remote control privacy screens double as projection screens and descend from ceiling tracks to subdivide the space when seclusion is required.

[“New Hotels for Global Nomads.” Cooper-Hewitt National Design Museum, 2002](#)



MARKET STREET PENTHOUSE

SAN FRANCISCO, CA 2009

The design of this penthouse takes advantage of panoramic views compromised by a random series of double hung windows. Our scheme visually unifies these punched openings within a “sky zone,” a recessed linear slot that dynamically wraps the perimeter of the duplex apartment.

[“Market Street Penthouse.” Interior Design, October 2010](#)



25 COLUMBUS CIRCLE

NEW YORK, NY 2012

This gut renovation transforms a duplex apartment previously subdivided into conventional contained rooms into a flexible multi-purpose open space that offer occupants unobstructed panoramic skyline views. Sliding wall, partitions, and switch-lite glass allow the space to be reconfigured for guests.

[International Property Award, 2013](#)
[Society of American Registered Architects \(SARA\) Design Award, 2013](#)



CAPSULE LOFT

NEW YORK, NY 2015

A floating wood-clad capsule houses a master bedroom suite and a guest room, leaving the loft's perimeter windows unobstructed. Its faceted shape defines a series of linked double height spaces—entry hall, media-home office, circulation path and living room—that wrap the south and west edges of the loft.

[Interior Design Best of Year Awards, 2017](#)
[Architects Newspaper Best of Design Awards, Honorable Mention, 2017](#)
[Society of American Registered Architects \(SARA\) Design Awards, Award of Merit, 2017](#)



JULIAN STREET LIBRARY
PRINCETON, NJ 2011

This project conceives of the library as a 24/7 learning environment where students, alone or in small groups, can engage in a variety of media supported activities. Our scheme divides the library into two overlapping activity areas differentiated by color and materials that are zoned according to ergonomic and acoustic needs.

[ALA / IIDA Library Interior Design Award, 2012](#)
[Interior Design Best of Year Awards, Honoree, 2012](#)



UPENN EDUCATION COMMONS
PHILADELPHIA, PA 2012

Education Commons transforms the space beneath the bleachers of Franklin Field Stadium into a branch of the main library. We subdivided the linear open space into a variety of study zones that progress from visually, acoustically and spatially open to quieter more private enclosed spaces for group study.

[ALA / IIDA Library Interior Design Awards, Honorable Mention, 2014; Interior Design Best of Year Awards, Winner, 2013](#)



NYU BOBST LIBRARY
NEW YORK, NY 2012

This security screen is designed to be aesthetically compatible with the library atrium designed by Philip Johnson while meeting safety and HVAC requirements. Laser cut aluminum panels, are inscribed with a perforated pattern that references the grid expressed in the structural bays, coffered ceiling of Johnson's original design as well as the visual language of contemporary information.

[Engineering News-Record \(ENR\), Best Projects, 2013](#)

**PHASE 3:
INTERFACE:
LANDSCAPE AND
ARCHITECTURE**

Interface, a cross-disciplinary design approach championed in "Groundwork: Between Landscape and Architecture," is an urgent appeal for designers to pursue a cross-disciplinary design approach that overcomes the false professional dichotomy between architecture and landscape, rooted in gendered binaries that oppose male and female, humans and nature, and as a consequence buildings and landscapes. Interface taps into the formal and programmatic potential of ecological principles, allowing for buildings and landscapes to perform as linked interactive systems that heal the environment.

WRITING



GROUNDWORK: BETWEEN LANDSCAPE AND ARCHITECTURE
WITH DIANA BALMORI, MONACELLI PRESS, 2011

Groundwork maps an interdisciplinary trend: over the past ten years architects and landscape architects are undertaking groundbreaking collaborations that propose an integration of landscape and architecture, dissolving traditional distinctions between building and site.



HUMAN/NATURE: WILDERNESS AND THE LANDSCAPE/ ARCHITECTURE DIVIDE, 2018

This NoHo loft renovation links indoors and outdoors through material continuity: exterior wood decking and vegetation flow into the heart of the loft forming a planted core, a living green veil that screens the public living/dining room from the private master bedroom, and provides access to a roof terrace.

PROJECTS



**BROADWAY PENTHOUSE
NEW YORK, NY 2008**

This NoHo loft renovation links indoors and outdoors through material continuity: exterior wood decking and vegetation flow into the heart of the loft forming a planted core, a living green veil that screens the public living/dining room from the private master bedroom, and provides access to a roof terrace.

[AIA NY State, Award of Excellence, 2009](#)
[Interior Design Best of Year Awards, Winner, 2008](#)
[Society of American Registered Architects \(SARA\) Design Award, 2008](#)



**HOUSE ON MT. MERINO
HUDSON, NY 2008**

Perched at the peak of Mt. Merino, this house takes advantage of breathtaking views: a spiral ramp orchestrates a downhill spatial sequence that accentuates the topography while offering viewers a series of changing views of the Hudson River landscape.

[AIA NY State, Award of Excellence, 2010](#)
[AIA New York Chapter, Architecture Merit Award, 2009](#)
[AIA Westchester/Mid-Hudson Chapter Honor Award, 2008](#)



**BEDFORD RESIDENCE
BEDFORD CORNERS, NY 2012**

A mixed palette of organic and synthetic materials—white concrete, bluestone, and indigenous planting-- forms the connective tissue that links the interior of the main house with an exterior garden and pool pavilion beyond.

[Chicago Athenaeum: American Architecture Award, 2013](#)
[Residential Architect Merit Award, 2013](#)
[Interior Design Best of Year Awards, Honoree, 2012](#)



**SEUNBUKDONG RESIDENCES
SEOUL, KOREA 2010**

This enclave of twelve homes takes advantage of the steeply sloping site by updating the Asian principle of the "borrowed view." The staggered arrangement of L-shaped dwellings insures that each unit enjoys unobstructed open southern views of a wooded valley, framed in the foreground by its neighbors planted green roof.

[Korean Architecture Merit Award, 2010](#)
[AIA New York Chapter, Projects Merit Award, 2008](#)



GANGBUK PARK
SEOUL, KOREA 2008

This enclave of twelve homes takes advantage of the steeply sloping site by updating the Asian principle of the “borrowed view.” The staggered arrangement of L-shaped dwellings insures that each unit enjoys unobstructed open southern views of a wooded valley, framed in the foreground by its neighbors planted green roof.

[AIA New York Chapter, Projects Honor Award, 2009](#)



OLYMPIC EQUESTRIAN FACILITY
WITH DIANA BALMORI 2012

Our proposal treats the equestrian facility as an S-shaped earth mound: it defines two exterior spaces—a demountable outdoor amphitheater and an overlook that offers spectators a behind-the-scenes look at warm-up fields where horses and riders are framed against a backdrop of marshlands.

[AIA New York Chapter, Projects Honor Award, 2005](#)

**PHASE 4:
TRANS-
INCLUSIVE
DESIGN**

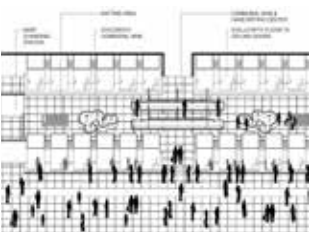
These recent writings and projects deal once again with LGBTQ issues but now reconsidered from a 21st century trans-inclusive perspective seen against the backdrop of national politics. The Commons, an LBGT senior community and Gay Gotham, a queer history exhibition, reflect the spirit of optimism brought about by increased LBGT acceptance at the turn of the millennium. In contrast, Stalled! responds to the negative backlash triggered by transgender restroom debates. Influenced by transgender and disability studies, this body of work attempts to move beyond traditional binary thinking (male/female, gay/straight) and give spatial expression to the fluid nature of human identity by adopting an inclusive design methodology that cuts across race, gender and disability.

WRITING



FROM STUD TO STALLED!
2017

National debates about transgender access to public restrooms have led me to think again about queerness, this time through the lens of transgender studies. Shifting from a cis-gay male viewpoint, this work used trans-inclusive approach as a methodology for thinking about the roles of typography, materials, and biotechnologies in the formation of 21st-century identities.



STALLED: GENDER-NEUTRAL PUBLIC BATHROOM
WITH SUSAN STRYKER SOUTH ATLANTIC QUARTERLY (115:4), 2016

This retirement community for LBGT seniors organizes an Assisted Living Facility and two attached home types around a park landscaped with indigenous plantings. Rather than use traditional fences, the site plan employs landscape elements— earth berms and a linear pool-- to articulate natural boundaries between neighbors.

PROJECTS



THE COMMONS

PALM SPRING, CA 2014

This retirement community for LGBT seniors organizes an Assisted Living Facility and two attached home types around a park landscaped with indigenous plantings. Rather than use traditional fences, the site plan employs landscape elements— earth berms and a linear pool— to articulate natural boundaries between neighbors.

[AIA New York Chapter, Unbuilt Work Merit Award, 2011](#)



GLSEN

WITH ATEMA ARCHITECTURE 2003

This pro-bono project for the GLSEN (Gay, Lesbian, and Straight Education Network) National Headquarters created a space that fostered greater interactivity between departments. In addition, the design for this LGBT non-profit responded to GLSEN's request for trans-friendly restrooms. This was the first time the issue of all-gender restrooms emerged, raising awareness within JSA about the need for transgender access to safe and inclusive restrooms.



QUEER STYLE: FROM CLOSET TO CATWALK

FIT, NY 2013

Our exhibition design represents the reciprocal relationship between gay sub-cultural styles and high-fashion through a bi-level runway: the purple lower level displays queer sub-cultural trends and the white higher level provides a platform for mannequins wearing the high-fashion styles that were influenced by the gay underworld.

[The New York Times, September 2013](#)

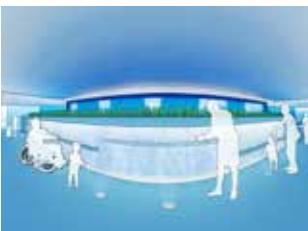


GAY GOTHAM

MCNY, NY 2016

This exhibition traces the significant contribution made by queer artistic networks that flourished in NYC from 1910 to 1993: the perimeter walls display "portraits" of significant artists that reference a central plan displaying a mural sized Manhattan map that locates the places where they lived and worked.

["85 years of LGBT history" Curbed NY, October, 7 2016.](#)



STALLED!

2015-2018

Stalled! takes as its point of departure national debates surrounding transgender access to public restrooms to address an urgent social justice issue: the need to create safe, sustainable and inclusive public restrooms for everyone regardless of age, gender, race, religion and disability. Stalled! addresses this issue through lectures and workshops, writings and interviews, design guidelines and prototypes.

[AIANY Arnold W. Brunner Grant, 2018](#)

[Yale/Hewlett-Packard Blended Reality Research Grant, 2016](#)



GALLAUDET UNIVERSITY FIELD HOUSE

WASHINGTON D.C. 2018

Two case study renovation projects for inclusive facilities at Gallaudet University's Field House: the conversion of standard back-to-back sex-segregated restrooms into an inclusive multi-user facility and the creation of inclusive changing rooms that animate the building entry. On the upper level of the Field House, we are retrofitting typical back-to-back sex segregated bathrooms into a multi-user facility; on the lower level of the Field House, we are creating two inclusive changing rooms.

SECTION 2.2 HONORS, AWARDS, AND RECOGNITION

JOEL SANDERS

Principal, JSA

EDUCATION

Columbia University,
Master of
Architecture, 1981

Columbia College,
Bachelor of Arts, 1978

REGISTRATION

CT, NY, NJ, PA

TEACHING

Yale University,
Professor,
2002-present

Parsons School of
Design, Dir of the
M.Arch Program,
1996-2001

Princeton University,
Assistant Professor,
1986-1996



SELECTED AWARDS

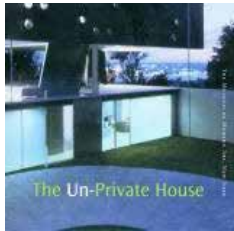
- 2017 Interior Design Best of Year Awards, Winner
Interior Design Best of Year Award, Honoree,
Architects Newspaper Best of Design Awards, Honorable Mention
AIA QUAD Design Award, Winner
Society of American Registered Architects (SARA) Design Awards,
Award of Merit
- 2014 Korean Institute of Architects, 100 Architects of the Year
ALA / IIDA Library Interior Design Awards
Chicago Athenaeum: The International Architecture Award
- 2013 Chicago Athenaeum: American Architecture Award
Interior Design Best of Year Awards Winner
International Property Award
Residential Architect Design Award
Society of American Registered Architects (SARA) Award
- 2012 ALA IIDA Library Interior Design Award
Interior Design Best of Year Awards, Honoree: Residential and
Institutional
- 2011 AIA New York Chapter, Unbuilt Work Merit Award
- 2010 AIA NY State, Award of Excellence
Korean Architecture Merit Award
- 2009 AIA NY State, Award of Excellence
AIA NY Chapter, Architecture Merit Award
AIA NY Chapter, Project Honor Award
- 2008 AIA New York Chapter, Interior Architecture Honor Award
AIA New York Chapter, Projects Merit Award
AIA Westchester/Mid-Hudson Chapter Honor Award
Interior Design Best of Year Awards, Winner: Eco-Residence
Society of American Registered Architects (SARA) Design Award
- 2005 AIA New York Chapter, Projects Honor Award

SELECTED SPEAKING ENGAGEMENTS

- 2018 "Body Politics: Social Equity and Public Restrooms." Vassar College.
May 7, 2018.
"Noncompliant Bodies: Stalled! with Susan Stryker and Terry Kogan."
Yale University. New Haven: CT. April 6, 2018
"From Stud to Stalled!: Social Equity and Public Space." University of
Virginia School of Architecture. Charlottesville; VA. March 19, 2018
- 2017 "Best Practice Guidelines for Gender Neutral Bathrooms on
Campus." Society for Campus and University Planning Annual
Conference, Washington D.C. July 10, 2017
"Non-Compliant Bodies: Social Equity and Public Space." GSAPP.
New York: NY. March 23, 2017
- 2016 "Trans-form: Designing Identities 1996-2016." Contemporary
Architecture February 24, 2016
Discourse Colloquium on Gender and Space. Yale School of Architecture
- 2015 "Exhibitionism: Between Art & Architecture." Swedish Association of
Architects Architecture Gala. Aula Medica, Stockholm, Sweden.
"Border Crossing: Architecture, Media, Landscape." W Interiors:
Oberfield Lecture. The Center for Architecture, New York
"Groundwork: Between Landscape and Architecture." Tongji
University, Shanghai, China.



CUT 'N' PASTE
MoMA, NY 2013



UN-PRIVATE HOUSE
MoMA, MAK Vienna,
Walker Arts Center,
UCLA, Hammer Museum



**100 ARCHITECTS
OF THE YEAR**
Seoul, Korea 2012



**NEW HOTELS FOR
GLOBAL NOMADS**
Cooper-Hewitt National
Design Museum, 2002

- 2015 “Immersive Environments: Media, Architecture and Landscape.”
Hartford University, West Hartford, CT. February 18, 2015
- 2014 “Immersive Environments: Media, Architecture and Landscape.”
Tecnológico de Monterrey, Queretaro, Mexico. May 9, 2014.
- 2014 “Cocktails and Conversation.” AIA New York. March 2014.
- 2013 “Groundwork.” Tsinghua University, Tsinghua, China. March 19, 2013.
- 2012 “Groundwork.” AIA Book Talk, Center for Architecture. June 11, 2012.
- 2011 “Keynote Presentation.” AIA Colorado Conference. October 13, 2011.
- 2010 “Human/Nature.” University of California, Berkeley. February 17, 2010.
- 2009 “Interface.” California College of the Arts. November 10, 2008.
“Ergotectonics.” Carleton University, Ottawa, Canada. October
2003.

SELECTED EXHIBITIONS

- 2015 “AIANY Interiors 2015 Residential Review.” AIA New York
Chapter
- 2014 “The City and the World.” The Chicago Athenaeum Museum of
Architecture Art Design and Urban Studies
- 2014 “100 Architects of the Year 2014.” Korean Institute of Architects
- 2014 “Moving Visual Sense: Movement, New Scenario.” Seoul National
University Museum of Art
- 2013 “The Exhibition of 100 Architects of the Year,” Koreana cultural
Services, Shanghai, China
- 2013 “Cut ‘n’ Paste,” MoMA NY
- 2012 “The Exhibition of 100 Architects of the Year,” The 31st KIA
Convention and Exhibition, Seoul, Korea
- 2011 “XIII: BA11: Bienal Internacional de Arquitectura de Buenos
Aires,” Centro Cultural Recoleta
- 2010 “New Acquisitions,” The Art Institute of Chicago
- 2008 “CUT: Revealing the Section,” SF MoMA
- 2007 “Figuration in Contemporary Design,” The Art Institute of
Chicago
- 2008 “Open House: Intelligent Living By Design,” Vitra Design
Museum, Walker Arts Center
- 2005 “Vanishing Points,” Henry Urbach Architecture Gallery, New York
- 2004 Bienal de Arquitectura, Quito, Ecuador
- 2004 “Glamour: Fashion, Industrial Design, Architecture,” SF MoMA
- 2003 “Picture This: Windows on the American Home,” National
Building Museum, Washington DC
- 2002 “Big Brother: Architecture and Surveillance,” National Museum
of Contemporary Art, Athens, Greece .
“New Hotels for Global Nomads.” Cooper-Hewitt National Design
Museum. March-October 2002.
- 2000 “Un-Private House,” MoMA NY, MAK Vienna, Walker Arts
Center, UCLA, Hammer Museum
- 1998 “Selections from the Permanent Collection,” MoMA New York

SECTION 2.3 PUBLICATIONS



BOOKS

- 2011 *Groundwork: Between Landscape and Architecture* with Diana Balmori
2004 *Joel Sanders: Writings and Projects*
1996 *Stud: Architectures of Masculinity*

ESSAYS

- 2018 Sanders, Joel. "The future of cross-disciplinary practice." *Shaping the American Interior: Structures, Contexts and Practices*. Ed. Paula Lupkin and Penny Sparke. Routledge. New York, NY: 2018
"Noncompliant Bodies, Accommodating Space." *Urban Omnibus*. March 29, 2018.
2017 "Stalled!: Transforming Public Restrooms." *Footprint: Delft Architecture Theory Journal*. *Trans Bodies / Queering Spaces*. Issue 21. Stichting Footprint and Delft University of Technology. Delft: December 23, 2017.
"From Stud to Stalled! Architecture in Transition." *Log Journal*. Issue 41. Anyone Corporation. New York: November 15, 2017.
2016 "Stalled!: Gender-Neutral Public Bathroom," with Susan Stryker. *South Atlantic Quarterly* 115:4, Duke University Press. October 2016
2011 "What's Next: Landscape and Architecture." *What's Next? Projecting Futures for Architecture*. Illinois Institute of Technology. 2011.
"Inside Freud's Office." reprinted in *Toward a New Interior*. Ed. Weinthal, L. New York: Princeton Architectural Press, 2011.
2010 "New Media and the Public Realm." With Karen Van Lengen. *International Journal of Technology, Knowledge and Society*. 2010
2008 "Making Sense: The MIX House," *Architecture Design Magazine*
2006 "Curtain Wars Revisited," *Pin-UP*
2003 "ID Architecture," *Metropolis*
2002 "Curtain Wars," *Harvard Design Magazine*, Winter/Spring
2001 "Ergotectonics." *Inside Space: Experiments in Redefining Rooms*.
1999 "Frames of Mind," *Artforum*, November

SELECTED PUBLICATIONS

- 2017 "Reinventing the Restrooms to End the Transgender Bathroom Debate." *Philadelphia Inquirer*
2016 "From Stud to Stalled." *Posture Magazine*
2016 "Joel Sanders on the past and future of gender issues in architecture." *The Architects Newspaper*
2016 "85 years of LGBT history & Culture Explored in New MCNY exhibit." *Curbed NY*
2015 "The Future of Aging." *The Architect's Newspaper*
2015 "The Future of Libraries." *Magazine of the American Library Association*
2014 "Big Ideas: Growing Green & Community Spirit," *Interior Design*
2014 "Sleep, Eat, Soak, and..." *New York Design Hunting*
2013 "Uncommon Thinking: Education Commons," *Interior Design*
2012 "A Digitally Inspired Veil," *The New York Times*
2012 "Crosslines: The Professor Is In," *Interior Design*
2011 "View Finder," *Architectural Digest*
2010 "The Four-Walled Kaleidoscope," *New York Magazine*

3.0 EXHIBITS

1. PHASE 1: QUEER SPACE

2. VITALE LOFT, 2001

3. PHASE 2 : ERGOTECTONICS

4. 25 COLUMBUS CIRCLE, 2012

5. PHASE 3: GROUNDWORK

6. HOUSE ON MT. MERINO, 2008

7. BROADWAY PENTHOUSE, 2008

8. PHASE 4: TRANS-INCLUSIVE DESIGN

9. THE COMMONS, 2014

10. STALLED! 2015-2018



1. PHASE 1: QUEER SPACE, 1994-1999

ROLE OF NOMINEE:
Researcher

PHOTOGRAPHY:
Peter Aaron (Lee Loft)

These writings and projects look at architecture from an LGBTQ perspective during the height of the AIDS crisis.

Research: *Stud: Architectures of Masculinity* challenges the idea of the home as a female domain by devoting a chapter to “bachelor pads,” male domiciles that shape the way men, both gay and straight, perform masculinity. The essay “Curtain Wars” challenges the way the discipline of architecture has since the 19th century devalued interior design, regarding it as a superficial pastime associated with decoration and practiced only by women and gay men.

Practice: JSA puts theory to practice by designing and executing a series of “bachelor pads,” commissioned by gay clients that draw inspiration from two ideas central to the research. From *Stud*, they employ design strategies that borrow from the way gay men historically appropriated and subverted the normative architectural conventions of everyday architectural types—restrooms, gyms, and streets—as a way of forming queer communities. From “Curtain Wars,” these domestic projects collapse traditional distinctions between architecture and interiors by integrating materials with masculine connotations to create domestic environments that allow gay men to express their identities.

RESEARCH



Stud: Architectures of Masculinity, 1996



Curtain Wars, 2002

PRACTICE



House for a Bachelor, 1997-99



Lee Loft, 1997-99

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: other: primary researcher

Diana Fuss, Professor of English, Princeton University

2. VITALE LOFT, NEW YORK, NY 1999-2000

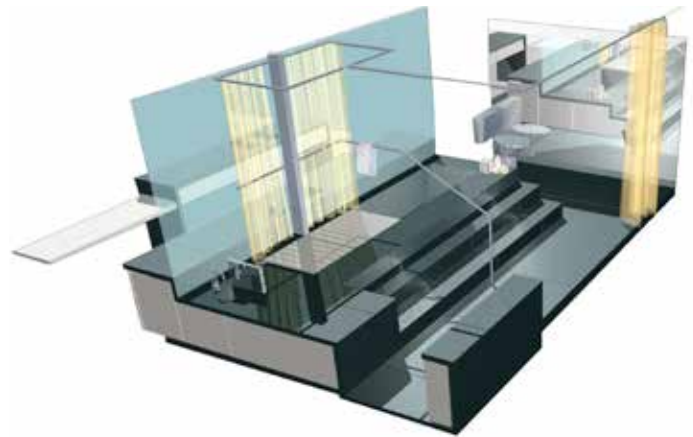
ROLE OF NOMINEE:

Principal

PUBLICATIONS

- Deutsche BauZeitschrift. July 2002
- NYT Sunday Magazine. March 18, 2001
- New York Magazine. June 2000
- Interior Design. October 2000

In many ways, apartment design is dependent on the location of plumbing stacks and often results in layouts with adjoined kitchens and bathrooms. In the Vitale loft, we chose to celebrate rather than disguise the proximity of these two pivotal domestic spaces which both cater to the functional and sensual needs of the corporeal body. Bathroom and kitchen, although bisected by a translucent glass privacy screen, are linked by a continuous, poured, waterproof concrete surface. When guests arrive, a sliding pocket door subdivides the master shower, while a trap door in the counter opens to reveal a sink, thus creating a do-it-yourself guest room. This layout maximizes the spatial and programmatic flexibility of the loft, while creating an environment that caters to the tactile body.



DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: largely responsible for design

Mr. John Vitale (Client)



3. PHASE 2: ERGOTECTONICS, 1999-2003

ROLE OF NOMINEE:

Author/Researcher

PHOTOGRAPHY:

Peter Aaron (Julian Street & Capsule Loft)

Ergotectonics advocates a design approach that applies insights from *Phase 1: Queer Space* to residential and institutional projects that are designed for a broader audience beyond the gay community.

Research: Writings respond to the challenge posed by “Curtain Wars:” the imperative to formulate an integrated cross-disciplinary design approach that overcomes the problematic divide between architecture and interiors. Ergotectonics is a design approach that seamlessly integrates building shell, finishes, and furniture to create flexible multipurpose spaces that allow people, both gay and straight, to perform a variety of personal and professional identities over the course of day. The essay “Inside Freud’s Office,” co-authored with Diana Fuss, applies a concept central to Ergotectonics—the key role interiors play in shaping human interactions—to an analysis of Freud’s Vienna office. The essay describes how the precise arrangement of furniture and art in Freud’s office and consulting room shaped the psychoanalytic encounter.

Practice: These projects apply Ergotectonics to JSA residential and institutional commissions. They attempt to collapse disciplinary distinctions by integrating the durable hard materials favored by architects with the soft ephemeral materials used by “decorators” and fashion designers to create multi-purpose environments that allow everyone, no matter their gender, to perform a variety of personal and professional roles in spaces geared for living and learning.

RESEARCH



Ergotectonics, 2001



Bergasse 19: Inside Freud's office (with Diana Fuss), 2005

PRACTICE



Julian Street Library, Princeton University, 2011



UPenn Education Commons, 2012

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included Author and Researcher.

4. 25 COLUMBUS CIRCLE, NEW YORK, NY 2012

ROLE OF NOMINEE:

Principal

AWARDS

- International Property Award, 2013
- SARA, Design Award, 2013

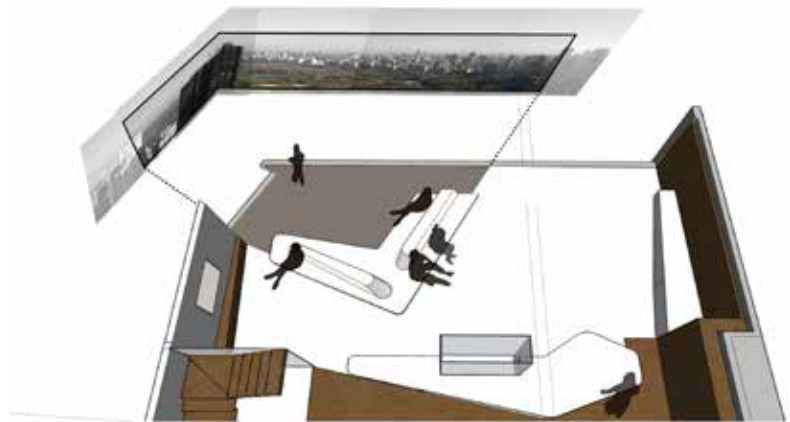
SELECTED PUBLICATIONS

- AIANY Interiors 2015
- New York Living, 2017
- The Architect's Newspaper, May 2013

PHOTOGRAPHY:

Peter Aaron

25 Columbus Circle Duplex transforms the typical developer unit into a flexible, open apartment that combines the best aspects of loft and traditional apartment living. Interior partitions never intersect the curtain wall, allowing residents to freely circulate around the apartment's perimeter and enjoy panoramic views of Central Park to the east and the Hudson River to the north. On both floors, the open loft is subdivided into two parallel zones featuring distinctive material colors and palettes, giving each space a unique sense of place. As a pied-à-terre for a couple who use the home for business and pleasure, the upper level can transform a three bedroom floor into an open loft.



DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: nominee's firm executed project

Marco Li, Senior Associate, JSA



5. GROUNDWORK, 2003-2013

ROLE OF NOMINEE:
Author/Researcher

PHOTOGRAPHY:
Iwan Baan (Bedford)
Haeahn (Seongbukdong)

Interface, a cross-disciplinary design approach championed in *Groundwork: Between Landscape and Architecture*, is an urgent appeal for designers to pursue an inter-disciplinary design approach to overcome the false professional divide between architecture and landscape.

Research: Two essays, published in *Groundwork* and *Flow*, build on a thesis first articulated in “Curtain Wars”—that gender prejudices shape professional conduct. Both essays emphasize the importance of cultural design history to the future of practice: if architects and landscape architects are to join forces to explore the design consequences of climate change, they need to transcend the historic divide that has segregated these two fields. This is rooted in gendered binaries that oppose male and female, humans and nature, and as a consequence buildings, interiors and landscapes.

Practice: Broadway Penthouse and House on Mt. Merino are two examples of how JSA attempted to bridge theory and practice. They apply the Interface design methodology championed in *Groundwork* to built commissions that employ a mixed palette of natural and synthetic materials to formally and programmatically link indoors and outdoors.

RESEARCH



Groundwork (with Diana Balmori), 2011



Flow, Edited by Penny Sparke, 2018

PRACTICE



Seongbukdong Residences, 2010



Bedford Residence, 2012

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included Author and Researcher.

Josh Dannenberg, Architect, AIA, NCARB, Snøhetta

6. BROADWAY PENTHOUSE, NEW YORK, NY 2008

ROLE OF NOMINEE:

Principal

DESIGN FIRM

JSA

PHOTOGRAPHY:

Peter Aaron

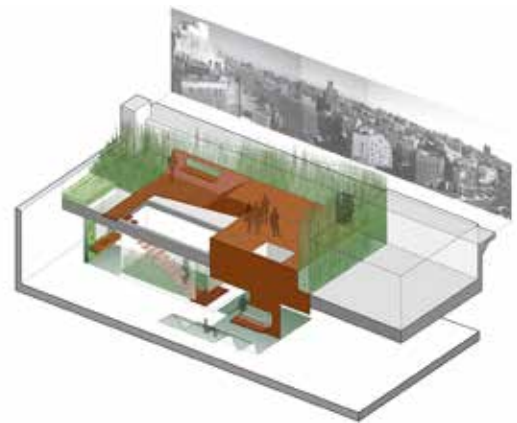
AWARDS

- AIA NY State, Award of Excellence, 2009
- Interior Design Best of Year Awards, 2008
- SARA Design Award, 2008

SELECTED PUBLICATIONS

- H.O.M.E. Berlin: April, 2018
- Time + Architecture Magazine 2014/6, Nov. 2014
- Objekt. Summer 2011
- Interior Design Magazine. Dec. 2008

Designed in collaboration with landscape designer Diana Balmori, this project introduces a dynamic ground plane that vertically links a penthouse loft with a roof terrace that affords panoramic views of downtown Manhattan. As it travels from loft interior to roof, this layered ground plane responds to a variety of domestic programs; in the living lounge, embedded upholstery evokes a textile garden, while on the roof terrace, a bed of sedum defines a walkable outdoor carpet. Likewise, the recycled walnut floor folds vertically to create a staircase that leads to a matching Ipé roof deck. This eco-friendly palette of synthetic (carpet, Richlite, recycled glass) and natural (recycled walnut, Ipé decking, indigenous plants) materials crosses the border of the roof, confounding traditional distinctions between inside and outside, natural and artificial.



DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: nominee's firm executed project

Josh Dannenberg, Architect, AIA, NCARB, Snøhetta



7. HOUSE ON MT. MERINO, HUDSON, NY 2008

ROLE OF NOMINEE:

Principal

DESIGN FIRM

JSA

PHOTOGRAPHY:

Peter Aaron

AWARDS

- AIA NY State, Award of Excellence, 2010
- AIA New York Chapter, Architecture Merit Award, 2009
- AIA Westchester/Mid Hudson Chapter Honor Award, 2008

SELECTED PUBLICATIONS

- New York Times: T Magazine Oct. 23, 2017
- Time + Architecture Magazine 2014/6, Nov. 2014
- Architectural Digest. May 2011

Perched at the peak of Mt. Merino, this house is designed to take advantage of breathtaking views of the Hudson River and Catskill Mountains - made famous by the Hudson River School painters in the late 19th century. Cedar-clad retaining walls define the compact footprint of the 2,200 square-foot house, organized around a two-story interior garden court.

Embedded in the hillside, the house was designed from the inside out: like a movie camera viewfinder, the house captures a sequence of carefully framed views organized along a continuous circulation route. As it spirals around an interior courtyard, this concrete path threads its way through a chain of indoor and outdoor spaces that take viewers from the loft-like living/dining level on the upper level, past a pool area sheltered by a dramatic canopy to a wood-clad den and outdoor dining room below.



DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: nominee's firm executed project

Brian Kimura, Partner, Climate Architecture LLC



8. TRANS-INCLUSIVE DESIGN, 2013-PRESENT

ROLE OF NOMINEE:

Author/Researcher

PHOTOGRAPHY:

John Halpern (Gay Gotham)

These recent writings and projects deal once again with LGBTQ issues but now re-considered from a 21st century trans-inclusive perspective, seen against the backdrop of national politics.

Research: The research in this phase is two-fold. JSA collaborated with curators at FIT and the New York Historical Society to develop content and the exhibition design for two queer history exhibitions—Queer Style and Gay Gotham-- that reflect the spirit of optimism brought about by increased LGBTQ acceptance at the turn of the millennium. In contrast, Joel Sanders and Susan Stryker found Stalled! in response to the backlash reflected by national debates surrounding transgender access to public restrooms. In writings and interviews, they champion an inclusive design methodology that creates safe public restrooms for people of different ages, genders, religions, and disabilities.

Practice: The Commons synthesizes the holistic design approach developed during Phases 1-3. The project weaves together natural and synthetic materials to spatially connect inside and outside in a way that fosters community among LGBTQ seniors. Subsequently, JSA develops restroom prototypes that demonstrate how the inclusive design methodology outlined in Stalled! writings can be applied to two prototypes: the retrofit of restrooms and changing rooms at Gallaudet University, and a new restroom concept for airports.

RESEARCH



Stalled, (with Susan Stryker), SAQ, 2016



From Stud to Stalled!, Log, Fall 2017

PRACTICE



Queer Style, FIT, 2013



Gay Gotham, MCNY, 2016

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included Author and Researcher.

Susan Stryker, Associate Professor of Gender and Women's Studies, University of Arizona

9. THE COMMONS, PALM SPRING, CA 2014

ROLE OF NOMINEE:

Designer

DESIGN FIRM:

JSA

AWARDS

- AIA New York Chapter,
Unbuilt Work Merit Award,
2011

JSA was one of eight international firms invited to design one block of a master plan for a progressive senior residential community in Palm Springs, CA geared to an under-served community – LGBT 55+ seniors. At the scale of both the site plan and the individual units, the project reinforces gay cultural diversity. In contrast to typical retirement communities that isolate Assisted from Independent living, in our design both are merged within a single linear building that mingles healthy residents with those requiring medical care. A continuous lap pool runs the length of the site and terminates beneath Assisted Living, a cantilevered building that forms the social hub of the community. Two types of flexible bi-level units cater to a spectrum of lifestyle preferences, accommodating both partners and roommates. Residents can socialize in shared common living areas or retreat into the privacy of their own rooms, each furnished with an Eco-friendly garden terrace and spa bathroom.



DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. The responsibility included: largely responsible for design

Marco Li, Senior Associate, JSA



10. STALLED! 2015-2018

DESIGN FIRM:
JSA

AWARDS

- AIA Film Challenge, Finalist, 2018
- AIA Innovation Awards, Honorable Mention, 2018

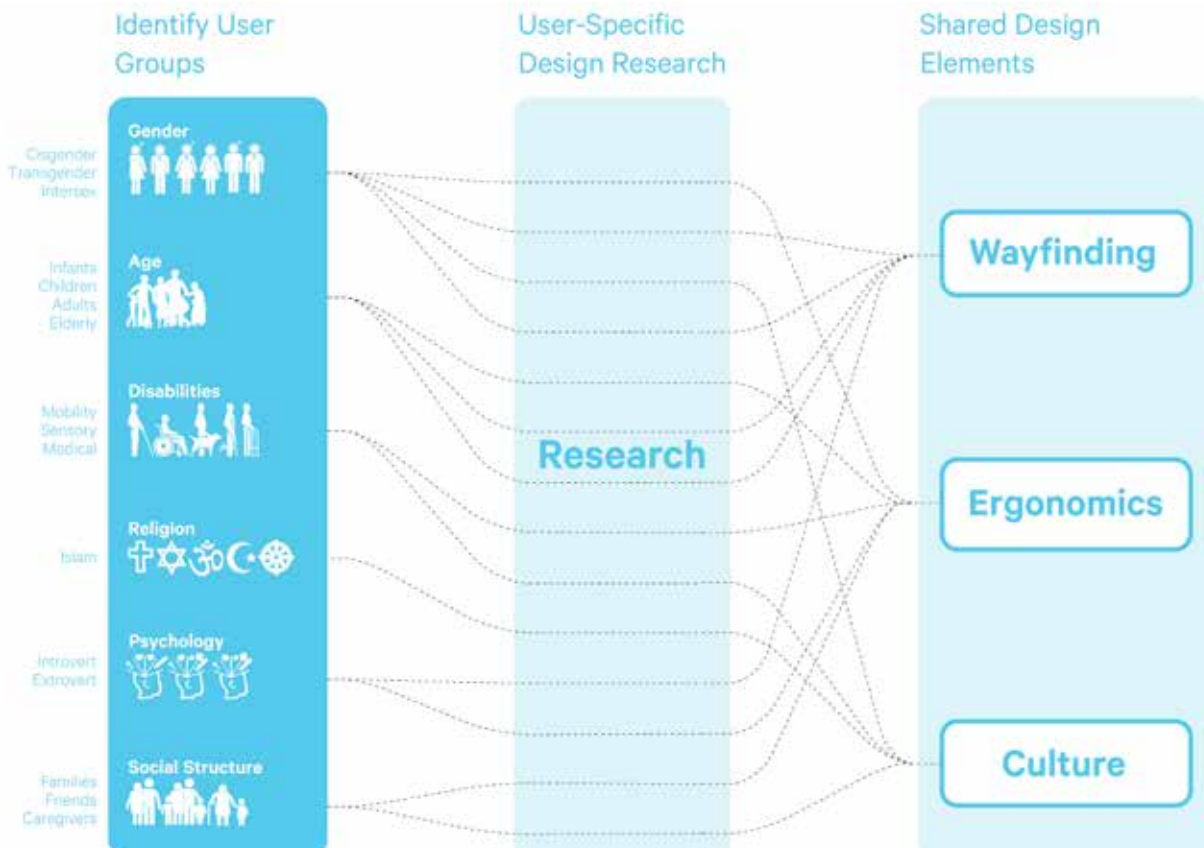
SELECTED PUBLICATIONS

- Brick & Wonder, Sept 2018
- Curbed, July 2018
- Metropolis Mag, July 2018
- Dezeen, July 2018
- Architectural Digest, 2018
- Second Wave Media, 2018
- Architect Magazine, 2017
- Philadelphia Inquirer, 2017

MISSION: Stalled! takes as its point of departure national debates surrounding transgender access to public restrooms to address an urgent social justice issue: the need to create safe, sustainable and inclusive public restrooms. Assembling a cross-disciplinary research team that includes architect Joel Sanders, transgender historian Susan Stryker, and legal scholar Terry Kogan, Stalled! explores this question from cultural, political, and legal perspectives.

INITIATIVES: Stalled! addresses this topic by considering legal and economic frameworks to develop guidelines and prototypes for all-gender restrooms, and is committed to amending the International Plumbing Code to allow for all-gender multi-user restrooms. Lectures, workshops, and professional symposia at are raising awareness among members of the design community as well as institutional stakeholders; a broader audience still is reached through Stalled! Online, an open web platform that has been viewed more than 4000 times. Stalled! has received grants from Yale University, the AIANY Brunner Grant, and two from the New York State Council for the Arts.

METHODOLOGY: A central premise of Stalled! is creating space that becomes a medium for the intermingling of people of all kinds. This endeavor involves identifying design consequences of specific needs of user groups categorized by age, gender, and disability, and finding creative solutions that could be shared between them.

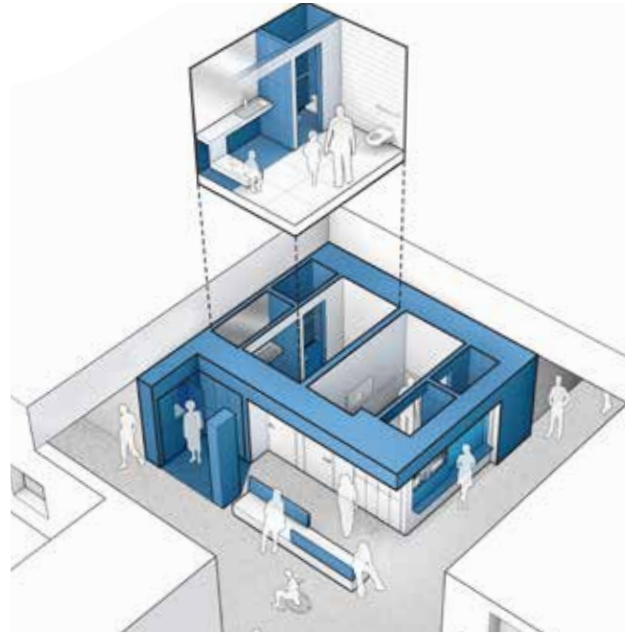
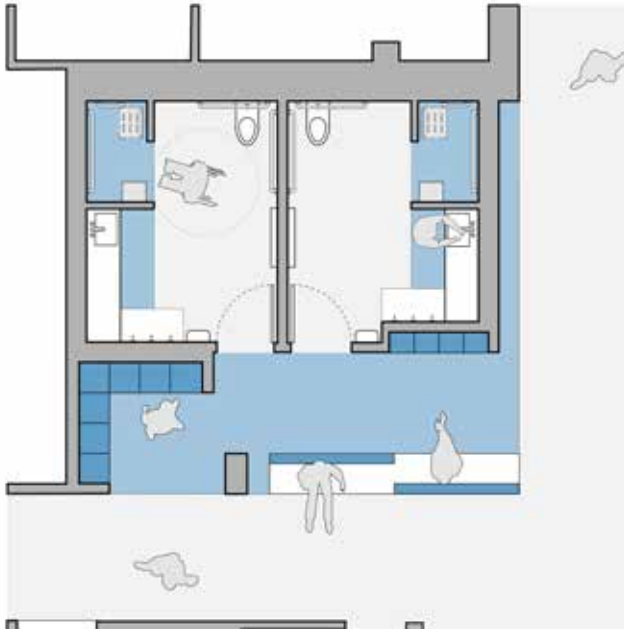


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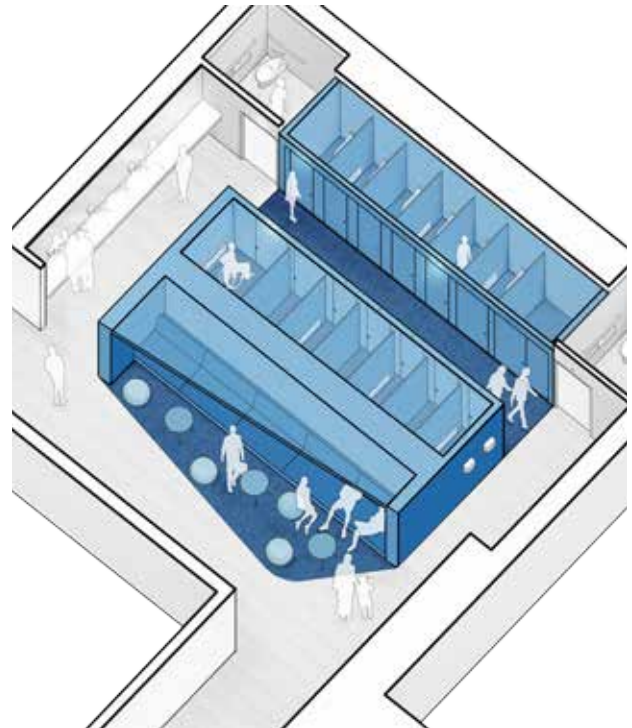
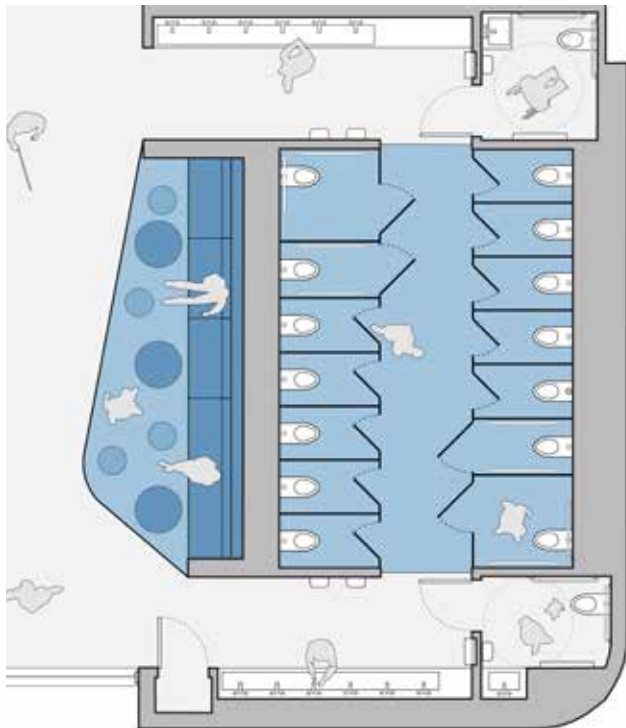
Marco Li, Senior Associate, JSA

CHANGING ROOM, GALLAUDET UNIVERSITY:

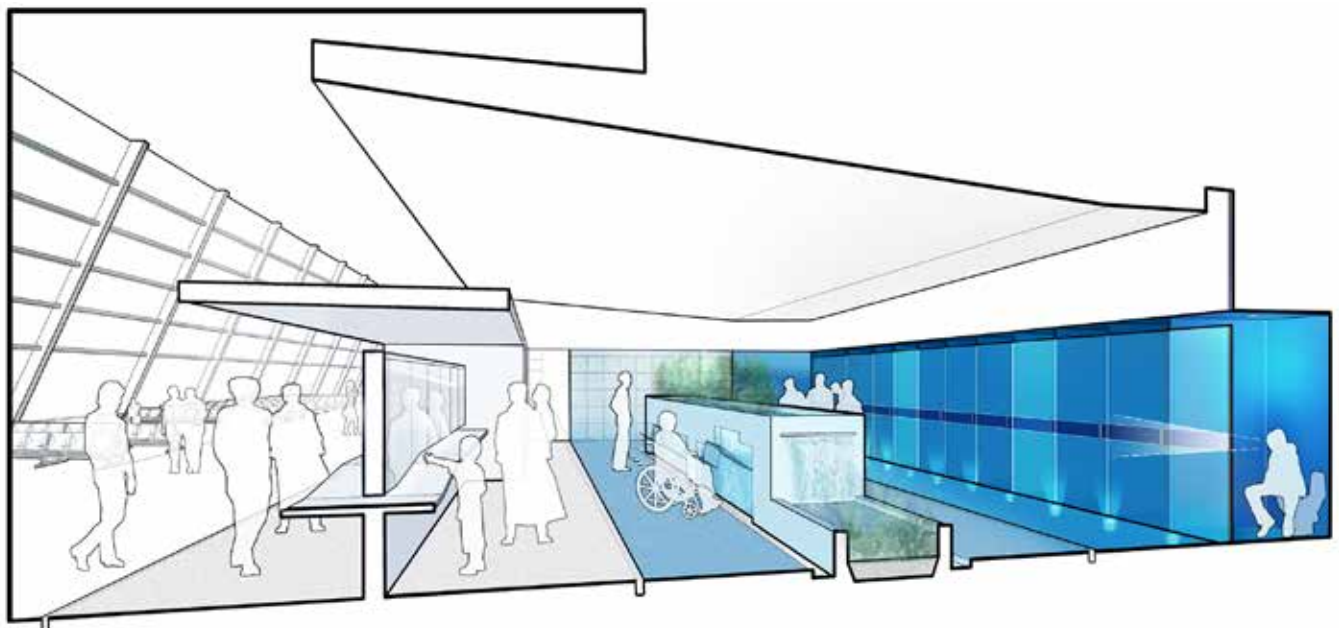
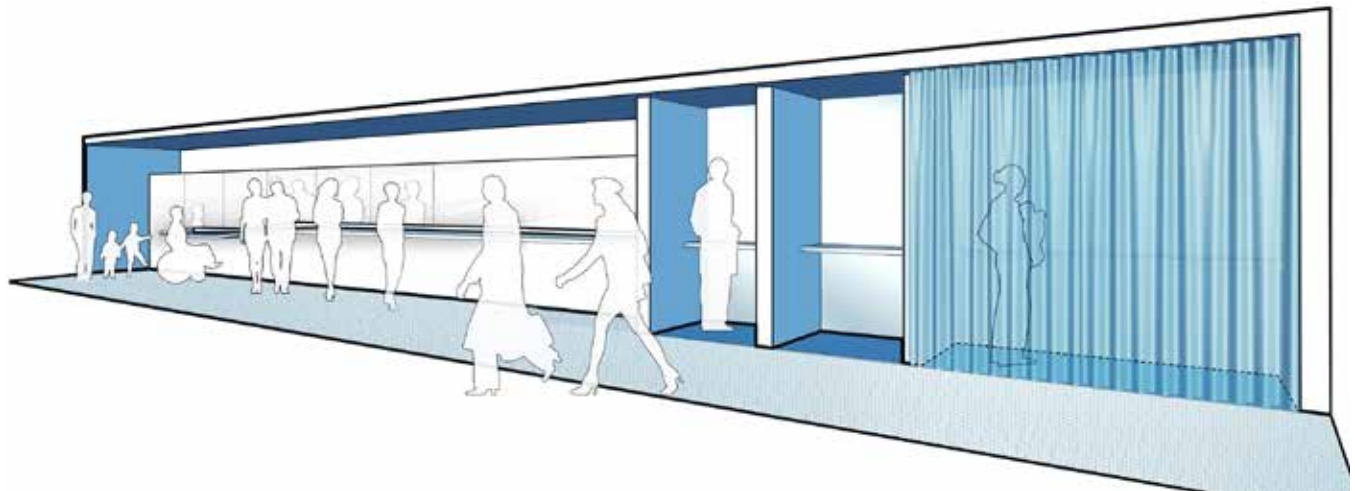
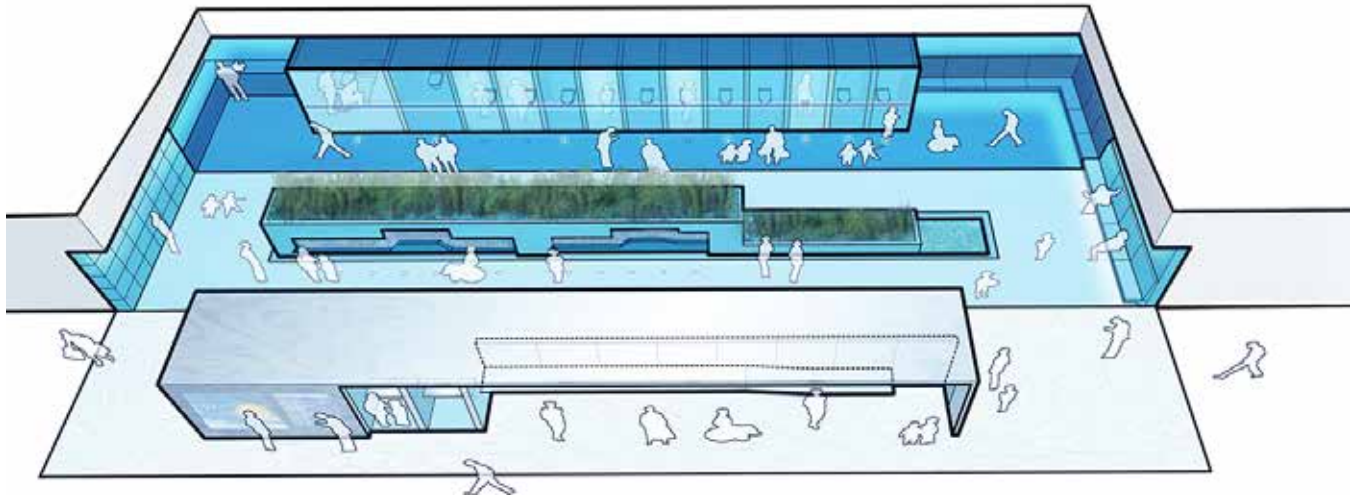


We are working with Gallaudet University, in Washington, D.C., a school for the deaf founded by Abraham Lincoln to retrofit typical sex-segregated bathrooms into a multi-stall facility whose design principles can be applied in similar renovation projects.

INCLUSIVE RESTROOMS, GALLAUDET UNIVERSITY



AIRPORT PROTOTYPE



In addition, we are developing a prototype for a generic airport restroom, reconceived as an open agora-like precinct animated by three parallel activity zones, dedicated respectively to grooming, washing, and eliminating.