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## 2021 AIA Fellowship

Candidate James Sanders  
Organization James Sanders Studio  
Location New York, New York  
Chapter AIA New York State; AIA New York Chapter

### Category of Nomination

Object 2 > Research

### Summary Statement

An internationally recognized architect, author, and filmmaker, James Sanders, AIA has interpreted and expanded appreciation of global cities through books, documentary films, and exhibitions, while enhancing the urban landscape through his own design projects.

### Education

Columbia University Graduate School of Architecture, Planning & Preservation

New York, NY

1978-1982

Master of Architecture, 1982

MIT School of Architecture + Planning

Cambridge, Massachusetts

Master of Architecture Program, 1976-77

Columbia College, Columbia University

New York, NY

1972-1976

Bachelor of Arts, 1976

### Licensed in:

New York State

### Employment

James Sanders Studio

(formerly James Sanders & Associates)

1985-Present

Woods Bagot

2016-Present

Columbia University Graduate School of Architecture, Planning & Preservation

2013-2014

Port Authority of New York and New Jersey

1985

Sanders, Strickland Associates

1979-1984

**Kohn Pedersen Fox Associates PC**  
*Architects and Planning Consultants*  
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**September 29, 2020**

**Nancy Rogo Trainer FAIA**  
**Jury Chair**  
**College of Fellows**  
**The American Institute of Architects**  
**1735 New York Avenue NW**  
**Washington, DC 20006-5292**

*Re: FAIA Nominee — James Sanders AIA*

I am writing to recommend James Sanders for elevation to Fellow of the American Institute of Architects in the category of Object 2 (Education, research, literature, and practice). I do so with the highest level of enthusiasm and full confidence that he is most deserving of this honor.

Over a career of more than 45 years, James's work as an author, filmmaker, educator, and practitioner has enriched our field immensely. On a number of important subjects, including the history of affordable housing, the social dynamics of public space, the place of architecture in film, and the intersection between digital technologies and the workplace, he has generously shared his prodigious depth of knowledge and furthered our ability to contribute successfully to our urban culture.

For over two decades, I've been fortunate to know James in a number of capacities. We both sit on the Board of the Skyscraper Museum, where he has contributed significantly to programs about the evolution of New York residential fabric. His knowledge of legal and political structures that influence urban form, as well as his interest in the history of design and construction has allowed him to tell the story of our city the way very few people can.

As someone who both lives and works in space overlooking Bryant Park, I benefit daily from the revitalization effort that James undertook in 1979. His pioneering work on that project in developing practical, economical, but very high-impact architectural and programmatic improvements was in good part responsible for the emergence of what today is New York's most successful outdoor gathering point. More recently, his regular involvement with the Urban Design Forum, whose Board I chair, is further evidence of his sustained activism in promoting a progressive public realm.

The portion of James's career that has benefited the broadest swath of us in the profession is his work as a filmmaker. The series of 8 national public television episodes on the history of New York is masterful. This act of public education managed to reach tens of millions of households with a subject not normally appreciated by a mass audience. It is often said that the best way to improve our built environment is to enlighten the next generation of clients, users, and city administrators, and James has done just that.

Others will discuss virtues of his architectural design, his work in urban design, his activities as an educator and researcher, and more. Suffice it to say that in his role as a public intellectual, he has contributed an invaluable amount of knowledge and understanding to the profession. I can't think of another person who more richly deserves this recognition.

Sincerely,

James von Klemperer FAIA RIBA, *President*



James Sanders, AIA

Object 2: Research





An internationally recognized architect, author, and filmmaker, James Sanders, AIA has interpreted and expanded appreciation of global cities through books, documentary films, and exhibitions, while enhancing the urban landscape through his own design projects.



Seaport Culture District, 2015

### Looking Out Instead of In

James’s professional trajectory has been shaped by the conviction that architecture should look *out* rather than *in*, that it should be engaged and interwoven closely and imaginatively with the larger culture. His career has followed a multidisciplinary approach, linking his core architecture practice to a wide variety of other creative, scholarly, and educational pursuits. While many of his projects have been commissioned by clients, he has also pursued a distinctly “entrepreneurial” path—developing his own initiatives, then locating cultural and corporate partners to bring them to reality.

### Deepening Our Understanding of the Built Landscape

James has sought to deepen our understanding of the built environment through research, scholarship, and his original contributions to urban thinking—especially in the lessons that filmmakers can offer architects. This work has been carried out with academic institutions as well as projects for trade publishers, cultural institutions and public agencies.

### Researching and Interpreting the City

James has also interpreted the architecture and history of cities—above all that of New York and Los Angeles—for the broadest possible public through both traditional and innovative means: from books, exhibitions and websites, to multimedia installations and a national PBS documentary television series. These projects—especially the last—have brought James’s urban research, analysis, and narratives to public audiences in the tens of millions, across the United States and around the world.

### Enhancing the Urban Environment Through Design

As an architect, James has designed and developed a variety of projects to enhance the urban environment. These include open-space activation efforts that have achieved transformational impact in troubled areas, and civic projects that combine research and interpretation with the design of new installations and exhibitions.





### Understanding and Improving the City: Early Projects

From the very start of his career, James has sought to interweave his design work with projects that explore the fabric of the modern city—then bring those explorations to the broadest possible public.

While an undergraduate at Columbia University, James produced an exhibition for the NYC Landmarks Preservation Commission called *Three Buildings* (left, top), held in 1975 at the Graduate Center of City University of New York, presenting the New York Public Library, the Times Tower, and Grand Central Terminal. “I don’t know when I’ve seen a better architecture show in a more appropriate setting than the one called ‘Three Buildings,’” wrote the *New York Times* critic Ada Louise Huxtable. “This is a model of what such an exhibition should be: an easily encompassable, marvelously evocative group of well-selected and well-lit photographs that make points about buildings of significance as the shapers of a city and the sources of its style.” Thrilling words to receive—especially at the age of 20.



A few years later, as an M. Arch student at MIT and Columbia, James researched and co-produced a large-scale two-part exhibition called *At Home in the City* (left, center), about New York’s residential architecture. The show was presented in 1983 at the CUNY Graduate Center and the Municipal Art Society, and praised by *New York Times* critic Paul Goldberger: “The exhibition is a welcome event, not only for its underlying stance...but also for the sheer amount of information it contains.”

From the start, too, James’s goal has been not only to interpret the city, but to improve it. In 1980, for the Parks Council, he and a colleague developed an activation project to rescue Bryant Park, the landmark Manhattan open space then overrun by low-level drug dealers. To displace those illegitimate activities, they designed and built a coordinated series of improvements: an open-air bookmarket, flower market, and cafes (left, bottom). Upon opening, the project instantly brought the public back to the park and caused crime to virtually disappear. “The war that was waged for Bryant Park was fought with flowers, books and music,” the *New York Times* declared. “It’s hard to know which to cheer more: the result, or the choice of weapons.” The project initiated what MIT’s Susan Silverberg called “one of the most dramatic examples of successful placemaking in the last half century.”

### Celluloid Skyline & Related Projects

During the 1990s, James researched and wrote his landmark book on the relationship of the city and film: *Celluloid Skyline*, published in 2001 by Alfred A. Knopf and in 2002 by Bloomsbury in the UK. Built on a decade-long research effort that took him to archives around the world, the book sought to explore what James called the “mythic city” of filmic New York, interpreting the insights of filmmakers for architects as well as the public.



The book (left, top) received praise around the world, including the *Boston Globe*, *Chicago Tribune*, *Times of London*, *Sunday Telegraph* (UK), *Guardian* (UK) and *Los Angeles Times*, where Richard Schickel wrote: “*Brilliantly acute...wonderfully informed and informative, Celluloid Skyline...is virtually without precedent...given its depth of research, the richly detailed elegance of its critical argument and, most important, its ability to expand and redirect the way we think....As [Sanders] observes, New York remains the single greatest locus...of American dreaming. Sanders is the Freud of that dream, its hugely informed and gracefully civilized interpreter.*”



Another gratifying tribute came from the legendary urbanist Jane Jacobs, who wrote: “*What a marvelous—miraculous—book!*”

In 2007, the book became the basis for a multimedia exhibition, sponsored by TCM, which James directed and co-designed with Pentagram (left, center). Occupying the full length of Grand Central Terminal’s Vanderbilt Hall, the 15,000-square-foot installation featured—along with display panels and projection screens—several extraordinary artifacts James had located in his research: colossal “scenic backing” paintings produced in the studio era by MGM, recreating the Manhattan skyline.

### New York Film Project

In 1992, James and his filmmaking partner Ric Burns conceived a comprehensive national PBS series on

the history of New York City, which they co-wrote and produced over a nine-year period. The first five episodes of *New York: A Documentary Film* were broadcast nationally in 1999 to an audience of 19.4 million households, making it the third most-watched PBS documentary series in history. Two additional episodes, bringing the story to the 21st century, aired just after September 11th—whose events prompted an 8th episode, on the rise and fall of the World Trade Center. James co-wrote the series’ companion volume, *New York: An Illustrated History*, published by Knopf. Hailed as a “*superb history of the world’s first city*” by Arthur Schlesinger, Jr., the book has sold 125,000 copies and remains a bestseller to this day. He and Ric are now producing a ninth episode, *The Future of Cities*, for 2021.

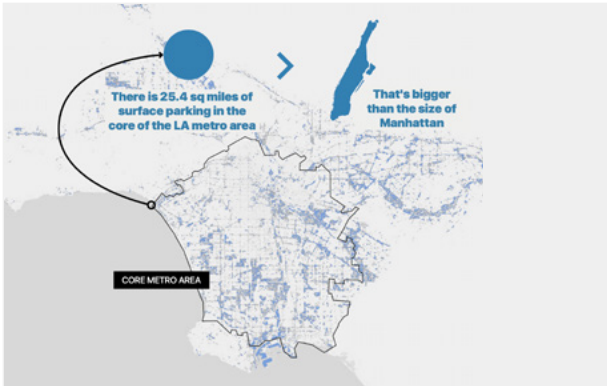
### James Sanders Studio

Since 1985, James has largely channeled his efforts to research, interpret, and improve the urban environment through his design/research firm, James Sanders Studio, which has produced a range of architecture, exhibition, and urban projects for cultural, corporate and private clients. These projects include the Seaport Culture District (left, bottom) which brought together eight New York cultural partners—including the AIANY Center for Architecture—to create a coordinated series of indoor and outdoor activations in the wake of Superstorm Sandy; NYU Open House, a civic





## Section 2.0



## Significant Work: Biographical Narrative

and cultural hub in Greenwich Village, extending the urban heritage of New York University; and Timescapes, a multiscreen orientation experience for the Museum of the City of New York, with Local Projects. His research of the city's fabric has also informed his residential design projects, including a townhouse reconstruction in Manhattan's Carnegie Hill, and a duplex penthouse in SoHo (left, top).

Since 2016 James has served on a consulting basis as Global Design Council Chairman for the international architecture studio Woods Bagot, for whom he directed a major research study of Los Angeles in 2018, *MORE LA: From Parking to Places in Southern California* (left, center).

## Honors & Recognition

James' research and interpretive projects have won wide recognition around the world. His honors include a John Simon Guggenheim Memorial Fellowship in Architecture, a Design Fellowship from the Graham Foundation for Advanced Studies in the Fine Arts, a Design Fellowship from the National Endowment for the Arts, and an Emmy Award for Outstanding Nonfiction Writing.

His projects also gained broad recognition in national and international media. He has been profiled in *The New York Times*, *Washington Post*, *Los Angeles Times*, and *The Guardian*, and interviewed on The Charlie Rose Show, NPR, Monocle, and ARTE TV (Europe).

His design work has been featured in *Architectural Record*, *The Architect's Newspaper*, *Metropolis*, *Oculus*, and *Architectural Digest*, and his essays have appeared in *The New Yorker*, *New York Times*, *Reuters*, *Vanity Fair*, *Los Angeles Times*, *The Guardian*, and the *Harvard Architecture Review*.

James has presented or participated in design reviews, programs, and symposia at several leading architecture schools and institutions, including Columbia, Yale, MIT, Cooper Union, SCI-Arc, and MoMA. His work on architecture and film has been drawn especially intense interest in Europe as well as the US, leading to lectures at the Forum des Images in Paris, the University of Liverpool, Queen Mary College/London, and the Architecture Film Festival Rotterdam, and elsewhere.

## AIA Leadership Activities

Among the most rewarding of James' many relationships with civic and professional organizations has been with the AIA itself. In 2003, he was invited to join the **Advisory Council of the AIANY Center for Architecture**, which met over the next five years to help shape the exciting complex the Chapter was creating. In 2015, James collaborated closely with the Chapter leadership to develop a lively satellite of the AIANY at the Seaport Culture District he was directing (left, bottom). And in 2018, James established a warm partnership with the **AIA Los Angeles Chapter** to co-sponsor projects in that city.



Bresnan/Versel Residence, 2002

### Employment

James Sanders Studio  
*Principal & Founder*  
1985-Present

Woods Bagot  
*Global Design Council Chairman*  
2016-Present

Columbia University  
Graduate School of  
Architecture, Planning  
& Preservation  
*Adjunct Research Fellow*  
2013-2014

Sanders, Strickland Associates  
*Principal*  
1979-1984

### Education

Master of Architecture  
*Columbia University Graduate  
School of Architecture, Planning  
& Preservation, 1982*

Master of Architecture Program  
*MIT School of Architecture  
+ Planning, 1976-77*

Bachelor of Arts  
*Columbia College, 1976*  
*Recipient, Chanler Historical Prize*

### Professional & Civic Memberships

AIA New York Chapter  
*Member, 2008-Present*

The Skyscraper Museum  
*Member, Board of Trustees*  
2006-Present

Forum for Urban Design  
*Fellow, 2012-Present*

Advisory Council  
Center for Architecture/  
AIANY Chapter  
*Founding Member, 2003-2008*

Writers Guild of America/East  
*Member, 2001-Present*

Architectural League  
*Young Architects Forum*  
*(now the Architectural  
League Prize)*  
*Co-Founder, 1981*

### Registration

New York State  
*1992-Present*





**Celluloid Skyline**  
2001

A landmark study of the relationship of the city and film, published by Alfred A. Knopf in the US and Bloomsbury in the UK. Built on a decade-long research effort in archives around the world, the book explored the “mythic city” of filmic New York, interpreting its insights for architects and the public.

*Brilliantly acute...wonderfully informed and informative, Celluloid Skyline...is virtually without precedent ...given its depth of research, the richly detailed elegance of its critical argument and, most important, its ability to expand and redirect the way we think...*

**Richard Schickel, LA Times**

*What a marvelous—  
miraculous—book!*

**Jane Jacobs**



**Celluloid Skyline Exhibition**  
2007

An outgrowth of James’ *Celluloid Skyline* research, this large-scale installation based on James’s book, held in Grand Central Terminal and sponsored by TCM, brought to life the glittering cinematic metropolis—“movie New York”—that has mesmerized audiences for a century.

During its month-long run, the 15,000 SF exhibition—produced and designed by James, with graphics by Pentagram—immersed over 100,000 visitors in a luminous “dream city” built of spectacular images and artifacts—including colossal “scenic backing” paintings produced at MGM to recreate New York on soundstages. The installation also included panels with 300 views, screens presenting original footage, and montages of images from New York-set films.



**Scenes From the City**  
2006

This illustrated book was written and edited by James, published by Rizzoli, and produced in association with the NYC Mayor’s Office of Media and Entertainment in 2006 to mark the 40th anniversary of their agency, the first of its kind in the world, whose founding in 1966 sparked a dazzling explosion in film production in New York.

Featuring contributions by Martin Scorsese and Nora Ephron, and focused on films shot on location, the book offers an evocative portrait of the metropolitan landscape since the 1960s, moving through time and space to capture the sweep of urban changes that reshaped New York in that period. The book was published in a revised and expanded edition in 2014.



**An American Synagogue**  
2010

Written and co-directed by James and narrated by Leonard Nimoy, *An American Synagogue: Frank Lloyd Wright, Mortimer J. Cohen, and the Making of Beth Shalom*, produced for the synagogue’s new visitor center in Elkins Park, Pennsylvania, is a 24-minute documentary about the celebrated 1959 house of worship designed by Frank Lloyd Wright.

Using archival photographs, film footage, original drawings, and the correspondence between Wright and Rabbi Cohen, the film traces the synagogue’s seven-year journey to completion. Detailing the creative relationship between the two men, the film recognizes that great buildings, more often than not, represent a powerful collaboration between designer and client.



### New York: A Documentary Film 1999–2021

An eight-part national public television series, tracing the story of America's largest city, which James co-conceived and co-wrote with his partner, the filmmaker Ric Burns.

The first five episodes were broadcast in 1999 to an audience of 19.4 million households, making it the third most-watched PBS documentary series in history. Two additional episodes aired after September 11th—whose events prompted James and Ric to produce an eighth episode about the World Trade Center. They are now producing a ninth episode, *The Future of Cities*, to air in 2021.

*A masterpiece...necessarily sprawling yet extraordinarily disciplined.*

**Daily News**



### New York: An Illustrated History 2001

The companion volume of *New York: A Documentary Film*, written by James and Ric Burns, and published by Knopf in the US and Frederking & Thaler in Germany.

With 330 images and eight commissioned essays by Robert A.M. Stern, Robert A. Caro, Kenneth T. Jackson, Phillip Lopate, Marshall Berman, Carol Berkin, and others, the book has been hailed as a “superb history of the world’s first city” by the celebrated scholar Arthur Schlesinger, Jr., has sold over 115,000 copies, and remains a bestselling volume to this day.

A revised and expanded edition will be published by Knopf at the time of the ninth episode’s premiere national broadcast.



### Seaport Past & Future 2009

A 3,000 SF interpretive center and community engagement space, created within two conjoined ground-floor spaces in the historic Schermerhorn Row at the South Street Seaport in lower Manhattan.

James designed and curated the installation, whose centerpiece of was a museum-quality exhibition tracing the story of the famed waterfront district from 1783 to today. Combining period models, a detailed timeline, video screens, banners, and a new film by photographer Douglas Levere, the exhibition presented both the history of a single, storied neighborhood, and a meditation of the larger relationship of time and the city.

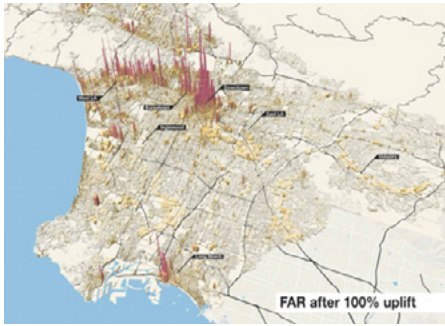


### Timescapes 2005

An immersive multiscreen video presentation, *Timescapes* provides the orientation experience for the Museum of the City of New York and has been seen by over a million people since its opening.

In collaboration with Local Projects, James wrote and directed the presentation and helped design the dedicated 35-seat theater in which it runs continuously. Narrated by Stanley Tucci and featuring the voices of Cynthia Nixon, Joe Morton, John Guare, Pete Hamill and others, the 30-minute experience combines digital maps, archival images and footage, paintings and prints, and new photography to introduce visitors not only to the story of the city, but also to the treasures of the museum’s own collections.





### MORE LA 2018

A research and design study of Los Angeles, *MORE LA: From Parking to Places in Southern California*, was conceived and directed by James and sponsored by the architecture studio Woods Bagot, where James serves as Global Design Council Chairman.

Presented at the 2018 LA CoMotion conference in Los Angeles' Arts District, the study sought to explore how LA's miles of parking could be unlocked for more productive urban uses. The study mapped every surface off-street parking space in the region's core—25.4 square miles in total—and explored how they could be repurposed and unlocked for more economically and socially valuable activities, including affordable housing.



### Building the Digital City 2013

*Building the Digital City: Tech & the Transformation of New York*, a research study and all-day conference on the impact of tech culture on New York's urban fabric, was developed and directed by James for the Center for Urban Real Estate (CURE) at Columbia's Graduate School for Architecture, Planning and Preservation.

The research study, developed in partnership with Arup, mapped and analyzed the character of new tech districts and their building types.

The 300-person conference in November 2013 brought together some of the major figures in the city's tech landscape, representing architecture, real-estate, digital companies, entrepreneurs and academics.



### At Home in the City 1983

Presented in two parts at the City University of New York's Graduate Center and the Municipal Art Society's Urban Center, *At Home in the City* was a large-scale exhibition on New York's two-century long residential and subsidized housing tradition. Conceived and produced by James and a colleague, Roy Strickland, the exhibition was funded by the Ford Foundation and the National Endowment for the Arts.

James also co-directed the associated conference, "Renewing the Promise," whose keynote address was delivered by the U.S. Secretary of Housing and Urban Development, Samuel Pierce.



### Three Buildings Exhibition 1975

Sponsored by the NYC Landmarks Preservation Commission and held at the ground-level mall of the City University of New York's Graduate Center, the exhibition—conceived, produced and co-written by James—explored three landmark structures on 42nd Street: the New York Public Library, the Times Tower, and Grand Central Terminal.

*I don't know when I've seen a better architecture show in a more appropriate setting than the one called 'Three Buildings.' This is a model of what such an exhibition should be: an easily encompassable, marvelously evocative group of well-selected and well-lit photographs that make points about buildings of significance as the shapers of a city and the sources of its style.*

**Ada Louise Huxtable, New York Times**



**Kirsch Residence**  
2020

For the renovation of a 1,800 SF apartment in a 1960 white-brick apartment house on Upper Fifth Avenue in Manhattan, overlooking Central Park, James collaborated with the interior designer Chiara de Rege to develop a design approach appropriate to the simplified, quasi-Miesian architecture of the original structure, yet suitable to the needs of a 21st century family. New high-quality finishes, including extensive wood paneling and checkerboard stone flooring, offered a richness of treatment associated with an older “Fifth Avenue” tradition, while the horizontal cast of the new interior amplified the apartment’s mid-century modernist origins.



**Accompanied Library**  
2010

A proposed new home for the Accompanied Literary Society, a cultural organization dedicated to reinvigorating the traditionally staid book-reading through imaginative cultural events, “accompanied” by music, screenings, performances, and convivial gatherings. Located in a new double-height retail space in lower Manhattan, James’s design reinterprets the spirit of the classic club libraries of New York and London, reflecting the Society’s unabashed mix of old and new by contrasting the unfinished concrete interior against wood bookcase units which showcase the Society’s 5,000-volume collection while providing the backdrop for a flexible event space.



**Sadler Residence**  
2004

A 3,500 SF duplex atop a new building in SoHo, representing an opportunity for James to utilize his study of the city’s residential traditions—the downtown loft and uptown penthouse—by way of a private commission. Creating an urbane aerie for a New York family, the project’s main floor offered a contemporary interpretation of the classic lower Manhattan loft. A “floating” steel-and-wood staircase rose to the second level, opening onto an expansive landscaped roof terrace, and creating an interlocked indoor-outdoor environment that recalled the leafy upper reaches of classic duplex penthouses.



**Bresnan/Versel Residence**  
2002

Contemporary in architectural vocabulary, this reconstruction of a five-story 1896 Romanesque Revival rowhouse in Manhattan’s Carnegie Hill historic district was also deeply grounded in the James’ research into the late 19th century Manhattan rowhouse—especially in its front-to-rear “procession” of rooms and its rich variety of interior finishes, which, as in older townhouses, provided each space with distinctive character.

*It’s good to see an architecture deeply informed by the best elements of the past, but reaching forward too.*

**Dan Hill, City of Sound**



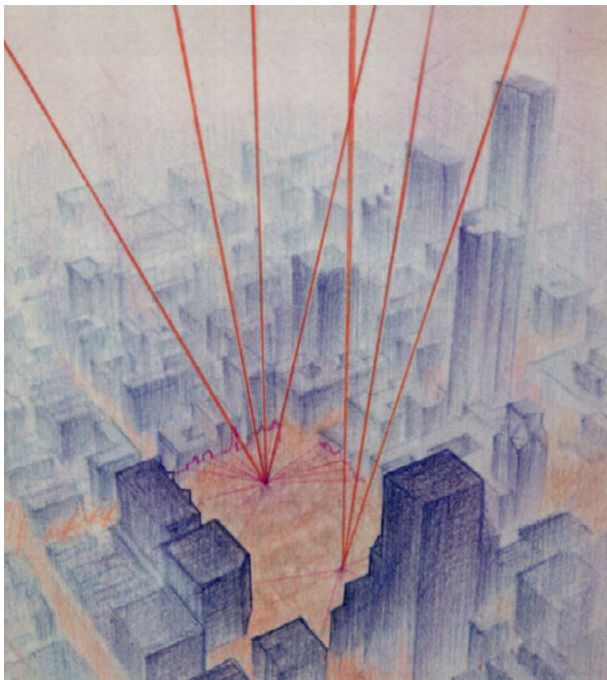
Significant Work: Honors, Awards & Fellowships



Sadler Penthouse, 2011

- 2019 *Fast Company*, “World Changing Ideas” Award, Finalist (MORE LA)
- 2014 *Fast Company*, “Innovation by Design” Award (Timescapes)
- 2009 AIANY “New York Now” Exhibit (Riverways)
- 2007 Academy of Television Arts and Sciences, Emmy Award for Outstanding Writing for Nonfiction Programming (Andy Warhol: A Documentary Film)
- 2007 John Simon Guggenheim Memorial Foundation, Fellow in Architecture (career award)
- 2002 CINE “Golden Eagle” Award (New York: A Documentary Film)
- 2002 Theater Library Association, Special Jury Prize (Celluloid Skyline)
- 2001 Alfred I. duPont-Columbia Award (New York: A Documentary Film)
- 2000 Academy of Television Arts and Sciences, Emmy Award Nomination for Outstanding Non-Fiction Series (New York: A Documentary Film)
- 2000 Furthermore, a program of the J.M Kaplan Fund, grant (Celluloid Skyline)
- 1990 American Theater Wing, Design Award Nomination (Victory Theater Project)
- 1988 New York State Council for the Arts, grant (Celluloid Skyline)
- 1988 Graham Foundation for Advanced Studies in the Visual Arts, Chicago, Fellowship (Celluloid Skyline)
- 1984 Copley Square National Design Competition, Boston, Certificate of Merit,
- 1984 Ford Foundation, grant (At Home in the City)
- 1981 Fred C. Lavenberg Foundation, grant (At Home in the City)
- 1981 Architectural League Prize for Young Architects (Bryant Park Project)
- 1981 Municipal Art Society, Annual Merit Award (Bryant Park Project)
- 1980 J.M. Kaplan Fund, grant (Bryant Park Project)
- 1980 National Endowment for the Arts, Design Arts Fellowship (At Home in the City)
- 1979 National Endowment for the Arts, Design Arts Fellowship (At Home in the City)
- 1977 Ernest O. Grunfeld Foundation/MIT, Research Grant (At Home in the City)
- 1977 Massachusetts Institute of Technology, Research Scholarship Award (At Home in the City)
- 1976 NYC Landmarks Preservation Commission, Landmark Scholar
- 1976 Columbia University, Chanler Historical Prize

## Section 2.2



Top: 92 Prince Street, 1993

Bottom: Proposal for Pershing Square, Los Angeles, 1985  
Pencil Renderings by James Sanders

## Significant Work: Talks, Conferences & Presentations

- 2019 Museum of Modern Art, “Tech & Gentrification” program panel, moderated by Michael Kimmelman
  - 2019 Skyscraper Museum, “Tudor City: You Can Have It All,” in “Housing and Density” series, presentation
  - 2018 Museum of the City of New York, “Moon Movies: The Naked City,” presentation
  - 2019 Cooper Union, “Envisioning the Future: Planning the City of New York, 1811-2018” presentation
  - 2018 SCI-Arc, “L.A. 3.0: Development and Design for the New Los Angeles,” conference moderation
  - 2018 Academy of Motion Picture Arts & Sciences/AIA Los Angeles Chapter/SCI-ARC: “Building Worlds: The Art and Architecture of Film Design,” panel organization and moderation
  - 2013 Leonard Lopate Show, WNYC, “The Apartment House” (with Justin Davidson)
  - 2013 Architecture Film Festival Rotterdam, “Celluloid Skyline: New York and the Movies,” presentation
  - 2013 Columbia University Graduate School of Architecture Planning & Preservation: “Building the Digital City: Tech and the Transformation of New York,” conference moderation and presentation
  - 2008 The University of Liverpool, “City in Film” conference presentation
  - 2007 Colgate University, “New York and the Movies,” presentation
  - 2007 Gotham Center, Graduate Center of CUNY, “Scenes from the City,” presentation
  - 2006 New York Film Festival: “Scenes from the City,” presentation
  - 2005 Stanford University, “Urban Trauma and the Metropolitan Imagination,” conference presentation
  - 2004 AIANY Center for Architecture & The Goethe Institute, “Memorialization and Urbanism,” panel moderation & presentation
  - 2004 National Building Museum, Washington, DC, “New York and the Movies,” presentation
  - 2003 New York University: “Rebuilding Ground Zero,” presentation
  - 2003 Forum des Images, Paris, “Celluloid Skyline: New York and the Movies,” presentation
  - 2005 Queen Mary College, University of London, “Design for Living,” conference presentation
  - 2002 Museum of the Moving Image, London, presentation
  - 1992 University of California/San Diego, School of Architecture, conference presentation
  - 1990 Academy of Motion Picture Arts & Sciences/AIA Los Angeles Chapter, “Visions of Architecture in Film,” conference moderation and panel
  - 1990 Catholic University School of Architecture and Planning, Washington DC, “Architecture and the Moving Image,” conference presentation
  - 1988 Museum of the Moving Image, New York, “Celluloid Skyline,” conference organization/presentation
  - 1983 Graduate Center of CUNY, “Renewing the Promise,” conference organization/moderation
  - 1981 Architectural League of New York, Young Architects Series, “The Bryant Park Project,” presentation
- Juries**
- James has participated as a guest critic in juries at numerous architecture schools and programs, including the University of Notre Dame School of Architecture/Rome Program, SCI-Arc, Columbia University Graduate School of Architecture, Planning & Preservation, and the Yale University School of Architecture.





Liberty Plaza Project, NY, 1997

## Significant Work: National Media Recognition

- 2019** ARTE TV, television interview, 3/2020 (Celluloid Skyline)
- 2018** Sanam Yar, “What Hollywood Can Teach Architects About Design,” *Metropolis*, 7/6/2018 (Building Worlds program)
- 2018** “LA CoMotion, Part 1,” radio interview with Andrew Tuck on “The Urbanist,” *Monocle* (London) 10/22/2018 (MORE LA)
- 2017** “When Wall Street Was Unoccupied,” Jason Farago, *New York Times*, 1/12/2018, C25 (Liberty Plaza)
- 2017** “This Skyscraper Museum Exhibit Remembers the 1990s,” Sam Lubell, *The Architect’s Newspaper*, 12/21/2017 (Liberty Plaza)
- 2015** “Why the Latest Buzzing Neighborhood of NYC Isn’t in Brooklyn,” Carlye Wisel, *Vanity Fair*, 10/23/2015 (Seaport Culture District)
- 2015** “South Street Seaport Fetes Its New Culture District with Exhibits Curated by James Sanders,” Audrey Wachs, *The Architect’s Newspaper*, 10/22/2015 (Seaport Culture District)
- 2014** “Hollywood and the City, Take 2,” Sam Roberts, *New York Times*, 2/23/2014: MB2 (Scenes from the City)
- 2014** “James Sanders, Author of ‘Scenes From the City,’” on New York’s Filmic Presence,” Matthew Kassel, *New York Observer*, 6/27/2014 (Scenes from the City)
- 2013** “Becoming a Creative Hub,” *The Urbanist*, interview with Pauline Eiferman, *Monocle*, 10/7/2013 (Building the Digital City conference)
- 2002** “NYU and You,” Branden Klayko, *The Architect’s Newspaper*, 5/4/2011: 12 (NYU Open House)
- 2007** “Cities on the Big Screen,” radio interview with Andrew Tuck on “The Urbanist,” *Monocle* (London) (Celluloid Skyline exhibition)
- 2007** “Starring New York, City of Grit and Glamour,” Caryn James, *New York Times*, 5/25/2007: E1 (Celluloid Skyline exhibition)
- 2007** “Celluloid Skyline,” video segment on *Monocle* (London), 6/1/2007 (Celluloid Skyline exhibition)
- 2007** “Casting Call for the City,” Simon Houpt, *Toronto Globe Review*, 6/17/2007: R1 (Celluloid Skyline exhibition)
- 2007** “New York’s Celluloid Skyline at Grand Central,” Stephani L. Miller, *Architect*, 6/8/2007 (Celluloid Skyline exhibition)
- 2007** “Reporting from New York: The Biggest Movie Set in the World, Walter Ellis,” *Belfast Journal*, 5/30/2007 (Celluloid Skyline exhibition)
- 2007** “City of Taxi Drivers, Ghostbusters and Midnight Cowboys,” Lisa Anderson, *Chicago Tribune*, 5/27/2007 (Celluloid Skyline exhibition)
- 2007** “Celuloidovy pruvdoce “Velkym jablkem,” *Novinky* (Prague), 6/20/2007 (Celluloid Skyline exhibition)
- 2006** Elvis Mitchell’s “The Treatment,” radio interview, KCRW-FM, 2/7/2006 (Scenes From the City)
- 2006** “Scenes from the City,” radio interview, The Leonard Lopate Show, WNYC, 10/16/2006
- 2005** “In With the New: Disciplined Yet Classic, a New York Brownstone Rediscovered Its Soul,” Joseph Giovannini, *Architectural Digest*, 12/2005 (Bresnan/Versel Residence)
- 2003** “New York Skyscrapers: Fading into Night at a Mouse Click,” Eve M. Kahn, *New York Times*, 11/13/2003: F1 (Celluloid Skyline website)

## Section 2.2



Seaport Culture District, 2015  
NYU Open House, 2011

## Significant Work: National Media Recognition 2

- 2003** “Celluloid Skyline: New York and the Movies,” Alan Saunders, *Sydney Morning Herald*, 1/18/2003
- 2002** “Fast Lane,” Christopher Bray, *Literary Review* (London), December 2002: 60-61 (Celluloid Skyline)
- 2002** “The Edifice Complex,” Evan Williams, *The Australian* (Sydney), 10/19/2002: B08 (Celluloid Skyline)
- 2002** “New York in Kino Gesehen. Gefreut,” *Die Welt* (Frankfurt), 10/26/2002 (Celluloid Skyline)
- 2002** “Celluloid Skyline: New York and the Movies,” Paul Byrne, *Sunday Business Post* (Dublin), 10/13/2003
- 2002** “The Manhattan Projection,” Philip French, *The Guardian* (London), 10/1/2002 (Celluloid Skyline)
- 2002** “Star Material,” Edwin Heathcote, *The Architect’s Journal* (London), 9/26/2002: 48 (Celluloid Skyline)
- 2002** “The Big Apple Caught on the Silver Screen,” Nicholas Wapshott, *The Times* (London), 9/11/2002: 20 (Celluloid Skyline)
- 2002** “Once Seen, Never Forgotten,” Christopher Sylvester, *Sunday Times* (London), September 2002: 35 (Celluloid Skyline)
- 2002** “Reinventing Dream City,” D.D. Guttenplan, *The Guardian*, 9/6/2002: 34-36 (Celluloid Skyline)
- 2002** “Expanded Horizons,” Kenneth Anderson, *Times Literary Supplement* (London), 9/6/2002: 4 (Celluloid Skyline)
- 2002** “Screen Double,” Douglas McCabe, *The New Statesman* (London), 8/19/2002: 38 (Celluloid Skyline)
- 2002** “Big Apple and Silver Screen,” Gerald Kaufman, *The Sunday Telegraph* (London), 8/18/2002: 14 (Celluloid Skyline)
- 2002** “Manhattan Transfer,” Geoff Dyer, *The Independent* (London), September 2002: 15 (Celluloid Skyline)
- 2002** “How the Motion Picture Began,” Kevin Lerner, *Architectural Record*, 6/06/2002 (Celluloid Skyline)
- 2002** “Above and Below,” Jenna Weissman Joselit, *The New Republic*, 05/27/2002 (Celluloid Skyline)
- 2002** “Movies and the Metropolis,” Phillip Lopate, *Metropolis*, April 2002: 118
- 2002** “Celluloid Skyline,” Emily Barton, *BookForum*, Spring 2002: 41
- 2002** “Celluloid Skyline,” Michael Webb, *L.A. Architect*, April 2002: 14
- 2002** “Celluloid Skyline,” Leonard Quart, *Cineaste*, Spring 2002: 57
- 2002** Television interview on “The Charlie Rose Show,” (Celluloid Skyline)
- 2002** “Stars Werben fur New York,” Helmut Sorge, *Der Spiegel* (Hamburg), 2/5/2002 (Celluloid Skyline)
- 2002** “In Films, Twin Towers Had No Star Power,” Sarah Boxer, *New York Times*, 2/4/2002, E1
- 2002** “On-Screen, A City of Towering Achievement,” Alona Wartofsky, *Washington Post*, 1/27/2002: G1 (Celluloid Skyline)
- 2002** “New York Images,” John Freeman, *Chicago Tribune*, 1/13/2002 (Celluloid Skyline)
- 2002** “On the Town,” Elise Harris, *Newsday*, 1/13/2002: D24 (Celluloid Skyline)
- 2002** “The View from Hollybeca,” Julie Lasky, *New York Times*, 1/10/2002: F1
- 2002** “Manhattan Transfer,” Michael Joseph Gross, *Boston Globe*, 1/16/2002: E3 (Celluloid Skyline)

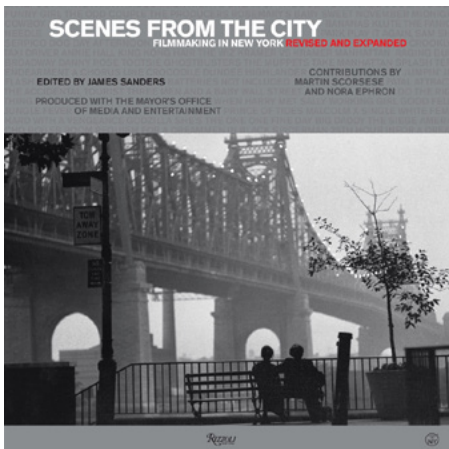
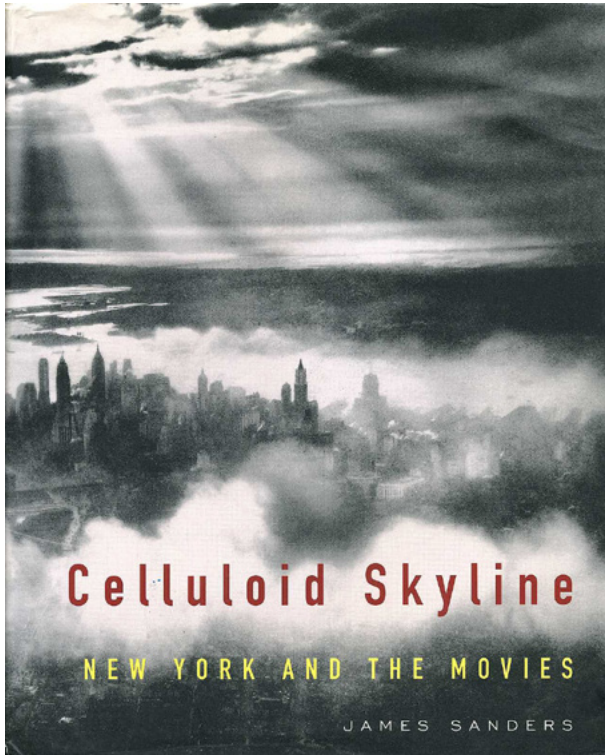




92 Prince Street Project, 1993  
Kirsch Residence, 2020

- 2002 “A View of the City, From a Movie Lover,” Julie Lasky, *International Herald Tribune* (Paris), 1/16/2002: 7 (Celluloid Skyline)
- 2002 “New-York Stories,” Guillemette Faure, *Le Monde*, (Paris), Spring 2002: 66-67 (Celluloid Skyline)
- 2002 Brian Lehrer Show, radio interview, WNYC (Celluloid Skyline)
- 2002 Leonard Lopate Show, radio interview, WNYC (Celluloid Skyline)
- 2002 “Manhattan on Film,” Dennis Drabelle, *Washington Post*, 1/6/2002: T5
- 2002 “Films of New York Chronicled,” John Davis, *Decatur Daily* (Alabama), 1/6/2002 (Celluloid Skyline)
- 2002 “Celluloid Skyline, Francine Russo, *Village Voice*, 1/1/2002: 57
- 2001 “Celluloid Skyline,” Adam Gopnik, *The New Yorker*, 12/31/2001
- 2001 “New York Architecture, in Reality and Cinema,” Christina Nunez, *The Harford Courant*, 12/30/2002 (Celluloid Skyline)
- 2001 “A City Rewriting Its Own Fantastic Script,” Bill Burford, *The Guardian* (London), 12/15/2001 (Celluloid Skyline)
- 2001 “Just Like I Pictured It: The Faces of the City, Filmed,” Tom Shone, *New York Observer*, 12/10/2001: 25 (Celluloid Skyline)
- 2001 “New York State of Mind,” Tom Beller, *Vogue*, December 2001: 210 (Celluloid Skyline)
- 2001 “How Hollywood Helped Create New York,” Richard Schickel, *Los Angeles Times Book Review*, 12/6/2001: 2 (Celluloid Skyline)
- 2001 “It’s a Wonderful Town,” Justine Elias, *Daily News*, 11/25/2001: 12 (Celluloid Skyline)
- 2002 “Celluloid Skyline,” *Publishers Weekly*, 11/19/2001: 59
- 1999 “For A City Driven by a Dream,” Caryn James, *New York Times*, 10/12/1999: C1 (New York: A Documentary Film)
- 1999 “Book Offers a Lavish Look at New York History,” Bruce Kennedy, CNN, 12/3/1999 (New York: An Illustrated History)
- 1999 “James Sanders: A Story from New York,” *East Hampton Star*, 11/11/1999: III-1
- 1994 “Capturing the Spirit of the Cast-Iron Era,” *New York Times*, 3/13/1994: 10:1 (92 Prince Street)
- 1992 “Helping an ‘Honest’ Building Stand Tall,” Phillip Lopate, *New York Times*, 9/13/1992: 50 (The Mercer Hotel)
- 1983 “A Look at the City’s Housing Down the Years,” Paul Goldberger, *New York Times*, 6/6/1983: C10 (At Home in the City)
- 1983 “Exhibit on Growth of New York as a City of Renters,” Lee A. Daniels, *New York Times*, 7/15/83: A:10 (At Home in the City)
- 1981 “Counterattack in Bryant Park,” Editorial, *New York Times*, 10/1/1981:34 (Bryant Park Project)
- 1981 “A Flower Stand Enlists in Battle for Bryant Park,” Laurie Johnson, *New York Times*, 10/8/1981:40 (Bryant Park Project)
- 1980 “Some Success Seen in Effort to Reclaim Bryant Park,” Glenn Fowler, *New York Times*, 9/15/1980: 26 (Bryant Park Project)
- 1975 “How Great Buildings Shape a City’s Soul,” Ada Louise Huxtable, *New York Times*, 10/19/1975: 32 (Three Buildings)
- 1975 “Architecture is All Over Town,” Paul Goldberger, *New York Times*, 10/18/1975: 31 (Three Buildings)

## Section 2.3



Celluloid Skyline cover, 2001  
Scenes from the City cover, 2006

## Significant Work: Publications

### Books

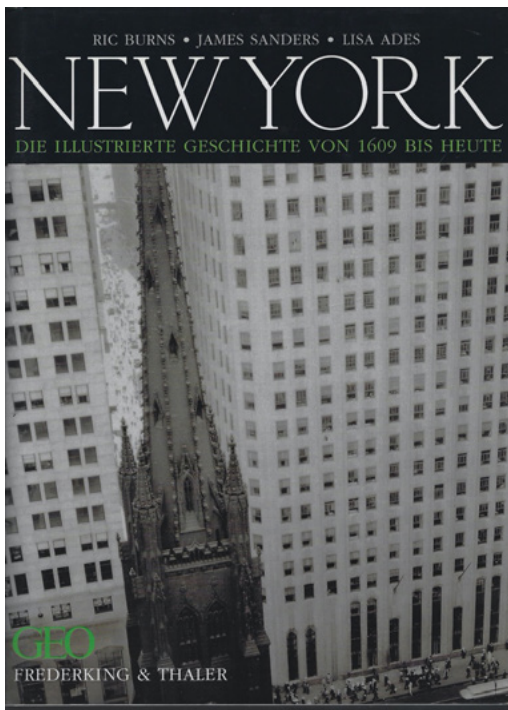
- 2020** *From Parking to Places: 21st Century Mobility and the Future of Los Angeles*. Digital book in preparation.
- 2006** *Scenes from the City: Filmmaking in New York*. New York: Rizzoli, 2006. Revised and expanded edition, 2014. Produced with the Mayor's Office of Media and Entertainment. Contributions by Martin Scorsese and Nora Ephron.
- 2001** *Celluloid Skyline: New York and the Movies*. New York: Alfred A. Knopf, 2001. London: Bloomsbury, 2002. Funded by the National Endowment for the Arts, the Graham Foundation for Advanced Studies in the Visual Arts, the New York State Council on the Arts, and Furthermore, a program of the J.M Kaplan Fund. Theatre Library Association Merit Award, 2002.
- 1999** *New York: An Illustrated History* (with Ric Burns). New York: Alfred A. Knopf, 1999. Revised and expanded edition, 2003. German edition: Munich: Frederking & Thaler, 2002. Contributions by Robert A.M. Stern, Robert A. Caro, Kenneth T. Jackson, Phillip Lopate, Carol Berkin, Marshall Berman, David Levering Lewis, and Mike Wallace.
- 1983** *At Home in the City*, exhibition catalogue (with Roy Strickland). New York: Graduate Center of the City University of New York, 1983. Funded by the National Endowment for the Arts.

### Book Chapters

- 2010** "Adventure Playground," in Sam Roberts, ed., *America's Mayor: John V. Lindsay and the Reinvention of New York*, New York: Columbia University Press, 2010.
- 2008** "Dreams and Nightmares: Filmic Visions of New York Since September 11th," in *New York*, London: Gloria Books, 2008.
- 2004** "Thanks to the Movies," *Tribeca Talks*, Milan: Fondazione Prada and Distributed Art Publishers, 2004.
- 2001** Introduction and Chapter Introductions, *New York City 2012*, New York City bid book for the 2012 Summer Olympic Games. New York: NYC2012, 2001 (with Ric Burns).



## Section 2.3



New York: Die Illustrierte Geschichte Von 1609 Bis Heute (German edition of New York: An Illustrated History) cover, 2002

"Top of the Town: Manhattan's Observation Decks," *The New Yorker*, 2016

## Significant Work: Publications 2

### Articles and Essays

- 2018** "Life After Parking Lots," *Los Angeles Times*, 12/17/2018: A15 (with Nik Karalis)
- 2016** "Top of the Town: Manhattan's Observation Decks," *The New Yorker*, 5/2/16: 50
- 2015** "Building the Digital City," *Volume*, Number 42, Spring 2015: 54
- 2014** "Keeping a City-by-the-Sea From Becoming a City in It," *Reuters*, 7/21/14 (with Jesse M. Keenan)
- 2007** "The L.A. Moderns: Raise High the Roofbeams, Carpenters!" *BlackBook*, March 2007: 74
- 2006** "The Dream City Revisited," *C on Cities* 03 (London), September 2006: 12
- 2006** "La Calle, Cuna de Criminales: Barriadas, Niños, y Gangsters en el Cine NeoYorkino," *Bifurcaciones: Revista de Estudios Culturales Urbanos* Number 6, Spring 2006
- 2004** "On the Back Lot, New York 90210," *New York Times*, 2/26/04: F1
- 2004** "'Sex' and the Mythic Movie Dream of New York City," *New York Times*, 2/22/04: 2:17
- 2003** "Taking the Memorial Designs for a Test Drive, Steered by Computer," *New York Times*, 10/30/03: 2:40
- 2003** "Honoring the Dead in the City That Never Weeps," *New York Times*, 8/31/03: 2:19
- 2002** "In the Dark, Big City Dreams," *New York Times*, 10/6/02: 14:1
- 2002** "In New York, Seeking a Grand Vision of Public Works," *New York Times*, 9/1/2002: 4:5
- 2002** "Footnotes: Gotham Popcorn," *New York Times Magazine*, Part 2, 2/24/02: 174
- 2000** "The Long Goodbye," *Interiors*, v. 159, No. 6, June 2000: 41
- 1996** "Daniel Solomon: Creating a New City and New Hope for the Urban Future," *Los Angeles Times*, 4/21/96: M3
- 1995** "City's Sprawl May Be Its Saving Grace," *Los Angeles Times*, 3/25/95: M1
- 1992** "Dialogue: Celluloid Skyline," *Design Book Review* 24, Spring 1992: 16
- 1991** "Robert Venturi/Denise Scott Brown: An Architectural Team to Reshape the American Landscape," *Los Angeles Times*, 8/18/91: M3
- 1991** "Cotton Candy and Electric Dreams," *New York Times*, 2/3/91, 2:29
- 1986** "Look at Downtown, the New Los Angeles," *Los Angeles Times*, 2/16/86: 3
- 1985** "Towards the Return of the Public Place: An American Survey," *Architectural Record*, v. 173, No. 4, April 1985: 92
- 1985** "Henry Hope Reed: After Years in the Cold, a Feisty Critic is Back in Style," *Avenue*, v. 9, No. 2, February 1985: 92
- 1983** "The Ultimate Hotel" *Vanity Fair*, v. 46, No. 3, May 1983: 86 (with Roy Strickland)
- 1983** "Bryant Park's New Lease on Life," *Place: The Magazine of Livability*, Vol. 3, No. 7, July-August 1983 (Bryant Park Project)
- 1981** "Harlem River Houses," *Harvard Architecture Review*, No. 2, Spring 1981: 48 (with Roy Strickland)
- 1979** "In Search of a School," *Precis: Columbia University Journal of Architecture*, v. 2, May 1979: 4

Section 3.0

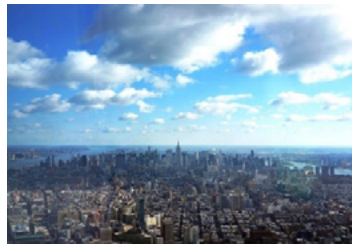
List of Exhibits

Architecture,  
Cities & Film



Celluloid Skyline

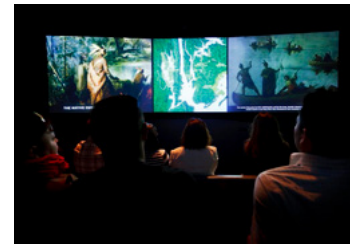
Researching/  
Interpreting the City



New York Documentary



Seaport Past & Future

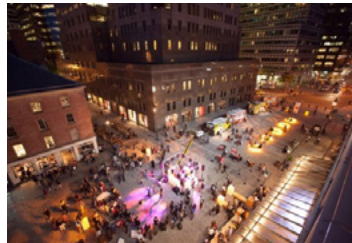


Timescapes



MORE LA

Enhancing the Urban  
Environment Through  
Design



Seaport Culture District



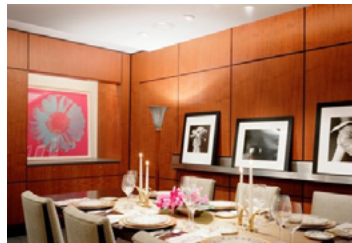
NYU Open House



Liberty Plaza



Bryant Park Project



Bresnan/Versel Residence



# Celluloid Skyline Book & Exhibition 2001–2007

**Role of Nominee:**

Author, Curator, Designer of Exhibition

**Photography of Exhibition:**

Peter Mauss, ESTO

**Declaration of Responsibility**

I have personal knowledge of the nominee's responsibility for the project listed above.

---

George Andreou

*Director, Harvard University Press*

*Former Senior Editor, VP, Alfred A. Knopf*



The product of a twelve-year research and writing effort, the illustrated book *Celluloid Skyline* was published in the US by Alfred A. Knopf and in the UK by Bloomsbury. Since its original publication in 2001, *Celluloid Skyline* has been recognized around the world as a landmark in the study of the relationship of architecture, urbanism, and film.

In addition to the book, James' research resulted in an award-winning website ([www.celluloidskyline.com](http://www.celluloidskyline.com)), a major exhibition at Grand Central Terminal sponsored by TCM, and extensive lectures and conferences around the US, the UK, and Europe.

*Brilliantly acute...wonderfully informed and informative, Celluloid Skyline...is virtually without precedent...given its depth of research, the richly detailed elegance of its critical argument and, most important, its ability to expand and redirect the way we think.... As [Sanders] observes, New York remains the single greatest locus...of American dreaming. Sanders is the Freud of that dream, its hugely informed and gracefully civilized interpreter.*

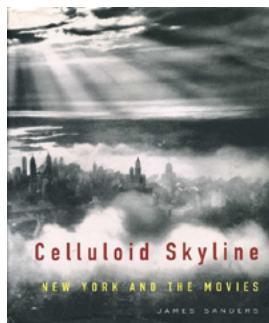
**Richard Schickel, Los Angeles Times**

*What a marvelous—miraculous—book!*

**Jane Jacobs**

Though *Celluloid Skyline* spans more than a century—from the early 20th century, when film pioneers shot in the real city, through the rise of an invented New York in the studio era, to the postwar period, when the industry returned to the streets—the book is not chronological but urbanistic in structure, taking readers on an extended “tour” of the streets, skyscrapers, rooftops, hotels, waterfronts, and apartment, tenement, rowhouse, and loft interiors of “movie New York.”

Bringing an architect’s sensibility to the design of films, James studied Hollywood art directors’ sketches, construction drawings, and production images, such as the backlot 19th century Madison Avenue set for *Life with Father* (top), the composite Central Park West of *Ghostbusters* (bottom, center), the art department sketch of King Kong (bottom right), and the Greenwich Village courtyard set for *Rear Window* (previous page).





*An eerie, dreamlike overlay of past and present.*  
**Caryn James, New York Times**

*Bewitching...elegant...illuminating...*  
**Simon Houpt, Toronto Globe & Mail**

During his research on *Celluloid Skyline*, James uncovered a trove of original—and never-before-seen—materials used by Hollywood art departments to recreate New York on stages and backlots, including production design drawings, rear-projected “plate” footage of New York, and, remarkably, several colossal “scenic backings” of New York produced by MGM in the studio era to recreate the city on sound stages.

Gathering these images and artifacts, James conceived and produced a major multimedia exhibition in 2007, sponsored by TCM, that filled the length of Vanderbilt Hall at Grand Central Terminal. James curated and designed the 15,000 SF exhibition (with graphic design by Pentagram), which brought to life the dazzling filmic metropolis that has mesmerized audiences for a century.



The exhibition included a 120'-wide backing of the United Nations from *North by Northwest* (1959) (top), and a 45' foot-tall scenic backing from *The Clock* (1945) to recreate McKim, Mead & White's 1910 Pennsylvania Station (bottom, left and right).

# New York: A Documentary Film PBS Series & Book 1999–2020

**Role of Nominee:**

Project Concept, Film Co-Writer, Book Co-Author

**Declaration of Responsibility**

I have personal knowledge of the nominee's responsibility for the project listed above.

---

Ric Burns

*Principal, Steeplechase Films*



Co-conceived and co-written by James and his filmmaking partner Ric Burns, *New York: A Documentary Film* is an eight-episode, 17½-hour PBS series chronicling the story of New York as across four hundred square miles and four hundred years.

The premiere 1999 national broadcast of the first five episodes were viewed by 19.4 million households across America, making it the third-

most popular PBS documentary series of its kind in history. The series received the Alfred I. duPont award, an Emmy Award, and two Emmy nominations. A ninth episode, *The Future of Cities*, is in production for 2021.

The project also included a companion volume published by Alfred A. Knopf, and an extensive national educational K-12 outreach initiative, funded by the Ford Foundation.



*A masterpiece...necessarily sprawling yet extraordinarily disciplined.*

**Daily News**

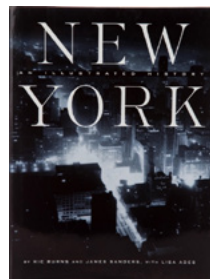
*Nothing short of gripping...a monumental documentary series that raises the bar for this kind of work and in the process elevates our knowledge and understanding of a metropolis that is still evolving.*

**Variety**

Unlike any television documentary series before it about an American city, *New York* was conceived for a *national* audience—and thus presented the role of the city in shaping the entire country and reflecting its ideals.

As part of the project, James and Ric Burns wrote a companion volume, *New York: An Illustrated History*, originally published in the US by Knopf in 1999, and in an expanded edition in 2003. A German-language edition was published by Frederking & Thaler in 2002. The book has sold 125,000 copies and remains a bestseller to this day.

James and Ric spent six years preparing the first five episodes of *New York*, which aired nationally on PBS in Fall 1999, and in 2000 on Channel Four in the UK. The 6th and 7th episodes, in 2001, revolved around the struggle with the automobile—embodied by master-builder Robert Moses—as well its decline and renaissance in the late 20th century. Episode 8, in 2003, traced the rise and fall of the World Trade Center. The companion volume, featuring essays by Robert A.M. Stern, Robert A Caro, Kenneth T. Jackson and others, was hailed as “a superb history of the world’s first city” by the celebrated scholar Arthur Schlesinger, Jr.



# Seaport Past + Future Interpretive Center 2009

**Location:**  
New York, NY

**Size:**  
3,400 SF

**Role of Nominee:**  
Project Concept & Direction,  
Architecture & Design, Curation

**Firm of Record:**  
James Sanders & Associates

**Photography:**  
Peter Mauss, ESTO

**Declaration of Responsibility**  
I have personal knowledge of the nominee's  
responsibility for the project listed above.

---

Lincoln Palsgrove IV  
*Former Head of Marketing & Communications  
General Growth Properties*



For General Growth Properties, James proposed, directed, and designed an interpretive center and community engagement space in the historic Schermerhorn Row at the South Street Seaport District in lower Manhattan, featuring a museum-quality exhibition tracing the story of the area from 1783 to today.

Presented in two former retail stores architecturally conjoined by James into a single installation space, the project presented a series of commissioned period models, an illustrated timeline, videos, banners, and a short film by photographer Douglas Levere, together tracing the evolution of a single storied neighborhood—while also offering a larger meditation on the relationship of time and the city.



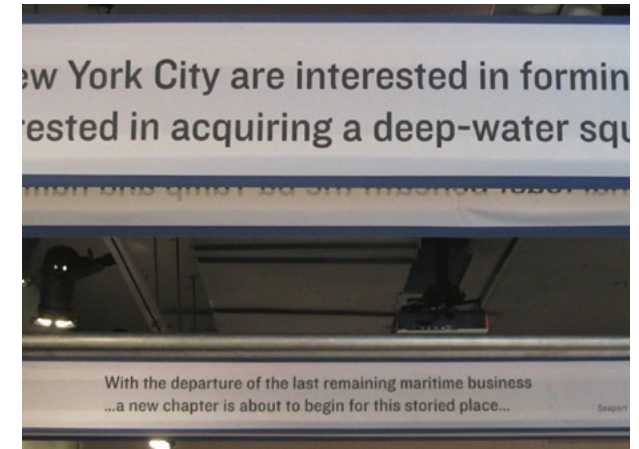
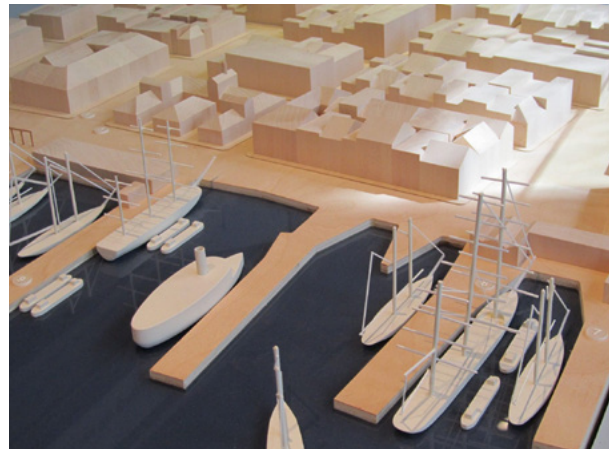
### Section 3.0

### Exhibits: Researching/Interpreting the City

### Seaport Past + Future *Continued*

Seaport Past + Future proposed that for more than two centuries—from the district’s early clippers, to its pioneering steam ferries and elevated trains, to its postwar highways and clearance programs, to its innovative preservation and reuse initiatives in recent years—the Seaport area has served as a laboratory of urban growth. Indeed, much of the story of the modern American city, the installation proposed, could be glimpsed in the Seaport’s blocks—if one knew how to look.

The “chapters” of the Seaport’s history were called out in a series of bays, each centered on a model of the district as it appeared in a specific year—1840, 1880, 1920, 1970, and 2008—and framed by a timeline tracing the technological, economic, and social forces that drove each era’s growth. Aluminum cross-spars and fabric banners, evoking the district’s maritime spirit, offered evocative quotes from observers of each period.



# Timescapes Museum Orientation 2005

**Location:** New York, NY

**Size:** 1,400 SF

**Role of Nominee:**  
Concept, Research, Writing &  
Co-Direction

**Firm of Record:**  
Ennead

**Declaration of Responsibility**  
I have personal knowledge of the nominee's  
responsibility for the project listed above.

---

Sarah Henry  
*Robert A. and Elizabeth Rohn Jeffe  
Chief Curator and Deputy Director,  
Museum of the City of New York*



For the Museum of the City of New York, James collaborated with the experience design company Local Projects to conceive, write and co-direct *Timescapes: A Multimedia Portrait of New York, 1609 to Today*, an immersive, multi-screen 30-minute orientation experience, tracing the story of New York's rise from a tiny Dutch outpost to one of the world's largest and most complex cities.



## Section 3.0

*An absorbing biography of the city, neatly organized into chapters that outline the city's explosion out into its five boroughs, up into the skyscrapers, and down into the subway system.*

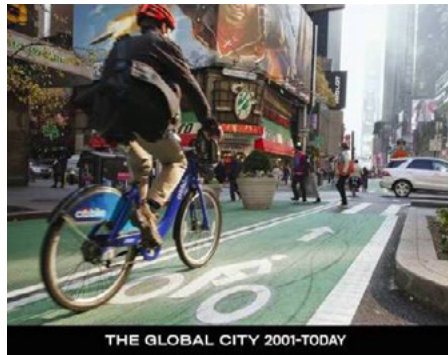
### The New Yorker

Presented within a dedicated 30-seat theater in the Museum (which James helped to design), *Timescapes* employs a narrative sequence of digitally animated maps, flanked by archival photographs and footage, paintings and prints, and new photography, to introduce national and international visitors to the story of the city, as well as to the treasures of the museum's own collections.

Narrated by Stanley Tucci, and featuring the voices of Cynthia Nixon, Joe Morton, Pete Hamill, John Guare, and Louis Auchincloss, the 30-minute experience uses digitally animated maps, still images, and film clips to bring to life the dynamic interplay among land, water, transportation, commerce, architecture, and people that created the five-borough metropolis of New York.

## Exhibits: Researching/Interpreting the City

## Timescapes *Continued*



# MORE LA Research & Urban Design Study 2018

**Location:**

Los Angeles, California

**Role of Nominee:**

Project Direction, Research, Writing,  
Workshop Moderation

**Declaration of Responsibility**

I have personal knowledge of the nominee's  
responsibility for the project listed above.

---

Nik Karalis

*Chief Executive Officer*

*Woods Bagot*

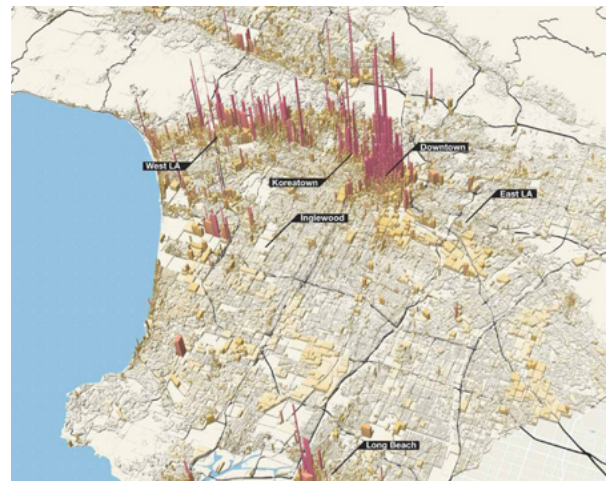
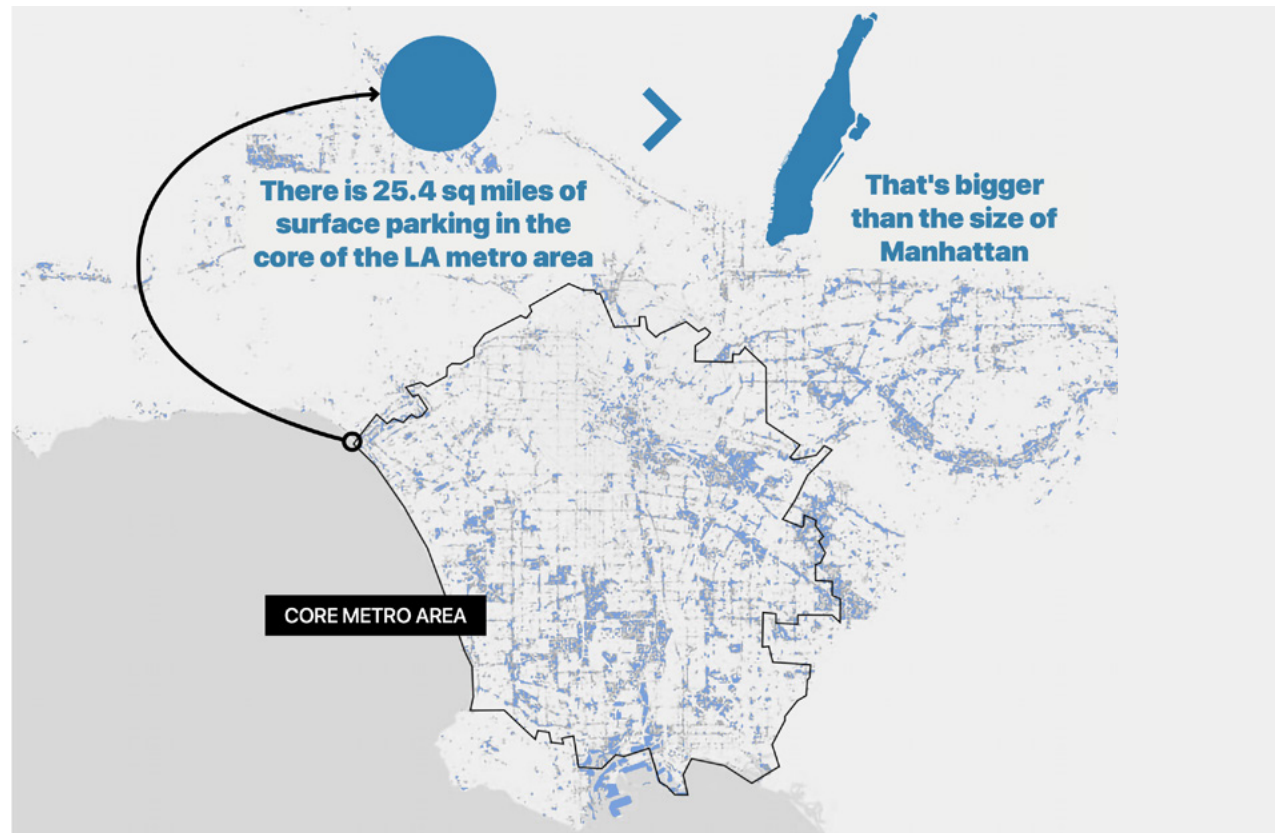


*MORE LA: From Parking to Places in Southern California*, a large-scale research and urban design study of Los Angeles, was directed by James Sanders for the global architecture studio Woods Bagot, whose data group SUPERSPACE carried out much of the analytic research. Presented in a workshop at the second annual LA CoMotion conference in the Los Angeles Arts District in November 2018, MORE LA builds on the mobility revolution underway in the city—whose new modes of transportation, for all their differences, eliminate the need to park a car—the research sought to explore how L.A.'s miles of surface parking could be unlocked for more productive urban uses, including much-needed housing.



*The changes that Woods Bagot is proposing to the Los Angeles landscape are subtle in nature, but could still yield significant changes to the city's density, and lead to a city much less dependent on cars than it currently is—and serve as a model for other parking-heavy cities.*  
**Eillie Anzilotti, Fast Company**

Studying the impact of this mobility revolution in the very city that, in the postwar era, pioneered the freeway-and-tract-house model of the city, MORE LA explored both the *repurposing* of the vast acreage of parking found today across the region, and the *reimagining* of the possibilities of a “parking-lite” city. The study mapped every off-street surface parking space in the region's core: 25.4 square miles in total (above, left). It also explored scenarios for the redevelopment of these areas, which, the study concluded, could accommodate from 750,000 to 1.5 million new inhabitants—at the prevailing density and building heights of their surroundings, thus not radically altering the character of the city's communities.



# Seaport Culture District Urban Activation Project 2015

**Location:**  
New York, NY

**Size:**  
25,000 SF

**Role of Nominee:**  
Project Concept & Direction, Master-planning, Base-Building Architecture

**Firm of Record:**  
James Sanders & Associates

**Photography:**  
Joshua Simpson

**Declaration of Responsibility**  
I have personal knowledge of the nominee's responsibility for the project listed above.

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Steven Cornwell  
*Former CMO, The Howard Hughes Corporation*

## Exhibits: Enhancing the Urban Environment Through Design



In 2015, for The Howard Hughes Corporation, James proposed, directed, and master-planned the Seaport Culture District, a coordinated group of installations and exhibitions, developed with a distinguished group of cultural partners (including the AIANY Center for Architecture), and arrayed within a network of indoor and outdoor spaces in the historic South Street Seaport area in lower Manhattan.

Developed in the wake of Superstorm Sandy, which had flooded the Seaport's storefront, the project sought to bring life back to the district by transforming its storied urban fabric into a crossroads of activity, ideas, and cultural energy.



### Section 3.0

### Exhibits: Enhancing the Urban Environment Through Design

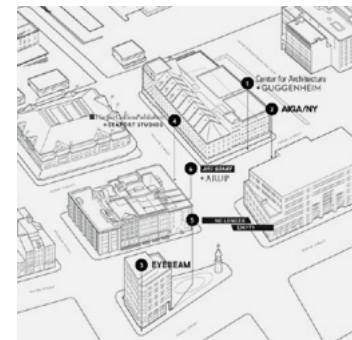
### Seaport Culture District *Continued*

*At the South Street Seaport, old tourist-geared chain stores and restaurants that were damaged in Hurricane Sandy are being converted into temporary exhibition spaces collective called the Seaport Culture District. The idea is to reinvent the Seaport and change its reputation....*

**The New York Times**

The Culture District brought together a group of New York cultural partners—including AIANY Center for Architecture, Guggenheim Museum, American Institute of Graphic Arts, Parsons School of Design, Eyebeam, Arup, Art Start, and HarperCollins—to create a dozen installations, free to the public.

James’s studio developed the concept and master plan for project, which deployed the new activations across several blocks to achieve a feeling of district-wide change. Working with the design team at the Howard Hughes Studio, they developed new contemporary wayfinding elements, including brightly colored kiosks, graphics and seating, to achieve a unified identity for the district (bottom, right).



James carried out the base renovation of the activation spaces—former retail and restaurant spaces that had been destroyed by Superstorm Sandy—into “white-box” galleries, which were turned over to cultural partners, who created exhibitions, art installations, and graphics for each (top, and bottom, left).

# NYU Open House Civic & Cultural Hub 2011

**Location:**  
New York, NY

**Size:**  
4,200 SF

**Role of Nominee:**  
Project Direction,  
Architectural Design, Curation

**Firm of Record:**  
James Sanders & Associates

**Photography:**  
Jeremy Bittermann

**Declaration of Responsibility**  
I have personal knowledge of the nominee's responsibility for the project listed above.

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Lori Mazor  
*Former VP of Planning & Design,  
New York University*

## Exhibits: Enhancing the Urban Environment Through Design



For NYU—the nation’s original “metropolitan university”—James’ designed and developed a civic and cultural hub that celebrated and extended New York University’s historic urban identity, and provided a street-level “commons” where the school’s academic life could interact with that of the larger city.

Located in a historic 4,000 SF space on La Guardia Place in Greenwich Village, NYU Open House was designed to accommodate a wide variety of public activities, including a gallery for exhibitions, a 72-seat event space for screenings, talks, and panels, and a presentation of the university’s proposals through models and displays.



### Section 3.0

*A small space that delivers big results.*

**Linda Miller, Oculus**

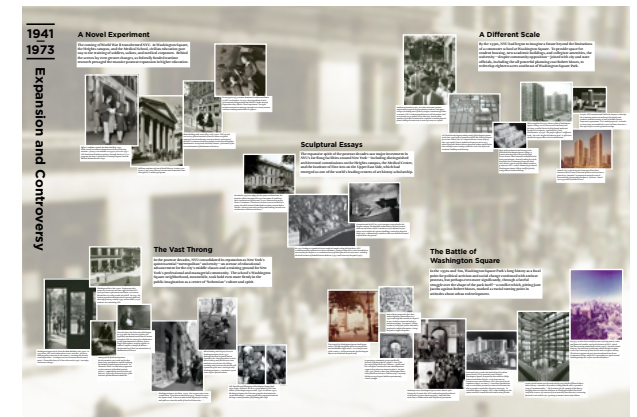
In its streetfront location, its open and airy architecture, and its welcoming graphics (by the design firm 2x4), the project sought to emphasize the distinctly urban heritage of NYU, which, unlike most American colleges of its early 19th century vintage—turned inward, around leafy quads—has been oriented since its founding in 1831 to the busy streets of Manhattan.

For the project, James carried out a full architectural renovation of the interior, developed a new storefront design, and designed new casework, displays, lighting, and finishes for the space.

As a centerpiece of the installation, James curated a permanent exhibition: *A University in the City: NYU in NYC, 1831-2031* (with graphic design by 2x4), tracing NYU's long and complex relationship with its home city (bottom right).

### Exhibits: Enhancing the Urban Environment Through Design

### NYU Open House *Continued*



# Liberty Plaza Urban Activation Project 1997

**Location:**  
New York, NY

**Size:**  
1.5 acres (Unbuilt)

**Role of Nominee:**  
Project Concept, Architecture & Design

**Firm of Record:**  
James Sanders & Associates

**Visualizations:**  
Windtunnel/Sean Daly

**Declaration of Responsibility**  
I have personal knowledge of the nominee's responsibility for the project listed above.

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Carol Willis  
*Director, The Skyscraper Museum*



For the non-profit civic group Heritage Trails New York, James conceived and designed Liberty Plaza in lower Manhattan, a project intended to make visible the 24-hour workings of the global economy—turning the city’s financial district “inside out” by bringing the flow of financial information—then reserved for trading floors—into a public open space.

The project proposed transforming the then-forbidding Liberty Plaza (now Zuccotti Park) into a lively gathering place—activated by large-scale electronic displays running twenty-four hours, tracking and interpreting financial markets as they unfolded each day around the world.



### Section 3.0

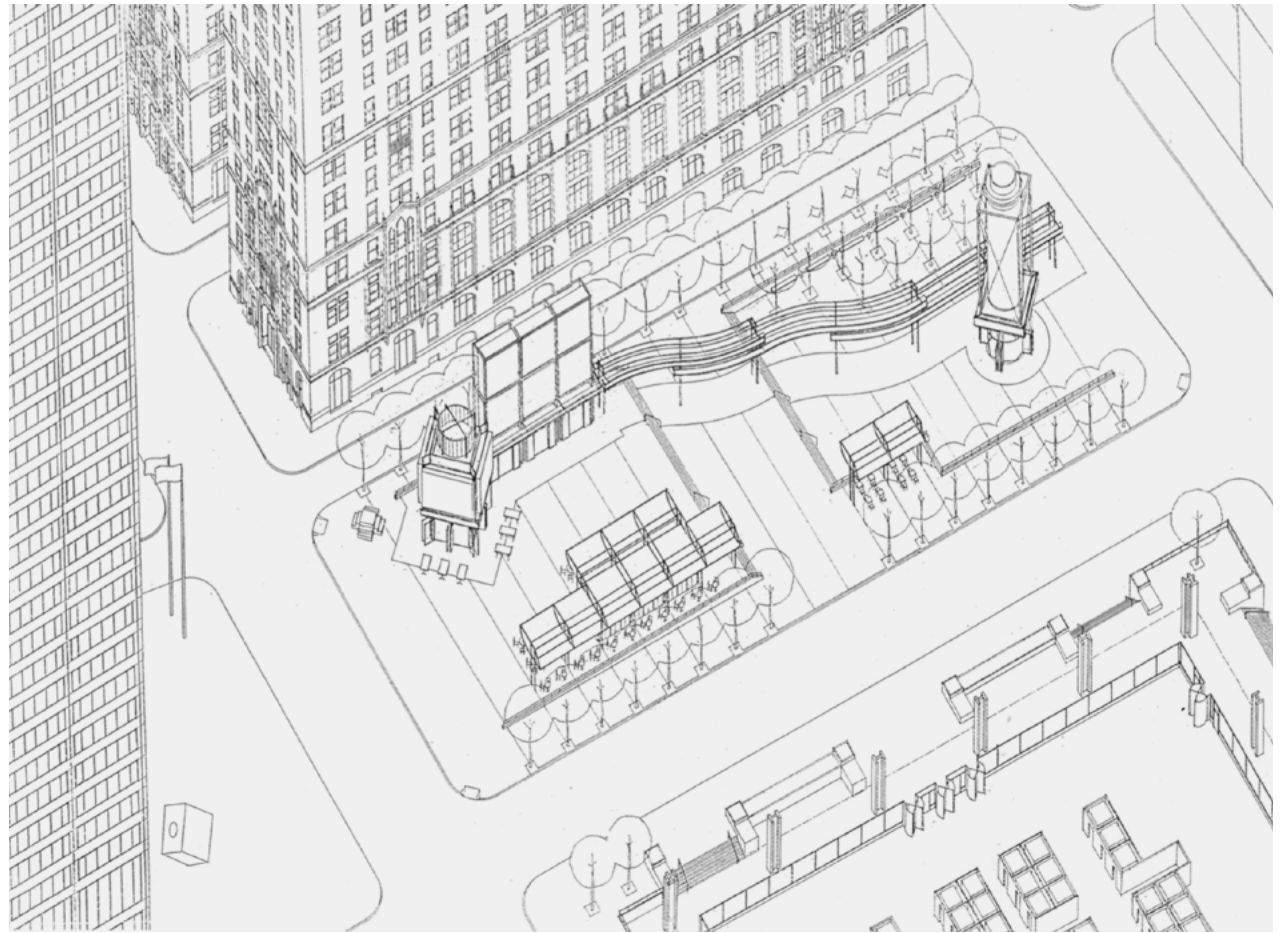
*Though never built, the Liberty Plaza project encapsulated a newly digitized, 24-hour economy; the architects even imagined that passers-by could buy and sell stock on their newfangled flip phones.*  
**Jason Farago, New York Times**

Using the façade of the 1907 U.S. Realty Building as backdrop, the project featured an elevated electronic “ticker,” whose sinuous path evoked the “river” of information flowing around the world (top). A café would allow visitors to enjoy the sun while watching real-time financial displays and (for the first time ever) making trades on their cellphones.

An 80-foot illuminated structure provides a vertical “marker” for the project, extended by a “tower of light” rising into the night sky, proclaiming lower Manhattan as the heart of the financial world—an unexpected precursor to the “Tribute in Light” memorial that emerged independently for the World Trade Center after 9/11 (bottom).

### Exhibits: Enhancing the Urban Environment Through Design

### Liberty Plaza *Continued*



# Bryant Park Project Urban Activation 1980

**Location:**  
New York, NY

**Size:**  
5.0 acres

**Role of Nominee:**  
Project Concept and Direction,  
Architecture & Design

**Firm of Record:**  
Sanders, Strickland Associates

**Rendering:**  
Roy Strickland

**Declaration of Responsibility**  
I have personal knowledge of the nominee's  
responsibility for the project listed above.

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Adam Ganser  
*Executive Director, New Yorkers for Parks*

## Exhibits: Enhancing the Urban Environment Through Design



In late 1979, The Parks Council, a civic advocacy group, commissioned James and his firm, Sanders, Strickland Associates, to develop a project to revive Bryant Park, the landmark open space behind the New York Public Library that had become severely under-used, due to aggressive drug dealers crowding its walks and entrances.



To attract the public back into the park, James and his firm designed and built a coordinated series of manned activations and amenities—an open-air bookmarket operated by Barnes & Noble and the Strand, a flower market, and two cafes, along with landscape improvements and restoration of the Lowell Memorial Fountain—each element modest in scale, but collectively achieving a dramatic positive effect on the historic five-acre space.







# Bresnan/Versel Residence Townhouse Renovation 2002

**Location:**  
New York, NY

**Size:**  
6,400 SF

**Role of Nominee:**  
Architecture & Design

**Firm of Record:**  
James Sanders & Associates

**Landscape Design:**  
Elysian Landscapes

**Photography:**  
Michael Moran

**Declaration of Responsibility**  
I have personal knowledge of the nominee's responsibility for the project listed above.

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Lauren Versel  
*Client*

## Exhibits: Enhancing the Urban Environment Through Design



James's research into the history and urban fabric of New York has informed his studio's private design commissions, such as this project, the restoration and reconstruction of a landmark five-story Romanesque Revival rowhouse in Manhattan's Carnegie Hill historic district.

Contemporary in style and vocabulary, his renovation was deeply grounded in the spirit of a 19th century New York rowhouse—from its characteristic front-to-rear procession of rooms (above, left), to its rich variety of interior finishes, which, as in traditional townhouses, provided each space with a distinctive character and feel.



### Section 3.0

### Exhibits: Enhancing the Urban Environment Through Design

### Bresnan/Versel Residence *Continued*

*The renovation...succeeds in being both cool and warm. The lines are disciplined, minimalist and cool, but the walls, floors, and furniture are dressed in colors and fabrics that are warm to the eye.*

**Joseph Giovannini, Architectural Digest**

*It's good to see an architecture deeply informed by the best elements of the past, but reaching forward too.*

**Dan Hill, City of Sound**

The modern interpretation of traditional rowhouse elements was evident in the rear music room (top, left), whose paneled walls and light-filled ceiling evokes that of a formal rear parlor, and in a new staircase (bottom, near right), which counterpoints wood and steel, along with a contemporary “wainscot,” to suggest the kind of well-turned stair associated with older rowhouses.

An unsympathetic 1980s rear addition (bottom, right) was rebuilt to a simpler, more strongly articulated design (top, right), whose glass-and-steel windows, French doors, and “Juliet” balcony overlook the relandscaped rear garden.

