

# ARCHITECTURAL RECORD

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and ceilings inside. Sanders's treatment of the core and its contents is a complete inversion of expectation: Prosaic objects, such as brooms and coat hangers (not to mention bathing bodies), are exposed. And unlike a traditionally opaque core, this translucent nucleus emanates light.

Crafting the epoxy bathrooms and getting floors, walls, and ceilings smooth and seamlessly joined proved to be one of the project's most difficult challenges. Part of the complexity resulted from the different surface compositions: The floors are poured epoxy, but the walls and ceilings are constructed of waterproof green board covered in plaster and finished with epoxy paint. To ensure accurate construction of curved connections, Sanders sent the contractor, Saif Sumaida, a series of section cuts taken from a computer model of the apartment. Sumaida used this detailed data to handcraft, in green board, curved joints between walls, floors, and ceilings, which he smoothed over with plaster and finished with epoxy paint to match the adjacent surfaces. In the master bath, the contractor also integrated a custom fiberglass tub into the fluid epoxy landscape.

Beyond the box, Sanders turned the once carved-up apartment into a continuous space that flows from open kitchen to dining room to living room. Up a short step, the sequence gives way to a mirrored area where the wife, a ballet enthusiast, can practice. (The added depth of a resilient, professional-grade wooden dance floor necessitated the level change.) Although Sanders didn't impede flexibility with functionally specific rooms, he did imply distinct uses through different materials in the otherwise neutral interior: Corian suggests wet (kitchen) functions, upholstered surfaces are for lounging, and so on. "Surfaces allow functions to take place," explains Sanders. "It's counter to the idea that anything can happen anywhere. Like clothing, surfaces create identity."

One of the apartment's most ingenious elements is the complex choreography of moving doors that can slyly turn Sanders's configuration for a one-bedroom flat into an impromptu three-bedroom unit. It's similar to Gerrit Rietveld's play of sliding panels and folding screens that delineate bedrooms within the open upstairs of his seminal Schroeder House of 1924. In the dance studio, a large door pivots open to reveal a Murphy bed and partially close off the space from the living area; a translucent glass closet door on the opposite wall completes the enclosure. A pocket door then slides shut to separate the newly created "guest room" from the master suite. If the owners have another overnight visitor, they can pivot the large closet door next to the master suite's built-in platform bed and open a second door, flush with the opposite wall, to complete the separation from the foreshortened master bedroom. This area also doubles as a private study. The only glitch is that guests must enter and exit the third bedroom through the guest bathroom.

These overlapping, mutable "rooms" are an ideal strategy for creating flexible and efficient interiors, especially in small spaces. Sanders's design is a thoughtful and subtle improvement on the unprogrammed loft. The mix of openness and flexibility is well-suited to its clients—and to the age of the multitask home. ■

#### Sources

**Epoxy:** Hoffman Floor Covering (poured floor; paint on core walls and ceilings)

**Lighting:** Wever & Ducre

**Plumbing:** Duravit (toilets); Corian (sinks); Dornbracht (faucets and showerheads)

**Wood:** Brushed powder-coated, quarter-sawn oak (cabinets and floor)

**Wall covering:** Gretchen Bellinger, Two Eyes Have Thorns Upholsterer, and K. Flam Associates (headboard collaborators)

**www** For more information on the people and products involved in this project, go to Projects at [architecturalrecord.com](http://architecturalrecord.com).