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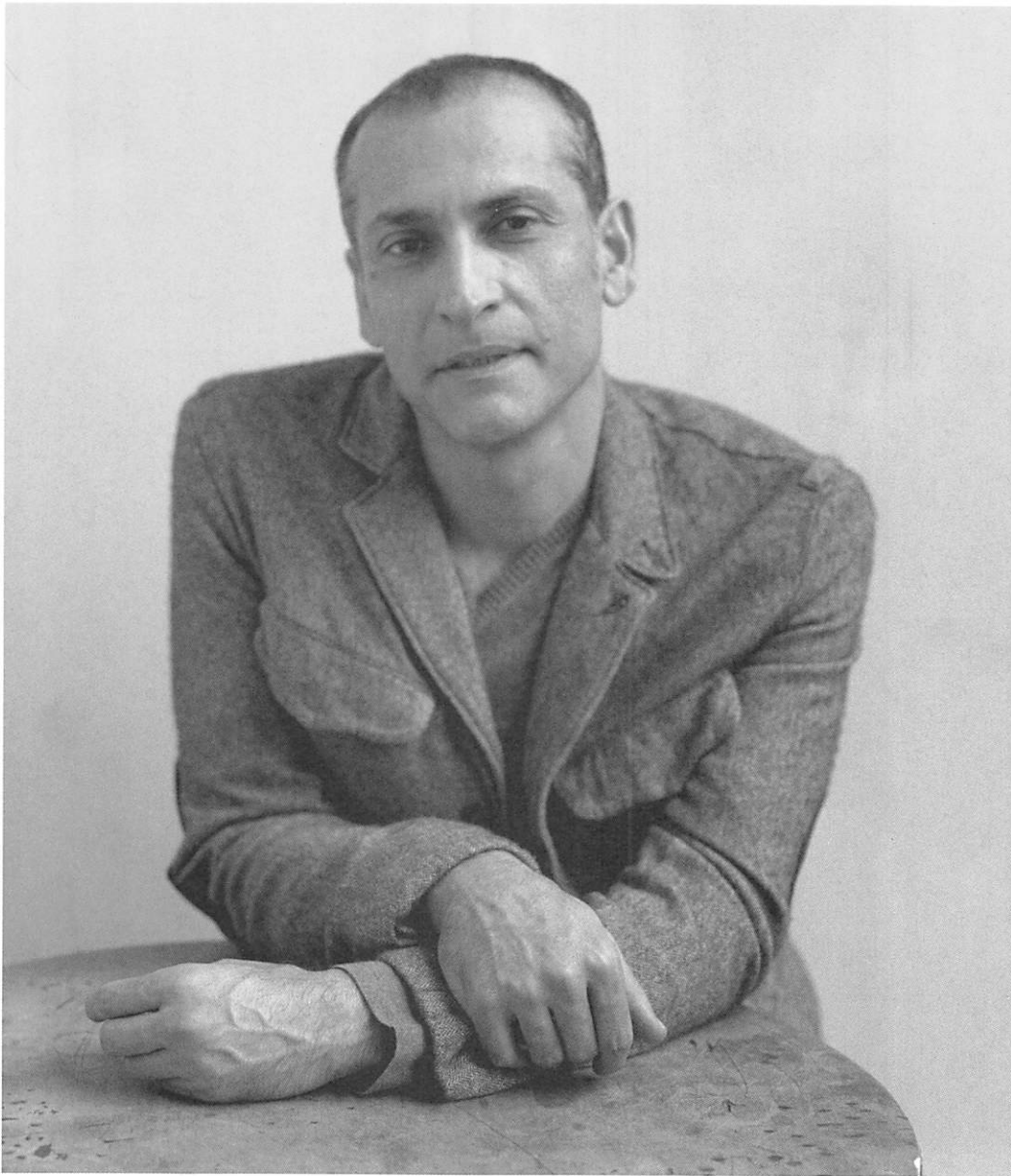
Heidar Sadeki takes a filmmaker's approach to interior design at Brickell City Centre's new REACH and RISE towers.

Mise

en

Scène

Words
Chloe Foussianes



Architect Heidar Sadeki doesn't just describe his work—he sets the scene with a specific narrative in mind. At Reach and Rise, his two new residential buildings unveiled respectively in April and September at Brickell City Centre, pop culture and modernity play leading roles.

For the opening act, a crisp white lobby with Carrara marble floors shares the spotlight with an abstract, cascading chandelier above. One floor up, elevators open onto a low-lit library, outfitted with a vivid purple rug and chrome-footed sofas. Slick black shelves display a curated book collection, artfully posed alongside chrome spheres and small-scale sculptures. Around the corner is an Asian-influenced tea lounge, where statuesque wicker chairs face their own reflection in a gold-flecked, mirrored wall. Hidden behind is the pared-down hammam spa, composed of sharp-angled stone and marble. Outside, a punctured concrete facade reveals glimpses of the property's decadent pool deck. >



“We call ourselves art directors, not architects,” Sadeki says of the firm he co-founded in 1999, Richardson Sadeki. Employing unconventional methods, he and his team identify a palette and an “abstract inspirational trajectory” for each project. In search of inspiration, they turn to cultural products outside the realm of design, from avant-garde fashion to literature. For Reach and Rise, inspiration ranged from *The Lover* by Marguerite Duras, to Alexander McQueen’s Fall 2011 wedding collection, to Caravaggio’s Baroque paintings.

As if he were creating the first frame of a film, Sadeki sketches three-dimensional perspectives of his designs, as opposed to envisioning in the two-dimensional industry standards. “I’m not a formalist,” he says. “And we don’t discuss proportion.” Cutting with these concepts would be a cardinal sin for many in the profession, but for Sadeki, it’s innate.



Originally an aspiring filmmaker, Sadeki completed six years of film school and apprenticeships before enrolling in Princeton's School of Architecture. Still, he's aware of the particularity of his current craft. "Narration of space is different from fiction," he says. "There's no protagonist, no storyline. It's about juxtaposing different spaces, narrating in that way."

Overall, Sadeki avoids ostentatious décor, opting instead for a restrained aesthetic. "I hope to push back against the cliché of Miami," he says, arguing that the city's new guard of sophisticates are looking to lead a more refined, less garish lifestyle. "Americans and South Americans—cultures who have a background in art and design," he adds, are his intended audience.

