

## L P

LUXURY PROPERTIES 地标

Hong Kong, China 中国香港	HK\$80
Singapore 新加坡	S\$12
Malaysia 马来西亚	M\$28
Thailand 泰国	฿300
China 中国	RMB100
Indonesia 印度尼西亚	RP60,000
Philippines 菲律宾	P390
South Korea 韩国	₩11,000
Japan 日本	¥900
India 印度	Rs450
Dubai (UAE) 阿联酋	AED33
Australia 澳大利亚	A\$11
New Zealand 新西兰	NZ\$14
Europe 欧洲	EUR10
USA 美国	US\$12
Rest of Asia 亚洲其他地区	US\$10
Rest of World 世界其他地区	EUR10

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286

PROPERTIES  
FOR SALE  
百余套地产热销中BILINGUAL  
English - Chinese  
中英对照DESIGN 设计至上  
MATTERS

FEATURE专题 | SPAIN西班牙

CREATOR零距离 | THE BIG PICTURES 大有所为

PROPERTY SPECIAL设计精选 | TREE HOUSE绿野仙踪

SPECIAL TOPIC热点话题 | EDUCATED INVESTMENTS为教育而投资



# DREAMWORKS

梦幻之作

Heidar Sadeki of New York City-based Richardson Sadeki taps into his filmmaking background to build an oeuvre that tells strong narratives in spatial form.

纽约建筑事务所理查森萨迪基的创始人海依达尔·萨迪基利用自己在电影制作方面的背景创造了具有强大叙事功能的空间大作。

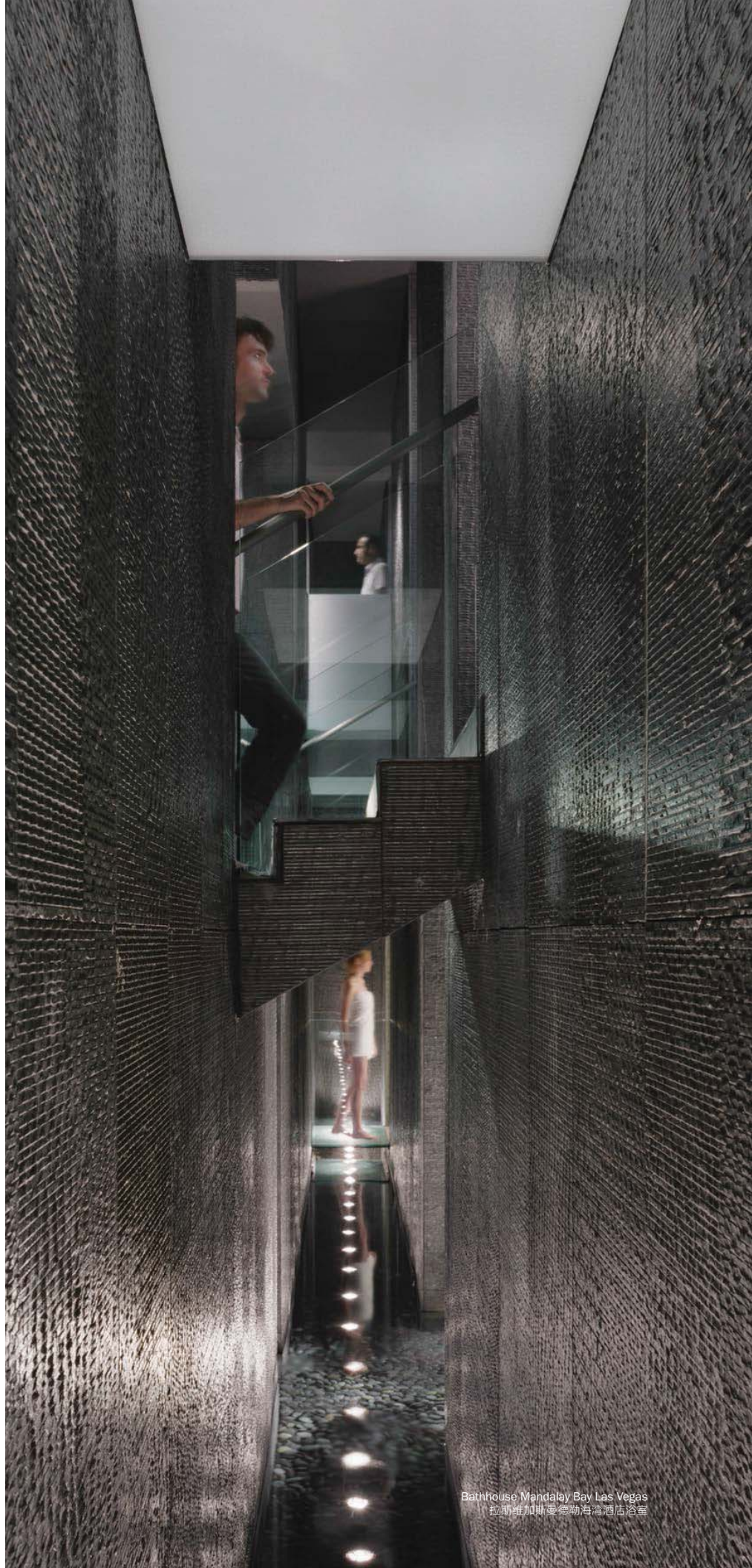
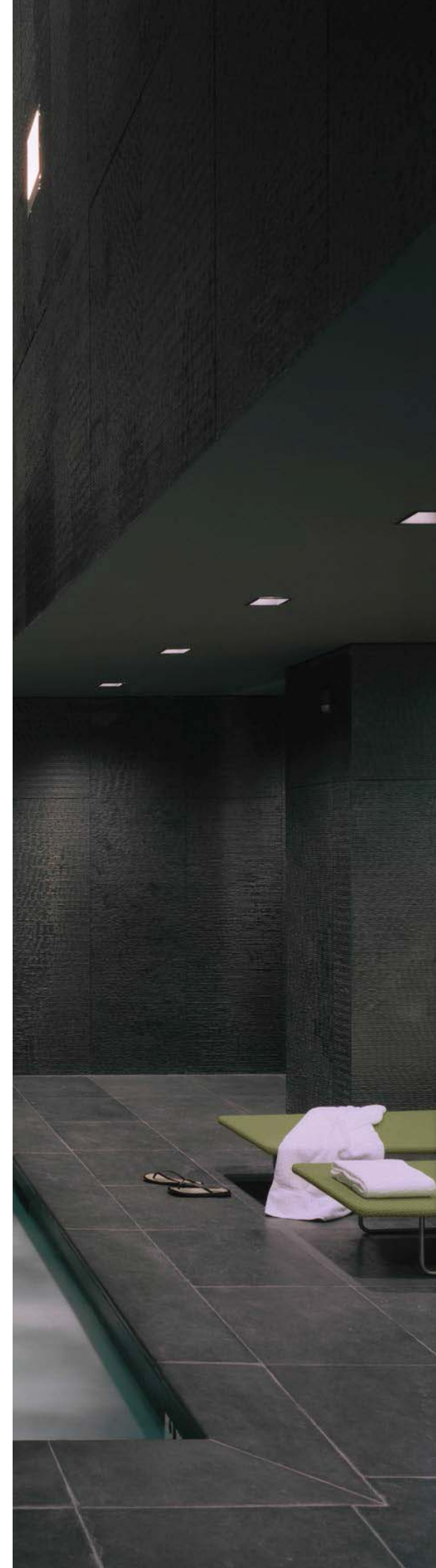
Words 撰文: Rebecca Lo

Photography courtesy Richardson Sadeki

照片由Richardson Sadeki提供







Bathhouse Mandalay Bay Las Vegas  
拉斯维加斯曼德勒海湾酒店浴室



Many bright and eager young things dream of making it big in Hollywood. There is something infinitely alluring about escaping from the daily grind by ducking into a cinema and getting lost in another world, even if it's only for a couple of hours. The magic of Hollywood is much like the American Dream itself: anyone can become a movie star or create blockbuster hits. All it takes is talent, luck and a little stardust—or so it appears. For 18-year-old Heidar Sadeki, freshly transplanted from Iran to the States, movie making's appeal was strong. He immersed himself in seven years of film school and apprenticeships, studying at Purchase State College in White Plains, New York and then Mercer County Community College before working as an assistant cameraman. However, he soon discovered that the path to Hollywood was not paved in gold.

"Only a small number of cinema students become filmmakers," admits Sadeki, looking back on his youthful optimism. "The rest work in production, unless they are well connected to someone famous in Hollywood. I graduated from film school in my early 20s. The smallest budget for a movie is in the millions of US dollars. Not many producers are willing to trust a young filmmaker with that kind of cash. After working in the industry for a while, I became frustrated. I had absolutely no interest in architecture. But pedagogy interested me. I found it interesting that neither film nor architecture have doctorate programmes in the US. Both are quasi-academic disciplines and are similar—they are about how concepts are put together and how spaces are constructed. Schools of architecture tend to attract intellectuals, while schools of cinema attract people who are more adventurous. I'd had enough adventure by then. I wanted to do something more intellectual."

Sadeki credits Elizabeth Diller, the former director of graduate studies at Princeton University's School of Architecture, for not only easing his acceptance into the programme but also for being his biggest influence while at school. "Liz worked on a lot of conceptual projects with nothing built at the time," he recalls. "I, too, am attracted to conceptual work. Princeton is one of two schools in the US where you can get away without drawing a single line. It allowed a multidisciplinary approach. That gave the school a different aura."

While at Princeton, Sadeki became good friends with his future business partner: fellow grad student Clarissa Richardson. The latter had previously studied in London and practised architecture before going back to school to get her master degree. "I really liked her thesis: it was a motel in the Nevada desert designed for viewing UFOs," he notes with a smile. "There was a window pointed at the sky so that guest could lie down in bed, look up and wait for UFOs to pass by. She was working off the prevalent pop culture."

Sadeki and Richardson formed their partnership straight out of school, and began to concentrate on interiors that tell narratives. They currently operate studios in Manhattan, Miami Beach and Hong Kong, with a fluctuating number of staff ranging from 11 to 20 people in all three cities. Two years ago, Richardson established a branding studio called One Tomato, which she heads, while Sadeki continues to concentrate on predominantly interior projects. Sometimes their jobs overlap and Richardson works on the branding aspect of an interior that Sadeki oversees, such as Lapis Spa in Miami Beach. Mostly though, they work on independent projects with a strong focus on residential and hospitality design.



Mount Parker, Hong Kong  
香港柏架山公寓

“ I HAVE NO INTEREST IN PROJECTS THAT ARE ABOUT PROPORTION OR SCALE. I'M INTERESTED IN CULTURE

我对那些斤斤计较于比例或尺度的项目不感兴趣, 我只痴迷于文化

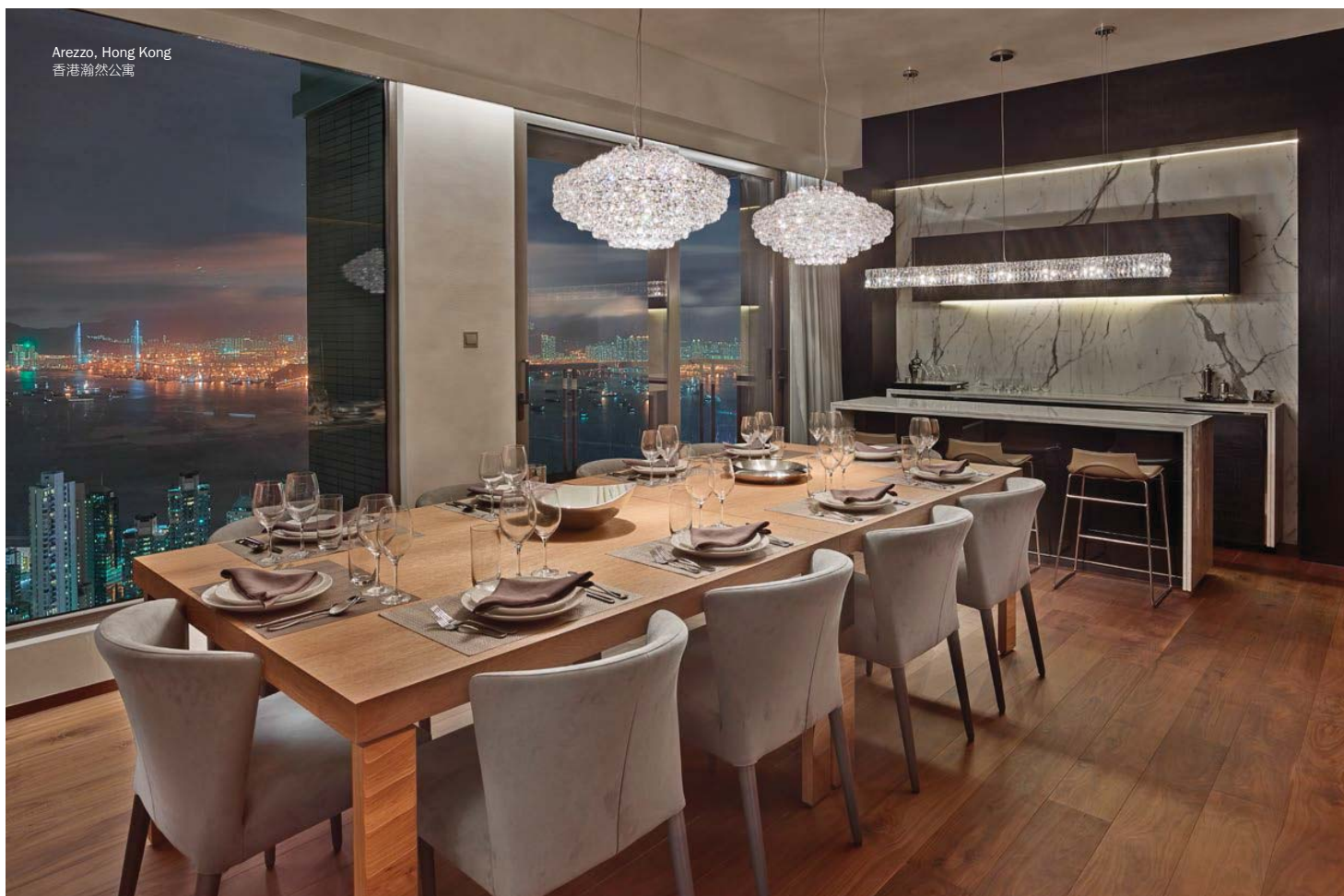
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Mount Parker, Hong Kong  
香港柏架山公寓



Arezzo, Hong Kong  
香港瀚然公寓



Arezzo, Hong Kong  
香港瀚然公寓







Spa at Yas Hotel, Abu Dhabi  
阿布扎比Yas酒店水疗中心

“FOR ME, THE FIRST THING WHEN I DESIGN A SPACE IS TO DEVELOP ITS NARRATIVE

对我来说, 设计一个空间的首要工作是开发它的叙事功能”

“I never worked for anyone before starting our firm,” says Sadeki. “That’s good and bad. We don’t give in to pre-established principles. But it also means that we’ve made every mistake in the book! I have no interest in projects that are about proportion or scale. I’m interested in culture. I don’t look at architecture magazines. I tend to get my inspiration from culture, including gossip columns. For me, the first thing when I design a space is to develop its narrative. Every space has it, and it’s very cinematic. I think of it like making a movie, except that the space has to be occupied, with a specific programme. It cannot be too conceptual. The second thing is that we spend a lot of time researching that programme, and compare it to programmes worldwide. Most, such as the Taikoo Place service apartment we recently completed for Swire Properties, have international precedents. We ask: how can we do something that will enhance the typology, yet be different—out of the box? The third element is how we bring an aura into the programme. I don’t know how to describe it with another word beside aura. The aura could be inspired by a novel or a piece of music, and it sets the feel and energy of the space.”

After working in destinations as varied as Asia, the Middle East and America, Sadeki feels that there are pluses and minuses when designing in different continents. “It’s challenging to work in the States due to the tight government regulations,” he explains. “In major American cities,

construction costs are high and we have to compromise our design intent due to budgets. The exception is in Las Vegas, where we don’t have the same scrutiny. In the Middle East, we don’t have as many budgetary restraints but the fabrication is weak. We have to build elsewhere and ship things over there. This allows us to be more precise and depend less on the skill level of people on site. In Asia, there is not as much liberty with budgets but the workmanship is excellent and the labour is relatively inexpensive. I find greater China the best place for realising concepts and ideas. I lived in Hong Kong between 2009 and 2010, and we have been very active here since 2009. Through our projects, I’ve met many fabricators and manufacturers in southern China.”

For Sadeki, a dream project would be to design a hotel from its architectural shell right down to details such as the toilet paper and furnishings. He believes that this type of project could be financially viable if the destination becomes the brand, and it is rolled out in many locations. To recharge, he spends a lot of time in bookstores looking at art and fashion, or runs either outdoors or on a treadmill to clear his head. “There is very little distinction between my personal and work time,” he admits. “I travel a lot for work, but I will always take a few days off to go somewhere nearby and not work for awhile.”

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许多聪明又富有激情的年轻人都梦想在好莱坞一举成名。毕竟对很多人来说，能够逃出日常生活的琐事，一头扎进电影院，迷失在另一个世界里，是件极具诱惑力的事，哪怕只有短短的几个小时。好莱坞的魔力与美国梦有着异曲同工之妙：任何人都能成为电影明星或拍出风靡一时的影片，成功只需天分、运气和一点点明星气质——至少表面上如此。对于18岁就从伊朗移居美国的海依达尔·萨迪基 (Heidar Sadeki) 而言，电影制造业也曾经是充满无限魅力的领域。萨迪基在电影学院和实习工作中度过了七年时光，曾先后就读于白原市的纽约州立大学帕切斯学院和摩瑟尔县社区学院，然后做起了助理摄影师。但他很快发现，通往好莱坞的路并不是一条星光大道。

“只有极少数电影专业的毕业生能当上导演，”回想起自己年轻时的乐观精神，萨迪基承认道，“其余的人都在制片岗位上，除非他们与好莱坞的某个名人有交情。从电影学院毕业的时候，我只有20出头，而一部电影最小的预算也要几百万美元，大多数制片人都不愿相信、也不敢冒险把这么多钱交给年轻导演。在电影行业工作一段时间后，我变得心灰意冷。其实，我对建筑学并没有兴趣，真正让我感兴趣的是教育学。但有趣的是，在美国，电影学跟建筑学有很多相似的地方，两个专业都没有博士学位，两门学科也都是准学术性质的。它们关注的都是如何将各种概念杂糅起来，如何构造空间。唯一的区别是，建筑学院吸引的多数是理性的学生，而电影学院的学生则更具冒险精神。那时候，我已经冒险够险了，我想做点理性的事情。”

萨迪基对伊莉莎白·迪勒心怀感激。后者曾担任普林斯顿大学建筑学院研究生院的院长。她不仅在萨迪基被录取到研究生院的过程中提供了帮助，还是他在校就读时对他影响最大的人。“利兹 (伊莉莎白的昵称) 做了很多概念性的项目，这些项目在当时全都尚未付诸实现，”他回忆道，“我也由此迷上了概念性的工作。在全美，只有两所大学会允许你一条线都不画

就毕业，普林斯顿就是其中之一。它允许大家采用跨学科的方式。这一点使普林斯顿大学有了一种与众不同的气息。”

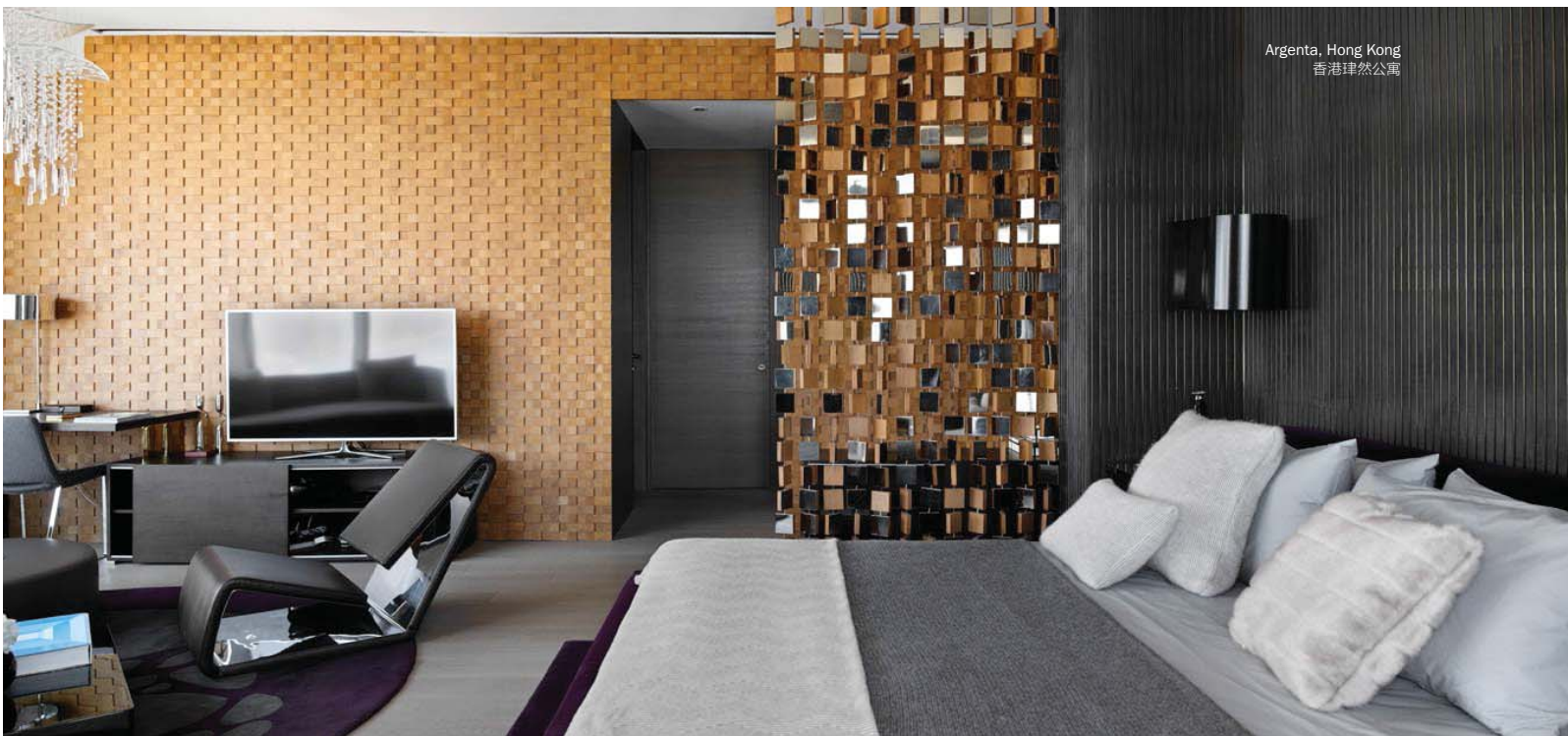
在普林斯顿大学就读的时候，萨迪基跟未来的生意伙伴——研究生同学克拉瑞莎·理查森——成了至交好友。理查森曾经在伦敦求学。在建筑行业工作了一段时间后，她又重新回到大学攻读硕士学位。“我非常喜欢她的毕业作品。那是特意为那些想要观看UFO (不明飞行物) 的人们设计的一座位于内华达沙漠的汽车旅馆。”说起此事，他面露微笑：“旅馆房间的屋顶有扇窗户朝向天空，客人可以躺在床上仰望天空，等待UFO经过。不难看出，她在努力摆脱盛行的流行文化。”

萨迪基和理查森一出校门便成了合作伙伴，他们开始专注于具有叙事功能的室内设计。他们目前在曼哈顿、迈阿密海滩和香港都开设了工作室，三个城市的员工总数在11到20之间浮动。两年前，理查森创办了一个叫 One Tomato 的品牌设计工作室，由她本人负责，而萨迪基则继续把精力投入到室内设计项目中。有时，他们的工作会产生交集，理查森会为萨迪基负责的室内设计做品牌设计——如迈阿密海滩的Lapis Spa，但大多数时候，他们还是各做各的项目，专注于各自的住宅和酒店设计。

“创办这家公司之前，我没有为任何人工作过，”萨迪基说道，“这有好有坏。我们没有先入为主的原则，但这也意味着我们会犯所有人都会犯的错误！我对那些斤斤计较于比例或尺度的项目不感兴趣，我只痴迷于文化。我不看建筑方面的杂志，而是乐于从文化乃至八卦专栏中吸取灵感。对我来说，设计一个空间的首要工作是开发它的叙事功能。每个空间都有叙事功能，这跟电影很相似。我会把空间当作一部有特定主题的电影，只不过空间会有人住进来，因为空间不能太概念化。其次，我们会花很长的时间研究正在设计的项目，将它与世界各地的其他项目进行比较。我们设计的大多数项

“ I FIND GREATER CHINA THE BEST PLACE FOR  
REALISING CONCEPTS AND IDEAS  
我认为大中华区是实现设计概念和想法的最佳选择 ”

Argenta, Hong Kong  
香港理然公寓







Argenta, Hong Kong  
香港理然公寓



Argenta, Hong Kong  
香港理然公寓





Boon's Residence, New York  
纽约布恩斯住宅



Boon's Residence, New York  
纽约布恩斯住宅





Boon's Residence, New York  
纽约布斯住宅

目在国际上都已有先例——比如我们最近完成的太古地产旗下的酒店式公寓太古坊 (Taikoo Place)。我们会问自己：应该怎样才能进一步凸显它的特色同时又让它与众不同、别出心裁？第三个要点是，我们应该如何使空间变得更有灵性——除了灵性，我想不出更为适合的词。灵性可以来自一篇小说或一首曲子，它为空间的感觉和活力奠定了基调。”

萨迪基的足迹遍布亚洲、中东和美国等多个地区。他认为，在不同的洲际开展设计工作各有利弊：“在美国工作非常具有挑战性，因为美国政府针对建筑颁布了很多严格的规章制度。在美国的大城市里，建筑造价很高，我们不得不因为预算方面的考虑而在设计上稍稍让步。唯一的例外是拉斯维加斯，那里的监管没那么严。在中东，我们没有预算上的压力，但当地的制造水平不高。我们需要在其他地方把建筑构件造好后运到当地。这样一来，我们可以做到更加精确，也不必过于依赖当地工人的技术水平。亚洲的预算空间没有中东那么大，但是工艺水平高，劳动力相对便宜。我认为大中华区是实现设计概念和想法的最佳选择。2009年到2010年期间，我住在香港。也就是从2009年以来，我们在香港接了很多业务。通过这些项目，我接触了许多华南地区的生产商和制造商。”

萨迪基心目中最理想的项目是设计一家从建筑结构到具体细节、从厕纸到室内陈设均由自己负责的酒店。他相信，如果把酒店打造成一个品牌并将其推广至世界各地，这一项目会拥有巨大的盈利空间。为了充电，萨迪基会在书店待上很长时间，阅读艺术和时尚类的书籍。他也会去室外或跑步机上跑步，以保持头脑清醒。“我的个人生活和工作时间没有明显界限，”他坦承道，“我经常出差，但我总是会给自己放几天假，在附近找个地方，让自己暂时远离工作。” ■■

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Whitesands, Hong Kong  
香港大屿山洋房