

March/April 2014



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# FRAME

Issue 97

**Neri&Hu** thrives amid Shanghai's chaos  
**Dover Street Market** lands in New York  
**Miami** pins itself on the cultural map

The Great Indoors

Mar / Apr 2014

## Home Game

How Spaces Lure Staff to Silicon Valley

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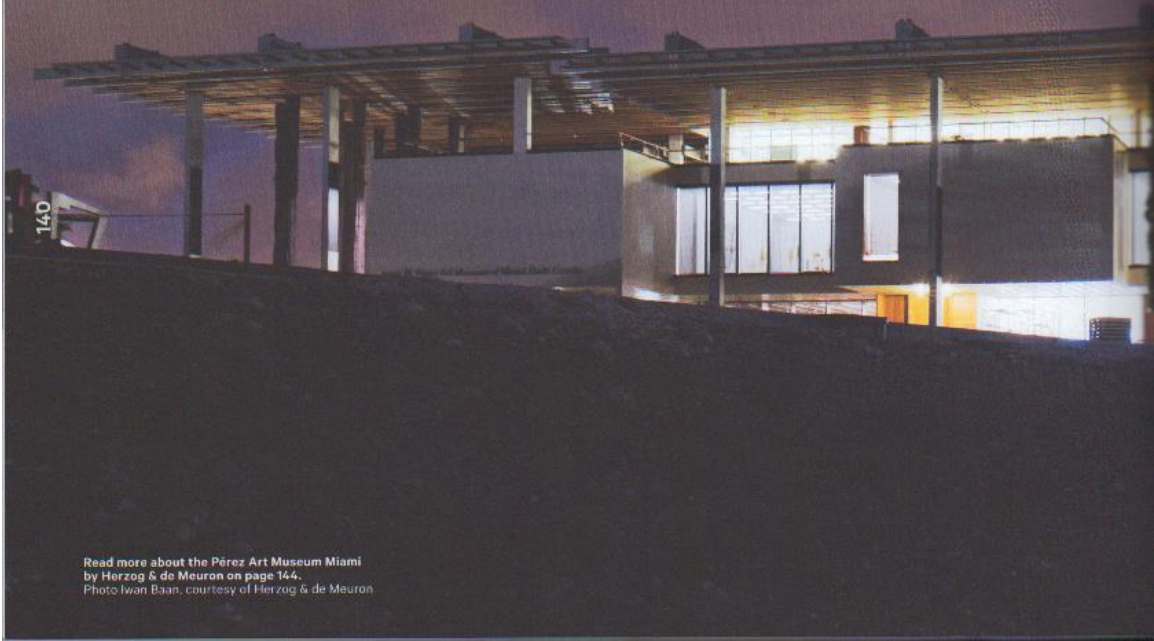
# Miami on the Move

City Special

Miami

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Read more about the Pérez Art Museum Miami  
by Herzog & de Meuron on page 144.  
Photo Iwan Baan, courtesy of Herzog & de Meuron



# Record attendance figures at Design Miami and a brand-new art museum by Herzog & de Meuron: how has a city once left for dead become a laboratory for cutting-edge design?

Words **Dan Rubinstein**  
Photos **N.R. Fisher**

Miami wasn't on the global design radar until 2005, when a fledgling area called the Design District hosted Design Miami, a fair initiated to attract collectors. These days, the show – now held in a tent that borders Art Basel – draws dozens of galleries and, on opening day, more than 7000 visitors. Meanwhile, the District is becoming home to nearly every luxury brand imaginable – 50 new residents are expected in 2014 and another 60 in 2015 – while the Pérez Art Museum Miami (PAMM) has reopened in a waterfront building by Herzog & de Meuron.

Before that, it was all hotels and high-rises. In the 1990s, developers and creatives from New York City and other urban

areas rediscovered Miami's Art Deco and mid-century architecture, as well as its tropical climate, affordable real estate and proximity to Latin America. In 1994 Philippe Starck redesigned the Delano Hotel, built in Miami Beach in 1947, setting a new standard for the area. Eight years later, the launch of Art Basel Miami Beach added a soon-to-explode market for contemporary art to the mix. After all, what gallerist wouldn't want to do business in South Florida during the balmy days of December?

How is Miami transforming itself into a design hotspot? Dan Rubinstein asked five influential residents for their views on the subject.

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Thom Collins

Miami

Thom Collins poses against the backdrop of PAMM's hanging gardens. The tropical plants were selected for their ability to cope with the climate in Miami.

**THOM COLLINS, director of Pérez Art Museum Miami (PAMM), explains how the new Herzog & de Meuron-designed building represents Miami's diverse population.**

# 'The building isn't a means to an end'

Thom Collins

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**What was your top priority when you set to reopen PAMM?** Thom Collins: I was faced with two big challenges. One was seeing the building project through the construction phase and supporting the capital campaign, and the other was helping to develop a programme that would make the whole building project worthwhile. The building isn't a means to an end, so those two things have to happen simultaneously. There's no point in having one without the other.

**What does the museum need to do as an institution to dovetail with the new building?** There was already a sense that Miami's unique demographic could be a kind of index for both the collection development and the programmatic balance. We have a heavy collection of 21<sup>st</sup>-century and international art. That's the mandate, but it's weighted towards the Americas – particularly Latin America and the Caribbean. The building and the collection should represent the different cultural traditions in Miami's population,

and we want to develop an exhibition programme that does the same. There are two reasons for this. The first has to do with inviting our local audiences to see a part of themselves, their history and their cultural traditions. But there's also the world beyond Miami: the international art community, visitors from abroad and so forth. Weighting the programme and collection in the way I've described allows us to offer visitors a largely new model for a major collection-based North American museum. If we do this properly, our peers – many of whom are in cities that are also shifting demographically – will see it as a progressive, meaningful model.

**As a newcomer to Miami full time, what has struck you the most about the city?** I've been surprised and pleased to discover that it's not just a seasonal cultural capital; it's a year-round cultural capital. There are always important cultural things happening, and we have audiences for them. I wouldn't have known that if I'd come here just for the fairs. The fairs are so focused. You spend all your time running from place to place, and you don't explore anything outside the visual arts. You eat at the closest restaurant. You don't get to immerse yourself in the community. Having done that for three and a half years, I now recognize the city's richness.

**How would you describe Miami's cultural infrastructure? Can it cultivate and maintain a continuing creative community?** First of all, there are the 'majors': a major performing-arts centre and now a major art museum. We have the wonderful New World Symphony, the theatre, many smaller institutions and lots of start-ups. It's possible to have smaller cultural start-ups here, because it's not as

expensive as New York or Los Angeles. There are seven art museums in Miami-Dade County. *Seven.* There's MoCA, the Wolfsonian, the Bass, the Lowe and the Frost. They're all doing interesting things, and we have a collegial and collaborative relationship; it's not a duplicative situation. We're all working in concert to make sure that the ecosystem is functional and engaging.

## 'It's possible to have smaller cultural start-ups here'

**Where do you see the city in, say, five or ten years from now?** So much of what has happened here has been driven by real-estate development. I've had lunches with major developers who laugh about all the mistakes they made during the last economic downturn. It was the whole 'bubble' business: a lot of speculative development with a lack of committed cash upfront from buyers. I'll only say that I know lessons were learned across the board in the private sector and in government. Miami has bounced back so quickly and in such notable fashion. We're now building all these institutions on a much more stable economic foundation. \_

pamm.org

## Thom Collins' Top Spots

**Eat** Mandolin  
(mandolinmiami.com)  
**Drink** Standard  
(standardhotels.com)  
**Shop** Supply & Advise  
(supplyandadvise.com)





Pérez Art Museum Miami

Miami

Suspended columns provide a basis for vertical gardens by botanist Patrick Blum.

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# Miami Mia

**Herzog & de Meuron's Pérez Art Museum sets out to shape a style of its own for the city of Miami.**

Words Jane Szita  
Photos Iwan Baan, courtesy of Herzog & de Meuron

**'R**elatively stupid' is how Jacques Herzog has described Miami's famous and much-admired Art Deco architecture, memorably summing up the fondant-hued monuments as 'blind boxes decorated like cakes or pastries'.

What Herzog particularly objects to in these buildings is their lack of relatedness to the environment – in particular, to the balmy climate, blue skies and omnipresent beach culture. So when Herzog & de Meuron was commissioned to design the new Pérez Art Museum, it was an opportunity for the architects to strike out in a new direction and to create a more truly localized style for Miami.

The building, unveiled at this year's Art Basel Miami Beach, is a rather precarious-looking, horizontal, 3000-m<sup>2</sup>, glass-and-concrete structure, raised airily on stilts and fringed by a sweeping veranda and trailing columns of lush jungle plants. More planting surrounds the architecture, further blurring the boundaries between inside and outside. Urban views and spectacular panoramas of tropical blue waters draw the museum's

dramatic setting – a waterfront site overlooking Biscayne Bay and bordering the MacArthur Causeway – into the galleries. Within the deliberately pared-back interiors, these vistas seem to have been given almost as much prominence as the art, which comprises the museum's 1800-work permanent collection, as well as temporary exhibitions (Ai Wei Wei, former Herzog & de Meuron collaborator on the famous Beijing Bird's Nest, kicked off proceedings with an installation that can be seen until mid-March). Some critics find the outdoor scenery distracting, but the big windows also provide plenty of natural light for viewing the art.

The transparency and permeability of the architecture reflect an open approach to the climate and the city but also an unstuffy attitude to art – a welcome antidote to the offputtingly fortress-like 'white cube' gallery model. The architects haven't just deconstructed the traditional idiom used by Miami's Deco builders; they've also punctured the often intimidating, inward-looking ambience of many art venues – a fitting



## The museum's biggest competitor isn't another cultural institution but the beach'

response to Pérez director Thom Collins (see page 142), who claims that his museum's biggest competitor isn't another cultural institution but the beach.

The museum isn't Herzog & de Meuron's first foray into Miami. In 2010 the office completed 1111 Lincoln Road, an unusually inspired parking garage on South Beach. Exquisitely stacked and sculpted, and

excitingly open to the elements on every side, it reinvents the usually desolate multistorey car park as a leisure destination, with shops, bars and restaurants. It even hosts weddings.

Pérez Art Museum rethinks the layered and open model of 1111 Lincoln Road, sheltering its structure with a large yet fragile-looking overhanging canopy that provides protection from sunlight, rain and heat. Suspended columns are the basis for vertical gardens by botanist Patrick Blanc; they hang from the roof like an additional canopy, screening the gallery-containing boxes that Herzog & de Meuron could not avoid altogether, given the programme. The museum's outdoor spaces blend into the neighbouring Bicentennial Park.

Viewed from outside, the collection of planes, volumes, columns and greenery presents an artfully fractured image. It's as though the museum were a ruin in the jungle, gradually disintegrating or rather being transformed into vegetation. The low-profile, three-storey structure seems at times to be about to dissolve into its setting – virtually into thin air. The apparent fragility of the structure is a great part of its charm: a trophy building attempting to be anonymous. \_

## 1825

Miami was settled in 1825 and incorporated in 1896. It covers an area of 143.1 km<sup>2</sup>. As of 2000, native-Spanish speakers accounted for 66.75% of the city's residents. English was spoken by 25.45% and Haitian Creole by 5.20%. French speakers comprised 0.76% of the population.

## -2.8°C

The coldest recorded day in Miami was -2.8°C (3 February 1917), and the warmest was 38°C (21 July 1940). Despite disputed claims of snow flurries in the 1970s, Miami has never recorded any snowfall.

Check out Frame's exclusive footage of PAMM with Layar

Pérez Art Museum Miami



With views over the park, the water and the city, PAMM was designed to be open and inviting from all sides.



The museum hosts a permanent collection of 1800 works, as well as temporary exhibitions.

Miami

## Pérez Art Museum Miami

**Location** 1103 Biscayne Boulevard, Miami, FL 33132, USA

**Design** Herzog & de Meuron ([herzogdemeuron.com](http://herzogdemeuron.com))

**Executive architect** Handel Architects ([handelarch.com](http://handelarch.com))

**Lighting** Power & Lighting Systems ([hklightinggroup.com](http://hklightinggroup.com))

**Flooring** Lotspeich Company ([lcfinc.com](http://lcfinc.com)), All American Floors ([aawoodfloors.com](http://aawoodfloors.com))

**Floor area** 11,125 m<sup>2</sup>

**Exhibition area** 3090 m<sup>2</sup>

**Opened** December 2013



PAMM is a welcome antidote to the fortress-like 'white cube' gallery model.

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According to JOHN LIN, Design District's inaugural 2013 ambassador, Miami is more than just beautiful people.

# 'The city now has some substance'

John Lin

Miami

**How has Miami changed since you moved here?** John Lin: I loved Miami from the beginning, because it had so much potential to be a great city. The Design District and art scene were growing. Now it's actually coming into its own. How can I put it? It's becoming what it *wanted* to be but not necessarily what it *envisioned* itself to be.

together with Ambra Medda. Craig and Sam Keller were instrumental in getting Art Basel to Miami. Nasir Kassamali opened the Luminaire showroom in the Design District and expanded it with the Luminaire Lab gallery space. That brought so many big brands to town, and some wanted to open up shops in the District. Craig was always courting them.

solely on tourism. After the recession, locals became the main target group, and there was a shift towards locals giving back to their own communities. Restaurants began featuring 'local nights'. The Saturday Art Walk has grown massively, and design talks are popping up everywhere. The organizers don't invite everyone; these are *community* events.

## 'Miami will become a strong cultural hub, but it will take another decade or two'

**But if the city wants to be more than a tourist mecca, it faces some major hurdles . . .** The city has a lot of challenges, the biggest of which is retaining talent. There's corruption here, and Miami's like the Wild West, where you can get things done with force or payoffs. It doesn't run like cities that have rules and regulations. Funny, but every time I look at the news and see that something really screwed up has happened, it's either in Michigan or Florida.

**As a local yourself, how do you stay inspired?** I like walking around the Wynwood Design District. On Sundays, when people aren't there, I sometimes go up to 140<sup>th</sup>, where the antiques are, and look at shops that are closed for the day. That sounds really weird, but I like to see what people use as displays when they're not open.

**What sort of attraction does Miami have for artists and architects? Are they here just for business?** They have the opportunity to do absolutely anything. That's the great thing about Miami. Right now it's an open landscape. I really do believe that Miami will become a strong cultural hub, but it will take another decade or two. Miami has incredible architects, artists and designers – and more are coming. You're always with people who are very open to ideas; rather than following a single movement, everyone embraces change. And the weather is incredible.

**How would you describe the energy in Miami? It seems to be growing stronger.** I honestly think that people want to collaborate in Miami because of the weather. It's hot year-round. Yes, there are beautiful people, but the city now has some substance as well. [iamjohnnyboy.com](http://iamjohnnyboy.com)

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**Can you explain the dream versus the reality?** I think Miami envisioned itself as a city like New York or even Chicago: a place with a strong cultural identity. Art, beautiful buildings, design everywhere – it has those things, but it doesn't feel like a city because it doesn't sustain the people who run it. Miami isn't sustaining its talent. That's the city's biggest problem. So much is being built, thanks to big names, big architects and incredible designers. There's a lot of money coming in, but it's all temporary money. Miami runs on an eight-month plan. During the summer it's completely dead.

**Why are architecture and design becoming so powerful?** Miami's always had beautiful buildings. Craig Robins [see page 150] did a really good job in launching Design Miami,

**Do you think the open attitude has changed over the past ten years or so?** From what I've seen, no. It's been growing steadily. The recession hit Miami really bad, though. I remember leaving for Paris in 2007, and when I came back I saw so many buildings that hadn't been completed. Everything was dead. Restaurants were closing. People realized you couldn't rely

### John Lin's Top Spots

**Eat** Mandolin

([mandolinmiami.com](http://mandolinmiami.com))

**Drink** Lido Restaurant & Bayside Inn

([standardhotels.com](http://standardhotels.com))

**Shop** The Webster

([thewebstermiami.com](http://thewebstermiami.com))





John Lin is the man behind [www.henryboy.com](http://www.henryboy.com), a blog filled with the visual ramblings of a dreamer.

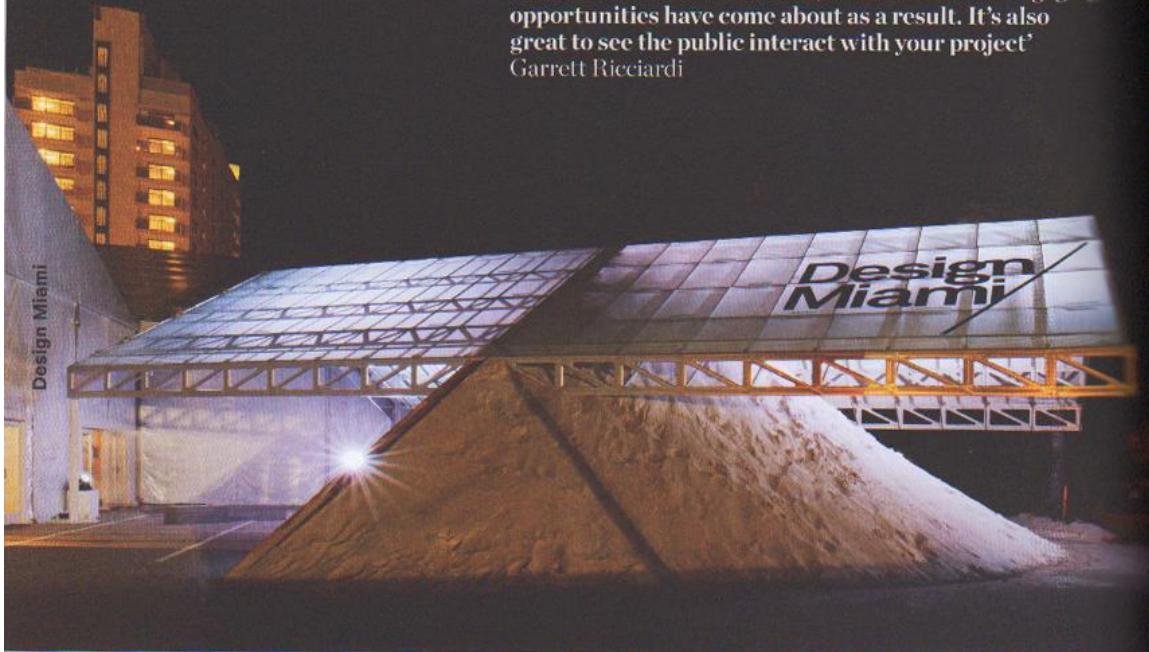
John Lin

Miami



**2013**  
Formlessfinder  
(The Bronx, NY, USA)

'We've yet to discover how this commission will affect us. There were around 50,000 visitors to Design Miami last year, so it's great exposure. There's been a broader interest in our work, and a number of engaging opportunities have come about as a result. It's also great to see the public interact with your project'  
Garrett Ricciardi



Miami

## Grabbing Gateways

Each year, Design Miami's entrance pavilion is designed by talented architects, some renowned, others lesser known. Did these installations have an effect on their careers?

Words Tracey Ingram  
Photos courtesy of Design Miami

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### Design Miami

The annual Design Miami fair brings together collectors, gallerists, designers, curators and critics from around the globe. Running in tandem with Art Basel, the event welcomes the world's top galleries, which present 20<sup>th</sup>- and 21<sup>st</sup>-century furniture, lighting and objets d'art.

For Design Miami's most recent pavilion, Formlessfinder used sand to represent both the city's famous beaches and what lies beneath the foundations of local buildings.  
Photo James Harris

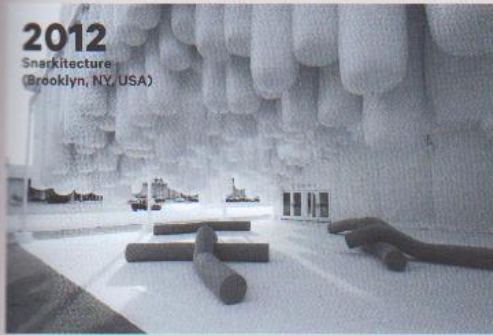
The commission enabled Adjaye to combine structure, seating, window and doors into a single gesture for the first time



**2011**  
David Adjaye  
(London, UK)

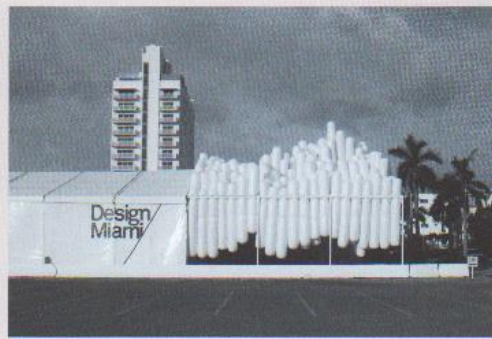
The same year he received Design Miami's Designer of the Year award, David Adjaye realized the entrance pavilion, which addresses the need for respite in a public place.



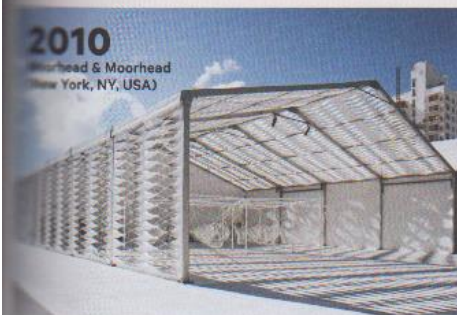


**2012**  
Snarkitecture  
(Brooklyn, NY, USA)

Knowing that previous architects had focused on the façades of their pavilions, the Snarkitects were interested in creating a larger environment for the fair's entrance. Photos Markus Häugg



**'Drift gave us an amazing level of visibility – with fair visitors and beyond. It was the first experience with a Snarkitecture project for many. We still meet people who tell us how they felt when they first saw it, or how they took a nap beneath it on our seating installation, Bend'**  
Alex Mustonen



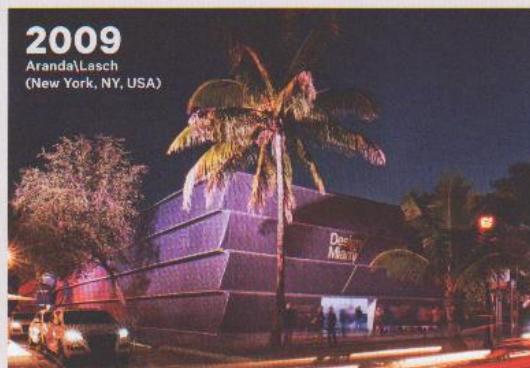
**2010**  
Moorhead & Moorhead  
(New York, NY, USA)

Konstantin Grcic – Design Miami 2010's Designer of the Year – housed his Netscape installation within Moorhead & Moorhead's entrance pavilion.



Photo: Erica Oyermeer

**The commission gave us the freedom to pursue our design interests and the support to realize them. We recently finished another project for Craig Robins in the Design District, and we hope it's the beginning of a long relationship'**  
Granger Moorhead



**2009**  
Aranda\Lasch  
(New York, NY, USA)

**'Design Miami pushes young talent forward in a fearless way. As a fledgling practice, we need organizations like this. We need them to have confidence in us to make things we've never done before'**  
Ben Aranda

In 2009, Aranda\Lasch reworked the structure that had housed the 2008 edition of Design Miami. The façade was wrapped in bands of fabric meant to give the impression of weight and substance.





Craig Robins, born and bred in Miami, helped to revitalize the South Beach area.

Craig Robins

Miami



Design Miami's success hasn't stopped founder **CRAIG ROBINS** from dreaming up future schemes.

# 'Our two-year plan will result in around 30 new buildings'

Craig Robins

**You began developing real estate after graduating from law school. How has the city changed since you started your career?**  
Craig Robins: At the time, South Beach was very run-down. Parts of it were designated as slum and blight areas, and there wasn't much life. When the elderly population that had retired there began to dissipate, there wasn't really anything to replace it. No one believed that the Art Deco buildings were salvageable. Eventually, South Beach put Miami back on the map as an interesting place.

**Is the sudden interest in contemporary architecture in Miami all about following the money, or does something else make the city attractive to architects?** I think the rebirth of Miami is firmly grounded in a modernist style. There is an appreciation not only of modern architecture but also of the style in general. Everything was done in a special way. It wasn't very commercial, and it started with smaller properties. A big watershed moment was when Ian Schrager did the Delano Hotel. People were leaving the historical district, and their departure made way for new opportunities. It became a more sophisticated place with more sophisticated clients, and it was founded on an appreciation of different disciplines.

## Craig Robins' Top Spots

**Eat** Garcia's (garciasmiami.com), Versailles Restaurant (versaillesrestaurant.com)  
**Drink** The Raleigh's Martini Bar (raleighhotel.com), Hoy Camp Ayer (hoycampayer.com)  
**Shop** Alchemist (shopalchist.com), Babalu (babalumiami.com)

**How did the Design District start?** We were probably the largest single property holder in the South Beach area's Art Deco District. In the mid-1990s, once we'd made our way to Lincoln Road, I realized there was no room for expansion in South Beach, and I began buying properties in the Design District. It was initially a place to accommodate the

differently, is interesting to me. For example, when Louis Vuitton opened its temporary store, [graffiti artist] Retna did the façade. Now we'll see even more exciting and elaborate architectural expressions of such brands in the design of their global flagship stores.

**What can Miami do to avoid burnout?** Take a look at the good signs existing today – at all the people who are gravitating towards working with great architects, at the building Frank Gehry realized for the New World Symphony, and at the Pérez Art Museum by Herzog & de Meuron [see page 144]. This shows that the community is investing in itself and not just reaping the benefits of momentary success.

**Do you think the Latin American impact on Miami has changed in the past decade?** There's a much greater Brazilian presence now. Obviously, the fact that Chávez and his successor are controlling Venezuela has prompted a lot of people to immigrate to Miami, but the impact can be traced to the wave of Cuban immigrants who fled to South Florida during and after their country's revolution. It took probably 20 or 30 years for that population to galvanize, gain strength and become a vibrant, successful community. Latin Americans now make up a non-transient base in Miami. What's interesting is how all the cultures blend together.

**What's your five-year plan for the Design District?** Right now we're aggressively engaged in a two-year plan that will result in around 30 new buildings. We're also working with a lot of great artists, hoping to bring an interesting mix of businesses to the neighbourhood and to stimulate the area's special dynamic. If you're coming to Miami, the Design District is a must-see. \_  
designmiami.com

## 'So many people are gravitating towards working with great architects'

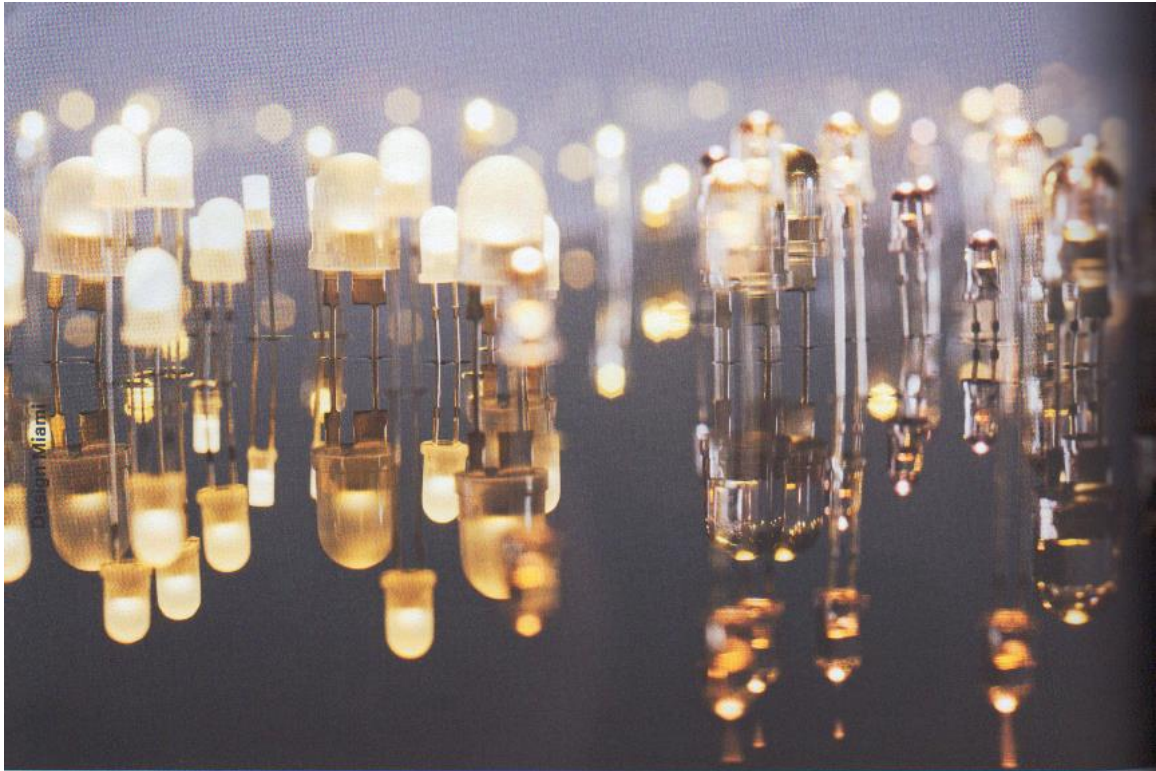
expansion of the movement. I conceived the District as a creative laboratory where sophisticated and interesting things could happen. After we brought back the area's historical furniture, the District became Florida's premier destination for acquiring furniture, especially the quality contemporary furniture that I like. The next step was to support culture, which led to important collaborations with Art Basel each year. The Design District eventually gave birth to Design Miami. Restaurants started to open. More art arrived in the neighbourhood. Finally, we began to focus on fashion.

**Are there risks to being associated with design and culture and then being enveloped by marketing and fashion?** The notion of the Design District as a source of inspiration for brands, giving them the ability to think

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Design Miami

Miami

# Objectified

**Digital birds and suspended vessels of liquid were among the fair-defining products at Design Miami 2013.**

## Digital Works

by Humans Since 1982

The Victor Hunt Gallery got a boost at Design Miami 2013, owing in part to the surge of interest in digitally orientated works. The Brussels-based dealer exhibited old and new pieces by Swedish collective Humans Since 1982, reportedly selling *Clock Clock* (2012) in the first hour of the VIP preview for €33,000. Newer works using LEDs, such as *Light Culture* (pictured above), were also shown. At a fair that sees TV hosts and rappers garnering more devotion than design collectors, it's no surprise that one of the popular collective's works from 2009 has been viewed on YouTube over 350,000 times. [humansince1982.com](http://humansince1982.com)

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## Brass Works

by Haas Brothers

Design Miami may be a truly international show, but American galleries and designers continue to make a strong appearance. Stalwart exhibitors R 20th Century showed new on-trend brass pieces by the LA-based Haas Brothers. The duo, who gained exposure with a 2013 collection commissioned by Versace, is another example of young creatives hailing from outside the traditional hub of New York City: originally Austin, Texas. They were lured to Los Angeles by unjaded patrons, an affordable lifestyle, and year-round sunny weather. [thehaasbrothers.com](http://thehaasbrothers.com)



Photo Joe Kramm/R 20th Century



Photo: Charles Emerson



## Phare No. 1-9

by Simon Heijdens

Sponsored installations by fashion and consumer brands are always present at the show, often with varied results. This time, attendees responded positively to a noncommercial installation by London-based talent Simon Heijdens for Perrier-Jouët, which projected beams of light in suspended vessels of liquid. Heijdens eschewed the temptation to openly use motifs and archetypes associated with the champagne, to the delight of onlookers. Once again, themes and techniques drawn from science and technology played heavily. Perhaps the design world has seen one limited-edition chair too many?

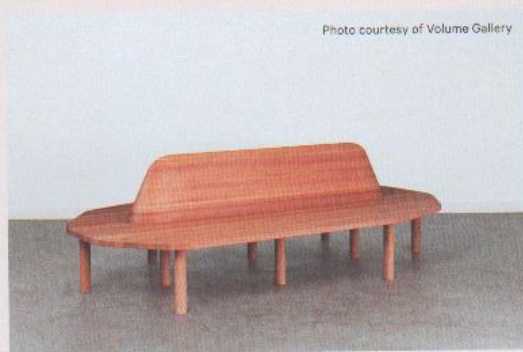
[simonheijdens.com](http://simonheijdens.com)

Hear Simon Heijdens explain Phare No. 1-9 with Layer.

## Mayaimi

The name 'Miami', also disputed, most likely comes from the Native American word *mayaimi*, which can be translated as 'big water' or 'sweet water'.

Photo courtesy of Volume Gallery



## Low Wooden Shape (LWS)

by Jonathan Muecke

The bench from Jonathan Muecke's Open Objects collection has a striking presence. Is it a wooden landscape? A public bench? A piece to adore from a distance? Muecke's work is anchored in the formal vocabulary of modern abstraction. Simple in form, some of the architect-turned-furniture designer's pieces challenge us to recognize function. Is the deconstruction that marks his work an attempt at 'less is more'? Words: Matylda Krzykowski  
[jonathanmuecke.com](http://jonathanmuecke.com)

Design Miami

Miami

## Ruffled

by Dominic Harris

Priveekollektie introduced *Ruffled* by Dominic Harris: digital images of various birds that respond to viewers as they approach. Displayed like trophies. Harris's interactive bird portraits have a museum-like quality. Perhaps the works are a contribution to historic preservation, a reminder that images like these will be all that's left someday. Words: Matylda Krzykowski  
[dominicharris.com](http://dominicharris.com)



Photo courtesy of Cimoco Studio

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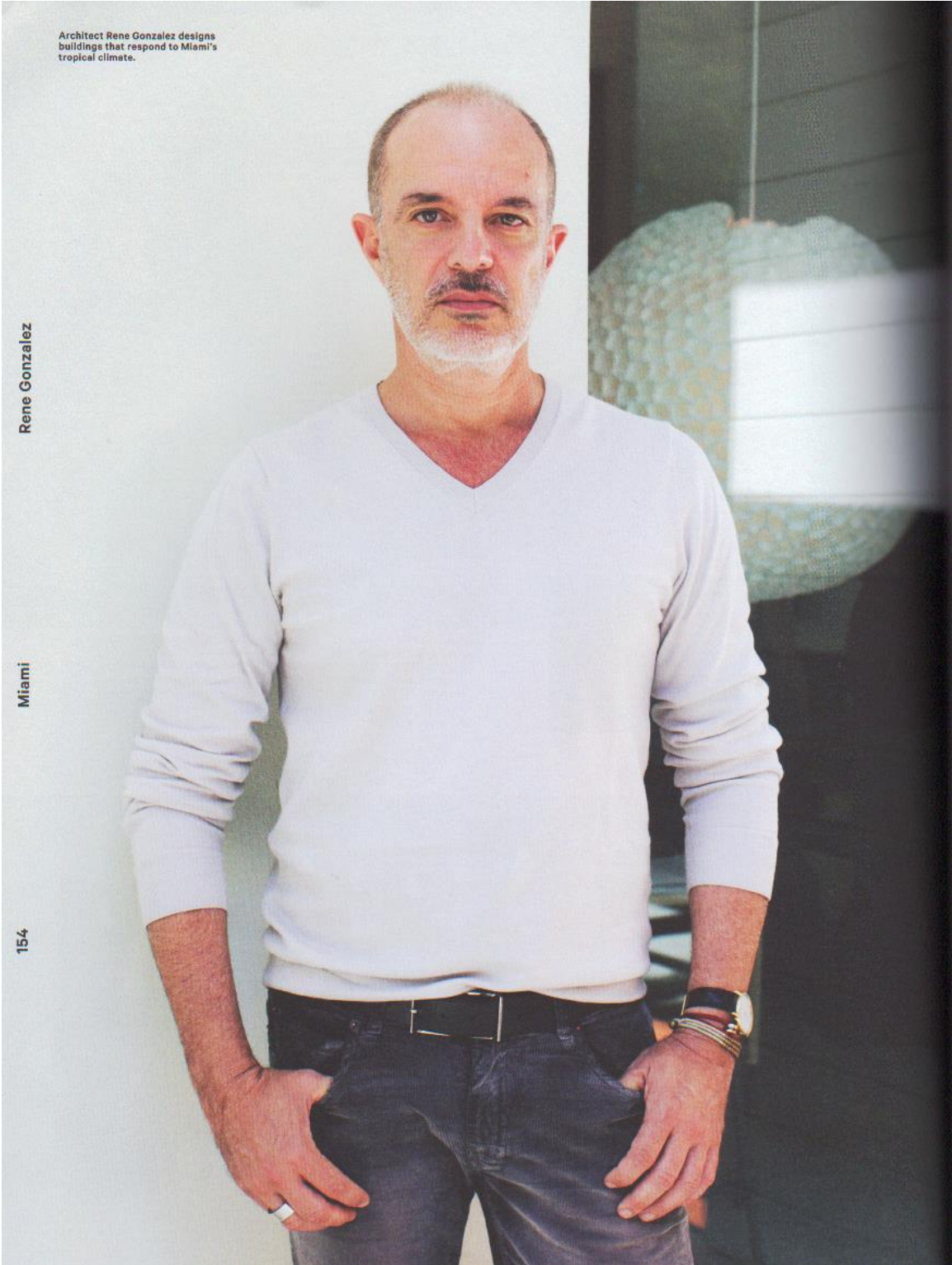


Architect Rene Gonzalez designs buildings that respond to Miami's tropical climate.

Rene Gonzalez

Miami

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Inspired by the calibre of international offerings, **RENE GONZALEZ** is adding site-specific buildings to Miami's architectural landscape.

# 'The city is becoming more sophisticated and mature'

Rene Gonzalez

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**You moved back to Miami in 1997. What was it like?** Rene Gonzalez: I'd been in Los Angeles, where I studied and worked at the Getty Museum for a while. I moved back to Miami for family reasons, but I love this city. It's home. It's developed tremendously since I returned. Over the past ten years or so, I've seen some major shifts – for the better. The city is growing and becoming more sophisticated and mature. Initially, I felt a little trapped here after my time in LA. I moved from a very experimental environment to one that was based on history. The predominating school of thought was very conservative, as was the demand of my clients then. That's all changed drastically.

**How does your current client base compare with what you might find elsewhere?** We work nationally and internationally, but most of our client base here in Miami is made up of design-driven individuals who really understand the nature of architecture and the quality of design. They want something that makes a difference. They understand that buildings have souls and spirits, and that's what they're after, rather than an abstracted box or a project that's just for the sake of floor area. A lot of our clients are art collectors, simply because we've done quite a bit of work in the museum sector. That's why I'm doing Art Basel, because it's for clients with an insight into design.

**Was there a tipping point for Miami, architecturally speaking?** I can't pinpoint a pivotal project or moment, but Art Basel, which started almost 11 years ago, has definitely been an important fair. Incredibly enough, the event has affected growth by simply gathering the art world together in South Florida for an entire week. And Miami has been very generous to Basel, too. The combination has created a welcoming and somewhat glamorous environment. Certain buildings – like Herzog's ILLI and now PAMM [see page 144] – have given Miami an

extra touch of quality. When I'm with clients, I refer to those buildings as examples of 'someone else's work that I respect'. In the past, people thought I was being snobbish when I described designs and said that 'what I'm talking about doing for you doesn't exist here'.

**How do you design a project that's appropriate for Miami?** I'm interested in making connections between interior and exterior. We're designing a number of homes at the moment that are elevated, because we believe it's relevant to consider rising water levels in

## 'In the past, people thought I was being snobbish'

this area. A number of our residential designs are set up as independent pavilions that are connected by water and gardens. Such elements are specific to Miami or, in our eyes, relevant to building in Miami. These are homes that take advantage of breezes and the tropical climate, which can be harsh during hot summer months or in the rainy season, but wonderful at other times. When we have amazing weather in the winter, you can open up the entire house.

**What's your next project for the city?** We're starting construction on an 18-storey tower on 1<sup>st</sup> and Ocean, at the very centre of South Beach. It's called Glass [see page 156], and our idea was a tower that would connect to the neighbourhood south of the site. We've designed it to look as if it's disintegrating as

the levels progress. It's covered in a fritted glass pattern that becomes more transparent as the tower ascends. Because Glass has only ten residences, each occupying an entire floor, all ten have 360-degree views of the surroundings. It's next to Ian Schrager's building and is, in terms of floor area, the second most expensive residential tower currently going up in Miami.

**If someone wanted to do a project in Miami for the first time, what would your advice be?**

Obviously, you need to come here and really understand Miami first hand. Miami has amazingly beautiful natural qualities, but they're qualities that are understood in inches, so to speak. They're understood in a very discreet way. There are a number of issues that Miami is battling at the moment: rising water levels, infrastructure that needs to be updated, development. For example, the new Marlins stadium is an abomination to the neighbourhood. If you look at photos that show its scale in relation to its wonderful residential surroundings, you'll be flabbergasted. \_

[renergonzalezarchitect.com](http://renergonzalezarchitect.com)

## Rene Gonzalez's Top Spots

**Eat** Garcia's ([garciasmiami.com](http://garciasmiami.com)), Versailles Restaurant ([versaillesrestaurant.com](http://versaillesrestaurant.com))

**Drink** The Raleigh's Martini Bar ([raleighhotel.com](http://raleighhotel.com)), Hoy Como Ayer ([hoycomodayer.us](http://hoycomodayer.us))

**Shop** Alchemist ([shopsalchemist.com](http://shopsalchemist.com)), Babalu ([babalumiami.com](http://babalumiami.com))





Image by Michael Klummeier, courtesy of Rene Gonzalez

Inspired by mangroves in the South Florida wetlands, the Prairie Avenue residence rests high and dry on a series of stilts.

# Futurescapes

Upcoming projects by local and international architects are defined by their locations.

Miami

## Projects

by Rene Gonzalez

Local architect Rene Gonzalez (see page 154) strives to make connections between interior and exterior. Upcoming projects deal with site specificity: elevated homes that consider the area's rising water levels, houses that address Miami's tropical climate, and a residential tower block that merges with the neighbourhood south of the site. [rengonzalezarchitect.com](http://rengonzalezarchitect.com)

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Glass, a residential tower in South Beach, is scheduled to be completed in early 2015.



The open-plan layout and facade of this Golden Beach residence are designed to maximize the indoor-outdoor connection.

## James Bond

Miami was the backdrop for James Bond films *Goldfinger*, *Thunderball* and *Casino Royale*.



## Jade Signature

by Herzog & de Meuron

Herzog & de Meuron's design for a Miami Beach residential tower brings the structure to the forefront. The architects say that the sculptural result isn't decorative, though, and is intended to protect the glass façade from the sun's rays. It's about movement, views, corridors, separation and protection. It's almost like an alphabet that we designed for the building.' The scheme also acknowledges Miami's cooler months, utilizing a layout that provides natural ventilation during winter.

herzogdemeuron.com



The structure of Jade Signature residential tower protects its glass façade from the sun.

Visions



OMA hopes that the MBCC will feel new, yet seem as if it was always there.

Miami

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## Miami Beach Convention Center (MBCC)

by OMA

OMA is taking on the MBCC's third expansion since its opening in the 1950s. Rather than trying to disguise the building's overbearing footprint, the architects are celebrating its size, while reintegrating the centre into Miami Beach through a series of simple yet strong gestures. The building is reoriented to connect east and west; convention centre and hotel guests face south. Neighbouring properties – the Jackie Gleason Theater, the Carl Fisher Clubhouse, City Hall and the 17<sup>th</sup> Street Garage – are also reimagined. The rest of the site is filled with public amenities and programmed to activate the space 24/7.

oma.eu



The city may be known for art, but **NINA JOHNSON** of Gallery Diet is adding design to the agenda.

# 'I still see a lack of sophistication in design'

Nina Johnson

Miami

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**G**allery Diet is a local institution. Can it make a name for itself within the international scene? Nina Johnson: We're a contemporary art gallery that focuses primarily on emerging artists. But my main drive – and what I find interesting about being in Miami, as opposed to a more mainstream city – is that we're allowed to play with our programme in a way that wouldn't be possible elsewhere. For example, during Art Basel we showed the work of Betty Woodman, whom we've represented for a

**'I encourage people who come for the fair to return and do weird things'**

couple of years now. She's an 83-year-old ceramist who's as established as it gets. I think that's possible here, because the programme is based on what the audience needs to see, rather than on a dogmatic approach. We don't feel the need to pigeonhole the gallery in a city that can be so flexible.

**How does the life of a Miami gallerist compare with that of a gallerist in another city?** It's definitely not easy. It can be frustrating when I visit colleagues in other cities. For all the great things we have in Miami that make it easier for us, there are so many things that

make it harder. One of the main differences is that we have to build our audience. Even though I've worked at other galleries, I don't have a single collector with whom I worked at a different gallery and brought with me to my own space. We had to start from scratch, and in many instances to begin with collectors who were starting from scratch themselves. On top of the role of gallerist, you take on the role of educator, consultant and everything in between. That's been the simultaneous challenge and joy.

**Was the need to build a local audience what led you to start the Miami Rail?** The major argument for starting it was that all of these changes were happening in Miami and there was no way to record them. Our general press does a great job of reaching audiences in Miami that haven't been exposed to culture. But there's nowhere for artists to go to after an exhibition and ask: Was it good? Was it bad? What was the feedback? Where's a record of this actually happening?

**Are there still opportunities for art and design in Miami? Has the city peaked?** I think whenever Miami has a building boom – which seems to be starting again – there's space for creative people and for art, design and architecture to be part of that space. Design is something that particularly interests me, and we've started to incorporate it into our programme. It's the one area where I still see a lack of sophistication, collector base and interest. When you go into collectors' homes, you rarely see great design. You still see showroom-like furnishings and traditional interior design.

**What are your thoughts on a home-grown, Miami-first attitude?** I think my generation is the first to adopt it. I'm at the younger end of

the scale – I just turned 29 – but my husband and I are part of the Core Creatives at PAMM, which is a junior capital campaign group. I see the group as the future of patronage in Miami. Most of us either grew up here, live here full time or have serious financial ties to the city. Although we can't give \$40-million donations yet, we have the kind of passion that's needed to convince those who can donate \$40 million that this is where they should put it.

**What's it like for a creative to live in Miami year-round?** It's fabulous. Every person I bring to Miami – whether they're from New York, London or Dallas – wants to look at houses after spending a week here. When we drive through the neighbourhoods, I often hear remarks like: A house like that for \$300,000? I encourage people who come for the fair to return and do weird things, even if just for three days. Don't stay in a hotel. Rent a crazy house. Ask people like me where you should go and what you should see. I think you'll find a very different, very dynamic Miami. [gallerydiet.com](http://gallerydiet.com)

## Nina Johnson's Top Spots

**Eat** Naod ([naodemiami.com](http://naodemiami.com))

**Drink** The Abbey ([abbeybrowsinginc.com](http://abbeybrowsinginc.com))

**Shop** Keni Valenti ([kenivalenti.com](http://kenivalenti.com))





Nina Johnson of Gallery Diet sees the space as a tool to help contemporary art reach a broader audience.

Nina Johnson

Miami

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