

PARK GROVE THE

FRANCESCO SAPIENZA
CHRISTO AND
JEANNE-CLAUDE

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THE
PERFECT
PAIRING

CHRISTO & JEANNE-CLAUDE



CHRISTO & JEANNE CLAUDE

WORDS
JONATHAN GRIFFIN

In 1936, the Army Corps of Engineers dredged Biscayne Bay to make a navigational channel for ships. They dumped the excavated earth in 14 piles throughout the bay; over the ensuing decades the chain of picturesque islands became inhabited by rampant vegetation & wildlife.

When the artists Christo and Jeanne-Claude visited Miami in 1980, they were struck by an idea for what would be their grandest project to date—a work of public art that would forever be associated, the world over, with the glittering panorama of Biscayne Bay.

As chronicled by a new monograph published by Verlag Kettler titled *Christo and Jeanne-Claude: In/Out Studio*, the artists were already known for their extraordinarily ambitious works of public art. In 1968, they wrapped the entire edifice of the Kunsthalle Bern, Switzerland, in thousands of yards of polyethylene, secured by nylon cord. Other wrapped objects followed, both natural—such as a stretch of rocky Australian coastline—and built, such as Paris’ Pont-Neuf, wrapped in 1985. For their famous artworks *Valley Curtain* (1970–2) and *Running Fence* (1972–6), the duo erected vast panels of fabric hanging across sections of landscape. In every project, legions of helpers and specialist collaborators were enlisted; Christo and Jeanne-Claude’s work is as social as it is visual.

Christo once described the Miami landscape as “a very fluid situation between earth and water,” and that fluidity equally applies to the city’s integration with nature. Biscayne Bay’s islands are a case in point: artificial landscapes that have been reclaimed by wilderness. For Christo and Jeanne-Claude’s *Surrounded Islands*, completed in May 1983, they chose hot pink fabric to offset the deep emerald of the islands and the water. For Floridians, the color evokes the flocks of flamingos that were once native in the region and which have today become something of an unofficial state mascot.

Six and a half million square feet of polypropylene fabric were ordered by the artists, specially designed to float on water and not fade in the sun. On May 4, 1983, a workforce of 430 people unfurled the pink fabric from the shores of 11 islands. The thick swathes of color around each island exaggerated the natural, rounded forms of the landmasses at their centers. *Surrounded Islands* remained in place for two weeks, and the aerial photographs of the spectacular project were broadcast around the world.



PHOTO: WOLFGANG VOLZ © 2011 CHRISTO







RICHARD SERRA, T.E. VECTORS, 2001

A LIFE'S WORK

JORGE PÉREZ & DAVID MARTIN ON BUILDING A COLLECTION

WORDS

TRACY ZWICK

How do you assemble a private art collection for clients you've never met? Jorge Pérez, chairman of The Related Group and avid collector is grappling with this question as he plans Park Grove, the luxury Miami residential complex he's building with David Martin's Terra Group in which "art is going to play an integral part," according to Pérez. "The art is going to be real and substantive and will comprise the building's permanent collection," Pérez confirmed.

The frame for the fine art Pérez and Martin are bringing together will be the Coconut Grove buildings themselves—three residential towers along with several amenity structures housing a library, spa, fitness center, bank, restaurant, commercial art gallery and more. The buildings, along with interiors and outdoor areas, are being designed by a Who's Who of stars including architects Rem Koolhaas and Shohei Shigematsu, landscape designer Enzo Enea and interior designer William Sofield. "Since I am going to be moving to Park Grove, I want it to be like my house," says Pérez, "with incredible landscaping, a world class art collection, and design that is second to none."

The "museum quality pieces" they intend to install will include a mix of work from Terra Group and The Related Group's expansive corporate collections, new acquisitions and site-specific commissions. The selection and acquisition process "will be rigorous," according to Pérez, and "it will involve a committee of our own curators and outside experts." Ultimately, the collection "will be the property of the residents of Park Grove," said Pérez, "and I hope it will add to the beauty and fullness of their daily lives."

Pérez has been collecting for 40 years, after falling in love with art in high school in Colombia. He is the billionaire behind Pérez Art Museum Miami, which was renamed in his honor after he recently donated his multi-million dollar Latin American collection to the museum. Pérez is in a rebuilding phase now. "I've been liberated by giving my Latin American collection to PAMM," he says, "and I'm focusing now on global contemporary art; I'm learning every day. I believe art interprets our times. It can be contemplative, educational, produce joy and sadness, it can be instructional, it can tell you political stories, and war stories, but in all it makes you think and it makes you a much more well-rounded human being."

Park Grove is unique in that it is not only compiling a multi-million dollar curated collection of art to hand over to its buyers; it's also undertaking to build a public sculpture park as part of the development. "We are not only focusing on the experience of our buyers as they walk into their homes; we also want to elevate and celebrate art within the community," explained Martin. "We want an internal sculptural experience for our residents that is private, but we also want a collection that is generous, and we're working with the City of Miami to have a series of commissions that will enhance the entire community."

Martin, an emerging collector with eclectic taste that manifests itself in affinities for diverse talents like Olafur Eliasson, Sarah Morris, Nathan Mabry and Polish artist Honza Zamojski, has fashioned Terra Group, the real estate development firm he runs with his father, Pedro Martin, as a community builder. "For us

it's cool to have real moments of excitement where the community touches the property in back, where the bay front meets the village. We want a program that anchors our property as being open to the community."

"Developers are becoming patrons of public art," asserted Patricia Garcia-Velez Hanna, art director for The Related Group who, along with Lisa Austin, her counterpart at Terra Group and principal of Lisa Austin & Associates art advisory, is helping compose Park Grove's collection and program. The first work purchased for Park Grove is *The Three Poets (Body Soul God, Country Water Fire)*, 2012, a three-part resin and stainless steel sculptural installation by Spanish artist Jaume Plensa. It features three internally lit resin casts of poets who sit in meditation and conversation on plinths around 25-feet high. It will be sited near the Park Grove entrance. Like other pieces in Plensa's family of totem works, the forms change colors, emitting



NATHAN MABRY, *HEAVY HANDED (TOCCO FERRO: HORNS UP)*, EDITION/UNIQUE, 2013

LI GANG, *NO PAINTING*, 2013



light that ranges in hue from cool indigo to warmer tones of orange and red. They were inspired by holy ascetics and philosophers and are suffused with soulfulness and spirituality.

The *Three Poets* "typifies the internationally known, blue chip artists" visitors will find at Park Grove along with emerging talent, said Austin. "The idea is you will see something amazing everywhere you turn. It will feel like a museum setting," Garcia Velez-Hanna added that the collection will be "very contemporary and very luxurious, but also very organic. We are trying to buy artwork that is poetic and goes along with the lightness of Koolhaas' buildings."

"There will be an ephemeral, inspirational feeling to the collection." In terms of media, "there will be a lot of sculpture because of the potential to put work outside and because it will be more amenable to the architecture of the spaces. The lobbies and common spaces have

vistas and see through views we don't want to obstruct," said Garcia Velez-Hanna.

"We will be commissioning more sculptural works," Martin confirmed, for both the private areas of the development and the proposed sculpture park. "A lot of artists like a connection to the community and to feel their work is being presented to and is participating in a neighborhood or the world. I value and enjoy that." Garcia Velez-Hanna added that "the Grove has always been considered Miami's artistic community and it's experiencing a resurgence. We want to see great art again in the Grove."

"We're trying to deliver something that is transformative," said Martin, who in addition to his real estate development practice serves on the Miami Dade College Art and Design Board, the advisory board of the Wolfsonian-Florida International University Museum in Miami Beach and PAMM. "We want to try to influence and enhance people's lives through art, while making them feel at home and part of the unique culture of Miami and of the Grove."

As an outreach gesture, "while the sales center is open, every time we acquire a new piece we will do programming around it," said Garcia Velez-Hanna. "We organized an event in December around Art Basel Miami Beach that Jaime Plensa attended. It was in his honor and was the formal unveiling of our first acquisition at its temporary home on the site."

"We want something very twenty-first century," said Pérez, "that is contemporary yet timeless. It should be very elegant and informal in the sense that the Grove has always been a neighborhood that is laid back. We want to capture that laid back elegance and create a collection that is modern but classical too."

It will look great today, and it will still look great 20 or 30 years from now."

Talking about his personal collecting strategy, Pérez sounded somewhat less strategic. "I'm not a scientific collector. I'm more of a gut collector. There are certain artists I follow and when I really love a piece I go after it, like I did with recent acquisitions by John Chamberlain, Elizabeth Murray and Alex Katz. But many times there are pieces I'm not looking for at all and they just hit me. I try to buy artists that are alive because I like the discourse between buyer and artist. It's fun!"

Martin concurred. "It's a really fun part of our business and I think the more you communicate about our purchases during the construction the more connection people will have to the work." He added: "I've always tried to discover the next great architect in my building practice and I've learned that I like to discover new artists too. And I understand the role a collector has in being the caretaker of a work of art. It makes me feel very connected to the artist and the work and its higher purpose."

PHOTOGRAPH UNDER CREATIVE COMMONS LICENCE COURTESY CARTHESIAN





JAUME PLENSA, *THE THREE POETS (BODY, SOUL, GOD, COUNTRY, WATER, FIRE)*, 2001

IF WE SPEAK OF COLORS

WORDS
JULIE BAUMGARDNER

In the deep tradition of public sculpture—part of which Jaume Plensa has long played a role (his *Crown Fountain* in Chicago’s Millennium Park, after all, remains a defining landmark in the city)—rarely has a residential building supplied space for contemplative studio work. Yet, we live in new times, where public is private and private is public, and now Plensa is partaking in a venture that may just inspire a new wave fitting of this crisscrossed divide. Outside of Park Grove, the newly constructed Coconut Grove enclave of Rem Koolhaas-designed towers, shall sit Plensa’s *The Three Poets (Body, Soul, God, Country, Water, Fire)*, 2012, a gently illuminated triad of sitting figures posed as the Three Silent Poets. “The piece is very serene and it helps people feel a certain quietness and peaceful feeling,” says Plensa.

“It’s an existing piece that will reach a new place, a permanent place, which is exciting,” he reveals of the sculpture that premiered first in Hamburg, Germany, then Bordeaux, France and reached Miami in December.

Seeing no evil—neither hearing nor seeing—might in fact aptly describe Plensa’s oeuvre. His large-scale ethereal faces and figures evoke emotional serenity. “Art is not a finality in itself, art is a way to breathe,” he muses. “One of the main things is to introduce beauty into that everyday life,” says the Spaniard, whose prolific career that began in 1980 only continues to flourish in both the institutional domain as well as public one across the globe. Chevalier des Arts et des Lettres? Mais oui. Honorary Doctorate from the School of the Art Institute



of Chicago? You bet. And regularly exhibits at top museums, such as the Reina Sofia, in Madrid, the Nasher Sculpture Garden in Dallas, and even an upcoming showing at the Mori Museum, in Tokyo. But Plensa is probably most associated with his outdoor offerings, such as *Breathing*, a tower of projected text, in front of the BBC building in London or *Echo*, a young girl's visage, on view in Madison Square Park, New York, in 2011. "The thing I enjoy above anything else is the process, and the process never ends," Plensa confides.

With ardent support, and an instantly recognizable aesthetic, Plensa has also collected a legion of admirers, as is the case with Jorge Pérez, whose name is not only over the door at the Pérez Art Museum of Miami but behind the Park Grove project. "Every time a collector or institution likes to combine architecture with my work, I'm always very happy because it expands this beautiful democratic participation with the general audience," Plensa adds. "That's the perception Mr. Pérez felt, and a collector is the bridge between the artist and the community."

JAUME PLENSA: 1004 PORTRAITS, MILLENNIUM PARK, CHICAGO, JUNE 17, 2014 - DECEMBER 2015 PHOTO: TOM VANEYNDE © JAUME PLENSA, COURTESY GALERIE LELONG, NEW YORK



SHO HEI

SHIGEMATSU

WORDS
IAN VOLNER

Shohei Shigematsu has been with the Office of Metropolitan Architecture since 1998; in 2006, he assumed the directorship of OMA's New York office, overseeing all of the powerhouse design firm's operations in North America. Through projects that have included the Quebec National Beaux Arts Museum, Cornell University's Milstein Hall, and the upcoming Marina Abramović Institute for the Preservation of Performance Art, Shigematsu has demonstrated a singular capacity—and a distinct determination—to expand the practice's spatial and structural vocabulary, without losing touch with the hyper-functionalist principles of OMA's illustrious founder, Rem Koolhaas. The formal daring and urban sensitivity that Shigematsu has brought to OMA are on full display at Park Grove, and the story behind its design shows how Miami's most talked-about new residential development is also a key turning point in the history of one of the world's most important architecture firms.



FAENA ARTS CENTER

Ian Volner [IV]: This is the first time that OMA has done a project in Miami—a very unique urban scenario. How did this new environment inform your thinking?

Shohei Shigematsu [SS]: To put it into context of the city, and especially of Miami proper vs. Miami Beach, and residential projects in general—the thing is that this community, Coconut Grove, it’s one of the oldest settlements in Miami, and it’s spawned a lot of bohemian culture. It has this very florid, immersive landscape, and it remains bohemian to a surprising degree. There’s a lot of collective energy people built up from the people who grew up there. It was a major destination into the 1980s, but it’s now been overshadowed in certain ways by the growth in Downtown and Miami

Beach. Key for us was that, just adjacent to the site, there’s the City Hall of Miami; the 20th-century architect Hideo Sasaki had done a master plan for a new sculpture park in the same area, and of course the old convention center is right there. This is the center of Coconut Grove, the center of the original 19th-century grid plan, and our site, the Park Grove site, is exactly at the grid corner where the town meets this civic center. So we said to ourselves, “This is where the civic space meets the landscape,” and we saw our role as providing some porosity between the two.



PARK GROVE

[IV]: The project is surprisingly the OMA’s first residential high-rise in North America. What was new or different about the design process as compared to, say, doing a museum?

[SS] We’ve tried so many times to do a condo tower—in New York for example, on 22nd St. Now we have around four: Transbay tower in SF, a mixed use building in LA that includes residential, and we’re doing a couple already in Manhattan now. I don’t know why all of this is only starting to happen now, but I think that through the recession and the hard times we learned to approach developers better. I’m at least a bit more experienced. And the state of the marketplace—I mean, OMA’s brand still hasn’t entered a lot of different parts of the market, and a lot of people wanted the

first OMA in Miami or New York. That contributed a little bit. The nice thing about Park Grove was that the developer was quite generous with us, letting us spend a great deal of time developing the form; with a condo development we discovered there’s definitely a unique timeline, one that we weren’t used to, but now we understand much more.



PARK GROVE, PLAN VIEW OF TOWER 1



MILSTEIN HALL, CORNELL UNIVERSITY

[IV]: How did the form and plan evolve? What were the sources that inspired them?

[SS]: Originally we'd proposed six smaller towers, to introduce a scale similar to the houses in the adjacent neighborhood—like a vertical extrusion of those houses. During the 80s and 90s there was this waterfront typology that emerged: big towers that neglect the scale and continuity of the community. But after we won the competition, we discovered that six was too many, and we were told to cut back. I decided to take this request really literally and show the process as design: the “peanut”-shaped towers are formed as if by a reverse cellular mitosis, two pairs of towers merging into one another.

Once we'd arrived at that conclusion, we realized there was a definite logic to it. If you have two cores it's less efficient than

having just one. And then there's this idea of the towers being an extrusion of natural landforms, which is quite interesting and quite Miami-ish: all the other high-rise condos of the waterfront typology are very straight, but this one reflects the forms of the islands in Biscayne Bay. We thought especially of Christo and Jeanne-Claude's installation, “Surrounded Islands”, when they wrapped the islands in colored fabric as a way of highlighting all these archipelagos; here, that organic outline is coming into the site, coming onto the land and entering the city.

[IV]: How do you mediate between the “natural” and the “urban,” the bay and neighborhood?

[SS]: That's where the porosity comes in. Part of it is mapped out on the plinth—one side is the more lush part, the other is slightly flatter and more urban. We also tried to

bring that organic quality into the elevation of the towers: the structural columns are all external. It is almost counter-productive given that Miami is such a view-oriented culture, but we thought it could have an interesting character—these staggered, tapered columns around the periphery, growing upwards almost like a tree, making for an organic reading of the tower. Everyone in Coconut Grove, we found, talks about landscape and nature, and I personally thought there was no tower experience that had tried to embody those qualities. This project was just an example of where those ideas could develop and merge with the market mentality. It's one take on how we can make a new Miami typology.



IN ANY EVENT

WORDS
LINDA LEE

Colin Cowie, born in Zambia and raised in South Africa, is an international design star who has created events from brunches and lobster roasts to elaborate weddings, corporate launches, the amenities on the NetJet private planes, even a party for Barbie's 50th birthday. His clients include Jennifer Lopez, Tom Cruise, Oprah Winfrey and several royals. He is based in New York City, and makes frequent appearances on the "Today" show, but bounces around the globe like an energetic ping pong ball. He has been coming to Miami for a decade. "I love the Latin culture, the people," he says. "It's a fun city, the Manhattan of the Caribbean."

Park Grove is Cowie's first time designing a lifestyle for a condo, supplying the accents that make a building special: "Everything down to the color of the buttons on the valets," he says. "The fragrance. The thread count of the towels at the pool. The programmable music. What you smell, touch, taste from the time you arrive until you leave."

He also plans a charming shop in Park Grove's cream and bronze lobby. "You'll be able to buy small bouquets of flowers there," he says. "Have a snack, a coffee. If you're on your way to see a resident, or if you're on your way out to see someone, you'll have a convenient place to pick up a candle or fragrance."

That would be especially appropriate if you are headed for a Colin Cowie-inspired dinner party where there are certain to be flowers and candles. "There can never be too many candles," he says. He believes parties should have a color theme, from invitation to table settings. He favors tasteful pastels and monochromes – although he is likely to call the colors "nude," "champagne" and "oyster" – and bold combinations like lime green, turquoise and purple. He has other obvious tips: good music, interesting food, little table vignettes, no flowers in the center of the table taller than 12 inches. He even has suggestions for mixing up the guest list, inviting interesting people outside your normal circle and carefully planning your seating chart. He has advice for dinner guests as well: turn up on time, a rarity in Miami; do not bring an additional person as a surprise, unless it's Oprah, and make an effort to dress up and be entertaining.

For those who are unsure of their own style, he has written several guidebooks that offer recipes, multitudes of ideas and gorgeous photos. Moreover, he can supply Colin Cowie sanctified dishware, glassware, napkins, throws, candle holders, table runners, vases, ornaments and oddities through the Home Shopping Network.

But having a memorable party requires more than that. People may forget the menu or the color of the flowers. "But people will never forget how you make them feel," he says.

His mantra is one you don't hear from Martha Stewart. It's to make people feel welcome and comfortable. To make sure that everyone gets some personal attention, no matter how large the event. To consider guests' feelings, treat them with kindness and to lead them on a journey for the

evening. "My true passion comes from creating experiences," Cowie says. Planning a party, he says, is not merely an attempt to wow people, or show off your budget.



A party is, however, always an opportunity to make life more fun, something he finds particularly right for Coconut Grove. He admires the Grove's vibrant and inspiring history, including not only its early Bahamian settlement, the glamorous period in the 50s when Pan Am made the Grove its home base, the hippies in the 60s, and the louche disco era at the Mutiny Club in the 70s, but also its reputation in the yachting world for having a huge marina with small town charm. "It's kind of vintage Florida and has such an interesting provenance," he says. "It's interesting to let that provenance shine again. It's going to be very glamorous."

As an arbiter of style, Cowie has no match in Miami. "We studied every amenity from every building going up," he says, "and what we're doing is going to be distinguished and classy compared to what everyone else is doing."

"I've visited a hundred countries in search of the best, so I have a pretty good idea how to program a place like Park Grove."





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COCO NUTS

SIX ARTISTS THAT ARE
CRAZY ABOUT THE GROVE

WORDS
HUNTER BRAITHWAITE

PHOTOGRAPHS
FRANCESCO SAPIENZA



CHRISTY GAST
SCULPTURE AND PERFORMANCE, B. 1976

Christy Gast creates sculptures, videos, and performances that weave together social history and her personal experiences. After receiving her MFA from Columbia, Christy came to Miami to unpack the unique history of this region. She's represented by Gallery Diet, and has had many commissions, both locally and internationally. This year she exhibited at the Kadist Art Foundation in Paris and received the South Florida Cultural Consortium award.

Last year she executed a major public commission in Bal Harbour as part of the Unscripted public art program. Gast's piece, *The Barefoot Mailman*, was an inverted monument to the mail carrier who braved Florida's nature many years ago. This fall, Gast has a solo exhibition of cyanotypes and a video at Gallery Diet, and is preparing for a show at the Patricia Ready Gallery in Santiago, Chile.



AGUSTINA WOODGATE
MIXED MEDIA, B. 1981

Agustina Woodgate was born in Buenos Aires and has lived in Miami "for many years." She is represented by Spinello Projects, and completes public projects around the globe. Most recently, she was commissioned by the Goethe Institut to take part in the PlayPublik project in Kraków, Poland. This year she was honored with the Florida Prize. Whether it's made of

stuffed animals, maps, or human hair, her work traces the "line of connection between all of us, using situations or objects that are beyond objecthoods." In the coming months, she will bring her pirate radio station, Radio Espacio Estacion, to Washington, D.C. for the D.C. Commission on the Arts and Humanities.

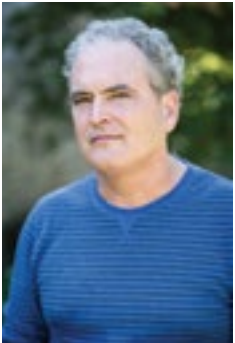


CRISTINA LEI RODRIGUEZ

SCULPTOR, B. 1974

Inspired by everything from Donald Judd to geodes, Cristina Lei Rodriguez spends a lot of time “thinking about how sculpture can exist within the real world,” a preoccupation that has led the artist into the world of design. The Miami-based artist, who received her MFA from the CCA San Francisco, is well known for her ornate and entropic sculptures, a style that she is now bringing to a collaboration with the Edge Collections design company. Lei Rodriguez

exhibits with the Brand New gallery in Milan, and has shown internationally. She was included in *These Uncertain States*, an exhibition curated by Hans Ulrich Obrist, Daniel Birnbaum, and Gunner B. Kvaren at the Reykjavik Art Museum. This fall, she created a special commission in the Opera House lobby at the Brooklyn Academy of Music while preparing for a solo show next spring at Miami’s Guccivuitton Gallery.



ROBERT CHAMBERS

SCULPTOR, B. 1958

Robert Chambers grew up in Coconut Grove. After having bounced around Cape Cod, St. Marks Place, and Paris, he still keeps a studio there today. The artist is known for his high-octane approach to sculpture. For example, his 2007 *Tree Dreaming of Flagpoles and Triumph* featured a motorcycle dangling from a Mahogany tree. Over the years, he has exhibited

with Emerson Dorsch and Snitzer in Miami, and with Kenny Schachter in New York. He has lectured and created work for the Fabric Workshop, and has completed a commission at the Foundation Beyeler in Basel, Switzerland. He will be showing at Kunstraumriehe with Antonio Miralda next year.

LAUMEIER SCULPTURE PARK COMMISSION, WITH FUNDS FROM THE MARK TWAIN LAUMEIER ENDOWMENT FUND. PHOTO COURTESY KEVIN MIYAZAKI AND LAUMEIER SCULPTURE PARK.



PHOTOGRAPHED BY ZACK BALBER, COURTESY OF SPINELLO PROJECTS



TYPOE

SCULPTURE AND PERFORMANCE, B. 1983

Known for years as a graffiti writer, Typoe has been spending much of his time in the gallery over the past few years, both on the walls and behind the desk. As an artist, he is represented by Spinello Projects, and crafts polished yet raw sculpture from materials at hand. Brass knuckles and skulls reveal a predilection towards the Gothic, as well as copious amounts of floral imagery. “My dad has thousands of

flowers,” the artist admits. Last year he made news when a pair of wingtips he designed in collaboration with Del Toro shoes ended up on the feet of Dwyane Wade. He’s also Partner and Director of Exhibitions at Primary, organizing both gallery shows and public interventions, such as a massive installation in the Fashion Outlets of Chicago last year.



SANTIAGO RUBINO

DRAWING AND PAINTING, B. 1979

Santiago Rubino’s work places recognizable figures and a classic appreciation of craft with swirling, ominous compositions. The artist moved from Buenos Aires to Florida when he was ten. Today, he lives in Miami Beach and keeps a studio in the Little River area of Miami. He has worked with Spinello Projects for the past decade. Additionally, he has completed special commissions for the St. Regis Hotel

in Bal Harbour, and at the Wynwood Kitchen. With a draftsman’s eye, he combines erotic portraiture with surreal perspectives, questioning (and perhaps overturning) Renaissance per-spective and considerations of nature. During Art Basel Miami Beach, he showed with Spinello Projects.





THE ART OF

NAVIGATING

PHOTOGRAPHS BY RAFAEL BALCAZAR
WORDS BY MEG NOLAN

THE OCEAN

“A ship in the harbor is safe, but that’s
not what ships are built for”

THE MANTRA TO A YACHTSMAN



Like a profound passion, embedded in one's core, the siren call of the sea is, for many, undeniable. Whether it's a sport-fueled adventure or the pursuit of cruising calm waters, life glimpsed from the bow of a yacht offers a spirited and uncompromising view that, in no uncertain terms, is wildly intoxicating. Not unlike power and wealth.



As a peninsula, Florida is a bountiful haven for boaters and sailors alike. Rows of gleaming white vessels reflect the sunshine like a halo, offering the landlubber little chance against denying the yacht her rightful due. No stranger to glittering yachts, South Florida sees super yachts from designers such as Oceanco and Perini Navi. Go ahead. Take her out.

With miles of enticing shoreline, top level fishing and various deep-water ports, the opportunity for exploration and king-of-the world type sentiment in South Florida abounds.

Once home to Pan American Airway, neighboring Dinner Key Marina plays host to the vessels of Coconut Grove's residents, providing a quick escape to the waters of Biscayne Bay.





HAT JANESSA LEONE
BLOUSE TRYB

IN THE

PHOTOGRAPHY
TOM SCHIRMACHER

STYLING
Alexis Zipp
Ray Brown

STYLING ASSISTANT
Andrea McInnes

HAIR
Gavin Harwin
@ Art Department

MAKE UP
Miriam Azoulay
per Dior

MODEL
Juju
at Next Models

GROVE



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DEEP ROOTS

COCONUT GROVE
THE BIRTHPLACE OF CREATIVITY IN MIAMI

WORDS
MARK ELLWOOD

Picture it: narrow, winding streets lined by old buildings, home to decades-old mom-and-pop shops that sit alongside new, high-end boutiques. Longtime residents, mostly arty bohemians, dawdle on the sidewalks—there’s little need to drive—as newer arrivals drift past, young professionals lured to the area by its history and distinct character. Cafes spill out onto tree-shaded sidewalks, tables never empty: early morning dog-walkers pause for an espresso before lunchtime brings a passel of power-suited office workers. At sunset, no one troubles the celebrities—isn’t that a basketball player?—quietly enjoying a family meal al fresco. It could be New York—Williamsburg, perhaps or the West Village—and it’s only the weather, balmy even in January, plus the few golf carts parked curbside that hint at somewhere more tropical. This is Coconut Grove.

"There's a sense of freedom and creativity here, like in New York, which other parts of Miami do not have," explains long time local Lesley Griffith, owner of the new accessories boutique The Griffin. "And the outdoor café feeling? Nowhere else in Miami has that lifestyle—it reminds me of sitting at Bar Pitti in the Village." Developer Peter Gardner of Pointe Group Advisors agrees. "Coconut Grove is one of the few places in Florida that has an authentic feeling of place—it's a neighborhood where you know the dry cleaner, or the guy at the coffee store, like on Bleecker Street in Manhattan." "We're both villages, just on the water, with lots of little stores and one of a kind places, businesses that have been there for sixty years," adds Tom Falco, editor of Coconut Grove Grapevine. He laughs that the Grove probably has an even more distinct geographic identity than any New York neighborhood. "Our zip code is 33133, and we don't tell anyone we left 33133."

The parallels to one of the resurgent creative neighborhoods in New York, whether the West Village or chunks of Brooklyn, go beyond those sidewalk cafes and proud sense of place. Coconut Grove's office buildings aren't filled with faceless corporations—it's long been the HQ of buzzy Miami firms such as architecture collective Arquitectonica

and award-winning ad firm, Crispin Porter Bogusky, recently joined by newer arrivals such as Sony Music and Sapient, which have defected from previous perches on South Beach's Lincoln Road.

Malls like CocoWalk and Mayfair in the Grove may offer some retail basics, but the true heart of the area lies with the independent stores that line its back streets. Lesley Griffith didn't hesitate to open her new multibrand designer store in the Grove. "It's not cookie cutter, and it's basically in the middle of the city – you don't have to go far south or far north," she explains. It attracts the ideal local clientele for her high end store. "Coconut Grove is on the water, including all the sailing clubs, the schools, and even the hospitals. If you go to the hospital to have a baby? It's gorgeous and you have a water view." For a fashion store to succeed in the Grove, she explains, it needs a distinct "downtown vibe" – instead of cramming the space with safe, albeit bold faced brands, she's mixing up stock from Isabel Marant or Valentino with insider marques like Laurence Dacade or Minetti.

The food scene here has a similarly indie vibe. Food blogger Jacquelynn D. Powers says that Miami was an unacknowledged early adopter of local sourcing, or locavorism, the buzzword in cooking today.

There's a sense of freedom and creativity here, like in New York, which other parts of Miami do not have.







COCOWALK

“Twenty years ago, a group of Miami chefs including Norman Van Aken called themselves the ‘Mango Gang’, and put a huge emphasis on Miami produce,” she explains, “And that’s been a huge tradition in Miami ever since. The difference? Now we have a name for it.”

Of course, it’s in Coconut Grove that this foodie trope manifests most clearly right now. Just as Brooklyn bistros fill their menus with artisanal locally sourced treats, so new spots such as Lokal in Miami have a Florida focus. The upscale burger joint is owned by chef Matthew Kuscher (call him Kush—everyone else does). It snagged an award from Slow Food Miami, the locavore chapter nearby, for an unswerving commitment to high quality ingredients sourced from within the state. Every patty is fresh ground daily in-house, using hormone-free beef, from a ranch in Ocala; the avocado smeared on the Lokal burger is from a farm in Homestead, while the fried gator strips, dusted in Old Bay, use meat snared by a trapper in Central Florida. Even the small batch craft beer is shipped in from upstart distilleries Kush unearths on regular road trips round the state, such as Florida Lager from Sarasota.

When Milanese expat Federico diFranco wanted to open an artisanal ice cream store, Bianco, using his family’s recipes, he focused on the Grove, explaining “because it is the real Miami. Where trends begin.” In homage to his new home, diFranco even serves a flavor he dubbed Coconut Grove, a triple-coco blend whipped up using chunks of fresh coconut flesh as a base. Unlike South Beach’s ballyhooed food fest, Taste of the Grove—returning in spring 2015—focuses on local restaurants, rather than imported chefs, sampling dishes from cafes, hotels and caterers based in the area. Foodie blogger Powers has a particular fondness for the iconic Green Street Café, especially at brunch. “You can sit there, and with the trees, you don’t feel like you’re in Miami, but on vacation,” she swoons, “It’s such a cross section of the city. I love sitting outside eavesdropping on UM students talking about 19-year old problems, while next to them is a table of ladies who lunch in hats or someone writing.”

Life in Coconut Grove is well suited to that writer’s needs: much like New York’s West Village, it’s long been Miami’s hub for the artists and the arts. Take waterfront Villa Vizcaya,



COCONUT GROVE PLAYHOUSE

which is about to celebrate its centenary in 2016. Built by industrialist James Deering, it’s Florida’s answer to Hearst Castle, its lavishly decorated interiors a rococo-besting delight ring-mastered by interior czar Paul Chalfin. From the outset, though, Deering and his team championed artists—including Sterling Calder, father of mobile designer Alexander. He sculpted the caryatid-adorned waterfront barge that sits on the dock in front of the house. “When it was done, Deering complained to Calder that the female figures were too well endowed,” explains museum director Joel Hoffman, “and much to Calder’s chagrin requested they be rendered more modest.”

Since then, Hoffman has helped the stately home connect with contemporary culture by a series of contemporary art hijacks, where local talents are offered the chance to stage shows inspired by the building—video artist Catherine Sullivan shot a choppy, avant-garde movie, while Cristina Lei Rodriguez adorned the gardens with her signature melting plastic topiaries.

On Presidents Day, the entire area is transformed for the Coconut Grove Arts Festival, which just celebrated its fiftieth anniversary, while the dormant Playhouse is about to be revived in an attempt to create South Florida’s answer to the Brooklyn Academy of Music or BAM. The aggressive masterplan, including an additional performance space, is a fitting rebirth for the place where Samuel Beckett’s *Waiting for Godot* premiered stateside in 1956. Perhaps they can ask that writer sitting outside at Green Street to pen a piece for the reopening.



CLOCKWISE FROM TOP:
 PLYMOUTH CHURCH
 THE BARNACLE HISTORIC STATE PARK
 ALICE WAINWRIGHT PARK

CLOCKWISE FROM TOP LEFT:
 MAYFAIR
 LOKAL RESTAURANT
 CARROLLTON SCHOOL OF THE SACRED HEART



CLOCKWISE FROM TOP:
GREEN STREET CAFÉ
COCONUT GROVE SAILING CLUB
ST. STEPHEN'S EPISCOPAL DAY SCHOOL

CAFÉ CONFIDENTIAL

WE CAUGHT UP WITH THREE IMPRESARIOS FROM THE GROVE'S GREAT CULTURE OF OUTDOOR DINING.
WORDS BY REBECCA KLEINMAN PHOTOGRAPHS BY FRANCESCO SAPIENZA

GREEN STREET CAFÉ

OPENED IN 1988

What's your background?

"I owned a movie theater next to Maxim's in Paris, when I decided to move to the U.S. in the Eighties. To decide where I wanted to settle, I bought a two-month bus pass on Greyhound to explore the country. After seeing many places, I chose Coconut Grove for its charm."

What did you first do when you moved to Miami?

"From 1984 to 1988, I owned a New York-style deli with sidewalk seating that reminded me of Parisian cafes and was a new concept for South Florida. My current location on the corner of Main Highway and Commodore Plaza became available, so I closed the deli to open the café."

Why it is named Green Street?

"We were opening in a few days and needed to print menus and couldn't decide on a name. The painters hadn't painted over our location's previous tenant, a clothing store called Green Street that had been there for years. So we decided to honor its history, plus the name ties in with the Grove's famous trees."

Who frequents it?

"I'm inspired by New York's Balthazar, which gets a steady stream of different faces for different meal times all day and night. Businesspeople come in for breakfast meetings, cyclists and runners for weekend breakfast and University of Miami students for late night—you name it. There are nine schools within a quarter mile of us, so we get teachers and parents with their kids. We're open seven days a week, 20 hours per day."

Do you have a lot of the same customers as when you opened?

"Yes, more than half our business has been coming since we opened, including customers who came in our very first day. We have third-generation families by now. Some people come in twice a day; they don't even ask for a menu since they already know what they want."

Do you have any news for season?

"We have a new Michelin-star chef who created new items like salmon rillettes. We also added craft beers on tap from Florida and a late-night menu like flatbreads and tacos that are geared toward younger customers. In conjunction with the municipal streetscape renovation, we redid our entire outside seating area with new tables, chairs and umbrellas. It turned out so well that movie crews have asked to film scenes here."

What's the most popular night?

"On Wednesdays, we host Scotch night with 25 varieties at half price. It's been going since we opened because Latins love their Scotch whiskey. People order it at dinner, and college kids and twentysomethings always meet in the lounge on Wednesday when they're home for the holidays."

What are some fun insider details about the restaurant?

"Many people use it as a meeting place for online dating. One guy came in with 100 different dates in a year, but we kept his secret! Many couples have met here, gotten married and now have families. There have been many proposals, too, like when a customer hired a plane to fly overhead with a banner asking, 'Will you marry me?' as the couple ate dinner. Another fun tidbit is that people are so addicted to the café that they buy our plates with the logo."



SYLVANO BIGNON, FOUNDER

PEACOCK GARDEN CAFÉ

OPENED IN 2011

What’s your background?

“Though I come from a family of doctors including my grand-father, father and two brothers, I wanted to go into the restaurant business as early as 12 years old. While a teenager in Mexico City, I got my start at a girlfriend’s father’s place that eventually grew into one of the largest restaurant chains in the country.”

Why did you choose the Grove?

“Rather than owning restaurants geared toward tourists, I wanted to be part of a close community. I like having a relationship with my customers, and the only way to do that is to have regulars. My three partners and I all live in the Grove and are huge fans of it.”

What are the differences between your first restaurant, Jaguar Ceviche Spoon Bar and Peacock Garden Café?

“They’re totally different experiences. Jaguar has a more upbeat atmosphere with Latin American classics that you crave—ceviches, lomo saltado and swordfish a lo macho, which is served in a complex sauce of saffron, fish and shrimp stocks, brandy, Pernod, wine, shallots and a touch of cream. Peacock is set in a lush European garden that even indoor tables overlook, so you always have a relaxing vibe; we play jazz and standards by Nat King Cole, Diana Krall and other great singers.”

What are some fun insider details about Peacock?

“Located at its entrance is the oldest marked grave in the county for Eva Amelia Hewitt, wife of Coconut Grove founder Ralph Munroe, dating from the 1880s. It inspired us to name the restaurant after another founding family, the Peacocks, whose name is also used for the park across the street, and to commission local historian Ava Moore Parks to curate a timeline with photos and captions that’s exhibited throughout the restaurant. The private dining room is appropriately dedicated to the history of Dinner Key.”

Since everything’s so fresh at your restaurants, which factor would you like to highlight?

You’re known for being in your restaurants 24/7. Do you ever take time off?

Where else do you frequent in the Grove?

“Each restaurant has its own pastry chef to make everything from the corn tortillas to banana and fig breads. At Peacock, we offer daily bread puddings like guava and cream cheese with caramel sauce. The key lime pie and dark chocolate and pecan or walnut brownie served warm with vanilla ice cream and chocolate sauce are also popular.”



LALO DURAZO, PARTNER

“I only take off Tuesdays, which I spend on the golf course. One of my favorite holes in the area is the 17th hole on The Players course at TPC Sawgrass because so much tournament drama has gone down there. When it comes to my handicap, I’m a great 8 or an okay 6, and we always play from the back tee to get our money’s worth. I also practice Iyengar yoga every morning on my own or in class. I like to go to an Iyengar studio in a little house behind Grove Cleaners.”

“Between being at my office or two restaurants in the Grove, I really don’t have time to go anywhere else. If I want coffee or lunch, I can just grab it at the restaurants. We’re really immersed in the business whether training staff, working on new menu items or researching expansion opportunities, though our goal isn’t to be the biggest but the best. There’s a reason I’ve been doing this for 40 years—I love it.”





CLOCKWISE FROM TOP:
DINNER KEY MARINA
RANSOM EVERGLADES PREPARATORY SCHOOL
THE KAMPONG

STRADA IN THE GROVE

OPENED IN 2013

What's your background?

"I come from a multi-generation family in the restaurant business from Turino. I opened by first café there when I was 22 years old and worked at various places in Europe, the Caribbean and the U.S., before opening Trattoria Sole in 1997 and Blu Pizzeria in 2000 in South Miami. I took a year off to travel when I sold them a few years ago."

Why did you choose the Grove?

"It's centrally located and the most beautiful neighborhood in Miami. There are many affluent families who crave nice things, and it's on the verge of becoming even better."

Do you have a lot of regulars?

"Yes, even though we've only been open a short time, about 35 percent of business is repeat, with about 15 percent dining here at least once a week. Some come in five times a week! One of our top customers even gives people full tours of the restaurants like it's his house—that's how comfortable people feel here. One couple who are both professionals and in their sixties has followed me to every restaurant I've worked at or owned in Miami."

What dish do you sell all day long?

"It's a Spanish recipe that literally translates to 'exploded eggs' but with an Italian twist. Our version comes with homemade potato chips topped with a poached or fried egg, 24-month aged prosciutto, fontina fondue and truffle oil. People go crazy for it."

What's your favorite style of eating, and how do you incorporate it into your own restaurant?

"I prefer small plates because then you get a little taste of everything. When I travel or try new places in Miami, I especially love to sit at the bar—many regulars prefer to eat at our bar even when they aren't solo because they like the interaction—and order a bunch of things as inspiration. We have a bunch like grilled octopus, which is fresh daily, and flatbreads, that cost about \$6 or \$7 each."

What place do you hang out in the Grove besides your own restaurant?

"I like Bianco Gelato for its natural ingredients. The owner is from Milan so we like to tease each other about our soccer teams. The Grove is like a small European village in that sense, where shop owners have an exchange, and everyone says hi on the street. It's very walkable and friendly."

What's something you've introduced recently?

"We started brunch, which was immediately popular. Of course we remake classics with Italian influence such as eggs Benedict with crispy polenta, spinach and a truffled fontina cheese sauce instead of Hollandaise, or an omelet stuffed with a Caprese salad. We also are now committed to using hormone-free and antibiotic-free meats. Besides grass-fed beef and free-range chicken, even our smoked salmon doesn't have unhealthy preservatives. Most of our veggies are organic, too."

What's your best homecooked recipe that you prepare?

"I have a big passion for risotto because it hails from my region in Italy. I always use Vialone Nano grains for their higher starch content that requires less butter and cheese to achieve the dish's signature creaminess. Depending on the time of year, I'll add porcini mushrooms, pumpkin and mascarpone, or red wine, radicchio and smoked mozzarella."

What's your hidden talent?

"My other passion is flying. For some reason, many people are surprised that I'm a pilot and have been flying for over 20 years. I like to go to the Bahamas or practice acrobatic tricks. I like anything that flies including gliders and helicopters."



MAURIZIO FARINELLI, FOUNDER



A special thanks to our contributors in this edition.

AGUSTINA WOODGATE	MARK ELLWOOD
ALEXIS ZIPP	MAURIZIO FARINELLI
CARLOS SUAREZ	MEG NOLAN
CHRISTO AND JEANNE-CLAUDE	RAFAEL BALCAZAR
CHRISTY GAST	REBECCA KLEINMAN
CRISTINA LEI RODRIGUEZ	ROBERT CHAMBERS
DAVID MARTIN	RUBEN TOLEDO
FRANCESCO SAPIENZA	SANTIAGO RUBINO
FRANCOIS DISCHINGER	SARAH HARRELSON
HUNTER BRAITHWAITE	SHOHEI SHIGEMATSU
IAN VOLNER	SYLVANO BIGNON
JAUME PLENSA	TALI JAFFE
JONATHAN GRIFFIN	TOM SCHIRMACHER
JORGE PÉREZ	TRACY ZWICK
JULIE BAUMGARDNER	TYPEOE
LALO DURAZO	WATSON
LINDA LEE	

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BY TERRA GROUP AND THE RELATED GROUP

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PARADISE MUST RESEMBLE THIS REALM
OF CLOUDS, BIRDS AND FLOWERS!

HIBISCUS, IXORA, ALAMANDA, OLEANDER:
SO SHALL EVERY FLOWER BE GIVEN VOICE!

THERE TOO, BELOW, THE BILLOWS OF THE SEA: ABOVE,
THE REEFS OF DAWN AND SUNSET, THUNDERHEADS
RISEN LIKE THE FISTS OF IMMORTALS, CELESTIAL
CUMULUS LIKE THE BEARERS OF SOMETHING IMMENSE
HELD DANGLING.

PERFUME OF JASMINE, EGRET IN MOONLIGHT, TRADE
WIND THROUGH THE JACARANDA: NOR NIGHT SHALL
MAST THEIR GLORY.

CAMPBELL MCGRATH

ISSUE TWO



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