MIAMI IN MARCH, Friends Art Tour, March 6-9, 2014

Thursday, March 6
7:02 am – Depart Tran Flight # 478, Mitchell International Airport
12:30 pm, Arrival Ft. Lauderdale-Hollywood International Airport
1:15 pm – Box lunch on board bus
2:00 pm – Private tour with Curator Rene Morales of PAMM/Perez Art Museum Miami in new Herzog & de Meuron landmark building – 1103 Biscayne Boulevard, Miami
4:00 pm – Check-in at Sonesta Bayfront Hotel Coconut Grove, 2889 McFarland Rd.
5:30 pm – Depart for Welcome to Miami Party at Royal Harbor Yacht Club hosted by Marquette Alum Cliff Steele
7:30 – Depart Yacht Club for Coconut Grove, Dinner on own in Grove or in Hotel

Friday, March 7
8:30 am - Depart Hotel
9 am – Breakfast & Tour of Art Collection – Ramon & Nercys Cernuda Home
1541 Brickell Ave
11:00 am – Private Tour, Bass Museum of Art, Miami Beach
12:30 pm – Lunch at Juvia, Penthouse level of Herzog & de Meuron Garage (included)
1:30 pm – 3:30 pm – Gallery Hopping/Shopping on Lincoln Drive
3:30 pm - Depart Miami Beach for Hotel/Evening on your own

Saturday, March 8
9:30 am – Depart Hotel
10 am – Private Tour – de la Cruz Collection Contemporary Arts Space
11:30 am – Private Tour with Curator Katherine Hinds of The Margulies Collection at the Warehouse
1 pm – Group Lunch at Wynwood Kitchen & Bar
2:00 pm – Wynwood Walls Tour
3:00 pm – Depart for Hotel
Mass Celebrated by Fred Zagone, S.J. at Hotel Prior to Dinner
6:15 pm - Depart Hotel
6:30 pm – Farewell Dinner - Red Fish Grill (included), 9610 Old Cutler Rd.
8:30 pm – Depart for hotel

Sunday, March 9
8:30 am – Hotel Check-Out
9:15 am - Depart Hotel
9:30 am - Private Tour of Vizcaya Museum and Gardens, 3251 S. Miami Ave.
11:00 Depart for Hotel
11:30 am - Depart for Ft. Lauderdale-Hollywood International Airport
2:25 pm – Depart Flight Southwest Flight #740 FtL to MKE
4:50 pm – Arrival - Mitchell International Airport
Pérez Art Museum Miami (PAMM)

Who We Are

Pérez Art Museum Miami (PAMM) is now open to the public in Museum Park. Pérez Art Museum Miami is a modern and contemporary art museum dedicated to collecting and exhibiting international art of the 20th and 21st centuries.

Pérez Art Museum Miami serves one of the most diverse populations in one of the fastest growing regions in the country, where a unique confluence of Caribbean, North and South American cultures adds vibrancy and texture to the civic landscape. The city’s thriving community of artists, designers and collectors and its avid and growing art-engaged public are driving Miami’s demand for a world-class museum and dynamic center of visual arts education. The new PAMM transforms Museum Park into a central destination on Miami’s cultural map, promotes progressive arts education, builds community cohesiveness and contributes substantially to downtown revitalization.

Mission Statement

Pérez Art Museum Miami exists to improve the quality of life for individual residents of and visitors to Miami-Dade County, as well as social life in the communities they represent, by facilitating catalytic engagements with the most progressive visual arts of our time.
History

Pérez Art Museum Miami was originally founded as the Center for Fine Arts, and was strictly an exhibiting organization with no collection of its own. In 1996, as part of an institution-wide reorganization, the museum was renamed Miami Art Museum and dedicated itself to collecting and exhibiting international art of the 20th and 21st centuries with a special emphasis on art of the Americas. Since then, the collection has grown steadily and now comprises more than 1,300 works across a range of media. The new Pérez Art Museum Miami in downtown Miami’s Museum Park will strengthen the Museum’s role as a vital cultural and educational center and provide generous spaces to showcase the Museum’s art holdings and attract more top caliber exhibitions. Opening as Pérez Art Museum Miami in recognition of a landmark leadership gift of cash and art from Jorge M. Pérez—now valued at $40 million—the Museum will serve as a resource commensurate with Miami’s thriving community of artists, designers, collectors and arts-engaged public.
Most buildings need a bit of time to age, to work themselves into our hearts and minds. But once the dust has settled (quite literally in this case), it is clear that we will see the new Pérez Art Museum Miami as a masterpiece. With its great overarching latticed roof held up by thin columns and its romantic-dramatic hanging gardens, the museum seems at once real and dreamlike. You know it’s new — that really, truly, it hasn’t been there, at the edge of Biscayne Bay in what one day will be Museum Park, downtown — but this building also has an almost archaeological presence, as if it were a distant overgrown ruin that you stumbled upon.

Step back to the bay and look up, and you are in the building’s power; it is welcoming and even familiar and yet somehow exotic. The light slips through the trelliswork of the roof to cast patterns on the broad stairs, and even though this is a manmade structure of concrete and wood, there is greenery everywhere. Climb over the mounds of earth that will one day become Museum Park to see the way in which this museum seems almost suspended in midair as if it were hovering over the landscape, almost like magic.

PAMM is at once monumental and evanescent, hefty and light. There is a simultaneous complexity and simplicity to it. It is a big building (200,000 square feet) that from some vantage points looks less so, and yet from other views seems more monumental than it actually is.

The architecture refers to the open and airy tropical modernism — especially the elegant small beach houses of the Gulf Coast and closer to home, Stiltsville — found in Florida in the years just after World War II. And although it might seem a slightly more oblique reference, the vertical gardens conjure the image of Miami’s magnificent banyan trees with their air roots and hanging tendrils. And somehow, all this makes the building much less specific, somehow removed from any definition of time — even though we know it is here and now. The architects, the Swiss firm of Herzog & de Meuron, have given us a work that is powerfully connected to place.

larger ideas

The architecture pays homage to its extraordinary bayfront setting — with primary views out along the Macarthur Causeway to the port and Watson Island as well as back into downtown Miami, but this is also a building that imparts much larger ideas. It was designed to be as sustainable as possible (in a museum where climate control is the first order of business in conserving art) and to be a building that embraces and celebrates Miami’s subtropical climate. Even more, it is an exuberant expression of what a 21st Century museum can and must be.

PAMM offers a new paradigm for the way a museum can interact with its natural surroundings, its urban environment and the people who will use it. The museum does not by any calculus have a large collection (so far, just 1,800 pieces), and it will never be
encyclopedic. And though we live in a place with a powerful attraction to art, Miami does not have a long history of museum-making or museum-going. Thus the architecture is as much about the creation of a civic institution and public space as it is about the design of box-like galleries to show painting, photography and sculpture. The architecture intentionally expresses the ideas of a democratic society, and the fact that it is so open and embracing clearly tells us that it is a museum for all and not an exclusive domain of the elite.

lengthy search

This is Herzog & de Meuron’s third museum in America, after the de Young in San Francisco and the Parrish in Southampton. It is their second building in Miami, the first being the much-praised parking garage at 1111 Lincoln Rd. The Basel-based firm — indisputably one of the finest and most esteemed in the world — was selected to design this $220 million structure after a lengthy and thoughtful search by then-director Terence Riley and several board members. It helped that Jacques Herzog, one of the founding partners of the firm, was thoroughly familiar with Miami as the result of numerous winter vacations here. He and partner Christine Binswanger were in charge of PAMM’s design. Added to the mix were French botanist and designer Patrick Blanc, who created the vertical landscape of hanging gardens, and Arquitectonica GEO, which designed the native landscape that both narrowly surround the museum and provide a setting for sculpture but also appears almost unexpectedly in small gardens inserted throughout the outdoor terraces.

Ultimately, PAMM will be connected to the Frost Science Museum — now under construction and designed by the British firm of Grimshaw Associates — by a public plaza designed by James Corner of Field Operations. And everything will look out on Cooper Robertson & Partner’s Museum Park, which will one day emerge from the bleak landscape of earth and rock that was formerly Bicentennial Park.

Though many museumgoers will arrive by car (a key architectural feature is one basically mandated by the storm surge line, which lifted the building off the ground and allowed for a level of parking below the first floor), the main entrance faces the future park. The large, open lobby space is dominated by the lively art installation called For Those in Peril on the Sea 2011, by Hew Locke, smaller-scale replicas of an array of boats, all hanging from the ceiling.

Turn right from the doorway and there is the gift shop, with the restaurant and bar beyond. All were designed and furnished by Herzog & de Meuron using an aesthetic in keeping with the building and its setting — to wit, diners will sit in captain’s chairs, and there are also old-style Adirondack chairs on the terrace. The 100-seat restaurant spills outdoors onto the great bayfront staircase to welcome not just museum visitors but other park-goers.

From the handsome front desk that sits along one lobby wall, museum-goers will head back to the first galleries and to the auditorium beyond. It is in no way a traditional auditorium but rather another grand staircase that can be used for lectures, films or other events or — when there is no formal event — as a kind of indoor “town square” (the
museum even promises free wireless). It is a brilliant and innovative space that is purposeful and yet can remain unprogrammed, a kind of indoor public plaza.

Most of the galleries are on the second floor and are divided into four specific types — some more or less permanently installed, others for changing thematic installations and still others for traveling exhibitions. The flow allows the museum-goer to wander and make connections, gallery to gallery; a certain flexibility was needed for a museum that is growing and changing — and expanding its collection moment by moment. The galleries all have windows, some of which even have small, charming window seats.

There are basically only three materials used throughout — concrete, wood and glass (and yes some wallboard partitioning off galleries) — and each of them is left in more or less its natural state, neither tinted nor stained nor altered to look like something else.

But with that, the building has a richness that many others with what might be considered fancier finishes lack. The concrete is both precast and poured in place, some of it filled with local aggregate to look almost like terrazzo; the wood is a combination of sustainable Brazilian green heart for the roof, teak for the windows and building trim and oak on the floors. Some of the galleries have polished concrete floors and plaster-like chipboard walls that have polished concrete walls and unvarnished wood floors (it’s a lovely unexpected contrast because you somehow expect the concrete to be matte and the wood shiny, yet it’s the opposite). The top floor is devoted to education and administration and has glorious views as well as terraces, once again providing a close connection to nature.

**true roots**

Those connections — the manmade and the natural, art and nature — are all-absorbing here. The architecture is, in a word, splendid. That in itself is plenty, but what is remarkable here is that Herzog & de Meuron’s design was driven not just by aesthetics and engineering. The philosophical bones of this building are quite profound and embrace a host of ideas about not just architecture and environment but culture and civic life. It’s a building that has true roots. That’s what makes it seem like it has been a part of our lives already, and it ensures that it will be so for a long time to come.

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Pérez Art Museum Miami: Where the Art Will (Hopefully) Come Later

By PETER PLAGENS

Build it, and they will give. Or promise to give. Or lend for the long term. Or something. Those seem to be the operating hopes at the just-opened Pérez Art Museum Miami, ensconced in a building, designed by the Swiss architectural firm Herzog & de Meuron, that gracefully takes advantage of the view and the climate of Biscayne Bay.

The situation is odd, to say the least. PAMM—a museum of modern and contemporary art in the fifth-largest metropolitan area in the country, with five million inhabitants—makes its debut with a paltry collection: only about 1,800 works of art, almost 300 of those just recently bestowed on it from a single private collection. There's scarcely a showstopper in the trove. By comparison, the Modern Art Museum of Fort Worth (only the fifth-largest city in Texas) has about 2,600 objects, with some instructively important works by the likes of Francis Bacon, Vija Celmins and Martin Puryear among them. Or consider the Walker Art Center in Minneapolis, which has more than 10,000 works, including just about the snappiest gathering of recent sculpture anywhere.

A Museum Built for People

It's not as though there's no art in Miami, especially in early December when Art Basel Miami—a child of the premier European art fair that has become a bigger deal than its parent—is in town. In terms of private collections of contemporary art open to the public (sometimes called "boutique museums"), Miami leads the nation, with four of the very best: the de la Cruz Collection Contemporary Art Space; the Margulies Collection at the Warehouse; the Rubell Family Collection / Contemporary Art Foundation; and the Cisneros Fontanals Art Foundation, which specializes in Latin American art.

Which is where the problem lies. Several movers and shakers in the Miami art world were against the new museum, or at least against building a $131-million edifice for what originally had been titled simply the Miami Art Museum—which had begun collecting only in the late 1990s—before the institution had enough art to fill its space decently. Some even thought that having the city's publicly viewable modern and contemporary art lodged mostly in the extant private museums and university art galleries made Miami's scene desirably unique.

But supporters of a big new museum prevailed. The city agreed to give the museum a prime plot of land right on the water, not far from the arena in which Miami's championship basketball team plays, and right in between an under-construction science museum and a new waterfront park. In 2004, Miami-Dade
County passed a $100 million bond issue to finance the museum, and the deal was done. Sort of.

In late 2011, the project ran short of money. Up stepped Jorge M. Pérez, the CEO of the Related Group, a giant real-estate development firm, with a proffered gift of art and cash that's posted officially on the museum's donors wall as $40 million, with the value of the Latin American art he passionately collects accounting for somewhat more than half of that. In return, Mr. Pérez got his name not just on a few galleries, or a wing, but on the entire museum.

In the blowback over what many saw as an expedient personal naming of a museum financed largely with taxpayer money and sitting on public land, a handful of board members resigned, promised gifts were pulled back and—most important—relations between PAMM and the city's biggest collectors were strained if not actually sundered. The problem, bluntly put, is that those from whom the museum might get desperately needed large donations of museum-quality art—especially those whose collections are already open to the public—are not likely to give to an institution after somebody else's name has been freshly affixed to the facade.

You don't open a museum with the art you wish you had; you open it with the art you do have. And, of course, whatever art you can borrow and exhibitions you can import. In this predicament, PAMM (primarily its director, Thom Collins, and chief curator, Tobias Ostrander) have done a pretty good—and fairly creative—job of stretching the museum's art on hand so that it seems, on first glance, to fill 200,000 square feet of "programmable space" (not all of it galleries).

First, they came up with a bilingually accessible theme for the first two cycles of showing the collection: "Americana." The rolling shows, organized into such College Art Association panel-discussion topics as "Desiring Landscape," "Sources of the Self" and "Formalizing Craft," constitute a kind of art-appreciation course attempting to gainsay the conventional wisdom that modern art is basically a Paris-to-New-York enterprise. The exhibition includes examples, from 1938 on, of trenchant art from Latin America. While the old notion of Northern hegemony has been nominally discredited in international biennials and in the programs of such institutions as the Museum of Fine Arts, Houston (it still holds true, however, at Christie's auctions), and while recent Northern and Southern art is gradually approaching parity, it's difficult to overthrow as a whole. No matter how influential he was in South American modernism, the Uruguayan painter Joaquín Torres García (1874-1949) cannot be transformed into a Paul Klee or Piet Mondrian.

Still, the mix-and-match of, for example, the Brazilian Jac Leirner's "Utilidades" (1989), a frieze of consumer logos next to an Andy Warhol "Brillo Box" (1964) is catchy, and quite a few Latin American works, such as Alexander Apóstol's 2005 photographic series on Venezuela's "Skeleton Coast" (under-construction hotels
abandoned when a tourism boom went bust) and the Cuban-American artist José Bedia's graphically robust painting of a human torso, "Mama quiere menga, menga de su nkombo" ("Mama Wants Blood, Blood of His Bull," 1988), are right up there with what you'd see at the Whitney in New York or the Museum of Contemporary Art in Los Angeles. The British-Guyanese artist Hew Locke's overhead lobby installation of large, colorful model ships, "For Those in Peril on the Sea" (2011), is an exception to the lack of showstoppers. And though not part of "Americana," a small exhibition of the underknown Cuban painter Amelia Peláez (1896-1968), a great colorist, is a jewel.

The second space-filling device is a retrospective—organized with the Mori Art Museum in Tokyo—of Ai Weiwei, the Chinese artist-activist. And that's the point: He's a headliner and he requires oodles of cubic feet in two enormous galleries. The trouble is that Mr. Ai doesn't visually come across well in quantity. He's an idea guy. His most physically daunting piece, the 12-part bronze sculpture "Zodiac Heads" (2010), has been unfortunately located outside the museum, where its impact is minimized. The result is that the museum's biggest gallery feels more like a dining hall being set up for an official luncheon.

PAMM is a brand-new, out-of-the-box major museum in a major city, and it clearly cannot, and should not, limp along on the gifts of merely passable art that come trickling in and on the curators continually having to shuffle the holdings to make it appear as if the museum's collection is more formidable than it is. One the one hand, it's difficult—not to mention painful—to foresee Miami's most prominent collectors in effect boycotting PAMM and letting it wither on the vine or turn into one of those places that survives on shows of "Star Wars" props (yes, there is such a museum exhibition, and it's still touring). On the other hand, the prospect of the museum unnaming itself (although football stadiums rename themselves as frequently as fugitives from the FBI do) to something more civically neutral in order to mollify the objectors looks to be practically nil. Something has to give among all the powers-that-be. Miami is too young and energetic a city with too vigorous an art scene for the museum not to succeed.

Mr. Plagens is an artist and writer in New York
The Pérez Art Museum Miami: Built for People
Wall Street Journal Dec. 10, 2013 5:32 p.m. ET
By JULIE V. IOVINE

The south facade of the Pérez Art Museum Miami. Iwan Baan Miami

The new Pérez Art Museum that opened here last week embodies a vernacular style—deep-shaded, loose-limbed and connected to the tropics—that should have been but never was because of those two invasive species, Art Deco and the air conditioner.

Now called PAMM, the museum was designed by Herzog & de Meuron, the versatile Swiss architecture firm that renovated the Park Avenue Armory in New York and designed both the Parrish Art Museum on Long Island and the Beijing National Stadium, known as the Bird's Nest, for the Olympics there. Here the architects have composed a $131-million structure that might have been conceived by Robinson Crusoe channeling Mies van der Rohe using only materials close at hand—including fern-and-flower-covered "logs."

More

Two vast and flat platforms sandwich a deep-set array of glass walls and concrete blocks with a broad verandah and upper balcony circling around. The whole is then raised up on stilts just high enough above the flood plain to catch the breezes off Biscayne Bay and keep the parking underneath and out of sight. Suspended vertically from the roof like Seminole totems to the jungle gods, dozens of 50-foot
logs—actually watering pipes wrapped in felt and covered in local and South American flora by French landscape consultant Patrick Blanc —lend the verandah a primordial lushness. The greenery also helps to modulate an outdoor space that might otherwise have felt too monumental (an issue with the barren overhang at the Parrish museum).

The architects’ conceit to draw on a local context that doesn’t quite exist makes PAMM stand out in both attractive and awkward ways. After all, Miami has become a city for cars hurtling people in air-conditioned pods across islands and lagoons to deliver them to air-conditioned, decorated boxes. In some parts of downtown, where the new museum is located, it takes a native’s know-how to cross the street because of all the under- and overpasses, bridges, fly-bys and freeways. In spite of being a skipping stone away from one of the busiest of those freeways, the MacArthur Causeway, PAMM pretends that Miami is still an outdoor paradise with the museum nestled in its midst rather than perched at the edge of a waterfront largely cut off from the city.

'For Those in Peril on the Sea' (2011) by Hew Locke. Reuters

The 1930s heyday of Miami architecture sports an Art Deco swank, while newer buildings—like the AmericanAirlines Arena—go for shiny sculpture. But PAMM doesn’t promote a look so much as a sense of place. Its message that the museum experience can be informal and inviting is underscored by Adirondack chairs scattered across the verandah and by the way that the architecture fluidly connects landscape to space, outdoors to indoors, people to art.

In this expansive design, spaces seem to pour around art-covered walls; discrete galleries for more focused exhibits are not arranged in strict sequence but rather pop up as choice stopovers. A pared-down palette of materials, basically concrete, wood and gypsum in a range of finishes—painted, polished, hammered and raw—provides a pleasing consistency, enriching texture and also subtle cues regarding curatorial presentation. The art hung in the more open spaces feels a bit random. But the medium-size galleries, where art hangs directly on concrete cast to a velvet finish and the doors and windows are framed in wood, feel intimate and engaging.
Borrowing the same fluorescent-tube scheme of linear tracks that they deployed so successfully at the Schaulager, a storage and exhibition space in Basel, Switzerland, the architects mingle artificial and abundant daylight throughout the building without striving for elaborate effects.

Celebrating the museum's opening in the auditorium during this year's Miami Art Basel. Getty Images

But Herzog & de Meuron's most unconventional move was to conflate the grand staircase and auditorium. In most museums, auditoriums are enclosed in sound-proofed luxury somewhere at the back of the house. Here the auditorium doubles as a hang-out space and stair right in the middle of things. A lower section is simply bleachers carved from the wooden steps climbing to the second floor; the upper portion is more like rows of cushioned pews. The appeal to "a younger audience" (as the press materials put it) is loud and clear.

The informality of the auditorium and other relaxed touches—such as doors for coming and going on every side of the building, square wooden beams spread with seeming randomness across the roof for shade, and guard rails filled out with plastic mesh fencing—are counterbalanced and elevated by a regard for classical proportion that holds it all together. Ceiling heights are grand, and from certain angles the entire 384-foot length of the space is viewable at a glance. But details from the hand-width wood planks to the serrated undersides of poured concrete overhangs constantly relate everything back to human scale. A vast utilities and storage facility is discreetly contained within a concrete bunker anchoring one corner of the complex.

The human factor has played a big part in the museum's rejiggering its original mission: from kunsthalle to a collecting institution in its own right. At the opening last week, as construction teams worked overtime on finishing touches, a fence along the entrance drive was printed with this come-on: "Open for Sunbathing. Open for Dinner. Open for Romance." If it still remains to be seen what kind of collection PAMM will become, it is already abundantly clear that Herzog & de Meuron understood well the part about making PAMM a Miami destination.
Herzog & de Meuron hang loose in Miami and reinvent the car park as a sculptural, flexible entity. Photography by Roland Halbe

The most obvious thing about Herzog & de Meuron’s 1111 Lincoln Road is that it is a car park like no other. Rather than a piece of monofunctional traffic equipment, it wants to ‘mix programme in unique ways that people have not seen before.’ This it does, but it also does something more. Its centrepiece is a sumptuous work of architecture, both playful and expressive, using only one material: concrete. And then it does something else. It assembles a collection of elements - the sumptuous work, some houses by the same architects in a wholly different style, some finish off or sew up.

It makes a strong and distinctive place, while allowing strong and distinctive things to happen there in the future. It doesn’t draw lines between its elements, between the different people who have helped make it, or between itself and its surroundings.
Emphatic though it is, it’s not quite clear where it begins and ends, in either space or time.

1111 Lincoln Road was ‘envisioned’ by Robert Wennett, a developer and art collector who declares that ‘for 20 years I did things which were about being commercial. [So] I wanted to do something about legacy, about what I would leave.’ He wanted to create a ‘civic building’ and, notwithstanding his choice of famous Pritzker architects, he wanted something ‘absolutely not iconic. I was trying to solve a very important urban problem.’

The project’s programme includes shops, a restaurant, offices, a rebuilt bank, some houses and a courtyard apartment for Wennett. He is also encouraging events - art installations, fashion shoots, wedding parties - on the decks of the garage itself. Its location is Lincoln Road, which runs at right angles to the parade of hotels along Miami Beach, and is the hub of such pedestrian life as the city has.

The road is enlivened by landscaping by Morris Lapidus, Miami’s post-war genius of camp hotel design, and it has an inside-outside feel, with paving and planting making it seem, in a nice way, like an atrium with the roof off. Number 1111 is the point, at the far end from the ocean, where pedestrianisation stops and the street hooks into the armature of roads that shapes the rest of this car-based city. It is an interface between car and foot, a harbour, dock or portal.

This is a place that has fluctuated wildly with Miami’s shifting fortunes. A century ago there were just ‘trees and camels,’ as Wennett puts it, in his office furnished with ocean views and intriguing art, before Lincoln Road was touted as the ‘Fifth Avenue of the south’. Its status grew as Miami became a destination for glamorous travel, then plummeted following 1960s race riots and white flight. Since the 1980s it has risen again as the city has recovered. Now, thanks to events like the annual Art Basel Miami Beach art fair, it can add cultural sophistication to the charms of its climate and beaches.

The brutalist block on the site of 1111 was from the bad times. It was a bank built, in the era of Cold War and riots, ‘to show strength’. The building is tough and forbidding but not without a certain impressive quality (if you can overlook its anti-social aspects), like the hard, rusticated palazzi bankers built in Renaissance Florence. For Wennett it is ‘fantastic, so pure’ and he admires the way its brise soleil dispenses with the need for blinds, which ‘are the most ugly thing you can have on a building.’

Wennett opted to keep the building, despite the general view that it was a bunker. ‘I never considered knocking it down,’ he says. ‘It’s not my character. If you had free rein with the site it would never have been so interesting. It forces you to think. Great architecture comes out of the quirkiness of the site.’ Instead, he built the open concrete frame of the parking decks next door, forming a
‘diptych’ of new and old, open and closed.

They did, however ‘want an urbanistic, friendly, connected building’ and so changed the lower two floors of the bank building from concrete to glass. A band of money-spinning retail (lingerie, sportswear, books) now runs along the bottom of both buildings. A rooftop restaurant on the old exploits magnificent views across Miami’s low-lying art deco district.

And like an asterisk or a beauty spot, a shop selling select fashion brands stands alone five levels up on the parking structure.

After the old block and the new parking structure, the project’s third element is a site to the side, where the relocated banking hall is placed, with inward-looking houses above it whose materials are ‘Miami modern - terrazzo, concrete, fabulous metal gates - but in a totally different way.’ Commercially speaking, the residential element is ‘just frosting. It’s not needed, but it makes the place more interesting.’

A fourth element is the re-landscaping of this stretch of Lincoln Road, designed by Raymond Jungles. It adapts the spirit of both Jungles’ mentor Roberto Burle Marx and Lapidus’ work down the street, with patterned paving and abundant planting. It eschews the ubiquitous palm tree, not actually native to this part of Florida, in favour of evergreen oaks, which are, and whose huge canopies create shade.

There are a series of art installations - a Dan Graham pavilion in the street, a wiry Monika Sosnowska slipped in to the parking area. Signage and identity are by brand consultancy Wolff Olins, creators of the Tate’s fuzzy logo and the jagged London 2012 Olympics brand. Here they advised a subtle approach, with understated signage and minimum advertising. This extended to the PR strategy: there would be no flashy opening events, but a slow build-up of interest.

The thing around which everything revolves is the concrete frame of the parking structure. If Miami is a city of surfaces, of pink plaster and deco doodahs, this is a building without facades - naked, skeletal, abandoning the charming wrappings for which its architects are sometimes known. Even when finished you might think this frame is still under construction. Yet it is not without its own kind of extravagance.

Decks with extra high ceilings - the ones where uses like parties and installations are envisioned - combine with low ones to create a buzzy, syncopated rhythm, as do the Vs and slants of the pillars.

Inside, the switches of expansion and compression, combined with broad views of sea, trees and buildings, create intrigue. You want to go to the next level to see what happens next.
It exploits the relaxed attitude to enclosure that the climate permits: if Lincoln Road is like an interior with the roof off, the parking garage is a landscape with a roof on.

What really makes it zing is the combination of spatial opulence with constructional refinement. The structure is detailed to give extra-thin leading edges, which makes this big thing look fragile and taut. The design seeks to eliminate ‘everything about parking garages that people hate: low ceilings, overhead lights, narrow ramps, pipes and sprinklers.’ All directional signs are in the ground, leaving vertical surfaces uncluttered. Barely-there balustrades at the edge of the decks give a certain vertigo to the act of parking, as if, like Thelma and Louise, you are about to shoot into the void.

I came to 1111 Lincoln Road expecting the idea of mixed uses to be more fully realised. I had imagined a street in the air with shops and cafés all the way up. In fact, it is more disjointed. Most of the shops face one way, and the restaurant is on the roof of the old building, disconnected from the parking structure. But these discontinuities create an open-ended place. It doesn’t tell you what to do. It offers spaces to enjoy just for themselves, not because you might buy something there. It offers an alternative to the idea that public life always equates to consumption.

1111 Lincoln Road, among other things, is a work of deal making. It needed deals with the bank about their new space, and trades with the city’s planners. Zoning laws specified total surface area rather than height, which is why the extra-high decks were possible and, because the planners liked the idea of this ‘civic building’, they were amenable. It is a project with many contributors - architects, artists, designers, planners, developers, retailers, restaurateurs and the people who will stage events there.

Wennett says ‘this building is in motion’ and it’s ‘like a performance piece.’ He also says it’s about ‘twisting your sense of where you are, putting you in different perspectives, shaking things up, putting you where you haven’t been before.’ Property developers are rarely this quotable, but then property developers rarely do something like this. It’s hard to describe it better than he does.

**Architect** Herzog & de Meuron, Basel, Switzerland  **Project team** Jacques Herzog, Pierre de Meuron, Christine Binswanger, Charles Stone, Jason Frantzén, Nils Sanderson, Mark Loughnan, Karl Blette, Christopher Haas, Yong Huang, Yuichi Kodai, Paul Martinez, Caro van der Venne, Savannah Lamal  **Associate architect** Charles H Benson & Associate Architects, Miami Beach  **Structural engineer** Optimus Structural Design  **Services engineer** Franyie Engineers  **Landscape consultant** Raymond Jungles
Coconut Grove Restaurants
Most of the Coconut Grove Miami dining options below are within a 5-10 minute walking distance of the Sonesta Bayfront Hotel. Refer to National Geographic Walking Tour included with trip materials.

Chart House
51 Charthouse Drive
(305) 856-9741
www.chart-house.com

Dolce Vita Gelato Café
3462 Main Highway
05.461.1322

George's in the Grove
3145 Commodore Plaza
305.444.7878
www.georgesinthegrove.com

GreenStreet Café
3468 Main Highway
05.444.0244

Le Bouchon du Grove
3430 Main Highway
305.448.6060
www.lebouchondugrove.com

Lulu in the Grove
3105 Commodore Plaza
305.447.5858
luluinthe grove.com

Panorama Restaurant & Lounge -
2889 McFarlane Road, 8th Floor
305.447.8256
http://www.sonesta.com/coconutgrove/index.cfm?fa=restaurant1.home
http://events.miamiherald.com/coconut_grove_fl/venues/show/5582045-panorama-restaurant-sky-lounge
Peacock Garden Café
2889 McFarlane Road
305.774.3332
www.jaguarhg.com/peacockspot
http://events.miamiherald.com/miami_fl/venues/show/5830205-peacock-garden-cafe#storylink=cpy

Starbucks Coffee
3015 Grand Avenue (CocoWalk)
305.442.1851

Strada in the Grove
3176 Commander Plaza
305-444-1312
www.stradainthegrove.com
http://www.miamiherald.com/2014/01/02/3845818/in-the-grove-strada-serves-exquisite.html
An old seafaring settlement, the Grove is a village within Miami proud of its glorious vegetation, wild peacocks, and reputation for artsy, eccentric behavior. Chain stores, restaurants, and McMansions have encroached, but it still remains a local hangout. The tony neighborhood, ten minutes south of downtown Miami, has an upbeat street life, thanks to outdoor cafés, some clothing and jewelry boutiques, and clubs.

Start at (1) Peacock Park, a small, grassy area along Biscayne Bay with a baseball field, tiny playground, and walking bridge from which stingrays and manatees can be spotted on clear days. Bay View Inn (later known as Peacock Inn), the first hotel on the South Florida mainland, was built here in 1882 by English immigrants Isabella and Charles Peacock. In the 1960s and early '70s, the park was a prime hangout for hippies. Across from the park is the (2) Coconut Grove Sailing Club.

Walk in front of the club, heading north on South Bayshore Drive. Take the first left and walk up Mary Street. One block up, merge slightly to the left to get onto Grand Avenue. You'll pass (3) Mayfair in the Grove shops on your right, where you'll find outdoor kiosks selling sunglasses, T-shirts, and beach wraps, as well as Out of Africa, a store selling African statues, clothing, and jewelry, and Cuban Pete's cigar store. There also are chains like Ann Taylor Loft and United Colors of Benetton.

Continue up Grand until you reach a three-way traffic light. This is the heart of the Grove, where you can catch Johnny Rockets waiters singing and dancing to the Bee Gees in the median if the mood hits them. On your right is (4) CocoWalk, a three-story complex of shoes, and clothing shops and restaurants (Gap, Victoria's Secret, The
Cheesecake Factory, Café Tu Tu Tango, Los Ranchos). Continue down Grand Avenue one block and stop at (5) **Jaguar Ceviche Spoon Bar & Latam** (as in Latin American) **Grill** on the right to try the sampler ceviche, with six varieties on large white ceramic spoons.

Afterward, run across the street to (6) **The Maya Hatcha** (www.mayahatcha.com), a Grove fixture since 1968. Filled with incense, Indonesian dance masks, Madagascar straw hats, glass bead necklaces from India, embroidered Indian shirts, leather sandals, and cotton bedspreads from India, the store has changed little in the past 35 years.

Continue down Grand, past the bikini and condom shops, then turn left to head up (7) **Commodore Plaza**, a quaint block of restaurants and shops. Stop into IOS for designer clothes that draw the models over from South Beach, then duck into The Fashionista, a consignment boutique across the street where you can get cast-off Jimmy Choo heels and Fendi bags at a discount.

Stop for a jolt of caffeine at the outdoor Cuban coffee counter at (8) **Coco's**, on the corner of Commodore Plaza and Main Highway. Or, if you're willing to linger, sit at one of the outdoor tables for a cappuccino across the street at (9) **Greenstreet**, the local favorite place to be seen.

Cross Main Highway and head south for a block to get to (10) **The Barnacle Historic State Park** (www.floridastateparks.org/thebarnacle). Built in 1891, it's the former home and boathouse of Commodore Ralph Middleton Munroe and one of the oldest houses in Miami-Dade County. Walk down a wooded path to get to the unique house, with its period furniture and wide porch offering a magnificent view of Biscayne Bay. Tours are provided Friday through Monday by park rangers (group tours are available Tuesday through Thursday by reservation). The forest surrounding the house is a tropical hardwood hammock—the last of its kind in the area. Outdoor concerts are held here every full moon night, except in the summer, when the mosquitoes can carry you away.

You'll want a refresher at the end. After leaving the park, head further south down Main Highway to end your walk at (11) **Cefalo's in the Grove** (www.cefaloswine.com), a wine bar on the former site of the 76-year-old Taurus tavern, now owned by former Miami Dolphins player turned TV sports anchor Jimmy Cefalo.
This 1944 painting by Cuban artist Wilfredo Lam sold for $3 million on the first day of this year's Art Basel Miami Beach art fair.

(CNN) -- One of the few Cuban commodities you can buy in the United States is art -- and the place to get it is Miami.

For years a hub for Hispanic communities in the United States, Miami is now an important gateway for the new art of Cuba -- and Latin America more generally.

Now in its ninth year, Art Basel Miami Beach, is the city's premier art fair and each year it invites galleries from all over the world to exhibit and sell modern and contemporary art.

A short plane ride away from, say, Brazil, with its rising economy, the fair is increasingly drawing Latin American galleries showcasing exciting new work, as well as international galleries wooing the continent's wealthy elite in the hope of a sale.
"At a time when the economies of Western Europe and North America are pretty shaky, and Brazil is just booming, galleries need new collectors to keep things moving," said Marc Spiegler, co-director of Art Basel.

He added that Art Basel Miami Beach, the North American sister fair of the esteemed Swiss art fair, was chosen for its proximity to Latin America.

The current economic situation in Latin America is helping to speed things up.

Indeed, sales at the fair, which ran over four days at the beginning of December, indicate that global interest in both modern and contemporary Cuban art is growing.

**Cernuda Arte**, a Coral Gables, Florida gallery specializing in art from Cuba exhibiting at the fair for the first time this year, made a record sale of a 1944 painting by Cuban artist Wilfredo Lam for $3 million -- to a Cuban-American collector.

Unlike other commodities, art is exempt from the U.S. trade embargo on Cuba, and can move comparatively freely between the two nations.

Brazilian artist Beatriz Milhazes, who presented a floor-based ceramic work for the booth of the Swiss Beyeler Foundation, was also a talking point at the fair.

Milhazes, whose paintings are bright explorations of the flora and fauna of her
home country, set a record in 2008 for a Brazilian artist with a painting that sold at Sotheby's auction house in New York for over $1 million.

She said that when she first started painting in the early 1990s there was little in the way of an art scene in Brazil. Now, with its flourishing economy, all that is changing.

As for her auction success, she said: "It's a big achievement for everybody in my country."

Miami is also home to Arte Américas, an annual art fair dedicated to showcasing art from countries across Latin America. Now also preparing for its ninth edition, the fair is proving to be a top destination for regional as well as international collectors.

**It's one of the very few jungles out there that's still left for contemporary art**
--Art dealer Ramon Cernuda

Leslie Pantín, the director of the fair, said: "The art from Latin America is still very accessible as far as price is concerned. So, many people start a collection like I did, with the art from Latin America because the prices are still very affordable."

Pantín's collection takes in mostly Cuban artists, ranging from modern artist Victor Manuel to contemporary art collective Los Carpinteros ("The Carpenters").

Underpinning the investment of collectors and galleries in art from Latin America is the quality of the art itself, which Spiegler and Pantín agree is very high.

Spiegler compared the way Latin American artists deal with complex issues such as politics and urbanism with the poetic writings of authors such as Julio Cortázar, Gabriel García Márquez and Jorge Borges.

And according to Ramón Cernuda from Cernuda Arte, artists are eager for growth.

Cuban artists in particular, he said, are looking forward to changes in their society that will facilitate further creative development. It is up to the rest of the world, he said, to realize it.

"It's one of the very few jungles out there that's still left for contemporary art," he said.

"We have the names, we're already beginning to get known, but there's much more art out there that needs to be explored," he said
Bass Museum of Art

**mission statement** We inspire and educate by exploring the connections between our historical collections and contemporary art.

**program focus** Our exhibitions present art in dynamic conversations spanning time, history and cultures. Our collection of Antiquities, Renaissance and Baroque art anchors exhibitions, educational programs and scholarship.

The Museum’s education programs demonstrate that art is a catalyst for creativity and positive growth, especially in the area of early childhood education. We also provide affordable resources for the teaching community, based on sound scholarship.

Our museum creates community through collaborative cultural programming at its unique Miami Beach location.

**history**
The Bass Museum was founded in 1963 through the donation of a private collection of Renaissance and Baroque works of art to the City of Miami Beach by John and Johanna Bass. The founding collection consisted of 500 works, primarily European Old Master paintings, important textiles and religious sculptures. Today, the museum houses over 3,000 works including: European painting and sculpture from the 15th century to present; Seventh to 20th-century textiles, tapestries and ecclesiastical vestments and artifacts; 20th and 21st-century North American, Latin American, Asian and Caribbean art; Photographs, prints and drawings; and modern and contemporary architecture and design with emphasis on the pre and postwar design history of Miami Beach.

permanent collection

The mission of the Bass Museum of Art is to “inspire and educate by exploring the connections between our historical collections and contemporary art”. Curators and artists actively engage with the collection, presenting a myriad of
interpretations and perspectives. For this reason, visitors are presented different and multiple selections of the permanent collection at any given time. For more information on what selection of works from the permanent collection are on view, please contact: 305.673.7530

The permanent collection of the Bass Museum of Art spans more than five hundred years and four continents, including Renaissance and Baroque paintings; Rococo court paintings and English portraiture; nineteenth- and twentieth-century landscape and historical paintings; painting and sculpture from North America, Latin America and the Caribbean; contemporary photography; Asian art; European decorative arts; as well as a unique collection of works on paper. Works from the collection will be rotated on a regular basis in the Sol M. Taplin Gallery and the newly renovated Peter E. and Annemarie H. Houghton Gallery, located on the first level of the museum.

In 1963 John and Johanna Bass donated their Old Masters collection to the city of Miami Beach, a generous gift which has brought pleasure and enlightenment to many thousands of visitors. The collection of more than five hundred European works from the fifteenth to the early-twentieth century, including an important group of more than two hundred paintings and significant holdings of textiles and sculpture, provided a solid foundation on which to develop a major institution with one of the most comprehensive collections of European art in the Southeast.

The nineteenth- and early-twentieth-century paintings that comprise the collection bear witness to Mr. Bass’s continued links with his birth country of Austria. The Bass Museum probably has a more representative group of Austrian paintings, including local schools, than any other collection in the United States. Among notable artists the museum’s collection includes paintings by Jacob Jordaens, Peter Paul Rubens, Gerard Seghers, Ferdinand Bol, Giovanni Barbagelata, as well as a stunning altarpiece by Italian Renaissance masters Sandro Botticelli and Domenico Ghirlandaio, one of only a handful of Botticellis on public view in the United States.

In addition to painting, the collection contains sculpture, works on paper, decorative objects and a handsome textiles selection. One of the masterpieces in the textiles collection is the famous sixteenth-century Flemish tapestry **The Salute before the Tournament**. It has a particularly prestigious provenance in that it was part of Henry VIII’s collection at Knole House in England and was later purchased by J. Pierpont Morgan in the early-twentieth century before it came into John Bass’s collection.
**tc: temporary contemporary**

**tc: temporary contemporary** is a city-wide temporary, public art program initiated by the Bass Museum of Art in partnership with the City of Miami Beach. This program seeks to activate the urban landscape with art, surprising and engaging residents, visitors and passers-by with outdoor works of art in unexpected places. Sculpture, murals, sound installations, video and other interactive works of art, will interrupt people’s daily routines and encourage thoughtful interactions with the city and its communities. Public art becomes a catalyst to appreciate the unique character of Miami Beach from the Art Deco façade of the Bass Museum to Frank Gehry’s New World Symphony, to the busy streets and boardwalk and the spaces in between.

**tc: temporary contemporary** is an ongoing project, as works of art explore interactions and relationships: to an environment, to a site and to each other. This general theme includes the nuances of communication and interactivity, as well as our physical relationship to architecture. The topography of the city will be pointed to, redrawn and redefined by some projects. Others will convey a sense of surprise via displacement, where seemingly common objects in public space are not what they appear. A number of projects are designed to promote new, vibrant meeting places for social interactions in the community.

On occasion, groupings of works will be presented as exhibitions within **tc: temporary contemporary**. The first such project was developed for Art Public 2012 by guest curator **Christine Y. Kim**, Associate Curator of Contemporary Art at LACMA (The Los Angeles County Museum of Art) and Co-Founder of LAND (Los Angeles Nomadic Division). A selection of the works included in the exhibition – Alice Aycock, Lourival Cuquinha, Jose Davila, Mark Hagen, Teresa Margolles, Jaume Plensa, Randy Polumbo and Ugo Rondinone – remained onsite and became part of the **tc: temporary contemporary** program.
Juvia's Cuisine Doesn't Quite Equal the Setting, but the Vista Is Glorious  
By Lee Klein  
Thursday, Apr 26 2012, Miami Times

Juvia sits on the penthouse level of the Herzog & de Meuron-designed building at 1111 Lincoln Rd. like a sparkling jewel set in concrete. After a brief elevator ride, guests step into an open-air dining room with vertical gardens designed by Patrick Blanc. The rest of the space is defined by nature, with sweeping views of South Beach and beyond, and a trackless retractable roof protecting diners from Mother Nature's wrath.

Indoors, another dining room is softly hued in taupe, cream, and light gray, wrapped in windowed walls, and covered in organic materials such as Brazilian wood flooring and ceilings, woven chairs framed in petrified wood, and another Blanc wall of foliage. An illuminated, amethyst-topped bar takes up one side of the room, and a totally open kitchen steams and smokes on the opposite end. Music, unfortunately, is typically lousy and loud, but it's an exquisite space with a soaring, panoramic vista.

Hustling about the kitchen are some two dozen cooks — more than enough to spoil the broth. Fortunately, though, the sizable culinary contingent doesn't spoil anything. But neither does it quite meet the high bar of expectations set by Juvia's lofty prices and star-studded resumés.

How star-studded? Executive chef Laurent Cantineaux is a protégé of Daniel Boulud's. The other executive chef is Sunny Oh, whom locals know from his decade at the helm of Miami's Nobu. Executive sous-chef Kaoru Chang likewise labored at the house of Morimoto, while corporate pastry chef Gregory Gourreau worked with Alain Ducasse and François Payard. Even if the team's backgrounds weren't so stellar, diners could be excused for expecting a lot simply because there are two executive chefs and a brigade of cooks (there are 210 seats indoors and out).

Some of the ambitious cuisine here is indeed mighty tasty — especially uncooked items. A cold bar serves oysters, stone crabs, king crab legs, and so forth, with each pristine shellfish accompanied by a choice of bright and distinctive dipping sauce (wasabi cocktail sauce, mustard oil dressing, creamy aji amarillo, etc.).

Crudos, tiraditos, ceviches, and nigiri-style plates likewise showcase lusciously fresh fish. One such course introduces six thin slices of raw hamachi with a mildly spicy, citrus-accented espuma of yuzu kosho (sauce made with yuzu zest and chili peppers) piped into the center of the Japanese yellowtail petals like whipped cream on a flower. Micro-cilantro sprouts finish the bite with just the right flavor.

Another frothy offering flaunts coins of cold-smoked scallops with a denser dollop of bloody mary foam, a crisp round of pancetta, micro-celery sprouts, and a sprinkling of ito kezuri — the smallest grade of dried bonito flakes. (Bonito, incidentally, is the name of the well-known Saint Barts restaurant owned and operated by Juvia proprietors.
The bloody mary mousse, loud with piquant notes of Worcestershire and Tabasco, is positively delectable — although it arguably drowns out the softly briny song of the ever-so-slightly smoky scallops.

Hawaiian palm heart salad is presented as a vertical wall of paper-thin, paper-textured shingles that run through the center of the plate like a divider. It's rather fetching when soaked in slightly piquant sesame-accented poke dressing — which also flavors the mound of green mango, green papaya, and cucumber threads found on either side of the palm.

Unagi chocolate causa, one of five warm appetizers, translates to tiny, bitter chocolate shavings that contribute just a tad of sweet to the terrific soy-eel sauce that glazes fresh, moist fillets of the freshwater eel (which is delivered fresh daily). A puff of Peruvian causa (yellow potato mash) is also piped onto the plate.

Main plates are split between composed entrées and those grilled in a straightforward manner over diamond-hard binchotan coal (a Japanese charcoal that burns long and nearly smokeless). The latter group includes bone-in rib eye, marinated short rib, Hawaiian blue prawns, and a beef tenderloin that proved the stuff of dreams: assertively grilled, meltingly tender, deliriously juicy, and thoroughly delicious. The only flaw was timid seasoning, which likewise characterized a modest rectangle of binchotan-grilled salmon. The fish was also overcooked and altogether a surprisingly insipid offering.

Binchotan plates are bare besides the main protein and a small side dish of sauce such as Béarnaise, yuzu hollandaise, aji panca demi-glace, red shiso salsa, or onions caramelized with sesame and soy. The shiso salsa lent a much-needed spark of vinegary tang to the salmon. We ordered the caramelized onions as garnish for the steak, but it just sat; it's criminal to top this meat with anything but salt and pepper.

Composed courses include chicken vadouvan, a breast and thigh spiced with the namesake Indian spice blend; griddled sea scallops with black trumpet mushrooms, yellow chanterelles, and garlic chips; endangered Chilean sea bass with maple glazed eggplant and fresh palm hearts; and milk-fed pork confit.

That last item, slow-cooked in duck fat, is pressed into two compacted rectangular slices of pulled pork, each topped with a smooth, shiny pork crackling and pooled with a mild honey-ginger sauce. "Dressed-up football food," opined a dinner mate, referring to the Cuban-style roast pork served at tailgate parties. There are certainly strong similarities between the two, which is fine; the problem is that this refined version, though requiring more kitchen skill to prepare than the street rendition, isn't noticeably tastier. A piddly amount of finely shredded sour cabbage (think sauerkraut) rests against the pork, along with a couple of shiitake mushrooms and a single snow pea snipped in half — and as with the other binchotan-grilled dishes, nothing else nestles alongside. Turning instead to à la carte sides, we enjoyed an impeccably steamed, diverse array of fresh vegetables (baby yellow beets, Brussels sprouts, asparagus, and three or four others) — even if we had to supply our own salt and pepper. There was nothing we
could do to save a dreadful dish of quinoa couscous overburdened with bulky whole almonds, raisins, and way too much mint.

The wine list comprises bottles specifically selected to complement Juvia's Japanese/French/Peruvian fare. The bulk of the bottles range from $60 to $90. The bar also pours premium sakes; sprightly, innovative cocktails (most $18); and a peerless sangria made with Sauvignon Blanc, Asian pear, St-Germain, and Canton ginger liqueur. If you want to bring along your own bottle of wine, the corkage fee is $50. That's not nice.

Juvia is, otherwise, quite friendly, with the staff doing its best to stay cool and efficient under generally trying circumstances (this place fills to the brim). Though there are hitches and delays here and there, the restaurant has operated for less than two months. And it can't be denied that Juvia is expensive, but except the corkage fee and a few deluxe items, it isn't out of line with other dining establishments on the Beach. Most starters — hot, cold, and raw — are around $15 to $19; entrées average $30, binchotan entrées $34; and desserts are $8 to $10.

I've never met a deconstructed key lime pie I've liked, so I never considered Juvia's rendition. I might not be as dismissive the next time, though, because my selection — apple tarte tatin — had a shortbread base rock-hard enough to take an eye out; when intense pressure from a fork finally made impact, pieces shot skyward as if propelled by a sling. Besides, who uses a cookie in tarte tatin? Pastry chef Gourreau does, and it could be a great idea if he created a softer shortbread. The slowly caramelized apples on top were sumptuously tender; almond ice cream on the side was wonderfully creamy if light on the almond.

Other whimsical desserts include lychee fruit soup with tapioca and raspberry sorbet, and hazelnut ravioli with citrus consommé and pomegranate sorbet. Juvia suffers no shortage of creative ideas; it's the execution that needs improving.

From its crown perch atop the neighborhood's newest landmark, Juvia is a quintessential South Beach restaurant: pretty and pricey, stylish and trendy, and ever so up-to-date. It's also the rare SoBe spot that rewards early birds; you'll miss the buzz that vibrates during late-night hours, but a spectacular sunset view is quite the compensation. There might not be a better spot in the area for hoisting cocktails at this hour.

It's a worthwhile place to dine too, but while the kitchen crew works out some entrée inconsistencies, it's probably safer to stick with the starters.
de la Cruz Collection/Contemporary Art Space

In December 2009 Rosa and Carlos de la Cruz opened a new space in Miami’s Design District. The three-story 30,000 square foot structure designed by John Marquette serves as an extension to their home which has been available for public viewing for the past twenty-five years.

The de la Cruz Collection Contemporary Art Space is privately funded by Rosa and Carlos de la Cruz. The primary purpose of this museum is to provide education in the visual arts by showcasing their collection of contemporary art. Since its inception the de la Cruz Collection has organized multiple exhibitions, provided artist residencies and collaborated with other institutions. Their educational programs include lectures, artist-led workshops and daily docent-led tours.

As an initiative to support the local art scene, Miami artists are invited to propose ideas for site-specific installations that are exhibited throughout the year. Artists are encouraged to create works based on art as a temporary experience and establish an open platform using non-traditional art practices.

In order to serve the local schools a series of workshops and classes were established in collaboration with Dade County Public Schools to serve both teachers and students. These programs are intended to give our local students the opportunity to learn about different approaches to the creation and presentation of contemporary art. Students are encouraged to visit throughout the year and apply for internship positions.

In 2009 the de la Cruz Collection initiated scholarship and travel programs dedicated to enrich the education of our local art students. The purpose of these programs is to create awareness and academic discipline through travel and financial support for high school and college level students.

In the spirit of collaboration the de la Cruz Collection initiated a residency program in 2009 with the Sculpture Center in New York, organized the exhibition Fighting, Kissing, Dancing and Liquid Matter during the summer of 2011 at The Fabric Workshop and Museum in Philadelphia and hosted special screenings of Optic Nerve, 2011 and 2012 following its premiere at The Museum of Contemporary Art in North Miami.

The de la Cruz Collection is open throughout the year, Tuesday to Saturday from 10am to 4pm. Visiting the collection, programs, lectures and access to the library is open to the public at no cost. The de la Cruz Collection Contemporary Art Space is privately owned and funded by Rosa and Carlos de la Cruz. It is not a foundation, is not registered as a 501(c)(3) under the US Internal Revenue Code and does not receive governmental assistance.
Fact Sheet

Location:
591 NW 27th Street, Miami, Florida 33127
in the Wynwood Arts District
phone: 305-576-1051 | fax: 305-576-4963
e-mail: mcollection@bellsouth.net
website: www.margulieswarehouse.com

Description:
The Margulies Collection at the Warehouse is a nonprofit institution located in a 45,000 square foot retro-fitted warehouse in the Wynwood Arts District of Miami. The Warehouse presents seasonal exhibitions from the collection of renowned collector Martin Z. Margulies as well as educational programs, special exhibitions and an international loan program. Consistently named to lists such as the ARTnews Top 200 Collectors, the Margulies collection is considered by curators, critics, artists, dealers and collectors as one of the most important collections of its kind. With a stated mission of education in the arts, the Warehouse has welcomed thousands of students and visitors from all of the world. The Warehouse is operated and funded by the Martin Z. Margulies Foundation, a thirty year resource for the study and enjoyment of the visual arts. The long time curator of the collection is Katherine Hinds.

About the Collector:
Margulies, a graduate of the Wharton School of Finance at the University of Pennsylvania, is a real estate developer who has been active in South Florida residential real estate for over 35 years. Always interested in the “real needs of the community” Margulies built the Overtown Youth Center contributing the full 2 ½ million dollars for construction costs. The center which opened in 2002 provides academic tutoring, sports, computer and art classes to children in one of the poorest areas of Miami. Margulies has also been a major contributor to the Lotus House Shelter for Homeless Women and Children also in Overtown. He provided funds for the shelter to expand and provide services to pregnant women and their newborn infants and recently he established an endowment which will allow the shelter to continue to provide for poor, disadvantaged and distressed women.

Curator:
Katherine Hinds has been curator of the collection since 1982.

The Exhibition:

Song Dong | The Wisdom of the Poor: A Communal Courtyard
Arte Povera | Calzolari, Kouelllis, Pistoletto
Anselm Kiefer | Paintings and Sculpture 1986 – 2006

New works of painting, photography, sculpture and video
New Painting: Anna Betbeze, Aaron Bobrow, Jessica Hutchins, Astrid Svangren, Tam Van Tran, Marianne Vitale
New Photography: Olafur Eliasson, Jan Hoek, Nina Katchadourian, Domenico Mangano, Zwelethu Mthethwa, Doug Rickard, Hank Willis Thomas
New Sculpture: Ai Weiwei, Nathalie Djurberg, Masao Gozu, Kenny Scharf, Paolo Ventura
New Video: Kota Ezawa, Amar Kanwar

Special Exhibition: Foto Colectania Foundation, Barcelona, Spain, Chema Madoz; Photography

Publication: The Martin Z. Margulies Collection: Painting and Sculpture, a 350 page book presenting selected paintings and sculptures from the Margulies Collection. Published in 2009 with essays by Klaus Kertess and Peter Plagens, commentaries by Martin Margulies and Katherine Hinds, curator. Proceeds from the sale of the book will benefit the Lotus House Shelter. The book can be purchased for $75 online http://www.lotushouseshelter.org or at the Margulies Collection.


The Foundation: The Martin Z. Margulies Foundation was organized 30 years ago with the mission to provide arts education free of charge to the public. Believing that education can help break the chain of poverty, the philanthropy and programming of the Foundation focuses on students from disadvantaged backgrounds. The foundation has made major gifts benefiting:

- Miami Dade College
- Florida International University
- University of Florida
- University of Miami
- Cornell University
- Metropolitan Museum of Art, NY, (promised gift)
- Whitney Museum of American Art, NY (promised gift)
- Mint Museum, Charlotte, NC
- MOCA, North Miami
- The Overtown Youth Center
- The Overtown Optimist Club
- The Lotus House Shelter for Women and Children
- Olympic Sculpture Park, Seattle, WA
- New World Symphony, Miami

Admission: Adults: $10.00, State of Florida students with valid ID: Free of charge, All other students: $5.00 All proceeds go directly to the Lotus House Homeless shelter for homeless women and children.

Open to public hours: The collection is open October 23rd, 2013 - April 26th, 2014. Visiting hours are every Wednesday - Saturday from 11:00 a.m. - 4:00 p.m. Extended hours during Art Basel are Tuesday, December 3rd 3 p.m. - 6 p.m and Wednesday, December 4th through Saturday, December 7th 9 a.m. - 4 p.m., Sunday, December 8th 9 a.m. - 2 p.m.
Some gold things can stay

The late Tony Goldman's Wynwood Kitchen and Bar should be a lasting legacy.

By John Tanasychuk, SouthFlorida.com

4:02 PM EDT, June 4, 2013

★★★★

To understand the marvel that is Wynwood Kitchen and Bar, you have to know that it sits in what used to be a desolate warehouse district you drove through very quickly after dark.

Enter Tony Goldman, the late developer who had a hand in the rebirth of South Beach and New York's SoHo and Philadelphia's Center City. He saw something in these windowless warehouses and started buying them up. By 2009, he owned enough of Wynwood that he asked artists from around the world to turn these blank warehouse canvasses into works of art. Wynwood Walls now comprises more than 40 murals, 176 feet of roll-up storefront gates and several buildings.

Wynwood Kitchen and Bar, which Goldman opened in 2010, sits at the neighborhood's center, just as he envisioned. Goldman died last September.

I had a few meals here early on, but the menu was all over the place. It included everything from grilled-cheese sandwiches to a curious menu category of dishes cooked in clay pots. Two summers ago, chef Miguel Aguilar came on board and transformed the menu into a moderately priced collection of Latin-inspired small plates. There's hardly a bad one among the bunch.

Aguilar's dishes are best enjoyed on the covered patio, where you have a perfect view of the mural by Shepard Fairey, famous for his poster of President Barack Obama.

Aguilar, who was born in Venezuela and grew up in the United States, previously worked at Stephen Starr's El Rey and at Miami chef Douglas Rodriguez's Alma de Cuba, both in Philadelphia. This is Latin food with a chef's discriminating touch, upgraded with elements such as intensely flavored purees and presented in ways this food deserves.

At one meal, we started with bacon-wrapped medjool dates ($11) with almonds, arugula and citrus vinaigrette as we sipped cold glasses of Brooklyn Lager ($7) and Ommegang Abbey Ale ($10).

Pico verde ($8), which so often tastes like an afterthought, is a cool mixture of tomatillo, red onion, cilantro and house-made chips. The Wynwood ($11) begins with top-quality red and yellow beefsteak tomatoes and finishes with manchego cheese, piquillo peppers and a distinctive arugula puree. Roasted beets ($9) get Maytag blue
cheese along with a Valencia orange-champagne-honey vinaigrette. Refreshing hamachi ceviche ($15) is sliced and presented elegantly with a touch of mango aji amarillo sauce, jalapeno, red onion, cilantro and tortilla chips.

The restaurant serves four kinds of grilled skewers, including tender skirt steak with chimichurri ($9) and charred baby octopus with oregano puree. Classic vaca frita ($15) is served unconventionally, with four-bean salad and piquillo-pepper puree. The chef mixes fingerling potatoes, chorizo, caramelized onions and celery in a deliciously salty hash ($8). I can't get enough of the flash-fried bok choy ($8) served with soy garlic dressing. Pour all the dressing over the hot greens.

Service is friendly and mostly efficient, but the staffers seems more like neighborhood kids than professionals. Everything gets done. And friendly goes a long way in a town not known for friendly service.

While the walls are illuminated at night, they look best in early evening, when there's still plenty of natural light. It's South Florida's only open-air museum and a spot you ought to put on your list. Not just for the art, but for the artfully prepared food.

jtanasychuk@SouthFlorida.com or 954-356-4632. Read his blog at SouthFlorida.com/sup and follow him Twitter at @FloridaEats.

2550 NW Second Ave., Miami
305-722-8959, WynwoodKitchenandBar.com
Cuisine: Eclectic Latin
Cost: Moderate
Hours: Lunch, dinner Monday-Saturday
Reservations: Suggested
Credit cards: All major
Bar: Full bar
Sound level: Conversational
Outside smoking: Yes
For kids: Highchairs, boosters, menu items on request
Wheelchair accessible: Yes
Parking: $5 valet or street parking

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High on a colorful wall overlooking a grassy lot and an assembly of restaurant patrons is a mural of a man in a cowboy hat and tie, hands held up in delight.

You can almost hear developer Tony Goldman exclaiming, "Now that's art!" while looking down on his Wynwood Walls creation.

The cowboy is the latest addition to the Walls, an enclosed collection of murals in one of Miami more historically troubled neighborhoods. An area that spent decades marked mostly by desolate industrial warehouses is now an art destination, thanks in large part to Goldman's vision.

Goldman's idea was simple: Buy some buildings, put up a restaurant and create an outdoor international street art museum. Where others saw windowless concrete, Goldman saw canvas. After the Wynwood art scene began organically with a smattering of galleries and graffiti, he helped it along by bringing in restaurants and a closed-off art park for artists to showcase their work.

The neighborhood now boasts at least 50 galleries and dozens of murals in addition to those at Wynwood Walls.

"I imagine all of Wynwood being an outdoor museum -- this just being a town center," Goldman said before his September 2012 death. "Through paint, energy and creativity, you're sending out electricity and imagery that elevates!"

Hieroglyphics, images of the Dalai Lama, the Planters Peanut, chipmunk cartoons, and what look like happy blobs of bacteria -- all find space together. They are the products of artists from the United States, Brazil, Belgium, Mexico, Japan, and other nations. Some of the contributors include Os Gemeos, Kenny Scharf, Aiko, Nunca and Shepard Fairey, best known for his iconic "Hope" image of President Obama.

The renaissance is a far cry from when Santiago Rubino, then a teenager, spray-painted graffiti on abandoned walls hoping not to get caught. Sometimes he did.

"I can't believe my life has taken a switch like that. I used to want to paint murals, but I didn't know where or how to approach it. Now they approach me," said Rubino, 33, who moved to South Florida from Argentina when he was 8. "The city accepts the street art more. They're noticing how art brings people together. It helps the city. There was talent hidden; now it's been discovered by outdoor art."

As a fitting tribute to celebrate the 2012 Art Basel festival, Rubino's mural included a tribute to Goldman. Goldman's larger-than-life face -- painted by Fairey -- now joins a series of 60-by-15-foot murals painted on the walls of six warehouses in the art park the developer created in 2009.

The land was once a gravel dump. Now it's a park with boulders, trees and open space.

Beside them are works painted on 176 feet of roll-up storefront gates dubbed Wynwood Doors, which allowed for more "canvas" space.

"Street art was always a part of the vocabulary of the neighborhood," explained Joseph Furst, managing director of Goldman Properties and founding member of the Wynwood Arts District Association. "In the '50s and '60s, this was a manufacturing shoe wholesaling complex. Now it's a thriving arts destination. We are a catalyst for a lot of change."

Goldman was the developer behind the urban revitalization that transformed both South Beach and Philadelphia's seedy 13th Street. After those successes, he set his eyes on Wynwood, a neighborhood north of Miami's downtown more likely to make shoes than art.

The Wynwood Walls art park began in 2008 with a restaurant, Joey's Italian Café.

The renowned muralists such as Scarf and Fairey came a year later. Wynwood Kitchen and Bar opened in 2010.

"Tony felt that if you feed the neighborhood, the neighborhood will feed you," Furst explained. "We use food and beverage as a catalyst for growth. What we're doing is creating an art and culture destination for the southeast United States."

Open Tuesday through Saturday until 10 p.m., the Walls are particularly popular on the second Saturday of each month, when the
district holds its popular art walk. On those nights, up to 10,000 people descend on the neighborhood.

"Wynwood is the largest open-air street art museum that has been curated," said Martha Greenlee, of Roam There, who runs tours through the district. "Anyone who goes to see it is shocked by how extensive and comprehensive the level of work being done is."

She warns against getting too attached to any one piece of work: in preparation for Art Basel, the walls get washed out annually and painted over.

"The tour changes every year," she said, "that's the nature of street art."

Orestes Diaz, who runs Wynwood Art Walk, said at least half the people who sign up for his tours are locals learning something new about their own hometown.

"People don't realize that the artists are from around the country and around the world," Diaz said. On a typical afternoon, the walls at 2550 Northwest Second Ave. are an urban sanctuary enjoyed by locals and camera-toting tourists.

"I really wanted to see the Miami you wouldn't normally see," said Robert Raskin, visiting from Oklahoma recently. "You go to South Beach because that's what you think of as Miami. But there are also these other areas. It's awesome."
Unique is a word often misused, but not in the case of the Red Fish Grill. Dining at this establishment is a unique experience. It is also arguably the most romantic restaurant in Miami-Dade County.

First there is the location. Situated on a finger of land that juts into Biscayne Bay, it can only be reached via the solitary road that leads into Matheson Hammock Park & Marina from Old Cutler Road. The park is closed after dark, but the road remains open. The night we went, an anonymous man in a parked car on the entrance road stopped us; he asked only if we were going to the Red Fish, then waved us on.

About a mile later, past some mangroves, an old entrance booth and a marine fueling station, the road ends on a waterfront parking lot by a one-story coral-stone building; this is the Red Fish Grill. On the other side of it lies a tidal pool, a flurry of palm trees, and the vastness of Biscayne Bay.

The coral-stone historic structure was originally erected in the late 1930s as an administration building and concession stand for what was then Dade County’s first public park, donated by industrialist William J. Matheson. It was damaged heavily by Hurricane Andrew in 1992 then restored five years later to serve as the Red Fish Grill.

“The walls are the original coral rock, and the stone tile is original,” says manager Chris Klaic. “It is a historic building and we tried to keep it exactly the way it was.” The result for diners is an elegant, high-ceilinged space with tall wood and glass doors that open onto a
patio surrounded by palm trees. Beyond is the tidal pool and the bay. At night the trees come alive, wrapped in strings of white light, and the view beyond creates the impression of being on a Caribbean island, with sea breezes cooling the patio.

It’s not just this romantic setting that sets the Red Fish Grill apart. In the last five years the restaurant has developed a reputation for outstanding seafood, a reputation that’s peaked in the last two years with the ascension of Le Cordon Bleu-trained executive chef Greg True.

From what we tasted, there is no better seafood served anywhere in South Florida.

The menu is deliberately limited, partly due to the small kitchen—it can’t be enlarged because of historic restrictions. It is also limited because the Red Fish serves only freshly caught fish, which it procures daily. The night we went, the restaurant’s signature Tuna Tartare was not available, because chef True had rejected the tuna he looked at earlier in the day.

What was available was amazing lobster bisque, much lighter than the usual heavy cream-based variety, and equally remarkable Jumbo Lump Crab Cakes, also far lighter than the usual dish. Also impressive from the appetizer menu was a succulent bucket of steamed mussels and a very inventive Black Mission Fig Salad, with watercress, goat cheese and toasted walnuts. Both delicious.

These were just warm ups to the main event: Superb seafood entrées, the kind you think you should be able to find all over South Florida but which you usually can’t. The Chilean Sea Bass, with a perfectly crisp panko garlic sesame crust, was so fresh and sweet I wanted to cry. The red snapper was also fresh off the boat, pan seared before going into
the oven then served with citrus slaw on top with a lemon-ginger vinaigrette. It just doesn't get any better. A flavorful carrot ginger risotto, with shitake mushrooms and coconut milk, and a robust shrimp bouillabaisse, were both also quite good, but couldn't beat the fish.

For those who are turf-bound, Red Fish serves chicken, steak and pork dishes (one of each), and you won't go wrong with one of these. We tried the Grilled Black Angus Hanger Steak, and it was excellent. But that's not why you want to come here.

The Red Fish Grill is all about traditional fish dishes done in a much lighter, more contemporary way. It's not that chef True has updated anything, it's just that he does it better. The Red Fish Grill is a shrine to simple, fresh seafood prepared with inventive ingredients. It also has the advantage of a magical, tropical setting. This is South Florida dining at its finest.

**Red Fish Grill**  
*9610 Old Cutler Rd., Miami*  
*305.668.8788*  
**Appetizers:** $7-$18  
**Entrees:** $19-$38

**Magazine:**  
Pinecrest
Vizcaya, the winter residence of James Deering (1859–1925), was built between 1914 and 1922 in the Coconut Grove area of Miami. The estate was entirely surrounded by subtropical forest—the Main House and the formal gardens appeared as a dreamlike vision in the midst of the jungle on the shores of Biscayne Bay. Today, Vizcaya is an oasis of silence and green, miraculously preserved just south of Miami’s modern skyline.

Vizcaya was conceived as a modern and subtropical interpretation of an eighteenth-century Italian villa, in particular the country estates of the Veneto region of northern Italy. Its designers adapted traditional Mediterranean architectural elements to the subtropical climate with a remarkable sensibility for environmental issues. The heart and main living area of the house is the Courtyard, which was originally open to the sky.

The house was designed to take full advantage of its location on Biscayne Bay. Deering wanted Vizcaya to be approached and seen from the sea, and the east façade on the bay is the most monumental and the only symmetrical one—it opens onto a wide terrace that descends toward the water.

The other sides of the house have unique relationships with the surrounding grounds. The west façade, which has greeted visitors since Deering’s time, is simple and contrasts with Vizcaya’s elaborate interiors. The north façade accommodates one of Vizcaya’s most delightful inventions—the swimming pool that emerges from vaulted arches at the lower level of the house. The south façade opens onto the formal gardens with enclosed loggias on the first and second floors.

On the first floor, several reception rooms, the Library, the Music Room, and the Dining Room surround the Courtyard. The second floor housed Deering’s personal suite of rooms and guest bedrooms as well as a Breakfast Room and the Kitchen.

The interiors of the Main House were meant to suggest the passing of time and the layered accumulation of artifacts and memories. The rooms were designed around objects acquired in Italy and assembled into new compositions by Chalfin.

At Vizcaya, the reference to the past was coupled with an enthusiastic embrace of technology,
modernity and comfort. Regardless of its Baroque appearance, Vizcaya was a very modern house. Many are surprised to learn that it was built largely of reinforced concrete, with the latest technology of the period, such as generators and a water filtration system. Vizcaya was also equipped with heating and ventilation, two elevators, a dumbwaiter, a central vacuum-cleaning system and a partly automated laundry room.

Both the house's aesthetic significance and modern efficiency were celebrated in architectural and engineering magazines of the time.

You can learn more about the art objects in the Main House through the link below:

[Art Collections in the House]
Horticultural innovations were common at Vizcaya, including the use of subtropical plants compatible with Miami’s heat and humidity. Deering was partial to orchids, and he had them displayed throughout the estate. Today, orchids are on view in trees and in the newly rebuilt David A. Klein Orchidarium next to the Main House.

Vizcaya’s exuberant gardens are characterized by an abundance of architectural structures and details, elaborate fountains, and antique and commissioned sculptures. The use of sculptures that were already old and of soft and porous coral stone resulted, quite intentionally, in the gardens having a weathered appearance soon after their completion. To further the appearance of age, Deering and Paul Chalfin planted numerous mature trees, along with vines and plants that would drape themselves over the garden structures.

Landscape architect Diego Suarez referenced many places in the design of Vizcaya’s formal gardens; most are around Florence and Rome. In the outer gardens that no longer exist, Vizcaya’s creators instead looked to the Everglades, North Africa and even Asia for landscape and architectural inspiration.

The original plan for the formal gardens included a series of terraces that began at the Main House and ended at a large lagoon. Suarez realized that the light reflecting off the water would be blinding to garden visitors and that the formal gardens would melt into the jungle beyond—hardly a fitting conclusion for such a grandly conceived landscape. He cleverly redesigned the entire formal garden and added the Garden Mound, an artificial hill that blocks the view from the house and creates long perspectives on its sides.

At the Garden Mound and elsewhere, Chalfin embellished Suarez’s design and their combined
inventiveness created Vizcaya's uniquely romantic subtropical gardens.

You can learn more about the art objects and plants in our gardens through the links below:

**Art Collections in the Gardens**

**Living Collections**
International Harvester Vice President James Deering was not unusual in building a Florida winter home in the early 1900s. Like many “snowbirds” today, he was attracted to the warm weather and hoped it would improve his health. Deering’s choice of Miami—rather than the more established Palm Beach—was, however, uncommon and based in part on the fact that his father had already built a house in Coconut Grove.

Deering was also unusual among his wealthy peers in hiring not an established, architecture firm but, instead, three young and relatively inexperienced men to design his estate: Paul Chalfin provided artistic oversight, Francis Burrall Hoffman, Jr. brought professional knowledge of architecture, and Diego Suarez provided landscape architecture expertise. Together these men created a unique subtropical estate.

The planning and construction of Vizcaya lasted over a decade, from 1910 to 1922. Deering modeled his estate after a centuries’-old Italian country villa. This involved the large-scale purchase of European antiques and the design of buildings and landscapes to accommodate them. At the same time, Deering a modern businessman, incorporated twentieth-century building methods and technologies at Vizcaya, and established agricultural facilities relevant to his background as a manufacturer of farm equipment.

Deering planned the estate slightly south of Miami’s historic (and current) downtown business district. Vizcaya originally consisted of 180 acres. The design included a reconfiguration of roads to create the strip of South Miami Avenue that bisects the estate. Deering would build the large Main House and the expansive gardens on the east, or waterfront side, of the property, while reserving the western portion for the Village to house staff, grow crops, keep animals and otherwise support his lifestyle.

Visit the House, Gardens and Collections section of this site to learn more about Vizcaya’s special design.

Vizcaya’s Creators
 Houses, gardens and collections are furnished with a collection that represents many cultures and periods of art—ancient Roman sculptures, Renaissance tapestries and architectural elements, seventeenth- and eighteenth-century statues and garden decorations, Chinese ceramics, Rococo and Neoclassical furniture and early twentieth-century sculptures and paintings.

James Deering relied on his artistic director, Paul Chalfin, to decorate Vizcaya. In fact, if there was a collector at Vizcaya, it was Chalfin rather than Deering. The great majority of Vizcaya’s collection was acquired in Italy between 1912 and 1914, while the estate was still being planned.

Vizcaya’s collections aren’t only of statuary, furniture and important works of art; we also cultivate and care for living collections throughout our gardens and grounds. These include thousands of orchids, critically endangered native plants and several national champion trees.
Miami's Best Restaurants
by AM Dreer / January 30, 2014

Miami's top restaurants include Washington Avenue's Osteria del Teatro and Joe's Stone Crab.

Updated: Finding the best places to dine in our culinary community can change at the drop of a chef's hat, so we update our Editor's Picks continually to keep you in the know before you go! Divided by neighborhood, our Best Restaurants Guide includes a variety of menu options to suit every taste and budget. Bon Appétit!

Daily Dish

- Colette Little French Bistro on Lincoln Road Mall
- Blade at the Fontainebleau Launches Omakase Dinner
- Michy's Restaurant Miami launches Sunday Brunch
- SAMBAHOUR at Sushisamba Coral Gables
- New Summer Menu at Sardinia Enoteca Ristorante
- Bourbon, Beer and 'Cue at The Dutch at W South Beach Hotel
- Old Fashioned Wednesdays at Cecconi's at Soho Beach House
- More Miami Restaurants info here

—Best Restaurants in Miami Beach—

> BLT Steak
1440 Ocean Drive / South Beach / 305-673-0044
The stampede of pricey steakhouses on South Beach leaves most diners wondering which restaurant merits the hefty price tag for pounds of porterhouse and gobs of lobster topped mac and cheese.
Chef Laurent Tourondel's BLT Steak may not be the scene-iest (that's Prime 112), and it may not be the loudest (STK by a mile), but it is by far the tastiest combination of quality beef, delectable sides, professional service and civilized atmosphere in town. While most of Ocean Drive seems tawdry and commercial, interiors at the Georgian Revival Betsy Hotel are conservative and cool. Waiters drop off complimentary crostini with a liver mousse and then steaming hot popovers to enjoy while perusing the menu and sipping cocktails. By the time the appetizers are gone, one message is clear; BLTSteak is no mere chop house - it’s a culinary destination.

▶ Yardbird Southern Table & Bar
1600 Lenox Avenue, South Beach 305.538.5220
Taking over the kitchens at Yardbird this season, Chef Clay Miller plans to uphold the restaurant’s reputation for down home favorites like crisp fried chicken, tender shrimp and grits and addictive fried green tomatoes that keep patrons lining up seven nights a week. Weekend brunches bring in fans from nearby Lincoln Road Mall who dine indoors or out at the busy sidewalk tables where small dogs and toddlers don’t seem to faze the friendly waitstaff.

Smart travelers know that table reservations help mitigate a long wait at the bar, but if you do find yourself with some time before dinner, check out the curated list of bourbons and the crazy good cocktails, wines and craft brews on hand to help ease your pain. Weekends call for the all-day brunch menu which includes chocolate chip & banana Elvis Pancakes, cheddar waffles and a delightfully tender smoked beef brisket sandwich served until 4pm. By the time Supper rolls around, the kitchen hits its stride, sending out platters of golden chicken, smoky ribs and biscuits so flaky, you’ll start to wonder whose grandma is out back cutting them out with a ball jar.

▶ Khong River House
1661 Meridian Avenue, South Beach 305.763.8147
Creating a unique fusion of regional Asian fare, Khong River House brings all the flavors of the Mekong River to South Beach.
Southeast Asian tastes, ingredients and cooking techniques inform the menu that finds its roots in Thailand, Cambodia, Laos and Myanmar. Served in an artfully rustic dining loft located just off Lincoln Road Mall, the restaurant offers artfully crafted weekend brunches, hearty lunches and inspiring suppers seven days a week. Chef Sudarat Loasupho - affectionately known as "MaMa Pai" - leads an adept culinary team through the composition of Banh Mi sandwiches, noodle & rice dishes and one plate meals that are best shared with a table filled with foodie friends.

Joe's Stone Crab
11 Washington Avenue / South Beach / 305-673-0365
Stone crab season runs from October through May and this classic Miami Beach dining room serves the best crabs in town to a crowd more than willing to wait in line for a taste of the ocean's bounty. Much like celebrity Chef Anthony Bourdain, Joe's has No Reservations. While insiders debate about the loaded handshake that might transport savvy diners to the front of the line, we find it's best to visit at lunch or early evening to sample the coveted claws, crisp fried chicken, onion-filled Lyonnaise potatoes, steamy clam chowder and chilled Key Lime Pie that have made Joe's Stone Crab a South Beach landmark since 1913.

De Rodriguez Cuba on Ocean
101-B Ocean Drive / South Beach / 305-672-6624
Miami is filled with workmanlike renditions of Latin American cuisine from humble Cuban storefronts to tiny South American bistros. While the local ex-pat community may frown upon attempts to create upscale fusions of their native dishes, Chef Douglas Rodriguez elevates the simple to the sublime every night of the week at his eponymous restaurant De Rodriguez Cuba on Ocean. From sparkling ceviche to savory croquettes and empanadas, the essential home made quality of each offering remains intact while his clever flavor profiles take it to new heights. Enjoy the best of the Nuevo Latino scene including a heady sangria Sunday brunch at De Rodriguez at the Hilton Bentley Hotel.

Casa Tua
1700 James Avenue / South Beach / 305-673-1010
Secluded behind a dense hedgerow that surrounds a 1925-era palazzo in the heart of South Beach, Casa Tua feels like a posh private club on the Italian Riviera. The price of all this exclusivity makes this a special occasion destination, especially the private, second-level lounge that's so popular with celebrities and socialites. Escape the everyday at this upscale Italian restaurant with a wildly romantic garden terrace just steps from the South Beach scene.

Osteria del Teatro
1443 Washington Avenue / South Beach / 305-538-7850
Servers who know the ins-and-outs of running a dining room set the stage at this classic 25-year-old Miami Beach Temple of Italian cuisine perched on the edge of one of the most thumping dance clubs in the city. This ironic pairing of the old and the new captures what is
best about South Beach and what makes Osteria work. While the menu is a comprehensive collection of traditional pastas, seafood and meats, the daily specials posted on the blackboard make it difficult to bother reading any further.

**Prime One Twelve**
112 Ocean Drive / South Beach / 305-532-8112
This South Beach hot-spot enjoys a loyal local and international celebrity following and consistently dazzles with huge steaks, giant lobsters and decadent truffled macaroni and cheese served in a noisy see-and-be-scene dining room that crackles with excitement until midnight.

From Presidents to Pro Athletes, from Supermodels to Rap Stars, if it's happening in Miami it's happening at Prime One Twelve.

**Sardinia Ristorante**
1801 Purdy Avenue / South Beach / 305-531-2228
Miami Beach fairly groans with the weight of dozens of Italian restaurants, but regional Italian cuisine is a fairly new concept on these shores. Sardinia showcases the best of the tiny island's cookery with a menu that works seamlessly with Miami's own peculiar gastronomy and geography. House made flat breads and imported salumi and formaggi (cured meats and artisanal cheeses) pair deliciously with big-bodied wines. From salt-roasted branzino to succulent rosemary-scented roast baby pig, the chef's mastery of the wood-burning oven lends a rustic flair to each dish.

**The Forge Restaurant**
432 Arthur Godfrey Road (41st Street) / Miami Beach / 305-538-8533
While most Miami Beach restaurants have been around for very few years and strive toward whatever is new and trendy, the Forge offers a long-standing, traditional fine-dining experience at every touch point.
Valet parkers whisk away your car, dressy hosts escort your party, and formal captains oversee your table service. A futuristic enomatic wine bar and a newly renovated interior set the stage for Chef Christopher Lee's clever culinary riffs on classic, continental cuisine including lobster PBJs, prime steaks, and decadent desserts. Locals celebrate birthdays and anniversaries here and have since the 1930s.

—DownTown Miami—

Zuma
270 Biscayne Boulevard / Downtown / 305-577-0277
The Epic Hotel trumps the odds-makers scoring two top rated restaurants under a single roof as Zuma joins Chef Michael Reidt's Area 31 serving pristine fresh seafood to an adoring crowd.

With raw granite walls, pale wooden tables and a modern Japanese teahouse design, the interior soothes even as the sushi, sashimi and grilled items dazzle with artful presentations and bold flavors. Executive Chef Bjoern Weissgerber may indeed be German (with a side of Swiss), but he definitely understands the complexity and precision required to craft stunning Japanese plates with unique flavor combinations that make Zuma one of Miami's brand new heavy hitters!

Il Gabbiano
335 S. Biscayne Boulevard / Miami / 305-373-0063
Downtown Miami takes back the night at this pricey temple of classic Italian cuisine served overlooking the Bay by an old school, highly attentive wait staff. Offering gratis chunks of fragrant Reggiano Parmesano and just-made Fritti to temp your palate and ruin your diet, hosts Gino and Fernando Masci bring more than 25 years of service at New York's Il Mulino to this heavenly high-rise culinary destination. By the time you've sipped the last of your limoncello digestivo, you'll be fortified enough to face the dinner check.

NAOE
661 Brickell Key Drive / Downtown Miami / 305-947-6263
Fans of this storefront 17-seat Japanese restaurant where Chef Kevin Cory crafts perfect bento
boxes for reservations-only diners who pay rapt attention to the mastery of an artist doing what he does best will thrill to learn he is now moving to new digs on tony Brickell Key. Cory ventures to nearby marinas to secure the day’s fresh catch and airlifts the rest straight from Japan to fill out his daily menus. Every night’s meal is determined by the chef and served in an atmosphere of Zen-like simplicity at three sittings. After the last bento box is served, the chef slices perfect duets of sushi and sashimi for each guest until everyone is ready to go home and dream in fluent Japanese.

Orantique on the Mile
278 Miracle Mile / Coral Gables / 305-446-7710
Cindy Hutson’s "Cuisine of the Sun" is as bright and warm as a mythical Caribbean marketplace. Serving Bahamian black grouper in an orange liqueur or jerk-seasoned pork in a rum-guava glaze, the kitchen meets it’s match in the deliciously colorful dining room and terraced outdoor garden. Take your taste buds on an island holiday without leaving the cozy confines of Coral Gables.

—MidTown Miami—

Michael’s Genuine Food and Drink
130 NE 40th Street / Miami / 305-573-5550
Transforming the Design District from stuffy decorator showrooms to a dynamic nighttime destination, Michael Schwartz deserves the key to the city. If opening a successful restaurant with trendy small, medium and large-sized plates designed for pairing and sharing weren’t enough, the innovative chef managed to capture the imagination of New York Times restaurant critic Frank Bruni and every vacationing celebrity and super star chef passing through town as well. If you can get a reservation, run, don’t walk to MGFD. Create your own menu of beautifully prepared, locally sourced entrees and dazzling small plates at this hip MidTown bistro. Save room for dessert because pastry chef Hedy Goldsmith got the nod from James Beard this year too. While it might be awkward to order more than one of her sweet treats after dinner, her coffee cake, hand made poptarts and doughnuts are the best part of Sunday brunch.

Michy’s
6927 Biscayne Boulevard / Miami / 305-759-2001
James Beard Award Winning Chef Michelle Bernstein owns and operates this successful Biscayne Corridor restaurant with her husband David managing the dining room.

Together they create a quirky but casual gathering place for mid-Miami hipsters and knowing
foodies in an area that used to be our seedy red-light district. While parts of the neighborhood still feel sketchy, the restaurant is always crowded with fans of Bernstein's small plate presentations including crisp baby quail, grilled sweetbreads, truffled parmesan polenta and a fabulous strawberry shortcake or baked alaska for dessert. Portions are served in half of full orders to mix and match and sharing is definitely encouraged.

5132 Biscayne Boulevard / Miami / 305.758.9559
If ever there was a Miami restaurant the locals do not want anyone to talk about so they can still hope to score a table on a Saturday night, it is The Federal. Tucked away in a non-descript MidTown shopping center alongside a dry cleaner and a Dunkin Donuts, this innovative foodie hotspot takes inspiration from Michael's Genuine Food & Drink and then stirs in a healthy dose of youthful bravado to come up with frequently-changing menu items that make our tastebuds stand up and salute. Helmed by Chef Cesar Zapata, the standouts on our most recent visit include small plates like the Jar O'Duck (a clever riff on duck rillette paired with sweet potato and charred marshmallow fluff), Pig Wings (buffalo spiced pork shank with house made pickled veggies) and the Federal Lamb Burger topped with a fresh duck egg and serve on a pretzel bun baked at the restaurant’s brand new Acme Bake Shop which recently opened nearby.

—North—

Hiro's Yakko San
3881 Northeast 163rd Street / North Miami Beach / 305-947-0064
When the chefs around town finally call it a night, they head to this decidedly off-the-radar Japanese kitchen known for just-caught fish and small plates of exotic tapas crafted from the fresh offerings of the marketplace that change each day. Chef Hiro and his team enjoy cult status in a town of jaded foodies who appreciate their culinary skills and unstuffy presentations served until the wee hours to an in-the-know crowd. You may need a GPS to find the IntraCoastal Mall, but once you’ve tried Hiro’s, you'll be back!

Michael Mina's Bourbon Steak
19999 W Country Club Drive / Aventura / 786-279-6600
Our northernmost destination is worthy of a foodie’s pilgrimage if only to sample the crispy fries cooked in duck fat and served with a trio of house made sauces. The chef makes his own onion ketchup and barbecue dipping sauces that truly offer the taste of success. Mina is famous for his luxurious spins on modern American comfort food and diners can indeed take comfort in the chef's remarkable ability to create upscale lobster pot pies and truffle-speckled macaroni and cheese. All this goodness comes with a hefty price tag, but this 21st Century steakhouse really dazzles.
By Zagat Staff
October 28, 2013

With a stable of chefs that boast national recognition and the confluence of cultures that defines this town’s dining scene, Miami has some truly stellar restaurants. Presenting the very best of the best, our top restaurants in the city for food.
<table>
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<tr>
<th>Restaurant Name</th>
<th>Cuisine</th>
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<th>Food</th>
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