

PARK GROVE

THE

PRANK

ISSUE

SUMMER
TWENTY
FOURTEEN

DARA FRIEDMAN

ALONZO MOURNING

RACHEL FEINSTEIN

MARK HANDFORTH

LAURINDA SPEAR

RUBEN & ISABEL TOLEDO

REM KOOLHAAS

ENZO ANGILERI

SHOPEL SHERMAN

ARMANDO TESTA
BRESIA





OLD/ SOUL YOUNG HEART

WORDS

Dr. Paul George, Ph.D.

A little more than a century ago, Greater Miami was a vast wilderness with small clusters of hardy settlers living along the shores of Biscayne Bay. One of those communities was Coconut Grove, which, since the late nineteenth century, has enjoyed a reputation as south Florida's most attractive, dynamic and independent-minded community. Its natural setting is unrivaled, for Coconut Grove looks out from behind lush subtropical foliage toward the turquoise waters of the Bay. The province of Tequesta Indians until recent centuries, Coconut Grove was, by the early nineteenth century, a favorite stop for mariners attracted to the bubbling fresh water springs on its waterfront. After the Cape Florida Lighthouse opened in 1825, light keepers and their assistants became frequent visitors to Coconut Grove. Wreckers or salvagers of disabled ships also visited the area.

By the middle decades of the nineteenth century, Coconut Grove's first known permanent residents, Edmund ("Ned") and Ann Beasley, lived along its bay front in the area around today's Barnacle State Park. When Ned died, Ann rented a portion of their property to Dr. Horace Porter, a onetime Union surgeon. Porter applied for a U.S. Post Office for the area in 1873, calling it Cocoonut Grove (sic) after viewing a couple of nearby Coconut Palm trees! Soon after, Porter left the area and the post office was quickly forgotten.

During the 1870s, other settlers, lured by the prospect of free land through federal homestead laws, entered the region. Most important of the settlers in Coconut Grove were the Pent and Frow families, who hailed from the Bahamas. "Jolly" Jack Peacock, keeper of the House of Refuge for shipwrecked mariners on today's Miami Beach, was another prominent resident of the Grove. Indeed, the settlement was sometimes called "Jack's Bight" for him as well as its curved shoreline.

In the late 1870s, Jack Peacock convinced his brother Charles and his family to leave England for the wilds of southeast Florida. At the same time, Ralph Munroe, an accomplished sailboat designer from Staten Island, came to Miami on a sailing vacation. Munroe met many of the people living on the bay, including the Peacocks, with whom he became friends.

IN 1917, THE U.S. NAVY BUILT ONE OF THE NATION'S FIRST NAVAL AIR STATIONS.

It was Munroe who suggested to his British friends that they open a guest house in the area for its ever-growing number of visitors. The Peacocks opened the Bay View Inn, a simple wood frame structure, in 1882 in today's Peacock Park. It was the first "hotel" in the area. Some of the Inn's early staffers were black Bahamians who created their own settlement along Charles Avenue.

In the late 1880s, Ralph Munroe discovered Porter's post office from a postal map at the Fowey Rocks Lighthouse. When he informed his neighbors of this discovery, the post office was reopened and Coconut Grove acquired its enduring name. In the meantime, the number of people visiting the Bay

View House grew to include a motley collection of eccentrics and creative types, including titled counts, writers, naturalists, and even the son of famed writer, Harriett Beecher Stowe. Many less notable Coconut Grove residents labored as farmers in areas of the Grove west of the settled bay front region.

Soon the Peacocks had enlarged their facility to accommodate the increased number of visitors and renamed it the Peacock Inn. It served as the community center. Enthralled with the natural splendors of Coconut Grove, many of its visitors decided to build homes in the area.





By 1890, Coconut Grove claimed more than one hundred residents ranking it among the largest settlements on the southeast Florida mainland. By then, those institutions associated with maturing communities began to appear. The Biscayne Bay Yacht Club opened in 1887 following a Washington Birthday sailing regatta. In the same year, Isabella Peacock began conducting Sunday school classes in a building constructed for that purpose. In 1889, this structure hosted the first public school in the county. The Sunday school, moreover, helped spawn the first church, today's Plymouth Congregational Church, where blacks and whites, for a while, worshipped together.

Flora McFarlane, the first woman homesteader and school teacher in the area, founded the Housekeeper's Club (today's Woman's Club of Coconut Grove) in 1891 with the goal of "community uplift," which it achieved through fundraisers that

paid for amenities in the community. The fame of the Housekeeper's Club spread quickly. Within one year of its inception, Harper's Magazine, a major national publication, profiled the club. The Pine Needles Club, consisting of the young women of the community, was organized in 1895. Its members established the first library.

The area's fortunes changed dramatically in 1896 after Henry M. Flagler's Florida East Coast Railway steamed into Miami. Soon hundreds of new settlers were pouring into Dade County. Coconut Grove residents viewed the area's quickening development with concern for they knew that its pristine environment and casual lifestyle would suffer accordingly.

In the early 1900s, several wealthy and accomplished visitors built splendid homes on or near Coconut Grove's bay front, thereby creating a "millionaire's row." After the railroad crossed the Miami River



and moved south at the outset of the 1900s, Coconut Grove gained new importance as a farming community, since produce markets became more readily accessible.

America's entry into World War I in 1917 ushered in a new era for Coconut Grove as the U.S. Navy built one of the nation's first naval air stations on Dinner Key, formerly an island favored by picnickers. More than 1,000 aspiring aviators trained there. In 1919, Coconut Grove incorporated as a town and, in the process, dropped the "a" from "Coconut." The Grove remained a town for just six years, after which the onrushing City of Miami, in the midst of a great real estate boom, annexed it despite strong opposition from Grove residents.

In the meantime, the old naval air station site became host to Pan American Airways in 1929. The world's preeminent airline, Pan American maintained a seaplane base there through World War II. After

the war, the Dinner Key Auditorium opened on part of the site of the old air base. The facility, recently razed, served a wide variety of roles, hosting musical concerts and sets for a popular television show. Ironically, Coconut Grove also became the center of Miami's tumultuous politics after city hall relocated in 1954 from downtown to Dinner Key.

In the middle and latter decades of the twentieth century, Coconut Grove maintained many elements of its unique identity while continuing to serve as a welcoming venue for creative types. It was home to the writer and environmentalist, Marjory Stoneman Douglas, and author historian Helen Muir, who both lived on the quaint tree-shaded Stewart Avenue. Hervy Allen, the best selling author of the path breaking Anthony Adverse, and a prominent biographer, lived in the Grove, while the great playwright, Tennessee Williams, who resided in Key West, kept an apartment in



Coconut Grove near the Coconut Grove Playhouse, which presented his scintillating plays. America's poet laureate, Robert Frost, who resided in South Miami over many winters, was a frequent visitor to Coconut Grove, and was especially fond of the barbecue fare served in an outdoor venue near today's Mayfair Hotel. The roster of musical artists performing in Coconut Grove in the 1960s and 1970s included Donovan, Joni Mitchell, and Jimmy Buffet. A favorite venue for them was the Gaslight Inn on Grand Avenue near the community's center.

The Coconut Grove Playhouse, a converted movie theater, which began featuring live stage performances in 1956, with the presentation of Samuel Beckett's "Waiting for Godot," added much to the creativity and hipness of the Grove. Many of America's most notable performers over the past sixty years, from Tallulah Bankhead to Kathleen Turner, appeared there. In the early 1960s, the Playhouse presented "Irma La Duce." To generate more publicity for the play, theater officials invited the community's artists to exhibit their works in an area along the east side of Main Highway across from the Playhouse (in a Paris Left Bank ambiance) across from the theater. Large crowds greeted this exhibition, thus catalyzing the beginning of the Coconut Grove Art Festival, the largest outdoor event of its kind in the Southern United States. While the Playhouse has been closed for the past eight years, a recent arrangement between the State of Florida, Florida International University and other entities promises to pave the way for its reopening.

Coconut Grove also flourished as the seat of South Florida's Bohemian life with its coffee houses, boutique art galleries and a popular gathering place in Peacock Park, which drew beatniks and hippies. Eccentrics gravitated to the Grove, paving the way for huge, costumed Halloween street parties, the annual Bed Race, and the celebrated King Mango Strut, which began in the early 1980s, and spoofs annually those politicians and others whose foibles make for splendid satire. With its parades, art festival and parties, Coconut Grove remains a celebratory neighborhood.

Quirky stores were also always a part of the Grove's charm. The I Ching store, standing where Cocowalk rests today, featured a bewildering array of Chinese memorabilia, while The Joint was a hip clothing store with its tie dyed shirts and jeans. Across the street from The Joint, at the corner of Main Highway and Fuller Street in the onetime home of the Coconut Grove Bank, stood, in the late 1960s, an experimental laboratory, operated by Dr. John Lilly, an associate of Dr. Timothy Leary, the guru of LSD. Lilly's "laboratory" featured two tanks containing porpoises, who were experimental subjects in the scientist's attempt to gauge the impact of noise on their psyches.

The wood frame buildings on the ridge overlooking South Bayshore Drive gave way by the 1970s to high rise condominiums. While Mayfair and Cocowalk have replaced many of the businesses dotting McFarlane, Grand, and Main Highway, it was the Grove's uniqueness—along with its tolerance of a wide array of viewpoints and lifestyles—that catalyzed these changes. Even as Coconut Grove evolves, it maintains an ambiance and a vibrant spirit unlike that of any other community in southeast Florida.

– PG



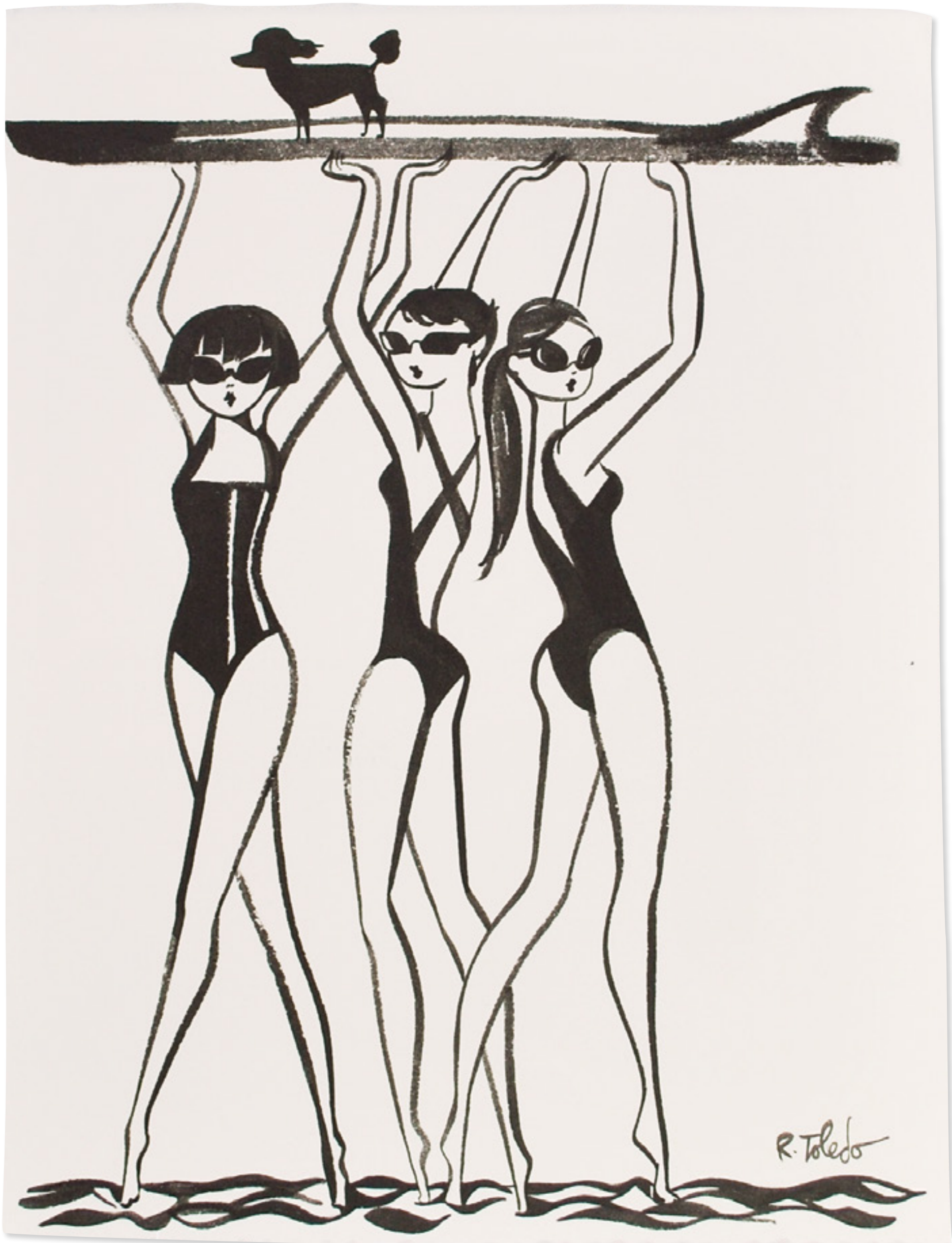
PORTRAIT *Richard Phibbs*

ISLE

WORDS *Julie Baumgardner*

MAN

ARTIST & FASHION DESIGNER, RUBEN & ISABEL TOLEDO



If modern technology doesn't suffice as proof that the old adage, "no man is an island" is, well, old, then illustrator Ruben Toledo can eagerly fill in those gaps. "Places bound by water, where the land meets the sea, is sacred ground," the Cuban-born artist says, "Anyone lucky enough to live in a spot like that has a responsibility to care for it deeply." Good thing then that Toledo currently resides in Manhattan, a place he loves "because it is an island. I like to be floating in water—all that liquid does something magical to the atmosphere!" But in fact, that island mentality didn't emerge from his current place of residence, but rather sprang from a time when Toledo first arrived in the United States in 1967 to Miami. Like so many of his fellow Cubans seeking political asylum from Fidel Castro, "the Freedom Tower is so loaded with powerful memories for most of us who passed through those doors and lived inside until we found a place to live in the USA," he says.

While Toledo eventually landed up in New Jersey for his adolescence, the Freedom Tower reappeared as a significant event in Toledo's life. In 2012, Toledo—along with his wife, best friend and partner in creative crime, Isabel—was invited by the building's owner, David Martin, to stage a 30 year retrospective of his cartoons, watercolors, fashion illustrations, and even a closet full of dresses designed for First Lady Michelle Obama that the design duo devised.

WE FIRST VISITED COCONUT GROVE IN THE LATE '70S, IT WAS AN ARTIST'S DREAM.

Isabel Toledo is the well-known fashion maestro who has sat at the helm of her own independent label of diaphanous designs (she even just launched a collection for Lane Bryant, as a political statement that women all sizes have a right to beautiful clothes) for 30 years as well. "I learned everything I know about the cross pollination of fashion and art from Isabel," offers Ruben, "Her sensitivity and vision always inspires me to think longer, feel deeper, and try more intensely to reach new places."

As famously two peas in a pod, Toledo too possesses an irreproachable imagination—one that caught the attention of Martin again for when his real estate development firm, Terra Group, moved forward with reinvigorating the legendary neighborhood, Coconut Grove. "It is a legendary place in my mind," Toledo says of the area, "the south eastern sister of Haight Ashbury." Indeed, Coconut Grove first popped into the American leisurely mindset in the 1920s as an enclave for the wealthy, but by the 1960s it had transformed into a place for the Swinging '60s to be a bit sultrier. This "poetic, bohemian tropical splendor," as Toledo puts it, never lost its appeal, even when Miami's spotlight moved north to South Beach and Bal Harbor. But, "you can't separate the spirit of a place—its past and its memories—from the central core," he continues, and "when we (both my wife and I) first visited Coconut Grove in the late '70s, it was an artist's dream."

Life has a way of working out that now Toledo has teamed up with Martin to lend his figurative hand to the aesthetics of his new OMA/Rem Koolhaas-designed development Park Grove, which will sit on the bay and include three residential towers, a state-of-the art amenity center and the new Coconut Grove Bank building. Toledo's creation will be the first sight the neighborhood will see—his fanciful figures are sprawled across an 8-foot high art fence that will surround the property, which breaks ground in 2015. "I like to take on projects that are three dimensional," the artist says, "it allows me to create a past, a present, and a future—one that can keep evolving as it grows organically like the lush tropical foliage." In true Proustian fashion, Toledo's schema for the fence was "all inspired by the place and people from my memory." As "joy is my compass," Toledo proffers, it was rather fitting that he was eager to inspire memory making in those who visit Coconut Grove too—in turn, he painted a point of interest map with local sites and historically important locations in the town. "I never pass up the opportunity to enjoy myself and if I can cause joy in others...bliss!" he exclaims.

Underneath Toledo's effervescence, however, flourishes seriousness to the artistic pursuit. "According to my mother I could draw before I could talk," he shares, "I never had the burden of thinking about what I wanted to be when I grew up. I did not have to separate how I think from what I did or what I was." Lately that gift has been exercised on the Broadway stage, as Toledo, alongside Isabel, designed the Jazz Age musical "After Midnight," for which Isabel received a Tony Award nomination. Later this year, luxury house



Louis Vuitton will release a box set of prints as part of its esteemed L'Espace art program, which so far includes commissions from artists as diverse as James Turrell to Eko Nugroho, even Daniel Arsham and Ugo Rondinone. "Art is a very ancient and universal language that crosses borders and time," he says, "art is as diverse as all of humanity, and as complex and mysterious as we humans are." Toledo, whose work also portrays people, is socially minded and known throughout the world as a perfect host. "My wife and I have lived and worked in the same space for a million years," he says of his Midtown Manhattan house and studio, "so it has the echo of everything and everyone who has ever been there." Woody Allen's Melinda Melinda was filmed in their house, as were private performances by Bette Midler, Twyla Tharp, Tommy Tune, KD Lang—and all this doesn't include the couple's famous soirees for which New York goes wild to secure an invite. "We are lucky to know and be surrounded by places that seem to have a special magnet that attracts like minded people to it," Toledo reflects. "Manhattan is one such place. Coconut Grove casts a similar powerful spell." When pressed why? "The way it is buffered and protected by the lushness of a tropical paradise," he reveals. "But it also has the best collection of eccentrically colored, ceramic-tiled bathrooms anywhere in America."

-JB

PHOTOGRAPHY

Jason Schmidt





Like the lush foliage itself, Coconut Grove is host to many varieties of inhabitants, memorable and accomplished residents whose talents make this one of Miami's most vital neighborhoods. Here, we salute a few of the incredible people who give the Grove its flair.

PHOTOGRAPHY
Simon Watson

MAKE UP
Evelyn Montes
using MAC Cosmetics

IN GOOD

COMPANY

Meet some of the Grove's most notable neighbours.

CHARLIE CINNAMON

PR LEGEND, GROVE RESIDENT

It's not an exaggeration to call press agent extraordinaire Charlie Cinnamon a true Miami legend. After all, with a local career stretching back to the '50s, he is a pioneering architect of the city's arts and charity scenes, working with organizations from the Coconut Grove Playhouse to the Miami City Ballet, the Concert Association of Florida to the Arsht Center. The creator of the Coconut Grove Arts Festival—which he originally conceived as a public relations event to promote the Playhouse's production of *Irma la Douce*—Cinnamon has lived in the neighborhood for decades, calling it “the best of all worlds.”

“I moved there to be near the Playhouse when I began to work for them. It was an incredible village in the '60s and '70s, very bohemian, with artists doing great work in a laid-back environment. The Grove was and is a beautiful place to live, and then of course it was very hippie-oriented. Congenial, lovely, fun and very private, a world unto itself, just as it is now. It really hasn't changed much, and my little cottage is a paradise away from everything. Everyone here is doing important things somewhere, but nobody goes around acting like a big shot. It's just very friendly and warm, with people walking their dogs amidst the lush foliage.”





BERNICE STEINBAUM

ART GALLERY OWNER, GROVE RESIDENT

For more than two decades, Bernice Steinbaum ran one of Manhattan's most high-profile galleries, renowned for its edgy and provocative stable of artists, including Faith Ringgold and Miriam Schapiro. In 2000, she moved to Miami and opened a two-story gallery on North Miami Avenue, which she operated for another dozen years, showcasing such acclaimed local talents as Edouard Duval-Carrié and Karen Rifas. But though she chose to set up shop near the Design District and the area's burgeoning art scene, she preferred to take up residence in leafy, lush Coconut Grove. Today, she remains active in Miami's cultural world, consulting with galleries, connecting artists and bringing her patented bold outlook to everything she surveys.

"I moved to Coconut Grove because of the trees, the dog park and the proximity to everything Miami has to offer. The Grove is a place where an urban dweller can live without feeling like they are in the center of the 'verve,' so to speak.

My favorite activity is to walk to Fresh Market, which is about a mile from my house. It's the only time that I wear flat shoes and not high-heels.

When people ask me about Miami's status as an arts capital, I always say Rome wasn't built in a day. But I'm currently fascinated with art that deals with recycling, technology and the environment in order to save the planet for future generations. My next big challenge is finding a partner who is as passionate about the art as I am."

JOEL HOFFMAN

EXECUTIVE DIRECTOR VIZCAYA MUSEUM & GARDENS, GROVE RESIDENT

In a neighborhood with so many examples of beauty, chief among them—architecturally, at least—is Vizcaya Museum and Gardens. Built by International Harvester heir James Deering, the villa—constructed over a period of eight years, beginning in 1914—is an Italianate masterpiece positioned on the edge of Biscayne Bay. Surrounded by magnificent formal gardens and bordered by a native hammock, the property has been called “the Hearst Castle of the East.” After Deering’s death in 1925, the estate was inherited by his nieces; in 1952, Dade County acquired the villa and gardens for \$1 million. Today, Vizcaya Museum and Gardens is one of Miami’s cultural treasures. Executive director Joel Hoffman, a Yale graduate who previously held posts at the Brooklyn Museum and Miami Beach’s Wolfsonian, has been overseeing operations at the Coconut Grove landmark for a decade.

“People who come to Vizcaya are always struck by the incredible combination of architecture, formal gardens, and interior design in an extraordinary subtropical environment. It’s a starting point for the city, not only in its physical sense but also in terms of Miami’s modern social history.

In a time when many of his peers were building estates in more settled seasonal enclaves such as Palm Beach and Newport, James Deering was a pioneer in choosing Coconut Grove to construct such a massively scaled project. You can get a real sense of the original size of the property by observing the coral-colored exterior walls that run along South Miami Avenue and Bayshore Drive, and now encompass Mercy Hospital and the Miami Archdiocese. He was unique in that he chose young talent to design it, people who went on to participate in the creation of Coral Gables and had an interest in the development of architecture in Miami.

We are always expanding on strategic improvements to make Vizcaya an authentic and strong place to visit and help people enjoy this remarkable community asset. We are also in the midst of plans to make Vizcaya Village across the road an amazing city resource, with urban agriculture experiences and pedestrian and bicycling opportunities on the edge of downtown. Our goal is to create something pretty spectacular that will enhance and complement the incredible fantasy of the main house itself.”



ALONZO MOURNING

MIAMI HEAT BASKETBALL ICON, GROVE RESIDENT

Basketball icon Alonzo Mourning has become as known for his off-court charitable and civic efforts as he is for his incredible career, which reached a peak with his 2006 NBA championship with the Miami Heat. A longtime Coconut Grove resident, he and his wife, Tracy, oversee the Mourning Family Foundation, which helps the development of children and raises money and awareness for socioeconomically challenged communities.

"I just love the vibe and history of the Grove. You feel like you're in a tropical paradise here. The Coconut Grove Arts Festival is great, and the parks are amazing. The neighborhood balances its homey family atmosphere with the right touch of tourism.

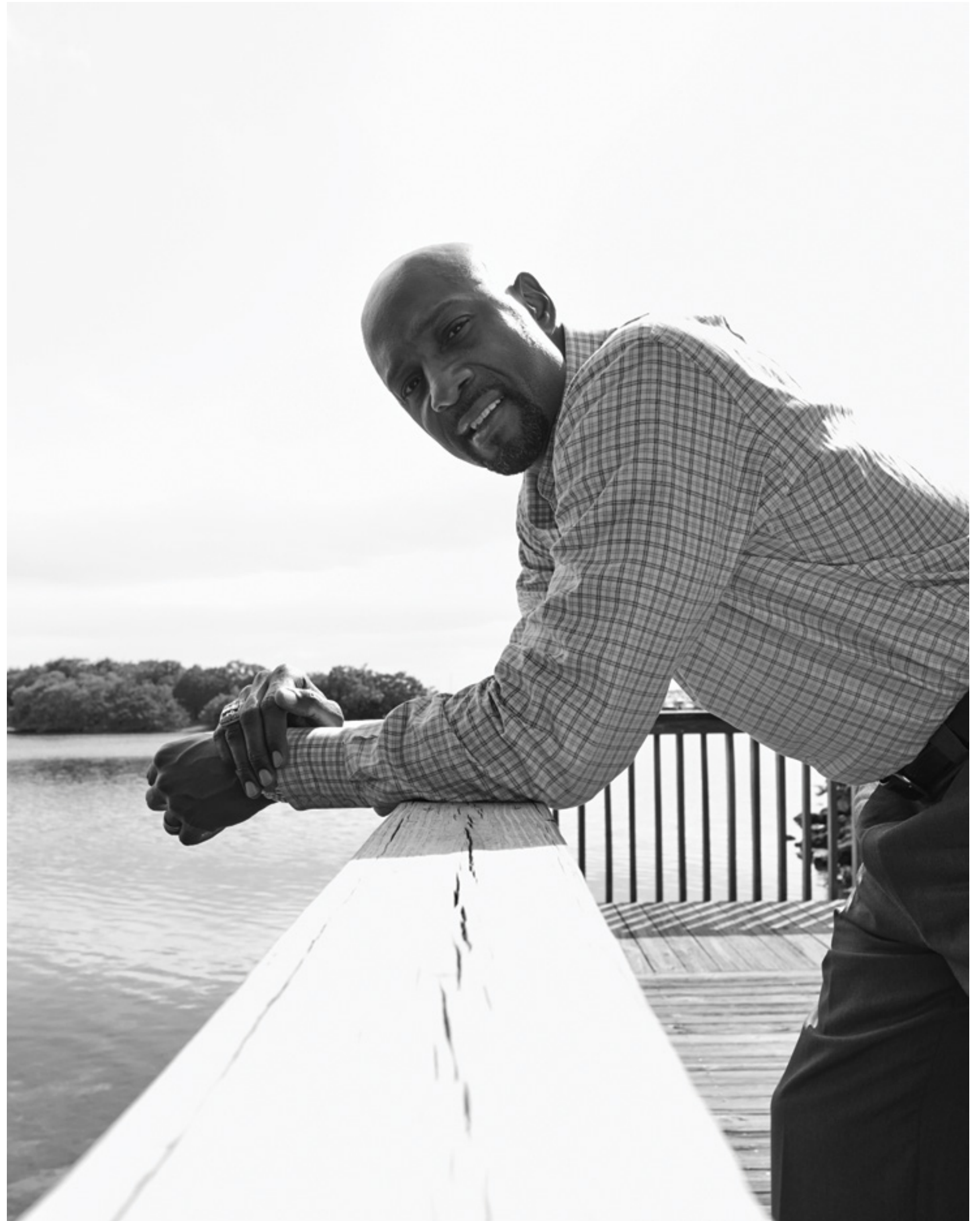
The fact that this winter saw snow in every state except here and Hawaii makes Miami extremely attractive. People want to spend more time in a tropical environment, and that will stimulate even more growth. The market is skyrocketing.

Still, when you think about the country as a whole and the direction it's going in, by 2025 they are expecting minorities to be the majority, and you can see that with the Hispanic community here growing rapidly.

I believe the antidote for any type of poverty is a world-class education system, and our organization tries to provide the resources necessary to tackle the cycle of illiteracy that's affecting our young people.

As a sports town Miami is unrivaled. Soccer is getting a lot of attention, and that's the fastest-growing sport in the world. Of course this is originally a football town, and the Dolphins and UM are superlative teams that still have cult followings. Then the Heat created an incredible buzz around basketball here, and outside of that you have the Marlins and the Panthers. With all of the sports franchises here and the cultural environment, there's something for everybody to enjoy.

I expect the Grove to continue to be a place where affluent people will want to gravitate. They'll figure out ways to establish residence here because of our lack of state tax—people from New York and Philly and D.C. can save eight to ten percent in taxes. Factor in the tropical environment and our great private schools, and this will always be a thriving community."





ALI CODINA

FILM DIRECTOR • GROVE RESIDENT

Director Alexandra Codina garnered entertainment industry buzz for her 2009 film, *Monica & David*—a portrait of a married couple with Down syndrome—which won the Best Documentary Award at New York’s Tribeca Film Festival. A Miami native and three-year resident of the Grove, she is currently editing her latest work, a short about a 96-year-old farmer, and considering ideas for her next feature.

I was always attracted to the neighborhood’s wild canopy and beautiful chaos.

“I have dreamed about living in Coconut Grove since I was a little girl growing up in Coral Gables. I was always attracted to the neighborhood’s wild canopy and beautiful chaos. And for someone who didn’t get to live through the explosive, revolutionary times of the ’60s and ’70s, the Grove was a living

example of what had transpired decades before. I found this so romantic and related to that spirit.

I’ve lately become very involved in the Coconut Grove Cares Barnyard community center, in the West Grove. People often focus only on the more affluent part of the neighborhood, but I’m attracted to the entire community, and love doing advocacy work for it. It’s our responsibility as a group to work with one another; we can’t ignore this part of the neighborhood and need to be instrumental in its development. I’m noticing a lot of young families moving to the neighborhood because of its convenience and location, but many of my neighbors have been living here for decades. Change comes slowly to the Grove because once you fall in love with it you don’t want to leave. Evolution happens slowly.

My favorite moments here are in the morning or late afternoon with my year-old son. We open the gate and have one casual interaction after another with our neighbors. Everyone’s out walking the dog or children in strollers, and we have lovely encounters with them.”



MARK HANDFORTH & DARA FRIEDMAN

ARTISTS, GROVE RESIDENTS

Though their work is exhibited and acclaimed throughout the world, artists Dara Friedman and Mark Handforth have made Coconut Grove their base of operations, living and working in a splendid house surrounded by the neighborhood's verdant foliage. Born in Germany, Friedman has been residing in Miami since the '90s, and exhibiting internationally since 1993. Creating experimental films that deconstruct and explore the nature of the individual through movement and composition, she will show her latest work, *Play*, this year at Los Angeles' Hammer Museum and Detroit's Museum of Contemporary Art.

Thank God for Coconut Grove, really. It's the most grown-up and mature part of the city.

Her husband, Handforth, was born in Hong Kong, raised in London, and moved to Miami in 1992. His witty, pop-infused sculptures have been

installed throughout the world, and are in the permanent collections of the Whitney Museum, the Dallas Museum of Art, and Miami's Rubell Family Collection and MoCA, among many others. They are both represented by New York's Gavin Brown's Enterprise gallery. Here, Friedman shares her thoughts on Coconut Grove:

"It's really one of the most beautiful places in the world, a completely gorgeous tropical hardwood hammock that has a micro-climate, making it usually 10 degrees cooler than the rest of Miami.

Thank God for Coconut Grove, really. It's the most grown-up and mature part of the city, with a community of activists who know what is important to preserve and believe in. It's not transient; people live here a long time. They don't come and go.

And when you understand the geography of the city you can see why people settled here in the first place: It's on a ridge, the high road where everyone first landed sailing in from over the bay. It's important to view Miami from its history forward, instead of merely from development on. People always came to the Grove to chime in with nature. They didn't want to control it, they wanted to be with it. A perfect day for me is simply not having to leave my garden."

BERNARDO FORT-BRESCIA & LAURINDA SPEAR

ARQUITECTONICA FOUNDERS, GROVE RESIDENTS

More than any other architectural firm, Arquitectonica is Miami's ambassador to the world, reflecting the city's cosmopolitan, bold and graphic sophistication. Founded in 1977 by Bernardo Fort-Brescia and Laurinda Spear, Arquitectonica has designed some of Miami's most iconic structures, including Brickell's Atlantis Condominium and downtown's American Airlines Arena, as well as signature buildings throughout the world, from major hotels in New York and Las Vegas to the Mall of Asia in the Philippines and an 83-story development in Abu Dhabi. Headquartered in Coconut Grove, where the couple also live, the firm is working with Rem Koolhaas' Office for Metropolitan Architecture on the new Park Grove development. "More than most neighborhoods in Miami, Coconut Grove is a place for people who actually live and work here. It is the epicenter for all the really good schools, which makes it a very youthful place, with a lot of families and kids. People in the Grove are very interested in education.

And it has more access to water than anywhere in the city, even Miami Beach. It's a huge sailing center, hosting teams from around the world. The county's two premier sailing clubs are here: the Coral Reef Yacht Club and the Biscayne Bay Yacht Club. Water is a very important factor here, as well as the vegetation. It's one of few areas of Miami where untamed vegetation grows, and that's why people are so attracted to it.

The new buildings being constructed should bring an influx of erudite residents, which would add something culturally to the Grove. After all, Art Basel has never made it to the neighborhood, but maybe it would if we have the right audience for it.

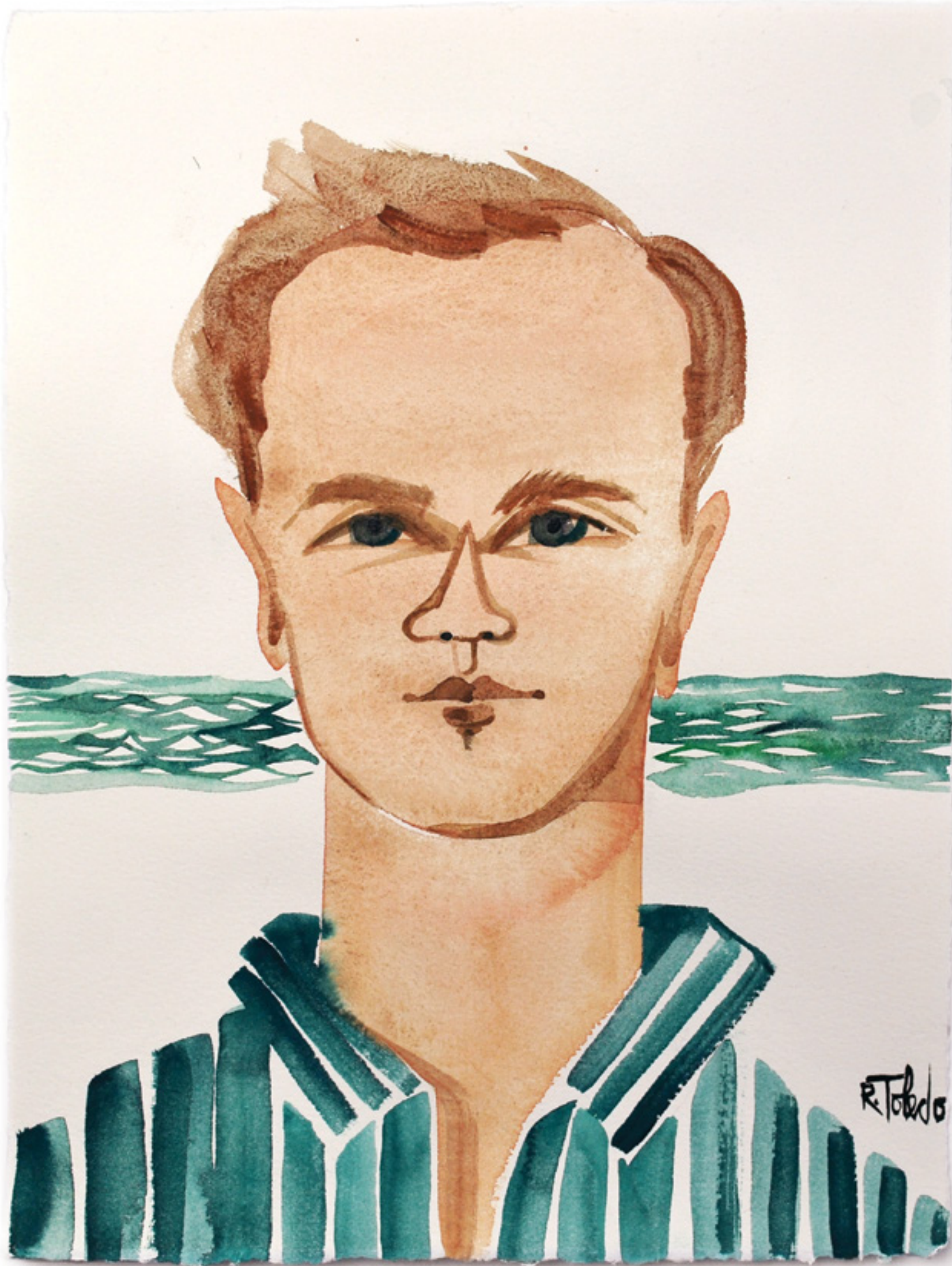
When we arrived in the Grove 30 years ago, the Mayfair was a Winn-Dixie with a parking lot. The Grove has urbanized in a positive way, and the new generation of buildings will hopefully extinguish the rest of the asphalt surfaces and consolidate as an urban village with real streets activated by shops, restaurants and cafes.

The Grove's plants rule over people, & the buildings are carefree and individual.

The Grove is the only truly tropical neighborhood in the city. The Grove's plants rule over people, and the buildings are carefree and individual. The unplanned, informal feeling of the Grove is partly due to its diverse architecture from many periods and partly because of the clash of street geometries. It's the only neighborhood in Miami with triangular and odd-shaped lots, not your typical American perfect grid. The street plan is rebellious.

Park Grove finally removes asphalt and replaces it with green. It binds residents into the heart of the Grove, which will make the businesses in the village center thrive. It is the missing piece of the Grove waterfront, and finally brings the village core to the new park and the water."





Emmett Moore
ARTIST AND DESIGNER

HOME GROWN

GROVE SCHOOLS PRODUCE SOME CHARACTERS

With commissions installed throughout the city's major cultural institutions, from the Bass Museum to Miami International Airport, 25-year-old wunderkind Emmett Moore, alternately referred to as an artist or a designer, has already established his status as a major force in Miami's creative scene. The recurring themes that emerge in his work, however, reveal that Miami has been a major force in inspiring his work.

Your portfolio spans everything from installation to furniture to interiors. At a party, then, are you more likely to introduce yourself as an artist or a designer? It all depends on who I'm talking to. I work at the intersection of art and design, so a lot of times I'll say I'm a furniture designer, or sometimes I'll say I'm an artist and my focus is functionality, or I'll say that design is my medium rather than design is my work. If you had asked me 10 years ago, I would've thought I was going to be a painter. As things progressed, my paintings led to sculptures, and my sculptures led to functional forms. Painting is a distant thing for me, but it's totally relevant to what I do now.

Having lived in Miami all your life, do you see its influence creeping into the work that you do? How has the city informed your mission as an artist? I didn't even realize it had such a big effect on me until I went away to school. As a freshman, I was always the kid working in pastel colors, and the other kids made fun of me for being from Miami. My goal is to react to my surroundings, to interpret it and push it forward. A lot of what I do is invention based on the history of art and design. Since design is my medium, I try to have everything I produce be tailored to that specific concept; if there's a location involved, Miami or otherwise, then it's inherent to the work, whether that's in regards to the material, the color, or outward appearance.

Is your practice intrinsically tied then to where you live now?

I live in a Haitian neighborhood where I can eat Caribbean food and interact with my neighbors. I thought about moving to Brooklyn, but I just knew that I couldn't have as much space, especially starting out. I need a big studio. I thought that if I go back to Miami, I can have everything I want. I can go sailing if I want. My Bass Museum installation, I wouldn't have conceptualized that in Brooklyn. You need to have the mental space to make things on that scale, 10 by 16 feet or so.

What was Coconut Grove's role in your formation as an artist?

I went to elementary school there, and I still keep my sailboat there. It was great as a kid; you would go over to a friend's house and suddenly you were in the rainforest—with a pool. The most interesting people in Miami were the old hippies and old sailors. They had the greatest stories. I played pool with a Vietnam vet regularly, and I knew he wouldn't function in regular society, but he liked to play pool and he liked to sail. In retrospect, an old man and a 15-year-old kid was weird, but he gave me a car. When I met him, I was in middle school, and by the time I was a senior in high school, I was such good friends with him. I told him I got into college, and he told me he had a present for me. He handed me the keys to a '92 Honda Civic. It was a beater. It was in real bad shape. A friend had given it to him, and he didn't know how to drive (he lived on a sailboat). He said, "You're going to need a car in Rhode Island, right?" And I did, so I took it to college with me.

Rachel Feinstein has long used her considerable talents to riff on some of the more opulent moments in western art history. Her wood, steel, wire, and resin sculptures have infused Baroque-era muscle-bound saints with an abstract cutout aesthetic; her paintings, pastels, and other constructions evoke the motion and decadence of the Rococo era's over-the-top curves. As such, the Miami native (who lives and works in New York with her three children and her husband, painter John Currin) credits the unique palettes, architectural stylings, and geographical circumstances of her upbringing with shaping her aesthetic vision and artistic goals. Feinstein explains as she prepared for, "Folly," her spring/summer 2014 exhibition of new monumental sculptures in New York's Madison Square Park.

How did growing up in Miami shape your aesthetic and influence your work?

Now that I'm 42 and I have kids, I definitely think your formation is your childhood framework and your weird idea of what reality is when you're a kid. And if you're a visual person, you either continue on in the same visual aesthetic that you grew up with and make it even more grandiose, or you rebel against it entirely. I've continued and made it a really ridiculous notion of what it is. I'm really interested in the idea of fantasy and reality. And I think Florida is very much about that.

How would you describe your exposure to art and design down there when you were growing up?

My grandmother was an artist and she took me to painting lessons in Coconut Grove when I was around 11. She also took me to museum shows at the Florida International University. They had a sculpture show there in the late-80s with work by Kiki Smith and Sylvie Fleury. That was eye-opening for me. My grandmother was classically trained and I thought if you're going to be an artist, you would make things that look like Rodin or Mary Cassatt. I had no idea what was happening in the world, then I saw this show and Sylvie Fleury making artwork that was just shopping bags. I was completely wowed.

What about your parents—did they expose you to a lot of art as a kid?

My parents weren't really aesthetic at all. But my dad is a doctor and we went to Disneyworld all the time for medical conventions. I knew all the secret little doors that staff would go down when they were done with their shift and of course, there was the Neuschwanstein Castle, which was actually based on this fantasy of Bavaria. I also didn't grow up with

friends having minimal Phillip Johnson-style houses at all. A Mediterranean style villa with big thick green vines growing all over it is my idea of a house in Miami, which is based on a Spanish-style villa or a French villa. So I think that the old Europe thing comes from all of that.

I adore the deep art-historical roots that are present in so much of your work. What are some of the specific sources you've embraced?

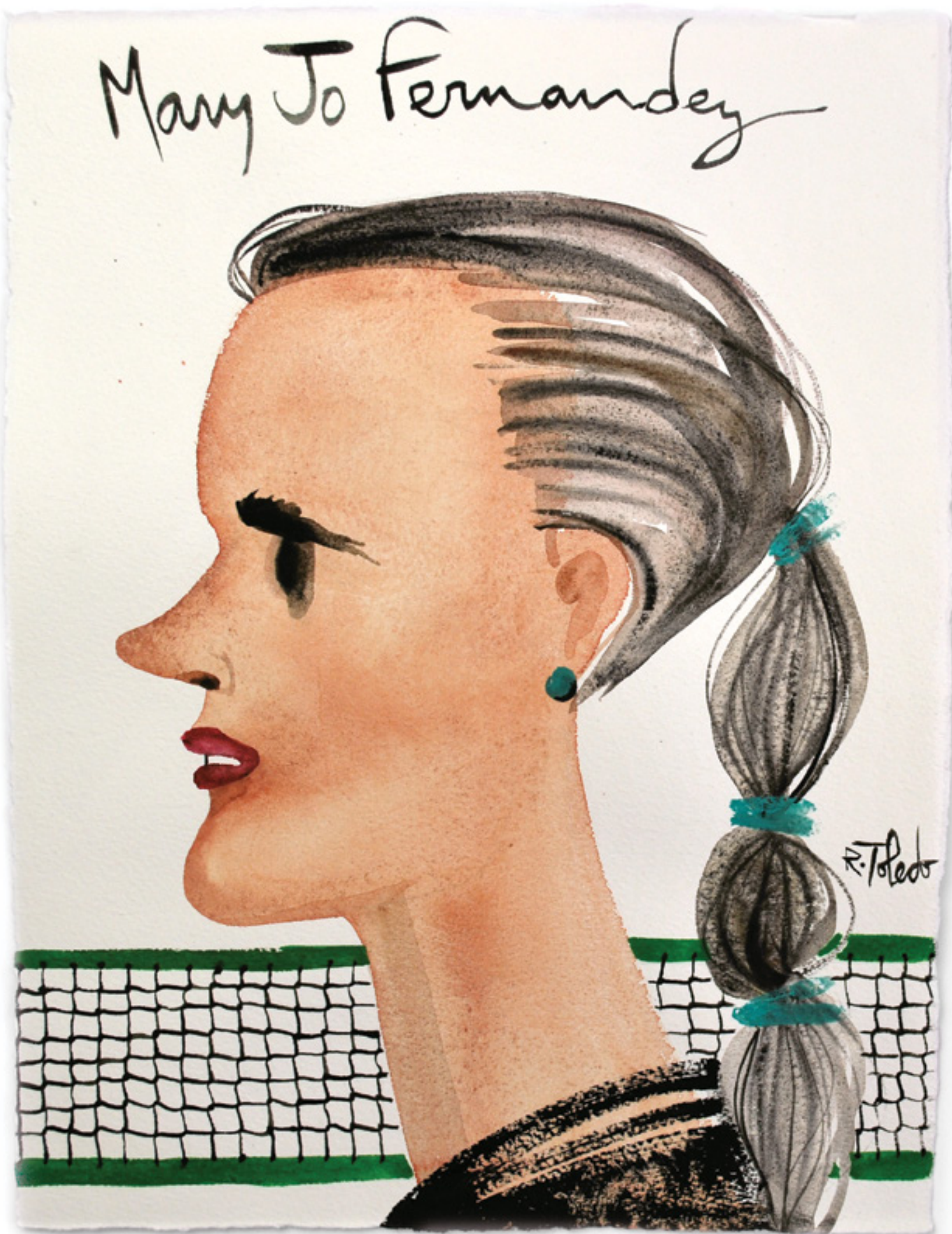
For years, a starting point in my work was with these little porcelain figurines that I loved that came out of this place called Nymphenburg. They were just so beautiful and they were so small and a lot of them would have ruins behind them—a ruined wall or a ruined fountain. I started thinking about why they did that. It looked like it was a civilization that came before them. And I got into the idea that these people were living these grandiose lives, but they too were thinking about the great people before them and how they had lived their lives and how they had decayed and their civilization had crumbled. And that one day, their own civilization will be long gone. As will ours. It's this layering of history. I just got into that, especially the aspect of decay, which is very Floridian.

How so?

It's a jungle in Florida and people don't really get that—that the vegetation is encroaching and the way that these vines grow on these ruins is exactly what I imagine buildings would look like in Miami if they weren't kept up for a couple months. And I love that. Really, I do. I love the way that looks. And so that's how "Folly" came about. I just wanted to see these empty ruined stage sets in the middle of Madison Square Park.



Rachel Feinstein
SCULPTOR



Mary Joe Fernandez
OLYMPIC GOLD MEDALIST

Picking up a tennis racquet at the age of 3 wasn't the only advantage Mary Joe Fernandez had in becoming a star champion in the sport. The Dominican Republic native who moved to Miami as a toddler also grew up practicing daily on some of the city's most gorgeous bayfront courts along the shores of Grove Isle, as well as at her alma mater Carrollton School of the Sacred Heart in Coconut Grove. Today the retired pro who won seven WTA singles titles, two Grand Slam doubles titles and three Olympic medals is more likely to see snow from her home in Cleveland, where she lives with her husband and two children. But sun-filled memories of her former stomping ground get her through long winters.

Did living in Miami give you an edge in tennis?

Miami in general is a hub for tennis with incredible resources from public courts to top coaches to tournaments all the time—I competed in my first event at six years old! I absolutely loved Carrollton and played matches there often. Its water views and Olympic pool were certainly nicer than any country club in town.

What's one of your fondest tennis memories from those early years?

Carrollton introduced tennis into the curriculum during grade school. Since I already knew my way around the sport by then, I remember helping teach the class. The teacher didn't get upset at all and even encouraged me.

Are you still involved with the school?

Yes in a way, since my best friends from that time are still my best friends today. When I've returned to visit family, I've picked up my nieces from there and showed my kids where I went. Though some of my teachers are still around, it's changed a lot with expansions and a new coat of paint—I miss the pale pink!

How often do you come back to your home town?

Usually for the holidays and the Sony Open, since I'm a commentator for ESPN and an ambassador for the tournament, which is especially exciting and an honor. This year I presented trophies for men's and women's winners and runners-up.

What did you like about the Grove, and what do you miss?

Its charming atmosphere reminds me of Europe with outdoor cafes and boutiques, and everyone is relaxed and friendly. I miss lingering meals at Green Street Café and George's. My husband and I also have had our share of movie dates at CocoWalk. I recall many milkshakes at Johnny Rockets, too.

Do your kids play tennis?

Yes, among many sports though. But I believe tennis to be one of the greatest sports for any age and level. It's a great skill to have when you grow up even if you never compete, for networking and socializing.

How was the transition from playing to commentary?

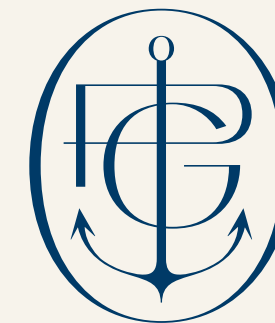
I love watching the game and its strategy, so I feel lucky to have segued easily from one career to the other. I get to go to all the same places without being as nervous. The only exception was when I was the captain for the 2012 U.S. tennis team for the Olympics in London. I don't know why, but I was more nervous watching them than when I competed in the games.

Have you considered coaching?

I get asked that a lot. With the four major tournaments and other work, I'm already on the road half the year. Coaching involves a great deal of travel, so I don't know if I could take on more. Basically, I'm a full-time mom more than anything these days.



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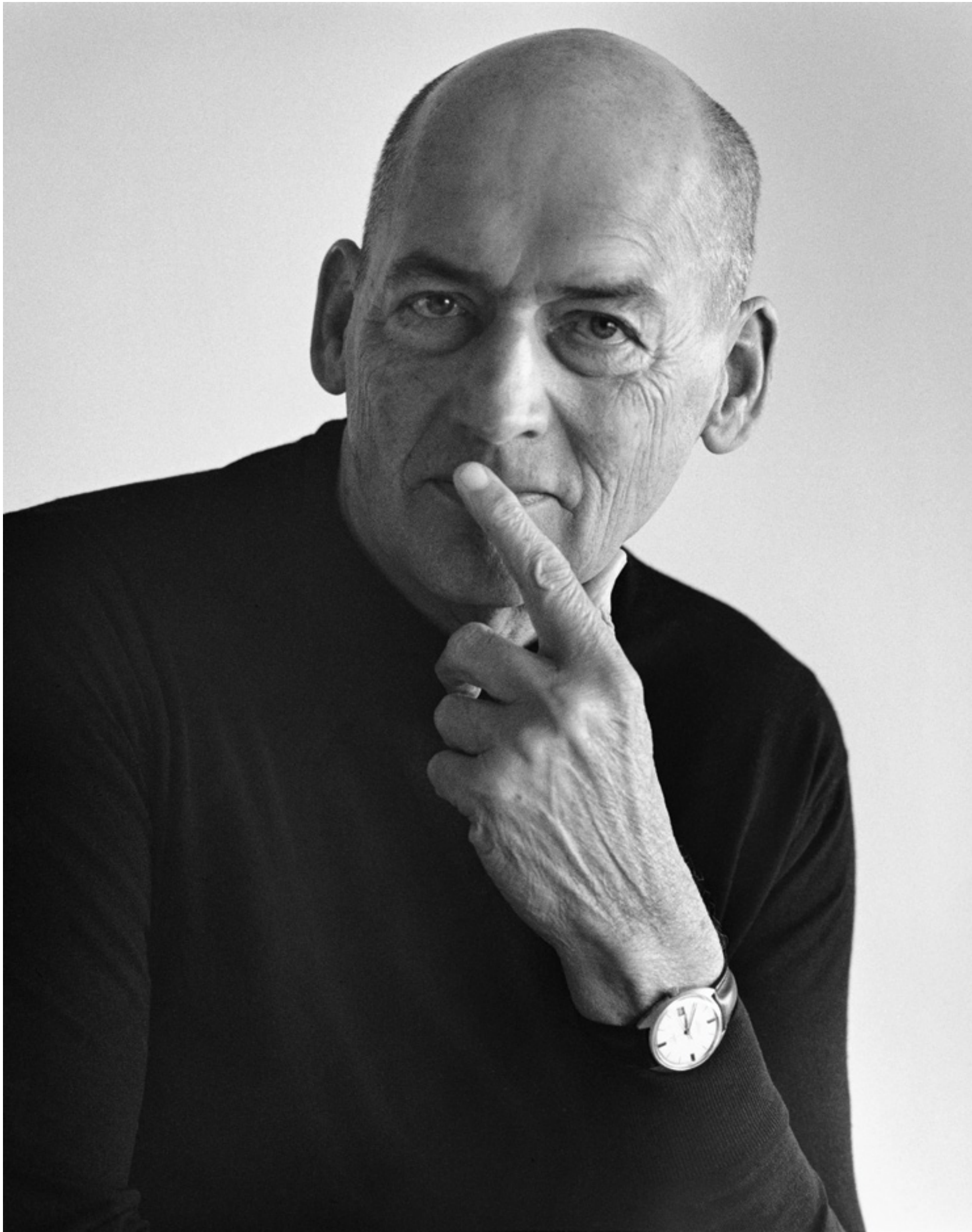
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THINK

BIG

WORDS

David Sokol

How do you determine an architect's influence: in years of practice? millions of square feet conceived and built? thousands of pages published? Any of those facts and figures would position Office for Metropolitan Architecture cofounder Rem Koolhaas among the world's most important architects. One other measure firmly places him at the top. A list of former OMA employees reads like a who's who of emerging voices. Koolhaas is a leader of his generation, in part because he has created the next. Koolhaas, who turns 70 in November, is separated from his young turks by roughly two and a half decades. Yet he was mentoring these men and women well before they were OMA hires, thanks to his writing. The publication of *Delirious New York* in 1978 catapulted its author to prominence as OMA's 3-year-old Rotterdam office was still getting started. In this revisionist history of Manhattan skyscrapers, Koolhaas argued that the seemingly disorderly city actually is the source of constant, surprising interaction, and that the jumbled buildings themselves make the charmed situation possible.



Part monograph and part meditation, *Delirious'* 1995 follow-up *S, M, L, XL* showed how architectural discourse and practice ultimately infused one another, illustrating OMA's methodology of harnessing captivating urban life to generate architectural form. In the design of the Rotterdam Kunsthal, completed in 1992, Koolhaas wove together public circulation and the building's many ramps, jolting both with human energy. Two years later that urban spirit would yield Congrexpo in Lille, France; the portmanteau reflects how the building's concert hall, conference center, and expo hall can be connected into a single space for improvised uses and unscripted people mixing.

The tome also included one essay, in particular, that grounded these projects in philosophy. In "Bigness and the Problem of Large," Koolhaas claimed that today's megalopolis is so different from the traditional built environment that classical

notions of scale, rhythm, and symmetry no longer apply. The contemporary city required buildings whose contributions trumped visual pleasantries—especially amplifying opportunities for social and intellectual exchange—even if that meant creating unprecedented geometries to achieve those results. Describing this "privilege [of] approach," one *Wall Street Journal* reporter noted, "It's an analytical method that results in buildings that...reject the signature styles associated with many other renowned architects." While the buildings featured in *S, M, L, XL* served as a refreshing distraction from the ism-riddled dialogue of the day, with "Bigness" Koolhaas was really setting the terms of future conversation.

The essay was a shot heard around the world, especially among aspiring designers. "As a student, I had this notion that one needed to have a prescribed style, in order to become a successful architect," remembers Shohei Shigematsu, the OMA partner



in charge of its New York office. "Rem put beauty into a kind of system in which you extensively examine a possibility and its parameters, and the expression that results is very much related to the narrative that you explored."

Like so many other talented young people inspired by Koolhaas' electric point of view, Shigematsu joined OMA not long after *S, M, L, XL* became required reading. The Japanese-born architect still considers himself lucky for landing a place in the office. There he was indoctrinated in both Koolhaas's research-based process and many narratives beyond urban experience—21st-century cultural patronage at the Prada stores, media disruption at Seattle Central Library, and evolving concepts of density at CCTV headquarters in Beijing, where Shigematsu served as project leader.

Armed with the epiphanies of *Delirious* and "Bigness" and trained in the ways of OMA, Shigematsu could have gone the way of other mentees. Instead of spinning off his own firm, he earned an invitation to head up the New York office after a company transition in 2006. (Today he is joined by Rotterdam-based partners Ellen van Loon and Reinier de Graaf, Iyad Alsaka in Doha, and David Gianotten leading the Beijing and Hong Kong satellites.) Although Shigematsu steered his resume in a direction different from his alumni peers, his creative growth as the face of OMA New York is emblematic of the next generation to which Koolhaas gave rise.

"You see yourself in contrast or in conjunction with the master," Shigematsu says of that journey. For example, Milstein Hall at Cornell University's

College of Architecture, Art and Planning reveals both men's hands. In a modest 47,000 square feet, the project links historic buildings, originally sited in the manner of a traditional collegiate campus, into a hive of creative activity. That energetic parti is undeniably Koolhaas, while details like the covered exterior spaces, which make wry reference to American tin ceilings, belong to Shigematsu. In a similar vein, Shigematsu eschewed legible raw materials for elegant detailing and surface finishes at Musée National des Beaux-Arts du Québec, whose expansion opens next year.

The OMA shared by Shigematsu and Koolhaas showers meticulous attention on initial research, too. The New York office's first large-scale residential projects demonstrate its take on the journalistic approach to design. The office was recently tapped to realize a 550-foot residential tower on San Francisco's Folsom Street, and the diagonal-streaked plan that won the commission pairs Koolhaas's famous interest in urban activity with Shigematsu's intense study of sun angles and the relationship between the building envelope and pedestrian life.

The forthcoming Coconut Grove condominium Park Grove more immediately exemplifies this multi-narrative analysis. Shigematsu says "urbanistic ambition" produced a porous plinth structure and a highly transparent facade so that surrounding Coconut Grove communities feel connected to the adjacent civic center and public shoreline. But, he adds, "A historic characteristic of living in Coconut Grove is the immersion in nature, so what does that mean when you switch to a high-rise typology?" Park Grove's slender towers pair with the expansive glass skin to that effect. Other references abound, from the Surrounded Islands project for Biscayne Bay by Christo and Jeanne-Claude—which shaped building footprints—to the exterior structural columns whose staggered undulations recall native palm trees, about which Shigematsu says, "We underplay our formal investigation as part of our architectural exploration; we care so much about beauty."

In all, the 41-year-old says that Park Grove is writing the next chapter of Miami modernism. The comment applies equally to his generation. Rem Koolhaas freed architects from precedent. How that legacy gets crafted is up to his successors, and Shigematsu is making sure that that history is overseen in part by OMA itself.

—DS





OUTSIDE MAN

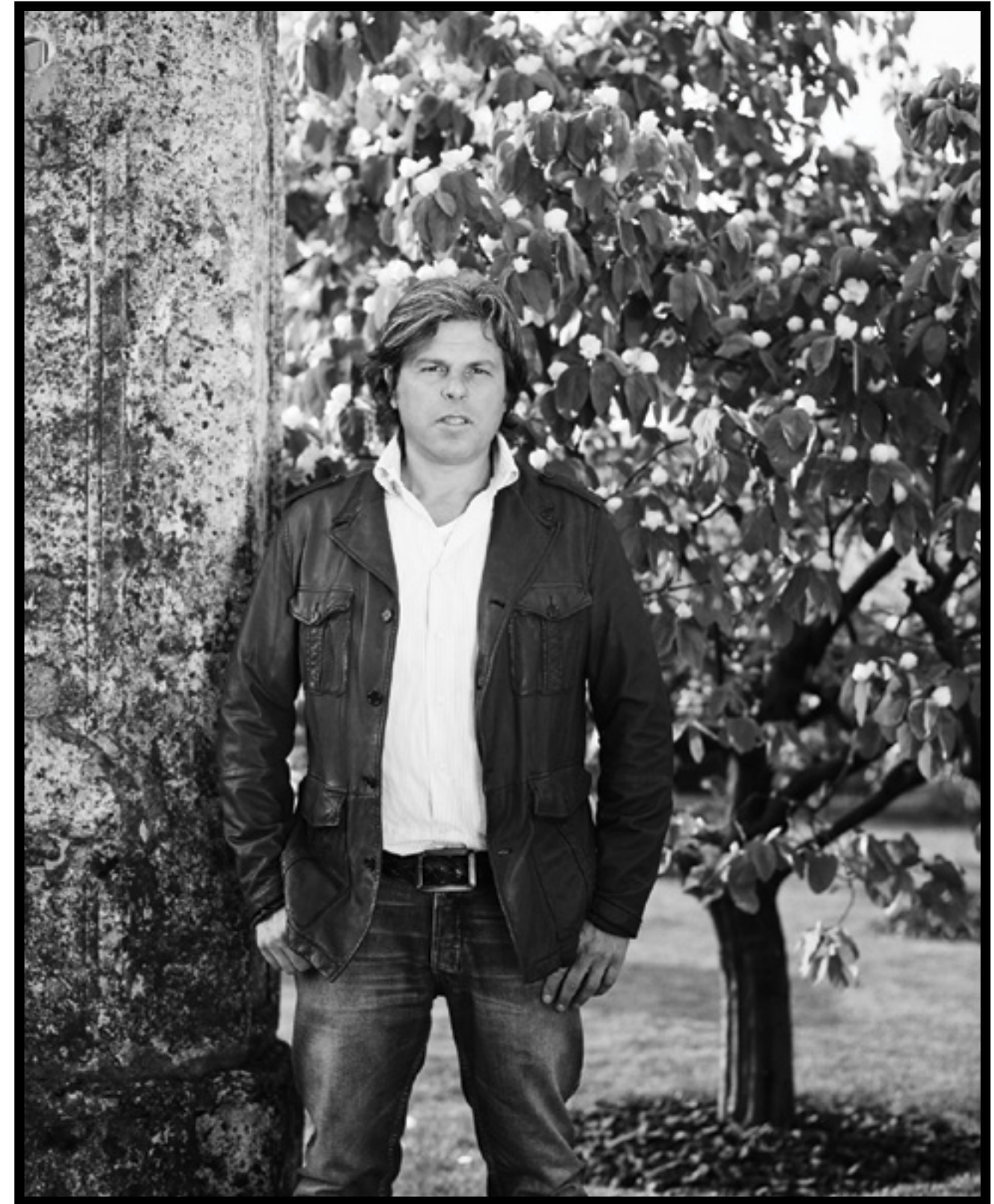
WORDS

Linda Lee

“In Miami,” Enzo Enea is fond of saying, “there is a lot of glass, and only a little bit of green.” Enea, a landscape architect based in Switzerland, seems on a mission to change all that. He has joined Art Basel and OMA in a thriving cultural exchange between Switzerland and Miami, an exchange that goes both ways, since Design Miami is a regular feature in Basel each June, and Enea’s Swiss office and his “Tree Museum” were designed by a Miami architect, Chad Oppenheim.

In Miami, where Enea has a satellite office, he has partnered with Miamians David Martin, Jorge Perez, Bernardo Fort-Brescia and Craig Robins in creating green spaces, some public, from Bal Harbour to Coconut Grove. In ads and sales brochures Enea’s name is cited right alongside the architects he is working with in Miami – Rem Koolhaas, Shohei Shigematsu, Enrique Norten, and Zaha Hadid.

The Enea team is nearly 200 strong, and plans the overall appearance outside the building, including not just plants but sidewalks, benches, walls, driveways, fountains, staircases, pool surrounds, and even rooftops. “We have everyone we need, plumbers, carpenters, electricians, metal workers,” he said. “You have to stay on top of it. Our specialists trim the trees, and bring the garden to a higher quality as the years go by. “You feel it, if you go into an outdoor space and it’s kept in a certain way,” he said, “it’s harmonious.”





His projects in Miami are all different but share fundamental beliefs. “We build out spaces that you can live in, in a way that becomes a microclimate, with shadows and lights and smells,” he says. “We work from outside to inside. With this philosophy we can use the whole perimeter, as a complete space for living.”

One of his most ambitious projects is in Coconut Grove. David Martin of the Terra Group invited four international landscape architects to come to the Grove, and submit proposals for a 5.4 acre site that would surround Rem Koolhaas’ Park Grove towers. Carolina Monteiro, director of Enea’s Miami office, said: “When he came to meet the clients, we took him around. We showed him Coco Walk, and the schools on that street. We went to the neighborhoods, and showed him how people take care of their gardens, all the green spaces. And we showed him the trees, with their big roots, the vines, how everything was so overgrown.”

“It’s a subtropic place, where everything grows so fast. I love that,” Enea said. He particularly admired the dense tree canopy the Grove is famous for. Park Grove is the last part of Coconut Grove’s picturesque harbor that can be developed, the site of the Coconut Grove Bank building on South Bayshore Drive. The location not only offers residents in the 20-story towers a panoramic view of the marina and the open water beyond, but also directly across the street a new 17 acre park will replace the old convention center.

Coconut Grove building regulations require retaining as many mature trees as possible. “For me it was always very difficult to cut a big tree,” Enea said. “They are so nice when they are old – the character of the trees.”

“In Coconut Grove, we have to keep 80 percent of the trees,” Enea said, but he is in a good position to do so. He has perfected a way of moving even 100-year-old trees, and has rescued them from construction sites all over Europe. Over the years he has installed 50 of them in his Tree Museum in Upper Lake Zurich named ‘Enea Private Gardens’. “The best way is to cut down the roots, re-cover them and then take the tree out with a smaller root ball,” a process that involves a great deal of tree swaddling and the gentle use of cranes.

“The Park Grove landscape will feature a pool deck and a large garden surrounding it,” he says, noting that the residential towers will look down on a landscaped rooftop which will preserve the beauty of the view. The plantings will likely be some of Enea’s favored Miami plants; grasses, night-blooming jasmine, coconut palms, Poinciana, Jacaranda, lots of bamboo and the national tree of the Bahamas, a flowering tree called Guaiacum Sanctum. “It is not very popular in Miami, but it’s beautiful,” says Enea.

Enzo Enea was born in Switzerland of Italian heritage. (He was named “Enzo” in honor of his grandfather Vincenzo). His father ran a profitable business designing sandstone garden ornaments. “My father did everything that was made out of stone: pots, stairs, fountains,” Enea says. He studied industrial design in Switzerland, but turned to garden design when he went to school in London. Eventually, he bought out his father’s business – “There were two people working there when I took over,” he said. Enea has since turned it into an international powerhouse that has designed more than 700 public and private gardens in North and South America, Asia and Europe.

– LL



CARRY KAMPONG

THE YA-TE-VEO ('NOW-I-SEE-YOU') PLANT IS SAID TO CATCH AND CONSUME LARGE INSECTS,
BUT ALSO ATTEMPTS TO CONSUME HUMANS.

J.W. Buel, Sea & Land (1887)

PHOTOGRAPHY

Iran Issa Khan



BESIDE THE ROAD, A TREE. SOMEONE PASSES,
GETS EATEN. ANOTHER PASSES AND IS
EATEN, TOO. ANOTHER STOPS TO TAKE A NAP
BENEATH THE LEAVES AND GETS ROBBED
AND BEATEN BY THIEVES. AS HE
LEAVES, HE PICKS A PIECE OF FRUIT.

BY CHOOSING WHO TO EAT, THE TREE
STAYS HIDDEN. THERE IT IS IN MANY PAINTINGS—
WIND-FED, SUNLIGHT BREAKING INSIDE OF IT;
IN THE DISTANCE, A SHIP OR TWO, SOME BIRDS.
AT FIRST THE TREE WAS GNARLED AND COVERED
IN THORNS. OVER TIME IT LEARNED

THAT TO BE BEAUTIFUL MEANS TO BE
UNNECESSARILY TRUSTED, AND THE STRANGER
THE STORY, THE MORE IT'S BELIEVED
BY THOSE WITH AXES AND TORCHES. IT BURNED
SLOWLY UNTIL THE WIND PICKED UP
AND SCATTERED THE SEEDS.





PARK GROVE

64

SWEATER FERRAGAMO
BRA ONLY HEARTS
SHORTS BARBARA BUI
RINGS LOMO

LIFE AQUA -TIC

A DAY ON THE BAY IN MAY

PHOTOGRAPHY

Tom Schirmacher

ISSUE ONE 59



DRESS SALLY LAPOINTE
EARRINGS GILLIAN STEINHARDT
SHOES GIANVITO ROSSI
HAT AMERICAN APPAREL



BRA TESS GIBERSON
PANTS HOUGHTON
SHOES SCHULTZ
HAT PATRICIA UNDERWOOD
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