



# MIAMI MODERN

*High above the beach's sunbaked sands, an artful aerie reflects a cool-eyed vision.*



A sisal rug is a textural counterpoint to a shiny lacquered ceiling. **OPENING PAGES AND THIS PAGE:** Sofa, ottoman, and chairs, all Tapicería Veroe, in Loro Piana linen. Pillows in Loro Piana and Tapicería Veroe fabrics. Lamps, chests, and coffee tables, Estudio Bustamante. Tropical wood table, Jalan Jalan. Antique sphinxes. Walls in Loro Piana linen. Rug, Stark. Art, Damien Hirst. **OPPOSITE, TOP:** Table, Jalan Jalan. Chairs, Vincent Sheppard. Walls in Great Plains fabric. **BOTTOM:** Chair, Tapicería Veroe. Art, Hiroshi Sugimoto.



**Y**ou can't deny the appeal of a work by an acclaimed artist when it hangs in a chicly spare gallery. But once you get it home, how do you actually live with it? How do you highlight a dramatic statement piece

in a room that must also accommodate something as run-of-the-mill as a morning cup of coffee? The answer—in this ethereal Miami Beach condominium expertly calibrated by Madrid-based interior designer Luis Bustamante—is *very carefully*.

"The point was to create a simple and open space that sets off the homeowners' trove of contemporary art but that also functions as an easy place for their family to spend time," says Bustamante.

The family—a couple with five children ranging in age from thirteen to twentysomething—maintains two other residences and uses the pied-à-terre as a weekend and holiday retreat. Inveterate collectors of contemporary art, they constantly shift works among their homes. So Bustamante had to furnish rooms that could easily showcase any number of important pieces from the likes of Anish Kapoor, Damien Hirst, and Richard Prince.

For a domicile perched on a high floor of a new building overlooking Biscayne Bay and the Atlantic Ocean, a modern aesthetic was the starting point. "Their primary residence is classic," the designer says. "So this was meant to have a cleaner vibe."

To that end, Bustamante created a sleek and lean envelope. Walls are mostly white, except where they





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are covered in unfussy, unbleached linen. The simple fabric on the walls acts like a mat in a picture frame. Floors are dusky planked oak in a subtle grayish tone. When pattern does appear, it's mainly restricted to accent pieces like pillows.

“Everything had to be absolutely neutral,” he says. “We had to give primary placement to the art.”

In the absence of any decorative bells and whistles, the eye is drawn to details, and the quietest nuances suddenly take on symphony-strength decibel levels. Paint for the walls, for instance, is a brilliant high gloss that shimmers alluringly in the subtropical sunlight.

On the ceiling, delicate lacquered panels, constructed in Europe and installed by Spanish artisans flown in for the task, reflect the sea and give the ten-foot ceilings the illusion of extra height. “The panels add a layer of quality,” says Bustamante.

Despite these streamlined choices, the designer made certain that the entire look did not skew too severe—no one wants to vacation in a white cube. In the living room, nineteenth-century marble sphinxes, weighing more than four hundred pounds each, stand sentry in a corner. Nearby, a low table, made of bark-stripped tree branches grafted together, holds a display of books.

The sofas and armchairs are dressed in breezy, beach-friendly linen slipcovers. In the kitchen, a rough-hewn wood slab table shares space with shapely wicker-and-steel dining chairs found in Miami's design district, while the straightforward wooden blinds lacquered a bright white add a functional and casual note.

“For me, the mix is interesting,” says Bustamante. “If all the furniture were sharp and shiny, you would feel like you were walking into a store. It's a balance. You have to include objects with a certain presence. You want to reflect a personal point of view—this is a home, not a museum.” □



Curvy Louis XV-style armchairs introduce sensual curves to a mostly clean-lined space and add a sense of history. Sconce and lacquered dining table, Estudio Bustamante. Chairs, Tapicería Verore, and walls in Loro Piana linen. Bench, Industrial



*“You want to reflect a personal point of view—this is a HOME, not a museum.”*



Linen-covered walls with white molding function as mats and frames for art. Headboard, Estudio Bustamante; bench, Tapicería Veroe; and pillows, all in Loro Piana fabrics. Throws, Brunello Cucinelli. Table and lamp, Estudio Bustamante. Art on wall, Otto Zitko. **RIGHT, TOP:** Chair, Tapicería Veroe. Vanity, Estudio Bustamante. Sconce, Christian Liaigre. **BOTTOM:** Walls in Perennials fabric. Custom headboard. Lamp, Williams-Sonoma Home.

