



The Great Elephant Migration  
Photo: Lee Smith

## FROM MIGRATING ELEPHANTS TO A DIVISIVE JAGUAR, WAS THIS THE BEST DESIGN MIAMI YET?

BY HENRIETTA THOMPSON

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Here's our Design Miami 2024 review – discover the best of everything that happened at the fair as it took over the city this December

One hundred migrating elephants, a highly [divisive Jaguar](#), a swirly Pucci funfair and a gigantic blue strawberry tree. Not an artworld version of the 12 Days of Christmas but a strong way to kick off December nonetheless. The city-wide takeover that is [Miami](#) Art Week did not disappoint this year, with big brands, brazen activations and an expanded global footprint. At its heart, in its spacious tent by the Convention Centre and [Art Basel](#) Miami Beach, [Design Miami 2024](#) put on one of its best shows since its launch almost two decades ago.

### What went on at Design Miami 2024: our review

Under curator Glenn Adamson's curatorial theme, Blue Sky, for 2024 the collectable design fair was a celebration of big thinking and optimism. The signature yellow branding turned sky blue, and through a programme of galleries, curios, special projects and collaborations, it offered an energising, experimental and highly investible proposition.



R & Company and Marianne Boesky Gallery co-present 'The Strawberry Tree' (2023) by The Haas Brothers at Design Miami 2024  
Photo: Kris Tamburello

Certainly, we've reached a point where the lines between art, design and fashion are now so blurry as to be hard to make out at all. Take the aforementioned 'The Strawberry Tree' (by the Haas Brothers and co-presented by R & Company and Marianne Boesky) as a case in point; it is no longer enough to say a piece is 'functional' – previously one of Design Miami's criteria for inclusion – although this fabulous piece is, arguably, a light.

To Adamson's mind, the definition has evolved: 'What makes design different from fine art – or even poetry, music, other disciplines – is that designers need to not only imagine the future, but they need to build it,' he says. In some cases, then, the only function necessary is to inspire and/or delight.

This, then, means the Design Miami committee could be freer to include works such as the 'Paradise Cabinet', by [Mathieu Lehanneur](#), the doors of which open to reveal no cupboard space whatsoever, but a vista of infinite blue sky instead.

