

563017



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Bacardi Complex

other names/site number FMSF DA06983

2. Location

street & number 2100 Biscayne Boulevard not for publication

city or town Miami vicinity

state Florida code FL county Miami-Dade code 025 zip code 33137

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Signature] SHPO 8/23/18
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper

Date of Action

[Signature]

10.16.2018

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
2	0	buildings
0	0	sites
1	0	structures
0	0	objects
3	0	total

Name of related multiple property listings

(Enter "N/A" if property is not part of a multiple property listing.)

_____ "N/A" _____

Number of contributing resources previously listed in the National Register

_____ 0 _____

6. Function or Use

Historic Functions

(Enter categories from instructions)

COMMERCE AND TRADE/Business

Current Functions

(Enter categories from instructions)

SOCIAL/Civic

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT/International Style

Materials

(Enter categories from instructions)

foundation Concrete
walls Concrete
Steel
roof Concrete
other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

ART

Period of Significance

1963-1973

Significant Dates

1963

1973

Significant Person

Cultural Affiliation

Architect/Builder

Arch.: Gutierrez, Enrique; Carrera-Justiz, Ignacio

Bldr.: Rooney, Frank J.

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 7 Page 1

SUMMARY

The Bacardi Complex was first built in 1963 to serve as the headquarters for Bacardi Imports, the American arm of the Bacardi spirits company. Consisting of two International-style buildings built in a plaza constructed on top of an underground parking garage, the complex is a distinctive feature of downtown Miami’s Edgewater neighborhood. The original 1963 building, the Bacardi Imports Tower (Photo 1), fronts Biscayne Boulevard, a north-south road that is a main artery for the city of Miami. The Bacardi Imports Administration Annex building (Photo 2), built in 1973, sits to its west. The Bacardi Complex has remarkable integrity, experiencing very few alterations since it was completed in 1973.

SETTING

The Bacardi Complex is located in Miami, Florida, the county seat of Miami-Dade County. The city, located in southeastern Florida, has the state’s second-largest population. The complex is located north of the city’s historic downtown core, in the Edgewater neighborhood. The Edgewater neighborhood is a thin strip between the historic Wynwood neighborhood to the west and Biscayne Bay to the east. The complex is located at the southeastern corner of a block bounded by Biscayne Boulevard to the east and Northeast 21st Street to the south. By the time that the Bacardi Imports Tower was built in 1963, the neighborhood had developed into a mixed residential and commercial area, with heavy concentrations along Biscayne Boulevard, the main transport artery of bayfront Miami. The area surrounding the Bacardi Complex has maintained these characteristics, even as new buildings have been constructed in the surrounding area. The complex thus maintains sufficient integrity of setting for listing upon the National Register of Historic Places.

PHYSICAL DESCRIPTION

There are three contributing resources on the site: the Bacardi Imports Tower building, the Bacardi Imports Administration Annex building, and the underground parking garage structure, the roof of which serves as the plaza atop which the two buildings are built.

Parking Garage and Plaza

The parking garage serves as the basement level of the Bacardi Complex. Its roof is the plaza on which the two buildings making up the complex are built. The parking garage is below street level and the plaza is above street level. The garage’s entrance (Photo 3) is located along the southern edge of the property, just to the west of the Bacardi Imports Tower. A driveway leads north from Northeast 21st Street with staircases and large dark-blue-tile walls on either side. The driveway slopes steeply downwards into the garage.

The 40-car parking garage is visually divided into two sections, with each directly serving one of the two buildings of the complex. Just to the west of the wide, tall entrance to the parking garage is a windowed security booth (Photo 4), upon which the blue-tile motif of the exterior continues. The garage has

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 7 Page 2

regularly-spaced white columns (Photo 5) supporting the plaza. The garage has four pedestrian exits onto the plaza, two of which are elevators. These stairs and ramps are centrally-located, the second leading to a staircase north of the security booth. The elevators (Photo 6) are located in the eastern and western sections of the garage, leading to each of the two buildings of the complex.

The plaza, supported by the columns and walls of the underground parking structure, is sparsely decorated. Apart from the two buildings, located at the eastern and western ends of the plaza, the rest of the plaza is defined by its flooring made of rose-tinted concrete pavers, and intermittent rows of square planters. A large painted version of the Bacardi bat logo (Photo 7) is placed in the plaza between the two buildings. There are five stair entrances to the plaza from street level. One is located in front of the Bacardi Imports Tower at its eastern end. Two are flanking the driveway entrance to the underground parking garage. The final entrance is at the plaza’s southwest and northwest, connecting it to a small neighboring park.

Bacardi Imports Tower

The Bacardi Imports Tower sits on the corner of Biscayne Boulevard and Northeast 21st Street. A seven-story building, the Bacardi Imports Tower is characterized from the outside by concrete, glass, and ceramic. The building’s support structure consists of four marble-covered concrete columns placed approximately one-third of the way in from each end of the building’s eastern and western façades. The columns support two trusses located above the building’s seventh floor, which help to carry the structural concrete walls on the north, south, and west sides of the building. As such, the Bacardi Imports Tower’s support structure renders its first-floor lobby, which is encased on a curtain-glass wall on the east, north, and south sides, structurally irrelevant. The building’s concrete frame carries all of its weight, with all other elements being purely decorative or functional. The structural core of the building extends beyond its roofline, with the roof serving as the building’s mechanical area, protected by a sun-shading metal mesh covering.

The Bacardi Imports Tower’s east façade (Photo 8) is defined by glass and symmetry. The second through seventh floors of the building feature a glass curtain wall made of fixed windows on the eastern façade, with each floor having three windows vertically and ten horizontally, leaving 180 fixed windows visible from Biscayne Boulevard. The first floor lobby has large windows and a centrally-located two-door entrance. The windows are covered at the corners by extendable shutters, which can be used to protect the building’s lobby from the impact of hurricane-force winds. Placed to the north and south of the building’s lobby entrance floor are exterior bases for the building’s staircases (Photo 9), which begin as concrete floating stairs leading up to entrances, and ascend to the rooftop level. As such, a visitor climbing the staircase from the plaza to the roof would go from outside to inside to outside again. The eastern façade, the main visible elevation from the street level, is perfectly symmetrical and is wholly glass and concrete.

The Bacardi Imports Tower’s north and south façades (Photo 10, 11) are characterized by massive murals consisting of over 28,000 six-inch by six-inch painted ceramic tiles. Depicting tropical themes of

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex

Name of Property
Miami-Dade County, FL

County and State
N/A

Name of multiple listing (if applicable)

Section number 7 Page 3

leaves and flowers, these *azulejo* tiles painted by Brazilian artist Francisco Brennand leave a visual impression intended to complement the open Miami blue skies. The mural has two components on each façade, with a wide mural on the main block of the building, and a narrower taller mural on the building’s west side.

The Bacardi Imports Tower’s west façade (Photo 12) is defined by the concrete mechanical tower, which contains the building’s elevator, connecting the lobby to the roof and everything in between, as well as two bathrooms on each floor. This façade is pure white-painted concrete, with thin windows visible on every floor except the second and third. In addition to the tower, the west elevation also features the windows of the back side of the office tower, matching the size and configuration of those of the east elevation.

The Bacardi Imports Tower’s two-story lobby (Photo 13), currently being used as a gallery, is defined by its lightness and openness. From the second floor (Photo 14), one can look down at the lobby. While the walls of this floor are primarily glass, the setups for gallery display (Photo 15) do interrupt the flow of light somewhat. On the second floor, the extended gallery displays (Photo 16) take full advantage of the windows on both the east and west sides of the building. Centrally-located on the western wall of the lobby are two elevators (Photo 17), highlighted by marble walls, which form the spine of the building. On each floor, to the north and south of the elevators are the two restrooms.

The third through sixth stories of the Bacardi Imports Tower consist of office space (Photo 18), with the heavily-windowed walls letting in a lot of light. No room lacks a window, and the offices and meeting rooms (Photo 19) are generally placed along the eastern wall of the building. The top floor of the building (Photo 20), historically the Bacardi bar, was used as restaurant space designed by renowned architect Frank Gehry between 2014 and 2015. The northern and southern rooms of the floor serve as kitchen space.

The rooftop of the Bacardi Imports Tower primarily consists of mechanical equipment, most notably air conditioning (Photo 21) infrastructure. On this level, the trusses supporting the building are clearly visible (Photo 22).

Bacardi Imports Administration Annex

The Bacardi Imports Administration Annex, located at the western end of the Bacardi Buildings plaza, is a three-story building characterized by a pedestal topped by a two-story cantilevered box. All four non-load-bearing walls of the building’s second and third stories are covered in stained-glass panels. The four walls each depict the same picture, a symbolic representation of the production of rum, but with different colors of glass (Photo 23, 24). The pedestal, which supports the entire building (Photo 25), is covered with orange tile. The pedestal features an elevator on its north side, connecting the plaza to the parking garage below and the two stories above. It also has a staircase entrance on the north side.

The interior of the Bacardi Imports Administration Annex, which served as a second office space for

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 7 Page 4

Bacardi, now is relatively unadorned, defined by natural light passing through the stained-glass windows (Photo 26, 27). At the center of each floor, over the central pedestal, are small rooms with wooden walls, including staircases (Photo 28) and restrooms. The third floor’s central walls are covered in mirrors (Photo 29).

ALTERATIONS

The Bacardi Complex has had very few alterations since the Bacardi Imports Administration Annex was added in 1973. While the interiors of the buildings have been changed to match the needs of the new owners, none of the structure has been altered. On the exterior, the only change of any note was the addition of retractable shutters to the glass first-floor lobby of the Bacardi Imports Tower.

INTEGRITY

The Bacardi Complex retains a very high level of integrity. There have been very few significant alterations to either building, the site itself, or to the surrounding neighborhood. Because of this, the Bacardi Buildings retain a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 8 Page 1

SUMMARY

The Bacardi Complex is significant at the state level under Criterion C in the area of Architecture and at the local level in the area of Art. The period of significance of these buildings ranges from 1963, when the Bacardi Imports Tower was constructed, to 1973, when the Bacardi Imports Administration Annex building was built. They are also eligible under Criteria Consideration G. The Bacardi buildings are iconic examples of mid-century modern International-style architecture, notable for their uses of steel and glass, each featuring imaginative cantilevered overhangs as the bulk of the building. They are each emblazoned with artistic products, with the 1963 tower decorated with over 28,000 *azulejo* tiles painted and assembled by Brazilian artist Francisco Brennand. The Bacardi Imports Administration Annex building’s four walls are entirely defined by stained-glass windows manufactured by French artists Gabriel and Jacques Loire based upon a painting by German artist Johannes Dietz. The buildings are notable for the way that they embrace international influences within architecture and art to create visually impressive works.

HISTORIC CONTEXT

The Bacardi Complex was constructed and opened in 1963, serving as the first United States headquarters for the Bacardi corporation, a Cuban company notable for its rum. In the wake of the 1959 success of Fidel Castro in the Cuban Revolution, many Cuban citizens and industries fled the country, with Miami becoming a hotspot for expatriates. Bacardi’s headquarters were just a small part of that trend. Located in the city of Miami’s downtown Edgewater neighborhood, the Bacardi Buildings are stunning examples of modern architecture.

Edgewater Historic Context

Downtown Miami’s Edgewater neighborhood is located along Biscayne Bay to the north of the historic core of the city. Its western edge follows the Florida East Coast Railway tracks, with Biscayne Bay to the east. The neighborhood runs from 17th Street north to 37th Street, and is currently characterized primarily by office buildings and condominiums along Biscayne Boulevard, its main artery. There are many single-family houses between Biscayne Boulevard and the shoreline, but these are mostly on side streets. At the very southern and northern ends of the neighborhood are bridges connecting it to the city of Miami Beach. The Julia Tuttle Causeway is located at the northern edge of the neighborhood, and the Venetian Causeway is just to the south.

The arrival of the railroad spurred the creation of the city of Miami. While the area had been previously settled, it was a frontier environment, with very little access to the growing national infrastructure. Visitors and homesteaders flocked to South Florida in search of adventure and relaxation. The growing community’s business interests desired the expansion of Henry Flagler’s Florida East Coast Railway to the region, but the Standard Oil founder hadn’t expanded south of Palm Beach. In response to a statewide freeze which devastated the citrus yield of that year, from which Miami emerged unscathed, Flagler entered into an agreement with settler Julia Tuttle, who gave him land for a railroad station and

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 8 Page 2

hotel in return for Flagler bringing the railroad to Miami.¹

The City of Miami was incorporated in 1896, but very quickly expansion ensued in all directions. With the railroad bringing many new residents and businesses to the area, developers eagerly sought a chance to capitalize upon the flow of people and goods, creating new communities aimed at attracting new constituencies to the city. Edgewater was first planned by a developer named Fred H. Rand, Jr. in 1906. Its original name was Miramar, named after an upper-class neighborhood in Havana, Cuba. Miami’s Miramar was intended to be similarly luxurious, and Rand planned for it to be a desirable destination for Northern industrialists. Wealthy Northerners were at the very heart of Miami’s early development, most notably Henry Flagler, who brought the railroad to the city, and Carl Fisher, an automobile pioneer who dedicated the later years of his life to turning Miami Beach into a global tourist destination. Rand eagerly pursued this demographic to purchase property in his Miramar neighborhood, hoping to create a section of the city for the elite. The bayfront land was especially tantalizing for this purpose.²

As the decades passed, and Miami grew in size and prestige, Miramar also expanded and increasingly became connected to the city’s downtown. In the 1920s, as the Florida Land Boom raged and Miami became one of the most desirable locations in the country for purchasing property, Biscayne Boulevard was extended northward from Miami’s original core through the Miramar community. Along this main road, department stores and restaurants began to flower, and the Biscayne Bay was dredged to expand to land available for Miramar’s expensive houses. By the 1960s, the community’s name had changed from Miramar to Edgewater for unknown reasons. The new name reflected the bayfront reality of the area, rather than reflecting an iconic wealthy neighborhood in a foreign country roiled by internal revolution. The community had also lost some of its prestige, becoming less of an area defined by its mansions and more of a business district with multi-family residences. Following 1959, when the Cuban Revolution ended, Edgewater became one of the areas where Cubans fleeing the country’s new socialist government ended up.³

Cuban Miami Historic Context

The intimate Cuban connection with Miami did not begin in the wake of the Cuban Revolution. Miami had had a trade connection with Havana since the early twentieth century, as the city was first getting its bearings, and waves of Cuban immigrants had already moved to Miami in the course of the country’s unstable and often-dangerous political climate. The first Cuban neighborhood in the city of Miami was located in the downtown area, around 1st Avenue and Northeast 2nd Street, near Biscayne Bay, by the current site of Miami-Dade College’s Wolfson Campus.⁴ Following Fidel Castro’s successful revolution, in which a socialist government replaced a military dictatorship that had been more receptive to American commercial and criminal interests, a new mass wave of migrants fled Cuba for nearby Miami.

¹ James C. Clark, *200 Quick Looks at Florida History*, (Sarasota, Pineapple Press, Inc., 2000) 161-162.

² Jacob Bernstein, “Postcards from the Edgewater,” *Miami New Times*, July 13, 2000.

³ Jacob Bernstein, “Postcards from the Edgewater,” *Miami New Times*, July 13, 2000.

⁴ Guillermo J. Grenier & Corinna J. Moebius, *A History of Little Havana*, (The History Press, 2015), 16.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 8 Page 3

The first massive group of Cuban immigrants in Miami following the Cuban Revolution consisted of around 200,000 people who mostly had felt economically or politically threatened by the regime change in their home country. This group is historically known as the “golden exiles” because of the relative wealth, education, and business experience with which they entered the United States. The American government granted these immigrants refugee status to ease their arrival in the country. Because the socialist Cuban Revolution was generally most threatening to those who had been successful in Cuba, the golden exiles were an attractive group of immigrants, who were anticipated to immediately assimilate and contribute to the city’s economy and cultural scene.⁵ This first wave of immigrants who arrived in the country had already had experience establishing themselves as successes in their homelands. They already had education and experience. Their initial barriers would simply be language and culture. They were not used to American, or more specifically, Miamian culture and society, and would have to adapt. As it turned out, Miami would end up adapting to them.

While the earliest refugees who fled Castro’s Cuba were wealthy and educated, middle and working-class Cubans began to emigrate to Miami by 1962. By that year, eighty-five thousand Cubans had registered at Miami’s Freedom Tower as refugees. Of this number, around sixteen thousand left the state of Florida to live elsewhere in the United States. Of the vast majority who stayed in Florida, many moved to other communities in the state, such as Tampa, which had had a large and influential Cuban population since the late nineteenth century. The many Cubans who stayed in Miami sought to form a community that could approximate that which they had lost by fleeing their home country.⁶ Miami had long been colloquially considered an extension of Havana, an American city within the United States that nonetheless had absorbed and demonstrated some characteristics of its Caribbean neighbors. The Cuban immigrants of the early 1960s expedited this ongoing process by actively recreating many of the cultural icons and characteristics of their home country.

The wealthy and ambitious first generation of Cuban immigrants sought to create a community that they would be familiar with, and attempted to take advantage of the new Miami market with familiar offerings, such as new restaurants with old names, old dishes, and even sometimes the same wait staff as had been in Cuba. If Miami was to become a Havana away from Havana while Castro ruled the country, many Cuban immigrants sought to take advantage of familiarity and hominess. Local cultural institutions, such as radio stations and churches, began to transition to speaking Spanish to suit the new clientele, as more and more Cubans moved in and other ethnicities moved out.⁷ Such an environment suited the needs of the Bacardi corporation perfectly, as the century-old Cuban company fled the country, setting up international roots as Cuba increasingly isolated itself from its surrounding nations.

Bacardi Historic and Architectural Context

Bacardi was founded in 1862, in Santiago de Cuba, a city among its nation’s largest. Located in the

⁵ Guillermo J. Grenier & Corinna J. Moebius, *A History of Little Havana*, (The History Press, 2015), 23-24.

⁶ Guillermo J. Grenier & Corinna J. Moebius, *A History of Little Havana*, (The History Press, 2015), 25.

⁷ Guillermo J. Grenier & Corinna J. Moebius, *A History of Little Havana*, (The History Press, 2015), 32-33.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 4

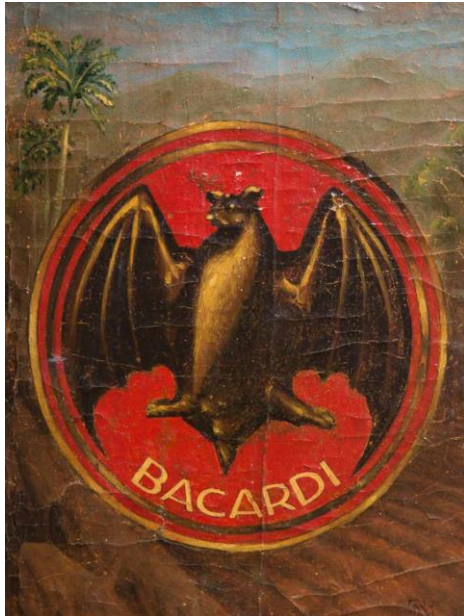


Figure 1: Iconography has always been central to the Bacardi brand and its built identity. The company’s bat logo originates from the lore of its first distillery, and remains key to its marketing. This oil on leather rendition of the bat logo from the 1890s demonstrates the long-term appeal of the imagery. The Bacardi Building plaza features a large installation of the bat logo, designed to be seen from airplanes flying into Miami International Airport. Source: The Bacardi Archive

southeast section of the Cuban island, Santiago de Cuba was a staging point for Spanish conquest. It had been the capital of Cuba as a Spanish colony from 1522 until 1589. Throughout the early nineteenth century, Santiago de Cuba was impacted by immigration, as French, Britain, and Haitian people traveled to the city, looking for stability and success in an increasingly-volatile world.⁸ Bacardi founder Don Facundo Bacardí Massó was one of these immigrants, though he hailed from Spain, specifically the Catalonia region.

Santiago de Cuba was a city very receptive to immigration and trade, dating to its historic position as a colonial center for the Spanish Empire. It was a nexus of trade throughout Latin America and the Caribbean. Most notably, it was a hub for the shipping of sugar, which was at the time Cuba’s most important economic export. Sugar is a pivotal ingredient for the creation of rum, so establishing a factory in the same town where sugar was often shipped was a way of ensuring access to an important material.⁹ When Don Facundo Bacardí Massó purchased a distillery in Santiago de Cuba for 3,500 pesos, he did so with an innovative formula for rum, one which was notable for its clearness, and was aged in used bourbon barrels, giving a distinctive flavor to Bacardi rum.¹⁰ Once the Bacardi brand was established, it grew and expanded over the decades, gaining a cultural prestige and prominence throughout Cuba and the United States.

The Bacardi brand and identity have always been tied to the built features from which production and the corporation itself were housed. The company’s distinctive and iconic bat logo was born soon after it was founded, when the wife of its founder discovered a colony of fruit bats living in the rafters of the original distillery. Instead of attempting to rid the building of these bats, she embraced them, recalling a Spanish legend tying bats with health, fortune, and family. With much of Cuban society being illiterate at the time, the bat logo allowed customers to identify Bacardi-brand rum, even without being to read the text on the bottle.¹¹ Since the founding of the company, Bacardi’s buildings have aimed to create and promote a visual

⁸ “Today in history: The city of Santiago de Cuba is 500 years old,” Peoplesworld.org, <http://www.peoplesworld.org/article/today-in-history-the-city-of-santiago-de-cuba-is-500-years-old/>, Accessed January 2, 2018.

⁹ Allan T. Shulman, *Building Bacardi: Architecture, Art, and Identity*, (Rizzoli, New York, 2016), 17.

¹⁰ “The Bacardi Buildings Designation Report,” City of Miami Historic and Environmental Preservation Board, October 6, 2009, 6.

¹¹ Joe Wilhelm Jr., “Bacardi and the Bat: All Bacardi Rum Supplied to U.S. Bottled in Jacksonville,” *Jax Daily Record*, January 3 2012.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 5

identity for the corporation, one which is simultaneously past and forward-looking, with an appreciation of the natural and the man-made. Bacardi’s buildings are attempts to express concepts larger than mere business, combining art and architecture to tell a larger story.

By the turn of the twentieth century, Cuba and the United States had become extremely economically-interconnected, with the Spanish American War having wrested control of the Cuban territory from the control of Spain to that of the United States. The Bacardi family were very involved in the Cuban independence movement, fighting on the side of the rebels. As this was happening, the Bacardi company became integral to the economy of the city of Santiago de Cuba, constructing new distilleries. Between 1898 and 1906, the Bacardi founder served as the mayor of Santiago, using his term to modernize the city with public and cultural infrastructure, as schools, libraries, museums, and parks. His terms also represented the growing connections between corporations and government and society, with the Bacardi name becoming increasingly associated with high-class entertainment and culture. In the wake of the Spanish American War, as ties between the United States and Cuba grew ever closer, Bacardi sought to take advantage of the blossoming tourism market, creating outdoor cafes and gardens to complement the distillery complex, realizing that the public perception and experience of a built environment would have an impact on how it was perceived. This philosophy would be observed going forward, both in Cuba and abroad.¹²

Bacardi began its international expansion in the first decades of the twentieth century. Unfortunately, the 1919 passage of the Volstead Act in the United States curtailed the production and sale of alcohol in the country, after Bacardi had initially established a production plant in New York. The company managed to turn Prohibition into a positive, though, capitalizing on Cuba’s proximity to the United States, easily accessible by a flight from Miami. Bacardi advertised itself as representative of Cuban alcohol production, offering Americans a chance to legally drink and party without having to travel very far. In this time period, Miami began to be known as the “Gateway to the Americas,” a nomenclature which cut both ways. Miami was the place through which residents of the United States gained access to Latin America, but it also was a place where Latin American goods and companies could enter the American market.¹³



Figure 2: Art Deco Edificio Bacardi, located in Havana, Cuba. Built in 1930, this building evinced a forward-looking outlook, communicating to the country and world that the Bacardi corporation was something to be admired. The building was renovated in the 1990s and is still being used as an office building. Source: Jacques Jabs Travel Blog

¹² Allan T. Shulman, *Building Bacardi: Architecture, Art, and Identity*, (Rizzoli, New York, 2016), 17-18.

¹³ “The Bacardi Buildings Designation Report,” City of Miami Historic and Environmental Preservation Board, October 6, 2009, 8.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 8 Page 6

As the twentieth century progressed, Bacardi moved beyond Santiago de Cuba and opened a new office in the country’s capital, Havana. In 1930, the company completed construction on a new Art Deco office building, the city’s first skyscraper. For decades after its construction, Havana’s Bacardi Building was the tallest in the city.¹⁴ Its architects were Rafael Fernandez Ruenes, Esteban Rodriguez castell, and Jose Menendez. The building was designed to be a monument as well as an office building, constructed of sturdy materials, such as steel and concrete, with a decorative finish of natural granite, terracotta, and pressed bricks. The building has a central tower topped by a bronze bat.¹⁵ The design of Havana’s Bacardi Building was meant to evoke that of American skyscrapers, but imbued with a tropical flair.¹⁶ The building’s appearance gives a sense of stateliness and weight, illustrating the impression of a company certain of its own importance and influence.



Figure 3: 1958 Model design of the unbuilt Bacardi Administration Building in Santiago, Cuba. The idea of an above-ground pavilion obscuring a floor of the building would be appropriated for the Bacardi Complex in Miami. Source: Chicago History Museum

After the Second World War, Cuba was in the midst of a golden age economically. Sugar production and tourism both brought massive profits to the country, and Bacardi benefitted from both of these trends. While the Cuban economy grew, and a strong middle class developed, the government was corrupt, beholden to United States business and criminal interests. President Fulgencio Batista, who led the country during the 1950s, had come to power through a coup d’état and ruled as a dictator. Concerned about the impact government intervention might have upon the

Bacardi corporation, the company’s president, Jose “Pepin” Bosch, began to move some of the Bacardi corporate structure out of Cuba, expanding internationally to the Bahamas. Bosch and the Bacardi corporation were initially supportive of the Cuban Revolution led by Fidel Castro, continuing the tradition of the company’s founder. As time went on, Bosch began to doubt that Castro would have the best interests of the Bacardi company at heart, and he continued the process of slowly moving key documentation for the Bacardi brand out of Cuba. He mailed each and every Bacardi trademark certificate, one by one, to the company’s New York office. After Castro took over the country in 1959, he quickly moved to nationalize the nation’s industries, including Bacardi. In response, Bosch and other Bacardi executives fled the country, heading to Miami along with many of the other “golden exiles.”¹⁷

Prior to leaving Cuba, the Bacardi corporation had developed a working relationship with Modernist German-born architect Ludwig Mies van der Rohe, whose buildings were famous for their honesty,

¹⁴ “Bacardi Building,” Atlasobscura.com, <https://www.atlasobscura.com/places/bacardi-building>, Accessed January 2, 2018.
¹⁵ “Edificio Bacardi,” Dcubanos.com, <https://www.dcubanos.com/rinconcuba/edificio-bacardi/>, Accessed January 2, 2018.
¹⁶ Kathryn E. O’Rourke, “Mies and Bacardi,” *Journal of Architectural Education*, Volume 66, Number 1, 2012, 59.
¹⁷ “The Bacardi Buildings Designation Report,” City of Miami Historic and Environmental Preservation Board, October 6, 2009, 8-9.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 8 Page 7

openness, and simplicity. Pepin Bosch had hired Mies to design a new headquarters for the company in Santiago de Cuba. Like the earlier Havana Bacardi Building, the building was intended to make a statement to the public about the corporate culture of the Bacardi company. The concrete building was to have a single above-ground story (with an underground level hidden by the building's plaza). It was to have entirely-glass walls and a flat cantilevered roof, designed to protect the office

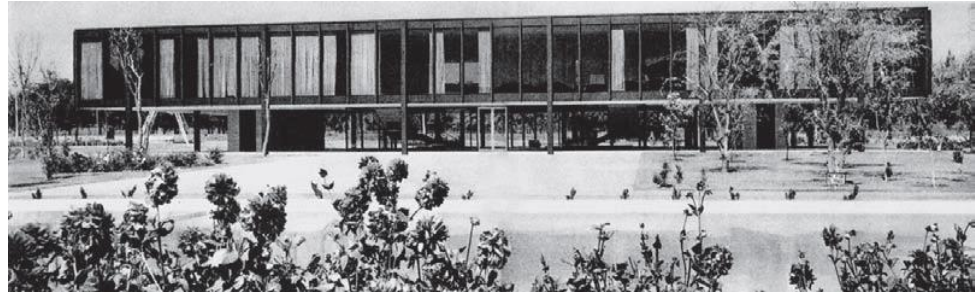


Figure 4: Mies van Der Rohe's 1962 Bacardi Administration Building in Tultitlán, Mexico. The prominence of glass, as well as cantilevered upper floors, would also be key design features for Miami's Bacardi Buildings. Source: Bacardi Limited

occupants from the tropical sunlight of Santiago de Cuba. The building was meant to leave the impression of a museum on a visitor, appropriate since the Bacardi family were avid art collectors and had earlier established a museum in Santiago with a Neoclassical design. The Mies design for a new corporate headquarters was intended to signal to upper-class consumers around the world that the Bacardi brand was a paragon of taste and modernity. The plans were interrupted by the dawn of the Castro regime, but the branding goals of Bacardi did not change, even as they set up shop in other nations.¹⁸



Figure 5: Model of the Bacardi Administration Building's upper floor, looking down into the lobby. Source: Chicago History Museum

Bacardi had long wanted to set up long-term administrative and production infrastructure in Mexico City, but such projects had never managed to take off. After promoting Bacardi rum in combination with Coca-Cola as an "instant party," Mexican sales skyrocketed in the 1930s. By the end of the 1950s, Bacardi was ready to make an architectural mark in Mexico, as they simultaneously pulled out of Cuba. Mies was once again hired to design an office building, this time located in the city of Tultitlán, within the Mexico City metropolitan area. His second Bacardi design attempt was different than the first, consisting of a large rectangular office space enclosed by gray glass supported by a small clear glass lobby and

twenty-four black steel beams. The basic design philosophy was reminiscent of Mies' Seagram Building in New York City, although it maintained a similar visual impression to the design for the Cuba project, being a short flat-roofed building in the midst of a pavilion. The building had an open plan, intended to

¹⁸ Kathryn E. O'Rourke, "Mies and Bacardi: Mixing Modernism, c.1960," *Journal of Architectural Education*, Volume 66, Number 1, 2012, 60-62.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 8

bring sunlight into the building and inspire good feelings for the workers, who would not be consigned to solitary segregated spaces. Like Havana’s Bacardi Building, the Tultitlán one was supposed to connect the past and future. Promotional material for the building said that “OLD AND NEW are blended in . . . the Bacardi plant at Tultitlán. . . Like a mirage in this timeless landscape of giant cactuses lies the magic of the twentieth century.”¹⁹ Mies’ building was designed to connote the mastery of mankind over nature, and over the past.

While Mies’ sophisticated architecture fit the cultural aesthetic of Bacardi as a corporation, Bosch also wanted to build a factory that demonstrated the ambition and imagination of the brand. To do this, he hired a Spanish-born Mexican engineer named Felix Candela, who designed a new bottling plant for the company. Candela was famous for his sweeping use of concrete shells, and notable for the way he eschewed straight lines and embraced curves. Located next to Mies’ administration building, the two projects showed differing but not conflicting perspectives on modernity.²⁰

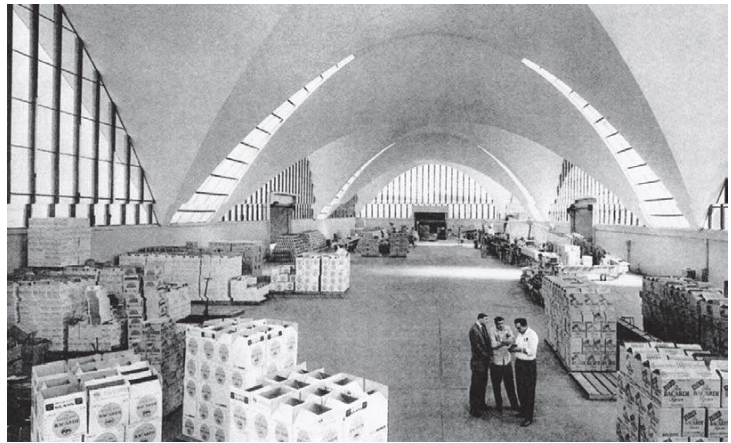


Figure 6: Interior of Felix Candela’s 1960 Bacardi Bottling Plant. Note the sweeping curves of the concrete roof, and the prolific use of windows. Source: Bacardi Limited

Bacardi’s architectural entry into the United States, characterized by the Bacardi Complex in Miami, epitomizes the intercultural ground upon which the company was built and thrived, with its design spanning the various influences that had defined Bacardi for a century.

ARCHITECTURAL CONTEXT AND SIGNIFICANCE

The Bacardi Buildings are significant under Criterion C in the areas of Architecture at the state level and Art at the local level. The buildings are significant examples of the International style of architecture, though with unique artistic flairs which disregard some of the fundamental tenets of the style. Using international architects and artists as key contributors and guides for the design process, the Bacardi Buildings reflect a transnational approach to corporate identity in built form. Specifically, they reflect mid-century trends in Latin American architecture. The Bacardi Buildings reflect the city of Miami’s status as an international destination, with the city situated as the “Gateway to the Americas.”

International Style Context

The International style emerged in 1932, having its origins in a traveling exhibition put on by New

¹⁹ Kathryn E. O’Rourke, “Mies and Bacardi: Mixing Modernism, c.1960,” *Journal of Architectural Education*, Volume 66, Number 1, 2012, 60-64.

²⁰ Kathryn E. O’Rourke, “Mies and Bacardi: Mixing Modernism, c.1960,” *Journal of Architectural Education*, Volume 66, Number 1, 2012, 65-66.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

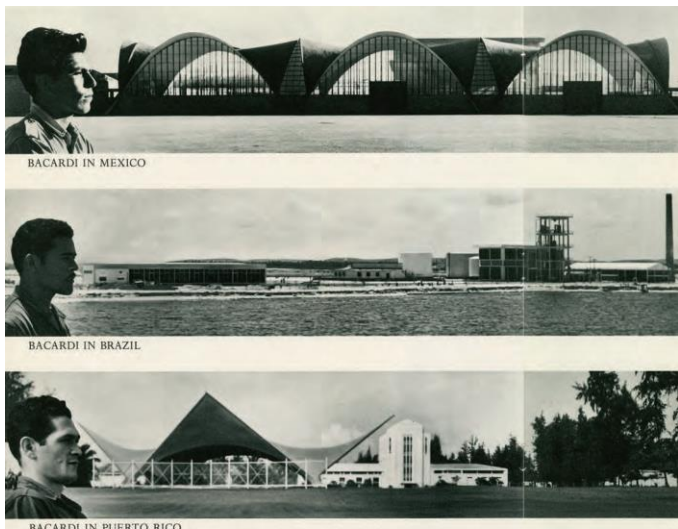
Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 9

York’s Museum of Modern Art. The show, titled *Modern Architecture: International Exhibition*, after spending six weeks at MoMA, traveled the country, showing Americans a new architectural philosophy, one defined by steel, concrete, and glass, with buildings constructed in a way which eschews unnecessary ornamentation. The International style was, as its name implies, something that crossed borders, with the initial show featuring works by representatives of 16 countries. With practitioners including German Ludwig Mies van der Rohe, French Le Corbusier, and Brazilian Oscar Niemeyer, the style was devoid of elements defined by a single culture.²¹ The International style did not combine elements of different cultures to make a synthesized whole, but rather removed itself from specific national influences. While much of modern architecture pursued particular ideological and civic agendas, the International style typically did not.

International style buildings had a very consistent philosophy of design. The buildings were characterized by the honesty of their form, with the structural underpinnings being clearly visible from the outside, instead of being obscured or hidden. The facades of the buildings were primarily ribbon windows, with glass making up the majority of an International style wall. Buildings in this style are usually rectangular boxes, sleek and having no curves. International style skyscrapers were often termed “anonymous glass boxes,” criticized for their lack of individual character or personality, with very few ornamental features. The International style was predominantly used for large buildings such as office or apartment buildings, very rarely being applied to houses, with its most iconic works being skyscrapers.²²

The Bacardi Buildings as International Art and Design



In the early 1960s, in the wake of the Cuban Revolution, Bacardi engaged in a hemispheric expansion, opening new corporate infrastructure in Mexico, Puerto Rico, Brazil, and the United States. Bacardi celebrated its centennial in 1962 with a motto reflecting their new situation: “Bacardi in many lands.” Bacardi chairman Jose Bosch tended to hire Cuban exiles for projects, trying to support and promote Cuban culture throughout the hemisphere through the class of people who had fled Castro’s regime. To build a headquarters for Bacardi Imports, the part of the Bacardi company tasked with handling United States distribution, Bosch hired Enrique Gutierrez of the Puerto Rican architectural firm SACMAG.

Figure 7: “Bacardi in Many Lands” promotional material from 1962. Source: The Bacardi Archive

²¹ “A Movement in a Moment: The International Style,” Phaidon.com, <http://www.phaidon.com/agenda/architecture/articles/2016/june/30/a-movement-in-a-moment-the-international-style/>, June 30, 2016, Accessed January 3, 2018.

²² “Architectural Styles of America and Europe – International,” Architecturestyles.org, <https://architecturestyles.org/international/>, Accessed January 3, 2018.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 10

He had previously worked with Gutierrez, a Cuban exile, on the creation of a visitor pavilion for Bacardi’s Puerto Rico distillery. With a shape reminiscent of a bat with spread wings, the concrete slab pavilion seemed to defy gravity. Bosch selected Gutierrez for this project not only because of his previous working relationship, but also because of what Gutierrez’ personal story represented. Gutierrez had fled Cuba with a bounty on his head for his opposition to the Cuban Revolution and the Castro regime. He moved to Puerto Rico for its closeness to Cuba, anticipating a quick return once Castro’s grip on power faded. Bosch trusted Gutierrez to be able to express the corporate culture and identity of Bacardi in built form, not only because of his skills as an architect, but also because of his life experiences.²³

Bosch presented Gutierrez and the team of SACMAG architects a clear guiding vision for what role he wanted the first Bacardi building in America to fill, and what he wanted it to represent. Bosch’s orders were for the project to be “outstanding and distinctive in design, yet large enough only to house executive offices and personnel totaling less than 50 people,” according to SACMAG architects Edwin C. Bliss and Angel Herrera. With knowledge of the owner’s wishes, and knowing the location of the building, a team of architects and engineers assembled to create a beautiful and working building for the Bacardi company. Bliss and Herrera wrote in 1965 that the architects and engineers decided that “the building, due to its location on a principal boulevard, should attain height yet retain a simple silhouette with feeling of lightness and elegance and of course, serve the owner functionally.”²⁴ While the building was to be situated within a commercial district along a main artery for the city of Miami, it was to be among the tallest in its area, complementing the modernist aesthetic of its neighbors with a slightly more fanciful interpretation of the International style. Gutierrez would take the building blocks established by Mies and Candela for earlier Bacardi projects, but imbue new and innovative artistic elements.²⁵



Figure 8: Brazilian artist Francisco Brennand preparing the *azulejos* for the Bacardi Building, which would then be transported to Miami and reassembled along three elevations of the building. Source: The Bacardi Archive

The 1963 Bacardi Imports Tower is, at its core, faithful to the Miesian form. The building’s streetside façade is defined by glass, and its design as a seven-floor building hung by cables and pulleys from four concrete marble-clad columns and rooftop trusses maintains Mies’ dedication to honesty in design and construction. A passer-by can easily determine how the building works, and gets a sense of what it is used for.²⁶ At the same time, there is a profound illusion to how the Bacardi Complex was designed. The basement floor for both of the buildings, which also serves as their parking garage, is hidden under the plaza the buildings are built upon, the plaza being the basement’s roof.²⁷ A similar idea had been proposed for Mies’ original design for a Bacardi headquarters in Santiago de Cuba in the late 1950s, though his design had the obscured underground portion as a basement office space rather than a parking garage. The Bacardi Complex uses its space efficiently, not dedicating acres of expensive land in

²³ Howard Cohen, “Bacardi Building Architect Enrique Gutierrez Dies at 86,” *Miami Herald*, June 13, 2017.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 11

downtown Miami to a parking lot. Instead, it integrates parking into the design in an attractive way.



Figure 10: The 1956 Central Library of the National Autonomous University of Mexico is covered with stone mosaic murals depicting the history and culture of the nation of Mexico. Spanning over 4,000 square meters, the visually impressive building inspired the *azulejo* use on the Bacardi Building in Miami. Source: Catherine Krantz

While the Bacardi Imports Tower’s Biscayne Boulevard façade is a paragon of Miesian office building design, the three other elevations break the mold established by the Prussian master. Inspired by the use of mural in modern Mexican architecture, most notably on the 1956 Central Library of the National Autonomous University of Mexico, Jose Bosch aimed to direct the creation of a building that fused art and architecture. To accomplish this, he hired a Brazilian artist named Francisco Brennand, who was equally invested in expanding cooperation



Figure 9: 1963 Miami Herald photograph of the Bacardi Imports Tower under construction, with the tilework underway on the south side of the building. Source: Miami Herald

between practitioners of the two forms. With 28,234 hand-painted ceramic tiles, Brennand created a floral mosaic which adorns the south, west, and north sides of the building. Following the traditional form of *azulejo* tilework, the images are predominantly blue. According to Brennand, the imagery of the mural represents the “discovery by Europeans of the South American continent,” with the plants representing the alien floral forms encountered by the first European visitors to the New World. The color blue was chosen to predominate the piece to represent and reflect the blue skies of Miami and Brazil. The muted shades of blue were chosen so as not to dominate the building’s visual impression, instead complementing the Miesian built form.²⁸ The tiles were assembled like a puzzle by the firm of Frank J. Rooney, who built the building on Gutierrez’ design. Each six-by-six-inch tile was assigned a code number based upon a master plan and were placed from bottom to top

²⁴ Edwin C. Bliss and Angel Herrera, “Bacardi Building – An Unusual Structure for an Unusual Building,” *Journal of the American Concrete Institute*, December 1965, 1521.

²⁵ Allan T. Shulman, *Building Bacardi: Architecture, Art, and Identity*, (Rizzoli, New York, 2016), 149.

²⁶ Kathryn E. O’Rourke, “Mies and Bacardi: Mixing Modernism, c.1960,” *Journal of Architectural Education*, Volume 66, Number 1, 2012, 69.

²⁷ Edwin C. Bliss and Angel Herrera, “Bacardi Building – An Unusual Structure for an Unusual Building,” *Journal of the American Concrete Institute*, December 1965, 1521.

²⁸ Allan T. Shulman, *Building Bacardi: Architecture, Art, and Identity*, (Rizzoli, New York, 2016), 151-152.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
Name of Property
Miami-Dade County, FL
County and State
N/A
Name of multiple listing (if applicable)

Section number 8 Page 12

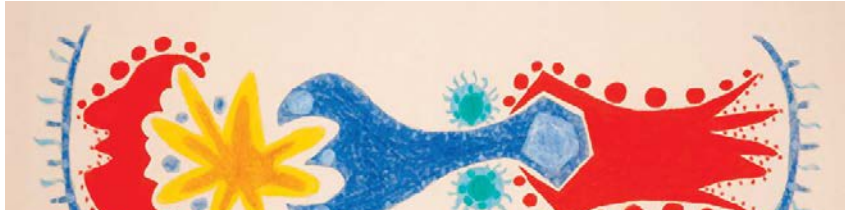


Figure 11: Annex Design IV by Johannes Maria Dietz, 1972. Source: The Bacardi Archive

Modernist style. When the company needed more office space a decade after the initial building was constructed, they expanded to the west, adding a second building to the plaza, one which seems to follow a similar design mission to the original, but in a far different way. Designed by Cuban architect Ignacio Carrera-Justiz, who had married into the Bacardi family, the Annex building was designed to inspire a comparable sense of weightlessness and visual interest to its predecessor.³⁰ The dominant feature of the Bacardi Imports Administration Annex building is its cantilevered construction. A small pedestal carries a two-story office space which extends out twenty-four feet on each side. Each wall of the cantilevered levels of the building is covered in stained glass tapestries, leaving the entire visual impression of the building from each side dominated by artwork. The stained glass tapestries, manufactured under the direction of French stained glass artists Gabriel and Jacques Loire, derive from paintings by German artist Johannes Maria Dietz, which depict the production of rum from sugar cane. The four walls of stained glass are each similar, differentiated by color. Jose Bosch planned for the Annex to be illuminated at night, turning it into a sort of billboard for the Bacardi company.³¹

Both of the Bacardi buildings in Miami demonstrate a profound interest by the Bacardi corporation and its mid-century leadership in making a statement to onlookers, as well as expressing the internationalization of Bacardi specifically, but the Americas more generally. Each developed following the basic guidelines of the International style of modern architecture, the buildings nonetheless each departed from more traditional interpretations of the form through the use of bold and dramatic artistic forms, integrated into the very structure of the buildings. The buildings are designed to impress on two levels; both the shape of the buildings and the

up the seven stories of the building.²⁹ Affixed to the building by mastic cement, not a single tile has fallen off of the building since it was constructed in 1963.

The Bacardi Imports Administration Annex building, constructed in 1973, offers a different but complementary expression of



Figure 12: 1973 nighttime photograph of the Bacardi Imports Administration Annex, illuminated. Source: The Bacardi Archive

²⁹ Fred Fogarty, "A 28,000 Piece Puzzle!" *Miami Herald*, September 22, 1963.

³⁰ Tom Gjelten, *Bacardi and the Long Fight for Cuba: The Biography of a Cause*, (Penguin Books, 2009), xiv.

³¹ "The Bacardi Buildings Designation Report," City of Miami Historic and Environmental Preservation Board, October 6, 2009, 15-16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex

Name of Property

Miami-Dade County, FL

County and State

N/A

Name of multiple listing (if applicable)

Section number 8 Page 13

artwork adorning them are intended to inspire wonder. They represent an internationalist fusion of design and artistic philosophy, drawing together elements from Europe and the Americas to create a pleasing and challenging whole.

The Bacardi Complex has been characterized as one of the state of Florida's most iconic mid-century modern architectural resources by multiple organizations. In 2012, the Florida chapter of the American Institute of Architects, celebrating its 100th anniversary, assembled a list of the top 100 buildings in Florida, upon which the Bacardi Complex, classified as Bacardi USA, was included.³² A 2018 survey conducted by the University of Florida Historic Preservation Program of the state of Florida's Mid-Century Modern resources classified the Bacardi Complex as one of the state's 50 Flagship Structures, under the Commercial-Corporate category.³³

Criterion G – Resource Fewer than Fifty Years Old

While the Bacardi Complex was created in 1963, and is thus over fifty years old, the Bacardi Imports Administration Annex building was constructed in 1973 and is therefore five years away from meeting the fifty-year age requirement. The Bacardi Imports Tower as well as the plaza, which also functions as a parking garage, make up the majority of the area covered by the nomination. The Bacardi Imports Administration Annex building, while slightly less than fifty years of age, contributes to the significance of the complex because it follows many of the same design principles and influences as the original parts of the complex. The majority of the nomination is over fifty years old, and the age of the newer building does not detract from the resource.

³² *AIA Florida Top 100 Buildings*, Database Stored at Florida State Historic Preservation Office.

³³ Morris Hylton III, *Florida's Mid-Century Modern Architecture (1945-1975)*, Draft, 2018, 47.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex

Name of Property

Miami-Dade County, FL

County and State

N/A

Name of multiple listing (if applicable)

Section number 9 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex

Name of Property

Miami-Dade County, FL

County and State

N/A

Name of multiple listing (if applicable)

Section number 9 Page 2

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Bacardi Complex
----- Name of Property
Miami-Dade County, FL
----- County and State
N/A
----- Name of multiple listing (if applicable)

Section number 10 Page 1

VERBAL BOUNDARY DESCRIPTION

BAYONNE PB 2-35
W30FT LOT 7 & LOT 8 BLK 1
AND PROP INT IN & TO COMMON
ELEMENTS NOT DEDICATED TO PUBLIC
LOT SIZE 184.000 X 100

BAYONNE PB 2-35
LOT 9 BLK 1
AND PROP INT IN & TO COMMON
ELEMENTS NOT DEDICATED TO PUBLIC
LOT SIZE 12880 SQUARE FEET

BAYONNE PB 2-35
LOT 10 BLK 1
AND PROP INT IN & TO COMMON
ELEMENTS NOT DEDICATED TO PUBLIC
LOT SIZE 12880 SQUARE FEET

BAYONNE PB 2-35
LOT 11 BLK 1
AND PROP INT IN & TO COMMON
ELEMENTS NOT DEDICATED TO PUBLIC
LOT SIZE 12880 SQUARE FEET

BAYONNE PB 2-35
LOT 12 BLK 1
AND PROP INT IN & TO COMMON
ELEMENTS NOT DEDICATED TO PUBLIC
LOT SIZE 12880 SQUARE FEET

Comprising the entire lot bounded by Biscayne Boulevard to the east, NE 21st Street to the south, Folio 01-3230-031-0090 to the west, and Folio 01-3230-026-0570 to the north.

BOUNDARY JUSTIFICATION

The above property description contains all of the historic resources associated with the Bacardi Complex.

United States Department of the Interior
 National Park Service

National Register of Historic Places
Continuation Sheet

Bacardi Complex

Name of Property
Miami-Dade County, FL

County and State
N/A

Name of multiple listing (if applicable)

Section number Photos Page 1

LIST OF PHOTOGRAPHS AND SUBJECTS

Photograph Subject: Bacardi Complex
Photograph Address: 2100 Biscayne Boulevard, Miami (Miami-Dade County), Florida
Photographer: Max Adriel Imberman
Date Taken: August 31, 2017

- 1: Biscayne Boulevard Façade of Bacardi Imports Tower, Facing Northwest
- 2: Bacardi Imports Administration Annex, Facing Northwest
- 3: Entrance to Parking Garage, Facing North
- 4: Parking Garage, Facing Southwest
- 5: Parking Garage, Facing Northeast
- 6: Bacardi Imports Tower Elevators, Parking Garage Level, Facing West
- 7: Aerial View of Plaza and Bacardi Imports Administration Annex, Facing West
- 8: Bacardi Imports Tower, East Façade, Facing West
- 9: Bacardi Imports Tower North Floating Staircase, Facing West
- 10: Bacardi Imports Tower North Façade, Facing South
- 11: Bacardi Imports Tower South Façade, Facing Northeast
- 12: Bacardi Imports Tower West Façade, Facing Northeast
- 13: Lobby, Facing Northwest
- 14: View of Lobby from Second Floor, Facing West
- 15: Lobby, Facing South
- 16: Second Floor, Facing West
- 17: First Floor Elevators, Facing Northwest
- 18: Office Space, Facing West
- 19: Meeting Space, Facing West
- 20: Top Floor Bar, Facing South
- 21: Roof Air Conditioning, Facing West
- 22: Truss and Mesh on Bacardi Imports Tower Roof, Facing Southwest
- 23: Bacardi Imports Administration Annex, Facing Southeast
- 24: Bacardi Imports Administration Annex, Facing Northeast
- 25: Bacardi Imports Administration Annex Pedestal Base, Facing Southwest
- 26: Bacardi Imports Administration Annex Stained Glass Walls, Facing Northwest
- 27: Bacardi Imports Administration Annex Stained Glass Wall, Facing South
- 28: Staircase, Facing East
- 29: Bacardi Imports Administration Annex Second Floor Mirror Wall, Facing Northeast

Bacardi Buildings Complex


2100 Biscayne Boulevard
Miami, Miami-Dade Co.
Florida

Lat./Long. Coordinates:
25.79734 -80.18999

UTM:
17R 581204 2853491

Datum: WGS84

Legend

 Proposed NR Boundary

Date: 1/18/2018

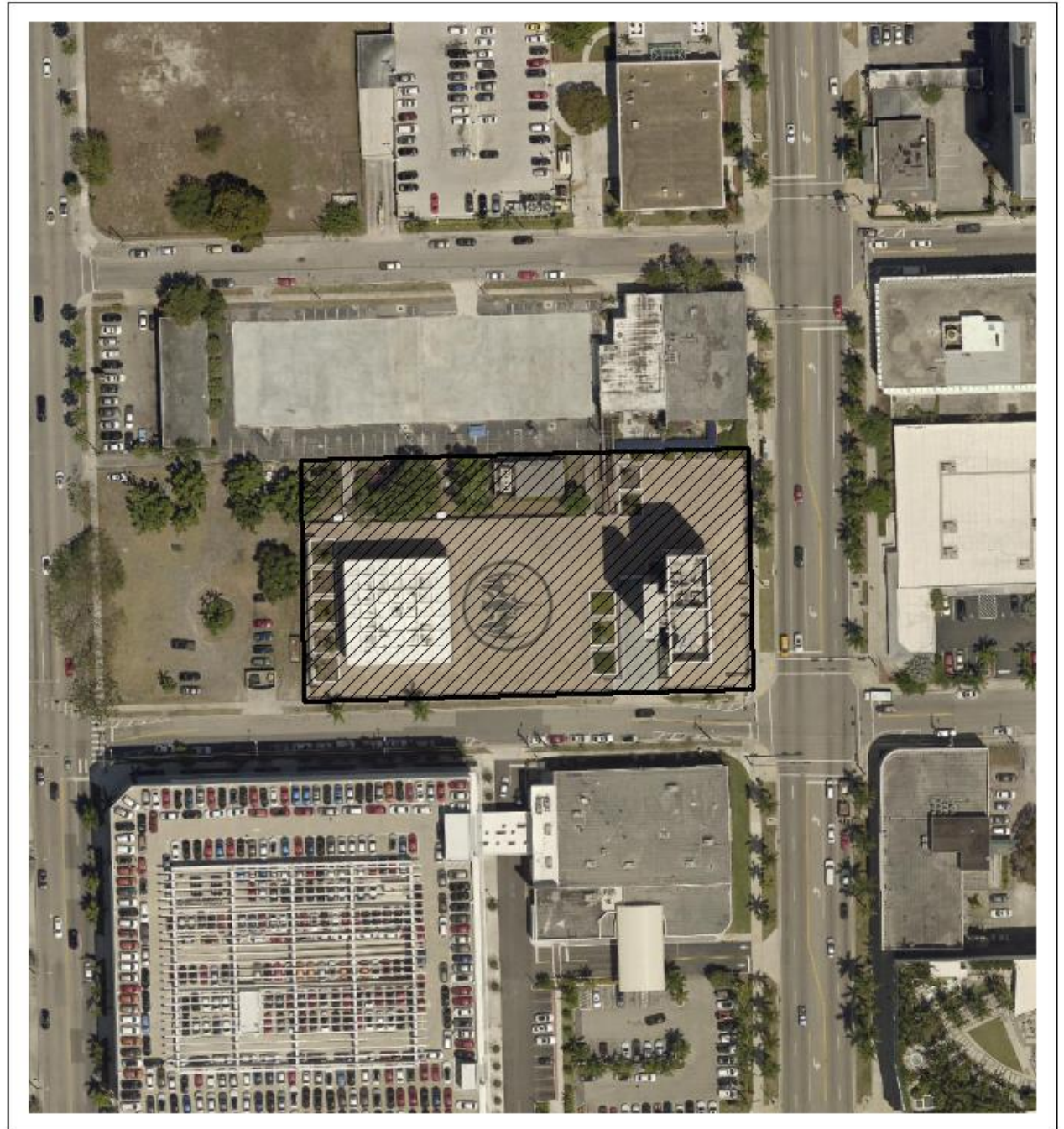
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Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community





US 1
Biscayne Blvd

NATIONAL
YOUNGARTS
FOUNDATION

NATIONAL
YOUNGARTS
FOUNDATION

FDC

FDC





CLEARANCE - 6' 9"



STOP

PIER 11

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BACARDI

Francisco Dremans



BACARDI
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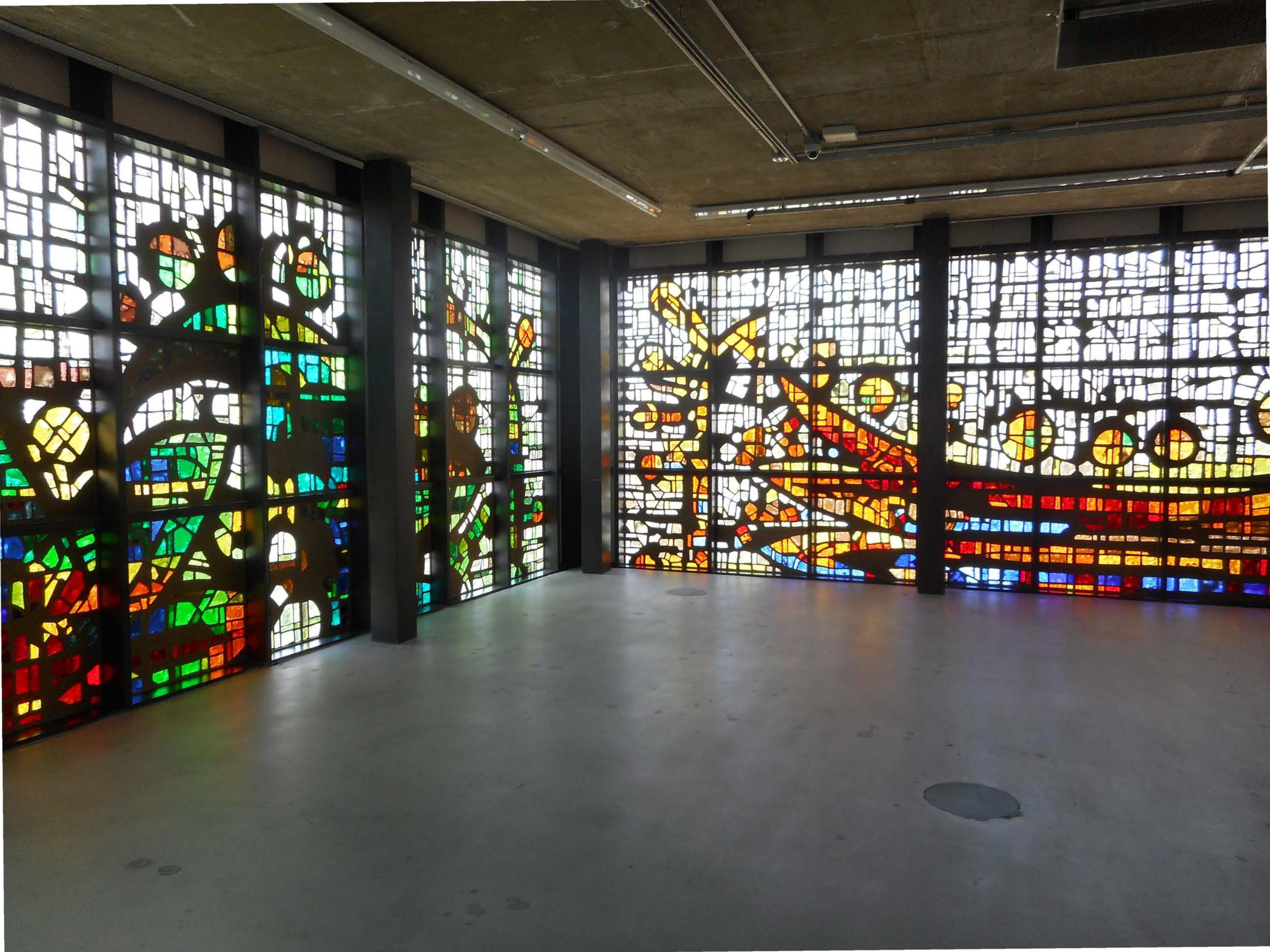


















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 9/4/2018 Date of Pending List: 10/1/2018 Date of 16th Day: 10/16/2018 Date of 45th Day: 10/19/2018 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|--|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input checked="" type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 10/16/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor



KEN DETZNER
Secretary of State

August 27, 2018

Dr. Julie Ernstein, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Dr. Ernstein:

The enclosed disks contain the true and correct copy of the nomination for the **Bacardi Complex (FMSF#: 8DA06983), in Miami-Dade County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures



FLORIDA DEPARTMENT OF STATE

RICK SCOTT
Governor



KEN DETZNER
Secretary of State

September 13, 2018

Dr. Julie Ernstein, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Dr. Ernstein:

The enclosed disks are the resubmission of National Register photographs in .tif format for the following nominations:

Bacardi Complex (8DA06983) in Dade County
Coconut Grove Playhouse (8DA01070) in Dade County
P.K. Yonge House (8ES00250) in Escambia County
Costa, Dr. Frank J., House (8HI03645) in Hillsborough County
First Federal Savings and Loan Association of Tampa (8HI11603) in Hillsborough County

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures