

At URUSAI, Jaime's work stands out for the way it bridges community, music, and place. Curious about his approach and vision, I sat down with him to talk about his experiences. Here are excerpts from our conversation:

***Interview – DJ Jaime Fiorito / URUSAI**

- **How has your personal background shaped your path in such a multidisciplinary field, where you're not only playing music yourself, but also curating sound and cultural heritage within hospitality? Was there a defining moment of inspiration where you felt: *this is it, this is my path*?**

I became that through different projects. When I started, I was mainly a DJ with a different take on music, surrounded by many people from the local community. I began connecting my taste in music with connecting the right people and the right sounds for venues. That's how it started, I think. That's really how the idea of music curation evolved for me.

With La Granja here in Ibiza, we introduced a farm-to-table restaurant within a broader community and programming concept. Together with Giancarlo Canavesio, we began to look for new ways to combine music and culture that could shape the experience. We started by curating weekly events, looking at our entourage of people to see who could help, pulling up something culturally relevant. Once a week, instead of focusing purely on music, we curated events that brought in writers, filmmakers, academics, and other voices together. The idea was to create conversations that felt relevant to the island community. By focusing on cultural programming, we reached out to people who could contribute with their work or experience to something meaningful.

That's how I met Julia Chaplin, a New York Times writer who had published a satirical book, "The Boho Manifesto" in the mid-2000s, about the Burning Man movement and all those "Boho Bling Bling". She asked to present it in Ibiza, so I suggested, Why don't we do it here, you know, like a book interview— so we did a live interview. That was the first step.

From there, we created a format. We were just tapping into various topics. Each event centered on one specific theme, presented through a documentary, and then discussed from three angles—by the producer, from an academic perspective, and from a more holistic or experiential one. This gave the audience a foundation and opened space for diverse voices to join the conversation. It worked incredibly well; people were eager to participate, and we ended up producing around 20 such events. We covered subjects ranging from polygamy to psychotropics, exploring, for example, how natural and medicinal substances can help unlock parts of the brain. We always paired opposing viewpoints: an expert and a lived-experience perspective. That polarity was what made the model powerful. Nowadays, when I think about polarity, it's about finding opposites to spark dialogue. Back then, my goal was to create a neutral foundation and then open a wide spectrum for engagement.

- **Why do you think it's important to navigate the interplay between sound and hospitality?**

There are different approaches to it. I think that sound is a lubricant for social classes; it connects people across generations and different backgrounds. If you only play contemporary music, you'll only reach one demographic. But if you blend styles and eras, you create common ground and bring very different groups together. That's one aspect. The other is about authenticity. In many hotels, you hear the same

background playlist you'd hear anywhere else, and guests are not gonna return for that. But when a venue has a bar or lounge where the curation feels genuine, when the staff, the DJs, even the atmosphere, all carry that authenticity, it draws people back. Friends of the staff come, friends of the DJs come, and gradually it becomes a gathering place for the wider community. In that sense, music in hospitality is more than entertainment: it becomes a cultural reference point. If it's done well, it's like fashion—timeless, memorable, and something people want to identify with.

- You're often described as blending Ibiza's musical heritage with a contemporary, audiophile sensibility. **What does that heritage consist of, and how does it live on in your work today?**

I think this heritage is really twofold. On one hand, it's very personal — growing up around my father, Alfredo, and hearing music that was eclectic and iconic, whether at home or from the back office of Amnesia. That sense of freedom and openness became my foundation. On the other hand, it's the collective heritage of Ibiza: the Balearic spirit that refuses categories and instead responds to the people, the moment, the energy of the room.

Today, I try to keep that alive by not sticking to one lane but also by responding to the changes around me. I feel I want to breathe in the movement — different cultures, a younger, more eclectic generation, all the things I've encountered on my travels in recent years. My sets are always about bridging worlds, playing something unexpected, something that feels both timeless and relevant. That's what I try to carry forward.

- **Do you believe every genre can benefit from such audiophile spaces, with acoustic architecture, artistic curation, and even culinary accompaniment coming together?**

I think it already happens naturally. For instance, Richie Hawtin brings Techno into intimate sake bars in Berlin, while in the U.S., you'll find country clubs where vinyl folk records are curated in the same spirit. The idea is the same: creating spaces where genres meet acoustic awareness and cultural identity.

- **What's the most inspiring music venue you've ever been to —a space that's stayed with you sonically, emotionally, architecturally?**

Recently, I discovered a venue in Paris that really moved me. It's an old club. When you enter, you go down a few steps, the hallway is curated with green carpets, narrow staircases, almost like in a hotel emergency exit, and it only has a single bar tucked away at the back. Phones aren't allowed, and there is no house music played at all. From the moment you walk in, everyone is simply dancing, fully present. That atmosphere was so raw, timeless, and free of distractions, it reminded me of why such spaces matter. It became one of my recent favorite discoveries: La Fête Paris.

- URUSAI began in 2024 as a restaurant and grew with the audiophile sunset bar, its atmosphere enhanced by your curation of artists and vinyls. **How was your first encounter with URUSAI, and how do you prepare for your work in these spaces?**

URUSAI brought many elements together at once. The design, location, service, cocktails, and atmosphere. Often with vinyl bars, the music is great, but the food is poor. It's just like you know bacon sandwiches and like deep-fried stuff, and it's like a building in the middle of the city. Here, it's the opposite: good food, good drinks, beautiful design, and an incredible location directly facing the sunset.

That combination makes it more than just another audiophile bar. The setting itself—the sea, the light, the people—creates a unique experience. Compared to other vinyl venues, where photos and moments can all feel the same, URUSAI naturally offers something distinct, because no sunset here will naturally be and feel the same. That's what makes it so special, and it feels like the perfect foundation to grow into something truly beautiful.

- Urusai Sunset Bar is also Ibiza's first vinyl-only audiophile venue, inspired in part by Japanese jazz kissa culture. **What drew you to this concept, and how does it reflect your vision of immersive listening and cultural fusion?**

For me, it's not about saying, "because it's a Japanese bar, it's going to work." It's more like using the idea as a medium of opposites — creating contrast so that something new can emerge.

In Japan, tea rooms had very low doors, so you had to bow as you entered. That gesture put everyone on the same level inside. Many vinyl bars grew out of that spirit. After Japan's bubble economy, a generation of young people didn't want to follow their parents' expectations of work and success. They were rebellious, but also passionate — jazz collectors, fine arts students, people who wanted to turn their obsession into a livelihood. They opened cafés, wine bars, tea houses, keeping their record collections alive and playing them every day. It was rebellion, but also a preservation of culture.

That's the inspiration behind URUSAI. You bring people in with a concept that feels fresh, almost like a ritual of entering a different space. But then you keep them there with the music. The challenge today is the phone culture — people come in wanting only a picture. My goal is to make the music strong enough that they forget about their phones and stay present. That's when the difference really comes through.

- **What does a night at URUSAI feel like—for you, and for its guests?**

It feels like digging into some really old records of my dad and playing random things like Prince or like old chic records and just having everyone basically not on their phones and just dancing and like forgetting the time and not wanting to leave the room.

For guests, it's just letting loose.

Were you there at the EDITION event? Oh, that was crazy. People were super, super, super letting loose.

I think it's just like, yeah, letting loose... It's difficult to say. You have to live it.

- What guides **your selection of DJs for URUSAI**—what do you look for in an artist to fit the space?

I look for selectors more than “big names.” Someone who has a deep relationship with records, who understands how to read a room, and isn’t afraid of subtlety. At URUSAI, it’s not about banging out hits — it’s about crafting a journey that respects the space and the people in it. So I choose DJs who are versatile, who can go from jazz to disco to house without losing the thread.

- Much of Ibiza’s nightlife today feels dominated by commercial clubs and repetitive formats. **With URUSAI, you seem to resist that. Do you see signs of a shift in audiences seeking something more authentic, more culturally diverse?**

Honestly, the mainstream is still very strong. You see a lot of repetition, the same DJs, the same formats. Ibiza is still very international; you have all these nationalities mixing, but a lot of the audience comes from wealthy backgrounds, feeding into the commodification. At the same time, there are also people looking for something different, something that feels more meaningful.

The challenge is that if you just offer *pure authenticity*, many people won’t get it straight away. That’s why I started working with themes. A theme is like a signal: it tells people, *look, this is different*, this isn’t the same cheap experience you find everywhere else. Once they’re in, you can start layering in the culture, the music, the ideas. That’s how you get people to open up to something new.

- The Balearic sound has gone through **waves of transformation. How do you personally experience the evolution of taste on the island—from intimate gatherings to the loud, the big, the commodified?**

I think the majority right now is quite vanilla, moving in one direction, polarized to just one end of the spectrum. But there’s also a big group of people — very educated, with opinions, with literature and culture behind them. The problem is, they don’t really find opportunities to speak, because nobody is laying out that spectrum for them.

In music, it’s difficult. Trends today are all about sensation, staging, colors, and phones. But if you look at the last three years, some counter-trends are appearing — no-phone events, pure vinyl sets. What does that mean? It means the culture swung totally to one side, and now people are pushing back to the other. In the last five, ten years, music has been extremely polarized. DC-10 used to be the most underground — now it’s become totally mainstream.

I don’t think there’s much space right now in music to make a real difference. The difference on the island is coming through art, small gastronomy places, the attitude of staff, and eclecticism. You see it in cool little restaurants, in vinyl bars, in these small seeds that are being planted. It’s not visible on the big entertainment scale yet — definitely not there. But if enough of those seeds grow, at some point, people will say: this entertainment stuff is for kids, it’s not for us anymore. That’s where the shift might happen.