



THE *Miami Beach* EDITION®

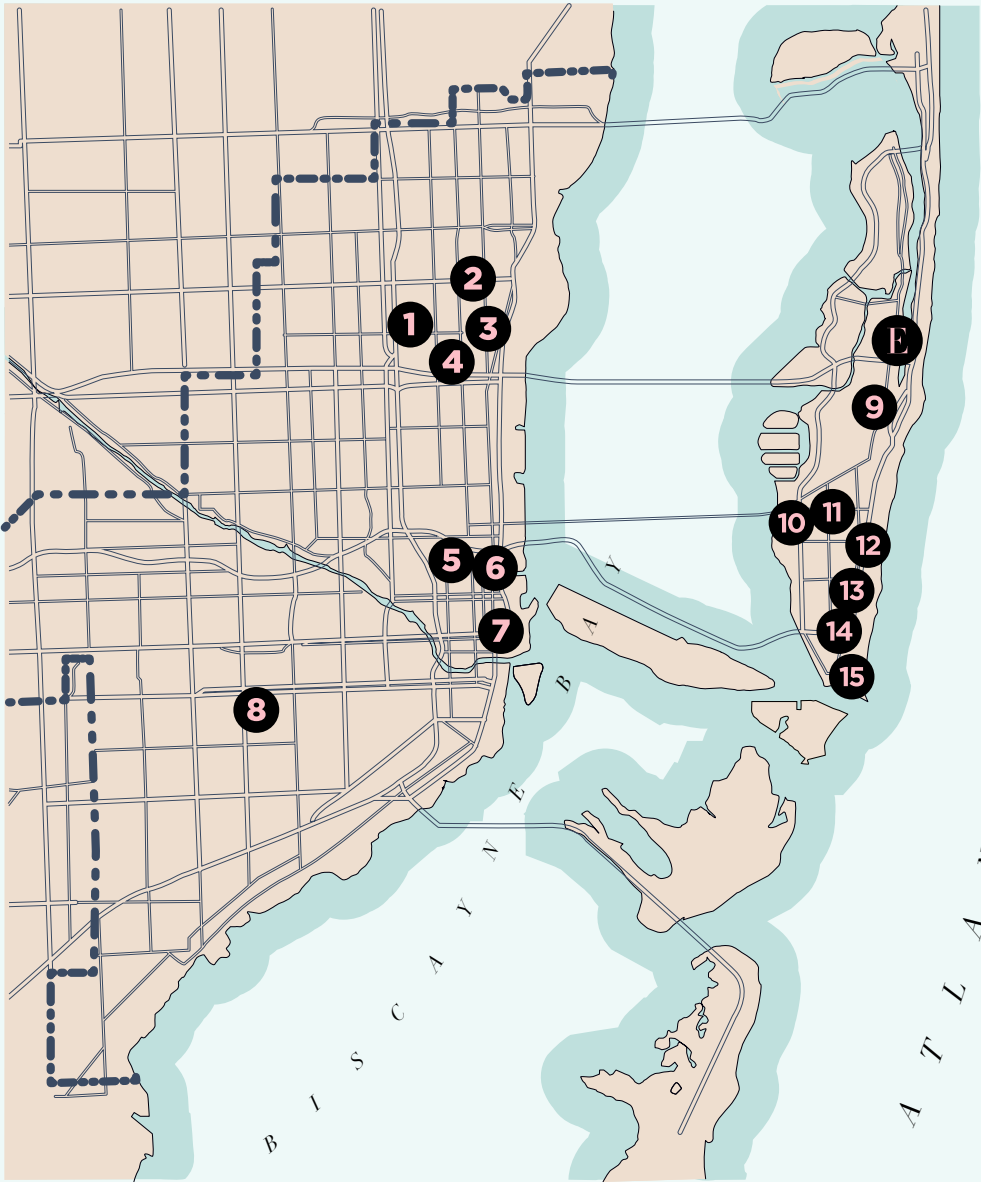
A Love Letter to Miami

issue n° 1

Featuring Miami's finest:

TRAINSPOTTING AUTHOR **IRVINE WELSH** / *MIAMI HEAT*'S **SHANE BATTIER**
HAPPINESS MAKERS **FRIENDSWITHYOU** / *DRAG QUEEN DIVA* **ELAINE LANCASTER**
MIAMI VICE'S "CROCODILE WHISPERER" **RON MAGILL** / *And more.*

Free For You



MAPPING THE Magic CITY

WORDS: Savannah Buffett



1.
WYNWOOD WALLS
NW 2nd Avenue

Once upon a time, this park dedicated to showcasing the graffiti world's top talents was the only draw in bustling Wynwood. But now you can grab a juice at Jugo Fresh or a cup of Joe at Panther Coffee while perusing the plentiful walls.

2.
SWEAT RECORDS
5505 NE 2nd Avenue

What up-and-coming neighborhood would be complete without an indie record shop and cafe, where you can catch exclusive in-stores from the city's best musicians? Plus, we've heard vinyl is the new MP3.

3.
MANDOLIN
4312 NE 2nd Avenue

Looking for chic, charming, delicious alfresco dining where all the cool and beautiful people hang out? Of course you are, you're in Miami!

4.
DE LA CRUZ COLLECTION
23 NE 41st Street

Rosa and Carlos de la Cruz love contemporary art and want to share their incredible collection. Come by to view it for free, and take advantage of the art classes for kids and continuing opportunities for artists.

5.
THE CORNER BAR
1035 N. Miami Avenue

New Yorkers feel at home at this downtown spot. Choose a Tuesday evening of jazz, snacks, and cocktails or a Saturday at 3 am to watch the Miami hipster gremlin set take over till closing at 8 am. Something for everyone!

6.
PEREZ ART MUSEUM
1103 Biscayne Boulevard

Prove all those people who think you went to Miami just to lay on the beach and swill drinks wrong, by checking out this architecturally stunning contemporary museum.

7.
LOST BOY DRY GOODS
157 E. Flagler Street

If Miami Vice's Crockett and Tubbs weren't fictional characters from the 80s, this is where they'd shop for their pastels when not fighting crime. Stop by for great denim or that perfect piece of tropical flare. What's more—there's even a bar in the store.

8.
OYO COMO AYER
2212 SW 8th Street

For those looking for that authentic, sweaty, I feel like I experienced "the real" Miami because I danced until the wee hours of the morning to Latin music vibe...this is so your place. Enjoy!

9.
THE BROKEN SHAKER
2727 Indian Creek Drive

"This doesn't feel anything like Miami!" every first-timer exclaims. Locals love this place because of the killer cocktails, the music, the staff, and the laid-back attitude—it feels EXACTLY like Miami to us.

10.
1111
1111 Lincoln Road

You'll probably head to this reimagined parking garage designed by Herzog & de Meuron because someone told you it was an architectural "must see." Then, you'll be like, "Ok, so it's a parking garage, right?"

11.
BOOKS AND BOOKS
927 Lincoln Road

With the exception of this wonderful book store cafe, local business is a waning reality on Lincoln Road. Here you can grab a great beach read, dine on vegan and gluten-free options, and enjoy some of the best people-watching on the planet.

12.
CLUB DEUCE
222 14th Street

The ultimate South Beach dive bar, here you can pop some songs on the jukebox, pull up a stool, and strike up a conversation with a guy who might be Keith Richards, or just looks like him.

13.
LA SANDWICHERIE
229 14th Street

Be it 2 pm or 2 am, it is always a good time for these epic sandwiches. Made by the French, this spot feels sort of elite, though you're essentially dining in a back alley, dodging occasional drug deals.

14.
F1RST SURF SHOP
40 South Point Drive #107

"If it's knee-high chop, we're your shop," brags Miami's best surf shop. For locals and tourists looking to rent a paddle board or get the latest in tropical surfer chic, look no further.

15.
JOE'S STONE CRAB
11 Washington Avenue

Yes, you know all about it...but do you really? Pop in to Joe's take away for the less globally popular but affordable local favorite. To keep it bougie, grab some crabs and wine and have a picnic in close by South Pointe Park.

“BIENVENIDO A MIAMI”

When Carl Fisher started developing South Beach in the 1920s, he imagined the Miami of the future to be a "wonderful isle of dreams." Today, his vision has been realized, the town bursts with energy, culture, diversity, and beauty. In the following pages we set out to meet the visionaries and cultural pioneers responsible for making this "wonderful isle" what it is today.

Not your average glossy beach read, the Miami Beach EDITION sets out to celebrate the more unusual side of a city whose spirit has captivated us. We'll talk to sports legends, authors, curators, musicians, and fashionistas who all share their Magic City stories.

We hope you enjoy our inaugural issue. If not, there's nothing a few pineapple cocktails on the beach can't fix.

*Yasha + Emily**

and the EDITION crew xo

CONTRIBUTORS:

*The Usual

The Usual is a creative team specializing in smart, irreverent storytelling. We are **EMILY ANDERSON** (creative director) and **YASHA WALLIN** (editorial director)—best friends, global connectors, and cultural enthusiasts working across a variety of platforms. The Usual began as a "love letter to Montauk"—a collectible newsprint publication focusing on the small New York surf town we call home. We've since gone on to explore new loves, like Miami, which gets better with each coastal cocktail we sip, and every local we meet.

[@theusualmontauk](#); [theusualmontauk.com](#)

Pari Dukovic

Pari Dukovic was introduced to photography by his father, who gave him his first camera. Today, he's staff photographer at *The New Yorker* and has contributed to *Vanity Fair*, *Wired*, *Rolling Stone*, and to this issue, by capturing 24 colorful hours in Miami.

[paridukovic.com](#)

Kate Foley

Kate Foley is a creative consultant for both established and emerging designers and retailers. She's also a magazine and brand stylist and former womenswear buyer at Opening Ceremony. Kate loves Miami's weather and its tropical plants.

[@real_kate_foley](#)

Eric Chase Anderson Savannah Buffett

Eric Chase Anderson's illustrations have appeared in *Time Magazine*, *WIRED Magazine*, in his book *Chuck Dugan is AWOL*, and in several of his brother's films including *Rushmore*, *The Royal Tenenbaums*, and *The Darjeeling Limited*. Eric describes Miami as "sizzling."

[ericchaseanderson.com](#)

Savannah Buffett had a passport before she could walk, traveling the world—often on a tour bus—with dad, Jimmy Buffett. A DJ, travel show host, and the city's best guide, Buffett loves Miami because she gets "to live in an international, cultural, ever-growing metropolis and still swim in a warm blue ocean everyday."

[savannahbuffett.com](#)

Elaine Lancaster

Miss Elaine Lancaster (aka James Davis) is a diva about town, and Bravo's first drag queen, starring on the *Real Housewives of Miami*. The glamorous DJ, promoter, and actor was once named "Best Local Celebrity" by *Vanity Fair*.

[misselainelancaster.com](#)

Gesi Schilling

Gesi Schilling is a Miami-based photographer, videographer, and producer. Her work is rooted in storytelling, often concerned with modern-day human ritual. Schilling's nonlinear path to photography came by way of Visual Anthropology and Chinese degrees from the University of Florida.

[gesischilling.com](#)

Did you know this is a Brown Pelican and did you also know that these wonderful illustrations were done by Eric Chase Anderson? Read more about him below.

JAURETSI /04

How a New Generation Reimagines Cuba's Future

IRVINE WELSH /06

Trainspotting's Author on EDM, Addiction, and Twitter Rituals

ALEX GARTENFELD /07

The Young Curator's Pioneering Approach to Miami's Newest Institution

ELAINE LANCASTER /07

The Drag Queen Diva's Love, Life and Makeup Tips

PARI DUKOVIC /08

24 Hours in Miami with The New Yorker Photographer

RON MAGILL /10

Epic Anecdotes from Miami Vice's "Crocodile Whisperer"

FRIENDSWITHYOU /11

The Artists Dish on What Makes the Magic City So...Magical

KATE FOLEY /11

Our Favorite Red-Lipped Trendsetter Shares Her Travel Essentials

GESI SCHILLING /12

From Capturing Obama to the Magic City's Streets

SHANE BATTIER /13

The NBA Legend on Retirement and the Religion of Basketball

MIAMI MUSE /14

Our Tropical Valentine to You

HISTORY LESSON /15

The Making of an Architectural Icon

Nicknamed the “Capital of Latin America,” Miami is the second-largest US city with a Spanish-speaking majority, and the largest city with a Cuban-American plurality.

JAURETSI



HOW A NEW GENERATION REIMAGINES CUBA'S FUTURE



CREATIVE MULTI-TASKER JAURETSI SAIZARBITORIA IS ON A MISSION TO WARM THE ICY, GENERATIONAL STALEMATE BETWEEN THE US AND CUBA. BORN IN MIAMI TO ÉMIGRÉS WHO RAN ONE OF CUBA'S MOST POPULAR RESTAURANTS, SAIZARBITORIA DOES THIS BY FOSTERING POSITIVE DIALOGUE ON HER BLOG, RADIO SHOW, AND IN HER DIRECTORIAL DEBUT EAST OF HAVANA.



PHOTOS FROM TOP TO BOTTOM:

1. Jauretsi's parents met when Totty happened upon Juanito, the successful new Centro Vasco restaurateur, shortly after the business moved to Miami from post-revolution Havana.
2. Juanito, patriarch of the Saizarbitoria clan, sits centered among original Centro Vasco patrons. This mainstay for Basques, Spaniards, and athletes was famous in the 1940s and 50s in Havana.
3. Jauretsi's mom Totty arrived in Miami at age 16. She quickly became a respected hairdresser, working with clients like Nancy Sinatra and Zsa Zsa Gabor during the Fountainbleau Hotel's infamous Rat Pack era.
4. Jauretsi portrait. Photo: Gerald Forster.



“Part of the paradox of being raised in Miami is you have Cuban culture shoved down your throat, but then the second you say, 'I want to go there!' you get slapped in the face.”

How are you involved with the Miami Beach EDITION?

I was invited to do a playlist for the [hotel]. I was a DJ for 20 years, and have a lot of music. Being a Cuban-American, I collect a lot of Latin funk and Cuban classics. I like to keep it funky sometimes.

What's happening in the contemporary Cuban music scene?

That was one of the questions I had when I went down to do my documentary [East of Havana]. On a global level we're all very familiar with the Buena Vista Social Club type voice, which is so much a part of what Cuba is. But for me as a young Cuban-American, I wanted to know what the teenagers were talking about.

So I went down there to figure out what the "word on the street" was, and search out street parties to find out what young Cubans were expressing internally. Ultimately, they are the ones who will decide what's going to happen in Cuba.

This was the early 2000s, which are considered the "golden years" of rap down there. Hip hop began in New York in the 70s, but just like anything, Cubans caught onto it 20 years later. But the scene was blowing up and a fever was brewing. American hip hop has gangster rap, but there's not as much of that culture in Cuba, and really no money down there—no bling rap going on. So when they play it, it's more of a critical view on society—their form of social activism. They're doing it because it's therapeutic and it's a way to discuss the neighborhood: the 90s were a very tough decade for young Cubans, with food shortages, blackouts, and a desperate lack of basic needs. What's happening now is that the hip hop scene has mutated and morphed because the government put rules and regulations on it. Here's the inherent conundrum of rap in Cuba: it's an art rooted in freedom of expression, obviously improvising and freestyling, and you're in a country where there's no freedom of expression politically. So at one point those factors collided.

When you went down to film East of Havana was that your first time in Cuba?

I had been there a few times before we filmed. If you're a Cuban-American and you go back to Cuba, it's traditionally perceived as being a traitor to your people. So you have to get past all that guilt while breaking through. For my parents' generation, it's almost like the boogeyman on the other side of the wall. Their last memories were traumatizing on the island. The first trip is not the trip that you're like, "I get it." You have to go around the island and have a lot of conversations. It's a really interesting healing process of our generation that I think a lot of young Cubans need to go through.

I'll say to young Cubans, "Have you been back?" and they'll say, "No, I'm waiting for Fidel to die." My advice to them is "You need to start. It's going to be a long road." I think my generation is responsible for holding hands and reconciling. There's a mess down there in some ways and a lot of work that needs to be done. I don't think that's going to happen until the young Cuban-Americans go down there and roll their sleeves up and ask "How can we help?"

Is it mostly Cuban-Americans who are the ones to affect change? Will the US or Cuban governments have anything to do with it?

The government runs everything in Cuba; there are no independent businesses. So when you engage with business in Cuba, you're really doing business with the government, which is one of the reasons the older Cubans get pissed off about people visiting Cuba. Their rhetoric is, you're funding tourism, which is keeping the country afloat, and pretty much supporting the enemy—which is a really hardcore way of looking at it. But my point is when you go down there, and you have to stay at a hotel sometimes, there are other things you can do to empower the community. Maybe I have an issue of *The Economist* in my backpack from Miami and I give it to someone who can't buy *The Economist* in Cuba. Perhaps I can offer an old cell phone to a local friend? I call it cultural exchange and I think it's 50/50. As much as an American can go down there with material goods, in return, they have taught me so much more than I could have ever learned about the culture. It's more of a form of equal exchange—spiritually and in every other way.

What was it like for your family to leave Cuba and make an entirely new home in Miami?

It's a post-traumatic situation. In the 60s, several of my parents' generation were fleeing to Miami for just a couple months, planning to go back. No one thought they would stay 50 years. So the running dialogue was, "It'll only be a year...it'll only be

Miami is the only major city in the US that is founded by a woman, Julia Tuttle, a local citrus grower and wealthy Cleveland native.

A FAMILY AFFAIR

JAURETSI TALKS SHOP WITH HER PARENTS TOTTY AND JUANITO

JAURETSI: CENTRO VASCO WAS ONE OF THE MOST POPULAR RESTAURANTS IN CUBA. WHAT WAS IT LIKE FOR JUAN [JAURETSI'S GRANDFATHER] TO MOVE ON AND TAKE IT TO THE NEXT COUNTRY?

Totty & Juanito: After 20 years of working in Cuba and the Cuban government taking our business away and everything we worked for, starting again wasn't easy. We had to rent a small restaurant in Miami that opened on May 20, 1962. Then, after three years of it going very well, we bought another space and located it to a new building. It was called The Garden on 8th Street (Calle Ocho), the heart of Little Havana. This space was to become the classic Centro Vasco in Miami.

WHAT WAS THE CULTURAL AND POLITICAL ATMOSPHERE LIKE IN MIAMI BACK THEN?

Juan: Cubans arrived fleeing Fidel Castro and the revolution, and the atmosphere was very difficult and sad. They took everything—their houses and their businesses. The government [confiscated] all homes and restaurants. We had to leave because of not sympathizing with [Castro's] revolution.

HOW DID YOU AND OTHER CUBAN EXILES MAKE MIAMI FEEL LIKE A NEW HOME?

Juan: At first it was very difficult to adapt. We worked seven days a week for several years and then we started to get accustomed. It began to feel like home.

HOW HAS MIAMI CHANGED IN THE DECADES SINCE YOU'VE BEEN LIVING HERE?

Juan: In the 60s Miami was very small, with a lot of older people. Nobody went out at night and the TV was on until 11 pm. When we opened the first restaurant, Americans would come to try Spanish food. At the time they still wouldn't drink wine, they weren't used to wine. They would order paella and then the waiter would ask, "Want to order a drink?" and they would get coffee. It would taste horrible, a paella with an American coffee!

WHY WOULDN'T THEY DRINK WINE?

Totty: At the time wine wasn't in. Wine started to introduce itself little by little because of the Spanish and the Latins. You know, Juanito has eaten with a glass of wine his whole life, and you know, Cubans generally drink beer. But imagine sitting down with an American coffee! It's just funny because these are the things that were done at the time. Wow, but so gross.

WHAT WAS THE CONCEPT BEHIND CENTRO VASCO RESTAURANT WHEN IT FIRST OPENED IN MIAMI?

Juan: The concept was to maintain the tradition in the food and to attract the same kind of clientele we had in Cuba, all the people that were arriving [in Miami] at the time.

WHAT KIND OF PEOPLE FREQUENTED CENTRO VASCO WHEN IT WAS OPERATING IN CUBA, AND THEN WHEN IT WAS OPEN IN MIAMI?

Totty: In Cuba there were first the Spanish. After a while he became famous with a restaurant in the Vedado area in 1952. Famous people started to become the clientele—families, VIPs, and artists.

Among them Ava Gardner, Errol Flynn, Marlon Brando, Hemingway...until the end of the 60s. At the restaurant in Miami, the most important associations of Cubans would gather all the time. A lot of US Presidents came to visit—Jimmy Carter, Ronald Reagan. A lot of VIPs—Madonna, Jennifer Lopez. Gianni Versace was a regular visitor.

Aside from that, it was traditional Cuban families from all over the country, and foreigners who wanted authentic Spanish cuisine and a Cuban experience.



Miami was popular for pirates such as Blackbeard and Gasparilla to visit and bury their treasures.

IRVINE WELSH

TRAINSPOTTING'S AUTHOR ON EDM, ADDICTION, AND TWITTER RITUALS

TWO DECADES AFTER PENNING CULT CLASSIC TRAINSPOTTING, IRVINE WELSH'S CONTROVERSIAL, CANNY PROSE IS AS SOCIALLY RELEVANT AS EVER. TODAY, A SOUTH FLORIDA LIFESTYLE OF WORKING OUT, OCEANFRONT COCKTAILS, AND SOCIAL MEDIA BINGES MAY NOT SEEM PUNK ROCK, BUT WRITING KEEPS HIM CONNECTED TO HIS WORKING-CLASS SCOTTISH ROOTS.

ILLUSTRATION: Stefan Knecht

ON MIAMI VS. SCOTLAND: It makes you feel like you've gone to another planet in a way, in terms of looking at light, the fauna, the wildlife, lifestyle, and culture. Miami is an incredibly visual culture, whereas Scotland is an incredibly verbal culture. What really appeals to me is to have that complete contrast. [In] Miami I feel that everything's new—I always feel that my take on Miami is as relevant as anybody's who's just got off the plane or the boat. It's very much a city of immigrants and new faces and new voices. So it's a very exciting place to write because there are all sorts of people. You've got the tourists and the spring breakers but you've also got the old retirees, the massive Latino vibe, and the transplants from all the parts of the United States, who are there for dodgy nefarious reasons, and some because it's a great place to live. Then you've got the artists and the models and the photographers. You've got that big visceral culture and it's got that relaxed but vibrant sort of thing going on.

THE HIGHS AND LOWS OF SOUTH BEACH: I like that I can go to Soho Beach House and have a cocktail, and then I can go to club Deuce and drink beers there with the guys that have amazing stories to tell who come from all over the place. You've got the high life and low life all crushed together. You've got the manly stuff and you've got the whole dance culture as well—the EDM kind of hedonism.

WRITING RITUALS: I find that if it's dark weather it takes me so long to get started. If it's bright your synapses seem to open up and your endorphins buzz and you just get moving a lot quicker. In Miami a typical day would be I'll get up about six, have some breakfast, do a couple hours work. Then I'll go to the local boxing gym at the South Beach Club. Or I'll go for a run, so I've got some physical activity programmed in to the day so I'm not just sitting at a desk all of the time.

FROM THE 70S LONDON PUNK SCENE TO ELECTRONIC MUSIC: I wasn't a very good musician. I went from guitar, which I was terrible on, to bass, which I could kind of do. Then I used to listen to house and electronic music. I was always drawn to the bass line, and I was always pushing the bass up. I found I could mix on the beat, and I liked the whole club life as well. So that was the progression. A lot of good DJs have that bass consciousness. The people who came through the punk scene, they were drawn to DJing through that love of bass, basically. I never said I was a good DJ, I've never claimed any skill about it. The two things that I love—live music and football—I've been terrible at them both.

REMEMBERING THE 70S PUNK SCENE: I've got really good memories of gigs and parties and wandering Edinburgh, taking part in something that was such a change. I was lucky to experience that again with Acid House. Normally you have one thing in your life that is yours, but to have something else that I was able to get so immersed in, I was very lucky.

ON WRITING FROM REAL LIFE: I'm really interested in drawing up vivid characters. I like the characterization to be strong, and I spend a lot of time in characters—I actually like to kind of feel their breath on the back of my neck as I'm writing them. Obviously everyone you've met in some way tends to flow into them, but they're not based on anyone in particular.

ON WRITING ABOUT HEROIN, PORNOGRAPHY, AND THE UNDERBELLY OF SOCIETY THEN VS. NOW: I don't think there's an underground like there used to be. The mainstream media has been changed by the internet, so anything that would've been underground—even fifteen years ago—can now pop into the mainstream at any time. There is less of an element of shock than there used to be. A writer can't really shock by showing people aspects of society [anymore]. Like with *Trainspotting*, you could show a way of life, you could show a messed up panorama. You can't do it in the same way now.

SOCIAL MEDIA HABITS: I love Twitter because you can just throw something out there and see who says yes or no, or f-off or whatever. I think it's a good thing for writers to do. It's fun as well. What really gets me about it is that you get a weird profile of yourself. I look back on all the tweets I do, and I can't believe how serious and how frivolous I can be from one to the other. It's quite disconcerting, that you're actually like that, and you recognize these truisms about yourself. The good thing about Twitter is that nothing's filtered and it's a bit more unguarded and probably a bit more honest. You can't really hide or create a persona or let someone else create a persona for you. A composite of the real person starts to emerge.

ON ALIENATION VIA SOCIAL MEDIA: I think that's the problem—people go through life worried about what other people think of them and they get too obsessive about it. If somebody disagrees with what you say they'll just think, "Ooh, that's that asshole." There's a lot of people I follow on Twitter who I disagree with, but I don't have any kind of annoyance or anger towards them.

ON MELLOWING WITH AGE: I think most people agree they become better in a lot of ways [with age] because they've become a bit more considerate, which wasn't always the case with me in the past. Even if you've always felt compassion for other people, when you're younger you're so into yourself, you're so narcissistic. I probably still am quite narcissistic but nothing like I used to be. I do think more about other people, I do think more about the impact of what I say, and that how I behave affects other people. But I feel as if I've still got that very "f#*k everything" mentality, you know? When you write a novel of fiction you create a world and you create these characters, and you've got to be true to them as you see them. [You can't] start to compromise and look at the market and think, "I could make this more of a crime story, I could make this more of a romance," or these other things that are selling in the marketplace. But, I really enjoy being able to forge foreign landscapes and being able to create this world. This to me is always challenging myself and serves as a cautionary tale, and that's my drive to write, really.

BEST SPOTS IN MIAMI: Go to South Florida Boxing Club, because I think one of the things about Miami is that you've got to be in shape. It's a very visceral culture, it seems a bit frivolous and empty and narcissistic, but if you go there, take some of the very basic boxing or cross-foot classes, you'll be in much better shape in a couple of weeks. Even if you're not a big beach bum, if you lose a bit of weight and tone up, and get a bit of a tan, you blend in with the locals instead of looking a bit strange like I always do. I always look like a milk bottle, so it takes me a while to get tanned.

5 THINGS TO KNOW ABOUT IRVINE WELSH:

He likes monogamy. He married for the second time in 2005, and swears "he's never doing it again."

He wrote his thesis at Heriot-Watt University on creating equal opportunities for women.

Trainspotting was published in 1993 and has since sold over 1 million copies in the UK.

He has published 8 novels; *The Sex Lives of Siamese Twins* is the most recent, set in Miami.

He was once a TV repairman but quit after being electrocuted.



A Usual Miami Weekend in Numbers

A ROUND UP OF HOW THE USUAL'S YASHA AND EMILY SPENT 48 HOURS IN SOUTH BEACH AND BEYOND.



14

SPEEDOS SPOTTED ON THE BOARDWALK



15

PIECES OF ART VIEWED AT THE RUBELL FAMILY COLLECTION



1

EPIC KING SIZE BED SHARED AT THE MIAMI BEACH EDITION

3



SUNSETS WATCHED



20

MOJITOS ENJOYED



\$500

THE BILL FOR THOSE ENJOYABLE MOJITOS...OOPS



4

CUBAN SANDWICHES INDULGED UNTIL WE REALIZED WE WERE VEGETARIAN



42

NEON SIGNS COUNTED ON SOUTH BEACH

With more than 800 buildings, Miami Beach's Art Deco district is home to the world's largest collection of Art Deco architecture.

ALEX GARTENFELD

THE YOUNG CURATOR'S PIONEERING APPROACH TO MIAMI'S NEWEST INSTITUTION

WITH A KEEN EYE AND ENTREPRENEURIAL SPIRIT, 27-YEAR-OLD ALEX GARTENFELD LAUNCHED HIS FIRST CURATORIAL ENDEAVOR OUT OF A CRAMPED CHINATOWN, NY APARTMENT. MANY CRITICALLY ACCLAIMED EXHIBITIONS LATER, AND AFTER A LONG RUN AS ART IN AMERICA AND INTERVIEW'S ON-LINE EDITOR, GARTENFELD UPROOTED TO SUNNY FLORIDA. BUT UNLIKE MOST NEW YORKERS, HE MOVED NOT FOR THE WEATHER, BUT TO HEAD UP THE CITY'S NEWEST INSTITUTION, ICA MIAMI, AS CHIEF CURATOR.



Can you talk a little about your background, and how you first became interested in art?

Art is the way that I see the world. I became interested in contemporary art when I realized that it gave me the tools to discuss the esthetic, political, and social issues that I was interested in.

What kind of programming can we look forward to at the new ICA Miami?

The ICA Miami is launching with a mission statement to promote experimentation. We will be seeking to present artists who are at the vanguard of contemporary production—artists who are working to advance understanding of their mediums; or working with some of the most important issues of our time. At the same time, we will be looking to experiment as a museum—through innovations in our collection and public program.

In what tangible ways will ICA Miami set itself apart from the city's other institutions?

The ICA will be focused on scholarship. We are participating in a catalogue for Andra Ursuta, in partnership with Koelnischer Kunstverein, as well as books for three additional shows to be announced this fall. Moreover, we will be engaging with the city and its connection to contemporary art. Particularly in the Design District, which has a historic relationship to visual culture and production, as well as a dynamic recent history of urbanization—art and the city are very closely connected. This will be made manifest through research and presentations on the relationship between the city and contemporary art.

How do you approach curating for a public space, which is intended for public viewing; as opposed to curating for a more insular, intimate community, like the exhibitions you used to put on in your apartment?

I hope that every exhibition I make, be it monographic or thematic, is geared toward imminent issues in art and culture.

Starting in December, visitors to ICA Miami will be able to receive "therapy"—which we're particularly excited about. Can you talk a bit about this?

We are honored and excited to present Pedro Reyes's installation Santorium. This project by Reyes turns the gallery into a transient clinic, where volunteers trained by the artists execute treatments of the artist's devising. The installation guarantees that each visitor to the museum has a unique and revelatory experience—a feat in the midst of the dynamic week of Art Basel Miami Beach.

Any survival tips for getting through Art Basel?

Therapy.

What local Miami artists excite you right now?

I follow Gucci Vuitton closely, which is a gallery/exhibition venue project by artists Aramis Guttierrez, Domingo Castillo, and Loreal Beltran. They are all interesting artists in their own right; this collaborative project is a meditation on the relationship between Miami and the international art world, and brings to light truly unique projects related to the city's history and artists living here.

What do we need more of in the art world?

Time.



Drag Queen Diva

ELAINE LANCASTER'S LOVE, LIFE, AND MAKEUP TIPS



FOR OUR ONGOING ADVICE COLUMN, WE TAPPED LANCASTER (AKA JAMES DAVIS), WHO HAS MADE MIAMI FABULOUS FOR OVER A DECADE AS AN EVENT HOST, REAL HOUSEWIVES ACTOR, AND PHILANTHROPIST.

You said on Twitter recently, "Honesty is a very expensive gift, don't expect it from cheap people." How honest should we really be with the people around us? In the words of John Lennon, "Being honest may not get you a lot of friends, but it'll always get you the right ones."

Where do we find men in Miami? There are a lot of hot men in Miami without a doubt, most of which are on Rentboy.com! I find great guys are in group settings at restaurants like the Forge on Friday's. Maxwell Blandford plays sexy disco and nu disco and everyone is there wanting to have fun... they do. Later in the evening, they're at Score for Hotel Lancaster.

Advice on how a housewife can keep life spicy?

Never make your partner feel foolish for wanting to try something less conventional. You can go from mild to wild...role playing etc. In a monogamous relationship, I do NOT suggest having a ménage à trois frequently to spice up the bedroom. It is not a smart recipe for long-term happiness and security.

Is it ever okay to make the first move?

Absolutely. If you want something and the other person is sending out vibes too, then lean in and go for it. If they pull back, you pull back and lock eyes to read them and let them know you are serious. Try again and if they pull away, then walk away—you are officially in the "Friend Zone."

What makes a great diva?

A person who is self-assured, extremely talented, and gets what she wants because she has earned the respect of those around her. A real diva should never have to demand anything or really even ask; people should be there to take care of the diva's every desire because a true diva will take care of you too.

What's more important: love or a career that you love?

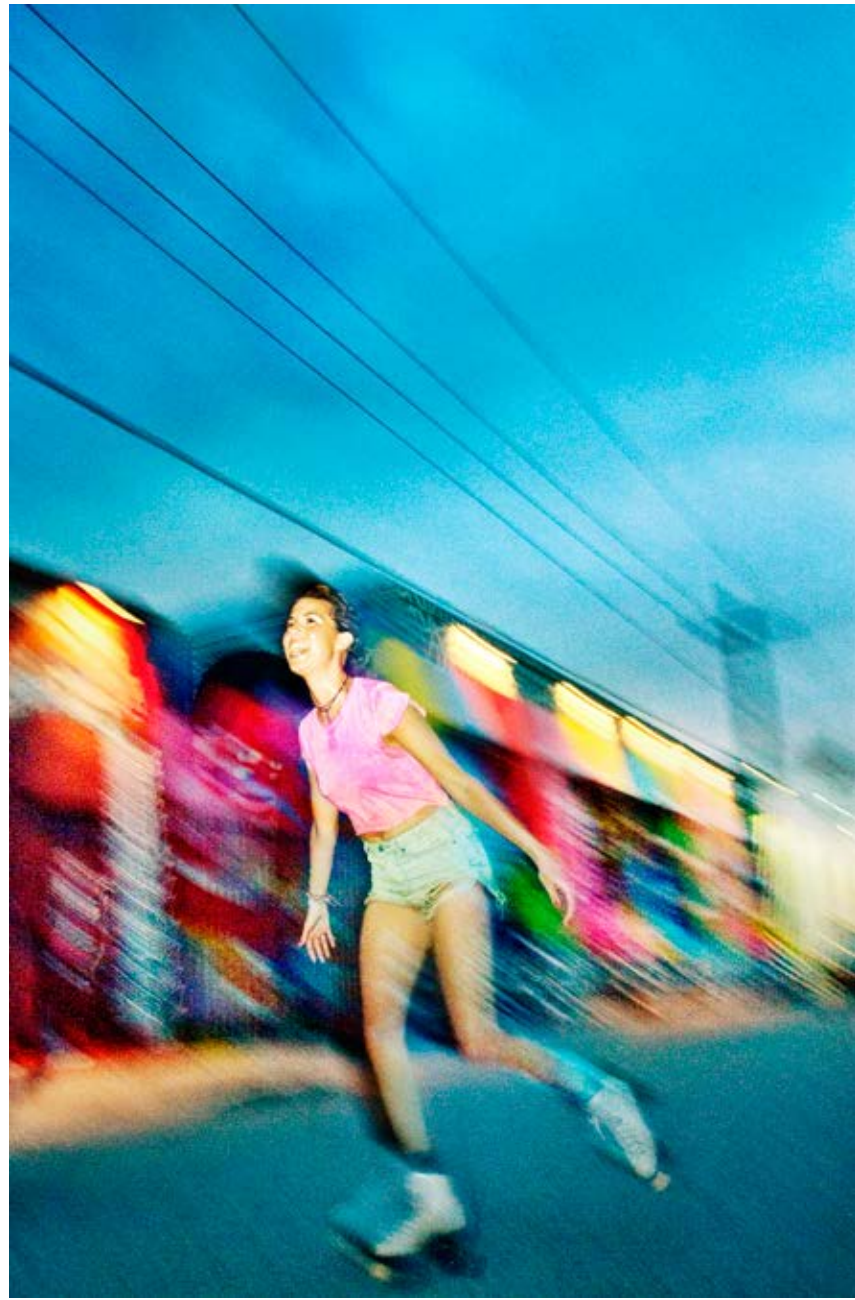
If one is happy in their career and really love what they do, then the joy and love will spill over into all areas of life. And the opposite is also true. Unhappy people because of their work are not pleasant folks to be around.

Advice for keeping a relationship exciting?

Find joy in the simple things and put priority on doing them often. If you have children then grandma gets them at least one weekend a month, so you can have the house alone together and spend the weekend naked and acting silly. Remember to practice non-judgment with your mate and do not go around telling your girlfriends about everything. Learn to keep relationship secrets.

Makeup tricks so it doesn't look like we're melting on a sunny day?

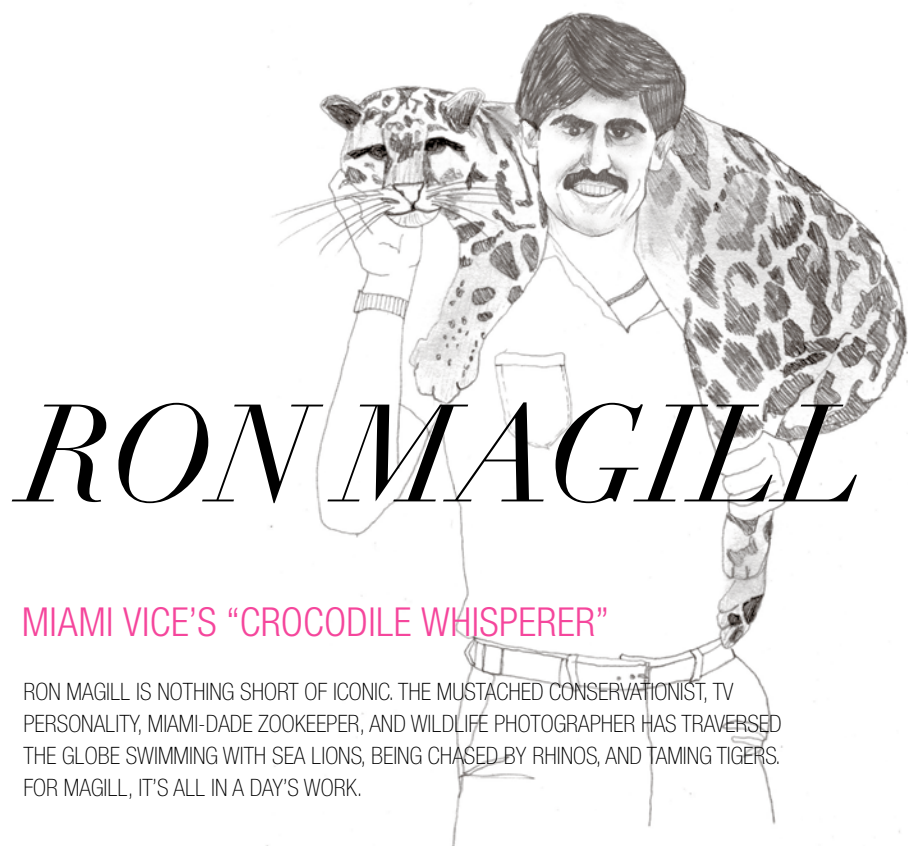
Wear high-quality foundation if you need it, and setting powder is key to keeping it all in place. ElaineLancasterCosmetics.com for the best quality, longest-lasting lip lacquers you can find anywhere.



PARI
DUKOVIC
24 HOURS IN MIAMI



In 2009, a man was arrested for breaking into cars and trying to escape on rollerblades in midtown Miami.



MIAMI VICE'S "CROCODILE WHISPERER"

RON MAGILL IS NOTHING SHORT OF ICONIC. THE MUSTACHED CONSERVATIONIST, TV PERSONALITY, MIAMI-DADE ZOOKEEPER, AND WILDLIFE PHOTOGRAPHER HAS TRAVERSED THE GLOBE SWIMMING WITH SEA LIONS, BEING CHASED BY RHINOS, AND TAMING TIGERS. FOR MAGILL, IT'S ALL IN A DAY'S WORK.

What is it about your approach to animals that has made you a unique authority on the subject?

I try to show people how wildlife relates to us in everyday life. I say listen: animals do not pay attention to political boundaries or governments. There is a lot that we can learn from them because animals do things out of instinct for survival. We need to look at animals and their environments, and see how they are doing because it is an indication of how we will be doing.

Some of my peers say you should not give animals human qualities. Who the heck said that emotion or sadness or happiness is a human quality? Animals can be happy, animals can be sad. There is nothing wrong with seeing that. I've watched a chimpanzee die of loneliness. I have watched animals going through depression when they have lost part of their herd. No one can tell me they are not feeling pain.

There is an old saying that goes: we protect what we love, we love what we understand, and we understand what we are taught. I am privileged to visit incredible places and spend so much time with this wonderful wildlife. It is my responsibility to try to convince people why we should care about them.

Many animal lovers don't want to visit a zoo because they do not want to see animals in captivity.

In a perfect world there wouldn't be any zoos. I just returned from this trip to Africa and the sad reality is 99% of this part of the world will never be able to travel to Africa and see the wonders that I have seen. I would not do that today if it was not for my first trips to the Bronx Zoo as a small boy, where I was able to look at an animal face to face and create a connection that inspired me to say, "I need to take care of you."

Done in the right way, [zoos] play a very important role in our society. We create windows for the world of wildlife that most kids would not be able to experience firsthand. You can have a giraffe eat out of your hand: with its fourteen-inch tongue it will come and take a leaf out of your hand, and there you are looking at those massive eyelashes on a seventeen-foot-tall animal. Every kid who has experienced that will never do something that is going to hurt a giraffe.

PHOTOS: Ron Magill.com

Tell us about traveling to Africa. You've been there many times now to photograph and be with animals?

I've been there fifty times and I still get moved to tears. I will sit on the mountainside and look at hundreds of thousands of wildebeests and zebra on the great migration. To hear it, smell it, taste it, and feel it in person; it's so overwhelming. I'm not a small guy—I am six foot six, I weigh two hundred and thirty pounds—but I break down like a little girl.

Can you explore this idea more that animals are an indicator of how humans will fare?

You know the old canary in the coalmine? The miners would not go down there if they lowered the canary and it came up dead. Nature is really that on a much bigger scale. We are looking at frogs and amphibians where they are either dying off or hatching out totally deformed. Why? Because they are more sensitive to the environment. Therefore they are the first ones to show signs of toxicity in the environment. So we are looking at frogs hatching out with five legs and one eye. That indicates to us that there is something out of whack here. We, as more advanced animals, have the ability to fend things off for a while, but it will only be for a while.

What animals are native to Miami?

We have alligators, crocodiles, panthers, white tailed deer, bears, all kinds of snakes and reptiles, all kinds of birds, flamingos, herons. We have a plethora of wildlife that people will travel from halfway around the world to see.

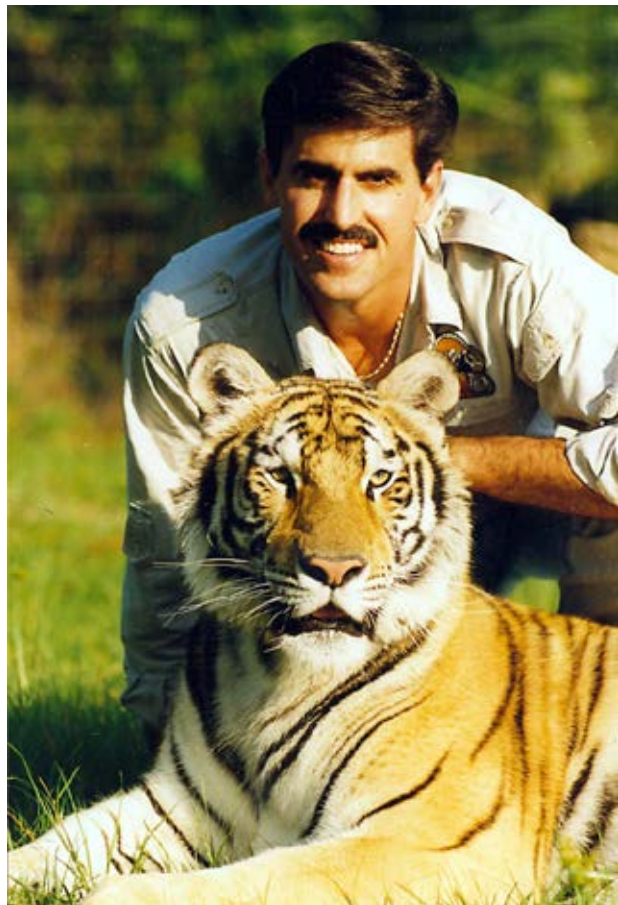
Most people are nervous when they come to Florida that they will have an interaction with a crocodile.

That's what you need to be least worried about. We recently had the first attack of a crocodile about three weeks ago. It was idiots who were swimming drunk at two o'clock in the morning. They both got bitten once and when the crocodile realized that they were not its natural prey, he let them go. Crocodiles generally are the shyest animals in the world right next to human beings. Alligators, on the other hand, are dangerous. Here, people illegally feed alligators, which is basically getting rid of the alligator's natural fear of people, which is a very dangerous connection.

"I met my wife because I got bit by a crocodile and was taken to the hospital."

You used to work with Miami Vice as the show's animal handler?

Those were amazing times. *Miami Vice* really pushed the envelope. Back then, emulating what was really Miami at the time, you had a lot of these drug types like that, where they just wanted something that was different, out of the box. A lot of machismo stuff went on, so you had these guys with tigers in their backyards and there were two cops, one who had an alligator as a pet. My specialty back then was working with alligators and crocodiles. I met my wife because I got bit by a crocodile and was taken to the hospital. She was my physical therapist. Back then I was in my twenties and you go to meet all these big stars—Glenn Fry, Barbara Streisand. It was the peak of the film industry in Florida.



At the time, was the city like how they portrayed it on Miami Vice?

They certainly stretched out some things to make it a little more colorful, but I will tell you that Miami at the time was a bit of a cocaine cowboy city. The drugs in the high-end clubs; it was very elite with a ton of money. I was invited for dinner and this guy ordered ten bottles of \$5,000 champagne. He was giving people \$100 bills just for fun. There were copious amounts of money. I have never had an alcoholic drink in my life, not even coffee. But I remember going into the back of the luggage club at Coconut Grove, and there were people at these beautiful black marble counters with gold fixtures just doing lines of cocaine as you walk in.

You have a pretty iconic moustache, is that the era it was born?

No, I've had it since high school and it has never come off. Everybody calls it a porn-stache. What does that mean?

What do you love most about Miami?

I love the diversity and the culture. Miami is kind of a melting pot of the world. Whether it be the food, the music—it has so much vibrancy. It's one of the most beautiful climates on the face of the planet.



The city's moniker, The Magic City, comes from its rapid growth. Winter visitors remarked that the city grew so much from one year to the next that it was like magic.



The Beaches

Arturo Sandoval III: The beaches are the most magical. When you're in Miami, you're living inside the Caribbean, so you get the most beautiful water you can imagine. I like going to the beach when there's a storm.

Sam Borkson: Every day I would go running, get super sweaty, and the ocean is your body temperature. When you bring your body temp up from running, then jump in, it feels like your body is dissolving into the water. The Pacific is cold; but in Miami, there's no difference between you and the ocean.

Cuban Food

AS: Good Cuban food is tricky. There are many spots to avoid, which are the ones on the beach. You have to go to the mainland. You definitely want to get the pan con bistec [steak sandwich] at Enriqueta's.

SB: Enriqueta's is one of the best spots. Breakfast there will blow your mind.

AS: If you want to go to where the Cuban old school dudes go to aggregate, you go to Versailles.

SB: My favorite place is actually across the street from Versailles. It's called La Carreta. Versailles is flashy and beautiful, while La Carreta is the dirty one. It's the same owner as Versailles, but they do one thing better: lechón asado [grilled pork].

Miamians

AS: Something that's unique about the social dynamics is that it's a very small town—it's local, which is very nice. What's unique about the people culturally is that it's the only place you have a sampling of all the Hispanic cultures inside of an Anglo structure. There's one of the biggest populations of Jews, Haitians, and all [other] immigrants, but it's a very empowered Hispanic population, which you don't get in other places in the country.

SB: Our artist friends support each other. That's rare. Everything we did, everyone came to help us. There were no art critics, and while the institutions are amazing, there was only so much they could do. We didn't depend on the galleries; we depended on the public. There's such a community vibe in Miami.

The Humidity

AS: We [love] the humidity. When you grow up in it, and move away from it, you miss it.

SB: I love to sweat. That's why you see me half of my existence with my shirt off. In Miami, if you're our size, you're sweaty all the time. Everybody is.

AS: And there's so much precipitation. It's so unique, especially in the summer with all those rain showers. It's tropical rain.

SB: The rain is one of my favorite things. Everybody shares this from Miami. Every day in the summer, it rains a huge thunderstorm, but it's not oppressive like the Northwest. It's fast and fun. [And] it's sexy! People have sex like crazy. You're so hot; your blood is boiling. It's more alive.

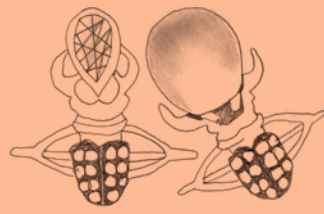
The Dirty South

SB: The Dirty South means that you can make whatever you want, hustle, get it built, make it happen, and break every law. It's so gangster.

AS: You can talk to government people and be like, "Hey, c'mon buddy, you can give me a permit."

Kate Foley's Miami Essentials

Miami's master of merchandise, Steven Giles, has stocked the "Limited Edition" shop at The Miami Beach EDITION with everything we never knew we coveted, but now can't live without. Included among these enviable items are stylist Kate Foley's picks. Below, our favorite red-lipped Brit, always dressed to the nines herself, shares her Magic City staples.



Daniela Villegas Khepri Rings

EDITION EXCLUSIVE!

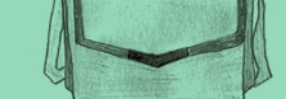


Thierry Lasry 'Sexxy' Sunglasses

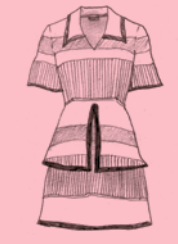


Grazia Magazine

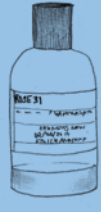
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Times Arrow Clutch

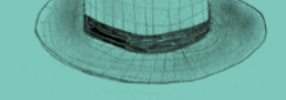


Suno Sundress



Le Labo perfume oil in Rose 31

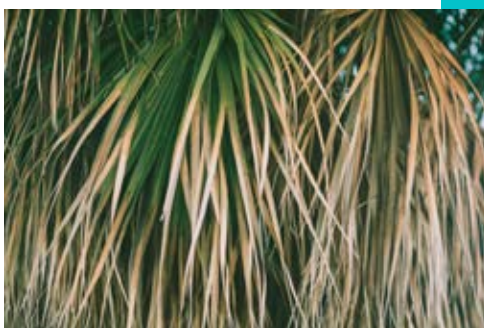
EDITION EXCLUSIVE!



Yestadt Hat

A PHOTO JOURNAL

GESI SCHILLING



It was only Gesi Schilling's second professional assignment when she was tasked with candidly photographing the leader of the free world at an intimate Miami dinner party. With determination and a steady hand, the self-taught Schilling rose to the occasion. Now that she's captured Barack Obama enjoying salad, everything else is a breeze, like our assignment for her: drive around with us on a humid August day photographing her home turf, like the little-known fishing harbor on Biscayne Bay and the colors of Wynwood and Little Haiti.



SHANE BATTIER

THE NBA LEGEND ON RETIREMENT AND THE RELIGION OF BASKETBALL

SHANE BATTIER HAS HUNG UP HIS JERSEY AT THE YOUNG AGE OF 36, AFTER 12 YEARS IN THE NBA AND THREE YEARS ON THE HEAT, SECURING TWO CHAMPIONSHIPS FOR THE TEAM. A POWERFUL COMBINATION OF BRAINS AND BRAWN, HE'S ALREADY BEEN APPROACHED TO RUN FOR SENATE IN HIS HOME STATE OF MICHIGAN, BUT BATTIER'S GOT DIFFERENT IDEAS ON WHAT HE'LL PUT HIS GAME-WINNING SKILLS TOWARDS.

You decided to make Miami your home even though you're not playing for the Heat anymore. What is it about the city that you love so much?

If you haven't spent much time in South Florida, you think Miami is just one big extension of South Beach, that it's a huge party town, and it's just crazy. My family moved here about three years ago and we came in with an open mind. What we found is yes, South Beach does exist. But Miami has so much more to offer. We have enjoyed the energy of the city, the diversity. There's this spirit to the city that's so different. There is no place like it in America.

Do you have a career highlight?

I think hitting an NBA Record, Game 7, six 3-pointers against the San Antonio Spurs in 2013 would be pretty hard to top. To have a record-setting performance in the biggest game of my professional career is something I'll never forget. It was an amazing night, no one really expected it, and I was proud that I was there for my teammates and able to produce when the pressure was the highest.

Is there anything that you wish you'd done differently in your career?

Maybe shot the ball a little bit more [laughs]. I was a really good teammate—I think almost too good of a teammate—but I probably would have had a little more fun if I'd shot the ball a little bit more. But in terms of my career path, I wouldn't have changed anything. I was tremendously blessed.

Were there any players who you either played with or against who really had an impact on you?

Kobe [Bryant] is probably the player that I'll miss playing against the most. We had so many tremendous battles in 13 years, and he kicked my butt for many, many years when I was a young buck trying to figure out the NBA. He was the one guy who really pushed me to understand how to get better, especially on the defensive end. By the end, I'd never say I stopped Kobe Bryant, but I think if you asked him, he'd respect me as a defender, as someone who got better and never backed down from him, and always gave him a good game.

Was basketball something that you always wanted to do?

It was. My first memory of—of anything, really—was playing basketball. It was always my dream and my goal to play at a major college and to one day play in the professional ranks. I had a lot of people tell me along the way that I wasn't going to make it for various reasons. I was too slow, I was too unathletic. I was too nice, I spoke too well, I was too smart for my own good [laughs]—but I never wavered in my belief that I was going to reach my goals one day. And I did, with a stellar college career and a 13-year NBA career.

What's up with the misconception that you can't be smart and play basketball?

The popular narrative of any industry, or walk of life, has been about the eyeball test: "Do you look the part?" I learned a long time ago that the eyeball test doesn't matter. The only thing that matters is your ability to believe. Then you better have a work ethic to match your level of belief in yourself. I had fun bucking all the popular narratives and the stereotypes of someone who spoke well and was educated and enjoyed things that the "average typical basketball player" didn't enjoy—and still being successful. Sure, it probably made lots of people uncomfortable, but I think I brought a lot more to it, and I wouldn't change my past for anything.

You graduated college with a major in religion, have you done anything with that degree?

Nothing professionally. You're on a bus so many hours with teammates, and you talk about everything under the sun. Religion was a topic often, and we'd have great debates. I also played with LeBron James, and he's proof that God exists [laughs]. Only God could create someone that good at basketball.

Before you even got to high school you were 6'7" tall?

Yes. I was six feet in 6th grade, 6'4" in 7th grade, and 6'7" in 8th grade, so I really haven't grown in many years.

Kids can be tough, was it difficult for you standing out physically?

All I knew was being the tallest kid, and being the kid who stood out. I struggled with that for a long time. I grew up in a mixed household—my dad was black and my mom was white—and I grew up in a fairly white suburban setting. I was always different because I was a minority; I was always different because I was the tallest kid in my grade. When you're really young you want to be like everybody else. You don't understand why you're different. As I grew older, especially the middle school years, I grew to enjoy being different and not like everybody else. It shaped me and gave me a confidence that different is good, and that the most important thing is being a good person, and having a good work ethic. If people don't like me because of those two things, then you know what? I'll find someone who does. So, I wouldn't trade being 6'8" for anything in the world. I haven't been able to shop at a mall in about 25 years, but that's okay.

Having gone through some of these struggles yourself, now that you have kids, whether it's race, height, or whatever else, do you think about how their lives will be affected?

You never want your kid to go through pain, obviously. As parents, you do everything to protect them, and you hope that they have struggles that don't permanently scar them, but that teach them a lesson, that teach them right from wrong, and teach them the power of friendship, and the power of humor, and the power of the community. I think that's the hope of every parent, that their kids are able to learn those lessons in a way that doesn't severely harm them. But there's nothing wrong with having a few battle scars.

You've just retired—how does it feel?

I feel happy. I have been traveling all over the world, I've been having fantastic conversations with amazing people about what they're doing to innovate the world, and now that I actually have time to be part of those conversations, it's exciting. I miss the locker room, I miss the competition. There's nothing in my life that will ever really replicate that. But I played golf yesterday, and it's better than being sore and tired in training camp. I got a couple birdies, had a couple beers.

Talk a little bit about the organization you started with your wife, the Take Charge Foundation.

The Battier Take Charge Foundation raises money for college scholarships for at-risk youths. It's based in Miami, and in Houston and Detroit. We've graduated three kids and have 12 kids in our program now. My wife and I feel strongly about education and using the platform that we have to raise awareness and raise money and to help those who need help. The kids in our program are superstars. They are valedictorians, community activists, generally awesome people. These are kids who want to reach their goals through college education, and are just a little short in getting there. Hopefully we help bridge that gap.



"I also played with LeBron James, and he's proof that God exists."

Miami Soundtrack

Sweat Records has been supplying auditory fixes for Miami's music addicts since 2005, when the storefront, vegan cafe, and event space opened. Co-founder Lauren (Lolo) Reskin knows everything about music and South Florida's scene, so who better to compile the definitive soundtrack to the city with both local bands and local favorites. sweatrecordsmiami.com



KETCHY SHUBY	.....	Frontin'
DEAF POETS	.....	Pale Skin
MAC DEMARCO	.....	Let Her Go
MILLION YOUNG	.....	Feeder Band
GREAT GOOD FINE OK	.....	Not Going Home
FLYING LOTUS	.....	Never Catch Me (feat. Kendrick Lamar)
AFROBETA	.....	Love Is Magic (Casa Onda Remix)
HERCULES & LOVE AFFAIR	.....	I Try To Talk To You (feat. John Grant)
KRISP	.....	Captain Hook



OTTO VON SCHIRACH	.....	When Dinosaurs Rule Earth
DIM PAST	.....	Spectre In Wire
CARIBOU	.....	Our Love
JUNGLE	.....	Platoon
EONS	.....	Stay
FKA TWIGS	.....	Two Weeks
MØ	.....	XXX 88
NICKY BLITZ	.....	Alex



The first popular suntan lotion, "Red Vet Pet" was invented in Miami by pharmacist Benjamin Green in 1944.



Alessandra Kirn

NAME: Alessandra Kirn
OCCUPATION: Global Citizen

"The sea, once it casts its spell,
holds one in its net of wonder forever."
Jacques Yves Cousteau

MIAMI MUSE

OUR TROPICAL VALENTINE TO YOU

After meeting on a photo shoot in Australia, former models Paloma Jonas and Whitney Brown became fast friends. Guaranteeing that Paloma would book modeling jobs and have the time of her life, Whitney invited her new partner in crime to Miami. How could Paloma resist? Since then, the girls have done everything together, including sharing their entrepreneurial interests.

When they both agreed that beautiful yet affordable lingerie was an item missing in their wardrobe, Jonas and Brown conceived of Valentine: part sexy photography and interview blog, part lingerie collection. Now they've come full circle—back to the beach—collaborating with EDITION on exclusive lingerie offered in the hotel's rooms. To show off the product, they tapped Miami muse Alessandra Kirn, who shares a bit about herself here.

VALENTINENYC.COM



I've always dreamt of...

going to live in Cuba.

A habit I can't quit is....

Fast cars and good wine.



Three words that best describe me are....

Happy, Wild, sensitive.



My favorite thing about Miami is....

The tropical weather. Makes me feel sexy.

Jim Morrison was arrested for exposing himself at a show at Coconut Grove in 1969.

Miami Slang

Chanx

Short for chancletas, this actually means flip flops.

Key Rats

A resident of Key Biscayne who rarely leaves the island.

Beach Rats

A resident of South Beach who rarely leaves the hood.

Pero like

"Pero" means "but" in Spanish, and the phrase is used to interject a new point into a conversation. "Johnnie, that girl is no good for you." "Pero like, she's a babe."

Super

Miami's enhancing adverb and adjective of choice.

Que Cute

Means "how cute!"

Casa de Uuca

Refers to somewhere extremely out of the way.

Cheese

Means gossip. Got some cheese for you...



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FRONT-COVER IMAGE:
Women playing ball on the beach,
circa 1945, Miami News Collection

BACK-COVER IMAGE:
99% Painting, 2013, Oil, Canvas,
Enamel, 44 x 54 in.
Artist: David Kramer

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HISTORY LESSON

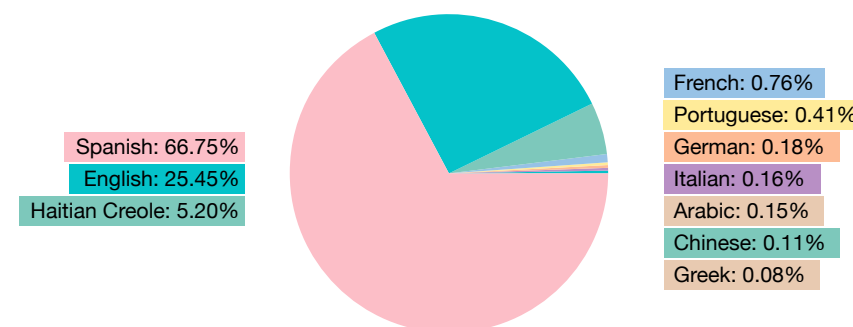
THE MAKING OF AN ARCHITECTURAL ICON

In 1925, Miami Beach counted only 33 hotels, 80 apartment buildings, and hundreds of homes. At the site of the new Miami Beach EDITION at 2901 Collins Ave, the Pancoast Hotel once stood. It was said to be Miami Beach's first grand hotel built on the beach. At the time, the oceanfront was chosen to realize a new city with hotels because it was an area least interesting to agricultural prospects—the main focus of certain developers at the time.

The Pancoast's atmosphere was that of Old Spain—with an aviary filled with tropical birds and waitresses donning the country's traditional peasant outfits. Leading up to the property was the newly paved walkway Miami Beach Drive. *The Miami Herald* marveled at it then, "Here is where visitors in the latest fashion creations stroll along the ocean in front of the fashionable oceanfront hotels."

However, after 30 years as a beacon on the boulevard, it was time for a more modern, more gilded structure to take over in the Pancoast's place—the Seville Hotel. The entry to the great Seville, opened in 1955, was nothing short of spectacular. Miami's bright light flooded in through the floor-to-ceiling windows, catching the gold mosaic tiled

LANGUAGES SPOKEN AT HOME BY MIAMI RESIDENTS*



*ACCORDING TO 2000 CENSUS, MIA.ORG



columns that dotted the snail-shaped entry-way. The resort's rooms were giant, at 12 x 24'—said to be the largest in the area. It was a stunning piece of architecture fitting for Miami's opulent age, when the city was a playground to the stars—Joan Crawford, Jackie Gleason, and the Rat Pack ruled. The Seville's bars, like the Castanet Lounge and Matador Supper Club, kept these glamorous guests properly hydrated, and the nightclub kept them highly entertained. Not only that, but Collins Ave was just establishing its place as one of the best streets in the world to see and be seen, and the hotel's terrace offered a prime view of this stretch.

Today, Ian Schrager's Miami Beach EDITION picks up where the Seville left off. The best details from the old Seville are intact, like its fin-shaped diving board, the circular dining room, and the glowing red clock on the building's façade, which at night is visible far out to sea. EDITION's bowling alley, ice skating rink, bar with the only uninterrupted ocean view in South Beach, and nightclub spectacular enough to make the Rat Pack proud, call up necessary phrases like "What happens in Miami, stays in Miami." These distinct details nod to the past while ushering in a new era of culture, style, and only the best of times. ✨

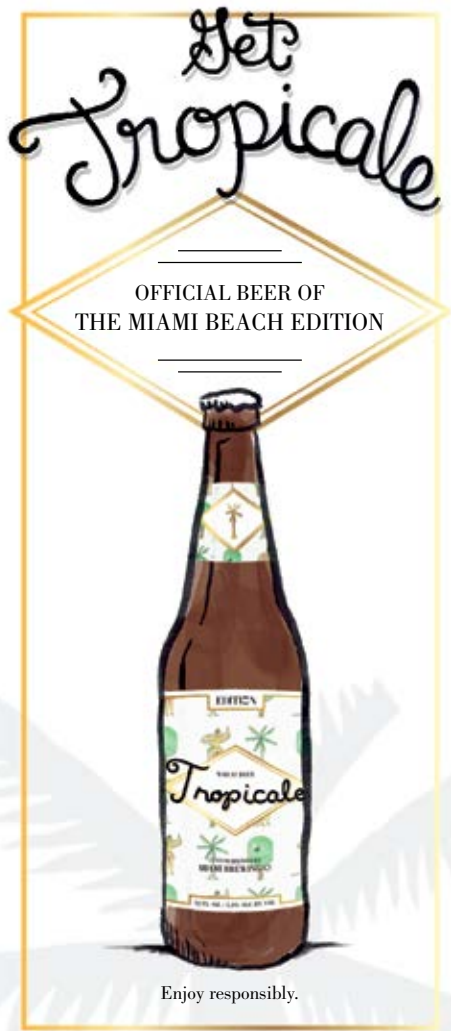
RECIPE

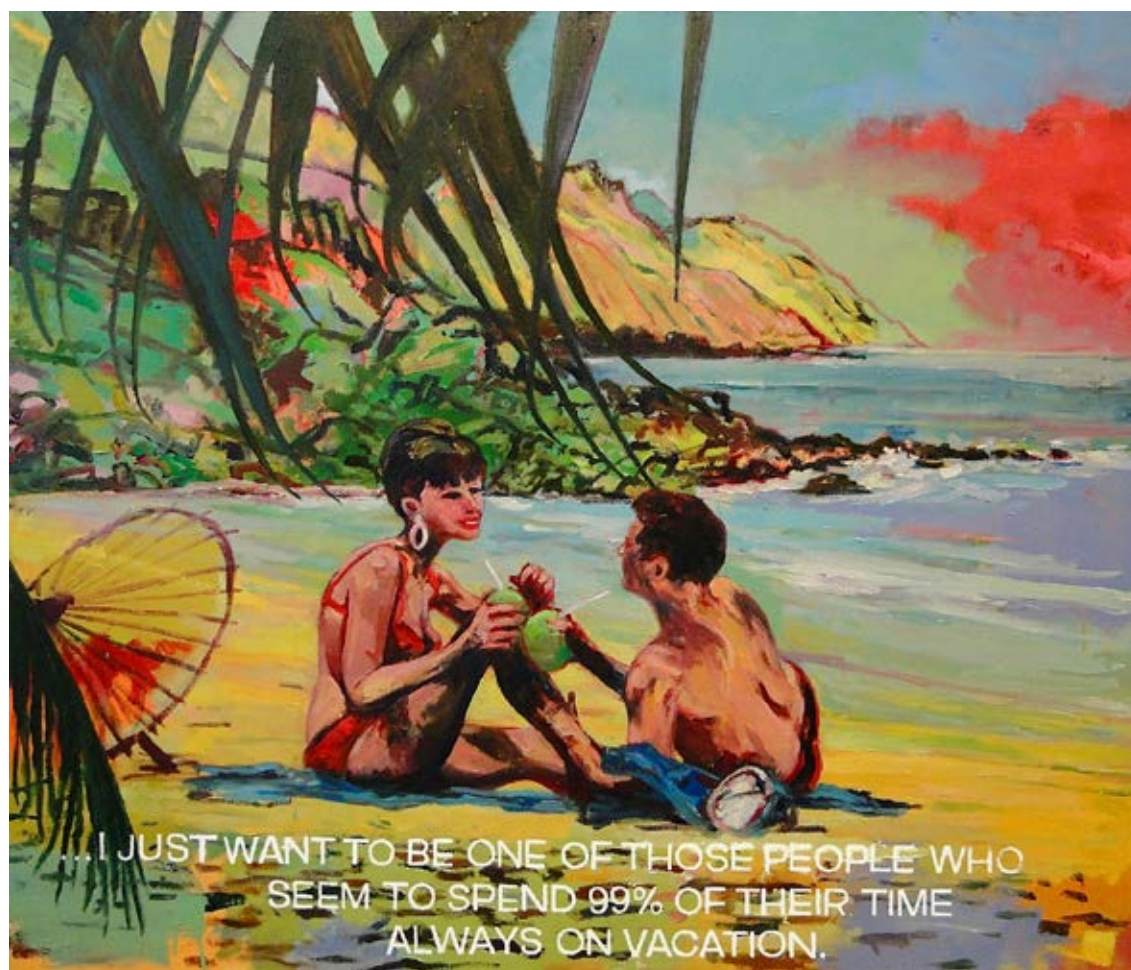
The Pineapple

INGREDIENTS:

- 2 oz Absolut Elyx
- 1 oz pineapple and rosemary shrub (syrup)
- 3/4 oz gonzalez Byass Balo cortado sherry
- 1/2 oz salted caramel syrup
- 4 dashes of elukema bitters
- 5 chunks of fresh pineapple

SHAKEN AND SERVED OVER CRUSHED ICE.
GARNISHED WITH A DEHYDRATED PINEAPPLE
AND BURNING ROSEMARY. SERVED IN A COPPER
PINEAPPLE. COCKTAIL CONCEPT BY JOSH WAGNER.





...I JUST WANT TO BE ONE OF THOSE PEOPLE WHO
SEEM TO SPEND 99% OF THEIR TIME
ALWAYS ON VACATION.



THE USUAL × EDITION