

LIFESTYLE

Family ties



FOOD AND DRINK / MILAN

While Milan might have its fair share of modern, fusion and experimental eating spots, its residents and visitors in the know still keep turning up at the city's historic 'trattorie'. Why? To get a taste of Milanese heritage.

Writer Ed Stocker
Photography Luigi Fiano

"We believe so much in our work," says Leopoldo Arlati, sitting at a table covered with a white tablecloth in a dimly lit room. "This is like our house. It's a reminder of Milan's history." The burgundy-coloured walls are cluttered with paintings, black-and-white photos and other artwork; nearby shelves are stocked with dusty wine bottles. Leopoldo, impeccably turned out in a tie and V-neck jumper, is talking about the power of the restaurant bearing his name. Trattoria Arlati was founded by his grandparents in 1936 and has been in family hands ever since. To call it a slice of Milanese lore would be an understatement.

Hunting for historic trattorie in Milan isn't always an easy task. A city that has embraced modernity more than any other in Italy, the classic, informal restaurant with deep roots, focused on local cuisine, has often given way to more "modern" offerings. And yet coming to a place like Arlati is a way to understand what this rapidly changing city was once like, even if Leopoldo says that the restaurant continues to look forward rather than gazing at its past.

Like many of today's trattorie, Arlati was born as a blue-collar establishment, catering to the nearby, and now closed, Pirelli tyre plant that, at its height, employed 20,000 workers. Though the clientele has changed over the years – the restaurant became something of a hotspot for artists and musicians in the 1970s and 1980s – it's hard not to think of it as a holdout. While new and repurposed buildings have shot up around it, from a university campus to renowned arts centre Hangar Bicocca, Arlati has remained in the same low-rise – a reassuring constant among all the change.

Across town, in the eastern part of Milan, another trattoria has a similar foundation story. It was established in the 1920s and served workers at the large meat market opposite – long since closed but the host of this year's Alcova platform at

Salone del Mobile. Under its current family ownership since 1958, Trattoria del Nuovo Macello is today run by the third generation: Giovanni Traversone and his sister Paola. The flooring is original, the bar predates Traversone's grandparents and there are two credenzas in the dining area that used to belong to nonna. The food, however, has clearly evolved since the early days, elevated to haute cuisine through portions arranged with modern European precision, with the odd aesthetic smear for good measure. But Traversone, dressed in chef's whites, says that at its root, dishes still draw from the same meat-heavy regional base as the other historic restaurants.

Just down the road at Trattoria Masuelli San Marco, current owner Max Masuelli sums up the sort of gastronomy that his restaurant does. "It's home cooking done in public," he says, while his octogenarian parents sit talking next door in one of the smaller dining rooms. Masuelli dates from 1921 and has been in its current location since 1930. A mixture of Lombard and Piedmont traditions, the wait staff is admirably



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marshalled by Akram, who has been working there for 30 years. Like many owners, Max claims that diners have to try the risotto and the cotoletta (a breaded veal cutlet).

All the owners we speak to have a future generation to hand over to and, while they're hopeful that it will happen, they admit that it is a tough job with long hours that only makes sense if the passion is there. Yet it's clearly that desire to support these family heirlooms that keeps punters coming back, cognisant that they'll get a more personable experience than at many other Milan establishments. Take a recent Thursday, during Trattoria Arlati's weekly cabaret evening. Leopoldo is buzzing around tables, taking orders for crunchy risotto al salto and welcoming regulars and newbies. "I always believed in this work," he says. And then he's darting off to attend the next diner, ready to do the same tomorrow and the day after, and the day after that.

Classic 'trattorie'

Looking for a trattoria to meet a client or celebrate with colleagues during Salone del Mobile? Here are five top restaurants for wheeling, dealing and enjoying a meal in.

1. **Premiata Trattoria Arlati dal 1936**
Via Alberto Nota 47
+39 02 643 3327
trattoriaarlati.it
2. **Trattoria del Nuovo Macello**
Via Cesare Lombroso 20
+39 02 5990 2122
trattoriadelnuovomacello.it
3. **Trattoria Masuelli San Marco**
Viale Umbria 80
+39 02 5518 4138
masuellitrattoria.com
4. **Antica Trattoria della Pesa**
Viale Pasubio 10
+39 02 655 5741
anticatrattoriadellapesa.com
5. **Trattoria Aurora**
Via Savona 23
+39 02 832 3144

SECTION 1

Defying gravity

CULTURE / MILAN

A stripped-back ballet by a young graduate at the La Scala theatre promises to highlight, well, light itself.

Writer Grace Charlton
Photography Luigi Fiano

"My background is classical but I like to experiment," says Andrea Crescenzi, the young dancer and choreographer of the prestigious La Scala theatre in Milan. "When I create something, it's absolutely mine and my style of movement." Crescenzi joined La Scala Academy Ballet School at the age of 10 in 2006, graduated in 2015 and has taken part in La Scala productions of ballets by the likes of Maurice Béjart, George Balanchine and Emanuela Tagliavia. He made his debut as a choreographer in 2019 and is debuting his first production this April. Called *Luce*, the ballet is inspired by light, in honour of Salone del Mobile and the return of Euroluca, a lighting exhibition that takes place every other year, to the fair in 2023.

A collaboration between La Scala and Salone is a coming-together of Milanese excellence. Both institutions are leaders in their creative fields and *Luce* marks the third collaboration borne out of this partnership. This year it's a programme consisting of contemporary dance and a performance by the Philharmonic Orchestra under conductor Carlo Boccadoro, featuring soprano Lauren Michelle.

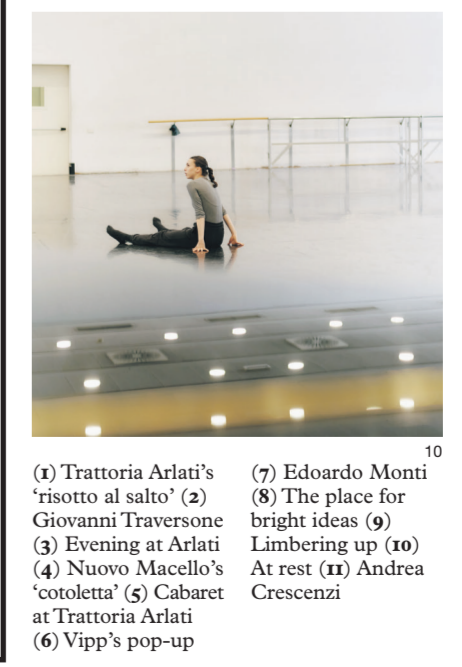
For this Euroluca-inspired commission, Crescenzi wanted to capture the idea of

starlight. "It's introspective," he says. "It's about what we leave behind when we're no longer here, like the light that comes from the stars." In ballet, this translates to a contemporary piece without a pointe shoe in sight, interpreted by three dancers of La Scala representing stars. "There's also an idea of suspension and anti-gravity. It's very fluid," adds Crescenzi, before admitting that he doesn't have a particular feeling he wants to evoke, preferring to let spectators enjoy an ethereal quality created by the piece.

The music is provided by American composer Philip Glass (inspired by experiments connected to the speed of light), the stage lighting was devised by Italian designer Marco Filibeck and the lace-and-velvet costumes created by emerging Italian fashion designer Christian Boaro. This assemblage of creatives is a reminder of the role that Salone del Mobile plays in bringing together people from across design disciplines. Everything is poised for a ballet that will hopefully capture the spirit of Euroluca – and a milestone for Crescenzi as a dancer of La Scala. "It's amazing; it's like a dream," he adds. "I need to wake up at some point." *Luce runs at Teatro La Scala from 17-23 April; teatrolascala.org*



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- (1) Trattoria Arlati's 'risotto al salto' (2) Giovanni Traversone (3) Evening at Arlati (4) Nuovo Macello's 'cotoletta' (5) Cabaret at Trattoria Arlati (6) Vipp's pop-up
- (7) Edoardo Monti (8) The place for bright ideas (9) Limbering up (10) At rest (11) Andrea Crescenzi

FASHION / GLOBAL

What to wear

During a busy week of exhibitions to discover and events to attend, opt for wardrobe classics to comfortably roam around Milan in. We're pairing our Boglioli suits with statement accessories that any design enthusiast would appreciate, from hand-woven bucket bags by Colville to Jacques Marie Mage's elegant aviator sunglasses or Rototo's bright, colour-block socks, which will add character to the simplest of outfits.

• NATALIE THEODOSI



6 HOSPITALITY / BRESCIA

Fleeting visit

Danish design brand Vipp is extending its hotel concept outside Scandinavia for the first time with a new, temporary one-bedroom hotel in the Italian city of Brescia. The building chosen to host the pop-up? The 13th-century Palazzo Monti, which will be welcoming guests from 18 April until mid-May.

"You have this beautiful Nordic minimalism matched with 800-year-old frescoes," says Edoardo Monti of the partnership. "It merges beautifully." A curator and collector from Bergamo, Monti typically runs artist retreats and hosts exhibitions from the family-owned palazzo but has broken from tradition this year by finally opening the building to other guests. For the collaboration, the exhibition space on the first floor has been transformed into a bookable suite designed by Copenhagen-based interior designer Julie Cloos Mølsgaard and has been kitted out with everything from lamps and tables to rugs and towels by Vipp.

Monti will continue to run his usual programmes during the pop-up, with guests able to socialise with the resident creatives in communal spaces and check out the artists' workshops on the top floor. From up here, windows overlook the ancient, winding streets of Brescia's Unesco-protected Old Town, which visitors are encouraged to explore during their stay.

"It's a way to live in the palazzo as a resident," says Monti. Here's hoping that a successful pop-up encourages him to continue the programme beyond its planned closing date.

vipp.com, palazzomonti.org

• HESTER UNDERHILL



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ESPADRILLES by Harrys London



COAT by Toogood



TIE by Drake's



SHOES by Philosophy X Sebago



JACKET and trousers by Boglioli



TROUSERS by HandPicked



BAG by Colville



SOCKS by Rototo from Couverture & The Garbstore



PORTFOLIO by Valestra



SUNGLASSES by Jacques Marie Mage



BAG by Bottega Veneta

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