

# #20 ROME

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Paolo  
Sorrentino

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*CELEBRATING ROMAN STYLE*

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# LATIN PARADISE

## DEAR CLUB MEMBERS,

Did you know that the future of coffee in the western world was decided in Rome, in the hallowed corridors of the Vatican at the dawn of the 17<sup>th</sup> century? It is thanks to the Pope that this dark elixir made its way into the Christian world, as you will discover in this edition set in the Eternal City. This providential encounter contributed to creating Italy's status as the homeland of coffee, and now this country's most refined palates enjoy the high quality of Nespresso. We had to come to the city of seven hills, whose beauty inspires a taste for beauty, serving as a muse for geniuses to create their masterpieces. Take for example Fellini's *La Dolce Vita* which is being reinterpreted more than fifty years on by the citizen of honour in this 20<sup>th</sup> edition of the Nespresso magazine, filmmaker Paolo Sorrentino.

Is it possible not to fall under this city's spell? Rome, with its hanging gardens, ancient stones and enticing culinary smells wafting from trattorias, is filled with the lifeblood of Italy. It inspires the men and women featured in this edition: a pope's personal tailor, a genre-mixing jeweller, barbers, boot-makers and shoeshiners, all of whom love beauty and tradition.

Each of them is driven by an obsession with excellence, much like Nespresso, which is currently celebrating the 10<sup>th</sup> anniversary of its AAA Sustainable Quality™ Programme. In honour of this milestone, this edition tells the story of our human endeavour, fuelled by passion. Over the course of ten years of commitment, Nespresso has met the challenge of combining quality coffee with social progress and environmental protection. Our success is all down to our coffee-growers, who now number 53,000.

We have also launched a new Grand Cru, Linizio Lungo, whose orange capsule conjures up the warm colours of the breaking day. The Linizio Lungo will delight those who enjoy malted flavours, and is perfect with milk. And to orchestrate this symphony of flavours, there can be nothing better than the Maestria and Gran Maestria machines, which transform amateurs into baristas. As if that were not enough, Club Members will be delighted to learn that three of their favourite Variations have now become permanent fixtures by popular demand.

Enjoy the magazine and enjoy your coffee!

**JEAN-MARC DUVOISIN**  
 CEO,  
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# OUR TEAM,

## SANDRINE GIACOBETTI

**JOURNALIST** Sandrine is editor-in-chief of the French magazine *Elle à Table* and has worked on numerous cooking and lifestyle publications.

**Her coffee moment:**

"I always take my time." She waits until she's completely relaxed and then makes herself a foaming latte macchiato.



## JÉRÔME BILIC

**PHOTOGRAPHER** Jérôme works with stylist Marie Leteuré at *Elle à Table*, and also produces photographs for cookbooks published by Solar.

**His coffee moment:**

a Fortissio Lungo in the morning. "With a sprinkle of sugar because it's strong."



## OLIVIER GACHEN

**PHOTOGRAPHER** He has travelled the world, and produced portraits and reports for French publications including *Elle*, *Libération*, and *Le Monde*. He also works with the same passion in cinema.

**His coffee moment:**

a lungo for breakfast and a strong espresso after lunch.



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## MARIE LETEURÉ

**STYLIST** Marie is a stylist at *Elle à Table* and also author of lifestyle and cookery books published by Marabout and Solar.

**Her coffee moment:**

she enjoys a Rosabaya de Colombia with its slightly acidic notes of summer fruit when she arrives at her photo studio.



## JEAN-CLAUDE AMIEL

**PHOTOGRAPHER** His photographs feature in the food pages and reports of the magazine *Elle à Table*, and other French publications.

**His coffee moment:**

a white Decaffeinato in the afternoon.



## JULIEN BOURÉ

**JOURNALIST** Regular reporter for the Travel and Portrait pages of *Elle à Table* magazine, and columnist with the *Fooding* food guide.

**His coffee moment:**

all day long, in small but regular doses.



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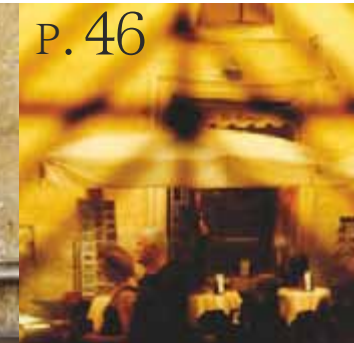
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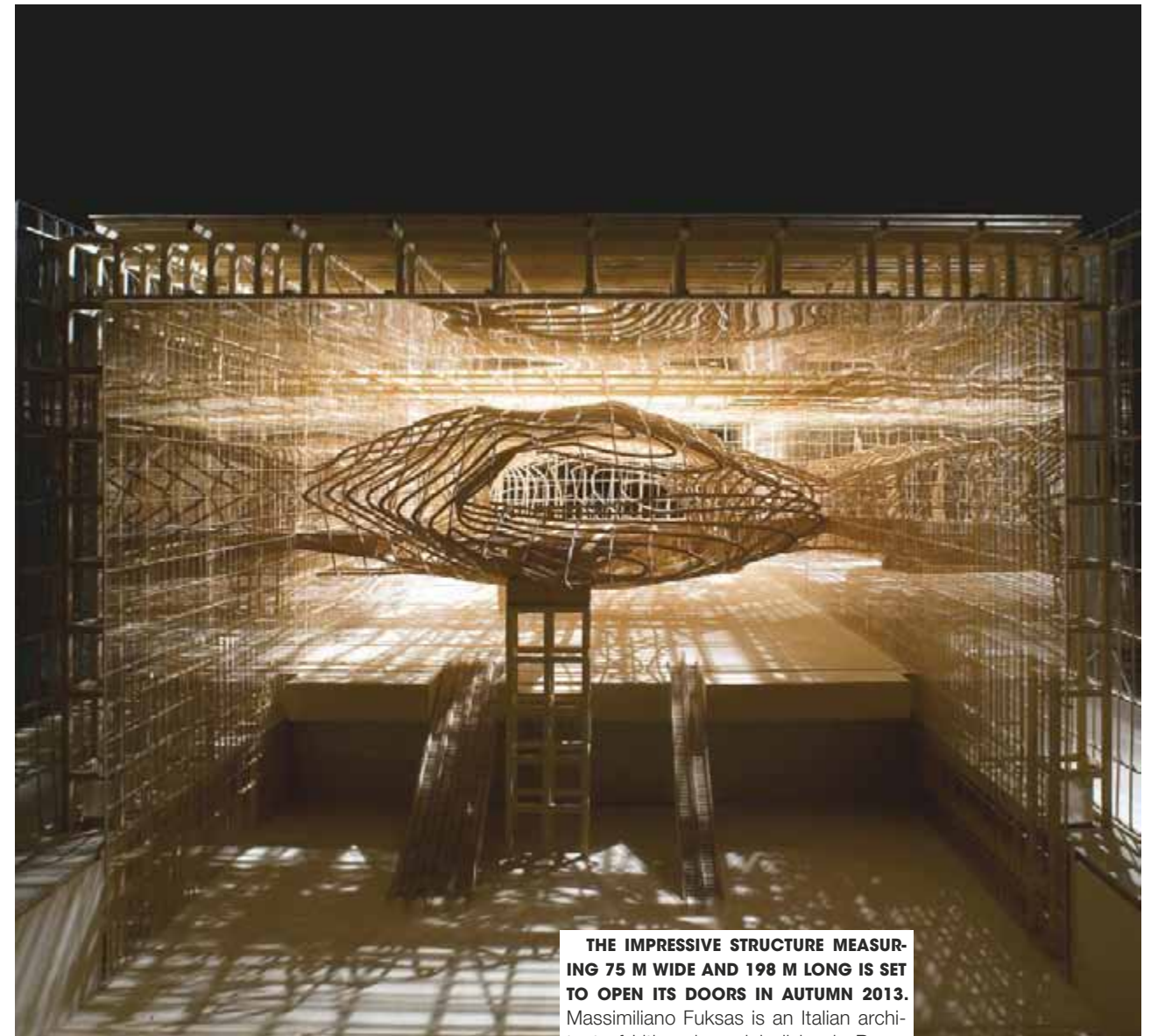
iPAD APPLICATION  
INFORMATION ADDRESSES AND  
ROME CITY GUIDE MAP



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www.eresparis.com



Model of the "Nuvola" designed by Massimiliano and Doriana Fuksas.

## THE NUVOLA FUKSAS' DREAM

ROME'S NEW CONVENTION CENTRE IS A BRAND NEW 55,000 M<sup>2</sup> ARCHITECTURAL FEAT WHICH HAS RECENTLY RISEN UP AT THE HEART OF THE EUR BUSINESS DISTRICT.

Production Vittoria Iannuci

**THE IMPRESSIVE STRUCTURE MEASURING 75 M WIDE AND 198 M LONG IS SET TO OPEN ITS DOORS IN AUTUMN 2013.**

Massimiliano Fuksas is an Italian architect of Lithuanian origin living in Rome who loves "sculpture-buildings" and is responsible for dreaming up the 1850-seat auditorium in the Nuvola. This "cloud" hangs in a glass cage balanced on top of the "teca", a lattice rib base made from acacia wood. Beneath the dreamy floor is a giant car park and just next to the Nuvola is the separate and independent La Lama hotel with

441 bedrooms rising to a height of 70 m. The Nuvola hosts intricate machinery that will drive a 100% environmentally friendly energy system. This new architectural masterpiece is typical of the work of this utopian designer. His acrylic designs

tell a story, challenging the dominance of postmodernism and delighting in breaking all the rules, even the law of gravity, in order to achieve balance in apparent imbalance. Fuksas juggles with contrasts between shadow and light, straight and oblique lines. He loves asymmetrical ellipses, and designed the Nuvola as a waking dream for the 11,000 visitors that it will be able to welcome at one time. ■

> The Nuvola, EUR district, Rome

**LEGENDARY BICYCLES**

The brand founded in 1948 by cyclist Cino Cinelli has delighted artists from Kaws to Keith Haring, and even Sir Paul Smith, who is a cycling fan. An outstanding monograph. > **Cinelli: The Art and Design of the Bicycle.** [www.rizzoliusa.com](http://www.rizzoliusa.com)



**BABY LAMP**

At the height of the pop era, Gae Aulenti paid homage to Art Nouveau with this Pipistrello lamp, which has a lightshade inspired by a bat-wing shape. The manufacturer Martinelli Luce has given it a matching 35 cm version. > [www.leseclairagistes.fr](http://www.leseclairagistes.fr)



**MISSONI FOR EVER** THIS FAMILY STORY BEGAN WHEN 400 M HURDLES CHAMPION, OTTAVIO, A.K.A. "TAI", DESIGNED A TRACKSUIT FOR OLYMPIC ATHLETES IN 1948. THEN HE FELL IN LOVE WITH ROSITA, THE DAUGHTER OF A KNITWEAR MANUFACTURER. FOR THREE GENERATIONS GOING BACK TO 1953, THE MISSONI LABEL'S COLOURFUL KNITWEAR AND PSYCHEDELIC PRINTS HAVE SET THE TREND FOR THE ITALIAN BOHEMIAN CHIC STYLE THAT HAS TAKEN UP RESIDENCE ON THE ISLAND OF PONZA. > [www.missoni.com](http://www.missoni.com)



**DESIGN PARADE**

Treviso-born Matteo Zorzenoni has been fascinated by the strange characters and distinct visual identity of the circus world from childhood. The young 35-year-old designer has created a series of objects inspired by circus tents. This stool is a nod to happy memories around a circus ring. It is just missing a lion tamer to take us back to that joyful world of our youth! > [www.matteozorzenoni.it](http://www.matteozorzenoni.it)



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**INVENTORY AT MAXXI**

The intersecting galleries of the MAXXI Italian Museum of 21st Century Arts will host Fiona Tan's videos and photographs. The artist explores the link between the contemporary architecture of Zaha Hadid and the Neo-Palladian elements of Giovanni Battista Piranesi's work. An interesting combination!  
 > **Fiona Tan, Inventory, until 8 September.**  
[www.fondazionemaxxi.it](http://www.fondazionemaxxi.it)

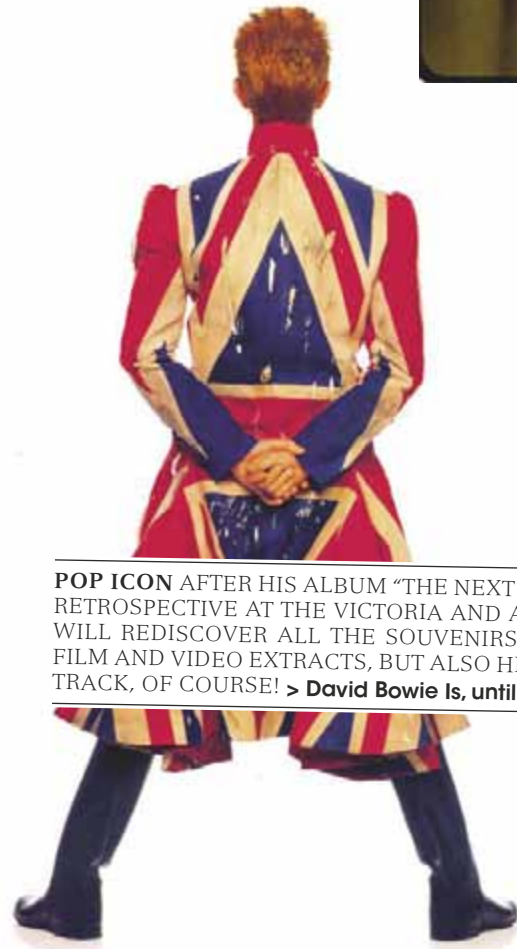


**BETWEEN ART AND NATURE**

A bouquet of deep purple irises launches "Le Nobili", the new fragrance collection by Acqua di Parma. Since the Renaissance, the iris – a flower admired by poets and painters alike – has been the symbol of Florence, the epitome of a city devoted to art. Acqua di Parma takes it to another level with this ultra-sophisticated fragrance.  
 > **Iris Nobile Sublime.**  
[www.acquadiparma.com](http://www.acquadiparma.com)



**POP ICON** AFTER HIS ALBUM "THE NEXT DAY", THE FIRST IN TEN YEARS, DAVID BOWIE IS THE FOCUS OF A MAJOR RETROSPECTIVE AT THE VICTORIA AND ALBERT MUSEUM IN LONDON. IT IS A MAJOR EVENT FOR HIS FANS WHO WILL REDISCOVER ALL THE SOUVENIRS OF HIS FORTY-FIVE YEAR CAREER: STAGE COSTUMES, PHOTOGRAPHS, FILM AND VIDEO EXTRACTS, BUT ALSO HIS UNPUBLISHED HANDWRITTEN NOTES. ALL TO A DAVID BOWIE SOUND-TRACK, OF COURSE!  
 > **David Bowie Is, until 11 August.** [www.vam.ac.uk](http://www.vam.ac.uk)

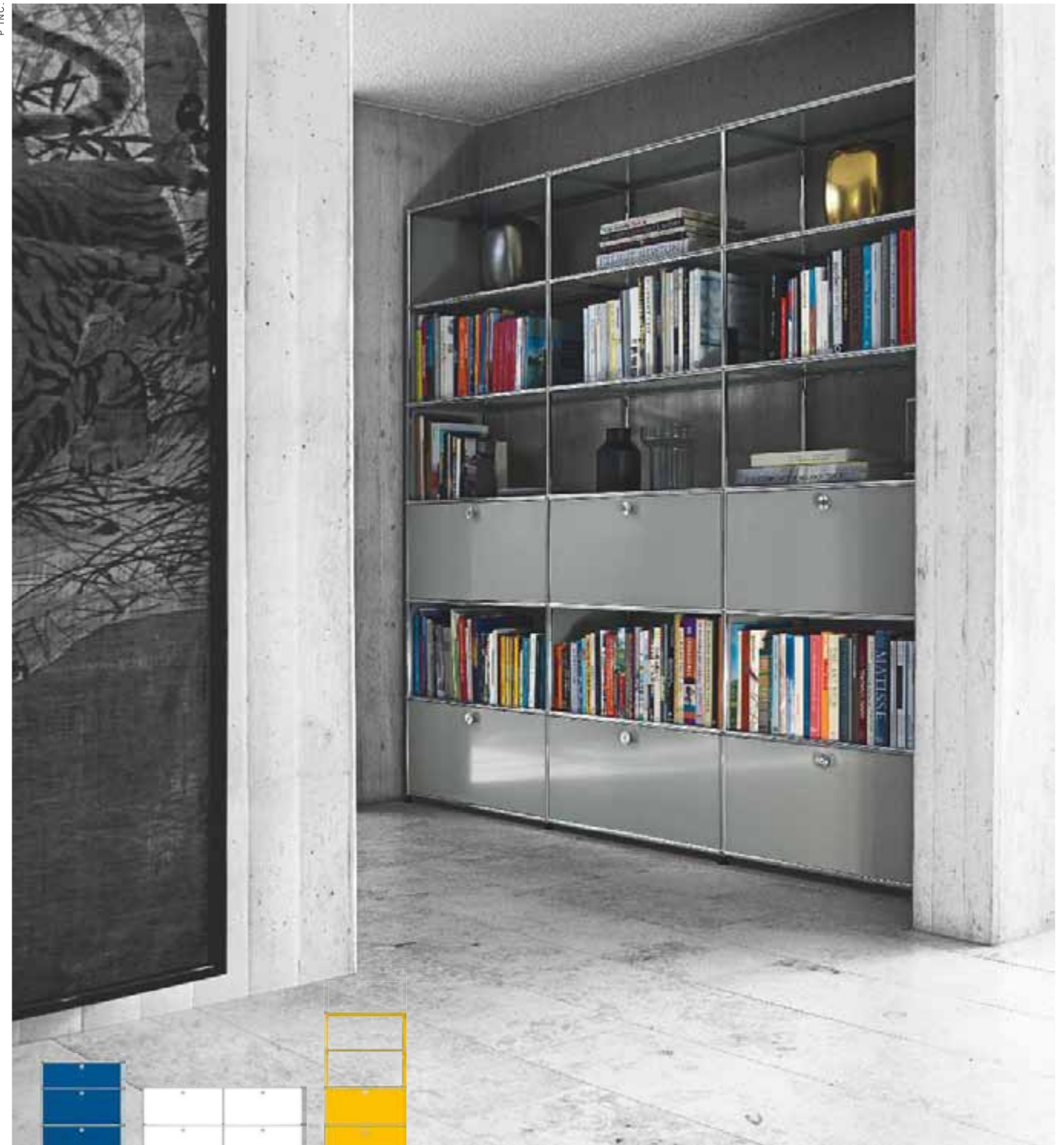


**NOT TO BE MISSED AT THE MOMA**

This is the first time the museum is exhibiting the work of 19 artists spread across four decades of history, revolutions and social transformations from the sixties to the year 2000. The exhibition will comprise photos, montages and videos, including the challenging work of feminist Lynn Hershman Leason.  
 > **XL: 19 New Acquisitions in Photography, until 6 January 2014.** [www.moma.org](http://www.moma.org)



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# O CREMA MIA

THE CREMA IS THE FLOURISH OF FINE BUBBLES THAT CROWNS THE ITALIAN ESPRESSO, GIVING IT LUXURIANCE AND MAGNIFYING ITS AROMAS. AND IT IS THE PERFECT OVERTURE TO THE CONCERT OF FLAVOURS THAT COFFEE PROVIDES. MUSIC, MAESTRO!

*Text Francis Dolric Illustration Mac Nooland*

**FROTH? NOT AT ALL. FOAM? NO. SUDS? YOU MUST BE JOKING. CREAM? THAT'S MORE LIKE IT! FROM ARGENTINA TO FIJI, FROM IRELAND TO SOUTH AFRICA, WHATEVER LANGUAGE IS SPOKEN IN ANY ONE OF THE 50 COUNTRIES WHERE NESPRESSO IS ALREADY PRESENT, IT IS THE ITALIAN WORD "CREMA" THAT REPRESENTS**

**THE VELVETY FINE BUBBLES WHICH ADORN THE SURFACE OF YOUR CUP.** With its hazelnut or reddish-brown tint (depending on the particular delight you are tasting), the crema declares its Italian roots. Like a fashion designer's signature stamp on the cuff of his latest outfit, like the car designer's logo on the wing of a red race car, the crema stands for a work of meticulous elegance. You are looking into the soul of your coffee, the source of its unique luxuriance. And the crema can only be at its best

THE SOUL OF YOUR COFFEE, THE SOURCE OF ITS LUXURIANCE.

with a specific grinding process away from air and light, water at the perfect temperature and pressure, and a precise extraction time. There's more. The crema is not just a signature, it is a prelude. A musical overture as full of promise as the red curtain rising on a Verdi opera. Because without the backdrop that it provides, the fleeting top notes set during the roasting which give a Grand Cru its range, would be lost. The background and core notes would fade. Coffee contains more than 900 aromas. Each one is a virtuoso, on its own or in a symphony with others. And only the crema gives full play to this concert of aromas and tastes. You might think that that all makes for a rather challenging score... Yes... but it is one that Nespresso's expertise has mastered, and delights in playing again and again. ■

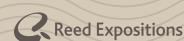


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# FILIPPO LA MANTIA THE TASTE OF ROME

WITH HIS DRAWLING VOICE, BYZANTINE FINESSE AND GENTEEL GALLANTRY, FILIPPO LA MANTIA'S CHARACTER BEARS WITNESS TO THE RICH TAPESTRY OF HIS SICILIAN HERITAGE. THE HOTEL MAJESTIC'S FAMOUS CHEF ENDEAVOURS TO CREATE PATHWAYS BETWEEN TWO PARALLEL UNIVERSES: HIS ISLAND BIRTHPLACE AND ROME, HIS ADOPTED HOME. HE GIVES US THE SEVEN KEYS TO SAINT PETER'S EARTHLY PARADISE.

Production Sandrine Giacobetti Text Julien Bouré Photography Jean-Claude Amiel



## 1 FLAVOURS

The flavours of Rome are home, family, and the slightly withdrawn taste of simmering tomato pulp. The Italians fondly named this American fruit “pomodoro” or “golden apple”, before combining it with Rome’s favourite herb, basil. Other flavours include garlic and onions, although this chef has banned these ingredients from his menu because he says they overshadow other tastes, like when a cloud passes over the sun.

## 2 PLEBEIANS

Rome’s cuisine belongs to the proletariat. They are a fierce, conquering people, who once aimed for eternity, and developed by necessity a hearty, wholesome cuisine, a fossil fuel to nourish their tightly-disciplined march across the entire world. It resulted in instinctive dishes combining blood and joy that are paradoxically more provincial and less imperial than those of Sicily, an island with a history of subjugation but which also benefitted from the culture of its Greek, Roman, Phoenician, Norman and Barbarian masters.

## 3 PASTA

There is amatriciana, a dish from the neighbouring Abruzzo region, to which Rome adds

tomatoes, onions and chilli. Then there is pasta alla gricia, more or less a white amatriciana or a carbonara without egg yolks. But none of these pasta dishes can compare to cacio e pepe, Rome’s extremely simple dish which has come to symbolise the city. This gem of rustic cooking at the heart of Rome’s cuisine combines vermicelli, Pecorino Romano cheese and pepper (we know that all roads lead to Rome, but one of the first was the spice trading route, which has led to the city since ancient times.) A simple dish, yet incredibly difficult to pull off, because it requires perfect timing when adding the cheese and pepper to the pasta cooking water.

## 4 ARTICHOKE

Artichoke is best sampled in the Jewish Ghetto, within sight of the Porticus Octaviae. In this area of the city the cuisine of Rome flourished through contact with Hebrew culture. With its sharp spikes and tender heart, Jewish-style fried artichokes are one of the best ways to sample this vegetable, which is actually a species of thistle domesticated to perfection in Italy.

## 5 WATER

In Rome, the cry of seagulls is a constant reminder of just how close the ocean is, and justifies

Rome’s taste for cod fritters. As for drinking water, many still insist on collecting water from the ancient aqueducts which to this day bring water to this city which was once so proud of its public baths. So Rome’s fountains are more than mere decoration, they are sources of clean water imbued with the tastes of Rome’s countryside. This means that the bread Filippo bakes in Rome is not the same as that which he bakes in Sicily, even though the water used is the only difference in the recipe.

## 6 BREAD

It should not come as a surprise that bread is so highly revered in this, the capital of the Catholic faith, where the sacrament of communion identifies the most basic of foods with the body of Christ. Not far from the Campo dei Fiori, the baker at Il Forno Roscioli bakes loaves with crusts thick and black as mourning wear which stop the

slightest droplet of humidity in its tracks. The bakery also sells Rome’s incomparable pizza, whose dough is firm enough for it to be eaten without a plate so that it can be enjoyed on the go.

## 7 WINE

Wine from the Roman region has something of the infernal about it. The colours of this blood red liquid match the love of the city’s inhabitants for basic meats. Crus from Latium may not enjoy the same reputation as those from Tuscany or Piedmont, probably because they are a little more rough-and-ready, the type of intoxicating wines which hark back to the era of bacchanalian orgies. While this drink is regarded as sacred in the rest of the country, here it evokes a more pagan, pre-Christian age – an era before vine leaves were used to cover unmentionables. ■

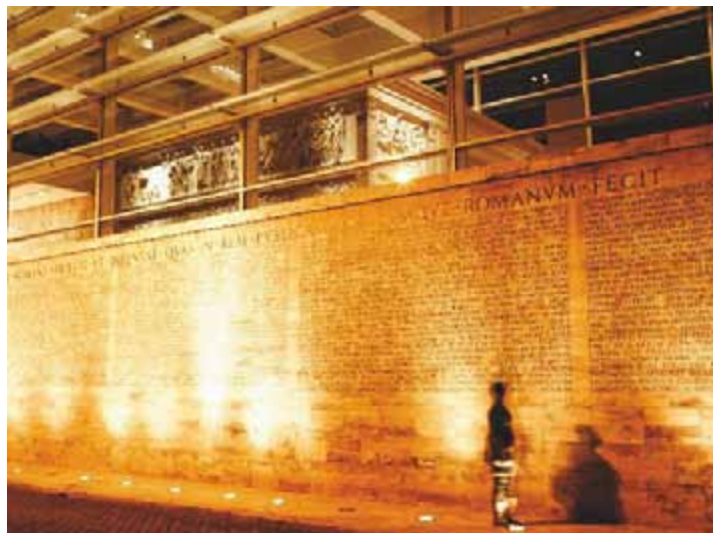


THE ETERNAL CITY  
 IS NOT COLD LIKE  
 MARBLE OR HARD  
 LIKE STONE.  
 SIX RESIDENTS OF ROME,  
 ALL MEMBERS OF  
 THE NESPRESSO CLUB,  
 SHOW US THAT  
 BENEATH ITS BLEAK  
 FAÇADE AND  
 ANCIENT COBBLES  
 LIES A BEATING HEART.

*Production Sandrine Giacobetti*  
*Text Julien Bouré*  
*Photography Jean-Claude Amiel*

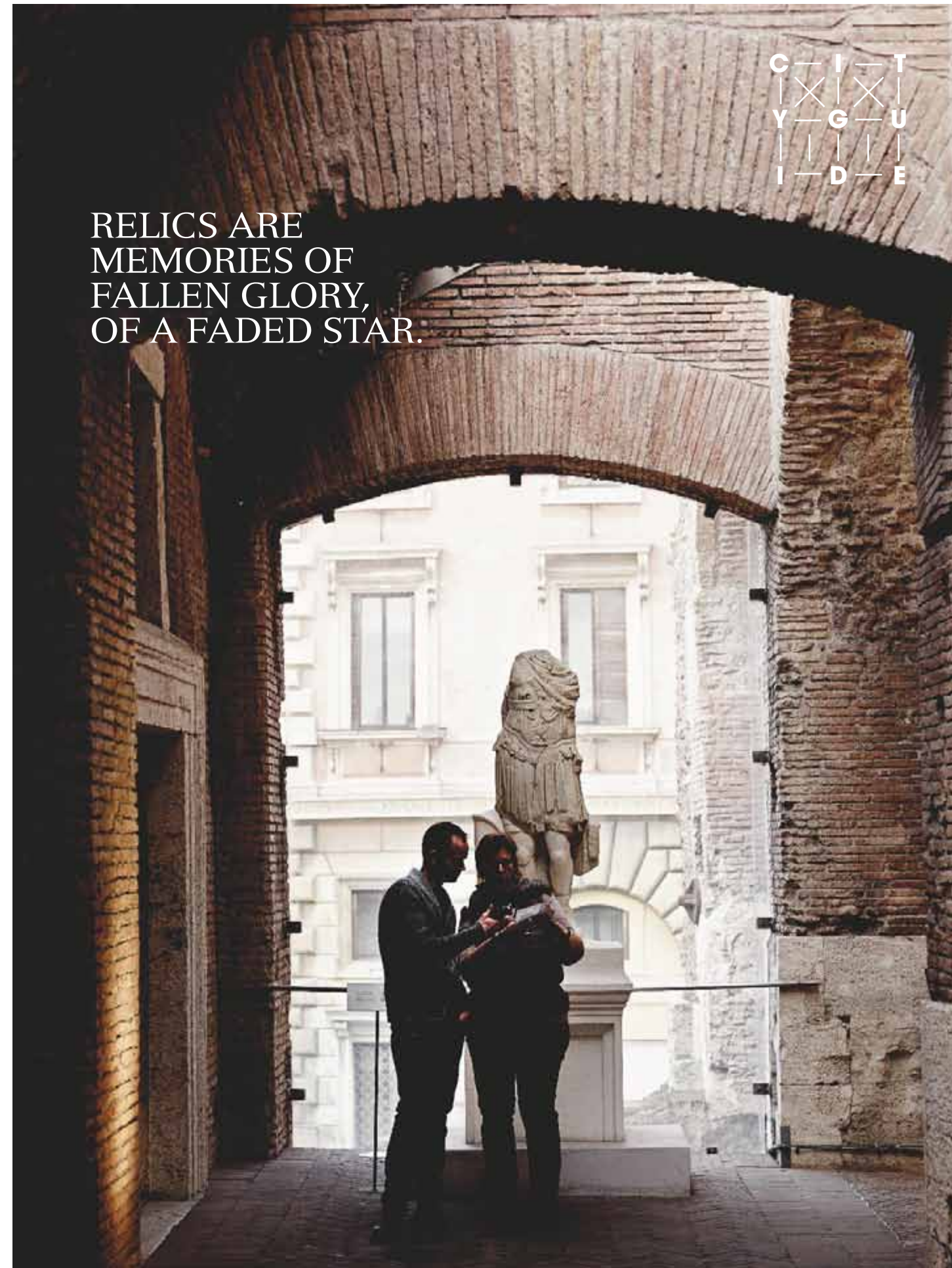
ROME  
 CONFIDENTIAL

**COMPOSITE ORDER**  
*Rococo churches and their  
 ornamental twisted spires rising like  
 wedding cakes are unshaken  
 by the latest Roman architecture.*



RELICS ARE  
MEMORIES OF  
FALLEN GLORY,  
OF A FADED STAR.

C I T  
Y G U  
I D E



**THE "ETERNAL CITY" IS NOT UNCHANGING. THE STRIKING THING ABOUT ROME IS THE FRESHNESS OF ITS IMMORTALITY.** And the secret of its perpetual youth is the practical attitude of its citizens, which makes them both respectful and irreverent towards their heritage. They have taken the art of recycling to levels of sophistication unparalleled among the cities of the world. Instead of carefully restoring their monuments like you embalm a corpse, they have chosen to mine the ruins of the past, even if that means holding up a church with pagan temple columns or constructing a city block where an ancient theatre once stood.



C I T  
 Y G U  
 I D E

THE BAROQUE PERIOD WAS A GENUINE REBIRTH OF ROMAN EXPRESSIVENESS.

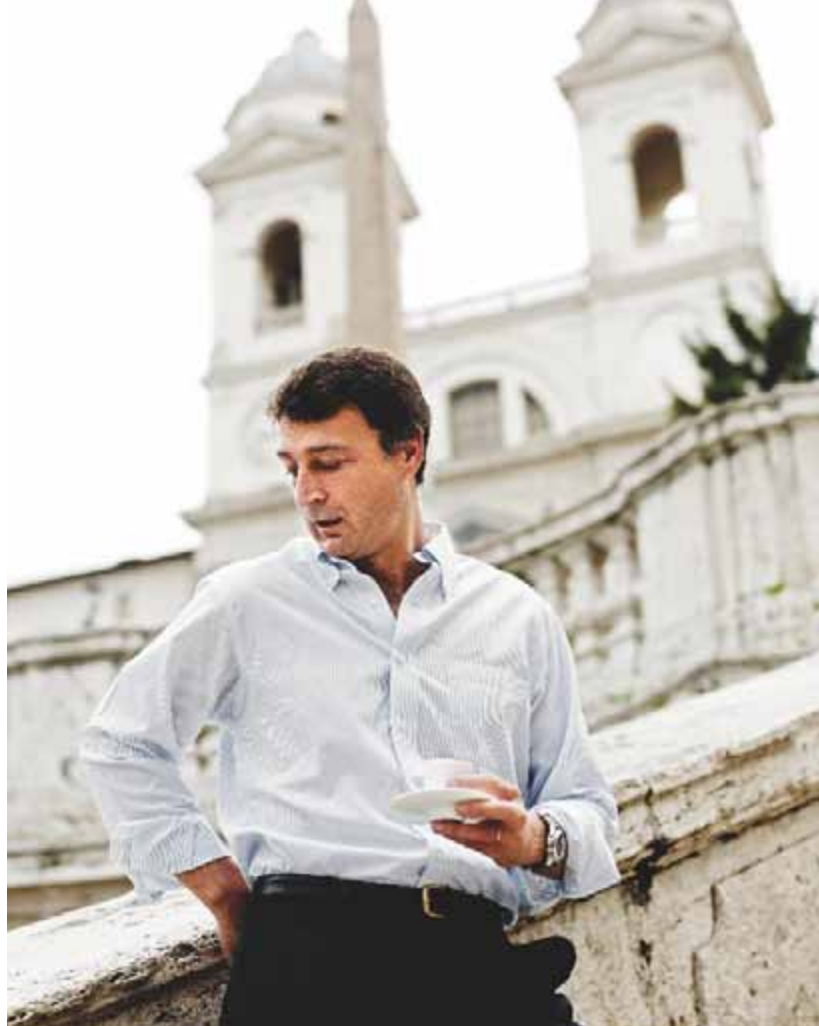


**MORE THAN ANYWHERE ELSE, MODERNITY IN THIS CITY SEEMS TO MEAN RENEWING HISTORY OR REVISITING AGES PAST.** Roman fashion, design, glamour, trattoria delicacies or a spoon distractedly swirling a frothy cappuccino on the terrace of an iconic café are just a few examples of ancestral legacies which seem to have been born yesterday. Only poor cities learn to live sparingly with their possessions. Spoiled cities like Rome need to stack things up where there is still a bit of space. Paris has devoted its largest square – measuring more than 8 hectares – to the only obelisk in the city. Rome has so many that you don't even notice them anymore.

## AMEDEO REALE

Member since 2006

*This winemaker from the art city of Lecce in Apulia, located at the heel tip of the Italian “boot”, left his brother to tread grapes while he took charge of bringing his specialist wine made from local grape varieties to Rome. After all, there is an international airport in the capital, which means he can travel to any of the fifteen or so countries he does business with. And this city has always been good at selling wine. The Greeks were the first to introduce the drink to Italy, but the Romans exported it throughout their Empire (and it is to them that Europeans are indebted for their love of it). He owns a red PIXIE, having failed to convince his wife to choose a product which matches the black capsules of his favourite Grand Cru, RISTRETTO, which he drinks very short – “like you’re supposed to.”*



**AMEDEO APPRECIATES THE SEASIDE CHARMS OF THE LATIUM COASTLINE AND THE FACT THAT THERE ARE SKI RESORTS LESS THAN TWO HOURS FROM THE CITY CENTRE.** But Rome itself has a wide range of natural resources which tourists often miss. Amedeo goes jogging along the **TIBER RIVERBANK** which is closed off to cars, so you can peacefully enjoy the low-angle view of the city. He also goes walking with his family in the massive **VILLA ADA**, one of the main green areas in the Eternal City. Nothing like the well-maintained parks in Paris or London, it is a wild place, a real jungle kept that way by associations who campaign against the city developing it. Some of the trees have reached near-prehistoric proportions and it is not unusual for Amedeo to get lost there. Another large green area is the Villa Borghese, filled with sumptuous gardens

## YOU HAVE TO HAVE THE RIGHT SHOES TO SURVIVE THE HELLISH ROMAN COBBLESTONES.

a stone’s throw from the Piazza del Popolo with authentic Baroque interpretations of ancient imperial villas. If you plan to go there to enjoy, for example, the Borghese Gallery, make the most of the visit by having brunch at the **CASA DEL CINEMA** café. You have to have the right shoes to survive the hellish Roman cobblestones. Amedeo swears by the

quality work of **CALZOLERIA PETROCCHI**, a traditional bootmaker who produces made-to-measure shoes of any type from just a photograph. Finally, for dinner in town, he recommends **PASTIFICIO SAN LORENZO**, a former pasta factory transformed into a fashionable restaurant which adds to the life and soul of this up-and-coming part of the city. ...



**PASTIFICIO SAN LORENZO 1**  
*Successful conversion of a former pasta factory.*



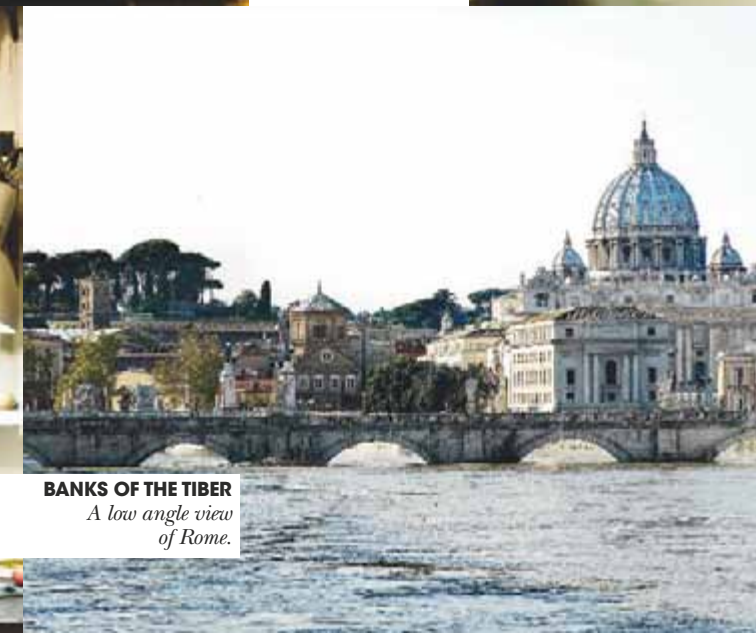
**VILLA ADA 2**  
*A jungle in the heart of Rome.*



**CASA DEL CINEMA 3**  
*For brunch in the Villa Borghese gardens.*



**CALZOLERIA PETROCCHI 4**  
*This bootmaker tailor-makes any type of shoe.*



**BANKS OF THE TIBER**  
*A low angle view of Rome.*

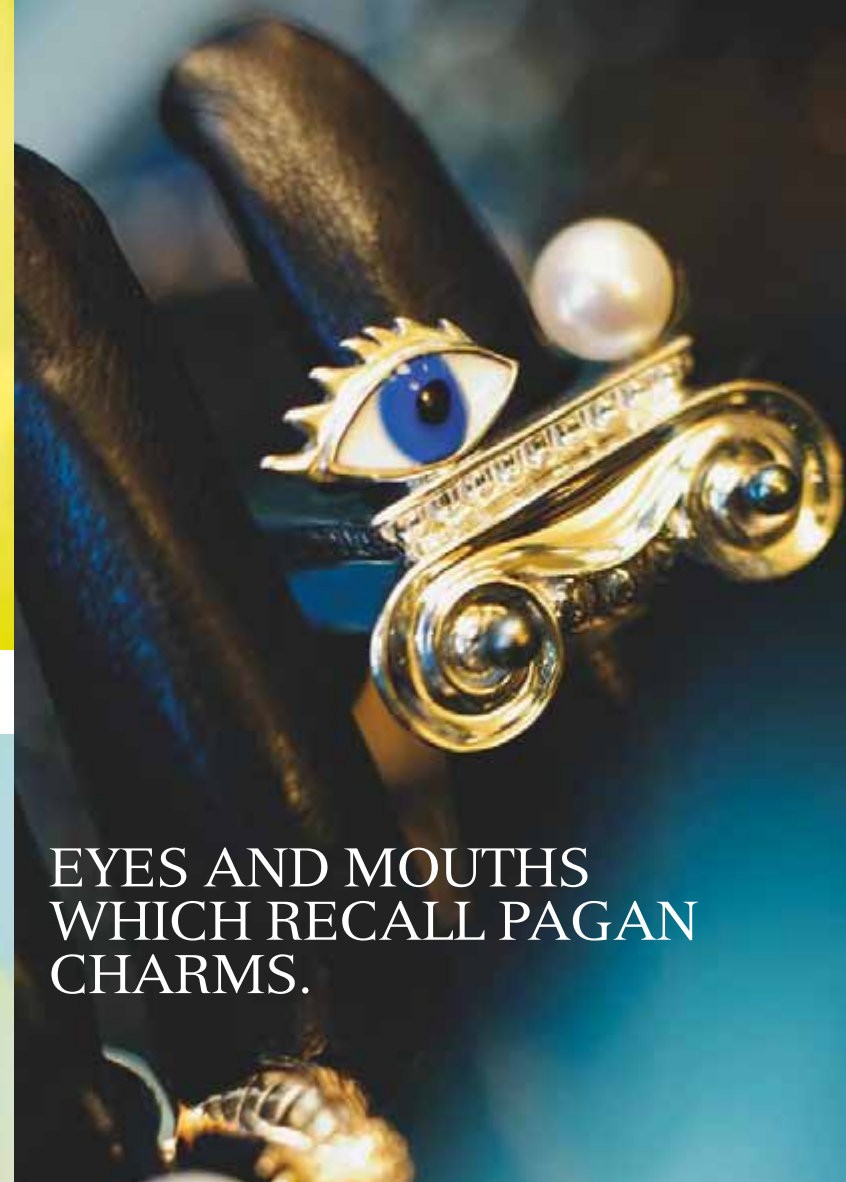
**CRISTIANA TORRE**

Member since 2006

*Cristiana manages the fine leather goods and shoes division at Fendi. This famous Roman luxury brand, together with the jeweller Bulgari, proves that the Eternal City knows how to stand out from its neighbours in the very competitive area of elegance. While Milan, Florence and Naples tussle for domination of haute couture, Latin fashion has chosen to thrive in jewellery and leather. After all, the city possesses countless seasoned craftsmen, legacies of an imaginary empire which required the arts to provide it with the most accurate appearance of power. Cristiana owns two LATTISSIMA+, one in the city, one in the country, because she can no longer get by without her semi-instant cappuccino. One more reason to make it with a DECAFFEINATO INTENSO.*



**RE(F)USE 6**  
When the Fendi dynasty glorifies recycling.



## EYES AND MOUTHS WHICH RECALL PAGAN CHARMS.



**LA CASA DEL CREMOLATO 7**  
Creamy Italian ice.

fans. It is a wonderful little place which contrasts sharply with the prestigious antique shops around it. Enrico Fiorentini is a Roman born and bred who engraves what you ask for on ancient marble plaques. Once your inscription is written in Latin calligraphy, you will own a personalised piece of Rome. The aperitif is a new phenomenon taking Italy by storm. Cristiana particularly enjoys the **CAFFÈ DELLE ARTI**, the monumental bar at the National Gallery of Modern Art. It is a magical place when the light of sunset bathes the large adjoining terrace of the Villa Borghese. Finally, for a spot of frozen luxury, **LA CASA DEL CREMOLATO** specialises in a granita with a surprisingly rich texture. ...

**DELFINA DELETTREZ 8**  
Fantasies from the youngest Fendi.



**LA BOTTEGA DEL MARMORARO 9**  
Sculpt your messages on ancient marble stones.



**CAFFÈ DELLE ARTI 5**  
A monumental terrace for an aperitivo.

**CRISTIANA'S RECOMMENDATIONS FOCUS, OF COURSE, AROUND FASHION ACCESSORIES.** The young designer, **DELFINA DELETTREZ**, fourth generation of the Fendi dynasty, is starting a promising career in the world of jewellery with her animal and body part-shaped jewellery, like these eyes and mouths which recall pagan charms or ex-votos. Her aunt, Ilaria Venturini Fendi, launched the brand **RE(F)USE**, whose showroom was designed by the decorator, Paolo Colucci (see the Style section). This product line promotes the ideas of recycling and environmental-friendliness, bringing them aesthetic form through its bag, jewellery and furniture collections. No less quirky is **LA BOTTEGA DEL MARMORARO** workshop, which Cristiana recommends to curiosity-shop

## ALESSANDRO DONADIO

Member since 2003

*This interior designer has a minimalist style which is sparing in colours. Yet, the city he lives in is a long way from this simple attitude. Alessandro isolates the prominent details of this overloaded setting to showcase them, like some Roman squares which create space around a victory column or an obelisk so that they can be admired. This was the method used by the Renaissance geometer and painter, Piero Della Francesca, who created vast perfect views to depict a complicated building or a monstrous face. When it comes to coffee, Alessandro's love of simplicity opted for a black CITIZ and charcoal CONCEPT. He likes the intensified aromas of a short ROMA Grand Cru, and is also a fan of the flavoured editions.*



**WHAT IS STRIKING ABOUT ROME, A BIT LIKE NEW YORK, IS THE DIZZYING SENSATION OF THE HUGE AND VARIED CROWDS.** The **VIALE TRINITÀ DEI MONTI**, at the top of the Spanish Steps, offers a well-known view. It tends to be visited in the evening; yet it's the blue light of dawn that lends a crystalline atmosphere to the view and seems to breathe new life into this old European "Babylon". One of the most interesting monuments is the **CASTEL SANT'ANGELO** which looks like a gigantic UFO on the right bank of the Tiber. This former imperial mausoleum, transformed into an unassailable fortress once stripped of its marble coating, was intended to entertain the popes closeted away from the violent streets. They asked the Renaissance painters to create a virtual paradise to overcome their solitude. The bar at the top offers a beautiful watchtower over the Vatican, whose palaces are linked to this

## THE DIZZYING SENSATION OF THE HUGE AND VARIED CROWDS.

pontifical bunker via a fortified passage. Lower down, the excellent **DA SABATINO** trattoria has a horizontal terrace on Piazza Sant'Ignazio, a delightful clearing in a jungle of buildings, which prove that Roman engineering is more theatrical than showy. At night, the Monti district is just as surreal, like something out of the

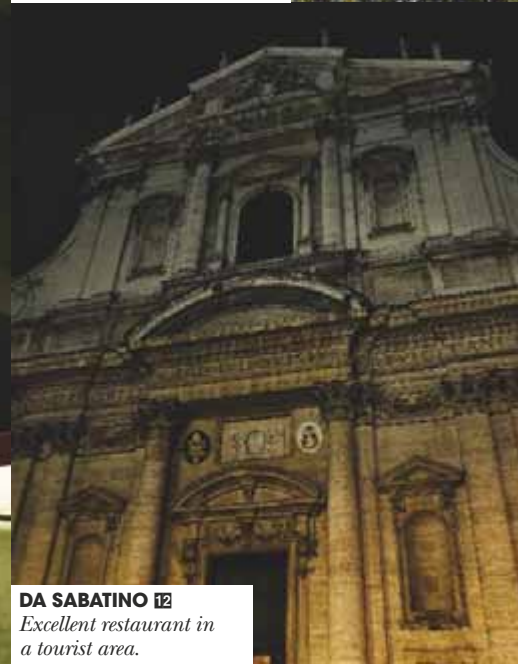
Arabian Nights. The subtleties of darkness which play on the dilapidated stones create the illusion of a city covered in skin. Here, the **AI TRE SCALINI** wine bar serves exquisite wines in an informal setting. Finish off with the **MAXXI**, a contemporary art museum in a setting that is impressive in its own right. ...



**MAXXI**  
The museum taking art to the 21st century.



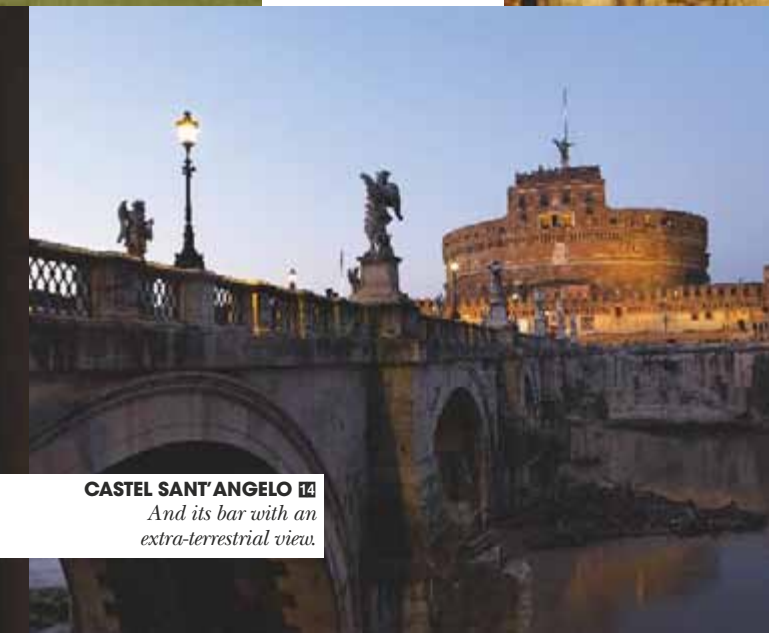
**VIALE TRINITÀ DEI MONTI**  
One of the most beautiful views of Rome.



**DA SABATINO**  
Excellent restaurant in a tourist area.



**AI TRE SCALINI**  
Typical Monti atmosphere.



**CASTEL SANT'ANGELO**  
And its bar with an extra-terrestrial view.



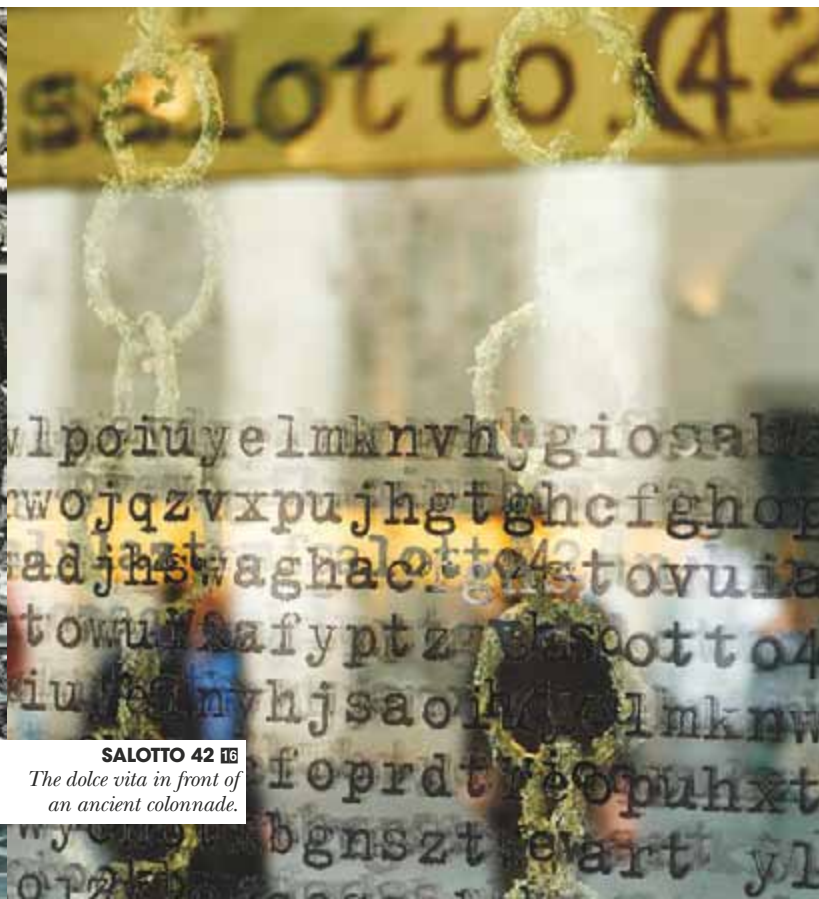
**BENEDETTA SCASSELLATI**

Member since 1999

Whenever she stops at the Boutique to stock up on DECAFFEINATO INTENSO, the sales assistant looks at Benedetta like someone who can't quite place a face he's seen before. "You must be famous," he says when he eventually gives up. "Your national Membership number is 8." However, this Public Relations Manager is only listed among the first ten members of the Italian Club because a friend who worked for Nespresso gave her a machine as a gift when the first capsules were sold in Italy. Benedetta was quickly convinced by the performance of this household appliance which served her coffee just how she likes it, long with a beautiful crema. Since then, she has followed the brand's latest technological developments, and recently purchased a U.



**RISTORANTE DOLCE 16**  
An imaginative brunch.



**SALOTTO 42 16**  
The dolce vita in front of an ancient colonnade.



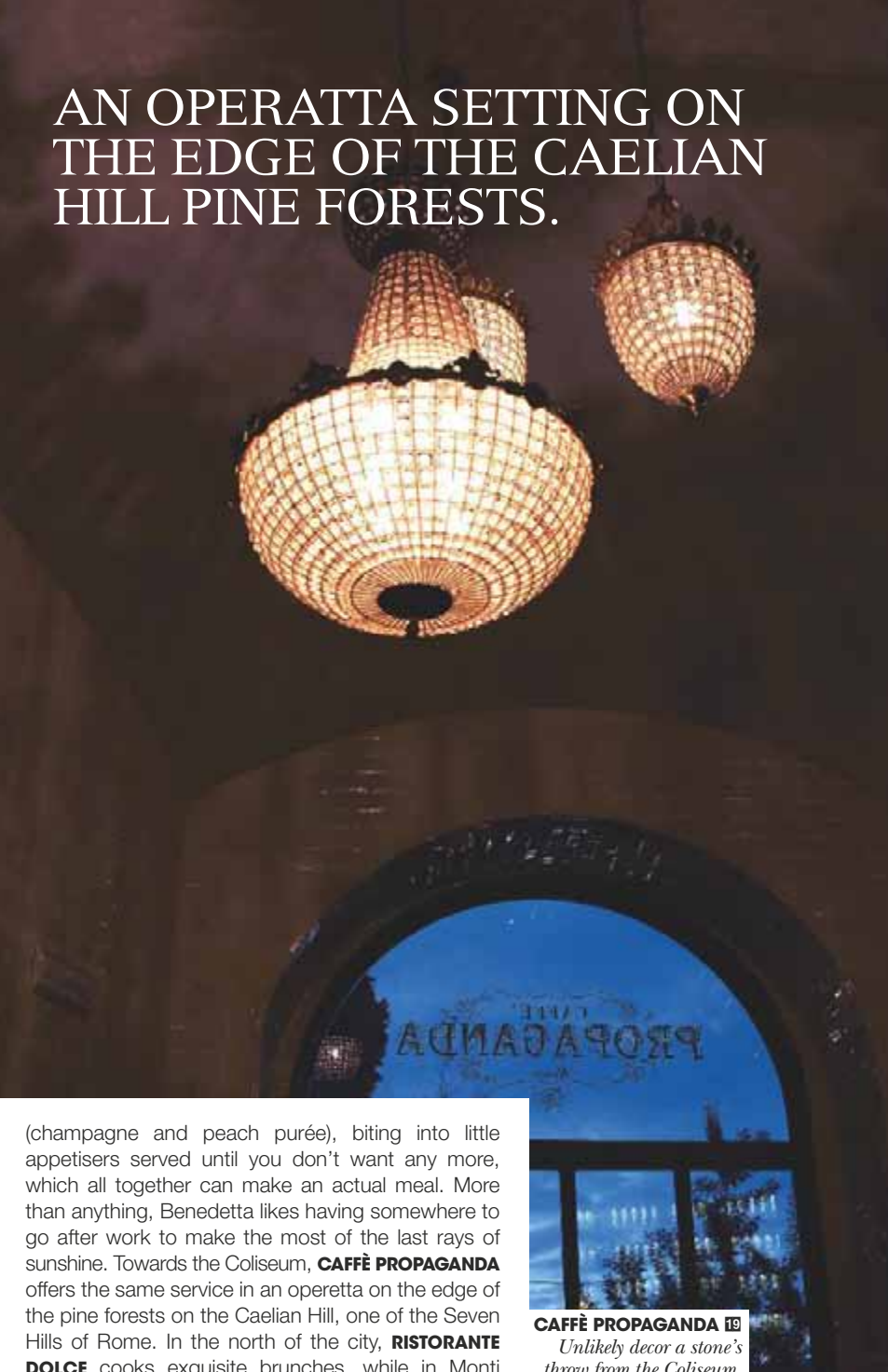
**BABETTE 17**  
The great culinary classics.



**URBANA 47 18**  
A modern trattoria which stays open late.

**AN OPERATTA SETTING ON THE EDGE OF THE CAELIAN HILL PINE FORESTS.**

(champagne and peach purée), biting into little appetisers served until you don't want any more, which all together can make an actual meal. More than anything, Benedetta likes having somewhere to go after work to make the most of the last rays of sunshine. Towards the Coliseum, **CAFFÈ PROPAGANDA** offers the same service in an operetta on the edge of the pine forests on the Caelian Hill, one of the Seven Hills of Rome. In the north of the city, **RISTORANTE DOLCE** cooks exquisite brunches, while in Monti the modern trattoria **URBANA 47** take orders after midnight, perfect post-theatre. But her absolute favourite restaurant is **BABETTE**, whose grandness is inspired by the Danish film *Babette's Feast*, famous for reviving pastry-wrapped quail. ...



**CAFFÈ PROPAGANDA 19**  
Unlikely decor a stone's throw from the Coliseum.

**ORIGINALLY FROM BOLOGNA, BENEDETTA HAS LIVED IN ROME FOR FIFTEEN YEARS. SHE LOVES THIS LIVELY METROPOLIS WHICH MANAGES TO RENEW ITSELF WITHOUT REJECTING ITS BREATHTAKING PAST.** More than anything else, it is a grandiose city which still manages to put everyone at ease. Perhaps it has seen the rise and fall of so many emperors that it now treats them as ordinary people. At the Campo Marzio, opposite the tired columns of the Temple of Hadrian, the Latin marble succumbs to the carefree spirit of Rome. Here, the **SALOTTO 42** bar serves a lovely aperitivo, a practice that originally comes from Turin and resembles the Andalusian tapas tradition. The evening starts with a colourful cocktail like the Spritz (sparkling wine and bitters), the Americano (red vermouth and club soda) or the Bellini

**ADRIANO CAPUTO**

Member since 2007

Most visitors who see Rome lit up at night think it wonderfully cinematic. But as someone actually involved in capturing national monuments on film, this lighting designer does not agree. Sodium streetlamps do not show the limestone facades at their best and Adriano accuses them of giving the city an unpleasant yellow glow. The only material they flatter is brickwork, which forms the skeleton of historical buildings. What is more, the city's inhabitants have often enshrined these architectural bones within Baroque or Renaissance reliquaries, much like Catholics do with their saintly relics. Adriano has a PIXIE machine at work so that he does not have to constantly go out for coffee. He likes his RISTRETTO very short, but still doesn't know whether he should drink with his nose inside or outside the cup.



**FOR AS LONG AS ROME HAS HAD ITS HEAD IN THE HEAVENS, ITS FEET HAVE TRAILED IN THE MUD. 150 YEARS AGO, IT WAS A THEOCRACY WHERE BANDITS SOUGHT SANCTUARY INSIDE CHURCHES.** It needed to do a lot of sobering up before it could become Italy's capital city, and is so attached to power that it is blind to that which it already holds. Whatever they do, the residents of Rome will always look back wistfully to their city's glorious past. Some console themselves by climbing to the rooftops to feel the height of its past greatness. Rome can only be fully appreciated when seen from a great height, such as from the **PALATINE HILL GARDENS**, possibly the first hill of the city's famous seven, where a romantic belvedere facing the forum shows off this sacred, accursed city, infernal in its grace. Of equal stature is the extraordinary terrace of the **HOTEL MAJESTIC**,

## A SACRED, ACCURSED CITY, INFERNAL IN ITS GRACE.

which proves more than any other that these esplanades allow the city to breathe. At the other end of the spectrum, **BABINGTON'S** English Tea Room seems to have its back turned to the Piazza di Spagna and offers a different view of the city, complete with all the puritanical condescension you would

expect from an institution serving high tea. Adriano likes to withdraw to one of Rome's many cloisters: lonely, silent spaces standing outside of time. He often goes to the **CHIOSTRO DEL BRAMANTE**, a beautiful example of slender, graceful Renaissance architecture, housing an exhibition space and café. And his final piece of advice: don't leave Rome without visiting the **PALAZZO BARBERINI** (see the Style pages). ●●●



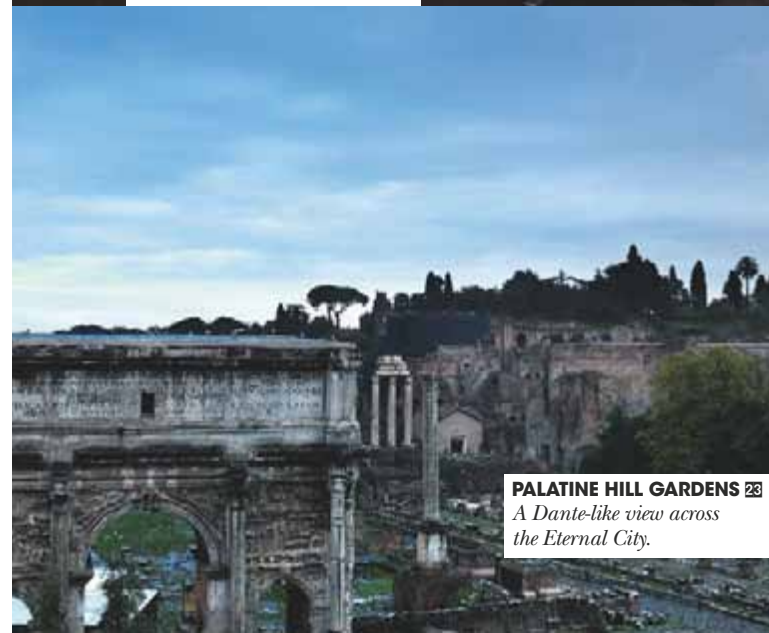
**CHIOSTRO DEL BRAMANTE** 20  
A cloister housing art exhibitions and a café.



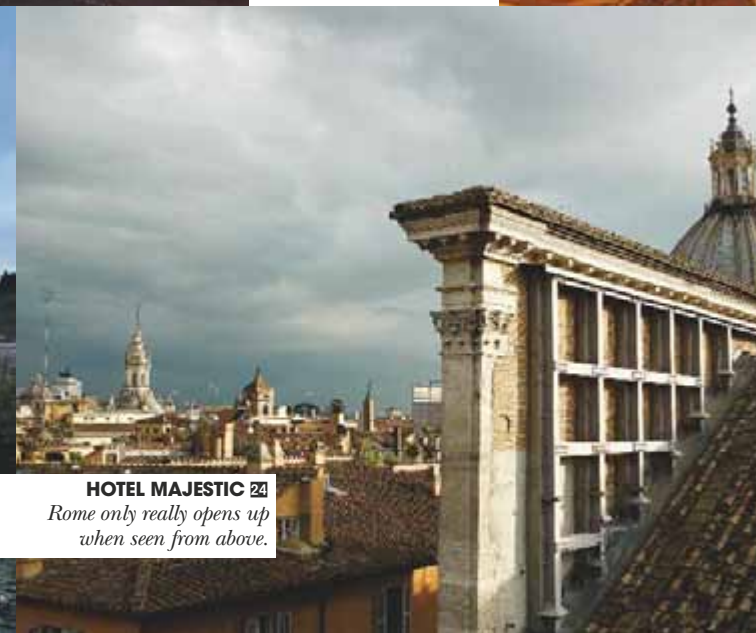
**BABINGTON'S** 21  
Where the cream of British society cross paths.



**PALAZZO BARBERINI** 22  
A baroque jewel born of the Mannerism movement.



**PALATINE HILL GARDENS** 23  
A Dante-like view across the Eternal City.



**HOTEL MAJESTIC** 24  
Rome only really opens up when seen from above.

**DELFINA GIANNATTASIO**

Member since 2008

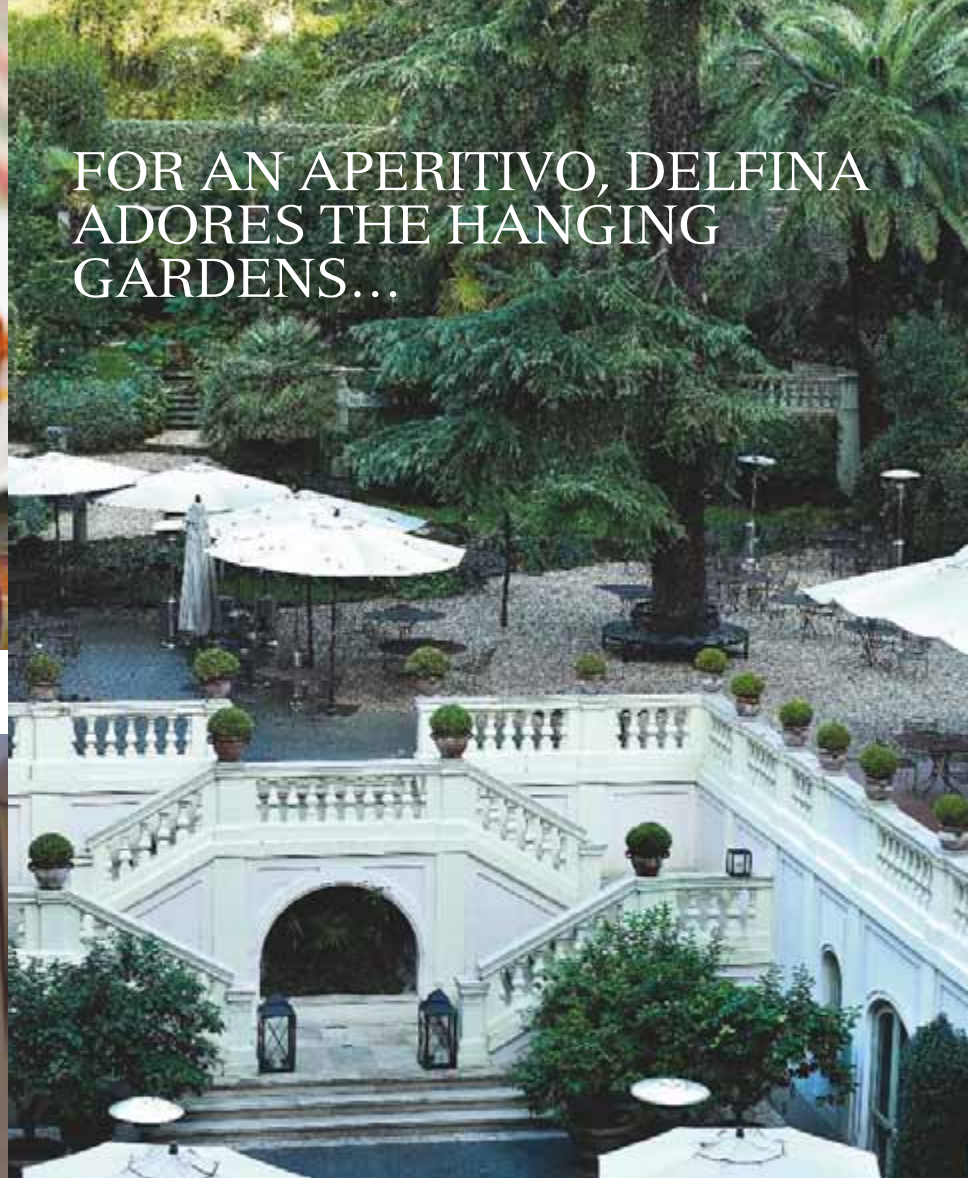
*Delfina does not currently live in Rome because she is completing her architectural studies in Paris. Every time she returns home she uses it as an excuse to visit all the places that she misses when she is away. This also spurs her on to discover new parts of town that she would not normally visit. When she returns from Paris, a city where every building is made of the same pale, perfectly cut stone, Delfina realises that Rome is a colourful city. She advises not limiting yourself to the big 'must-see' sites: Rome is also to be found in meeting friends in the open spaces of the historic centre, or in the graffiti of Trastevere. She enjoys short, Italian-style Espressos from her PIXIE machine, made with RISTRETTO or ROMA Grands Crus, and is devastated she can no longer find KAZAAR Limited Edition.*



**CACIO E PEPE 27**  
Pasta proud of its Latin identity.



**VERTIGO VINTAGE BOUTIQUE 28**  
Gems from anonymous Roman tailors.



**FOR AN APERITIVO, DELFINA ADORES THE HANGING GARDENS...**

hanging gardens overlooking the terrace of the bar at **HOTEL DE RUSSIE**. She much prefers it to the Hotel d'Inghilterra, which feels too much like a gentleman's club. From the slopes of the Monti Rione, whose sulphurous colours lend it an unmistakable Roman quality, you can spot a number of famous sites: a walk along the **VIA DEI SERPENTI** affords a glimpse of the Coliseum as it emerges from the earth. On the left bank of the Tiber, the Trastevere atmosphere, tinged with the cruelty of an epic historical film and the wild energy of a Spaghetti Western makes this a wonderful résumé of Rome. Trastevere is a labyrinth of cobbled streets, lined with little restaurants and old bars. The most authentic of these is the **BAR SAN CALISTO**. Further to the north on the same side of the river, the tiny **CACIO E PEPE** practically only sells three regional pasta dishes: "alla carbonara", "alla gricia" (a carbonara without eggs) and "alla cacio e pepe", with cheese and pepper. ...

**HOTEL DE RUSSIE 29**  
Overlooking Europe's very own hanging gardens of Babylon.



**VIA DEI SERPENTI 25**  
An alternative view of the Coliseum.



**ERMANNO TEDESCHI GALLERY 26**  
Displays the work of a new generation of artists.

**THE CITY CENTRE'S DESTINATION OF CHOICE FOR SHOPPING SUBVERSIVES IS THE VIA DEL GOVERNO VECCHIO, A STREET LINED WITH INDEPENDENT DESIGNERS AND INTERNATIONAL BRANDS.** The nearby Via del Gesù is home to **VERTIGO VINTAGE BOUTIQUE**, a shop which is introducing vintage style to a city which still associates second-hand with second-rate. You can always find items from designers such as Balenciaga, Valentino, Fabiani, Yves Saint Laurent and Fendi, but the management has a particular penchant for old pieces of clothing made by anonymous tailors and exuding Roman elegance. Nearby, in the Jewish Ghetto area, the **ERMANNO TEDESCHI GALLERY** exhibits the work of contemporary artists, such as Nicola Bolatti and his unusual spaghetti networks. For an aperitivo, Delfina adores the



**BAR SAN CALISTO 30**  
The epitome of the Trastevere vibe.



## INTERVIEW AT THE PIAZZA SAN LORENZO NESPRESSO BOUTIQUE

CRISTINA NICOSIA, MANAGER OF ROME'S HISTORIC BOUTIQUE, TELLS US ABOUT NESPRESSO'S SUCCESS IN A COUNTRY WHICH KNOWS ITS COFFEE.

### HOW DID YOU COME TO WORK FOR NESPRESSO?

**C. N.:** I was born in Sicily, pretty much on the slopes of Mount Etna. A few years ago, I was doing promotional tastings in a shopping centre in Catania. One day, I was asked to do a Nespresso Grands Crus tasting session – and I think I came away even more convinced than my customers. In any case, the brand noticed my enthusiasm and gave me my first job with them, training salespeople on the island.

### AND HOW DID YOU END UP IN ROME?

**C. N.:** In 2007, I was offered a job in the first Boutique opened in the Eternal City. It was an easy decision. Two years later, I became Boutique Manager.

## THE BEST PLACES TO TRY A NESPRESSO IN ROME

### DAL BOLOGNESE

*This brasserie is something of an institution on the Piazza del Popolo, serving classic Italian dishes such as Mostarda di Cremona, large candied fruits served in mustard syrup.*

### MAMMA ANGELINA

*Excellent fish dishes not far from the Villa Ada.*

### LA TAVERNA DELLO SPUNTINO

*This rustic inn near the fortified Grottaferrata monastery to the south of Rome serves simple food at its best.*

### REC23

*A New York atmosphere in the bustling Testaccio area.*

### WHERE IS ROME'S HISTORIC BOUTIQUE LOCATED?

**C. N.:** Piazza San Lorenzo, at the heart of the city. The Via del Corso is the backbone of this area, much like the Champs-Élysées in Paris, and it is near the Pantheon, the Chamber of Deputies, and the famous Piazza di Spagna, one of the busiest squares in the city, where a new Boutique was recently opened. Our customers include politicians and top civil servants as well as tourists.

### HOW DO THEY DRINK THEIR COFFEE?

**C. N.:** Most come to try out new Grands Crus, but few come to relax. Probably because they tend to drink very strong ristretto coffees. Unlike a cappuccino, which you drink slowly, savouring the taste, this short coffee is for drinking standing at a bar, and is all about speed. Our customers have the highest standards, because a short extraction time leaves no room for error: it's like the coffee is stripped down and any mistakes are shown up under a magnifying glass. They are looking for the best in coffee.

### AFTER ALL, ITALIANS ARE USED TO EXCELLENCE...

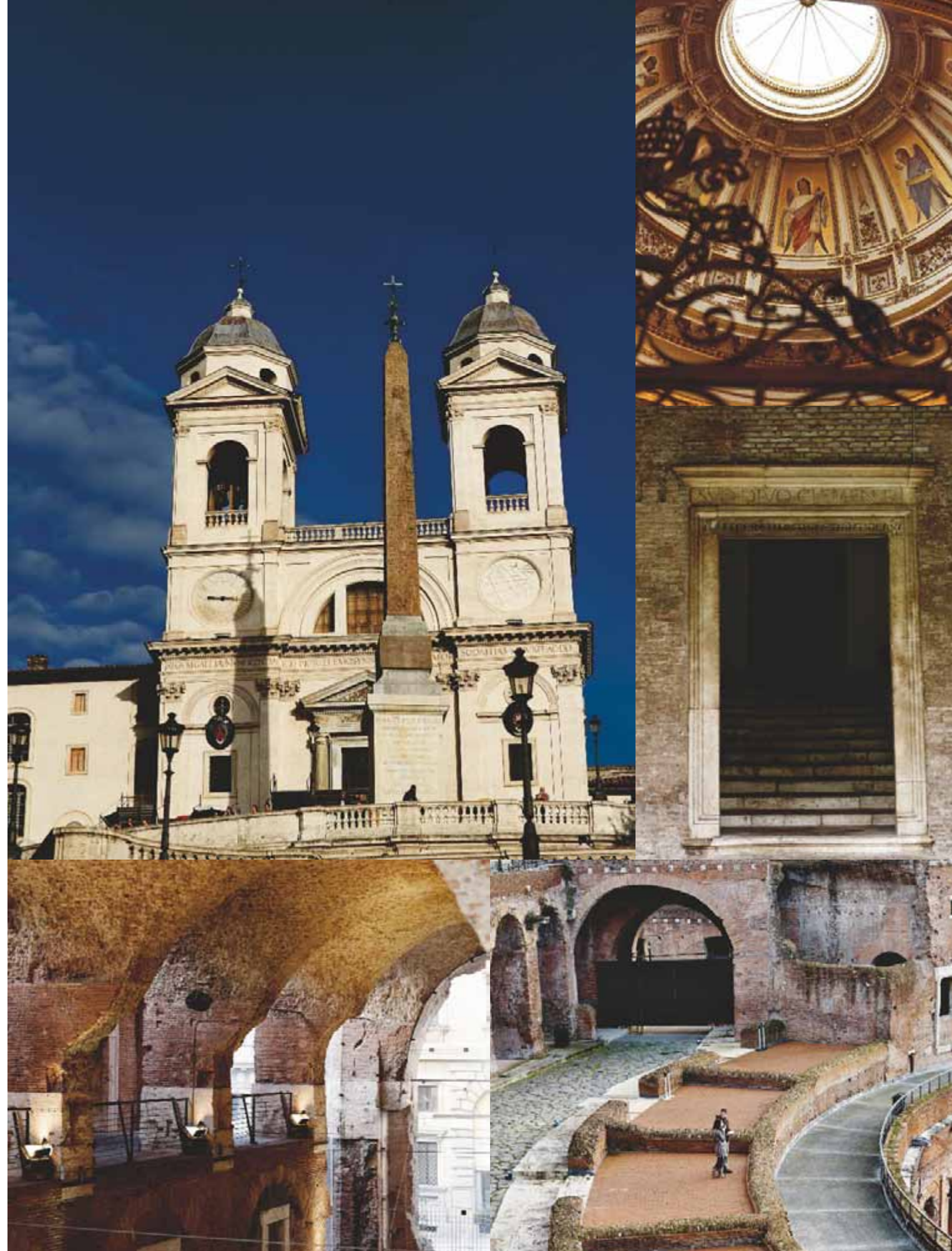
**C. N.:** Absolutely. Most Italian bars serve excellent coffees and the baristas are wizards with their espresso machines, a delicate technology that was perfected in this country. We have to really emphasise our selling points to stand out in this competitive environment. In Italy, coffee is familiar, part of the furniture. It no longer has the appeal of an exotic import. Every bar and café has its own house style which wins the loyalty of its customers. We offer them the opportunity to venture beyond this restrictive world. One of our main strengths is our wide range of products, and the ability to create a perfect coffee from the comfort of your own home.

### A NEW LOCATION ON THE PIAZZA DI SPAGNA

*A brand new boutique has just opened on one of Rome's busiest squares.*

*> Piazza di Spagna 34-35, 00187 Roma*

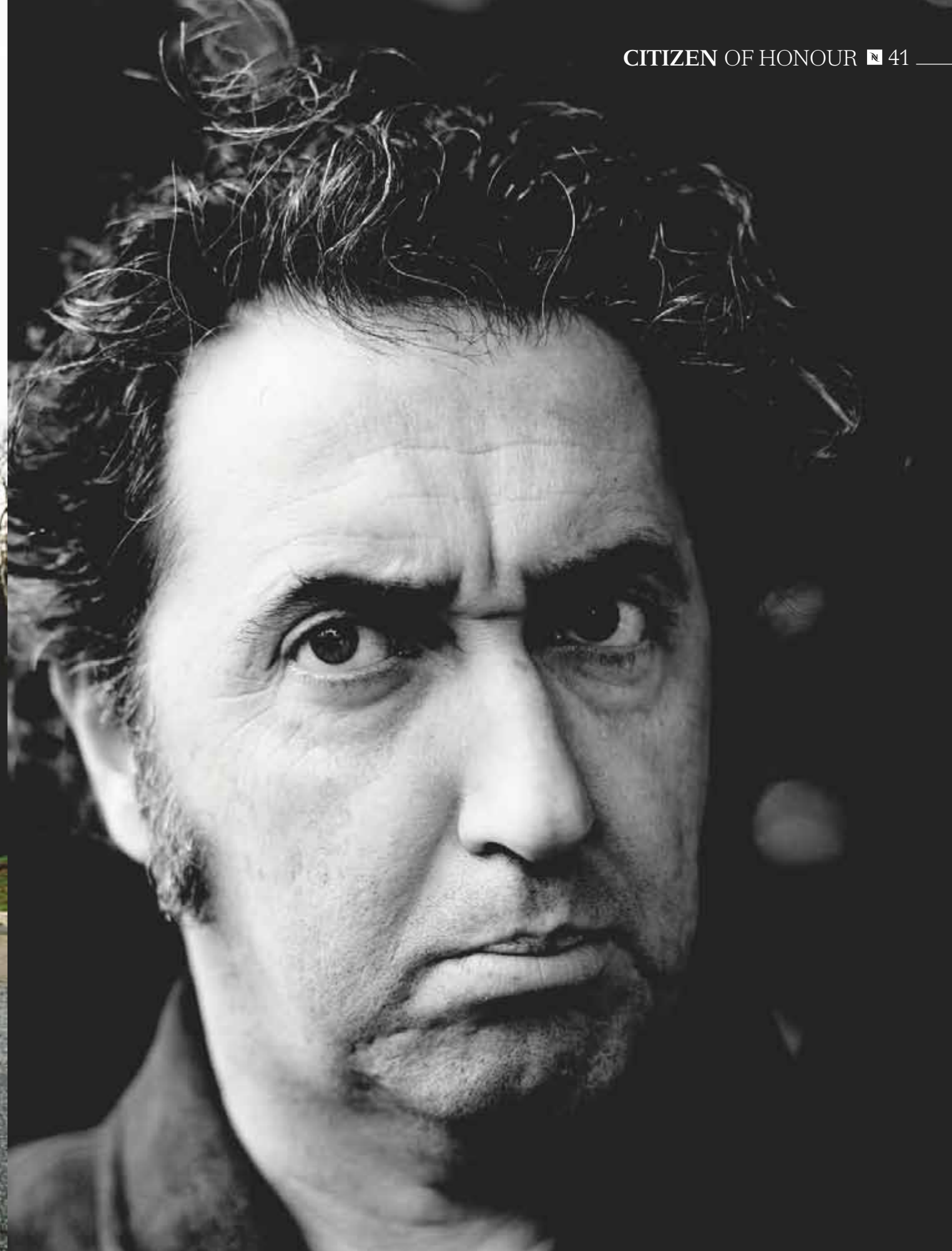
*Find all the addresses referred to above on our map at the back of the magazine.*



# PAOLO SORRENTINO CINE CITTÀ

THE ITALIAN DIRECTOR BUILDS ON THAT PILLAR OF ROMAN CINEMA, FEDERICO FELLINI'S *LA DOLCE VITA*, TO SHED LIGHT ON HIS ADOPTED HOME CITY HALF A CENTURY AFTER THE MAESTRO'S MASTERPIECE.

*Production* Sandrine Giacobetti  
*Text* Julien Bouré  
*Photography* Jean-Claude Amiel





## PAOLO SORRENTINO

**ONE OF THE FUNCTIONS OF ART, AND CINEMA IS NO EXCEPTION, IS TO TRANSFORM THE FAULTS OF AN ERA IN ORDER TO UNCOVER AESTHETIC QUALITIES IN THEM. WHY IS IT THAT EACH HISTORICAL, GEOGRAPHICAL OR CULTURAL CONTEXT FORMS ITS OWN IDEA OF WHAT IS BEAUTIFUL?**

Because beauty is designed to render the horrors of the present tolerable. And poets often manage to find inspiration in the waking nightmares of their contemporaries. The Black Death gave birth to the dances of death of the Late Middle Ages, the geniuses of the Renaissance learned to glorify the body during the Italian wars, the absurdity of Franz Kafka's novels reflected the atmosphere of Austro-Hungarian society. Landscapes ravaged by the Industrial Revolution led to cubism's rejection of classical perspectives... It is not that artists are captive to the vicissitudes of their time, but rather that they try to find mitigating circumstances for them. When we met filmmaker Paolo Sorrentino, he had just finished shooting a film that was still untitled, which he was more or less sure would be about Rome, although it would not be a film about Rome as such. This is what he felt able to tell us about how it was shaping up: it is a story about a 65 year-old journalist who is used to living the high life in Rome, has never married, has no children, and ends up taking fright at the fragility of a life of excess and pleasure, to take refuge in the untouchable love of a dead woman.

### UNDERHAND DEALINGS

Remember Fellini's *La Dolce Vita* and think about its candid portrayal of Rome, which had been disillusioned by fifty years of cruel teachings. It needed the stature of the filmmaker who probably gave Sean Penn the role of his career (a former Goth rock star who gets over his depression by pursuing a hundred-year-old Nazi) to try to improve on one of the greatest films of the last century. Paolo Sorrentino works like those watercolour painters who create landscapes with a few strokes of colour that are both precise and approximate. In *Il Divo*, the

feature film that won him the Jury Prize at the Cannes Film Festival, the filmmaker already revealed his taste for vivid sequences. Through this portrait of Giulio Andreotti, who served as Prime Minister of seven governments and was undoubtedly the most influential post-war Italian politician, he examines the

character of this churchman-like politician who knew the intimate workings of a Republic built on underhand dealings and internal coups. This eminent Roman personality seems to see the justice system as a refined instrument of domination that his ancestors had

● ●  
**NO OTHER  
CITY IS  
LIKE  
ROME.**  
● ●

passed from generation to generation. One of the most powerful sequences in this film with sparse dialogue shows the Prime Minister's meeting with a Mafia boss of the Sicilian underworld. The politician sits still and cold as a waxwork statue, watching a sweaty farmer walk slowly towards them, with the steady, patient pace of an assassin. The Mafioso sits so close to Andreotti that he notices a small stain on his trouser zip. However, the impeccable statesman overcomes his disgust to embrace the vile individual who has come to pay his respects.

### TOLERANCE AND DISORDER

"I haven't travelled that much," insists Paolo Sorrentino. "But I don't think any other city is like Rome. In other places, categories have to be more distinct, less flexible." It is almost as if the Eternal City is too old to clearly see the line between different things. "It is not just a political capital, it is also the capital of bureaucracy, entertainment and faith. Both its ugliness and its beauty lie in its strange confused vocation." ● ● ●



## PAOLO SORRENTINO

### PAOLO SORRENTINO IN 7 DATES

**1970** Born in Naples on 31 March

**1994** First film with *Un Paradiso*

**2001** His first feature *L'Uomo in Più*, wins a *Nastro d'Argento* for "Best New Director"

**2004** The Consequences of Love, the story of a Mafioso in exile who falls in love, is selected for the Cannes Film Festival.

**2008** Release of *Il Divo*, a portrait of the Italian political kingpin Giulio Andreotti, which goes on to win the Jury Prize at the Cannes Film Festival.

**2011** Directs *Sean Penn and Frances McDormand in This Must Be the Place*

**2013** Production of a modern day *La Dolce Vita*, more than fifty years after Federico Fellini's masterpiece.

### A CHARACTER STUDY THAT THE ETERNAL CITY HAS BEEN PLAYING FOR YEARS.

● ● Rome is a former marsh which has become the swamp of Italian life. It has the amazing ability to bring together different aspects that cannot cooperate without compromising themselves. It is a double-edged sword, which creates both tolerance and disorder. When these different spheres collide, they create what can

be magnificent horrors, like the monumental chaos that residents of Rome call classicism: pagan columns supporting the porch of a church, city blocks buttressed against an ancient theatre, statues of Olympic athletes tucked away in the recesses of a wall. As if Rome was a kind of Hollywood on the Tiber, or "Latin" America. After all, local cinema does have the Cinecittà studios at hand, a genuine hub in its golden age, and still host to international blockbusters. But this humungous machine seems to have turned into an expensive luxury for the country, whose cultural policies have been unsure how to handle this gigantic legacy of Fascist propaganda. It certainly offered expansive resources to Italian directors, but their historical indigestion has made

it a tool as unsuited to the actual volume of their needs as the delivery of a fleet of bombers to a local police station.

### URBAN LEGEND

And Rome is not exactly a big fan of cinema. It is relatively indifferent to the films shot on its turf. Its monuments attract tourists, but intimidate filmmakers who avoid it out of fear of platitudes. Paolo Sorrentino is fully aware of the risk of falling into the picture postcard trap: "Two people kissing in front of the Eiffel tower is a cliché. If they get attacked in the same place, it starts to become a tragedy." Fellini once said that all Italians were actors, and that only the least talented made it their profession. According to Sorrentino, it was not just the term "paparazzo", the tabloid photographer character in *La Dolce Vita* whose name has now entered common parlance, that his illustrious predecessor invented. He reckons that Rome in the fifties had the feel of a provincial capital city where everyone was in bed before 10 pm, and where a clothes shop just had to put a few hats in its shop window to create a stir. Fellini, who never ventured onto Via Veneto, made do with what his American friends told him about it. For Sorrentino, the magnificent natural recklessness which Roman society claims to adhere to is an urban legend, a character study that the city has been playing for years. In *La Dolce Vita*, the city transforms so quickly that the search for newness becomes just another shade of permanence. The power of this story is that it completely invented the fear of emptiness that the following generations experienced. But there is a difference in scale between Fellini's fictional era and our own – it has to do with the fact that a community of individuals loses its illusions as it gains experience. "It is both progress and a pattern of despair that makes our time more vulgar, more cruel," says Paolo Sorrentino. The Rome of the "economic miracle" may well have been happier than it is now. Its innocence would likely have been out of place today. That's the conclusion this filmmaker is coming to. "We have become so difficult to enthral." ■



# ANCIENT ROMAN COOKS

JUST AROUND THE CORNER FROM THE PANTHEON, THE TRATTORIA ARMANDO AL PANTHEON IS PUTTING THE COLOUR BACK INTO ANCIENT ROMAN COOKING.

*Production Sandrine Giacobetti  
Text Julien Bouré  
Photography Jean-Claude Amiel*

**ROME DID NOT FALL IN A DAY. FIFTEEN CENTURIES OF PILLAGING FAILED TO DESTROY THE EVIDENCE OF ITS FALLEN GRANDEUR. WHICH SHOWS THAT THE VANDALS PROVED LESS TALENTED AT TAKING DOWN THAN THE ANCIENTS WERE AT BUILDING.** Likewise in the world of restaurants, numerous internal coups have all failed to dethrone the trattoria as king. Rome is obviously not the only international city which has remained faithful to its culinary

heritage: Paris has its bistros, London has its pubs, New York has its delis, Tokyo its izakayas and São Paulo its churrascarias... But what makes the trattoria stand out as the vanquishing hero of the genres is its place as the lingua franca for the huge diversity of Roman food. No matter how exclusive or common, no eatery in the Italian capital would dare to pass up on fried artichokes, pasta alla gricia or ossobuco. ●●●







**ORIGINAL SINS**  
Armando Al Pantheon explores the recipes that filled the taste buds of the ancient Romans.



### SPAGHETTI ALLA GRICIA

**SERVES 4**

**INGREDIENTS :** 360 g (12 oz) spaghetti no. 7  
– 200 g (7 oz) guanciale (pork jowl bacon)  
– 80 g (3 oz) grated Pecorino Romano  
– 2 spoons extra virgin olive oil  
– salt and pepper – 1/2 glass white wine.

Heat the oil in a pan and add the diced guanciale. ■ When fairly crispy, add the white wine and remove from the heat. ■ Cook the pasta until it is al dente. ■ Drain, pour into the pan of crispy guanciale and mix with some of the Pecorino Romano. ■ Once the mixture is creamy, serve on plates with a sprinkle of the remaining Pecorino and a pinch of pepper.

The misuse of alcohol is dangerous for your health. Please drink responsibly.

*The Armando family: father, son-in-law, daughter and uncle, with their assistant in white.*



### A HOUSEHOLD

The trattoria is therefore clearly the natural mode of expression of Roman cuisine. And Armando Al Pantheon is one of its greatest artists. In this antique restaurant upholstered in cork and parchment diplomas, rows of preserved onions, anchovies with chicory, cocoa-flavoured artichokes and wine-poached pears are laid out on the sideboard, appearing to throb like human hearts. In the kitchen, pot covers line the wall like a treasure trove of barbarian shields. The proprietors are descended from a line that goes back to ancient Rome, and are less restaurant owners than a family. Family ties are the hallmark of this ageless hideaway – each member seems to know their place, and is ready to run to help any family member in difficulty. Dad Claudio and Uncle Fabrizio play their role, while daughter Fabiana and her husband Marco work serving tables and manning the wine cellar.



**FILLED  
WITH A  
VIOLENT AND  
BLOODY  
ATMOSPHERE.**



### VIBRANT COLOURS

As the name of their trattoria suggests, the pale frame of the Pantheon lies just a few feet away, like a gaping dinosaur whose arched skull is still admired today. Seeing it gives the impression that ancient Rome was home to an all-conquering, statuesque society draped in civic values. In reality, it was not characterised by the cool of marble, but the weight of bronze. And filled with the violent and bloody atmosphere evoked in some small way by today's scents of sage, myrtle and ground coffee. This misunderstanding arises from the fact that almost every generation of Roman artists took the liberty of pulling apart the constructions of its forbears and using them in new creations. ● ● ●



*Claudio shows his gratitude to a supplier.*



**COOKING WITH OIL**  
The trattoria is proud of its Mediterranean roots, as with this aubergine parmigiana.

After all, Rome hated living amongst ruins, until romantic poets gave her a taste for it. And if you had forgotten that the Imperial city was a pagan sanctuary paved with exotic rituals, that is because the Church that rules here did not want to maintain its memory. But the memory of this world filled with vibrant colours, artificial decorations, sacred bronzes and rotten offerings still survives in the rich and obscure cuisine of the trattoria.

#### MODERN TASTES

The early diet of the first Romans must have been frugal. Then its inspiration expanded as the Empire grew, until the day it was defeated, leaving nothing but sumptuous memories and local produce. It is the memory of this fallen glory that creates the trattoria atmosphere – simple food with an aftertaste of excess. The Armando Al Pantheon ovens are now reworking the major classics with the single goal of bringing them into line with modern tastes. With specialised cuisine, there is more inspiration to feel like

an heir than a successor. Whether it's brasse-ries, tapas or dim sum, the formula works like a good thriller novel – suspense is great, but surprises are never good. The Claudio and Fabrizio brothers are happy simply healing their contemporaries' amnesia of flavours that have been forgotten, but still exist – like the viscera, which were not only used by the ancient soothsayers, and for which ingenious recipes bring back to life the sensual realism of the Roman working class. The various repertoires of this great tradition had to be brought up to date by replacing, for example, unappetising lard with olive oil, and removing the grease from the oxtail stew or serving the sweet-and-sour cod of the ●●

**FLAVOURS THAT  
HAVE BEEN  
FORGOTTEN, BUT  
STILL EXIST.**

#### WINE-POACHED PEARS

**SERVES 4**

**INGREDIENTS :** 4 Kaiser pears  
– 8 teaspoons white sugar  
– 500 ml (17 fl oz) red wine – 1 l water.

Wash the pears, remove the core and seeds with a corer and leave the pears whole. ■ Place them on a large dish. ■ Add the sugar, wine and water. ■ Bake at 180 °C (gas mark 6). They are ready when a wooden skewer can pierce them easily. ■ Serve hot or cold in its juices with vanilla ice-cream.



The misuse of alcohol is dangerous for your health. Please drink responsibly.

Roman-Hebraic tradition with taglioni, instead of a meat dish. Some dishes are recreated from childhood impressions, like the cold spelt wheat soup that the chef learnt from his grandmother, cooked with pork cheek, sausage and Pecorino Romano.



**CLAUDIO AND FABRIZIO HAVE ATTEMPTED TO RESURRECT A NUMIDIAN GUINEA FOWL RECIPE.**



Or the stew made with little strips of gizzard, crest, heart and chicken liver seasoned with nutmeg and cinnamon. Or again, thinly sliced suckling lamb poached with a rosemary, sage and garlic consommé.

**VANISHED CONDIMENT**

And then there are two wonders taken from the treatises on culinary art by Apicius, the Emperor Tiberius' illustrious head waiter who fed his guests

with she-camel heels, nightingale tongues, bear blood pudding preserved in aurochs fat and sow's udder stuffed with sea urchins. Claudio and Fabrizio are less daring, but they have

attempted to resurrect a Numidian recipe for guinea fowl with wild mushrooms, stewed in a dark beer stock to replace the fermented barley cervoise for which there is no extant recipe. They have also tried a plum duck that Apicius prepared with honey, onions and silphium, a mysterious wild herb harvested in the Libyan province of Cyrenaica, appreciated by the Ancients for its aromatic and medicinal properties. Many specialists have sought to rediscover this vanished condiment, but the chef here is happy using celery, a more familiar ingredient.

**BODYBUILDING**

Set against the Apicius recipes, the two chef brothers are like two bodybuilders next to a classical sculpture. Like the filiform beauties that dominate our catwalks, the athletic models of Antiquity were based on an anatomical fantasy that was surely possible, but improbable. At a time when the body was rarely fully developed, the muscular volume of the Farnese Hercules and the Belvedere Torso were supernatural curiosities, drawn from the imagination of visionary artists. It took two thousand years before bodybuilding made these ideals accessible. Likewise, ancient cooking did not lack imagination – but it was short on resources, and had to make do with expedients. Salt was rare, and was regularly replaced by garum, a fish sauce a bit like Vietnamese nuoc-mam. Butcher's special breeds had not been dreamed up. Sugar, tomatoes, maize and potatoes had not yet been brought over from America. There were no refrigerators, so meat had to be soaked in wine, honey and spices to drown out its rotting flavours. Today, nothing forces cooks to settle for approximate ingredients – the vast selection available lets them do precisely what they want. Modernity has given the Romans' culinary heritage the means to achieve its ambitions. ■

**TRIPES ALLA ROMANA**

**SERVES 4**

**INGREDIENTS :** 1 kg (35 oz) pre-cooked tripe from the butcher's – 2 onions – 150 g (5 oz) diced smoked bacon – 1 tablespoon oil – 6-8 mint leaves – 200 g (7 oz) grated Pecorino Romano – black pepper – 1 large can peeled and chopped tomatoes.

Place the tripe in a large saucepan of boiling salted water.

■ Cook for 20 minutes from the time it starts to boil again.

■ Drain and leave to stand in a colander. ■ Peel and thinly slice the onions and brown in oil with the smoked bacon in a casserole dish. ■ Add the tomatoes and cook for around 10 min. ■ When the sauce has thickened, add the tripe (cut into strips) and chopped mint. ■ Cook with the lid on and simmer for 1 hour. ■ Serve hot with grated Pecorino Romano and ground pepper.



**TORTA ANTICA ROMA**

**SERVES 4-6**

**INGREDIENTS :** 300 g (10 oz) plain flour – 140 g (5 oz) soft butter – 140 g (5 oz) sugar – 2 eggs – 1 teaspoon baking powder – salt – 300 g (10 oz) fresh ricotta – 300 g (10 oz) cherry jam – icing sugar to garnish.

Butter a 30 cm dish and leave to one side. ■ Form a dough with the sugar, butter, sifted flour, eggs, baking powder and a pinch of salt. ■ Line the dish with some pastry and add the ricotta that you have first drained and crumbled. ■ Spread the jam and cover with the remaining pastry. ■ Bake at 180 °C (gas mark 6) until the tart is cooked. ■ Serve cold, sprinkled with icing sugar.

The misuse of alcohol is dangerous for your health. Please drink responsibly.



R O

IMAGINE VISITING THE  
TREVI FOUNTAIN WITH  
FELLINI, THE VATICAN WITH  
BERNINI OR THE COLISEUM  
WITH SPARTACUS...

LA COMEDIA DELL'ARTE

THIS EIGHT-ACT  
PERFORMANCE OFFERS  
SOMETHING A BIT  
LIKE THAT.

*Production Sandrine Giacobetti Text Julien Bouré  
Photography Jean-Claude Amiel*

M E



#### THE PANTHEON

In the past, Roman builders had little hesitation about dismembering ancient monuments in order to embed their columns and bas-reliefs in new architectural structures, making it look like they had been sculpted especially for the purpose. Here, the opposite is true. Modernity did not dismember this building to use it for spare parts. Rather, it brought its creations into this empty shell. **Gabriele Cialdini** and **Alessandro Ortenzi** belong to the honour guard of the royal tombs built under the Pantheon dome, where the first King of Italy, Victor-Emmanuel II (1861-1878) lies with his son and successor Umberto I (1878-1900). This ancient temple is built of the contradictions which hold Rome in a delicate balance.

Republicans condemn its celebration of the monarchy, and Catholics do not like the fact that their Church houses the remains of the ruler who snatched Rome from the Pope to make it his kingdom's capital. Of the building erected in the second century, there remains the colossal concrete skull-cap which seems as light as cork, covered with cavities of decreasing dimensions which create the illusion of a perfect sphere. The light that rushes in from the top projects a gigantic solar eye onto the surface of the vaulted ceiling, presumably originally to facilitate sun worship. Today, the Pantheon serves as a sanctuary for another dead religion – the veneration of Italian kings. 35



#### CINECITTÀ

**Anna Ferraioli** wanted to be a diplomat. So she followed the natural inclination of this profession and went into theatre. This young lady from the Amalfi Coast attended the Italian National film school. It was one of the first of its kind, and was established by Mussolini in 1935 at the same time as the Cinecittà studios on the other side of the avenue. This prestigious and selective establishment trained masters such as Antonioni, Giuseppe De Sanctis, Pietro Germi, the actress Alida Valli and even the novelist Gabriel García Márquez. A wide range of cinema skills are covered there, including directing, editing, photography, sound, make-up and costumes. But, of course, Anna chose recitazione (performing arts): a three-year course which enabled her to familiarise herself

with all the skills involved in creating a film. This is a community set apart from real life which operates in a similar way to Cinecittà, that enormous dream factory that prefers to reconstruct reality from scratch, even if that means cutting oneself off. To develop her acting abilities, Anna studied cinema from around the world. In China, acting is a physical activity, a technique acquired through exercises that leads to infinite precision of bodily expression. Americans are all about method acting and seem possessed by their characters, a bit like the stars in Hitchcock films who went mad after filming. The great Italian actors portray character through fine details, in the same way that a sketch can tell a story through a few well-placed lines. 36



#### THE PAULINE FOUNTAIN

Everyone has heard of the Trevi fountain. But it is often forgotten that Rome has nigh on two thousand others. And the most monumental is at the summit of the Janiculum, the eighth promontory of the “city of seven hills”. In 1611, Pope Paul V had it built just above the Vatican to provide his palace with a water supply. The viewpoint in front of the Pauline fountain offers a superb view over Rome, high enough to overlook the city but not so much as to reduce it to nothing. However, there is more to this spectacular Baroque edifice for the famous jeweller **Giorgio Cazzaniga**. His great-grandfather was the steward of the huge adjoining villa which belonged to Prince Abamelek, a fabulously wealthy and learned Russian aristocrat. This friend of Leo Tolstoy was an arbiter of elegance for the community of brilliant and influen-

tial people that had turned the area into a sort of Beverly Hills at the turn of the twentieth century. This small group was made up of about a dozen decadently sophisticated families whose exotic social mores ran counter to the traditional aristocracy, whose values were rooted in the Church and had helped it maintain its position of power since the Early Middle Ages. However, after the Capture of Rome and the creation of the new kingdom of Italy in 1870, this die-hard nobility gave way to a wealthy elite who then became the city’s backbone, or rather spinal cord, given their sensual “dolce vita” lifestyle. Giorgio Cazzaniga’s grandfather, the first jeweller in the family, based his designs on childhood memories of Baroque and Byzantine forms, two visual styles with which this salon intelligentsia were infatuated. 37



#### THE BORGHESE GALLERY

Florence is a legacy of the Renaissance, Venice is a masterpiece of Mannerism, Naples is pure Baroque design... Unlike these other great cities which are all the fruit of one era, Rome is a timeless city. A Frankenstein creature with no visible stitches. If Rome's neighbouring cities were built in one go at the height of their power, here each century had to compete fiercely with the vestiges of a grandeur that has been lost forever. No other place on earth is as stimulating for the famous stylist and decorator **Paolo Colucci**, who is a regular fixture in society columns and owns an indoor space which is half-way between a stateroom and a cabinet of curiosities. For him, an inexplicable harmony radiates from this patchwork conglomeration. It seems that more than any other, Baroque

style enables Rome to revive its ancient Roman expression. Such was the case for this villa founded in 1608 by the wealthy cardinal Scipion Borghese thanks to the benevolence of his uncle, Pope Paul V. This patron of Caravaggio and Bernini stopped at nothing to broaden his sumptuous collection of paintings and pieces of archaeological marble which the current Borghese gallery can only really hint at. Influence-peddling, extortion, theft and all kinds of illegal activities conceived by this covetous individual produced a genuine "Ali Baba's cave" whose disparate treasures complement one another, despite expectations. The objects are arranged with such exquisite taste that, although not made to go together, each one seems to be in its rightful place. 32



#### THE BATHS OF CARACALLA

This site looks a bit like a meteor that has crashed into the heart of Rome. But Site Director, **Marina Piranomonte**, is not an astrophysicist, but an archaeologist. The visible structure gives little indication of the Baths' underground depths, which were long excavated like a mine of precious stones. For example, the nave of the church of Santa Maria in Trastevere is supported by twenty-two columns that were carefully excavated from the Baths' library. The column capitals still feature the original representations of Egyptian deities. The famous muscular Hercules displayed at the Naples Archaeological Museum comes from the bathing rooms, and the gladiator mosaics currently on display at the Vatican Museum and the Farnese Bull were recovered from the gymnasium. These baths were designed in the

third century and welcomed six thousand visitors per day free of charge. They reflected the grandeur of a city whose empire stretched from the Danube River to Scotland, Mesopotamia and the Sahara. Born in Gaul to a Syrian princess and an African Caesar, the Emperor Caracalla was a classic example of this cosmopolitan culture. He granted Roman citizenship to all residents of the Empire and spent his life at the head of his armies on the Rhine, Balkan and Iranian fronts before being betrayed and killed by a Mauretanian horseman. For the moment, the budget allocated to this monument can do no more than restore it. But if excavation were to start again, there is no doubt that other treasures would be found, like this marble Artemis which was recently discovered during the installation of electric cables. 33



### VILLA MEDICI

**Charlotte Guichard** is an art historian from Paris who was awarded the Prix de Rome. This French cultural programme is a remnant of the pre-revolution Ancien Régime. Its history goes back to 1663 when Louis XIV sponsored young artists as part of an attempt to “harness beauty”. They came to Rome to copy the classical masters, such as Raphael or the Carracci brothers, and create sketches for the Sun King’s upholsterers. The programme then developed to the extent that Napoleon Bonaparte established this academy within the walls of Villa Medici, where its members had the audacity to leave the following engraving: “À Napoléon le Grand, les arts reconnaissants” (“In honour of Napoleon I, the Arts thank you”). Charlotte Guichard works on the graffiti that these young French copyists left on the intonaco plaster of the frescos they studied. But what did this form of expression, which is now considered tantamount to vandalism, mean? Perhaps it was a way of expressing possession, their way of making the place their own. Or maybe it was the fruit of bitterness, like children angry with their parents for squandering the family fortune, leaving a legacy of debts. Just consider Michelangelo’s sculpture of Moses with its tired drooping muscles and weary penetrating stare as he thoughtfully pulls at his biblical beard. Many stonemasons must have cursed this genius ◀ whose work exhausted the topic once and for all! 40



### PALAZZO BARBERINI

This Baroque treasure has been recently restored and boasts new lighting from **Adriano Caputo**, who practices the little-known profession of architectural lighting design. The monument was completed at the start of the 17th century for Pope Urban VIII and its uncontested highlight remains the grand salon, which reveals the complex workings of palaces during this period. The huge ceiling proudly displays Pietro de Cortona’s beautiful fresco, The Allegory of Divine Providence and Barberini Power. The scene’s shadows are depicted as if cast by the natural light that rushes through the two corner windows. This light skims the walls, bouncing off the golden damask-lined walls to fill the entire space, as if a divine light was coming from the fresco. This gigantic trompe-l’oeil is supported by the subtle and indirect lighting, which seems to expand the surface area of the vaulted ceiling’s flattened surface. The closer visitors get to the characters, the more they seem to come away from the painting, to the extent that you feel almost able to just reach out and touch them. Adriano seeks to imitate the architects of this period with artificial lighting. These architects worked on luminous material like others worked on the monumental wigs of the French court, using mind-boggling tricks to surpass reality. They magnified the unreal by striving to make it believable. 41 ▶

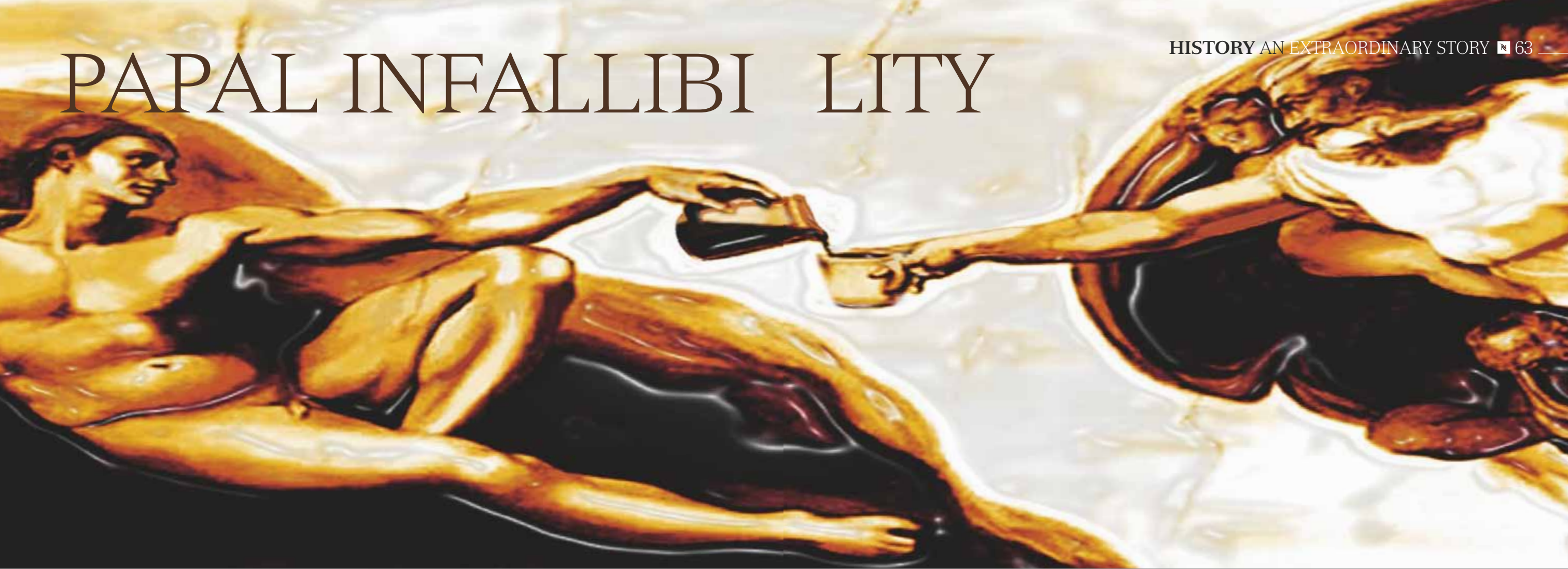


### THE MACRO

**Ludovico Pratesi** is a curator and vice-chairman of a group that brings together the managers of twenty-seven contemporary art museums in Italy. This authority on the new art scene also leads an association that aims to bring structure to new collections. He believes that the role of contemporary art in this city so focused on its past is somewhat unclear. Rome is still a hotbed of artists, although its institutions have done little for them since the last cultural policy held up by Fascist propaganda. Post-war art in Rome belongs to a pensive and silent era. As if the times are moving too quickly for a city used to

drawing new inspiration from its past, or the Eternal City finds the modern day too radical for its tastes. In any case, it is being upstaged in this field by Turin, Bologna, Milan and Naples, not to mention Venice and its Biennale. Contemporary artists are represented by two museums in Rome – the MACRO (Museum of Contemporary Art of Rome) and the MAXXI (Italian Museum of 21st Century Arts). The first is a friendly structure whose flexibility does not intimidate exhibitors, unlike the MAXXI, which seems confined to a more official stance but unable to compete with large international collections. 42

# PAPAL INFALLIBILITY



IN 1600, THE OTTOMAN ARMY DID NOT JUST GET A FOOTHOLD IN EUROPE. IT ALSO INTRODUCED A LOVE OF COFFEE. THE CHRISTIAN AUTHORITIES WERE SUSPICIOUS AND ASKED POPE CLEMENT VIII TO RULE ON THE ISSUE. THIS PARTICULAR LOVE AFFAIR BEGAN NOT IN VIENNA NOR IN VENICE, BUT IN ROME. *Text Julien Bouré*

**R**OME. THE JUBILEE CELEBRATIONS OF THE YEAR 1600 WERE IN FULL SWING IN THE ETERNAL CITY AND ITS INHABITANTS PRAYED THAT THEY WOULD NOT BE SWEEPED AWAY IN A SURGE OF PILGRIMS COME TO ADMIRE THE VATICAN'S

**BEAUTIFUL NEW DOME.** At this time, the Church ruled over an area as large as Kuwait and its prince, Pope Clement VIII, had both the throne and altar to exert his influence over the affairs of the new century. Jesuit missionary efforts stretched from China to Paraguay, reaching the far corners of the globe; King Henri IV of France abjured his Protestant faith, refusing the option

of switching his kingdom over to Protestantism; and Christian powers fought together to defeat the Great Turkish army on the Hungarian front. It was against the backdrop of this crusade against the Islamic Empire that the Holy Father was given a task of the utmost importance. Several years earlier, a mysterious Arabic beverage had infiltrated the Holy Roman Empire in the bags of the Ottoman Empire's expeditionary forces. The Venetians had enjoyed a special relationship with the East since one of their own, Marco Polo, had been the first European Explorer to go there, and they began to spread coffee around the entire Italian peninsula.

The arrival of this drink ended up causing a furore in the Pope's court, which dared disturb its master, who was afflicted by gout at the time. These were dark times. This elixir was black as

hell, and its heretical pleasures seemed more of a threat to Christendom than Luther's theses. After the disturbances of the Renaissance, the Church had entered a sort of ice age. It had dedicated two decades to revising its theological positions, driven by the sense of vulnerability inspired by the Protestant Reformation. The Holy See had become more rigid in this doctrinal armour, and had even reinstated the old Inquisition tribunal against heretics, which had until then only survived in Spain, in a state of Holy War since the Reconquista. Art was becoming a way of sharing the Bible with believers who were mostly illiterate, and religious paintings were cleansed of the extravagant details that Renaissance artists had taken to using, including German mercenaries, jesters, pygmies in animal skins and parrots that were becoming more and more frequent in scenes depicting the life of Jesus. In a more serious turn of events, Clement VIII had just ordered his Inquisitors to burn the philosopher Giordano Bruno alive for having been crazy enough to doubt the Virgin Mary's virginity and believe that the Earth orbited the Sun.

That helps to understand why a trivial event such as the discovery of coffee was so troubling to such a nervous authority. People went as far

as to imagine that it was a bitter creation of the Devil, a sort of infernal copy of the fruit of the vine. Catholics, who believe that the wine turns into the blood of Christ during Holy Communion, wondered if this infidel drink was evil. The question was submitted to the infallible judgement of the Pope, accompanied by a plea against "the evil wine of Islam". Clement VIII, however, was first and foremost a statesman. His papacy was driven more by intellect than spiritual dogma, and harboured no prejudice against innovation. This successor of Saint Peter took decisions more in light of political considerations than by virtue of simple dogmatism. It was therefore decided that the Pope should try this elixir that troubled the ecclesiastical institution before making a decision. Legend has it that he found it heavenly enough to exclaim that this satanic drink was too good to be left to the infidels, saying, "we should cheat the devil by baptising it." By choosing to trust his palate rather than follow the prejudices of his peers, Clement VIII saved coffee from the risk of being banned. Without the blessing of this illustrious coffee fan, the trade in this commodity might have been strangled at birth and coffee culture may never have taken hold in Europe. ■



# ROMAN RITES

THE ELEGANCE OF THIS CITY IS LIKE  
AN IMPRESSIONIST PAINTING.  
IT IS NOT THE IMAGE THAT IS IMPORTANT,  
BUT THE IMPRESSION IT HAS ON THE EYE.

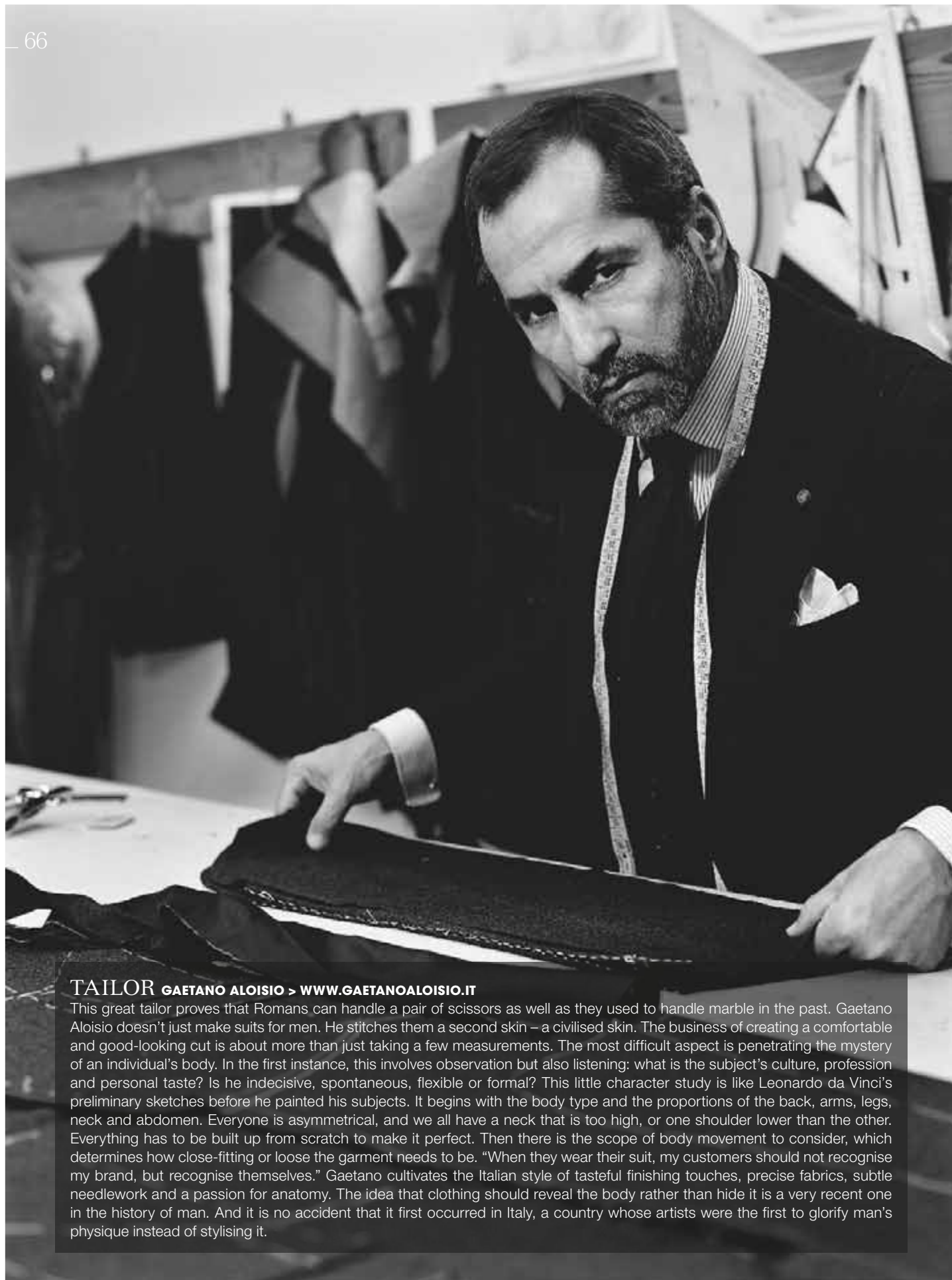
*Production Sandrine Giacobetti Text Julien Bouré Photography Jean-Claude Amiel*

## ECCLESIASTICAL TAILOR **GAMMARELLI** > [WWW.GAMMARELLI.COM](http://WWW.GAMMARELLI.COM)

Tucked away in a backstreet with its wheeler-dealer salesmen, this Popes' tailor seems to have taken a vow of discretion. For six generations it has mediated mitred fashion, working within this capital of Christianity where religion has kept an ancient variety of clothing alive. This family business only produces tailor-made items and clothes for all grades of the secular clergy, from a lowly priest's black cassock to the purple cape of bishops and high-ranking prelates and even the Holy Father's white chasuble. During our visit, this unique tailor shop window was being prepared for an upcoming appointment of cardinals. The everyday outfits on offer to the Church's future princes were evidence of the heights reached by Catholic haute couture in expressing grandeur: the pectoral cross, sapphire ring, dark cassock topped with white collar, cotton buttons and red piping, and a ceremonial coat in an even brighter red with a matching belt in iridescent silk. Ecclesiastical wardrobes have not really changed for over a century, but fabrics have become more precise, colourful, and almost too perfect. Gammarelli is known by well-dressed men across the globe for its purple or crimson knee-high socks in Scottish yarn, originally produced for cardinals or bishops. A real bargain at just twelve euros a pair.

## BARBER **ANTICA BARBERIA PEPPINO** > [WWW.ANTICABARBERIA.IT](http://WWW.ANTICABARBERIA.IT)

Piero and his son, Alessandro Migliacci (see photo) practice a rare profession that was once so respected that it was trusted to perform surgery. They have followed in their fathers' footsteps, shaving lawyers, doctors, prelates and all the princes of Rome – people who would only ever let someone put a knife to their throat in the barber's chair. What a paradox to see so much vanity amid such a strong display of virility! Alessandro treats hair ends with fire to prevent split ends and make blood run to the hair, which gives it a luminous look. Before starting on your beard, he removes your epidermis, which eventually yields under the pressure of scorching towels and soft almond cream massages. He places wet cotton pads over your eyes to close the lids and to protect them from the purging ozone steam. Your skin is left soft and warm, and submits easily to the cold blade, which is helped to cleanly cut each hair and follow the curves of your face with bitter orange essential oil. A hot blade is then used to trim the hairs around your mouth. After a series of hot and cold facial towels, your skin returns to its original shape, falling neatly like a shroud that follows the lines of your face. Usually when you shave, there is some irritation, as if a limb had been amputated that your skin refuses to forget. After a treatment like this, your skin returns to its childhood state.



**TAILOR GAETANO ALOISIO > WWW.GAETANOALOSIO.IT**

This great tailor proves that Romans can handle a pair of scissors as well as they used to handle marble in the past. Gaetano Aloisio doesn't just make suits for men. He stitches them a second skin – a civilised skin. The business of creating a comfortable and good-looking cut is about more than just taking a few measurements. The most difficult aspect is penetrating the mystery of an individual's body. In the first instance, this involves observation but also listening: what is the subject's culture, profession and personal taste? Is he indecisive, spontaneous, flexible or formal? This little character study is like Leonardo da Vinci's preliminary sketches before he painted his subjects. It begins with the body type and the proportions of the back, arms, legs, neck and abdomen. Everyone is asymmetrical, and we all have a neck that is too high, or one shoulder lower than the other. Everything has to be built up from scratch to make it perfect. Then there is the scope of body movement to consider, which determines how close-fitting or loose the garment needs to be. "When they wear their suit, my customers should not recognise my brand, but recognise themselves." Gaetano cultivates the Italian style of tasteful finishing touches, precise fabrics, subtle needlework and a passion for anatomy. The idea that clothing should reveal the body rather than hide it is a very recent one in the history of man. And it is no accident that it first occurred in Italy, a country whose artists were the first to glorify man's physique instead of stylising it.

**BOOTMAKER ANTONIO AGLIETTI > WWW.ANTONIOAGLIETTI.IT**

Shoemaking in Rome is no laughing matter. Good quality soles are needed to do battle with the "sampietrino" – the intolerable Latin cobblestones. Antonio Aglietti has been practicing his father's profession for about thirty years. One look at his exquisite creations and you would think that shoes are the most important part of an outfit. Which is saying something in a city where clothes really do make the man. This footwear genius is in huge demand – to the point where he was even asked to fit the shoes for an embalmed saint from Lake Garda. His bespoke shoes take three weeks to make. The leather needs to stand for a long period of time in order to take on the shape of the pre-made silicone footprint. This process not only makes shoes that are as comfortable as slippers, but it reinvents the way your feet look in order to make them seem beautiful when they are not and more beautiful when they already are. It can artificially stretch out an edge that is too wide, or turn the strips of leather in opposite directions on the different heels in order to undo the grotesque effect of an overly-pronounced difference in size. And if the colours of his leather seem too light, don't forget that they are designed to last several decades. A bit like the Sistine chapel frescos which Michelangelo purposely painted in excessive tones, anticipating the dulling patina effect that would occur with the passing of time. This dullness was removed during a recent restoration, but it was the ultimate mark of his genius, because he planned for his work to develop long after his death.





**JEWELLER LUCIA ODESCALCHI > WWW.LUCIAODESCALCHI.COM**

The jeweller's Odescalchi is part of the legacy of Roman pomp. The minimalist tendencies of Milan have no place in either. The style of this fascinating designer is not limited to Mannerist or Baroque constraints. It belongs to none of these great eras of classical jewellery, but combines them all and introduces them to the new millennium. According to Lucia, a piece of jewellery is too precious to follow temporary fashion trends. Hers are intended to be timeless. To achieve this, she mixes period styles and materials, like with this Victorian brooch set with a gold-plated silver fringe that looks like a hair implant. It could be an ancient chalcedony cameo or a diadem of shining black diamonds given to the Empress Josephine by Napoleon. Or it could be laser-welded steel, raw silver, silicone, leather or even reflective beads which light dilates like the pupils in your eye. In fact, Lucia Odescalchi used to buy gemstones before starting her current job. She has retained her taste for beautiful, specially selected stones that are not machine-made for pre-selected designs. The jeweller draws her inspiration from the reality of these gems. The more she works them, the more she is inspired, in line with her approach which she refers to as "physical". But one thing that really stimulates her creative spirit is the mysterious and intriguing relationship between colour and light. Her art takes a sublime turn when it delves into this ethereal dimension.



**SHOE-SHINE GIRL SCIUSCIÀ CHIC > WWW.SCIUSCIACHIC.COM**

Rosalina Dallago only ever gets dark manicures. That way, when her black gloves get holes in them, the polish does not spoil her nail varnish. There are hardly any shoeshiners left in Rome, but Rosalina resurrected this "menial job" in her own way nearly twenty years ago, giving it a glamour and sensuality that has not escaped the attention of the Rai 2 television channel. Every Thursday, she hosts an educational series about shoe maintenance on this national TV station. Rosalina admits that she has always enjoyed taking care of shoes. Her passion led her to disassemble several pairs of shoes in order to learn the art of putting them back together again. This skill acquired through experience means that she avoids the use of synthetic treatments and alcohol-based solutions which block the pores of the leather. For her, leather is not a lifeless material. Her job is primarily to mediate between the severity of some stains and the level of treatment the leather can tolerate. With a glossy surface for example, the colour tends to disappear with the stain you are trying to get rid of. Rosalina explains that water fixes stains and recommends using a microfibre cloth, instead of wool or silk, to polish shoes. In addition, we often forget that each new pair must be given a protective coating, in the same way that new saucepans are oiled before they are used to cook. She has a lot of affection for old shoes, as long as they have been properly looked after. Patina is the stain of princes.

# DOLCE

vita

ITALIAN DESSERTS ARE NOT DESIGNED TO BE DIFFICULT. THEY ARE ALL ABOUT CHILDISH PLEASURES LIKE SUCKING FLAVOURED ICE CUBES, DIPPING YOUR SPOON INTO CRÈME DE LAIT OR BITING INTO FRESH RICOTTA PIE.

Production Marie Leteuré Stylist Élodie Rambaud  
Photography Jérôme Bilic

ALMOND PANNA COTTA, COFFEE JELLY  
& DULSÃO DO BRASIL CAPPUCCINO  
recipe page 74

## RICOTTA CROSTATATA & CAFFÈ FREDDO WITH ORGEAT SYRUP

**SERVES 6**

**PREPARATION TIME:** 20 min **COOKING TIME:** 40 min

**CHILLING TIME:** 30 min

**INGREDIENTS:** 6 Livanto capsules (6 x 40 ml),  
6 tablespoons of orgeat syrup – crushed ice.

**For the pastry:** 220 g (8 oz) plain flour – 125 g  
(9 oz) butter + a knob to grease the tin  
– two pinches salt – 80 g (3 oz) icing sugar  
– 40 g (1 ½ oz) ground almonds – 1 egg.

**For the filling:** 500 g ricotta – 1 egg  
– 50 g (2 oz) icing sugar – 1 organic orange  
– 2 tablespoons of fortified wine (marsala,  
amaretto or cognac) – 2 tablespoons  
of granulated sugar to garnish.

**To make the pastry,** place the flour, butter,  
almonds, salt and icing sugar in a food processor.

■ Mix until you obtain a breadcrumb texture,  
and then add the egg gradually to form a ball  
of dough. ■ Chill in the fridge for 30 min. ■ **To**

**make the filling,** whisk the ricotta, egg, icing  
sugar, wine and a little orange zest together.

■ Pre-heat the oven to 180 °C (gas mark 6) and  
grease a pie tin. ■ Roll the pastry out on a  
floured surface and place it in the tin, keeping

any trimmed excess to one side, then prick the  
base with a fork. ■ Pour the filling mixture onto  
the pastry. ■ Use the excess pastry to form strips  
and create a lattice pattern on top of the pie.

■ Bake for 30 to 40 minutes. Enjoy the pie warm  
and sprinkled with granulated sugar. **Serve with**  
**a caffè freddo made with a Livanto.** Pour the  
orgeat syrup into a large glass, adding the  
crushed ice and the Grand Cru.

Ritual Cappuccino cup (Nespresso - André Putman design). The misuse of alcohol is dangerous for your health. Please drink responsibly.



RICOTTA CROSTATATA  
& CAFFÈ FREDDO WITH ORGEAT SYRUP

## BUDINO DI RISO & ROMA

**SERVES 6**

**PREPARATION TIME:** 30 min **COOKING TIME:** 1 hr **COOLING TIME:** 1hr30

**INGREDIENTS:** 6 Roma capsules (6 x 40 ml).

**For 12 budini:** 150 g (5 oz) risotto rice – zest of ½ a lemon – 600 ml (20 fl oz) milk – 3 egg yolks – 80 g (2 oz) caster sugar. **For the pastry:** 250 g (9 oz) plain flour – 100 g (3 oz) caster sugar – 125 g (1 oz) butter – 1 egg yolk – 2 tablespoons of water.

Wash the rice and boil in a pan with 100 ml (3 ½ fl oz) of water for 2 to 3 minutes. ■ When the water has boiled off, add 400 ml (14 fl oz) of milk, 20 g (1 oz) of sugar and the lemon zest, then cook with the lid on at a very low heat for 30 to 40 min. ■ Whisk the egg yolks and 60 g (2 oz) of the remaining sugar until the mixture turns white, then add the remaining 200 ml (7 fl oz) of milk and stir continuously for around 8 min over a low heat to thicken the mixture. ■ Careful, make sure the mixture does not start to boil. ■ Next, mix the cream with the cooked rice and leave to cool. **To make the pastry bases,** place the flour, sugar and butter in a food processor. ■ Blend until the mixture resembles breadcrumbs then add the egg yolk and water gradually to form a ball of dough. ■ Chill in the fridge for 1 hour. Roll the pastry out on a floured surface, cut out round shapes with a cutter and place them in silicone baking moulds (5 cm). ■ Prick the pastry a few times with a fork then leave the cases in the fridge for at least 30 min to prevent the pastry from shrinking during baking. ■ Pre-heat the oven to 180 °C (gas mark 6) and blind bake for 10 min. ■ Spoon the rice into the cases and put back in the oven for a further 15 to 20 min. **Serve with a Roma.**

BUDINO DI RISO & ROMA

Ritual Espresso Cup (Nespresso – Andriée Putman design) – Astier de Villatte Small Plate – Alessi Stemmed Bowl.

DOLCE  
vita

## COFFEE SEMIFREDDO & ARPEGGIO

**SERVES 6 – PREPARATION TIME:** 20 min **FREEZING:** 4 hrs

**INGREDIENTS:** 6 Arpeggio capsules (6 x 25 ml).

**For the semifreddo:** 80 g (3 oz) caster sugar – 4 eggs – a pinch of salt – 500 ml (17 fl oz) whipping cream + 200 ml (7 fl oz) – 100 g (18 oz) nougat – 100 g (18 oz) unsalted pistachios – 2 Arpeggio capsules (2 x 25 ml).

Separate the egg yolks from the whites. ■ Whisk the yolks with the sugar until the mixture turns white and thickens. Add the nougat in small pieces, crushed pistachios and the coffee. ■ Whisk the 500 ml (17 fl oz) of cream in a mixing bowl to form whipped cream and then whisk the egg whites with a pinch of salt in another bowl. ■ Add the two mixtures to the first and fold gently with a spatula. ■ Pour the mixture into a freezer container and freeze for at least 4 hours, stirring often to prevent the formation of ice crystals. ■ Take the ice cream out of the freezer 30 minutes before serving and mix it with the remaining 200 ml (7 oz) of whipped cream. **Serve with an Arpeggio.**

## LEMON CAKE WITH PINE NUTS AND COSI

**SERVES 6**

**PREPARATION TIME:** 10 min **COOKING TIME:** 20 min

**INGREDIENTS:** 6 Cosi capsules (6 x 40 ml).

**For 12 cakes:** 100 g (3 oz) melted butter – 80 g (3 oz) caster sugar – 2 eggs – 1 teaspoon vanilla powder – 100 g (3 oz) plain flour – 1 teaspoon baking powder – 6 tablespoons milk – 1 organic lemon – 60 g (2 oz) pine nuts – icing sugar to garnish.

Pre-heat the oven to 180 °C (gas mark 6). ■ Beat the eggs and caster sugar until the mixture turns white. ■ Add the vanilla, plain flour, baking powder, butter, milk, grated zest and half the juice of the lemon (the other half is not needed) then whisk lightly. ■ Pour the batter into silicone muffin moulds and sprinkle with pine nuts. ■ Bake in the oven for 15 to 20 min. ■ Remove from the moulds and leave to cool on a wire rack. ■ Sprinkle with a little icing sugar to serve. **Enjoy with a Cosi.**



## ALMOND PANNA COTTA, COFFEE JELLY & DULSÃO DO BRASIL CAPPUCINO

*photo page 70*

**SERVES 6 - PREPARATION TIME:** 10 min **COOKING TIME:** 5 min

**CHILLING TIME:** 4 hrs

**INGREDIENTS:** 6 Dulsão do Brasil capsules (6 x 40 ml).

**For 6 panna cottas :** 600 ml (20 fl oz) whipping cream – 50 g (1 ½ oz) ground almonds – 50 g (1 ½ oz) caster sugar – 6 gelatine sheets.

**For the jelly:** 100 ml (3 ½ fl oz) mineral water – 25 g (1 oz) caster sugar – 1 gelatine sheet – 2 Dulsão do Brasil capsules (2 x 40 ml).

**To make the panna cotta,** soak the 6 gelatine sheets in a bowl of cold water to soften them. ■ Bring the cream to a boil with the ground almonds and sugar. ■ Take off the heat and add the drained gelatine, mixing well. ■ Pour the mixture into dessert glasses. ■ Chill for 30 min. **To make the jelly,** soak the gelatine sheet in cold water. ■ Boil the 100 ml (3 ½ fl oz) of water with the sugar for 5 min. ■ Take off the heat, add the drained gelatine and coffee, then leave to cool. ■ Add one layer of jelly to each dessert glass and return to the refrigerator. **Serve with a cappuccino made with a Dulsão do Brasil.**

# DOLCE vita

## SHORTBREAD RINGS & GRANITA DI CAFFÈ CON PANNA

**SERVES 6 - PREPARATION TIME:** 20 min

**COOKING TIME:** 20 min **RESTING TIME:** 2 hrs

**FREEZING TIME:** 4 hrs

**INGREDIENTS:**

**For 6 granitas:** 8 Ristretto capsules (8 x 40 ml) – 100 g (3 oz) caster sugar – 300 ml (10 fl oz) water. **For the whipped cream:** 200 ml (7 fl oz) whipping cream – 1 tablespoon icing sugar.

**For 20 rings:** 200 g (7 oz) plain flour – 120 g (4 oz) soft butter – 80 g (3 oz) icing sugar – 1 pinch of vanilla – 25 g (1 oz) ground almonds – 1 egg.

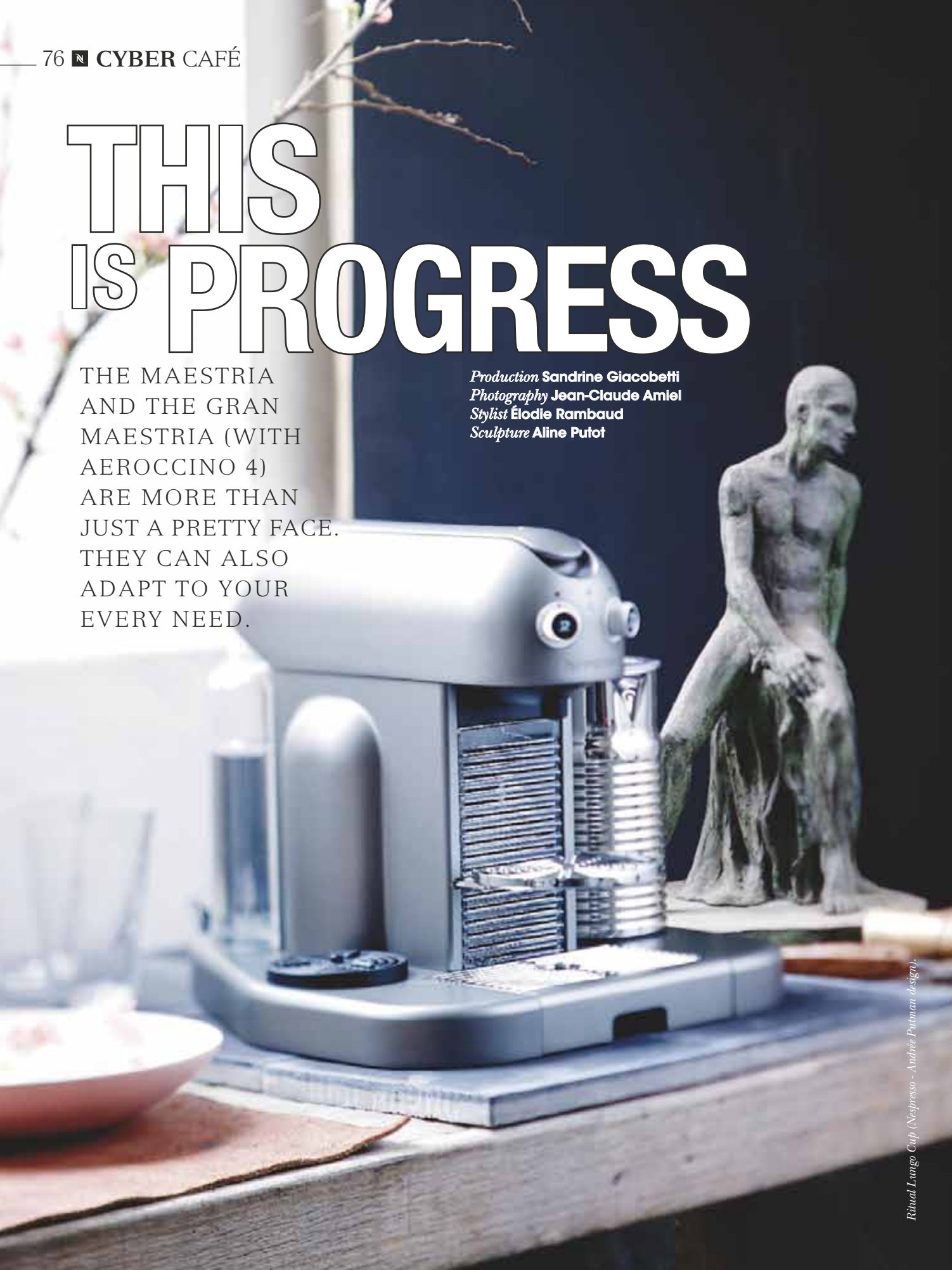
**To make the granitas:** boil the caster sugar and water together for 5 min. ■ Take off the heat, add the coffee (8 x 40 ml) and leave to cool. ■ Pour the coffee syrup into a freezer bag, doubling with another bag for added support, seal and lay flat in the freezer. ■ Knead the bag every 30 minutes until it forms a granita. **To make the biscuits:** place the flour, butter, icing sugar, vanilla and almonds in a food processor. ■ Mix until you obtain a breadcrumb texture and then add the egg gradually until it forms a ball of dough. ■ Chill for 2 hours. ■ Pre-heat the oven to 180 °C (gas mark 6) and cover the oven tray with greaseproof paper. ■ Form little sausages of the pastry into ring shapes. ■ Place them on the oven tray and bake for 12 to 15 min. **To serve,** whip the cream, adding icing sugar at the end. ■ Spoon the granita into glasses. ■ Top with whipped cream. ■ Enjoy with the shortbread rings.



# THIS IS PROGRESS

THE MAESTRIA AND THE GRAN MAESTRIA (WITH AEROCINO 4) ARE MORE THAN JUST A PRETTY FACE. THEY CAN ALSO ADAPT TO YOUR EVERY NEED.

*Production Sandrine Giacobetti  
Photography Jean-Claude Amiel  
Stylist Élodie Rambaud  
Sculpture Aline Putot*



*Ritual Lungo Cup (Nespresso - Andrée Putman design)*





Gran Maestria



Maestria



There's power underneath that cool exterior. With a heating time of only 25 seconds, your machine is ready to go.

Made-to-measure coffee. Short or long? Ten settings mean you get the perfect coffee every time.

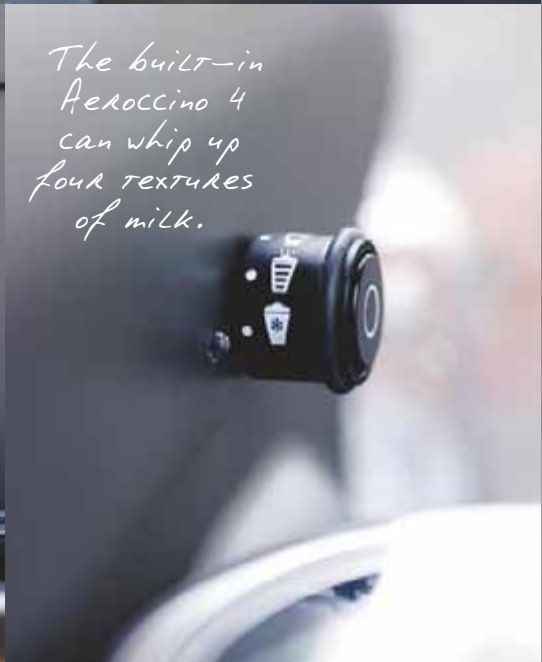


### SEDUCTIVE CURVES, INTUITIVE DESIGN

Despite their bold characters, the beautiful Maestria and Gran Maestria retain a strong simplicity.



The built-in Aeroccino 4 can whip up four textures of milk.



Universal adaptor. A swivelling base which works for espresso cups and latte mugs alike.

Be a barista. The steam nozzle lets you make a professional-standard cappuccino or latte macchiato.



Ritual Recipe Glass (Nespresso - Andrié Putman design).





# LINIZIO LUNGO: A DREAM OF A WAKE-UP CALL

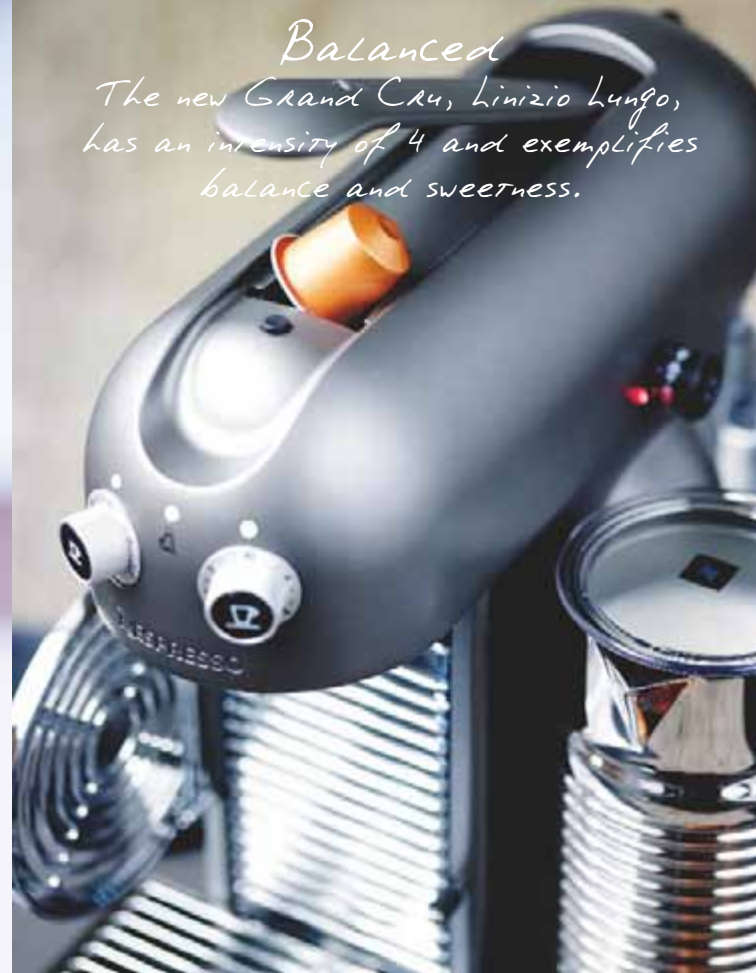
*Combining the strength of two South American Arabicas, the Linizio Lungo is silky and satisfying, making it the perfect way to start your day.*



*Ritual Lungo Cup (Nespresso - André Putman design).  
Thanks to Lenery & Cie - Rina Menardi - Yasti - Sartori.*

FIND AND ORDER ALL MACHINES AND COLLECTIONS (SEE ALSO PAGE 104) WITH OUR NESPRESSO APP, AVAILABLE FROM THE APP STORE OR AT WWW.NESPRESSO.COM. NOT ALL MACHINES MAY BE AVAILABLE IN EVERY COUNTRY.

*Balanced*  
*The new Grand Cru, Linizio Lungo, has an intensity of 4 and exemplifies balance and sweetness.*



*Blended*  
*Linizio Lungo combines Arabica from Brazil and from Cundinamarca in Colombia.*



*Around the clock*  
*Works perfectly with milk, whether at breakfast or after a hard day's work.*



*A meeting of minds*  
*Maestria and Linizio Lungo combine to produce the ideal gourmet wake-up call.*



# SOLDIERS OF THE CROSS

ANCIENT CUSTOMS CARRY ON IN ITALY WITH YOUTHFUL INSOLENCES, LIKE THE GONDOLIERS IN VENICE, BAREBACK HORSE RACING AROUND PARADE GROUNDS OR THE REGIMENT OF SWISS PIKEMEN RESPONSIBLE FOR PROVIDING THE VATICAN'S PROTECTION SINCE THE HIGH RENAISSANCE.

*Text* Julien Bouré

**THE STORY OF THE SWISS GUARDS BEGAN TWO HUNDRED YEARS BEFORE THEY WERE OFFICIALLY ENLISTED BY POPE JULIUS II. AT DAWN ON 15 NOVEMBER 1315, A LARGE PUNITIVE EXPEDITION ENTERED THE MORTGARTEN PASS, DEEP IN THE SWISS FOREST, IN ORDER TO ATTACK A FEW PEASANTS WHO HAD REBELLED AGAINST THE HOUSE OF AUSTRIA.**

They knew they were going to meet an armed horde, but expected to easily crush this handful of angry farmers who had come down from their high mountain pastures. The narrow path between the hill and a swamp forced the powerful Duke Leopold I's troops to stretch out their line over almost two kilometres. This was the moment that the 1500 Swiss foot soldiers chose to fall upon an army at least two times larger than their own. A few moments of cruel and unsophisticated fighting were enough to mow down the cream of Europe's knights.

News of the event travelled through Europe like a lightning bolt. This band of rebellious mountain men had not only brought dishonour on the military nobility of the Holy Roman Empire – their ruthless efficiency had just consigned the professionals of medieval warfare to the history books, along with their savage sport that involved capturing as many prisoners as possible in order to get ransoms for them, and where a few dozen dead counted as a massacre.

We often forget that the birth of independent Switzerland was also the birth of modern warfare, where finely tuned tactics came to dominate over hackneyed demonstrations of bravery and single-handed combat. With only stones and stakes to defend themselves, the Swiss soon discovered the superiority of an infantry corps bristling with long pikes over heavy cavalry attacking at speed.

The construction of their new Republic gave Swiss soldiers the opportunity to forge a reputation for invincibility by making a name for themselves in battles against invading neighbours. Two humiliating victories over the Duke of Burgundy, Charles the Bold, were enough to grab the attention of neighbouring kingdoms who then began to recruit these intrepid mercenaries. The Hundred Years' War was coming to an end, and the King of France wanted to engage his forces in more profitable enterprises than the endless reconquering of his lands. He entered Italy towards the end of summer 1494. It was prosperous and divided, like a ripe fruit ready to be picked. This was the occasion for Swiss regiments to enter the peninsula, where they earned fame and fortune for more than half a century.

*Illustration: Mac Nooland*

## JULIUS II EMPLOYED 200 SWISS SOLDIERS TO SERVE AS HIS BODYGUARDS.

The awful talent of these Swiss soldiers was hired successively by France, the Holy Roman Empire and then the Italian states who had formed the Holy League, and attracted the attention of Pope Julius II, nicknamed "Julius Caesar II" by his supporters and the "Warrior Pope" by his critics. Under his papacy, the Church's preference for the sword over holy water was greater than ever before.

In June 1505, the Eternal City was a violent place into which the Pope could not venture out without armour.

Rather than enjoy its charms, he found it more prudent to counter his solitude by admiring the ideal life that Raphael and Michelangelo painted for him in his apartments and the ceiling of the Sistine chapel. Fearing for his life, he employed 200 Swiss soldiers to serve as his bodyguards. Twenty good years and three popes later, this "Praetorian Guard" would save Pope Clement VII from a gruesome fate during the Sacking of Rome.

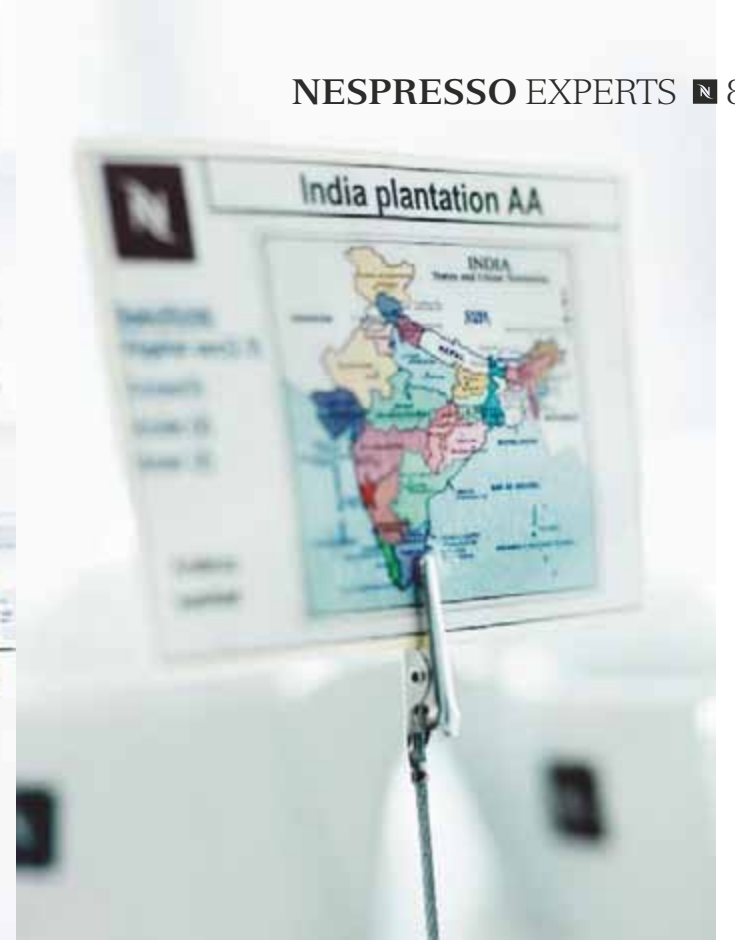
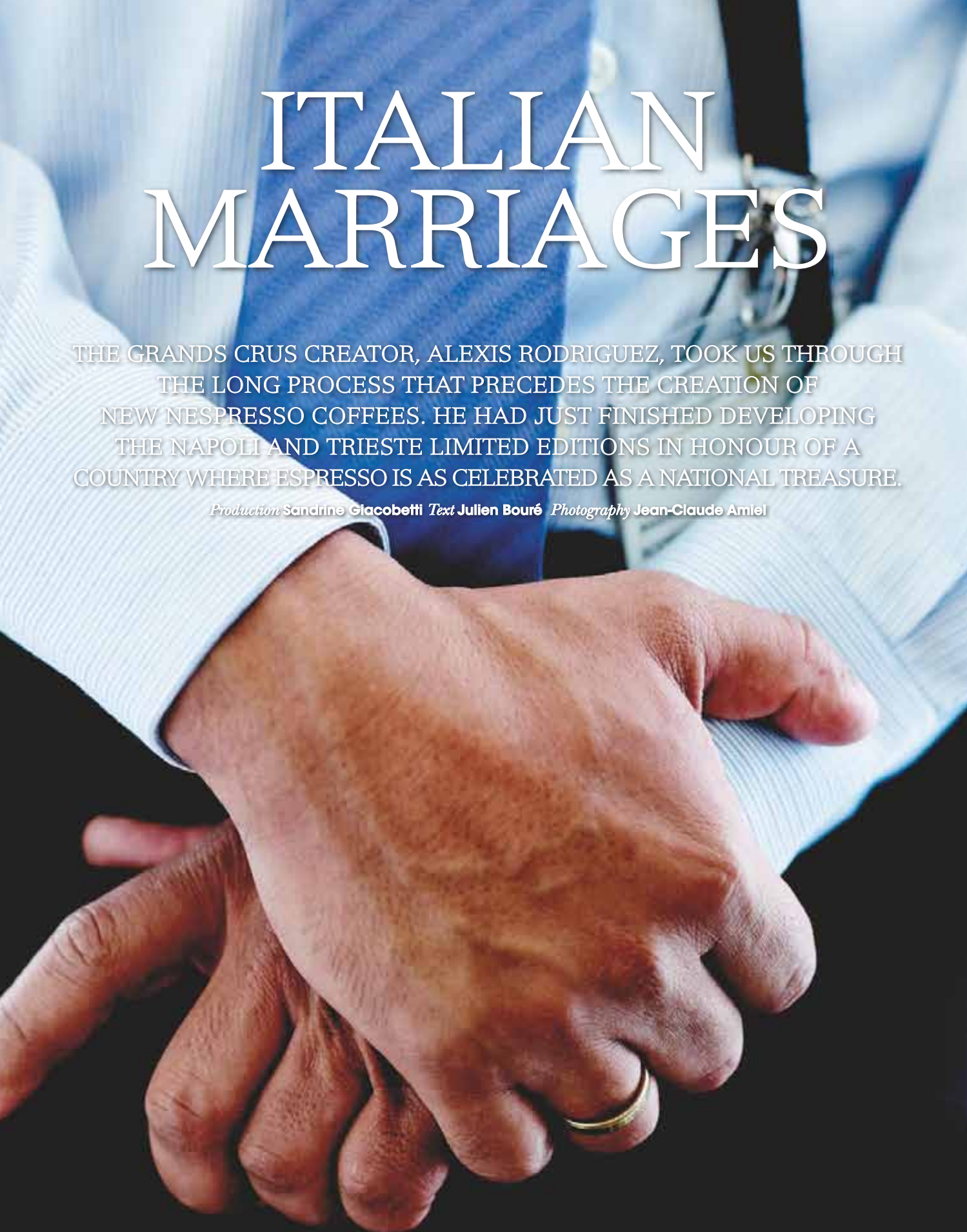
Five hundred years after its creation, this old war machine still seems in good working order. But you only need to take a look at the brightly coloured uniform of this creation of Julius II, whose full garb includes 154 items, albeit only on special occasions, to see otherwise. The selection criteria are more akin to an audition than a mercenary recruitment process: soldiers must be Swiss, catholic, aged between 19 and 30, part of the active Swiss army and remain celibate. They must have completed their secondary school education, be at least 1.74 m tall and have a recommendation from their parish priest.

And then, although the soldiers are trained to use firearms, their key weapon of service remains the halberd, a heavy spike with an iron axe which is actually more visually impressive than useful. Finally, protocol dictates that the mercenaries are not allowed to turn their backs on the Pope, which contradicts their role as bodyguards. Truth be told, they resemble their employer: an ancient institution, a sharp flint that the centuries have turned into a blunt pebble. The Swiss Guard is now primarily a ceremonial army, and serves as an honour guard in the ecclesiastical landscape. It embodies not only the Church's devotion to its traditions, but also its extraordinary ability to bring them back to life. ■

# ITALIAN MARRIAGES

THE GRANDS CRUS CREATOR, ALEXIS RODRIGUEZ, TOOK US THROUGH THE LONG PROCESS THAT PRECEDES THE CREATION OF NEW NESPRESSO COFFEES. HE HAD JUST FINISHED DEVELOPING THE NAPOLI AND TRIESTE LIMITED EDITIONS IN HONOUR OF A COUNTRY WHERE ESPRESSO IS AS CELEBRATED AS A NATIONAL TREASURE.

*Production Sandrine Giacobetti Text Julien Bouré Photography Jean-Claude Amiel*





#### FOLLOW YOUR NOSE

*In order to come up with Limited Editions like Trieste and Napoli, Alexis Rodriguez selected coffees of various geographical origins, varieties and species from an aromatic database which holds all the tasting reports in Nespresso's history. Two "cups" can reveal profiles that blend or clash, complement or contradict, agree or disagree. Alexis creates most of the Nespresso coffees from this vast field of possibilities.*

**ALEXIS RODRIGUEZ'S JOB IS NOT THAT DIS-SIMILAR TO A MAKER OF FINE PERFUMES. LIKE HIS COLLEAGUES IN THAT OTHER PROFESSION, THIS GRANDS CRUS CREATOR CAN EMPHASISE AN AROMA THAT SUGGESTS PARTICULAR IDEAS TO HIM, OR TAKE INSPIRATION FROM A PICTURE OR THOUGHT WHICH HE PATIENTLY RECONSTRUCTS THROUGH LAYER UPON LAYER OF DIFFERENT PROFILES. A BIT LIKE A DETECTIVE WHO PRODUCES A PHOTOFIT BY COMBINING THE TRAITS THAT MOST RESEMBLE THE SOUGHT-AFTER FACE.** New approaches to harvesting the coffee cherries or special processing can also open up new combination possibilities, like for the Limited Editions Naora (which was based on a late harvest) and Crealto (which involved long roasting of a number of varieties suited to this level of firing). Not to mention coffees so exceptional in their own right that they need no adding to, like the Indriya from India, Dulsão do Brasil or Rosabaya de Colombia Grands Crus.

#### GRAND CRU CREATION

"We enter the characteristics of all the coffees we taste around the world into a database," says Alexis, who is responsible for green coffee quality and developing new Grands Crus for Nespresso. "This forms the colour palette which we use to create our Grand Crus." Creative work which involves a team effort from a number of experts. Once the style of the coffee to be developed has been determined, the next stage is to create a prototype which is submitted to the panel of experts for approval. They gather once a week for an informal but serious meeting in which new coffees are considered and must be unanimously accepted.

If they are felt to be too far from the original intention, they are sent back to "the lab" to be corrected. Each capsule contains the solution to a set problem, an equation with a number of unknown variables: the number of different coffee origins, the number of varieties, the proportions, roasting level, quantity and grind... The genesis of the two latest Limited Editions is a good example of the surprising process involved in the introduction of a Nespresso coffee. With the Napoli and Trieste Limited Editions, Alexis Rodriguez's teams have provided their own interpretation of the Italian espresso. But in order to do so, he and an inter-disciplinary panel had to actually go to Italy to discover it. As far as he is concerned, Italy maintains a deliberate tension between bitterness and acidity in strong coffees. This elegant quirk of the national palate can be felt in differences between provinces, and even between coffee-sellers. In this deeply creative culture, roasters often come up with their own house blend, and it is not uncommon to find a little coffee roasting factory behind the bar. The further he went into the Italian boot, the more Alexis was able to see the cruel refinement of Florence, the Latin charm of Rome, the Lombardian sobriety of Milan, the unsinkable technology of Venice, and Palermo's Near Eastern heritage reflected in the local coffee.

#### EXPLORATORY TASTINGS

So he had to accept that it would be impossible to relay so many distinctive flavours through a single blend. In order to hint at them without including them all, it was decided to conserve only the two most distinctive regional styles. These two ends of the same colour chart would at least make it possible to provide a general idea, like the ancient mariners who always started by mapping an unknown coastline before landing. ●●●

● ●  
**EACH CAPSULE  
 CONTAINS THE  
 SOLUTION TO A  
 SET PROBLEM,  
 AN EQUATION WITH  
 A NUMBER OF  
 UNKNOWN VARIABLES.**  
 ● ●

**ALEXIS SHUT HIMSELF  
AND HIS TEAM AWAY  
FOR SEVERAL WEEKS  
TO COME UP WITH  
TWO LIMITED  
EDITIONS**

The distinguishing feature of Neapolitan espressos is their high density body marked by Robusta, and the dark red colour of the crema, the layer of foam that crowns every cup. Trieste coffees reveal milder, more delicate aromas with slight acidic notes and their crema is lighter.

Through his exploratory tastings, Alexis had been struck by the power of the espressos that he discovered in two seaports with deep roots in the coffee tradition, separated from each other by both geography and culture: Trieste and Naples. Trieste is tucked between the Alps and the Adriatic Sea, and for a long time was a rival of Venice, with whom it also wrestled for dominance of the coffee trade. It is hard to find a place more different from this city of Balkan influences than Naples, the prize of Italy's other shore and of southern Italy. Here espresso is valued as the pillar of a most ancient society where it is as essential for life as wine, dried pasta and olive oil. The Italians may have invented the latte macchiato and the cappuccino, but they still love this short coffee. At barely 25 ml, no more than two little mouthfuls worth of liquid that you down at the bar, its aftertaste and length in the mouth have to literally fill the throat in order to create strong sensations in the short amount of time it takes to drink. This high intensity requires a high proportion of Robusta and roasting level to fulfil its aromatic promises.

**FILLING OUT THE RANGE**

*Not all Limited Editions become permanent, and not all Grands Crus start out as Limited Editions.*

*Limited Editions become a permanent Nespresso coffee if their profile fits alongside other coffees in the range.*

*It also depends on their popularity with Nespresso customers as well as the volume produced by farmers, and their ability to guarantee consistent quality year after year.*

**IN THE LABORATORY**

Alexis thinks this contrast is partly down to the type of machines used in the two different cities. Neapolitan baristas use the old sort of cafetière with a plunger which lets them regulate the pressure and extraction time manually. This produces often intense results, because in order to produce a maximum amount of flavours, extraction is prolonged, which can sometimes burn the coffee beans. Trieste, on the other hand, has gone for more sophisticated technology. Its machines have a kettle and pressure pump and regulate themselves, leaving the barista with nothing more to do than choose the amount of coffee and coffee grind. Having gathered this information, Alexis shut himself and his team away in his laboratory for several weeks to come up with two Limited Editions: Trieste, intensity 9, and Napoli, intensity 11, on a scale that had only once ever gone over 10, for Kazaar. Trieste is a pure Arabica which develops delicate notes of cocoa and hazelnut with a fresh fruity undertone – the perfect concoction for a ristretto, or the body of a cappuccino. Its slightly acidic tones stand out from the genuine bitterness of the Napoli, an Arabica blended with Robusta which makes it thicker and almost syrupy, with smoky and woody notes that simply call for sugar and short extraction times. In terms of body, they are very different – Trieste is pure silk, while Napoli is velvet. As usual, a number of versions of these two Limited Editions were submitted to the blind tasting procedure. Think of it as a commission of experienced tasters feeling their way through the dark until a sensation on the taste buds suddenly opens their eyes. With their instinctive naïve confidence, it is down to these little organs to choose the perfect coffee sensation. ■



# AAA 10 YEARS OF COMMITMENT

IN THE LAST 10 YEARS, THE NESPRESSO AAA SUSTAINABLE QUALITY™ PROGRAMME HAS RISEN TO THE CHALLENGE OF COMBINING EXCELLENT COFFEE, PRODUCTIVITY, SOCIAL PROGRESS AND ENVIRONMENTAL PROTECTION. THE PROGRAMME'S SUCCESS IS ALL THANKS TO THE TALENTS OF ITS 53,000 COFFEE GROWERS.

*Text Francis Dolric Photography Olivier Gachen*



**"WITH THE HELP OF THE PROGRAMME, WE SEE OUR FARM AS A MODEL TO BE FOLLOWED: MORE QUALITY, CLEANLINESS AND ORGANISATION." SO SPEAKS COLOMBIAN CAFETERO DIEGO LOPEZ.**

These words could be spoken by any one of tens of thousands of men and women. Farmers with a strong connection to their land, who are happy to know that their coffee will be enjoyed the world over. They are at the centre of the Nespresso AAA Sustainable Quality™ programme.

Ten years after its launch in 2003, the AAA Programme was given the perfect birthday present: proof of its positive impact on the lives of coffee growers, the areas they live in and the quality of the coffee that Nespresso buys from them. This proof came from an independent Colombian organisation, the Centre for Regional, Coffee and Business Studies (CRECE), based on a study of 1200 Colombian farms, both affiliated with the AAA Programme and independent. On each of the three criteria studied, the margin in favour of AAA farms was undeniable. "Outside Colombia, the programme is carrying out identical work in seven other countries," says

Guillaume Le Cunff, Nespresso's International and Marketing Strategy Director. "It's a difficult road to travel, but the past ten years have already given us opportunities to work together to improve the quality of our products, the well-being of workers and respect for the environment. It's what we call a virtuous circle."

"IT'S WHAT WE CALL A VIRTUOUS CIRCLE."

#### THE THIRD A

This unique programme owes its existence to incredible rates of growth. At the beginning of the 2000s, Nespresso was experiencing fast development, year after year. This success could have complicated sourcing of high quality coffee, which was central to the company's ethos. In order to maintain levels of excellence while increasing quantity, Nespresso and its farmers had to become genuine partners. This could only happen by inventing a new measure of quality. Since the best quality coffee in some countries is AA standard, a third A was added for economic, environmental and social sustainability. Farmers who subscribed to this approach would be given a higher price for their produce. This was nothing less than a new coffee production model.

This huge project would have to be built on confidence, sharing and passion. Cafeteros in the AAA programme are pioneers. They are given much advice and supported along the way. This support comes from itinerant agronomists from professional organisations commissioned by Nespresso, such as the extensionistas of the Colombian Coffee Growers Federation (FNC). They provide expert advice at a day-to-day level. ●●●



**A PROGRAMME THAT IS GAINING GROUND**

*Ten years after it was launched, the AAA Programme is now working alongside farmers in eight countries: Costa Rica, Mexico, Nicaragua, Guatemala, Colombia, Brazil, Ethiopia and India.*

It is also important to track the progress of individual farmers. That is why Nespresso is developing the first tool for evaluating sustainable quality, the TASQ™. This tool defines the ideal colour at which the cherry should be harvested, and asks questions such as whether the farm's water resources are well managed, and whether harvesters are lodged in adequate housing. The 296 criteria help cafeteros perfect their farming techniques, supported by the agronomists.

The AAA Programme was first implemented in Costa Rica. A well-known NGO, The Rainforest Alliance, was one of its key partners. This organisation protects the tropical rainforest and supports sustainable farming with an effective strategy. "We quickly realised that collaborating with businesses produced results," remembers Chris Willie, one of the organisation's founders. "The private sector has more impact on the environment than all governments put together." Tasks are shared between the expertise of the two partners: Nespresso oversees quality, while The Rainforest Alliance covers sustainable development. Agronomists, local partners, cooperatives and transporters make up the rest of the system, with farmers at the centre.

**“A SYSTEM WITH FARMERS AT THE CENTRE”**

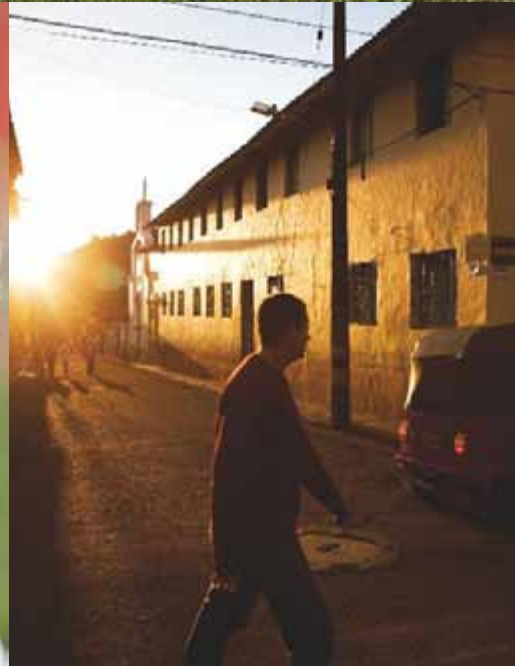
**DISCOVERING NEW INNER RICHES**

It takes four years for a coffee tree to produce its first good fruits. Matching one's pace to the rhythm of a complex programme is no faster. It took Colombian farmer Diego Lopez four years to improve the sustainability of his farm and increase production, all the while maintaining quality. "We made a huge effort, and it was certainly worth it! Now we only harvest perfect cherries." The coffee of which Diego is so proud, the Rosabaya de Colombia Grand Cru, has travelled to every continent with its fantastic aromas. It embodies the very regions in which it grows, Cauca and Nariño: "You can taste the region and the work of its people in this coffee," enthuses one agronomist.

The most astonishing aspect of the AAA Programme is that it allows every single person involved to discover riches they never knew they possessed. Farmers from Santander in Colombia appreciate being able to share expertise. Thanks to the Programme, they have entered into conversation with coffee producers in Tolima, a region twelve hours to the south. Others talk about protecting a watercourse, crop rotation, building covered drying areas... All steps in the right direction. And the environment is one of the main beneficiaries. The thick vegetation overhanging the coffee trees protects biodiversity in the same way as the tropical rainforest, helping out hummingbirds and orchids alike. Furthermore, the AAA Programme proves that sustainability and quality can go hand in hand. A coffee cherry depulping and treatment unit constructed in Jardín, Colombia with the support of Nespresso has helped reduce the amount of water used 2.5 times over, while improving quality and increasing farmers' revenue. Speaking about the benefits of the programme, a cafetero jokes, "Better clothes, better meals... it's like one of our old fairy tales!"

**SATISFIED FARMERS MEANS QUALITY COFFEE**

Will we ever achieve complete sustainability? No – in the same way that you can never reach the horizon. But that does not mean we should not continue pursuing our aim. After ten years, the lesson we have learnt is that satisfied farmers means quality coffee. This is a valuable lesson for all our partners, because they all share a common gift. They can all grow together. ■





# FRANCESCO DE ANGELIS



**FRANCESCO DE ANGELIS HAS COMPETED IN THE AMERICA'S CUP THREE TIMES. THE FIRST OF THESE, IN 1999-2000, WAS A COMPETITION AS DAZZLING AS THE SILVERY HULL OF LUNA ROSSA, THE MONOHULL HE HELMED.** At the time, thousands of fans burned the midnight oil, glued to their televisions to watch the Neapolitan sailor's victory in the Louis Vuitton Cup at the end of a hard-fought battle in the waters of Auckland, New Zealand. "It was a real street fight," he recalls. To this day, Francesco de Angelis is the only Italian sailor to have competed in an America's Cup final. He does not brag about it, nor is he any prouder of that particular feat than of the first trophies won in his youth sailing the Mediterranean. His fighting spirit on the water and discreet charm and manners on land have made him the epitome of the modern yachtsman. He has natural class. Anyone who has worked alongside him describes him as a gentleman. "I don't really know what that means," comes his modest reply. "I imagine that everyone wants to improve in life. If gentleman means

## THE PURIST

NEAPOLITAN FRANCESCO DE ANGELIS IS A FIGUREHEAD OF ITALIAN SAILING AND A TRUE GENTLEMAN, WITH A WORD OF PRAISE FOR HIS FORMER OPPONENTS – THE NEW ZEALAND TEAM SPONSORED BY NESPRESSO – AND THE TIME TO SHARE HIS PASSION FOR BOATS, COMPETITION AND THE SEA.

*Text Camille El Beze Photography Francesco Ferri/Seaway/Nespresso and Chris Cameron/ETNZ*



*Emirates Team New Zealand*

being well-mannered, fair, honest, then yes, that's what I aim for." At the age of 52, de Angelis is still a member of his childhood yacht club (CRV Italia in Naples). He still takes to the water, but is no longer competing for the Cup. A new Italian squad is training in Auckland for the 34<sup>th</sup> Cup without him, alongside Emirates Team New Zealand, their former opponents and now training partners. As a true Italian supporter, Francesco de Angelis will be following the team's progress. But he still has a place in his heart for his former arch-adversaries. Firstly because the Kiwis are "the most prepared". But also because he developed strong bonds with them over the course of the six years he spent in the land of the long white cloud. Between 1997 and 2003,

### NESPRESSO AND THE AMERICA'S CUP

*Nespresso has been an America's Cup sponsor for nearly ten years. For the 34<sup>th</sup> edition, which will take place this summer in San Francisco, Nespresso is the Official Coffee. As part of this prestigious competition, Nespresso is also very proud to sponsor Emirates Team New Zealand. For more information visit [www.nespresso.com/americacup](http://www.nespresso.com/americacup)*

his two sons went to school in Auckland and learned to play rugby, a sport they still play in Milan. In 2000 he was made an Officer of the Order of Merit by the New Zealand Government. And the de Angelis family developed a real taste for the New Zealand lifestyle – a sort of antipodean dolce vita – while living there. "New Zealanders spend much of their time outside, in magnificent surroundings. They put a lot of their energy and effort into work, but they also value family and friends. They have a good balance." So as not to waste a single drop, they love a strong Espresso, preferably a Ristretto. "But not just for the pleasure of drinking top-quality coffee. What matters most to them is enjoying a coffee with good friends." As sailing ambassador for Nespresso, Francesco de Angelis shares his passion, at least when he has time out from his busy sporting schedule. What he loves most about the sport is the purity of its fundamental elements: interacting with water and air, predicting the weather, developing technological tools, exercising discipline, thinking, making strategic decisions and, above all, connecting with nature. Later in life, he would love to return to very basic sailing, with no complicated equipment, competing on small, simple boats with his friends and children. Back to basics. ■



### FRANCESCO DE ANGELIS

*Born 11 September 1960 in Naples, has two children, lives in Milan.*

**GREATEST ACHIEVEMENTS:** *6-time World Champion. Winner of the Admiral's Cup in 1995.*

#### **LUNA ROSSA IN THE AMERICA'S CUP**

**2000:** *Wins the Louis Vuitton Cup.*

*Finalist in the America's Cup against Emirates Team New Zealand.*

*Made an Officer of the New Zealand Order of Merit (ONZM).*

**2003:** *Semi-finalist in the Louis Vuitton Cup.*

**2007:** *Finalist in the Louis Vuitton Cup against Emirates Team New Zealand.*



## THE LOWDOWN ON LUNGOS

### WHAT IS A LUNGO?

A Lungo is a long coffee popular in many countries. Nespresso has four different Lungo Grands Crus on offer. They use the same high-pressure extraction technology as Espressos, but are designed to take up more room in your cup, providing a longer coffee that can be very mild, with a full body and high level of intensity, and offering a lovely silky crema as good as any quality Espresso.

### DOES A LUNGO CONTAIN MORE CAFFEINE THAN AN ESPRESSO?

No. There is no more caffeine in a Nespresso Lungo than in an Espresso. The quantity of caffeine varies between

LIFE IS MORE THAN ESPRESSO AND RISTRETTO, BECAUSE THERE IS A THIRD TYPE OF NESPRESSO... THE LUNGO!

*Text Nadia Hamam  
Photography Jean-Claude Amiel*

50 and 90 mg per cup. It is determined by two factors which depend on the Grand Cru – the proportion of Robusta used in the blend (Robusta contains a higher concentration of caffeine than Arabica) and the amount of coffee in each capsule.

### ARE LUNGO COFFEES LESS INTENSE THAN ESPRESSOS?

The intensity of each Grand Cru varies according to the degree of roasting, the grinding process, the proportion of Arabica and Robusta and the amount of coffee in each capsule. The intensity of Lungo Grands Crus varies from 2 to 7, covering a large range of strengths. Fortissio Lungo has an intensity rating of 7 and is a strong blend with a hint of Robusta, a full body and bitter notes. Vivalto Lungo brings together roasted and flowery flavours in a balanced level 4 intensity blend. Linizio Lungo (see opposite) has the same level of intensity, but is even milder and rounder thanks to its notes of malted cereal. At level 2 intensity, Decaffeinato Lungo is the lightest of the family and boasts fruity and roasted-cereal notes.

### ARE NESPRESSO'S CREATIONS DIFFERENT FOR ESPRESSOS AND LUNGOS?

Nespresso Grands Crus are produced using an exclusive selection of the best coffee cherries in the world. Exceptional blends and original coffees are specifically chosen in order to satisfy all tastes, regardless of the size of the cup. Only 1 to 2% of coffee produced worldwide meets Nespresso taste requirements and our high standards of quality and sustainability. The difference between Espressos and Lungos comes mainly from roasting and grinding procedures and the dose of coffee per capsule, which are all optimised to ensure the best possible extraction and quality for your cup of coffee. The blends used for Lungo Grands Crus have been specially developed to bring out the best taste with a 110 ml extraction.

### CAN YOU MAKE A LUNGO USING ANY GRAND CRU?

No. Lungos have been specially made for optimal extraction into a large cup. This is not the case for Espressos which are designed for extraction into a small cup, and would produce unpleasant notes with a 110 ml extraction. ■

# LINIZIO THE NEWEST LUNGO

BREAKFAST NOW HAS A GRAND CRU! LINIZIO BRINGS A TOUCH OF MILDNESS TO THE LUNGO FAMILY. ITS MALTED-CEREAL FLAVOURS ARE PERFECT FOR EARLY MORNINGS AND CAN BE ENJOYED IN THE VIBRANT PIXIE CUP WHICH MATCHES ITS RADIANT CAPSULE.

*Text Nadia Hamam Photography Jean-Claude Amiel*

The new Nespresso Grand Cru shines like a rising sun on a grey morning. It is warm and vibrant with orange tones that glisten as brightly as its name – Linizio Lungo, taken from the Italian “inizio” meaning the start or the beginning. This level 4 intensity Lungo gives you time to wake up at your own pace, prolonging the enjoyment of starting the day. That’s the magic of a large cup. Linizio Lungo is made using pure Arabica from South America, bringing together two exceptional varieties of coffee that are roasted separately in a specific way to give you an even more sublime taste experience. The Brazilian Arabica blend is long-roasted to produce a dark bean with subtle caramel tones. And the Arabica from Cundinamarca – a coffee region in Columbia new to Nespresso – is processed to create a lighter-coloured bean, releasing mild notes of sugar cane. These two varieties are ground very finely, together creating a well-rounded, balanced and silky aroma, with malted-cereal notes. Linizio Lungo is

both sophisticated and harmonious, and was specially designed for early mornings by our Nespresso Experts. You will love it sweetened with a hint of milk whose smoothness accentuates the gourmet flavours of the Grand Cru, whilst maintaining its roasted character that gracefully brings your morning coffee to life.

### **A NEW CUP FOR A NEW GRAND CRU!**

The famous PIXIE collection is getting a new vibrant cup designed by the 5.5 Designers collective to match the radiant colour of the Linizio Lungo capsule. Like previous designs, this cup can contain approximately 160 ml and is specially designed for Lungos. Its stainless steel double wall provides perfect thermal insulation and its rounded form ensures a perfect crema and the full release of the coffee’s aromas. Give it a try on your own or with friends! ■

> Linizio Lungo PIXIE cups are sold as a set of 2 cups with stirrers.

For more information visit [www.nespresso.com/linizio](http://www.nespresso.com/linizio)





## PIXIE GETS A STEEL MAKEOVER

With its beautiful exterior, clever functions and environmentally-friendly approach, PIXIE is bursting back onto centre stage with two new accessories that are more industrial chic than ever. The 2013

version of PIXIE gives the machine two stainless steel covers, which come either striped or dotted. And as you would expect, these new models also offer the technological perfection for which the

PIXIE range is renowned. Despite its small size – it is only 11 cm wide – this iconic machine heats up in just 30 seconds, which is perfect in the morning when every minute counts. It has integrated

lights which let you know when the water level is low or when it is ready to use. It is also energy-efficient and turns itself off automatically after 9 minutes of inactivity. A precious ally on non-stop days! ■

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## VARIATIONS A PERMANENT DELIGHT

NESPRESSO IS CHANGING ITS “VARIATIONS” CALENDAR. AS OF JUNE, THREE FLAVOURS CHOSEN BY CLUB MEMBERS WILL BE ADDED TO OUR PERMANENT COLLECTION. AND FOR THE FIRST TIME EVER, WE ARE ALSO ASKING YOU TO VOTE FOR THE NEXT LIMITED EDITION CREATION.



### YOUR FAVOURITE LIMITED EDITIONS... NOW UNLIMITED

Variations in June! What is the world coming to? Fans of our ritual November creations will be pleased to discover that our three most popular Variations of the past few years are being added to Nespresso's permanent range. Past taste sensations created with blends of Livanto Grand Cru are going to be revived permanently. This pure Arabica from South and Central America offers the perfect balance to bring the notes of these different Variations to

a symphonic climax. The first of these flavours, “Caramelito”, is reminiscent of the rich melt-in-the-mouth roundness of soft caramel. The second, “Ciocattino”, releases intense notes of bitter chocolate – perfect to replace or accompany the traditional square of chocolate taken with a cup of coffee. The third, “Vanilio”, unleashes the rich velvet of vanilla.

### AND THE WINNER IS...

Nespresso has plenty of surprises left up its sleeve for fans of unique tastes! New in 2013, you will soon be able to

select your favourite of three surprising, brand new flavours. Vote for them online in June. The lucky winner will be made available as a limited edition at the end of the year for eight weeks of gourmet pleasure! ■

> Go to [nespresso.com/variations](http://nespresso.com/variations)



Yannick Alléno and Édouard Loubet



# & YANNICK ALLÉNO & ÉDOUARD LOUBET

## COFFEE TALK

TWO GREAT FRENCH CHEFS INVITED TO THE NESPRESSO WORKSHOP IN LYON DURING SIRHA 2013 REVEAL HOW MUCH THEIR RECIPES ARE INFLUENCED BY COFFEE!

Text Julien Bouré Photography Jean-Claude Amiel

**THERE'S NOTHING NEW ABOUT NESPRESSO'S DEDICATION TO FINE FOOD. SINCE 2009, OUR GRANDS CRUS HAVE BEEN THE OFFICIAL COFFEE FOR THREE OF THE BOCUSE D'OR COOKING CONTESTS WHICH TAKE PLACE IN LYON (FRANCE) EVERY TWO YEARS DURING SIRHA, THE WORLD HOSPITALITY AND FOOD SERVICE EVENT.** The 2013 edition of this event featured the very first "Nespresso Workshop", a space dedicated to the culinary arts and led by talented chefs. On this occasion, the Chefs Édouard Loubert (of the 2-Michelin-star restaurant at the Domaine de Capelongue Hotel in Bonnieux-en-Provence) and Yannick Alléno (then of the 3-Michelin-star restaurant, Meurice, in Paris), set up stall in a "Loft" tucked away in the 6th arrondissement of Lyon – the setting for a unique experience in haute cuisine, specially reserved for Club Members and Nespresso's professional clients. Asked to use the coffee of their choice in the various dishes of a tasting menu, Édouard Loubert opted for land-sea harmonies with the aromas of the Arpeggio Grand Cru, while Yannick Alléno was swept away by the sublime power of the Indriya from India Grand Cru. Shortly after the event, they talked to us about what they had discovered.

### ■ WHAT IS COFFEE LIKE AS AN INGREDIENT?

**ÉDOUARD LOUBET:** It can be used in numerous sweet and savoury combinations. In my opinion, its complex characteristics are perfect for haute cuisine. As chefs, we are used to drinking cold coffee left on the corner of a stove and this makes it easier to "sequence" it. By breaking down its aromatic structure, we are able to detect leafy, floral, roasted, spicy hints through the veil of bitterness and acidity, as well as a superb length on the palate. There were even fresh notes of bay laurel, cucumber and iodine in the Nespresso Grands Crus that we tasted recently... For us, these discoveries are as exciting as the discovery of new instruments for a composer.

**YANNICK ALLÉNO:** In people's minds, coffee is too often reduced to a stimulant at the end of a meal... With the huge progress that has been made in coffee farming, the time has come for chefs to appropriate this commodity, much like the thirst-quenching wines from the Rhone region which are slowly becoming Premiers Crus. When you're looking for a top quality taste experience, you have to push your ingredients as far as they will go. Nespresso devotes considerable energy to preserving the diversity of rare, delicate but tasty varieties, as well as improving the production of this bean which had long been left to its own devices.

### ■ WHAT ARE YOU LOOKING FOR IN COFFEE?

**Y. A.:** A decade ago, top restaurants had no qualms about serving a small black coffee unworthy of the extraordinary meal that had just been served, leaving their customers with the bitter taste of a failed outing. Fermentation always reveals the nature of the land in which the seed was grown, be it coffee, cocoa or wine grapes. That is why the chardonnay grape produces different wine in Champagne and Burgundy. In this vein, the coffee plant is still practically an unexplored territory.

### ■ WHAT TYPES OF RECIPE DOES IT WORK WITH?

**E. L.:** The possibilities are endless. I have used it for smoking, marinating, infusing and oven-baking... Some coffees can suggest other ingredients, and certain foods sometimes make you think of using coffee. It is a legitimate ingredient, like wine or brandy, with standard uses, such as in gateau moka, and other less predictable ones. I revisited a great classic French dish, fillet of beef with oysters, and served it with a gravy filled out with coffee. It goes very well with iodised flavours which bring out its character.

**Y. A.:** You can also use the flesh of the coffee bean. The taste, which is slightly faded and smoother than when it's freshly ground, would be useful in marinades. The foamy crema which tops each Espresso also has some interesting qualities and the rest of the liquid reveals a consistency and texture which is just as difficult to explain as the "layered texture" of some wines. I'm thinking of a recipe for clay-baked venison using coffee. During cooking, the coffee disappears into the naturally vanilla-flavoured, spicy flesh of the game which only absorbs what it needs from the coffee. The coffee becomes a vehicle, going beyond itself in service of a better cause. ■

# Machines & Collections

BECOME A NESPRESSO BARISTA WITH THE MAESTRIA AND GRAN MAESTRIA AND A RANGE OF EXPERT ACCESSORIES.



MAESTRIA (CREMA)



GRAN MAESTRIA (TITANIUM)



MAESTRIA (ROSSA)



GRAN MAESTRIA (PLATINIUM)

MAESTRIA and GRAN MAESTRIA photos © Lionel Deriaz - Photos are indicative only. Nespresso reserves the right to modify products and prices without notice.



#### Ritual Ristretto

Set of 2 porcelain Ristretto cups and saucers (maximum capacity: 60 ml).  
Ref. 3367/2

#### Ritual Espresso

Set of 2 porcelain Espresso cups and saucers (maximum capacity: 80 ml).  
Ref. 3368/2

#### Ritual Lungo

Set of 2 porcelain Lungo cups and saucers (maximum capacity: 170 ml).  
Ref. 3369/2

#### Ritual Cappuccino

Set of 2 porcelain Cappuccino cups and saucers (maximum capacity: 170 ml).  
Ref. 3370/2

#### Ritual Mug

Set of 2 porcelain mugs (maximum capacity: 270 ml).  
Ref. 3371/2



**Ritual Sugar**  
Porcelain sugar stick holder (15 cm x 7.5 cm).  
Ref. 3373

#### Ritual Recipe Spoon

Set of 6 stainless steel (18/10) spoons (19.7 cm) for Ritual Recipe glasses.  
Ref. 3375/6

#### Ritual Espresso Spoon

Set of 6 stainless steel (18/10) spoons (10.5 cm) for Ritual Ristretto, Espresso, Lungo and Cappuccino cups.  
Ref. 3374/6

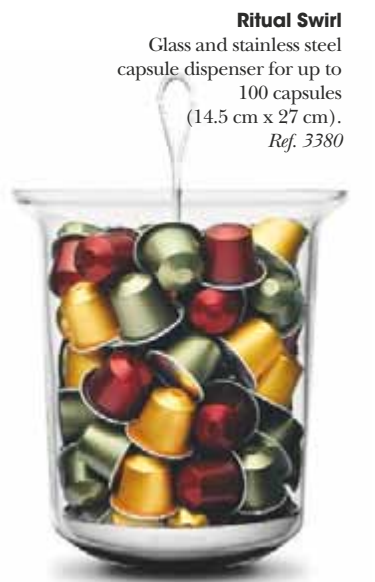


#### Ritual Water

Set of 4 water glasses made of tempered glass (maximum capacity: 110 ml).  
Ref. 3376/4



**Ritual Recipe**  
Set of 4 Recipe glasses made of tempered glass (maximum capacity: 350 ml) and 4 stainless steel (18/10) Recipe spoons.  
Ref. 3377/4



#### Ritual Swirl

Glass and stainless steel capsule dispenser for up to 100 capsules (14.5 cm x 27 cm).  
Ref. 3380



#### Shaker

Stainless steel (520 ml, height 19.5 cm).  
Ref. 3387

**Barista accessories** let you create your very own authentic Cappuccinos, Latte Macchiatos and hot and cold coffee specialities.



#### THREE-PIECE CAPPUCCINO KIT Ref. 3386

**Cleaning pouch**  
in microfiber (25 cm x 25 cm)

**Cocoa sprinkler**  
in stainless steel (45 g, height 6 cm)

**Milk jug**  
(390 ml, height 9 cm)

# NESPRESSO MAGAZINE for iPad



**DIGITAL VERSION**

Did you know that *Nespresso Magazine* now exists in digital format? It is available on the iPad for all Club Members.

**EXCLUSIVE CONTENT**

This digital version, designed specifically for your iPad, has new graphics and exclusive video and audio content. With travel,

cuisine and lifestyle sections, *Nespresso Magazine* immerses you in the sights and sounds of each one of its featured cities.

**AN APP WITH BENEFITS**

Download the Magazine app from the

App Store on your iPad. Once the app is installed, you can download available editions for free. Check out your favourite sections when and where you want!



*The app is now available in the following countries: Australia, Austria, Belgium, Brazil, Canada, Denmark, Finland, France, Germany, Hong Kong, Ireland, Italy, Luxemburg, Macau, Mexico, the Netherlands, New Zealand, Norway, Portugal, Singapore, Spain, Sweden, Switzerland, the United Kingdom and the United States.*



# CITY GUIDE

All the addresses mentioned by Club Members in pp. 20 to 39.

**1 PASTIFICIO SAN LORENZO**

Via Tiburtina 196, 00185 Roma  
☎ +39 06 97273519  
www.pastificiocerere.com/ristorante

**2 VILLA ADA**

Via Salaria 275, 00199 Roma  
☎ +39 06 39967800  
www.villaada.org

**3 CASA DEL CINEMA**

Largo Marcello Mastroianni 1, 00197 Roma  
☎ +39 06 423601  
www.casadelcinema.it

**4 CALZOLERIA PETROCCHI**

Vicolo Sugarelli 2, 00186 Roma  
☎ +39 06 6876289  
www.calzoleriapetrocchi.it

**5 CAFFÈ DELLE ARTI**

Via Antonio Gramsci 73, 00197 Roma  
☎ +39 06 32651236  
www.caffedelleartiroma.it

**6 RE(F)USE**

Via Fontanella Borghese 40, 00186 Roma  
☎ +39 06 68136975  
www.carminacampus.com

**7 LA CASA DEL CREMOLATO**

Via di Priscilla 18, 00199 Roma  
☎ +39 06 86200724  
www.lacasadelcremolato.com

**8 DELFINA DELETTREZ**

Via del Governo Vecchio 67, 00186 Roma  
☎ +39 06 68134105  
www.delfinadeleltrez.com

**9 LA BOTTEGA DEL MARMORARO**

Via Margutta 53 B, 00187 Roma  
☎ +39 06 3207660

**10 MAXXI**

Via Guido Reni 4, 00196 Roma  
☎ +39 06 3225178  
www.fondazionemaxxi.it

**11 VIALE TRINITÀ DEI MONTI**

00187 Roma

**12 DA SABATINO**

Piazza di Sant Ignazio 169, 00186 Roma  
☎ +39 06 6797821  
www.dasabatino.it

**13 AI TRE SCALINI**

Via Panisperna 251, 00184 Roma  
☎ +39 06 48907495  
www.aitrescalini.org

**14 CASTEL SANT'ANGELO**

Lungotevere Castello 50, 00186 Roma  
☎ +39 06 6819111  
www.castelsantangelo.com

**15 RISTORANTE DOLCE**

Via Tripolitania 4, 00199 Roma  
☎ +39 06 86215696  
www.dolce-roma.com

**16 SALOTTO 42**

Piazza di Pietra 42, 00186 Roma  
☎ +39 06 6785804 www.salotto42.it

**17 BABBETTE**

Via Margutta 1-3, 00187 Roma  
☎ +39 06 3211559  
www.babbetteristorante.it

**18 URBANA 47**

Via Urbana 47, 00184 Roma  
☎ +39 06 47884006  
www.urbana47.it

**19 CAFFÈ PROPAGANDA**

Via Claudia 15, 00184 Roma  
☎ +39 06 94534255  
www.caffepropaganda.it

**20 CHIOSTRO DEL BRAMANTE**

Via Arco della Pace 5, 00186 Roma  
☎ +39 06 68809035  
www.chiostrodelbramante.it

**21 BABINGTON'S**

Piazza di Spagna 23, 00187 Roma  
☎ +39 06 6786027  
www.babingtons.com

**22 PALAZZO BARBERINI**

Viale delle Quattro Fontane 13, 00186 Roma  
☎ +39 06 4814591  
www.galleriabarberini.beniculturali.it

**23 MONTE PALATINO**

Via di San Gregorio 30, 00184 Roma

**24 HOTEL MAJESTIC**

Via Vittorio Veneto 50, 00187 Roma  
☎ +39 06 421441  
www.hotelmajestic.com

**25 VIA DEI SERPENTI**

00184 Roma

**26 GALLERY ERMANNO TEDESCHI**

Via del Portico d'Ottavia 7, 00186 Roma  
☎ +39 06 45551063  
www.etgallery.it

**27 CACIO E PEPE**

Via Giuseppe Avezzana 11, 00195 Roma  
☎ +39 06 3217268  
www.cacioepeperistorante.com

**28 VERTIGO VINTAGE BOUTIQUE**

Via del Gesù 71, 00186 Roma  
☎ +39 06 9521670

**29 HOTEL DE RUSSIE**

Via del Babuino 9, 00187 Roma  
☎ +39 06 32888874  
www.hotelderussie.it/dining/stravinskij-bar

**30 BAR SAN CALISTO**

Piazza di San Calisto 3, 00153 Roma  
☎ +39 06 5835869

**31 DAL BOLOGNESE**

Piazza del Popolo 1-2, 00187 Roma  
☎ +39 06 3611473

**32 MAMMA ANGELINA**

Viale Arrigo Boito 65, 00199 Roma  
☎ +39 06 8608928

**33 TAVERNA DELLO SPUNTINO**

Via Cicerone 20, 00046 Grottaferrata Roma  
☎ +39 06 94315985  
www.tavernadellospuntino.com

**34 REC23**

Piazza dell'Emporio 2, 00153 Roma  
☎ +39 06 87462147  
www.rec23.com

# STYLE

All the addresses mentioned in the Style section from p. 54 to 61.

**35 PANTHEON**

Piazza della Rotonda, 00186 Roma  
☎ +39 06 68300230  
www.pantheonroma.com

**36 CINECITTÀ**

Via Tuscolana 1055, 00173 Roma  
☎ +39 06 722931  
www.cinecittastudios.it

**37 FONTANA DELL'ACQUA PAOLA**

Via Garibaldi 30, 00153 Roma

**38 GALLERIA BORGHESE**

Piazzale del Museo Borghese 5, 00197 Roma  
☎ +39 06 8413979  
www.galleriaborghese.it

**39 TERME DI CARACALLA**

Viale delle Terme di Caracalla 52, 00100 Roma  
☎ +39 06 39967700  
www.archeorm.arti.beniculturali.it

**40 VILLA MEDICI**

Viale della Trinità dei Monti 1, 00187 Roma  
☎ +39 06 67611  
www.villamedici.it

**41 PALAZZO BARBERINI**

Viale delle Quattro Fontane 13, 00186 Roma  
☎ +39 06 4814591  
www.galleriabarberini.beniculturali.it

**42 MACRO**

Via Nizza 138, 00198 Roma  
☎ +39 06 671070400  
www.museomacro.org



**N #20 ROME**

**NESPRESSO CLUB & BOUTIQUES**

Find the 6 Boutiques in Rome on the map.  
Nespresso Club in Italy: Freephone number: 800 39 20 29

- N 1** Piazza San Lorenzo in Lucina 40/A, 00186 Roma.
- N 2** c/o Coin, Via Cola di Rienzo 173, 00192 Roma.
- N 3** c/o Coin, Piazzale Appio 7, 00183 Roma.
- N 4** c/o La Rinascente, Piazza Fiume, 00198 Roma.
- N 5** c/o Coin, Via Palmiro Togliatti 2, 00173 Roma.
- N 6** Piazza di Spagna 34-35, 00187 Roma.

LOCATE ALL THE BOUTIQUE ADDRESSES AROUND THE WORLD USING THE NESPRESSO MOBILE APP FOR IPAD AND IPHONE

**PESTO BRUSCHETTA AND CONFIT OF VEGETABLES & FORTISSIO LUNGO**



**SUPPLI' AL TELEFONO & LINIZIO LUNGO**



**SUPPLI' AL TELEFONO & LINIZIO LUNGO**

**SERVES 6**

**PREPARATION TIME:** 30 min **COOKING TIME:** 40 min

**INGREDIENTS:** 6 Linizio Lungo capsules (6 x 110 ml)

**For 18 suppli:** 100 g (3 oz) cooked ham – 100 g (3 oz) mozzarella – 2 eggs – fine breadcrumbs – sunflower oil.

**For the risotto:** 200 g (7 oz) risotto rice – 1 fresh onion – 1 glass white wine (100 ml) – 700 ml (25 fl oz) chicken stock – 50 g (1 ½ oz) butter + 10 g for the pan – 50 g (1 ½ oz) parmesan – salt – pepper.

Sauté the chopped onion in a little butter without browning. ■ Add the rice, stirring for a few minutes until it becomes translucent. ■ Add the white wine and as soon as it boils off, add the chicken stock, salt and pepper. Mix together then cook with the lid on at a very low heat for 25 min. ■ At the end, add the butter in little pieces and mix in the parmesan and eggs. ■ Place the risotto in a dish and leave to cool. ■ Put the breadcrumbs in a mixing bowl. ■ Cut the ham and mozzarella into little cubes

or coarsely grind them in a food processor. ■ To make the suppli, put a spoonful of the risotto in the palm of your hand, creating a little hole in the middle to stuff with the mozzarella and ham, then close your hand firmly over the rice to form a compact ball shape. ■ Roll the suppli in the breadcrumbs until they are fully coated. ■ Heat the oil and fry the suppli in batches of four until they turn golden brown. ■ Drain on some kitchen paper as you go. Serve with a Linizio Lungo.

The misuse of alcohol is dangerous for your health. Please drink responsibly. Ritual Espresso cup (Nespresso – Andrée Putman design).

Production Marie Leteuré Stylist Élodie Rambaud Photography Jérôme Bilic

**PESTO BRUSCHETTA AND CONFIT OF VEGETABLES & FORTISSIO LUNGO**

**SERVES 6**

**PREPARATION TIME:** 20 min **COOKING TIME:** 30 min

**INGREDIENTS:** 6 Fortissio Lungo capsules (6 x 110 ml)

**For 6 bruschettas:** 6 slices of sourdough bread – 1 courgette – 3 peppers (green, red and yellow) – 1 branch cherry tomatoes – 2 thyme sprigs – olive oil – salt – ground pepper – a few baby spinach leaves – 6 basil leaves – 12 mini mozzarella balls.

**For the pesto:** 50 g (1 ½ oz) pine nuts – 50 g (1 ½ oz) parmesan – 20 basil leaves – ½ clove of garlic – salt – olive oil.

Pre-heat the oven grill. ■ Grill the peppers, turning regularly until the skin blisters. ■ Remove the skin and seeds, then cut the flesh into strips. ■ Turn the oven to 140 °C (gas mark 4) and cover the oven tray with greaseproof paper. ■ Wash the courgette and tomatoes, then slice the courgette into thin strips with a mandoline or peeler. ■ Lay out the strips of courgette in lines on the greaseproof paper, add the branch of tomatoes on the side, season with salt and pepper and drizzle with a few drops of

olive oil, sprinkle on the thyme and bake for 10 to 15 min. ■ To make the pesto, put the pine nuts, parmesan, basil, salt, pepper and garlic in a food processor. ■ Blend together and add the olive oil until you obtain a creamy consistency. ■ Toast the slices of bread and spread with a layer of pesto. ■ Place some courgettes, peppers and mozzarella on each slice. Season with salt and pepper before topping with baby spinach and basil. ■ Drizzle with a few drops of olive oil. Serve with a Fortissio Lungo.

Lungo Glass Cups (Nespresso).

Production Marie Leteuré Stylist Élodie Rambaud Photography Jérôme Bilic

**SWEET GRISSINI WITH PISTACHIOS & VIVALTO LUNGO**



**FOCACCIA ALLA ROMANA & DECAFFEINATO LUNGO**



**FOCACCIA ALLA ROMANA & DECAFFEINATO LUNGO**

**SERVES 6**

**PREPARATION TIME:** 10 min **COOKING TIME:** 15 min

**INGREDIENTS:** 6 Decaffeinato Lungo capsules (6 x 110 ml)

**For 12 focaccia:** 1 pre-made pizza dough (250 g) – 4 small artichokes – ½ lemon – 150 g (5 oz) thin slices of prosciutto – a few baby spinach leaves – 1 piece of parmesan (40 g) – olive oil – salt – ground pepper – 1 sprig rosemary.

Strip off the outer leaves of the artichokes. ■ Cut off the bottom part and the top of the leaves. ■ Cut lengthwise into strips. ■ Place them in a saucepan of cold water with the juice of ½ a lemon. ■ Bring to the boil and season with salt. ■ Leave to boil for 5 min before draining. ■ Preheat the oven to 210 °C (gas mark 7). ■ Roll out the pizza dough on greaseproof paper and stretch to form a square shape. ■ Score into 12 rectangles. ■ Prick the dough a few times with a fork and brush

with a little olive oil. ■ Sprinkle with some chopped rosemary. ■ Bake for 10 min. ■ Place the artichokes on the dough and season with salt and pepper. Add the small pieces of ham, baby spinach, grated parmesan and finish with a little drizzle of olive oil. ■ Serve with a Decaffeinato Lungo.

Lungo Glass Cup (Nespresso).

Production Marie Leteuré Stylist Élodie Rambaud Photography Jérôme Bilic

**SWEET GRISSINI WITH PISTACHIOS & VIVALTO LUNGO**

**SERVES 6**

**PREPARATION TIME:** 10 min **COOKING TIME:** 15 min

**INGREDIENTS:** 6 Vivalto Lungo capsules (6 x 110 ml)

**For 18 grissini:** 250 g (9 oz) plain flour – 60 g (2 oz) caster sugar – 80 g (3 oz) melted butter – 1 egg – 2 tablespoons orange juice – 1 tablespoon orange flower water – 30 g (1 oz) coarsely chopped unsalted pistachios – granulated sugar.

Pre-heat the oven to 180 °C (gas mark 6) and line a baking tray with greaseproof paper. ■ Place the flour, caster sugar, butter, egg, orange juice and orange flower water in a food processor. ■ Mix to form a dough. ■ Roll the dough out on a floured surface and then cut it. ■ Shape into grissini and lay out along a baking tray. ■ Brush with a little water and sprinkle with granulated sugar and crushed pistachios. ■ Bake for around 15 min,

then leave to cool on a wire rack. Serve with a Vivalto Lungo.

Ritual Lungo cups (Nespresso – Andrée Putman design).

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