

DRIVING

PERFORMANCE

THE AMG MAGAZINE

2011

*BUENOS AIRES: MECCA OF THE POLO ELITE
COPENHAGEN: KING OF THE CHEFS
BARCELONA: PREMIERE OF THE SLS AMG ROADSTER
NEW HAMPSHIRE: JOHN IRVING*

CLS 63 **AMG**

*THE MOST BEAUTIFUL FORM
OF POWER DEVELOPMENT*



AMG





ATHLETE IN THE PRIVATE LOUNGE: THE CLS 63 AMG.



COUPÉ SILHOUETTE - WITH ELEGANT ELONGATED PROPORTIONS.



..... PHOTO ---- SANDRA MARTENS/HEIKO SIMAYER/IVOSLAV EVGENIEV STANEV

*ELITE DESIGN. POWERFUL PERFORMANCE.
THE CLS 63 AMG TAKES A DARING STEP
INTO A NEW DIMENSION OF AUTOMOBILE CULTURE.*

WE PRESENT UNSEEN PERSPECTIVES ON A VEHICLE WHOSE OPTICAL AND TECHNOLOGICAL CLASS SETS NEW BENCHMARKS – AMID THE AMBIENCE OF THE NEW AMG PRIVATE LOUNGE IN AFFALTERBACH.

FEATURE

..... TEXT --- MICHAEL SPECHT

Y

ou can feel the AMG aura here and experience the heart of the brand – the new AMG Private Lounge in Affalterbach exudes style and passion, strength and individuality. Attributes that certainly also apply to the new CLS 63 AMG. A style icon whose visual and technological consistence has already become a standard. When the automotive athlete meets the beauty of the lounge landscape, a creative power field becomes perceptible.

Over and above these photo fantasies extending beyond these limits, the architecture of the CLS 63 AMG and its technology stimulate all our senses. In contrast to its predecessor model it has become more masculine – the basic sculpture of the CLS. With a clearly more upright front, larger star, wing-shaped ribs in the grille and more angular headlights – perhaps the most important graphic element of a car. From the front the new coupé evokes associations with the SLS AMG – and this is absolutely intentional.

This impression is intensified the closer you get to the new CLS 63 AMG. A characteristic of this AMG is its fabulous coupé silhouette with elegantly drawn proportions.

What is striking is that the new CLS lacks the shoulder line of its predecessor. Engineers intentionally lowered the edge above the fenders dynamically to the rear. This dropping line serves as a distinctive design feature and as an homage to the historical Mercedes motor sport icon. Another indication pointing towards racing are the skillfully accentuated side mirrors, which have now been installed “upright” on the top edge of the door.

The serial production of the CLS already makes a dynamic impression. The top model from Affalterbach accentuates its exclusivity with wide fenders that are more muscular, a distinguished front apron with a black varnished cross strut and naturally also with the powerful design of the special AMG hood. Road contact is made with the titanium gray varnished, gloss-lathed light alloy wheels in a new triple-spoke design. 255/35 R 19 (front) and 285/30 R 19 (back) are the tires that have been mounted. The back wheel

wells remind one of the thighs of a feline predator that is about to jump. The tapered LED tail lights match the wheel wells perfectly. They shine at night like huge cats’ eyes. The diffuser insert in a high-tech look is just as striking on the rear. The AMG-typical spoiler lip on the trunk lid and the typical sport exhaust with two chrome-plated tail pipes round off the car’s exceptional external appearance.

The CLS 63 AMG is the first car in the world with high-performance headlights as a standard. The lamps have altogether 71 LEDs, giving the top version of the four-door coupé an unmistakable appearance and also creating an almost daylight atmosphere when it is dark.

Yet it’s not only a spectacular appearance that makes the CLS 63 AMG so exclusive. As Ola Källenius, Mercedes-AMG CEO points out: “It also sets new standards in terms of performance and efficiency.” This is already discretely indicated by the “V8 Biturbo” logo on the front fenders. Following the S-Class and CL-Class, the AMG 1.21-gallon V8 biturbo engine (referred to as M157 by insiders) with an ECO stop/start function is now also operating in the CLS, thus replacing the current 1.36-gallon, eight-cylinder engine. The new engine – which operates up to 557 hp, depending on the model, significantly enhances the agility and response characteristics of the CLS 63 AMG while at the same time also clearly improving efficiency. 23.8 miles per gallon is a reduction in consumption of 32 percent versus its predecessor. The CO₂ emission is 13.1 ounces/mile. Ola Källenius sets the standard, saying: “No other 8-cylinder engine in this power class performs better,” showing that excellent performance and social responsibility are not mutually exclusive.

The optimized AMG SPEEDSHIFT MCT7-gear sports transmission makes a genuine contribution to the reduced consumption of the CLS 63 AMG. The focus is on the acronym MCT. The letters stand for Multi Clutch Transmission. Engineers in Affalterbach replaced the hydraulic torque converter normally used in an automatic transmission with a more efficient wet starter clutch. In “C” mode (controlled efficiency), the sports transmission deliberately shifts up early to result in a perceptibly more economical drive.

But driving the car can also be different: the electronic transmission control unit guarantees a great emotional driving experience. In the drive modes S, S+ and M, the response characteristics are even more spontaneous and the shift times, at 100 milliseconds, even shorter. The double-declutch function also provides a sensual acoustic intermezzo. When

the driver activates the RACE START function, the CLS 63 AMG accelerates from zero to a sensational 62 mph in just 4.4 seconds. The absoluteness of the figures is only one way of looking at things; what really counts is how an AMG driver experiences the technology. The AMG RIDE CONTROL sports suspension with steel springs at the front and spring struts with an automatic level sensor on the rear axle is just the right instrument. The electronically regulated shock absorbers adapt instantaneously to the respective situation on the road, guaranteeing a delightful mixture of agility and essential comfort. With the new CLS 63 AMG, drivers can also choose from three suspension adjustments: comfort, sport and sport plus. Supplemented with the newly developed (electromechanical) sports parameter steering system, AMG pilots can enjoy an incredibly direct driving sensation – and a positive side effect of the innovation is the fuel saving of around 0.11 gallons per 100 miles. The reason: energy is only consumed when the steering system is operating.

A timeless design, sleek elegance with innovative details and perfect craftsmanship. The qualities that apply to the newly designed cockpit and the workmanship on the most sophisticated materials in the interior of the CLS 63 AMG apply just the same against the backdrop of an intentionally somewhat surreal appearance. Yet how do you fittingly present a vehicle whose basis is in itself a clear signal of what is beyond normality when the power of the AMG attributes are added?

You forget everything you’ve known until now and set new points of emphasis, just as those set in the recently opened AMG Private Lounge in Affalterbach. “This architecture makes AMG an experience,” is the message from AMG CEO Ola Källenius. That applies to this attractive setting as much as it does to the CLS 63 AMG. “The lounge has been designed as a place to spend time leisurely and to relax.” The interior design is dominated by the AMG colors of black and white, giving the AMG Private Lounge a penthouse character. Customers, whether they come on their own or with their family, can sink into the brand world and history of AMG. There’s time to enjoy the “Driving Performance” AMG magazine in the armchairs in the lounge or to discuss vital questions about one’s own new car with an AMG engineer. If the kids have come along, they’ll find a play station and exciting exhibition items, soft drinks, their own lunch and the feeling of being at home. Ola Källenius is delighted: “We have created something that reflects AMG with our AMG Private Lounge. For me our club house is the heart of the AMG cosmos.”

FOR CLIENTS AND KINGS: THE PRIVATE LOUNGE IN AFFALTERBACH.





VEHICLE — FICTION — IN THE VERY REAL CLUB AREA.





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I N T E R V I E W

..... PHOTO — MARKUS BOLSINGER —.....

»WE'RE
ALWAYS
ON THE
MOVE«

LOVES AND CRAVES PERFORMANCE: OLA KÄLLENUS, CEO OF MERCEDES-AMG FOR THE PAST YEAR



»I'M GLAD TO BE HERE.
IT WAS A BIT LIKE COMING HOME.«

..... TEXT --- MICHAEL SPECHT

Do you intend to expand more or has AMG already reached the top?

First of all, AMG will always be exclusive, and we are a build-to-order brand. But we can nevertheless get even better. I see two directions. The first one is growth into new markets. In China, where S-Class models usually sell well as chauffeur-driven vehicles, we are seeing a strong increase in demand, particularly for the C 63 AMG. You don't buy this car to take a back seat, you want to be in front at the wheel. However, we are attracting the attention of an increasing number of customers in India, Korea, South Africa and Brazil.

... and the second direction?

... is to extend the product portfolio. There are still a few blank spots on this map.

Are you talking about an AMG version of the next A-Class?

Yes, the new A-Class would be an attractive new entry model for us. It could help us to gain new customers. But nothing has been decided yet.

The first AMG model with a four-cylinder engine?

Yes, that's right.

You are breaking with a tradition. Eight cylinders and twelve cylinders are the law at AMG at present.

That's incorrect. Performance is what counts. We have never been dogmatic when it comes to technology. If you intend to go on board below the C-Class, it's unlikely that you would use a V8. We always focus on performance, but we do give engineers a free rein to find the best way to get this experience for each vehicle – without neglecting our permanent aim of also achieving a marked reduction in consumption.

The SLS was the first AMG that was developed quite independently. Will there be more comparable projects?

This remains to be seen, nothing has been decided yet. But at this point I'd like to quote my superior Dr. Zetsche, who recently said: "We created the SLS without looking to the future, but now that it's been so successful, we're sure that we'll be following up on the idea."

This year the new Mercedes Benz SLK will be rolling off the production line. Can you tell us something about the AMG version?

The SLK will be carrying the new eight-cylinder engine under its hood – but it won't be a turbo. The engine is based on the M 157 model, which was further developed for the SLK and is now referred to as M 152.

It's said that it will be fitted with a cylinder cut off?

That's right – you're well-informed.

What performance and consumption can we expect?

It's too early for any exact details. But this much I can say: there will definitely be more than 400 hp. And concerning consumption, there may be an 8 before the decimal point. This means that we would once again be "Best in Class" in terms of performance.

How seriously does AMG take the issue of carbon footprint and consumption?

Very seriously. AMG is a performance brand with highly intelligent, technology-minded customers who expect superlative technology from us. Our aim is thus to perform best in the segment in the contradiction between performance and consumption. We invest a lot in time and resources to achieve this.

Your AMG vision of the future is headlined "Performance 2015" – what exactly is this?

We have undertaken to halve the fleet consumption against that of 2008. The target for the period up to 2012 is 30 percent. In the following three years we intend to achieve a

reduction of another 20 percent – naturally accompanied by better driving performance.

How do you want to achieve this huge reduction?

Through technology. There's still a lot of potential for reduction in a combination of the combustion engine and the transmission. And we're going to exploit this potential. Besides, we are gradually taking weight off our product lines. Cue: CFK. In the future we will even be using structural components made of carbon. The SLS E-Cell is a good example: the entire transmission tunnel for the battery, i.e., the spine of the body shell as it were, is made of carbon fiber and aluminum.

Will AMG also be introducing hybrid drives and electric motors?

We already have the SLS E-Cell. We naturally want to use modular technology, which was developed for this purpose, i.e., the battery, the electric motor, the power electronics unit and all the components, wherever possible in the future, perhaps also special variants of a hybrid drive.

Affalterbach is to become the heart of the AMG cosmos – what is the core of your idea?

We turn the delivery of our vehicles into a very emotional moment with our Private Lounge – where we are right now. And the lounge is a personal event for our customers, it is where they can feel the AMG brand and where our history becomes just as enlivened as the unique individuality of our performance studio, which all our customers can naturally also experience for themselves. They can, for example, get an impression of the variety of different leathers. Customers can also meet the man who built their engine in our new Private Lounge – a personal component, which is known to be unique. The Private Lounge is something of a clubhouse for the AMG community – worldwide.

How does the motorbike brand Ducati, with which you recently formed an alliance, actually fit into this AMG world? Has this passionate liaison produced any concrete results yet?

Yes, our partnership with Ducati will be even become a real experience. Under the motto of "Bike meets Car", AMG customers can also test Ducati motorbikes during our Driving Academy events. Conversely, Ducati drivers are likely to find the idea of moving an AMG SLS or AMG C 63 across the racetrack most appealing.

One last question. As a Swede, you have now been in Swabia for just over a year. In linguistic terms, the two do sound somewhat similar – do the Swedish and Swabian mentalities perhaps have anything else in common?

Yes, and I am a little surprised about this (laughs). It is said that we Swedes can be somewhat stubborn when we pursue a goal – this characteristic is probably just as Swabian as it is Swedish. And we also bide our time before making friends, but once we have decided, our friends can really count on us – this is why this character trait among the people in Affalterbach seems so familiar to me. I like it here. It was a bit like coming home.

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WHAT DRIVES US, WHAT ACCELERATES OUR INNER DRIVE TO MAKE WHAT ALREADY EXISTS EVEN BETTER?

*WE, AT MERCEDES-AMG, ARE ARGUABLY MOTIVATED BY A NOTABLE COMBINATION
OF BEING „MOTIVATED TO CREATE SOMETHING NEW” AND A PASSION FOR
TECHNICAL PERFECTION.*

*A MISSION THAT IDEALLY REFLECTS OUR
»DRIVING PERFORMANCE« BRAND CLAIM.*

W

We never stand still in our quest to achieve optimal performance. And because we practice precisely this approach everywhere in our AMG world, we are now also applying the inspiring credo to our magazine. “Driving Performance” as a mission statement and as the title for a new AMG magazine era. Our “Driving Performance Magazine” extends the AMG media cosmos with fascinating electronic apps. This additional electronic information has been placed at various points in the magazine. An icon that you can also see in the top right-hand corner of this double page points this out to you. Anyone who expected to see clumsy barcodes here is naturally out of place with AMG. We have integrated the technology in images. Elegantly, technically and en vogue – in true AMG style. Simply hold your iPhone on the marked picture detail and the “Driving Performance Magazine” app will be activated. A feature that should in future not stop you from pursuing the ever unsurpassed enjoyment of paging and reading and yielding to the fascination of exclusive photographs. This is just what Mercedes-AMG stands for. For pure passion, for emotions – experienced direct and quite personally.

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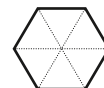
MARIO SPITZNER
MERCEDES-AMG BRANDING & MARKETING DIRECTOR



BARCELONA

THE PREMIERE
OF THE SLS AMG ROADSTER —
A TOP SECRET DEBUT

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APPS BY AMG:

THIS SYMBOL TELLS YOU WHERE YOU CAN FIND
ADDITIONAL INFORMATION. SIMPLY SCAN THE RELEVANT PAGE
WITH YOUR IPHONE CAMERA AND IT WILL RETRIEVE
ADDITIONAL INFORMATION. THE NECESSARY
APP IS AVAILABLE IN THE ITUNES APP STORE.

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TWO PROTOTYPES
REFLECT THE LIGHT OF
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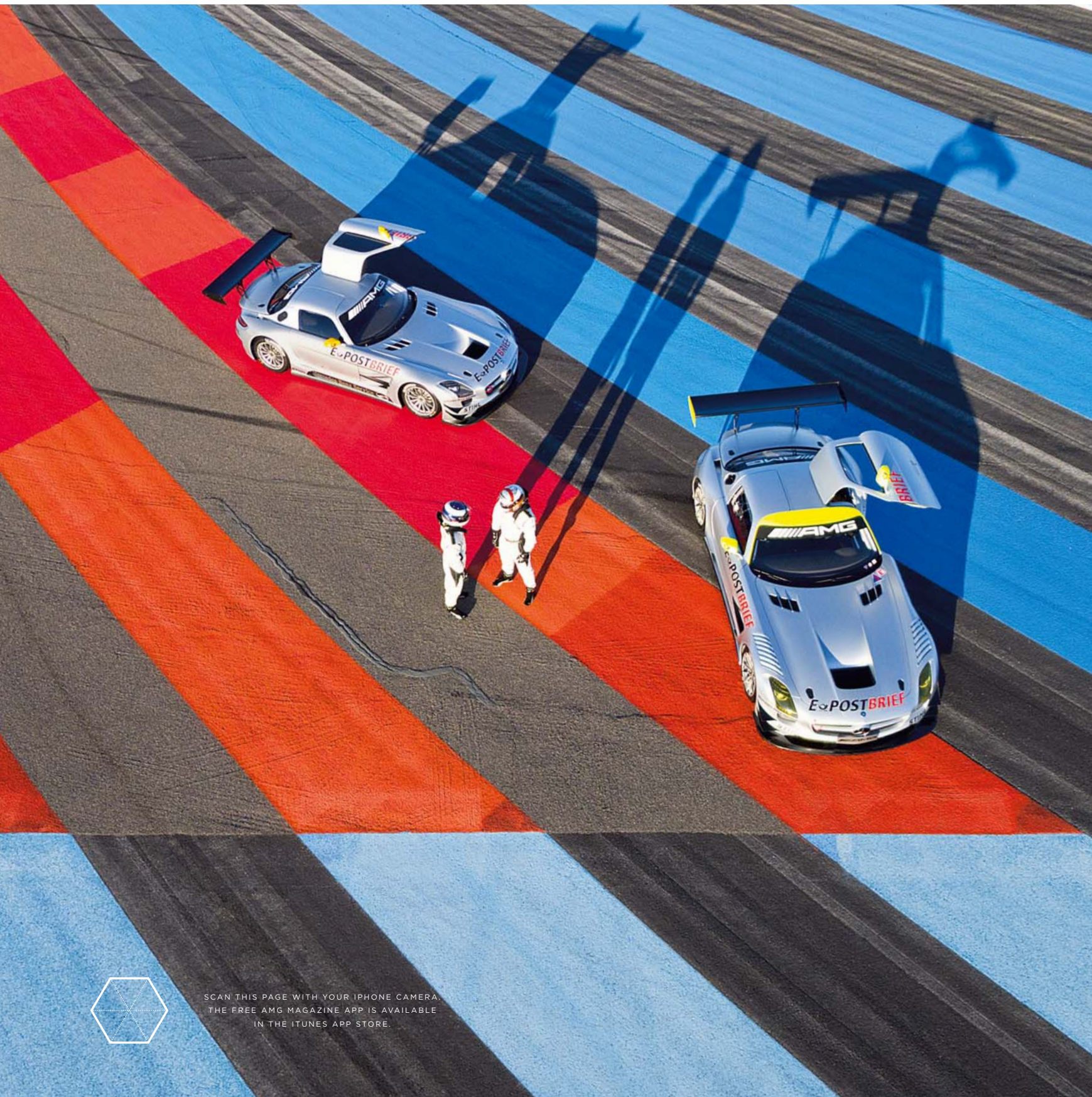
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RACING

..... PHOTO ---- MARKUS GREBER/HEIKO SIMAYER

MORNING SUN IN SOUTHERN FRANCE
AMG DEVELOPMENT RACERS BERND SCHNEIDER
AND THOMAS JÄGER TALK ABOUT
TEST DRIVING THE MERCEDES-BENZ SLS AMG GT3.



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LOW FLYING

THE SLS AMG GT3 BREATHES THE SPIRIT OF RACING.

*A HALF CENTURY AFTER THE 300 SL RACING LEGEND, AMG BRINGS
THE GULLWING DOORS BACK TO THE RACETRACK.*

..... TEXT ---- ADAM BAUMGÄRTNER



BLUE MEANS A HYPER FRICTION COEFFICIENT: WITH CHARACTERISTICALLY COLORFUL SECURITY ZONES, THE ULTRAFAST TEST AND FORMULA ONE RACETRACK PAUL RICARD IN LE CASTELLE IN SOUTHERN FRANCE IS THE IDEAL STOMPING GROUND FOR THE LAST CALIBRATION RIDE WITH THE SLS AMG GT3

A LIGHT WIND WAFTS OVER THE ASPHALT OF THE PAUL RICARD CIRCUIT

SUDDENLY THE RUMBLING OF A GIANT V8 BREAKS THE SILENCE OF THE MORNING: ENERGETIC, BITING, AGGRESSIVE. THE MEN IN THE PIT LANES LEAN OVER THE RAIL. THE LONG NOSE OF THE GT3 SNATCHES UP THE LAST CURVE.

S

outhern France. With the morning sun comes the region's typically light wind and gently touches the fields of lavender, sparse pine forests and coarse limestone landscape of the high plateau surrounding the town of Le Castellet, as the confident bass of a big V8 tears through the silence: energetic, snappy, aggressive. Even in the pit lanes of the nearby "Paul Ricard" racing circuit the sound commands attention.

And then it appears: the Mercedes-Benz SLS AMG GT3. The gullwing of the new millennium, styled in race trim, conceptualized as a customer sports vehicle for participating in racing series according to FIA GT3 regulations. A moment of grandeur. The sun bathes the silver paintwork in a gloriole of light, then the long nose of the SLS AMG GT3 swoops around the final bend and into the long lane of the home stretch.

The sound, typical for the high-speed 6.3-liter, eight-cylinder AMG engine, can be recognized immediately in the racing car: metallically clear, phenomenal frequencies sweep over the pit wall.

In the blink of an eye, the racing car crows down the ultra-long home stretch, gets quieter, wild downshifting accompanied by the aggressive buzzing sound of a sequential racing transmission. Near silence, only the muscular music of the drive can be heard from far away.

MERCEDES-BENZ SLS AMG GT3



ENGINE
V8, 6,208 CM³
POWER TRANSMISSION
DRY SUMP LUBRICATION
SEQUENTIAL SIX-GEAR TRANSMISSION

LENGTH/WIDTH/HEIGHT/
471 0/1990/1195 MM

CURB WEIGHT
AROUND 1350 KG

PRICE
334,000 EURO BEFORE TAX

The men look at one another. Acknowledging head nodding, backslapping and bright eyes. One round later the racing car growls into the pit lane and stops with a rattling racing clutch. The roar suddenly ceases. Mechanics push the SLS AMG GT3 backwards into the box. The four pneumatic props of the pneumatic lifting system integrated in the underbody hiss as they stem themselves downward and lift the SLS AMG GT3 up around 7.5 inches. The 18-inch light alloy wheels with slicks are now hovering.

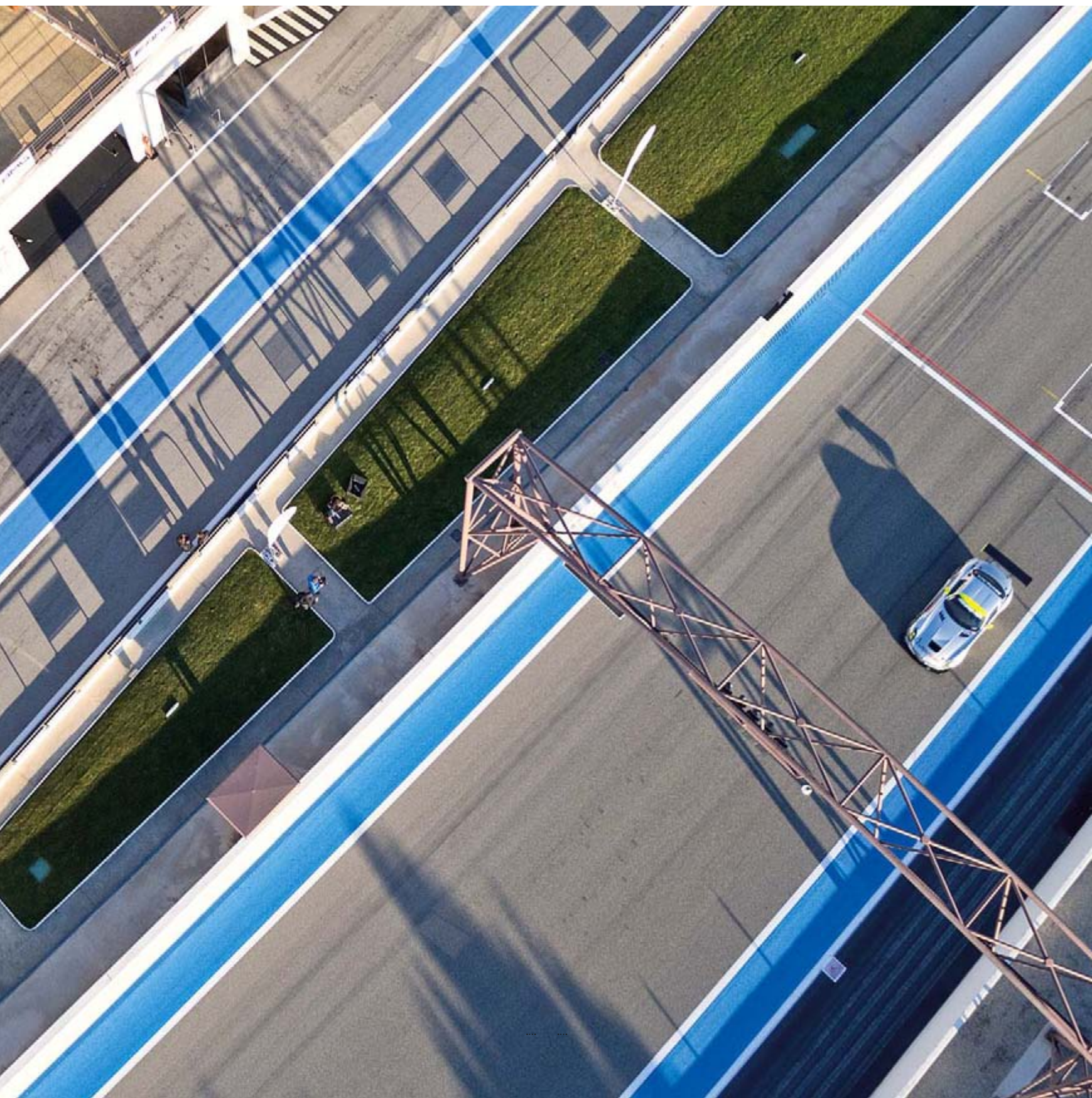
The door swings up. The driver climbs out, takes off his helmet and pulls the fireproof hood from his head. Sweaty hair, marks from the helmet on a somewhat reddish face – and eyes that twinkle with enthusiasm. A second man in a race suit comes from the background and strolls over to the car: “Thomas, how was it? Runs well, doesn’t it?”

– Bernd Schneider, undisputed DTM record champion and developer driver for Mercedes-AMG passes the driver a drink bottle and laughs as he puts his hands on his hips. Thomas Jäger, the sweat-soaked driver of the SLS AMG GT3, remains serene as he sums up the experience he has just had: “It’s fine. Handling and stability are very balanced, the car is easy to control and pleasantly fast.” Schneider gives his fellow development driver a friendly pat on the shoulder before he trains his glance on the second SLS AMG GT3 that stands directly next to it. He puts on the famous black-red-gold helmet and skillfully slides into the cockpit.

In addition to their common duty as development crew, there is another job that unites the two. Schneider and Jäger are – if they don’t happen to be training the SLS AMG GT3 to be on its best behavior for the highest customer satisfaction – instructors for the AMG Driving Academy team. There whoever wants to know more about the dream job of test driver will have the opportunity to get to know them.

THE RACER SHOOTS INTO THE BLUE FRENCH ORBIT.

*RACING STRIPES FROM A BIRD'S EYE VIEW: THE ONLY CHANCE TO KEEP
UP WITH THE BULLET IS A CAMERA-EQUIPPED DRONE.*





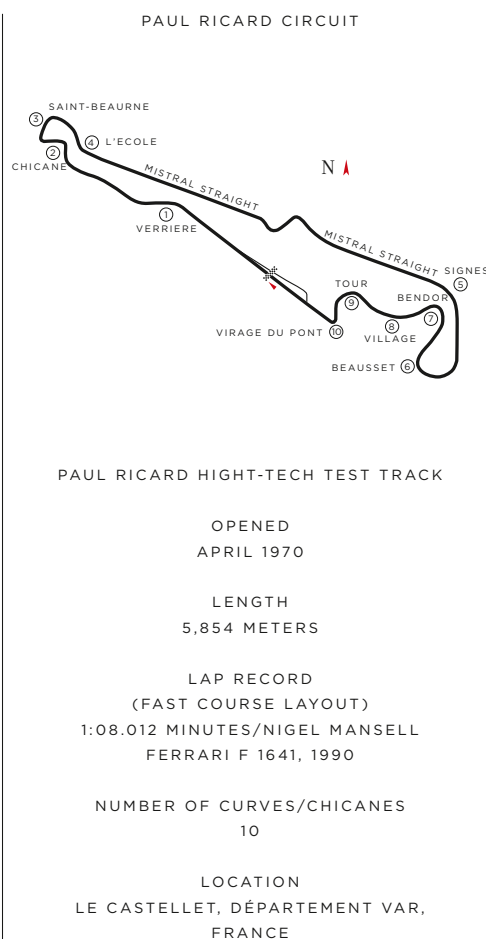
THE RACING CAR THUNDERS DOWN THE HOME STRAIGHT.
THEN ONLY THE MUSIC OF THE DRIVE CAN BE HEARD.
SHORTLY AFTERWARDS THE SLS AMG GT3 IS PUSHED INTO
THE BOX WITH SATISFACTION.

SOON AFTER THE VERY LAST TEST DRIVES THE SLS AMG GT3 WILL ALREADY BE CELEBRATING VICTORIES IN TWO RACES. NOW IT IS CERTAIN: THE AMG CUSTOMER SPORTS TEAM AROUND ULRICH FRITZ HAS DONE AN EXCELLENT JOB.

They are also responsible for ensuring that the car reaches a level of safety that no other current GT3 vehicle reaches. That begins with the individual foam seat that is located in a safety cell made of high-strength carbon – similar to the one in a DTM racing car. This core of the SLS AMG GT3 is fastened to the roll cage and the aluminum space frame and is compatible with the HANS (Head and Neck Support) driver protection system. Schneider lifts his arms and a mechanic tightens the six-point harness. The race mechanic slams the gullwing door closed, air hisses as it escapes from the pneumatic props and the SLS AMG GT3 drops down onto the floor of the box. A few piston thrusts later he is rolling out onto the colorful track of Paul Ricard.

A

chance to take a closer look at the SLS AMG GT3 jacked up next door. At first glance the car is a typical SLS AMG, but you can't miss the features of an extreme racing car: the front apron with larger air inlets provides the oil cooler and the brake disks with fresh air. A carbon front splitter with side flics, which flows direct into the smooth underbody cover, provides a downthrust at the front axle. Heat from the engine shimmers as it ascends from the hood opening in the center. At a width of 78.3 inches, the SLS AMG GT3 chassis is just over 2 inches wider than that of the standard SLS AMG. Aluminum was used for the space frame as well as the doors and the roof. The hood, trunk, fenders, skirts as well as the front and rear apron were manufactured from carbon. Shatterproof polycarbonate is the base material for the front, side, and rear windows.



The silhouette of the body concludes aerodynamically at the back with a rear wing (also made of carbon) that can be adjusted to several positions and a diffuser that rounds off the closed underbody. The central display is a predominant feature of the stripped cockpit, informing the driver about all relevant details such as speed, engine speed, operating temperatures, lap times and gear selection. Switch paddles on the steering wheel are used for changing gears. "The engine is virtually the same as that of the series production vehicle, as required by FIA GT3 regulations." Christoph Jung, head of the AMG production line and the man responsible for the SLS AMG GT3 project, stands at the open engine bay and smiles proudly. "The reduced weight means that the SLS AMG GT3 will naturally exceed the impressive course times of the series SLS AMG once again. Less than 3.8 seconds to get from zero to 62 mph and a top speed of more than 186.4 mph, depending on the transmission." Deep down in the engine bay sounds the sonorous bass of the V8, accurately seconded by auxiliary units. "The dry sump lubrication system that we also install in the series production car brings a steady supply of sufficient oil to the engine even when lateral acceleration is high, and it has been fitted deep down – pure racing technology, which in the SLS AMG GT3 will take us right to the forefront. The transmission is also mounted directly on the rear axle and connected to the V8 engine with a torque tube, ensuring flexural and torsional rigidity. A real piece of advanced technology," Christoph Jung winks meaningfully. "Together with Bernd Schneider and Thomas Jäger, the small but dedicated AMG Customer Sports Team under the direction of Uli Fritz has done a great job." Because word of the high quality of the SLS AMG GT3 has already got out. "In addition to Europe, we've already sold a vehicle in Australia and two in Malaysia," Jung says, visibly pleased – and his eyes light up again, perhaps because he, like his team, is proud to say: The gullwing is back on the racetrack.



ONE LAST BRUTAL BRAKE TOWARD THE LONG HIGH-SPEED STRAIGHT.
THE MATERIAL HAS BEEN PUSHED RELENTLESSLY OVER THE
ENTIRE TEST DAY, AND NOW IT IS CERTAIN: THE SLS AMG GT3
IS READY FOR ANY CHALLENGE.

Street art. Signed

As strong as your desire. CLS 63 AMG.
With the world's most efficient V8 engine.*

www.mercedes-amg.com/cls63



AMG

* In terms of power per gallon. Stronger than its predecessor with 410 kW (557 hp) and 800 Nm**, but reduces fuel consumption and CO₂ emissions by 32%.
The figures do not relate to an individual vehicle and do not constitute part of an offer; they are provided solely for the purpose of comparing different vehicles.

engine.



Mercedes-Benz

Fuel consumption combined: 9.9 l/100 km, extra-urban: 7.6 l/100 km, urban: 13.9 l/100 km; CO₂ emissions combined: 231 g/km.

** With AMG Performance Package



..... PHOTO --- THORSTEN DOERK PHOTO --- THORSTEN DOERK

LIFE COUNTS

*ENTREPRENEUR MICHAEL GLEICH PROMOTES
PEACE PROCESSES ALL OVER THE WORLD.*

*DESIGN IS A PART OF HIS CONCEPT –
THE WAY TO PEACE MUST BE SHAPED.*

DESIGN IS A PART OF HIS CONCEPT –
THE WAY TO PEACE MUST BE SHAPED.

..... TEXT ---- NICOLE HILLE-PRIEBE

MICHAEL GLEICH FOUNDED THE PEACE
SUPPORT NETWORK UNDER THE SLOGAN
"INVEST IN PEACE" IN ORDER TO SUPPORT
EXEMPLARY PEACEMAKERS IN CONFLICT
AREAS. MORE INFORMATION IS AVAILABLE
AT WWW.PEACE-SUPPORT.DE

FROM ZERO TO ONE HUNDRED:
A POLO MATCH BEGINS
WITHOUT A WARM-UP PHASE





REPORTING

..... TEXT --- ANNE PHILIPPI

HORSEPOWER

POLO
IS
A GAME
FOR MEN.

A POLO BALL IS LIGHT
AS A FEATHER. ONLY THE PROS CAN
PLACE IT DIRECTLY IN THE GOAL.



EVERYTHING COMES DOWN TO
THIS MOMENT: THE BALL CURVES IN
FRONT OF THE GOAL, THE HORSES
IN HIGH SPEED, THE TWO TEAMS
FULL OF ADRENALIN. YOU CAN SENSE
THE TENSION YOURSELF FROM THE
AMG LOUNGE, EVEN FEEL IT. IN THIS
MOMENT, NO ONE IS RELAXED.

*MUSCULAR RACING MACHINES, MANAGED BY PROFESSIONALS
WITH CONSUMMATE STYLE: DESPITE ITS AESTHETICS AND ELEGANCE,
POLO IS ONE OF THE MOST DIFFICULT BALL SPORTS IN THE WORLD.*

*MARTIAL, AGGRESSIVE,
UNYIELDING – AND PERHAPS SO
EXCLUSIVE BECAUSE OF IT.*

A FORENSIC SEARCH IN ARGENTINA.



"BACKSTAGE" AFTER THE RACE. LITTLE
IS SAID; THE PARTY COMES LATER.
IT ALL DEPENDS ON THE VICTORY.
FOR NOW THEY BREATHE DEEPLY, WATER
AND WASH THE HORSES. DISCUSSING
THE GAME WILL COME DURING THE
AFTERGAME PARTY.





THE CLASSIC
POLO OUTFIT HAS COINED
ITS OWN LOOK.



P I L L A R

is an hour's drive from Buenos Aires. Welcome to "Poloborough", the town where all the important teams train. It's very quiet here at lunch time. Hard to imagine that this is where the elite from all over the world work on their handicap. Each horse gallop, each hoofbeat on dry ground is lost in the vastness of the playing fields.

As a polo player, you really have to enjoy being on a horse's back - it will take some time before you climb down off the horse during the day - or it's the wrong direction to take. In fact, there is no such thing as a delicate polista, the Spanish term for a polo player. Best example: Gaston Gassiebayle, a professional player and an Argentinean original, has only just finished celebrating extensively with friends, yet he still jumps out of the car with astounding ease. He mustn't miss out

on practice. Gaston is polo's Keith Richards. He even flaunts a small tattoo of the Rolling Stones tongue on his arm. "Unfortunately, I don't quite remember how it got there," he croaks hoarsely, then sprints to the center of the polo field to demonstrate to us for the rest of the day what turns a man into a polista. He endures the heat for hours on end and rides as though his own life and that of the 100 other players is at stake.

Polo is a hard, modern sport. Polo is a martial sport, aggressive and merciless - and perhaps that is exactly what makes it so exclusive. The game originated when these attributes were particularly important. Despite its beauty and elegance, polo is still one of the hardest ball games in the world today. There are different explanations as to why men actually ride on horseback through the steppes with a stick in their hand, chasing a little ball. Warriors are said to have played with the heads of those they had executed in Genghis Khan's Central Asia. Another tradition originated in Tibet, where it is alleged that people on horseback used to chase rats, striking the annoying beasts dead with sticks. On the other hand, in polo circles it has been proven that the sport originated in Persia around 300 years before Christ - and was at that time already neither a matter for common people nor easy to learn to play. Early professionals - trained mounted troops - used to play for princes, princesses and the nobility.

P O L O

moved from Mongolia and finally arrived in India, where British tea mercantilists assumed the role of polo missionaries and organized the first match in 1850. Engineers from England and Ireland took the sport to its real destination - Argentina - 25 years later.

Conditions in Argentina were ideal for polo: horses en masse, green fields and space as far as the eye could see. And a climate which brought hardly any rain, ideal for permanently dry playing grounds. It wasn't only the small-stature horses resulting from cross-breeding the local Criollo race and thoroughbreds that made polo so ideal. It was also the Argentinean lifestyle: the children of families who owned polo horses and lived on "estancias", the name for the large rural estates in Argentina, were put on the back of a horse when they were still babies. Their training to become a professional polo player began when they were seven years old. Even today, many of the teams of four players are made up of pairs of brothers who had already sat firmly in the saddle as children. This is one of the reasons why polo is regarded as a "family sport".

The spectators are still the rich, the beautiful and the international, like those at the Formula 1 race in Monte Carlo, but they have their own rules and watch their sport more often. A polo family spends January to March in Palm Beach in Florida, and some of them occasionally go to St. Moritz on holiday. From May to July they are in England and Santa Barbara in California is their August destination. The season ends in polo's Promised Land of Argentina, where the most important matches of the year are held: the "Triple Corona" championship series. For a start, there's the "Campeonato Argentino de Polo", then the tournament in Hurlingham and finally the match at the Tortugas Country Club in Pilar.

Polo horses are important, highly strung and expensive - like a Formula 1 car. "The horse," says Javier Novillo Astrada, one of five brothers in the "La Aguada" professional team, "accounts for 70 percent of your chances of winning." It has to come from one of the best



stables in the world, with an engine and a capacity to react equal to those of an AMG: nippy, strong and perfect in extreme situations. Polo horses are trained so that their riders can guide them with only one hand on the rein. They understand the commands for forwards, backwards, right and left given to them by their riders with the use of their legs. A well-trained horse will automatically take its rider to the ball - quite precisely and as powerfully as a drive mechanism that thinks for itself.

In the afternoon, we meet Alejandro Agote, a player and trainer of the renowned "La Ellerstina" team, the "Real Madrid" of polo. He explains what counts in polo besides having the best horse. Being Argentinean apparently helps. Alejandro Agote is an archetype: pilot's sunglasses, perfect haircut, perfectly shaped face. He brings to mind a Roman general on holiday, even in white shorts and a T-shirt. His assistant walks behind him, carrying both the telephones. So: Why are the best players from Argentina? Agote keeps his sunglasses on. "Players here are so good they don't even notice that they're sitting on a horse. I don't need to give my team any instructions. I only say what I think about the match, I'm like the eyes of someone looking on from the outside. That's all it needs." Afternoon in Palermo, Buenos Aires, the tournament is about to begin. The elegance of Buenos Aires heads for the Palermo Open.

HORSE STALLS IN PILAR.
THIS IS WHERE THE BEST AND MOST
EXPENSIVE HORSES ARE.

THE

IN POLO, THE HORSE CARETAKERS (GROOMS) ARE AS IMPORTANT AS THE PLAYERS. THEY KNOW "THEIR" HORSE BY HEART, THEY KNOW WHEN IT WILL CAUSE TROUBLE, THEY KNOW EXACTLY WHAT IT NEEDS. EACH HORSE HAS ITS OWN GROOM, JUST LIKE A RACECAR IS ATTENDED TO ONLY BY ITS OWN MECHANICS BEFORE THE START.



STRENGTH IN NUMBERS:
POLO IS A SOLO
AND TEAM SPORT.

horses are still standing on the sidelines, combed and groomed. They radiate majestic calm while waiting for the match to start. Things are more turbulent in the stands where the AMG Lounge is located. This is where the ladies who would cut a fine figure next to Julia Roberts stand around. With the obligatory glass of champagne in their hand and an elegant sun hat on their head, they enjoy the relaxing part of the afternoon in the society of Buenos Aires. This is also all about seeing and being seen, the social game that is just as international as polo. The spectators are, however, less mindful about this right now, since the superstars will be playing today – and nobody wants to miss out on them. Excitement also grows among the players' wives, the "polo wives". They linger at the champagne bars since they are not needed "backstage" now. There are no women backstage – no wives or girlfriends to take care of their men. The different energies simply don't match.

Eerie silence prevails before the match. The atmosphere is tense. A player is having his legs massaged by a massage therapist on the lawn. Legs are one of the most important parts of a polo body, and need to be fit, as a lot depends on them. The "Petiseros", the super horses' grooms, have already finished their work. They smoke a cigarette, enjoying their leisure time. But nobody is really relaxed. A top player with a handicap of ten, the maximum possible, sits on a white camp chair. How do you feel now before the game? "I'm nervous and tense, absolutely. I'm trying not to think of anything at all. The best team member is always the one who is most afraid," he says, "since expectations all lie with him." And his handicap is always at risk. If it goes down, sponsors may turn their back on him. And if that happens, he won't be able to afford an expensive horse any more. Everything depends on the number 10. Suddenly the first horses dash across the playing field. The match is starting, right away. Polo is not a sport with a warm up and play around beforehand. A sense of pressure prevails on the fields within seconds – one that you can feel and almost see. Number one storms forward, numbers two and three stay in center-field and number four stays at the back.

CALM DAYS IN PILAR.
MANY TEAM OWNERS AND
HORSE BREEDERS LIVE AND
RELAX HERE. THE STRESS
OF CITY LIVING IN BUENOS
AIRES IS FAR AWAY.



THE

risk of riding flat out into an opponent's horse is big. Polo is dangerous. A fall from a horse can be fatal, so an ambulance is always at the ready. The game as it is played nowadays is also supposed to be about good behavior. Swearing has been forbidden since television programs started showing polo games live. But reality is nothing like this: Argentines are known for not liking other people telling them what to do. Spitting, shouting and swearing are the standard on the playing field. When the ball rolls towards an opponent's stick, the team of four men form a closed front, shouting at one another all the time. This is how it has to be. Then a show follows that sees the champagne-drinking crowd putting down their glasses. Adolfo Cambiaso rides to the playing field, a slight grin on his face. He is fully aware of himself and his charisma. If Cambiaso wasn't a polo player, you'd probably find him in Hollywood. The man with a handicap of 10 is the star of the day in Buenos Aires. The captain of the "La Dolfina" team and his presence explode into the laid-back Saturday afternoon mood. Men become restless, women hold tight onto their friend's sleeve and watch very closely as Cambiaso performs. Of all the star players in the game today, Cambiaso is the player who causes the greatest stir among spectators. Things go quiet as soon as he comes near the stand. There is no-

body here who isn't impressed by his horse, his aura and his intelligent game. Cambiaso provides the game of polo with its superlatives. This isn't only about his ego and the fact that he is a crowd puller, Cambiaso is also a leader when it comes to breeding polo horses. A clone of Cambiaso's best horse was sold for 800,000 dollars at a horse auction last November - the absolute record for a clone. "Cambiaso," says Javier Novillo Astrada, a member of the "La Aguada" team and one of his biggest rivals, "is a freak. He is extremely talented and very special. With him it's a different matter." Cambiaso is a prodigy, a benchmark for the sport.

Later on the Novillo-Astrada brothers show that there is yet another way of playing polo. Their game is more settled: they focus on playing as a team. Their cooperation on the field is visible, their relationship with one another more democratic. Polo can also work like this. And it can be played like this with success. The "La Aguada" team is one of the best worldwide - this also applies to the players' attractiveness. "I always mix the brothers up, they all look sensational," says a lady from Buenos Aires and admits that she has come to see the game because of the men. "The majority of Argentines come to see the horses and these guys." The animals' athletic qualities, the strength of this athletic power shown in the contrast of muscles and sinews under shining sweaty coats - that's fantastic to see. Horse and rider merge to form a unit when sprinting across the playing field, demonstrating in a perfect symbiosis what polo is all about: the interaction between human beings and animals in keeping a balance between strength, speed and precision.

WHEN

the balance is right, spectators will experience breathtaking choreography. This choreography is frequently a reminder of the performance of an AMG. Polo translates the term horsepower into real time on the road. In the AMG Lounge, everyone agrees that Affalterbach is the best stable to produce a car. "It's the genes," says Jack "Ruki" Baillieu, a player who is slightly different from all the others in Buenos Aires. Ruki is one of Australia's best players, a jack of all trades - a businessman, brand specialist, organizer and player all in one person - and he has dedicated himself completely to the game of polo. Once the dust had settled on the playing field, the players had showered, and the champagne corks were popping promisingly, there was no doubt as to where the future lies: in Argentina, the home of horsepower.

LIFE IS FULL OF COMPROMISES.
WITH EXCEPTIONS.

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BEOLAB 11

Just listen to a Bang & Olufsen home audio system and you will realise life isn't always full of compromises. Likewise, when you experience the new BeoSound AMG for the Mercedes-Benz S-Class and SLS AMG, every sound you hear resonates with 85 years of revolutionary Bang & Olufsen home audio technology, such as ICEpower and Acoustic Balance Principle, as featured in our BeoLab 11 subwoofer. BeoSound AMG – one less compromise. Learn more about our innovations and visit www.bang-olufsen.com/mercedes-amg



SHOW ROOM 1

C 63 AMG COUPÉ *HIGH PERFORMANCE* *WITH PERSONALITY*

..... PHOTO — HEIKO SIMAYER

CYLINDERS	V8
DISPLACEMENT CM ³	6208
PERFORMANCE KW/HP	
(POWER RATING)	336/457
AT 1/MIN.	6800
TORQUE NM	600
POWER TRAIN	AMG SPEEDSHIFT
	MCT 7-GEAR SPORTS
	TRANSMISSION
0-100 KM/H IN S	4.4
MAX KM/H	250



*THE BESTSELLING PRODUCTION SERIES FROM AMG HAS GROWN.
IN JULY THE C 63 AMG COUPÉ HEADS TO THE START – EMOTION
AND HIGH PERFORMANCE IN THE HIGHEST ELEGANCE.*

SPORT CAN BE SO BEAUTIFUL

..... TEXT --- MICHAEL SPECHT
.....

R

apture is written all over Ola Källenius's face. The applause went on and on when AMG's Chief Executive presented his new "baby" at the Geneva Autosalon in March. "A high-performance car to appeal to all your senses," says Ola Källenius, "a combination of unmistakable design and a powerful drive package."

From July 2011, the C 63 AMG coupé will supplement the successful AMG C-class models. The appearance of the coupé variant is one of self-assurance; its design is attractively athletic. Kudos to Mercedes Benz design head Gorden Wagener. He gave the C-Coupé a sporty masculine front, a lower A-pillar and a streamlined rear.

A well-known heart beats under the aluminum hood. "We decided to install the eight-cylinder aspirated engine in the C 63 AMG coupé as well," says Källenius. "Our customers love this engine." The 1.4 gallon eight-cylinder engine operates 336 kW (457 hp) and a torque of 600 Newton meters. It should be clear to everyone that this power package can achieve a driving performance to match that of super sports cars. The coupé sprints from zero to 62 mph in 4.4 seconds. The car accelerates in just the blink of an eyelid (0.1 sec.) faster with the AMG Performance Package (487 hp), externally recognizable by the red disk brake calipers and the carbon edge on the trunk lid.

The organs needed for this 30 hp of extra efficiency were donated by none other than the SLS AMG. The forged pistons, the connecting rod and the lightweight crankshaft come from the high-tech drive of the gull-wing model. Worth the effort: the components are three kilos lighter. They reduce the mass inertia and enable the V8 to respond and speed up with even more agility.

As sporty as the appearance of the C 63 AMG coupé may be, the engineers were equally ambitious about improving the efficiency of the engine. "We use ten percent less fuel," says AMG head Källenius. Just 2.6 gallons flow through the eight combustion chambers every 62 miles. This is equivalent to a CO₂ emission of 10 ounces per 62 miles and is "best in class" performance, largely due to the new SPEEDSHIFT MCT 7-gear sports transmission used exclusively by AMG. (MCT stands for Multi Clutch Transmission.) Transmission specialists did not use the torque

converter normally found in an automatic transmission, replacing it instead with a wet starter clutch. In "C" mode (Controlled Efficiency), the sports transmission deliberately upshifts early and gently, supporting drivers in their attempt to drive economically.

In addition to the eight cylinders and the 7-gear sports transmission, a self-contained chassis and a high-power brake system are distinguishing features of the new model's agility. The coupé will roll out of the factory on titanium gray, gloss-lathed, 18-inch alloy wheels in a five double-spoke design. 235/40 tires have been mounted on the front wheels and 255/35 tires on the back wheels. And, not least of all, the sports parameter steering system (transmission ratio of 13.5:1) also contributes to the sporty character of the AMG coupé.

The first-class design and the dynamics of movement are uncompromisingly carried through to the interior. AMG drivers will not only find a leather steering wheel which is flattened at the top and the bottom and has aluminum shift paddles; the interior also boasts an instrument panel with an integrated color screen. Selected materials and leather seams in the optional design offer and sewn accurately to a fraction of an inch, are evidence of first-class quality.

Just like the CLS 63 AMG, the new C 63 AMG coupé is available as an "Edition 1", with an exclusive interior design of a standard that is not available anywhere else. Wheel rims in matte black varnish and the exclusive Designo Magno Midnight Black are external indications of the car's distinguished character.

DREAM COMBO:
WITH THE C 63 AMG COUPÉ,
DESIGN AND
PERFORMANCE
MAKE A BEGUILING UNION.



SHOW ROOM 2

E 63 AMG *PERFORMANCE AND EFFICIENCY*

CYLINDERS	V8
DISPLACEMENT CM ³	5461
PERFORMANCE KW/HP	
(POWER RATING)	386/525
AT 1/MIN.	6400
TORQUE NM	700
POWER TRAIN	AMG SPEEDSHIFT MCT 7-GEAR SPORTS TRANSMISSION
0-100 KM/H IN S	4.3
MAX KM	250

..... PHOTO — MARKUS BOLSINGER —



FOLLOWING THE S-, CL- AND CLS CLASSES, THE NEW EIGHT-CYLINDER BITURBO HEART NOW ALSO BEATS IN THE AMG E-CLASS. THE E 63 AMG WILL SET NEW STANDARDS IN PERFORMANCE AND EFFICIENCY.

QUICKENS THE HEARTBEAT

..... TEXT --- MICHAEL SPECHT
.....

T

he E 63 AMG stands for the highest level of performance combined with groundbreaking efficiency," says AMG head Ola Källenius, aptly describing the character of this car. And he follows his description with the corresponding figures: "Displacement of 5500 cc, biturbo induction, prime power of 386 kW (525 hp), 700 Nm torque, and a fuel consumption of only 28.8 mpg."

The predecessor model with its 8-cylinder aspirated engine also excited AMG enthusiasts and the international specialized press. The E 63 AMG continues its success story with the new M157 engine. AMG engineers were able to enhance more than the agility and response characteristics of the power limousine - they are also proud of improving the efficiency by more than 20 percent. A quantum leap: at 28.8 mpg the E 63 AMG undercuts all its direct rivals and shows that performance and social responsibility can go hand in hand. In addition to the spray-guided direct injection system, the V8 biturbo naturally also sports a start-stop system and a generator management system that charges the battery in thrust phases (recuperation) and uncouples the generator when the engine is accelerating.

The AMG Speedshift MCT 7-gear sports transmission also makes a decisive contribution to the E 63 AMG's fuel economy. The

transmission has a wet multiple-disc start-up clutch running in an oil bath which replaces the hydraulic torque converter. In "C" mode (Controlled Efficiency), the sports transmission deliberately upshifts early and gently. On the other hand, the modern electronic system sets free lots of emotions. When the driver selects the "S", "S+" and "M" modes, the level of agility is perceptibly enhanced, leading to faster shift times and higher speeds. In the "S+" and "M" modes, gearshifts can be performed in 100 milliseconds. The driver can also use the "RACE START" function to get the maximum possible acceleration on the road. In the best case, the E 63 AMG accelerates from 0 to 62 mph in just 4.2 seconds.

The optional AMG Performance Package is almost a tradition, enhancing the performance of the 8-cylinder engine by 24 kW (32 hp) to 410 kW (557 hp). The torque is raised by 100 Nm to 800 Nm. Red disc brake calipers, the engine cover in real carbon and the performance leather steering wheel with Alcantara recessed grips reveal which version this is to AMG aficionados.

The AMG top model distinguishes itself from other E-Class variants with a self-contained hood, wider wings and a special front apron with a black varnished cross strut. The sporting highlights of the performance limousine at the rear are the spoiler lip on the trunk lid, the two chrome-plated twin tailpipes and the diffuser insert.

In addition to the modified look and the completely individual power train, the front axle of the E 63 AMG is another Affalterbach construction.

The choice of materials for the interior and the quality of the workmanship comply



WITH ITS V8 BITURBO ENGINE,
THE E 63 AMG SETS NEW
STANDARDS IN PERFORMANCE
AND EFFICIENCY AMONG
ITS CLASS.

with the highest of standards and create the typical AMG atmosphere. Standard equipment includes sports seats in nappa leather and a three-spoke sports steering wheel which is flattened at the top and the bottom. Exclusive optional extras are also available for the E 63 AMG. These include a performance chassis, forged 19-inch wheels, a rear axle locking differential, ceramic brakes and naturally the Driver's Performance Package, which not only comprises participating in a training course for drivers at the AMG Driving Academy, but also an increased top speed of 186 mph.



THE DRIVE TRAIN
LOOKS LIKE A STRANGE
CREATURE.

FORM FOR FUNCTION

TECHNOLOGY

..... PHOTO --- HEIKO SIMAYER



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ITUNES APP STORE.

DELICATE YET WITH
A TENSILE STRENGTH:
THE VALVES.



A CAMSHAFT
SURRENDERS TO THE GLOSS
OF MOTOR OIL.

*GO AHEAD, STEP CLOSER TOWARDS IT: AMG'S NEW
V8 BITURBO ENGINE BEGUILLES NOT ONLY THROUGH ITS ELEMENTARY
POWER DEVELOPMENT AND RESULTING EFFICIENCY – IT IS ALSO
A PIECE OF FASCINATING HIGH-TECH DESIGN*

BEAUTY THAT COMES FROM WITHIN

..... TEXT HANS SCHILDER

T

hose who know engines only from the outside will not know the elaborate combination of form and function that guarantees this enormous propulsion – especially with AMG, where the engine has always been at the heart of activities.

While a somewhat superficial glance at the engine often merely gives an indication of how ornate it looks from the inside, this changes when curiosity takes us to the core of the matter. Reveal the secret and you will find an impressive cosmos full of filigree beauty – at least, as in this case, when you're looking at an AMG engine, or, more exactly: the new AMG V8 biturbo engine with its 5500 cc displacement.

Hard to believe that the AMG engineers have made the design of camshaft and valves visually so attractive with only the aspect of function in mind. See the oily gleam of the individual engine parts in a studio light and you get the impression that the designers have fulfilled their role with a very fine feeling for proportions, exciting lines and subtly shaped areas.

And even if the clear rule engineers have to abide by is "form follows function", you still can't believe that the criteria of beauty and grace did not play a role here. Yet even eternally existent nature designed us and its

creatures along the lines of "function determines form" – elegant dolphins just as much as the king of birds and the gazelle.

Our master behind the camera chose just a few parts from more than 1,700 for our art photography. Yet one thing must be said: the choice was a difficult one, since modern, high-performance technology is obviously perfect in form per se. An image object in our studio of mechanical beauty: the camshaft. As the camera gradually moves in closer, a world is revealed that otherwise would have remained concealed. Engine oil covers this slender component that opens and closes the valves like thin honey, refracting light on its immaculately polished exterior. A hole for lubricant supply appears to be an artfully inserted exception. Placed vertically, the shaft is reminiscent of a futuristic high-rise, designed by an architect who combines organic curves with technological angles. The full transparency of the close-up image shows how enchantingly sense and sensibility can be combined.

Another detail of the AMG V8 biturbo engine catches the photographer's attention and fascinatingly comes alive. It appears as though they are beginning to dance in the light of the studio lamps, the valve discs of the biturbo engine. Their fine structures gleam, their variety fascinates.

Later on the timing chain reveals its complex inner workings and appears to be a remote being from a galaxy of good taste.

Now that it's been said that the new AMG 5.5-liter V8 biturbo engine sets standards in style both from the inside and out, it must also be briefly mentioned that its technical

performance is perhaps even more brilliant. With its displacement of 5461 cubic centimeters, it operates up to 420 kW (571 hp) and generates a torque of up to 900 Nm. It realizes this exceptional parameters thanks to an array of technological highlights, including direct fuel injection with a spray-guided combustion system and biturbo supercharging. This means that in its power class, it achieves hitherto unprecedented standards of ease and dynamics.

Naturally the biturbo beau is also a role model in terms of efficiency: the E 63 AMG travels as far as 28.8 miles on one gallon, consuming around 20% less than its predecessor. Engine specialists marvel at what they consider to be a quantum leap. This makes driving the AMG 5.5-liter V8 biturbo engine, referred to as M 157 inside the plant, a sensual pleasure in more ways than one. Physically for example, when it accelerates with such thrust that driver and passengers find themselves pressed into the back of their seats, acoustically because it massages auditory nerves with its characteristically husky engine sound.

And to look at? As already mentioned: this is how beautiful power can look. This engine is without doubt a technical work of art, made out of many smaller works of art.

And just like every other genuine work of art, M 157 is naturally also signed – but of course nobody will be surprised at that.



THE PRESIDENT'S GAZE TAKES IN SHAPES OF FREEDOM.



GOVERNING IN STONE AND STEEL, CREATED FOR A BETTER FUTURE
WHICH IS NOW OUR PRESENT.



LOCAL INHABITANTS ARE OFTEN VERY GOOD AT COMING UP WITH FITTING NICKNAMES
- AND HERE IS A GOOD EXAMPLE: THE PARLIAMENT IS KNOWN AFFECTIONATELY AND
DERISIVELY AND ALSO SUPREMELY APTLY AS THE "SALAD BOWL".

TOWN COUNTRY FORM

DESIGN CITY

..... PHOTO — MARKUS BOLSINGER —.....



THE FIRST PLANS FOR BRASILIA AND ITS WORKERS HAVE BEEN HUNG IN THE
MUNICIPAL MUSEUM. RELICS WHICH CAN ONLY BE FOUND HERE.



BRASILIA'S BUILDINGS SPEAK AN ORCHESTRAL LANGUAGE - EACH
QUOTING EACH OTHER AND TOGETHER CREATING A MEANINGFUL COMPOSITION. THE ARCHITECTURE
OF THE COURT BUILDING, FOR EXAMPLE, ECHOES THAT OF THE CITY MUSEUM.

..... TEXT ---- ANNE PHILIPPI

BOTH THE STEEL TOWERS AND THE ENTIRE NATIONAL CONGRESS HAVE
BEEN DECLARED A WORLD HERITAGE SITE.



SOCIAL SCULPTURE

IN AUTOMOBILE DESIGN, THE PATH FROM THE IDEA TO THE PERFECT VEHICLE IS SIMILAR TO WHAT ARCHITECTS LUCIO COSTA AND OSCAR NIEMEYER ACCOMPLISHED WHEN THEY CREATED BRASILIA.

AN ODE TO THE DEMOCRATIC VISION OF AN ASPIRANT COUNTRY.

WHEN ART AND NATURE ENTER INTO AN ALLIANCE - THE JUSCELINO KUBITSCHEK BRIDGE.

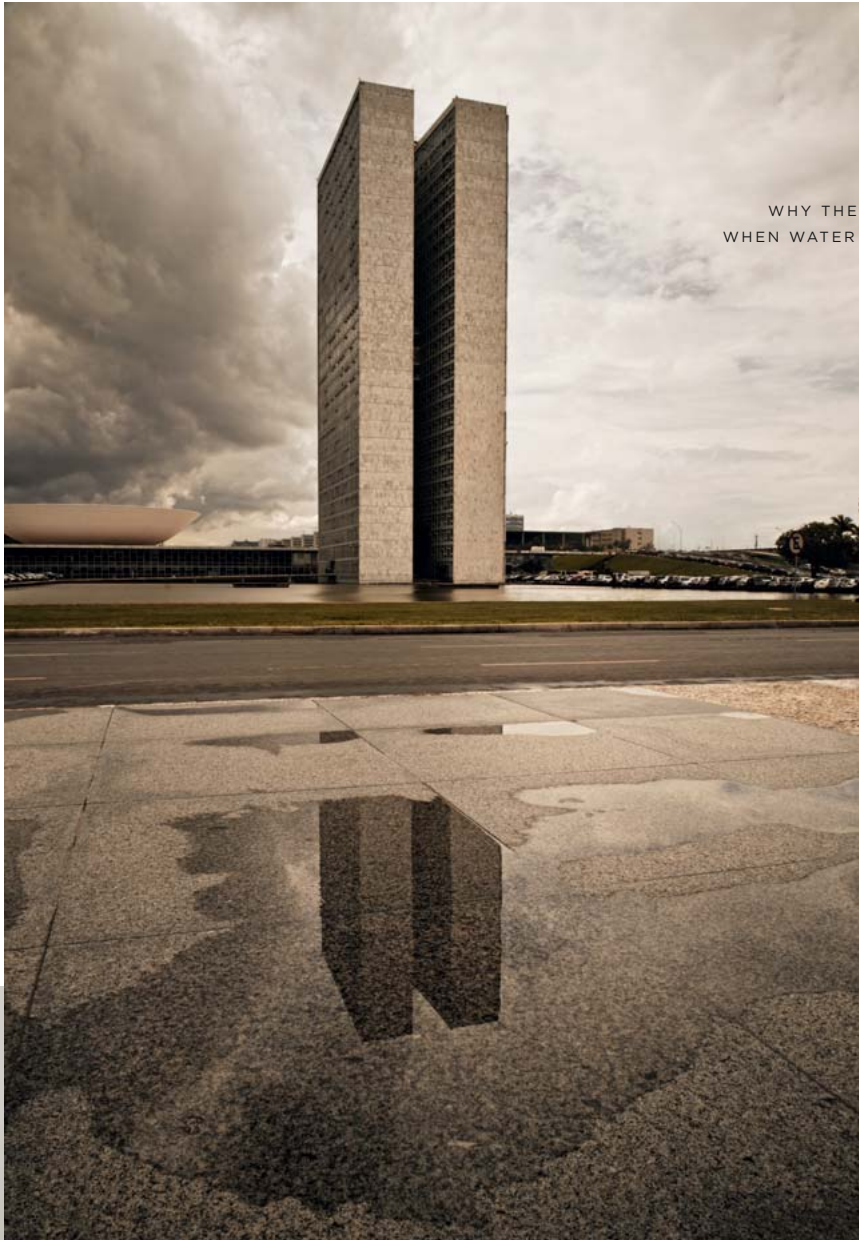
REMEMBERING EUROPE. NOT ALL BRASILIA'S BUILDINGS PROJECT IMAGES OF SOUTH AMERICA.





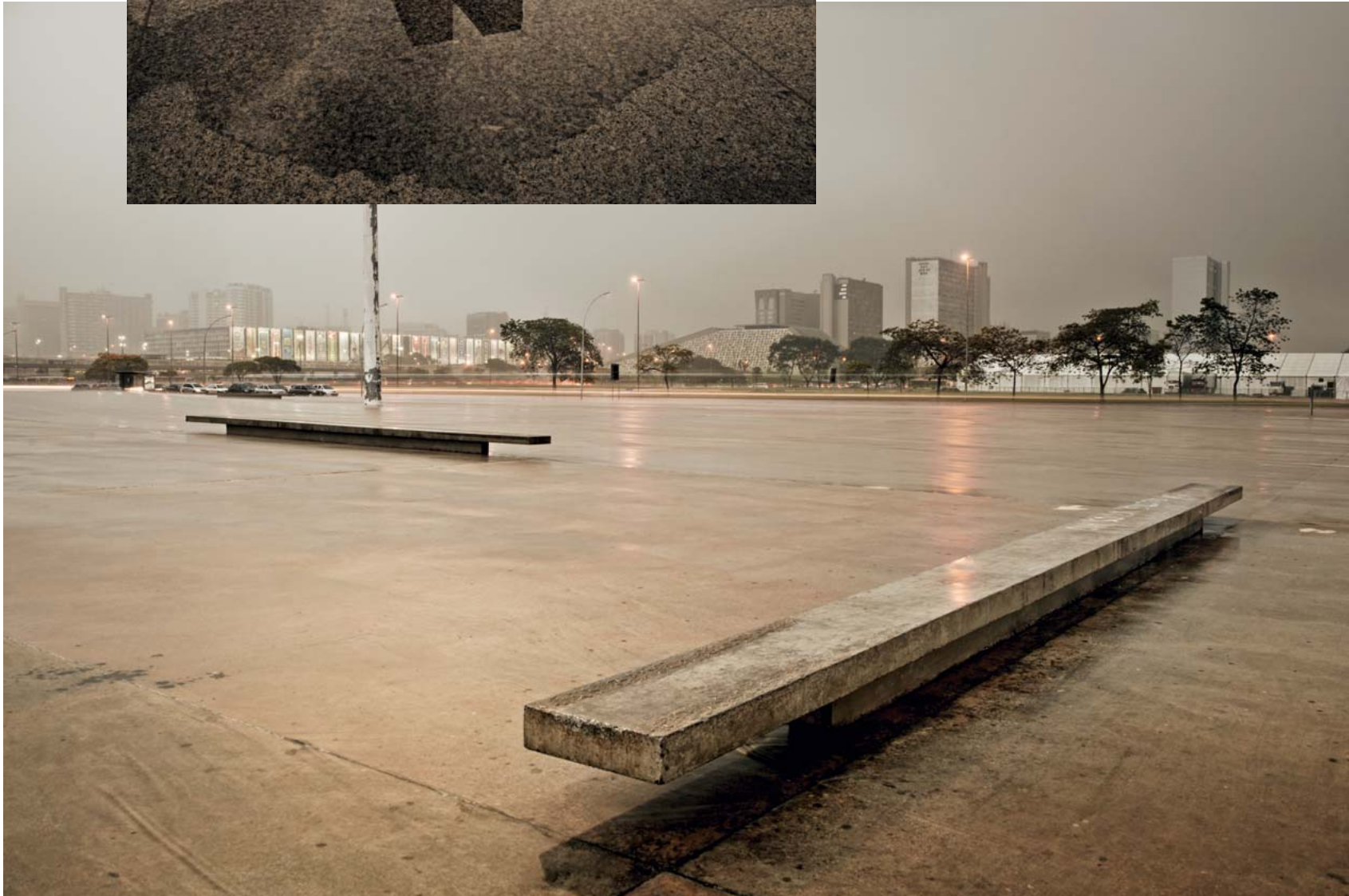
THE SQUARE IN FRONT OF THE MINISTRIES WOULD BE A VERDANT
DREAM FOR GOLF ENTHUSIASTS.





WHY THE RAIN FOREST IS CALLED THE RAIN FOREST:
WHEN WATER FALLS FROM THE SKIES IN BRASILIA IT DOES SO
VIOLENTLY AND ABRUPTLY.

GLIMPSE OF THE 21ST CENTURY: THE EXHIBITS IN
BRASILIA'S NEW ART GALLERY ARE NOT
SPECIFICALLY BRAZILIAN, FOCUSING INSTEAD ON
WESTERN-EUROPEAN TRADITIONS.



T

he first thing you need when you arrive in Brasilia at 7 o'clock in the morning is a double Brazilian espresso, because from now on you'll be dealing with two energies that appear at first glance to be quite different from one another. A special experience right from the very first minute. For one thing there is this ubiquitous, penetrating South American heat. And then there is also the aesthetic quality of a city designed for Communism but primarily intended as a new living environment for the modern human being. Architecture played a significant role in Brasilia's origins. When driving to the center of the city, you are reminded - but not more than reminded - of cities such as Warsaw and East Berlin. The writing on buildings, their layout and the apartment blocks are reminiscent of Socialist buildings. Yet combine all this with the temperature in Brasilia and you get a different feeling, nothing like racing through the streets of Moscow.

Brasilia is a world of technology and system, with the cityscape showing no signs of randomness. It does, however, have a remarkable, latent swing about it, not like the one in Rio, which comes across as being more blatant. Brasilia has its own, slow rhythm - at



LUCIANA GIMENEZ

AGE:
21

OCCUPATION:
STUDENT

least its buildings suggest that it does when you suddenly stand right in front of them. Government quarter, at ten in the morning. The light of the southern hemisphere streams through two towers, simply because it shines through all the buildings in South America, making everything easier, more dif-



JOÃO CARLOS ARAGÃO

AGE:
50

OCCUPATION:
PARLIAMENTARY ADVISOR

fused and more beautiful. Adjacent to the two towers is a building with a flat roof, almost in the shape of a very big, very expensive cookie bowl. This is where the government resides. The majority of officials allegedly leave their almost fragile-looking offices on Thursday to drive to their home in the surrounding towns or to Sao Paulo or Rio de Janeiro. People who don't like Brasilia maintain that it is because they prefer to go home to where it is more beautiful than in the cold capital. But this would be wronging Brasilia. Brasilia, the capital and seat of government, has been an optimistic, forward-looking experiment since it originated in 1960. The idea of leaving everything old behind, or possibly even a desire to do so. Once the economy was flourishing worldwide, people wanted to forget times of war and invent a new human being, followed by building a city for this new human being. There was no plan for the less attractive realities of the other areas in the country. Slums and buildings that reveal distinguishable social disparities - Brasilia was to have none of that. President

Kubitschek stood up for this cause. And he did so successfully. Urban planner and architect Lucio Costa was allowed to draw up the plan for the new city and Oscar Niemeyer was responsible for the buildings and the architecture, which were at that time state-of-the-art. Niemeyer liked Communism. And feminine shapes. He combined both likings, resulting in architecture bearing definite reminiscences of Stalinist buildings, but at the same time - because it was Brazil - bringing to mind women's bodies and bottoms. Communitistic architecture in Europe had nothing at all to do with this. A type of sensuous and at the same time technology-friendly building structure thus came into being in Brasilia. Lucio Costa's fundamental idea was almost revolutionary in the 1960s. He drew a cross on a map, suggesting the shape of an airplane. The "three powers" are manifested around the Praca dos Tres Poderes, in the "cockpit". They are the Presidential Palace, the Supreme Federal Court and the National Congress. Important government quarters and residential areas are all concentrated in the "Plano Piloto", making up the airplane's body and wings. Costa divided the "Aasas", the "airplane wings" of the city complex into sectors, which are in turn divided into "superquadras". The address of a superquadra is made up of words and numbers in a row, similar to a complicated mathematical formula. Lunch time. The sun comes out, and the inner courtyards of the "superquadras" invite people to spend some leisurely time there. Surrounded by the chirping of birds, small areas of grassland between the apartment blocks and unlocked cars - nobody steals anything here. Nor is there any graffiti and trash in corners like that found in other metropolitan cities such as Sao Paulo and Rio.



RAIN FOREST ATMOSPHERE: THE UNIVERSITY OF BRASILIA.



THE GENERAL ACCOUNTING OFFICE GLEAMS IN
THE BRILLIANCE OF THE MODERN AGE.

T

he apartments are only for renting, not for sale. They belong to the city administration, so nobody in the settlement can be thought to be rich or poor. Money is not the most important asset for the residents here anyway. "It's safe here. You don't have to worry about constantly being assaulted. I think I'm going to carry on living here, even when I have a family," a teenage girl says. The safety factor as luxury in the quarter: "We've lived here for ages. We can do as we like and nobody complains about us." Two old veterans in tennis shorts toast each other - their life in the quarter must be good. Similar to living in paradise: with no threat to personal survival.



MARIA DE LURDES SILVA

AGE:
60

OCCUPATION:
UNIVERSITY EMPLOYEE

What Niemeyer and Costa ultimately wanted to make possible was a form of democratic living. One with no daily talk about rich and poor. The university, located a short distance out of town, makes a similar impression. An almost enchanted, even an almost wild place, which at first glance bears little resemblance to the rest of Brasilia. Trees and jungle-like plants entwine the streamlined, metal-reinforced buildings, making you feel as though you were in a place of fantasy, almost on another planet. The students' faces tell a compelling story. They look as though they are happy to come here, as though this place is going to help them move forward. As though Brasilia will make sure of this. It is nevertheless architects that should love Brasilia most. There is probably hardly any other city in the world whose design was thought of as being more of an experiment, as being a clearly arranged playground for

people interested in house-building. A visit to Gilson Barreiros, Head of the "Arquitetura Desheno Urbano" Chamber of Architecture. Gilson's office is not luxurious. Some of his chairs have reached their sell-by date and the building could also do with some renovation work here and there. Yet Barreiros is happy. He is allowed to work on a life-size experiment.

B

rasilia's biggest advantage? "You only need ten minutes to get home from work. That is unbeatable!" Gilson Barreiros explains the building style to us: "Oscar Niemeyer believed that the Communists were the only people who constantly thought about a better world. This had a strong influence on his buildings." Gilson's favorite story about Niemeyer? When he was still doing a sort of internship with Lucio Costa, Oscar Niemeyer had a role model whose influence can be seen in some parts of the city: Le Corbusier. The star architect originated from the Bauhaus School and tended to think monumentally. He spent some time in Brasilia when the city was just being established, having been invited to go there by Lucio Costa. Le Corbusier was to make a drawing of the Ministry of Culture. Le Corbusier and Costa went out for dinner one evening. Niemeyer stayed in the office and drew his design for the building, had his doubts, crumpled the sheet of paper and then threw it away. When Costa came into the office next morning, he found the drawing and decided to use Niemeyer's design instead of the one Le Corbusier had made. Did this ever result in Niemeyer and Le Corbusier having a real physical fight? "I don't know. But there most likely was a bit of jealousy involved!" Barreiros laughs.



ALESSANDRA MACEDO

AGE:
38

OCCUPATION:
EMPLOYEE IN THE MINISTRY
OF JUSTICE

Let's turn to Brasilia as it is today. Does it still function as it was planned to do at that time? "Today," says Gilson, "the biggest problem is the number of inhabitants. The city was designed for 500,000 people. And now there are two million people living here. Of course, concepts are needed. The government and architects obviously don't always agree on how to solve this problem. The party with the concept that is most profitable for various authorities frequently wins through. But that's probably the way it is all over the world."



GILSON PARANHOS

AGE:
55

OCCUPATION:
PRESIDENT OF THE INSTITUTE OF
ARCHITECTURE, BRASILIA

Yet Gilson knows which aspect of Brasilia is actually the most important one for many inhabitants. "The city functions, especially when you compare it to other metropolises in our country. There are no drugs here and even in the suburbs, so-called Satellite Cities, people can feel free to walk the streets. This is a tremendous luxury for many Brazilians." And it seems to be true. On the day we met Gilson the police in Rio de Janeiro were once again kept busy fighting unrest in the favelas. Something the inhabitants of Brasilia have never been confronted with. Brasilia is thus modern and forward-looking in the best sense of the words. Everything is quiet, even when you walk the streets at night. In the restaurant "Beirute", which was opened in 1966, inhabitants of Brasilia become very visible: they appear to be casual and jovial, they like enjoying themselves and it is not quite clear whether they are really interested in architecture as such. But the expression on their faces tells us that they like living here. Brasilia chief designer Oscar Niemeyer may prefer his apartment in Rio, with its view of the beach and the girls. But from there he won't be able to see what a genuine vision of the future and of its buildings can result in.

WHO RIDES

PROTOTYPES

..... PHOTO SANDRA MARTENS/HEIKO SIMAYER



LIGHTSHOW.

TUNNEL VISION WITH XENON UND NEON

DURING THE ROADSTER'S TRIAL.

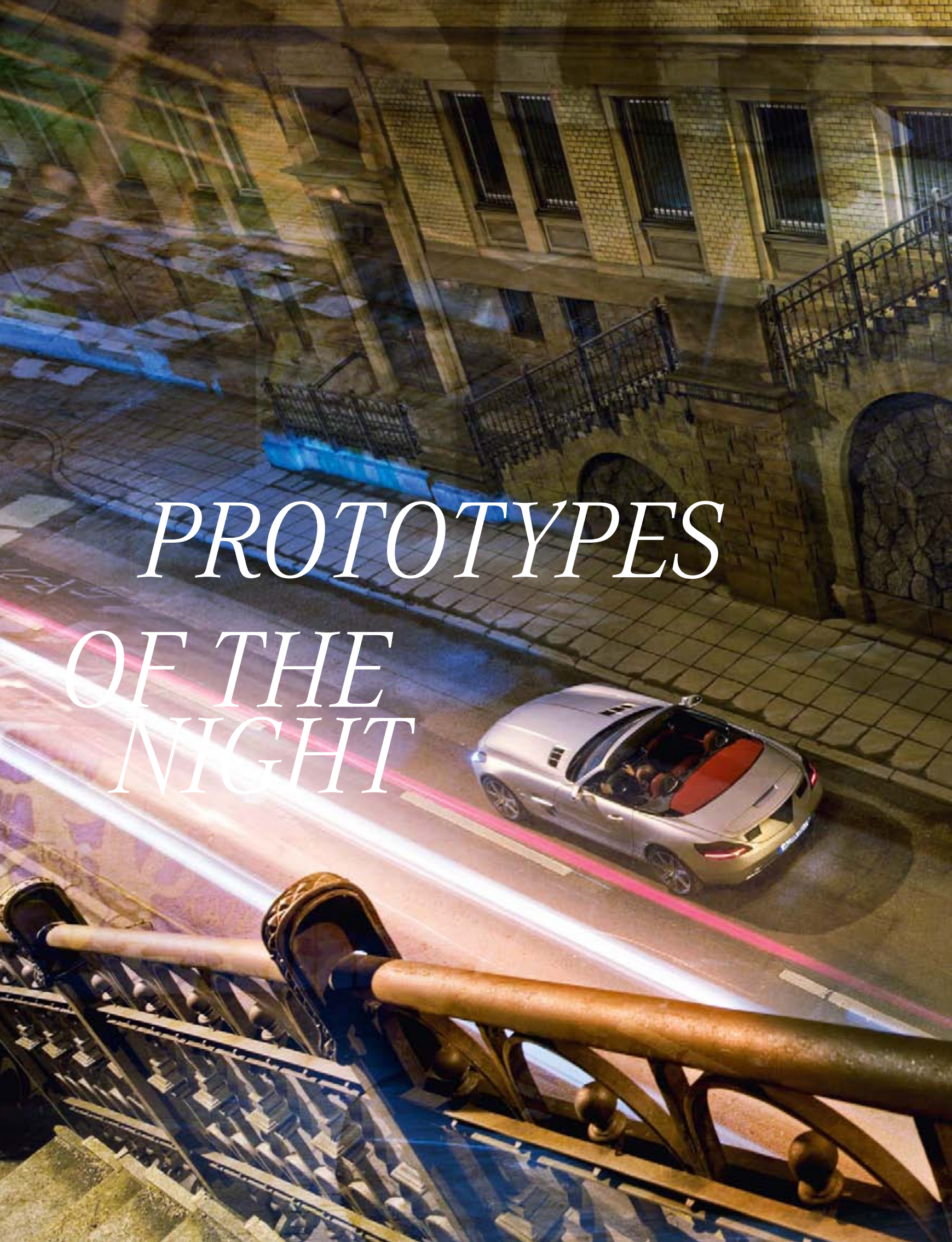
*SO LATE,
THROUGH
NIGHT
AND
WIND?*



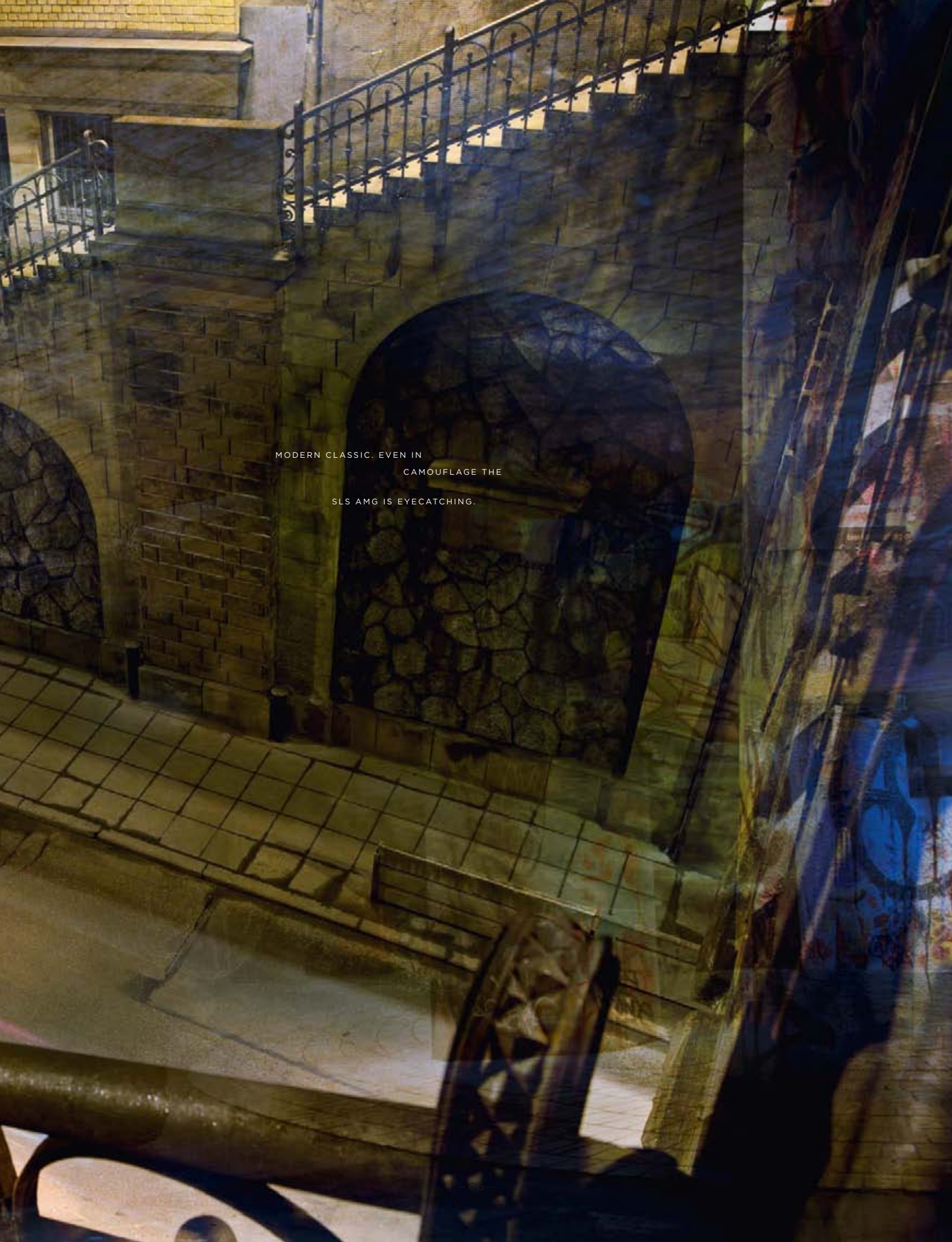


MEN AT WORK. NOISES AND VIBRATIONS
ARE THE FOCUS OF
AMG DEVELOPERS.





*PROTOTYPES
OF THE
NIGHT*



MODERN CLASSIC. EVEN IN
CAMOUFLAGE THE
SLS AMG IS EYECATCHING.

SIX MONTHS BEFORE THE WORLD PREMIERE OF THE SLS AMG ROADSTER.

NIGHT RIDER

THE DEVELOPMENT OF THE SLS AMG ROADSTER IN THE FINAL PHASE.
TWO DREAMCARS IN CAMOUFLAGE ON A NIGHT MISSION.

..... TEXT — FRANK MÜHLING

M

arch 2011, a Friday evening in Stuttgart. The digital watch display shows 8:03 p.m. Normal traffic on the four- and six-lane veins that cut through the city. Shift changeover in the metropolis with its 600,000 inhabitants. This is the time when just as many cars leave the city as enter it. There are those who are keen to get out into the country after a long working week and those rushing into town to enjoy the night life.

Two camouflaged roadsters cruise along the B14. One of them silver, the other one black. Augsburg license plates and matte black camouflage film on their lamps and identification plates. Only the star on the bonnet sparkles in the twilight. Cover-up tactic made by AMG. Keep as low a profile as possible - difficult given the stunning sports car shape. Into the Kappelberg Tunnel, in the direction of the regional capital. Yellowish neon light flows in rhythmic waves across the varnish on the hood, is briefly swallowed by the folding roof and then flashes once again on the trunk. For AMG developers, the program for the night is a tour of the city in an endurance test run - almost 30 miles of Affalterbach-Stuttgart-Affalterbach, again and again, for eight full hours. The aim: a maturity check. Do the systems all work smoothly or does the latest AMG baby still have teething troubles? There should, however, not be any more surprises six months before the car is launched on the market.

Down into the valley. The Mercedes star on the Daimler high-rise building appears on

the left, on the right the monolithic Mercedes Museum, next to it the playing grounds of the VfB Stuttgart soccer club, known as the Mercedes Arena since 2008. Shift into a lower gear, double-clutch, the tunnel doubly reflects the eight-cylinder timbre. Unmistakably. The crew in a courier van almost forgets to stay in the right lane.

The next Mercedes star becomes visible at the main station. The AMG driver-pilots have unrestricted travel here. Neon light is reflected in the roadster varnish, heads are turned, and pairs of bright eyes follow the two beauties. The AMG developers don't see much of the night life in the city. Their attention to their cars is undivided: are there any noises, vibrations, irregularities? No, there aren't. The two SLS AMG Roadsters are "Pro Two", which in developer jargon means that the preproduction models are from the second production test and already have a high level of development maturity.

Along the Stuttgart Mile, a four-lane street lined with numerous trendy pubs and bars, the roadsters can only move forward slowly in the stop-and-go traffic. Almost possible to believe you're in Barcelona and not in Stuttgart. Whistling, hooting, revving, yelling - Friday evening in a big city. Showing off while driving from one club to the next. Fast cars full of passengers. See and be seen. Not only for the two roadster pilot drivers: no distracting from your attention, this is all about fine tuning, about the temperature of engine oil and cooling water. Does the DCT dual clutch transmission switch gears smoothly? Does the noise of the wind on the convertible top remain minimal? Do the windows close perfectly? The answer is yes! But most important of all is the sound of the engines. The V8 rumbling of the SLS AMG Roadster eas-

ily wins out in a comparison with the sounds droning from the in-clubs. Off to Stuttgart West. Narrow street canyons, one-way streets and traffic lights.

Stop in front of a filling station. Night owls from the surrounding areas fill up and get themselves in the mood with booming bass sounds. Girls giggle, the two AMG are scanned, camera mobile phones flash. Women generously flaunt their appeal and so do the two roadsters. Nothing but a little black film to hide their curves. The night owls also notice this. The testers attempt to attract as little attention as possible. Difficult given the beauty of these vehicles.

Move on. Out of town. After two hours of driving they've earned a break. Make a few notes - and don't forget: the obligatory "go over" test. Open the convertible top, the doors and the hoods. Press all the switches, all the buttons once, adjust the seats electrically. A vital check of all the functions. A dictaphone is always at the ready for any irregularities that may occur during the drive - for an assessment shortly before knocking off work at dawn. Open and close the convertible top once more while driving at just over 30 mph. Works perfectly. Shift change: at 8am the results will be relayed to Affalterbach. Now it's the development engineers' turn to analyze the findings and irregularities. Look at the problems from all sides, come up with solutions - in brief: optimize cars.

Time for the night drivers to go to bed. Shift change in downtown Stuttgart as well: the night owls go home and a new day starts for pretzel vendors, bus drivers and office clerks.

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— 67 —

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2.0

SEDUCTION

PREMIERE

..... PHOTO MARKUS BOLSINGER

*THE SLS AMG FAMILY
IS COMPLETE: FIRST
GULLWINGS, THEN
THE E-CELL AND GT3.
NOW COMES
THE ROADSTER.*



BLACK AND WHITE. THE
AUTOMOBILE COSMOS HAS A
NEW ATTRACTION.



MAGNETIC.
THE PUBLIC SLS AMG
DRAWS ALL EYES.







CALM BEFORE THE STORM.
EVEN WHEN JUST STANDING,
THE SLS ROADSTER HAS AN
EXTRAORDINARY APPEARANCE



..... TEXT --- FRANK MÜHLING

MUST HAVE. TO SOME
QUESTIONS THERE IS ONLY ONE
ANSWER.



S

ometimes we have to make really difficult decisions in life - private decisions and business decisions. AMG enthusiasts are familiar with this type of challenge. The Mercedes Benz performance brand is quickly presenting one covetable sports car after another. Limousine or coupé? SUV or T model? Gullwing or roadster? This is one of the main questions that will soon be burning more than ever before since the new SLS AMG roadster will be rolling into the limelight. Orders taken from June on, world premiere at the IAA in Frankfurt in September, delivery as of autumn.

Dream car, cruiser or super sports car? The magic word for the SLS AMG roadster is “and”, not “or”. Its purist design has our heads turning, takes our breath away and entices us to dream about it - athletic, beautiful and muscular, but by no means looking to make an impact. Extroverted, but neither flashy nor dazzling to look at - the SLS AMG also leaves a lasting impression without gullwing doors and triggers a spontaneous “must have” reflex. Memories of the 300 SL roadster from the 1950s are revived. The compact folding roof can be opened or closed while driving speeds of up to 31 mph, guaranteeing perfect cruising qualities. The fully automatic procedure takes only eleven seconds. Perfect workmanship in the interior, which is refined with numerous aircraft construction design elements, invites you to climb in and drive off. Designo leather, COMMAND APS, electric sports seats with heating and the attachable glass windshield are all included as standard equipment. AIRSCARF® is available on request, as is the new AMG RIDE CONTROL sport suspension. At the push of a button it transforms the SLS AMG into a sporty cruiser revealing its full potential on a cordoned off racetrack. This is all rounded off with another extra, the AMG Performance Media, which is the first in the world. Inspired by motorsports, the system provides the driver with numerous real-time telemetry displays such as a variety of engine data, lateral and longitudinal acceleration and lap times, for example, when the car is on the racetrack. Digitally simulated, round instruments with red indicators appear on the color screen in the middle. And that's not all. AMG Performance Media also

has mobile, high-speed Internet access. It is just as easy to browse the Internet and send and receive emails as it is to download apps. For the time being the AMG Performance Media is only available in the SLS AMG: other AMG high-performance models are to follow.

The SLS AMG roadster is still an out and out super sports car even without any extras. The aluminum spaceframe combines a low weight and optimal rigidity - a key question that is just as vital in serial automobile manufacturing as it is in motorsports. There are only a few differences in the structure of the body shells of the roadster and the coupé. Reinforced sills lift its driving dynamics to gullwing standard - something of a rarity in the super sports car segment. Reinforcements between the transmission tunnel and the instrument panel support, a strut brace in the rear and the cross member behind the seats to absorb the fixed roll-over protection system round off the targeted measures. The reward for this innovative craftsmanship and engineering skills: the curb weight of only 3652 pounds according to the DIN standard is only 88 pounds more than the coupé weighs. This is made possible by the parallel concepts. The gullwing and the roadster were conceived, calculated and developed at the same time right from the onset.

T

heir technological substance clearly shows that they are both full-blooded super sports cars. The drive package, chassis and brake system all meet the “Driving Performance” AMG brand promise. The charismatic AMG 6.3-liter V8 engine is fully in line with the high-speed concept, with an astounding 420 kW and a 650 Nm torque on the rear axle. The result: acceleration from 0 to 62 mph in just 3.8 seconds and a top speed of 197 mph (electronically limited). This means that the open SLS AMG fully matches its closed partner. The 8-cylinder engine has dry sump lubrication and other familiar motorsport features, and for a front-mid engine, it is mounted very far back. The advantages: deep center of gravity and favorable weight distribution, which in turn result in excellent driving dynamics. For the best-possible balance, the transmission is placed on the rear axle. Experts refer to a transaxle construction style. A carbon drive shaft transmits pow-

er from the engine to the dual clutch transmission. The variability offered by the AMG SPEEDSHIFT MCT 7-gear sports transmission is virtually unlimited thanks to fast gear changes, four driving modes and the RACE START function.

D

ouble triangle wishbone suspensions on the front and rear axle, just like in motorsports, are a guarantee for first-class handling and a high stability limit. The 3-stage ESP® allows a custom setup. The high-performance brake system with combination brake disks on the front axle and red varnished disk brake calipers all around leave nothing more to be desired - only perhaps even better stability provided by the high-efficiency ceramic combination brake system. The system has even bigger brake disks and bronze-colored brake calipers. Ultimately, everything boils down to the difficult decision: gullwing or roadster? In consequence the final answer can only be a disarmingly honest one: not “or” but “and”. So you take both. A courageous decision - this is how many car collectors got started.

A detailed photograph of the interior of a Mercedes-AMG vehicle. The image shows the front passenger side, featuring vibrant red leather upholstery with white contrast stitching. The door panel is adorned with a quilted diamond pattern. The center console and gear shifter are also visible, maintaining the red color scheme. The text 'AMG PERFORMANCE STUDIO' is centered in the upper half of the image.

AMG PERFORMANCE STUDIO

————— PHOTO — HEIKO SIMAYER —————

A close-up, low-angle shot of the interior of a luxury car. The focus is on the driver's side, showing the red leather-upholstered dashboard, center console, and door panel. The leather has white stitching. A black steering wheel with a silver Ferrari prancing horse logo is visible on the left. The car is parked in front of a large glass window, which reflects the sky and the car's interior. The overall color palette is dominated by the vibrant red of the leather and the dark tones of the interior components.

THE COLOR RED

PASSIONATE RED BLENDS WITH
PERFECT HANDICRAFT. EVEN SOME
OF THE SMALLEST PARTS ARE
COVERED IN RED LEATHER.



LOVE OF DETAIL: THE DOOR
LOCK BUTTON WITH THE AMG
LOGO EMBEDDED PRECISELY
INTO RED LEATHER



CHARACTER ACTORS:
SPORTY PERFORATED SEATS
AND HAND STITCHING.

SHINING RED HEART.

VISUAL SYMPHONY

OUTSIDE WHITE AS SNOW; INSIDE ROSE RED. GLEAMING CHROME ACCENTS.
A FASCINATING COMPOSITION THAT MAKES THE CL 63 AMG AN ICON OF
INDIVIDUALITY – A SINGULAR EXAMPLE OF SUSPENSEFUL BEAUTY.

..... TEXT --- FRANK MÜHLING
.....

S

tep closer and even before you can really see inside you can sense it: behind the windows there's a red glow. A color to make your heart beat faster. Open the door and you're exposed to a sound sense of unique power. The interior design of the CL 63 AMG with its gleaming white exterior pulsates in an explosion of red. Everything in red! Even the Alcantara roof lining gleams in deep red. As do the seats, floor carpets, door linings and the instrument panel. Everything in red. Only occasionally punctuated by flashes of chrome and elegant carbon black trimmings.

What a creation! Cool white teams up with passionate red. An image that your eyes won't forget - one that daringly disregards all commonly held notions. Red, it is alleged, is aggressive. Behind the wheel of this white beauty with its red heart you experience quite different qualities: dynamics, obviously, but also tranquility, sophisticated serenity and pure elegance.

The world of amazing objects has been enriched with yet another one.

Volker Nieweg, in charge of unusual customer requests at the AMG Performance Studio, built the white and red solitaire together with his team according to a customer's wishes. His take on red : "It's always a question of how you handle color. Boldness is naturally important but also love for details."

A close study of the interior shows what the AMG expert for exclusive unique specimens means. Classical red is the color, in matching shades. White stitching, carried out carefully in crafted tradition, lends dimension to the color. Precise stitches on the top of the doors,

the arm rests and the dashboard structure the red, allow it to breathe and link the white of the exterior with the interior. This artistic stitching is also found adorning the seats. In the seat layout of perforated leather it creates a stylish, fascinating diamond pattern that is repeated in the door linings. Discrete and at the same time unmistakably sporty.

Red segments naturally also structure the ring of the AMG sports steering wheel.

And there's more to discover. All visible plastic elements are varnished in red or even meticulously covered in leather. Leather is the material of choice and dominates the interior. However, in some places, such as the central console, the customer had asked for Alcantara.

The red leather is topped off and highlighted by carbon trimmings which are also put to pronounced use in the series production CL 63 AMG - they function as supports for the arm rests, as a border for the door opener and as air injection nozzles in the central console. Fine chrome details and chromed panels also guarantee effective highlights. Dabs of chrome and carbon black for emphasis, but red dominates. Even the step plate of stainless steel bears both the AMG logo and the name of the driver in red and it's illuminated as soon as the door is opened - naturally in red.

Volker Nieweg, an expert when it comes to fulfilling off-the-beaten-track wishes, remembers: "Our customer wanted a unique model with a red interior. Initially we were surprised at the idea, but then again for us nothing is out of the question when it comes to customers' wishes. Every order means the beginning of a new, big adventure and we look forward to taking up the challenge." And anyway - there isn't much that will ruffle Nieweg and his crew. They are used to breaking new ground. Giving top-class cars

even more splendor, even more esprit and even more individuality is their job. Volker Nieweg essentially doesn't even see any limits: "We support our customers. They supply the basic ideas, we make suggestions on how to implement them. And if ideas aren't forthcoming, our customers are happy to get the "package deal" from us. Then we work on the details together. Whatever is feasible and looks good gets done."

Perhaps Nieweg's special customer wanted a red interior when he remembered the sports cars of the 1950s; at that time red leather combined with white paintwork was popular. The result definitely tells it all: This car was made by car lovers for a car lover. And fulfilling special requests is of course a part of the genetic make up of the performance brand. After all, Mercedes-AMG once started off by developing individual cars for enthusiastic individualists.



CL 63 AMG

CYLINDER
V8

DISPLACEMENT CM³
5461

PERFORMANCE KW/HP (POWER RATING)
400/544

0 - 100 KM/H IN S
4.5

MAX KM/H
250

HERITAGE

..... TEXT HANS SCHILDER

RETURN OF A LEGEND

*THE LEGENDARY MERCEDES-BENZ 300 SEL NOW HAS A SENSATIONAL
6800 CC DISPLACEMENT AND HAS BEEN ELEVATED TO THE PEERAGE.
THIS CAR MADE AMG FAMOUS IN ONE FELL SWOOP AND HAS REMAINED
THE EMOTIONAL FOUNDATION OF THE BRAND UNTIL TODAY.*



IN 1971, THE RED GIANT
CREATED A FUROR IN SPA.
FORTY YEARS LATER,
ITS LEGITIMATE HEIR THE
SLS AMG GT 3 HEADS
TO THE STARTING LINE.
OUTLOOK: THE BEST!



..... PHOTO --- MARKUS BOLSINGER

R

ed is without doubt not a conventional color for a sophisticated eight-cylinder engine car. But in 1971 the world experienced a new, multi-colored thinking, referred to as Flower Power. The unthinkable became commonplace and what was normal was cast aside. Even in motor sports, it appeared. Spectators in Spa-Francorchamps nevertheless squinted their eyes in surprise when the as yet unknown AMG team took a gigantic Mercedes limousine to the starting grid for the 24-hour race – a gigantic red Mercedes! In the early 1970s the 300 SEL was considered to be the luxury limousine per se, heavy and voluminous. Next to its frail peers from Alfa, BMW and Ford, its impressive dimensions alone were enough to make the 300 SEL a giant. And then to top it all this red color. Fire engine red! Pure provocation. To keep the suspense short-lived – the rarity from Swabia saw the checkered flag in Spa as the clear winner in its class. And AMG also had the privilege of proudly announcing an overall second place. Spectators cheered the red racer and the specialized press marveled at the sensation. Subsequently, there was respectful talk about a “Swabian trick”. At that time, however, nobody even imagined that the red varnished 300 SEL 6.8 would be the beginning of the legend of AMG as the Mercedes-Benz performance brand. The Mercedes-Benz 300 SEL 6.8, which is its official name, nevertheless suggested that AMG engineers were capable of great works. In works jargon, the luxury limousine, which had given its rivals an impressive display of its dual exhaust, very quickly got its nickname: “Red Sow”. This was not without reason, since its contemporaries felt that with its powerful 1.5-gallon engine, the racing SEL took off like a powerful beast – translated direct from Swabian, it went “like a sow”. The luxurious elegance of the bodywork was definitely not the reason for its nickname; it was the brute force with which the V8 engine set to work. At the time a car magazine noted: “Eruptions of a seething V8 volcano under the hood of the red AMG Mercedes 300 SEL. With elemental force it spews out its thunderous fireworks, tickling ear drums and diaphragms, until the hair of those around it stood on end.”

By comparison, the basis of the powerhouse was civilized: the 6.3-liter engine of the standard 300 SEL operated at 250 hp. This was enough for a top speed of 137.3 mph, making it the fastest series-built limousine in the world.

The AMG engineers extended the V8 engine to 6800 cc for racing purposes. In a combination of two throttle valves, sharpened camshafts, modified rocker arms and pistons, they drove the performance up to 428 hp. The torque limit was reached at 620 Nm and the top speed was 164.6 mph.

What is remarkable is that the red racer did not have an elaborate engine control unit or an automatic cold start, which is why the eight-cylinder engine couldn't be brought to life at all without help from a spray can. The racing clutch was just as critical. After two rough racing starts it only still functioned rudimentarily. The standard brakes were also overtaxed, given the 428 hp of the Red Giant. Many of those participating in the race around the 14-kilometer high-speed circuit on 21 July 1971 only saw the impressive dual headlamps of the AMG missile when they appeared in the rear-view mirror, getting ready to overtake. The two pilots Hans Heyer and Clemens Schickentanz went about their task with bravado. Hans Heyer later remembered his racing philosophy: “Whatever you do, don't brake! This would have meant losing four to five seconds every round. We simply put our left foot on top of our right foot so that we wouldn't be tempted in the first place. Most of the race was at full speed anyway, even if it did take a lot of overcoming.” A legendary moment which almost didn't happen at all. Two weeks previously Helmut Kelleners skidded off the track with the 6800 cc car in the East Curve. It is said that he walked to the box and threw the ignition key over to the AMG CEO at that time, Hans Werner Aufrecht, saying: “Here's your key. But you won't need it any more.” Kelleners was wrong: the AMG engineers spent day and night rebuilding the racing car.

A few weeks after the victory at Spa the “Red Giant” was in the lead in the 24-hour race on the Nürburgring, but it dropped out. Its success was soon destined to come to an end. AMG needed income and sold the racer to the French group Matra, which needed the racing AMG to test the durability of the tires for its fighter jets.

Despite its impressive dimensions, the 300 SEL was too short to offer enough space for all the essential measuring instruments and the mechanics required to press the test strips onto the ground. On request, AMG then extended the length of the 300 SEL by another meter and sent it off on its own

MERCEDES-BENZ 300 SEL 6.8 AMG



THE RED RACING GIANT
MERCEDES-BENZ 300 SEL. ITS SUCCESSOR
THE SLS AMG GT3 WILL ALSO
COMPETE AT THE TOTAL 24 HOURS AT
SPA-FRANCORCHAMPS.

wheels on the motorway to France. It is unknown what the subsequent fate of the “vehicle” was. It is said that it went missing. On its 40th anniversary, AMG built a true-to-detail replica to keep memories of the legendary vehicle alive.

The legitimate successor of the 300 SEL 6.8 AMG, the SLS AMG GT3 is a sensation as a customer sports vehicle. It has been designed according to the close-to-production FIA GT3 regulations, and unites motor sports technology and spectacular racing car design. And to keep to the question of a successor: Kenneth Heyer is following in the footsteps of this father Hans, who piloted this vehicle in the 1970s. Kenneth will be sitting behind the racing steering wheel when the SLS AMG GT3 gets started in the 24-hour race in Spa this year. This is also a particularly exciting way to continue with a family tradition, in a double sense.

Pictured slightly larger than actual size.



IWC
SCHAFFHAUSEN
SINCE 1868

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SNOWMAN — A DESERT FROM MERINGUE AND CRUSHED “YOGURT SNOW” AND PURÉED CARROTS.



FOOD DESIGN

..... PHOTO ---- DITTE ISAGER/COURTESY PHAIDON PRESS

BACK
TO
THE
ROOTS



NESTBUILDING — QUAIL EGG SMOKED OVER BIRCH LOGS AND MARINATED IN ROSE HIP VINEGAR.



FRUGAL DECORATION - 4 DIFFERENT KINDS OF CABBAGE AND DANISH KIEL-FJORD OYSTERS WITH A BUTTER EMULSION.

THE ART OF COOKING — BETWEEN THE TRADITIONAL AND THE MODERN WAY UP NORTH

*ONLY HE WHO KNOWS HIS ORIGINS CAN SUCCESSFULLY FORGE NEW PATHS.
THAT IS WELL KNOWN IN NOMA, CURRENTLY THE BEST RESTAURANT IN THE WORLD.*

..... TEXT — CHRISTOPH WIRTZ —.....

A

bright spring day in the old port of Copenhagen. In front of a two-hundred-year-old warehouse torches dance in the wind, screeching seagulls crisscross a pale blue sky, a barge languidly drifts past. Wisps of clouds are reflected in the ceiling-high glass doors of the warehouse next to a simple logo: “Noma.” If the 800 experts on the international jury of the British magazine *Restaurant* are to be believed, here on the periphery of the center of the Danish capital is where you’ll find the best restaurant in the world. Not in Paris. Not in Tokyo. No, on the quay of Christianshavn. Inside the warehouse during lunch around three dozen guests sit at twelve tables on oak stools. Animal pelts adorn a bare wood floor. White paint peels from the powerful ceiling beams, roughly plastered brick walls alternate with glass doors toward the water; in one a waiter crouches to feed two ducks with old bread. At one of the tables stands René Redzepi, an easygoing thirtysomething with a penetrating stare and chestnut brown hair. Casually he slides across the empty tabletop a clay vase that

holds a bouquet of young, spring-green juniper leaves and gnarled brown twigs made of crispy dough: “Dip both in mayonnaise!” he laughs, whisking a strand of hair from his forehead and sauntering back into the kitchen. “Noma” stands for “Nordic mad,” Nordic food. René Redzepi is its pioneer. He follows an equally avant-garde and simple principle: every one of his dishes has a clear connection to a place and time. Nothing comes out of his kitchen that isn’t in season between Sønderborg and the Arctic, or could not be preserved in a way that could seriously be called culinary. “Nordic mad” signifies a revolutionary understanding of regional cooking — a kitchen entirely without tomatoes or olive oil, without oriental spices or Italian wine, without Asian flavorings, French goose liver or white truffles. René Redzepi’s “noma” is an homage to the nature of the north. He creates from an almost forgotten but unending variety: he cooks with roots and seaweed shoots, with sea kale, cloudberries, fresh moss and wild herbs, with mushrooms, sallow thorn juice or the water of young birches. He serves elk tongue and reindeer filet, the incomparable deep sea shrimp of Færøer, wild salmon and musk ox and mussels from Iceland, Greenland sheep and ducks from Zealand, Danish artichokes and the potatoes and beets of the fjords. “Did you know that there are 159 kinds of wild horseradish in Denmark alone?” Redzepi asks, beaming.



NO CATERPILLAR — ROASTED NORWAY LOBSTER WITH MAYONNAISE FROM RAW OYSTERS AND PARSLEY.



NOMA

RENÉ REDZEPI

HIS RECIPE IS CONSISTENCY: THE MOTHER OF THE 33-YEAR-OLD IS DANISH, HIS FATHER MACEDONIAN, BUT HIS ART FOLLOWS A STRONG REGIONAL LINE: BEER INSTEAD OF WINE BUTTER INSTEAD OF OLIVE OIL, REINDEER INSTEAD OF FOIS GRAS – PREPARED TO THE STANDARD OF HIS MENTORS, WHOM HE HAS SINCE OVERTAKEN: FERRIAN ADRIÀ OF THE SPANISH »EL BULLI«.



NOMA IS LOCATED IN AN OLD WAREHOUSE IN THE COPENHAGEN NEIGHBORHOOD OF CHRISTIANSHAVN. STONE, WOOD AND IRON ARE THE PREVAILING MATERIALS. THE CUISINE OF THE NORTH IS EXPLORED HERE ON A DAILY BASIS: ICELAND SKYR, HALIBUT, BERRIES AND FRESH MOOSE. THIS PRESERVES A CULINARY HERITAGE – AND MAINTAINS IT AT THE HIGHEST LEVEL.

I

f you want to know how he came to rediscover the kitchen of the north, he talks of an earlier time, of his childhood. René Redzepi was born in Copenhagen; his mother is a Dane, his father is Macedonian. The family winters in Copenhagen and summers in his father's homeland. That's where René and his brother experienced the simple life of the country, collecting berries, fishing. At 15 he left school and began his training as a chef. He found a position as an apprentice and ultimately got work in a three-star restaurant called "Le Jardin des Sens" in Montpellier, then with Thomas Keller in the Napa Valley in the legendary "El Bulli" along the Costa Brava. Alongside Ferrà Adrià he had his most formative experience: "I had a feeling of unlimited creative freedom there. The chance to see that there was more than French cuisine. With Adrià I didn't want to adopt molecular gastronomy, I wanted to widen my horizons." Back in Copenhagen he got the opportunity to open "noma" at just 24. Slowly, tentatively, he abandoned the French classics, cut down his dishes, traveled to the northern Atlantic islands, studied with fishermen and farmers to find forgotten ingredients, with ever greater fervor.

Today Redzepi's kitchen almost completely forgoes borrowing from other culinary traditions. He has created a new style; he follows his own rules. He grills asparagus with spruce shoots, seasons steamed salmon with ash, dries scallops into crisp chips or the skin of a sauce into a transparent veil. He combines strawberries with hay and chamomile or chestnuts with walnuts, rye bread, cress and fish eggs. He pickles unripe elderberries like capers, braises the previous year's carrots in goat butter, serves old types of grains or raw prawns with herb-infused oil and crushed sea urchin. But above all: everything he does, he does for a reason, he never just cooks for the sake of cooking or follows the lead of others.

He uses age-old techniques for preserving herbs and spices for the winter, grills and smokes in the open air, wanders through forests and over fields in the search for un-

dreamed of ingredients — and at the same time uses the most modern equipment, all the induction ovens and vacuum steamers, the Pacojets and nitrogen technologies that so obviously belong in a top-notch kitchen of today as a fireplace poker once did.

If Redzepi consistently combines meat with things that the animal had eaten while alive, then he follows a culinary path already traversed by his predecessors — the Vikings. If he prepares a simple quail egg with a precision that elsewhere not even a filet would merit: cooked exactly 140 seconds, chilled once in ice water, smoked over birch wood for 20 minutes, marinated ten minutes in water and rose hip vinegar in a vacuum bag, and finally served with only rough sea salt in a porcelain egg on a bed of hay — when opened by the guest a soft, clear whiff of smoke escapes the egg. A menu in "noma" is composed of more than 20 such small items, 30 chefs work in this culinary factory with zenlike concentration. René Redzepi puts it briefly: "Anyone can serve caviar and lobster." He fully abstains from the ever narrower canon, rehearsed over several decades, of classic luxury ingredients of the conventional high kitchen, and beyond that largely from butter, oil and cream, bases and classical sauces. Above all he forgoes the popular alienation of ingredients; he lets them retain their dignity. When he serves cabbage and oysters, then that's exactly what is on the plate — oysters and cabbage. "Raw, authenticity," are his favorite words. Much is served raw in "noma," some still alive. The "crabs fisherman style" lay on ice with twitching legs — without a single additional ingredient. Redzepi: "You can't get any fresher or prepare anything better. They taste like the essence of the sea."

Each day 80 people experience a new culinary dimension in "noma." Forty in the afternoon, 40 in the evening; the restaurant is booked months in advance. The guests travel to Copenhagen from all over the world to experience that culinary high culture in the 21st century can do without many of the things that once seemed indispensable. They experience cooks who leave the kitchen to present the guests with their dishes — clever, jovial, self-confident young people with wild hairstyles. They eat from stones and out of pots, from battered cookie tins, from felt discs and from flowerpots; they eat with their hands and with heavy hunting knives or fry an egg themselves at the table. For coffee at "noma," there is a slice of bone with caramel of smoked marrow in a paper parcel tied with red and white string.

After a lunch at René Redzepi's it's entirely clear: He and his philosophy represent the greatest culinary impulse for the devel-

NOMA
TIME AND PLACE IN NORDIC CUISINE



"NOMA" THE BOOK BY RENÉ REDZEPI IS
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opment of the art of cooking since Ferran Adrià. The idea of systematic de-globalization will bring ever greater influences to the top kitchens of the world. And if after three or four hours in the late afternoon you finally stand once again in the wind on the quay of Christianshavn and look behind the sailing seagulls, it just might happen that you suddenly ask yourself for a fleeting second if there really is a place you could call the very best restaurant in the world.

DEVILISH PERFORMANCE: THE DUCATI "DIAVEL" ON A STREET ASSIGNMENT.





THE DEVIL WEARS DUCATI

SPEED


..... PHOTO STEFFEN JAHN




*HOT DEBUT IN BOLOGNA: WITH
THE NEW DUCATI POWERBIKE "DIAVEL" —
THE YOUNGEST MERCEDES-AMG PARTNER.*

BLACK, FAST, SEXY

FROM THE RACETRACK TO THE STREET.

A close-up photograph of a man with a balding head, wearing a white zip-up jacket, leaning over and working on the engine of a motorcycle. The motorcycle's frame and engine components are visible in the foreground, partially obscuring the man. The background is a blurred workshop or garage setting with various mechanical parts and a blue vertical element. The lighting is bright, coming from the right side, creating a high-contrast scene.

ON THE MOVE FOR THIRTEEN YEARS: DUCATI TEST DRIVER VITTORIO FABRI

A person wearing a red and white racing suit, a black helmet, and black gloves is standing next to a black motorcycle. The person is looking down at the motorcycle's handlebars. The motorcycle has a license plate that reads "DT 89605". The background is a blurred garage or workshop.

DUCATI UNITES BEAUTY WITH POWER — AS OTHERWISE ONLY VEHICLES FROM AMG DO.

B

art's style is unrivalled; nothing matches it." If the Diavel is a devil, then Bart Janssen Groesbeek is its creator. His job was to make everything out of nothing. "The task was clear. We were supposed to develop a completely new motorcycle. One that had never been developed before. The only condition was that the Ducati DNA was not to be lost." Back to square one, without any specifically defined job order – a dream or a nightmare? This was not the question for the dynamic senior designer from the Netherlands. "Designing is our job, it's what we're paid to do. For me, the Diavel was a challenge from the outset, a chance to create something really new." Groesbeek grabs a pencil and a sketchpad and nonchalantly draws two wheels. "This is how every design draft starts. The next step is the engine and then we build the rest around that." The rest was to be as small as possible, or more exactly: just over 450 pounds in weight. The designers and engineers cooperated more closely than ever in order to make a virtue out of necessity. They decided to rigorously relinquish any unnecessary frills. "We took many technical decisions in line with the question of design," says Groesbeek. The ultimate idea was to be able to see where the Diavel comes from at first glance. And because modesty is definitely not a part of their genetic program, the designers and engineers quickly agreed: "We'll show the parts. This motorcycle has nothing to hide." On the contrary, the exhaust pipes, measuring a grand 2.3 inches in diameter, look just as impressive as those of a MotoGP bike from the same factory. And then there's the dual muffler, a joy to both ears and eyes: two distinguished tailpipes each sport an electronic valve inside the exhaust, boosting the torque and making for a distinct sound. After the motorcycle on paper has been fitted with a tank, handlebars and a seat, the designer rounds off his sketch with a rider – e pronto: a Diavel, unmistakably. Bart remembers: "A drawing like this wasn't difficult to produce four years ago either. Drawings are easy as long as you don't have to realize them technically." The first time he flew over the racetrack at 155 mph on a prototype he knew that with the Diavel, they had achieved a perfect symbiosis of form and function. "It was sensational. You have the feeling that your front part has left already but your back tyre is still there." Pirelli fitted the devil with

an oversized racing-derived tire on the rear. The 240 millimeter tire is called Diabolo Rosso II. It is even a thumb's width wider than the AMG Magazine you are holding right now. The fat rear tyre is an all-rounder. In stop-and-go traffic it offers comfort and cruiser qualities, and in curves its response to rapid driving maneuvers is super agile. Vittorio's had enough of the hustle and bustle in the center of Bologna. He wants to leave the city and enjoy the landscape of his home, where olive trees line the fields and there's one serpentine road after another. At last he can operate the sport mode. The electronics enable Vittorio to choose between three ride modes: urban, also used for wet and slippery conditions, touring and sport. For the last two modes the engine reaches its peak values of 119 kW (162 hp) at 9,300 rev/min, and 127.5 Newton meters of torque at 8,000 rev/min. Under the name of "Testastretta 11°", the 1198cc L2 engine has already passed the test as a sport engine for the Ducati Superbikes. The cam timing was adjusted and the combustion chambers and exhaust system redesigned for the Diavel.

Y

et what does the most impressive number mean against experiencing the real thing? This is the same for Vittorio. For him, the rest of the day is dedicated to the exhilaration of the serpentine roads, on which extremely lean angles into turns is not a problem thanks to the high-mounted footrests. Dorado becomes paradise on the Diavel. If you ask Vittorio, he has the coolest job in the world – and we believe him without any doubt.

VITTORIO FABBRI



AGE:
53

ORIGIN:
IMOLA (BORN IN A HOUSE IN
THE RACE PADDOCK!)

JOB DESCRIPTION:
DUCATI PRESS DEPARTMENT MECHANIC
AND TEST RIDER

PASSION:
MOTORCYCLES, BICYCLES
AND SAILING

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DUCATI DIAVEL

ENGINE:
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ENGINE PERFORMANCE:
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1198CC

CHASSIS:
TUBULAR STEEL TRELLIS FRAME

WEIGHT:
207 KG/457 POUNDS



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MOUNTAIN PASSES ARE SCULPTURED LANDSCAPES.

..... PHOTO — STEFAN BOGNER —

*THE SPECIAL ISSUE MAGAZINE CURVES IS ENGENDERED ON A RAPID JOURNEY
THROUGH THE MARITIME ALPS – BY AMG FOR AMG.*

*SWITCHBACKS AND VERY LOUD
DREAMS: TWO MEN ON THE TRAIL
OF THEIR FRIENDSHIP.*

A CARTOGRAPHY OF IMPASSIONED ROUTES.



CURVES IN YOUR MIND:
SUGGESTIVE
CENTRIFUGAL FORCE



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THE FREE AMG MAGAZINE APP IS AVAILABLE IN THE
ITUNES APP STORE.

LANDSCAPE

..... TEXT ---- ADAM BAUMGÄRTNER

Y

ou already know Willy Bogner: head of “Bogner,” the international label for alpine fashion, of course — but above all because you can still recall the insane ski chases from the old James Bond films. The utterly uninhibited cameraman named Willy? He’s a successful racing skier, and yes, also has crazy action-packed alpine adventures like Fire and Ice under his belt.

One generation later another member of the Bogner has put his name on the map: Stefan Bogner is continuing his family’s love affair with the mountains, art, action and creativity.

With his company “factor product münchen”, he creates innovative industrial designs for major European brand names and companies. While on the side he has been dedicating himself for over a decade now to an alpine tradition that has grown close to his heart: chasing curves. Good friends, energetic sports cars and sheer endless curve combinations that’s how Stefan, somewhere in the Alps, had this terrific idea to capture those magnificent moments of life and travel between heaven and in a magazine of its own kind.

CURVES is not meant to retell all the clichés told a hundred times before from a safe observation point ; instead it’s a magazine that’s out and about with everyone else. Intended both as inspiration and information before setting off on a journey and then as a passionate, competent travel guide in the glove compartment and finally as a good friend once all the events and moments ex-

perienced on the journey have long become memory and history.

Designed and photographed by Stefan Bogner and written by Johannes Riegsinger, CURVES closely maps out both the curves and the myths between Lake Geneva and the Mediterranean Sea, between Lausanne and Nice. CURVES spreads out a tightly meshed, emotional net in which the journey’s protagonists in the mountains first lose and then rediscover themselves.

CURVES is a relentless, uncompromising snapshot, and a timeless document at the same time. On the one hand there are the photos taken by the camera, intentionally neutral, immediately making every reader want to discover and experience their story, while on the other hand the intimate proximity of the texts and stories does just the same. Fascinating stories unfolding before your mental eye.

C

CURVES reflects both the harshness of the French Alps and the dramatic beauty of the Mont Blanc region, and it also captures the sensual ruggedness of the southern Maritime Alps in images and words. Maps, backgrounds and photos to take the reader along on the trip, just as if being guided by the famous finger on a map, into history, on a journey open to anyone.

And CURVES tells the stories of two friends who, on a trip through the mountains, rediscover what their friendship is all about. Two men in a gullwing, mile after mile, curves, passes and very loud dreams.

Obviously, AMG was touched to the quick by

this concept: when the southern Germans long for the mountains, they head to the Alps. And AMG automobiles are also great storytellers amid the curves and serpentine of the mountains. No matter whether it’s in the C 63 AMG or the SLS AMG, the CURVES journey is in some small part the same as that of AMG.

Therefore, at the start CURVES will be available exclusively and free of charge to AMG customers and readers of Driving Performance via www.curves-magazin.com/order.

From mid-August 2011, CURVES will be sold at newsstands and through Delius Klasing.

CURVES



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..... PHOTO --- THORSTEN DOERK PHOTO ---

STRUGGLING TO FIND THE WORDS

BEST-SELLING AUTHOR JOHN IRVING HAD TO WAIT TWENTY YEARS FOR THE FINAL SENTENCE OF HIS LATEST NOVEL "LAST NIGHT IN TWISTED RIVER". THE IDEA FINALLY CAME TO HIM IN HIS CAR WHEN HE WAS DRIVING THROUGH NEW ENGLAND - AND IT CAME TO HIM WITH HELP FROM FOLK LEGEND BOB DYLAN.

M

any people have their best ideas in the car. Goals get closer with every mile and every minute as landscapes and moods pass by outside. A car is a place where thoughts dwell – because it is here that you can give them free rein, as American best-seller author John Irving likes to do. On his way across New England, he was just busy once again mulling over a plot for a novel he had been thinking about for a long time when Bob Dylan suddenly interfered. “I like Dylan, I like opera and I like having a CD player in my car.” This time Irving had chosen the folk legend and his album ‘Blood on the Tracks’ from 1975. It would prove to be a happy coincidence, an accident, as the author calls it.

Over the past 20 years, Irving had frequently driven in his car and listened to Bob Dylan, but he had waited in vain for the final sentence of his latest novel. It may sound strange, but for Irving it is a principle: the

69-year-old legendary author only starts writing down a book when he knows what the final sentence of the book will be. With ‘Last Night in Twisted River’ this waiting was to last 20 years.

Fortunately this did not prevent Irving from writing himself into the bestseller lists with numerous other novels in the meantime. ‘A Prayer for Owen Meany’, ‘A Son of the Circus’, ‘A Widow for One Year’, ‘The Fourth Hand’ and ‘Until I Find You’ dominated the bestseller lists while Irving was searching for his sentence. Since his breakthrough with ‘The World according to Garp’ in 1978, the author, who paradoxically enough was dyslexic, knew that he was able to write – but he also knew what an effort it was: “Writing is like wrestling. You need discipline and a technique.”

Irving knows exactly which image he is using as a comparison. Before he was able to feed his family with writing, he earned his living on a wrestling mat, as a teacher and a fighter. This is where he learnt to compensate for poor athletic skills with hard work, fitness and controlled fighting. Patience, unrelenting repetition and the assurance of being able to set the pace oneself saw him reach his target. However, his criterion was still a circle with a diameter of 6 1/2 yards and not the space between two book covers. When he left the ring, the duel continued at

his desk – only that now he was his own opponent. “At that time, I made it a principle for myself to begin my novels with their final words and then to work my way through to the beginning.”

His personal, unconventional method was to lead the author, who, in addition to many other awards, had already been distinguished with an Oscar® for the best screenplay, to success. When Bob Dylan sang ‘Tangled Up In Blue’ from the CD player on that afternoon, the words Irving had been looking for so long finally came into his head and consequently also into the world. A world that is changing a little just this very moment, as it does with every new novel by the star author. He had already finished the novel only seven months later. The story of a chef and his son, who had to leave their logging camp in the forests of New Hampshire in a mad rush, had only been waiting for the final sentence. And the sentence goes like this: “He had the feeling that his big life adventure was just beginning – his father must have felt like this in the hardship and anguish of his last night in Twisted River”.

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..... DRIVING PERFORMANCE 2011

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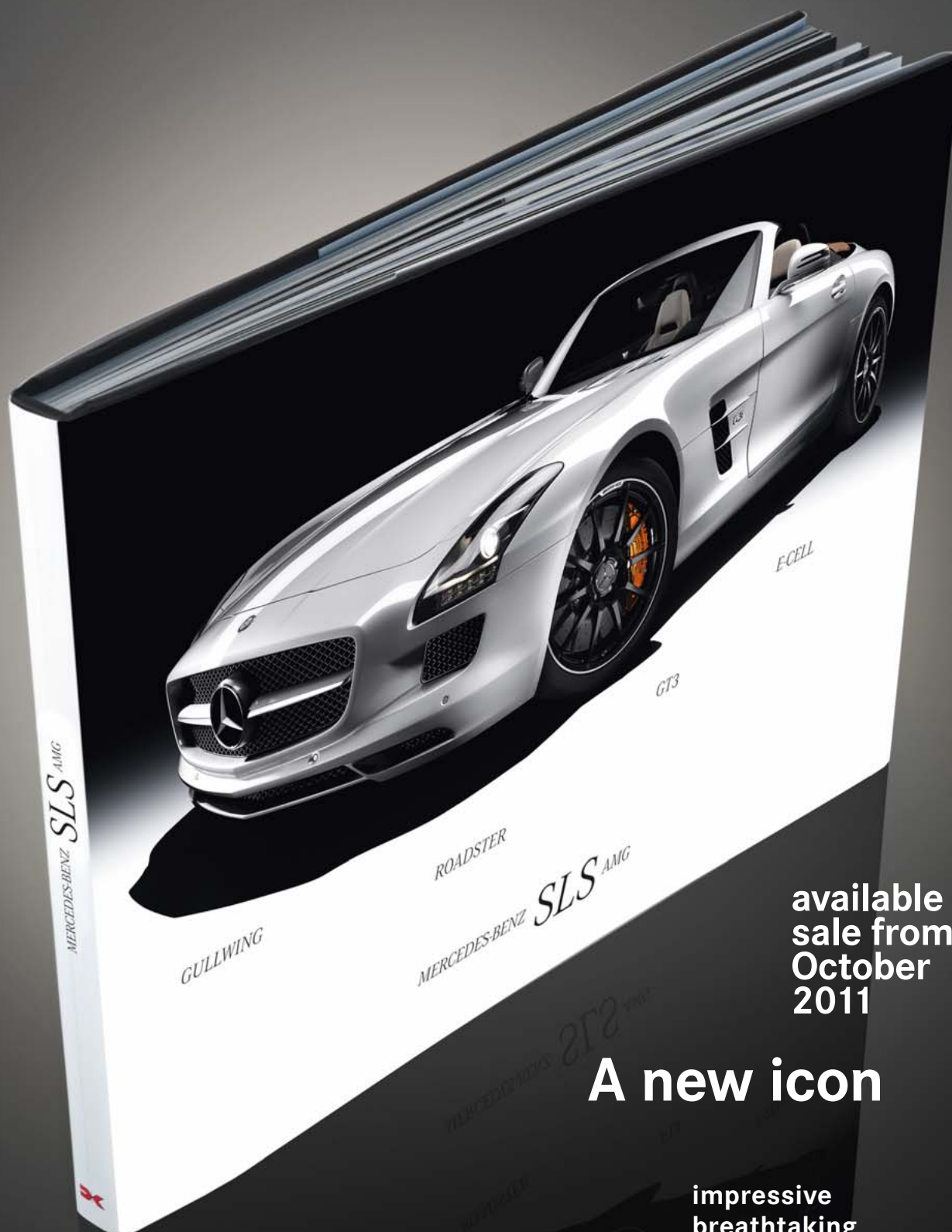
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