

il tridente

ISSUE #32

Maserati Australia & New Zealand



GT2 STRADALE

THE RACER YOU CAN DRIVE EVERY DAY

CELEBRATING 110 YEARS
OF MASERATI MAGIC

FIVE OF THE BEST
ITALIAN RED WINES

TAKE A ROAD TRIP IN
GRANCABRIO STYLE

A man and a woman are standing on the deck of a boat, looking out over the Amalfi Coast in Italy. The man is wearing a black t-shirt and sunglasses, and the woman is wearing a white shirt over a dark top and sunglasses. They are both smiling and holding hands. The background shows a steep, rocky hillside with a small town built into it, and the sea is visible in the foreground.

GREET THE VIEW.

AMALFI COAST, ITALY

Here's to the moment. To the places that give you perspective and the people who change that perspective. The curiosity that leads you to the edge of the earth — and the joy that meets you there. Here's to the ones who dream about discovering the undiscovered. And hear the sway of ocean's song. To disconnecting, reinventing, and having every reason to celebrate. To Finding More.



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GT2 Stradale



Maserati

WELCOME



WELCOME TO THE latest edition of “Il Tridente” – the premier magazine for Maserati enthusiasts across Australia and New Zealand.

This year we celebrate 110 years of Maserati, a brand born in Bologna in December 1914 through the vision and passion of remarkable brothers who were driven by a love of cars and racing. From humble beginnings, Maserati has crafted some of the most iconic vehicles ever to grace the road and racetrack; each a symbol of performance, innovation, craftsmanship, luxury and *sprezzatura*: the effortless elegance of making complexity seem simple.

As we look ahead, excitement builds for another milestone in 2026 — 100 years of Maserati racing, coinciding with the arrival of the GT2 Stradale. Channeling the soul of the Maserati GT2, fused with the artistry of the MC20, expect an unmatched driving experience both on and off the track.

The new MCPURA made its powerful debut on July 10 at the prestigious Goodwood Festival of Speed. Embodying pure speed, luxury and passion, this next-generation model reaffirms our powerful return to the Trident’s DNA.

With these remarkable new models arriving in Australia and New Zealand early in the new year, I — along with your local Maserati dealer — can’t wait to welcome you to this thrilling new chapter.

In this edition of “Il Tridente” we invite you to explore the proud legacy of the grand touring category, pioneered by Maserati and reimaged with our latest GranTurismo and GranCabrio launches. We also sit down with Klaus Busse, Global Head of Maserati Design, whose creativity continues to shape our future. As Klaus notes: “Every car we create reflects where we’ve been and where we’re going.” For connoisseurs of the Maserati lifestyle, we take a stylish detour through the finest Italian-made or -inspired luxuries — bold red wines, elegant colognes, precision watches, classic cocktails, and even a behind-the-scenes look at how the beloved Parmigiano Reggiano comes to life.

And finally, what better way to honour the Maserati legacy than with an upcoming feature film that brings the brand’s founding story to the silver screen: “Maserati: The Brothers”.

Here’s to the spirit of Maserati — past, present, and, thrillingly, its future.

Ciao,

A handwritten signature in black ink, appearing to read 'Grant Barling'.

GRANT BARLING
*General Manager, Maserati
Australia and New Zealand*

STENZONCO



our cover



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Maserati evolves the supercar again

THE SUCCESSOR TO THE MC20, THE ALL-NEW MASERATI MCPURA, DAZZLED ON DEBUT AT THE GOODWOOD FESTIVAL OF SPEED. BY JOHN MAHONEY

JUST FIVE YEARS after reinventing the supercar with the MC20, Maserati revealed the eagerly anticipated sequel, the Maserati MCPURA coupé and MCPURA Cielo roadster, at this year's Goodwood Festival of Speed in July.

Evolving what many already see as a peak supercar, the new MCPURA bucks a trend which has seen successor models of its competitors piling on kilos. Instead, Maserati's new arrival remains ultra-lightweight and retains all the purity of the original MC20 — hence the name.

Finished in a wild new hue called Al Aqua Rainbow, it was impossible to miss the MCPURA on Maserati's stand at Goodwood. The new matte paint mimics a glass prism, dazzling onlookers with a full kaleidoscope of colours. The MCPURA Cielo will be finished in a gloss version of the paintwork.

Cleverly, Maserati's design team has preserved the MC20's gorgeously sculpted curves across the top half of the

MCPURA, but below the door handles is a different story. Working with the same aerodynamicists and designers responsible for the MCXtrema, GT2 racer and latest road-going GT2 Stradale, the Italian brand has reimagined how air flows over and around the car on both the road and track.

Said to be the culmination of more than 2000 hours in the wind tunnel, plus thousands of advanced fluid dynamics simulations, the new MCPURA model sports an entirely new design for the lower front and rear fascias, side skirts and underbody.

There has also been a subtle tweak to further sharpen the profile of Maserati's trademark "shark nose".

Borrowing heavily from the world of motorsport, including F1, there are new vortex generators and additional venting channels underneath the car, plus a new concept for the rear diffuser.

Working together, these measures are

designed to reduce lift over the front axle, while boosting downforce without adding speed-sapping drag.

For the first time, there's even the option of a new oversized rear spoiler that works hand-in-hand with a larger, more effective diffuser. This is designed to create even more downforce, for greater stability at speed.

At the same time as aerodynamicists were working to ensure the MCPURA is safer than ever to drive at the limit, Maserati's engineers were working on improving cooling.

Finessing the front bonnet intakes and side panels that feed air needed for the engine intake and intercooler, they also redesigned the lower sections of the Maserati side intakes to direct extra air to the radiators.

Popping open one of the upward-rising butterfly doors reveals yet more evidence of motorsport influence in the Maserati's cabin, where lightweight,

hard-wearing Alcantara wraps the door panels, dash, seats and steering wheel. Copying the flat-top steering wheel of real GT2 cars, the MCPURA treats the driver to an uninterrupted view of the road ahead, while also offering the option of racy LED shift lights.

Huge gear-shift paddles for the eight-speed dual-clutch transmission can now be finished in either dark aluminium or optional lightweight carbon-fibre.

Not that you have to worry about excess baggage. In a remarkable engineering feat, the MCPURA coupé tips the scales at just 1475kg (1560kg for the Cielo roadster), despite many rival supercars having gained as much as 300kg in order to incorporate latest technologies. It's no wonder Maserati is a leader when it comes to the crucial power-to-weight ratio.

Key to this lack of extra bulk is a full carbon-fibre monocoque that is ultra-lightweight, but also so rigid that no extra strengthening was required for the roadster version, the MCPURA Cielo.

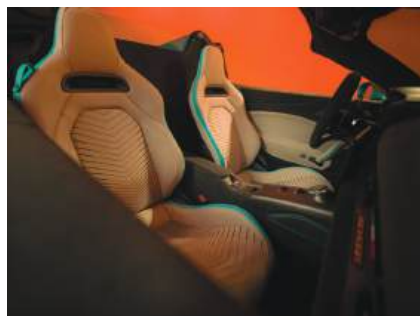
For the Cielo version, a retractable glass roof opens or closes in just 12 seconds and includes electrochromic technology to allow the glazed panel to switch from clear to opaque in just one second. Advanced thermal insulation

ensures the cabin stays warm in cold conditions, and cool in the hot sun.

The jewel in the Maserati MCPURA's crown is the compact but powerful twin-turbocharged 3.0-litre V6 Nettuno engine that delivers 470kW of power and a muscular 730Nm of torque.

Employing a high compression ratio with twin spark plugs, direct and indirect high-pressure injection, and a pre-chamber combustion technique rarely seen outside the F1 paddock, it's the most potent weapon in the MCPURA's arsenal — capable of catapulting from 0-100km/h in just 2.9 seconds, before topping out beyond 325km/h.

Keeping that level of performance firmly under control are five driving modes — Wet, GT, Sport, Corsa and ESC Off — to precisely adjust engine boost, pedal sensitivity, gear shift speed,



MASERATI MCPURA COUPÉ AND CIELO

Engine: 3.0-litre twin-turbocharged Nettuno V6
Output: 470kW/730Nm
Transmission: Eight-speed dual-clutch automatic
Top speed: 325km/h+
Acceleration 0-100km/h: 2.9 sec
Kerb weight: 1475kg/1560kg

damper settings, traction control intervention, and when the exhaust valves should open for full noise.

Catering to drivers who need to traverse bumpy roads, Maserati allows the suspension system's firmness in both Sport and Corsa modes to be wound back for extra compliance.

The 10.25-inch touchscreen that runs Maserati's latest Android-based operating system can display data relating to the turbo, torque output and oil pressure, as well as real-time temperatures of the engine, transmission and carbon-ceramic brakes.

Available in up to 10 different hues, including AI Aqua Rainbow and another new colour, Devil Orange, there is also the option to create a highly individual treatment for the new MCPURA in consultation with the Trident brand's Fuoriserie bespoke division.

The Maserati MCPURA is available to order now, with first deliveries expected to take place either before the end of this year or early in 2026.

Like the MC20 that preceded it, the new MCPURA promises to be one of the purest distillations yet of what a modern supercar should be. •



From top: the racing-inspired steering wheel; stunning interior; and dynamic stance of the Maserati MCPURA Cielo.
Opposite: the new MCPURA Coupé was unveiled at the Goodwood Festival of Speed.



A sportier new exhaust system? Sounds good

EXPECT AN EVEN MORE SONOROUS EXPERIENCE FOR GRANTURISMO AND GRANCABRIO TROFEO, PLUS THE FIESTY GT2 STRADALE AND MC20.

AT THE HEART of every Maserati GranTurismo and GranCabrio Trofeo model is the extraordinary Nettuno V6 engine, which is set to sound even sweeter courtesy of a new sports exhaust system fitted as standard to Australian and New Zealand MY26 models.

The new exhaust system

replaces the existing central silencer with two separated straight pipes, while the rear silencer has a new dedicated internal structure.

The result of this fully homologated high-performance exhaust system is a more powerful sound from the Nettuno powerplant.

And in good news for

owners of existing GranTurismo and GranCabrio Trofeo models, the new system can be retrofitted at Maserati dealerships.

For purchasers of the race-tuned GT2 Stradale that arrives in 2026, plus current MC20, MC20 Cielo and MCXtrema models, the news is just as good.

A newly developed racing-style exhaust system is set to be a standard inclusion, designed to pump up both the decibels and thrills during circuit-based racing activities and track days.

This racing exhaust system is made from titanium and with a seven-kilogram weight saving over the standard

YOUR CHANCE TO HIT THE RACETRACK

Maserati has announced the relaunch of the Master Maserati Driving Experience. For Maserati owners and enthusiasts with forthcoming travel plans to Italy, this program offers an exclusive opportunity to experience the thrill of driving the most powerful cars in the range in the closed environment of specially chosen racetracks.

The featured vehicle line-up currently includes the Maserati GranTurismo Trofeo, the MC20 and new GT2 Stradale.

The Master Maserati program offers exclusive events for drivers of all experience levels. A half-day event offers an exciting first step into the Maserati world with a program packed with content and perfectly suited to less experienced drivers. Full-day events offer an advanced experience with a highly dynamic program and exciting competitions.

Each program focuses on fundamental aspects of sporty driving such as driving at the limits, optimum trajectories, load transfer and proper tyre usage. Access to advanced telemetry allows each driver to monitor their driving data and identify improvements in performance and control.

Participants can also utilise a professional driving simulator for extra training, taking part in high-performance racing challenges in total safety.

The circuits selected for Master Maserati 2025 are the Autodromo di Modena near the brand's global headquarters; the Varano de' Melegari near Parma; and for the GT2 Stradale Racetrack Experience only, the Vallelunga "Piero Taruffi" circuit near Rome.

Visit [maserati.com](https://www.maserati.com) for more information and bookings

A new sports exhaust system is set to take several Maserati models to a new level of driving enjoyment.

system, is set to enhance racing performance. Its specific hot-end design, with sport cats and a racing setup for the exhaust valves, delivers a gloriously sonorous 98 dB engine sound for an extraordinary experience on the racetrack.

The system has been subjected to a rigorous validation process, including 50 hours of dyno bench validation plus a total of 5000km of on-street testing.

This muscular system is also offered to existing MC20 models at a special price, to be fitted by an official Maserati dealer.



Pope presented with replica Maserati racer

THE FASCINATING FOUNDING STORY OF MASERATI IS SET TO BE BROUGHT TO LIFE BY THE FORTHCOMING FEATURE FILM, "MASERATI: THE BROTHERS".

THE MOVIE, WHICH chronicles the family's journey to becoming a luxury car manufacturer known and loved all over the world, is due for release before the end of 2025 and stars Oscar winners Al Pacino and Anthony Hopkins, plus Jessica Alba and Andy Garcia.

This drew the attention of none other than the newly elected Pope Leo XIV, who granted a private audience at the Vatican to a delegation including Pacino and the film's producer, Andrea Iervolino, who presented the pontiff with a model of a Maserati racing car in a glass case (above).

In a statement, Iervolino said his discussion with the Pope included "shared values that lie at the heart of both the Catholic Church and the film: family unity, love, compassion and the importance of contributing to the common good."

He added: "These values, which Pope Leo XIV has consistently emphasised in his recent messages to the world, resonate deeply with the story of the Maserati brothers: a family whose legacy was built not only on innovation and excellence but on profound mutual respect, solidarity and a shared vision." •

Vibrant update for Grecale

A NEW COLOUR PALETTE OFFERS MORE OPTIONS TO CUSTOMISE THE STUNNING SUV THAN EVER BEFORE.

A 2025 UPDATE for the “everyday exceptional” Maserati Grecale SUV adds new choices for buyers from a vibrant palette of 11 body colours that now includes Blu Intenso (blue), Verde Royale (green) and Bianco (white).

The Maserati Fuoriserie Program offers further customisation options, including nine solid and metallic colours (including the new Blu Pastello and Giallo Genio Gloss), 13 three- and four-layer proposals (including the new Dark

Aurora Boreale and Gold Venus) and four matte colours (the latter including Digital Aurora Matte).

Like haute-couture brands in the fashion world, Maserati has also devised a Spring Collection dedicated to the most vibrant colour combinations – one example is Grecale bodywork in new Orange Devil paint, with black brake callipers and an interior in Sport Premium Ice/Black leather.

Updates to the Grecale SUV extends inside the cabin too, where Maserati’s renowned



attention to detail reveals a world of comfort and style.

Prestigious materials enhance the surfaces, while unique graphics and colours further extend the combination of finishes.

There are five seat configurations, including the brand-new Premium Leather Chocolate and Sport Leader Black Blue options, as well as 11 Fuoriserie seating options, which can be combined with two standard interior finishes and four others from the customisation program.



The 2025 Maserati Grecale update in new Orange Devil paint, with black brake calipers and a special interior as part of the Spring Collection.

SUPPLIED BY MASERATI



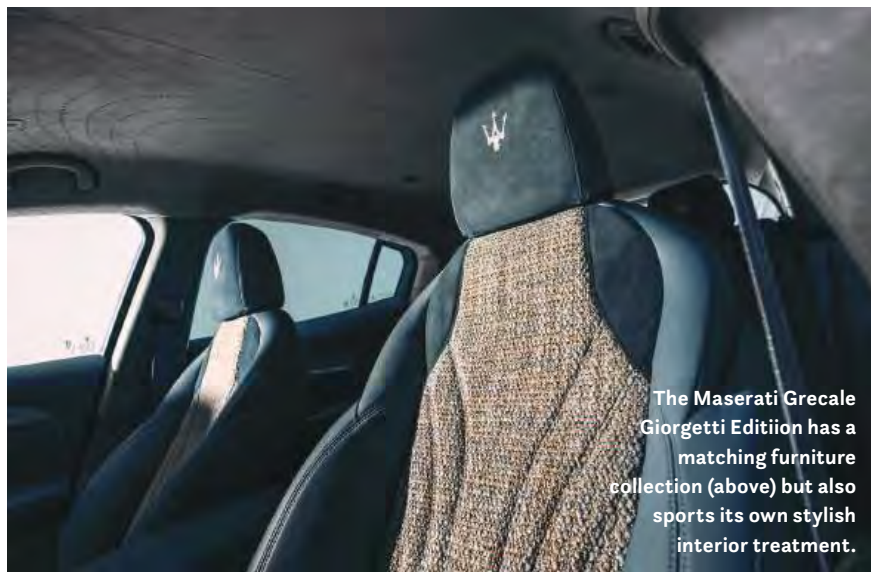
GRECALE GIORGETTI EDITION FASHIONS A FINE PRESENCE

Maserati and the world of haute fashion are a perfect fit – so much so that a special Maserati Grecale Giorgetti Edition has been launched, exemplifying Italian luxury through sculpted lines and innovative engineering.

First shown at Milan Design Week in Italy, followed by an appearance at Australia's Fashion Week extravaganza in Sydney, the all-electric Giorgetti Edition is wrapped in a stunning new Gleaming Dusk paint, created to

echo Giorgetti's signature metal treatments, with cooler undertones inspired by the legend of the Trident.

Inside, exclusive denim-coloured leather interiors are conceived to pay tribute to Giorgetti, including an exclusive Giorgetti woolly four-thread fabric (denim, white mélange, black, and copper) that is drawn from the complementary furniture collection that has been devised by Giorgetti, the Giorgetti Maserati Edition interior collection. •



The Maserati Grecale Giorgetti Edition has a matching furniture collection (above) but also sports its own stylish interior treatment.



Double win for Maserati in GT2 series

BACK-TO-BACK RACE VICTORIES PLUS A STRING OF PODIUM FINISHES HAVE PUNCTUATED A STRONG FIRST HALF OF THE 2025 GT2 EUROPEAN SERIES FOR MASERATI'S GT2 RACING CAR.

THE SECOND ROUND of the series, at Zandvoort in the Netherlands, provided magic moments for Maserati, with victory in Race 1 taken by Philippe Prette of LP Racing, becoming the first "Am" (amateur) racer in three years to win a GT2 European Series race.

In Race 2, the Maserati GT2 pairing of Roberto Pampanini and Mauro Calamia (Dinamic Motorsport) collected their first win for the season in the hotly contested Pro-Am category.

The Pampanini/Calamia entry has collected a further three podium finishes from the first round of the series at the Paul Ricard circuit in France and at the legendary Spa

Francorchamps in Belgium in a highly competitive season against GT2 cars from Mercedes-AMG, Lamborghini, Audi and KTM.

These results follow on from a dominant showing by Maserati in 2024, which was the first full GT2 European Series season contested by the track-focused Maserati GT2. The season included a drivers' title in the Am class, 16 pole positions (six in Pro-Am and 10 in Am), 12 victories (five Pro-Am, seven Am), and a further 12 podium placings.

Meanwhile, the Maserati GT2 is now eligible to contest a wide range of racing series around the world. It was announced in July that this will include the prestigious Michelin 24H Series, the GT Cup in the UK and Europe, the 24 Hours of Nürburgring race, the GT America championship, plus Australia's own Bathurst 12-Hour Race and GT World Challenge Series.

Says Maria Conti, Head of Maserati Corse: "We promised we would return to closed-wheel racing and we did so, reaping a season of great successes. Now, not only are we continuing to rack up victories but – most of all, driven by all the requests we receive every day – we are also extending the competitions to the ones we can take part in. Maserati is synonymous with the track. All we can do is therefore to create opportunities to add more names to our glorious trophy haul."

Clockwise from right: Stoffel Vandoorne wins in Tokyo following a challenging wet race; Roberto Pampanini and Mauro Calamia celebrate in Zandvoort; the Dinamic Motorsport GT2 leads the GT2 of Philippe Prette (LP Racing).



VANDOORNE VICTORIOUS

Following Round 13 out of 16 in the Formula E World Championship, both Stoffel Vandoorne and Jake Hughes of Maserati MSG Racing sit mid-table in the driver standings.

Vandoorne won the Tokyo round in the championship, yet has struggled to achieve consistent results across the season. Hughes stood on the podium in Round 4, finishing 3rd in Jeddah, among his three top-5 finishes this season. Maserati MSG Racing was 8th in manufacturer standings in Formula E after Round 13.

In Tokyo, Vandoorne charged from 14th place on the grid to win a rain-soaked race. "There was a bit of luck, and we needed it to get this great result, but it doesn't change the fact that the team



thought about all the outcomes, covered all the options," said the Team Principal of Maserati MSG Racing Cyril Blais.

"We felt like if there was an opportunity to get big points, we would be there to grab it and that's exactly what happened. The execution was faultless. We are very happy with that win."

2025 is the 11th season of the Formula E championship, a series contested by electrically powered single-seater racing cars. •





Celebrating 110 years

HOW THE TALENTED MASERATI BROTHERS SET THE HOUSE OF THE TRIDENT ON THE ROAD TO AUTOMOTIVE SUCCESS.

BY JOHN MAHONEY

Above: Racing is in Maserati's DNA thanks to models such as the A6GCM (right), driven by Juan Manuel Fangio in the 1953 Italian Grand Prix.

A GOOD OLD fashioned sibling rivalry can occasionally provide the incentive needed to achieve greatness. A case in point is the Maserati brothers. Their efforts to match the brilliance of the family's oldest sibling, Carlo, ignited a passion for performance that has endured for 110 years — and counting.

Carlo was nothing short of an engineering genius. At 10 years old, he built a working model steam-powered locomotive to match the one his father, Rodolfo, drove for work. He went on to help pioneer motorised bicycles, then worked in automotive roles at Fiat, Isotta Fraschini and Bianchi before being appointed manager of Turin-based manufacturer Junior F.J.T.A. — all before his 27th birthday.

If his siblings Bindo, Alfieri, Mario, Ettore and Ernesto Maserati were intimidated, it didn't show. Alfieri was the first to step out of his brother's shadow. After following Carlo to Isotta Fraschini and Bianchi, he was also recruited by Junior. His speed behind the wheel stunned his bosses who promoted him to chief racer and development driver.

The other siblings began formulating their own plans to match their accomplished siblings, with Ettore following Carlo to Junior. In 1910, however, Carlo tragically succumbed to tuberculosis at the age of 29.

Now united in grief, the brothers — led by Alfieri, Ettore and Ernesto — set about creating a legacy to reflect their love and respect for Carlo. That's how the Maserati racing car company was born in a small garage in Bologna, in northern Italy, in 1914.

Beginning by modifying other brands' cars for racing, the trio fuelled the business by selling the spark plugs, brakes and cylinder blocks they made in their workshop, before ploughing the profits back into racing.

During a racing hiatus triggered by World War I, Alfieri hatched a plan to begin building cars that would proudly

sport the family name. He tasked Mario — an artist, and the only Maserati brother not obsessed with cars or racing — to design a fitting badge for his new car.

Mario didn't need to look further than Bologna's Piazza Maggiore for inspiration. The young artist hoped that by borrowing the trident design from a statue of Neptune, the Roman god's symbolism of strength and vigour would bring good fortune and success.

It took until 1926 to prove how fortuitous this would be.

Designed by Alfieri, the Tipo 26 (named after the year) was utterly simple, yet devastatingly effective. Designed around a ladder chassis, the first Maserati racer featured crude leaf springs and a small supercharged 1.5-litre straight eight engine that produced just 96kW, topping out at just 200km/h.

The real beauty of the Tipo 26 was that it was light, reliable and fast. So fast,

Above: influence for the famed Trident badge came from a statue of Neptune in the brothers' home town of Bologna. Below: a cavalcade of Maseratis in Modena to celebrate 110 years.



in fact, that on its very first outing on the wild 108km-long Targa Florio in Sicily, with Alfieri behind the wheel, it won, to the astonishment of their rivals. Maserati had arrived.

Setting the template for its racing future, the wins kept coming, even after tragedy struck once again. As a driver, Alfieri was utterly fearless, and was involved in a terrible accident in 1927. During a follow-up bout of surgery in 1932, a doctor's medical mishap cost his life.

Instead of throwing in the towel following this second family tragedy, the brothers doubled down and recruited Bindo to help develop their racers.

By now, Maserati had become an unstoppable force in motorsport. Yet despite a string of victories and a long queue of customers desperate to snap up a Maserati racer, the racing-obsessed brothers couldn't quite work out how to translate this winning formula into making enough money to support their families.

That's how an industrialist, Adolfo Orsi, entered the picture. Making his millions in steel production, he knew how to build a globally successful company. He cared little about racing, but was attracted by these new-fangled cars as well as Maserati's enviable racing reputation. Taking ownership while the brothers stayed on in key engineering roles, Orsi moved Maserati to a state-of-the-art factory in nearby Modena.

The marque went on to win the Targa Florio for four consecutive years (1937 to 1940) and became the only Italian





manufacturer to win the Indianapolis 500 (1939 and 1940). Yet winning was not enough for the millionaire businessman.

After World War II, he reinvented Maserati as an ultra-luxurious road car maker that would forge its own path. Maserati's first road-going model, the A6 1500, was unlike anything anyone had seen before.

Blending a leather-lined luxurious cabin, jaw-dropping looks and a proven, reliable grand prix-winning engine, the A6 ("A" in tribute to the late Alfieri) practically invented a new automotive category, the grand tourer.

Instantly attracting aristocracy, the ultra-wealthy and even royalty among its customers, the A6 served as a preview for what was to come.

The brothers, meanwhile, were ready to spend the money Orsi had given each of them for their shares to return to what they did best — go racing. Ernesto, Ettore and Bindo split from Maserati to go home to Bologna and formed OSCA, going on to win the Grand Prix of Naples (1948) and, with Sir Stirling Moss at the wheel, the 12 Hours of Sebring (1954).

Back at Maserati, road cars were now far outstripping earnings from building and developing cars for race teams, as the brand continued to win over buyers with



MILESTONE MODELS

3500 GT (1957 to 1965)

The first mass-produced Maserati, the handsome 3500 GT, was available either as a coupé or convertible. Under the bonnet was an accomplished double-overhead-cam inline six from the Maserati 350S racer.



Ghibli (1967 to 1973)

Designed by a young Giorgetto Giugiaro, the wedge-shaped Ghibli sported a long nose and an exotic dry-sump 4.7-litre V8 combined with a slick five-speed transmission and was so good to drive that Henry Ford II tried to buy the company.

a combination of gorgeous design, power and performance.

It was inevitable that other larger car brands would take an interest — Orsi even turned down an offer from Ford, before finally selling up to Citroen in 1968.

During this phase Maserati made some of its most beautiful and interesting cars, including the Bora and the second-generation Quattroporte. Yet the car maker's spell in the Citroen stable was short-lived, as an oil crisis bankrupted the French firm and the by-now famous Italian marque fell into the hands of Peugeot in 1974.

France's largest car maker had little interest in Maserati and discussed liquidating it, before it was saved by a bold rescue bid in 1975 from Argentinian racer-turned-industrialist Alejandro de Tomaso.

With financial backing from the Italian government, Maserati was once again reborn — but this time as a high-end competitor to the likes of BMW and Mercedes-Benz, abandoning exotic mid-engine cars for more conventional front-engine, rear-drive coupes and convertibles.

Highlights included the astonishing BMW M3-hunting Ghibli Cup, but after a

**MASERATI IS SYNONYMOUS WITH ...
THE FASTEST, BEST-HANDLING,
AND MOST TECHNOLOGICALLY
ADVANCED CARS MONEY CAN BUY.**



Above: Maserati's rich history continues to inform current and future models.
Opposite: (from L to R) Bindo, Ettore, Ernesto and Mario Maserati in Bologna, 1934.

SUPPLIED BY MASERATI



Bora (1972 to 1983)

The fruit of Citroen's tenure, the Bora (pictured left) was another Giugiaro creation and came with the Ghibli's V8, but adopted the French firm's advanced pneumatic brakes and hydraulic-adjustable seats.

Quattroporte fifth generation (2003 to 2012)

The Pininfarina-penned limo remains one of the most desirable four-door sedans ever made. It helped that it drove like a sports car and featured a Ferrari-derived V8 under the bonnet.



MC12 (2004 to 2005)

Just 50 road-going MC12s were made. Featuring a full carbon-fibre body and a 6.0-litre V12, it remains one of wildest cars the Trident brand has ever made. A further 12 built specifically for the track were still winning races seven years after launch.



A parade of contemporary and classic Maserati cars hits the streets of Modena to celebrate the 110-year milestone.

17-year-long struggle, Maserati found itself under the ownership of another Italian automotive maker, Fiat. Senior executives then chose to do what seemed unthinkable; handing over the reins to the Trident brand to its on-track arch-nemesis, Ferrari.

In the end, the Prancing Horse's love and respect for Maserati shone through. It wasn't long until it once again flourished, restored as a high-end luxury brand.

The renaissance continues to this day. Maserati is synonymous with building some of the fastest, best-handling, and most technologically advanced cars money can buy — ranging from the gorgeous MC20 supercar to futuristic battery-powered Folgore versions of both the Gran Turismo and the Grecale mid-size SUV.

It's almost as if the power of sibling rivalry continues to push the boundaries, some 110 years since a family of motorsport-loving brothers pushed each other to achieve excellence. •

FOUR MASERATIS YOU CAN OWN TODAY

Grecale

One of the most advanced luxury mid-size SUVs ever built, the Grecale (right) distills Maserati's famed high-performance and luxury DNA into a car you can use every day, even

offering the option of an all-electric drivetrain.

GranTurismo, GranCabrio

Evolving the luxurious grand tourer genre to new heights, the coupé (below)

and convertible (see story on page 46) come with a twin-turbo V6, or the choice of a 560kW EV powertrain.

GT2 Stradale

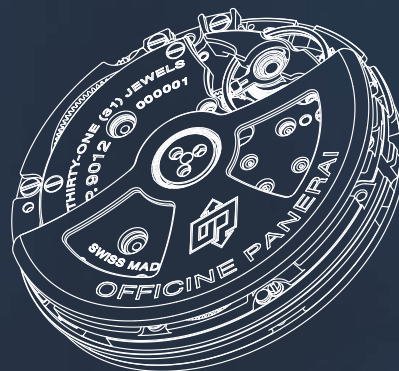
Arriving in Australia in 2026, the GT2 Stradale (see story on page 20) is a lighter, sharper and more powerful take on the MC20 racer that was built for those who yearn for driving purity both on road and track.



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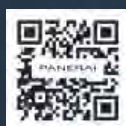
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~ driving ~





ONE FOR THE ROAD

OUR FIRST DRIVE OF THE
RACE-BRED MASERATI GT2 STRADALE
IS A THRILLING BUT ALSO HIGHLY
APPROACHABLE EXPERIENCE.

BY **JOHN MAHONEY**

The all-new Maserati
GT2 Stradale is as at
home on the road as on
the racetrack.

~ driving ~



Stradale is Italian for "road", but the Maserati GT2 Stradale is also an exceptional choice for a day at the racetrack.

**THE GT2
STRADALE IS ...
BEAUTIFUL AND
PURPOSEFUL —
ELEGANT, EVEN
— WITH JAW-
DROPPING
ATTENTION TO
THE DETAILS.**

et's start with a brutal truth. Most race cars are pretty horrible things to drive. Driven too slowly, the brakes won't brake, the tyres won't grip and the engine will overheat. And those big wings? They add little to your dignity as you slide unceremoniously off track.

Driven too fast, the transition from hero-to-zero happens in the blink of an eye as the car snaps violently sideways with little opportunity to catch and prevent a spin.

Even if you do have just enough talent and experience to nail a hot lap, there's only the smallest operating window in which to actually extract any joy.

It's only when you find the limit and don't stray beyond, that a proper racing car transcends into the most thrilling and engaging experience you can imagine.

One in which time suddenly has no meaning, and worries are replaced by smooth steering inputs, brutal braking, vicious acceleration and gunshot-like gearshifts that echo within your skull.

It's blissful, and intoxicatingly visceral — until the tyres go off, the brakes overheat, you need fuel, or you suddenly remember you have a work call this afternoon and miss your braking point, prompting an inglorious exit from the track.

It's no wonder we mere mortals, against all rational reason, desire more race car in the vehicles we drive; chasing that feeling of being at one with the machine.

That's the main mission statement of the new Maserati GT2 Stradale. The perfect extreme track-focused supercar, derived from a real thoroughbred racer; capable of attacking any track, but also still delivering thrills on the road.

It's also definitive proof — forged in aluminium and carbon-fibre — that Maserati was indeed born from racing roots.

On hand to show us around is Klaus Busse, the design boss of Maserati. He insists the GT2 Stradale is strictly a case of form following function; a car shaped by the wind tunnel. But his wry smile can't

hide that, against all odds, this hard-core new Maserati is also a thing of beauty.

It's true that many cars bred for the track and subsequently tamed for the road are hideous abominations, beset with ungainly bolt-on spoilers.

This GT2 Stradale is quite the opposite. It's beautiful and purposeful — elegant, even — with jaw-dropping attention to the details.

Busse says this is because it's based on the Maserati MC20, one of the German designer's proudest creations. That car's "purity and clean lines" provide the "perfect building block" for the race car that provides the foundation for the GT2 Stradale (the latter is the Italian word for road).

One challenge for designers was to feed the racer with enough air to go flat-out lap after lap. Hence the gaping wide front grille, plus super-sized rear fender intakes that channel cool air to the main radiator and intercoolers.

Of course, it's hard to miss the sizeable three-stage adjustable rear wing, but that's only one piece of the puzzle. The underbody has been revised, a new front splitter added, and a larger diffuser squeezed in before hundreds of hours of computer simulations and wind tunnel testing took place to refine the package.

The real triumph isn't the fact the GT2 remains drop-dead gorgeous. It's that the GT2 summons a mighty 500kg of downforce at 280km/h without adding any speed-sapping drag. Those numbers are a big step-up from the MC20's 145kg figure — but the work didn't stop there.

Engineers managed to carve another 60kg from the kerb weight of the already-lithe MC20. Changes include installation of race-ready carbon-fibre seats, saving 20kg alone, plus new centre-lock forged alloy wheels, the addition of larger and more powerful carbon-ceramic brakes, a new carbon-fibre bonnet, a redesigned centre console and the ditching of sound-deadening materials.

The result is a car that weighs just 1,365kg — less than the weight of most

The twin-turbocharged Nettuno V6 is good for 471kW of power. Opposite: at a standstill or full noise, the GT2 Stradale gets the heart racing.

small hatchbacks. That isn't much mass to haul around, especially since the wick of the GT2's twin-turbocharged Nettuno engine has also been turned up to deliver 471kW of power.

In combination with an eight-speed dual-clutch transmission, Maserati claims the most extreme member of its line-up can hit 100km/h from a standing start in just 2.8 seconds, before topping out at 324km/h.

Stunningly, the road-legal GT2 Stradale produces more power than Maserati's 463kW GT2 racer — although the competition car is lighter, having no need for a second seat or niceties such as an infotainment system or climate control, or safety measures like airbags.

Mimicking the competition-spec car, the GT2 Stradale covers every interior surface possible with black glare-reducing Alcantara fabric, including a new sports steering wheel with shift-lights that glow white, blue and then red, to tell you when to upshift.

There's a neat six-speaker sound system, and plentiful personalisation options both inside and out. At launch, our car has the "Powder Nude Texturized" Fuoriserie rose gold matte finish, which you need to see (and feel) to believe how stunning it really is.

We would also recommend ticking the box for the 50mm mechanical nose lift, because this GT2 rides low to the ground in order to maximise the suction effect of all its added aero.

And boy, does it look the part, especially since it shares exactly the same suspension geometry as the racer that last year scored 16 pole positions, 12 victories, seven second places and five third positions in the GT2 Euro series.

For maximum on-track performance, Maserati recommends bolting on a set of semi-slick Michelin Cup 2R tyres that are said to boost grip by 10 per cent over the standard tyre.

Lowering myself into the cabin via the butterfly doors, the GT2 instantly intimidates in the same way many racers do. But it's very much in a good way. The bucket seats place you low down and upright in the Maserati's full carbon-fibre monocoque, yet vision remains excellent.

The view ahead reminds me of the Le Mans prototype racers I obsessed about in my youth, while the optional fender vents are another less-than-subtle hint you're in a thoroughbred racer.

Peering into the door mirrors is like staring into a black abyss, such is the gaping maw of the air intakes. Instead of a rear mirror, a digital display broadcasts the view behind as a carbon-fibre panel otherwise obscures the view.

As the steering wheel's inset shift lights blink a warm welcome, the fixed paddles are easy to locate and toggle to neutral before stabbing the engine start button. The Nettuno twin-turbo V6



~ driving ~



**ONE INSTANT TAKEAWAY IS HOW APPROACHABLE IT IS,
AND HOW QUICKLY YOU CAN RAMP UP THE PACE.**



MASERATI
GT2 STRADALE

Engine: **Mid-mounted Nettuno**

3.0-litre twin-turbo V6

Power: **471kW**

Torque: **720Nm**

Traction: **Rear-wheel drive**

0-100km/h: **2.8 seconds**

Top speed: **324km/h**

Unladen weight: **1365kg**

Downforce: **500kg at 280km/h**

barks into life, sounding instantly angry and alert, ready to deliver scalpel-sharp responsiveness.

The decision by Maserati's designers to move the drive mode selector to the redesigned centre console must have been expensive and complex but it's a masterstroke for ease of use, making it quick and easy to select GT, Sport or Wet — or the most extreme Corsa modes, of which there are four.

Exiting the pit lane of the Ascari race circuit in southern Spain, my heart is in my mouth as I flatten the throttle for the first time and experience the violence of the quick-shifting eight-speed dual-clutch transmission.

With 10 per cent stiffer springs than the MC20 on which it's based, the GT2

Stradale is more athletic and quicker to change directions, scything through corners with ease.

Despite cold tyres beneath me and a rusty brain that struggles to remember where I'm going, the GT2 Stradale is kind, grippy and alert.

Early fears it might spit me into the undergrowth vanish as the car goads you to carry more and more speed through corners, building your confidence. One instant takeaway is how approachable it is, and how quickly you can ramp up the pace as you wind back the adjustable safety interventions.

The added aero, meanwhile, means there's higher levels of stability — not only on the straights, but under hard braking. Those brakes are another highlight, withstanding a full morning of hot-lapping without throwing in the towel or showing any signs of wilting. We end our laps relishing the pure, undistilled driving experience that's on tap.

Next up is a change of cars for the road loop. With slow-moving tractors causing a local snarl-up, there's time to appreciate just how civilised the GT2 Stradale is in GT mode, letting the car take care of its own gear changes.

We're grateful for the comfort-focused seats, which initially looked out of place without the racy four-point harness of our track car. They still provide plenty of support as we head up into the mountains.

Despite stiffer track-tuned suspension, it's surprising to discover that the GT2 still flows from corner to corner on this winding mountain road, and the adaptive dampers cope with any nasty bumps, ridges and imperfections. Its track-tuned agility and precision certainly aren't wasted at road speeds, but are only amplified behind the wheel.

Maserati says it will only make 914 examples of the GT2 Stradale globally, in a nod to the carmaker's 1914 foundation. Hopefully, those who do get the chance to own a GT2 Stradale will use it as its maker intends — as a track-ready and road-capable supercar that can thrill at any speed. •



The interior sports carbon-fibre paddle shifters and a racing steering wheel set with shift lights. Opposite: the dramatic butterfly doors.

~ profile ~

Meet the designer

AS MASERATI CELEBRATES ITS 110TH ANNIVERSARY, HEAD OF DESIGN KLAUS BUSSE SHARES HIS PERSPECTIVE ON ITS TIMELINE AND DESIGN PHILOSOPHY. BY **PEDRO CAPPELLE**



Klaus Busse with his award-winning design, the Maserati's MC20.



One of Klaus Busse's most profound insights came from a meeting with the legendary Italian automotive designer Giorgetto Giugiaro. "When I asked him what Italian design means," Busse recounts, "he said, 'It's to do the best in the moment.'" It's this philosophy, Busse explains, that allows Italian designers to leap boldly from one design language to another, embracing the possibilities offered by new technologies and societal shifts.

"How else could Maserati and Alfa Romeo have transitioned so radically from the sculptural beauty of the 1960s to the angular experimentation of the 1970s? It was a feat only possible in Italy," Busse muses.

He points to the Bora as a prime example of this ethos. "When the Bora was unveiled in 1971, it showcased the evolution of technology and design. Unlike the Miura, which was undeniably beautiful and a continuation of the 1960s aesthetic, the Bora took an aggressive, angular approach that heralded a new era. It perfectly embodied Giugiaro's philosophy — to do the best we can in the moment. The leap from the Ghibli to the Bora was a bold one, transitioning from flowing elegance to angular aggression. Only Italy could have achieved this. It wasn't about improving on the past — it was about boldly moving forward."

A DYNAMIC TIMELINE OF DESIGN

Maserati's design history is a tapestry of dramatic shifts, bold experimentation, and enduring elegance. Busse paints a vivid picture of how the brand's designs have evolved over time, adapting to societal and technological changes while maintaining a distinct Maserati identity. "Maserati has never been afraid to reinvent itself," he says. "If you look at our timeline, you'll see moments of radical transformation that reflect not just the state of the automotive industry, but the cultural and technological context of the time."

In the 1950s, Maserati shifted from building pure racing machines to creating



grand tourers that could dominate the road (see story on page 64). The 1957 3500 GT became the quintessential Maserati of its era, embodying the sophistication and optimism of post-war Europe. "The 3500 GT was elegance personified. It was a car that defined an entire decade — not just for Maserati, but for Italian design."

The 1960s saw a shift toward boldness and extravagance, best exemplified by the 1966 Ghibli. "The Ghibli was elegant but also provocative," Busse says. "It wasn't just a car; it was a statement. It captured the spirit of the 1960s — glamorous, confident, and daring. It wasn't just for driving — it was for being seen."

By the 1970s, Maserati had entered what Klaus describes as the "wedge-shaped era". With cars like the Bora and the Boomerang, Maserati embraced

Klaus Busse, right, says "every single line and curve" on each model is the result of close collaboration between design studio team members.

angular, futuristic designs that reflected the technological and societal upheavals of the time. "The Bora was a game-changer; it wasn't just about style — it was about engineering. Moving the engine to the back completely changed the proportions of the car, and we used that as an opportunity to create something truly revolutionary."

Busse also highlights the boldness of the Boomerang concept, a car that pushed the limits of automotive design. "The Boomerang wasn't just ahead of its time — it was from another planet," he says. "It showed the world that Maserati wasn't afraid to take risks and challenge conventions."

The 1980s brought a more pragmatic approach to design, influenced by economic shifts and a focus on accessibility. Cars like the Biturbo series and the Shamal defined this era, balancing performance with a new kind of simplicity. "The Biturbo brought Maserati to a broader audience," Busse explains. "It was a car that combined luxury and performance in a more compact, more attainable package. And then you had the Shamal — angular, aggressive, and unapologetically bold. It was the 1980s in automotive form."

In the 1990s, Maserati once again reinvented itself, returning to its roots in elegance and romance. The 3200 GT, with its curvaceous design and iconic boomerang tail lights, became the face of a new era. "The 3200 GT was a love letter to Maserati's heritage," Busse

says. "It brought back the artistry and emotion that defined our earlier cars while embracing new technologies and techniques."

As Maserati entered the 21st century, the focus shifted toward modernity and sophistication. Cars like the GranTurismo and Quattroporte became synonymous with luxury and refinement, setting new benchmarks for grand tourers and sedans. "The GranTurismo, in particular, was a turning point. It was a car that combined timeless beauty with cutting-edge performance. It reminded the world that Maserati was still a force to be reckoned with."

Fast forward to today, and Maserati is once again pushing boundaries with models like the MC20 and MCXtrema. Busse emphasises how these cars represent the culmination of everything Maserati has learned over the decades. "The MC20 is a rolling sculpture, a car that embodies everything Maserati

Our history isn't a straight line — it's a series of crescendos and bold experiments, which makes Maserati so special. We don't just evolve — we transform. Every car we create reflects where we've been and where we're going."

COLLABORATING ON THE MCXTREMA

Discussing the MCXtrema, Busse reveals how modern tools and teamwork shaped the car's creation. "We used to spend weeks in wind tunnels with prefabricated solutions," he says. "Now, with simulation tools, we achieve precision in 24 hours. It's a game-changer."

The MCXtrema's design process was uniquely streamlined, bypassing traditional governance. "I took the sketches, went to Modena, to the CEO's office, and we approved the design," Busse explains.

"OUR HISTORY ISN'T A STRAIGHT LINE — IT'S A SERIES OF CRESCENDOS AND BOLD EXPERIMENTS, WHICH MAKES MASERATI SO SPECIAL."

stands for — performance, beauty and innovation. And then you have the MCXtrema, which takes that philosophy to the extreme. It's a track-only car that shows what happens when you remove all the limits."

Busse reflects on how each era of Maserati's history has contributed to its identity. "If you put a 3500 GT, a Ghibli, a Bora, a Shamal and a 3200 GT next to each other, they're all completely different cars," he says. "But they're all undeniably Maserati. Each one tells a story about its time — about the people, the technology, and the culture that shaped it."

Busse draws an unexpected but apt comparison. "We're almost like the rock band Queen," he says, "where every album was a reinvention of music. You had the same band, but every album was something new — something bold, something unexpected. That's Maserati.

This direct approach enabled Maserati to take bold risks, resulting in a track-only car that pushed aesthetic and aerodynamic boundaries. "With the MCXtrema, we knew we could take the gloves off and go much more extreme," Busse states. "It's a car that doesn't need to be polite — it's designed to dominate the track."

A FAMILY OF CREATORS

Busse's pride in his team is evident as he describes their collaborative ethos, which is deeply rooted in respect and shared passion, unlike the competitive culture he experienced early in his career in the 1990s. "Back then, it was a battle of individuals — your sketch had to win, and you controlled the design. It was effective but isolating. Individual designers guarded their sketches fiercely until presentation day. Maserati's design process is a

celebration of collective creativity. We work as a family. And when you see the results, you understand why this approach works so well."

Busse further elaborates: "At Maserati when we pick a sketch, it's fair game for everyone to contribute. The initial idea might come from one person, but the finished product is a result of the entire team's input."

This approach fosters an environment where each designer feels empowered and valued. "The MC20 became so special not because of one designer but because of the surface treatment," Busse says.

"Every single curve and line on that car was a collaborative effort. We took one great idea and allowed everyone to improve it."

Busse also highlights the contribution of seasoned craftsmen who bring decades of experience to the table. "For the MC20, we invited a modeller who had worked with (Marcello) Gandini on the Miura. These are the Michelangelos of today — people who don't just see the car, they feel it.

"They bring our sketches to life in ways we couldn't have imagined. When they tell you to leave them alone and come back a week later, you know something extraordinary is being created."

The inclusivity of the design process extends beyond the studio. Busse speaks warmly about the connection between the design team and the end customers. "For a car like the MCXtrema, we interact with the customers on a personal level. They're part of the process, and we build relationships that go beyond the car. It's not just about delivering a product; it's about creating something that resonates deeply with them. They become part of the Maserati family."

This collaborative ethos ensures that Maserati's designs are visually stunning and emotionally impactful.

"It's about more than just making a car look good; it's about creating something people will love and remember for generations."



“OUR LEGACY IS RICH, BUT IT’S NOT A WEIGHT THAT HOLDS US BACK. INSTEAD, IT’S A FOUNDATION WE BUILD ON.”

THE FUTURE OF MASERATI DESIGN

Looking to the future, Busse’s vision for Maserati is one of innovation, adaptability, and boldness. “We’re now at this perfect time,” he says, “when technology, tools, and societal shifts align to open new doors for Maserati. The future isn’t just about following trends — it’s about setting them.”

Busse sees this as an opportunity to blend Maserati’s heritage with cutting-edge advancements. “Our legacy is rich, but it’s not a weight that holds us back. Instead, it’s a foundation we build on. Cars like the MCXtrema show that we can take bold steps forward while still respecting where we came from.”

He speaks passionately about the role of technology in shaping Maserati’s design language. “The tools we have

now are game-changers. With simulation software, we can test aerodynamic performance in hours, not weeks. This precision allows us to push boundaries in both form and function. It’s not just about making the car look beautiful — it’s about making it perform beautifully, too.”

Busse hints at the exciting possibilities that lie ahead with advancements like AI and electric propulsion. “We’re entering a new era where the rules are being rewritten. Electric powertrains and autonomous technology aren’t constraints — they’re opportunities. They allow us to explore new proportions, new shapes, and new experiences.”

However, Busse quickly emphasises that Maserati’s future will always be rooted in emotion and connection. “At the heart of every Maserati is a soul.

Whether driven by an internal combustion engine or electricity, it must evoke a feeling. That’s what sets us apart.”

While he remained tight-lipped about specific upcoming projects, Busse left the door open for surprises. “Behind that door (pointing to a room behind him) are all the answers,” he teases with a smile. “I can’t show you yet, but what’s coming next will be worth the wait.”

He ends by reflecting on Maserati’s broader mission: “Our goal isn’t just to design cars — it’s to inspire people. Maserati has always been about pushing boundaries, and that won’t change. The MCXtrema was just the beginning of a new chapter.

We’re ready to redefine what Maserati means in the 21st century.”●
This article first appeared in Alfieri magazine.

TONDA *PF* GMT RATTRAPANTE



J Farren-Price

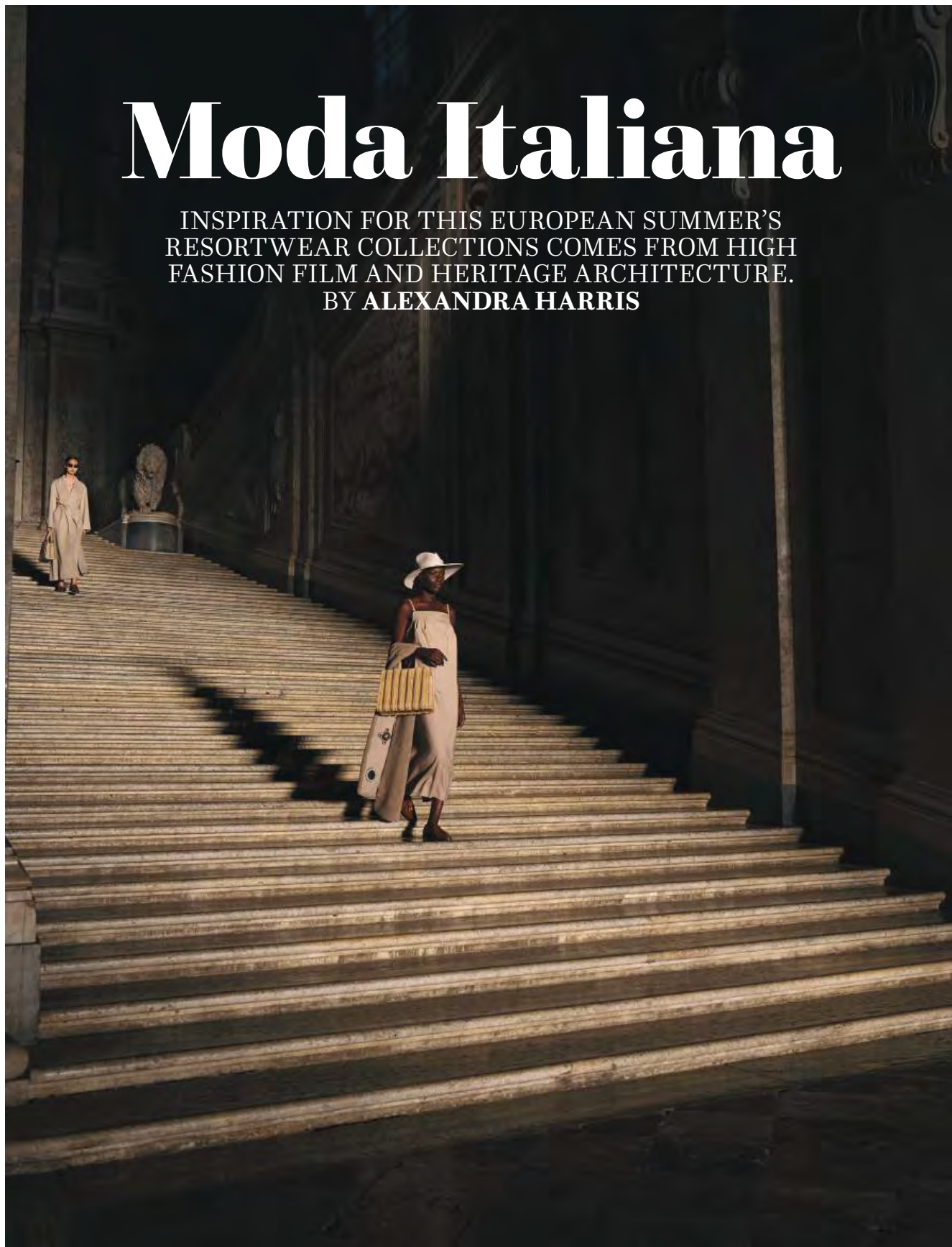
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PARMIGIANI
FLEURIER

Moda Italiana

INSPIRATION FOR THIS EUROPEAN SUMMER'S
RESORTWEAR COLLECTIONS COMES FROM HIGH
FASHION FILM AND HERITAGE ARCHITECTURE.

BY ALEXANDRA HARRIS



This season, luxury resortwear is taking inspiration from the silver screen. Fendi's summer 2025 collection draws its effortless sensibility from the 1977 fashion short film "Histoire d'Eau", while Italian films "Riso Amaro" and "L'Oro di Napoli", plus the city of Naples circa 1951, served as sartorial inspiration for Max Mara's Resort 2026 collection.

On the runway, fashion's tastemakers are trading one-dimensional for two, calling on Italy's architecture and cinematic heritage to craft their summer collections. Dr Tiziana Ferrero-Regis, an Associate Professor at the Queensland University of Technology specialising in fashion and Italian cinema, predicts the visual and cinematic aesthetic of an Italian summer will remain influential on the luxury fashion scene.

"Summer is a narrative that goes all the way back to the 1950s and '60s. Think Capri, La Dolce Vita, the beautiful Mediterranean. Cinema, fashion and art — it's all branding," she says.

Drawing on the high fashion cinema of "Histoire d'Eau", Fendi's sophomore collection for summer recalls balmy afternoons spent basking in the Eternal City and Karl Lagerfeld's first ready-to-wear drop for the house in 1978. Claiming a backdrop of iconic Roman architecture, the film is the sartorial manifestation of the Italian summer dream.

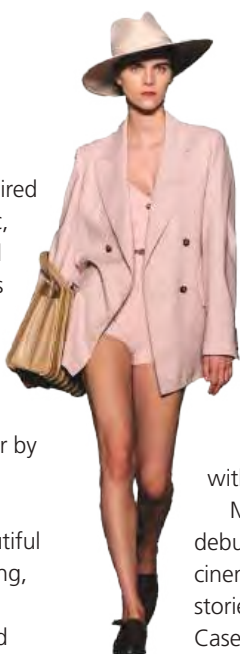
For the collection, Fendi draws on "sprezzatura" — the Italian term for effortless style. Breezy fabrics and hand-beaded embellishments are inspired by the film's European resort aesthetic, while the brand's FF silk jacquards and floating silhouettes call on a bijou '70s seaside spirit.

Brigitte Hill, a fashion stylist and costume designer, says high fashion's fascination with film elevates the connection between brand and viewer by way of escapism. "Films craft a highly curated world. When you watch 'The Talented Mr. Ripley' it's the most beautiful film — the mood, the tone, the clothing, it's cohesive," she says.

"We can't have this entirely curated



Above: Fendi draws on "sprezzatura". Opposite and below: the Max Mara Resort 2026 collection was presented at the Reggia di Caserta.



world at all times in reality, but we can replicate it through the clothes we wear."

We see this captured by Fendi's revival of "Histoire d'Eau", in which director Jacques de Bascher's balmy dream scenes meet tangibility with the collection.

Max Mara's Resort 2026 debut captures a similar cinematic spirit. Shown on the storied grounds of Reggia di Caserta, 35km north of

Naples, it draws on the sartorial legacy of films including "Riso Amaro" (1949), "Napoli Milionaria" (1950) and "L'Oro di Napoli" (1954), and golden-age film icons including Sophia Loren and Silvana Mangano. The reigning monarch of quiet luxury brought tailored, long lines and structured boning to the runway.

"The late 1950s round skirts are very 'Roman Holiday' (1953), while the black tops worn low on the shoulders are inspired by Silvana Mangano in 'Riso Amaro,'" Ferrero-Regis says.

"And while the collection was presented at the Reggia di Caserta, the brand's strong connection to Naples is evident. Naples had a cinematic revival in



“WHEN YOU WATCH ‘THE TALENTED MR. RIPLEY’, IT’S THE MOST BEAUTIFUL FILM — THE MOOD, THE TONE, THE CLOTHING, IT’S COHESIVE.” - BRIGITTE HILL



Above: Max Mara's 2026 Resort collection drew inspiration from iconic Italian cinema. Right: Fendi looked to its own 1978 film, "Histoire d'Eau", for its summer 2025 presentation.



the late 1980s to early 1990s, and now again with films such as 'Parthenope' (2024)."

Baroque trimmings and archival "cravatte" prints from 1951 were recast as silk pajamas, giving way to a dandy-ish aesthetic, the likes of which might be seen basking on the shoreline of Lake Como or coastal Portofino. The collection also pays homage to the Italian ideal of the "bella figura" — blending feminine sensuality with high-quality craftsmanship, an ode to Italy's 1950s-era splendour.

According to Hill, it's this heritage and luxury legacy that draws fashion to Italy's architectural and cinematic aesthetic. "With a film or media text, there's so much complexity, you get to know [the characters'] stories. Fashion can be singular, whereas with film it feels real, there's more dynamism and story behind it," she says.

In a similar way, Florence in 1921 provided the inspiration for Gucci's Resort 2026 show. Set within Florence's 15th-century Palazzo Settimanni, old-world opulence mingled with aristocratic silks and supersized silhouettes. Models were outfitted in luxurious trim, a nod to Florence's storied

history in fabric production, Renaissance architecture and Gucci's own Florentine legacy.

"Italian architecture and cities are full of historical references that are well known to the world. They spell heritage, quality and luxury, so they have become strong features in Italian fashion," Ferrero-Regis says. "Dolce & Gabbana, for example, have constructed all of their collections on Italian heritage and history, from Roman times (reflecting classic Greece) to the Byzantine Empire and Sicily in the 1900s."

As the high fashion runways continue to turn to historical references, they can craft storylines by way of baroque palaces, manicured lawns, cityscapes and the silver screen for their resortwear.

And for this summer, the Italian style set continues to raise the bar. Femininity and fluidity are this season's bywords, with a shift away from rigid and boxy silhouettes and a return to soft tailoring, voluminous fabrics and beading — an ode to classic Italian luxury. Big helpings of sheer and opulent fabrics and billowing silhouettes (see: the saccharine return of the bloomer and the boxy skort) are the trends to know for conjuring a European summer vibe. •

Vacanze vibe

MISSONI CAPTURES THE FEEL OF THE ITALIAN RIVIERA THIS SEASON WITH COVETABLE FURNISHINGS TO INSTIL A SUMMER STATE OF MIND. BY ALEXANDRA HARRIS

FROM SCOPELLO TO Milan, Italy is slipping into holiday mode this summer. But if jetting off somewhere warm isn't on the agenda this season, Missoni aims to capture the look of European luxury wherever you are.

Since 1953, Missoni has playfully explored colour, pattern and texture. Blending high-quality craftsmanship with high-end maximalism, its most enduring design motif, the zigzag, has held its place on the lounges and in the powder rooms of Italian aesthetes.

For Italians, life in summer is the unfiltered manifestation of *dolce far niente* — the sweetness of doing nothing. And for this collection, Missoni taps into the Italian dream for the at-home sophisticate, with luxury furnishings from plush multi-coloured bathrobes to jacquard cushions and sculptural pouffes made with aperitivo hour in mind.

On the Italian interior design scene, playful vignettes meet maximalist furnishings and pastoral architecture. Layering is the watchword here, where plush furniture pairs with maximalist design finishes to conjure an atmosphere of riviera-style escapism at home.

For its latest collection, Missoni's iconic zigzag design has been cast in velvet for cushions and linen for the table, while geometric patterned comforters bring Italian summer heat to Australia's winter.

For high-end inspiration, the OKU Ibiza hotel's sizzling outdoor collaboration with Missoni mingles poolside leisure with luxury, recasting towels and loungers in resort-style stripes; meanwhile, the Ritz-Carlton Bali sets a beach club scene with Missoni-branded sun loungers and umbrellas.

And when southern hemisphere summer arrives, Missoni's plush beach towels are set to become basking icons, while soft pouffes in stripes and floral motifs make ideal outdoor accoutrements. •



Missoni reshapes outdoor living with its 2025 Home collection.

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~ architecture ~

Prestige pedigree

DARLING POINT'S NEW RESIDENTIAL DEVELOPMENT CHANNELS
A SENSE OF LAIDBACK LUXURY. BY **ALEXANDRA HARRIS**



Artist's
impressions of
the prestigious 81
Yarranabbe
development,
with work due to
start late in 2025.





Right: the noted architect Edoardo Mapelli Mozzi, of London-based design studio Banda. Above: Mapelli Mozzi saw an invitation to design something “exceptional” in Darling Point.

aidback luxury and a timeless design sensibility form the inspirations behind 81 Yarranabbe, a new residential development from the upscale London-based design studio Banda and Sydney-based architectural firm Tzannes.

Claiming its own waterfront scallop on the northern tip of Sydney’s Darling Point, the new addition at 81 Yarranabbe Road will recast the notion of “quiet” luxury on Sydney’s high-end property scene. For the founder of Banda, Edoardo Mapelli Mozzi, Sydney’s natural landscape was the drawcard. “Sydney has an energy we’ve long been fascinated by,” he says. “The light, the



harbour, the Opera House, the view lines — the entire setting was an invitation to design something exceptional.”

The brief was to design a plush haven inspired by Sydney’s seaside spirit and relaxed lifestyle. The development draws on its harbourside surroundings and the lavish cityscape for inspiration, with the high-spec exterior giving way to textured fittings and prestige amenities across a total of eight bespoke residences.

“The visual and spiritual connection to Sydney Harbour gave us an incredibly rich context to work with. We were drawn to the idea of creating something that sits in dialogue with nature, yet

feels architecturally bold,” says Mapelli Mozzi, who is an associate member of the British royal family as the husband of Princess Beatrice, and is himself descended from Italian nobility.

Inside the residences, the harbour is visible from the living areas, fusing natural touchpoints with curved lines, while bringing the outside in. “We wanted the interiors to echo the softness and strength of the surrounding landscape, to feel like an extension of the place itself,” Mapelli Mozzi says.

For the interiors, he found himself returning to tactile materials and bespoke fittings. “Bronze, timber and

natural stone; materials that feel elemental. They have a tactile honesty that suited the harbour context, and they carry with them a sense of permanence and grounding,” he says.

The public spaces also uphold the luxury remit, with the 25-metre infinity pool claiming a harbourside backdrop, plus a private jetty, concierge and wellness amenities including a gym, sauna and steam room.

“One of the defining features is the way the apartments are zoned and connected,” Mapelli Mozzi says. “The flow from public to private spaces is deliberate. There’s a rhythm to how you move through the home.” •

~ driving ~



Even on a chilly winter's day, Maserati's GranCabrio Trofeo proves an ideal companion for a weekend of culinary exploration.



ON AN EPICUREAN
ROAD TRIP IN THE
HUNTER VALLEY,
MASERATI'S
GRANCABRIO
TROFEO OPENS
EYES AND HEARTS.
BY **TIM ROBSON**
PHOTOGRAPHY BY
SIMON DAVIDSON

FOOD FOR THE SOUL



The GranCabrio Trofeo's choice of driving modes makes it ideally suited to any terrain. Opposite: cosseting bucket seats look as good as they feel.



The winter sun struggles to make itself felt through a blanket of grey on a brisk mid-winter morning, but a first glimpse of the Maserati GranCabrio Trofeo banishes the blues.

Dipped in lustrous Bianco Astro paintwork that contrasts perfectly with red perforated leather and gloss black wheels, it's a vehicle that offers a distinct reminder of the marque's long-held touring roots, but also hints of the brave new world that Maserati now inhabits.

Begat of the GranTurismo coupé, this GranCabrio Trofeo offers the same prodigious 404kW output from a Nettuno 3.0-litre, twin-turbocharged V6 engine. Combine that with the surety of all-wheel drive and the security of Brembo stoppers, and the GranCabrio before us has the hallmarks of a cross-country car par excellence.

Today, its assignment is to ferry us north from Sydney to a region that also blends old and the new — the Hunter Valley, best known as Australia's longest established wine region.

A light touch on the steering wheel-mounted start button gently nudges the GranCabrio V6's sophisticated twin-spark cylinders into life. Nosing into morning rush-hour traffic, the calm heft of the steering is immediately evident, as is the precise control afforded by a perfectly modulated brake pedal. If a

grand tourer is to excel at its job, it needs to nail even the most mundane driving tasks, and the early signs as we edge towards the city limits are promising.

Like the GranTurismo, the GranCabrio offers spacious accommodation for four, but substitutes the sleek coupé roofline for an elegant soft-top roof that can be lowered at speeds up to 50km/h in just 14 seconds. Just half an hour north of Australia's biggest city, the unencumbered view of the rolling subtropics seems to spread out forever.

Being a brisk winter's day, the GranCabrio's heated seats and – better yet – neck-warming fans are in full effect. Through the simple and intuitive 12.3-inch central display, we've already tamed the cold weather for our sojourn into wine country.

As the highway makes way for more sinuous stretches of damp tarmac, the GranCabrio's four driving modes – Comfort, GT, Sport and Corsa – come to the fore. Maserati's Vehicle Domain Control Module works its magic across the damping in the air-sprung suspension, brake modulation, shift speeds in the eight-speed transmission, and power distribution across the all-wheel drive system, to provide the right mood for the right moment.

Cleverly, a single button in the centre of the drive mode dial offers instant access a softer damper setting, providing



the ultimate in flexibility when traversing terrain at any pace.

The steering has presence and precision, with the thick-rimmed wheel quick to respond from centre. Alloy shift paddles behind the wheel offer further engagement, all but encouraging an extra downshift.

Even though the GranCabrio shares the beating Nettuno heart of the blistering MC20 supercar, it has an engaging character all of its own. Designed with a respectful eye on Maserati's grand touring heritage, this four-seat roadster espouses the very essence of long-distance motoring that the brand helped to foster.

Our lunch destination is the resplendent Iron Gate Estate on the outskirts of Pokolbin, home to the newly opened Iron Gate Kitchen.

As we park in front of the restaurant for a photograph, curious onlookers stop to inspect the artisan details of this Italian thoroughbred.

Maserati's designers crafted both the exterior and interior of the GranCabrio

to leave nothing to the imagination. The central display nestles inside a proper instrument binnacle, eschewing the "iPad on the dash" design ethos so prevalent in today's automotive design. A 16-speaker Sonus faber sound system is artfully integrated, while four cossetting bucket seats provide occupants with an endlessly supportive environment.

Externally, triple bonnet vents and the "shark nose" grille with its prominent Trident badge leave no doubt as to this car's storied heritage, while a distinctive LED light signature ties the exterior to the modern world.

Iron Gate Estate is the perfect foil for this GranCabrio. Its newly overhauled Iberian-inspired Iron Gate Kitchen offers a light and engaging Gatekeeper's nine-course tapas lunch paired with the estate's Mediterranean-inspired wines. It's part of a reinvention going on in the Hunter, explains the general manager of Iron Gate Kitchen, Harrison Plant, as vineyards such as this play to audiences eager to discover new wine styles.



A drop-top grand tourer is the ideal way to explore the treasures of the Hunter Valley. Left: accommodation at Iron Gate Estate is nestled among the working vineyard.

LEFT: COURTESY OF MEGANN EVANS PHOTOGRAPHY/IRON GATE ESTATE

~ driving ~

***THIS FOUR-SEAT ROADSTER ESPOUSES THE VERY ESSENCE OF
LONG-DISTANCE MOTORING THAT MASERATI HELPED TO FOSTER.***





Clockwise from top: a fortuitous reunion; time to make a little dough; tapas treats from Iron Gate Kitchen.



"Our soils and our climate lend themselves well to Spanish and Portuguese grape varieties and blends, like our tempranillo and touriga nacional wines," he says, serving our nine-course repast. "It's a great way to bring a new wine and food experience to our customers."

Under the watchful gaze of executive chef Joey Ingram and head chef Lara Hagan, we settle in for what can be best described as soul food for the wine lover. Rustic yet complex, our lunch swings from ocean to paddock, with kingfish escabeche adorned with saffron and fennel, followed by a hearty lamb shoulder on salsa verde, among other stunning dishes. As good as the first eight courses are, a burnt basque cheesecake is the perfect way to round out the relaxed, sociable lunch.

All too soon, we're back aboard the GranCabrio and winding further into the highlight-packed Pokolbin region,

enroute to a destination with a delightfully sympatico twist.

The sun has finally come out to play, adding welcome saturation and contrast to this truly beautiful part of the world. The GranCabrio makes short work of broken tarmac left behind by recent flooding, feeling impressively solid despite having no fixed roof.

Arriving at Nicita Estate we meet Vincent and Jen Nicita, the owners of Our Italian Table, a wonderfully inclusive kitchen school. But first, a special reunion beckons.

"It's a 1972 Maserati Bora," Vincent tells me, as we gaze at the impossibly handsome blue coupé on his lawn, basking in the setting sun. "It's been in our family for 35 years."

In a fortuitous turn of events, the couple are long-time Maserati aficionados, having even hosted the brand's concours events at their Tuscan

villa-inspired home over the years.

A small square room off the main residence promises a delightfully hands-on experience. On the surface, Our Italian Table is a small-scale Italian cooking school which has hosted more than 7,000 people since 2020; but it's also much more than that.

We're invited to try our hand at making penne in Jen's immaculate kitchen, folding eggs and flour into balls of dough that — somewhat miraculously for this takeaway epicurean — are rolled and re-rolled, before we form sheets of pasta to create our very own penne, which in turn becomes the base for the most delicious Italian sausage ragù we've ever experienced.

"I seriously, genuinely love what I get to do," beams Jen, as she takes us through the simple yet multi-layered art

of creating perfect pasta. "I've always wanted to run a cooking school. It's about slowing down, giving back, finding that moment to be back in the kitchen with family and friends. Finding the love in it again.

"It's about that one conversation around the table."

Goodbyes all round, and we load into the GranCabrio, headed back to Iron Gate Estate where we'll find residence in the beautiful onsite accommodation. The auto high-beam LEDs pierce the dusk, proving clear forewarning of the mobs of kangaroos crossing our path.

As a companion to our Hunter Valley sojourn, we could do no better than this multi-talented drop-top that evokes the spirit of Maserati in more ways than one might think. •

NEED TO KNOW

The Hunter Valley is one and half hours' drive north of the Sydney CBD, and features a wide variety of accommodation.

Iron Gate Kitchen at Iron Gate Estate is open for breakfast, lunch and dinner. You can book both a meal and onsite accommodation at irongateestate.com

Our Italian Table is located at Nicita Estate in Pokolbin. A variety of cooking courses are available to book at ouritaliantable.com.au

"IT'S ABOUT SLOWING DOWN, GIVING BACK, FINDING THAT MOMENT TO BE BACK IN THE KITCHEN WITH FAMILY AND FRIENDS." - JEN NICITA



ISN'T IT SPLENDID

**LEGACY MEETS INNOVATION IN A
REIMAGINING OF THE MOST ICONIC
HOTEL ON THE ITALIAN RIVIERA.**

BY **NONI REGINATO**





The stunning outlook to
the Church of San
Pietro in Porto Venere.

A hotel isn't coined the Grand Dame of the Italian Riviera without good reason. On a coastline positively brimming with ultra-luxurious accommodation, from high-end resorts to hidden gem boutique hotels, it takes more than a marble foyer or infinity pool to make a splash in this neck of the woods.

Little surprise, then, that Splendido, A Belmond Hotel, Portofino — the historic palatial hotel nestled in Portofino's lush hillside overlooking the Ligurian riviera — has earned the title.

Originally a Benedictine monastery built in the 16th century, Splendido possesses a storied history. Purchased in 1901 by tourism pioneer Ruggero Valentini, the

former summer villa of a Baron became a sprawling waterfront hotel renowned for welcoming a roster of luminaries. On any given summer's day, you might have found Walt Disney conversing with Humphrey Bogart over a cigar, or Grace Kelly swanning through the halls, a glass of Perrier-Jouët in hand. It became the jewel in Portofino's already glistening crown, and as emblematic of the area as a bowl of trofie al pesto.

Fast forward almost 125 years, and Belmond — Splendido's proud owner — has reimagined Ligurian luxury with a spectacular redesign of the property at the hands of London- and New York-based design firm, Martin Brudnizki Design Studio. Arnaud



Champenois, the senior vice president of global brand and marketing at Belmond (LVMH), notes the renovation of Splendido “marks a new chapter not just for this property, but for Belmond as a whole. We approached the project not as a reinvention, but as a celebration, honouring the building’s history while introducing a layer of modern Ligurian charm.”



Taking cues from this rich history and a tapestry of pre-existing design features, Brudnizki and his team curated an aesthetic that is as much of its time as it is referential to the past. Nodding to Splendio's Ligurian locale, the design scheme makes use of artisanal pieces and materials — Carrara marble here, Graniglia terrazzo there. It's a celebration of the Italian opulence baked into the

property's mortar, but tempered with sleek modern elements that firmly situate the redesign in 2025.

Take Gio Bressana's frescoes, for instance. Drawing inspiration from everywhere — he namechecks both Caravaggio and modern music as influences — the Italian painter was commissioned to create vibrant frescoes across the interiors of Splendio. The

Above: the Dior Spa at Splendio overlooks lush gardens. Opposite: Baratta Sedici serves playful cocktails paying homage to Portofinese flavours.

works offer a microcosm of the hotel's renewed design direction: tradition reimagined for a contemporary era.

In the rooms and suites, this reverence for tradition plays out across furnishings and decor that champion craftsmanship. Midollino weave — inspired by a rattan weaving technique created by the local seaside commune, Chiavari — features on headboards and side tables, while ceramics created in another close-by commune, Albissola Marina, impart European decadence.

"Once a property loses its soul, it loses what makes it distinctly 'Belmond'," Champenois says. "The soul of Splendido

is defined by its intimate, evocative and unmistakably Italian sense of place. Protecting that was absolutely essential."

It would be remiss to speak of the grandeur of the rooms and suites without mentioning their surrounds. Garden rooms are enveloped by the hotel's lush gardens, while the property's premium rooms and suites enjoy panoramic views over the Bay of Portofino. Unlike some luxury hotels, which can seem at odds with their environment, Splendido strives to unite with the splendour of its locale. It helps that the property's saltwater swimming pool was reimagined by the renowned Italian landscape designer, Marco Bay and that the tennis court, built into the Portofino hillside, overlooks the sea. Add to that Splendido's expansive wellness offering, taking its cues from the serenity of the surrounding riviera, and it's little wonder the hotel appears to intertwine with its setting.

The establishment of Italy's first permanent Dior Spa within Splendido's grounds brings another luxurious element to the property, merging relaxation with state-of-the-art technology. Guests can indulge in a deep tissue massage or body scrub on the spa's indoor-outdoor treatment terrace, before floating back to their rooms for a pre-dinner reset.

When aperitivo hour rolls around, a visit to the property's vibrant new bar is practically compulsory. Baratta Sedici riffs on ancient recipes in its menu of playful cocktails paying homage to traditional Portofinese flavours. It's a throughline that's carried across the property's dining offerings, too: casual diner Splendido Grill celebrates the local bounty — and hosted award-winning Australian chef Curtis Stone for a two-night only pop-up in June — while La Terrazza brings refined Italian fare to the Ligurian peninsula.

Far more than a mere renovation, Splendido's reopening doesn't just prove it worthy of the "Grand Dame" title — it makes clear why it was so-crowned in the first place. In describing the property's reimagining, Champenois says it best: "This wasn't about transformation, but thoughtful reference and building on the past to create a new legacy."

Furnishings and decor in Splendido's rooms and suites champion craftsmanship, including ceramics created at a close-by commune.





Above: inside Hotel Cipriani's Laguna Suite. **Below:** the new double-height lobby.



NEW AND NOTEWORTHY

Hotel Cipriani, A Belmond Hotel, Venice

In Venice, where views are spectacular but space is at a premium, the grandeur of Hotel Cipriani is almost unheard of. Now, having just unveiled the first phase of a dramatic redesign, the hotel is the Floating City's hottest place to pull up stumps. Spearheaded by the architect, designer and chairman of the Venetian Heritage Foundation, Peter Marino, the first chapter of

Hotel Cipriani's renovation sees a new double-height lobby welcome guests, along with 13 new rooms that range from private garden-view suites to two expansive Venetian apartments.

Palazzo Talia, Rome

What do you do with a Roman palace that once played host to nobility and aristocrats, but had become dilapidated since its abandonment in the 1970s? You employ one of

Hollywood's buzziest directors and creatives to help breathe new life into it, of course. In 2024, Rome's Palazzo Talia reopened to the public for the first time in 50 years, engaging the design studio led by director Luca Guadagnino ("Challengers" and "Queer") to reimagine the property's monumental spaces. The resulting hotel is a fanciful mix of old-world decadence and new-wave quirk. •

THE OTHERS JUST TRAVEL

THE MASERATI NAME IS
INEXTRICABLY WOVEN THROUGH
THE HISTORY OF GRAND TOURING,
WITH SEVERAL PACE-SETTING
MODELS LEADING UP TO A
MODERN-DAY MASTERPIECE, THE
MASERATI GRANTURISMO.
BY **PEDRO CAPPELLE**



It all started for Maserati with an icon created almost 80 years ago, the A6 1500. A car that combined luxury mobility with (some level of) performance and comfort, opening a new business alongside the marque's racing activities.

The current-day head of design, Klaus Busse, explains: "GranTurismo is the idea of combining the racetrack and on-road." A short soundbite fit for video; yet it hides so much more. Let's dive deep into its origins and evolution.

The Grand Tour (GT) is how it all started, with origins that go as far back as the 17th century. Then, it was a traditional trip through Europe with Italy as a key destination; an educational rite of passage for upper-class young European men when they reached the age of 20–21, often accompanied by a tutor or family member.

The custom started primarily with the British nobility and landed gentry. But soon, similar trips were made by wealthy young men from other northern and central European nations, and even South and North Americans.

According to the Oxford English Dictionary, the first recorded use of the term was by Richard Lassels in his book "The Voyage of Italy", published posthumously in Paris in 1670 and then in London. He travelled through Italy five times as a tutor to several English nobility and gentry. According to the author, there are four areas in which travel creates "an accomplished, consummate traveller": the intellectual, social, ethical and political.

The tradition declined in Europe as enthusiasm for classical culture waned and large-scale rail transport and steamship travel gained popularity.

However, with the rise of industrialisation in the United States in the 19th century, the nouveau riche found a renewed interest. Wealthy men and women of all ages adopted the GT to access the sophistication of Europe.

The primary value of the GT lay in its exposure to the cultural legacy of classical antiquity, the Renaissance and to the aristocratic and fashionably polite society of the European continent.



The A6 1500 was the first in a long line of Maserati Grand Touring models, setting the pace for the modern-day GranTurismo (opposite).



The 3500 GT Coupé was launched in 1957 and became a favourite of celebrities and business leaders.

It also provided the only opportunity to view specific works of art and hear certain music.

A GT could last anywhere from several months to several years and was commonly undertaken in the company of a knowledgeable guide. And as is often the case today, the itinerary was not set in stone but subject to variations, depending on an individual's interests and finances.

PRE-WAR GT DAYS

We leave horse and carriage behind and skip a couple of centuries to an era when the automobile allowed us to re-establish a new version of the GT concept. The original parameters applied as it was only accessible to the very wealthy, allowing for itinerary variation and permitting small groups to travel together.

Before 1940 the GT philosophy was mainly rooted in a tradition of separate chassis, engines and coachbuilders. As a result, a buyer in the 1920s and 1930s who wanted a GT car would have to commission various manufacturers. The result would be highly individual, often clothed in Art Deco lustre.

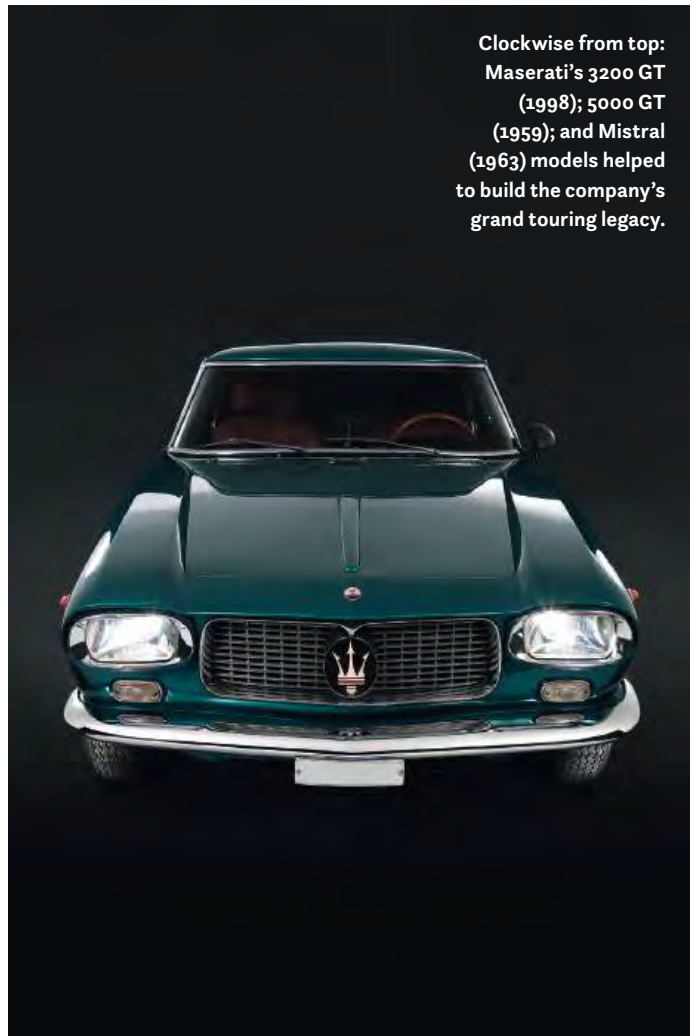
But there would be no differentiation between the concept of the GT or any other completely different type of car because they were essentially using the same "ingredients". So, for example, six Bugatti Royales were created as grand tourers, limousines and sports cars. Also, before the 1950s, there were few roads on which to take your GT. Except for town roads that only were intended for short travels, many routes were along rough tracks.

The first car to be named "Gran Turismo" was the 1929 Alfa Romeo 6C 1750 Gran Turismo. A sporting dual-purpose road/race chassis and engine specification were available with various body styles, or carrozzeria.

The influential Weymann fabric-bodied Berlinetta version by Carrozzeria Touring won the "Vetture Chiuse" category at the 1931 Mille Miglia.

An improved and supercharged version, the 6C 1750 GTC Gran Turismo Compressore, won the "Vetture a Guida Interna" category of the 1932 Mille Miglia.

The Alfa Romeo 6C 1750 was designed by Vittorio Jano, who would later be instrumental in the design of the 1951 Lancia Aurelia B20 GT.



Clockwise from top:
Maserati's 3200 GT
(1998); 5000 GT
(1959); and Mistral
(1963) models helped
to build the company's
grand touring legacy.

POST-WAR EVOLUTION

As the first arterial thoroughfares appeared after World War II, the ability to link them together and travel at speed for long distances became a key appeal of the GT car.

Peacetime lifted boundary restrictions in Europe, and the allure of taking a long trip abroad under your own steam, carrying your own luggage to exotic destinations, not only Italy, held as much appeal as today.

The first recognised motor race specifically for Gran Turismo cars was the 1949 Coppa Inter-Europa held at Monza.

The Maserati A6 1500 won the 1500cc class, driven by Franco Bordoni, a former fighter ace of the Regia Aeronautica who had debuted as a pilota da corsa at the 1949 Mille Miglia.

The A6 1500 was the first road-going production car to be offered by the Maserati factory. It featured a tubular chassis with independent front suspension and coil springs, the 1500cc six-cylinder being derived from the Maserati brothers' pre-war voiturette racing engines.

The body of the A6 1500 was an elegant two-door fastback coupé body by Pininfarina.

GRAND TOURING CHARACTERISTICS

The terms "grand tourer", "gran turismo", "grande routière" and "GT" are among the most misused terms in motoring. The "grand touring" designation generally means "motoring at speed, in style, safety, and comfort".

Purists define "gran turismo" as "the enjoyment, excitement and comfort of open-road touring."

The ideal is a car with the ability to cross a continent at thrilling speed and in comfort, exhibiting the following:

- The engine should be able to cope with cruising comfortably at the upper limits on all continental roads without drawbacks or loss of power.
- Ideally, the GT car should have been devised as a grand tourer, with all associated considerations in mind.
- It should be able to transport at least two in comfort with their luggage and have room to spare, probably in the form of a two-plus-two seating arrangement. Most cars constructed to do greater than 200mph (322km/h) or accelerate to 100km/h in under four



seconds lack the relaxing refinement and inherent practicality that a sister GT model has.

- The exterior and interior design should be geared towards complete control by the driver.
- Its chassis and suspension should provide suitable handling and road-holding on all routes during travel.

Grand tourers emphasise comfort and handling over unbridled high performance or ascetic spartan accommodations.

In comparison, sports cars (also a much abused and confusing term) are typically more crude compared to sophisticated grand touring machinery.

Historically, most GTs have been

AS A CONCEPT, GRAND TOURING HAS REMAINED UNADULTERATED, MATURE AND VERY MUCH ALIVE.

front-engined with rear-wheel drive, creating more space for the cabin than mid-mounted engine layouts. Softer suspensions, greater storage and more luxurious details in the finishing add to their driving appeal.

THE FUTURE

The fact that the Grand Touring dream has remained alive through times of austerity, recession, ruthless expansion, oil crises, technology, overregulation and Low Emission Zones shows that the species can adapt and survive when so

many contemporaries fall from grace. As a concept, grand touring has remained unadulterated, mature and very much alive; unlike the raw, unassisted hot-hatch of the '80s or the excessive American land yacht of the '50s.

Now that you've learned more about the grand tour origins and the great ages of the long-distance sports tourer, start packing a battered old leather suitcase, slip into something comfortable, and enjoy your next trip. •

This is an abridged version of an article that first appeared in Alfieri magazine.



Above: the modern Maserati GranTurismo remains a benchmark of the GT segment.

ALMOST 80 YEARS SINCE MASERATI'S FIRST GT

It would be impossible to nominate a single Maserati as the best GT, because grand touring was — and still is — at the heart of every Maserati. However, here are some key models that really made their mark in the grand touring genre.

A6 1500 GT

The original concept was enticingly simple. It involved fitting a sophisticated race car engine into a luxurious, handcrafted sedan. Seamlessly combining these two worlds was, of course, far from simple. Yet it is exactly what Maserati did in 1947 with the A6 1500 GT Pininfarina and some years later with the 3500GT prototype: “La Dama Bianca”. Such power had never been so beautifully packaged and delivered, opening up new possibilities for long-distance travel. The prototype of what can be considered the first GranTurismo — i.e. the first Maserati destined for road use and not for racing — was unveiled at the

1947 Geneva Motor Show. It was christened A6 in honour of Alfieri Maserati, with “6” denoting its straight-six engine. Its incredible styling was the work of the renowned designer Pininfarina. The public immediately appreciated the design and originality, featuring a tapered two-seater cabin, three horizontal ventilation inlets on the wings, and futuristic hidden headlights.

3500GT

The 3500GT Coupé marked the company’s entry into the growing grand tourer market and was launched at the 1957 Geneva Motor Show. It soon became a favourite of celebrities and business leaders. A roadster version followed in 1959 — the stunning 3500 GT Spyder Vignale, designed by Giovanni Michelotti, the leading stylist at the renowned Italian coachbuilders Vignale.

Below: a 1960s Maserati Ghibli. Right: the 2007 Maserati GranTurismo.

GHIBLI COUPÉ

The late 1960s saw the birth of the supercar and some of the most revolutionary and breathtaking designs ever conceived. Among the true greats of this era was the Maserati Ghibli. Named after a Saharan wind, it was considered an automotive depiction of “la dolce vita”. It featured pop-up headlights, electric windows and magnesium wheels. Sports seats, a spacious trunk and large twin fuel tanks made this car a truly comfortable grand tourer.



MASERATI GRANTURISMO

Launched in 2007 and 2010 respectively, the GranTurismo and its convertible sibling, the GranCabrio, represent a segment benchmark, enabling Maserati to combine sports performance with comfort suited to longer distances. The classic proportions of its predecessors have been maintained, with the long bonnet and central body intersected by four fenders. Conversely, the roof line drops dynamically to emphasise the curve of the pillar that features the iconic Trident logo.



Primo vino



WE ASKED A FINE WINE
EXPERT TO NOMINATE
THE MOST DESIRABLE
ITALIAN WINES, EACH
PRESENTING A
NEAR-PERFECT FUSION
OF ARTISTRY AND
RETURN ON
INVESTMENT.
BY RANDY LAI

Poderi Aldo Conterno 'Granbussia Riserva' Barolo DOCG (from \$1,856)

Since the so-called “Barolo Wars” began in the 1980s, oenophiles have generally split the region’s famed nebbiolo producers into “traditional” and “modernist” camps.

Giacomo Conterno — the son and successor to the late Aldo Conterno — charts a course somewhere in-between: what one notable American critic described as “enlightened traditionalism”.

Michael Anderson, the head of auctions at fine wine retailer and auctioneer Langtons, says the wines of Giacomo’s familial estate (Poderi Aldo Conterno) “remain essential to understanding Piedmont” as an over-arching region.

In this regard, no single bottle teaches as comprehensive a lesson as Granbussia, made using nebbiolo from three of the very best parcels of land owned by the Conternos in Monforte d’Alba before spending at least nine years in the cellar prior to release.

“[It’s] the flagship blend of the family’s three top crus, and typically part of the finest Barolo collections,” Anderson says.

“There’s just so much going on in Granbussia that it tends to stop conversation.

“Or perhaps what we’re hearing is silent reverence.”



Looking over Biondi-Santi vineyards towards Montalcino.





***Biondi-Santi Brunello
di Montalcino 'Annata' DOCG***
(from \$454)

Those fond of Tuscany's traditionally made sangiovese-based wines are liable to stand to attention whenever Biondi-Santi is uttered.

Popularly credited as the "inventors of Brunello di Montalcino" — a style of Tuscan red wine produced exclusively around the hillside town of Montalcino — Biondi-Santi traces its lineage back to the 1800s, passing between successive generations of the eponymous family.

Despite that formidable heritage, the estate relentlessly drives forward. Every year, as Anderson explains, Biondi-Santi assembles a committee of industry experts to judge its wines against some 200-plus other producers in the Consorzio del vino Brunello di Montalcino.

"There's no resting on the laurels. [They] demand the very best of themselves in order to stay on top," Anderson says.

Though the brand's flagship Riserva is notoriously future-proof (in some cases, capable of cellaring for more than 100 years) the good news is that Biondi-Santi also makes an Annata bottling that can be consumed early, relatively speaking. "Enjoy the Annata over the next 10–15 years," advises Anderson, "while you wait (decades) for the Riserva to be ready."



***Giuseppe Quintarelli
Amarone della
Valpolicella Classico
DOCG***
(from \$797)

Whilst friends and colleagues affectionately dubbed the late Giuseppe Quintarelli "Bepi", the acclaimed Italian vigneron went by another nickname in his lifetime: "Il maestro del Veneto".

The brand's colourful, squiggly printed labels are a welcome sight among lovers of northeastern Italian vino — each denoting a different blend/style. Anderson regards the entirety of the family-run estate's range with affection: from the eminently approachable Primofiore to "the lip-smacking succulence of the Bianco Secco".

"These wines are all alive, but it's the Amarone that performs best at auction," he says. "It's sufficiently rare that whenever released, it creates a global queue — akin to a new iPhone reveal during the Steve Jobs era."

Distinguished by its yolk-orange label and intensity of alcohol (16.5% ABV), Quintarelli only produces its Amarone della Valpolicella Classico during exceptional vintages. Like the brand's green-labelled Valpolicella Classico Superiore, this Amarone utilises grapes that have been treated using appassimento: a traditional process whereby fruit is dried prior to fermentation, ensuring a style that is rich, full bodied yet balanced in acidity.



Tenuta San Guido 'Sassicaia' (from \$807)

Located two and a half hours southwest of the House of the Trident in Modena, the area surrounding Tuscany's Tenuta San Guido winery is endowed with a unique microclimate that's blanketed in gravelly clay soil and tempered by rolling coastal winds.

The Incisa della Rocchetta clan, owners of Tenuta San Guido for three generations, recognised their home's unique suitability to the cultivation of Bordeaux varieties in the early 20th century. By 1968, this prescience was rewarded with the creation of Sassicaia: today, the most renowned (and prized) of Italy's "Super Tuscan" wines.

Lauded by critics with the same breathless adulation you'd expect for Lafite Rothschild, Sassicaia is made using a medley of cabernet sauvignon and cabernet franc in a classical, claret-inspired style.

As Anderson explains, the planting of such "iconoclastic" grapes in a region traditionally known for sangiovese (i.e. Bolgheri) helped to put Tuscan winemaking on the map. In the intervening decades, Sassicaia's renown has only continued to grow.

"Quite often, it's a key part of a luxury wine investment portfolio," says Anderson. "In part because, like great Bordeaux, it can be aged for 20 to 30 years before drinking or resale."

Michael
Anderson,
Langtons' head
of auctions.



Frank Cornelissen MunJebel Rosso CS (from \$254)

A wildcard inclusion thanks to its comparatively friendly pricepoint and Sicilian origin, MunJebel CS is one of five single-vineyard wines to which Frank Cornelissen has seen fit to apply the (completely unofficial) designation of "grand cru".

The Belgian-born natural winemaker is at the forefront of the current surge in interest around Etna Rosso. And with allocations of emblematic Burgundy becoming increasingly harder to come by, Cornelissen's wines are set to scratch a similar itch for site-obsessed collectors who delight in being ahead of the curve.

According to Anderson, the CS (made from a native Sicilian grape variety) manages to "synthesise the unique, sloping volcanic terroir of Etna" with Burgundian technique. The result is a wine which manages to snapshot the power and finesse of nerello mascalese — a grape variety now drawing favourable comparisons with pinot noir.

"Age for five to 10 years before drinking — whilst reading your copy of 'Architectural Digest'," Anderson suggests with a wink. •

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Spritz with a twist

THIS STRAWBERRY-KISSED RECIPE TAKES THE QUINTESSENTIAL APEROL SPRITZ IN A DELICIOUS NEW DIRECTION.
BY **RANDY LAI**





Left: Argo Hong Kong's column-shaped backbar overlooks harbourfront views. Below: beverage manager Federico Balzarini.



THE SOUTHERN HEMISPHERE'S

reversed meteorological order means Australians often spend the mid-year months craving boozy, bittered aperitifs or a glass of structured red (see our story on covetable Italian wines, page 64).

Meanwhile, in sunny Italy, high summer is in full swing: from the cobblestones of Florence to coastal hamlets in the Tyrrhenian. In such lovely settings — and even lovelier weather — few sensations offer more sipping enjoyment than a round of spritzers. This

classic mixed drink category is a popular sight across Italian cities during the summer and offers a simple, deliciously approachable formula.

Thus, we enlisted the beverage manager at Four Seasons Hotel Hong Kong, Federico Balzarini, to share his twist on the ubiquitous Aperol spritz. Dubbed the Naked Spritz, this cocktail is a recreation of the eponymous signature serve at Argo, the hotel's award-winning creative cocktail bar.

"This Italian-ish drink merges the classical appeal of the Aperol spritz with

the 'Naked & Famous', a modern favourite built around mezcal," Balzarini says. The recipe is inspired by his native Lombardy region and — in his own words — is intended to evoke "sunset aperitivos on an old Riva runabout, floating on Lake Garda during the summer".

"To create the strawberry infusion," explains Balzarini, "simply slice fresh strawberries and immerse them in Aperol at room temperature. After letting the mixture 'sleep' overnight, strain it and mix with your other ingredients in a highball glass." •

ARGO'S NAKED SPRITZ

15ml blanco tequila

15 ml mezcal

15 ml Aperol and strawberry "infusion" (see left)

10ml Strega liqueur

30ml prosecco

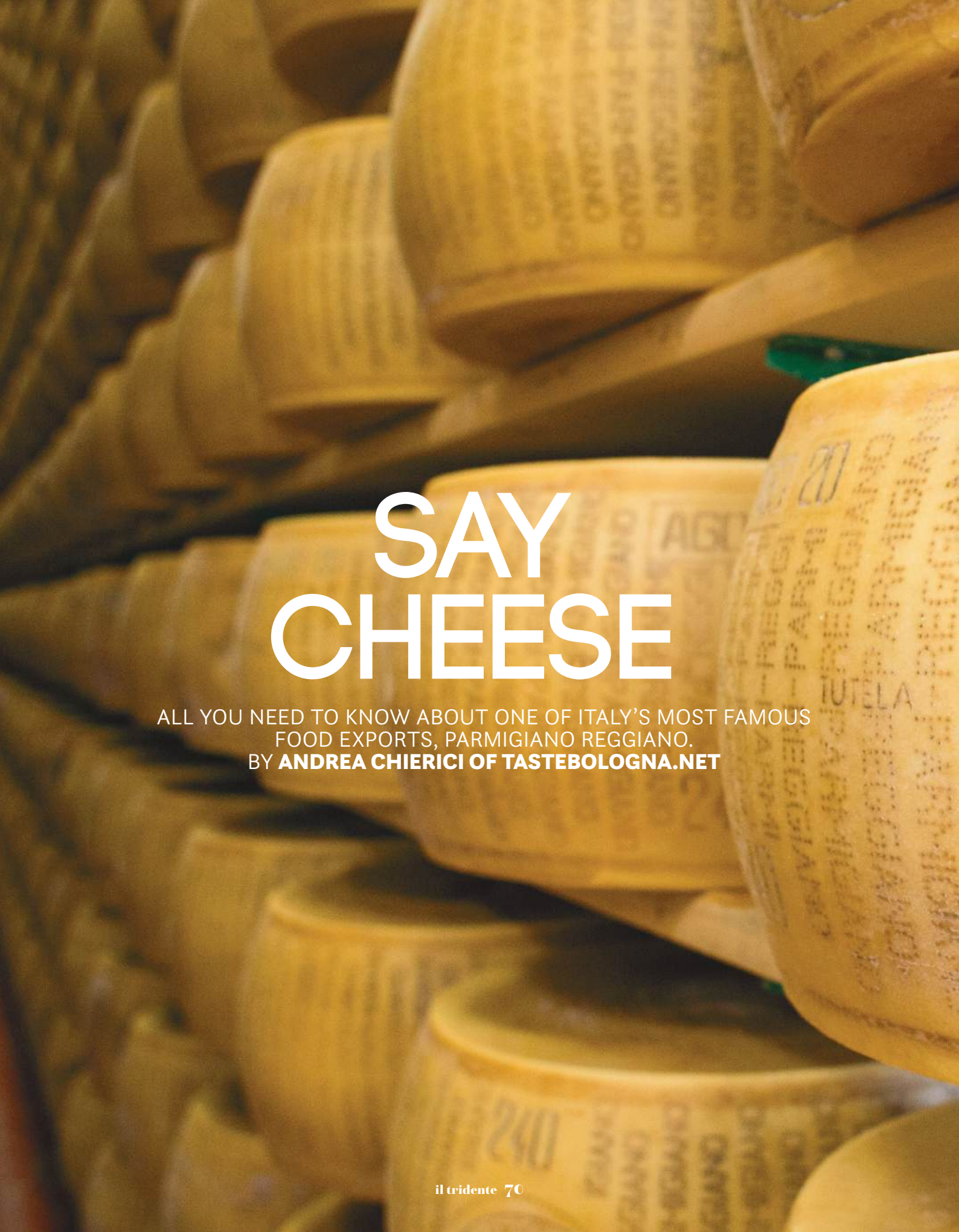
45ml soda water

METHOD

Combine all ingredients (chilled) in a highball glass.

Add ice; preferably in a block, but smaller cubes are also acceptable.

Garnish with freshly sliced strawberries and serve.



SAY CHEESE

ALL YOU NEED TO KNOW ABOUT ONE OF ITALY'S MOST FAMOUS
FOOD EXPORTS, PARMIGIANO REGGIANO.
BY **ANDREA CHIERICI OF TASTEBOLOGNA.NET**



Cheesemakers wrap the curd and place it into the mould that will lend its final shape.

Almost everyone has tasted this delicious cheese at least once, but not all know its secret.

Parmigiano was born in the Middle Ages in the country around Parma, where Benedictine and Cistercian monks used cows to work the fertile soils. Because of the abundance of cows, there was an overproduction of milk. So, to save a good ingredient, they used their knowledge of chemistry to preserve it by making cheese. By adding salt from the salt mines of Salsomaggiore, they create a product that could last longer.

Parmigiano Reggiano is one of the most famous and most imitated cheeses all over the world. Fortunately, there are ways to ensure you taste the real one.

HOW IT'S MADE

First of all, Parmigiano Reggiano is produced under strict rules of production — it is made exclusively in the provinces of Parma, Reggio Emilia, Modena, Bologna (to the left of Reno River) and Mantova (to the right of Po River). Cows must eat only locally grown forage. And only after 12 months of ageing, if the Parmigiano Reggiano Cheese Consortium quality inspector says: “OK!”, can you call it Parmigiano Reggiano.

Nowadays, making Parmigiano is similar to the methods the monks used. You will find only three ingredients: milk, salt and rennet. (Rennet is an enzyme obtained from the fourth stomach of an unweaned calf. It was traditionally used

to curdle milk and is now commonly available in liquid form.)

Every morning, half of the fresh milk and half of the milk from the previous evening is poured into the traditional copper vats. This blend starts to slowly coagulate with the addition of the salt and the rennet.

The cheese master breaks the curd, which is now formed with a tool called a spino. Then the cheese is cooked until it sinks to the bottom of the vats, forming a mass.

The cheese is then cut into two exact wheels, wrapped in traditional linen cloths and placed into the moulds that will give them their final shape. The last step before a long sleep: the wheels go in a solution of water and salt.

THE DIRECTOR OF THE ORCHESTRA

The cheese master plays a crucial role in the process.

To keep cows healthy and more immune to disease, they must be milked daily. So the cheese master checks the quality of the milk daily. He decides how much cheese can be cooked and how much should be drenched in the salted liquid. And he checks how the cheeses are ageing. But, of course, all these activities are according to the rules. So every dairy has its own cheese master, the guardian of the secret of his Parmigiano, the cheese whisperer.

OLD IS BETTER

It takes at least 12 months for the cheese to be called a Parmigiano Reggiano, but you can taste it at 18, 24, 36 months and even more.

After 12 months, the inspector tests the cheese. First, he taps the wheels with a little hammer and with his trained hearing, he recognises any defects that might compromise the quality of the Parmigiano.

If everything “sounds” OK, the wheel graduates as official Parmigiano Reggiano and is marked with the brand.

You can identify three different kinds of cheese after the inspection:

- **1st grade** cheese that fully complies with the rules of production.
- **2nd grade** cheese shows minor defects, which do not affect the taste. It is marked as Parmigiano Reggiano but is engraved with parallel grooves all around the rind.
- **3rd grade** cheese displays major defects. It's sold grated and cannot be called Parmigiano Reggiano.

After 18 months of maturation, dairies can ask the Consortium to affix an additional premium mark to certify the high quality of the wheel. The more it ages, the more precious, savoury and drier in texture it becomes.

HOW TO GET THE BEST

Parmigiano looks, tastes and smells different at every stage of maturation.

THE MORE IT AGES, THE MORE PRECIOUS, SAVOURY AND DRIER IN TEXTURE IT BECOMES.





Clockwise from left: conducting final checks prior to maturing; a Frisian cow awaits milking; the cheese soaks in a solution of water and salt.

The youngest is softer and sweeter, melts in the mouth and tastes like butter. The 18-month-old is ideal for pairing with fresh pears, nuts and dry white wine. The 24-month-old is perfect with balsamic and red wine. Finally, with the 30-month-old, you need honey or jam to balance its savoury edge.

No matter the age, you should taste Parmigiano at 16–17°C. And remember not to slice it, but to cut it into irregular pieces, even better if with a special almond-shaped knife.

Grated on pasta, with honey or fruit spread, with balsamic, or just in big chunks, the real Parmigiano Reggiano is always great. Just remember to look for the mark of the Consortium.

NOT ALL COWS ARE EQUAL

Most of the cows used to produce Parmigiano Reggiano are Frisian kind.

But some dairies choose to grow a rare old breed, “vacca rossa”, or red cow. Aided by a protein variation in their milk called casein, the cheese is much more soft and sweet. Vacca rossa produce only a tiny amount of milk, which is why most dairies prefer Frisian cows. That is why the rare Parmigiano Vacche Rosse is more expensive.



CHEESE IN BLACK

I’m sure you’ve heard about Black Gold Balsamic, but what about black Parmigiano? After the classic 12 months of maturing, the Parmigiano wheels are scraped and immersed in a natural black, water-based paste that preserves the cheese for another 12 months of ageing.

This makes the crust thinner and more elastic, giving the cheese a more flavourful aroma.

This practice of painting the crust of the cheese black goes back to ancient times when monks from the mountain region produced cheese with a thin crust unsuited for preservation, so the ageing of that perishable cheese was slowed by rubbing a paste of black ashes and oil on the surface. •

This article first appeared in Alfieri magazine.



CIAO TIME

ITALIAN-LED PARMIGIANI
FLEURIER IS EXPANDING THE
BOUNDARIES OF SWISS-MADE
LUXURY WATCHMAKING VIA
SOPHISTICATED RELEASES AND
THOUGHTFUL LEADERSHIP.

BY **RANDY LAI**



COURTESY OF PARMIGIANI

The CEO of Parmigiani, Guido Terreni, is rewriting the rules of Italian watchmaking.

The density of luxury watch brands populating the French-encircled Swiss city of Geneva means the French-speaking Swiss wield significant influence in matters of haute horlogerie. Yet a small contingent of firms with Italian heritage is gaining ground. Prime among them is Parmigiani Fleurier.

Notable for operating outside the orbit of luxury conglomerates such as Richemont and LVMH, Parmigiani Fleurier was founded in 1996 by watchmaker Michel Parmigiani. The child of Italian migrants (from Milan and the Dolomites), his reputation is legendary among connoisseurs of high-end watchmaking.

Even before starting his own company, the Svizzero Italiano was renowned for the quality of his restorations: so much so that, in 1976, the leading Swiss watchmaker Patek Philippe tasked him to revive a number of important timepieces which now sit in the brand's private museum.

Independent watchmakers (akin to the high-end coachbuilding firms of the horological world) also revere him as an elder statesman. Through his workshop in the idyllic Val-de-Travers region of Switzerland, Parmigiani has trained a who's who of master horologists over the years.

Oftentimes, these individuals are cultural outsiders in the mould of Parmigiani: such as Finnish icon Kari Voutilainen, or Swiss-born up-and-comer Raúl Pagès, whose family hails from Spain.

Parmigiani's Italian background is further complemented by his culturally informed creative perspective. Through the 1990s and early 2000s, his early name-brand watches drew heavily on concepts derived from Greco-Roman architecture. Functional elements such as cases and dials were also devised using the Fibonacci sequence – a system of mathematics popularised in medieval Italy.

All this impressive provenance has led to older Parmigiani Fleurier pieces (notably from 1997 and 1998) enjoying an uptick in collectability this past decade, even as the brand continues to reinvent itself for 21st-century connoisseurs.



BULGARI OCTO
FINISSIMO
SKELETON 8 DAYS

Bulgari gets a huge amount of credit in our book for making impossible feats feel like a daily occurrence.

Ten times in the past 11 years, the heavyweight Roman jeweller has set world records in ultra-thin watchmaking – and looked good doing it.

The Octo Finissimo range is Bulgari's avant-garde canvas for pursuing “extreme spatial efficiency”, yet within that line the “Ultra” watches take this mission to its natural extremes, integrating complications and advanced materials.

The Octo Finissimo Skeleton 8 Days model launched this year works from a foundation laid by the production model of the same name, but reimagines its open-worked architecture in a matrix of carbon-coated titanium and rose gold. When fully wound, the watch will run autonomously for 192 hours. A watch for a busy weekend? Sorted.

\$41,800, [bulgari.com](https://www.bulgari.com).



***THE CHILD OF ITALIAN MIGRANTS,
HIS REPUTATION IS LEGENDARY AMONG
CONNOISSEURS OF HIGH-END WATCHMAKING.***



The Parmigiani Fleurier Tonda PF GMT in Verzasca Green.
Opposite: the watchmaker Michel Parmigiani, who founded the brand in 1996.

Guido Terreni, the CEO of Parmigiani since 2021, is one of the most visible architects of that change. A sharply suited Milanese who joined the company after 11 years at Bulgari, Terreni's tenure so far has been marked by a renewed energy and clarity of purpose. Now, Parmigiani is wrestling mindshare away from its bigger, French-leaning competitors.

A key pillar of Terreni's strategy has been to embrace the inherent nicheness of ultra-premium watchmaking. In that vein, production is kept to around 3,000 watches per year, mostly spread among three collections: Tonda, Tonda Sport, and Toric.

As a reinterpretation of one of Michel Parmigiani's own designs, the latter has proven popular. A family of elegant dress watches cased in gold or platinum, the Toric lineage is described by Terreni "as an expression of what [our] brand is about".

Bridges on every Toric movement are constructed using solid rose gold, while dials are decorated using an original

hand-graining technique personally taught to the brand's watchmakers by its eponymous founder. For 2025, Parmigiani Fleurier unveiled the first perpetual calendars in the Toric collection, with a handful of the global number (50 in platinum; 50 in rose gold) available through Australian-based premium retailers Kennedy or J. Farren Price.

For something significantly sportier, Parmigiani's Tonda PF GMT (\$55,600) returns this year – in a teal shade the brand dubs "Verzasca Green". This energetic colour choice is wed to the same award-winning complication Parmigiani debuted back in 2022: a third hand, used to track an overseas timezone, which races behind the local hour and minute at the press of a button.

Like every Parmigiani timepiece, as Terreni explains, it's made for those "who value silence over noise" and "meaning over affectation". It's an altogether different conception of the phrase "quiet time". •

PANERAI LUMINOR GMT POWER RESERVE CERAMICA

Since it was unveiled in 1993, the Panerai Luminor has become one of the most recognisable military-inspired watches of this millennium. Yet the Italo-Swiss company – founded in Florence, and made in Neuchâtel – has spent most of the last decade future-proofing its signature offering.

The new GMT Power Reserve Ceramica model hews in this direction, enlivening the Luminor's familiar cushion case and crown guard in 44mm of pitch-black ceramic. This lightweight high-performance material is matched to a similarly modern complication: a GMT hand that lets you track the hour in a second timezone. The combination of a sunburst-blue dial and black ceramic evokes the tonal palette of Giorgio Armani: a somewhat topical parallel, given Panerai just commemorated its appointment as "Official Timekeeper" of the Salone del Mobile (another Milanese fixture) using this timepiece. \$26,400, [panerai.com](https://www.panerai.com).



~ fragrance ~



SCENTS OF PURPOSE

SUBTLE YET SUGGESTIVE, ITALIAN MEN'S COLOGNES ARE A STATEMENT OF SOFT POWER.

BY CARLA TRAPLIN



From left: Ferragamo's evocative Uomo Salvatore; and the "darkly handsome" Gucci Guilty. Opposite: Bulgari's masculine Man In Black.

IN ITALY, SCENT is not an accessory. It's a gesture — quiet and considered, yet deeply ingrained into the ritual of daily life. Where a French perfume announces itself with layered artistry and dramatic flair, the Italian approach is a whisper rather than a declaration. More intuitive than composed, soulful rather than sculpted. It lingers in the air like a line from a well-told story: brief, suggestive and unforgettable.

To understand the Italian philosophy on fragrance, look no further than the maisons of Bulgari, Ferragamo and Gucci. Three fashion houses synonymous with heritage, each expressing its olfactory identity with purpose and soft power.

Bulgari, founded in Rome in 1884 as a jeweller, added a perfumery in the early 1990s with the same sensibility it brought to gemstones: bold, clean, and a cut above.

The result is scents like Bulgari Man In Black — light without being faint, masculine minus the bravado. There is vetiver, white woods and a nod to Mediterranean citrus. Noticed only after it's gone, which is part of its charm.

Ferragamo, meanwhile, leans into sophistication. Its fragrances are textural rather than sharp; evocative of a tailored suit or the soft leather of a Ferragamo loafer. Uomo Salvatore Ferragamo adds warmth with tonka bean and a whisper of sweetness, designed for men who

don't mind leaving a lasting impression.

Then there is Gucci. Its scents often walk the line between romantic and provocative. Gucci Guilty is darkly handsome, with amber and patchouli. Where Bulgari is Roman light and Ferragamo is the coolness of Florence, Gucci is Milan at night: sleek, a little mischievous, and better worn with a collar left open.

Collectively, they reveal a pattern. Italian cologne does not seek applause. It weaves itself into the fabric of its wearer's presence — something that is truly felt, not flaunted.

Of course, Italy was making perfume long before France bottled its first eau de cologne. In the 16th century, Catherine de' Medici brought Florentine perfumers to Paris, along with the raw materials that would shape the French tradition. But where French perfumery evolved into a kind of olfactory opera, Italian fragrance remained closer to the skin.

For the Italian man, scent is a matter of intimacy. A spray at the pulse points, nothing more. A private pleasure made public only by proximity. It is not about allure in a theatrical way. It's an expression — the same way he ties a scarf, selects a shoe or greets a friend.

This is how Italian cologne reveals its power. Not as performance, but as presence. Understated and enduring, like a perfectly tailored jacket, and unmistakably made in Italy. •

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