

# il tridente

ISSUE #23 WINTER

Maserati Australia & New Zealand



THE  
DESIGN  
ISSUE





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# WELCOME

## IT TAKES TIME TO CRAFT SOMETHING UNIQUE.

**IN THIS EDITION** of *Il Tridente*, we cover the world of design. At Maserati, we take pride in developing beautiful cars. We're passionate about details because true beauty lies in the detail. Maserati knows that it takes time to craft something unique.

This has never been more evident than in the GranTurismo designs, from the 3500GT to the GranTurismo and GranCabrio we have today. Maserati will always continue its proud legacy of creating beautiful cars, but it is time to bring down the curtain on the GranTurismo and GranCabrio, two of the company's most stunning (and successful) designs. Production will cease by late 2019 as our designers work on crafting something even better.

These models will be the last of the normally aspirated V8 engines – a sound that is pure soul. This is your last chance to secure a piece of Maserati history, one that will stand the test of time and continue to evoke an experience for the driver with its stylish design, linear power delivery and sound that is unique to the last of the normally aspirated V8s. It is without peer, without match. Your Maserati dealer has limited production slots left between now and August 2019.

As we close one chapter, Maserati will begin a new one with the introduction of hybrid, plug-in hybrid and fully electric cars over the coming years. The drive trains will be complemented by exquisite designs; not just the shape but the interiors, too, which must reflect Maserati's commitment to detail. This includes the use of Pieno Fiore leather, silk and carbon fibre, together with modern metallic weaves and classic wood trims. Each option allows us to create a bespoke interior for every owner, a personalised space for when you're on the move.

Great design stirs emotion. It creates an experience. And that is why it's so important to Maserati.



A handwritten signature in blue ink, appearing to read 'Glen Sealey'.

**GLEN SEALEY**  
Chief Operating Officer  
Maserati Australia, New Zealand  
and South Africa





**our cover**  
The sleek,  
timeless design of  
the Maserati  
Quattroporte.

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# EDITOR'S LETTER



**WHAT BETTER COMPANION** to have – and to be driven in – on your wedding day than a Maserati. My new (Italian) husband and myself threw my veil, hair stylist's bill and just general caution to the wind as we were magnificently transported through the steep, winding roads of the picturesque Southern Highlands in a Maserati GranCabrio Convertible recently.

These photos make me smile not only for the obvious reasons, but also because they are timeless, classic, they will never date.

A well-designed car, like a tailored suit and a bespoke wedding dress, will always remain appealing. In this specially-themed Design issue, we explore what exactly makes an object beautiful, how good design makes us feel, and what designing in the future will look like.

We look at cutting-edge hotel interiors, at wineries with magnificent architecture, at mid-century design icons.

We take the Ghibli up to Port Stephens to see the restored boutique hotel Bannisters, and share with you some of Milan's top spots for shopping, eating and people watching. We also share with you an in-depth look at the brand new Levante Trofeo and GTS models.

I hope you enjoy this special Design issue of *Il Tridente*, and please do share your feedback with us.

**KATARINA KROSLAKOVA**  
*editor in chief*



You certainly feel part of the Maserati family when a GranCabrio is there on your special day. I think our son, below, prefers the Levante.





# F.P. JOURNE Invenit et Fecit

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# thrill seekers

PUT YOUR FOOT DOWN AND REVEL IN THE RESPONSE OF A MASERATI ON ONE OF AUSTRALIA'S BEST RACE CIRCUITS

**WHILE A MASERATI** car certainly does provide thrill and enjoyment every minute of a typical driving day, imagine how much more fun you could have driving it on a race track. Well, imagine no more as Maserati invites customers to take part in Ultimate Drive Day experiences at some of Australia's best circuits such as Eastern Creek in Sydney. In February this year, a select lucky few tested the full 2019 line up of new Maserati models under the expert tuition and guidance of the Master Maserati team.

After morning tea and a safety briefing, the real excitement began. Alternating

between circuit work, skid panning and off-roading experiences, small groups of motoring enthusiasts learnt all about apexes, breaking technique, torque, and most of all, how to use Maserati technology and safety mechanisms to the driver's best advantage in all situations.

As this photo essay by Shaun Birley (Instagram @shaunbirley) and Dylan Brunt (Instagram @dylanbrunt\_) clearly shows, the drive experience is fun, informative, and helps makes for better drivers.

To register your interest for the next drive day experience, please email Sarah Elias on [selias@ateco.com.au](mailto:selias@ateco.com.au)









*Rarely seen. Always heard*





Overseas models shown.



MASERATI

*GranTurismo*

*GranCabrio*



# a stylish surrender

WHEN IT COMES TO INTERIORS, DAZZLE IS OUT, DEEP IMMERSION IS IN, WRITES UTE JUNKER.

**NOT SO LONG** ago, hotels were all about the arrival. Step through the entrance and your eye would be directed towards something spectacular: a triple-tiered chandelier, or perhaps a cascading water feature. These days, such statement pieces are far fewer on the ground.

"Design is heading in a different, more subtle direction," says Rowena Hockin of BAR Studio, the Melbourne-based practice that has a shelf full of awards for its international hotel projects. That change is due in part to travellers' search for more authentic travel experiences. Hotels are now expected to be part of the destination, not separate from it.

For designers, that means weaving a sense of place throughout a project. From the wood used for a table to the curve of



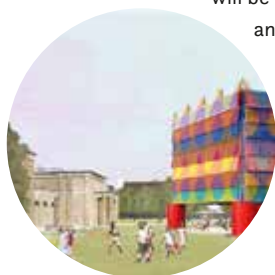
an armrest, small details can be used to create a layered impression of a destination.

For their work on the Rosewood Beijing hotel, the BAR team started with two ideas: the traditional hospitality of a mountain village, and the concept of a scholar's house with a contemplative garden. "We took specific elements from each of those ideas, for instance the posts and beams you would see in the house, and wove them into the detail of the design," Hockin says.

## A FEAST OF FORM

Want to discover what's new in urbanism, architecture and design? Then drop in at one of these design weeks around the globe.

By Ute Junker



### 1 WHERE London Festival of Architecture WHEN June 1-30

**WHY** Computer animations are one thing, but can top architects bring their designs to life using nothing other than Lego bricks? Find out at the world's biggest annual architecture festival. The program includes more than 500 events and exhibits across London, including the ever-popular Lego challenge. Another highlight will be the festival pavilion created by Pricegore and Yinka Ilori, which brings some rainbow-hued African style to the quiet suburban streets of Dulwich. The theme of Boundaries is timely, given the ongoing Brexit issue. [londonfestivalofarchitecture.org](http://londonfestivalofarchitecture.org)

### 2 WHERE Helsinki Design Week WHEN September 5-15

**WHY** From Alvar Aalto to Harry Koskinen, tiny Finland has produced more than its fair share of design heavyweights. No surprise, then, that its design festival – the largest in the Nordic countries – has a reputation for doing things differently. During last year's festival, visitors were invited to revisit their childhood sense of security by climbing into a large wooden cradle. The festival includes a strong children's programs: in the past, these have ranged from building your own puppet theatre to the design challenges of planning a space voyage. [helsinkidesignweek.com](http://helsinkidesignweek.com)







In the recently-opened Westin Perth, by contrast, the use of pale stone and bleached timber creates a strong sense of place. "A number of us grew up in Perth so from the very first moment, we knew we wanted to go with the idea of the Limestone Coast, that pale stone and beachy timbers that give such a strong sense memory," Hockin says.

That sense of place is reinforced by the hotel's art collection, which includes an

Rowena Hockin of BAR Studio says hotels are now expected to be part of the destination, not separate from it.



extraordinary 2000 works displayed in guest rooms as well as public spaces, many of which were created by local artists. "Wherever possible we like to work with art consultants to put together a meaningful collection of contemporary art," Hockin says. "We are happy to step back and allow the design to frame the art, to allow it to be the hero of the space."

The emphasis on character and design is not confined to hotels; it is also filtering into residential design. Designers are moving away from the minimalist idea of a living space as a neutral shell. "We are shifting away from anonymous boxes to interiors

with real character and detail," Hockin says. "We are now engaging more with our domestic space – cooking and gardening or just sitting around the fire together."

Hockin says that the key to any successful design, whether in a hotel or home, is its usability. "When we work on a business hotel, we make sure that a table can be used as a desk, with a custom chair and plenty of power points, but can equally be set up so you can have dinner there and enjoy the view," she says. "In a domestic design, thinking through the usage patterns and relationships between different places makes the design much more effective."

### 3 WHERE Chicago Architecture Biennial WHEN 19 September-5 January 2020

**WHY** With its wealth of iconic buildings, Chicago is on every design lovers' list. The city's architecture biennial – now in its third year – is yet another reason to visit. The festival draws professionals from around the world to grapple with contemporary issues. While much of this year's program is still under wraps, the festival promises to examine some timely issues,

including the politics of remembering and forgetting, as well as examining urban and environmental spaces as places for advocacy.

[chicagoarchitecturebiennial.org](http://chicagoarchitecturebiennial.org)

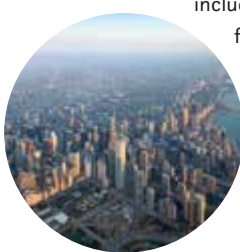
### 4 WHERE Designart Tokyo WHEN 18-27 October

**WHY** When DesignArt Tokyo launched two years ago, it made a splash by having installations in some of Omotosando's most exclusive boutiques. The festival continues to use unusual venues, including cafes and restaurants, to showcase the homegrown talent that it celebrates. From Harajuku to Ginza, Shibuya to Shinjuku, expect to encounter some surprises, such as last year's clever Happier Café, made entirely of paper. [designart.jp](http://designart.jp)



### 5 WHAT Sharjah Architecture Triennial WHEN 9 November - 8 February 2020

**WHY** While Dubai is known for its futuristic skyscrapers, neighbouring Sharjah takes a different approach, focusing on preserving its heritage. This inaugural Triennial – the first major festival dedicated to architecture and urbanism in the Middle East – will engage not just with architects and designers but also filmmakers and environmentalists. Curator Adrian Lahoud has chosen as his theme the Rights of Future Generations, looking at architecture in the context of global issues such as climate justice and sustainable and green economic development. [sharjaharchitecture.org](http://sharjaharchitecture.org)





Many products use the Florentine iris, one of the most expensive ingredients used in perfumery.

## HEAVEN SCENT

Ute Junker discovers a range of exquisite Florentine fragrances steeped in centuries of monastic tradition – proving it's not just wine that gets better with time.

**THE DOMINICAN FRIARS** who started making medicinal balms and ointments in 13th century Florence had no idea that their treatments would one day be the basis of a global beauty empire. Some 800 years later, the botanically based products of Santa Maria Novella have gained a cult following – and they are now available in Australia.

The range includes everything from colognes and haircare to home fragrances, candles and face and body products. One of the most popular scents, Acqua di S.M.Novella Perfume, was created in 1533 for Catherine de Medici, the Florence-born Queen of France.

Santa Maria Novella is now owned by the Stefani family, relatives of the company's last monastic director, and they've been running it for four generations. The family has stayed true to the traditions of the founding fathers, relying heavily on traditional herbs and naturally derived oils.

Many products feature Florentine iris, the symbol of the city, an ingredient as famous for its cost as its powerful scent. It takes about three years to cultivate the iris and the roots must then be dried for three years to produce the essential oil – no wonder it's one of the most expensive products used in perfumery today.

Santa Maria Novella now also sources botanicals from around the world. Its antioxidant-rich Noni Night Cream, for instance, uses extracts from noni, a plant that grows in the Pacific, as well as coralline algae. While some of the ingredients may be new, many techniques are not. The company's in-demand soaps are still handmade and allowed to age for 30 days before being sold, a process that extends the lifespan of each soap.

You'll find Santa Maria Novella products at Libertine Parfumerie (Tel: (02) 8002 4488 or [libertineparfumerie.com.au](http://libertineparfumerie.com.au)) and at select niche perfumeries.





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## NEW DEALERS DELIVER



In an exciting chapter of Maserati's nationwide expansion, two new dealerships have opened and are already proving a much-welcome addition to the local luxury car ownership community.

Offering exclusive, personalised customer service, the new Gold Coast dealership on Ferry Road, Southport, reflects the importance of the region to Maserati in Australia. Designed by award-winning architects Archidiom, the

gleaming showroom is matched by a full service department.

In Canberra, Maserati has joined with John McGrath to offer the ACT's first ever dealership with an all-new \$14 million Canberra home on Philip's Melrose Drive. "Canberra, with its higher than average luxury car ownership, some of the best driving roads in Australia nearby and the important requirement for a service point of existing customers in Canberra, was a natural place for Maserati's next expansion," explains Glen Sealey, Chief Operating Officer of Maserati Australia, New Zealand and South Africa.

## rooftop rendezvous



The pinnacle of the Australian summer of tennis is undoubtedly the Australian Open at Melbourne Park. On 13 January, on the eve of the 2019 grand slam tournament, global tennis heavyweights mingled with an Australian who's who at the annual Crown IMG Tennis party. Hailed as one of the best parties on the Melbourne social calendar, there was an extra reason to celebrate this year, as Crown Melbourne showcased its spectacular brand new rooftop space, the Crown Aviary.

Now in its 20th year, the tennis party featured interactive installations from event partners Maserati and Paspaley, as well as live music and food from legendary Japanese restaurant Nobu, against a panoramic Melbourne backdrop.

Tennis stars included Grigor Dimitrov, Kei Nishikori, Caroline Wozniacki, Stan Wawrinka, Angelique Kerber and Eugenie Bouchard alongside local celebrities Jesinta Franklin, Bambi Northwood-Blyth, Julie Bishop, Olympia Valance and Kate Waterhouse.



# WHEELS OF CHANGE

Recently, Maserati celebrated its heritage with an Australian visit from motoring royalty and a key part of the Maserati history, Dr Adolfo Orsi Jnr. Speaking to a select crowd at the Maserati dealership in Waterloo, Dr Orsi Jnr explained how in 1937, his grandfather bought the small but successful racing team from the Maserati brothers. His strategy was to keep the racing heritage, but also to introduce industrial production. Under Orsi's guidance, the Italian brand experienced its halcyon years, both on the race track and on the roads, with the release of the ground-breaking A6 1500 in 1947.

Dr Adolfo Orsi Jnr couldn't resist the lure of motoring, briefly becoming a rally car driver. Today, his passion lies firmly in the classic car field. His company, Historico Selecta, is a key advisory service for collectors, museums and manufacturers when it comes to preserving and restoring cars. Read our full interview with Dr Adolfo Orsi Jnr in the November issue of *Il Tridente*.



## platinum in perth

Maserati was proud to partner with Platinum One Qantas Frequent Flyer program for an exclusive Maserati Drive experience in Perth, hosted by Barbagallo Maserati. Following morning tea and briefings, the entire collection of Maserati vehicles was available for pure driving enjoyment. A scenic drive through Perth and the Swan Valley led the convoy to the magnificent Mandoon Estate for a lunch in the terrace, before a leisurely drive back to the Barbagallo Maserati showroom.



# CATWALK FOR CHARITY

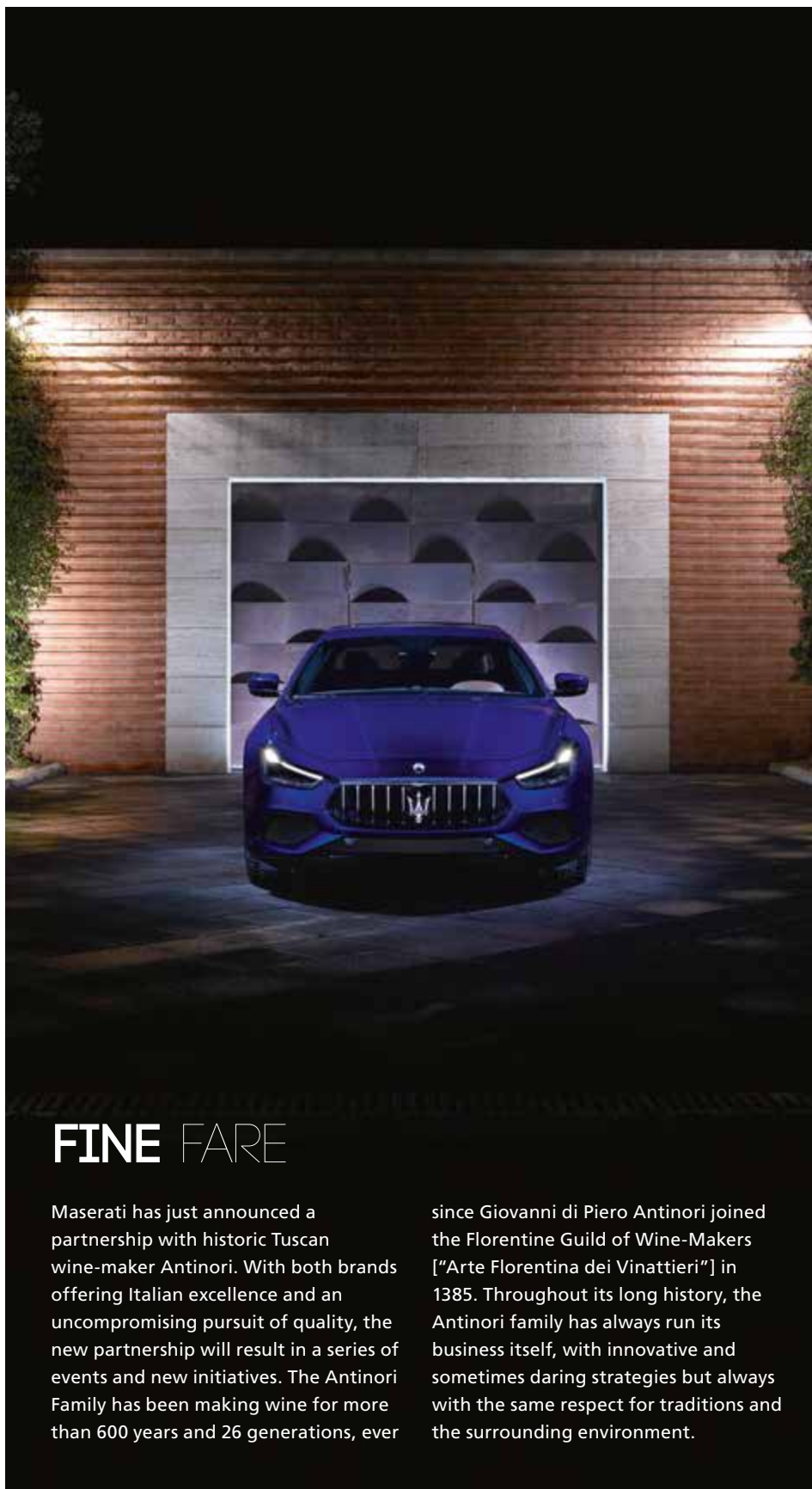
Over NZ\$40,000 was raised through ticket sales and auction items at the Fashion for a Cure cocktail event in Christchurch. On March 28, over 400 attendees enjoyed a night of fashion parades, cocktails and feel-good fun, hosted by Breast Cancer Cure Ambassador Petra Bagust. Held at Euromarque, Christchurch, the event raised funds to go directly towards more scientific research into finding a cure for breast cancer.



# hit new heights

Maserati has a long proud history of supporting the game of polo, and this year, the Heineken Urban Polo in Auckland offered an ideal opportunity for the ultimate showcase of the best of the best. When it came to skill and finesse on the pitch, it was the blockbuster duel of Maserati and Two Rivers which proved the highlight, and the Maserati team took home top honours. Proudly supported by Winger Maserati in Auckland, the Urban Polo is a social fixture on the calendar and includes food, local wine and entertainment, as well as a display of Maserati’s finest models. Set against a stunning urban backdrop, the Heineken Urban Polo is one of summer’s hottest tickets, offering the best fusion of sport, fine beverages, and music.





## FINE FARE

Maserati has just announced a partnership with historic Tuscan wine-maker Antinori. With both brands offering Italian excellence and an uncompromising pursuit of quality, the new partnership will result in a series of events and new initiatives. The Antinori Family has been making wine for more than 600 years and 26 generations, ever

since Giovanni di Piero Antinori joined the Florentine Guild of Wine-Makers ["Arte Fiorentina dei Vinattieri"] in 1385. Throughout its long history, the Antinori family has always run its business itself, with innovative and sometimes daring strategies but always with the same respect for traditions and the surrounding environment.

## show your motoring mode



The new season Ermenegildo Zegna Maserati Capsule Collection ensures your journey in handcrafted luxury continues all day, every day.

Representing the excellence of the two iconic Made in Italy brands, the Spring Summer 2019 luxury leisurewear collection includes travel-friendly clothing, elegant accessories and leather goods. The every day gets elevated, as comfort and luxury are merged.

Rich in premium leather and technically advanced fabrics, the collection showcases not only style but supreme craftsmanship.

Key pieces in this special collection include a classic calf leather bomber and a cabin-sized polycarbonate *Leggerissimo* trolley suitcase with two external USB ports, driving accessories, leather footwear, polo shirts, garment bag and backpack, all enhanced with the distinctive Maserati logo.

The collection is available from Ermenegildo Zegna boutiques and [zegna.com](http://zegna.com)

# the daily grind

BE YOUR OWN BARISTA WITH THESE NEXT-GENERATION COFFEE MACHINES THAT TAKE HOME-BREWING TO THE NEXT, LUXURIOUS LEVEL. GEOFF QUATTROMANI PUTS FIVE OF THE BEST TO THE TEST.

**WHILE THE ALARM** clock is responsible for getting us out of bed in the morning, the first coffee is responsible for waking us up. That coffee can make or break our day, so making sure it is a good one is very important. We are spoiled for choice in Australia and we certainly take coffee seriously. It is one area that links us to Europe rather than the United States of America, along with our passion for cars.

For anyone who wants to bring the cafe experience home, you'll want to be starting with good quality beans, not capsules. Good quality beans from the best producers will yield amazing results, even on less expensive machines. Speaking of which, here are a few options to produce that morning coffee without leaving home.



## DE'LONGHI LA SPECIALISTA RRP \$949

While it looks like an intimidating traditional coffee machine, you'll be able to use this without taking a barista training course. The machine has a built-in grinder and tamping mechanism saving you from needing a separate machine and process. Once ready you'll have the option of producing an espresso or long black at the push of a button, all through the traditional method and none of the skills. A steam wand also accompanies the machine for producing velvety or foamed milk.



## JURA ENA 8 RRP \$1899

Making that morning coffee could not be simpler, or cleaner, with this machine from Jura. While it still takes coffee beans, it will feel simpler to use than a capsule machine. With a 2.8inch screen to visualise the ten coffee options, all you'll need to do is place the cup underneath the spout. This is one of the smallest all-in-one coffee machines on the market and comes in black, white or red to suit and fit into any kitchen.

## BEZZERA BZ10 RRP \$2200

The coffee machine that a barista would use at home. This Italian made, ostentatious coffee machine will look amazing in any kitchen and impress all those who see it. While it may look daunting, it is relatively simple once you've set it up to your liking. You'll need a separate grinder or use pre-ground coffee but the BZ10 does have a steam wand for your milk needs and a hot water spout for those wanting a tea. This all stainless steel coffee machine looks it's best when polished clean and will produce an espresso that'll make you wonder why you didn't make this change sooner.





### WEGA IO RRP \$4,600

The IO from Wega will grab the attention of your guests in more ways than one. Available in a range of shades and colours it will transport you to a tiny cafe bar in Rome just by standing in front of it. One advantage of this product is the ability to have it fitted to mains for water supply so you'll never need to top that up. You'll quickly be able to use the cups from the designated area on the machine and with LED lighting you'll be able to focus on the task at hand. Produce that coffee which from taste and smell, will also look like you're back in Italy.



“This machine will transport you to a tiny cafe bar in Rome just by standing in front of it.”

### *the classic cup*



In 1933, Alfonso Bialetti designed the Moka Pot and today this product is largely unchanged but does come in sizes from two to 16 espresso cups. While it is in over six museums around the world for its impact on the coffee making process, it is very heavily used today for one simple reason; it produces good coffee! Starting from \$40, the stovetop coffee maker can fit in your carry-on luggage while the larger models are useful for groups of people requiring their morning or evening coffee.



### LA MARZOCCO GS3 RRP \$8,745

When nothing but the best will do, bring cafe grade coffee to your home with the GS3 from La Marzocco.

You'll see this brand across the back of your favourite coffee shop machine and this is their smallest model, for homes. It is another product that requires a separate grinder but you'll be pleased with a digital display and controls that reduce the daunting look of such a machine. The internal components are similar to those used in their professional range and if your espresso in the morning is really important to you, then this will not disappoint. The buyer of this coffee machine is not about getting from A to B, it's all about how you get from A to B, this is style and elegance.







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# GRAND STAIRS

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OUR ABILITY TO APPRECIATE FINE  
DESIGN? **MARK CALDERWOOD**  
ASKS THE EXPERTS.**





**THERE'S SOMETHING ABOUT** good design that is deeply satisfying. Whether you're handling a sleek domestic product or sinking back into a luxury car, there's an undeniable frisson of excitement, a sense of the rightness of the crafted object.

It can be difficult to pin down the allure of fine design – much less determine what constitutes it – but its visual appeal to catch the eye is a constant.

"People are drawn to beautiful things," says Dr Paul Harrison, an expert in consumer behaviour at Deakin University and visiting professor at Milan's Università Cattolica. "The response is deeply instinctive and emotional, even if our ideas of beauty vary with social and are personal tastes."

In many ways, design has defined and refined those tastes. Near-constant interaction has created a design-literate public, with an appreciation for an aesthetic that often incorporates elegant minimalism and a sleek, industrial look evocative of the Bauhaus.

But while we are well placed to admire an object's beauty, the appeal runs deeper than that.

"Owning a piece of design is not only

**PEOPLE ARE DRAWN TO  
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The brand new  
Maserati Levante  
Trofeo, in the Rosso  
Magma colourway

aesthetically rewarding," says Harrison, "it's an emotionally honest way of announcing who you are and shares that with others for whom it's also important, reinforcing a sense of belonging."

Dr Brandon Gien, CEO of Good Design Australia, says looks will only get you so far. "If a product doesn't match a quality aesthetic with superior function, it won't last," he says. "Those that break new ground, that do the job in an almost invisible way, are the game changers."

Gien points to the iPhone as a groundbreaker par excellence. While the styling is enticing, the real innovation is its usability. "The first iPhone didn't need an instruction book. Using it was intuitive and instinctive, playing on the sense of discovery and delight." Its tactile nature worked to cement this positive experience in the mind; not only is it an innovative design, it's a stunning example of design psychology.

"It transformed the industry within a few years," says Gien, noting its rapid impact on our daily habits. Social-network apps, mobile banking and digital assistants are de rigueur today, but Gien says we need to be careful with this "design-led social innovation". "Technology is only going to get faster and more integral," he says. "the opportunity is how we design these to changes enrich our daily lives, not make us slaves to our devices."

Placing people at the heart of design is key to a product's success. In the past, designers worked to a client's brief with little other input; but today, designers and makers co-design with their prospective customers. "The aim is to develop a rich understanding of how people engage with objects in the everyday world," says RMIT University's Dr Scott Mayson. "Bringing people into the design process gives a clear picture of what their needs are across a broad spectrum, which can spark design speculation and refine the product."

"Streamlining a product's functioning is always important, especially framing information to reduce the user's cognitive load- presenting information for the ways people naturally think and process, making the product easier to learn and easier to use," says Mayson. "A product where every aspect is considered and works together immaculately creates a valuable experience and makes a strong emotional connection."

Unsurprisingly, it was the Italians who first made fine design widely accessible. In the country's postwar economic boom, chic consumers were hungry for the latest fashions and everyday objects were designed for modern flair as much as their

usefulness. Pre-eminent architect and designer Ettore Sottsass summed up the new vibe when he famously declared "Functionalism is not enough. Design should be sensual and exciting."

In 1955, kitchenware maker Alessi pioneered a new kind of collaboration between designers and manufacturing. Unique for the time, Alessi did not downplay but instead celebrated the designer's role, partnering with the likes of Philippe Starck and Alessandro Mendini, and recently Australians Lisa Vincitorio and Adam Cornish.

Alessi became a household name, along with companies like Kartell and Cassina and, in 1980, Sottsass's Memphis Group. They were lauded for creating everyday objects that showed a commitment to design excellence at every step of the manufacturing process. For the first time, master craftsmanship and high-end design were brought into the centre of daily life.

"Design is a reflection of what's happening in the world at the time," say Ryan Russell and Byron George, the award-winning directors of global design practice Russell & George. "The Memphis Group, like the Bauhaus before it, was a visionary response to how people wanted to live and work, and aimed to enhance the experience of living in that moment."

But because design is a product of its time, it runs the risk of becoming stale. "Mid-century modern, for example, is extraordinary design," say the duo. "It was affordable, modern and less formal, exactly the tastes of the '50s and '60s. But it was quickly overused and as times changed, it was seen as outdated then as cliché. The ideas that drive innovations are easy to lose out of context." But, as the two point out, design is cyclical. "Important ideas will always come back to the fore."

**ARCHITECT AND DESIGNER  
ETTORE SOTTASS  
FAMOUSLY DECLARED  
"FUNCTIONALISM IS NOT  
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SENSUAL AND EXCITING."**





While designers often speak of lineages, Maserati regards its classic models as its lifeblood. "Our history is all around us every day," says Rossella Guasco, manager of colour and material design, gesturing to photographs of models spanning more than 60 years. While a few models such as the 1954 A6GCS and 1960 Ghibli have become iconic, Guasco feels all models are important chapters in the company's story. "Our mission now is to create timeless designs that don't date."

Maserati's design teams work closely together to conceptualise the car as a whole. "The engineering can be an inspiration to the designers and vice versa," Guasco says. "We consider the interior and exterior together when we think about technology, lines and materials so that each complements the other. It's like da Vinci's Vitruvian man: everything is strongly connected, harmonious, well-proportioned and balanced. It gives the design a distinctive character – a soul."

Her enduring inspiration is Italian culture, art and history. "We draw inspiration from everything," she says, "food and wine, regional architecture and always, always nature: the tones of rocky outcrops and vineyards and water over stones."

There's also Maserati's heritage to uphold, and the traditional workmanship that defines the brand. "We look for the highest standards of craftsmanship, but we are also willing to experiment – to reinterpret the traditions in novel ways. That has always been the creative genius of Italian culture."

Guasco's process blends the artisanal with cutting-edge technology. "In the beginning it was all practical work; now we balance the computer with being hands-on," she says. "I need to touch the materials we have chosen – wood, leather, paint samples and so on – to make sure the mix is right. We adjust the final shape and proportions on computer to create a complete interior/exterior model that we can map the materials onto, and try different combinations and finishes."

"We take the opportunity to experiment with the language of materials, and evolve the brand," she says, noting the pigments developed for the opulent Levante One of One as having softer, richer tones: "Maserati is not loud, but subtle." She avidly describes the textural Pelletessuta interiors, a woven Nappa leather made using loom technology developed by fashion house Ermenegildo Zegna. "Weaving with leather opens up so many possibilities. In some ways it's like a performance material but it's as comfortable and customisable as any woven fabric. It's a perfect fit for Maserati."

**The Ghibli's classic design continues to inspire modern generations. Here, on display at the 2017 Goodwood Festival. Photo: Matt Sills**

While we often think of design as objects, design today is a process as much as a product, with designers often being called on to create systems for businesses, governments and the spaces we inhabit every day. Dr Rafael Gomez of QUT's Design Lab says designers "have to understand how people think, move and engage with each other to create liveable public spaces". He uses the example of a museum exhibition. "The designer needs to consider how people will be guided through a liminal space, how they will access the displays and be put in the right frame of mind to absorb the educational dimension." This includes physical aspects – whether it's expansive, cosy or evocative – and non-physical ones, such as public safety and how people will interact.

Considerations like these are essential to the layers of design that underpin a global city. Gomez points to digital services: "As well as public information and tourism apps, there's the need to access Wi-Fi on

transport links and to think about how Wi-Fi affects the way people move through cities." This digital infrastructure must have adaptability built in, ready to deploy new technologies – like 5G phone networks – at speed.

Data analysing our movements also helps devise optimal locations for various precincts including successful social spaces. "People need inviting spaces to be included, to gather, eat, relax, socialise, and enjoy public events," says Gomez. "'Smart cities' encourage interaction with art and green spaces, flipping the usual 'keep off the grass' approach. Public spaces are increasingly being designed to allow people to behave naturally and feel happier, rather than hemmed in."

Experts predict that in coming years, more people will become their own designer as digital technologies become more sophisticated, yet easier to use. While there is currently a range of platforms offering customisable graphics for print or online use, Dr Scott Mayson of RMIT's Centre for Additive Manufacturing believes the potential is far greater.

Additive manufacturing, commonly known as 3D printing, has already proven its worth in fields as diverse as prosthetic medicine and cultural heritage. Mayson sees the technology becoming ubiquitous in the future, albeit in a different way.

"It will be much more than printing pre-designed objects," he says. "Digital tools, including very sophisticated forms of augmented reality, will allow people to design for themselves as interfaces grow more intuitive."





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Instead of having set options, they'll use what Mayson terms "generative design". "Rather than designing the overall form, you design the rules from which the design emerges," he explains, describing the technique used to create RMIT's breathtaking ceremonial mace. "The design uses algorithms based on patterns found in nature, that self-adjusts through millions of tiny interactions to create a harmonious, fluid form, like a flock of birds." The final product was laser welded into thousands of layers of impossibly intricate titanium mesh.

Mayson feels this tech has the potential to make personalised, digitally crafted products available to the masses. "People will be able to adjust components of a design with almost infinite variation in shape, material, texture, pattern or patina, which will create value in a marketing sense but also give the user a real sense of attachment as the co-creator of a unique object."

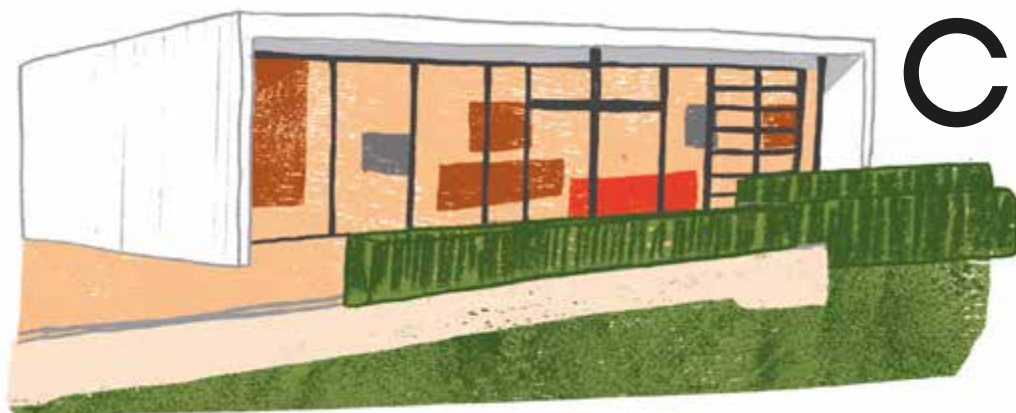
Dr Brandon Gien believes encouraging a knack for design among the next generation is essential to meeting future challenges, noting that the rapid changes in the workforce will only increase as technology becomes more integral and impacted by economic and social change. "Within 10 years, businesses will need entirely new approaches and solutions," he says. "We need to be able to design effective and sustainable outcomes." But it's not simply a case of building a better machine. Gien says that while the growing emphasis on science, technology and engineering in education is laudable, it doesn't go far enough. "We don't want to produce only 'single-track' thinkers," he says. "We need to develop creative faculties, the ability to take inspiration and think laterally – the domain of artists and designers."

"In the future, we're going to be facing business, social, and environmental challenges we can barely imagine today. It's that creative spark, that ability to think outside the box, that will allow us to meet them."

# MID

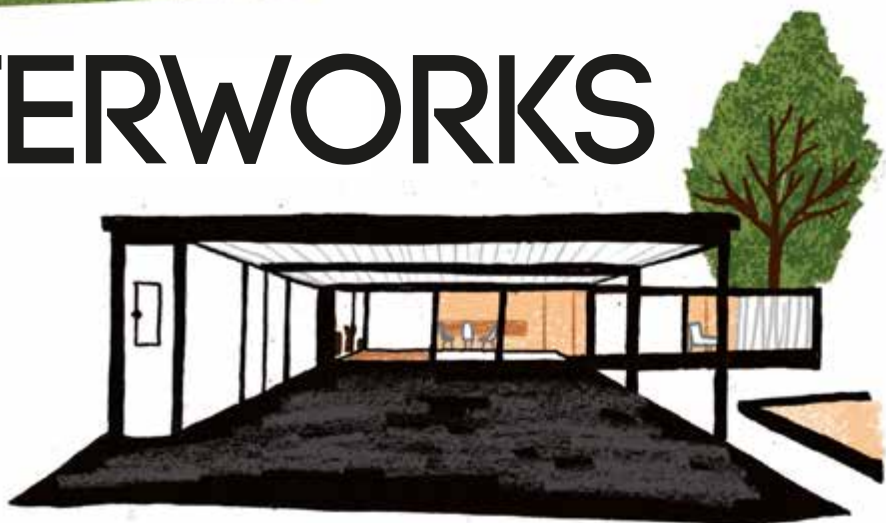


# CENTURY



# MASTERWORKS

**WHY WERE SO MANY  
ARCHITECTURE AND  
DESIGN CLASSICS BORN  
IN THIS FRUITFUL POST-  
WAR ERA? TURNS OUT,  
THERE ARE SOME VERY  
PRACTICAL REASONS.**



Illustrations by Tom Jay



**WHEN CHARLES AND RAY EAMES** released their fibreglass moulded plastic chair in 1950, it was the first single-shell plastic chair to be mass-produced, and it changed the way that people sat. This was the first of many firsts for the Eameses, whose voracious appetite for making things better extended across chairs, tables, ads, books and homes.

They weren't alone in their drive for better design. The architects, industrial and interior designers, and even salespeople behind mid-century modern design were pioneering in their attempts to create a brighter future through better design. And this brighter future wasn't just for the elite few, but for the many, as finally technology existed to mass-produce things on a scale that made designer furniture, well, more affordable.

That's what mid-century modern was all about: creating good designs that functioned well, looked great and were able to be mass-produced. The designers profiled in this excerpt from Lauren Whybrow's recently released coffee-table book, *From A to Eames*, were separated by years and countries, but unified in their creativity, their inventiveness and their push to use new materials and techniques, and to reconsider everything from how people sit to how they use a kitchen.

These crazy ideas weren't possible simply due to material advances, but due to a consumer drive for material goods. Though mid-century modern made its first, tentative strides towards becoming a design movement in the 1920s (although the movement was only named retrospectively), it didn't hit its stride until the end of World War II. By the 1950s, with the end of rationing and when people, materials and disposable cash were suddenly in supply again, the future looked brighter than a Hollywood star's smile. For the first time, people could have what stars like Frank Sinatra (a famous fan of mid-century modern) had... as long as they could afford the deliberately reasonable prices. That's because mid-century modern wasn't just about being egalitarian. It was about consumerism; good design had become a readily accessible commodity and a marker of lifestyle.

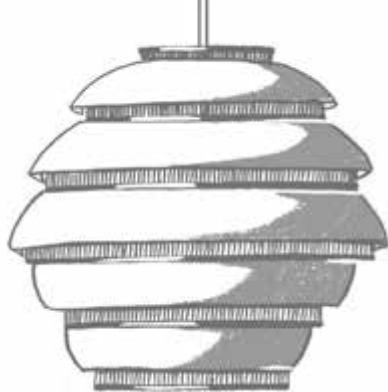
But the people featured in Whybrow's book didn't make things to just look good or to make cash. They designed items, homes and cities to function, to be tactile, to improve lives. It was about designing a kettle that wouldn't leak; a spoon that would reach into a jar and get the last of the sauce; an electric light that was soft, not harsh (way better for photos); and a well-designed home that could be replicated and available to more people, an idea expanded on a huge scale through the modern cities planned by leading modernist architects around the world. Simply put, mid-century modern designers tried to create a bright new future, one that people could afford and enjoy. They succeeded.

**THIS PAGE: Alvar Aalto's Iittala Aalto Vase and Stool 60.**  
**OPPOSITE PAGE: Homes designed by Charles and Ray Eames, Pierre Koenig and Craig Ellwood for the Case Study Houses project.**

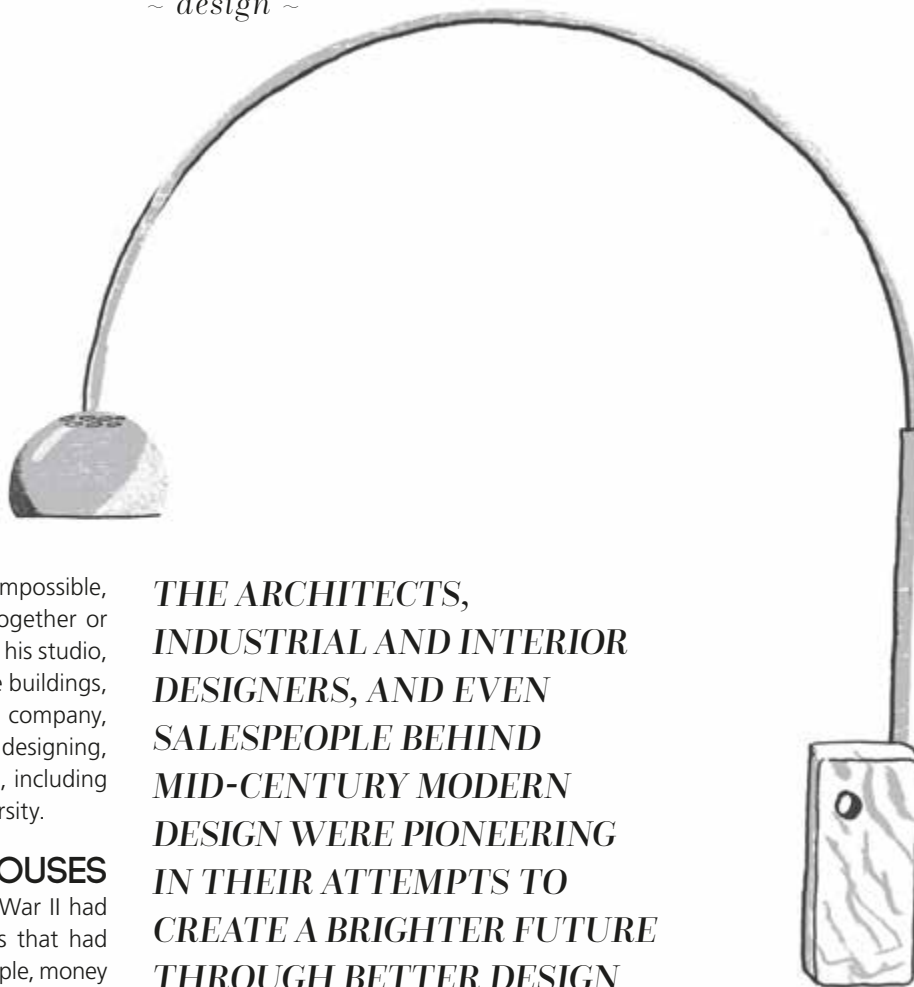


## A IS FOR AALTO

If you've seen an IKEA plywood stool, then you've seen a replica of an Alvar Aalto design – his famous Stool 60. This design is so common now that it's hard to believe it was once revolutionary, but the technique that he used to curve the three birch legs and attach them to the seat was pioneering, as was the stool's simple and pared-back look. Alvar Aalto was more than just the man behind the world's most famous stool. As an architect, industrial designer and thinker, he came to represent the burgeoning of Finnish modernist design. He didn't do this alone. Most of his furniture, and early houses and public buildings, were designed in collaboration with his first wife, Aino Aalto, although her name is often dropped from the credits. Alvar set up his own studio in 1923, which Aino joined in 1924. They married the same year. While Aino and Alvar's homes and designs are functional, an essential trait for anything modernist, they are also decorative and warm, using materials native to Finland and organic shapes that reflect nature. All of the projects that people gush over, like the seminal Paimio Sanatorium, a treatment centre for people with tuberculosis that's considered one of the most important modernist buildings of the 20th century, were a collaboration between the two designers. At Paimio, everything from the initial site plans down to the sinks in the patients' bedrooms was created by the pair. The prolific couple designed everything from hospitals to houses,



**Bold lighting is a defining feature of the era, including the iconic Arco floor lamp (right)**



chairs, lamps, trolleys, glassware and interiors. It's impossible, now, to work out exactly what they designed together or separately: while Alvar led the architecture arm of his studio, Aino came up with many of the interiors for these buildings, and was the creative director of their furniture company, Artek. After Aino's death in 1949, Alvar continued designing, working on large and still lasting public buildings, including the Finland House of Culture and Jyväskylä University.

## **C** IS FOR CASE STUDY HOUSES

It was 1945 in America and World War II had just been won. Suddenly, resources that had been poured into the war effort – people, money and materials – were available again. America, particularly Los Angeles, was booming; it needed more homes, and it needed them fast. The country was primed and ready to leave the privations of war in the past and go warp-speed into the bright new future of peace, cooperation and consumerism. But what would that look like? John Entenza, the pioneering editor and owner of *Arts & Architecture* magazine, wasn't about to let that future decide itself without some prodding towards good design. He came up with the Case Study Houses Program, to be run through the magazine, inspired by the earlier modernist project of Weissenhof Estate in Stuttgart. For his program, Entenza commissioned the best modernist architects around – or at least in California – to design modern houses using modern materials and techniques. These houses had to be replicable, their fabric affordable and prefabricated. Once completed, the houses would be open to the public for a short time, so people could see these glamorous calling cards of mid-century modern architecture and design for themselves, and then want to build their own. Entenza recruited architects like Raphael Soriano, Charles Eames (later joined by his partner and wife, Ray), Eero Saarinen, Craig Ellwood and Richard Neutra to join the program. There were only meant to be eight houses, to be built on a block of land Entenza owned in Pacific Palisades, but 36 ended up being designed and 24 were built, with later architects invited to join the program bringing their own clients and own land. Ultimately, none of the homes were replicated. But while the architects involved in the Case Study Houses Program didn't design and build the future of California, they did inspire its aesthetic. It was up to developers like Joseph Eichler to take these ideas and make them mass-producible by building mid-century modern housing estates. A number of Case Study Houses have been demolished or renovated beyond recognition, but a few shining examples remain. The most famous is Stahl House,

**THE ARCHITECTS, INDUSTRIAL AND INTERIOR DESIGNERS, AND EVEN SALESPeOPLE BEHIND MID-CENTURY MODERN DESIGN WERE PIONEERING IN THEIR ATTEMPTS TO CREATE A BRIGHTER FUTURE THROUGH BETTER DESIGN**

closely followed by Eames House – a two-storey box made of glass and Mondrian-esque panels, which Charles and Ray Eames constructed next to Entenza House in Pacific Palisades. The houses in this program, more than any others, represent this idealistic time, when the future was just waiting to be built.

## **C** IS ALSO FOR CASTIGLIONI

While "C" stands for Castiglioni, it could just as well stand for "curious". Achille Castiglioni was an Italian industrial designer who was endlessly curious; he approached his work with warmth and playfulness. His objects were not designed to sit on pedestals, but to be touched, used, sat on and moved around. After graduating from the Polytechnic University of Milan in 1944, Achille worked with his brothers, Livio (who left the firm in 1952) and Pier Giacomo (who worked with Achille until Pier's death in 1968). Achille's most famous design is the Arco lamp, a floor lamp with a long metal arm curving up from a marble base, ending with a punctuation mark of a silver mushroom shade, as illuminated above. This design is classic, almost restrained – especially compared





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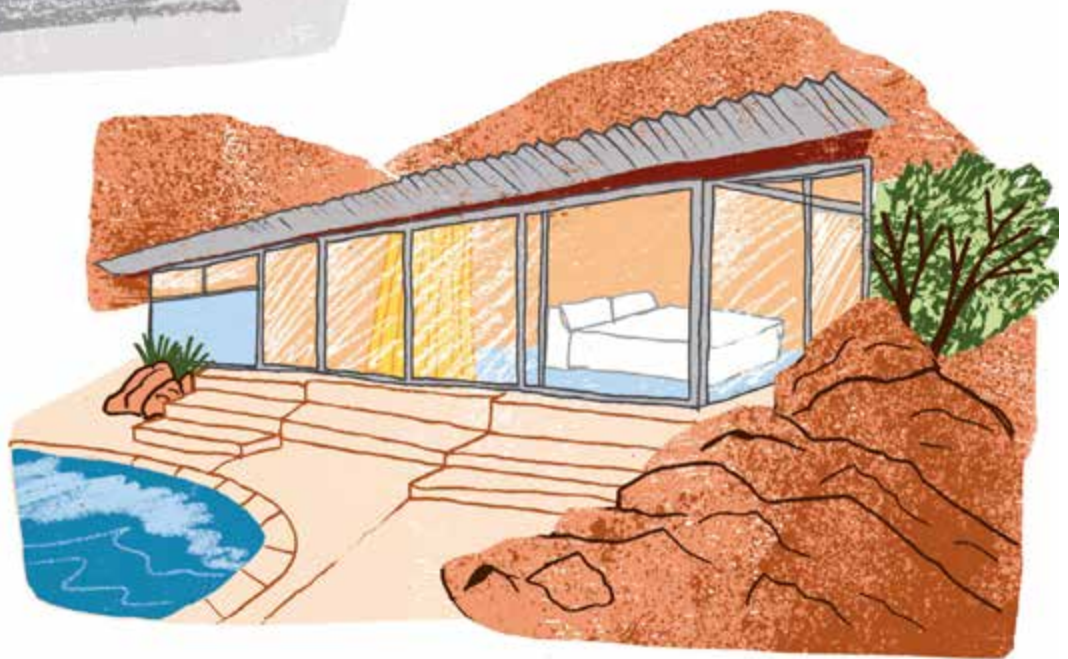
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**AMERICA WAS PRIMED  
AND READY TO LEAVE  
THE PRIVATIONS OF WAR  
IN THE PAST AND GO  
WARP-SPEED INTO THE  
BRIGHT NEW FUTURE  
OF PEACE, COOPERATION  
AND CONSUMERISM**

Light-filled homes from the mid-century movement have come to define California's laid-back aesthetic.





to Castiglioni's Mezzadro stool, which has a tractor seat; or the Sleek plastic spoon, designed to help you get every last bit of food from a jar. There seemed to be no end to his talent, which didn't stop at industrial design, but also encompassed architecture and teaching.

## M IS FOR MATERIALS

To build the future, you need materials. And not just any materials – they need to be available, affordable, long-lasting and able to be mass-produced. Materials made mid-century modern design; that, and the successes, failures and wild experimentation of its architects and designers. The defining items of the era – from the Eameses' plywood designs to Robin Day's stackable polypropylene chairs, from the curvy plastic lamps of Vico Magistretti to Donald Wexler's replicable steel frames in Palm Springs – would not have been possible without the availability of new materials and new techniques for using them, some of which were developed during World War II. One of the most famous chairs in the world was only possible due to advances in materiality. The Eameses' plastic chair, the chair that launched a thousand replicas and imitations, was the culmination of Charles Eames' longheld desire to produce a single-shell chair that could be mass-produced. After Charles' early experiments with plywood shells, the Eameses tried steel, but it was too expensive. Then they experimented with plastic – specifically, glass-fibre reinforced polyester resin. It worked, and by 1950, they had produced the world's first mass-producible plastic chair. Robin Day – the chairman extraordinaire behind the Royal Festival Hall Lounge Chair and one part of England's dream design couple – similarly came up with a simple, stackable single-shell chair made out of polypropylene, a material which had only been invented in 1954. This new materiality also applied to homes. In France, designers like Jean Prouvé experimented with building demountable shelters and homes from steel; in America, architects like Pierre Koenig played with using glass and steel to design homes for the modern family; although it took Donald Wexler, working on a subdivision in Palm Springs, to come up with a truly replicable and prefabricated plan for a steel-framed house. Using steel, plastic, timber and concrete, architects and designers constructed a new world where good design was a consumer good – and looked great.

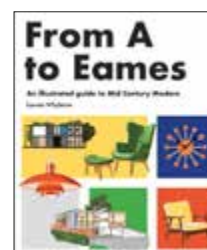
## M IS ALSO FOR MAGISTRETTI

Vico Magistretti sits alongside Gio Ponti as one of the most important Italian designers of the 20th century. His extensive body of work across buildings, chairs, city planning and teaching influenced students, cities and the sort of chairs people sit on. Inspired by his mentor, humanist architect Ernesto Roberts, and other members of CIAM, the organisation that formalised the principles of modernist design, Magistretti subscribed to the thought that design should contribute to the greater good. But even though you can see these principles in his buildings, like Torre al Parco in Milan and the Carimate golf club near Como, it's clear that Magistretti established his own design approach, away from someone else's rules. He wanted to design useful appliances – he had fruitful relationships with furniture company Cassina and lighting company Artemide – that eschewed unnecessary decoration. But he also had fun. His industrial designs were colourful, playful and modern in materials and approach. His most famous lamp, the Eclisse, is a round plastic lamp with a revolving shade that periodically blocks out the light... kind of like an eclipse.

FROM TOP: The much-copied Eames Lounge Chair Wood; Robin Day's Polyside chairs; everyday objects get the designer touch – even the gravy boat.



*TO BUILD THE FUTURE,  
YOU NEED MATERIALS.  
AND NOT JUST ANY  
MATERIALS – THEY  
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AFFORDABLE, LONG-  
LASTING AND ABLE TO  
BE MASS-PRODUCED*



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ILLUSTRATED GUIDE TO  
MID CENTURY MODERN*  
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# BEST IN

**WHEN DID THE HUMBLE  
CELLAR DOOR BECOME  
A DESIGN DESTINATION?  
THE DAY FRANK GEHRY  
SET FOOT IN RIOJA.  
JENI PORT EXPLORES THE  
SEVEN WINERIES DRIVING  
THIS UNDERGROUND  
MOVEMENT.**

**WHEN SPANISH WINERY** Marqués de Riscal approached Frank Gehry to rejuvenate its 142-year-old estate (pictured right) in the early noughties, it was a little apprehensive. Gehry had established himself as the most important architect of his age, responsible for the titanium-clad Guggenheim Museum Bilbao and the Walt Disney Concert Hall in Los Angeles, and he had never designed a winery before. However, the Rioja producer had a secret weapon – the proposal arrived with a 1929 vintage, the year of Gehry's birth. Deal sealed.

The winemaker clearly understood what others have since discovered: the challenge today is not only to make great wines, but also to make a visual statement that excites visitors. That means transforming its biggest infrastructure: the messy processing facility at its heart – the winery. And what was once an afterthought, the accompanying cellar door, has also become a potent symbol, connecting the human with the elemental, the earth, the vine and beyond.

Modern winery architecture explores possibilities never before imagined, from New Zealand's falcon-inspired cellar door to Australia's cheeky Rubik's cube and the soft, fluid lines created by one of the finest winemakers in Bordeaux.



## AUSTRALIA

### **d'Arenberg Cube, McLaren Vale, SA**

The Rubik's cube stumps many a player, as does the d'Arenberg Cube (pictured opposite). Is it floating on a sea of Mourvèdre vines, or is it a UFO landed amid the lush hills of McLaren Vale, waiting to be taken to a leader? If it's the latter, the person to speak with is Chester Osborn, whose family owns d'Arenberg. Chester is the winemaker and owner of the fertile mind that gave birth to the five-storey art-filled Cube, which was inspired, he says, by the "complexities and puzzles" of winemaking.

Since its completion in 2017 – at a cost of more than \$15 million – the Cube has become a major tourist attraction, drawing 130,000-plus visitors annually. Chester created the Cube in a bid to help drinkers think differently about wine. It does. Experiences range from a virtual fermenter and wine-scent immersion room to a third-floor restaurant that is both chaotic and mesmerising in its design.

**TASTE:** *The Ironstone Pressings Grenache Shiraz Mourvèdre, \$75. Grenache is awarded star billing in a blend that highlights the strength of McLaren Vale reds.*  
[www.darenberg.com.au](http://www.darenberg.com.au)





***Port Phillip Estate,  
Mornington Peninsula, VIC***

This cellar door and restaurant complex turns 10 this year but its classic lines and subtle beauty are unlikely to ever succumb to age. Resting easy on a ridge, like a cloud, the sweep of rammed earth curves over 100 metres (or “unfurls”, as designers Wood/Marsh Architects choose to describe it).

Inside, all is cool and dark; the main source of light is a wall of glass that reveals a view over the vines to Western Port Bay and Bass Strait. This is your entry to the cellar door and a top-flight restaurant. Drinks on the terrace are a must.

Then comes a staircase worthy of a Hollywood epic, which drops down to an oval-shaped barrel room (note the radiating coffered ceiling), a winery,



offices and an accommodation wing. Port Phillip Estate and Kooyong, a sommelier favourite, are both owned by the Gjergja family and are produced in this stunning contemporary facility.

**TASTE:** *Kooyong Estate Meres Single Vineyard Pinot Noir, \$70. The Kooyong vineyard at Tuerong has proven to be the ace in the hole for Mornington Peninsula Pinot Noir, producing some edgy and structured styles. [www.portphillipestate.com.au](http://www.portphillipestate.com.au)*

## NEW ZEALAND

### ***Elephant Hill, Hawke's Bay, North Island***

The sky is cobalt, the sea is aqua and so is the colour of the winery. It's spellbinding. Elephant Hill, on the shores of the Pacific Ocean, in the Hawke's Bay region, is designed to feel like a natural extension of the Te Awanga coastline.

Clad in an aged-copper material that will continue to intensify in colour and texture the longer it is exposed to the salt-laden air. It's become the stunning trademark of a winery that has earned a reputation for sustainability and innovation since the first vines were planted in 2003.

The complex is sleek, spacious and calming throughout, from the cellar door and restaurant to the accommodation, Elephant Hill Lodge. It was founded by German couple Reydan and Roger Weiss, who fell in love with the area while holidaying, and is now overseen by their son, Andreas.

And the name, Elephant Hill? Not only is the elephant considered lucky in many cultures, the winery donates a percentage of profits from its Le Phant range to international charity Elephant Family, which helps protect endangered Asian elephants.

The region is noted for its Chardonnay and Syrah (aka Shiraz) and Elephant Hill does both varietals well.



***ONCE AN AFTERTHOUGHT,  
THE CELLAR DOOR HAS  
BECOME A POTENT  
SYMBOL, CONNECTING  
THE HUMAN WITH THE  
ELEMENTAL, THE EARTH,  
THE VINE AND BEYOND.***

**ABOVE:** The timeless rammed-earth cellar door at Victoria's Port Phillip Estate. **BELOW:** An aged-copper façade and the Pacific Ocean make for a beautiful blend at Elephant Hill.







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A smart Viognier and Bordeaux-style blend are also worthy of exploration.

**TASTE:** *Elephant Hill Reserve Syrah, \$52. Hawke's Bay Syrah can be plush, textural and generously spicy, and it generally comes minus the high alcohol – and that's a good thing.*

[www.elephanthill.co.nz](http://www.elephanthill.co.nz)

**Peregrine Wines,  
Central Otago, South Island**

The giant, silvery wing of the peregrine falcon appears as if captured mid-glide in a moment of weightless beauty. Few wineries seem more in tune with their surroundings than Peregrine Wines, which has the Gibbston Valley's rugged Crown Range as a backdrop and straddles two schist reefs.

The 140-metre-long wing-shaped roof was inspired by the majesty of the region's native falcon. The interior is broken up into three zones, including a cellar door and barrel hall, which drops down to a wine-storage area and an open-air winery. Completed in 2003, the building won the Supreme accolade at the 2005 New Zealand Architecture Awards.

Chief winemaker Nadine Cross loves being in the open winery, where the Crown Range is just metres away and always within view. "I've worked in some wineries that have an amazing design but are totally impractical for making wine," she says. "This is a great design, practically and aesthetically."

**TASTE:** *Peregrine Pinot Noir, \$48. Pinot Noir is the signature grape of "Central" – as the locals call the region – and this one is complex and taut (feel the schist talking). It's also a pretty thing to behold with its red and blue fruits.*

[www.peregrinewines.co.nz](http://www.peregrinewines.co.nz)

**GERMANY**

**Heymann-Löwenstein, Wittingen, Mosel**

"Day-colored wine, night-colored wine, wine with purple feet or wine with topaz blood..." So starts *Ode to Wine* by Chilean poet and Nobel Prize-winner Pablo Neruda. You can enjoy a reading of the entire poem – if you happen to speak German – at Heymann-Löwenstein winery in the Mosel region. Indeed, the words are even embedded in the building's edifice.

Heymann-Löwenstein has reinvented its image and famous Rieslings over the decades since it was established in 1980. Set on the outskirts of the small wine village of Wittingen, the cellar door (or *vinothek*) is an eight-metre charred-wood cube emblazoned with Neruda's love letter to wine, written in striking stainless-steel calligraphy. Inside, an exploration into the multifaceted personality of German Riesling awaits, led by one of the world's great interpreters.



*LIKE A WHITE WINE  
SWIRLING IN A GLASS,  
THE ROOF SWIRLS IN  
TWO WAVES OF WHITE  
CONCRETE, A RUSH OF  
MOVEMENT AMONG  
THE VINES.*



**ABOVE:** Bordeaux's  
Château Cheval Blanc.

**RIGHT:** Peregrine  
Wines, in the foothills  
of the Crown Range.

**BELOW:** Heymann-  
Löwenstein's timber-  
and-steel ode to wine.







Heymann-Löwenstein prizes the individual terroirs that imbue Riesling with its many personalities. Its vineyards lie out of town, on the staggeringly steep and ancient terraces that overlook the Mosel river.

**TASTE:** Heymann-Löwenstein Schieferterrassen Riesling, \$55. The winery's most popular Riesling, this drop represents almost half of the company's production. Schieferterrassen (or "terraces of slate") offers a brisk, lemon-y introduction to a grape that is guaranteed to please.  
[www.hl.wine](http://www.hl.wine)

## SPAIN

### **Marqués de Riscal, Elciego, Rioja**

Large sheets of coloured titanium weave around the exterior, arresting the eye and providing a breathtaking centrepiece amid a sea of vines. Marqués de Riscal is among the most identifiable estates in the world, one that has inspired producers everywhere to see their wineries as potential works of art rather than mere processing facilities.

Frank Gehry's design for the winery and hotel, part of the company's 10-hectare City of Wine complex, displays the same flair as his Guggenheim Museum Bilbao. He's employed the colours he associates with the label: red for the wine, gold for the mesh that encases each bottle and silver for the capsule top.

The extensive cellars, which date back to 1858 and remain untouched, are connected to the showstopper 43-room hotel, which includes the Spa Vinotherapie Caudalie (where treatments use products made with grapes) and two restaurants.

Marqués de Riscal is the epitome of Rioja cool; it embraces the history of the region and its classic local grapes – Tempranillo, Graciano – yet remains enlightened in its approach to winemaking.

**TASTE:** Marqués de Riscal Gran Reserva Rioja, \$70. Tempranillo is the grape of Rioja, producing a style that is inky black and dark-plumed. Here, it's teamed with spicy Graciano in a wine created to commemorate the company's 150th anniversary.  
[www.marquesderiscal.com](http://www.marquesderiscal.com)

## FRANCE

### **Château Cheval Blanc, Saint-Émilion, Bordeaux**

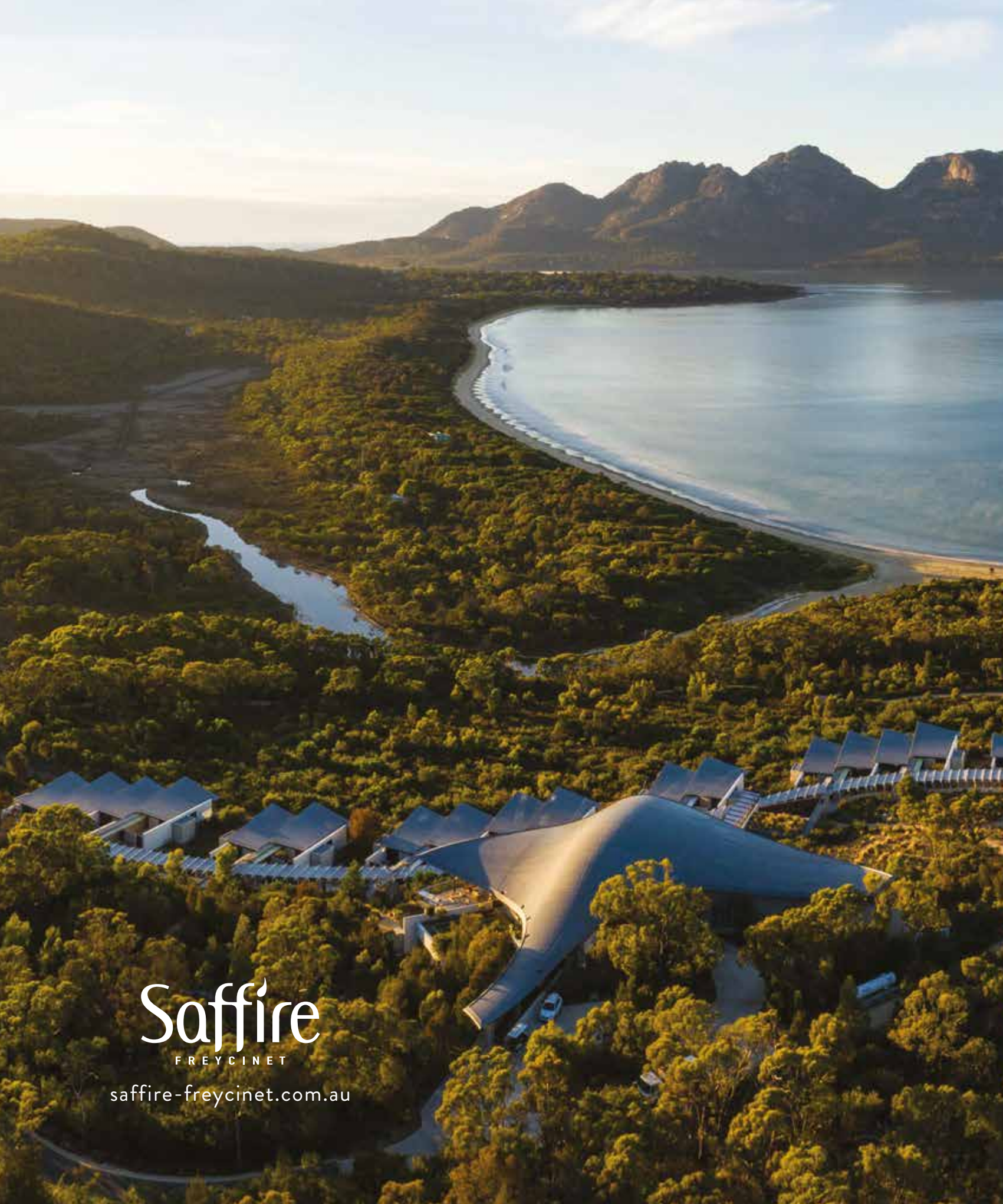
Like a white wine swirling in a glass, the roof of Cheval Blanc winery swirls in two waves of white concrete, a rush of movement among the vines. Certified a Premier Grand Cru Classé A producer, Château Cheval Blanc has always had one of the most elegant – and spotless – wineries in Bordeaux, but the creation of its new cellar in 2011 has taken things to the next level.

The highly pragmatic design has gained environmental accreditation for its attention to energy saving, wastewater management and the like. The star attraction is the vat room, where 52 stylish Italian-designed white concrete fermentation vats line the walls like silent guards. The vats range in size from 20 to 110 hectolitres and they're designed to keep individual blocks of grapes separate. Visitors may rightly wonder why a producer famed for its red wines should choose an all-white colour scheme. No doubt, it is all the better for cleaning – no red stain stands a chance.

The cellar is a fitting and quietly spectacular creation for a winery with a long history, now in the hands of the LVMH luxury group and its CEO, Bernard Arnault, the wealthiest man in France.

**TASTE:** Château Cheval Blanc Saint-Émilion, \$2500. The Château Cheval Blanc winemaking philosophy and fame rests primarily on Cabernet Franc and Merlot, sometimes with the odd splash of Malbec. Often described as being deceptively generous in its youth, this wine is nevertheless capable of great longevity – if you can afford the price.  
[www.chateau-cheval-blanc.com](http://www.chateau-cheval-blanc.com)





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An aerial photograph of a luxury lodge nestled within a dense, lush green forest. The lodge features a long, low profile with a series of blue-tinted, gabled roofs. In the background, a calm blue body of water stretches towards a range of rugged, dark mountains under a clear sky. A small, isolated island is visible in the middle of the water.

Australia's finest luxury  
lodge is just one privilege  
of driving in Tasmania.





THIS PAGE:  
Alice Waters'  
candied petals.



# FROM PLANT TO PLATE

**CANDIED ROSE PETALS SCATTERED  
OVER CHOCOLATE ICE CREAM,  
ZUCCHINI FLOWERS WITH FRIED  
SAGE AND PIZZAS HEAVING WITH  
“SCARLET FRILLS”... IN AN EXCERPT  
FROM THE RECENTLY RELEASED  
COOKBOOK *THE GARDEN CHEF*,  
SOME OF THE WORLD’S MOST  
RENOWNED COOKS, INCLUDING  
ALICE WATERS OF CHEZ PANISSE,  
SHARE RECIPES INSPIRED BY  
THEIR BELOVED VEGIE PATCHES.**

The past three decades has seen the plot-to-plate movement go from niche endeavour to a global phenomenon, and chefs' gardens have helped restaurants to champion plants, putting vegetables front and centre after many years of playing a supporting role with little or no fanfare.

There were some early trailblazers, such as Michel Bras in Languiole in the Aveyron region of France. In 1980, he created his gargouillou, inspired by walking through the pastures of France, lush with flowers and herbs. The dish, made up of about 60 separately prepared vegetables, herbs, flowers and shoots, is a snapshot of what is growing at any one time throughout the year. Today, those ingredients are gathered in the restaurant's kitchen garden, and seven chefs work for hours to create each day's gargouillou. Chefs like Michel have led the way, waking us up to the mind-blowing potential, the depth of flavour and versatility of plants, and the joy of growing them.

That passion is shared by the chefs featured in the recently released cookbook, *The Garden Chef*. For them, the kitchen garden is the beating heart of their operation. It's where everything begins. This reverence for vegetables didn't necessarily start off as a vegetarian movement, but it has converged with a big shift towards new approaches to food and the rise of more plant-based diets, whether for ethical, environmental or health reasons.

And the same factors have fuelled the popularity of more sustainable approaches to growing – organic, biodynamic and permaculture methods among them – as well as new horticultural tech, such as aeroponics. It's made us change other processes, too. As well as using as much of a plant as possible, many professional kitchens have built slick recycling programs so that any food waste can go back to the garden as compost, to refresh the soil and provide nutrients for future crops in a planet-friendly 360.

The chef's garden is now as diverse as gastronomy itself. There are sprawling country estates, like SingleThread Farm in California or Heckfield Place in Hampshire, which has the luxury of hectares of land with regimented rows of biodynamically grown vegetables and orchards abundant with seasonal fruit and nuts, as well as polytunnels of salad crops and glasshouses that can extend the growing season.

Elsewhere, working gardens are created amid the eclectic remains of former ornamental gardens, such as at Mirazur, set into the hills overlooking the Côte d'Azur in the south of France, or they are carved into such seemingly inhospitable sites as Slippurinn on the volcanic Westman Islands in southern Iceland, where the garden is whipped by fierce off-shore winds.

***THERE'S AN INCOMPARABLE  
DEPTH OF FLAVOUR IN  
VEGETABLES THAT ARE  
PLUCKED STRAIGHT FROM  
THE GROUND, OR HERBS  
THAT ARE CUT AND SERVED  
ON A PLATE WITHIN HOURS,  
SOMETIMES MINUTES.***

Necessity is the mother of invention, and nowhere is that more apparent than in the innovative inner-city locations where chefs are creating edible gardens on rooftops, in backyards, in shipping containers, or on hand-built tables crammed with recycled pots and repurposed boxes.

Such idiosyncratic environments set these gardens and their kitchens apart, conjuring a rich sense of place that is not only inspiring for chefs and their teams, but also evocative and transformative for the people that visit them and eat there. It's understandable that they have now become as intriguing for diners as the restaurants themselves. Sometimes kitchen gardens are purposefully sited as close to the kitchen as possible; elsewhere they wrap around a dining room, and guests can start or finish their meal by having a drink or wandering among the beds where the food they've enjoyed was pulled from the ground just hours before.

Chefs' gardens have also been transformed into community spaces. Alice Waters' Edible Schoolyard project began as a kitchen garden in one school in Berkeley, California, in 1995, teaching children how to grow; it now inspires children in thousands of programs around the world. Alice was one of the pioneers of the plot-to-plate movement in California, advocating organic and sustainable produce when these ideas were in their infancy. She recalls starting out at Chez Panisse and asking farmers to grow certain crops. Before long, it was the farmers who would suggest things to Alice and her chefs. A dialogue began that has enriched gastronomy, forging close links between those who intimately understand their terroir and the cooks who take inspiration from the incomparable depth of flavour in vegetables that are plucked straight from the ground, or herbs that are cut and served on a plate within hours, sometimes minutes.

The rise of the kitchen garden has reconnected chefs to the earth and inspired them to be better cooks. Here, we share a selection of produce-rich recipes from industry luminaries, as featured in *The Garden Chef*...



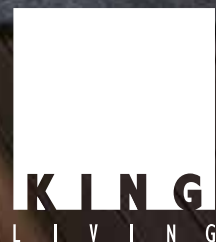
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**Damian Clisby**  
**PETERSHAM NURSERIES CAFÉ**  
*Richmond, London, UK*

In 2002, Gael and Francesco Boglione bought the plant nursery next door to their home in Petersham, which sits on the River Thames just south-west of London. Two years later, after a major overhaul, they reopened it along with the Petersham Nurseries Café – a charmingly casual yet sophisticated restaurant, set within a glasshouse. Respecting the Slow Food philosophy, the café serves seasonally inspired food, with a focus on quality ingredients and Italian flavours. Chef director Damian Clisby uses fresh ingredients produced at Petersham Nurseries as well as Haye Farm in East Devon, run by the Bogliones' son, Harry.

**ZUCCHINI FRITTI**  
**SERVES 3 AS AN APPETISER**

*150g "00" flour, plus extra for dusting*  
*100g cornflour*  
*1 teaspoon baking powder*  
*500ml very cold sparkling water*

*2 litres sunflower oil*  
*5 sage leaves*  
*6 medium zucchini flowers*  
*pinch of salt*  
*large lemon wedges, to serve*

Thirty minutes before you want to serve the fritti, gently mix the flour, cornflour, baking powder and sparkling water together in a bowl using your hand. Keep the batter in the bowl over a bowl of ice, to keep it cool.

Heat the sunflower oil in a large, deep pan to 170°C. Deep-fry the sage leaves in the sunflower oil for about 20 seconds – they will cook quickly. Remove with a slotted spoon and drain on paper towels. Set to one side.

To cook the zucchini flowers, simply dust them in a little extra "00" flour, then dip them in the batter. Make sure that the flowers are very lightly covered in batter. Deep-fry all at once for 2-3 minutes until golden brown and crispy. Remove with a slotted spoon, drain well and season with a pinch of salt.

Serve on a plate with the fried sage leaves and the lemon wedges.





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**Carlo Mirarchi**  
**ROBERTA'S / BLANCA**  
*Brooklyn, New York, USA*

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In 2008, bunkered behind concrete blocks, a gastro-pizzeria-garden was created. Roberta's has since earned two Michelin stars and is now legendary in Brooklyn's burgeoning restaurant scene. Co-owners Brandon Hoy and chef Carlo Mirarchi repurposed shipping containers into elevated greenhouses and filled big movable containers with vegetables and herbs. The restaurant is famous for its pizza, creative modern dishes and fresh salads, and grows more than 20 per cent of what it serves.

**WHITE AND GREEN PIZZA**  
**MAKES 2 x 30CM PIZZAS**

The green pictured is "Scarlet Frills" mustard, mixed with other greens. Use a large handful of whatever you can find, such as a mix of rocket, multiple varieties of mizuna, kale and mustard greens, as well as broccoli leaf.

**PIZZA DOUGH**

306g (fifty/fifty blend of) "00" flour  
and plain flour, plus extra for dusting  
8g fine sea salt  
4g fresh yeast or 2g active dry yeast  
4g extra-virgin olive oil  
202ml lukewarm water

**MUSTARD GREEN AND MOZZARELLA  
TOPPING**

2 handfuls fresh buffalo mozzarella  
olive oil, for drizzling  
2 handfuls mixed greens  
salt  
Parmesan cheese, for shaving

**MUSTARD DRESSING**

40g Dijon mustard  
100ml lemon juice  
10g salt  
10g granulated sugar  
30ml water  
230ml extra-virgin olive oil





Carlo Mirarchi's  
perfectly charred  
White and Green Pizza.  
RIGHT: Alfresco dining  
at lauded Brooklyn  
pizza joint, Roberta's.



#### PIZZA DOUGH METHOD

Thoroughly combine the flour and salt in a bowl and make a well in the centre. In a separate bowl, thoroughly combine the yeast, olive oil and lukewarm water. Pour the wet mixture into the well in the dry mixture and begin mixing the two together with your hands, gradually incorporating the dry into the wet. This process will be more like mixing than kneading. After about 3 minutes, when the wet and dry are well combined, set the mixture aside and let rest, uncovered, for 15 minutes. This allows time for the flour to absorb the moisture.

Dust your hands and a work counter with flour. Gently but firmly knead the mixture on the work counter for about 3 minutes. Re-flour your hands and the counter as needed. The dough will be moist and sticky, but after a few minutes of kneading it should come together into a smooth mass. Divide the dough into 2 pieces, shape them gently into balls, and wrap them tightly in plastic wrap. Refrigerate the dough for at least 24 and up to 48 hours before using. This process, called proofing, allows for the fermentation that gives the dough structure – which means a chewy, pliable crust – and flavour.

Preheat the oven to the highest temperature, ideally at least 260°C. Place a pizza stone or, even better, four 15 x 15cm unglazed quarry tiles, on the middle rack of the oven. The advantage of the tiles is that they're much cheaper than a stone and if they break, they're easily replaced. Let the oven heat up for 1 hour.

Remove the dough from the refrigerator and let it come to room temperature. Lightly dust your hands and a work counter with flour. Using your fingertips, push down any bubbles in the dough. Then use your fingertips to push down on the round of the dough, from the centre out to the perimeter, to encourage it to spread out. Don't push the dough out – any pushing or pulling you do will cause it to toughen, which is something to keep in mind throughout this process: be gentle with the dough. If you push it too hard or overstretch it, you can't just re-form it into a ball and reshape it. It will become stiff and hard to work with and you'll have to toss it out and use a new ball of dough. So, take your time. Spend a minute or two gently flattening the dough ball into a disc shape before you move on to the next step.

Before we explain "slapping out", which is the final step in shaping the dough (and that's really what the process is called, even by Neapolitans), be careful not to spread your dough extremely thin, or you'll end up with a cracker-crisp crust due to baking it at a lower temperature for longer, which gives it time to dry out. At home, too-thin crust is also prone to holes and to getting soggy from toppings. Aim for a round that's no bigger than 30cm across and no less than 3mm thick in the centre; it should be a little thicker than that at the edges.

"Slapping out" the dough is what you could also call letting the crust form itself. It lets gravity do the stretching and shaping of the dough. There are lots of

different ways to do this, and you should experiment to find the way you're comfortable with. This is the way we do it: pick up your disk of dough and hold your hands parallel to the floor. Then squeeze your fingers together and curve them so that your hands are like paddles. Drape the dough over one hand and flip it over to the other hand in a smooth motion. Continue moving the dough slowly back and forth, rotating it 90 degrees every few seconds so that you end up with a circle. It will start to stretch. After 1-2 minutes, you should have a round of dough that's about 30cm in diameter. Transfer it to a floured pizza paddle – preferably a metal one – and gently push out any edges that need pushing to make a better-looking circle. Repeat with the second ball of dough.

We don't ever oil the dough before adding toppings – it prevents the sauce from melding with the crust, which is what you want. Top the dough immediately with the torn mozzarella after transferring it to the paddle, so that when it melts it will form a single layer of melted cheese, and then top with a drizzle of olive oil. Pop it in the oven the moment it's topped; it will get soggy otherwise.

Carefully slide the topped pizza onto the stone and bake it for 5-7 minutes, until the crust is bubbling up and beginning to turn golden. The cooking time will vary depending on your oven and other factors (how much you've been opening the oven, for instance). Keep an eye on it. Then turn on the grill and broil grill the pizza for 1-2 minutes, checking it to make sure the cheese doesn't brown, until the crust is golden and just starting to char in a few places. If your oven doesn't have a broiler, just cook the pizza a minute or two longer, until the crust is nice and golden. Serve it hot.

#### **MUSTARD DRESSING**

Blend the dressing ingredients, adding the olive oil last and gradually to create a stable emulsification.

**TO SERVE:** *Dress a bowl, not the greens, then toss the greens in the dressed bowl, adding a pinch of kosher salt, then place them on the cooked pies. Top the finished pizzas with freshly shaved Parmesan cheese.*

**Alice Waters**  
**CHEZ PANISSE**  
Berkeley, California, USA

In 1971, aged 27, Alice Waters opened her legendary restaurant in an Arts and Crafts house in the Californian university town of Berkeley. Inspired by time spent in Europe, she focused on provincial French cuisine, and went on to popularise the idea of plot-to-plate cooking in her native America, using the very best local, organic and sustainable produce, and celebrating the farmers

who grew it. Although the restaurant's lettuce garden in her own backyard moved to a farm, her personal garden continues to delight Alice.

## **CANDIED ROSE PETALS**

**PICTURED ON PAGE 34**

Roses are maybe my favourite flowers, particularly the old-fashioned fragrant ones like "Othello", "Monsieur Tillier", "The Prince" and "William Shakespeare". It's such a gift to have roses you can pick at the moment when they open. I have them planted throughout my garden, and when a rose is at the height of its bloom I can't take my eyes off it. The aroma is completely intoxicating. Candied rose petals look exquisite, but they also have a special and delicate flavour all their own. Serve them as an after-dinner treat with a cup of tea. They're also wonderful sprinkled on strawberry desserts or chocolate ice cream.

*several fragrant, organically grown roses,  
preferably a mix of colours  
1 egg white at room temperature  
pinch of salt  
organic cane sugar, for sprinkling*

Before candying, refrigerate the roses so the petals stay firm and crisp. Pick the petals off each one of the roses and select small-to-medium-size petals for candying. Combine them in a small bowl.

Whisk the egg white and salt together in a bowl until frothy. Paint a very thin layer of the egg white onto both sides of each petal using a small pastry brush with fine bristles.

Sprinkle each petal all over with sugar. Shake off the excess sugar and place the sugared petals on a fine-mesh cooling rack to dry. Leave uncovered at room temperature for 1-2 days until the petals are crisp and completely dry. Use immediately or keep in an airtight container for up to 1 week.

**VARIATION:** *To make candied mint, use large, fresh leaves – no refrigeration is necessary, as mint is hardier than roses. Serve over ice cream, sorbet or chilled melon.*



**The Garden Chef: Recipes and Stories from Plant to Plate, by Phaidon editors with a foreword by Jeremy Fox. Phaidon, on sale now; [www.phaidon.com](http://www.phaidon.com).**



  
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# SEA CHANGE

**TAKE ONE CELEBRITY CHEF, ADD A WORLD-RENOWNED CURRY AND A STYLISH COASTAL ESCAPE. THROW IN A MASERATI GIBLI S AND YOU'VE GOT THE ULTIMATE WEEKEND AWAY, WRITES ANDREW CHESTERTON.**

Photography by SIMON DAVIDSON





The sun-soaked  
pool at Bannisters  
on the Mid-North  
Coast, NSW.



For as long as we've been leaving footprints in the dry dirt of the Australian landscape, we've found ourselves drawn to its wild coastline and plentiful seafood. And there are few places where the ocean's offering is quite so bountiful as it is off NSW's Mid-North Coast.

From line-fighting kingfish and running salmon to sparkling bream, white-fleshed snapper, delicate sand whiting and fresh oysters just waiting to be shucked, the waters around Port Stephens are heaving with seafood. And that's exactly what's lured me to Bannisters at Port Stephens.

I'd heard the stories, of course, of last year's duckling-to-swan transformation that saw the boxy, 1970s-style Salamander Shores Hotel become a boutique coastal stay. And of the hotel's waterfront setting, on the edge of the Karuah River, with an infinity pool that appears to reach for the salt water stretching out in front.

All of which sounds perfectly fine, though it's hardly unique. If I'm honest, the real reason I drove 2.5 hours north of Sydney (the Maserati Ghibli S's twin-turbocharged V6 dispatching the freeway kilometres in a seemingly effortless canter) was for the hotel's restaurant, Rick Stein at Bannisters.

It's the latest jewel in the British celebrity chef's crown, following the launch of his other Australian restaurant, Bannisters by the Sea, at Mollymook on the NSW South Coast in 2009. The hotel is mostly managed by Stein's business partners but his famous fingerprints are all over the seafood-focused restaurant. That means a menu featuring the best of his extensive back catalogue of ocean-sourced classics, each one served with a local twist that takes advantage of the region's abundant produce.

In any case, it's not like spending a few hours behind the wheel of Maserati's four-door sedan is a chore. Leather lines the seats, dash and doors, and sporty



**ABOVE AND RIGHT:**  
The 2019 Maserati Ghibli S  
makes a grand entrance at  
the boutique property.

Italian touches (like alloy-finish pedals) hint at the power that lurks beneath that long, domed bonnet. The Ghibli S makes short work of the highway, sure, but the real fun begins when it's faced with the fast, flowing roads that carry you north of Newcastle and on to Soldiers Point. With its Sport setting engaged, the previously muted V6 takes on an angrier, throatier note, growling as the Ghibli dispatches the flat-footed sprint to 100km/h in just 4.9 seconds.

When I arrive, I find the restaurant's head chef, 26-year-old Chris Turton, working furiously in a kitchen that buzzes with activity. I've arrived on a special day; Stein himself will be hosting a long lunch and it seems the chef is mere hours away.

The news sees the restaurant staff huddle quietly in a corner while the finer details of every dish on the menu are explained with the intensity of a football coach delivering the team's half-time strategy. Meanwhile, others rush about, polishing cutlery and straightening tablecloths, ensuring everything is shipshape for the celebrity's arrival. "There's a bit more pressure when Rick's coming in," Turton says. "This is his food, after all, and we want to do it justice.

"But while they're not necessarily our recipes, we put our own spin on things, of course, based on the type of seafood we can get in this area. It's about executing it perfectly and keeping things fresh and simple."

One of the reasons Stein loves Australia (apart from his wife, Sarah, who is Australian) is the ingredients we have access to here. "The perfect example is the



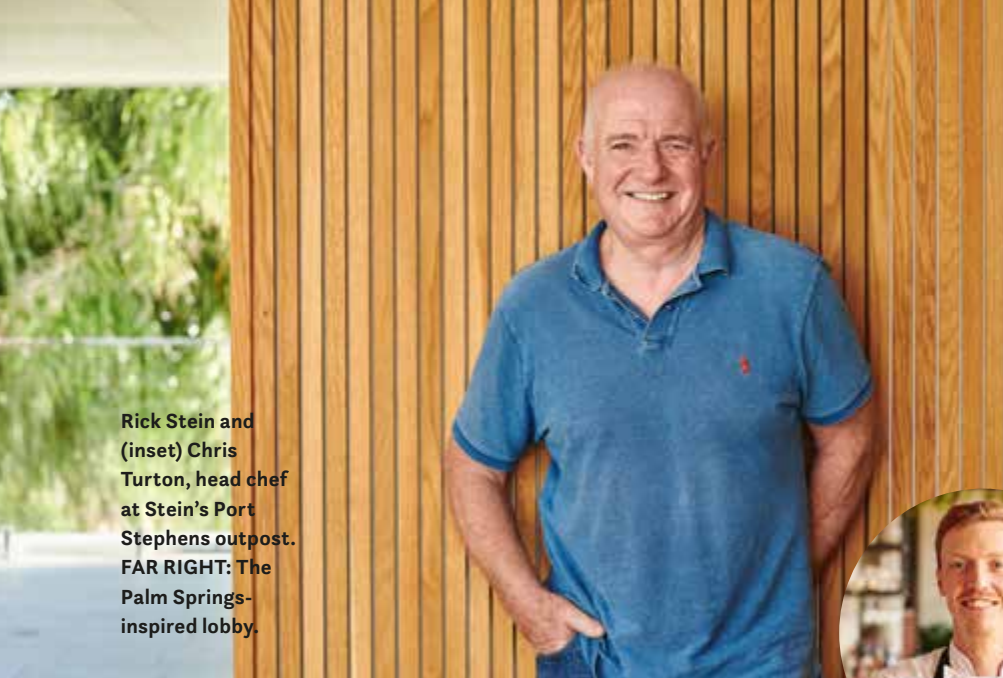
~ travel ~



*LEATHER LINES THE SEATS,  
DASH AND DOORS, AND  
SPORTY ITALIAN TOUCHES  
(LIKE ALLOY-FINISH PEDALS)  
HINT AT THE POWER THAT  
LURKS BENEATH THAT  
LONG, DOMED BONNET.*







Rick Stein and (inset) Chris Turton, head chef at Stein's Port Stephens outpost. FAR RIGHT: The Palm Springs-inspired lobby.



Basque Country-style fish fillet, which is served with asparagus, eschalots and wine," says Turton. "In our version, we also use local pipis and get John Dory from the local fishermen's co-op. Rick said it was the best example of that dish he'd ever tried. And that's purely down to the quality of the produce around here."

Under Turton's watchful eye, Stein's restaurant pairs seafood dishes with attentive service and a modern space that leans towards high-end bistro rather than traditional fine dining. The menu is a walk-through of the local area (there are oysters from Karuah and Salamander Bay, for example), as well as international Stein staples, like his classic fish pie (stuffed with salmon, mulloway, Spanish mackerel, scallops, prawns and mussels, topped with breadcrumbs and parmesan rather than mashed potato) and that old English staple, fish and chips (Stein's take is a local flathead, fried in dripping). The restaurant staff let me in on their two favourite dishes: a Croatian risotto scattered with chunks of cuttlefish and a Balinese seafood curry filled with thick pieces of marlin, prawns and squid.

The dining room is all exposed concrete, warming woods and, of course, plenty of glass to take advantage of those views. In the middle, a circular bar staffed by a fast-moving blur of locals serves cocktails and glasses of Stein's own Semillon Riesling, made for the restaurant by Hunter Valley winery Brokenwood. The whole set-up is a pretty accurate reflection of Stein himself. Fine food, yes, but delivered in a relaxed, unstuffy environment (granted, the hotel feels decidedly more up-market).

I think about Stein's recipes, which change according to where in the world they happen to be served. Even so, the core ingredients remain. And in that, I see a parallel with Maserati design: the more things change, the more they remain the same. The vehicles might have evolved over generations but they always pay homage to the originals.

Take the Ghibli S, which wears a nameplate that first appeared on Maserati's AM115 grand tourer, unveiled in 1966. It was born again in 1992, this time belonging to the AM336 coupé. And finally, the Ghibli name rejoined the Maserati line-up in 2013, reimagined as a sleek four-door sedan. Despite a

gap of 50-plus years between the first Ghibli and the S version, the family resemblance is obvious. It's there in the bulging bonnet and in the venting that adorns its forward flank. And it's there in the raked windscreen and swept-back roofline. It's a modern take on classic Italian design, sure, but its past is clearly part of its DNA.

It's a thought that stays with me as I wander the grounds at Bannisters. It hasn't always looked like this. Not so long ago, it was a green-and-cream horseshoe-shaped motel-style accommodation with 90 rooms positioned in neat rows, served by those open-air walkways common to motels of old. But the transformation, completed in September last year, has converted the ageing hotel into a whitewashed coastal retreat.

The owners have reduced the number of rooms to 80 (50 of them overlooking the bay) in order to create four Luxury Suites (from \$420 per night) and a rooftop penthouse (from \$600 per night), which Stein has claimed as his own for the weekend. The design team (including architect Tony Freeman,



~ travel ~

Fine dining without  
the formality at  
the British chef's  
second Australian  
restaurant, Rick  
Stein at Bannisters.







Italian design  
meets a sleepy  
seaside paradise.

interior designer Romy Alwill and landscape designer Will Dangar) chose to work with the site's "retro feel", drawing inspiration from Palm Springs in the Californian desert.

There are echoes of the resort town throughout, from the lobby to the pool bar, with its pink and olive tones, soaring ceilings and lots and lots of glass. The bones of the building work in favour of the new theme, lending the entire property a relaxed, old-school charm (or what the owners call "barefoot luxury") that suits this laid-back coastal town.

Rooms are done up in muted tones that complement the view, be it water or bush, and the four Luxury Suites have central bathtubs from which you can watch the azure bay in utter privacy. But the pick is The Penthouse, with its giant bay-facing balcony that's known to attract lorikeets hoping for a morning snack.

Beyond the hotel's boundaries lies the natural beauty of Port Stephens. Staff tell me that most guests book a sunset cruise, a whale-watching experience or a snorkelling trip with the bay's permanent residents – a pod of bottlenose dolphins.

Bannisters is a new gem on a sparkling coastline that's long been overlooked for luxurious escapes. But I suspect it won't be off the radar for much longer.

## **THE RELAXED, OLD-SCHOOL CHARM (OR WHAT THE OWNERS CALL "BAREFOOT LUXURY") SUITS THIS LAID-BACK COASTAL TOWN.**

## **AUSTRALIA'S BEST SEAFOOD DISH (according to Rick Stein)**



*Rick Stein's face changes when he talks about Australian seafood. He becomes more animated, more excited, as he details the differences between our own fertile fishing grounds and those around the world.*

*When asked about the best seafood dish in Australia, the chef – who's as good as an honorary citizen – hesitates for a moment, clearly struggling with the decision.*

*"In terms of fish, two of my absolute favourites remain flathead and sand whiting," he says. "But then, the thing about Australian cuisine is that it's all about international influences, be they Italian, Greek or South-East Asian.*

*"So what would be the best Australian dish, then? Perhaps some sort of tempura seafood? Or maybe a well-prepared sashimi, especially given the quality of tuna and kingfish that you have here."*

*And the top dish on the Rick Stein at Bannisters menu? The question prompts more joyful pondering as the 72-year-old replays the menu's greatest hits in his mind over and over again.*

*Finally, his answer: "The Balinese-style curry. It just feels so natural, given how close you are to the region."*



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# FINDING NEW GROUND

**BLENDING MASERATI'S CAREFUL  
CRAFTSMANSHIP WITH THE  
BEATING HEART OF A FERRARI, THE  
LEVANTE HAS FOUND ITS ZEN.**





~ motoring ~



Careful craftsmanship melds with a finely tuned Ferrari V8 in Levante's new GTS and Trofeo variants, as tested here on one of the world's greatest roads in Japan.



**FRESH FROM THE** thousands of pounding feet at the bustling train station nearby, I'm relieved to be ascending the path to one of Odawara's many temples. A stream flows through the dark-green flora and the dampness of the rocky landscape provides cool relief from the warm humidity Japan does so well. It's a calming juxtaposition to the exhilaration of Tokyo, about 85 kilometres north-east of Odawara.

It's so quiet you can hear the creaking of the ageing timber steps, a staircase to an almost mythical world where shoes are dutifully left at the entrance and it pays to duck for doorways. A statue appears to be peering at me from a distance, its presence a reminder of the prevalence of stone sculptures in Japanese culture.

That we're so close to Tokyo is indicative of how carefully – and often imaginatively – the population utilises its limited but diverse land. Sure, things can get crowded, but the Japanese know how to relax. The country might be known for its seemingly endless high-rises, sumo wrestlers and capsule hotels but the further you explore, the more surprises Japan throws up. Somehow, peacefulness co-exists with the nonstop lights and action of its sprawling CBDs.

Having escaped the buzz, I find myself in the midst of a traditional religious ceremony. It's a fitting entrée to the day ahead, one that promises a taste of Italy deep within one of Japan's most picturesque regions.

The calm is short-lived, broken by the crack of a gutsy V8. There are few better ways to disrupt the tranquillity of a place of worship than with a Maserati engine. This fiery power plant is the latest addition to the seductive Levante, Maserati's inaugural SUV.

Even at idle, the sonorous snarl whispers its intentions, enough to elicit a turn of nearby heads. Sure, the Japanese appreciate their quiet time, burrowed among the bursting vegetation of an intensely spiritual place, but tech-savvy youngsters, previously ensconced in the glowing screens of their smartphones, are drawn to the inherent beauty of an Italian symphony sounding its first notes, and they wander over to admire our fleet of V8 machines.

At the heart of the soon-to-be-released GTS – the flagship of the Levante line-up – is a heavily re-engineered 3.8-litre twin-turbo. It's an engine with a pedigree, having made Ferrari's 488, Portofino and GTC4Lusso T among the most exciting sports cars on the market. It's been massaged by Maserati engineers, who've manipulated all moving components to tailor the persona to the brand. Valvetrain components are new, as is the crankshaft, while conrods, pistons and camshafts have all been modified from their prancing-horse days, lightened along the way wherever possible.



It's about maintaining that Ferrari excitement but trading some of the outright speed and ferocity for everyday drivability and refinement. In keeping with Maserati's brand promise, the Levante will get you there in style – and you can relish the drive along the way.

The story of how the engine ended up in a Maserati is as impressive as its pedigree, with the V8 starting life as a skunkworks project at Maserati's Modena technical centre, where it was prudently kept from the gaze of management for fear things would be put on ice. Passionate engineers simply wanted to push the talents of the unique Levante architecture – anyone who's experienced it knows that it can deal with more than the V6s that have been on the Levante menu until now.

When the top-secret project was presented to the powers that be, it didn't take much of a test drive to acquire production sign-off. And so the scene was set for one of the world's fastest and most capable SUVs.

As we learn during our Japanese adventure, the two-year development program faced several challenges, including melding the ferocity of the Maserati V8 with the Q4 all-wheel drive system.

With momentum on their side, engineers travelled to Spain, South Africa and Arizona, seeking heat and snaking corners, as part of the extensive development program. Then it was into the hills of Sierra Nevada and the icy blast of Lapland for extreme cold.

Japan is new territory for a Levante V8. And while the temptation is to venture onto those untested Japanese roads, it's overruled by the lure of peeking at the beauty that lies beneath the newly vented bonnet of the Levante Trofeo. Extra intakes are one of many cooling features that have been added to ensure the Ferrari heart is properly acclimatised.



~ motoring ~



## NEED TO KNOW

### MASERATI LEVANTE GTS

**ENGINE:** 3.8-LITRE  
TWIN-TURBO

FERRARI[CHK] V8

**POWER/TORQUE:**  
410KW/730NM[CHK]  
0-100KM/H: 4.2  
SECONDS

**TOP SPEED:** 292KM/H

### MASERATI LEVANTE TROFEO

**ENGINE:** 3.8-LITRE  
TWIN-TURBO

FERRARI[CHK] V8

**POWER/TORQUE:**  
440KW/730NM [CHK]  
**0-100KM/H:** 3.9  
SECONDS

**TOP SPEED:** 304KM/H

While the GTS has artistic flair and a sense of purpose, the Trofeo makes the greatest visual impact, graced with stunning red intake manifolds and cylinder heads. A central gloss carbon fibre cover, glistening with the famous trident logo, is a fitting crown.

Even before awakening all eight cylinders, there are hints of something special within the elegant, understated silhouette. The trident grille sparkles with chrome, while new double vertical bars nod to what resides behind. The stance is slightly more muscular than that of the classic Levante, with a broader, lower bumper and dropped wings either side, which smooth the airflow at speed and give the SUV a more aggressive look.

Quad oval exhausts are a suitable visual full stop. But it's nestling into the sumptuous pieno fiore (full-grain) leather, surrounded by fine Ermenegildo Zegna silk, that reinforces that old Italian la dolce vita – the ability to enjoy life, relishing its spoils along the way.

From the first squeeze of the throttle, it's clear the Levante GTS isn't just pace laced with compromise; it's the sort of everyday, effortlessly luxurious vehicle that defines the Maserati brand. As I traverse the narrow backstreets bubbling with the gangly vehicles Japan is known for, it's the tuning of the eight-speed ZF automatic that immediately stands out. Refined and cultured, it smoothly slinks between ratios, delivering rushes of easily accessible torque with every roll of the right ankle.

That the Levante slots so casually into Japanese motoring life accentuates its adaptable personality. But it's when we pass through the tollbooths at the famous Hakone Turnpike that its character bursts into life – it's my first real opportunity to test its mettle. As I ascend the famous Hakone Skyline, I experience the full 410kW, which breathes fresh force into the Levante, combining with 730Nm to thrust the GTS to 100km/h in 4.2 seconds.



Effortless yet energetic, the rich rush of torque defines the middle of a broad, free-revving range – a thrill that demands repeating.

Getting behind the wheel of the Trofeo amplifies the Levante V8 experience, but only at the top of that rev range, where the 440kW peak provides extra legs, stretching the top speed to 304km/h – academic along the twisting turns of Hakone, but tempting nonetheless.

Exploring the upper limits of the engine also ups the intensity of those four exhausts, with that deep alluring resonance raising in timbre to incorporate a purposeful edge that's thoroughly in keeping with the Maserati flavour. Sure, there's a 14-speaker Harman Kardon sound system, but with a soundtrack as intoxicating as a Maserati V8 there's no need for man-made tunes, at least not on a road like this.

Retuned Skyhook adjustable suspension gets a workout on the unravelling assortment of corners that defines one of the world's great driving roads, where the dramatic white tip of Mount Fuji occasionally peeks through the low-lying clouds. Fallen autumnal leaves contrast against the flourishing green that defines the region, the rush of wind from the tyres temporarily revitalising them. Worsening patches of visibility create short-lived white-outs for an eeriness in keeping with the mystique of our uninhabited hilltop playground.

Getting all that power to the ground has never been easier, courtesy of the Q4 Intelligent All-Wheel Drive system. In most situations, it follows the sports car philosophy of sending drive to the rear wheels, but any traction challenges are dealt with by diverting drive forward for supreme grip and poise. Such changes can happen as quickly as 150 milliseconds, about half the time it takes to blink.

It's not until later that the complexity of what's happening at ground level becomes apparent, when engineers explain the proactive smarts from the central Integrated Vehicle Control (IVC) computer, the nerve centre of the Levante V8's track-tuned dynamics. Rather than reacting to situations by instigating electronic stability control, all braking, steering and acceleration is monitored in real time, with IVC providing subtle tweaks and preparing the various electronic systems for the challenges ahead.

Not that the driver would have any clue as to the 1s and 0s firing through the electronic circuitry - extreme ability being the Levante's underlying theme. But the result is a more natural driving experience, the revised electric power steering providing cleaner feedback across its arc.



## DRIVING TO IZU

**WHETHER YOU'RE PLANNING a weekend away or an extended holiday, the Izu Peninsula south of Odawara is a fantastic antidote to the bright lights and excitement of Tokyo. Volcanic rocks and natural hot springs meet with a stunning coastline, all within a short drive of the spectacular Hakone Skyline.**

*On a clear day, there are views of Japan's highest mountain, the often snow-capped Mount Fuji. Its sheer size and presence make it seem close, but every kilometre that passes beneath the wheels is a reminder of just how far away it is.*

*Japan has an excellent public transport network but venturing into rural areas calls for the convenience of a car. Reflecting the general way of things in Japan, drivers are courteous and usually relaxed. With the assortment of towns and cultural delights dotted throughout, Izu is a region worth exploring.*



**THIS PAGE AND OPPOSITE:**  
Both the GTS and Trofeo share the same V8 engine, but design differences will offer choice to SUV enthusiasts.



Indeed, it's the corners that really show off the Levante's flair, with broad tyres – wider at the rear – sealing the deal. Air suspension can be raised and lowered by 75 millimetres over six settings, the lower stance dropping the centre of gravity for more astute reactions. Mechanically locking limited-slip rear differential and torque vectoring, which sends more drive to the outside of the wheels, makes for prodigious grip, even on damp sections that keep the IVC honest.

Sizeable 380-millimetre six-piston front calipers grasping cross-drilled discs complete the superb dynamic, offering a firm but progressive pedal feel and confidently washing off speed and tempering an exhilarating ride. That's fast emerging as the centrepiece of the Levante V8: yes, there's the V8 thrust and excitement, but it's the way it infuses the many Maserati gran turismo traits that truly impresses.

Pausing to admire the view at one of the many rest stops, I'm reminded of the Levante's numerous luxuries, right down to the redesigned instrument cluster that's inspired by chronograph watches, its intricate markings reminiscent of a high-end timepiece. The spacious back seat is perfect for passengers of any size, while the boot will comfortably swallow a family's holiday attire. Oozing with Italian flavour, the Levante offers the best of all worlds, combining a family-friendly five-seat SUV with the full fire and fury of a Maserati sports car.

It's tempting to turn around and head back along the road we've just climbed, but the next stop on our Japanese tour beckons. Climbing up a damp, narrow driveway buried in lush vegetation, I realise yet again how quickly things can change in Japan – not just the terrain, but the character, people and pace of life.

**WHILE THE GTS HAS ARTISTIC FLAIR AND A SENSE OF PURPOSE, THE TROFEO MAKES THE GREATEST VISUAL IMPACT, GRACED WITH STUNNING RED INTAKE MANIFOLDS AND CYLINDER HEADS.**

## GTS vs TROFEO

*THE GTS AND TROFEO share the same basic V8, but the latter benefits from a more powerful tune that lowers the 0-100km/h sprint to just 3.9 seconds. Both are fast, though the Trofeo pulls harder if you want to push on.*

*It's the differences elsewhere that really separate the two. The GTS rides on standard 21-inch rubber, while the Trofeo has 22-inch (there are myriad wheel choices for both). The Trofeo also gets an exclusive Corsa driving mode, which ushers in noticeably faster gear shifts, with a mild jolt accompanying full-throttle upshifts. It has a Launch Control function for super-fast take-offs, plus the Corsa lowers the suspension a further 35 millimetres, further reducing the centre of gravity.*

*And, of course, the Trofeo gets styling tweaks, including additional bonnet vents and the thoroughly loveable attention to detail atop the engine.*

In contrast to the generic concrete blocks in nearby towns, the homey Nest Inn emanates a welcoming glow. It's clear the Japanese prize efficiency, but they also know how to maximise their downtime – it's almost as if they amplify it to account for the rush elsewhere.

A kaiseki feast unleashes a synergy of Japanese produce with an element of surprise and an eruption of flavours.

It's here that we dive deep into the design of the GTS and Trofeo. The subtle tweaks and re-engineering are as much about aesthetics as they are necessary changes to accommodate the Levante's harder-beating heart. But daylight is dwindling and we're keen to get back behind the wheel.

On the road, heading closer towards civilisation, I have a few more chances to blast that beautiful V8 engine – even short bursts amid the thickening traffic elicit a smile. A local fishing trawler bobs around in a nearby bay, no doubt searching for the superb seafood the region is known for, a rare parallel with the Levante's Italian roots.

And then the neon lights that define so many Japanese cities pierce the darkening grey sky, signalling the end of a journey that's over all too soon.



Overseas model shown.

*When luxury has no limits*





*Levante GranLusso*



MASERATI

*Levante*



# THE

THERE'S A LOT TO LOVE ABOUT THE AUTO-OBSESSED MODENA IN ITALY'S NORTH – STARTING WITH A DAY ON THE TRACK AND A GT4. BY **ANDREW CHESTERFIELD.**



# FULL ITALIAN



**IT'S EASY TO** think of Italy as one giant tourist attraction; from the gondolas of Venice to the quaint piazzas and tiny towns that dot the countryside, it's like a heaving, breathing museum. Wherever you wind up, it's hard to put a foot wrong but some insider knowledge will take you beyond the tourist trail for an authentic Italian experience. And that's where Maserati comes in. Planning your next trip around the iconic marque's home town, Modena, promises some truly unforgettable experiences. Here, we share four of our favourites.

## **MASTER MASERATI DRIVING COURSE**

Imagine driving the marque's fastest and most furious vehicles on a private racetrack nestled in the countryside that surrounds the historic town of Parma, about 100 kilometres from Modena. Add expert tuition that makes you push harder with every lap. Maserati makes this a reality, providing some of the fastest cars in its line-up – even the GranTurismo GT4 racing car – for guests' driving pleasure.

The truth is every performance car offers more potent power and athleticism than you could ever experience on a public road. And so the brand launched the Master Maserati driving course, which gives owners a chance to experience the full engineering might that goes into its vehicles. And to cap off an unforgettable day, there are flying hot laps with a three-time GT1 world champion.

The best part is that the course focuses equally on the performance of the car and the person behind the wheel, with plenty of one-on-one tuition to ensure you head home a better, safer and more accomplished driver.

[www.maserati.com/maserati/au/en/brand/master-maserati-driving-courses](http://www.maserati.com/maserati/au/en/brand/master-maserati-driving-courses)

## **MASERATI FACTORY TOUR**

There's something impossibly romantic about a visit to Maserati's plant, a place where you can watch cars slowly roll down the human-centric production



**OPPOSITE PAGE:** The Master Maserati driving course means private tuition on a private racetrack, in the marque's finest vehicles. **THIS PAGE:** The Maserati factory in Modena offers in-depth tours to existing owners.



line and catch glimpses of new (sometimes yet-to-be-revealed) models being test-driven around the vast grounds. This 90-minute guided tour is a must-do for fans.

The tour, which must be booked in advance, begins at the flagship Modena showroom, where you can get up close and personal with the entire line-up. You'll then head to the production line to watch the perfectly choreographed ballet of man and machine, where traditional craftspeople work alongside high-tech robots. Seeing firsthand the precise, detailed work that goes into every new Maserati will forever change the way you look at your car.

Maserati owners can email Sarah Elias on [selias@ateco.com.au](mailto:selias@ateco.com.au) to arrange a tour.



**CLOCKWISE FROM TOP: The Maserati factory in Modena; The Panini Museum's classic collection; The factory production facilities.**



## PANINI MOTOR MUSEUM

No, it's not a museum dedicated to sandwiches. Rather, it's one of the finest classic car collections in all of Italy, with a backstory that's almost as incredible as the vehicles on display. In 1993, Maserati was acquired by fellow Italian company FIAT. But the purchase did not include the brand's priceless collection of original models and rare prototypes, most of which had been on display to the public since 1965. A decision was made to auction part of the collection and 19 cars were sent to England to be sold to the highest bidder. Thus Italy – and the town of Modena – was destined to lose this piece of Maserati history forever.

Enter Umberto Panini, a passionate local businessman who amassed a fortune through his family's media company. He purchased the 19 vehicles, added them to his private collection in a barn on his 310-hectare property and threw the doors open to the public.

And if the lure of those classic Maseratis – including the ultra-rare Tipo 61 "Birdcage" – isn't enough, it's worth noting that the museum is housed on the grounds of the family's Parmigiano-Reggiano cheesery. It's one of the few certified-organic producers of Italy's famed *re dei formaggi* (king of cheeses) and no trip is complete without a visit to the life-changing cheese shop.

The museum opens from March to July and September to October; you must contact the property in advance of your visit ([info@modenatur.it](mailto:info@modenatur.it)) and tours must be pre-booked.





**CLOCKWISE FROM TOP:** The origins of the Maserati story; proud Quattroporte owner Luciano Pavarotti; Casa Museo Luciano Pavarotti; The Panini Museum's extensive collection.

## CASA MUSEO LUCIANO PAVAROTTI

Another icon in these parts, responsible for producing a sound as quintessentially Italian as the deep-throated rumble of a passing Maserati, is The Maestro himself, Luciano Pavarotti. In his final years, he lived in a beautiful home in the Modena countryside, a short drive from Maserati's headquarters.

Pavarotti was a fan and brand ambassador, not to mention the proud owner of three consecutive Quattroporte models. His sprawling country home has been converted into a museum, where the stirring sounds of *Nessun Dorma* play in the background. Rooms are filled with his costumes, iconic handkerchiefs and giant cabinets that display the many awards he accrued throughout his career.

While the singer purchased the land in the 1980s, construction work on Casa Pavarotti wasn't completed until 2005, just two years before he passed away. In that time, he filled the house with personal relics, from the piano he used for lessons to bookshelves filled with his favourite tomes. But nothing offers a greater insight into the private life of one of the opera world's most public stars than the art painted by Pavarotti himself, which crowds the walls, shelves and mantels of every room.

Tours can be booked by emailing [info@casamuseolucianopavarotti.it](mailto:info@casamuseolucianopavarotti.it)



# A MOMENT IN MILANO...

INFLUENCER **AMANDA SHADFORTH**, FOUNDER OF ORACLE FOX, KNOWS HOW TO LIVE THE GOOD LIFE IN THE FASHION CAPITAL. HERE, SHE TELLS US WHERE TO SHOP AND WHAT TO SEE.





**THIS PAGE:** At Arco della Pace city gate, wearing Alexander McQueen jacket, Balenciaga pants, Bulgari bag and Jimmy Choo boots. **OPPOSITE PAGE:** Michael Lo Sordo coat, Poppy Lissiman sunglasses and Jimmy Choo boots.



**Favourite place to stay and why?**

The Bulgari Hotel Milano is incredible. It's in the Brera district, which is the artists' quarter. The interior is divine and the hotel bar draws a cool and interesting crowd during Milan Fashion Week. In summer, the garden area is a fun place to meet and enjoy a spritz.

**Favourite spot for a stunning view?**

Terrazza Duomo 21. It's a fairly new bar and restaurant with views of the Duomo di Milano cathedral. You get the most magnificent views from the rooftop terrace. If you're looking to relax, it's best for sunset drinks; later in the night the vibe picks up as they often have a DJ.

**Favourite meal?**

I was lucky enough to have dinner twice at the beautiful Paper Moon Milan Giardino. The restaurant spills out onto an enclosed garden area, which they open up for the summer months. Both times I had the Spaghettoni Senatore Cappelli con Scampi del Mediterraneo, which is spaghetti with langoustines in a chilli and tomato sauce, with the most delicious toasted breadcrumbs. Just the thought of it still makes my mouth water.

**Biggest frustration?**

This sounds like such a cliché but my only frustration is that I couldn't stay longer! I'd love to visit Modena; it's so tantalisingly close but I just didn't have time. Fingers crossed for next time.

### Describe Milan during fashion week.

The city really comes to life; there are parties every night, which makes the experience so much fun, especially for people-watching. You can be walking through town and stumble across an event filled with high-profile models and personalities – it's almost surreal. The Milanese have such an amazing sense of style, but during fashion week it's taken to a whole new level. I love to find a spot in a café and just watch the fashion set go by.

### Shopping tips?

I was lucky enough to stay near Via Montenapoleone, a beautiful little street filled with luxury stores, including Louis Vuitton, Gucci and Loewe. The Galleria Vittorio Emanuele II and the area around it are also amazing; there's a great mix of luxury and high-street brands. And there's an antique market, Mercatone dell'Antiquariato, on the last Sunday of each month along the Naviglio Grande canal. You can find a wonderful mix of antiques, linen, silk suiting and glassware.

### Best travel advice?

I travel a lot so good-quality luggage is important. I'm still learning the art of packing, but I like to house certain items in pliable bag inserts. I typically put most of my shoes, in their respective dust bags, in one insert; my make-up in another; and I have one more for smaller items. This way, I can easily arrange everything in my hotel on arrival.

[www.oraclefox.com](http://www.oraclefox.com)



THIS PAGE: At Pinacoteca di Brera gallery in Camilla and Marc coat, Dior sunglasses, Prada bag and Balenciaga boots. OPPOSITE PAGE: Vetements jacket, Balenciaga skirt and boots, and Maison Margiela bag, at the Porta Venezia historical gate.



~ fashion ~

“YOU CAN BE WALKING  
THROUGH TOWN AND  
STUMBLE ACROSS AN  
EVENT FILLED WITH  
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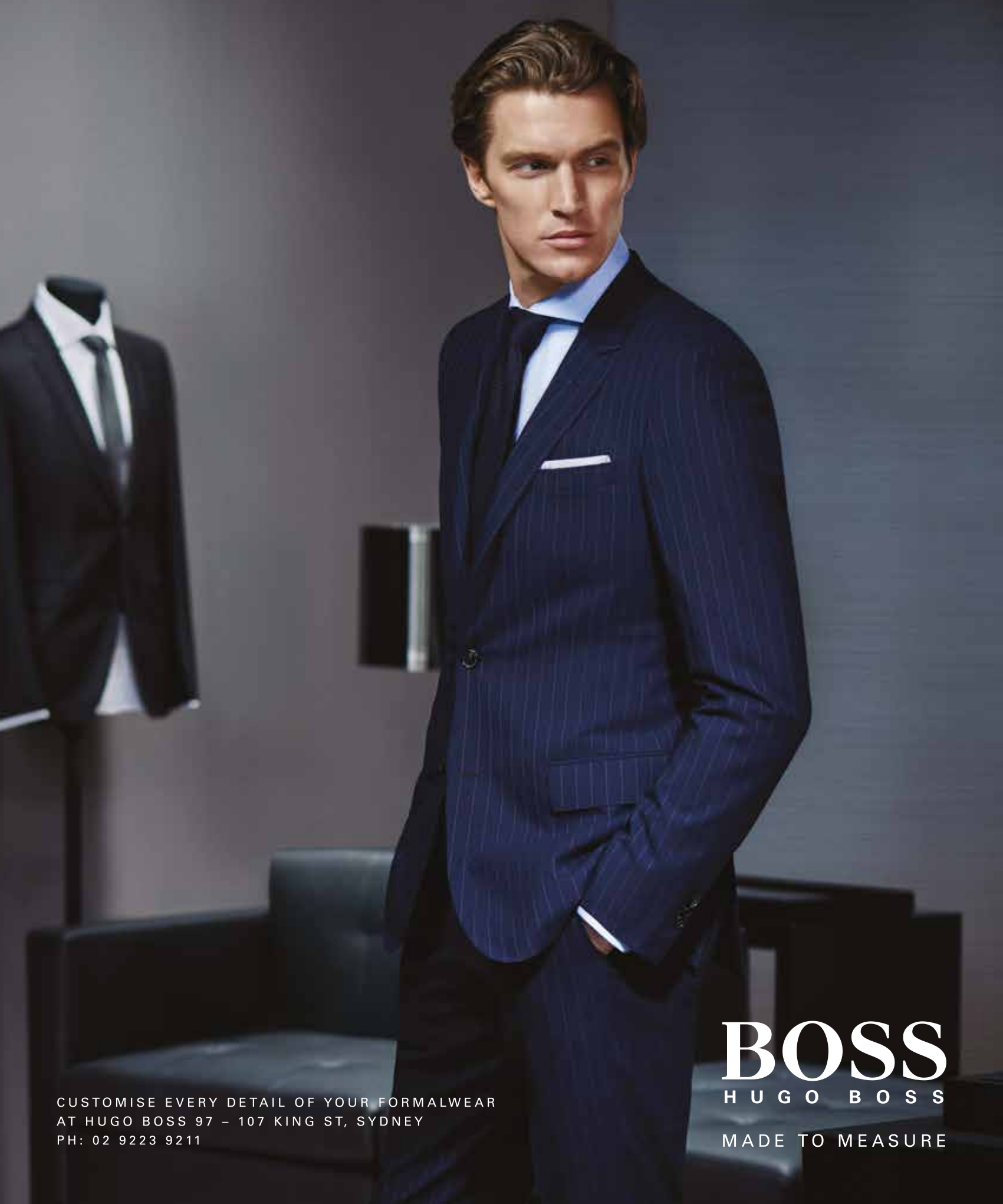
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