

AMG

THE PERFORMANCE MAGAZINE

2010

TOKYO: GRAN TURISMO 5
CAPE TOWN: SOCCER DREAM
MIAMI: THE GOLF WHISPERER
FORMULA 1: ALPHA DOG

SLS AMG

EXPERIENCE THE FUTURE -
TODAY



AMG

*A LANGUAGE OF SHAPES THAT
WAKENS LOST MEMORIES.*

*THE BELIEF IN ALL THAT IS GOOD IN THE AUTOMOBILE WORLD IS
REINVIGORATED. IN CONTEMPLATION OF AN AUTOMOBILE BODY THAT GETS
BY WITHOUT EXAGGERATION OR THREATENING GESTURES. RATHER,
IT PROUDLY SHOWS ITS STRENGTHS. BEAUTIFUL AND SELF-CONFIDENT.*

FLUID LINES. HARD CURVES. A SPORTS CAR.

NOT A WORK OF ART,
BUT AN ARTFUL PROMISE EVEN
AS IT JUST STANDS:
THE SLS AMG CHASSIS.



SLS AMG

..... PHOTO RENÉ STAUD PHOTOGRAPHY

THE PROMINENT CHIN
OF CLASSICAL CONTOUR —
THE FRONT OF THE SLS AMG
SHOWS ITS ANGLES.







ITS SUCCESS IS NO SECRET:
THE SLS AMG INTOXICATES
EVERY SENSE — WITH DESIGN
AND DYNAMICS.



ICON OF THE PRESENT

*IT IS A PHENOMENON WITH ETERNAL
CHARACTER FOR VISIONARIES.*

*THE SLS AMG IS ESSENTIALLY TIMELESS AND YET IS A LIVING PIECE
OF THE AVANT-GARDE. IT APPEARS TO COME DIRECTLY FROM THE FUTURE
AND AT THE SAME TIME STEERS TOWARD IT - FULL OF PASSION AND
DESIRE, A VEHICULAR REVELATION.*

ON THE ROAD TO A MODERN MYTH.

FEATURE

..... TEXT JOHANNES RIEGSINGER

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indelfingen, March 2010. The production of the SLS AMG is running on all cylinders in order to satisfy international clients' overwhelming demand for the new gullwing from Mercedes-AMG. The strategic team had already decided during production planning to look the global economic crisis in the eye optimistically: while everywhere else in the automobile industry production capacities had been correctively lowered, the creators of the SLS AMG were convinced that sports car fans would react to the Mercedes-Benz gullwing with delight and uninhibited buying power – the sufficient buffer built into production planning would also make it possible to meet even very high demand.

This level has already been reached – right at the start of production. And yet there is no hectic pace to be seen in the SLS AMG production hall. Only the best – and the best paid – workers from the Mercedes-Benz factory in Sindelfingen, which won the coveted J.D. Power award for highest production quality, now work on the SLS AMG production line. A glimpse into the depths of the hall and it's soon clear why these SLS workers have to be among the top performers: high-concentration manual labor brings the SLS AMG into being. No robots. Only very complex production steps. Manufacturing work, and nothing less. Almost like the AMG engine production in Affalterbach, Germany, where the muscular dry-sump-lubricated V8 will each be painstakingly assembled by a single person.

With gullwing doors flung open, the silver arrows float across the manufacturing floor – a compelling image that evokes a feeling of déjà vu.

The Mercedes-Benz SLS AMG is certainly much more than a new gullwing from Mercedes-Benz. The concept thought up by Mercedes-AMG was meant to deliver an uncompromising statement on the AMG performance brand.

From a third-party tuner that always cultivated a special devotion to the Mercedes-Benz brand, to a fully integrated performance label among the Mercedes-Benz brand portfolio,

AMG has come a long way. It is now five years since the Mercedes-AMG management circles got together to determine a new definition for the AMG performance brand. AMG was to be more dynamic, more intriguing. And over the last few years the world has come to know the products that grew out of this vision: AMG's own high-revving performance V8 – the by now nearly legendary six-point-three – which enjoys the highest prestige among AMG fans and which would even win the renowned Engine of the Year Award in 2009. The sporty C 63 AMG, with a shape entirely its own and a newly constructed chassis, revealed for the first time the dynamic direction in which AMG wanted to develop itself.

Then came the first in-house-constructed transmission, the AMG SPEEDSHIFT MCT 7-speed sports transmission in the SLS 63 AMG and the new E 63 AMG, which ingeniously combines the highest everyday comfort of a conventional automatic transmission with the ultra-fast gearshift of a real super-sport manual transmission!

At the same time, over the past few years AMG was also able to demonstrate with the *Black Series* models in which uncompromising direction the idea of sportiness could be driven: From the SLK 55 AMG *Black Series*, on to the CLK 63 AMG *Black Series*, up to the spectacular SL 65 AMG *Black Series*, these sought-after collectors' items have shown that AMG can assemble entire automobiles of unparalleled allure.

The preliminary finale with worldwide introduction in 2009: the new E 63 AMG. A car that can enthrall on the racetrack as well as during day-to-day or long-distance driving. AMG has given this profound, immense supercar everything that a modern AMG needs to have. Extreme performance paired with the highest autonomy and efficiency.

One thing quickly became very clear to the sworn troupe that sat around a table some years ago: without a car to truly call its own, in the end AMG would not be able to demonstrate what one needs to understand AMG performance. That ultimate AMG statement was to be its own super sports car.

Beginning with a blank sheet of paper. Then the uncompromising addition of everything that constitutes "performance" at AMG.

And it was precisely this idea that became fixed with admirable perseverance and tremendous speed among the AMG thinkers that surrounded CEO Volker Mornhinweg. The AMG super sports car would be the crown of the AMG brand strategy; the Daimler executive board would be downright surprised by this idea and the exciting concept. Meditative faces. Many questions. And then

– very slowly – understanding. Then came the first joyful smirks. And at some point, sheer elation.

At the start of 2006, Mercedes-AMG would get the official green light from Daimler CEO Dr. Dieter Zetsche: the AMG super sports car could step into its development phase. Since this shot from the starter's pistol in Affalterbach, the home of AMG, the lights in the development offices and testing workshops have not gone out. They have pulled out all the stops on the development expertise that AMG has gradually built up over the years. And their colleagues from the design, aerodynamics, safety, and crash divisions at Mercedes-Benz were also passionately on the track toward the "mythical gullwing".

In the end, the SLS AMG is in fact a super sports car like the people from AMG, who practically have motor oil running through their veins, dreamed of. And it is a sports car that world has dreamed of. At once glamorous and down to earth. Wholly of its time and yet an automobile for eternity. Passionate, uncompromising, chiseled, aggressive, demanding. And at the same time autonomous, well thought-out, sensual, sensitive, open-minded.

And the legend of Mercedes-Benz? Can a young brand like AMG live up to this standard?

Whoever puts this question to AMG head Volker Mornhinweg – a die-hard fan of the brand with the star and brought up within earshot of the Sindelfingen factory siren – receives a good-natured answer: "Oh, right. The doors... It was never our goal to repeat the legendary 300 SL from 1958. At one point we simply had the courage to give our super sports car these very doors that it carries so proudly today. The SLS AMG bows respectfully toward the legend of the classic Mercedes-Benz gullwing. And I remain strongly convinced that the SLS AMG will become a new legend. Of its own!"

Just over forty years after the founding of AMG in 1967, this company, having developed a super sports car on an entirely independent basis, has never put itself at such a distance from Mercedes-Benz. And yet in this mysterious way it has arrived at the very heart of Mercedes-Benz. That is the story of the Mercedes-Benz SLS AMG.

SLS AMG

PRESENCE THROUGH
THE PERFECT SYNTHESIS OF
POWER AND ELEGANCE,
CHARISMA AND CONTOUR.







OBJECT OF DESIRE.

FROM A TECHNICAL STANDPOINT, THE SLS AMG FEATURES AN ULTRA-MODERN ALUMINUM STRUCTURE. WITH PRONOUNCED DRIVING PERFORMANCE AND A UNIQUE CONNECTION BETWEEN AUTOMOBILE AND ASPHALT.

THE BASIS FOR HIGH PERFORMANCE: AN EXTREMELY LOW CENTER OF GRAVITY. AND DRY SUMP LUBRICATION.



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*CHANGE NEEDS A SOURCE TO DRAW UPON. AT AMG, THAT
SOURCE IS PASSION. AND THE DESIRE FOR PERFORMANCE.*

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aturally, the world of AMG has grown richer since the SLS AMG; but in principle it has only become more visible; this lived and livable passion made by AMG. Because everything that one can now experience in terms of beauty and perfection in a modern gullwing – in a sense you could say condensed – has always been characteristic for the performance brand from Affalterbach. The pulse, this heart of AMG, could be felt as early as 1986 in the legendary “Hammer,” the E Class with 5.6-liter V8 engine. Expressed in the form of 265 kW, a measure of performance that back then was still recorded in HP: 350 exactly. To this day you can detect something of these genes when falling for the sound of the SLS AMG or when deeply moved by the dynamic of the gullwing car. It is therefore no accident that on page 50 in this issue of the AMG magazine we come across “The Hammer” – after all, every spectacular present has an extraordinary origin. Continuing into today’s world exciting characters shape the world of Mercedes-AMG. In a figurative sense, we are talking about impressive automobiles; in the literal sense, about fascinating people. Robert Baker is one such person. A man America’s elite listens to – especially if it regards golf. You’ll find the portrait of this amenable golf guru on page 54. In the virtual world of computer games, Kazunori Yamauchi is arguably the world’s highest authority. On a visit to his beloved Tokyo (page 18), the interface between the real and the virtual opens itself in surprising ways and we discover entirely new perspectives on a modern legend, the Mercedes-Benz SLS AMG. Happy reading.

.....
MARIO SPITZNER

DIRECTOR OF BRANDING, MARKETING & SALES AT MERCEDES-AMG

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Wall Street opens lower, Affalterbach dynamic as

The new E 63 AMG. Master of Business Acceleration.
www.mercedes-amg.com/E63AMG



AMG

Fuel consumption (combined, extra urban, urban): 12.6/9.1/18.7 l/100 km: CO₂-Emission (combined): 295 g/km.

The figures are not based on an individual vehicle and do not constitute part of the product offer; they are provided solely for purposes of comparison between different vehicle models.



Tokyo stocks weaker,
usual.



Mercedes-Benz



VISIONARY

..... PHOTO HEIKO SIMAYER

THE FUTURE AS PRESENT:
THE IDEA OF A DIGITALLY DOMINATED
WORLD COALESCES IN TOKYO.



TO KYO

KAZUNORI YAMAUCHI IS A TIME TRAVELER. THE JAPANESE NATIVE HAS INVENTED THE WORLD OF TOMORROW; IN HIS LEGENDARY COMPUTER GAME GRAN TURISMO IT EMERGES AS THE BACKDROP.

YAMAUCHI-SAN GOT THE IMPETUS FOR GRAN TURISMO 5 IN TOKYO.

THE STAR OF THE NEW GT5 IS THE SLS AMG.

..... TEXT — CHRISTIAN SCHMIDT

*I*t is a shimmering hot day in Tokyo, but no beams of light penetrate this place; we're standing in the shade of the Shuto Expressway and its numerous bridges. The gigantic arterial road branches out among urban canyons and leads into the most immense metropolitan region on the planet. Today the bulk of people live in such concentrated spaces, and the biggest of them lies along Tokyo Bay. Whoever allows himself to be led and occasionally swept along by this particular species of the Tokyo Metropolis gets to know a day-to-day life full of technological innovation, experiences a journey into the near future – primarily in all things consumer electronics. In this swirling, flashing, buzzing Tokyo, which calls itself the "Home of Tomorrow," we have a rendezvous with a man of tomorrow, with an icon of his craft, with Kazunori Yamauchi.

The 42-year-old Yamauchi appears somehow agelessly young – which certainly has something to do with his profession and it is at the same time a prerequisite in order to be the best in the world in this job. Yamauchi-San is a game developer. Not the inventor of some PC games, though, but rather the video game legend par excellence: Yamauchi is the creator of Gran Turismo, the most popular auto racing game in the world. Since 1997 it has thrilled people around the globe. Currently, the premiere of Gran Turismo 5 is imminent.

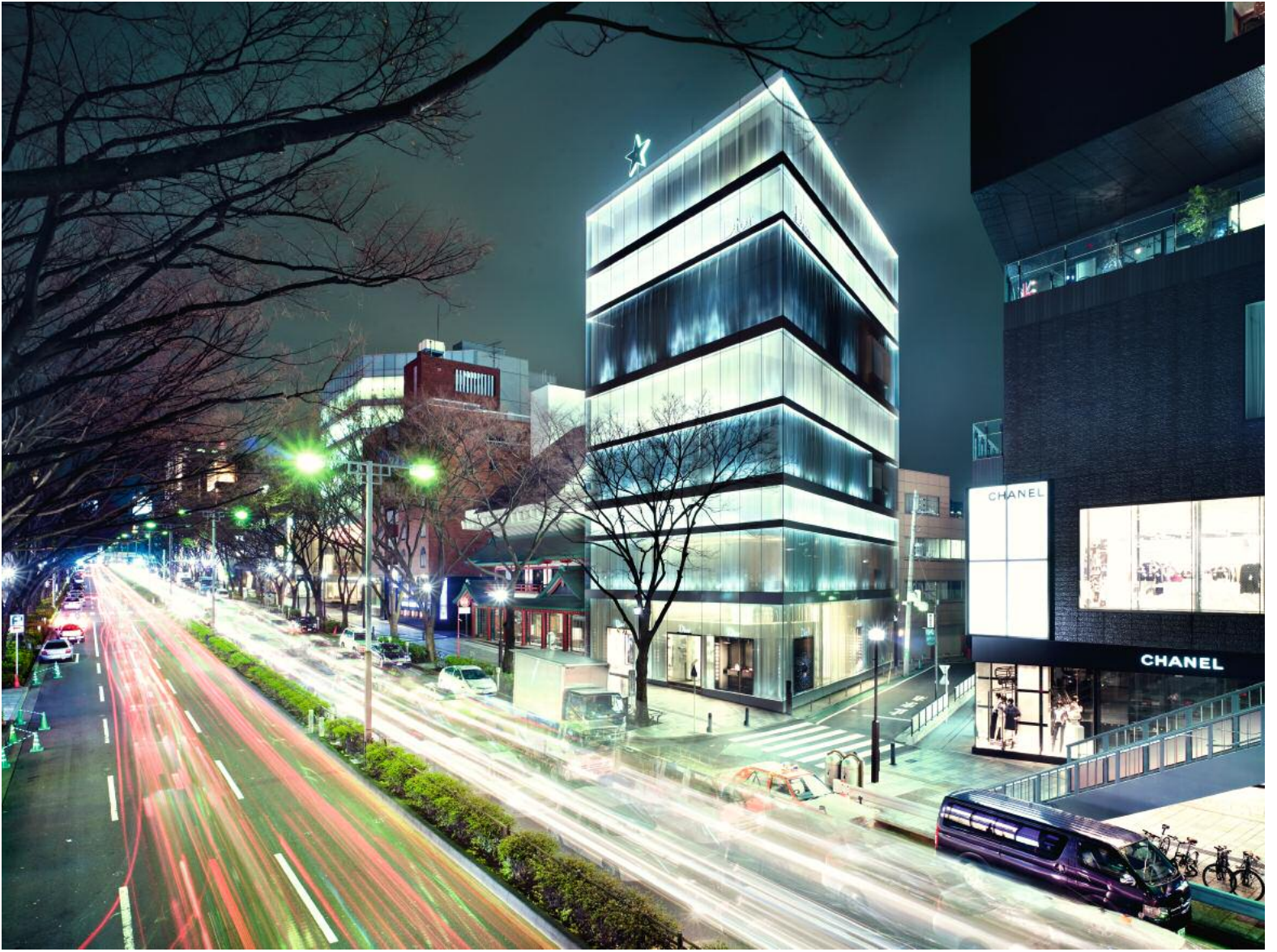
Before the launch, rumors of the insane perfection of the fifth installment of the game legend reached mythical heights. Above all, two things were known in advance. First: The Mercedes-Benz SLS AMG, the most coveted super sports car in the world to date, would in fact take a leading role in Gran Turismo 5 – a tiny sensation, since Kazunori Yamauchi therefore had to photograph and digitize the SLS AMG long before its world premiere. But when the master of video games asks, doors suddenly open – also in Affalterbach, Germany. Second: In GT5, the excellence with which the fascination of the automobile would be conveyed would reach a new dimension and raise the bar in the world of gaming. Yamauchi is president and head of Polyphony Digital, the Gran Turismo development studio, and he is *gaga* for automobiles. "Cars

were built in order to drive them," runs his motto. That Yamauchi himself has come to be successful as a driver in different motorsport events is only a small part of his passion for automobiles.

For the integration of the SLS AMG in Gran Turismo 5, Yamauchi traveled from the futuristic Japanese metropolis to another one of our world's high-tech centers, the technological region around Stuttgart, Germany. Or more specifically: to Mercedes-AMG in Affalterbach.

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ith help of hundreds of detailed digital recordings, there Yamauchi scanned AMG's new brand icon. Every detail of the super sports car found its way to a digital storage medium. In the end, the images were transformed into a complex 3D model that would serve as the foundation of the GT5 version of the SLS AMG.



FOR MANY, TOKYO IS A UTOPIA IN
THE FAST LANE. FOR KAZUNORI, THE CITY
IS THE HOME OF HIS INSPIRATION.



TO KYO



COLISEUM OF CONTRADICTIONS:
GORGEOUS BOULEVARDS
ALTERNATE WITH ASPHALT TRACKS
ON ALL LEVELS.



For the photorealistic representation of the gullwing, around 180 days of work were required. Back when Gran Turismo 1 came onto the market, each car depicted consisted of around 300 polygons and the digitalization process took one day. The Mercedes-Benz SLS AMG would consist of a half million polygons – and would as a result come very close to reality.

But the SLS AMG in GT5 wasn't just supposed to look as beautiful as in real life. For Yamauchi, the avowed fan of super sports cars, it was self-evident that he should perfectly conjure the driving experience of the SLS AMG on the screen. "The broad speed range, the engine performance, the low center of gravity, the division of weight, and that the car so often forgives its driver particularly appealed to me – alongside the well-thought-out design, naturally."

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o that the game is on a par with the driving behavior of the SLS AMG insofar as it's possible, the team from Polyphony entered all conceivable parameters into the so-called physics engine, the heart of Gran Turismo. Integral design parameters such as: aerodynamics, braking power, spring rate, gearing, engine performance, and other essential values. For this the racing specialists rely on data sets from AMG as well as the experiences of test drivers.

And of course Yamauchi's personal driving experience was incorporated into the digital adaptation of the SLS AMG. The gaming guru from Tokyo tested the SLS AMG on the legendary Nürburgring Nordschleife in the southwest of Germany.

"The SLS AMG is unbelievable. Needless to say, it's fast. What impressed me more was that on this course, with its constantly changing and uneven surface, the car itself offered such a high degree of controllability and feedback." Of course, in GT5 the Nordschleife can also be experienced virtually in the SLS AMG – so every GT5 driver can get a feel for what Yamauchi brought back from his foray to the limits of research. The SLS AMG doesn't just jibe with the leg-

endary "Green Hell", it also fits ideally into the Tokyo way of life. One has to become acquainted with this high-tech witches' cauldron in order to understand the fascinating dynamic of technological advancement. Tokyo is different from London, New York, Paris, and the young cities in the Persian Gulf that are quickly sprouting into the sky. Even the urban megacenters in China and India that are on their way toward shaping tomorrow cannot be compared to Greater Tokyo.

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okyo is avant garde and yet changeless, and in this mixture it is perhaps best compared to the Mercedes-Benz SLS AMG.

The rapid reconstruction of the Japanese capital during the postwar period lent the urban region its current look. The landmark of the metropolis is not some ancient emperor's palace, but rather a steel giant patterned after the Parisian Eiffel Tower, the steel lattice framework construction known as the Tokyo Tower. It is one of the highest free-standing steel towers in the world. Only a special piece of pavement in the Shibuya district steals the show from the monument frequently used as a film set: Those steadfast crossings in Hollywood epics such as *Babel* or *Lost in Translation* that deliver an impressive spectacle of hundreds of people hurrying across the intersection like avatars at every traffic light. Eerie in their uncannily similar choreography – as if one were to observe the network of white lines and black tar in time-lapse photography.

Advertisements of all conceivable variations flit across LCD screens that are as high as several stories. Garishly illuminated billboards saturate the glass façades of the towering consumer palaces and office complexes in diffuse light. The people rushing through the streets seem to use the acoustic and optical hyperstimulation as an energy source and block it out at the same time. They likewise take no notice of the thunderous soundtrack of the traffic, even though it rolls by on up to eight lanes – unyielding, always, forever. This stop-and-go caravan is balanced on con-

volved bridges several stories high in front of a backdrop of reinforced concrete and glass. An avant-garde scenario that one discovers again and again in the Gran Turismo series, and the traveler thus begins to understand the countless levels of movement in Japan's capital city from which the game designer Yamauchi extracts impressions and in which he finds new impetus.

Main arterial roads like the Shuto Expressway dissect entire quarters until they are cleaved into smaller and smaller streets. Some of them are so small that even compact cars barely have a chance to get through unscathed. Terrific conditions for gaming scenarios, particularly if damaged metal is restored to smoothness upon every restart. Shinjuku, known for its shopping centers and its diverse nightlife, is home to numerous Gaikokujin, as Japanese dub foreigners – no small number of clientele in Tokyo's cultural cosmos. About ten percent of the inhabitants come from over 100 different nations. On account of its central position, Tokyo is the regional head office of many international companies. The skyscrapers of Shinjuku make for an exciting skyline in the never-entirely-dark sky above Tokyo. In between the restless currents of people drive through the streets. Strolling? Apparently only tourists and groups of schoolchildren and students do this – their smartphone, bedecked with various accessories, always at the ready. It could be to make a phone call that will help them navigate through the tangled concrete arroyos or, less importantly, to allow the surrounding boutiques in Ginza's luxurious shopping area to send unsolicited shopping tips.

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n Tokyo the connection between real life and the virtual world is already so advanced that the line of separation is fluid – as in the world of GT5, where the reactions of the SLS AMG are hard to distinguish from the driving characteristics of the original. Or where the play of light off the automobile finish appears so authentic that it could be a film.



ITEMS OF EVERYDAY LIFE
COME FROM AUTOMATS. THEY
ALSO SERVE YOU IN STORES.

Y

amuchi's imagination of the fast-paced world of the SLS AMG is near perfectly realized, and here too it seems that the distinction between the worlds of the virtual and the real is increasingly blurred.

Tokyo presents itself as tech-obsessed and progressive, a fascinating Moloch of tomorrow that long ago demolished the meaning of the term metropolis. The 23 special wards with their 8.5 million inhabitants in old Tokyo are, strictly speaking, actually autonomous large cities, just like the numerous megacities of Kawasaki, Saitama, Yokohama, and Chiba in the Tokyo metropolitan area. In this entity named Tokyo, there is no classic city center in the European mold. Every district has its center, it is its own microcosm. Taken together they are for 37 million people simultaneously Silicon Valley, Neverland Ranch, and Neuschwanstein Castle — a coliseum of contrast.

Japan's wholehearted advance from the feudally engendered society of the 19th century into the future of modernity is indeed one of the reasons why those in all walks of life invariably look ahead. The Tokyoites have already become accustomed to being served in shops by vending machines. Many fashion boutiques use automated wardrobes to advise their customers on the latest vogue in clothing; friendliness is hard coded into the machines. Whoever travels on the Rainbow Bridge over Tokyo Bay to the artificial Odaiba Island would think he had journeyed to the tomorrow of tomorrow, or even to the sixth installment of Gran Turismo. Futuristic constructions dominate the island, erected

HE IS THE GURU OF ENTIRE GENERATIONS OF GAMERS. HE IS CONSIDERED THE ICON OF THE VIDEOGAME ERA. KAZUNORI YAMAUCHI SEES HIMSELF FIRST AND FOREMOST AS AN AUTOMOBILE ENTHUSIAST.

THE CROWN OF KAZUNORI'S MASTERWORK IS THE SLS AMG.

A SUPER SPORTS CAR FOR GRAN TURISMO.



PHOTO: POLYPHONY DIGITAL



KAZUNORI YAMAUCHI AND A SCREENSHOT FROM GRAN TURISMO 5 - A GIANT AMONG GAMES. ENNOBLED BY THE SLS AMG.

during the real estate boom of the 20th century. The headquarters of Fuji Television with its integrated globe, another building from star architect Kenzo Tange, together with Tokyo's Big Sight fairground shapes the image of the island. The conference center made of four upturned pyramids is like a sci-fi temple out of manga comics. The Miraikan National Museum

for Science and Future Research, also based on Odaiba, is entirely dedicated to tomorrow. Alongside the current state of cutting-edge research, this museum, led by Japan's first astronaut, Professor Mamoru Mori, presents a view of future

innovations that will change daily life as well as Tokyo's vision of a robot-filled utopia. The possibility to be virtually linked at all times brought Kazunori Yamauchi to his latest revolutionary idea. That man, who counts himself among the 100 most creative people on earth, wants to bind the real and digital worlds of Gran Turismo. To this end, his gaming studio is developing a so-called data

logger. A device that will be able to connect with a car's onboard electrical system and can record and save all of the automobile's statistical information, including GPS coordinates.

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these real-life driving data will subsequently be imported into the GT5 game and can then be played in real time. At exactly at this point reality and virtuality begin to blur. And here one finally has the opportunity to compete against his own real-life data – against himself – at the Nürburgring or the Fuji Speedway. That raises the question of who really wins if the real me really competes with myself and I manage to hold my own. Tokyo's drugs begin to take effect. And my journey into the world of tomorrow also began long ago – I accelerate my SLS AMG off the Shuto Expressway and into the urban ravines of the Tokyo metropolis. Shortly I see only the silhouette of a person standing in the dark shadows of the bridges and ramps; he looks up into the bright light of this typical Tokyo day, and I concentrate on a new high score in the game of my life.

FORMULA 1

..... PHOTO MARKUS BOLSINGER



PLAYING IT SAFE

SIGNAL SYSTEM AND CARBON
SPOILER: TWO HIGH-TECH COMPONENTS
ON THE SLS AMG SAFETY CAR.



BERND MAYLÄNDER:
"THE BEST SAFETY CAR I HAVE
EVER DRIVEN."



LIGHTWEIGHT CONSTRUCTION AND AERODYNAMICS ARE TWO CENTRAL GOALS OF MOTORSPORTS – AND THEREFORE ALSO FOR THE NEW FORMULA 1 SAFETY CAR, THE SLS AMG.

THE FOCUS ON REDUCED AIR RESISTANCE AND LIGHTER WEIGHT ARE ESPECIALLY NOTICEABLE WITH THE LIGHTBAR AND CARBON-FIBER AIRFOIL.

THE "OFFICIAL F1™ SAFETY CAR" – AN AUTOMOBILE ENDOWED WITH THE AUTHORITY TO BRAKE MICHAEL SCHUMACHER.

..... TEXT FRANK MÜHLING

A

500-page novel. A MacBook Air. A kitten. All these weigh in at about 1,200 grams on the scale. As well as an essential component of the new Formula 1 safety car: the carbon-fiber airfoil on the roof. It is only visible after a second glance, but it is of central importance. It isn't just that the lightbar sits atop the airfoil; it also has a crucial impact on the airflow of the automatically extendable rear spoiler.

Stability, lowering the center of gravity, airflow — three terms that are more than familiar to every motorsport engineer. The same goes for those who are responsible for having conceptualized, developed, and tested the SLS AMG. To those who met their own demands to put a dynamic, highly capable super sports car on tires, it was soon clear that the gullwing from Affalterbach, Germany would also be an outstanding safety car. "The new SLS AMG possesses the perfect genes for operation on the Formula 1 racetrack," says Volker Mornhinweg, CEO of Mercedes-AMG.

Aluminum space frame, front midmounted V8 engine with dry sump lubrication, double-clutch transmission, low center of gravity, and a net weight of 1,620 kilograms — an ideally suitable package.

Not to mention the ingenious aerodynamics of a smooth undercarriage, rear air-flow diffuser, and the rear spoiler that raises automatically at 120 km/h. These measures noticeably reduce the downforce on the rear axle. Admittedly, the signal system on the roof, with its orange and green-colored LEDs, is not exactly helpful towards achieving perfect aerodynamics. But it is indispensable for delivering information about the current status of the race to the drivers of the Formula 1 racecars in pursuit. "For the safety cars that were used up to now, such as the SL 63 AMG or the CLK 63 AMG, we mounted the lightbar directly on the roof," says Tobias Moers, Director of Total Vehicle Development at AMG. "Because of the gullwing doors, that wouldn't work this time." Therefore the idea came about to position the bar further back than usual and at the same time to devise a special high-tech component that would ensure optimal airflow to the rear spoiler. The material for it should naturally be carbon fiber.

Only this material, familiar to those in aviation and racing, offers the necessary strength alongside extremely negligible weight — in such an exposed position, every gram ultimately becomes noticeable. The U-shaped carbon-fiber airfoil is built like a clamshell; multilayered, in fact, at especially stressed points. There are high-tensile inlays at the screw connections. Six screws connect the airfoil and roof. As with many of the high-tech elements of a Formula 1 racecar, this work of art is baked in a special oven, a so-called autoclave, at 135 degrees Celsius.

Examined from the side, one discovers that the airfoil stretches over the outline of the roof, far toward the rear of the car. And for good reason: The approximately eight-centimeter-wide lip provides for an exactly calculated and therefore effective airstream to the rear spoiler. The carbon-fiber airfoil shows the ear-nestness and meticulousness with which AMG dedicates itself to seemingly secondary details. The same goes for the lightbar: whereas earlier a standard component would be used, today the signal system for the SLS AMG is custom built. Atop a stable aluminum sheet and under a shapely, streamlined clear glass cover 1,044 LEDs are situated. They blink either green or orange, depending on which button Bernd Mayländer, driver of the Official F1™ Safety Car, presses on a second (also specially developed for the safety car) AMG Drive Unit. The commands for this come from none other than F1 Race Director Charlie Whiting himself through the intercom that is integrated into his helmet. Orange means, "absolutely no overtaking," and the 38-year-old Swabian switches on green when his Official F1™ Safety Car lines up in the middle of the field and the racecars are initially to overtake him.

The respectable number of more than 1,000 LEDs has a simple reason: "Maximum brightness, even when the sun shines fully at an angle level with the lightbar," says Frieder Knödler, who is on Tobias Moers' team for leading the Safety Car project and is in charge of the carbon-fiber airfoil and the lightbar in particular. For optimal visibility even at flat viewing angles like in an S-curve, the diffusion disc in front of the rear, central pack of LEDs is actually of a checkered design. The outer orange flashing lights are recognizable from above. This way, it's possible to see from the TV helicopter as well as from the highest grandstand seating whether the gullwing's signaling system is switched on or off.

"The development of both components lasted about half a year. We've integrated special aluminum cooling elements into the lightbar

so as to be sure that the LED won't overheat, even at external temperatures of 40 degrees." The dot on the "i" is the TV camera that sits atop the roof. It delivers two images to the race directors and the television viewers: a forward view of the racetrack and a rear view of the Formula 1 field.

H

appliance, trial and error" — terms that are practically unknown at AMG. That's because the Official F1™ Safety Car is naturally subjected to various excruciating tests in the wind tunnel, on racetracks, and at the high-speed oval in the southern Italian city of Nardo. Alongside the airfoil and lightbar, all other conventional components such as engine and transmission cooling, suspension, tires, power train, or carbon-ceramic brake system are deliberately pushed to their limits. The goal is clear: "One hundred percent stability," states Tobias Moers for the record. And he is proud of the great performance of all those involved on the team during the occasionally difficult assembly phase that ensured this. Because a technical defect during operation would be a core melt accident; at the end of the day, the eyes of all the Formula 1 fans at the racetrack and in front of the TV are fixed on the Safety Car. The diligence of those responsible at AMG is vindicated: this worst-case PR scenario has so far remained nothing more than a theory. The man behind the steering wheel sees things this way too. "The last thing anyone wants is technical problems during operation. I can count on my boys at AMG completely and entirely," says Bernd Mayländer, adding: "I'm thrilled. The SLS AMG is the best safety car that I have ever driven — and it is damned close to a racecar." And this fact owes itself undoubtedly to its light weight.

FOR 14 YEARS AMG HAS
MAINTAINED A PRESENCE IN THE
FORMULA 1 WITH THE OFFICIAL F1™
SAFETY CAR AND THE OFFICIAL F1™
MEDICAL CAR. ITS FIRST
SAFETY CAR CAME INTO OPERATION
IN 1996 WITH THE C 36 AMG.



THE JUNIOR PARTNER AS
EXPERIENCED MANAGER:
GIUSEPPE SANTONI
KEEPS HIS FINEST SHOE
LEATHER IN A VAULT.

DREAMS IN LEATHER

THIRTY-FIVE YEARS AGO, AN ITALIAN SHOEMAKER HAD A VISION: TO MANUFACTURE THE BEST SHOE IN ITALY. THAT GOAL APPEARS TO HAVE BEEN REACHED.

LIFESTYLE

TEXT — JOHANNES RIEGSINGER

T

he balance isn't right!" — Andrea Santoni holds an apparently faultless shoe in his right hand and turns the dark blue men's loafer in the light while eyeing it critically. He strokes his left thumb firmly over the front cap again and again. "Do you see? A perfect shoe shows clear proportions. This one here is misaligned. The leading edge of the front cap segues too late into the radius of the toe. Do you see it?"

Santoni looks at the intrigued spectators with the same narrowed, scrutinizing eyes that he had trained on the shoe moments before. The more than 70-year-old Italian shoemaker from Corridonia, a town in the interior of the Italian Adriatic harbor of Ancona, radiates noticeable charisma: an almost military buzz cut, muscular build, penetrating eyes, calm but supercharged movements — that's how you'd imagine a Roman centurion. In 1975 Andrea Santoni established a firm that to this day manufactures the best leather shoes in Italy — from a small family business to a company with 400 employees and an international customer base. And the success of Santoni is heavily based on these critical hands and the almost hypnotizing eyes: "I don't sell shoes that aren't perfect!" The patron allows no irregularities in the leather, in the proportions, in the coloring applied by hand, or even the tiniest manufacturing defects.

The young man in the background smiles whimsically. Giuseppe Santoni, 42, heads the company today. His passion for innovation is to thank for the fact that these days Santoni belongs to the worldwide premium market. But he knows full well that the heart of the brand lies without question in his father's commitment to flawless quality first laid down 35 years ago.

"You see," continues Giuseppe Santoni later in his office, "when my father founded the company, there were plenty of shoemakers in this region that manufactured inexpensive shoes. I don't think that my father could have predicted how his small factory would evolve, but he had a vision: He wanted to make the best shoe in Italy!"

And then we sink into a half-hour of real study of this manual labor that is as draining as it is intricate. Torn, calloused fingers sew thick threads with millimeter exactness. Stray threads are singed with a candle. Strong hands drive the rough shoes, stubborn and inflexible, over shoe trees. Hard to believe how many layers and perspectives a shoe is composed of, how suddenly a tumult of leather and threads condenses into an elegant shoe.

It is the hand of the worker, his experience, that sometimes engages with an almost violent struggle, and then the sometimes gentle and downright tender interactions between the material and the shoemaker, that allow a sensual final product to emerge from the first-class raw materials.

The entire sensuality of Santoni shoes reveals itself in the handmade coloring process: 30 employees slowly paint the pigments into the uncolored rough shoes; only four experts on this procedure are in the position to dye this limited-edition series: Application of the

first layer. Fixing of the basic character. Drying. Application of the second layer. Cloudy fickle coloration. Drying. Application of the third layer. Setting of the accents. Drying. Depending on the intended character up to nine layers are applied altogether.

In the end the finely polished and fragrant shoes are placed into the shoeboxes. But the drive for perfection doesn't stop here: classic Santoni shoes are recognizable by their orange-colored interiors or their similarly colored soles, so they are sent on their way to the customer — who could have been waiting up to seven weeks for his personal pair of shoes — wrapped in orange paper.

The junior manager reacts with downright amusement toward the last question as to who he sees as Santoni's biggest competitors: "Me. I am my biggest competitor." Thirty-five years of passion for shoes — and it's quite clear who will also determine the future.



COBBLER, STICK TO YOUR LAST: GIUSEPPE INHERITED THE UNCONDITIONAL DEMAND FOR QUALITY FROM HIS FATHER ANDREA. THE SON CONTINUES HIS FATHER'S LIFE'S WORK — AND HAS MADE THE SHOEMAKER SANTONI INTO A GLOBALLY RECOGNIZED PREMIUM BRAND.

INTERVIEW

..... PHOTO MARKUS BOLSINGER

»IT HAS TO
BE A SUPER
SPORTS
CAR«

VOLKER MORNHINWEG
ON THE REALIZATION OF THE
SLS AMG DREAM.



AROUND THE TIME THAT WE DECIDED ON THE GULLWING DOORS WE WERE PRETTY SURE THAT WE WERE WRITING AUTOMOBILE HISTORY.

AND THAT WAY WE ACHIEVE A »WOW« EFFECT. NATURALLY, WE WANTED THAT AS WELL.

»AFTER THE FUTURE COMES THE FUTURE«

..... TEXT EDWIN BAASKE, HANS SCHILDER

Your first AMG-developed model has the stuff of an icon. When did you realize that you achieved something extraordinary with the SLS AMG?

When we first came up with the idea to deliver an independent AMG product in 2010, we were all quickly agreed: it had to be a super sports car. This type best suits our past, our expertise, and our know-how. And that way we achieve a “wow” effect. Naturally, we wanted that as well.

Was it obvious to you what sort of high standards that set?

Yes, that was clear to us. Of course, whether we would achieve all of that was another question. Now we’ve done it! But the feeling that the SLS AMG could be a great success grew when the project was underway. Around the time that we decided on the gullwing doors we were pretty sure that we were writing automobile history. Gullwings are somewhat unique; in fact, only one manufacturer can authentically deliver them: Mercedes-Benz, the inventor not only

of automobiles but also of gullwing doors. As a gullwing, the 300 SL is, after all, the 20th-century automobile par excellence.

Weren’t gullwings intended from the outset?

They were always a matter of consideration, but not the only one. Ultimately, the similarity to the 300 SL came primarily from the spatial arrangement. Only a front mid-engine suited our brand, and that resulted in the driver’s seating position near the rear axle – and with that, we had wholly similar proportions to the 300 SL. Then it was almost logical for us to decide that the SLS AMG would have gullwing doors.

With the SLS AMG, you’ve led Mercedes-AMG into a new dimension. What do you do when you’ve reached the future? What comes after the future?

The next future!

Have you already laid out a new agenda?

We have; it was at the end of

2008. At that time there were two recognizable issues: the world would be changing on account of the economic crisis; but the issue of CO₂ fell even more strongly under discussion. Taking these developments into consideration, we established a new strategy. The path to the next level is defined. Our focus today is already on 2015.

What kind of new technologies are coming out of Affalterbach? Will there be an electric engine?

The combustion engine still has a lot of potential. We’re going to use that potential, and so the combustion engine will still be with us for many years. The second concern is, naturally, hybrids. We have tested very thoroughly and exactly whether we should set about doing something extravagant in this area and decided against it. Hybrids will become the standard, especially in the premium sector. For our automobiles, we’ll use our synergies with Mercedes-Benz. Rather than us concentrating

intensely on our own hybrid development, we’ve decided on a great leap forward in order to tackle the issue of an electric power train. I believe that we can excite our customers for electric drives through our emotional products. From a technological perspective, they’ll find themselves at the forefront of the latest developments. For that reason, we decided to take the e-drive path.

Isn’t an electric engine that lacks the AMG sound also lacking in emotion?

In super sports cars, one expects features capable of stirring emotions. The sound, among other things. That’s a challenge when it comes to electrical driving. But not the only one. I’m nevertheless convinced that we will be able to create an electric power train with a high level of emotionality.

How might we imagine that?

Instead of discussing it at length on a theoretical level, we decided to use the experience in the

SLS AMG with a combustion engine as a blueprint and transfer its palpable emotionality to an electric drive. Before Christmas 2009 I drove our SLS AMG with an electric power train, and the experience further confirmed my goal of bringing a limited-run series to market.

How did your electro-experience go?

The performance characteristics are much different to a combustion engine. A single multiplication ratio covers the entire speed range. When, during braking, the electro-motor as a generator converts the kinetic energy into electrical energy – the so-called recuperation – there's a noticeable drag moment. This can be used, for example, to mimic downshifting with the paddle or the double-clutch effect. You notice immediately that a lot would work as long as it's done cleverly.

So driving an electric car isn't like riding on a cable car?

That would be awful! I don't want to give too much away, but I believe that we already have a couple of good features in the car that guarantee high emotionality. And in any case the performance quality is phenomenal. Unlike combustion engines, the electro-motor has its torque from the first millisecond. Therefore one has to consider other approaches so as not to deploy the power in the very first second in a way that's too extreme. In this case, limits make for more pleasant and sensible city driving.

An electro-motor doesn't lower the fun of driving?

No, no! We have all-wheel drive and we have 900 Newton-meters in the car. I can tell you that it's already really impressive.

And the sound?

Right, the electric sound. I call it Captain Future Sound. You can shape it so that it gives the impression: this is the future.

That was a big leap forward in

technological advancement. Are there any other future technologies at AMG?

A technology company like us has to undertake big leaps. But these days we're also massively concerned with issues as they relate to combustion power trains, for example, direct injection and stop/start functionality. By 2012 we'll easily reach a 30 percent decrease in CO₂ emissions. We'll work on technologies such as cylinder deactivation. We have a new charging concept in our laboratory. I'm certain that we will develop technology in the combustion sector that will bring us into a whole new dimension in terms of consumption. The performance characteristics will be retained, though, else we won't remain credible to our customers.

Will there be a four-cylinder AMG?

I wouldn't say no.

You said something about new charging concepts. Not mechanical? Not turbo?

No. Something totally different, completely new. But I won't say anything more about it yet.

Will there be a small SLS AMG?

We don't make everything, but we shape our wide portfolio in such a way that it optimally meets customer requests. Because in the end it's the customer who specifies what excites him, what he deems fun. We've had a look to see whether we're right in keeping the C-Class as the entry-level model or whether we want to tap into a new segment below that. Our path will take us to where we can also place the AMG symbol below the C-Class. We're of the opinion that we still have potential there that we're not using. The product will be authentically suited to AMG.

Will you increasingly use new materials?

With the aluminum space frame of the SLS AMG, we have a great platform. We're also paying

attention to additional possibilities. Our AMG *Black Series* models show what all can be done with carbon. For cost reasons, we certainly won't see an entirely carbon chassis in the next SL from AMG, but we're looking at all the components and will prepare every one out of carbon where it makes sense to.

Does that mean that future Mercedes-Benz and AMG models will be further and further apart?

We already have a lot of AMG-independent components. In principle, the entire front end of the C 63 AMG is an independent development; in the case of the E 63, around 70% of it comes from AMG, among other things the axles, the transmission, and of course the engine. I believe that we've already made a very big step and that we've made our cars more independent from product specifications onward.

How far should AMG continue to grow?

We're slowly but surely moving toward the right size. The quintessence of our brand is performance, exclusivity, individuality – an allegory for the extraordinary. With this kind of background, one shouldn't become arbitrarily large. For us, 20,000 to 30,000 cars per year is okay. That way we can offer high exclusivity and build extraordinary automobiles.

How many SLS AMGs will there be?

You should ask me that in two years. I can only say this much: we've been on the market since November 16, 2009. The start was sensationally good, and we're mighty proud of that. The year 2010 is already very busy.

Will there also be a roadster version of the SLS AMG?

With this platform, the number of options we have is almost eerie. We've already talked about the electro-drive, we're making tests with the AMG *Black Series* cars, a racing offshoot, different roofs ... However, we haven't yet made all the final decisions.

Will there be more independent developments from Mercedes-AMG?

That also isn't decided yet. As it stands at the moment, our current goals are keeping us pretty busy. But the SLS AMG will not remain alone. We'll have more surprises to unveil in due course.

Then we're looking forward to that.

Yes, you also have to have something to look forward to in the future.

Speaking of "future," at the end of June this year you'll be stepping down as CEO of Mercedes-AMG and will be the new Executive Vice President of Mercedes-Benz Van Division. Trading a dream job for the dutiful career move?

(Laughs) Interestingly, I'm asked that a lot. The truth is, to be CEO of Mercedes-AMG is definitely a dream job within the Daimler Group. I can only congratulate my successor Ola Kaellenius on his new assignment. But I'm sure that I will also set about my new assignment with the same passion as I had during my years at AMG. A couple of tremendously exciting things have already come to mind ...

What can AMG fans expect from Ola Kaellenius?

Obviously, Ola has to give you the answer to that. But from what I know of him from his previous positions, he suits AMG brilliantly. For example, he was responsible for the SLR project at McLaren and afterwards he had the Mercedes-Benz Formula One High Performance Engines forge under him. I'm already very curious to see which path Ola Kaellenius will pursue here in Affalterbach and wish him well!



SOUND DESIGN

..... PHOTO THORSTEN DOERK

RICHARD KOCH (LEFT)
DEVELOPED THE SOUNDSPACE
OF THE SLS AMG. THIS PAGE:
BANG & OLUFSEN HEADQUARTERS.

*B
&
O*





TEST CONFIGURATION IN
THE CATACOMBS OF BANG & OLUFSEN:
STANDARDIZED HEAD FOR
REFINED LISTENING ENJOYMENT.

DANISH SOUND EXPERTS DRAFTED THE SOUND FOR THE SLS AMG.

WITH BANG & OLUFSEN THE GULLWING BECOMES A LISTENING ROOM.

A CLEAR PATH TO GREAT SOUND.

..... TEXT ---- JAN VAN ROSSEM

W

hoever sits in the new SLS AMG, lets the gullwing doors fall shut, and revs up the fireball with heartfelt presses of the gas pedal should be perfectly happy. But isn't there perhaps an important detail of absolute driving pleasure missing? Or is that a heretical question? The Danish HiFi specialists from Bang & Olufsen nevertheless have a clear answer. A perfect automobile requires perfect sound. And with their optional Bang & Olufsen BeoSound AMG audio package, the Danes give the SLS AMG a pristine sound. Such perfect sound comes out of Denmark. This tiny place in the northwestern nowhere of Jutland is called Struer.

The Danes have decades of audio experience. Legendary home-entertainment milestones mark their path, such as the sensation of the thrilling "BeoSound 9000" CD changer, which hangs flat on the wall and lavishly displays all six inserted CDs; or the cone-shaped "BeoLab 5" speaker, which to this day is the measure of all sounds from a Danish perspective. Both models are also emphatic examples of the design expertise of the Danes, which has for decades managed "to feel indebted to the Bauhaus tradition," as Director of Design Flemming Møller Pedersen explains, and therefore "to produce nothing that isn't necessary."

Car HiFi is still a very young business division in Struer. They could draw upon their decades-long experience and successful tradition in the field of home entertainment.

But the car presents quite another challenge. If only from a creative aspect. "One invades the design concept of the automobile like an alien," says Bjarne Sørensen, Technical Director of the Car HiFi branch. Between the partners it's the start of a haggling for every gram and every centimeter.

Once the questions of space are resolved, the questions of material are critical. And not only their weight. Every part must withstand the most extreme stress. "A system is only as strong as its weakest part," says Richard Koch, the project manager for the system in the SLS AMG. "We subject all parts to temperatures between -30 and 120 degrees Celsius. When the outfitted cars sit in a container at the Singapore harbor and the sun beats down on them all day long, extreme temperatures begin to build up in their interiors. Therefore every single part is sent on a survival test."

But great materials alone do not make great sound. That's where instinct, pitch-perfect hearing, and the right philosophy come in. The SLS AMG will be decked out with two enclosed subwoofers, two unboxed bass speakers in the footwell, two midrange speakers in the doors and two more in the rear (for surround sound), a center speaker, and two acoustic lenses. The software is important; it subdivides the two input signals (left and right) into fourteen. Which is to say: "No two speakers sound the same," Morten Lydolf, one of the acoustic technicians, announces firmly. More than anything else he is smitten with the acoustic lenses. "They are actually reflectors that bounce the sound to the right and left at an angle of 180 degrees, and up and down at an angle of 30 degrees."

Yet they are not just music to the ears; they are also a feast for the eyes. A light shines from the lenses when music plays. "That isn't merely ornamental, but rather a sexy solution," asserts Design Head Møller Peder-

sen. Should the SLS AMG drive into a tunnel, the lens lights will be dimmed by 50 percent, as they are coupled to the lighting system.

An almost romantic feeling creeps over Richard Koch, the responsible manager: "It's like gliding across the landscape with candlelight to your right and left."

But first and foremost perfect sound is the goal. And in every automobile there is a little problem: the so-called sweet spot, the narrow position between the speakers in which the sound is truly optimal. Normally, this can be adjusted to suit the driver, or the passenger, or between them in no man's land. Normally. One of the most unbelievable results of the technical and auditory tinkering of the Danes is a doubled sweet spot is that the sweet spot can be adjusted individually for each seat. A little delayed signal through the speakers here, a little frequency change and volume differentiation there, and the perfect audio effects for both driver and passenger thus come into being. What some would call magic, Morten Lydolf and Richard Koch modestly call "the artistic aspect" of their work. There is indeed a fine line between art and magic.

The sound will be adjusted individually for every automobile. And for the SLS AMG, the Danes acknowledge almost without blushing that it is "a little sexy." In other words: the sound is a bit more seductive, more of a turn-on. Not just because the SLS AMG itself is so sexy. The beguiling dynamic of the automobile simply has to find a sensual counterpart in the acoustic realm.

The SLS AMG sound system, conceptualized by Bang & Olufsen and the AMG developers, is in many respects ahead of its time. However: What do the Danes have up their sleeves for the future? Bjarne Sørensen pauses briefly, for his closing statement: "The car will be a mobile extension of the home." His gaze wanders off into a world beyond Struer and the present moment.



THE BOOK

..... PHOTO MARKUS BOLSINGER



MOUNTAIN OF IMAGES

PHOTOS OF AMOROUS
BEAUTY. FULL BREADTH
AUTOMOTIVE EXPOSURES: THE
SLS AMG BOOK.



FREEDOM

FOR THE LUXURY VOLUME,
MARKUS BOLSINGER COMPOSED IMAGES
IN WHOSE VISTAS THE
VIEWER COULD LOSE HIMSELF.



SPEED

WORKING FROM STIRRING DIRECTNESS
TO CONTRAST ELEGIAC LAND-
SCAPE PAINTING WITH AUTOMOBILES.







PLACIDITY

LIKE A STILL-LIFE STAGED FOR
ETERNITY, NATURE PRESENTS ITSELF
TO THE PORTRAITIST.

OUR FINEST PAGES

THE SLS AMG BETWEEN TWO COVERS.

A COFFEE-TABLE BOOK LIKE THE GULLWING ITSELF: EXHILARATING, SENSUAL, FAST-PACED.

SO CLOSE, SO EMOTIONAL, SO REAL IS THIS BOOK THAT WHOEVER IMMERSSES HIMSELF IN THIS WIDESCREEN VOLUME WILL BELIEVE HE CAN FEEL THE DRAFT OF THE CAR.

..... TEXT MAX B. OERTEL

L

ong before the automobile was taken on its final acceptance run on the test tracks at Pappenburg, Germany, thundering past a fascinated photographer and an astounded writer (at which point it also became clear to the latter precisely what sort of modern legend had been conceived and developed in Affalterbach), long before this moment of affirmation, the decision to create a book about the SLS AMG was maturing in a small but exclusive publishing house near Pappenburg; the intention was also to create a book like the SLS AMG. Impressive, breathtaking, wonderful, and technically perfect.

Considering the positive reactions of the SLS AMG team surrounding project leader Christoph Jung, those goals seem to have been fully accomplished. Key to the brilliance of the book undoubtedly lies in the close, trusting collaboration between the publisher and Mercedes-AMG.

The result is a magnum opus devoted to the SLS AMG that truly captures the soul of the gullwing car and reflects it in imposing widescreen images. Photos that were created by the best in their profession – just like the text – and, last but not least, assembled by a designer who continuously wins design awards.

But the book's focus isn't on its creators; rather it falls on the object of desire over 144 elegant pages. And that means guaranteed enjoyment, visually as well as in terms of content. Simply grand, simply SLS AMG!

SLS AMG BOOK



TITLE:
MERCEDES-BENZ
SLS AMG

PRICE:
68.00 €

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For boys.



Big Ingenieur Chronograph. Ref. 3784: When men weaken, it's only for a watch with no weaknesses itself. Because it has a rugged stainless-steel case to protect its valuable contents: a mechanical IWC-manufactured chronograph movement with a column wheel and double-pawl winding. The tachymetre scale and the watch-in-watch display are safely protected by the sapphire glass. Assuming, of course, that you're strong enough to last that long.

Mechanical IWC-manufactured chronograph movement (figure) | Flyback function | Automatic IWC double-pawl winding system | Date display | Antireflective sapphire glass | Sapphire-glass back cover | Water-resistant 12 bar | Stainless steel



LOOKING AHEAD. FREELY
REMINISCING ABOUT THE SPLENDOR
OF THE PAST.



1986

LEGENDS

..... PHOTO MARKUS BOLSINGER



1986

»THE HAMMER!«

POWER PACKAGE FROM THE 80S: THE 300 E 5.6 AMG.

ABOUT THE LOVE FOR A CAR WITH SHOULDER PADS.

TEXT HANS SCHILDER

T

he Hammer!" When Americans write this expression with an exclamation mark, they're not thinking of the workshop tool. They are dreaming back to the penultimate decade of the last century and longingly remembering a car that was created as an antidote to the weary monotony of the highway. "The Hammer" was and still is the Mercedes-Benz 300 E 5.6 AMG; true automobile fans were crazy about it (even if only few could afford it). The magazine *Car and Driver* praised the qualities of this automobile gem with a dramatic choice of words: "It lays everything else flat – when it comes to comfort, practical utility, and most importantly, ready to shoot across the face of the earth like a rocket at any given moment."

In 1986, the Swabian specialists at AMG had fulfilled the requirements of this breathtaking apparition in that they had packed 350 HP in a Mercedes limousine. Those are the facts.

Whoever has the privilege of sitting behind the steering wheel of The Hammer surely experiences much more: a staccato of sensations. "The Hammer leaves a stretch of road so far behind that you could swear the horizon is flying toward you," swooned *Car and Driver*, adding, "Nevertheless, you remain relaxed in this AMG-modified sedan when you shoot like a horizontal lightning bolt through the atmosphere. The only thing missing is

the stench of burning sulfur as an after-effect of the fading thunder that you leave behind." Even an objective analysis produces the same result. The Hammer entered the world in 1986 as the Mercedes-Benz 300 E. The upgrade specialists from AMG robbed the already potent limousine of its entire drive train and implanted a V8 engine with 5.6-liter displacement, for which they prescribed a power regimen of four overhead camshafts and four valves per cylinder. At least three hundred and fifty HP were ready for action; depending on the versions The Hammer could later also be had with 6-liter displacement as well as 385 HP and a maximum torque of 580 Newton-meters at the ready. To cope with these enormous forces, AMG installed the four-speed automatic transmission of the S-Class.

When the limo prepares for its assault with rapid but noticeably soft gearshifts, the soundtrack is an acoustic experience. After 5.7 seconds the stopwatches of the *Auto Zeitung* test crew came to a halt as it effortlessly exceeded the 100 km/h mark. The journalist's comments: "The needle flies across the speedometer like a meteoroid along its orbit." Someone was really impressed; in the accompanying pamphlet, the manufacturer – which for the first time was AMG rather than Mercedes-Benz – had only given it a value of 6.3 seconds. But why discuss any further when the power development still hadn't reached an end. *Road and Track* simply noted: "And it accelerates further and further and further..." As one can imagine, it took more than just sufficient power to raise The Hammer to the very driving performance that distinguished it. Therefore AMG replaced, for example, the

rear axle suspension, installed what was then the largest differential Mercedes-Benz had at its disposal, modified the suspension with shorter springs and firmer shocks, and donated unsettlingly large aluminum wheels with wide tires to the power limousine as an outwardly recognizable insignia.

The AMG front apron with large air intakes and the widened fenders fit well with the angular design of the limo; the rear spoiler, creating aerodynamic abrasion, is as bold and sassy as were the 1980s with its shoulder pads.

Angular twin exhaust pipes completed The Hammer at the back; and something else was equally important: it had to be black metallic. For the interior, AMG took a page from the rather solid and comfortable looking E-Class. Sport seats with leather upholstery served as the principal refinements. The speedometer and its awe-inspiring gauge of 320 km/h, however, remained embedded in distinguished root wood.

Already in 1986, Mercedes-Benz and AMG stood for everything automobile aficionados consider desirable: performance, status, quality. Fifty-four specimens of The Hammer delivered this message worldwide; a few of the limited jewels even traveled as far as Japan. The Hammer has, however, left the most lasting impression on some of automobile journalists in the USA. The Hammer seduced them, got under the Americans' skin; its perfume was not the stuffy congestion of commutes, but the freedom of the prairie for proud, determined men.

Ever since then, car lovers on the other side of the Atlantic know where Affalterbach,



A cockpit. An engine. Two wings. Is it still a car?

The Mercedes-Benz SLS AMG. www.mercedes-benz.com/sls-amg



AMG

Mercedes-Benz

Fuel consumption urban/extra-urban/combined: 19.9/9.3/13.2 l/100 km; combined CO₂ emissions: 308 g/km.

The figures do not express any description of the emissions or fuel consumption of a car, are not part of any offer, and are intended to compare types of vehicles only.



HANDICAP



AT 13, ROBERT BAKER
WANTED TO BE A DOCTOR.
TODAY HE IS A GOLF GURU.

GOLF

..... TEXT NICOLE HILLE-PRIEBE

..... PHOTO THORSTEN DOERK



THE CLS 63 AMG IS THE SECOND
PASSION OF THIS PROMINENT GOLF
INSTRUCTOR.



BAKER LIVES IN MIAMI BEACH,
12,300 KILOMETERS FROM HIS SOUTH
AFRICAN HOME.

W

hen he was 13, Robert Baker wanted to be a doctor. His early encounters with golf were limited to sometimes accompanying his older brother to a golf course on the southern tip of Africa. Not to learn the perfect swing, but rather to search for snakes. In a way, you might say that Robert did become a doctor — a golf doctor. But he was helped by a lucky accident: during one of their snake-hunting expeditions in the 1970s, the Baker brothers came across an old club on the edge of the course. Robert had often watched the golfers, studied their movements, and burned with the desire to try it for himself. “I took the club and began to practice in the park. Later I constructed a net in our backyard so that the balls wouldn’t fly so far away,” says Baker as he reflects on his first drives today, 12,300 kilometers away from Kapstadt as the crow flies, in his house in Miami Beach. In front of the door stands a silver CLS 63 AMG — the second biggest passion of a golf trainer who professionals and prominent amateurs alike consider their guru.

The 46-year-old is the best example that people frequently find their true talent only indirectly. Coincidences that look something like destiny in hindsight. No one in Baker’s family played golf. “Who knows how my life would have turned out without my brother’s snake-hunting stage?” At 18, Robert Baker won a golf scholarship to the University of Texas, where he enrolled in the business administration program. After his studies, he returned to South Africa and played with the pros there. For two years he competed against opponents as well as himself until he gained a special insight into athletic ambition: “I was good, but not good enough to be the best. And when a Tiger Woods beats you twenty times, it isn’t satisfying, it’s frustrating. But golf is my life, therefore I decided to become a trainer.” Robert Baker went back to the USA to learn the art of teaching from two of the world’s best golf teachers, Chuck Cook and David Leadbetter.

Today not only international top professionals like Ernie Els, Nick Price, Vijay Singh, and Greg Norman trust his tips and training methods, which Robert Baker has developed under the moniker “Logical Golf.” Even Hollywood stars, top athletes, CEOs, and politicians who want to improve their handicap make a

pilgrimage to him. The long list of names is full of actors such as Sylvester Stallone, Samuel L. Jackson, Michael Douglas, Hugh Grant, and Sean Connery; politicians like Bill Clinton, Michael Bloomberg, and Frederik de Klerk; global businessmen like Johann Rupert and John Magnier; and sporting celebrities such as Michael Jordan, Wladimir Klitschko, Boris Becker, and John McEnroe, all of whom play golf in their free time. “I train people who are the best at what they do. World class. That’s not always easy. My students are accustomed to success, not to things where they still have something to learn. And if they fail, then normally no one tells them so. The hardest cases are often the especially intelligent people. Many of them can’t shut off the computer in their heads. They simply think about it too much and stand in their own way.”

For the perfect drive, the player has to meld body and technique. On the one hand: 1. Club size, flight curve, and tee angle. 2. Trajectory and air resistance. 3. Surface structure and ball rotation. On the other hand: posture, power, and drive technique. “Each person has a different swing, as unique as a fingerprint,” says Baker, whose driven golf balls are as fast as his car: almost 300 km/h.

Next to the 514 HP of his AMG Mercedes, he prizes above all the philosophy of the car manufacturer from Affalterbach, which he sees as parallel to his own. “I like classic things that not everyone has. An AMG is something wholly special and very elegant. Many people like fast cars, but they frequently have the experience that they are uncomfortable. AMG is performance combined with suitability for everyday use. In my world, that is the perfect car. I can use it every day, it looks remarkable, and unites luxury, comfort, and style. My dream is naturally the new SLS AMG. But I have my CLS 63 AMG, and with it everything I need.” Life can be so simple when one concentrates on the essential things.

Ten years ago, when he applied the name “Logical Golf” to his method, he created a brand that is today a worldwide success and has been taken up by trainers on all continents. The concept is based on the principle of visualization. The work is carried out with motion-specific exercise equipment; something with round, blue, felt stickers for the knees, which feature white arrows in the direction of the drive. Or with a blue airplane with a nose in the shape of a hammer; it is affixed to the golf club in a way that the student always has it in front of his eyes when he swings and when he drives.

The goal of Logical Golf is the perfect drive, movement all of a piece: the wind up, the swing, the drive, the swing off. Baker docu-

ments the exercises with a special video camera. In direct conjunction he can mark errors in posture on the display with a few strokes and can also quickly sketch in the solutions. “Logical Golf works for anyone who has a real interest in playing golf.” And therefore for people who want to learn something and understand the technique, the physics, and the mathematics of this sport. A good teacher, says Baker, first and foremost has fun teaching others something. “A poor teacher gives you the feeling that you’ll never learn it. He doesn’t make you better. Like a bad doctor who makes you ill rather than well.”

Robert Baker is an early riser. His day begins with freshly pressed fruit or vegetable juice followed by calisthenics — before which, if possible, he has already swum a few laps in the Atlantic. He’s recently learned the butterfly stroke, a daily show of strength versus the waves.

Yoga strengthens entirely different powers. His personal guru is Bikram, the founder of Hot Yoga, which is practiced in a hot room. “My students come to me in order to improve their handicap, and I go to Bikram yoga because I want to move further along in yoga.” Maybe Robert Baker is such a good teacher because he constantly sets new goals for himself. “I still want to learn how to play piano, how to fly a plane, and to take a course in oil painting.” To stay bodily and spiritually fit, he eats a lot of raw vegetables, very little meat, and preferably sushi. “Most people think too little about their future. They eat unhealthily. Many change that after they’ve met me. They eat more salad and fruit and drink vegetable juice.” Baker is convinced that there is an energy between people and things that one can manipulate. “If we take an example from nature, we can’t really go wrong. But many of my clients lack this balance. They have a stressful job and little free time. All the more important to fill this time qualitatively.”

He knows from firsthand experience how hard it is to shut off and find peace on command. Not without reason is his house a golf-free zone that he has tastefully arranged. “I am a collector. I’ve brought the majority of my furniture back from my travels. With every single item I add something — and nothing here has anything to do with golf.” One searches in vain for a television; Baker put it away years ago. If he wants a diversion, he goes outside and plays with a cat that lives in his garden, a cat that chose him as her owner in spite of his allergy to pet hair.

But a cat maintains the balance among the biggest names of this sporting world. Here stands Dogcat, there stands Klitschko, Becker, McEnroe — Robert Baker is a unique individual, a special man, a true human being.

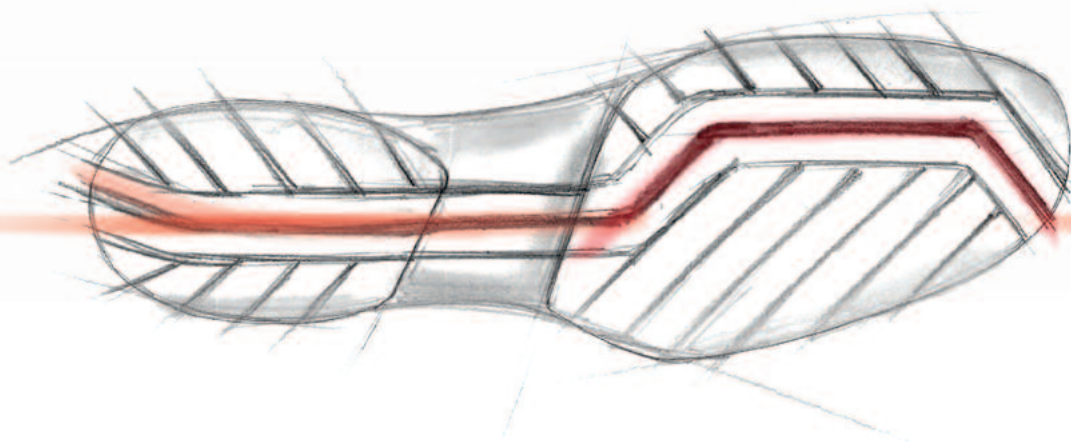


BAKER PRIZES HIS AMG FOR
ITS COMBINATION OF LUXURY,
COMFORT, AND STYLE.



Stores: Milano - Mosca - New York - Parigi - Tokyo - Cannes - Baku - St. Moritz - Doha

Santoni
for
AMG



A NEW STAR AT THE STARTING LINE

FROM THE BOULEVARD TO THE
RACETRACK: STARTING IN 2011 THE
SLS AMG GT3 WILL FIND
ITSELF AMONG THE RACING ELITE.



EVOLUTION

..... PHOTO MARKUS BOLSINGER





WINGS, SPLITTER, FLICS:
AN EYE-CATCHER FROM EVERY
VIEWING ANGLE.

THE MOST EXCITING SERIES CAR ON THE PLANET IS NOT JUST A SUPER SPORTS CAR FOR THE PROMENADE – THE GULLWING FROM AMG ALSO COMES AS A RACECAR.

IN 2011 THE SLS AMG GT3 WILL CHALLENGE THE FASTEST AUTOMOBILES IN THE WORLD.

DUEL ON THE RACETRACK.

..... TEXT ---- FRANK MÜHLING

L

amborghini, Aston Martin, Porsche, and Ferrari – the international sports car establishment duels among itself in the races of the enthralling FIA GT3 series. Since 2006 it has been a fixed element of the racing calendar – some say the most spellbinding as well. In 2011 the familiar starting field will be enriched by a spectacular new participant. Exactly nine letters and numbers say it all: SLS AMG GT3. In the future the gullwing will not only dominate the automobile catwalk between Miami and Monte Carlo, it will also set the pace at the Nürburgring, in Spa-Francorchamps, or in Silverstone.

It was already clear at a very early stage that the SLS AMG possessed superb genes for a racecar. The complete technology package with its superior driving dynamics always pointed to the development of an excellent GT3 version.

Deep, wide, and with a powerful rear spoiler: this is how the GT3 version will roll to the starting line next year. Visually, some racecars appear to be simply aggressive; the SLS AMG, however, radiates a unique mix of pure dynamics and beauty. The selective modifications underscore the puristic design of the super sports car and make it irresistible.

On the front: A powerful splitter that merges directly into the smooth undercarriage and reduces the downforce on the front axle.

Both of the so-called “Flics” on the exterior offer additional support to the aerodynamic properties.

Large air intakes supply the engine cooler and the brake discs with fresh, preferably cold air. The opening in the hood transports the waste heat out of the engine compartment and into the open. On the side, air discharge openings behind the front tires lure the eye in their direction. Here is where the air, particularly that heated by the brakes, escapes from the wheel wells. On the other hand, cool air flows toward the brakes from openings in front of the rear tires.

Behind the 18" AMG aluminum alloy wheels in classic spoke design, one discovers the racing-tested steel brake system with composite brakes all around – they ensure stability and short braking distances.

The rear: the spoiler dominant, the diffuser formidable. Both components decisively influence the aerodynamics of the SLS AMG GT3 and help to achieve the optimal balance from maximum contact pressure with the lowest possible air resistance.

But for a dynamic racetrack performance, other matters are also important: for instance, the chassis, the suspension, and drivetrain.

Consistent lightweight construction through the aluminum space frame and double wishbone axles constitute the perfect base package for speedy lap times. Then add the advantageous rear division of weight and the low center of gravity. Finally, the AMG 6.3-liter V8 engine has dry sump lubrication at its disposal, which means it can be situated especially deep within the vehicle.

The transmission is an a transaxle arrangement mounted directly over the rear axle and firmly connected with a torque tube. In it, a carbon shaft rotates at the crankshaft speed; shifting will be carried out directly via a paddle on the steering wheel. A sequential six-speed gearbox with integrated multiple-disc limited-slip differential handles power transmission.

Exactly how much output the high-speed aspirated engine will have will be decided sometime in 2010, when the FIA “Balance of Performance” is carried out. Here the SLS AMG GT3 will have to show what sort of potential it holds on the circuit in comparison with the competing vehicles.

There is still some serious thinking to be done in Affalterbach until everyone can rejoice over the SLS AMG GT3 – double the amount of thinking, in fact. Mercedes-AMG is developing the SLS AMG GT3 in close collaboration with HWA, the longtime motorsport partner of Mercedes-Benz. HWA is one of the most successful teams on the international motorsport scene: In the DTM and ITC alone, nine drivers’ titles went to the team under the direction of Gerhard Ungar, not to mention two titles already in the FIA GT championship.

The racetrack tests of the GT3 variants of the SLS AMG will begin over the course of 2010. The sale of customer vehicles will probably begin in autumn of 2010; the homologation will be concluded in a timely manner before the 2011 racing season. Theoretically, the SLS racer could be put into operation in the FIA GT3 European championship and in all of the national GT3 series, such as the ADAC GT3 Masters in Germany.

SLS AMG GT3



CYLINDER:
V8


DISPLACEMENT CM³:
6,208

POWER TRANSMISSION:
SEQUENTIAL SIX-SPEED
TRANSMISSION WITH MULTI-DISC
LIMITED SLIP DIFFERENTIAL

SUSPENSION:
DOUBLE WISHBONE AXLES

CHASSIS:
ALUMINUM SPACE FRAME

AERODYNAMICS:
FRONT SPLITTER,
SMOOTH UNDERCARRIAGE,
REAR DIFFUSOR,
REAR SPOILER

A man in a patterned blazer and brown trousers stands in a field next to a massive, tilted solar panel array. The sun is shining brightly from the top left, creating a lens flare effect. The sky is blue with scattered white clouds. The ground is a mix of dirt, gravel, and small puddles. In the background, there's a green field and some trees.

A PLANE-SIZED SOLAR
PANEL THAT FOLLOWS THE
PATH OF THE SUN:
THE "SUN-DRIVER".

MISTER SUN DRIVER

MICHAEL BEHLAU DISCOVERED THE SUN AS THE FIXED STAR IN HIS LIFE. IT ISN'T JUST HIM THAT FOLLOWS ITS PATH, BUT ALSO HIS PRODUCTS.

STRATEGIST

..... TEXT EDWIN BAASKE

H

is father was a milk inspector in the countryside. A Prussian who ended up in Westphalia due to the tribulations of world history. Each working day Michael Behlau's father visited the dairy farms around the town of Salzkotten, testing and assessing the quality of milk. "We lived in very humble circumstances and had to make do with very little, but my father never took anything from the farmers; the job is one of trust is what he used to say." If his father, the Prussian in Westphalia, had lived to see what has become of his son, he would have a hard time believing it. Michael Behlau is an entrepreneur and a visionary of his time. He's not a dreamer, but a doer. Michael Behlau (44) has a mission: the efficient use of solar energy. It's not just his thoughts that are following this goal. His product, the "Sun-Driver" does, too. The basic idea of his development is easily explained: "Every day the sun sends us a multiple of the energy that we humans require," says a man who has a hard time forcing himself to speak slowly. Michael Behlau radiates with a driving force. "Now, our task is to capture this energy as efficiently as possible with as little effort as possible.

This is the credo of the self-made man who knows precisely what using resources efficiently means.

Behlau started at the bottom. Because sitting before us in his villa in Salzkotten is no grammar school graduate with top marks who then raced through a university education, but a man whose professional C.V. starts with an entry for "secondary modern school". Not how one would expect a career in pushing for securing the world's energy needs to begin. What followed were a qualification for technical college in the field of electrotechnology, then an apprenticeship as a factory fitter at Nixdorf, the computer pioneer. Behlau continued his education in the evenings and went on to study Management and Mechanical Engineering in Paderborn and then Energy and Environmental Management in Berlin.

Behlau gathered speed. In 1995 he founded his "Engineering Office for Regenerative Energies". It's main offices have been located in Switzerland since 2006. Representative offices are currently being set up in Beijing, China and Perth, Australia and perhaps soon in the Gulf as well. An emir has announced his intention to pay a visit. The goal of the visit is to implement the first Sun-Driver solar park in the Arab world. It seems that the right time for an idea has come. For three years Behlau withdrew from day-to-day business in order to develop the Sun-Driver; the consequence of this preparation is now paying off. But how exactly does this Sun-Driver work? What makes it so special? In principle the concept of the Sun-Driver is as simple as all great ideas. Behlau's solar plant does not

stand rigid in a field, but follows the course of the sun, thus capturing a maximum of solar radiation. And Behlau's solar plant is gigantic. According to its father it's the largest solar power plant in the world, one not that doesn't just wait for its time in the sun, but instead follows the sun - "tracking", is what the engineer calls it.

Behlau likes to use a striking comparison to point out the dimensions of the Sun-Driver. The size of the Sun-Driver is approximately that of the wing span of an Airbus A 320. However, at 34 metres the wing span is just a bit shorter than Behlau's solar power plant (35 metres).

"If an A 320 were positioned behind the Sun-Driver you would only be able to see a bit of the steering gear," says Behlau, pride resonating in his voice, "of course only if the landing gear is deployed. Otherwise you wouldn't see any of it," he states more precisely, carefully considering accuracy. It is safe to assume that more of his solar power plants the size of a passenger jet will be seen in the future, because Behlau plans and develops his solar parks completely on his own. He leaves little to others and nothing to chance. "We incorporate considerable reserves for every component, if it doesn't already exist in duplicate."

Currently 23 Sun-Driver plants are in operation, 170 are under construction. This is not yet sufficient to guarantee the world's energy supply, but anyone who has met Michael Behlau knows that he has just started to implement his vision. Mr Sun Driver from Salzkotten has found his fixed star and you can be certain that he'll be pursuing his goal with the maximum degree of efficiency.

A LONG WAY TO THE PITCH

REPORT

..... PHOTO MARKUS BOLSINGER



IN THE TOWNSHIP
OF KHAYELITSHA,
CAPE TOWN'S BLACK
HEART, THE BEAUTIES
OF THE CITY ARE
NOT TO BE SEEN. THIS
IS WHERE WILLIAM
DREAMS OF BECOMING
A PRO SOCCER
PLAYER.





THE SOCCER-CRAZY YOUTHS OF THE TOWNSHIPS ARE GIVEN AN OPPORTUNITY AT THE TALENT-SPOTTING ROUNDS OF THE LOCAL "AJAX CAPE TOWN" CLUB, WHERE THE YOUNG HEROES' JERSEYS PAY TRIBUTE TO THEIR ROLE MODELS.





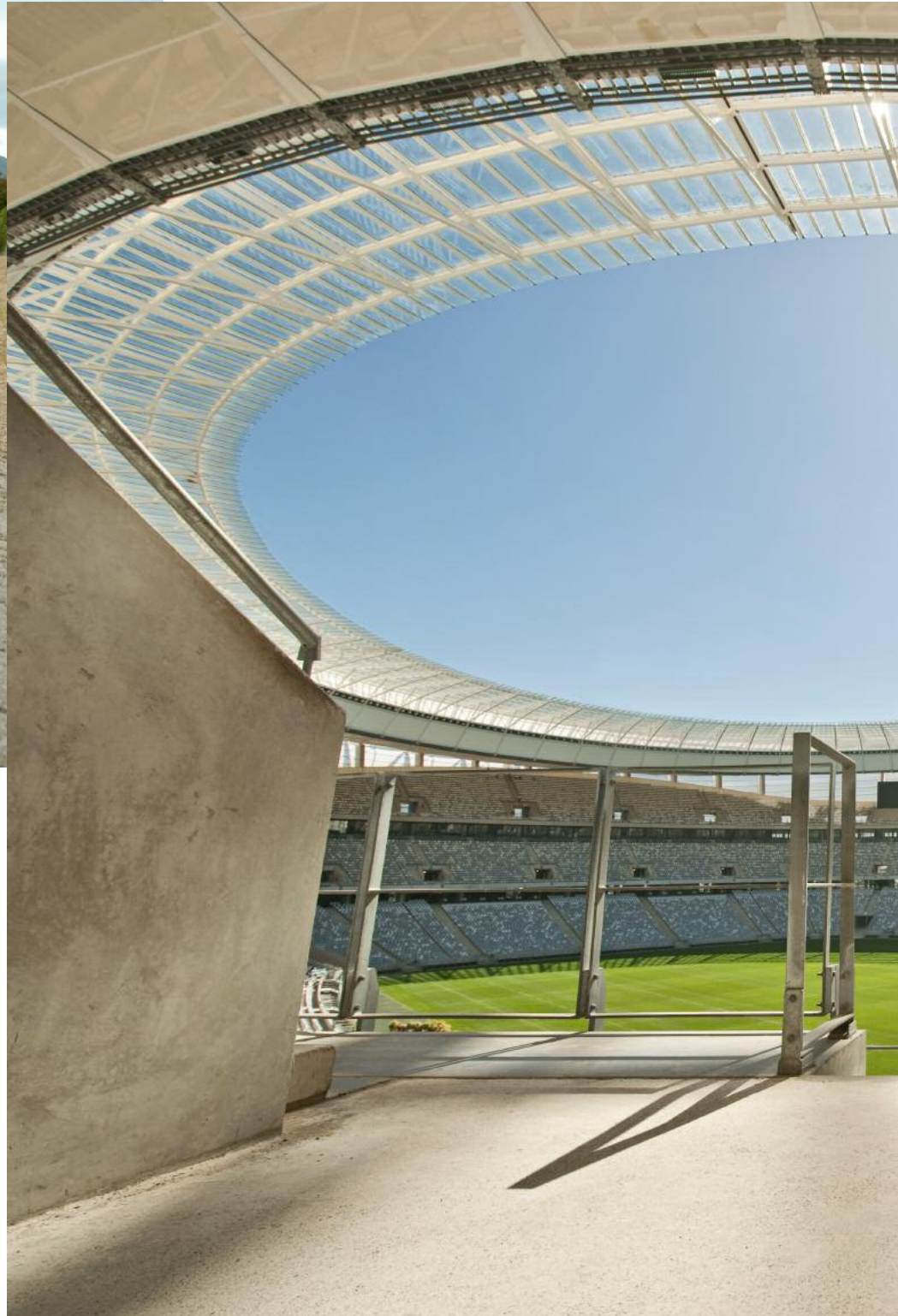
*THE BALL ROLLS EVERYWHERE IN SOUTH AFRICA – SOCCER IS THE FAVORITE
SPORT OF THE COUNTRY OF THE WORLD CUP. AND THE
QUICKEST WAY FOR TOWNSHIP CHILDREN TO ESCAPE THEIR POVERTY.*

*FOOTBALL IS THE SYMBOL OF A NEW ERA.
THE SPORT UNITES THE NATION.*

A COUNTRY OF EXTREMES AND CONTRASTS.



THE BALL
DOMINATES LIFE IN
ALL PARTS OF
SOUTH AFRICA. ONE
TRAVELS ACROSS
THE COUNTRY AND
ENJOYS THE SOFT
GRANDEUR OF
NATURE WHILE
ENCOUNTERING THE
LEATHER BALL
EVERYWHERE.



A GLIMPSE INTO A FARAWAY FUTURE:
WILLIAM IN THE NEW CAPE TOWN STADIUM, A PLACE WHERE THE TALENTED YOUNG SOCCER PLAYER WOULD HIMSELF LIKE TO PLAY ONE DAY - PREFERABLY FOR HIS COUNTRY IN THE YELLOW JERSEY OF BAFANA BAFANA.





..... TEXT DIETER LOSSKARN

IN SOUTH AFRICA,
VIEWS LIKE THOSE
OUT OF PARADISE
ALTERNATE WITH
OFTEN SHOCKING
IMAGES OF POVERTY
AND HOPELESSNESS,
SEPARATED
FROM ONE ANOTHER
ONLY BY A FEW
KILOMETERS.

T

he place: South Africa. An entire country burns with soccer fever. Everywhere you turn, in every open space – grass, clay, or sand – a soccer ball is kicked, headed, and passed. Your heart leaps, and a hint of a smile bends the corner of your lip, because you know, deep in the heart, that the ball is a symbol of a new era.

It seems like just yesterday that soccer was a sport only for black South Africans. Whites, after all, played cricket or rugby. No more. This strict apartheid of competition – soccer here, rugby there – is no more, ended a mere fifteen years ago. At that time Nelson Mandela, Nobel Peace Prize laureate and President of the young democratic nation during the latter half of the nineties, had the vision to use sporting events to unite his bitterly segregated nation. Just one year after the nation's shift toward democracy, South Africa hosted a world championship: the Rugby World Cup.

This perfectly organized and stage-managed event was punctuated with an unimaginable, Hollywood-esque high ending: a victory for the underdog team from South Africa. The “Miracle from the Cape” remains a perfect summer fairy tale. An entire country euphorically celebrated the rebirth of a nation.

Sport is, indeed, a unifying element. Fifteen years later, hope once again dominates the Cape – not only for the national South African players, but also for a wild, motley crew of young kickers who have not yet taken the field in Cape Town Stadium. William proudly carries the yellow jersey of the South African national team, “Bafana Bafana,” which loosely translates to “The Boys”. The slender but muscular 13-year-old ably directs the flight path of the ball over the bright green artificial grass turf under an endless blue sky. The green, erected where once only a dusty yard existed, presents a brief break against the backdrop of corrugated sheet iron shanties. Here on the edge of the city and the poverty line, the idyllic vacation spot of Cape Town seems far away. Almost unreachable.

More than 1.5 million people live in Khayelitsha, the largest township of Cape Town. Its name translates to “New Home” in Xhosa, the predominant language of its inhabitants. In South Africa, the First and Third Worlds sit close to one another, but this contrast is rarely seen more clearly than along the chain-link fence of the CTC Memorial Field, which is named in honor of the late local footballer Christopher Thomas Campbell. Hundreds – nay, thousands – of corrugated sheet metal roofs are pressed together in endless rows. Here live primarily the descendants of the Xhosa – blacks who came to the Cape to find work and earn money.

A descendant of white sailors, black slaves, and the Khoisan, who originally called the Cape home, William is considered “Coloured” – a term used in South Africa to describe people of mixed race origins. Like the majority of white South Africans, he speaks Afrikaans, the only language in Africa with a European origin. Additionally, William can speak English and, of course, Xhosa. While watching him play, it is hard to imagine that two years ago he was still caught up in one of the gangs of street kids throughout the city of Cape Town and panhandling money from tourists. Money that he needed to score some glue for huffing – just one of the means the poor use to escape their harsh reality in exchange for a nebulous dream world.

But William was lucky. He met Florian. Or vice versa. And with that encounter, William got the chance to realize his dreams. Florian Zech, currently 23 years old, had come to the Cape several years earlier to fulfill his civil service. Going against the jaundiced advice of his German colleagues, he didn't live in a house on the beach; instead he lived in a shanty in the middle of Khayelitsha. He worked for a year providing medical care to institutionalized children. It was there that he noticed that, following school and lunch, the young boys and girls were not supervised in the afternoons. This boredom, and lack of prospects, drove the kids into township gangs. While he was still completing his service, Flori, as his protégés call him, decided to go above and beyond the call of duty, and to remain in Khayelitsha after completion of his service term. In 2007 he established the nonprofit organization “Amandla Ku Lutsha,” which is Xhosa and approximately means “power to the youth”. His idea: To create a program that would pull adolescents from the street with the help of soccer, and counter the influence of gangs.

The program is roughly divided into three stages: First, a youth has to decide for him-

self to stay overnight in one of Amandla's houses; this first step makes it possible to begin his training. In stage two, the youth must choose to not take drugs and attend school regularly. Upon meeting these requirements, the youth is allowed to play soccer regularly. The various teams in the football league program collect points through a fair-play system with a social commitment and through good behavior. The final stage is participation in the Youth Leadership Program, in which promising youths in all homes are subsequently chosen to complete a four-year training. They are the role models of their respective houses.

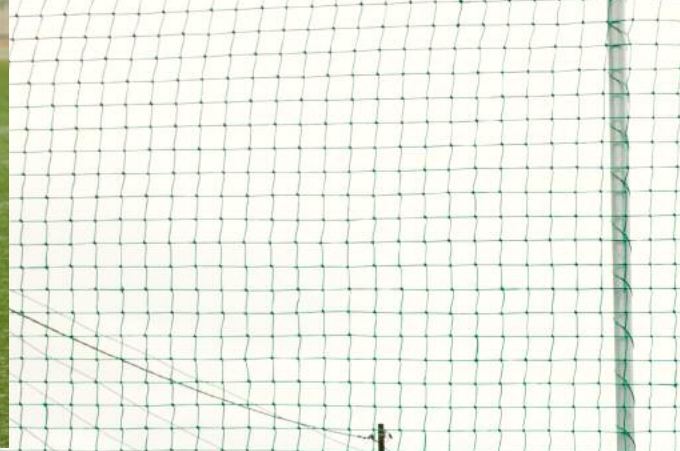
In around a year, William will be one of the chosen candidates. And the system does work. Amandla now reaches more than 1,000 adolescents per week. In 2009, 4,000 children took part in the program.

C

urrently, William lives with many other youths in an Amandla home located in Khayelitsha, sharing a large sleeping room with other participants of the program. In the office of the director hang the plans for a new construction home, financed by donations, which will provide a new environment for the program. The giant sleeping rooms will be replaced with small dormitories, and everything looks friendlier, more livable. While participating in Amandla, William has made up for the lost time on the street. He is now at the same academic level as his contemporaries. He loves mathematics, English – and Beyonce Knowles. And as he smiles for the camera, it isn't hard to imagine him as a future soccer star.

But the road to stardom is long, and not always paved with success. We accompany William to a talent-spotting exhibition for the largest and most popular local football club, Ajax Cape Town, a so-called farm team for the eponymous club from Amsterdam. The red-and-whites have booked a field in the township of Philippi for the afternoon. Hundreds of kids have come to show their mettle. In jeans, in multicolored jerseys, barefoot,

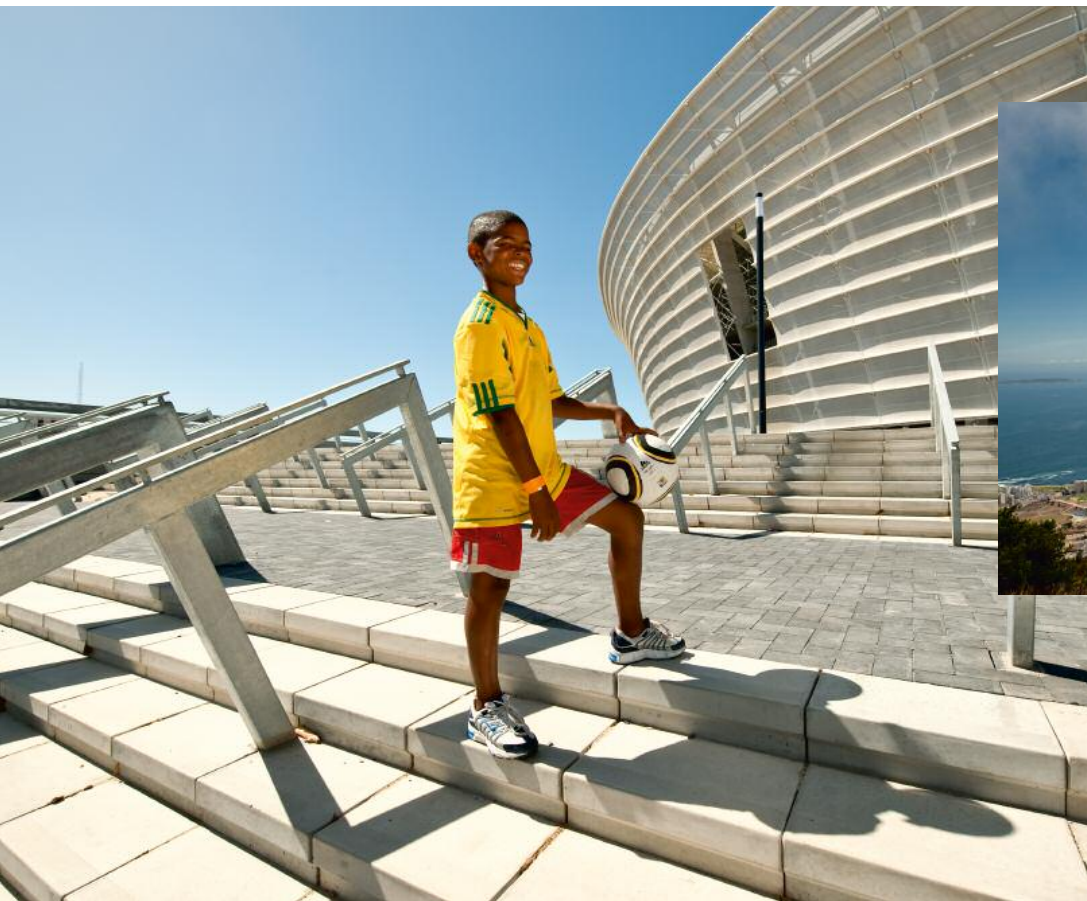
WILLIAM WHILE PLAYING
AT AJAX CAPE TOWN SCOUTING
DAY - THIS TIME AROUND
HE DIDN'T MAKE IT THOUGH.



BETWEEN CAPE
TOWN'S ENDLESS
BLUE SKY AND
THE BRIGHT
GREEN ARTIFICIAL
GRASS OF
KHAYELITSHA LIES
ONE CORRUGATED
METAL HUT AFTER
ANOTHER.







ANYTHING IS POSSIBLE. EVEN BAFANA BAFANA 2018.

*THE GREAT HOPE OF THE
NEW SOUTH AFRICA: WILLIAM HAS
DONE IT. STAYING AWAY FROM
GANGS AND DRUGS.*

*IN THE HOME OF THE SOCCER SCHOOL WHERE WILLIAM LIVES, HE IS A ROLE
MODEL FOR MANY YOUTHS. NOT JUST HIS TALENT, BUT ALSO HIS OPENNESS AND
SELF-CONFIDENCE MAKE HIM AN IDOL OF THE SCHOOLCHILDREN.*

and sometimes even in gym shoes and white knee socks. After one-and-a-half hours, it's William's turn. He falls on hard luck. A couple of the other youths know one another and pass the ball among themselves, leaving him out. And at that precise moment when the talent scout in the red-and-white Ajax uniform is looking elsewhere, William has the ball.

William doesn't make the final cut; his disappointment is immense. And the reassuring advice that all Bafana stars repeatedly went to such talent-spotting tests before they were discovered doesn't reassure him at all. High time for the photographer and journalist team to raise their voices.

W

They play our trump card and make an excursion into the city. Our mode of transportation between the worlds on the Cape is a star among automobiles, an E 63 AMG. What at first glance might seem exaggerated to foreigners will be put into perspective rather quickly: South Africa is indeed the most automobile-crazy nation in the world. The love for four-wheeled locomotion runs through all social classes and knows no such thing as skin color. Here cars enjoy enormous respect and dream cars are icons; status symbols have a tradition in this country. Before motorization, the wealthy chiefs demonstrated their status through the number and appearance of their cattle. The more, the better; and the rarer, all the more impressive. Especially beloved were entirely jet-black or snow-white animals. That thinking carried over into automobiles. Black and white dominate the street scenes. Black and white – like the color of a traditional soccer ball – dominate the world on the Cape. From an automobile point of view, South Africa is no niche market for Mercedes-AMG; it has a higher than average density. In 2007, South Africa was fourth in terms of worldwide AMG sales. Successful South Africans of all colors are keen to show they've made it; here, too, the three magical letters "AMG" make the difference.

While riding in the E 63 AMG William feels a

bit like a stranger, but also has an odd sense of comfort. After all, since meeting his idol David Beckham in December of last year on the artificial grass turf in Khayelitsha, he knows that football professionals and dream cars belong together. After negotiating some bumpy roads in the E 63 AMG, we are now on the perfectly lined access roads, repeatedly widened for the World Cup, in the direction of the city. Our destination: Cape Town Stadium. One road, however, will never manage to be completed. The unfinished viaduct stands in the middle of the city like a monument. The "Eastern Boulevard" should have been connected to the 100-meter-distant "Western Boulevard" at the end of the 1970s. A financial bottleneck hindered their union. Since then, the concrete redoubts have served as attractive platforms for automobile advertisements. During the course of preparation for the 2010 World Cup came the fleeting hope that the city would finally raise the capital to join the highways. But clearly the new football stadium in Green Point had priority. It was built in 33 months and devoured 4.4 billion rand (around 420 million Euros), fresh evidence that beauty has a price – or put another way: the new stadium is an architectonic pearl.

In the evening, viewed from the vantage of Signal Hill, the indirectly lit building looks like a spaceship. The progressive design seems airy, almost transparent; a construction that will surely become an emblem of this city, if not all of South Africa. William almost can't catch his breath – first the ride in the dream car, now the soccer temple. We park the car and climb the wide steps to the stadium. In his yellow Bafana jersey and clutching the official World Cup ball tightly, William reverently enters the round and seats himself in one of the empty rows. He surveys the green of the grass. Slumped, dreaming, he meditates in this way; after several minutes a smile slowly comes across the face of this likeable young man until all of his features merge into a single grin. We're certain that William has just had a glimpse of the future: Bafana Bafana 2018, and William a part of the team. He already possesses a star's perfect smile, and maybe then even Beyoncé Knowles will take notice of this courageous youth with the heart of a lion.

PORTRAIT



WILLIAM

NAME:
WILLIAM

AGE:
13

HEIGHT:
151 CM

LANGUAGES:
ENGLISH, AFRIKAANS, XHOSA

POSITION:
STRIKERFAVORITE

CLUB:
FC CHELSEA

FAVORITE CAR:
E 63 AMG

FAVORITE SINGER:
BEYONCÉ KNOWLES

AMG PERFORMANCE STUDIO

..... PHOTO MARKUS BOLSINGER

ORANGE KICK

NEXT EXIT, ORANGE COUNTY:
SOME DAYS, EVEN THE
GRAY OF THE ASPHALT SEEMS
TO LIGHT UP.





ORANGE CREATES THE ACCENTS AMONG THE INTERIOR OF CARBON AND FINE LEATHER.



TRULY UNIQUE SPECIMEN.

INDIVIDUALITY. AND THEY MEAN IT: CUSTOM WORK FROM AFFALTERBACH.

CREATIVE IDEAS, FINE MATERIALS, PERFECT REALIZATION.

..... TEXT GEBHARD CRAMM

T

he idea for AMG to use the color orange had preoccupied the experts that handle individual customer requests in the AMG Performance Studio. A preoccupation that the poet and natural scientist Johann-Wolfgang von Goethe might also have endorsed. In his renowned work *On the Theory of Colors* (1810), the privy councilor attested to the “noble” quality of the hues “yellow-red” and “red-yellow” (the term “orange” had not yet come into being). And that most certainly applies especially well to AMG automobiles. In the modern age, orange is perceived as invigorating, optimistic, stimulating, and exciting – and is commonly associated with desire.

So much the better, if one – such as Volker Nieweg and the AMG Performance Studio – is able to bring together what belongs together. Here, a CLK 63 AMG *Black Series* with a stimulating 507 HP; there, the eye-catching color orange. A client wanted his coupe to be coated in a special orange-colored finish and in no other color. A wish Volker Nieweg was more than happy to fulfill. But of course it wasn't carried out with a special body finish alone; no, it was to be a harmonious top-to-bottom composition.

Therefore the sporty bucket seats (except for the Alcantara midsections) would be upholstered with Napa leather, and likewise the bottom of the dashboard, the center console, the armrests, parts of the door lining, and the hat shelf, which all would stand in delightful contrast to the stitching and the AMG logo embroidered on the headrests, each in orange.

Such a colorful counterpoint can be seen as the sort of defining artistic motif that characterizes all other customization steps which of course would be realized with the usual AMG precision: black carpeting and foot mats with seams and welting in orange; aluminum rims, brake calipers with an orange AMG signet; exhaust pipes and exterior ornamental parts in matte black; the engine cover, door handles, interior decorative trim, and shift paddle on the steering wheel in matte orange. And for the jewel in the crown, the aesthetes from Affalterbach also painted the gearshift orange, thereby lending it the appearance of an almost retro joystick. The result is staggering. The orange-colored CLK 63 AMG *Black Series* (100 km/h in 4.1 seconds, top speed of 300 km/h) promises the highest level of driving dynamics from the very start; yet it does not at all have the air of an aggressive street fighter, but instead gives off the positive vibe of a likeable high-performance sportsman.

This successful total package had its consequences. The first orange AMG model in the whole world could not remain a solitary item. Because the owner was so thrilled, he ordered another the following year, a SL 65 AMG *Black Series*.

The super coupe emerges with its 670-HP-strong, six-liter, twelve-cylinder engine with twin turbochargers looking anything but unspectacular. With its deep-set front apron with enormous air intakes, its muscular fenders that shelter the wide tires (265/35 R 19 up front, 325/30 R 20 in the rear), its rear spoiler that automatically extends at a speed of 120 km/h, and most notably the low, sleek curve of the CFRP cupola, this AMG model visually demonstrates its claim to the throne in the super sports car league.

With the experience gained from the development of the CLK 63 AMG *Black Series*, the Affalterbach artisans set to work. They

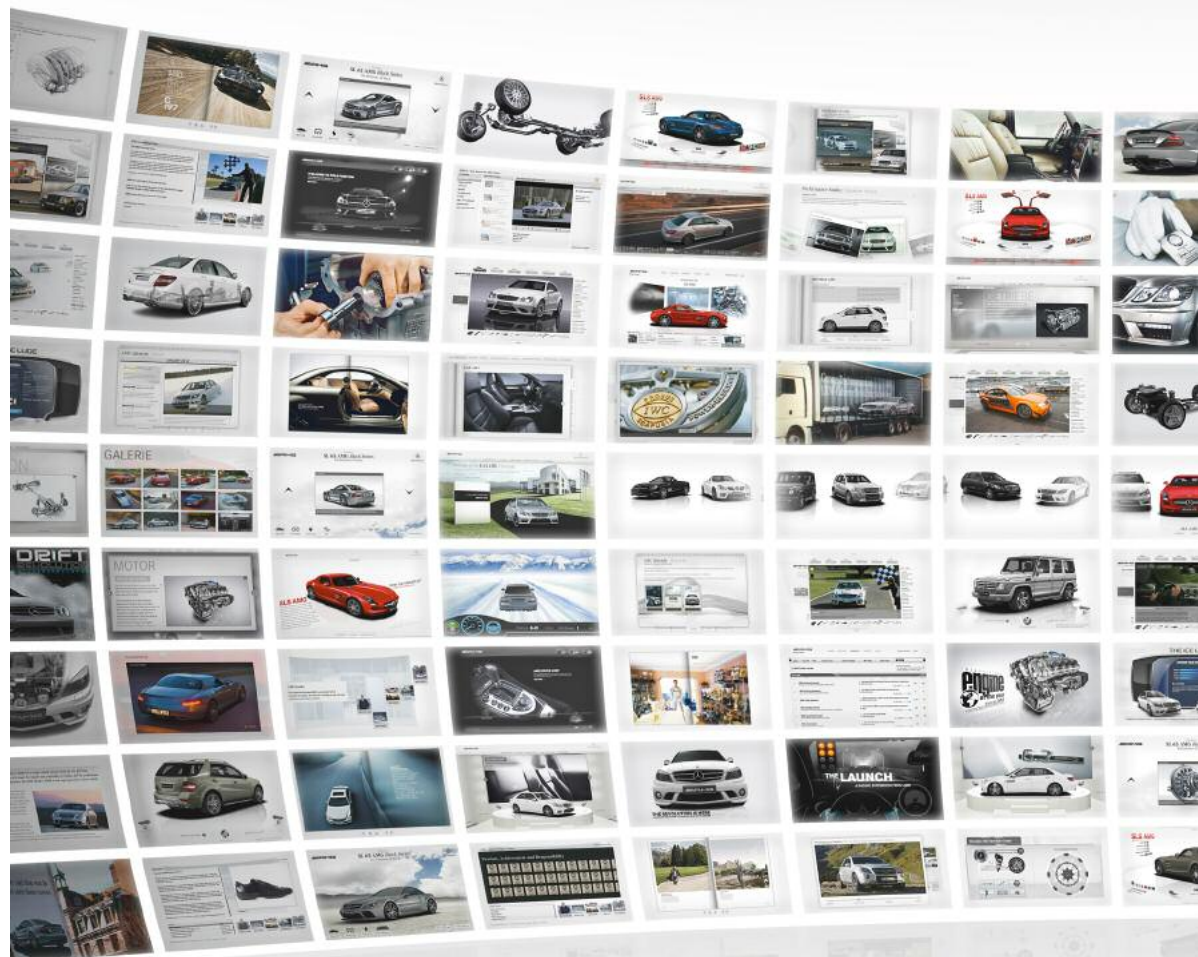
crafted the SL 65 AMG *Black Series* with the same intricacy. Because here too the task was one of creative and technical endeavors to contrast the two basic colors – exterior orange, interior black – through the deliberate application each respective color in a way that was effective but also discreet.

As they had already done with the CLK 63 AMG *Black Series*, the specialists at the AMG Performance Studio perfectly answered the question of how to imbue the high-performance character of the SL 65 AMG *Black Series* (100 km/h in 3.8 seconds, 200 km/h in 11 seconds, electronically regulated top speed of 320 km/h) with an even more dynamic expression while simultaneously cultivating an amicable aura.

NUMBER THREE – AN E 63 AMG



A THIRD SPECIMEN OF THE ORANGE PERIOD WAS FINALIZED IN AFFALTERBACH. THIS TIME VOLKER NIEWEG, FAN OF SPECIAL COLORS, DECIDED ON AN E 63 AMG. AND IT IS SAFE TO SAY THAT THE UNUSUAL COLOR COATING SUITS IT WELL.



MY AMG

THE AMG WEBSITE IS A COSMOS OF IMAGES, WORDS, AND SOUNDS.

LAPTOP BALANCED ON YOUR LEGS, THOSE THREE BELOVED LETTERS CAN BE TYPED QUICKLY INTO THE BROWSER, A JET-BLACK WORD ON A SNOW-WHITE SCREEN: MERCEDES-AMG.COM

PURE PASSION MEETS THE WORLD WIDE WEB - FUSION SUCCESSFUL.

THE INTRIGUE OF AMG CARRIES OVER INTO THE DIGITAL WORLD.



MARIO SPITZNER, DIRECTOR
BRANDING, MARKETING & SALES
AT MERCEDES-AMG, VIRTUALLY
PLACED BEFORE THE CONTENTS OF
THE AMG HOMEPAGE.

ONLINE

..... TEXT NADINE STRATHMANN

B

uilt for pleasure: the new AMG website is a self-contained world of its own, comprising images, shapes, words and sounds for every AMG model / Emotion and individualization lie at the heart of the new website.

The right combination of letters will open up the gateway to the world of AMG: the guys from Affalterbacher have created a real fireworks display of creativity under the domain www.mercedes-amg.com.

AMG – the name stands for handcrafted engineering and top-class performance. These three letters are also the first thing seen by visitors to the website, pulsating with every subsequent move on the site.

The question is: can the Internet really reproduce the experience of driving a car?

Try it for yourself: with the slim laptop on your lap, the familiar opening signal for a new user session still ringing in one's ear, you type the much-loved acronym into your browser, a pitch-black word on a snow-white screen – AMG. That's enough. It says everything. Then, a flame red SLS AMG appears as a provocative invitation to discover the colorfully explosive world of AMG. The site is very exciting. And yet the approach is playful. A combination of images, shapes, words and sounds for every AMG model. Safe, yet intangible. Nonetheless, a brilliantly effective sensory experience.

A sensory, audiovisual experience – infotainment at its best.

"I think that you can't really reproduce the feeling of driving a car, but you can generate a lot of fun from the desire to do so," explains website project manager Teresa von Tippelskirch. How right she is.

The re-launched website is a synthesis of high-tech and craftsmanship, according to Mario Spitzner, Director of Branding, Marketing and Sales at AMG. The gaunt, dynamic Swabian native gesticulates broadly, bursting with energy. AMG is his meat and drink; he lives and breathes the brand.

Emotion is also the core message of the website. Turning the fascination of AMG into an experience. "Sound is a decisive point. The AMG customer is extremely sound-oriented," explains Mario Spitzner, referring to the unusually extensive audio-visual effects available on the AMG website. Would you like to

experience an engine sound audio check for yourself? You're just a click away. With a twinkle in his eye, Spitzner recommends attaching an additional speaker system to the laptop to get even closer to an authentic experience.

The enthusiasm of the guys in Affalterbach for the latest technology is something real and is not limited solely to their automotive artistry. Far-sightedness and an affinity to technology are two characteristics that Mario Spitzner sees in his young project manager Teresa von Tippelskirch as she performs her duties at AMG. "She has just the right amount of passion."

As a parallel for the motto of the engine construction department "one man – one engine" at AMG, it can be said that this principle is also applied in other areas of the company.

"What makes AMG such an attractive employer are the short and very direct work hierarchies. In the Marketing Department, staff really do handle all aspects of a project from first to last and each of them has a very responsible role." Teresa von Tippelskirch has transformed this challenge and responsibility into an innovative Internet site.

AMG's vision for the new website found its visual expression thanks to the work of the blacQube agency in the US. With numerous AMG fans in its own ranks, the agency has mastered the challenges and problems posed by the time difference between Affalterbach and the USA.

"They really put their hearts into their work because they love the AMG brand. Things have developed so well that they are even available to us on a round-the-clock basis," says Teresa von Tippelskirch, praising the excellent cooperation with blacQube.

It is also this passion which characterizes the new AMG website and which is experienced by new AMG customers throughout the world. AMG fans in Asia and Australia have been particularly significant in swelling the number of visitors to the website, proving that the concept has been well received.

It speaks for itself that the access rates since the re-launch have risen from five-digit figures to seven-digit figures – month-on-month. This is a trend that continues to rise.

"There is no doubt that the Internet is the number one information medium for our customers too," says Spitzner, who attributes the success of the website to its emotional base and the added value it offers. After all, individualization is a top priority for AMG, both in terms of its models and its website.

The concluding question regarding people's reading habits at the breakfast table brings Mario Spitzner and Teresa von Tippelskirch back from the realm of the virtual to the real

world: people enjoy leafing through the pages of the Stuttgarter Zeitung and Die Welt in the classic format. "Browsing through the Sunday papers is all part of the experience," admits Spitzner happily.

We, on the other hand, will continue with our personal test, because we have far from exhausted every corner of the AMG website: perhaps we'll try a virtual driver training session on a frozen lake in the AMG Winter Drift Competition, just for a change.

MERCEDES-AMG.COM



HEART:
AMG

HOME:
AFFALTERBACH
(AND THE ENTIRE WORLD)

HEADS:
TERESA VON TIPPELSKIRCH
MARIO SPITZNER

AGENCY:
BLACQUBE (USA)

CODE:
FLASH

GOAL:
INFORMATION,
ENTERTAINMENT,
FUN



SLS AMG Selection 2010.

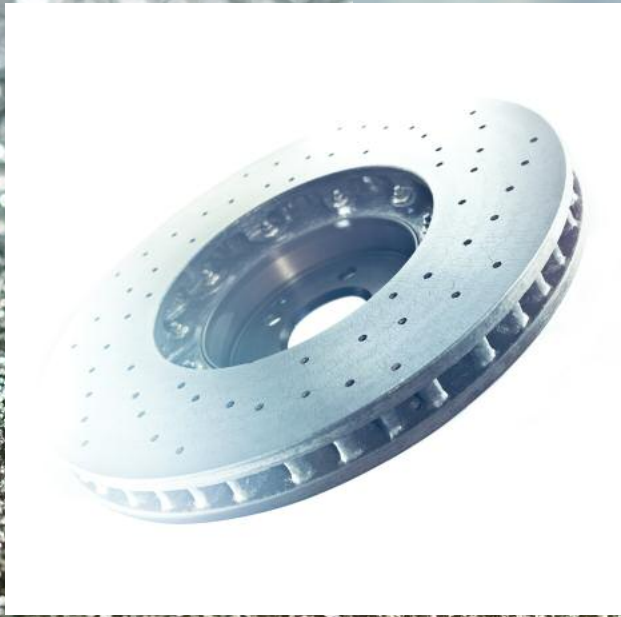
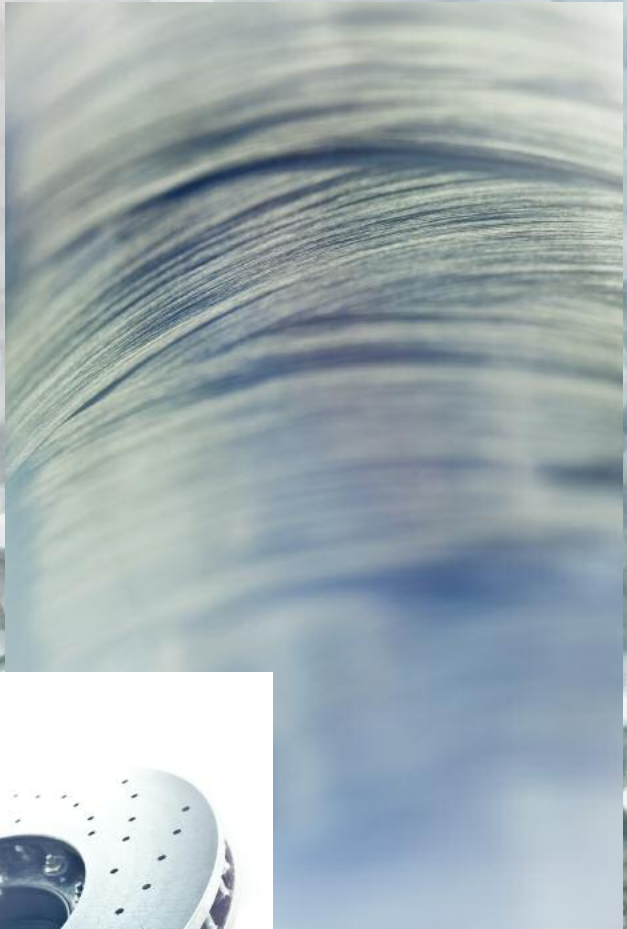
Now available from your Mercedes-Benz partner.

Look forward to these exceptional products. The SLS AMG Selection 2010 combines dynamics and value that are in a class of their own with the strong design of the 420 kW gullwing. Experience the fascination of the SLS AMG products – from the stylish polo shirt and top quality key ring to the exclusive stopwatch. www.mercedes-benz-accessories.com



Mercedes-Benz





CERAMICS BRAKES

A NEW QUALITY OF HIGH-PERFORMANCE BRAKES FINDS ITS WAY INTO AUTOMOBILE PRODUCTION AT MERCEDES-AMG – WITH A HARDNESS GRADE ALMOST THE SAME AS DIAMONDS.

TECHNOLOGY

TEXT HANS SCHILDER

H

eads up! Holding on wouldn't hurt!" yells Jakob Gras as he steps on the brake pedal. Abruptly he sets the 1,450 HP loose. Negative horsepower. My stomach feels it immediately. Brute deceleration instantly takes control of the vehicle and the black E 63 AMG comes to a complete stop after just 36 meters. "Did you feel how quickly the ceramic responded?" asks the excited 30-year-old while the nerves in my stomach continue to beg for respite – as it turns out, the gentle warning before the braking maneuver was justified.

Intense reactions from his passengers make Jakob Gras smile time and again. As development engineer in road testing, he is responsible for the ceramic brakes and knows their fulminant effects. The astounded looks from laypeople are likewise familiar to him when he talks about the ceramic brakes. "Ceramic?" many ask skeptically. "Isn't that only for kitchen and bath tiles?"

In fact, ceramic composite has also made quite a name for itself in automotive technology. Brake discs made from this material represent the ne plus ultra of high-performance vehicles as they exit the halls of the horsepower forge known as AMG everyday. In a shoot-out between ceramic and its conventional silver-gray, cast iron competition, the latter comes up short in almost every area. "Ceramic brakes offer higher friction coeffi-

cients, respond quickly, are lighter, don't rust, and grip remorselessly during many full braking procedures," says Jakob Gras, summarizing the many positive aspects of ceramic brakes. "And don't forget: Because they have minimal abrasion, they can last the entire lifetime of a car given average driving.

Those advantages of high-performance brake discs can offset their sole weakness: they're expensive. In the AMG Performance Studio they can be ordered for 9,500 Euros as an optional accoutrement for the E 63 AMG and the SLS AMG.

The laborious production procedure accounts for the price of the exclusive discs. First, experienced technicians mix shreds of pure carbon in a precisely specified ratio with phenolic resin, which serves as a sort of glue. This mixture is then placed into a staging oven, in which it will be "baked" into carbon strips at 900 degrees Celsius.

Then comes the process that refines these carbon discs into premium ceramic discs: siliconizing. The ceramic specialists add silicon granulate, which trickles like sand through your fingers in its natural state. In a high-vacuum oven the pores of the carbon suck up the added silicon at 1,700 degrees Celsius like a sponge. The carbon blanks are thus transformed into ceramic brake discs strengthened by carbon fibers. A drawn-out and sensitive process. It takes two days to achieve the desired result and is only carried out in a high vacuum at an exact and constant temperature with proper additions of silicon – it requires the deft hand of an expert.

The utmost precision lengthens the last step – polishing with diamond-tipped tools with an exactness down to the thousandth millimeter. An interesting side-effect: the disc

gleams like a dark, rounded gem. And like a true jewel, it shows one additional characteristic: a hardness grade close to 9.6 – almost as hard as a diamond.

Afterwards the ceramic brake discs are extremely robust and offer the best prerequisites for optimal braking. But still not enough. Thanks, among other things, to a special friction coating with less fiber content, Mercedes-AMG can remove many of the bad habits that have been rumored to affect these high-carat brakes. For example, the AMG discs barely squeak.

The requirements for the ideal behavior of ceramic brakes were determined with the help of a computer. Complex computer models determine how the discs are to be sourced in order to fulfill the high standards of Mercedes-AMG. At the brake testing facility, the discs finally had to pass through thousands of stop-and-go and slow driving tests under various meteorological conditions. In addition to this, the AMG specialists took a number of different brake pads under the microscope to find the right friction pairing. The result causes brakeman Jakob Gras to beam. "The ceramic brakes perform better at a lighter braking pressure than cast iron brakes. That shortens the time until maximum full braking is reached, and in turn the overall stopping distance of the vehicle." The chassis specialists are also pleased about the ceramic brakes. Because the new technology saves weight. Around 40 percent or about 16 kilograms of the component parts of the SLS AMG or the E 63 AMG. The effect on the ride comfort, road contact, and the delicacy of the steering is considerable. An advantage in agility that one can enjoy over some 300,000 kilometers – because that's how long the ceramic brakes will last under ordinary driving conditions.

RACING TAXI

..... PHOTO YVES BORGWARDT, ULI JOOSS

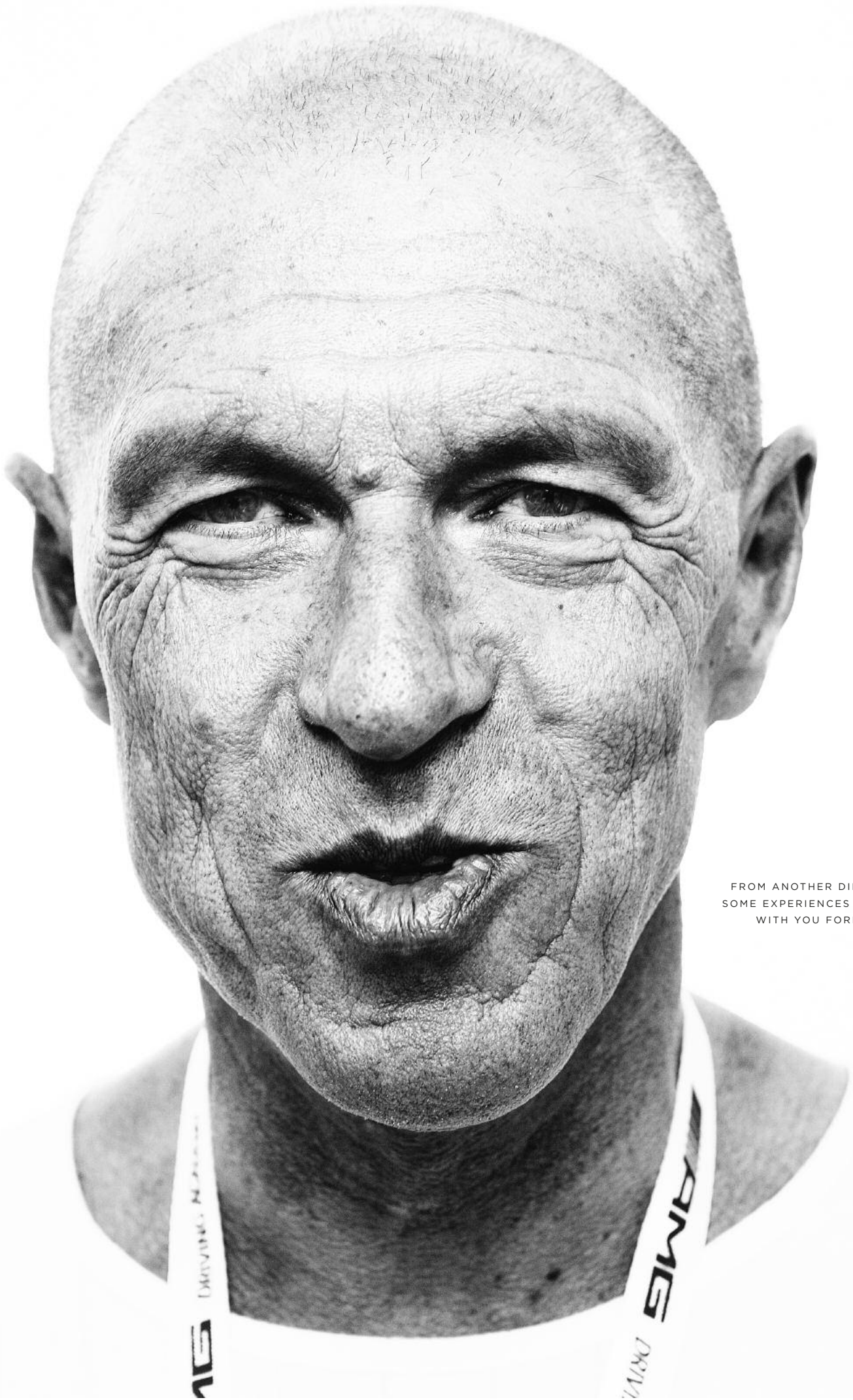
ONE HEARTBEAT LONG

UNABASHED EXALTATION, ABJECT HORROR, ADRENALINE COURSING THROUGH EVERY VEIN, PULSE 180. WHEN THE RACING TAXI OF THE AMG DRIVING ACADEMY STRIKES, NO EYE REMAINS DRY.

..... TEXT JOHANNES RIEGSINGER



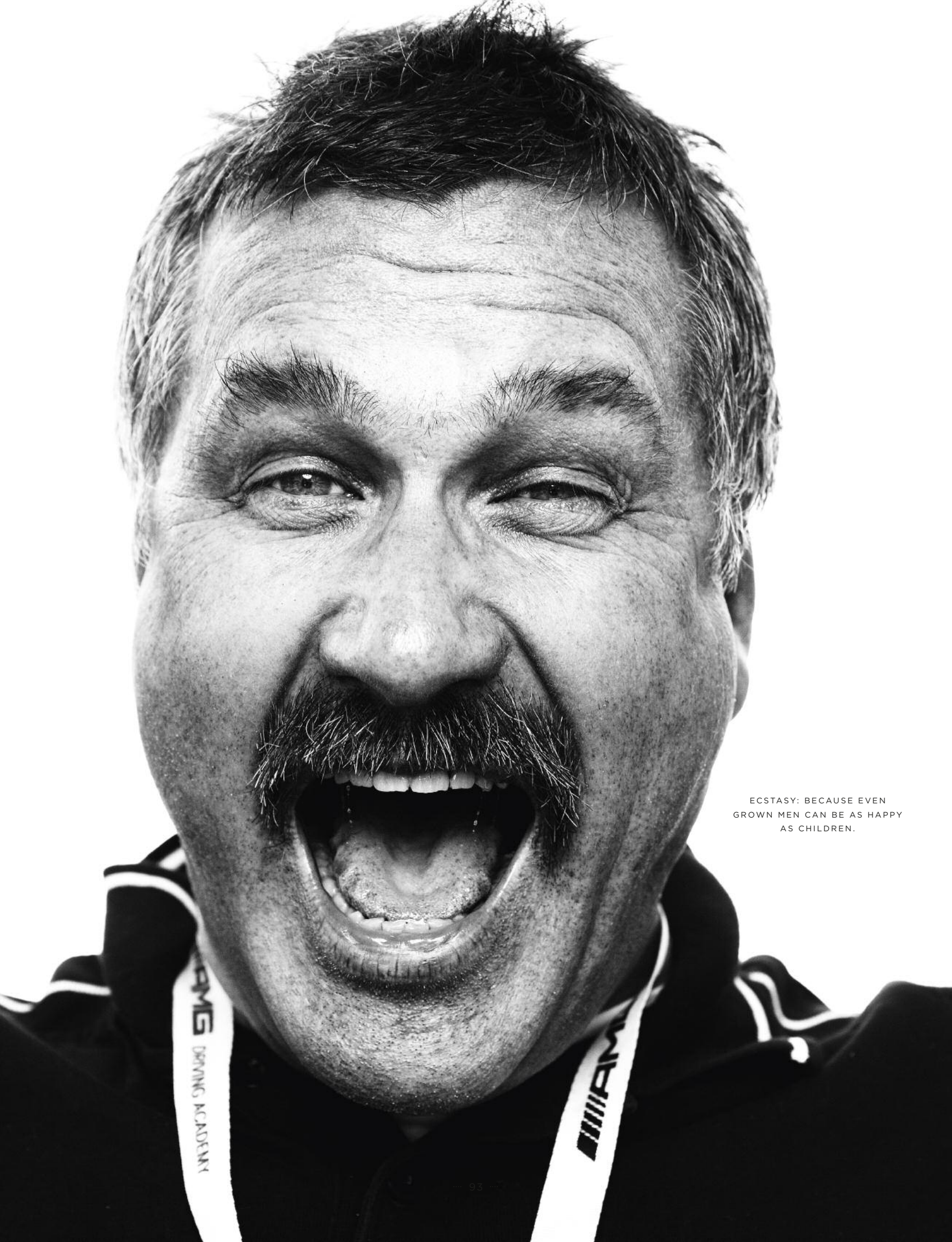
ADRENALINE CENTRIFUGE.
THE C 63 AMG IN
WINTER TRIM WITH SPIKED TIRES FOR
ITS DANCE ON THE ICE.



FROM ANOTHER DIMENSION:
SOME EXPERIENCES WILL STAY
WITH YOU FOREVER.



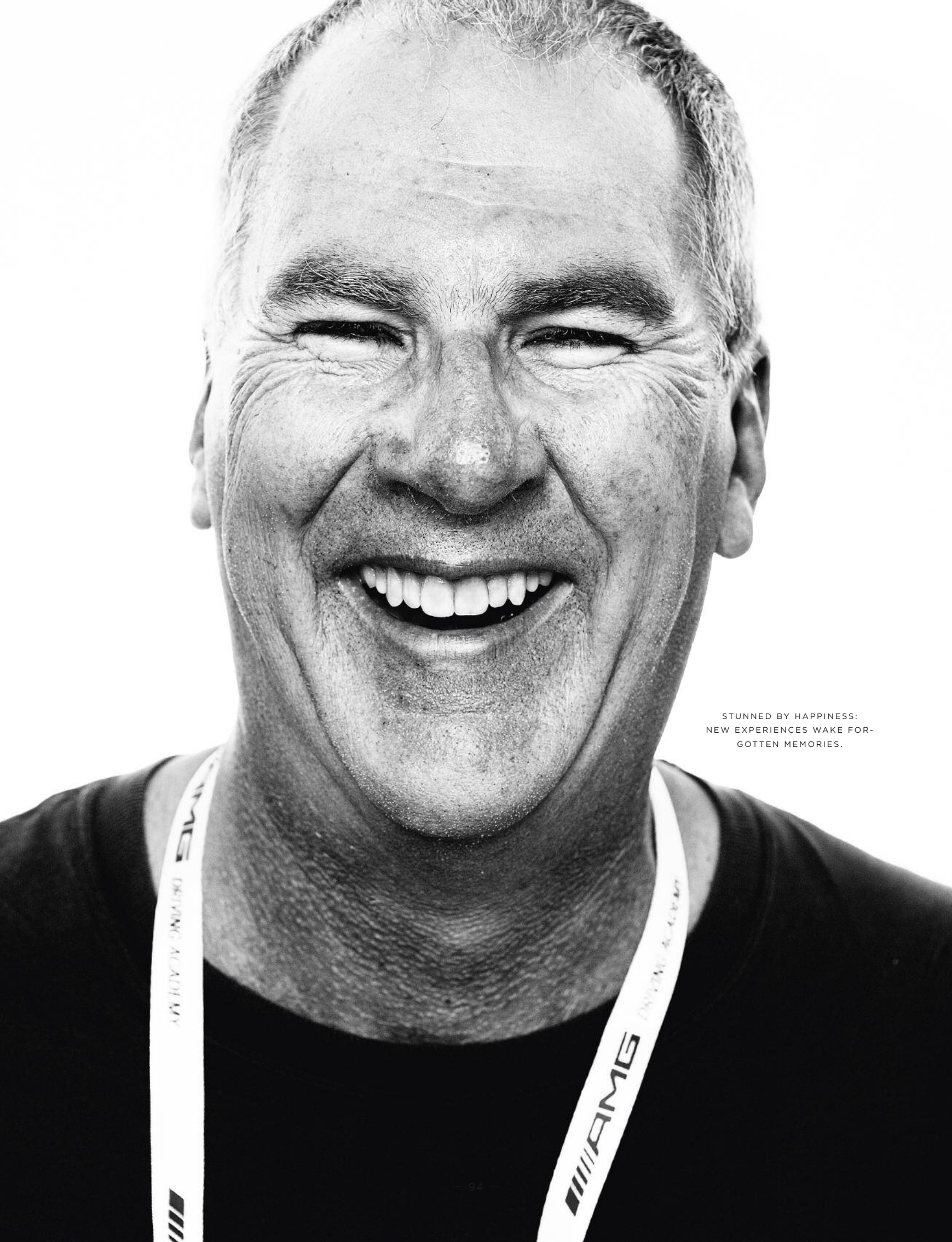
OUT OF CONTROL: WHATEVER
TRULY TOUCHES THE SOUL JUST
HAS TO EXPRESS ITSELF.



ECSTASY: BECAUSE EVEN
GROWN MEN CAN BE AS HAPPY
AS CHILDREN.

AMG DRIVING ACADEMY

AMG



STUNNED BY HAPPINESS:
NEW EXPERIENCES WAKE FOR-
GOTTEN MEMORIES.

T

he hard, pressing hammer of a V8. The typical AMG sound that one could discern among thousands. But something is different. This motor sounds particularly anxious, aggressive, wide awake. And suddenly, there, outside in white, something is happening: a small, black automobile is flying this way. Funny; the perspective seems somehow to have shifted... in a fraction of a second it's clear why. The Mercedes C 63 AMG, which is flying in time-lapse motion over the ice of a frozen lake in northern Sweden, is moving at full speed, the glistening double fountain of flung snow from the uninhibited spinning rear tires spraying through the ice-cold air. The movements of the stocky sports car are, despite a nervously dancing tail end, fluid and elegant; with powerful momentum the C 63 AMG approaches the mesmerized observers.

Seconds later, the small, vigorous Mercedes-AMG churns over the white expanse along the shore of the lake, then suddenly the angry hammering of the 6.2-liter V8 ebbs away and transforms into the serene simmer of an engine in overrun. With creaking tires the car rolls toward the observers; hundreds of steel spikes twinkle along the profile of the wintertime rough rider. During such impromptu rides off the beaten track through the partly frosted deep powder snow, the front apron of the car is protected by a strong bar. At a moment's glance, it looks like a pro boxer's mouthpiece.

The C 63 AMG comes to a stop only a few meters away. The machine next falls into a humming idle and is then cut off. Silence. Snow-white, ice-cold, thousand-square-mile-solitude silence. The observers are spellbound for a moment, then break out in energized discussion; the air is full of adrenaline. The passenger door of the now steaming AMG Mercedes opens, a man steps out into the open, pulls off his helmet, and instantly breaks out into a stream of words that radiates with delight: "That was unbelievable. Unbelievable. I think I must have kicked a dent into the floorboards as I frantically tried to brake before every curve!" Marco Vieri throws his wildly gesticulating hands into the air and bends over from laughing. The

troupe, stunned, stares at the businessman from Turin and, as if given a joint command, breaks into resounding laughter.

"Were you scared, Marco?" asks one of the AMG Driving Academy participants with a visible shudder. Vieri lets loose another snort: "Scared? Oh, no. That was too crazy for such a banal emotion as fear. I only had reflexes. In there" — he motions to the C 63 AMG — "there's no time for fear." Promptly Marco Vieri becomes silent. "It's simply insane. Just when you think you've gotten used to the pace, Bernd lays on another massive shoveful. I really don't know what to say. That was one of the best experiences of my life." Vieri casts an expressive grin in the direction of his wife Eleni, who has been following the brisk commotion from a few meters away amusedly; he then jumps toward the Greek brunette, her hair tousled by the winter wind, and kisses her right on the mouth.

W

hile the group of observers continues to celebrate the enthusiasm of the Italian businessman, an athletic man with an open racing helmet glides out of the driver's door of the small AMG fireball. "Who's next?" Bernd Schneider, five-time DTM record holder, AMG brand ambassador, and indefatigable AMG development driver, drives the AMG Driving Academy's racing taxi not just during those special events that take place in summer on many European racetracks; he's also regularly active as an instructor in the winter sports driving training that takes place during the cold seasons in northern Sweden. Bernd Schneider laughs knowingly: "Suddenly nobody is interested any more?" As if. A fraction of a second later, the next passenger, helmet already strapped on, is standing next to the C 63 AMG. The entry, the buckling up, a brief handshake. "If it's too much for you, simply raise your hand. We want these things to be fun!" Bernd turns the ignition key. The 457 HP-strong V8 thunders forth. Gearshift set to D, transmission mode set to M; a short tap to the gas pedal lets the car shove off with vehemence. Bernd quickly jerks the steering

wheel and the front of the C 63 AMG turns willingly in the direction of the driving alley on the ice that is lined by small snow walls. A long straightaway looms. The compact sports limo shoots with frightening speed into the alley of ice, its V8 at a guttural growl. Suddenly additional alleys begin to crisscross, marked only by small flags of various colors. Bernd chooses a track that breaks slightly to the left; another barely perceptible turn of the wheel and the C 63 AMG weaves into a long, soft drift arc, which ends with the car tearing at bizarre speed over the ice.

A

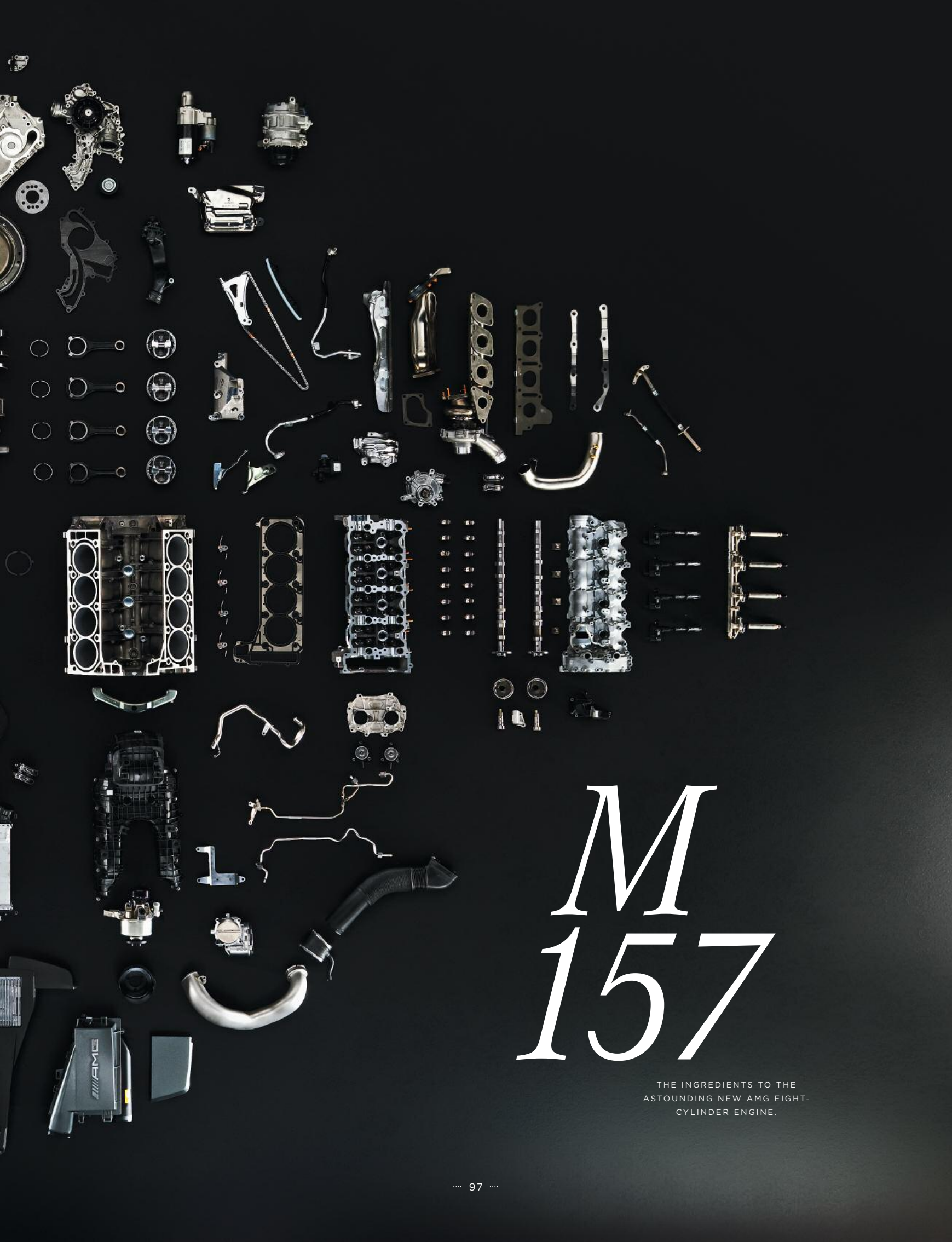
nd then the Nothing. The eyes search confusedly for any sort of clue in the formless white — Wait! Right there, a hairpin curve seems to take shape. Again to the left.

The passenger's hands grip the door handle and the side of the bucket seat. Too fast. Much too fast. And suddenly, somewhere between accelerator, brake pedal, steering wheel, and shift paddle secretive things are happening. High-speed ice voodoo. The C 63 AMG twitches its tail briefly to the left and then throws it powerfully to the right. The steering wheel rotates with lightning speed. Aggressive roaring from the front. And then grip. In one plume of snow the bullish AMG sails into the bend. Hard, energetic driving at the limit of rotational speed. Seconds later the C 63 AMG is only just a small, silver speck in the endless white. The sound blows across the plain. Far over there, a couple of sundry figures wait excitedly for their turn. Today is a good day. One heart-beat long.

TECHNOLOGY

..... PHOTO DEBEOS STUDIOS





M 157

THE INGREDIENTS TO THE
ASTOUNDING NEW AMG EIGHT-
CYLINDER ENGINE.

LET THERE BE POWER

*LESS DISPLACEMENT, MORE PERFORMANCE,
LOWER CONSUMPTION.*

*THE PLAN WAS AMBITIOUS AND SOUNDED WONDERFUL - ALMOST
AS IF IT COULDN'T BE REALIZED WITHOUT MAGIC.
BUT FRIEDRICH EICHLER'S TEAM REACHED THEIR OPTIMISTIC
GOAL WITH THE NEW EIGHT CYLINDER.*

*INSIDE BEATS A HEART MADE FROM
ANOTHER DIMENSION.*

..... TEXT HANS SCHILDER



A COMPACT POWER PLANT
WITH THE PURE CHARM OF
EIGHT CYLINDERS.

C

Consumption and emissions are today the natural enemies of engine developers,” says Friedrich Eichler. “That’s why we spend so much time thinking about the subject.” Then he leans forward and adds feistily: “But when it comes to performance we don’t joke around.” Eichler is totally unyielding on this point. “At AMG, performance isn’t an exception, it’s the rule. And it will stay that way.” Horsepower sanguinity and environmental friendliness – both apply to Mercedes-AMG and to the clients of the Mercedes-Benz performance brand. For those qualities, the team of engine developers happily incite a revolution – in terms of engine technology, of course. The new AMG V8 twin turbo affords 400 to 420 kW (544 to 571 HP) and 800 to 900 Newton-meters of torque depending on the version. That sounds good even among high-horsepower circles, but it’s only part of the truth. That’s because the AMG engineers derive this pleasantly palatable power production from 5.5 liters of displacement, almost three-quarters of a liter less than that of its eight-cylinder forerunner. The performance nevertheless increased by 14 kW (19 HP) or 34 kW (46 HP), the torque by 170 or 270 Newton-meters. Remarkable. With regards to consumption, the new power engine certainly represents a real quantum leap. The gauge registers more than 25 percent less relative to its predecessors. On the road, this means that the future S 63 AMG, which will be outfitted with the new engine as of summer 2010, will be content with just about 10.5 liters per 100 kilometers – along with explosive driving performance and high-endorphin driving fun. At one time a VW Beetle with a top speed of around 120 km/h and, if anything, a lethargic acceleration behavior commonly consumed more. Drastic advances require drastic measures. The principal performance enhancements are the new eight-cylinder’s twin turbochargers with their typically distinctive AMG charging strategy. To Friedrich Eichler that means: “High turbocharger pressure across the entire speed range, but not at the expense of a delayed response behavior. Our customers are exacting in this respect. And so are we.” In spite of these explosive performance developments, thriftiness dominates at the gas

pump. The spray-form direct injection, an exclusive technology that Mercedes-AMG has combined with the turbocharger – for the first time in the world – along with a precision stop/start function, is primarily to thank for this.

Prerequisites for the direct injection are the piezo injectors, manufactured with extreme precision. “With them we can dose the fuel with millisecond and milligram exactness and therefore optimally shape the combustion process,” explains Eichler. The spark-plugs ignite the mixture in each cylinder in such a way that the best action of force is produced at the optimal crankshaft angle. “Like when riding a bicycle,” says the engine manager as he describes the effect, “there is a certain pedal position at which one attains the highest torque.”

The stop/start system, which can be activated with the “Controlled Efficiency” driving program, also uses this principle. It starts the cylinder that is in the best position first. Therefore the engine always starts quickly, comfortably, and in a way that saves energy – the Direct Start Function is what AMG calls this clever procedure.

The AMG SPEEDSHIFT MCT 7-speed sports transmission with a wet starting clutch, exclusive to Mercedes-AMG, handles the power transmission instead of a conventional torque converter. This technology saves fuel and still ensures a pure, dynamic driving experience. “A lot wasn’t possible before,” says Friedrich Eichler with an apologetic glance toward the transmissions of bygone days. “The efficient electronics were missing.” They determine, for example, the best injection strategy, position the camshaft in such a way that the valves open and close optimally, and control the generator management, the oil pump, as well as the ignition point. Higher performance, lower consumption, and reduced exhaust emissions are the combined result. “I never think about the future. It comes soon enough.” Friedrich Eichler and his team wouldn’t have gotten much out of this rather passive attitude that Albert Einstein cultivated. While the new eight-cylinder is taking the last difficult tests, they are already working meticulously and creatively on the transmissions of tomorrow and the day after tomorrow. The AMG Director Engine Development and Powertain permits a glimpse into the future. The first brings him to the topic of downsizing. “A fundamental law of engine technology states that less displacement means less consumption. The logical consequence is therefore to reduce the displacement and work with the turbocharger. We’ve applied this principle to the new eight-cylinder,” says Eichler.

And how can it go further? “In the future I can imagine building V8 motors with even less cylinder volume but turbocharging them even more. That way we can get another 10 to 15 percent consumption without having to give up anything in terms of performance. Smaller engines also make more sense overall. They require less space in the engine compartment, which allows for an improvement in the weight distribution of the vehicle. The driving dynamics profit from a more favorable distribution along the front and rear axles. Furthermore, a smaller transmission can be built deeper into the vehicle and closer to the passenger cabin in order to lower the center of gravity. Another bonus point for driving dynamics. Altogether it allows the entire vehicle to be more compact with less surface area and lower mass. “That is one positive after another,” Eichler says as he explains his vision.

Less displacement could also mean fewer cylinders. For example, a six-cylinder could leave space for a hybrid module. And the four-cylinder could also celebrate its comeback at AMG – in the familiar AMG manner, obviously.

Friedrich Eichler and his transmission specialists have already calculated what kind of goals are attainable in the future. For a four-cylinder with two-liter displacement, a liter performance of 115 kW (over 150 HP) is conceivable along with a torque of up to 500 Nm – with absolutely civil vehicle handling. Further economizations without performance losses could arise if some accessories can be electrically powered, for instance, the air conditioning compressor, power steering, or oil pump. Then they wouldn’t have to be mechanically coupled to the crankshaft via a drive belt. In the future, microprocessors will crunch more data and can therefore better direct highly complex processes in the engine. “In the past, we principally used the advance angle and the carburetor with its injector, as well as the throttle angle, to control the motor,” recalls Friedrich Eichler. “Today we have additional injection time, injection amounts, intake and exhaust camshaft adjustment, and the waste gas in the turbo loader to regulate the turbocharger pressure. And you could add cylinder shut-off and valve lift adjustment to that. Only the electronics can accomplish that. If an engineer wants to determine the optimal settings for each service point, he would need a couple thousand years. Therefore for the development of combustion processes at AMG we use state-of-the-art tools with complex computational algorithms that make it possible to have better and better results in half a year.”



OFF SHORE ON

A RAPID GREETING FROM
THE MARITIME WORLD;
THE CIGARETTE 46 RIDER AMG.



SPEED

..... PHOTO DAVID NICKERSON

POWER AND PERFORMANCE.

*THE LEGENDARY CIGARETTE RACING TEAM FROM MIAMI PRESENTS
A POWERBOAT IN AMG STYLE - CIGARETTE BOSS SKIP BRAVER'S HOMAGE
TO THE WORLD'S BEST VEHICLE ON DRY LAND.*

*THE POWER-MAN CAN'T GO FAST ENOUGH.
ON WATER OR ON LAND.*

AND THE US POWERBOAT COMMUNITY KEEPS ON GROWING.

*A RIDE ON THE AMG CIGARETTE IS
ACCOMPANIED BY THE FORMIDABLE
CONCERT OF THE FOUR
100-MILLIMETER TAILPIPES.*

..... TEXT TORSTEN MOENCH

A

mericans love fast, powerful boats. Whoever has access to 2,700 HP in the engine bay enjoys a special status on the pier – and, most importantly, freedom when out on the water. One basic limitation accounts for the zeal for horsepower among seagoers in the land of unlimited possibilities: if you feel restricted in how far you can press down on the accelerator on land, then you can get your speed kicks amid the waves on the water. No wonder, then, that the global powerboat community is growing quickly. One of their trailblazers is Skip Braver, owner of the legendary Cigarette Racing Team out of Miami, Florida. Nothing can go quickly enough for Braver, whether on water or on land. Near his team of powerboats stands a large, exclusive fleet of AMG models. And therefore it was only a matter of time until Skip and his racing crew had the idea to meld the best of both worlds. The result: the AMG-inspired Cigarette 46' Rider.

In contrast to the usual “theme boats,” or series-production boats, in powerboat manufacturing, which are affixed with the labels of renowned luxury brands, Braver wanted to launch a truly new creation with AMG genes. Inspired by the new SLS AMG, Skip's team, in close collaboration with AMG designers and draftsmen, built a boat that has no equal. During the 18 months it took to construct, the team was able to transfer a whole host of ideas and innovative technologies fluidly from the “road to water”. While some of the similarities are immediately apparent, as in the Alubeam paint, most of them are not seen by the naked eye.

This, for example, is how the racer's center of gravity came to lie much lower – as significant offshore as it is on the asphalt. From a visual standpoint, too, AMG drivers quickly feel at home with the new cigarette boat. Thirty coats of “AMG Alubeam Silver” allow the 15-meter racer to shimmer in the sun at least as well as the SLS AMG in front of the clubhouse. Alcantara and a seat designs lifted from the SLS AMG further refine the perfect optical effect.

But what would a powerboat be without proper engines? Because Mercedes-AMG unfortunately doesn't build offshore motors, Skip switched to “Mercury Racing” engines, the top product in the maritime realm. QC 4V is the abbreviation that sends shivers down insiders' spines; in full, it stands for “Quad Cam 4 Valve,” four camshafts combined with four-valve technology. That produces 1,350 HP at 6,500 rpm with nine-liter displacement – the strongest high-performance marine motor on the market today.

The Braver crew installed the big-block engines as a set. Put another way: 2,010 kW or, converted, around 2,700 HP provide the formidable propulsion that would hopelessly overstrain standard engines.

T

he solution to the problem was the also newly developed M8 dry-sump racing motor. With their razor-sharp five-blade propellers, they propel the boat at an estimated top speed of 135 mph, which is more than 200 km/h. Those in the know can tell you that riders perceive speeds over water at twice their value on the asphalt – so we're talking about a perceived speed of 400 km/h. But the experience also has an acoustic component – just like is customary at AMG. Because a ride on the AMG Cigarette is accompanied by an imposing concert of four 100-millimeter tail pipes.

And something else is equally important as all this bottled prestige: fuel consumption. In powerboat circles, just as in automobiles, there is an acceptable level of fuel consumption – because ultimately the operating radius of the boat depends on this factor – and it is directly contained in the answer to questions like: “Can we grab a cocktail in Port Royal, or can we only go around the corner to Fisher Island?”

Skip has credibly proven that his AMG Cigarette provides almost every kind of freedom. The “AMG Inspired” 46' Cigarette Rider, partnered with it's inspiration, the Mercedes-Benz SLS AMG are truly a pair that define high performance luxury in their industries.

CIGARETTE 46 RIDER AMG



ENGINE:
MERCURY RACING QC 4V

CYLINDERS:
8

DISPLACEMENT CM³:
9,046

OUTPUT KW/HP:
2,012 / 2,700

MAX RPM:
6,500

MEASUREMENTS LENGTH X WIDTH:
13.89 M X 2.44 M

MAX SPEED KM/H:
OVER 200

PERCEIVED MAX SPEED KM/H:
OVER 400



NAISH IS AT HOME ON
LAND TOO: WITH CURVING
TECHNIQUES FROM THE AMG
DRIVING ACADEMY.

PEOPLE

TEXT ANDREAS ERBE

SEAMAN ON SHORE LEAVE

THE MAN IS THE VERY PICTURE OF A WINDSURFER. COOL, CONGENIAL. AND SERENE. BUT WINDSURFING LEGEND ROBBY NAISH CAN CERTAINLY PICK UP THE PACE.

W

hen the black '63 hearse crunches along the beach at Ho'opika, a mix of reverence and anticipation spreads along this stretch of coast of the Hawaiian island of Maui. This bizarre spectacle takes place when the towering winter waves crash against the beach and the wind blows at gale-force strength.

Then Mr Windsurfing himself steps out of the classic black car. He's Robby Naish, living legend and, at 47, still one of the best and most radical practitioners of the coolest of sports.

Robby's most treasured possessions are concealed behind the black panes of the car: his surfboards, which carry him only through

the power of the wind and the waves; they 'allow him to move at breathtaking speeds and to leap as high as a five-story house. With them he tames the waves that, if they were to collapse over him, would surely strike him dead. If it didn't sound too hackneyed, you would have to call the blonde windsurfer an adrenalin junkie.

Though his competitive career ended almost ten years ago, it was only recently that he was one of the few who had the guts to take part in the Windsurfing World Cup on Sylt in the storm-tossed North Sea. And the show put on by this 24-time world champion enthralled thousands of spectators — among them, many young windsurfing stars who reverentially watched from the safety of land. In addition to the kick that Naish derives from the primal power of wind and waves, he is also fascinated by the power of high-horsepower vehicles on land. "I've got a soft spot for motorsports, but unfortunately no time to act on it," explains the sporting popstar with a laugh. But that's only half the truth. If, for example, Robby Naish lingers as a jury member at the Laureus World Sports Awards,

more often than not you can see him in different AMG models making speedy rounds on the racetrack. During the DTM he trained on the matter of changing tires in real-time with the AMG team, and he improved his curving technique — in the automobile, of course — at the AMG Driving Academy.

His home Maui is a windsurfing Mecca; for motorsports enthusiasts, however, there aren't very many possibilities offered by the mountainous island. And yet Naish, who won his first world championship title at twelve years old, is living out his race-driver's dream on a 300,000-square-meter estate above the Pacific. A few speedy land-bound chariots sit next to the hearse modified as a surfmobile in his vehicle hangar. With them he happily takes fearless visitors on an exceedingly fast tour to the most beautiful corners of his empire. But, to a dude like Naish, these tiny speed laps must seem like a carousel ride at a children's birthday party. That's why he's now making new plans: "I can imagine building a miniature paved racetrack here." That way, Mr Naish would lose the horrors of boredom on those windless days.

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MERCEDES-AMG GMBH
DAIMLERSTRASSE 1
D-71563 AFFALTERBACH

OVERSIGHT:
MARIO SPITZNER

CONCEPT AND EDITING:
DELIUS KLASING
CORPORATE PUBLISHING
SIEKERWALL 21
D-33602 BIELEFELD

EDITORS:
EDWIN BAASKE
MARKUS BOLSINGER
MARCO BRINKMANN
JOACHIM FISCHER
DR. KATRIN MIELE
FRANK MÜHLING
JOHANNES RIEGSINGER
HANS SCHILDER
TERESA VON TIPPELSKIRCH

AUTHORS:
JAN BRÜLLE
GEBHARD CRAMM
ANDREAS ERBE
TORSTEN MOENCH
NICOLE HILLE-PRIEBE
MAX B. OERTEL
JAN VAN ROSSEM
CHRISTIAN SCHMIDT
NADINE STRATHMANN

PHOTOGRAPHY:
MARKUS BOLSINGER
YVES BORGWARDT
THORSTEN DOERK
ULI JOOSS
CRAIG KOLESKY/RED BULL PHOTOFILES
DAVID NICKERSON/NUE VUE PHOTOGRAPHY
HEIKO SIMAYER
SONY ENTERTAINMENT
RENÉ STAUD PHOTOGRAPHY
DEBEOS STUDIOS

ART DIRECTION:
TOM ISING/HERBURG WEILAND,
MÜNCHEN

PHOTO EDITING:
SANDRA MARTENS

PRODUCTION MANAGEMENT:
OLAF KLINGER

LITHOGRAPHY:
NUREG GMBH, NÜRNBERG

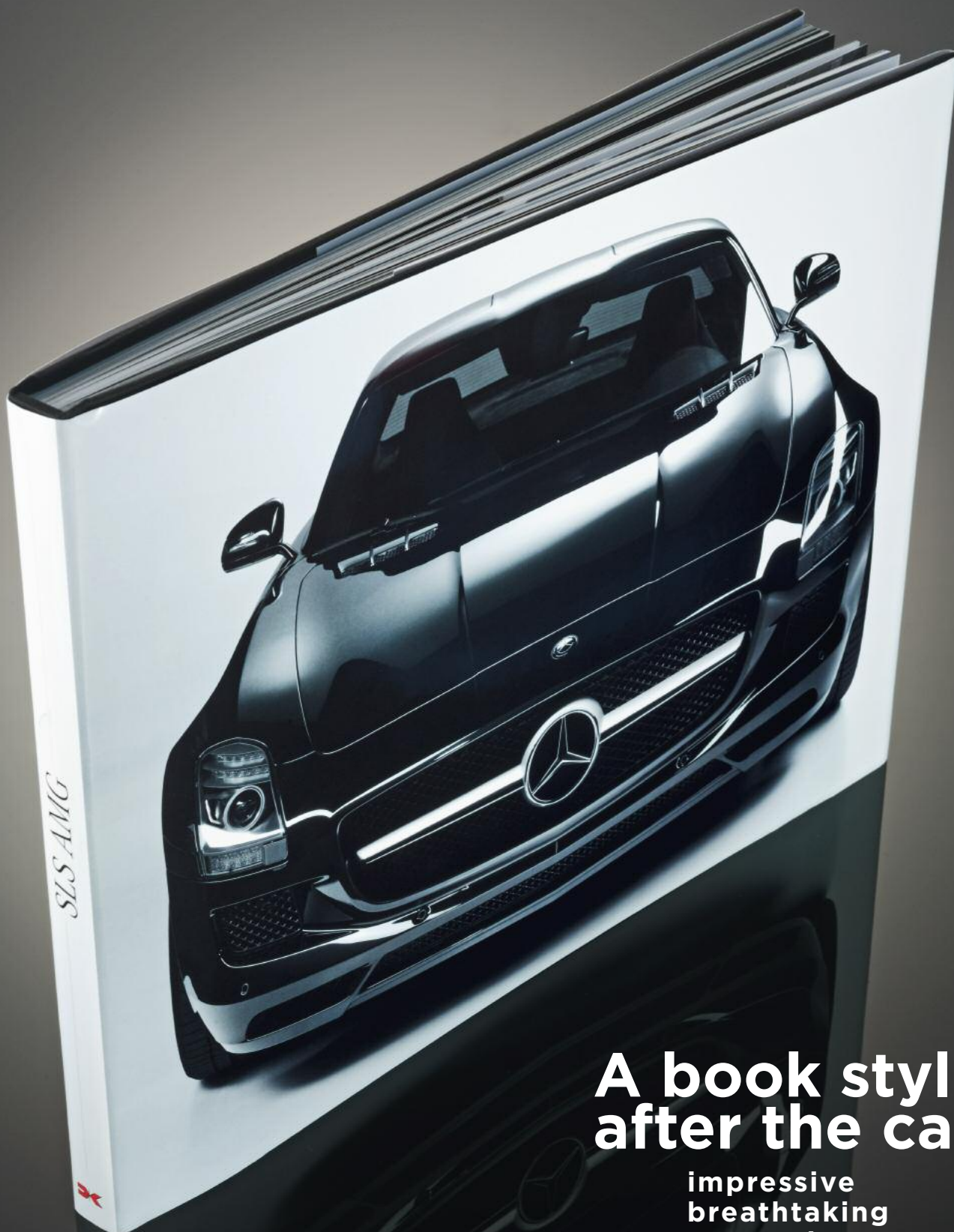
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„TEMPO IS ... THE MOST IMPORTANT FACET, THE VERY ESSENCE OF MUSIC“

(W. A. Mozart in a letter dated 24. October 1777)

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