

# SHOCK RESISTANT

When he was handpicked to revitalize Harry Winston's timepiece division. He accomplished this in two ways. First, he brought high watchmaking credibility to Harry Winston by making it a hothouse for horological innovation through the Opus series of watches. This series paired the manufacture with a star independent watchmaker each

MB&F's Horological Machines — as each of his watches will be named — are machines which tell the time rather than machines to tell the time. This distinction is crucial to the understanding of MB&F's timepieces because they have nothing to do with the mundane necessity to read time and are all about the luxurious expression of time. Telling time with a MB&F Horological Machine 1 is an emotional

THE ROTOR AND  
TOURBILLON CASE OF  
HMI ARE INSPIRED  
BY A JAPANESE  
MANGA BATTLE AXE

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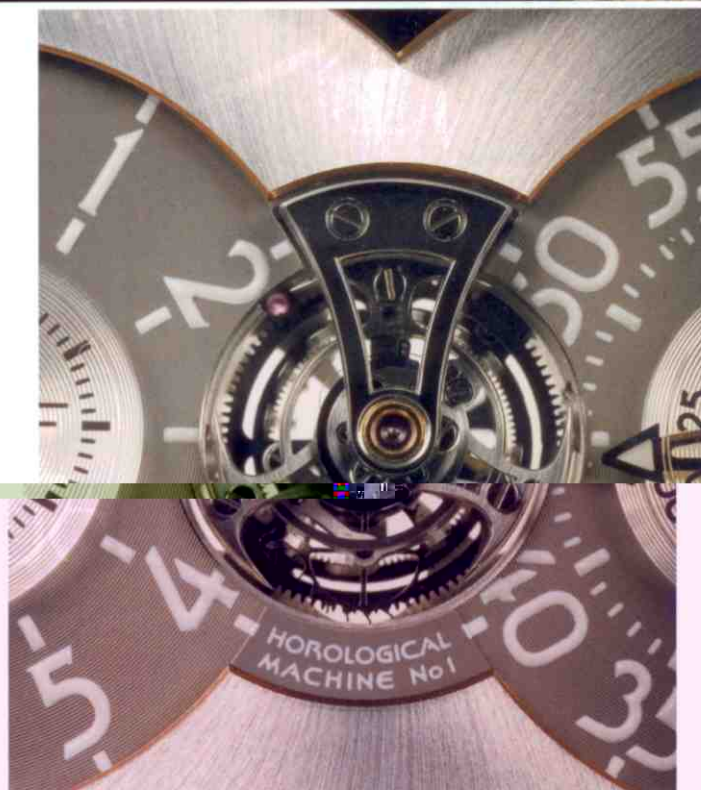
IN THE MODERN WATCHMAKING UNIVERSE,  
THE HM1 IS A PRIME EXAMPLE OF  
SCULPTURE-MEETS-ENGINEERING

experience in the same way owning a Ferrari Enzo or Pagani Zonda is an emotional experience. It is a mobile, high performance sculpture, bristling with futurist inspired styling and real functional innovation.

When asked what a modern timepiece meant to him, Büsser explained, "It is a functional tool as well as a work of art, a piece of jewelry, a means of self-expression and a high performance machine. Emotional values would center mostly around a real creativity unseen to date, a courage or even a boldness in the attitude of the project and finally the personality of the creator."

The personality is strongly expressed here. Look at HM1 and the first thing you'll notice is the sheer volume of the case. In the modern watchmaking universe it is a prime example of sculpture-meets-engineering; Captain Nemo's Nautilus-meets-Captain Kirk's Starship Enterprise. If you look at the side of the case from below, you can see a silhouette of an enormous architectural structure and the three-dimensionality of the timepiece continues in the multiple levels of the dial and indications. Hour and minute dials are separated by an elevated central tourbillon; notice how raising the tourbillon above the dial and suspending it from the single-arm cock — reminiscent of vintage Breguet pocket watches — allows the viewer to see right inside the beating heart of the movement.

As modernist as it may appear, HM1 is also a tribute to Büsser's vast devotion to legitimate horology. The development of the new caliber, actualized through the partnership of movement engineer Laurent

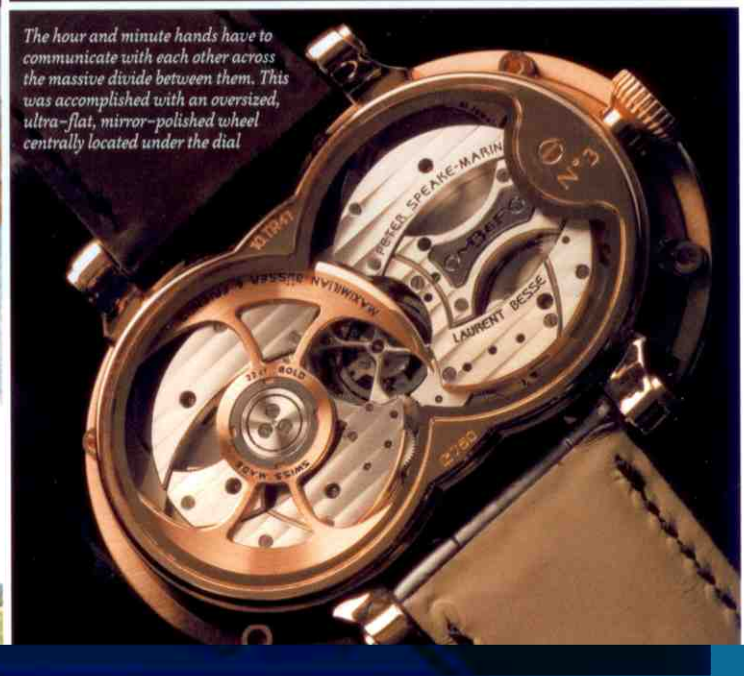




Max Büsser (center) and some of the friends responsible for HM1



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Besse with AHCI member Peter Speake–Marin, was a match made in heaven. The synthesis of Besse’s engineering background with Speake–Marin’s roots in classical horology ensures that, although the movement looks like it were torn from the fabric of the future, its quality and finish are solidly founded on the very finest aspects of traditional haute horlogerie. The tourbillon cage, for example, is inspired by the bottle cap of a Japanese Meppia beer from Büsser’s childhood, yet it receives stunning black polish — one of the most difficult finishes to execute in traditional high watchmaking.

**A PREOCCUPATION WITH POWER** Quality of energy was one of HM1’s primary focuses. While the tourbillon may be the technical element to first catch the eye, it was the four massive mainspring barrels under the dial which dictated the foundation of HM1’s movement design and construction. The two barrels on the left are wound by the crown, while the two barrels on the right are

increasing longevity — all while maintaining an incredible seven days reserve of power!

**A CREATIVE REPRESENTATION OF TIME** On the dial side the HM1 looks like a rocket ship’s command center. The dial on the right provides a reading for minutes with a massive speedometer needle-like hand. An indication for the watch’s massive four barreled fuel tank is also mounted on this same axis. On the left dial is a reading for hours. Both dials feature transverse mounted floating sapphire subdials to provide time indication on the left, and on which the power reserve indication is engraved on the right. The hour and minute hands have to communicate with each other across the massive divide between them. This was accomplished with an oversized, ultra-flat, mirror-polished wheel centrally located under the dial. Too thin to support from its axis, this wheel cleverly floats between two layers of metal.