

MB&F HOROLOGICAL MACHINE NO. 3

The horological atelier created by Maximilian Büsser is one specifically devoted to not only the concept of the case as an art form, but also to the entire watch as an art form — the case, then, is part of a radical and unprecedented aesthetic continuum that begins with novel complications, and gives them the fully realized forms they need to communicate the vision and inspiration that gave them birth.

While each Horological Machine has challenged and stretched the received wisdom regarding the limits on what form a watch can take, thus far, the most radical departure from the two-dimensional convention — which has, for most of the history of watchmaking, held design constrained by its iron fist — is the Horological Machine No. 3.

While HM1 and HM2 enlarged our sense of the nature of the world of time we inhabit, from a purely formal perspective, the HM3 is the most definitive break with the established codes of watch design. From the inversion of the rotor to the front of the watch, where its oscillations make immediately present the conversion of kinetic to potential energy and hack again, to the elaborate “time cones” that make the reading of time an almost tactile pleasure, with a three-dimensional kinesthetic richness no other watch can match, HM3 is as radical a rethinking of what a watch signifies on the wrist, and how the reading of time can redefine our vision of it, as any watch ever made.





MAXIMILIAN BÜSSER

Maximilian Büsser began his career at Jaeger-LeCoultre and then, as managing director of Harry Winston Rare Timepieces, presided over the creation of the series of watches known as Opus. Büsser's genius is not only confined to a particular vision of watch design; his is a uniquely collaborative perspective as well, resulting in the founding, in 2006, of Maximilian Büsser and Friends, more tractably and familiarly referred to by connoisseurs and fans as MB&F. The watches whose design process he presides over at MB&F, such as the Horological Machine No. 2 (pictured above), are both a deconstruction and a reconstruction of the conventional idea of the wristwatch — they are, in terms of case design, among the most radical re-conceptualizations of mechanical timekeeping and the experience of time that have been created in the post-quartz watchmaking era. Perhaps more than anyone else, it has been Max Büsser — both at Harry Winston and then at MB&F — who has taken the wristwatch, irrevocably, into the third dimension.