MR BIG: Hollywood's Tom Hiddleston on playing Jaguar's new ultra-villain

THE BLOCKBUSTER ISSUE

STYLE AND SUBSTANCE: Why F-PACE is set to change the game
PLUS Meet the family: We drive the new XE, XF and XJ back to back, Jaguar's starring role in modern film history and hidden Shanghai explored
Oliver Sweeney

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The F-PACE propels Jaguar into one of the world’s fastest growing car segments at just the right time. Offering big style and massive practicality, it’s set to change the crossover game. Turn to p16 to see our exclusive photoshoot of the new production car in all its glory.
The word “blockbuster” may be best known as a way of labelling a successful (and profitable) film or book, but it has a wider dictionary meaning that extends to any “particularly effective or successful thing or person”. Which got us thinking about blockbusters of all kinds and seemed like a neat theme for this issue. To represent film, we speak to Tom Hiddleston, star of many a Hollywood blockbuster (*Thor, Avengers*) and Jaguar’s latest ad campaign, and also take a look at the remarkably diverse roles Jaguar cars have played in film history. Then there are blockbusting products – via two exclusive photoshoots – from the game-changing F-PACE to a new family of Jaguar saloons. Or blockbusting travel, from our inside-track story on Shanghai – one of the world’s most important modern cities – to a profile of Airbnb’s founder, who has transformed the way millions of us go on holiday. All in all, we think this issue has the ingredients to match its title. But we’ll let you be the judge of that…

**CONTRIBUTORS**

**Sjoerd ten Kate** is a true car-nut. The Dutchman describes his style as spontaneous and ‘honest’ but always graphic. What would he describe as his latest blockbuster experience? “Shooting the F-PACE exclusively for J-Magazine on a private air strip surrounded by security months before its official unveil.” Good answer (See p16 and p78)

**Shiraz Randeria** is the London-born, Shanghai-based creative director of fashion, art and design brand Kingdom Of Heaven and also writes and photographs for *Wallpaper* and *Elle*. “My last blockbuster experience was Jurassic World at a 24-hour IMAX cinema: a 2am screening with a raucous audience. Great dino-fun” (See his city guide, p34)

**John Arlidge** writes for the *Sunday Times Magazine* in London and Condé Nast in New York. For J-Magazine he profiles the remarkable Airbnb founder Brian Chesky. His blockbuster experience is a bit of a biggie. “I recently flew around the world non-stop. 26,000 miles in four days. I didn’t have jet lag. I had place lag” (see p60)
08 Ignition
A carefully curated round-up of the latest in design and gastronomy, plus road trip and rooftop pool advice

16 Room to manoeuvre: F-PACE launches
Jaguar’s first practical sports car takes centre stage in our exclusive 12-page photoshoot as we learn about its design and engineering secrets

28 Bond & beyond
From Vertigo to Spectre, we take a look at some of Jaguar’s starring roles in film (plus a few interesting cameos too)

34 Travel: Shanghai
Let our local expert be your guide to China’s cultural heart as he reveals its hidden (and not so hidden) charms

42 Cover story: Tom Hiddleston
We catch up with the handsome British film star and talk about his new role as ‘Mr Big’ in Jaguar’s ad campaign, his upcoming films and why he’s got a soft spot for the XJS

50 Infographic: The Blockbusters
In the spirit of the issue’s theme, our infographic wizard looks at the top-selling, longest-running, highest-grossing and biggest-flopping creative stuff in modern history

54 Triple X-factor: Jaguar’s new saloon family
As the most coherent line-up of saloons in Jaguar’s history launches, we take them all for an exclusive spin

60 Profile: Mr Airbnb
We profile the man who has changed the landscape of travel with his $25 billion online house-sharing business

66 Jaguar Land Rover in the Artic
In a new and regular focus that includes Jaguar’s sister brand Land Rover, J-Magazine takes a look at JLR’s Winter Test Centre on a cold trip to snowy Lapland

68 Me & my Jag
An NYC hipster and his F-TYPE and a German gent (and his dog) in a classic XJ feature in this new regular section. Find out how you can get involved too

70 World of Jaguar
Beckham and bikes and cultural excitement in the Middle East all feature in our global graphic round-up

72 Local news & events
Jaguar celebrates its 80th birthday with a special rally, ties laces with Oliver Sweeney and ‘feels’ Wimbledon

78 Last page: Behind the scenes
A glimpse of how we made some of this issue’s special features, from F-PACE in Austria and beyond...
IGNITION

THE RIDE

IGNITION
BME B-9 NH BLACK EDITION

One glance at this new carbon fibre design from BME and it’s no surprise to hear it was inspired by the F-117 Nighthawk aircraft. With its distinctive panelling and matt carbon fibre finish, it may not have any markings but this is one bike that won’t go under the radar. Move fast, as it’s limited to 100 units. And get a big lock. £5532 (€7800) bmedesign.eu

Design highlights

Hi-tech carbon fibre bikes, minimalist watches, pro-quality headphones and luxury flying accessories – plus an F-TYPE with a parachute – dominate this issue’s design edit

BME B-9 NH BLACK EDITION

To assist Bloodhound’s land speed record attempt, an F-TYPE Coupé has been busy in South Africa with a parachute. Two of them act as crucial back-up to the Bloodhound SSC’s other braking systems, so sponsor Jaguar fitted one to an F-TYPE, ran up to 186mph on a former military runway in Suffolk, UK and then fired the ‘chute to check the mechanism’s validity before its bigger test in slowing down the hopefully 763mph-plus record-breaking SSC next year. bloodhoundssc.com

Parachuting in...

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DREAM LIVING
Living Architecture is in it’s words, “a social enterprise dedicated to the enjoyment of world-class architecture” and in the last few years has asked some of the world’s greatest architects to design houses around Britain and make them available at reasonable rent for holidays. A House for Essex by artist Grayson Perry is the latest and costs from £23 (€33) per night per person. living-architecture.co.uk

THE CANS
Upgrade your headphones with this feature-packed pair from Audio-Technica that has been engineered to bring professional quality sound into your ears. £200 (€282) audio-technica.com

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THE EYE MASK
Don’t settle for the cheap one the airline gives you. Otis Batterbee’s grown-up grey Prince of Wales cloth and satin trim model with lavender-filled lining will have you nodding off in style in no time. £50 (€70) liberty.co.uk

THE LUGGAGE
Montblanc’s Night-flight holdall has been carefully designed for minimum airport fuss and maximum impact. £510 (€650) montblanc.com

MINIMALIST
The growing trend for stripped-back, minimalist watch design shows absolutely no signs of slowing down. Eschewing too many dials and complications, these watches are often characterised by circular faces, limited markings, monochrome colours and helpfully affordable prices. Triwa is a Stockholm company that offers a huge range of great-looking styles, like this one called Sort Of Black Glow. £215 (€302) triwa.com

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Who said coffee machines had to be all sleek and refined? Portable, lightweight and capable of withstanding whatever your throw at it, the Coffeeboxx is built with the adventurous - or possibly clumsy - in mind. And it makes a good cup of coffee too. £200 (€280) oxx.com

Gastronomic wonders

How to dine out - or in - with style and choose the right tools for the job

THE GLASS
A good wine deserves a great glass and this Zalto Burgundy delivers restaurant quality at home for more ‘perfumed’ reds like the Pinot Noir and Nebbiolo. The trick is the careful shape of the glass’s bowl which helps mix the wine’s elements to maximise the sweet notes. £32.50 (€46) aroundwine.co.uk

ULTRAVIOLET, SHANGHAI
A new entry to the annual World’s 50 Best Restaurants list, this unique dining experience from chef Paul Pairet takes just 10 guests to a mystery location where each dish is served up to a different combination of sound and visuals. Sensual doesn’t even begin to cover it. uvbypp.cc

THE THERMOMETER
Wrap this neat and easy-to-use Menu Wine band around your next bottle to ensure it’s at the perfect temperature for imbibing. £20 (€28) menudesignshop.com

THE AERATOR
Vinturi Red Wine Aerator softens tannins and enhances flavour as you pour. £15 (€20) vinturi.com

CHADWICK PIZZA OVEN
It’s the final frontier for many keen home chefs: how to recreate the authentic taste of a wood-fired pizza oven without having to build an extension. Thanks to a clever air-flow system this Chadwick oven can reach 500°C, delivering you a crisp slice of Italy in less than four minutes flat, from both homemade or shop-bought pizzas. £385 (€540) chadwickoven.com

THE UPGRADE

THE GLASS
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5 Of Europe’s best roads

From flat-out in Germany, to bridge-hopping in Norway, we bring you five of the finest Euro-tarmac trip ideas.

**NORWAY – ATLANTIC ROAD**
Only five miles long it might be, but this epic stretch of road that links the towns of Kristiansund and Molde is worth a trip on its own. Twisting and leaping across eight different bridges, in a storm it can feel as if you’re trying to escape the waves.

**SCOTLAND – FORT WILLIAM TO ULLAPOOL**
From Ben Nevis heading north along Scotland’s remote Western coastline, this 230-mile route takes in everything from sweeping valley roads to single-lane tracks. Combine incredible scenery with almost no traffic and you have the formula for a truly memorable driving mission.

**ITALY – GREAT DOLOMITES ROAD**
This 86-mile road from Bolzano to Cortina d’Ampezzo pretty much has it all – dramatic mountain vistas, picture-postcard villages, lakeside views and twisty forest turns. Sunglasses mandatory.

**GERMANY – NÜRBURGRING**
It’s well known as a testing ground for the world’s best supercars but the Nordschleife track is also a 13-mile, 73-turn challenge any amateur with a car can take on. Have you got the nerve?

**CROATIA – SPLIT TO DUBROVNIK**
Not always featured in the usual ‘best drives’ lists but this fantastic coastal road that meanders between the hills and villages of Southern Croatia has scenery in spades and finishes in the stunning medieval citadel of Dubrovnik for a well-earned sundowner.
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There’s nothing quite like the feeling of looking out over a bustling city from the lounger of a hotel pool. Here are four of our favourites...

**SIXTY BEVERLY HILLS**
Los Angeles is no stranger to the city swimming pool, but if we had to pick one, the Sixty Beverly Hills manages to get the balance of relaxation and people-watching just right. £250 (£350) per night sixtyhotels.com/beverlyhills

**THE BERKELEY LONDON**
An oasis of calm seven floors above the madness below, this enclosed pool area even has a retractable roof. This is London after all. £480 (£673) the-berkeley.co.uk

**HOTEL UNIQUE SÃO PAULO**
In a city as frantic as Sao Paolo, red seems an appropriately otherworldly colour for a swimming pool, which also has an underwater sound system for total escape. £250 (£350) per night hotelunique.com.br

**MANDARIN ORIENTAL BARCELONA**
The beautiful Barcelona skyline has never looked better than from the sun-kissed decking around this rectangular plant-lined pool. £429 (£600) mandarinoriental.com/barcelona

**THE VIEW**
Room to manoeuvre

SIMPLY PUT, THE F-pace is a blockbuster product for Jaguar which crosses over into stylish and practical new territory. We speak to the designers and engineers who made it happen.

WORDS: Guy Bird
PHOTOGRAPHY: Sjoerd ten Kate
The crossover market is the fastest growing in the world. After saloons, it was the second most launched body shape of last year – and as Jaguar wants to expand its portfolio and has a superb saloon range already – see this issue’s triple test feature for evidence – launching a family-sized practical sports car makes perfect sense. “The world has changed,” Jaguar’s production design studio director Wayne Burgess explains to J-Magazine. “As much as I love saloons, I’ve always been receptive to the idea of a more practical Jaguar sports car. I’m at a different point in my life, with a wife and four-year-old twin boys, so a car like the F-PACE resonates with me, because it means I can have a family car that does everything I need it to.” The strong style and function that led to the F-PACE were first shown at the 2013 Frankfurt Motorshow in the shapely form of the C-X17 concept car. Clearly a Jaguar from its XF-akin front face and lithe bodywork, it nonetheless had a different purpose and market intent. Best of all, its essence has remained intact in the production F-PACE model, as this world exclusive photoshoot of the car makes clear.

Officially unveiled at the September 2015 Frankfurt Motorshow it goes on sale in 2016. Burgess says the lack of a precedent for the F-PACE was refreshing from a design perspective. “I really enjoyed working on this programme, as it wasn’t about comparing the new design with a classic like the E-Type or XJ. That was liberating.” But if the classics weren’t a reference, what was? Head of exterior design Adam Hatton is quick to mention the F-TYPE and in particular its “front fender and rear haunch lines, taut surfaces, slim signature tail lights, and the pure design of the rear as the forms lead towards the Jaguar leaper badge – that takes a lot of the visual weight out of the car. The F-PACE’s bonnet is more horizontal but for consistency the side vents and spear line graphic are shared by XE and XF too. But ultimately the brief to ourselves was simply ‘let’s make the best-looking, sportiest practical car on the planet’.” While some details are common, the proportions are the big difference from the rest of the range. As Burgess continues: “The F-PACE has this long rear overhang that creates a lot of →
“THE BRIEF TO OURSELVES WAS SIMPLE: LET’S MAKE THE BEST-LOOKING, MOST PRACTICAL JAGUAR SPORTS CAR ON THE PLANET” ADAM HATTON, DESIGN
drama. We were able to do that because we’ve got an exceptionally short front-overhang. We worked really hard with the engineering team on this aspect. Park the opposition next to our car and they don’t look so good by comparison. I’m excited.” He’s right, the car really benefits from viewing up close. The way the car’s shoulder curvaceously graduates from slim-and-tucked-in above the window line of the cabin, to wide-and-strong over the rear wheels is fantastic when you look down the side of the F-PACE from back to front. It wasn’t easy to make it production-feasible either, as body-less-doors module leader David Hoadley concedes: “The haunch over the rear wheel arch is a key feature of the F-PACE and was a big challenge but we didn’t want to compromise, so we pushed the limits of what was possible.” Burgess clarifies the scale of the task – and achievement: “We could have got a solution on ‘day one’ which would have had half the shoulder width. But this design started a three-month

SEEING CLEARLY
Sports Command allows an elevated driving position matched with sporty F-TYPE-like handling. It’s a confidence boosting combination for the driver.
iteration process. I’ve been really impressed with the aluminium-stamping facility’s capability.”

Bigger than a Porsche Macan but smaller than an Audi Q7, the F-PACE sits in a good place. The benefit of its long rear overhang goes well beyond exterior aesthetics too, boosting rear legroom and boot size. In fact the F-PACE boasts a rival-trouncing 650 litres of luggage space and an excellent 1255mm boot width (1048mm between the wheel arches) to make the car as practical as it is good-looking. Burgess enthuses: “With seats folded flat the capacity is incredible. Even with the seats upright it’s really big in the boot area, which is nice, and an unusual place for Jaguar to be.”

In the Portfolio trim, the seats come with cool ‘fluted’ cushioning that references classic Jaguar seats of the 60s and 70s but in a thoroughly modern way. Upfront, the F-PACE’s Sports Command driving position is crucially raised up, giving a much more assertive view of the road and beyond.

As technical manager for vehicle dynamics, Peter Davis, declares: “The F-PACE has one of the best steering feels in its class due to the way we tune the system here at Jaguar. You won’t know you’re in a crossover. We’ve also got an F-TYPE inspired front axle, a stiff rear axle and very carefully developed tyres.”

There’s a wide range of engines at launch – depending on region – including a turbocharged four-cylinder 180ps 20d Ingenium i4 diesel, 300ps 30d diesel and 340ps and 380ps outputs of the 3.0 petrol V6 with a mix of manual and automatic gearboxes, rear- and all-wheel drive and emissions as low as 129g/km of CO₂ and economy as high as 57.7mpg (4.9 l/100km).”

Trims follow XE’s lead with Pure, Prestige, Portfolio, R-Sport and S plus there’s a First Edition in honour of F-PACE’s conceptual forebear featuring 22-inch wheels, a TFT virtual instrument panel and two unique body colours.

*availability dependent on market  **engine and transmission dependent
F-PACE embodies Jaguar’s history of grace, pace and space, all the while offering a thoroughly modern take on the old ad slogan with superb legroom front and back, cutting edge infotainment technology and cool ambient lighting that stylishly welcomes the driver into the cockpit. It’s simply everything you would expect of a Jaguar.

YOUR WRIST IS KEY
The F-PACE features a new go-anywhere Activity Key – a really solid and tough rubber wristband – which locks and unlocks the car via a built-in transponder so you can leave your keys safe in the vehicle. “It’s waterproof plus heat- and shock-proof,” says Jaguar electrical software expert Paul Morris. “It works using an identifiable area on the tailgate: on Jaguars it’s by the J. The user lines it up and uses similar radio frequencies to our keys. It also disables the keys left inside the car so anybody trying to break-in won’t be able to use those keys to start the vehicle”
CRUCIALLY, THE SPORTS COMMAND DRIVING POSITION IS RAISED UP TO GIVE CONFIDENCE TO THE DRIVER
WE’VE TAKEN A JAGUAR TO WHERE A JAGUAR HAS NEVER BEEN

ALEX HALL, DRIVELINE
The F-PACE isn’t just about luxury car accoutrements and on road manners - it’s safe too. This is largely thanks to innovative safety systems including Autonomous Emergency Braking, Driver Condition Monitoring and Reverse Traffic Detection with Blind Spot Monitor and Driver Condition Monitoring with Lane Keep Assist. It’s got real skills beyond the tarmac, as group leader for Off Road Capability, Jason Walters, explains: “The sweet spot we’ve achieved is saloon dynamics with a credible level of all surface capability. Typical surfaces like snow and ice and muddy fields – that’s where this car excels. Come winter, when those backroad surfaces are covered in ice, you can push on and the F-PACE is still rewarding. You won’t feel it wallowing around. You won’t lose that great Jaguar feeling.”

Given Jaguar’s sister brand Land Rover’s experience in extremely challenging terrain, it comes as no surprise that the JLR engineering teams were always going to want the F-PACE to be more capable than a regular crossover. One example of how it does, is a special system called Adaptive Surface Response that assesses terrain and changes its settings accordingly, as Walters continues: “We’ve got a ‘Rain Snow Ice button’ on the central console you can press. If the snow’s two centimetres deep when you start off, the system will stay in ‘rain, snow and ice’ mode. We’re taking a team that’s spent 15 years calibrating Land Rover products for differential control and applying some of that learning to a Jaguar product with a bit of a twist. What you wouldn’t want to do is make a Jaguar that handles exactly like a Land Rover or a Range Rover. So you bias it more to the rear, to make it more sporty.”

With a 80% aluminium body to ensure a lighter weight overall and outstanding dynamics, economy and emissions, plus a fantastic engine manufactured in JLR’s state-of-the-art new UK facility, the new F-PACE really does seem to have an awful lot going for it. As driveline specialist Alex Hall concludes: “We’ve taken a Jaguar to where a Jaguar has never been.”

All of which suggests you’ll be able to enjoy the F-PACE in a lot more interesting new destinations and on many more adventures than any other Jaguar in history. Blockbuster stuff indeed...

*Figures are for UK specification cars and all data is correct at time of publishing.*
HIGH ART
Jaguar’s designers have done a great job in making the F-PACE the ultimate practical sports car.
YOU’LL BE ABLE TO ENJOY THE F-PACE IN MORE DESTINATIONS AND ON MORE ADVENTURES THAN ANY OTHER JAGUAR IN HISTORY. BLOCKBUSTER STUFF INDEED...

The F-PACE. Register to find out more online at: jaguar.com/fpace
Jaguar will soon take a bow in the latest hotly anticipated Bond Film *Spectre* but its celluloid CV stretches back much further. To celebrate, *J-Magazine* takes a look at Jaguar’s rich and illustrious film history from *Vertigo* and *Get Carter*, to *Furious 7* and *Spectre*.

**1930**

**SWEET DEVIL**
1938
Model: SS Jaguar
Jill (Jean Gillie) thinks her boss Tony Brent (Bobby Howes) no longer loves her and plans to jump off a bridge as his Jaguar SS passes, so he’ll save her and realise how much he loves her. But when the car arrives it is his friend in the borrowed Jaguar. Comedy complications ensue.

**TWIST OF FATE**
1954
Model: Mk VII
The Mk VII is driven off the road in this film noir as lead character Joan Victor (Ginger Rogers), storms away from her lover.

**1950**

**KISS ME DEADLY**
1955
Model: XK120
Protagonist and detective Mike Hammer (Ralph Meeker) picks up an almost nude female hitchhiker after she runs out in front of his XK120 in the opening scene, nearly causing him to crash.

**OUR MAN IN HAVANA**
1959
Model: Mk VIII
The car appears at the end of this spy comedy with Milly (Jo Morrow), daughter of the lead, Jim Wormold (Alec Guinness).

**VERTIGO**
1958
Model: Mk VIII
Driven by the complex and suicidal Madeleine (Kim Novak) in this Hitchcock-directed classic.
1960

THE IPCRESS FILE (1965)
Models: E-Type, S-Type, Mk II
These iconic Jaguars feature throughout this equally iconic thriller starring Michael Caine.

MISUNDERSTOOD (1966)
Model: Mk IX
This classic car is used by the widowed John Duncombe (Sir Anthony Quayle) in this Italian film and Cannes Festival finalist.

HOW TO STEAL A MILLION (1966)
Model: E-Type Series 1
Private detective-cum-burglar, Simon Dermott (Peter O’Toole), employs this stunning Jaguar to seduce his counterpart, Nicole (Audrey Hepburn), by letting her drive him home.

THE ITALIAN JOB (1969)
Models: E-Type Series 1s
According to Charlie Croker (Michael Caine) the E-Types were two of the “three fast cars if anything goes wrong” in the film. However, they are sadly crushed by the mob’s caterpillar tractor and pushed down the Italian mountainside.

1970

LE MANS (1971)
Model: D-Type
One of the racecars in the film. Star of the film Steve McQueen, was well known for his classic car collection and personally owned a 1956 Jaguar XKSS Le Mans racer. Fitting.
1970

GET CARTER (1971)
Model: Mk II
Used by gangsters trying to kill Carter (Michael Caine) when he travels up to Newcastle to investigate the suspicious murder of his brother.
A great film with an awesome Roy Budd score too.

1980

THE OCTAGON (1980)
Model: XJ6 Series II
Chuck Norris uses the XJ numerous times in this ninja cult classic. Bonus fact: The car in the film was actually the director's personal vehicle.

HAROLD AND MAUDE (1971)
Model: XKE Series 2
A replacement for Harold’s Cadillac hearse, which he then (morbidly) turns into a smaller hearse. Film trivia and auto buffs alike may notice the Jaguar/hearse hybrid was actually an 1961 E-Type Series 1, not the 1971 XKE Series 2 Vivian Pickles (Harold’s mum) gifts him.

EMMANUELLE (1974)
Model: E-Type
Seen driving through the streets of Bangkok, where the film is set. The Jaguar was probably not the only thing getting film viewers’ hearts racing either...

RETURN OF THE SAINT (1978-79)
Model: XJS (1975 prototype)
Lead character, Simon Templar (Ian Ogilvy), uses the two-door XJS coupé as his car of choice in the late 70s, world hit TV series. When the producers called up Jaguar they were immediately given the latest XJS for the new TV series, however Jaguar had previously declined the use of an E-Type as The Saint’s car in the original 1960s series that featured Roger Moore.

Jo Morrow gets cozy with a 1958 MK VIII in Our Man in Havana

Jaguar is a movie veteran. Frankly, it could be deserving of its own star on Hollywood Boulevard

While the filmmakers were shooting the latest James Bond movie Spectre earlier this year in international locations from Mexico City to the Austrian Alps, there was the usual paparazzi shots from the locations. Some of the most eye-grabbing images to leak from the set were of a night-time car chase along the banks of the River Tiber in the Italian capital of Rome. We see the movie’s camera crew racing along the river in a speedboat in the dead of night, while on dry land 007’s DB10 is pursued by a sleek, metallic orange Jaguar C-X75 bearing the number plate ROMA 860K. The Jaguar looks alluring, menacing and fast, with the historical backdrop lending the whole scene a touch of timeless class.

It’s the latest in a long history of movie close-ups for Jaguar in a series of film appearances that stretch right back to the brand’s earliest days in the 1930s. In the 007 series alone, you only have to go back to the last Bond film, Skyfall, to find another performance from a Jaguar: the XJ was the car for Judi Dench’s M in that 23rd movie and driven by Daniel Craig’s Bond himself. But more often than not it’s the Bond villain who’s in the Jaguar’s driving seat. In 2002’s Die Another Day, terrorist Zao (Rick Yune) is behind the wheel of a XK8, the first Jaguar ever to feature in a Bond film. Then, a few years later, in Casino Royale (2006), both Le Chiffre (Mads Mikkelsen) and Mr
White (Jesper Christensen) drove a Jaguar XJ8. The same car is driven by Dominic Greene (Mathieu Amalric), the twisted water magnate in Quantum of Solace (2008). Bond, though, is only one part of Jaguar’s long and distinguished screen story. Jaguar cars now grace movies from all over the world, including recent Hollywood hits like 2004’s Ocean’s Twelve and 2015’s Furious 7 – both films in which cars are central to each movie’s story as well as its style. Very recently, a Jaguar had an honorary mention in Guy Ritchie’s summer 2015 Hollywood reboot of the 1960s TV series The Man From U.N.C.L.E. In it, the film’s debonair hero, CIA agent Napoleon Solo (Henry Cavill), blags his way into an exclusive Italian party by confidently telling the doorman that he’s mislaid his physical invite: “I wonder, did I leave it in the Jag?” he asks with cocky bravado. We don’t see the actual car. We don’t need to: we know it’s exactly the car that this playboy secret agent should be driving.

Jaguar is a movie veteran. Frankly, it could be deserving of its own star on Hollywood Boulevard and a retrospective segment at the Academy Awards. The car even features in the film often voted the greatest movie of all time: Alfred Hitchcock’s 1958 masterpiece Vertigo. Kim Novak’s mysteriously cool beauty Madeleine drives a green 1957 Jaguar Mk VIII about San Francisco as James Stewart’s retired detective Scottie becomes increasingly obsessed with this blonde icon and Hitchcock leads us into strange, feverish psychological territory. Three decades after making that
The TV version of *The Saint* starred Ian Ogilvy in a 1975 early prototype XJS.

A Jaguar D-Type features in Steve McQueen’s 1971 epic *Le Mans*. The film icon also owned an ultra-rare 1956 XKSS LeMans racer too.

**2000**

**DIE ANOTHER DAY**
(2002)

Model: XKR

Henchman Zao’s gadget-packed car is used to pursue Pierce Brosnan’s Bond in a thrilling chase.

**CATWOMAN** (2004)

Model: XJR

Catwoman (Halle Berry) purrs at the leaper on the bonnet of the XJR in one particularly feline scene. Nice.

**OCEAN’S TWELVE**
(2004)

Model: XJ8

The mode of transport for villain and casino owner Terry Benedict (Andy Garcia). Proof that bad guys have style.

**CASINO ROYALE**
(2006)

Model: XJ8

The XJ8 large saloon belongs to Mr White (Jesper Christensen), and is parked outside his mansion when Bond shoots him in the leg.

**QUANTUM OF SOLACE**
(2008)

Model: Daimler V8 (a version of a long-wheelbase XJ8)

One of the henchmen meets his maker getting thrown off the roof of an opera house and landing on the Daimler. The Jaguar off-shoot brand Daimler was for some time the car of choice for the English Queen and the British Royal Family.

While considering the 1960s, who can forget the battered Mk II that Richard E. Grant’s Withnail drives in the cult movie *Withnail and I*, the tale of two mismatched London actors going on holiday to the countryside “by mistake”, as one character puts it? Filmed in the mid-1980s, but set in 1969 the battered car reflects the fading 1960s utopian dream that writer-director Bruce Robinson was exploring. The Jaguar in that film might have seen better days (one headlamp is hanging off, the paintwork is fading and it’s covered in dents), but that’s all to do with its extremely careless owner, not the car. Battered or not, it’s still one of the most iconic vehicles in British cinema.
In recent years, the Jaguar has continued to enjoy scene-stealing roles in a huge variety of movies – lending an air of cool-hearted mystery, class and a whiff of danger to the films it appears in. When Rosamund Pike makes a shocking, theatrical reappearance at the family home in David Fincher’s 2014 film Gone Girl, it’s an XFR she’s driving. When Guy Pearce is desperately trying to piece together the fragments of his memory in Christopher Nolan’s film Memento (2000), he’s behind the wheel of an XKR. Directors know the value of a Jaguar. It suits a better class of villain. That’s why it appears in Rise of the Planet of the Apes (2011), Looper (2012) and The Sweeney (2012) – always in the hands of seductive bad guys. But it’s also about taste. Filmmakers like Nolan and Fincher are high priests of modern filmmaking, both notorious for gently controlling every single detail of their movies until they get it exactly right. They know that a Jaguar doesn’t just look good. It enhances the stories they’re telling. It’s more than a car. It’s a performer.

Which takes us back to its latest performance in the new Bond movie, Spectre, and that late-night chase through Rome. We watch as the C-X75 tears along the riverside in pursuit of the DB10. You’ll have to see the finished movie yourself to discover more. It’s another star turn to add to a long list of movie-stealing Jaguars. Now, won’t someone just do the right thing and give this car an Oscar?

2010

RISE OF THE PLANET OF THE APES (2011)
Model: XF
The XF in the film belongs to the villainous scientist Jacobs played by David Oyelowo.

LOOPER (2012)
Model: XKR Convertible
The XKR is used by mobsters during a shoot-out in this cool sci-fi gangster thriller featuring Bruce Willis and Emily Blunt.

GONE GIRL (2014)
Model: XFR
Scary Amy Elliott-Dunne (Rosamund Pike), the girl referenced in the title of the film, turns up at the end of the story by clattering an XFR dramatically onto the driveway of her home.

FURIOUS 7 (2015)
Model: F-TYPE Coupé
The F-TYPE Coupé here is the villain’s car (of course) with said villain played by toughguy Brit Jason Statham, naturally. Bonus fact: This seventh episode in the Fast and Furious franchise is already its biggest grossing single film (see our Blockbuster Infographic on page 50).

SPECTRE (2015)
Model: C-X75
This incredible 2010 supercar in the latest Bond film, driven by Hinx in his pursuit of Bond in a late-night car chase along Rome’s River Tiber.

Good directors know that a Jaguar doesn’t just look good. It enhances the stories they’re telling. It’s more than a car. It’s a performer.
SPEED OF LIFE

SHANGHAI IS ARGUABLY THE WORLD’S NEW FINANCIAL AND COMMERCIAL CAPITAL. J-MAGAZINE PAYS A VISIT TO THIS FAST CITY OF SUPERLATIVES

WORDS & PHOTOGRAPHY: Shiraz Randeria
ELECTRIC BLUE
Parts of the Yan’an Expressway are lit up blue each weekend.
“THIS CITY IS CONSTANTLY EVOLVING – A NEW BUILDING, A NEW ROAD – THINGS HAPPEN HERE TEN TIMES FASTER THAN ANYWHERE ELSE ON THE PLANET, IT’S ALMOST TOO FAST”

OLD AND NEW
Main image: The Pudong skyline viewed from the Bund may be familiar, but there’s a new skyscraper in town – the twisting Shanghai Tower to the right – and the world’s second tallest. Below, left to right: A headless soldier at an antiques market in the Old Town keeps guard, Shanghainese gallerist Leo Xu and the tourist tunnel under the Huangpu River.
IT'S AN EVERYDAY SIGHT TO SEE A $90,000 CAR PARKED OUTSIDE A FOOD SHACK, THE CAR'S OWNER SITTING ON A LOW PLASTIC CHAIR ON THE PAVEMENT EATING A $3 BOWL OF NOODLES

WHERE TO STAY
PARK HYATT – one of the city's highest and best skyscrapers

WHERE TO VISIT
M50 – Shanghai's art district including Shanghart and Madein galleries
LE BARON – nightclub from Paris, now in the French Concession with amazing Karaoke rooms
THE NEST – bar and lounge near the Bund and much cooler than the nearby tourist traps

WHERE TO EAT
DIN TAI FUNG – branches across town, great for Shanghainese soup dumplings
MISS DING'S DINING – tiny upscale restaurant with 1920s European flourishes
LOST HEAVEN – fantastic folk Yunnan cuisine experience

CHANGING CITY
Left: Old Town's destruction has caused outrage in some people but improved living standards for others. Above: The French Concession by bike. Right: Jazz singer Jade Lee shows Shanghai's cosmopolitan side at the Heyday club
Etienne Dalançon is gazing out of a large window at one of the most incredible urban views in the world: “Just look at the lights and endless landscape. You look down and see a city constantly evolving – a new building, a new road-things happen here ten times faster than anywhere else on the planet, it’s almost too fast.” We’re on the 87th floor of Shanghai’s Park Hyatt which, when it opened in 2007, was the world’s highest hotel in the world’s second tallest building, the Shanghai World Financial Centre (SWFC). Dalançon is the hotel’s general manager and even though he sees this view everyday, as he says, it never fails to inspire.

Until this year, the SWFC Tower was the landmark about which everything in the city seemed to revolve and his hotel played its role as an exclusive meeting and entertaining hub – the luxury calm in the middle of the storm, popular with tourists and ‘staycationing’ locals alike: “There was a joke running when we first opened. Although you can see the hotel from anywhere in the city, most of the taxi drivers didn’t know the address because the streets were so new, so we told our guests that ‘should you have any trouble, not to worry, just point out the building to the taxi driver and he will drive you home’.”

But in a city of constant construction and change, no building can hold on to a superlative for long. In 1993, the Government made plans for three adjacent super-tall towers in Pudong, which is the east side of the city. Photos from the early 90s show fields and farms. Today Pudong is China’s financial heart.

The first of these skyscrapers was completed in 1999: The Jin Mao Tower (88 floors) with its beautiful neo-art-deco angles. Then nine years later came the sleek SWFC (101 floors) known locally as ‘The Bottle Opener’ due to its rectangular aperture at the top. And this year, the kingpin is finally ready: The world’s new second tallest building, the Shanghai Tower (121 floors), will open for business in October. “The Government has made it happen and on time,” points out Dalançon. “Such long-term and massive projects are very difficult to plan and achieve. Shanghai can be proud.” The state-owned Shanghai Tower with its elegantly twisting form and eco-building credentials is a reflection of that pride.

Designed by US-based Gensler architects, its lead architect Jun Xia has talked of the tower being a vertical city and an integrated place for work and play. It will be able to house 16,000 people daily with its mix of office, commercial and public space – with a freely accessible sky-garden located every 15 floors. Such inclusivity of use is a genuine achievement when most skyscrapers limit their public spaces, preferring instead to provide more rentable square metres for office use.

Shanghai is a city divided by the Huangpu river: east and west, new and old. Pudong may have the postcard high-rise skyline, but directly across the river is Puxi, with a famous riverside promenade called the Bund that’s arguably Asia’s finest architectural mile. It’s a succession of 20th century buildings, many were originally banks, that span styles from art deco to baroque to renaissance and are now five-star hotels, restaurants, shops and bars. The wide pedestrianised zone of the Bund is a good-natured battleground of selfie-sticks, tourists, wedding photographers and local families out for a stroll, especially at dusk when Pudong’s building-sized advertising displays begin their vespertinal duties.

Explore a few streets back from the Bund and you’ll wander into the tightly packed old town, which contains the true communities of the Shanghainese. British novelist, J.G. Ballard, who was born in the city, described them better than anyone in his autobiography, Miracles of Life: “Inside every open doorway a small business was flourishing. A miasma of frying fat floated into the night, radio announcers gabbled, gongs sounded the start or end of a work shift, sparks flew from the lathes of a machine shop, mothers breastfed their babies as they sat patiently by pyramids of melons, traffic horns blared, sweating young men in singlets smoked in doorways… the ceaseless activity of a planetary hive.”

The old town is slowly being dismantled, every six months another block is razed, people re-homed in the expansive suburbs – their disappearance notable on Google Map updates. Occasionally folk are unwilling to move out of lifelong homes, so-called ‘nail houses’, because they refuse →
to be hammered down, but eventually even they make way for the new construction. The streets of constant local activity are turned into nine-to-five office blocks as well as shopping malls and serviced apartment blocks. It’s futile to decry change, because change is the very fuel of China’s engine, and China’s engine is helping run the modern world. You can mourn the passing of local communities, but for many families who resided in the old town their enforced move is a chance of upward mobility – some of these old wooden houses don’t even have an indoor toilet.

In a perfect example of the push-pull of Shanghai’s traditional life meeting the white heat of modernity, on these same streets it’s an everyday sight to see a $90,000 car parked outside a food shack, the car’s owner sitting on a low plastic chair on the pavement eating a $3 bowl of beef noodles on the communal rickety tables.

Continue walking through the old town and you’ll quickly enter Shanghai’s most famous quarter – the French Concession – a colonial enclave controlled by France from 1849 until 1943. Stroll down some tree-lined streets and you’ll swear you’re in a Parisian arrondissement, with old villas, cafés and boulangeries – and lots of French people. It’s where you’ll find many boutiques, bars and art galleries, including Leo Xu Projects, an internationally acclaimed gallery run by Shanghainese local Leo Xu. “The French Concession has a rich cultural and architectural legacy, and if you live here it’s very cosy and convenient,” he explains. “The lifestyle is all about pastimes, nightlife and the arts.”

The district is synonymous with Shanghai’s past, and although you may think that anything old is denigrated and bulldozed, the French Concession remains the city’s protected cultural heart: “Shanghai is all about fusion and reinvention. There’s a continuous transformation of the cultural landscape due to the strong and on-going dialogue between the local Shanghainese and the expat foreign cultures.” Indeed, as Xu alludes, the city’s foreign community reflects an 800-year legacy of international trade and around Shanghai – from Marco Polo in the 13th century to the European colonial times to a grand opening of a new Apple store.

Shanghai’s most notable feature is its speed of life. Leave for a week and upon your return you’ll be greeted with new roads and businesses. It’s like the city-building video game SimCity on ‘Cheetah’ setting. Social change also happens quickly, meaning it’s a fascinating place for any cultural observer. There are many examples: Four years ago it was uncommon to find an independent shop selling wine – although it was readily available in supermarkets and restaurants. Then suddenly independent wine boutiques and bars were everywhere. As the rising middle classes became oenophiles, Chinese companies bought vineyards and distributors imported more, with the result that China is now the world’s largest market for red wine and cognac. There have also been social shifts in imported beer and coffee culture – a move away from traditional tea.

There’s also been a shift towards non-conspicuous luxury (China is now the world’s second largest luxury market). There are fewer monogrammed handbags being sold as fashion becomes less about a logo and more about each brand’s nuanced design philosophy – there’s less Chanel and Gucci and more Balenciaga and Margiela than five years ago.

One part of the city’s culture that hasn’t changed is its jazz scene. American Brian McKay has been a resident for ten years and last December opened what’s already become a highly regarded jazz club called Heyday.

“Shanghai in the 1930s was a very international city. It was a place where East and West were meeting, where there was sophistication and glamour, and it was a time when there was growth and opportunity,” he notes, acknowledging that he could be talking about the city in 2015. Plus ça change... as you might overhear in the French Concession.

Shanghai may be moving fast, but it’s a city very much aware of its historical role and importance as a cultural meeting place. Indeed, if London was the world’s capital in the Swinging 60s and New York was the same in the 80s, then arguably Shanghai is today’s global capital, as the Middle Kingdom becomes increasingly central to the success of our quickly modernising world.
TALL TOWERS, LONG NIGHTS
Opposite page: The city isn’t short of landmark buildings, from the 101-floor SWFC “Bottle Opener” (left) to the latest 121-floor Shanghai Tower (right). This page: The metropolis by night

THERE’S A CONTINUOUS TRANSFORMATION OF THE CULTURAL LANDSCAPE DUE TO THE STRONG AND ON-GOING DIALOGUE BETWEEN THE LOCAL SHANGHAINESE AND THE EXPAT FOREIGN CULTURES
The new Mr Big

Oscar-tipped acting thoroughbred TOM HIDDLESTON plays the new ultra-villain in Jaguar’s latest ad campaign. So J-Magazine thought it high time to chat about the role, his upcoming Hollywood blockbusters and a certain XJS

WORDS: Dave Calhoun
Who needs good guys when evil ones are so much more entertaining? During Tom Hiddleston’s short, brilliant acting career his villainous moments have lingered long in the mind. His most widely watched and loved role to date is surely the cunning Norse god Loki in both The Avengers and Thor film franchises. When you watch this British actor in these vividly imagined Marvel movies, his dyed-black hair slicked back, his stare piercing and his Cheshire cat grin menacing, you know he’s drawing on his Shakespearean stage background to play a character adored and feared the world over. These films are based on comic books, but they’re anything but child’s play. It’s little surprise, then, that last year Jaguar invited Hiddleston, now 34, to join the likes of Ben Kingsley and Mark Strong and star in its Good to be Bad campaign.

Hiddleston’s second film for the campaign was The Art of Villainy, in which we see him smartly suited and booted and driving a F-TYPE Coupé out of a subterranean London car park on his way to an unknown criminal mission. But this being a classic Hiddleston role there is nothing remotely thuggish about his villain. His bad guy is a sophisticate through and through. We meet him listening to John of Gaunt’s This scepter’d isle speech from Shakespeare’s Richard II through his car’s audio system. Very
Hiddleston carries his privilege lightly but with confidence. He comes across as a total gentleman in person – polite, refined, funny and self-deprecating.

Soon, he’s speaking the words himself, walking and talking to camera. His cut-glass diction, tinged with a hint of threat, is a joy to listen to.

“Do I prefer playing villains?” He laughs at the idea when we meet on the set of a new, third film he’s making for Jaguar to mark the launch of the XE. “I’ve had a good time playing more compassionate and sympathetic characters, so I hope I haven’t been boxed in by that. But I grew up loving villains in films myself, so being allowed to play such a bad guy as Loki who exists on this grand scale is great.”

Of course, the real Hiddleston couldn’t be less villainous, or more of a gentleman. He was raised in London and Oxford and spent some of his school years as a boarder at Eton College, where he was a contemporary of Prince William. He’s smart too: he studied classics at Cambridge, gaining a ‘double first’ class degree, and followed that with two years at the Royal Academy of Dramatic Art in London (better known as RADA). Hiddleston carries his education and privilege lightly but with confidence, and he comes across as a total gentleman in person – polite, refined, funny and self-deprecating.

No wonder the worlds of film and theatre have fallen head over heels for him. It was a memorable role in a small British indie film by a completely unknown director, Joanna Hogg, that first brought Hiddleston to the attention of the wider film industry. In 2007’s Unrelated, he plays Oakley, a well-to-do 19-year-old on holiday in Tuscany with his divorced father. His character is seemingly full of bravado but remains a hurt little boy inside, still finding his way in the world. It marked Hiddleston out as an intriguing talent: outwardly polished but with hidden emotional depths. Hiddleston remembers the role coming out of nowhere: “It was so strange. I was two weeks out of RADA. When you leave, there’s a strange period when you’re trying to work out how to handle auditions. There was a heatwave and I was watching an Italian film at a cinema in Soho in London and I got a text from my agent which read, ‘Call me right now! Where are you?’ He told me: ‘You’ve got to be at BAFTA [The British Academy of Film and Television Arts] in 20 minutes.’ I was wearing flip-flops, shorts and a T-shirt, and said I couldn’t go in this gear. He said, ‘Just apologise for looking scruffy.’ Little did I know I’d dressed in character.”

Hogg was the first of many directors to fall for Hiddleston.
TOUGH, LOVE

Three scenes from his acclaimed lead role in Shakespeare’s Coriolanus, this page: Delivering a beat-down to Aufidius (Hadley Fraser). Right: Bloodied but focused and below right, a more tender moment with stage wife Virgilia (Birgitte Hjort Sørensen)
He worked with her again on 2010’s *Archipelago*, but between their first and second collaborations notched up films with Woody Allen (*Midnight in Paris*), Kenneth Branagh (*Thor*) and Steven Spielberg (*War Horse*). The character of Loki keeps drawing him back to the Marvel Universe and in 2017 he’ll make his fourth outing as Thor’s arch-enemy in *Thor: Ragnarok*. Leading film-makers continue to draw Hiddleston into their worlds too. One of the more recent is Guillermo del Toro, the Mexican behind this year’s gothic ghost story *Crimson Peak*, who has said that Hiddleston “has a timeless leading-man quality. He is simultaneously vulnerable and magnetic.” Spielberg once called him “the new Errol Flynn”. Hiddleston is comfortable with his background and proud of what he’s achieved but thinks it lazy when he’s automatically lumped in with other well-spoken, well-educated British actors of his age. His name is often mentioned in the same breath as Oscar-winner Eddie Redmayne or his friend Cumberbatch, and he’s regularly cited as an example of how acting is dominated by those from privileged backgrounds. “Let’s be clear, at the beginning of my career, I had an easier ride through the lean times,” he says, calmly taking those criticisms head-on. “I’m lucky. And I understand negative perspectives. But sometimes it feels like ammunition for someone who’s got an axe to grind. They write things about me and I think, I’m not this person, it’s just an accident of birth, and I’m sorry if you’re offended by that.”

Guillermo del Toro says Hiddleston “has a timeless leading-man quality, vulnerable and magnetic” *Spielberg once called him “the new Errol Flynn”*

Guillermo del Toro says Hiddleston “has a timeless leading-man quality, vulnerable and magnetic” *Spielberg once called him “the new Errol Flynn”*

And Hiddleston clearly believes in giving something back. He’s a vocal and active supporter of the charity Unicef. In 2013, he went on a well-publicised trip to Guinea in west Africa to draw attention to hunger and malnutrition in the developing world and in 2014 wrote about his experiences, again for Unicef, of trying to live on less than £1 in the UK for five days. He has also spoken about having no time for actors who are arrogant and lack the common decency to treat colleagues and fans with dignity and respect.

“I remember as a young actor being treated contemptuously by people I hoped would be great,” he explains. “And I thought: ‘You’ve got this amazing life, you’ve probably got everything you want, why are you behaving like this?’ I knew that if I ever found myself in that position, I’d remember to treat people with equanimity and kindness.” Playing the stylish, malevolent Loki has brought with it a level of global fandom reserved for few actors. When
What’s distinctive about Jaguar is firstly that its designs are impeccably beautiful. *Friends of mine who’ve driven with me have said it is like being inside a machine from the future*.

Hiddleston made a surprise appearance in character at San Diego’s Comic-Con convention – an annual site of pilgrimage for hardcore fans of comic book and superhero movies – it was reported that some of the crowd literally knelt in worship. “I never expected fame,” he considers. “It’s weird and amorphous and unpredictable. All acting is for an audience, it’s just that my audience is now... quite large.” Yet the director of *Thor* warned him it was coming. “At the end of shooting that film, Kenneth Branagh took Chris Hemsworth [who plays Thor] and myself aside and said, ‘In 12 months, boys, prepare yourselves!’”

Playing Loki might have brought him unprecedented fame and, no doubt, riches, but what’s interesting about Hiddleston is that he keeps returning to his first love – Shakespeare – and continues to make bold film choices. In 2008 he won a Laurence Olivier award for Best Newcomer for a role in *Cymbeline* while also being nominated for the same award for a role in Othello. He played Henry V for the BBC in 2012, and in late 2013 and 2014 he enjoyed an acclaimed stint as the title character in *Coriolanus* in London’s West End. In cinema, he keeps bettering and challenging himself. This year he’ll be seen as the lead role in *High-Rise*, a long-awaited adaptation of a J.G. Ballard novel, and there’s already Oscar talk around his performance.

That said, Hiddleston has loved slipping into a villain’s shoes again for the Jaguar films. His most recent is for the launch of the Jaguar XE and he says it’s been “completely thrilling from start to finish. I think there is an awareness of the sense of sophistication and humour of Jaguar in the campaign and that is a brilliant idea”. Ask him which film villains he finds most memorable and the names come thick and fast. “Goodness, I have many. Anthony Hopkins in *The Silence of the Lambs* comes to mind. Christopher Lee as Scaramanga in *The Man with the Golden Gun* is one of my personal favourites. Gary Oldman in *Leon* is very brilliant too.” Beyond enjoying the character he’s played for Jaguar, he’s also loved having the opportunity to get to know the cars. “What’s distinctive about Jaguar is firstly that its designs are impeccably beautiful. Friends of mine who’ve driven with me have said it is like being inside a machine from the future, the whole engineering is evolved beyond a contemporary car. They are very sleek, very smooth and enormously enjoyable to drive.”

Sleek, smooth, enjoyable – they are words you could easily apply to Hiddleston’s performances too. But his acting actually offers so much more than those three words would suggest: it’s poise coupled with intelligence coupled with curiosity. Most excitingly, he’s still moving, still developing and still growing. “What’s fascinating about being an actor is that it feels like the game is always changing,” he concludes. “I think that’s true of life too.”

See Tom as ‘Mr Big’ at youtube.com/jaguarcarslimited
MAN OF MANY MOODS
This page, clockwise: Hipster-ish as vampire Adam in Only Lovers Left Alive, honourable as Captain Nicholls in War Horse (chatting with director Steven Spielberg), and devious as Loki in Thor: The Dark World
The Blockbusters

From films that broke the box office to music that charted highest we take an infographic look at creative endeavours that have resonated across the world and the centuries

Infographic: PETER STADDEN  Research: STEPHEN GRAHAM

TOP 10 BLOCKBUSTERS
(BY PURE REVENUE)

1. Gone with the Wind (1939) Studio: ParamountBudget: $3.9m Revenue: $3.44bn
5. The Sound of Music (1965) Studio: Twentieth Century FoxBudget: $4m Revenue: $1.31bn

*INFLATION-ADJUSTED REVENUE

TOP 10 BLOCKBUSTERS
OF ALL TIME*

1. Gone with the Wind (1939) Studio: ParamountBudget: $3.9m (adjusted) Revenue: $3.44bn Director: Victor Fleming
3. Star Wars (1977) Studio: LucasfilmBudget: $30m Revenue: $2.04bn Director: George Lucas
5. The Sound of Music (1965) Studio: Twentieth Century FoxBudget: $4m Revenue: $1.34bn Director: Robert Wise
7. The Ten Commandments (1956) Studio: Twentieth Century FoxBudget: $27m Revenue: $350m Director: Cecil B. DeMille Bonus Fact: This was Cecil’s last film at the end of a career which produced 70 A-list features, only six didn’t return a profit
10. Snow White and the Seven Dwarfs (1937) Studio: Walt DisneyBudget: $1.6m Revenue: $950m Directors: Seven (not quite seven) directors: David Hand, William Cottrell, Wilfred Jackson, Larry Morey, Perce Peapes & Ben Sharpsteen
HIGHEST GROSSING NON-ENGLISH LANGUAGE FILMS

1. Life is Beautiful (1997) Italy / $57.3m
2. Crouching Tiger, Hidden Dragon (2000) Taiwan / $28m
3. Amélie (2001) France / $33.2m
4. Like Water for Chocolate (1992) Mexico / $21.6m
5. Hero (2002) China / $53.7m
6. La Cage Aux Folles (1978) France / $20.4m
7. Il Postino (1994) Italy / $21.8m
8. 10 films
9. 7 films
10. 5 films

HIGHEST GROSSING FILM FRANCHISES*

1. Marvel Cinematic Universe - 11 films
   (highest grosser: The Avengers) $8.5bn
2. Harry Potter - 8 films
   (highest grosser: Deathly Hallows) $7.7bn
3. James Bond - 25 films
   (highest grosser: Skyfall) $6.2bn
4. The Lord of the Rings - 7 films
   (highest grosser: The Return of the King) $5.9bn
5. Star Wars - 7 films
   (highest grosser: The Phantom Menace) $4.4bn
6. Spider-Man - 5 films
   (highest grosser: Spider-man 3) $4.0bn
7. The Fast and the Furious - 7 films
   (highest grosser: Furious 7) $3.9bn
8. Batman - 10 films
   (highest grosser: The Dark Knight Rises) $3.8bn
9. Transformers - 5 films
   (highest grosser: Dark of the Moon) $3.8bn
10. Pirates of the Caribbean - 4 films
    (highest grosser: Dead Man’s Chest) $3.7bn

*BY REVENUE

TOP 10 BEST-SELLING SOUNDTRACKS

2. Titanic (1997) Total cost: $200m Worldwide theatre gross: $1.8bn
3. The Bodyguard (1992) Total cost: $40m Worldwide theatre gross: $466m

TOP 10 BOX OFFICE FLOPS


(TOP 10 BOX OFFICE FLOPS (INFLATION-ADJUSTED))
**TOP 5 BEST SELLING SINGLES**

1. White Christmas by Bing Crosby (1942)
2. Candle in the Wind by Elton John (1977)
3. Silent Night by Bing Crosby (1935)
4. Rock Around the Clock by Bill Haley & His Comets (1954)
5. Volare by Domenico Modugno (1948)

**TOP 5 BEST SELLING ALBUMS**

3. Dark Side of the Moon by Pink Floyd (1973)
4. The Bodyguard by Whitney Houston (1992)
5. Bat Out Of Hell by Meatloaf (1977)

**TOP 10 BEST SELLING SINGLE-VOLUME FICTION BOOKS**

1. Don Quixote by Miguel de Cervantes (1605) - 315m copies
2. A Tale of Two Cities by Charles Dickens (1859) - 200m copies
3. The Lord of the Rings by J.R.R. Tolkien (1954-55) - 150m copies
4. The Hobbit by J.R.R. Tolkien (1937) - 140.6m copies
5. The Little Prince by Antoine de Saint-Exupéry (1943) - 140m copies
6. Harry Potter and the Philosopher’s Stone by J.K. Rowling (1997) - 140m copies
7. And Then There Were None by Agatha Christie (1939) - 100m copies
8. Dream of the Red Chamber by Cao Xueqin (1754) - 100m copies
9. She: A History of Adventure by H. Rider Haggard (1887) - 100m copies
10. The Lion, the Witch and the Wardrobe by C.S. Lewis (1950) - 85m copies

**TOP 5 LONGEST RUNNING WEST-END SHOWS**

1. The Mousetrap since Nov 1952 - 26,077 performances
2. Les Misérables since Oct 1985 - 12,265 performances
3. The Phantom of the Opera since Oct 1986 - 11,934 performances
4. The Lion King since Nov 1997 - 7034 performances
5. The Woman in Black since Jan 1989 - 10,643 performances

**TOP 5 LONGEST RUNNING BROADWAY SHOWS**

1. The Phantom of the Opera since Jan 1988 - 11,383 performances
2. Chicago since Nov 1996 - 7709 performances
3. Cats since Oct 1982 / closed Sep 2000 - 7493 performances
4. The Lion King since Nov 1997 - 7034 performances
5. Les Misérables since March 1987 / closed May 2003 - 6680 performances

*Non-religious or compulsory political work. Some figures estimated due to historical and/or global gaps in data.*
TOP 10 HIGHEST SELLING ARTWORKS OF ALL TIME

$300m
Gauguin
_When Will You Marry?_ (1892) sold in 2015

$250m
Cézanne
_The Card Players_ (1880s) sold in 2011

$179m
Picasso
_Women of Algiers_ (1955) sold in 2015

$155m
Picasso
_The Dream_ (1932) sold in 2013

$142m
Bacon
_Three Studies of Lucian Freud_ (1969) sold in 2013

$140m
Pollock
_No. 5_ (1948) sold in 2006

$138m
De Kooning
_Woman III_ (1953) sold in 2006

$135m
Klimt
_Portrait of Adele Bloch-Bauer I_ (1907) sold in 2006

$92m
Van Gogh
_Portrait of Dr Gachet_ (1890) sold in 1990

$78.1m
Renoir
_Dance at Le Moulin de la Galette_ (1880) sold in 1990

TOP 3 MOST EXPENSIVE STOLEN ARTWORKS

$200m
Vermeer
_The Concert_ (1664) stolen in 1990, still missing

$55m
Van Gogh
_Poppy Flowers_ (1887) stolen in 1977 and again in 2010

$30m
Van Gogh
_View of the Sea at Scheveningen_ (1882) stolen in 2002

MOST PURCHASED VIDEO GAMES

1. Tetris (2006)
   - System: Mobile
   - Sold/paid downloads: 100m


   - System: NES
   - Sold: 40m

4. GTA V (2013)
   - Systems: Various
   - Sold: 52m

5. Mario Kart Wii (2008)

   - System: Game Boy, Game Boy Colour
   - Sold: 35m

   - System: Wii
   - Sold: 33m

   - System: Wii
   - Sold: 29m


Bonus fact: There exists an algorithm that, in theory, will let you play one game of Tetris forever.

TOP 5 HIGHEST EARNING VIDEO GAMES

1. World of Warcraft (2004) - $10bn-plus
   - Bonus fact: This is more than any blockbuster film

2. Call of Duty: Black Ops (2010) - $1.5bn

3. Mario Kart for Wii (2008) - $1.4bn


5. Wii Play (2006) - $1.25bn

THE BLOCKBUSTER ISSUE
Meet the FAMILY
JAGUAR NOW HAS A FULLY FORMED SALOON RANGE FROM THE COMPACT NEW XE AND GROWN-UP XF TO THE STATELY BUT STILL SVELTE XJ. J-MAGAZINE TAKES AN EARLY (AND EXCLUSIVE) DRIVE OF ALL THREE...

WORDS: Adam Towler
PHOTOGRAPHY: Barry Hayden
YOU CAN CRUISE IN COMFORT ONE MOMENT, AND DRIVE WITH VERVE THE NEXT. IT’S THAT WONDERFUL DUALITY THAT LINKS ALL THREE CARS

XF
The second-generation executive class saloon has matured in every way.
Welcome to the family. Nothing bonds individual entities together more strongly than blood, or in this particular case, engine oil and great design. That Jaguar now has a formidable, closely-related clan of gorgeous cars, in three different market segments, has never been more obvious. The line-up for a group test with a difference is thus: the recently launched XE, the all-new XF and the redesigned XJ. Just one casual glance tells you that these three cars are different, despite each of them carrying the all-important Jaguar DNA. The smallest of the three is the compact executive XE, followed by the all-new XF which fits in the middle of the new range. The luxury class XJ, represented here in long wheelbase guise, is predictably the largest of the cars and much longer than the other two models, although only slightly wider and the same height as the XF. The XJ is the most mature of the three. It’s the genome, if you like, for the two newer cars, but still as fresh and distinctive as ever with its 2016 model year changes including superb interior infotainment, great new exterior front lights and a suite of awesome engines including an uprated 300ps 3.0 V6 turbo diesel.

Notice how all three cars, when viewed in profile, share a shoulder line that starts near the ground ahead of the front wheel, then arcs gracefully over the wheelarch and flows the length of the car into the rear. On the XE this shoulder line rises as it spans the length of the car, exaggerated by the low-set front grille. It gives the car a sporty stance – ready to pounce – just like the brand’s four-legged animal namesake. On our new middleweight, the XF, there’s a crisp flick of this line into the boot lid. The overhangs are shorter than on the old XF, but there’s more room inside – especially in the back – and with its aluminium construction it doesn’t just look more svelte, it’s significantly lighter too. On the XJ, that similar line curves delicately downwards before tapering off into the rear light, highlighting the length of the car and its elegance; a detail reinforced by the chrome highlight around the side window.

Although the Jaguar grille in its current form was introduced with the original XF, it was the XJ that really showed that Jaguar had the confidence to put it centre stage. The current interpretation makes arguably the biggest statement here, but look closer and you’ll see that the 2016 XJ adopts the latest in lighting technology, with cuboid shapes and light guide accents. The XF’s jewel-like headlights have a blade through them as well, and are an easy way of instantly distinguishing the car from the XE.
This isn’t a cold, clinical environment, of faceless black plastic and hard shapes. It’s more of an English members’ club: suave, and sophisticated.

Jump inside any of these cars and it’s not hard to see why Jaguar has won so many plaudits for the design and quality of its interiors.

We start in the cabin of the XJ, as this car introduced the ‘Riva Hoop’ design cue to the modern Jaguar. This is the graceful spar that flows seamlessly from one side of the dashboard to the other, giving a gentle ‘cockpit’ feel, much like the classic speedboat brand after which it is named. It is this strong design statement that sets the XJ’s interior apart from the opposition: this isn’t a cold, clinical environment, of faceless black plastic and hard shapes. It’s more of an English members’ club: suave, and sophisticated. The Autobiography model has the most sumptuous diamond stitched leather chairs and an atmosphere so cosy it’s tempting to have a quick afternoon snooze. But dozing is strictly off our agenda, and it’s not something you feel inclined to do in the XE. It also incorporates the ‘Riva Hoop’ but in a more cosy environment which is snug and sporty. That’s not to say there isn’t roominess on offer, as a quick try of the rear pew proves. Nevertheless, the XE makes you want to drive. But before we fire up the supercharged V6 there’s the new XF’s interior to consider.

Once again, it strikes a fine balance between the other two. With its high central transmission tunnel you’re immediately cocooned within the cabin, surrounded by the ‘Riva Hoop’ and faced with a broad, crisply styled dashboard. Pride of place is the new 10.2-inch InControl Touch Pro touchscreen infotainment system, behind which lies a quad-core processor, a solid state drive and Ethernet. That makes it fast, responsive and powerful when you swipe, pinch and press – just like on the latest smartphones. Its technology is shared by the 2016 model year XJ, while the XE gets the similar and still great InControl Touch version. Having climbed into the rear of the XF and marvelled at the space for six-foot-plus males, it’s time to take a drive. Among the various petrol and diesel units in the XF range the 2.0d we test – available in 163 and 180hp power outputs – is a likely big seller and features the new Ingenium diesel engine mated to a slick-shifting new six-speed gearbox. It’s clear that there’s plenty of low-down torque available, remarkable when you consider it’s still capable of 70.6mpg economy and low 104 g/km CO2 emissions. The new XF steers with trademark Jaguar fluidity and precision. It’s athletic but comfortable.
The petrol XE in S trim we then drive is a punchier character still. The supercharged 340hp 3-litre V6 emits a fabulous bellow under acceleration and unleashes some serious performance – 0-62mph in just 5.1 seconds. Its double wishbone front suspension sets it apart from its rivals and helps make it really dynamic and agile. It feels wieldy, compact and super-easy to drive too, courtesy of the eight-speed automatic gearbox with steering wheel-mounted paddles. Frankly I could drive it for the rest of the day, but the XJ beckons and it’d be wrong not to take a drive in the graceful limo too.

You’d expect the XE and XF to dazzle behind the steering wheel, but the way the XJ shrinks around the driver and begs to be driven enthusiastically is a genuine surprise. Now offering 300hp, the 3.0 V6 turbodiesel has effortless shove out of corners, and the light, accurate steering is more sportscar than big saloon. It means you can cruise in comfort one moment, and drive with verve the next. It’s that wonderful duality that links all three cars here. Like brothers: all clearly different in looks and personality, but also very much part of the family. 

**FIRST CLASS CABINS**

Top: The XE offers the coziest cabin but still bristles with big-car technology. Middle: The XF features a new infotainment system that can display satnav maps right across the 12.3-inch TFT driver dial area. Right: The XJ now has the latest pinch-and-swipe 10.2-inch centre screen and features sumptuous diamond-stitch seats.
My house or yours?

BRIAN CHESKY STARTED AIRBNB AFTER RENTING OUT AIRBEDS IN HIS SAN FRANCISCO APARTMENT. NOW THE FIRM IS WORTH $25BN. J-MAGAZINE MEETS THE HOST WITH THE MOST

WORDS: John Arlidge
PICTURES: Courtesy of Airbnb
ICELAND GETAWAY...
If you really want to get away from it all, this awesome architectural specimen near Akureyri, the capital of north Iceland, is a great place to start. £55 (€80) per night
STAR-GAZING IN CHILE
Elqui Domos is one of seven astronomic hotels worldwide featuring geodesic domes with detachable roofs to better stare at stars. From a non-astronomical £125 (€175)

AUSTRALIAN LIGHT
For a seaview with a difference and nature on your doorstep, this historic lighthouse keeper’s cottage at Sugarloaf Point in New South Wales is hard to beat. From £196 (€275)
Question: What’s the biggest hospitality firm in the world? Marriott? Hyatt? InterContinental? They’ve all been selling hotel rooms for almost a century and are big alright. InterContinental has 650,000 rooms. But there’s someone who puts more heads in more beds – 800,000 a night in fact – and he has only been doing it for eight years.

Wearing a black zippy top and trainers, Brian Chesky walks hurriedly into the living room of his three-bedroom flat in the once unfashionable but now hipster South of Market district of San Francisco. It’s not the original living room, but an exact replica he has had built in his vast new office in a converted factory near the waterfront, where his 900 staff now work. That’s the kind of thing you do if you start a business that makes you a paper billionaire at just 33.

Airbnb, the global house-sharing service that Chesky co-founded now has 1.5m listings and operates in 34,000 cities in 191 countries. It does not publish figures but analysts say the firm will make about $1bn in revenue this year. That figure is expected to grow to $10bn in 2020. In the same year, the firm is expected to become profitable, reaching $3bn earnings before tax. It is growing so fast now it is burning cash and has an operating loss of about $150m a year. But Airbnb’s breakneck growth gives it a valuation of about $25bn. Marriott is valued at $21bn. It’s not too shabby for a start-up that eight years ago was literally just a bunch of hot air.

It was the idea – the risk – Chesky had been waiting to take since he left Rhode Island School of Design. “After I graduated, I worked in an industrial design shop in Los Angeles. But a year in, I realised this isn’t what I should be doing for the rest of my life. Part of it was that I was working with entrepreneurs on small projects, and I started to think, ‘Why are they doing that and not me?’ I realised the difference is that they took the chance and I didn’t. I needed to take the risk too.”

Seven years on, Airbnb has achieved that emblem of the digital age. It has become a verb, like Google or Uber. If you have not used it, here’s how it works. You log on to the website and choose a place to stay, which could be a full home or apartment, a room, or even a sofa to sleep on. You upload various documents to prove your identity and, if Airbnb’s algorithms confirm that you are who you say you are, and not a criminal, you can rent. Money is paid up front by credit or debit card. Airbnb holds the payment until 24 hours after the guest has arrived, to make sure both parties are satisfied, before releasing the funds to the owner. The website takes about 12% commission.

Airbnb tends to be far cheaper than equivalent hotel accommodation because homeowners don’t have staff and other costs. Most tenants stay for five or six days, taking Airbnb’s number of ‘bed nights per year’ into the tens of millions. The average price per night is $100. Airbnb’s success among holidaymakers has prompted Chesky to move into business travel. He has partnered with more than 1000 travel companies, including the file management company Evernote, the ride-sharing start-up...
Lyft and the cloud-computing business Salesforce. Each firm has integrated Airbnb options into its corporate travel booking systems. Airbnb has also teamed up with Concur, the expense account and travel booking management company. 10% of Airbnbers are now business travellers.

On paper, Airbnb should be a total disaster. Why would anyone let out their most valuable asset to someone they have never met, nor probably ever will meet? “People thought we were nuts,” Chesky concedes. There have been a few high-profile disasters too, notably the man in New York who found out that the home he thought he had rented to someone looking for a place for his in-laws to stay while they were in town for a wedding, had instead been used for a sex party, memorably described as an “orgy for overweights” in the New York Post.

To weed out bad tenants – and bad landlords – each is required to write an online review of the other after every stay. Users can read the reviews before they decide to make or take a booking. Airbnb also offers homeowners insurance of up to $1m. Airbnb bans landlords that Chesky says “don’t abide by our values”. Violations include renting out homes landlords do not live in or renting out homes 365 days a year, which removes valuable housing stock for city residents. But that’s rare, Chesky says. “Sharing our homes seems to bring out the best in us.”

It helps that Airbnb is at the benign end of what has become known as the ‘sharing economy’ – ordinary people becoming micro-businesses by sharing personal assets. His near neighbour, Travis Kalanick, boss of app-based owner-driver taxi service Uber, is facing a backlash from old-school taxi drivers, regulators, civic leaders, financiers and even journalists, after one Uber executive suggested delving into the private life of a critic on a US newspaper. Whichever way you look at it, Chesky’s business is a remarkable combination of what his friend, Jony Ive, Apple’s chief design officer, describes as “soaring ambition and utter practicality”. But the most remarkable thing is the one thing none of its users is keen to talk about: It’s legality, or otherwise.

Hotels have to observe strict fire and life safety rules, food safety regulations, security and hygiene standards. Airbnb hosts have to do little more than check that the smoke detectors work and maybe leave out a bottle of wine and some milk, eggs and coffee. Few take out landlord insurance. That’s unfair, at best, and illegal, at worst, say hoteliers and unions representing hotel workers. Tenants renting a home should pay occupancy taxes, as hotel guests do, and hosts should pay tax on their rental income. Few tenants pay occupancy taxes, and few Airbnb landlords declare their earnings to the taxman. Apartment-block rules in many cities forbid rentals of less than 30 days unless the owner is there, too, a restriction many Airbnb landlords ignore.

All of this gets up the nose of city authorities and the taxman, who claim Airbnb is not playing fair. In May the New York State Attorney General took legal action to force Airbnb to hand over anonymous data on a host of its users. Some cities have tried to ban Airbnb. “Some people think we are a pain in the arse,” Chesky admits. But there are signs that times are changing. Chesky won an important legislative victory in San Francisco last year. The city’s board of supervisors legalised short-term rentals of less than 30 days. Landlords, the new law says, must be permanent residents of San Francisco and enter their names in a city registry of hosts. Whole houses can be rented for up to 90 days a year. The law also imposes tax on rentals and requires landlords to take out landlord insurance. Other cities and countries that now allow home-sharing include London, Amsterdam, France, Portugal, Hamburg, Philadelphia, Portland, San Jose and Nashville.

The legislative change is good business news for Chesky. San Francisco remains one of the company’s largest markets, with nearly 5000 Airbnb homes and apartments. It has spurred him on to look at new services he and his (mostly) merry band of global hosts can offer, whether it is cooking, city tours or transport.

It is also great news for Chesky personally. He has lived in hundreds of Airbnbs, many of them in San Francisco, “to get to know the business better”. What’s more, his three-bedroom apartment in South of Market is still on Airbnb. His couch is yours for $40 a night.
DUTCH CUBIC FEAT
Sick of curves? Then why not go geometric in Rotterdam from £96 (€135)

YACHT HIRE IN ITALY
Moored at Porto Venere, this hire includes crew £476 (€670)

USA TREEHOUSE
When you need to channel your inner Tarzan, this elevated Buckhead, Atlanta residence could be just the place to get your swing on. From £229 (€323)

GRAND DIGS FOR 60 IN IRELAND
For that big group holiday you’ve been planning head to Headfort House, Co. Meath. £850 (€1200)

OFF-GRID IN CALIFORNIA
Leave the digital world behind in Grass Valley, No Wi-Fi. £173 (€244)
“Car engineers double the population of Arjeplog during the winter test season,” says Phil Talboys, manager of the Jaguar Land Rover Winter Test Centre. “We’ve been coming here since the early 80s. In the beginning, we had a very small office and one-ramp workshop and we’ve developed into today’s hi-tech facility.”

Arjeplog, Sweden is a long way from anywhere. Sitting in almost the centre of Lapland, it’s nearer the Russian port of Murmansk than the Swedish capital Stockholm. Surrounded by lakes and forests, it’s an outdoor playground under the midnight sun, but in winter the region is locked under snow and ice and the tourists disappear.

“The coldest I’ve ever seen here is -42°C,” says Phil. This makes it the perfect place to test a vehicle’s robustness. There’s an off-road area, handling tracks for the stability control team, straights to check grip levels for ABS system calibration, testing hills at 17% and 28% inclines and different surfaces to evaluate traction systems. Some parts have even been made to look like famous race tracks. Can you recognise the one pictured? (Hint: It’s not gold but...)

“We also run durability testing,” adds Phil, “driving thousands of kilometres in these extremely cold Arctic conditions.”

With Jaguar and Land Rover customers in every corner of the globe, from China and Russia to the US, such testing is necessary. It is a breadth of capability that is also reflected in the hot weather testing centre in Dubai where Jaguars and Land Rovers are tested to over 50°C.

At peak season, Jaguar Land Rover has up to 60 vehicles and 60 engineers in Arjeplog at any one time and the season doesn’t end until late March. It may not be hospitable, but at least you’re guaranteed snow – if not Santa – at Christmas.

WORDS: Nathaniel Handy PICTURE: John Wycherley
Why did you choose this car in particular?
When the F-TYPE came out it just felt like the brand was returning to what it should be all about. I live in New York – I have absolutely no reason to own a car. But I thought if I have no reason to own a car I might as well get the most fun thing I could possibly have, and that’s an F-TYPE. I didn’t need a car, but I needed a Jaguar if you see what I mean – there’s an important difference – and I find a reason to drive it almost every day.

What’s been your favourite moment with the car so far?
I went upstate to the Catskill Mountains with friends when I first got the car and when we were driving around all the kids in the towns and villages would come up wanting a look. I guess I took some pride in that. Not many people in New York have seen an F-TYPE either but everyone wants to talk to me about it when they see it.

What do you love most about your Jaguar?
I’m still in the phase where I can’t believe I actually own the car, but it’s essentially just a lot of fun. If I have a really bad day, I just get in the car and drive. And then I feel awesome. It’s the feeling you get from being inside the car and behind the wheel.

What was your first car?
Technically, it was a 1964 Jaguar XKE Coupé, gold with a tan interior. My dad pulled me aside after I’d been looking for nine months for an SUV and gave me a box with car keys in it. I thought it was the keys to the SUV we’d been looking for but they were for his XKE so it was always a natural progression from E-Type to F-TYPE for me.

“I didn’t need a car, but I needed a Jaguar – there’s an important difference – and I find a reason to drive it almost every day”
How did you meet your Jaguar for the first time?
I discovered the car in a classified newspaper ad and went to Pasing, a Munich suburb, to have a look. That was 27 years ago. The man who sold me the car said he didn’t need the car anymore. It was just a year old and looked like new. Afterwards, the police called me to ask if the man had been driving the car. I was somewhat astonished, but then they told me that his driver's licence had been revoked.

How do you take care of your car?
I always keep my XJ12 in the garage and drive it in the summer – never when it rains or snows. Occasionally, I’ll wax the car, give it an oil change and take it to a garage I trust. It is also the most reliable car I’ve ever had and has never broken down on me.

What has been you most rewarding experience so far?
Definitely, our family trips down to Italy. My children still have fond memories of our vacations with the Jaguar there. I am not allowed to sell the car because my son wants it so badly and I did promise it to him when he was younger.

What do you love most about your Jaguar?
The way it drives. It feels like you are sitting in a lounge chair. You don’t drive fast in a Jaguar, 150-160km/h suffices on the German autobahn. And I especially like the smell of the leather. This is what distinguishes Jaguars from other cars. It is hard to describe, but the smell reminds me of hotels in Hong Kong.

MARTIN HEMM
*Occupation:* engineer
*Home:* Munich, Germany & Vermont, USA
*Model:* 1986 Jaguar XJ12 (Series 3)
*Colour:* Westminster blue

“I especially like the smell of the leather. *This is what distinguishes Jaguars from other cars.* It is hard to describe, but the smell reminds me of hotels in Hong Kong.”

IF YOU’D LIKE J-MAG TO CONSIDER THE STORY OF YOU AND YOUR JAGUAR please email j-magazine@spark44.com or tweet at #MeAndMyJag
World of Jaguar

New tech centres in the US, innovation in the Middle East and raving in Ibiza, it’s been a busy few months for Jaguar

Portland, US
JLR launched an 'Innovation Incubator' project this spring to support connected car and infotainment technologies, inviting US tech start-ups to pitch ideas. Over the next decade, JLR expects to work with up to 120 tech start-ups and has already added 50 more staff to its Portland R&D centre.

London, UK
The XE was crowned Best Compact Executive Car at the Auto Express magazine awards, while the XF picked up the Design Award in June.

California, US
Jaguar partnered with two top US design schools, Art Center College of Design Pasadena and Academy of Art University San Francisco, briefing students to design a 2030 model year halo sports car and 2+2 sports Coupé interior, with the celebrated concepts revealed in August.

London, UK
Sir Bradley Wiggins hailed the Jaguar Pinarello Bolide HR as “the most aerodynamic track bike I’ve ever ridden” after beating by 1.5km the furthest distance cycled in an hour from a stationary start (the highly prestigious UCI hour record). He completed the 218 laps or 33.88 miles (54.52km) in early June at Lee Valley VeloPark within the 2012 Olympic site.

Ibiza, Balearic Islands, Spain
Competition winners from nine countries were sent on a glamorous Jaguar-backed VIP weekend in Ibiza at the end of August, where they met renowned DJ Armin van Buuren, drove the new XE and partied at local hot-spot Ushuaia. Groovy
In late June, an F-PACE prototype supported Team Sky at the Tour de France Grand Depart with a cutting-edge bike-rack solution to optimise the quick-release of Team Sky’s Pinarello Bolide TT bikes.

Jaguar’s hotly anticipated crossover, F-PACE, was revealed at the Frankfurt motorshow in September (alongside this issue of J-Magazine).

Jaguar China filmed an exclusive new ad campaign with David Beckham at the wheel of the new XF this summer. It was shot at numerous locations, including Fen End, where this issue’s Group Test with the XE, XF and XJ also took place. Nice to know we share the same good taste (see p54).

Jaguar launched a film series across the Middle East this summer, talking cars, innovation, technology and design with leading architects, entrepreneurs and motivational speakers. Check it out on Jaguar’s Middle East Blog live.jaguar-me.com.
Jaguar has marked 80 years of vehicle production with some hometown love in Coventry, its UK headquarters. Local residents and tourists saw an incredible fleet of the marque’s iconic models old and new open proceedings at MotoFest 2015 in June, as well as a special appearance by the Jaguar C-Type after the opening of the recently revamped Coventry Transport Museum. The fleet of Jaguar sports- and racecars that opened MotoFest made for extraordinary sights and scenes, taking over a specially closed-off Coventry Ring Road early this summer. The line-up included the 1988 Le Mans 24 Hour-winning Jaguar XJR-9LM, heritage icons such as the 1938 SS100 (the first car to bear the Jaguar name) and the new F-TYPE R Bloodhound SSC rapid-response vehicle. The total value of the Jaguar vehicle selection was put at more than £40m.

Jaguar’s Coventry-built C-Type, in production from 1951 to 1953, topped off the celebrations through its inclusion at Coventry Transport Museum’s ‘Trailblazing Cars of the World Display.’ The C-Type pioneered the use of disc brakes, first used in the 1952 Le Mans 24-hour race, which the car won. The original Range Rover was also on display. To find out more about the museum – transformed after a £9.5m refit – go to transport-museum.com.
Thanks to ground-breaking innovations, by the end of the decade JLR expects to be smoothing-out routes for customers with smart pothole detection technology and easing tricky parking scenarios with app-based software that will let drivers manoeuvre their cars via remote control without even sitting in the driver’s seat.

Whether in a tight spot at the supermarket, or navigating through difficult off-road terrain, the new prototype remote control app from JLR lets users operate the steering, accelerator and brakes, as well as change from high and low gearing, all from outside of the car. J-Magazine tested the tech out first-hand on Jaguar’s secret proving ground in Gaydon, UK, and at a speed of 4mph managed to wriggle a Range Rover out of some tricky (albeit hypothetical) scenarios where limited visibility from the driver’s seat would have resulted in a much more difficult motoring experience.

We also tested the pothole detection tech, which aside from using on-board sensors and forward-facing stereo digital cameras to identify oncoming blemishes in the road and adjust the suspension accordingly to keep your drive smooth and composed, will also share the data via the Cloud to warn other vehicles on the same route. JLR plans to share the information with local authorities too, who can then prioritise road repairs.

With no new hardware needed in the cars to make the prototypes work, you can expect the new innovations to be making their way into future model year updates pretty soon, meaning Jaguar and Land Rover drivers will be more likely to avoid nasty hole-shaped surprises in the near future and help speed up their filling-in as well. That’s what we call progress.
STYLE BY DESIGN

OLIVER SWEENEY AND JAGUAR PARTNER UP TO DESIGN A NEW FORMAL SHOE.
J-MAGAZINE INVESTIGATES TO KEEP YOU ONE STEP AHEAD...

Using Jaguar’s long-established design clay model sculpture process, Jaguar director of advanced design Julian Thomson and Oliver Sweeney cobbler-in-chief Tim Cooper have collaborated to create an F-TYPE-inspired shoe. “Once the clay has been applied, it can be changed quickly, efficiently and easily to the designer’s requirements,” confirms Cooper, Oliver Sweeney’s cobbler-in-chief. “This enables the designer to put as much input as he can into the design.” “We felt we could very much lend this process to developing the shoe for Oliver Sweeney,” continued Jaguar’s Thomson. “The sculptural qualities, the proportions, the delicacy of line are all common attributes and characteristics we see in both the Jaguar brand and the Oliver Sweeney shoe.” Either way, we certainly aren’t ones to argue, when the Italian-made formal shoes end up looking as good as this.

Set to go on sale September 2015 and available in black and brown oliversweeney.co.uk

I THINK THE PROCESS OF TAKING 2D TO 3D WITH A JAGUAR CAR CAN BE JUST AS IMPORTANT AS IT IS WITH AN OLIVER Sweeney SHOE...
At the 2015 Wimbledon tennis tournament, Jaguar made a few grand slam headlines of its own. It helped host pre-tournament parties with the Women’s Tennis Association, chauffeured VIPs to evening soirees, called up one special VIP to do some mystery chauffeuring of his own and measured fans’ excitement through cutting-edge technology. The all-new Jaguar XE was the official car of Wimbledon for those attending The Ralph Lauren and Vogue magazine Wimbledon summer cocktail party with stars of tennis, film, music and fashion in attendance. Jaguar also took over the Kensington Roof Gardens, another glamorous pre-tournament gathering with the Women’s Tennis Association, with a tournament-appropriate purple carpet rolled out for guests, rather than the more customary red one. In a technical twist, the entire event was kitted out with sociometric, biometric and atmospheric sensors to measure fan reaction to the female professionals, celebs and VIP guests – the results of which were then shown on a bio-reactive screen just by the purple carpet. Jaguar used this technology throughout the tournament, measuring the fans’ collective tension in the stands to give a sense of how the Wimbledon crowds truly ‘felt’ at numerous heart-stopping match points. The technology was also put to a third and particularly entertaining use when three-times Wimbledon winner and all-round tennis legend John McEnroe escorted two unsuspecting fans in a new XE to Wimbledon’s famous SW19 London postcode. Safe to say, the cutting edge sensors caught the excitement of the tennis fans perfectly, as heart rates were recorded increasing 60% to 93 beats per minute.

Edinburgh’s elegant Holyrood House played host to the first ever ‘Jaguar Concours Trophy’ in early September as 100 of the finest Jaguars from the around the globe were assembled for public appreciation and prize-giving. Judged by Jaguar’s design director Ian Callum the entrants drove into the grounds of the famous Scottish palace and lined up in categories – from Pre-War to Classics of the Future – as part of the annual Concours of Elegance’s new ‘Jaguar Saturday’ event. At the time of going to press a winner had not been announced, so to find out more, go to: classicdriver.com/JaguarTrophy
JAGUAR 2015 FUEL CONSUMPTION AND EMISSIONS FIGURES

XE
MPG (1/100km)
Urban 64.2 (4.4)
Extra Urban 83.1 (3.4)
Combined 68.9 (4.1)
CO₂ emissions from 99g/km*

XF
MPG (1/100km)
Urban 58.9 (4.8)
Extra Urban 78.5 (3.6)
Combined 70.6 (4.0)
CO₂ emissions from 104g/km*

XJ
MPG (1/100km)
Urban 40.4 (7.0)
Extra Urban 54.3 (5.2)
Combined 49.6 (5.7)
CO₂ emissions from 149g/km*

F-TYPE
MPG (1/100km)
Urban 17.4 (16.2)
Extra Urban 33.2 (8.5)
Combined 25.0 (11.3)
CO₂ emissions from 199g/km*

*All fuel economy data has been measured with current European legislation. Under normal use a vehicle’s fuel consumption may differ from that achieved through the test procedure depending on driving technique, road and traffic conditions, environmental factors and vehicle condition. If in any doubt, please ask a dealer. Figures are for current UK-specification cars and the information is correct at time of publication.

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Capturing BLOCKBUSTER cars like the F-PACE – well before their official launches – as well as blockbuster cities like Shanghai takes planning...

...behind the scenes

TOP SECRET Keeping the F-PACE in our photo story by Sjoerd ten Kate away from prying eyes involved a great deal of covering-up capers. Especially so when 100s of cyclists decided to race past on a nearby road in the middle of the shoot. Luckily, our able security guards were more than their match.

HEAVY WEATHER hampered our Shanghai story but Shiraz Randeria persisted in the face of the precipitation with some winning shots.
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