UN-PLUG AND PLAY
SAY HELLO TO JAGUAR’S REVOLUTIONARY I-PACE

DIGITAL DIAMONDS
NEW TECH MAKEOVER FOR THE CROWN JEWELS

STEVE MCQUEEN
THE MAN, THE CLOTHES AND THE XKSS JAGUAR
Tiffany CT60®
From the Inventors of the New York Minute

TIFFANY & Co.
NEW YORK SINCE 1837
06 Foreword
Meet Noodle, guitarist with Gorillaz and @JaguarRacing ambassador

08 The Diary
Anniversaries, openings and events around the world over the next six months

18 Introducing I-PACE Concept...
A zero-emission five seat sports car that reaches 60mph in around four seconds

32 ... and I-TYPE
Jaguar returns to the track in the Formula E World Championship

42 I-Jewellery
It’s not just our communications being turned on their heads by the latest digital technology

48 What Goes Around
Steve McQueen and his co-stars defined the look of the 1950s and 60s. And still do

56 King of Cool
Steve McQueen; actor, motorcyclist, racing driver and two-time owner of the legendary Jaguar XKSS

60 Getaway!
Two hours away in a Jaguar F-PACE are the calm oases all metropolitan minds need to escape to once in a while

68 Lone Star SVR
On the farm roads of Texas we took Jaguar’s quickest – the 200mph F-TYPE SVR – for a really slow drive

76 Generation Why?
It might be the right time to re-evaluate your relationship with technology

78 The Racers
Remembering Mike Hawthorn, the founding member of The Jaguar Club for Distinguished Fast Gentlemen
A private apartment in First Class. That’s Flying Reimagined.

In the First Apartment on our A380, you can relax in a large leather armchair before retiring to the comfort of a separate bed, dressed with all-natural bed linen. Enjoy a seven-course tasting menu prepared by our Inflight Chef. Take a refreshing shower in the First Class bathroom before landing.
Originality inspires me. Also sakura in springtime; soba noodles; speed; explosive chemical reactions; people that work selflessly to help others; art; manga; music; magic; travel. I want to inspire more women to get involved with engineering, and promote sustainability in the automotive industry. By example. By believing in what I do. By working hard. And by proving that women can do anything men can do, and lots of things they can’t. I also want to work on my wheelspins and donuts.

Formula E is a baby – just two years old – and it only uses electric cars. Think of all the research and development that goes into electrical engines! It will have benefits for the whole world, so I want to nurture it, support it and help it grow strong. Like one of those Tamagotchi. Remember them? Japanese invention.

It is too easy to destroy what we have, and it takes great effort to protect it. But we humans are smart. We have the power to change our world. Progress has caused many problems, so let’s use progress to find tech-advanced engineering solutions to solve them.

You can’t persuade a teenager to do anything. Just show them it’s cool. At the moment, the word ‘engineering’ has a bad rep. It sounds so dusty and dry and boring. But it’s not. Engineering is apps, 3D modelling, graphics, design, computer science – stuff most of them are already into without realising it.

My qualifications aren’t exactly conventional, as I didn’t go to a regular school. My education was more covert ops and combat training, but that’s all I can say about that. However, I am governed by the laws of physics like everyone. The speed my fingers move over my guitar; how high 2D [Gorillaz vocalist] jumps when he sees a little mouse. If you can see beauty in the numbers and processes around us, I believe you are qualified.

Schools just need to find a way to explain it better... that engineering isn’t calculators and weirdoes in lab coats. It’s pure creativity, a place to use your imagination to really, truly change the world. I can’t think of much that’s cooler than that. Well, except Gorillaz.
Dynamic design. It’s at the heart of our cars and in every stitch of the Jaguar Lifestyle Collection. Created for an active day out, this stylish, comfortable range features wardrobe staples for the whole family.

Every item, from our keyrings to our clothing, is crafted to Jaguar standards and features cues from our cars design. From accents of classic Racing Red, to subtle houndstooth patterns inspired by the All-New F-PACE. Meanwhile, kids can discover the joy of Jaguar with the friendly face of our new Cub character, who has a starring role in our All-New Children’s Collection.

For more information visit your local Jaguar Retailer or shop online at Jaguar.com/shop
BOWIE, ONE YEAR ON

“David Bowie has been with me a lot these past 12 months,” says Jaguar Director of Design Ian Callum. “All my life — personally and professionally — I took from Bowie a sense of optimism, a belief that you can always create something different, something new.

I get asked ‘Is car design art or is it traditional design?’ a lot. I believe the answer is ‘art’. Car design requires a knowledge of sculpture and form; it requires you to wear your heart on your sleeve; and, yes I think it requires a degree of self-indulgence. It might just be a car, a commodity, something that’s going to be replaced ten years from now and not cherished in the way you might an old vinyl record but you’re nonetheless always aspiring to try to get that next level, a level you didn’t think was possible.

At Jaguar we were deep into the development of the I-PACE Concept when we heard the news of Bowie’s death and it resonated deeply with the team as it did around the world.

Bowie had an ability to make music that was not only fresh and new, but music that was melodic and enjoyable also. For me his life was less about how he challenged the status quo but the way he did it. You didn’t need to find a place in your heart for his music, it was already there. Beautiful, good and different is a hard act to pull off but that’s what Bowie did. At its best Bowie’s music feels like the planets aligning.”

50th Anniversary

“BLOW-UP”

London in the swinging sixties was sexy and scandalous in equal measure. Blow-Up, the 1966 film by Michelangelo Antonioni released 50 years ago this month, managed to capture both sides of life in the city with aplomb. Its lead character, played by David Hemmings channelling David Bailey, is still memorable today.

5th January

CES 2017

Looking for inspiration in 2017? Why not join the innovation community peddling their wares at the CES (formerly the Consumer Electronics Show) in Las Vegas from 5-8th January. For the first time Jaguar will be present and for two very good reasons. I-PACE and I-TYPE will debut in the Nevada desert. For more information on the CES check here: ces.tech

19th January

MUSCAT FESTIVAL, OMAN

Oman’s largest cultural event returns for its 17th edition, highlighting the sultanate’s vibrant creative industries. A colourful, multicultural celebration of all things Omani, the festival spreads its way across the sultanate, with events focused on the beautiful Naseem Gardens and the glorious Amerat Park.
muscat-festival.com
18th February

FORMULA E IN BUENOS AIRES: JUST WATCH OUT FOR NOODLE

Fictional Japanese comic book figure and founder member of virtual band Gorillaz, Noodle, has a thing for fast, electric cars. Panasonic Jaguar Racing drivers Adam Carroll and Mitch Evans have been warned not to let their I-TYPE cars out of their sight in Buenos Aires on February 18th. Season 3 of the FIA Formula E Championship kicked off in October 2016. In last season’s dramatic race, the Argentinian capital more than demonstrated the ability of the Formula E championship to electrify audiences. While a common engine for all the teams has proved to be a guarantor of highly entertaining and closely fought races, the 2.44 km Puerto Madero circuit with its rich mix of corners, chicanes and both high and low speed turns, is equally popular with drivers and the racing fans alike. And it might just prove too tempting for a young, female Japanese guitarist...

GREAT SCOTLAND YARD HOTEL

Great Scotland Yard is a classic London landmark. Home of the Metropolitan Police in Victorian times, detectives based here investigated career criminals like Jack the Ripper. Now, following more than £110 million of investment, it will take on a new role as a luxury hotel, built in the style of the Belle Époque. With 236 rooms, the most expensive of which will set you back £10,000 for a single night’s stay, the resort will offer a true London vibe and ensure your visit to the city is steeped deep in Dickensian history. Ever wanted a vacation in the heart of Sherlock Holmes’ old stomping ground? Now you can.
23rd March
ART BASEL, HONG KONG
Founded in 1970 by Basel-based gallery owners, Art Basel is the premier art show for modern and contemporary art, with three venues in Basel, Miami Beach and Hong Kong. Each regional show presents its own unique format to the world. Since debuting in 2013, Art Basel Hong Kong has rapidly established itself as the central hub of the Asian art market. From 23-25 March, 241 leading international galleries from over 40 countries will be exhibiting at the show, including 29 galleries attending for the very first time. Another debutant at this year’s event is the Kabinett sector, featuring individually-curated gallery projects ranging from one-person shows, thematic group exhibitions, installations and film programs to collections of art historical material. Visitors to the main show will be able to enjoy a wide range of modern art, including works from the early 20th century and pieces from some of today’s most renowned contemporary artists. As well as the large number of galleries attending from Hong Kong and mainland China, a growing representation of galleries exhibiting in India, South Korea and Taiwan see the Art Basel Hong Kong as the primary source of new works. For more information visit Art Basel on artbasel.com

WORTH WAITING FOR
The first genuine Jaguar XKSS to be built in sixty years is being delivered to an American customer in March. In total, nine faithful replicas, built exactly to original blueprints, are being manufactured by Jaguar Land Rover’s Special Vehicle Operations team. Back in 1957, Jaguar had decided to build a limited edition road car based on the all-conquering D-Type, which had won the Le Mans 24 Hours for three years running between 1955 and 1957. However, nine cars, destined to be exported to the United States, were destroyed in a catastrophic fire, meaning that only 16 examples of the XKSS were ever built. Fast forward to early 2016, and Jaguar will now make up for the loss and build the nine “lost” cars, starting with car number “00”. The price tag for the new line of classics will be £1.1 million, making it an absolute bargain compared to the 16 original XKSS cars – conservatively valued at more than £10 million each.
9th April
EASTER WEEK, SANTIAGO DE CHILE

Semana Santa in this devoutly Catholic country is famed all across the world for its vibrant displays of religious tradition and colourful processions. Take advantage of the occasion by exploring the city without the crowds and make sure to be a bystander for the famed Cuasimodo procession on the Sunday after Semana Santa. The spectacle features white and gold-shrouded men on horseback, often accompanied by a priest sitting on a float covered in white lilies. Expect an over-the-top celebration of Christianity, as the city comes to a standstill. It’s the perfect representation of South America’s history and heritage, running alongside the vibrancy of modern-day Chile.
The driving season is awash with classic car events but the legendary Tour Auto running from April 24 to 30 in Paris, and sponsored by luxury watchmaker Zenith, is the oldest of them all. Launched in 1899 this tour was originally a cross-country race with a seven-stage route taking eight days to complete. Today, the tour is a timed reliability trial for pre-1974 classic cars with five days of road driving, interspersed with circuits and hill climbing. New to the 2017 edition is a route starting in Paris and heading to Brittany on the Atlantic coast before heading south. The Tour is widely recognised as one of the more challenging rallies on the classic motorsport calendar and rally organiser Patrick Peter is a pastmaster when it comes to combining the spectacular with the glamorous.

Photography: Getty Images, Mathieu Bonnevie, Julien Hercault
26th May
THE 35TH AMERICA’S CUP IN BERMUDA
Six 60mph sailing boats will take to the Great Bermuda Sound in May in the battle for the oldest trophy in sporting history — The America’s Cup. These are the new generation of 50ft foiling catamarans that fly across the water rather than plough through it. Powered by solid wings as long as those on a commercial airliner, they can sail more than three times the speed of the wind. Leading the charge for Great Britain — a nation yet to win a trophy it first established 166 years ago — are Land Rover BAR, helmed by Olympic legend Sir Ben Ainslie in a boat co-developed with Land Rover.
EXPO 2017 IN KAZAKHSTAN
The Kazakhstani capital of Astana will be the hosting city of the Expo 2017, as the Central Asian nation puts in its bid to become a world hub for sustainable energy. Taking the theme of ‘Future Energy’, the Expo will host up to three million visitors in three months and map out future challenges to the energy sector. The event will bring together the world’s most powerful people with innovative thinkers from more than 100 countries in an attempt to outline tomorrow’s energy landscape. The Expo will take place at a specially-designed complex spreading over 170 hectares in the heart of Astana, including a 25 hectare exhibition centre, designed by Adrian Smith + Gordon Gill Architecture. At the end of the event, the forum will draw up a manifesto of values and principles that will guide governments in sensible and economic energy use for the future.

THE JAGUAR CLUB FOR DISTINGUISHED FAST GENTLEMEN
The best racing car is only as good as its driver. Some of the greatest drivers who have ever lived cut their teeth driving Jaguars on and off the track. Mike Hawthorn’s courageous but inspired drives at the wheel of his Jaguar D-Type in the fifties are the stuff of schoolboy legend. In our new series “The Jaguar Club for Distinguished Fast Gentlemen”, award-winning documentary film writer Manish Pandey pens an incisive and moving portrait of the gifted, tragic figure of Hawthorn. Talented yet full of himself, this English playboy lived and drove in an era when motorsport regularly claimed the lives of many men as young and gifted as himself. His was a rare talent that enabled him to win both the fated Le Mans 24 Hours race in June 1955 and the Formula 1 World Championship in 1958, while still having enough chutzpah to walk away from racing at the top of his game to run his own business. Still, Hawthorn couldn’t avoid meeting his own untimely end, as he crashed in his Jaguar on an English public road in 1959, far off the tracks that propelled him to fame.

PHOTOGRAPHY: GETTY IMAGES, HARRY KENNEY HERBERT, ADRIAN SMITH & GORDON GILL ARCHIVE
THE BEST POSSIBLE SOUND, WHEREVER YOU ARE
At Meridian, we craft tailored audio systems that deliver unparalleled emotional experiences.

That's why we're the sole audio partner for Jaguar Land Rover. It is also why we've been awarded the accolade of 'Best In-Car Audio System' by AUTOMOBILE magazine.

If you’re looking for audio perfection, then look no further.

meridian-audio.com
THE
SHOCK
OF
THE
NEW

ON THE ROAD IN 2018, THE I-PACE CONCEPT IS A NEW FIVE-SEAT SPORTS CAR FROM JAGUAR THAT RIPS UP THE RULE BOOK
The I-PACE Concept is bold, brave and beautiful. It previews Jaguar’s first battery electric vehicle, a five-seat sports car you can reserve now for delivery in 2018.

The I-PACE Concept is the first Jaguar built for a world that is changing fast. It is Jaguar’s first battery electric vehicle, or ‘BEV’, a term with which we will all soon become more familiar.

The I-PACE Concept uses a completely new vehicle architecture with two electric motors for All-Wheel Drive and sports car acceleration. A battery pack mounted low in the vehicle means outstanding handling to match and a spacious, light-filled cabin that takes every advantage of the compact electric drive components. An obsessive attention to aerodynamic efficiency and an equally obsessive dedication to real world functionality mean production versions of the I-PACE Concept will have a range of over 500km so an average user will need to recharge only once a week.
With the silhouette and stance of a supercar and the space and command of an SUV, the I-PACE Concept promises a whole new experience for 21st century families.

There has never been a Jaguar quite like the I-PACE Concept. Liberated by the compact electric drivetrain, Jaguar’s design team led by Ian Callum has given the I-PACE Concept the ‘mid-cabin’ profile more usually associated with mid-engined supercars like the Jaguar C-X75 that starred in the James Bond film Spectre.

But the I-PACE Concept isn’t just beautiful, it’s smart also, slipping through the air with exceptional efficiency for a sports car—the drag coefficient is just 0.29Cd—thanks to details like flush door handles and active aerodynamic features like cooling inlets that shut when not in use and a body which is lowered at speed to cut drag. The rear of the I-PACE—vital to aerodynamic performance—was developed using the most advanced computer modelling. →
The I-PACE Concept features two extremely efficient electric motors which together produce 400PS and 700Nm of instantaneous torque, meaning 0-60mph in around 4 seconds.

Driven by the same passion that powers Jaguar Racing’s entry to the FIA Formula E World Championship, Jaguar engineers have designed a unique electric drivetrain for the new I-PACE Concept. At its heart are two compact and efficient, synchronous, permanent magnet motors. They take their power from another piece of fresh Jaguar thinking, the lithium-ion battery pack which uses the very latest pouch cell technology. The pack, rated at 90kWh, is mounted as low as possible moving I-PACE Concept’s centre of gravity closer to the ground. A low CoG combined with typical Jaguar double-wishbone front and integral link rear suspension ensures the I-PACE Concept delivers an experience more than familiar to Jaguar drivers.
Inside, I-PACE Concept is clean and uncluttered, calm and quiet but promises proper Jaguar excitement.

The story inside the I-PACE Concept is one of contrasts. It is absolutely a car for the digital age, with a ‘flightdeck’ made up of multiple screens, digital controls and instruments.

As you would imagine, the driving seat in the I-PACE offers a commanding view of the road ahead and the promise of an exhilarating driving experience. Offering exceptional interior space for a car of its size, the I-PACE Concept’s cabin is bathed in light thanks to the panoramic glass roof. Fabrics and leather, glass and finished metalwork create a mood of contemporary luxury highlighted by details like the machined barrels of the rotary controls and the new heritage-inspired monogram in the seat facings.
With a range of over 500km and the ability to re-charge the battery pack to 80% in just 90mins on a fast 50kW DC charger the I-PACE Concept isn’t just practical, it’s life-changing.

Once you liberate a car from over a century’s dogma around traditional piston engines a new way for five people to travel together emerges. With no piston engine or ancillaries to package, there’s more space for people.

The I-PACE Concept’s slim and extremely compact drivetrain allows for an almost perfectly flat cabin floor with no step overs. There are remarkable amounts of legroom in the rear given the car’s compact overall length and ample space for luggage. There is exceptional in-car stowage room too, for example between the front seats and still more under the rear seats in the space where a piston-engined car’s mechanicals would normally be.
“Car designers bend towards a mid-cabin silhouette,” says Director of Design Ian Callum. “That’s why C-X75 is my favourite Jaguar and there’s a lot of C-X75 in the shape of the I-PACE Concept.”

Jaguar’s Director of Design since 1999, Ian Callum confesses to being rejuvenated by the I-PACE Concept, a car he describes as being designed “without rules. A whole new vehicle that takes Jaguar design to the next level.”

The car’s iconic mid-cabin profile is something he’s long conjured with. “Cars look best when you take the weight off the back wheels — it’s why we like coupés. But in the 1960s the arrival of mid-engined cars allowed designers to push the visual weight of the cabin even further forward. “I-PACE Concept is the first ever no-engined Jaguar so we’ve jumped on the chance to put the cabin between the wheels. In fact the whole project feels like we’ve jumped. It’s Jaguar jumping feet first into an incredibly exciting future for car design.”

RESERVE YOURS NOW
www.jaguar.com/i-pace
ALL CHARGED UP

WITH THE I-TYPE RACE CARS DRIVING THE ELECTRIFICATION OF JAGUAR, IT’S TIME YOU GOT TO KNOW FORMULA E BETTER. NICKI SHIELDS - THE SPORT’S OFFICIAL HOST PRESENTER AND PIT LANE REPORTER - IS YOUR GUIDE.
It was in September 2014 that Formula E arrived – with a bang. It was on the very last corner of the very first race when the sport first made international headlines. Fighting for the win, ex-F1 driver Nick Heidfeld and Nico Prost, son of the four time F1 world champion Alain, made contact. Heidfeld first pirouetted then somersaulted across the track landing – unharmed – upside down in the barriers.

Since that inaugural race, the FIA Formula E Championship has circled the globe several times, racing on the streets of some of the world’s greatest, most exotic and most forward-thinking cities. But what exactly is Formula E? And why after a 12-year hiatus from racing, has Jaguar decided to jump aboard this alternative, technology-focused, all-electric championship which throws out the traditional motorsport rule book? Can racing with climate change at its core really change the world?

In the summer of 2014 when I headed to France for the first Formula E test nobody knew what to expect. On paper it looked promising; ten teams with 20 fast, powerful, impressive-looking electric racing cars and driven by some of racing’s best drivers. To add to the drama and intensity a Formula E race ‘weekend’ would in fact all take place on just one day. That meant two practice sessions, one qualifying session and the fifty-minute race, with a virtual race on simulators thrown in over lunch.

As a self confessed science geek with a passion for sustainability and technology, but who also grew up in a household of petrol heads, Formula E sounded like the perfect hybrid for me. But could it really impress?

The teething problems are always the parts that you remember best: in Punta del Este, Uruguay, in Season One with the track running along the beach unexpected storms turned the pit lane into a river – interesting with live cars charging 28kWh batteries. Later in the year in Moscow there were lamp posts in the middle of every garage – not so easy to manoeuvre a race car around. And in Paris roads weren’t closed until the night before the race. The pit lane was a public road, so buses, cars and bikes shared tarmac with racing cars.

But two and half years on and now in Season Three, Formula E has delivered everything it promised and much more besides. If you’ve followed it, it would be hard not to agree that it ranks among the most competitive wheel-to-wheel, nose-to-tail racing series, thanks to the cars’ relatively low levels of aerodynamic grip, the antithesis of F1 where super-high levels of aero grip actually prevent close racing. And if that goes over your head, take notice; in both the first and second seasons of Formula E the championships were won by a single point by, respectively Brazilian Nelson Piquet Jr and by Frenchman Sébastien Buemi.

In Season One following that dramatic first race in China, Buenos Aires was a further demonstration of Formula E’s power to entertain. Buemi had started on pole but retired after suspension failure, leaving Brazilian Lucas di Grassi to take the lead, only to suffer the same fate. That left a pack of three drivers to fight it for the lead, but following time penalties and with energy saving playing its role yet another driver, Antônio Félix da Costa – the fourth race leader in just ten laps – went on to claim his first win in the Formula instead. Later in the year Piquet Jr won the Long Beach race, 35 years after his father had done exactly the same in F1. It was a special moment in history for motor sport and for the Piquet family. It was special to share Piquet’s joy and elation during the post race interview on the podium.

Formula E’s genesis was in 2012 when former banker, politician and environmental trailblazer, Alejandro Agag, first proposed an all-electric racing series that would promote electricity as an exciting and viable alternative to petrol and diesel and accelerate the development of battery electric vehicles. With little more than a hastily, albeit excellently designed car sketched on a napkin he quickly found approval from FIA President Jean Todt for a championship that would put reducing carbon emissions at its core. Frédéric Vasseur (now the Director of Renault’s F1 team) was employed to bring together the best in the industry to build the first electric single seater race car via the Spark Racing Technology consortium.

The electric motor was supplied by McLaren (from its P1 Supercar), Dallara (which supplies the Haas F1 team) built the chassis, UK competition specialists Hewland the five speed gearbox and F1 legend Williams designed the 150 lithium ion battery cells to power the car – equivalent to 300 laptops or 4000 mobile phone batteries.
SEASON 3
RACE CALENDAR

Race 1: 9th October 2016
Hong Kong

Race 2: 12th November 2016
Marrakesh

Race 3: 18th February 2017
Buenos Aires

Race 4: 1st April 2017
Mexico City

Race 5: 13th May 2017
Monaco

Race 6: 20 May 2017
Paris

Race 7: 10th June 2017
Berlin

Race 8: 1st July 2017
Brussels

Races 9 and 10:
15th and 16th July 2017
New York

Races 11 and 12:
29th and 30th July 2017
Montreal
It proved to be an impressive collaboration; up to 200kW of power – equivalent to 270bhp – and weighing under 900kg, the Formula E car is capable of reaching 60mph in under three seconds, as fast as the world’s most extreme hypercars. To get the championship up and running and keep costs down, all 10 teams ran exactly the same car in Season One. Hence the immediate competitiveness of the series. By Season Two, Formula E had started its journey to becoming an open championship, with manufacturers allowed to develop anything from behind the battery; motor, gearbox, battery inverter as well as the rear suspension.

Back in Beijing 2015 for Season Two, the sophisticated Renault e.Dams cars looked racey and it was Buemi who dominated. He became the first Formula E driver to take home maximum points by taking pole position, setting fastest lap and winning the race. It looked like the competitiveness of Formula E we loved, could be over. Unfortunately for Buemi that turned out not to be the case. The final race in London eight months later saw Buemi and old rival Lucas di Grassi tied on points. The lights went out, but as both cars sped towards turn three di Grassi braked late and ran into the back of Buemi. That’s when things turned bizarre. Until the launch of the next generation, longer range batteries in Season Five, each driver has two cars and changes mid-race. Following the accident both Buemi and di Grassi were able to limp home to the pits and change to the second car. Neither driver could actually win the race however with just one car, so instead the championship turned into a fight against the clock – who could set the fastest lap and claim the two bonus points? After waiting in the pits for a clear track, Buemi prevailed, claiming both driver and team titles.

Season Three kicked off at a new track in Hong Kong in October; the circuit had to be one of the most stunning locations in racing history running along the Central Harbour past landmarks like the Central Star Ferry Pier and City Hall. From then it was on to Marrakesh (I told you we visited the world’s coolest cities). Season Three resumes in Buenos Aires in February.

I love the racing and can’t wait to get back to the track, but let’s not forget the real mission of Formula E; to redefine the image, develop the technology and create widespread use of electric cars. Sure enough, electric cars are at centre of new car development and sales are growing exponentially; cumulative global sales of plug-in electric vehicles passed 1.5 million in May 2016. Jaguar made it clear when it announced its entry that the race programme had to drive forward the development of its electric road cars, but I don’t think anyone imagined it would happen this quickly. The reveal of the I-PACE concept however confirmed what all of us there on that dramatic day in Beijing in 2014 thought – Formula E has the power not just to electrify its fans, but to change the way we think about cars for good.

TEAM BY TEAM
THE DRIVERS

PANASONIC JAGUAR RACING
Adam Carroll (26/10/82) Born in Northern Ireland, 34-year old Adam Carroll brings a wealth of experience to the team including F1-testing duties for BAR-Honda. Adam has also raced in IndyCar and the DTM, won no less than five races in the F1-feeder series GP2 and was the 2009 A1GP winner.

Mitch Evans (24/6/94) Mitch Evans is the protege of F1 legend Mark Webber. Just 22 years old he started racing karts in his native New Zealand at the age of six, won the New Zealand Grand Prix at the age of just 16 and the GP3 title just two years later. He’s also raced and won in GP2.

ABT SCHAEFFLER AUDI SPORT
Lucas di Grassi (11/08/84) Brazilian
Daniel Abt (3/12/92) German

MS AMLIN ANDRETTI
Robin Frijns (7/8/91) Dutch
António Félix da Costa (31/8/91) Portuguese

DS VIRGIN RACING
Sam Bird (9/1/87) British
José María López (26/4/83) Argentinian

FARADAY FUTURE DRAGON RACING
Jérôme D’Ambrosio (27/12/85) Belgian
Loïc Duval (12/6/82) French

MAHINDRA RACING
Nick Heidfeld (10/5/77) German
Félix Rosenqvist (7/11/91) Swedish

NEXTEV NIO
Nelson Piquet Jr (25/7/85) Brazilian
Oliver Turvey (1/4/87) British

RENAULT E.DAMS
Nico Prost (18/8/81) French
Sébastien Buemi (31/10/88) Swiss

TECHEETAH
Jean-Éric Vergne (25/04/1990) French
Ma Qing Hua (25/12/87) Chinese

VENTURI
Stéphane Sarrazin (2/11/75) French
Maro Engel (27/8/85) German

Jaguar’s hot-shot youngster Mitch Evans (left) had already proved a hit on #fanboost
FOR SUCH A LITTLE CAR, THE JAGUAR I-TYPE CARRIES A LOT OF EXPECTATIONS. AS GQ’S JASON BARLOW FOUND OUT IT’S TASKED NOT ONLY WITH PUTTING JAGUAR BACK ON THE PODIUM BUT WITH INSPIRING A WHOLE NEW GENERATION OF ELECTRIC JAGUARS, STARTING WITH I-PACE

Jaguar is the creator of some of the most soul-stirring internal combustion engines in automotive history. But the company is also embarking on a radical new electric mission, and by getting involved with the rapidly evolving Formula E global electric race series the communication couldn’t be clearer. They mean it.

“Formula E is an innovative series with competitive, close racing in front of urban audiences. It develops EV tech and helps change the perception of electric cars,” says Panasonic Jaguar Racing chairman, Gerd Mäuser. “Electrifcation is the future,” Jaguar’s Group Engineering Director Nick Rogers adds.

Team Director James Barclay is charged with directly surmounting the new challenge for Jaguar, building the whole team to operational fitness at each race, and masterminding strategy. “We’ve been looking to return to motorsport for a while, but it had to be for the right reasons,” he says. “Formula E is going to become a very interesting championship, and it’s a great proving ground for EV technology. We wanted to come in with a full works programme, so we could control our destiny. There are still many pluses to doing a sports car programme, but this is a bolder step, and also a step into a new technology. We want to be a leader in this field.”

To which end, the team has appointed Williams Advanced Engineering as a technical partner. One of a handful of top-line names involved in this bold racing initiative, Williams has supplied the batteries that power every car on the grid since the series’ inception in 2014. Williams, of course, is a Formula One grandee. But mastering the science of F1 has led to tangential competencies in other industries and disciplines. F1 is essentially a fortnightly problem-solving pressure cooker, and with its focus on lightweight, hi-tech materials, the spin-offs are multifarious.

“Williams wants to be in motorsport, and we want to be in the most technically advanced and challenging parts of motorsport,” Paul McNamara, Technical Director at WAE, explains. “Energy efficient performance is our mantra as an engineering organisation, and we’re building high performance, high power, high storage batteries that will go on the road. Formula E has provided a great platform for evaluating the technology. A racetrack provides a very clear and understood test regime. We can push the boundaries.”

And what racetracks they are. Formula E’s city orientation – with Hong Kong, Marrakesh and New York thrilling new-for-season three venues, along with Monaco, Montreal and others – isn’t just a novel entertainment USP, it underscores the need for sustainability. Formula E knows it can’t rely on the local grid to charge the cars, so a Cummins diesel generator has been converted to run on a glycerin...
“IT’S A STEP INTO A NEW TECHNOLOGY. WE WANT TO BE A LEADER IN THIS FIELD”
FORMULA E

biodiesel by-product loosely based on sea algae. The unit, cables and control box follow the series around the world in three shipping containers, produces more than enough energy to keep all 20 racing cars charged.

Successful e-power in mainstream cars means dispelling key problems like range anxiety, and making it as bulletproof an energy source as possible. While the sport strives to build its credibility amongst a motorsport audience used to noisy internal combustion, the value of Formula E to Jaguar is self-evident. This isn’t just about motor racing as an entertainment, this is part of a company-wide ‘Race To Innovate’ ethos.

Data acquisition is another crucial area: during a Formula E event, each battery logs around 1GB of data each day, and can also record 500 channels of data up to 1000 times per second. Here’s more pub ammo: each battery cell has 25 times more energy and can provide 400 times more power than those in the average mobile phone, the batteries themselves have enough juice to charge a smartphone for 4745 consecutive days, and pack the same amount of energy as 10,000 conventional AA alkaline batteries.

“A lot of what we know about internal combustion is in the past – you’re building on the work of your forefathers,” McNamara says. “With batteries, we’re in the Wild West right now, we’re asking big questions about how best to cool them, about exactly what’s going in those cells... it’s a very challenging area, and there are fewer fixed solutions.”

Richard Devenport, a research manager for Jaguar in Formula E, is convinced that the electrification tipping point is imminent, and picks up on McNamara’s themes. “Motorsport drives innovation and always has. We don’t have years and years of experience with electric motors. With combustion, there’s been 120 years of development – you iterate, move on. I’m looping what’s going on here back into Jaguar as it’s happening. I don’t wait until the end of the year and write a report. If it’s worth doing, I’m on the phone the next morning.”

“This technology is now moving very fast. Think of it in terms of the way mobile phones changed in the early Noughties, the upgrades that were going on. That’s the state of play in electric vehicles at the moment. There’ll be a point when battery range will optimise. Then range anxiety will disappear, and the focus will switch to the drive aspects, and to reducing weight. The next few years are going to be absolutely fascinating.”

But ultimately it’s a racing series, and that boils down to 20 gladiators trying to outwit each other against a shifting backdrop of variables. “The drivers are very busy in the cars,” team boss James Barclay says. “They have to be as quick as possible, while meeting their energy targets - that’s the real trick in this championship. There’s more ‘regen’ this year, and trying to be quick while regenerating can be difficult, because there’s more drag on the rear axle. It’s similar to having too much brake bias on the rear. There are effectively three modes: you can lift and coast, you can harvest energy under braking, or you can pull a paddle to trigger regen. The driver has to develop the best technique, while racing, overtaking or defending on a bumpy street circuit.”

Innovative. Electrifying. Competitive. Formula E is all three.

Gerd Mäuser (top left), Panasonic Jaguar Racing Chairman, with racer Mitch Evans and James Barclay (above), Team Director, keep an eye on the team’s debut
Well this is odd. Like any modern racing car, the race harness, helmet, HANS device and protective cockpit sides initially leave you feeling highly claustrophobic. Physical movement is severely restricted. But in Formula E, the oddness comes in another unpredictable form: electricity. The car’s battery pack is encased in a clever carbon sandwich, and there’s a triple layer safety system. A green light ahead of me will go red if it all fails, and if it does I have to climb out across the nosecone and jump down. Do anything else and, well, you remember your physics lessons, right? It quickly gels. The wheel has a flickering LED display, monitoring the car’s systems, speed and lap delta. Beneath it sit a series of rotary knobs, the most important of which remaps the ECU to serve up full qualifying power equivalent to 270bhp, or the race mode’s 180bhp. Wise to start with that, I reckon. This prototype weighs about 950kg with me onboard, so it’ll be fast enough to keep my attention, especially around the swoops and crests of Donington.

Top speed is limited to 150mph, but 60mph takes less than three seconds. Instant torque from standstill served up by e-power is its most addictive quality. At least it’s dry – the famous Craner Curves in the wet have tripped up far better drivers than me. But the Formula E car is reassuringly easy to drive. No need to worry about getting temperature into the tyres. No need to panic about getting into a big aero zone either, given the relative lack of downforce (the FIA didn’t want teams chasing costly incremental aero gains, so there isn’t that much downforce). Just push the accelerator and hold on. The chassis is terrific, and it’s clear that on a dry track you’d have to be really going some to overwhelm those Michelins.

The development team’s efforts on driveability are apparent — it just goes, at least until the batteries are depleted. Do you miss the sensation of pistons in cylinders, or that explosive fuel/air cocktail? Less than you’d think. E-power is a seamless rush, a different sort of energy, yes, but still propulsive. The rush of air around the open cockpit and tyre noise fill in the gaps in the car’s sonic armoury. The cars will also become more powerful as battery efficiency improves. Season-long tyre durability was an early mission statement (the tyres are different for season three), and there’s a huge amount of grip. That doesn’t stop the cars sliding around dusty and bumpy street tracks though, as we’ve seen in the first two seasons. “They can be quite lively on those street circuits,” Jaguar driver Adam Carroll says. “The cars are very mechanical. The aero doesn’t overwhelm the mechanical grip, which is why the cars can follow each other so closely.”

Not just a race for innovation, then, but a full-blooded racing spectacle too.
DIGITAL TECHNOLOGIES PROMISE A FUTURE THAT’S FASTER AND MORE EFFICIENT, BUT MORE BEAUTIFUL?

SILVIA WEIDENBACH IS AN AWARD-WINNING JEWELLER TAKING THE CRAFT INTO A FUTURE THAT’S ANYTHING BUT BINARY.
Silvia Weidenbach’s Granny’s Chips Reloaded collection features playful brooches made of 3D printed nylon, ruthenium plated silver, fancy coloured diamonds, created using both 3D printing and traditional goldsmithing techniques.
I was studying at the Royal College of Art in London for my MA when I was first introduced to a concept called additive manufacturing, a concept you may know better as 3D printing. I can’t say I was immediately impressed. I’d learned the craft of making jewellery the classical way through a long apprenticeship in a silversmith’s workshop, learning how to create with my hands not remotely, via a third party and a computer screen. I was sceptical but in retrospect I had misunderstood the role of digital technology in the creative process.

The correction came with the introduction to yet another new technology, one you may be less familiar with. Called a ‘haptic arm’ it was a digital sculpting tool that linked the traditional process of drawing designs to the digital virtual environment. It allowed you to work on digital models with an amazing and tactile precision; it felt like you were dragging your hand through soft clay, meaning you could generate detailed 3D models but as if by hand. Using the arm, you could zoom in and out of tiny components, redesigning them without destroying the record of what they had been before. I realised then that not only was digital technology here to stay but it would fundamentally change both what is now possible in jewellery design – and ultimately the role of jewellery itself.

In 2015 I embarked on a tongue-in-cheek project I called Granny’s Chips Reloaded, Queen Elizabeth’s nickname for her grandmother’s brooch, which features two vast stones cut from the Cullinan Diamond – at 3106 carats the largest ever discovered. The basic structures of my Granny’s Chips Reloaded brooches were designed using the haptic arm and manufactured from nylon using a 3D printer. Ultimately traditional ‘analogue craftsmanship’ was employed to complete the pieces, colour was applied and other materials such as silver and diamonds added by hand. The digital element of the process however was the key to me realising the artistic expression for which I had been searching.

And I am far from alone in taking advantage of these new techniques. Digital technologies have fundamentally transformed jewellery designers’ creative toolboxes, directly influencing the way we conceive and manufacture jewellery today. And it has profoundly widened the scope of what jewellery can do or be. We are crossing the border now between analogue and digital design and at the same time exploring how processes in both can be combined.

Producing complex and detailed pieces of jewellery remains one of the most demanding forms of traditional craftsmanship so the technologies we are now able to exploit represent a huge leap forward. Moreover so called digital wearables like optical, head-mounted displays and smartwatches have their own aesthetic, communicating an ever-more effective extension of our natural abilities.

Digital wearables not only enhance what makes us unique as a species but also serve us in a socially communicative sense. In other words: jewellery today is becoming a form of communication, driven by the opportunities we have to create new interactions between design, material and purpose.

Internationally a number of curious and visionary designers are today heading this movement. The artist...
LIMITLESS: Daniel Kruger’s pendants (above) and Norman Weber’s brooch (right) are examples of how today’s designers experiment with forms, structures and materials.

MIXED MATERIAL ARTS: 3D modelling gives artists absolute freedom to experiment with materials. Left: Weidenbach’s Made to treasure and pleasure Jewellery vision in mixed media. Above: Dorry Hsu’s Touch the invisible ring in silver.
OPPOSITES ATTRACT:
Designer Norman Weber walks the line between the classic and the modern, using traditional high-end materials like precious stones in combination with synthetic components made from plastic or nylon as shown in this brooch.
“Even in the era of 3D modelling, the ability of the jewellery designer will remain a thing of beauty and fascination”

Daniel Kruger utilises a range of interesting materials and processes to create his pieces. Though Kruger works with traditional methods his pieces are representative of direction in jewellery design; structures, colours and patterns are central to his approach, allowing his work to convey what he describes as “ideas expressed in a small format.”

The work of Chinese artist and one of my own former Royal College students, Dorry Hsu, is characterised by an intelligent embedding of digital technologies inside traditional craftsmanship. Her work has an exuberant, baroque design language, features extensive experimentations with colours and not least, shows how intricate workmanship still has a place once the additive manufacturing phase has been completed — much of her finishing is still done by hand.

Norman Weber is another artist who has embraced the digital revolution, but is prepared to imitate jewellery design clichés while doing away with traditional hierarchies, even going so far as to incorporate non-precious stones and synthetic materials into expensive high-end products.

Weber’s work incidentally helps underline another important point; while we are indeed faced with a brave new world in terms of production and design it would be wrong to assume that jewellery is leaving craft behind and heading towards mass production, even if some individual components can now be produced faster. We still have some way to go before we can produce precious metal components using additive manufacturing.

Moreover behind the scenes, aspects of production have in fact become more complicated thanks to increasing complexity in component shape and a growing diversity of materials in use. We are at the beginning of a new and exciting journey in the creation of modern jewellery, a journey in which the focus will lie on the interaction between the creative artist and the computer. But there is no magic ‘print’ button; the finished product is always the result of painstaking experimentation across the whole spectrum of jewellery manufacturing. Even in an era of 3D modelling, the vision of the jewellery designer remains a thing of beauty and fascination.

German jewellery designer SILVIA WEIDENBACH holds an MA in Goldsmithing, Silversmithing, Metalwork & Jewellery from the Royal College of Art in London and a Diploma in Fine Art from the University of Art and Design, Burg Giebichenstein, Halle, Germany. Silvia Weidenbach produces innovative award winning luxury jewellery. Fusing digital technologies with traditional goldsmithing techniques and combining precious metal and stones with more unusual material, results in unique and visually stunning jewellery. Weidenbach is based in her studio at the Goldsmith’s Centre, which is the heart of Hatton Garden, London’s jewellery street and is visiting lecturer at the Royal College of Art.
Mid-Century Modern

THIS SEASON’S WARDROBE FOR HIM AND HER TAKES A LOOK BACK TO THE ’50S AND ’60S, COMBINING CLASSIC CUTS AND FABRICS WITH MODERN DETAILS – FROM FINELY TAILORED TROUSERS TO SUMPTUOUS SOFT LEATHER

PHOTOGRAPHY: Tomo Brejc  WORDS: Tara Lamont-Dijite
SUBTLE CUES
TRANSPARENT SLEEVES GIVE THE CLASSIC A-LINE MARINE BLUE DRESS A MODERN TWIST (TARA JARMON). HIS BLACK CASHMERE POLO NECK (CHESTER BARRIE) IS INFUSED WITH NEW LIFE BY CUFFED CLASSIC DARK RAW DENIM (HAWKSMILL) AND CARAMEL BOOTS (CMMN SWDN).
THE LOOK OF LOVE
SERIOUS BUSINESS WITH CASUAL WEAR: LEATHER JACKET IN FIR GREEN (BARACUTA) AND BLACK SLIM TROUSERS (THOM SWEENEY). SUNGLASSES (MONTBLANC) AND CLASSIC WHITE SNEAKERS (HACKETT MAYFAIR) NEVER DATE. RIGHT: SHE WEARS WOOL CLASSIC PRINT TROUSERS (AQUASCUTUM), A CREPE TOP BY GOAT AND EARRINGS FROM MAWI. HIS WOOL POLO NECK IS BY OLIVER SPENCER
Designers look to the ’50s and ’60s for sartorial cues, reinventing the classics in exciting new ways.
Cooler days call for luxuriously patch-worked fur and sturdy shearling jackets.
Invest in classic pieces that transcend time and trends
FROM HEPBURN TO MCQUEEN
A STARRING ROLE: CLASSIC LITTLE BLACK DRESS WITH EMBELLISHED NECK DETAIL BY HOLLY FULTON. STEVE MCQUEEN’S POLO NECK AS SEEN IN THE FILM BULLITT: AN ALTERNATIVE TO A BUSINESS SHIRT WITH JACKET, IN CASHMERE BY CHESTER BARRIE COMBINED WITH A DOUBLE BREASTED WOOL COAT (HACKETT MAYFAIR)

STYLIST: MICHELLE KELLY, HAIR & MAKEUP: KHANDIZ JONI
The sudden boyish grin could buckle women’s knees. The slower smile, the one that turned up the corners of his mouth but left his blue eyes as cold as a mountain stream, told men to look out for danger. Steve McQueen’s subtly changing facial expressions usually spoke louder than his words, which was what made him such a compelling presence on the screen – and such a magnetic, if often troublesome, figure to so many others off it.

After making himself bankable in the late ’60s with a run of hit movies that included *The Great Escape*, *The Thomas Crown Affair* and *Bullitt*, McQueen could have cruised through the remainder of a comfortable career, vying with Newman, Beatty and Redford for the plum roles while holding younger contenders such as Pacino and De Niro at bay. But underneath that coolly detached exterior he twitched with a restless ambition that would inflict severe damage on his career before cancer took him at the age of 50.

In his prime, however, he had done enough to create an image which, like that of Audrey Hepburn, defined an ideal of post-war style. With James Dean and Bob Dylan, he was one of those who turned anti-fashion – plain T-shirts, scuffed boots, battered jeans – into fashion. Men not even born when he died now fancy that a fawn Baracuta G9 blouson or a square, blue-faced Heuer Monaco watch will lend them some of his aura. He was born in 1930 in a small town outside Indianapolis. Within months his father, a barnstorming pilot with a flying circus, had deserted his mother. She, unable to cope with the task of bringing him up, handed him on to an uncle with a farm in Missouri, where the boy enjoyed the outdoor life and the gift of a tricycle.

That happy interlude was ended when, aged eight, he was sent back to Indianapolis to live with his mother and a stepfather with whom he did not get along. Soon in trouble and running away from home, he was returned to his uncle’s farm. When his mother moved to Los Angeles and married for a third time, she asked to have him back. But the new stepfather was a violent man, and the boy was soon involved with teenage gangs. A spell in the state reformatory straightened him out: after leaving there at 16, he made a point of maintaining a link with the institution throughout his adult life.

After working as a labourer and a lumberjack and spending three years in the US Marines, he once again returned to his mother, this time in New York. They lived for a while in a Greenwich Village apartment and in 1952 he began to study acting with the celebrated teacher Stella Adler, attracted to the profession not least because it seemed a good way of meeting girls.
He dated the young Sicilian-Irish actress Gia Scala while serving his theatrical apprenticeship, and earned money by racing motorbikes at a track on Long Island. In 1955, having made his Broadway debut in *A Hatful of Rain*, he left for Los Angeles. Quickly taken up by the ambitious young agent Hillard Elkins, he made his film debut in the boxing biopic *Somebody Up There Likes Me*, starring Paul Newman and directed by Robert Wise, who thought McQueen “a bit cocky”, but appreciated the coiled energy he displayed in a rooftop knife-fight. His first lead role came in *The Blob*, a sci-fi movie in which he was called upon to deal with a lethal amoeba-like creature from outer space: “IT CRAWLS! IT CREEPS! IT EATS YOU ALIVE!”

Soon he met Neile Adams, a gamine, young actress two years younger. “Hi, you’re pretty,” he told her. “You’re pretty, too,” she replied. Married in 1956, they had a daughter, Terry, and a son, Chad, and the marriage would last through his years of greatest success. Although already acquiring a reputation as a troublemaker, he proved a loving and attentive father, particularly once the children were old.
enough to ride motorbikes with him. The big break came in 1960, with John Sturges’ *The Magnificent Seven*; his subtle touches of visual characterisation led Yul Brynner, the star, to accuse him of trying to steal scenes.

Three years later, Sturges cast him in *The Great Escape*, in which he demonstrated, when confronted by a prison camp commandant, how to make a smile into an insult. His sexual allure was on full beam in *The Thomas Crown Affair* (1968), while challenging Faye Dunaway over the chess board: “Do you play?” “Try me.” Neile called him “a macho man who dared to be vulnerable,” and the masculinity was never better expressed than at the wheel of a Mustang GT 390 in the wild car chase up and down the switchback streets of San Francisco that formed the centrepiece of *Bullitt*, also in 1968.

The look was now fully formed and being captured by the photographer William Claxton, who had helped shape the image of the Cool School trumpeter Chet Baker in the ’50s. But whereas Baker never looked comfortable in daylight, or indeed anywhere outside a small basement jazz club, McQueen was designed for the outdoors. He and Claxton went on many road trips together, sharing their love of high-powered machinery, most notably a dark green Jaguar XKSS, essentially a road-going version of the Le Mans-winning D-Type. McQueen loved that car, one of only 16 built before a fire at the Coventry factory ended the run. Having sold it in 1969, he bought it back in 1977 and kept it until his death.

The string of late-’60s successes made him big enough, or so he believed, to write his own script. With his own company, Solar Productions, he planned the film that had been forming in his head throughout his own racing career. A hymn to the experience of driving a racing car, *Le Mans* used real cars and real drivers on the real track. There were a couple of attractive women in the cast, but the real lust objects were the cars. McQueen’s backers, however, wanted a proper story. A frustrated Sturges, the original director, baled out, replaced by a Hollywood writer chosen by the money men. When the replacement requested one more take, McQueen responded: “Listen, I’ll tell you when there’s one more.”

Having taken six months to shoot while seriously exceeding its $6m budget, *Le Mans* crashed and burned at the box office in 1971, taking his career as a producer with it. Now he was just a movie star again.

In *The Getaway* (1972) he played runaway ex-con Doc McCoy and shocked moviegoers with a now-famous slap delivered to the face of Ali McGraw, who ironically became his second wife after he and Neile had split up. That was followed by decent turns in *Papillon* (1973) and *The Towering Inferno* (1974).

But his long-time fondness for marijuana had by then evolved into a relationship with cocaine, and off-screen his long hair and beard made him look like an associate of Charles Manson – on whose murder list he had featured a few years earlier. McGraw eventually divorced him in 1977, and in December 1979, while filming *The Hunter*, the first signs of cancer were detected. Eleven months later, after a variety of conventional and alternative treatments, and having married his third wife, the former model Barbara Minty, he died after a heart attack while asleep in a Mexican hospital, 12 hours after the removal of several tumours in a procedure against which his own doctors had warned him.

“Do you let anything reach you? Really reach you?” Jacqueline Bisset had asked him in *Bullitt*. Of course he did. In life and death, the appeal of Steve McQueen was rooted in the suggestion that underneath the brawling, biking, battle-hardened exterior lurked the vulnerable soul of an abandoned little boy who spent most of his life trying to recreate the simple joy of riding a tricycle around his uncle’s farm.
Getaway Drivers

IT’S FRIDAY EVENING, FIRE UP THE F-PACE AND HEAD OUT OF TOWN. JUST TWO HOURS FROM NOW YOU’LL BE GRATEFUL THAT YOU DID

WORDS: Sara Assarsson / PHOTOGRAPHY: Conny Mirbach
En route discover the Lådfabriken B&B that offers playful interiors which offset the rigid, purposeful lines of a former factory.
For an F-PACE driver heaven is an empty road in Sweden – Mia (below) and Anders Cronwall agree, having left the hustle and bustle of city life behind them. Mia runs a wonderful seafront café and Anders has found the good life as a lobster fisherman.

“LOBSTER FISHING IS MORE OF AN EXPENSIVE HOBBY”

ANDERS CRONWALL
We love cities. More than half of all of us now live in a city and by 2050 two-thirds will. But we love to leave them also. Five days in an always-on, increasingly crowded metropolis feels like plenty. If you find yourself staring out of your office window to the hills in the far distance late on a Friday, you’re not alone.

Nor is the need to get away new. Our greatest cities are often ringed with spectacular or tranquil landscapes to which stressed city-dwellers have been escaping since before the notion of stress was invented. Manhattanites and the Milanese have elevated the weekend to an art form in the Hamptons and the Italian Lakes (see pages 66-67).

Scandinavian cities are more liveable than most, but to illustrate the point I’m still slipping Gothenburg’s (not particularly onerous) shackles for the rugged cliffs, rickety fishing villages and raw seascapes of the Bohuslän Coast, a chain of islands just an hour from town. My partner for this particular getaway is a Jaguar F-PACE, 2.0 litre diesel powered, All-Wheel Drive and – appropriately it seems – bright red because down on the Bohuslän it’s lobster season, the highlight of Sweden’s culinary calendar.

I say ‘partner’ because how you get to your getaway destination is just as important as the destination itself. Time is short and let’s face it, you’re unlikely to be making this personal well-being mercy mission alone. Roads are crowded and you don’t want to arrive even more stressed. You need a car you actively want to be in and which, once you have finally left the traffic behind, you might actively want to drive. The F-PACE thankfully doesn’t just pay lip-service to the notion of a Jaguar SUV.

WHERE TO EAT

**VATTEN RESTAURANG & KAFÉ**
A culinary joy. Choose between fish of the day, soup or the ‘green’ alternative, paired with a selection of fine wines and local craft beer. restaurangvatten.com

**MIA’S SJÖBOD**
Mouth-watering cakes and bakeries, delicious seafood soup and hearty sandwiches in an old boathouse in Hälleviksstrand. Open daily in the summer, and weekends only in September, October and May. miassjobod.se
TRAVEL

But back to those lobsters. The picturesque village of Hälleviksstrand is 85km from the centre of Gothenburg. It’s here where Anders Cronwall got away for good in 2004 to fish for lobsters – a labour of love. “It’s an expensive hobby,” he grins as we empty lobster pots in the cold Skagerrak. Only crustaceans measuring 8cm are caught: anything smaller is able to escape. “Lobsters this size are at least ten years old,” explains Anders. “Berried” females, those holding eggs, must be returned. Yet the first catch in late September always fetches a huge price at auction. This year, a single lobster weighing less than a kilogram was sold for 20,000 SEK (£1,800).

The distinctive red fishing huts of Hälleviksstrand attract visitors from around the world, not just from Gothenburg. Many stop at Sjöbod, a café on the waterfront run by Anders’ wife Mia. In summer, food is served outside on rustic wooden tables, and the interior is decked with old fishing gear, flower pots and embroidered table cloths. In October Mia serves Anders’ fresh lobster at weekends. “We love early autumn,” she says. “It’s why we’re here.”

12 years ago they left the city for a quieter life by the sea. Ironically, it’s a serenity they only find when the city crowds have left. “The sheer numbers who find their way here can be overwhelming,” says Mia. “We have people queuing at weekends.”

Less than a mile away, sportswear designer Johan Buskqvist and his partner Marcel van der Eng have turned an old factory into Lådfabriken, a stylish B&B with magnificent views across the Skagerrak Sea. “I love watching the sunset move across the horizon as the seasons change,” says Johan, whose family has lived in the area for five generations. “This is a beautiful place that we want to share with everyone.”

Open all year, the pair teamed up with local restaurants and activity centres to attract more off-season guests, and the peace makes exploring this area outside the summer peak rewarding. If getting away means giving your heart a workout as well as giving your mind a clear-out then you’ll appreciate the sheer flexibility of the F-PACE.

All-Wheel Drive is pretty-much essential in this part of the world, but it’s easy to underestimate its appeal in warmer climates. It’s empowering, engendering a sense of security and freedom, that you really can navigate the road less travelled. Sitting up higher than normal helps too, especially when there is this much to see. That it does all this without forgetting where it’s come from and that it shares its first name with some of the most gorgeous cars of all time only cements my respect for my weekend companion.

This is not just a very beautiful car, but a fiercely practical one also; bikes, boats, boards can all be accommodated if required. Moreover, and don’t just take my word for it, an awful lot of people more expert in these things than me have described the F-PACE as the sports car of SUVS. I love the peace makes exploring this area outside the summer peak rewarding. If getting away means giving your heart a workout as well as giving your mind a clear-out then you’ll appreciate the sheer flexibility of the F-PACE.

TRAVEL

WHERE TO STAY

GULLMARSSTRAND HOTEL
is a modern Scandinavian seaside hotel in Fiskebäcksskil specialising in outdoor activities, food and local delicacies and offers unrivalled views. gullmarsstrand.se

LÅDFABRIKEN B&B
Stylish seaside accommodation just south of Hälleviksstrand. Orust. Beautifully decorated rooms reflecting owners Johan Buskqvist and Marcel van der Eng’s inimitable style and sense of humour. ladfabriken.eu

Fiskebäcksskil lies further along the coast. Like many of the Bohuslän fishing communities it made the transition to upmarket seaside resort in the early 20th century. Traces of wealth and old city money remain in the white-painted villas with magnificent verandas that overlook the harbour.

On the water’s edge is the Gullmarsstrand, an airy and comfortable hotel which blends into the coastline. “Most of our activities are linked to the sea, fresh air and getting outdoors. The real draw is the location,” says CEO Maria Kjellson. Sea kayaking, rock climbing and fishing expeditions are popular, along with cycling and hiking around the island. Lobster safari packages are offered throughout the season; an opportunity to catch your own dinner.

I’d been to sea already on Anders Cronwall’s lobster boat so I went for a run along the coastal path in the crisp autumn air, followed by a sauna and a soak in the outdoor hot tub. Supper is a four-course lobster menu, of course, but the vegetarian options are beautifully cooked and presented.

I woke the following morning, climbed aboard the F-PACE and headed to the island of Tjörn and the Nordic Watercolour Museum. Housed in a seafront building designed by Danish architects Niels Bruun and Henrik Corfitsen, the museum boasts an impressive collection including Salvador Dalí and Louise Bourgeois, and Swedish painters Elsa Beskow, Anders Zorn and Lars Lerin.

At the museum’s restaurant and café, Vatten, lunch was poached plaice with artichokes, or parsnip with goat’s cheese and hazelnuts. For dessert, I couldn’t resist the parsnip ice cream with peaches picked in honey; not something I was likely to see on a menu again.

The minimalist landscape surrounding the museum – barren rocks, steely-grey water and a pale sky is almost a parody of Scandinavia. But its fierce drama has been an inspiration for actors, musicians and writers. Ingrid Bergman spent her summers here before heading back to the city: in her case, Rome and Los Angeles.

Too soon, it’s my turn to do the same. Having a car that you always look forward to getting into makes the drive back to Gothenburg easier. And in five days, you can leave it all behind again.
Johan Buskqvist and Marcel van der Eng welcome you to their stylish B&B (above). Perched on the stark, grey rock, the vivid reds and whites of Kristineberg’s dwellings are a playful splash of colour in an otherwise dramatic stretch of coastline.

“THIS IS A BEAUTIFUL PLACE THAT WE WANT TO SHARE WITH EVERYONE”

Johan Buskqvist
THE SHORT GETAWAY BREAK CLEARS THOSE CORPORATE COBWEBS

MILAN
THE ITALIAN LAKES
The beautiful, Alpine landscape on the border between Switzerland and Italy is a perfect getaway from the hustle and bustle of Milan. A string of narrow, glacial lakes break up the landscape against a backdrop of mountains and elegant architecture. The Italian Lakes are rich with sleepy cobblestone villages, secluded gardens and wild flora. Lake Como is the most dramatic in appearance and is popular with the Milanese. Take a ferry to reach Bellagio, a jewel of a town sitting at the spot where Lake Como divides into three parts. Bellagio has been called the most beautiful town in Italy, and it’s not hard to see why. Visit the museum at Villa Carlotta, an elegant 17th-century mansion set in lush terraced gardens. Check into the Hemingway Suite at the Grand Hôtel des Îles Borromées in Stresa, where the American novelist spent a week in September 1918. Hemingway spent much of his time playing pool, talking with the barman over a dry martini and taking boating trips to the small island of Pescatori, all of which are fictionalised in the novel A Farewell to Arms. borromees.com/en villacarlotta.it

CAPE TOWN
PRINGLE BAY
Just over an hour’s drive from Cape Town lies Pringle Bay, a laid-back seaside village with fine seafood restaurants, charming cottages and a long, sheltered bay. Getting there from the Mother City, as Capetonians affectionately call home, is one of the highlights of the trip. As you turn off the N2 after Strand, you hit the spectacular Chapman’s Peak Drive. The coastal road is one of the world’s finest drives, hugging the cliffs that drop into False Bay. The village has a somewhat bohemian feel, and is made up of higgledy-piggledy houses that have been built along the sandy bay. For such a small place, Pringle Bay has a surprising number of good restaurants, including seafood favourite Hook, Line & Sinker and the locals’ favourite Perigators, or simply Gators, serving delicious thin-based pizzas with a South African twist. One of the best places to stay is Moonstruck, a stylish B&B offering panoramic views of the ocean and the nearby Overberg mountains— a perfect coastal getaway. If you are staying for more than a long weekend, it’s worth hiring a beach house and inviting friends and family. moonstruck.co.za

Room booked, bags packed. Ready to roll
NEW YORK
THE HAMPTONS
The cluster of villages and hamlets that form The Hamptons, also called the “East End”, have long served as the summer retreat of choice for East Coast city folk. Only ninety minutes’ drive from New York City, expect dramatic dunes, shingled windmills and the famous light that attracted artists like Jackson Pollock and Winslow Homer. In summer, however, one could be forgiven for thinking that the whole of Manhattan has decamped to the East Coast as crowds make the Hamptons feel like a hectic Saturday night in NYC rather than a relaxed beach vacation. As the Hamptons empty out it becomes possible to enjoy the charms of this collection of seaside communities. There are plenty of year-round activities to enjoy, the weather can be quite pleasant depending on the month, and hotel rates drop dramatically. Don’t miss a guided walk around Sylvester Manor, a 17th-century estate on Shelter Island, or a visit to the famous Montauk Point Lighthouse dating back to the 18th century. Another off-season highlight is sampling the region’s wines. The family-owned Wölffer Estate vineyard in Sagaponack is open all year round. For a quirky and comfortable stay, try c/o The Maidstone, a Scandinavian-inspired hotel just outside East Hampton. The Living Room restaurant offers a Scandinavian-influenced menu and is one of the Hamptons’ most exciting dining options.
themaidstone.com

BUENOS AIRES
PUNTA DEL ESTE
Uruguay’s Atlantic coast has numerous beaches, from the urban stretches of sand in the upscale beach barrio of Pocitos to glitzy Punta del Este. Hop on the Buquebus ferry, the only direct service linking Buenos Aires with Uruguay’s capital Montevideo. From there, it’s a two-hour drive to Punta del Este, dubbed the St Tropez of South America. Ever since wealthy Argentine and Uruguayan holidaymakers discovered this sun-drenched peninsula, Punta del Este has enjoyed a reputation as a playground for the rich and famous. For a luxury romantic getaway, head for the L’Auberge Hotel. The Tudor-inspired hotel is set in beautiful gardens, where you can sip afternoon tea and enjoy the tranquility. Take some time to explore La Barra, a chic neighbourhood on the eastern side of Arroyo Maldonado. Here you will find several antique shops and one of the best restaurants in the area, Fasano. Come early to watch the sunset from the outdoor lounge, and enjoy the spectacular views and superb Italian food. If the glitz becomes too overwhelming, head further down the coast to the unspoilt wilderness of Cabo Polonio. The nature reserve is only accessible by walking through the dunes or taking an All-Wheel Drive vehicle. There is no electricity or running water, so make sure you pack everything you need for a blissfully quiet getaway.
lauergehotel.com

SEOUL
DOLSANDO ISLAND
The city of Yeosu, on the southern tip of the Korean peninsula, lays claim to more than three hundred and sixty islands. While many of them are beautiful and worth a visit, they can sometimes be difficult to reach. Rich in scenery, Dolsando is connected to Yeosu by an imposing cable bridge that is dramatically lit at night. Perched halfway up on a cliff on its southern tip is a popular temple and small monastery called Hyangiram, which has wonderful coastal views over the sea. Take the cable car across the bay and enjoy the vistas from Dolsan Park. From here, you can follow the coastal trail along Dolsando’s eastern shore, a hike that takes you across the length of the island to Hyangiram in the far south. Don’t miss the Wind Café, located a short drive from Hyangiram. It boasts some of the best views of the island, as well as excellent teas and coffee. Another local delicacy is Dolsando’s famous gat kimchi, which shouldn’t be missed. Stay at a minbak* and wake up to a beautiful sunrise; the unobstructed view has made this area one of Korea’s most popular destinations for watching the sun come up on New Year’s Day.
* a room in a private house
Endless Skyway

From California to the New York Island, America's ribbon highways are irresistible to drivers. Given Jaguar's quickest car yet, writer Jeff Jablansky heads for Texas but opts to take his foot off the gas.

Photos: Dana Neibert
For as long as Texas has been part of the United States, the unfamiliar have endeavoured to cross it quickly. 660 miles wide from east to west, a landmass roughly the same size as France, and a population that has endured annexation, secession, rejection and caricaturisation the state has an unofficial motto: ‘Don’t mess with Texas.’ Then again many Americans would choose to cross almost all of the ‘flyover country’ between New York City and Los Angeles as quickly as possible. Or indeed fly over it. Meanderings is not encouraged.

In the 1970s, it became competitive to the point of brinkmanship to crisscross the U.S. as fast as possible, in protest of a national speed limit set at 55mph. The Cannonball Baker Sea-To-Shining Sea Memorial Trophy Dash, led by the late Brock Yates and Car and Driver magazine, encouraged a whatever-it-takes mentality to cross the country as quickly as possible on four wheels.

Today, the Cannonball Run has earned its place as the record to beat. Early attempts to cross 2800-odd miles of American tarmac touched the 40-hour threshold, in a panel van, no less. Scant time was spared for bathroom breaks or feeding and much less so for getting a sense of what makes America so beautiful. The overall, virtually unbroken record belongs to two blokes who made the journey in 32 hours and 51 minutes in a Jaguar XJS in 1979. That was the last year of the Cannonball, and the record stands.

Food for thought, that was. Instead of pursuing a mad, transcontinental dash, what would happen if you slowed down to explore what’s sandwiched in between the all-important coasts? Once you begin to take it easy, would the real culture and colour of Texas, without which the two coasts would be at a deficit, come in to focus? And time to explore the cities; is Austin really as cosmopolitan as Los Angeles and San Antonio still urban to a ranch hand? I’ve also heard it said the rocky countryside and vast swaths of basically unoccupied towns between the state’s four great cities make you wonder if you’re still on the same continent, let alone the same state.

The proposition was to connect four of Texas’ largest cities, beginning in Dallas, where an F-TYPE SVR was waiting (we needed a Jaguar to honour that record properly; a 575bhp F-TYPE SVR, seemed an appropriate heir to the expeditious, time-setting Jag).

It’s no joke about everything being bigger in Texas: the parking lot just outside Dallas-Fort Worth airport comprised acres of asphalt, protective canopies (from errant hailstorms) and showrooms’ worth of pickup trucks. You could get lost here. The shuttle driver hardly believed me when I said I was there to collect a Jaguar, let alone the quickest model the company has ever produced. He laughed a little when he saw the silver coupé among all of the half-tons and SUVs.

You quickly get a sense that Texas likes to cling to its history, but you wouldn’t learn that from spending time in Dallas, a city in constant regeneration. In its suburbs, Fortune 500 companies are laying claim to campuses and pushing the city’s limits, à la Los Angeles. Downtown is a collection of high-rises and few residents. It’s a backdrop for AnyTown, USA. The roads are flat and straight, and don’t really lead anywhere. Sure, there are luxurious department stores and plenty of venues to find Tex-Mex food and Country and Western music, but a better way to get a sense of Texas is to get out of Dallas.

Luckily, all it takes is a quick trip down one of the state’s unique ‘farm-to-market’ (FM) roads and a wide-open map. The FM roads are a living reminder of Texas’ economic history of moving products from the farm or ranch to a market. They’re usually the ones worth driving.

An hour outside Dallas, en route to Austin, the town of Clifton. It is the opposite of Dallas. You’d never know it even existed without a map. A main street runs through the city; it’s a quaint collection of storefronts and a living portrait of postcard Americana. The high point is a coffee shop that was formerly a drugstore, replete with a counter and syrups station. Leaving Clifton en route to Austin, a series of...
Heading south out of Dallas on the Margaret Hunt Hill Bridge (above) Inside the Easy Tiger restaurant, Austin (right). Main St, Clifton (below)
overpasses appeared. In addition to being a fantastic highway cruiser, the F-TYPE SVR is outstanding at making itself heard. Like every other F-TYPE model, this one has the exhaust note that every other car dreams of. Drop down a gear or two and hold the revs somewhere above 3000rpm, release slowly without totally letting off, and a randomised pop-pop-pop-pop backfire will occur. Every. Single. Time. Pleasantly buffoonish behaviour. I am a child. I love this car.

It seems that almost every unkempt, rural lawn in Texas was enhanced by a political endorsement in corrugated plastic. Every couple of miles along the farm-to-market byways, there was an affirmation of Trump/Pence, in sizes ranging from itty-bitty to NIMBY. Fewer were signs of support for Hillary Clinton. Graffiti artists with a sense of humour made snarky amendments, advising that the Democratic candidate would be better for “PRISON” than “President.” To say the least, it was a weary moment for politics: a worrying combination of the uncertainty of the Brexit vote in the UK and American Secession-era mindset. No one was really talking politics, but it’s not like it wasn’t on anyone’s mind.

How do you grapple with what you find in Austin, the State Capitol and the centre for everything shiny and new about Texas? There are taco trucks with lines snaking matter-of-factly around the corner; coffee shops with protected Wi-Fi and newly fashioned beards; software companies that seem to do nothing at all; a festival every other day; and a growing contingent of maladapted homeless living anywhere they can. The city is growing at a manic pace, but unlike Dallas, from the inside out. Grab a taxi (or a rickshaw) and the driver will casually mutter things about folks moving in and changing the city. Change is natural. Austin is struggling to handle it, never quite sure what is new or great enough.

Among all the newness, the Texas State Capitol building remains a gem. The building celebrates its 128th birthday this year. As you peer down South Congress Avenue, staring at downtown, it stands out among the new, glassy buildings being erected by the minute. You begin to wonder how long before it turns modern, too, and relish the moment that Texas was beautiful. Austin has morphed into something in between the serve-me-now attitude of Silicon Valley and careless outlook of Los Angeles. At one point, Austin was considered a bastion of liberal expression in the red state of Texas. The mood now is more of a throwaway society, albeit one absolutely committed to recycling.

Although the purpose of this journey was to travel slowly, it was difficult to ignore some of the nation’s highest legal speed limits on the toll roads that surround Austin. The F-TYPE SVR barely registers a heartbeat while cruising at 80mph. Austin is also the city that’s home to Circuit of the Americas, the US home for Formula 1. A pilgrimage here is a must. Take the tour, if you can, or see if you can get in any closer.

The road from Austin to San Antonio is short but lonely and seems to last forever. You can jump on the Interstate and cruise for an hour or so and make the connection, or detour along the two-lane backroads. No matter which route you select, the scenery is unremarkable, what with cracking pavement surrounded by decaying brush on either side. The speed limit, however, is still reasonable.

About a quarter of the way between the two cities in the hamlet of Driftwood is the Salt Lick, a tabernacle for the barbecue faithful. You smell the hickory and smoke way before your eyes reach the modest shack to the side of
FM1826. You can’t drive by it and not stop in—at least, not your first time. Lying about having eaten at the Salt Lick is discouraged. So you pull into a dusty parking lot rife with pickup trucks and tall-heeled women and let your nose guide you toward a hickory-tinged blast to the nose and mouth.

It’s an olfactory explosion of cow and pig parts, lovingly simmered, stewed, or roasted to perfection. The atmosphere rivals the best days of summer camp, with picnic tables placed indoors and table service as reliable as you’d expect from a 16-year-old preoccupied with nothing in particular. The food however is to blog or brag about. Here, the accents come back, as do the hats and the no-nonsense disposition. It doesn’t matter if you’ve eaten one, two, or perhaps three meals already. A chopped brisket sandwich and a heap of sour pickles and raw onions goes best with a tall, plastic cup of iced tea. Cash only. Your wallet will be lighter, but not light enough to offset the orgiastic intake of meat.

At first glance pulling in to San Antonio there’s nothing there. It’s a ghost town. The streets are in disrepair. Buildings appear abandoned. The occasional barbecue joint sits adjacent to an empty parking lot. Brand-new condo buildings sitting alone. You want the full tourist experience? Drive downtown, park a few blocks from the Alamo, and take a walking tour.

To experience what San Antonio really has to offer, drive to Southtown, where colourful buildings more reminiscent of Savannah or Charleston brighten up a neighbourhood in decline. Or take a stroll through the Pearl neighbourhood, named for the eponymous brewery that was once its focal point. At the centre of the neighbourhood revitalisation is the Hotel Emma, a converted brewery built in 1894 that proves that Texas and luxury aren’t disparate concepts. Do the Riverwalk if the weather isn’t humid beyond belief. Eat some queso, because you have to, and drink a beer made from the local water.

A hundred miles from Houston. The drive is nearly complete. At this point, the F-TYPE SVR’s odometer is reading hundreds of miles higher than expected. Everyone says it’s Texas, after all! It’s a reflex: everything is bigger in Texas. That’s the refrain. The terrain grows flatter and wider as the city skyline suddenly appears. Any discussion of Texas that does not mention Houston is incomplete. You can hastily dismiss Houston as an oil magnate’s megalopolis come to life, or really take a look at it. Suffer through the traffic and wade your way in.

The city’s character is disjunctive and diglossic. Downtown, it’s laid out in the European tradition, replete with traffic circles, beautifully maintained public gardens, and a Metro. Its attitude toward pedestrians, however, is less friendly: motorists seem to have brazen contempt for anyone trying to crosswalk. The Galleria, a must-see of all the tourist guidebooks, is a pass if you’ve ever seen an indoor mall. Spend more time in the museum district, or downtown, and get a sense of why people come to Houston and stay for the oppressive climate. You’ll learn a lot by staring at Houston’s skyline at sunset, wondering why this isn’t the Texas seat of power, but you come to respect Texas’ reverence for its past.

Saying goodbye is hard once you’ve come to understand a place. Not that I understand Texas any more than I did 96 hours earlier, but at least I’ve seen some more of it. It’s also more difficult than anticipated to part with the F-TYPE SVR, which indulged my fantasy to take a road trip in a supercar. It’s the perfect metaphor for the perfect Texas road trip vehicle: an abstruse but irresistible powerhouse. I reflect a bit on the purpose of the trip. It wasn’t to change my mind about what Texas is, but to shed light on a part of the country usually dismissed as avoidable.

To understand what America means today, you must visit Texas. You don’t have to agree with it, and you certainly don’t have to scramble to fill out forms to change your residence. Undoubtedly, you’ll see more of Texas in a short time if you choose to fly over it, but don’t be intimidated. Pick a great car and a few days, and take it slow.
Mind The (g)App

Resolve today to stop living in the past says Tim Dowling, there’s a lot more to recommend the future than a handy torch on your phone.

There comes a point in middle age when you begin to think about the future with a sort of gnawing dread. Not long after that, it will dawn on you that whenever you think about the future, you’re really thinking about the present.

This happened to me early one school day while I was busy shouting at my children for watching TV in their coats instead of being at the bus stop. They looked away from the television just long enough to roll their eyes at me.

“No one waits for buses anymore,” said one.
“What are you talking about?” I said.
“We use the bus app,” said the other one, holding out his phone to show me that the next southbound 220 was still a good 18 minutes away. I looked at it the way a caveman might look at a gas metre, working my jaw silently. Then I walked off, confused and defeated.

At that moment a yawning gulf opened up between me and the present. Not only had I never heard of the bus app, I had never given any thought to the notion that a mobile phone might be put to such use, because I grew up in an era when waiting at a freezing bus stop for 18 minutes was considered character building.

Obviously technology has changed us all in recent years, but if you’re of a certain age it’s probably changed you in a peculiarly limited way. For me the most revolutionary aspect of owning a smart phone is that it means I always have a torch with me.

Since that fateful morning I have actually downloaded the bus app, and I find it tremendously useful, though not as useful as a torch. The resistance I put up to the idea was, in the end, a pointless protest against the march of progress. It’s fine for a middle aged man to resent the future – most of it’s going to happen after I’m dead – but the present is here already. I might as well live in it.

There is a larger point here. Mid-life is not just an age when many people stop embracing technological innovation, but new things generally. If you’re not careful this attitude can harden into a generic fear of progress and a growing distaste for adventure. If you stay on this road the present will quickly become the past. Eventually you’ll become alienated from the modern world, and your children will do unkind imitations of you trying to use a touch screen ticket machine at a train station. I know this from bitter experience. Think of me as someone shouting back at you from the other side of this generational divide, telling you not to follow me.

You needn’t be a child to retain a childlike enthusiasm for new technology. And if you think that because you’re old technology no longer has anything to offer you, you’re wrong. I just found an app that turns my phone into a magnifying glass. The idea of suddenly embracing the future may seem daunting, but remember – you’re not competing with anyone. Accept technology into your life at your own pace, and start small.

If you haven’t done so already, take a few minutes to figure out how to make the music on your phone come out of your car’s sound system. It will change your life. Next, get to grips with the latest traffic and navigation technology. Whatever you’re using now, update it. Just as no one waits for buses any more, nobody gets lost anymore either. If you do, you’re showing your age.

Don’t fear the idea of using your phone or tablet screen as a de facto airline ticket. My wife had to walk me through this the first time, because I had no faith in the system. I imagined the gate attendant looking down at the barcode on my phone and saying, “What is that supposed to be?” It turns out they know what it is, and have done for years.

Let technology revolutionise your pastimes. No matter how weird, obscure or old-fashioned your particular hobby, there will be some kind of app designed to make it simpler and more enjoyable. There’s an app that identifies birds by song. There are trainspotting apps. Don’t let me pigeonhole you – just type your hobby into Google, follow it with “app” and hit return. You won’t draw a blank.

To some extent your experience as someone born into a world before smart phones will help you navigate this brave new world of innovation. You’ll know instinctively there’s no need for a dishwasher that connects to the internet. But with a lot of this stuff, you won’t know if it’s any use unless you try. So try. Try on glasses online. Watch the world through your cat’s eyes while you’re at work. Learn to fix your central heating pump on YouTube. It’s all out there, waiting for you. Now if you’ll excuse me, I have a bus to catch in 38 seconds.
There is a famous and rather beautiful photograph of Mike Hawthorn, who drove for Jaguar between 1955 and 1957, winning the Le Mans 24 Hours race in ’55. He’s leaning against his 3.4l Mark I Jaguar, VDU 881 parked outside his Tourist Trophy Garage. He is smiling, leaning against the nearside front, hands folded, looking the picture of life – invincible – a man with a Formula One World Championship behind him and a business to run, ahead.

He had just finished the second year – of a second stint – with Ferrari and over those two years he had endured the deaths of four teammates including the man he called his ‘mon-ami-mate’, countryman Peter Collins. Collins was a loss too great. Mike retired. The Tourist Trophy Garage was his future now.

British racing drivers of Mike’s generation were different then. Combat was still raging in their blood and although they were old enough to know what a Spitfire was they were too young to have flown one. It seemed only natural that men so physically gifted would drift into an arena of sport, like air combat where death was less of an occupational hazard than something to be shrugged off, like staring briefly at a comrade’s empty chair in the Officers’ Mess, before downing another pint, closing the tab and moving on.

Mike, in his D-Type Jaguar, was involved in the racing accident of all time at Le Mans in 1955 and when teammate Ivor Bueb took over, Mike was distraught before he gathered himself together and went on to win. There are pictures of him celebrating with champagne. The newspapers didn’t like it – but he wasted no time in showing them how he felt.

Enzo Ferrari, in his autobiography My Terrible Joys, described Mike as a man whose form fluctuated wildly. He was unbeatable one day then inexcusably slow the next – and prone to terrible mood swings. But Mike had a medical history of chronic kidney disease, for which the treatment at the time would have been penicillin, morphine – and steroids. One of the side effects of the latter is mood swings.

Ferrari is famously reputed to have given Mike a blank piece of paper with his violet signature at the bottom – it was a contract to stay with the Italian team for the 1959 season. “Write what you like, I won’t look at it,” Ferrari told him.

But Mike didn’t stay. He had decided to retire at the end of 1958. On January 22nd 1959, Mike in that Mark I Jaguar crashed, breaking his neck. Did he lose control? His fiancée, Jean Howarth, didn’t think so. His condition had progressed. His mood was swinging more wildly than ever. He was suffering from blackouts – and, for her, he blacked out one last time. It was wet that day – but then he was the motor-racing champion of the world.

That picture of Mike leaning, proudly, against his Mark I Jaguar outside his business is the perfect metaphor for his life. A pilot swaggering against his fighter, the picture of health – invincible – with a dark secret. He knew he was dying but the enemy never would.
Jaguar Approved Accessories let you put your personal touch on the new Jaguar F-PACE – the Performance Crossover without performance compromise.

Brought to life by the same team that engineered your vehicle, all Jaguar Approved Accessories are conceived with your F-PACE in mind. Beautifully styled and infinitely practical, they are designed to perfectly complement your car and lifestyle.

When it comes to long-term performance and durability the same high standards apply. That's why we rigorously test all of our accessories in extreme conditions. This brutal testing inspires the confidence that allows us to offer a comprehensive warranty on all Jaguar Approved Accessories, giving you the peace of mind to enjoy the road, your way.

For more information visit accessories.jaguar.com or your local Jaguar Retailer.

**The Art of Performance**

Vehicle Shown: Jaguar F-PACE in Italian Racing Red, fitted with the following optional accessories – Roof Cross Bars, Roof Sport Box. Roof rails and cross bars are required for F-PACE roof mounted accessories. Roof rails are factory-fit and must be ordered at time of vehicle order.
LEGENDS ARE FOREVER

EL PRIMO 36,000 VpH Classic Cars

www.zenith-watches.com