ROAD TRIP
Idris Elba
takes the XE
on a musical
mission

WORLD
EXCLUSIVE
Benedict
Cumberbatch
talks acting,
cars and life

THE
DYNAMIC
ISSUE

PLUS New XF unveiled, Jaguar’s tech heroes lauded
and art star Olafur Eliasson profiled
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F-80
MOUVEMENT À QUARTZ AVEC CHRONOGRAPHE
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BOÎTIER 44 MM AU TITANE ET TRAITEMENT IP OR

SWISS MADE
Close encounters...

The second-generation XF raises the bar in the executive saloon market to luxurious and technological new heights. See p16 for our 12-page exclusive photoshoot and interview with the key players behind this stunningly dynamic vehicle...

**PHOTOGRAPHY:** David Ryle

**The all-new XF.** Register to find out more online at: [jaguar.com/allnewxf](http://jaguar.com/allnewxf)
Welcome to the latest issue of J-Magazine, which we have to say is a bit of a humdinger. Bringing you headline features on two British actors now firmly within Hollywood’s A-list — a road trip in the new XE with Idris Elba, the man who played Mandela in last year’s epic film, plus a world exclusive interview and photoshoot with the Oscar-nominated Benedict Cumberbatch — involves a fair amount of logistics. But we hope you agree when you turn the pages it’s been well worth it. Then there’s our lead product story on the fantastic new XF, a quick visit to Seoul to discover its hi-tech charms, some art appreciation with the magical Olafur Eliasson and a chat with some of the experts at Jaguar whose individual daily tasks are to collectively ensure tomorrow’s cars will be even greater.

Dynamic stuff in other words...

Ellie Pithers is senior fashion news and features editor of The Telegraph, which is a long-winded way of saying she writes features, mostly about fashion as well as concocting trends. The most dynamic thing she’s done lately? “Last year I interviewed Debbie Harry and she told me she liked my boots. I haven’t felt so zestful in years” (see p42)

David Ryle has shot for The Sunday Times Magazine and Esquire and took a dynamic approach to capturing the XF for this issue. “Climbing up into the ceiling rafters to shoot, I had to look down through a little hole onto the car. The view, while the studio was blacked out, bar the headlights of the XF, gave me a new perspective on everything” (see p16 and p78)

Peter Stadden is a London-based designer formerly of Intersection magazine and now in the interiors sector. But his love for cars and graphic design remains, contributing to this issue with the Gadgets that connected infographic. The most dynamic thing he’s done recently? “Cycling around the alien tropics of Miyako-jima island in Japan.” We think that qualifies (see p54)
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Our go-to section for new stuff to wear, ride, eat, buy, view and travel to, from South Africa to Istanbul

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Gaze at exclusive photos of Jaguar’s elegant new executive saloon as its designers explain all

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We interview a selection of Jaguar’s unsung heroes – from acoustics to engineering experts – working on making the next generation of Jaguars even greater

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Why South Korea’s high-tech city is the new Asian powerhouse and a dynamic tourist destination

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Will we really be able to print a new set of clothes from our desktop soon? J-Mag explores the hype

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Man of the moment Idris Elba drives the new XE from London to Berlin on a musical mission. We tag along

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An infographic take on some of the inventions that have changed our world (plus a few that didn’t)

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Profiling the man who creates magical spaces that alter the way we look at our environment

62 World exclusive: Benedict Cumberbatch
We spend an elevated few hours up The Shard with the Oscar-nominated star to talk career, cars and life

70 Around the globe with Jaguar
Find out what’s happening with Jaguar worldwide from South African speed-testing to LA unveils

72 Local pages
Focusing on the important Jaguar news in your region from dealer events to the latest products and offers

78 Last page
As the making of this issue has been just a bit special we decided to share with you some of our favourite ‘behind the scenes’ photographs. Hope you enjoy...
How to wear it

THE BROKEN-UP SUIT It’s a technique filtered down from the fashionable streets of Milan, Paris and London and is now an everyday option: the art of mixing separate trousers and blazers for a more individual alternative to a straight suit and a stylish interpretation of the dreaded ‘smart casual’ dress code

WHITE SHIRT
Soften up the with a relaxed linen shirt for a contrast to the rest of the look. £89 (€115)

thomaspink.com

NAVY BLUE DOUBLE-BREASTED JACKET
A classic wardrobe essential that can be dressed down as well as up. £600 (€772)

Hackett.com

GREY WOOL TROUSERS
These slacks provide the perfect contrast colour to pair well with any blazer in your wardrobe, by AML £180 (€240)

mrporter.com

The art

BUYING ART can be intimidating and expensive and there’s the possibility you won’t even like it in a few months’ time. These problems are overcome by renting and Rise Art offers affordable options. Take a questionnaire so they can gauge your preferences, or just choose yourself then Rise Art will ship it out ready to hang from £25 a month, allowing you to change things around when you fancy. What if the cat defaces a classic? We say it’s probably worth paying the loss damage waiver first. Riseart.com

Time to mix and match jackets and trousers, rent rather than buy art, invest in a JAGUAR-INSPIRED watch, choose a cycle from Detroit and perhaps visit a South African desert – or at least own a classic pair of desert boots
Something for the weekend

UPGRADE YOUR STATIONERY
We all have those brilliant-at-the-time ideas we may or may not get round to acting on. This lambskin Smythson Bright Ideas notebook acts as an ironic home to these thoughts while instantly adding some class to our desk in the process. £35 (€45) smythson.com

THE WEEKEND SHOES
Not too smart or casual, sturdy but comfortable, classic but cool, Clarks original desert boot from 1949 has remained a staple for stylish men for decades and a sand pair goes with anything. £89 (€115) clarks.com

THE INVESTMENT PIECE
Weekends away aren’t the same when you turn up with clothes crammed into an old gym bag. These days there’s even less excuse with more brands in pursuit of weekend bag perfection. This tan leather saddle bag takes some beating and has real star quality. £2,810 (€3,615) ralphlauren.com

BREMONT E-TYPE CHRONO
Enthused by their first ultra-limited edition white gold-cased watches, Bremont and Jaguar have launched a pair of new designs. The latest Mk I & Mk II (chronograph) models feature a 43mm stainless steel case, with dials inspired by the car’s speedo and rev counter and a rear rotor that looks like its steering wheel. Cool huh? bremont.com

The shop you should frequent

Finding the right tie doesn’t always feel as easy as it should. That’s if you aren’t aware of London ties and accessories shop Drake’s, which prides itself on having one of the most extensive quality collections in every imaginable hue and style. All of them are designed and made in London, where its Savile Row area store is. A must-visit Drakes.com

The brand you should know about

Detroit’s been known for making cars and music for decades but new lifestyle and accessories brand Shinola is revealing another side to the rugged city’s talents. The former shoe polish brand was relaunched in 2013, this time making watches, bikes, leather bags, jackets and stationery. Good quality, stylishly designed and affordably priced, it’s a winning combination to bring cheer to the motor city and authenticity to your attire. shinola.com
Improve your golf swing, digitise your old vinyl New Jack Swing, call Björk ART and then listen to all the results with a new Parrot on your ear, not on your shoulder.

**FLEXSON VINYLPLAY**

Considering 2014 saw the UK’s biggest vinyl sales for nearly 20 years, it’s no surprise to find a new generation of turntables which marry old tech with new. One of the best out there is the VinylPlay from British firm Flexson that allows you to stream audio wirelessly through your home network and convert your record collection into digital files.

Oh, and it plays records too. £329.99 (€420) Flexson.com

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**The Golfer: Zepp**

Glove-mounted tech streams data to an app to help you understand why you keep hooking balls into the trees. £120 (€153) zepp.com

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**The All-Rounder: Jawbone UP24**

This understated band tracks activity and sleep patterns, even offering occasional vibrations to remind you when you’re slacking. £90 (€115) jawbone.com

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**Win**

**One of Five GoPro Cameras Worth £360 Each**

What do you think of J-Magazine? Answer this simple question and others in our quick online survey and you could be in with the chance of winning one of five GoPro Hero 3+ Black Edition action-catching cameras. Go to: jaguarsurveys.com/april2015
Meridian’s DSP8000 Special Edition
Digital Active Loudspeaker. Now with MQA.

The most lifelike-sounding loudspeakers Meridian has ever made now include MQA, bringing the true sound of the studio into your home. Experience Meridian and MQA for yourself at your nearest retailer

meridian-audio.com/store-locator

meridian-audio.com
IGNITION

HAUTE CUISINE TAKES ON A NEW MEANING in the booming skyscraper scene where the race to be ranked among the world’s tallest restaurants is getting ever more competitive. Would you like vertigo with your starter, Sir?

Coffee direct

BORED OF SPENDING A FORTUNE IN YOUR LOCAL COFFEE SHOP or tired of the limited and mass-produced selection in your supermarket? The ingenious mail-order service Kopi handpicks a different single-origin coffee from around the world each month and delivers it free in a slim letterbox-friendly pack complete with tasting notes. All for 33p (42cents) a cup or £7.95 (€10) a month. kopi.co.uk

COPENHAGEN’S NOMA won best restaurant of 2014, no doubt making it even harder to reserve a table. But the Danish capital has options including the hip Relae, in the revamped Nørrebro district, set up by two former Noma chefs. Expect Scandinavian with a dash of Italian via head chef Christian Puglisi, who also worked at the legendary El Bulli. restaurant-relae.dk

Remote eats

RESTAURANTS DON’T GET MUCH MORE REMOTE than the Fäviken Magasinet – a former grain store on a 20,000-acre estate in wildest Northern Sweden. Chef Magnus Nilsson uses local ingredients to cook a 20-plus course feast for just 12 diners each night. Hard to get to, but difficult to forget. Dinner at Fäviken costs £150 (SEK1750) per person favikenmagasinet.se/en

High Dining

AT.MOSPHERE
Burj Khalifa, Dubai
1450ft / 122nd-floor
Slick fine-dining with dizzying views over the Arabian gulf (left)

ELBA ITALIAN RESTAURANT
St Regis Hotel, Shenzhen
1397ft / 99th floor
China’s highest eaterie has Peking duck pizza on the menu. Interesting...

TWIST MEDITERRANEAN BUFFET
Canton Tower, Guangzhou
1387ft / 106th floor
This restaurant even revolves, so you should never get bored of the view

food & drink

Munch Peking duck pizza 99 floors up in Shenzhen, scoff 20 courses in the wilds of Northern Sweden or wait at home for exotic fresh coffee to your door

Fancy Scando-Italian tonight?
SOURCE OF INSPIRATIONS
RICHARD BRANSON’S NEW SOUTH AFRICAN WINE LODGE

Mont Rochelle in Franschhoek is in the foodie capital of the Western Cape and the perfect spot for touring nearby vineyards. The hotel’s own winery cultivates Sauvignon Blanc, Chardonnay, Merlot, Shiraz and Cabernet Sauvignon so expect tastings aplenty. From £200 (€300) per night.

virginlimitededition.com/en/mont-rochelle

IT WAS BACK IN 1995 when Soho House opened in London as a cosy private members’ club for those working in Soho’s film and media industry – people with what the club calls “a creative soul”. 20 years on, the group is a big global player (11 hotels across the US and Europe) with big plans. The latest – and biggest – opening is slated for Istanbul this year, housed in a huge period mansion in the buzzy Beyoglu district and features 87 bedrooms, a Cecconi’s restaurant, two rooftop pools, a Cowshed spa and even a nightclub. Probably quite a hard place to leave.

sohohouseistanbul.com

CAPE WELIGAMA

Sri Lanka’s south coast is never a bad place to spend time, featuring the historic town of Galle Fort’s legendary seafood and palm-fringed beaches. But the draw just got stronger with the addition of this luxury clifftop hideaway which has 40 private retreats with spectacular views over the Indian Ocean. Private villas start from £300 (€400).

capeweligama.com

Sip local Shiraz in South Africa, discover fresh new seafood in Sri Lanka and feel CREATIVE in Turkey’s new branch of Soho House – even if you just end up on your back in the Cowshed.

We’d rather be in...

The opening...

INDIA
SRI LANKA
ISTANBUL
TURKEY
AFRICA
SOUTH AFRICA

Gourmet traveller

RICHARD BRANSON’S NEW SOUTH AFRICAN WINE LODGE

Mont Rochelle in Franschhoek is in the foodie capital of the Western Cape and the perfect spot for touring nearby vineyards. The hotel’s own winery cultivates Sauvignon Blanc, Chardonnay, Merlot, Shiraz and Cabernet Sauvignon so expect tastings aplenty. From £200 (€300) per night.

virginlimitededition.com/en/mont-rochelle
Interstellar

SPEAR OF LIGHT
New XF features gentle ‘fluting’ running from the headlamps back into the bonnet, just like classic Jaguars, and a ‘spear of light’ line that flows from the front wheel arches and along the body side to emphasise its more level waistline.
THE DESIGN OF THE NEW JAGUAR XF HAS EVOLVED. BUT ITS TECHNOLOGY AND THE BREADTH OF ITS PERFORMANCE – FROM JUST 104 g/km TO 300 km/h – IS REVOLUTIONARY. DESIGNERS IAN CALLUM AND ADAM HATTON TELL BEN OLIVER HOW JAGUAR’S HEARTLAND SALOON HAS GROWN UP

PHOTOGRAPHY: David Ryle
s you walk up to your new Jaguar XF from the rear, your hand rising and reaching for the driver’s door handle, you might recognise in the radius at the end of the bonnet the ghost of the very first sports saloon, Jaguar’s Mk II from the 1960s. For anyone who knows that icon, seeing this familiar curve in a car as modern as the new XF is uncanny. This is an utterly modern design, a car whose physical form, like the performance and technology it packages, looks to the future. But the skill of Jaguar’s director of design Ian Callum and his team is such that they can incorporate these subtle references without compromising the new XF’s modernity. They’re having fun. And they have created a car that, like all good design, looks great now, but will continue to reveal more details like this, the longer you live with it.

The outgoing Jaguar XF has already become one of those iconic Jaguars. “So we decided quite consciously to evolve it,” begins Callum. “The first XF transformed the brand and got this new, modern design language across,” says Adam Hatton, tasked by Callum with overseeing the new XF’s exterior. He also worked on the first one. “I think the mark of good car design is that when you’re replacing it, it still looks good on the road and sells well. So this isn’t the time to revolutionise the XF. Rather, we want to build on everything that’s great about it.”

Of course, since that first XF appeared in 2007, much has changed. The more compact, sporting XE saloon has just arrived, allowing the bigger XF to mature slightly. And Jaguar’s huge investment in new technology has brought lightweight aluminium construction, the advanced new four-cylinder Ingenium engines made by Jaguar in its new engine plant, and a series of new, driver-focused technologies, from the class-leading new InControl Touch Pro infotainment system, that enables much greater levels of connectivity to All Surface Progress Control, which allows drivers to pull away at low speed with confidence in slippery conditions (the new XF is the first in its segment to offer this).

You can read the technical advances that the new XF makes in its forms and proportions. The new intelligent Aluminium-Intensive Architecture that underpins it is exactly that: an architecture, not a fixed ‘platform’ over
THE ‘SIXTH LIGHT’ AND THE MORE FORMAL DECK OVER THE BOOT ARE PROBABLY THE MOST STRIKING CHANGES TO THE NEW XF
THE XF DISPLAYS CALLUM’S INSISTENCE ON A DESIGN WITH A VOLUPTUOUS VIEW FROM DIRECTLY ABOVE, WHICH IN TURN CAUSES YOUR PERCEPTION OF THE CAR’S FORM TO SHIFT AS YOU MOVE AROUND IT AT STREET LEVEL.
MORE HEADROOM

Despite its lower roofline, the new XF offers 24mm more headroom than the outgoing XF, and by giving equal priority to front and rear occupants provides best-in-class rear legroom. Up front, there's the signature, speedboat-inspired 'Riva hoop' from the bigger XJ that runs from the deeply sculpted doors right across the dashboard. Interior trim options offer a range of themes from the traditional to modern, all lit in a choice of ten shades by the LED interior lighting.

SWIPE AND DRAG SCREEN

The XF’s new infotainment system is state-of-the-art and the air vents have been moved up to make way for its eight-inch (and optional ten-inch) capacitive touchscreen which swipes and drags just like your smartphone. The main instruments can be optioned as a 12-inch TFT screen which can be configured in four different themes, with key information displayed on the windscreen via a laser-based head-up display.
THE NEW INTERIOR IS TRIMMED IN HIGH QUALITY MATERIALS AND HAS CAPACITIVE TOUCHSCREENS JUST LIKE A SMARTPHONE

The new interior is trimmed in high quality materials and has capacitive touchscreens just like a smartphone, which a body must be stretched. So the design team was free to start from the correct first principles, positioning the wheels exactly where they wanted them for perfect proportions and stance. Although this new car is actually slightly shorter than the outgoing XF for improved city manoeuvrability, it looks like a bigger, more serious car because the wheelbase has been lengthened and the wheels pushed out to the corners. A shorter nose balances the more formal, upright grille to maintain the car’s dynamism, while the elongated section between the front axle line and the steering wheel lends the car an even more premium feel, emphasising the proportions you expect of a luxury saloon with a big engine and rear-wheel drive, (even though you can have your XF with a four-cylinder engine and all-wheel drive too).

“We can reposition the XF slightly because we now have XE in the portfolio,” says Hatton. “The outgoing XF had to do everything. It was the entry car, the business car, the four-door coupe. Having the XE really allows the XF to develop into what you see here.”

Of course, more length between the axles creates more space in the cabin, and the new XF will have the best rear legroom in its class. So the design team chose to communicate this with a ‘sixth light’, an additional window set into the C-pillar behind the rear doors. This, and the slightly more pronounced, formal ‘deck’ over the boot are probably the most striking changes to the outgoing XF.

But it’s only when you speak to the designers that the subtleties of their work become apparent: the way they capture, control and direct light to bring a shape to life, and make us fall in love with a design without entirely...
knowing why. Look for the gentle ‘fluting’ that runs back into the XF’s bonnet from the headlamps – a hallmark of Jaguar saloons of the past – but also a way to capture arrowheads of light on the bonnet to catch your eye. Or best of all perhaps, the ‘spear of light’: the line that flows back from around the front wheel arches and along the body side, emphasising the more level waistline of this more formal saloon.

“The Mark II had this lovely line coming over the front wheel, and going all the way to the rear,” says Hatton. “We’re just reinterpreting that in a very modern way. Ian christened it ‘the spear of light’. You can see how that curve is absolutely perfect. It tapers off really nicely, to the rear. It gives that very elegant Britishness to the car. It also slims the car down even further. The XF is lightweight, and our job is to show that in the design of the exterior.”

Callum and his team have married perfect stance and proportion with clever, subtle detailing. The XF again displays Callum’s insistence on a design with a voluptuous view from directly above, which in turn causes your perception of the car’s form to shift as you move around it at street level. But design doesn’t exist in a vacuum. Just as the XF’s design has been helped by its aluminium construction, so the design team helped Jaguar’s engineers and aerodynamicists to create – jointly with the new XE – the most aerodynamic Jaguar ever with a drag coefficient of just 0.26. Combine that slippery shape with the highly-efficient new Ingenium four-cylinder diesel engine, a weight saving of around 200kg, and further fuel-saving advances like the new electric power steering, and you will be able to specify a new XF that will emit as little as 104g of CO2 for every kilometre travelled.

“That’s a big story with the new XF,” says Callum. “We worked with the aero guys right from the first sketch. If you do it holistically, and just try to make the whole car as aerodynamic as possible, you end up with something amorphous. Instead, we work the details, managing the airflow through the car and around the car, like a racecar engineer would. That way you get a much better result, both for design and efficiency.”

They both know they’ve got that perfect result: a new car that unites Jaguar’s now-expected design leadership with astonishing new technology and an extraordinary breadth of performance. Hatton supervises our photoshoot and also the early viewing of the car. It’s often a nervous moment, but he’s relaxed. “You know, it’s not so easy to create a car that doesn’t have an unflattering angle,” he says. “But I’m convinced that you couldn’t take a bad photograph of the XF.”

Official fuel economy figures for the Jaguar New Jaguar XF range remain subject to official manufacturer’s tests in accordance with EU legislation.
WE WORKED WITH THE AERO GUYS RIGHT FROM THE FIRST SKETCH. THAT WAY YOU GET A MUCH BETTER RESULT, BOTH FOR DESIGN AND EFFICIENCY”

Ian Callum, director of design

SIXTH SENSE
The glazed diagonal C-pillar above, emphasises from the outside the extra room in the rear cabin and the lightness of the XF’s structure. Inside, the additional sense of space and quantity of light flowing over your shoulder is greater than you’d expect too.
THE XE OFFERS A COMPELLINGLY COMPLETE TECHNICAL PACKAGE TO SHAKE UP THE HOTLY CONTESTED PREMIUM COMPACT SALOON SEGMENT.

PUT A REMINDER IN YOUR DIARY TO TEST IT YOURSELF COME SPRING 2015

TESTED TO PERFECTION: The Gaydon facility features a 3.7-mile (6km) high-speed emissions circuit (below and right) plus 7.5 miles (12km) of low-speed endurance dual-carriageways and single track roads and various other uneven, potholed and unusual surfaces to ensure the XE can cope with them all.

WINK IF YOU LIKE

XF’s signature rear light ‘blade’ remains, but it has been made slimmer to match the more advanced lamps, which are all LED at the front and have been carefully, and expensively, made almost flush at both ends.
THEY KNOW THEY’VE GOT A PERFECT RESULT: A CAR THAT MARRIES JAGUAR’S DESIGN LEADERSHIP TO ASTONISHING NEW TECHNOLOGY AND AN EXTRAORDINARY BREADTH OF PERFORMANCE
Meet the Experts
Deep within the Gaydon engineering HQ, hundreds of technical wizards are working on making future Jaguars even greater. *J-Magazine* went to meet a diverse but magnificent seven to represent the many, from specialists in virtual reality to self-learning cars and acoustics.

WORDS: Guy Bird  PHOTOGRAPHY: Tom Shaw
ORLA MURPHY, 25

Day job: Audio calibration engineer Education: Electronics Engineering degree
Spare time: Playing viola in the Birmingham Philharmonic Orchestra and 15-a-side camogie (which is like the Irish sport of hurling)

My job is about the perception of sound in the car. In an orchestra you listen to all kinds of sounds from the really low frequencies of a tuba to really high frequencies from a piccolo, so my ears are good at knowing what to listen for. I wrote a research paper recently on 3D surround sound and working on that is really exciting but zonal audio – where specific noise cancellation can create different listening zones – is the Holy Grail. We can balance and fade sound in certain sections of the car now, but for the future we’re looking at a scenario where someone in the back of the car making a private phone call wouldn’t be bothered by what the driver’s playing, or the front passenger could be listening to rock while the rear passenger streams classical with no interference. It’s not just about music either. We have to deal with vocal integration, parking sensors and every other sound inside a car.
BRIAN WATERFIELD, 49

Day job: Virtual reality technical lead
Education: VR & Gaming Tech Masters
Spare time: “I stopped rugby, as coming to work with black eyes didn’t go down well. Now it’s the gym and TED Talks.”

Our virtual reality cave was the biggest in the world when we first set it up. It has three walls and a ceiling and is rear-projected with resolution up to four times’ HD. Normally we’d put an interior ‘buck’ in there and visualise the rest of the car around it. It’s a one-to-one scale when you’ve got these glasses on. It was originally intended mainly for the packaging team and the management of space. But we found more and more departments within JLR wanted to use it so we built a 2D and 3D power wall which interacts with the cave. The cave would only fit so many people inside but the power wall has a 52-seater stadium where people can experience exactly what’s going on in the cave. A physical test of a car relies on many factors – with ice- or off-road testing you’re reliant on the weather – but in the virtual world you’re not reliant on anything. As we develop more ways to simulate we will be able to control time and space with any weather conditions.
LEE SKRYPCHUK, 35
Day job: Human Machine Interface (HMI) specialist
Education: Electronics & Computing, Display Systems Technologies degrees and currently working on a Automotive Interface Systems PhD
Spare time: Bringing up two kids and supporting Nottingham Forest FC
Bonus fact: Lee’s surname only has one vowel – added by his Ukrainian grandfather – to make it easier to pronounce for other Europeans

When the iPhone launched in 2007 it changed how we interacted with personal screens. We want something as intuitive and desirable but balanced with controlling a car at the same time. My research group focuses on a lot of speculative stuff that may or may not make it, but there’s still 25 of us. In 2007 there were only four. We’re working on what we call ‘off-surface touch’ with a capacitive system that senses your finger from 15-20cm away – so you can wave your hand to open and close the sunroof for example – using the sensor I’m holding. It could be in production in three years. We’re trying to make our systems more sympathetic so people can quickly switch off from one task and get into another by how we design it. We’re trained at some level to drive, but no-one really trains us to do the other stuff at the same time. For aviation pilots it’s their job, but for many drivers it’s not.
Kris Kobylnski, 30

Day job: Research technology delivery manager, self-learning car project

Education: Masters in Computer Science

Spare time: Spending time with my wife and daughter, playing football, snowboarding, surfing and electric guitar lessons

Inspiration: Nikola Tesla and Albert Einstein “for their beautiful minds and amazing inventions”

I lead the development of technologies that don’t exist yet in a team of machine-learning engineers, big-data scientists and human factors specialists. Our aim is to develop the first truly intelligent car that recognises each driver, learns their preferences and offers predictive options. My advice to budding engineers looking to get into this line of work would be to grow a passion for automotive – if you don’t already have one – look for hands-on work experience opportunities and study maths, physics and computer science...hard!
DR THOMAS POPHAM, 33

Day job: Technical specialist, self-learning car project

Education: Mechanical Engineering degree, PhD in Computer Science

Spare time: Skiing and other outdoor pursuits

We’re working on research that uses machine-learning techniques to learn driver preferences. This area is interesting because it is so varied – we need electrical and mechanical engineers, computer scientists, project managers, psychologists and more. Obviously a solid educational background is important, but after that, communication, teamwork and stamina are absolutely essential. Vehicle intelligence is going to be such a big improvement – especially as cars become connected to each other and ‘the cloud’. The car industry is making some great progress in terms of CO₂ performance, but I’ll be really excited to see the day when this problem is solved.

LINH NGUYEN SLATER, 29

Day job: Human Machine Interface specialist for self-learning car project

Education: Bachelor and Master of Science degrees

Spare time: Cooking and eating. “My friends call me the Iron Chef or the Vietnamese Martha Stewart”

I’m involved in developing the interfaces for artificial intelligence in the self-learning car. Engineers build the back end while I focus on the front-end, customer-facing design. I conduct user testing to ensure interfaces we design are safe, usable and delightful. I stumbled upon human factors design, also known as ergonomics, HMI or user experience, when I was studying medicine. It’s a field that combines people, engineering and design – just the thing for an artsy scientist that loves people. I cannot wait until the self-learning car is ready in the next six years. It will be the first time that machine learning techniques will be used in a car and will also serve as a natural transition into autonomous driving.
JOHN PEPPERELL, 49
Day job: Senior business and product planning manager
Education: Mechanical Engineering degree
Spare time: Running halfmarathons, motorcycling and bringing up four kids

At school, when everyone else was playing football, the guys I was hanging out with were into fixing old cars like Humber Sceptres, Vauxhall Vivas and Hillman Avengers. The base parts of an engine have been the same for 100 years but what has changed is some of the peripheral technology. A lot of what I do now is about electronic adaption of the engine. It needs to be great in all conditions so we have to adapt the timing and fuelling and for that you need lots of sensors and actuators. In 15 years I think there will still be conventional engines but by then hybrids will be ‘conventional’ technology and we’ll be at the front-end of fuel cell technology perhaps.
PUCKER UP
View of the city from Namsan observation tower through lips sticker
South Korea sits between former tech powerhouse Japan and China which could be a future leader. But right now, the small southern half of the Korean peninsula and its capital city Seoul is arguably the technological heart of Asia. J-Mag paid a visit.
Seoul already has the world’s fastest wired internet network. It was the first to launch 4G services in 2006 and the government’s ‘Future Planning’ ministry is working closely with the private sector to develop a 5G network set to be launched in just five years from now. That should mean, by 2020, you’ll be able to sit on a moving subway train in Seoul and your smartphone will be able to connect to Wi-Fi fast enough to download a movie in one second.

Other proposed 5G applications include holographic phone calls and 3D photos and with these extra functions consumers can expect battery technology to improve too. That’s the future, but sit on a subway train in 2015 as I am doing right now, typing this, and you’ll observe how Seoul-ites enjoy technology today, making use of their already-fast 4G LTE Wi-Fi connectivity.

Research last year found that 41% of South Korean mobile users owned a phone with a screen larger than five inches, compared to a global average of just 7%. And with that larger screen, you’ll notice women commonly using the camera function to help apply make-up instead of a conventional mirror, while everyone watches lots of TV and streams entertainment shows and live football.

But technology doesn’t just mean innovation, it’s also about the best ways of using what we already have. Jungmo Nam is a typical member of Seoul’s creative community: well-travelled, well-dressed and well-versed in how to apply technologies to make everyday life better socially. He’s a graphic designer and a founding member of an agency called Design Methods, which last year came up with an idea for a 25-room hotel, Small House Big Door, from a converted 1960s office block. The concept is minimalist, user-friendly and with a social attitude towards technology.

All the furniture designed for the property is ‘open source’, meaning the files on how to build them are freely available on the hotel website to download, giving guests who like the items the chance to make each item at home, including all chairs and tables. Smaller items such as the lampshades, key fobs and ‘do not disturb’ door signs are made with the hotel’s 3D printers that are on view in the lobby. “We wanted to bring technology, art and culture together in this space in a friendly way,” Nam explains. “We also have a gallery and a small space for talks and
I LOVE SEOUL BECAUSE THE LIGHTS NEVER GO OUT. YOU SEE OFFICE LIGHTS ON LATE AT NIGHT BECAUSE PEOPLE WORK LATE, BUT BARS STAY OPEN UNTIL MORNING AS WELL.
discussions – because technology isn’t just about gadgets, it also starts as ideas between people.”

Small House Big Door is a great example of Seoul’s small-scale creative industry. At the other end of the other scale, you won’t find a bigger example than Samsung. Beyond the electronic goods it’s best known for, the huge conglomerate’s interests are as diverse as cars (Samsung-Renault) and socks (via its fashion store 8 Seconds) to even the country’s largest theme park (The Everland Resort). Not only is Samsung incredibly important economically – accounting for around 20% of South Korea’s GDP, and no, that’s not a typo – it’s also influential culturally. Alongside companies including Hyundai and LG, it benefits from a very loyal consumer base although there does seem to be a perceptible societal pressure to buy local products, reinforced by blanket advertising. One notable exception is Apple’s strong market share among Seoul’s young creative community, who because of their use of Macs at work or home often buy iPhones, rather than Samsung Galaxys. The domestic market is so strong that many highly successful Korean companies and brands are not widely known outside Asia, including Naver – the world’s fifth most-used search engine – and LINE, which is the world’s fourth largest Instant Messaging app.

This loyalty also extends to the high street where, unlike many other capital cities, there’s not a Zara, H&M and Starbucks on every corner but there are many interesting local brands including Innisfree and Beanpole. Gangnam is the city’s upmarket shopping district — made famous by that irritating, and irritatingly catchy tune Gangnam Style — and is full of international brand flagship stores, much like Aoyama in Tokyo and London’s Mayfair.

In 2008, in a joint enterprise with Samsung’s fashion arm, Italian multi-brand store 10 Corso Como opened its biggest Asian branch there and with its radical and relaxing ‘slow shopping’ mantra and fusion of luxury fashion, commerce and art changed the way Seoulites enjoyed the retail experience. Instead of the usual ‘K-Pop’ buzzy environment there is a relaxing curated experience. Unlike Japan, Korea’s luxury market is nascent with few local brands internationally recognised so far. However 10 Corso Como promotes some of the best, including Steve J and Yoni P, Nonagon and History by Dylan. Lee Joo Young is head of digital content at Dazed Korea, the local edition of UK’s cult-status fashion and pop culture magazine Dazed & Confused, and so is the perfect person to discuss the digital future of fashion. “Because LG and Samsung also own clothing companies, it is easy for them to combine their focus on fashion and electronics,” he explains. “We are a nation that likes to express ourselves digitally, so it’s obvious that we’re seeing more of these convergent
gadgets and wearable technologies being brought successfully to the market. From the Apple Watch to Samsung’s Gear to Nike’s smart shoes that help you analyse your workout, clothes are only set to get ‘smarter’ and well beyond sartorial aesthetics. According to recent Samsung-conducted research, of the people who use wearable tech, 61% felt more informed, 47% more intelligent and another 61% claimed their personal efficiency improved. All of which demonstrates a market likely to represent the next wave of innovation and 2015’s main new tech segment, together with associated health apps.

The flipside to local brand loyalty is fierce consumer expectation. South Koreans expect and demand the very latest superlative innovations – the fastest, the largest, the curviest. Asiana, Korea’s second biggest airline boasts the biggest inflight personal screens at 32 inches, Samsung is currently showing off the world’s largest UHD 4K TV in their flagship experiential store – it’s the size of a bed – and LG has just launched their very elegant G Flex 2 mobile phone, its most bendable and flexible device yet. Likewise when Conrad, Hilton’s luxury brand, opened its 38-floor property in 2012 as one of the capital’s most hi-tech hotels, it knew it had to live up to the firm’s “smart luxury” corporate tagline. So it offers a pre-check-in ‘concierge’ app, seamless Wi-Fi that means you’re always connected even in the elevators, while guestrooms feature Apple TV and bathroom windows that become completely opaque at the switch of a button. The hotel also has an alliance with Jaguar, including free valet parking for Jaguar drivers and an XJ available from room service for VIP pick-ups.

South Korea is Jaguar’s 5th biggest market overall and the 3rd biggest for the XJ model in particular. “The British styling and character of the cars is very important to its success here,” notes Jung Dawoon, the sales consultant manager at the company’s smart Hannam dealership. “We notice that most customers are after a more emotional driving experience than they’ve had before. And especially with the F-TYPE and XJ, they are looking for a car to drive on weekend trips into the countryside and mountains. Seoul city traffic can be bad, so the weekends are important for that driving enjoyment.”

Enjoyment is something Koreans take very seriously. Everyone will point out that Seoul has a very ‘work hard, play hard’ culture and it is indeed a surprisingly vibrant party city. “Our business, personal and social lives are driven by technology”, says Lee Joo Young. “But does this makes us happier? It’s difficult to say. What’s definitely true is there’s less ‘silent time’ to think, or to read books. You can pine for the old days, but that will make you sad. If you want to remain happy in any technologically-advanced society, you have to accept change.”

Jungmo Nam is president and graphic designer at Small House Big Door hotel (left) where residents can utilise 3D printers

OPEN SOURCE

Enjoyment is something Koreans take very seriously. Everyone will point out that Seoul has a very ‘work hard, play hard’ culture and it is indeed a surprisingly vibrant party city. “Our business, personal and social lives are driven by technology”, says Lee Joo Young. “But does this makes us happier? It’s difficult to say. What’s definitely true is there’s less ‘silent time’ to think, or to read books. You can pine for the old days, but that will make you sad. If you want to remain happy in any technologically-advanced society, you have to accept change.”
The future of FASHION?
3D PRINTING is being heralded by some as a paradigm shift in technology with the fashion industry reputedly feeling its impact more keenly than others. But has its transformative effect been overstated? Ellie Pithers investigates

**Pity the humble wardrobe, soon to be banished from bedrooms across the land. Haven’t you heard? 3D printing is replacing it. In the halcyon future, instead of doing battle with hangers and mothballs in a quest to recover an elusive shirt or pair of shoes, getting dressed will be as simple as that curiously dated cliché: pressing a button. Just purchase and download a design, customise it according to your body measurements, and print off a garment exactly tailored to your size and taste.**

Radical as it sounds, the technology behind this kind of rapid production is nothing new. Large corporations have been 3D printing prototypes for years in a process also known as ‘additive manufacturing’, where successive layers of material are built up to create a shape (unlike machining, which is a subtractive process). But fashion designers – by and large – have been relatively slow on the uptake. The main exception is Iris van Herpen, a 30-year-old Dutch couture designer who has been working with 3D printing techniques since 2009 and has become something of a techno poster girl in the process. “I found a London-based architect called Daniel Widrig who was good at 3D programming and we started experimenting,” van Herpen explains in soft, clipped tones over the telephone from her studio in Amsterdam. “At the beginning it was just a side project but I found it gave me so much freedom in three-dimensionality and complexity that I started developing a range of dresses for my collection. Now, I combine 3D printed pieces with handwork. I think of it as just another useful tool.”

Her inaugural range of sculptural pieces was launched in 2010 and was the first catwalk collection ever to feature 3D printing. Her latest, the wonderfully titled Magnetic Motion, features a 3D printed plastic resin dress developed in collaboration with the architect Niccolo 3D PRINTING is being heralded by some as a paradigm shift in technology with the fashion industry reputedly feeling its impact more keenly than others. But has its transformative effect been overstated? Ellie Pithers investigates
For couture clients who want something perfectly in their size, fitted to their body, 3D printing is perfect.

Casas and resembles a crystalline growth over the model’s body. It’s a couture-like creation – not least because you can’t sit down in it. “There are some flexible materials that you can print that come close to a [normal] dress in terms of comfort, but at the moment I cannot print a dress full-scale, in one piece, that’s flexible and super comfortable,” van Herpen admits. Nor can she print in silk or cotton. “I believe that the materials will get there, but it really depends on whether or not a big [fashion] house starts working in 3D.” When pushed, she estimates it could take “at least five years” before comfortable fabrics can be 3D printed – and that’s despite researchers’ experiments tracking the construction movements of silkworms to explore how their silk weaving could be reproduced artificially. Here’s the rub: wearable fashion this is not. Its closest cousin is haute couture, that luxurious, antiquated mode of custom-made, hand-stitched, one-off dressing formerly beloved of super-wealthy European and US socialites and now largely the preserve of oil-drenched Russians and Arabs. “For couture clients who want something perfectly in their size, fitted to their body, 3D printing is perfect,” van Herpen agrees. “But I don’t think mass production will be employing it in the near future because it is so costly.”

Customisation, however, is one area where 3D printing could make a significant impression in fashion. “To me, the advent of 3D printing is not a wholesale revolution in manufacturing. It can only be a revolution in personalisation,” says Will Seymour, a senior analyst at Future Foundation, a London-based trend forecasting agency. “The technology should be seen as an opportunity to revolutionise customer service. The fashion industry needs to address a younger generation of consumer who is very keen to play with designs and to test out options. Brands should be inviting customers to ask, ‘Can you make one of these in black?’ rather than ‘I need such-and-such’.”

Accessories designers are in on this game. The architect-turned-shoe-designer Rem D Koolhaas – nephew of superstar architect namesake Rem Koolhaas without the D – has been employing 3D printing in prototyping shoe concepts and heels for his shoe brand, United Nude, for more than 15 years. Indeed, in 2013 he collaborated with van Herpen on a dramatic pair of Medusan shoes that looked like they were propped up on hundreds of tree roots or jellyfish tentacles. Less terrifyingly, “we also design simpler shoes that can be printed on the much smaller machines that some people have at home,” Koolhaas explains, while conceding that these “are not a replacement for conventional shoes” and adding, “3D printing won’t in the near future, or perhaps ever, replace serial production methods, but it is a great addition to the design toolbox.”

Elsewhere, Nike’s experiments with 3D printing bore fruit last year with its Vapor Ultimate Cleat, a lightweight, sock-like football boot, while Continuum, a New York-based design lab, is selling a line of 3D-printed urethane sandals inspired by Bernini’s statue of Apollo and Daphne. It’s easy to get carried away with the utopian narrative. Who doesn’t like the sound of “see a dress, print it!” as a solution to wardrobe dilemmas? But the reality is we are years away from most people printing 3D objects at home. Alex Newson, the curator of The Future is Here – a touring exhibition by London’s Design Museum which examines the claim that digital technologies could precipitate the next industrial revolution – also makes a valid point: “The process by which something is made is largely irrelevant for consumers. What we care about is how it works, what it costs, and what it looks like.’ For the time being, 3D printing’s fashion niche appears to be solely in prototyping.
Wearable tech by Borre Akkersdijk (left) features Wi-Fi, GPS and Bluetooth components to turn the wearer into a walking internet access point. Sporty examples from Nike include the HyperAgility football boot (above) and the intricately woven Vapor Ultimate Cleat boot (above right). Van Herpen’s 3D dress and shoes (right)

Until the materials used to create clothes become beautiful – rather than merely adequate and in most cases, highly uncomfortable – their use will be seldom. That said, advances are being made in 3D weaving and knitting, by which fabric is woven in interconnecting tubes and layered at different heights to provide a third dimension. It’s these kinds of developments that may increase the uptake in wearable technology. Dutchman Borre Akkersdijk has created the BB.suit made out of 3D printed fabrics whose fibres contain Wi-Fi, GPS and Bluetooth components to turn the wearer into a walking internet access point. Printing in conductive electrical yarns and inserting the chips needed for Wi-Fi into the gaps between tubes of fabric could allow for much more seamless integration of clothing and connectivity. How long before your sweater picks up your racing heartbeat and links you with an online dating agency? Or until your T-shirt detects a hint of perspiration and directs you to an air-conditioning vent?

We’re back in that utopian narrative again. Perhaps it’s mindful, therefore, to remind ourselves of the raw truth about printers: that they can be the most exasperating tool of modern life. Out of ink, out of paper, misaligned margins, paper jams, overheated – printers can be the bane of the office. For the sake of our blood pressure alone, perhaps it’s best if 3D printing remains something of a mirage: enjoyed unknowingly – for now at least.
SUPERSTAR TRANSPORT

IDIOM ELBA is now an A-list actor but he used to fit tyres and work on an assembly line so he knows - and loves - his cars. J-Magazine joined him on an epic road trip in the new XE from London to Berlin via Spa to talk motors, music and missions.

Words: Sam Peters  Photography: Charlie Gray
IN THE DRIVER’S SEAT

The star of the acclaimed *Mandela: Long Walk to Freedom* film prepares for his next mission at the wheel of the new XE.
IDRIS AND HIS CARS

When did you first become aware of cars?
“In my dad’s car. My dad and my uncle were big drivers. I used to love sitting in the back, behind the passenger seat, watching the steering wheel. That was my view. And I used to have coat hangers in the car, pretending they were my steering wheels. My uncle had a few Ford Cortinas; my dad had a Hillman Avenger – that is an old-school car! He had two of them actually”

Your first experience of driving?
“There was a car in my neighbourhood that had the keys in it. It was a Ford Granada and basically the kids used to just jump in it and drive around the block. I don’t know whose car it was, but I remember I got my first jolt doing it. Wow, I loved it”

Do you remember seeing your first Jaguar?
“The first Jaguar I ever saw wasn’t on the street, it was on The Sweeney, a police series in the 70s, with the leaping Jaguar on the bonnet, and I just thought: What a luxury car. I was so young, I didn’t even realise that it was a British classic. By the time I was fourteen, I knew better. Whenever a Jag came in for a tyre change, my boss would say: No way, son, you are not touching this one”

Your first car?
“I bought a red Mini Cooper. I paid 50 quid for it from Loot [a classified ads paper]. I drove it back – I could barely drive – and I used to go to school in it. I used to park it round the back and me and some of the lads would eat lunch in it. I was 14! I didn’t have a licence but I could drive and I loved it. I had a Saturday job in a tyre-fitters as well, and when you’re doing that you get in the cars and move them around. I drove so many different cars. It was hard, physical graft, but I was young. It was six in the morning until six at night. So I became an expert on size, grip, Pirelli versus Dunlop. I got into it”

Your nightmare car?
“I’ve had a few of those. Which one used to give me a lot of gyp? I think it was my American car. I had a Chevrolet Astro van. It was lovely. A big old teddy bear: a six-seater
(continued on page 50)
The cat in the hat is running his fingers over the hi-tech dashboard, murmuring his approval. His appreciative nod says it all: this in-car kit will do nicely. “It’s touch-friendly, but it’s practical. You can still plug stuff in,” notes the stylishly-attired, six-foot-four petrolhead, pointing to a USB socket concealed in the driver’s armrest. His personal music library is but a click away. “That’s what I like. I don’t want to do everything with my phone or the computer. I like to do it myself. So I’ll probably sync my iTunes and listen to the peaks and troughs, so to speak.”

Idris Elba is on a mission. It will involve cars and beats, autobahns and autoroutes, acting up and drinking up, the spinning of tunes and of wheels, and pit-stops at an icy Formula 1 race track and a cool converted power station. This is a road trip with a difference. Four countries, 72 hours, 752 miles and some full-throttle detours. But Elba isn’t going to make a song and dance about the epic drive. For one thing, the actor is behind the wheel of arguably the most important Jaguar in the company’s 80-year history – the XE, a sports saloon car engineered with game-changing eco-efficiency in mind. For another, the singing will happen before he’s left London. And the dancing? That will very much be happening at the journey’s end, on a feverish Berlin dance floor.

We meet Elba on a chilly Sunday morning in south west London. He’s back at his theatrical alma mater, the National Youth Music Theatre (NYMT). These days the 42-year-old may be a star of big screens (he was brilliant playing Nelson Mandela in last year’s biopic), small screens (HBO’s classic American crime drama The Wire, the BBC’s classic UK crime drama Luther) and downright giant screens, the blockbusters Thor (2011), Prometheus (2012) and Pacific Rim (2013). Yet some 25 years ago, he was an east London teenager with a job lined up at Ford’s Dagenham car plant but a passion for the stage. And winning a scholarship to the NYMT set him on his path. Today, too, the venerable performance institution is sending Elba on his way. After a morning workshop with some of the NYMT’s current students, Elba and the XE will hit the road. His route map takes in Folkestone, the Channel Tunnel, France, the Grand Prix circuit at Spa in Belgium, the heart of Germany and, finally, a slot DJing at the XE’s European launch event in Berlin.

**IDRIS ELBA**  
*Nationality: British  
*Age: 42  
*Job: Actor, film producer, DJ  
*Other interests: Music, mentoring and (driving) missions*
It is, then, quite a trip. Why has Elba agreed to take the wheel on such an undertaking? “I’m doing it ‘cause I just love cars, thank you very much,” he grins. As he puts it, Jaguar approached him and said: “Here’s a car, Idris, can you drive it and have fun with it and see what you think?” But he’s not a man to do things by half. “The truth is, I’ve got things to do,” Elba chuckles as he settles into the driving seat of a hot-from-the-factory XE with next to no miles on the clock. From inside the NYMT drifts the sound of youngsters singing. From inside the XE wafts the heady aroma of innovative Jaguar design. “I’m a busy man,” he continues. “And Jaguar and I are just building a relationship to be honest. I said: ‘Look, why don’t I take this for a test drive, an extreme one, which is to drive from London to Berlin? And on the way, get some stuff done?’ Which is why I wanted to see the National Youth Music Theatre. I started here, so I sat with some kids today and we filmed that, and that was great. Then I go to Belgium and I’m gonna rag this thing round the Spa race track, and put it through its paces, see what it’s got to offer.” Elba also has an appointment with Martin Brundle, the former British F1 ace whose experience makes him an authoritative motorsports TV pundit. He reckons he’s going to give me a lesson in going round a lap pretty quickly.” Elba sniffs and considers this information. “Ah, I don’t know,” he says, lapsing into a comic Marlon Brando impersonation. “We’ll see about that.”

Most know Elba has a keen interest in all things fast. This, after all, is the man who made the two-part 2013 TV documentary *King of Speed*. Building on that passion, he’s currently working on a series for the Discovery Channel. “I’m doing some very, very dangerous things,” he says. “It’s four parts, and I’m doing power-boating, flipping planes about, a parachute jump…” Has he done that before? “No – and yes, I am ‘concerned’ [he actually says something less printable]. I don’t know why I said I’d do that, but I’m doing it,” he laughs. Still, every cloud has a silver lining: making the Discovery series means that Elba now has insurance which is fully comprehensive, all eventualities considered. Which is
Elba takes to the Spa F1 track in Belgium on the second day of his road trip. Snow threatens to stop play but expert advice from former Formula 1 racing ace Martin Brundle (pictured above) helps Elba learn his racing lines.

SPA TREATMENT

Elba tears the XE

ROUND THE RAIN-SLICK TRACK HITTNG 130MPH ON THE STRAIGHTS. THEN HE BOUNDS IN FROM THE COLD CLEARLY BUZZING
probably a reassurance for the Jaguar engineers who’ve let their prized XE out of their Gaydon testing facility prior to its commercial launch in May.

So, does he have much experience on a race track? “No, not really. But as someone said to me, ‘drive it like you stole it!’” Note to Jaguar HQ: he was joking. I think. Either way, Elba doesn’t hang about. Having left London just after lunchtime, we’re over the Channel and into France by the early evening. He makes steady progress as we cross into Belgium, burning up the 212 miles from Calais to tonight’s destination. Things slow, though, as the snow thickens once we reach the Ardennes forest. By the time we pull into the first overnight stopover on the trip, a hotel situated right on the Spa race track, it’s very definitely time for a drink.

The next day we make the short drive to the Spa starting grid, and Elba is thrilled at the prospect of the day’s activities. The actor has cars in his blood. His late father was a shop steward at Ford, and young Idris had followed him onto the assembly line in Dagenham. But it wasn’t long before he’d quit and headed for New York to try and make it as an actor. Did working at the plant increase his enthusiasm for his cars – or kill it? “Ah, no, it increased it and also my curiosity about cars and how they’re made,” he recalls. “What makes a good car and a bad car. When you watch a car being manufactured, it’s only then you can fully appreciate what this is,” he says, slapping the XE’s steering wheel. “You get into it as a consumer and it’s great, it’s really comfortable, it does what it’s supposed to do. But the fact that 20 different teams have put this together, like a jigsaw,” he marvels. “It’s a really incredible feat of engineering.”

This afternoon that incredible engineering is put through its paces. A two-lap lesson from Brundle under his belt, Elba tears the XE round the quick, rain-slick track, hitting 130mph on the straights. He bounds in from the cold, clearly buzzing. “I’d love a JD and Coke right now,”
he exhales. But no, a hot peppermint tea with honey will have to suffice. There’s another 213 miles to do this evening and the next day an even heftier drive through Germany with 270 miles more to eat up. There won’t be much rest time. We pull in for a quick lunch at a McDonald’s McCafé, then press on. How’s the drive been so far? “Yeah, good, man,” Elba nods. “It’s really comfortable, an easy ride. Good driving position. This one’s got a diesel engine with steady acceleration and drives really nicely.” As we rev out of the slip road back on to the autobahn, a refuelled Elba is, again, buzzing. “We can’t go on together, with suspicious minds…” he sings as we launch into the last 25-mile stretch into Berlin. Presumably Elvis won’t be figuring in his DJ set tonight. But how’s the playlist looking? “I’ve done some of it, but we got back so late from Spa last night, I was just too tired to finish. I’ve probably got my hour – but I’m very careful when I do my sets. I go through every song and every mix possibility. There’s one song I can’t wait to play: it’s David Guetta’s Dangerous, but it’s a remix by Kevin Saunderson that I love. It’s proper boom boom boom boom – house music. Germany loves a good house set.” By 10pm that night, Idris Elba has swapped one set of wheels for another. At the German launch party for the XE, held in the smartly converted industrial space of Umspannwerk Alexanderplatz, he mans the DJ decks with grinning, energetic aplomb. He bounces along to his party set, relishing the chance to cut loose after three days’ driving. The audience of specially invited friends-of-Jaguar show their appreciation by filling the kinetic dance floor: a touch-sensitive, light platform that is powered by the rhythmic thump of feet. Like the future-facing car that brought him here, it’s an energy-conserving wonder.

All of which, after all those miles in the hot seat, begs the question: courtesy of his documentary projects, we already knew about the A-list actor’s addiction to speed. But has he emerged from his road trip with an addiction to fuel economy? (He managed 65mpg overall for the record). Elba smiles: “Well, I am actually more and more conscious about that. That was one of the big appeals about coming to work with Jaguar on this car. Because the idea is that it’s very, very fuel-efficient and environment-friendly. Because we do absolutely waste [fuel]. I’ve spent a lot of time in Africa, where getting about is difficult, let alone with wasting fuel. So it’s great that car manufacturers are being very conscious about that. We’re trying to get further and further in life, but we want to do it on less fuel. Which is better for all of us.” And if at the same time we can have a classy ride in the company of a classy bloke, then all the better.
Gadgets that connected
An infographic history of inventions that changed the world (and a few that didn’t)

**Microscope (1590)**
An instrument to observe objects too small for the naked eye.
**Inventor:** Zacharias Janssen (Holland)

The microscope transformed medicine and paved the way for electron and light microscopes, allowing scientists to discover the smallest of particles.

**Bonus fact:** Janssen invented the microscope and telescope, although the term microscope was only coined after Italian Galileo’s compound microscope of 1625. He called it “occhialino” or “little eye”.

**Spinning Jenny (1764)**
Multi-spindle spinning frame.
**Inventor:** James Hargreaves (England).

With one worker able to work eight Spinning Jenny machines at a time, the labour required to produce yarn for cloth was massively reduced.

**Bonus fact:** A myth suggests the machine was named after Hargreaves’ daughter or wife but none of his family were called Jenny! It’s more likely to be a derivation of the word ‘engine’.

**Printed Press (1450)**
A device for evenly printing ink onto a medium.
**Inventor:** Johannes Gutenberg (Germany).

The spread of the printing press is regarded as one of the most influential events in human history, revolutionising the way people described the world in which they live, and ushering in the period of modernity.

**Bonus fact:** The increased speed and lower cost of text production paved the way for newspapers worldwide and the very notion of “The Press”.

**Photograph (1829)**
The preservation of a camera image.
**Inventor:** Nicéphore Niépce (France).

As exposure time decreased from the original eight hours, the popularity of cameras and photographs increased.

**Bonus fact:** Camera Obscuras had been around since the 16th century, but Niépce’s work added the idea of preserving the image projected, by exposing it to paper that was coated with light-sensitive chemicals.

**Radio (1873)**
A device able to broadcast sound.
**Inventor:** James Clerk Maxwell (Scotland).

Marconi (Italy) who brought radios into mainstream society in 1894. Radio as a means for communication accelerated in WW1 and public broadcasting took off in the 1920s.

**Bonus fact:** A significant early use was during the sinking of The Titanic in 1912, helping the ship’s operators talk to nearby vessels.

**Stethoscope (1816)**
An acoustic device for listening to the internal sounds of an animal or human body.
**Inventor:** René Laënnec (France).

The first non-lethal instrument for exploring internal anatomy, so be thankful the next time your doctor places a cold stethoscope on your back and says, “breathe in”.

**Bonus fact:** The device was not intended as a life-saver but simply to find out if someone was already dead.

**Paperclip (1867)**
A bent wire clip that keeps documents together.
**Inventor:** Samuel B. Fay (US).

Despite a number of designs this stationery staple is still a hit because of its simplicity.

**Bonus fact:** Fay’s invention wasn’t the round-edged design. That was made by Gem but never patented.

**Telephone (1876)**
A device able to transmit speech electronically (beyond shouting distance) in real-time.
**Inventor:** Alexander Graham Bell (Scotland).

Being able to talk to others around the world created a communication revolution.

**Bonus fact:** During his successful experiment Bell uttered the famous words to his assistant in the next room, “Mr Watson, come here, I want to see you.”

**Antiseptic (1867)**
Anti-microbial substance applied to skin or bodily tissue, to reduce the possibility of infection.
**Inventor:** Joseph Lister (England).

When Lister began work at Glasgow Hospital nearly half of all patients died post-operation. After Lister discovered antiseptics, the death rate dropped to 15%.

**Bonus fact:** Lister also made other important medical contributions including a method of repairing kneecaps with metal wire.
**TECHNOLOGY**

**X-RAY (1895)**
Electro-magnetic radiation that can pass through many materials, opaque and light, to produce a photographic or digital image of the internal composition of something—notably the human body.

**Inventor:** Wilhelm Röntgen (Germany)

Being able to see inside people’s bodies had a profound effect on diagnosis. The medical use of X-rays was pioneered by Englishman Major John Hall-Edwards.

**Bonus fact:** In 1908, Hall-Edwards had to have his left arm amputated because of the spread of X-ray dermatitis.

**ASPIRIN (1899)**
A drug used to relieve pain, inflammation and fever.

**Inventor:** Felix Hoffmann (Germany)

The drug’s versatility has ensured its use ever since.

**Bonus fact:** Lower doses of aspirin have also been shown to reduce the risk of heart attacks.

**LIGHT BULB (1878)**
The first commercial electric light bulb.

**Inventor:** Thomas Edison (US)

Light without the need for dozens of candles was born.

**Bonus fact:** In 1880, the US steamer Columbia, became the first application for Edison’s lamps.

**AUTOMOBILE (1886)**
We know this one don’t we?

**Inventor:** Carl Benz (Germany)

**What hit:** Getting from A to B without following the rear end of a horse.

**Bonus fact:** The first car with the name ‘Jaguar’ launched in 1935 by William Lyons; his Swallow Sidecars firm had previously only made motorcycle sidecars.

**TELEVISION (1927)**
Device for transmitting and receiving moving images.

**Inventor:** No individual is credited, but both Philo Farnsworth and Charles Francis Jenkins (both US) were pioneers.

**Bonus fact:** It was the Wright brothers’ work with bicycles that led them to believe that an unstable vehicle, like a flying machine, could be controlled and balanced with practice.

**DOMESTIC FRIDGE (1913)**
An electric appliance used for cooling food products at home.

**Inventor:** Fred W. Wolf (US)

**Bonus fact:** Wolf is credited with the first commercially-viable electric refrigerator but it wasn’t until General Motors bought a small fridge company, rebranded it Frigidaire and applied car-style mass-production techniques, that sales took off.

**PENICILLIN (1928)**
Antibiotic drug to combat bacterial infections.

**Inventor:** Sir Alexander Fleming (Scotland)

After the chemical structure of penicillin was defined by Dorothy Crowfoot Hodgkin in 1945, a method was devised to mass-produce it.

**Bonus fact:** Had Fleming been more successful at persuading other scientists, penicillin for medicinal use might have been developed many years earlier.

**AIRPLANE (1903)**
The first ‘sustained-flight’ flying machine.

**Inventor:** Orville and Wilbur Wright (US)

**Why important?** Just think about that next time you’re on board a jet en route to your favourite Caribbean island…

**Bonus fact:** On July 20th, 1969, the first TV transmission was made from the moon. 600 million people watched.
PACEMAKER (1952)
A medical device using electrical impulses, delivered by electrodes contracting the heart muscles, to regulate the heartbeat. 
Inventor: Paul Zoll (US). His and other researchers’ advances in the 1950s were applied widely and quickly, making the development of coronary care units possible. 
Bonus fact: Nay-sayers beware: after Dr Zoll reported his work at a scientific meeting, a close friend and leading cardiologist in Boston turned to Dr Zoll’s wife and said the device was a toy with little medical use.

SMELL-O-VISION (1960)
A technology that allowed a film reel to trigger the release of bottled scents towards the audience in sync with pivotal plot moments. 
Inventor: Hans Laube (Switzerland) 
The only film to use Smell-O-Vision was Mike Todd Jr’s 1960 Scent of Mystery, written specifically with the gimmick in mind. The results, predictably, stunk, and Smell-O-Vision was never used again. 
Bonus fact: Smell-O-Vision wasn’t the only system of its kind. A similar process, Aromarama, was used in a couple of weeks prior, prompting The New York Times to call the aromatic war “The Battle of the Smellies”.

BETAMAX (1975)
Video cassette format. 
Inventor: Sony (Japan) 
Sony tried to dictate an industry standard for videos to other electronics companies but rival JVC said “No”, and eventually won the sales battle with its own format VHS. 
Bonus fact: Betamax got its name from the similar look of the Greek letter beta (β) to the shape of its cassette tape spools, mixed with the short-form of the word “maximum” to suggest greatness.

PERSONAL COMPUTER (1977)
Device able to accept, manipulate and organise digital data. 
Inventor: John Blankenbaker (US) 
His Kenbak-1 is considered by many to be the world’s first personal computer even if IBM’s 1981 PC was closer to what we consider a desktop computer today. Microprocessors then drove down PC costs and enabled them to store and process ever larger amounts of data at work, before demand for home internet and email access made them domestic mainstays too. 
Bonus fact: The IBM PC was Time magazine’s 1982 “Man of the Year”.

BALLOON-EXPANDABLE STENT (1985)
A device that keeps coronary vessels open to prevent heart attacks. 
Inventor: Julio Palmaz (Argentina). 
Within four years of its US approval, the device was used in more than 80% of percutaneous coronary interventions to help blood flow better through vessels in the heart. 
Bonus fact: Palmaz’s stent patents weathered a 12-year-long legal battle by Johnson & Johnson (who bought the patent off Palmaz). The giant medical business won, resulting in one of the largest ever damages awarded in medical patent litigation history ($1.725 billion).

MOTORISED SURFBOARD (1948)
A surfboard with a strap-on motor. 
Inventor: Joe Gilpin (US) 
The lack of consumer demand to cross water faster by surfboard, or indeed to carry the heavy thing after getting out, contributed to this product’s failure. Equally, waves seemed to be doing the job just fine for traditional surfers. 
Bonus fact: Surfing was first recorded in 1779 in Hawaii. They had no need for a motorised version either.

SONY WALKMAN (1979)
Portable audio cassette player. 
Inventor: Nobutoshi Kihara (Japan) 
Personal music, on the go, took off. 
Bonus fact: Sony president and co-founder Akio Morita hated the name Walkman and asked to change it, but relented after being told by junior executives that a promotion campaign had already begun using the brand name and that it would be too expensive to change. Good shout.

SONIC C5 (1985)
Single-seat electric vehicle. 
Inventor: Sir Clive Sinclair (England) 
The vehicle’s limitations – a short range, a maximum speed of only 15mph (24 km/h), a battery that ran down quickly and a lack of weatherproofing – made it impractical for most people’s needs. 
Bonus fact: Luckily Clive had been knighted two years earlier for previous good work on calculators and early personal computers (including the ZX81).
VIRTUAL BOY (1995)
Virtual reality gaming goggles.
**Inventor:** Nintendo (Japan)
While enthusiastically received by the gaming industry, the system’s bulky, red headgear completely obscured a gamer’s vision while playing games rendered in rudimentary 3D graphics.
**Bonus fact:** Virtual Boy was only on sale for six months before Nintendo decided to focus on the Nintendo 64 instead.

WORLD WIDE WEB (1989)
A system of hypertext documents accessed by the Internet.
**Inventor:** Sir Tim Berners-Lee (England). Allowed the world’s knowledge to be stored and accessed by anyone with an Internet link. The first web browser for PC and Mac users was Mosaic in 1993, leading to the explosion of ‘www’.
**Bonus fact:** ‘The web’ and the Internet are not one and the same – ‘The web’ is a service of the Internet – as is email.

TECHNOLOGY

SEGWAY PT (2001)
Two-wheeled, self-balancing motor vehicle.
**Inventor:** Dean Kamen (US)
The Segway is a product, but arguably not a solution, so while tipped by some to be as revolutionary as the PC, the product has remained fairly niche.
**Bonus fact:** The ‘PT’ in Segway PT stands for ‘personalised transporter’.

MICROSOFT TABLET PC (2001)
A tablet computer (but with no keyboard).
**Inventor:** An impressive piece of technology from Microsoft – predating the iPad by nine years. The world was perhaps just not yet ready for keyboard-less computers.
**Bonus fact:** The tablet was pen-enabled, rather than via a touchscreen.

GOOGLE (1998)
Various internet services, but the most important is its ‘search engine’.
**Inventor:** Larry Page & Sergey Brin (US). Google’s mission to help you find – in seconds – what you’re looking for among the world’s gazillions of pieces of digital data is still impressive, even if you’re too young to remember 20th century local library microfiches.
**Bonus fact:** It’s also photographed the world (Google Earth and Maps) and is testing a prototype autonomous car to help you visit those places too.

FACEBOOK (2004)
A social network.
**Inventor:** Mark Zuckerberg (US). For users, it’s the access to a global online community of friends; for advertisers, it’s about accessing your data.
**Bonus fact:** The artist Shakira was the first person to achieve over 100 million ‘likes’ on her Facebook page.

APPLE IPOD (2001)
Portable digital music device.
**Inventor:** Jonathan Ive (England)
It put “1000 songs in your pocket” according to Apple co-founder Steve Jobs.
**Bonus fact:** The iPod now accounts for over three quarters of all music player sales worldwide, although early sales were sluggish due to its initial Mac-only compatibility.

APPLE IPHONE (2007)
Smartphone.
**Inventor:** Jonathan Ive (England). Its user-friendly and intuitive interface reshaped the smartphone business.
**Bonus fact:** Massive worldwide sales – circa 600 million in seven years – have helped make Apple one of the world’s most valuable publicly-traded companies.

OCULUS RIFT VR (2015)
Virtual reality head-mounted display.
**Inventor:** Palmer Luckey (US). Although there’s no consumer version yet, Rift is tipped to be the next big breakthrough to enhance various industries (as well as making video games more immersive).
**Bonus fact:** Once independent, now owned by Facebook.
WHERE ALL IS NOT AS IT SEEMS

One of the foremost artists of his generation, Olafur Eliasson transforms public spaces with installations that playfully alter the perception of our environment. J-Mag profiles the work of this master of colour and light

WORDS: Ralf Eibl
WHERE ALL
IS NOT AS IT SEEMS

LOST IN THE MUSEUM

Gallery-goers were sent into a dense coloured fog in Eliasson’s 2010 *Your blind passenger* installation for the Arken Museum of Modern Art in Copenhagen as he sought to play with sensual perceptions.
What makes good art? The answer is mainly in the eye of the beholder but if the ranking were to be decided by my little daughter, Olafur Eliasson would definitely be in the top ten. At the tender age of four she was deeply impressed by the visuals and special effects of his exhibition at Gropiusbau in Berlin. The art of Eliasson fits well with kids: standing in front of his distorting mirrors or playing in his rooms full of fog and shadows, gives the viewer a feeling of walking through a fairytale. It’s hard not to be moved (or impressed).

Eliasson’s work is now well-established across the world’s most famous museums, but it is still based on a childlike curiosity with a strong exploratory urge. The blurring of room and art, inside and outside, fact and fiction are all themes at the core of his art. Like when he pumped an art museum with yellow-coloured fog or put toxic-looking green colouring into a Stockholm river.

In the botanical gardens of the German city of Gütersloh he created a tunnel packed with intense smelling plants – a kind of positive scent attack – while in Utrecht in Holland Eliasson appeared to ‘change’ the location in which the sun went down by using a four-metre wide disk and special lighting effects. Back in Munich he created a monumental sculpture called Paraphrase in front of the headquarters of a leading consulting company, which showed two long flights of stairs, hugging and crossing each other. Eliasson’s 2008 project in New York City was hard to top – the installation of four artificial and spectacular waterfalls – which for 110 days, every day from seven o’clock in the morning until 10pm gushed 13 billions litres of water into the East River. Standing in front of this artwork, you got the strong impression of a crazy world which had changed its way of running.

Most of Eliasson’s work has a similar effect – nothing is quite as it seems. But his big kaleidoscope of colour and light can equally be appreciated without thinking any deeper (thus the appeal to very young kids too). Indeed, it’s a sentiment that would seem to chime with the Dane himself. Talking about his recent 368-page vegetarian cookbook enriched with images of his artwork, he says that he appreciates “cooking as creating reality, not mystifying things”. Five years on, I’m sure my nine-year old daughter would agree.

**BRIDGE OVER TROUBLED WATER** (top)
One of Eliasson’s most famous installations is his artificial waterfall under the Brooklyn Bridge, one of four installations built in New York City for 110 days in 2008 and involving more than 13 billion litres of water.

**SOMEBEWHERE OVER THE RAINBOW** (above)
The giant 2011 installation Your rainbow panorama is a 150-metre elevated walkway above the roof of the Aros Museum in Aarhus, Denmark, made up of 116 discs which glow in 42 different colours to give visitors the feeling of walking over, or rather through, a rainbow.
CROCODILE IN THE PARK? Looking like a giant crocodile awaiting its lunch, this 2007 temporary space was co-designed by Kjetil Thorsen and built in front of London’s Serpentine Gallery. The big ‘teeth’ formed a curtain behind which visitors sat, relaxed and maybe even ate their own dinner.

LIGHT OVER LONDON In 2003, for Tate Modern in London, Eliasson created The weather project, an artificial sun with powerful fluorescent tubes fixed at the end of the 35-metre high Turbine Hall. The space was made to appear even bigger with the use of a mirrored ceiling.
Cumberbatch keeps warm and gets into character for our photoshoot on the 72nd floor of The Shard.
Top of the World

Freshly Oscar-nominated British actor Benedict Cumberbatch is truly at the top of his game right now. J-Magazine bagged an exclusive interview at a suitably elevated location to talk about career, cars and life.

WORDS: Guy Bird
PHOTOGRAPHY: Tomo Brejc
We’re halfway up Western Europe’s tallest building inside one of the plushest new hotels in London waiting for one of the world’s most famous actors. If we were in any doubt about the former, a brief glance out of the corner suite’s floor-to-ceiling glass windows across the Capital’s massive cityscape banishes it, while the image staring out from today’s edition of England’s most established newspaper The Times, confirms the latter.

But although 38-year-old Benedict Cumberbatch might be front page news, when the quintessential English actor of his times does enter the suite of the Shangri-La at The Shard, there’s less fanfare than you might expect. Casually dressed with an ‘incognito hat’ he says a quick hello all round and after a quick brush with the stylist and make-up artist jumps into the lighting-quick lift up to our exclusive photoshoot. With the The View from The Shard platform 244 metres above ground all to ourselves – bar camera crew and staff – the open-air, 360-degree panorama of London can be appreciated in rare and splendid isolation.

For an actor who would seem to have the world at his feet, his first visit up this already iconic building, officially opened in 2012, is still a humbling sight. “This is my home town and it’s just awe-inspiring up here. Even in this diffused light you still just can’t help but be blown away by the scale of this great city.”

To say things are going well for Cumberbatch’s career right now would be an understatement. Following his film breakthrough in Atonement (2007) he went on to take the leading role in global TV hit Sherlock, feature in critically-acclaimed films like Tinker, Tailor, Soldier, Spy...
“ACTING WAS A BRILLIANT VENT TO CHANNEL WAYWARD ENERGY AS A CHILD. I WAS BORN WITH NOTHING BUT LOVE AND GREAT FORTUNE BUT I WAS REALLY DISRUPTIVE IN CLASS”
and Warhorse (both 2011) and 12 Years a Slave (2013) while bringing gravitas to blockbuster franchises like Star Trek and The Hobbit series. This year he’s garnered an Oscar-nomination for his leading role in The Imitation Game and on a personal level was engaged in late 2014 and set to be a father in 2015. Is it hard to keep two feet on the ground 72 floors up? “I’m really aware of how extraordinary things are at the moment,” he begins. “The old cliché is that people can get spoilt by all of this. I hope that’s not the case for me. I surround myself with people who remind me of who I am all the time. I sat next to James McAvoy last night at an awards ceremony and he’s a shining light in that regard. He doesn’t take it too seriously and remains true to himself wherever he is.”

Acting’s in the blood for Cumberbatch – his dad Timothy has been a professional TV and stage actor since the 60s in series like A Family at War and Executive Stress – while his mum played glamorous roles in era-defining UK comedy films including Carry On Up The Khyber (1968) and Rodney Trotter’s mother-in-law in the legendary TV series Only Fools and Horses in the late 80s and early 90s. Early experiences of seeing his mother appear on stage left a strong impression on the young Benedict and marked out a clear career path. “I was hanging out in the dressing room and seeing her get ready and then there was this energy switch, an open door and then a flood of light, heat and the roar of the crowd. I remember going on school trips into town and thinking I’m so proud of the fact that this is my parents’ world and it’s what I want to join.”

His parents weren’t so keen though. “They wanted me to do anything but,” he laughs. He considered becoming a barrister for a while but after meeting a few less-than-enthused jobbing lawyers dismissed the idea and started to take acting more seriously. “Why give up on your primary dream?” he says. “In my late teens the focus became clear to me. I really stepped up a gear then.”

A self-confessed ‘bold’ child he also credits acting with giving that tendency an outlet: “In my case it was a brilliant vent to channel wayward energy. I was born with nothing but love and great fortune but I think behaviourally I was really disruptive in class.” Ask about influences and he’s quick to reel off a long list of performances that left indelible memories including Colin Firth in the Falklands war-based BBC TV film Tumbledown (1988) to Judy Dench, “in pretty much everything I’ve ever seen her in and of course Brando, De Niro, Hepburn, Newman…and Grant for style.” Despite being thoroughly schooled in theatre acting before film he doesn’t declare a preference. “My CV answers that one,” he says swiftly before expanding on his answer. “They are such different muscles to flex and have their own rewards and obstacles so I will always try to mix it up. I think they feed off each other. I’m doing Richard III at the moment which obviously is a classic Shakespeare English play but on film there’s such an immediacy in talking to the camera. At the same time it’s a far colder experience, this dark lens and you can’t see your audience to directly address. But the benefit is that I can talk to the camera like this [he’s talks quietly, then shouts], ‘RATHER THAN HAVING TO THROW MY VOICE.’”

Beyond acting, Cumberbatch remembers growing up in a ‘regular’ rather than ‘enthusiast’ household, regarding car culture although he fondly tells of making Tamiya kit cars while at school, “it was an off-road thing with a long wheelbase so it could get stuck on things. If you got it right they’d fly for a bit and then land and they had those really heavy Nicad batteries. Do you remember them? Charge up for about 24 hours and you’d get about 30 minutes riding joy, but it was a joy. That was my earliest driving experience.” His parents used to own an MG sportscar before he came along and his first car after passing his test, first time, was an old-school Mini he shared with his mum. He’s less keen to talk about a Mitsubishi Colt hatchback inherited from his grandmother and a Mazda MX-5, the only car he bought with his own money. “It was a secondhand little convertible soft top, a hairdresser’s car,” he smiles. “It was fun but I got a lot of stick and hardly drove it. And then Jaguar came into my life and my car...”
experience has vaulted. It’s a little bit like my career. I’d been driving for a long time so I was used to the road and handling a car, but suddenly to be in a Jaguar was sort of akin to being behind the wheel of some of these incredible parts I play. There is a parallel. They both just leapt.”

Through his relationship with Jaguar – lending his voice to its recent advertising campaigns and as one of its spokesmen – he’s been lucky enough to drive some of the most exciting cars in the range. Like the F-TYPE Convertible up the famous Californian Pacific Coastal Highway “that was a thrilling ride with the most amazing switchback roads and stunning views either side. An amazing marriage of geography and vehicle,” and more recently the F-TYPE Coupe, “for me it has it all and because it is a hard top it immediately feels like a grown-up sports car.” Cumberbatch likes soundtracks for such missions to be suitably cinematic – what else? – and he name-checks Sigur Rós and a bit of classical and choral music as calm and soothing directions as well as Young Fathers and Jungle at other times. Could such a smooth-voiced individual possibly have a bad driving habit? If so, he’s not quite letting on. “My worst driving habit is caring about other people’s bad driving habits,” he sighs. “I just need to learn to let go. I’m always amazed when I’m driven by professional drivers at how tolerant they are. You get the odd one that seems to be on the edge of a psychotic episode, but generally I don’t know how people do it as a daily job, I really don’t.”

At this point we descend through the hotel to do our final photoshoot in the back of the XJ outside the busy hotel (with just such a calm driver upfront). So high is his star currently it’s impossible for Cumberbatch to avoid attention. Earlier, in the upstairs foyer, a woman appears out of nowhere to interrupt our conversation and thrusts a pen and pad into his hand saying “My son’s your biggest fan, his name is Joe, J-O-E, thanks” and is off as quickly as she arrived. And in the lift, we join a well-to-do Asian family staying in one of the hotel’s exclusive suites. When the penny drops as to Cumberbatch’s presence, the 30-something mum starts bowing, smiling and shuffling out of the lift like she’s just witnessed a deity. Cumberbatch remains unfailingly polite throughout. Then – a few more photos and conversations later – it’s time for Cumberbatch to get chauffeured to his next engagement.

Despite how much fun all this must be for him, I can’t help feeling that Cumberbatch might fancy a little downtime. What would he do on a day off from work? “Very, very little. It’s a foreign concept to me at the moment,” he concedes. “I would go for a walk, do some exercise and just read anything that’s nothing to do with work or the news. Just for pleasure.”

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**View from a dynamic building of a dynamic city**

**DRAMATIC HISTORY** Shakespeare’s Globe is a fully-working recreation of the sort of Elizabethan theatre the great writer’s plays would have been performed in back in the early 1600s. The original Globe was actually some 200 metres inland from the new version’s more prominent riverside location on London’s Southbank.

**SCIENCE BREAKTHROUGHS** Inventor John Logie Baird is credited with transmitting the first live, moving television image from his laboratory at 22 Frith Street in Soho. The first ‘face on TV’ was William Taynton – picked at random as he happened to work in an office downstairs.

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“I’D BEEN DRIVING FOR A LONG TIME BUT SUDDENLY TO BE IN A JAGUAR WAS SORT OF AKIN TO BEING BEHIND THE WHEEL OF SOME OF THESE INCREDIBLE PARTS I PLAY. THERE IS A PARALLEL. THEY BOTH JUST LEAPED”
FINANCIAL POWERHOUSE  The City of London – also known as the Square Mile and so-named as it represents the boundary of the old City of London – is a city within a city and now one of the most important financial centres in the world with iconic buildings to match, like 30 St Mary Axe, known as “The Gherkin” after the pickled cucumber of the same shape, if not construction.

GLOBAL LANDMARK  Few London landmarks are more famous than Tower Bridge – named after the almost as iconic Tower of London to its left. The design was completed in 1894 to allow a new road crossing over the Thames while also being able to raise its centre sections to allow tall-masted ships to navigate through. Even to this day, it still rises hundreds of times a year.

COMFORT ZONE  Cumberbatch catches a calm moment among his hectic schedule in the back of the luxurious XJ outside the Shangri-La hotel at The Shard.

Make-up: Donald McInness  Styling: Joe Woolfe
World of Jaguar

From XF in NYC to landspeed record testing in South Africa we track the brand’s exciting recent global events

NEW YORK US
All-new XF luxury business saloon unveiled at 2015’s New York Auto Show in April to great acclaim

DETROIT US
In early January at the Detroit auto show, the F-PACE name for an all new performance crossover, was formally announced; due on sale mid-2016

LOS ANGELES US
New F-TYPE AWD unveiled at 2014 LA Auto Show alongside manual transmission version

BRUSSELS Belgium
January 14th 2015 – The brand new JLR Brussels East dealership in Zaventem opened its doors to customers as part of a global roll-out of beautifully designed showrooms that make the perfect place to meet your new Jaguar

ITATIAIA Brazil
JLR started construction of a manufacturing facility in the state of Rio de Janeiro in November. Jaguar Brazil saw the fastest sales growth in the premium car market, up 500% in two years

SIMOLA HILL, KNYSNA South Africa
Jaguar is title sponsor for the Simola Hillclimb, which takes place in May in one of the most beautiful parts of South Africa with a variety of manufacturers racing their classics up the hill
HAKSKEEN PAN DESERT
South Africa
The all-wheel drive F-TYPE R Coupé enabled the successful completion of a vital communications test for the Bloodhound SSC team’s land speed record preparations last November.

SOUTH KOREA
JLR reported strong performance in 2014, noting Korea as a key region with 6,677 sales, up 33%.

CHANGSHU CHINA
Jaguar Land Rover (JLR) opened a £1 billion manufacturing plant in November to support the growing Chinese market.

SOLIHULL UK
1,300 new jobs announced in January for the West Midlands to build the new performance crossover F-PACE.

AUSTRALIA
Australian sales in 2014 were up nearly a fifth to 11,273.
The next Jaguar model – the first family-focused sports car in the brand’s long history – will be called the F-PACE. The development testing programme is already underway and the vehicle is due to go on sale in mid-2016.

The F-PACE is based on the C-X17 concept car (pictured), which had its world preview at the Frankfurt motorshow in 2013. Acclaimed for its mix of great proportions and impressive lightweight aluminium construction, its production future was soon assured, as Ian Callum, Jaguar director of design, said: “We received such an overwhelmingly positive response to the C-X17 that we just had to make it a reality. The new model, inspired by the F-TYPE, couples class-leading interior space and exceptional on-road dynamics with five-seat usability to produce a true performance crossover.”

Speaking at the Detroit motorshow in January, Andy Goss, Jaguar’s director of global sales operations, added: “2015 is Jaguar’s 80th year and we’re celebrating it by announcing our first performance crossover which we consider to be the ultimate practical sports car.” The F-PACE will be made in Solihull, UK.
Spectacular driving and flying objects, futuristic command centres and cathedrals of evil: this is the world of secret agent 007, created in large part by British production designer and film architect, Sir Ken Adam and celebrated in a new exhibition called Bigger Than Life at the Berlin-based film museum, Deutsche Kinemathek. Born Klaus Hugo Adam as a Jew in Berlin, Adam emigrated to England in 1934. The exhibition traces his extraordinary life and work with drawings, models, and pictures of more than 70 of his films including classics like Dr. Strangelove (1964) and seven Bond films, starting with Dr. No (1962) to Diamonds Are Forever (1971) and Moonraker (1979). Adam, who studied architecture, began by designing innovative and influential sets, then went on to create vehicles, weapons, and the legendary 007 gadgets. His private car of the mid-60s – plus experience in the Royal Air Force in WWII – gave him important inspiration for Bond’s gadget-laden vehicles too. “I was one of the first guys in London to buy a Jaguar E-Type,” he recalls. “Many stared, but some also resented and when it was parked it often got damaged. I got angry, so came up with the idea of creating a car that could defend itself.” Adam’s red Jaguar E-Type even had a part in a scene from the classic Sean Connery movie Thunderball (1965). Although historically Jaguars tend to be driven by charismatic villains in the 007 series franchise, in the current Bond era – in Skyfall (2012) for example – an XJ is used as a command centre for head of the secret service M. Jaguar’s hi-tech C-X75 concept car is set to feature in the 24th Bond film Spectre too, in a gripping car chase through Rome. When the film opens in theatres November 6th, no doubt Sir Ken Adam, who remains a passionate Jaguar fan and drives even at the age of 94, will want to be in the front row and see if the props are up to scratch.

Bigger Than Life. Ken Adam’s Film Design runs until May 17th at Berlin’s film museum Deutsche Kinemathek, deutsche-kinemathek.de; or try the book, published by Kerber in German and English for €39.95.
More design awards have been bestowed on Jaguar’s design team recently. Director of design Ian Callum received the Minerva Medal for his outstanding contribution to automotive design late last year from the Chartered Society of Designers. At the ceremony in St James’s Palace in London, president David Callcott said: “Ian follows a long list of renowned designers who have all displayed the highest qualities in terms of aesthetics, function, process and innovation. The success of Jaguar is testament enough to his design achievements.”

Meanwhile, Pinarello’s Dogma F8 bicycle, a collaboration between the Italian bicycle manufacturer, Team Sky and Jaguar, has won the gold medal for best Product Design in the Sport and Active Life category at the 2014 London Design Awards.

SAFER DRIVING THROUGH BETTER VISION SHOULD RESULT FROM A MAJOR NEW RESEARCH PROJECT FROM JAGUAR THAT IS DEVELOPING TECHNOLOGIES THAT WILL OFFER DRIVERS A 360-DEGREE VIEW OUT OF THEIR VEHICLE AND HELP NAVIGATE THROUGH BUSY URBAN ROADS. THE 360 VIRTUAL URBAN WINDSCREEN IS EMBEDDED IN THE SURFACE OF EACH TRANSPARENT FRONT A-PILLAR EITHER SIDE OF THE WINDSCREEN INSIDE THE CAR AND TRANSMITS A LIVE VIDEO FEED FROM CAMERAS COVERING THE ANGLES OUTSIDE THE CAR USUALLY OBSCURED BY THE BLIND SPOTS. USING SUCH TECH, PEDESTRIANS, CYCLISTS AND OTHER VEHICLES ALL BECOME VISIBLE ALL AROUND THE CAR – AND BY COMBINING THESE PILLARS WITH AN ADVANCED HEAD-UP DISPLAY, THE MOVEMENT OF OTHER ROAD USERS CAN BE HIGHLIGHTED TO THE DRIVER. BY CONNECTING THE CAR TO ROADSIDE INFRASTRUCTURE AND URBAN BUSINESSES TOO, THE SCREEN COULD THEN PRESENT INFORMATION RANGING FROM PETROL STATION PRICES TO THE NUMBER OF PARKING SPACES AVAILABLE NEARBY. TO FURTHER ASSIST, JAGUAR’S TEAM IS DEVELOPING FOLLOW-ME GHOST CAR NAVIGATION, WHICH PROJECTS AN IMAGE OF A VEHICLE IN FRONT OF THE DRIVER’S CAR FOR THEM TO FOLLOW TO THEIR DESTINATION.

EYES WIDE OPEN

S afer driving through better vision should result from a major new research project from Jaguar that is developing technologies that will offer drivers a 360-degree view out of their vehicle and help navigate through busy urban roads. The 360 Virtual Urban Windscreen is embedded in the surface of each transparent front A-pillar either side of the windscreen inside the car and transmits a live video feed from cameras covering the angles outside the car usually obscured by the blind spots. Using such tech, pedestrians, cyclists and other vehicles all become visible all around the car – and by combining these pillars with an advanced head-up display, the movement of other road users can be highlighted to the driver. By connecting the car to roadside infrastructure and urban businesses too, the screen could then present information ranging from petrol station prices to the number of parking spaces available nearby. To further assist, Jaguar’s team is developing Follow-Me Ghost Car Navigation, which projects an image of a vehicle in front of the driver’s car for them to follow to their destination.

SAFER DRIVING THROUGH BETTER VISION SHOULD RESULT FROM A MAJOR NEW RESEARCH PROJECT FROM JAGUAR THAT IS DEVELOPING TECHNOLOGIES THAT WILL OFFER DRIVERS A 360-DEGREE VIEW OUT OF THEIR VEHICLE AND HELP NAVIGATE THROUGH BUSY URBAN ROADS. THE 360 VIRTUAL URBAN WINDSCREEN IS EMBEDDED IN THE SURFACE OF EACH TRANSPARENT FRONT A-PILLAR EITHER SIDE OF THE WINDSCREEN INSIDE THE CAR AND TRANSMITS A LIVE VIDEO FEED FROM CAMERAS COVERING THE ANGLES OUTSIDE THE CAR USUALLY OBSCURED BY THE BLIND SPOTS. USING SUCH TECH, PEDESTRIANS, CYCLISTS AND OTHER VEHICLES ALL BECOME VISIBLE ALL AROUND THE CAR – AND BY COMBINING THESE PILLARS WITH AN ADVANCED HEAD-UP DISPLAY, THE MOVEMENT OF OTHER ROAD USERS CAN BE HIGHLIGHTED TO THE DRIVER. BY CONNECTING THE CAR TO ROADSIDE INFRASTRUCTURE AND URBAN BUSINESSES TOO, THE SCREEN COULD THEN PRESENT INFORMATION RANGING FROM PETROL STATION PRICES TO THE NUMBER OF PARKING SPACES AVAILABLE NEARBY. TO FURTHER ASSIST, JAGUAR’S TEAM IS DEVELOPING FOLLOW-ME GHOST CAR NAVIGATION, WHICH PROJECTS AN IMAGE OF A VEHICLE IN FRONT OF THE DRIVER’S CAR FOR THEM TO FOLLOW TO THEIR DESTINATION.

JAGUAR DEVELOPS 360-DEGREE NAVIGATION TECH

Safer driving through better vision should result from a major new research project from Jaguar that is developing technologies that will offer drivers a 360-degree view out of their vehicle and help navigate through busy urban roads. The 360 Virtual Urban Windscreen is embedded in the surface of each transparent front A-pillar either side of the windscreen inside the car and transmits a live video feed from cameras covering the angles outside the car usually obscured by the blind spots. Using such tech, pedestrians, cyclists and other vehicles all become visible all around the car – and by combining these pillars with an advanced head-up display, the movement of other road users can be highlighted to the driver. By connecting the car to roadside infrastructure and urban businesses too, the screen could then present information ranging from petrol station prices to the number of parking spaces available nearby. To further assist, Jaguar’s team is developing Follow-Me Ghost Car Navigation, which projects an image of a vehicle in front of the driver’s car for them to follow to their destination.

GOODWOOD

SPEED AT GOODWOOD

The Jaguar XE arrives at Goodwood Festival of Speed 2015 this summer after touring every Jaguar Retailer during February and March. The critically-acclaimed new Jaguar will attend the world-famous motoring garden party on the south coast of England from 25-28 June as part of a huge Jaguar brand presence (and where last year the marques launched its most powerful production car yet, Project 7). As a now regular presence at the festival, visitors can expect iconic Jaguars to lead the charge in various hill climbs over the course of the weekend. A classy collection of classic Jaguars will also take centre stage at Goodwood Revival later in the summer from 11-13 September. More information on the drive programme and events can be found at jaguar.co.uk and goodwood.com

BEST DESIGN The Pinarello Dogma F8 bicycle powered by Jaguar and the Sky Team

DESIGN CHAMP
MORE AWARDS FOR IAN

IAN CALLUM
Jaguar’s director of design gained the Minerva Medal in 2014

SAFER DRIVING THROUGH BETTER VISION SHOULD RESULT FROM A MAJOR NEW RESEARCH PROJECT FROM JAGUAR THAT IS DEVELOPING TECHNOLOGIES THAT WILL OFFER DRIVERS A 360-DEGREE VIEW OUT OF THEIR VEHICLE AND HELP NAVIGATE THROUGH BUSY URBAN ROADS. THE 360 VIRTUAL URBAN WINDSCREEN IS EMBEDDED IN THE SURFACE OF EACH TRANSPARENT FRONT A-PILLAR EITHER SIDE OF THE WINDSCREEN INSIDE THE CAR AND TRANSMITS A LIVE VIDEO FEED FROM CAMERAS COVERING THE ANGLES OUTSIDE THE CAR USUALLY OBSCURED BY THE BLIND SPOTS. USING SUCH TECH, PEDESTRIANS, CYCLISTS AND OTHER VEHICLES ALL BECOME VISIBLE ALL AROUND THE CAR – AND BY COMBINING THESE PILLARS WITH AN ADVANCED HEAD-UP DISPLAY, THE MOVEMENT OF OTHER ROAD USERS CAN BE HIGHLIGHTED TO THE DRIVER. BY CONNECTING THE CAR TO ROADSIDE INFRASTRUCTURE AND URBAN BUSINESSES TOO, THE SCREEN COULD THEN PRESENT INFORMATION RANGING FROM PETROL STATION PRICES TO THE NUMBER OF PARKING SPACES AVAILABLE NEARBY. TO FURTHER ASSIST, JAGUAR’S TEAM IS DEVELOPING FOLLOW-ME GHOST CAR NAVIGATION, WHICH PROJECTS AN IMAGE OF A VEHICLE IN FRONT OF THE DRIVER’S CAR FOR THEM TO FOLLOW TO THEIR DESTINATION.
It’s a once in a lifetime experience – to ride the Le Mans-winning Jaguar D-Type or the legendary E-Type. But such dreams can now come true with the new Jaguar Heritage Driving Experience, situated on a private testing facility in Fen End, Warwickshire, UK. The 200-acre site in the West Midlands opened in November 2014 near the home of Jaguar and offers visitors the chance to drive iconic models from Jaguar’s rich product history, including pre- and post-war road racers and Le Mans champions, to later sporting saloons and grand tourers. Many of the 543 outstanding vehicles – sourced from a private collector – will be driven by members of the public for the very first time. A variety of drive packages, ranging from £95 to £2000, will be available, allowing visitors to experience a particular era or to journey through Jaguar’s history right up to present day heroes like the F-TYPE R Coupé. For example, via the Le Mans package you can re-live the experiences of legends such as Mike Hawthorn and Duncan Hamilton for half a day, with drives in the iconic C- and D-Types that dominated the world famous 24-hour endurance race in the 1950s. The package will include drives in the XKSS and F-TYPE R Coupé and the facility at Fen End can also offer guided viewings of the Perfect Ten exhibition. There’s also a merchandise outlet on site, where the recently launched Heritage ‘57 collection is available to purchase (see story below).

jaguarheritagedriving.com

BACK TO THE 50S The Heritage ‘57 collection remembers a glorious era of Jaguar’s racing history. With the help of the Jaguar design team, the memorabilia collection – from paddock shirt to leather jacket – celebrates the 60-year anniversary of the D-Type, the iconic sportscar that triumphed in 1957 with Team Ecurie Ecosse at Le Mans. The collection uses elements from this victorious Jaguar, including the number three roundel and the team’s distinctive blue-coloured livery. Available from Jaguar retailers, stores and online.
### JAGUAR 2015 FUEL CONSUMPTION AND EMISSIONS FIGURES

#### XF**

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<th>Model</th>
<th>Urban (l/100km)</th>
<th>Extra Urban (l/100km)</th>
<th>Combined (l/100km)</th>
<th>CO₂ emissions (g/km)*</th>
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#### XJ

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<tbody>
<tr>
<td>XJ</td>
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<td>25.0 (1.1)</td>
<td>199-269</td>
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#### F-TYPE

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<th>Model</th>
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<tr>
<td>F-TYPE</td>
<td>16.7 (16.9)</td>
<td>33.2 (8.5)</td>
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#### XE

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<tr>
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<td>36.3 (1.8)</td>
<td>99-199</td>
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</table>

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

**For the all new XF, certified environmental data is available from April 2015 onwards. Ask a dealer or visit jaguar.com to find out more.
...behind the scenes

It’s been a **ROLLERCOASTER** few months for *J-Magazine*, with two superstar actors and two superstar Jaguars to catch, so we decided to share a few photos of how we did it...

**EXPERT SHOOTING** After the real stars of this photoshoot had left (see p28) those who made it happen couldn’t resist a quick snap. From left: Natasha Buchanan & Jodie Hyams (hair & make-up), Josh Sellers (Jaguar), Martina Hemm (picture editor), Stephen Graham (managing editor), Adam Nickson (Jaguar), Tom Shaw (photographer), Joseph Tomlinson (Jaguar Global Comms) and Guy Bird (editor-in-chief)

**EAT, DRINK, THINK...** Oktoberfest was the perfect place to brainstorm ideas for the new issue over beers and biscuits (the latter pictured). Sensibly, notes were made to jog foggy memories the next day

**ON A MISSION** Superstar Idris Elba gave the XE a ‘good ragging’ round F1 track Spa as part of his special road trip for this issue

**PEAK-A-BOO** David Ryle in the tricky process of photographing the XF from above – through the studio ceiling

**IT’S NOT EVERY DAY** you get The View from The Shard all to yourself (for our Benedict Cumberbatch world exclusive). Tomo Brejc sizes up the perfect shot while Ben Parks (left) and Jem Rigby (hatted) assist
ARTIOLI BOUTIQUE IN LONDON: 36 HANS CRESCENT, KNIGHTSBRIDGE
Executive Dual Time

Self-winding. Patented time zone quick setting.

Black ceramic bezel and 18 ct rose gold case.

Water-resistant to 100 m. Rubber band.

ULYSSE NARDIN
Since 1846
Le Locle - Suisse