Analogue & Digital: How human and high-tech go hand-in-hand at Jaguar to make great cars

PLUS: Miami’s booming arts scene, Jaguar’s expanding range as you’ve never seen it before and a look at the rising stars of design, from fashion to architecture and beyond
Whether you enjoy your music collection in your home or in your car, Meridian systems provide you with the ultimate sound reproduction for a truly authentic listening experience.

Recently awarded the accolade of 'Best In-Car Audio System' by AUTOMOBILE magazine, we are proud to be the sole audio partner for both Jaguar and Land Rover.

Performance and simplicity are at the heart of everything we do.

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AWARD-WINNING SOUND, WHEREVER YOU ARE
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Performance and simplicity are at the heart of everything we do. If you’re looking for audio perfection – then look no further.

meridian-audio.com
Wherever you’re going and whatever you’re doing the Jaguar Collection offers a range of stylish, comfortable and adaptable clothing to fit.

For this season we’ve injected a bold splash of colour and modern Jaguar branding to make up a selection of clothes that includes new jackets, scarves and hats as well as accessories and gifts that are both cool and practical.

And, we’re all about family. We’ve introduced an even bigger selection of items designed especially for the children. As well as the ubiquitous t-shirt we’ve got drivers jackets, hoodies, backpacks, lunchboxes and more besides.

The Jaguar Collection. Ready to go.

For more information visit your local Jaguar Retailer.

Jaguar.com
As Jaguar now offers all-wheel drive versions across its whole range – from XE to F-PACE – we felt it was the perfect time to drive the lot across some of the UK’s most challenging roads. Turn to p60 to see our exclusive photoshoot of the new production cars put through their paces, plus an early drive of Jaguar’s first ever SVR product – the ultimate F-TYPE.

Gaining traction

AWD. Register to find out more online at jaguar.com

PHOTOGRAPHY: Greg Pajo
DESIGN can be an overused word. Too often inserted in its slightly longer ‘designer’ form in front of all manner of products or places by the over-eager to suggest nebulous extra sparkle, such notional ‘designer goods’ have become, in the wrong hands, mere marketing clichés. All things are designed after all. Just not all of them very well. This issue celebrates more considered design, from superb Jaguars – which have always been known for their elegant forms – to innovative and original architecture, life-improving products inspired by the natural world plus a travel report from arguably the world’s most exciting design-led city. To keep things balanced, this issue also offers technology stories on emissions reduction and the brand’s impending launch into the future-focused world of all-electric motor racing in Formula E. And no issue of J-Magazine would be complete without beautiful photography of the expanding Jaguar range – in this edition with cars as artistic still life images in the studio, and also in dramatic motion. After all, testing the all-wheel drive range at speed illustrates that beauty alone is nothing without great function, in this case characterful performance and capability. As always.

**CONTRIBUTORS**

**Greg Pajo** splits his time between Austin, Texas and London, but is actually way more down to earth than that intro sounds. He takes photos for a host of clients and shot the stunning AWD story for J-Magazine in this issue.

Given his hectic lifestyle the design he’d like invented soon would be a teleporting device or a gadget to keep his shirts free of wrinkles in transit.

**Ben Barry** knows a thing or two about driving and writing about performance cars for the likes of CAR and AutoWeek magazines, so was the perfect author for our demanding AWD story. The one gadget he’d like designed is a passport app for his smartphone, “so it would be one less thing to lose or get damaged on my work trips”.

**Trent McMinn** is an Australian decamped to London who takes portraits for Monocle, British Vogue and Wired Japan. For our lead story he captured the key designers and engineers that make Jaguar cars great.

The one design he’d like to find is something that would “allow me to transport all my photography gear around town without breaking my back!”
08 Ignition
In keeping with our design theme, we’ve rounded up some of the best-designed new products and spaces plus Jaguar news from around the globe.

16 Motorsport: Jaguar joins Formula E
Read our exclusive interview with team director James Barclay on Jaguar’s exciting all-electric race plans.

18 Turning dreams into reality
Making Jaguars beautiful and functional is a tough job enabled by designers and engineers in collaboration. J-Magazine highlights both in our 16-page cover story.

34 Travel: Miami Nice
We visit the sunny southern city rapidly transforming into America’s foremost centre for art and design.

42 Infographic: The power of design
Design doesn’t just make things look good, it can have major positive economic, health and safety impact too.

44 Global design stars
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50 Classic adverts
Let J-Magazine be your guide for a trip down memory lane to revisit some of Jaguar’s finest classic adverts.

56 Profile: The man who saved Jaguar
We talk to the thoughtful and humble Ratan Tata, the man who arguably saved the brand.

58 Test drive: All-wheel drive & F-TYPE SVR
Seeking out the best open roads in Wales we put Jaguar’s new all-wheel drive range – including the brand’s rather special first SVR sports car – to the test.

66 Inspired by nature
The need to evolve to survive has required the natural world to design many amazing things and processes. We highlight a few man-made designs inspired by it.

72 Future power
How Jaguar is reducing emissions on all fronts from petrol and diesel engines to future hybrids and electric.

74 Me and my Jaguar
To chime with our issue theme, we profile two different owners with decidedly artistic leanings.

77 Last page: Behind the scenes
Why photoshoots in deepest Wales are tricky and watching designers sketch is awesome...
Ignition

Summer’s here so it’s time to explore other places, **DRIVE EXCITING CARS OLD AND NEW**, write a letter with a pen that will last a lifetime or buy a special gift to put a smile on the face of a loved one.

**THE INTERIOR**

**WONDER WALLS BELGIUM**

If you can’t decide which paint colour or wallpaper pattern to use on your next home decorating job, there’s a whole new genre you might not have considered yet - 3D wall coverings. They’re not only striking statements but have practical uses, covering up uneven surfaces and creating good noise insulation. Already a fixture in design-led restaurants they’re now hitting the home market. £229 (€295) per sq m, arte-international.com

**THE EXPERIENCE**

**THE ART OF PERFORMANCE TOUR**

Kicking off this year, Jaguar is offering a range of incredible driving experiences. Driving on track, competing against others on our all-new Smart Cone course or navigating the roads around your city, this is your opportunity to feel the power and performance of a Jaguar first hand. If you’d like a special driving experience with professional instruction more information will be available soon on jaguar.com

**THE SURPRISE**

**BOXING CLEVER LONDON**

English accessories designer Anya Hindmarch has put a unique stamp on the gift box concept. Her Wow Boxes are part luxury keepsakes, part ready-made gift sets catered for 11 different occasions and themes from ‘hen night’ to ‘mid-life crisis’, and each filled with their own corresponding quirky contents. It’s that rare thing - a luxury gift with a sense of humour. From £150 (£193), anyahindmarch.com
THE STAY

COTTON HOUSE HOTEL BARCELONA
The airy ceilings and period design are the perfect retreat after a day’s sightseeing. Book a table for lunch on the secluded terrace, have a siesta in the elegantly finished bedrooms and then head to the rooftop plunge pool for a cocktail. £230 (€295)
hotelcottonhouse.com

THE COLLABORATION

MONTBLANC x MARC NEWSON SWITZERLAND
Accessories brand Montblanc had never done a collaboration in its 110-year history, but its first, with superstar designer Marc Newson – known for his watches, furniture and even aeroplanes – is worth the wait. The M collection combines Newson's trademark fluid style and detailing with Montblanc's tactile craftsmanship. The precious resin-made pens are available in five styles: fountain, rollerball, ballpoint, screenwriter and artfineliner. From £270 (€345)
montblanc.com

THE DRIVE

CLASSIC RACING
Jaguar returns to classic racing in 2016 at circuits including Le Mans (July) and the Nürburgring and Oulton Park in August. The Jaguar Classic Challenge sees an array of pre-1966 Jaguars go wheel-to-wheel in the the single marque series in celebration of the brand’s famous wins at Le Mans and more. Drivers wishing to sign up should visit the Historic Sports Car Club website for more information: hscc.org.uk/jaguar-classic-challenge
Relax
Refresh in Italy, dress up in Swedish style and read without distraction (about Jaguar) in London

THE LOOK AND FEEL

RUSSIA CALLING
Jaguar (with sister brand Land Rover) has built a new Experience centre in Moscow, Russia where visitors can attend courses to improve driving skills as well as take a whirl round a two-kilometre ring track. jaguar.ru

MEN’S LIGHTWEIGHT BOMBER
SWEDEN
The olive colour and satin finish of this Acne Studios bomber will go with pretty much anything. £390 (£500) liberty.co.uk

FUTURE BOOKSHOP
LONDON, ENGLAND
In an era of digital retailers and next-day delivery it’s interesting to find a bricks-and-mortar approach to reinventing the bookshop. The elegant design of Libreria in London’s Hanbury Street, is a reaction to the modern obsession with algorithms and digital distractions. Independent publishers are championed ahead of heavily-promoted bestsellers and there’s also a strict ‘no mobile phones’ policy. Quiet please...
libreria.io

JW MARRIOTT VENICE, ITALY
What better way to approach Venice in high-season than by choosing a hotel on its own private island in the lagoon and a complimentary boat shuffle to take you to and from the sights. Once there, there’s a pool with stunning views across the water too. Nice. £280 (£360) jwvenice.com

THE STORY OF STYLE
If you’re serious about Jaguar’s design history try this beefy 512-page tome for size. £90 (£110) porterpress.co.uk
C60 Trident Pro 600

Christopher Ward

christopherward.co.uk
THE PERSONAL MEDITATION POD

The Headspace App, that offers daily meditation and mindfulness advice to more than six million users, has now come up with a physical meditation pod designed in conjunction with architects Oyler Wu. Made entirely from wood and featuring an ergonomically designed interior, the pods will first be used in public places but don’t bet against a domestic (or office) version soon for those keen meditators.

HEADSPACE.COM

THE AMERICAS

(Un)plug and play

Discover a new Mexico, print stuff (affordably) in 3D, don the latest shades ...and then meditate in style

THE DESIGN ISSUE

3D PRINTING COMES HOME

2016 is being billed as the breakout year for 3D printing, as its wonderful potential becomes affordable enough for many homes. US photography brand Polaroid, known for the brilliant simplicity of its instant cameras, is offering the ModelSmart 250S requiring only three clicks before printing in wood or plastic, and has only 10 settings to keep things easy where other printers feature hundreds. £1,500 (€1,860) polaroid.com

THE SHADES

Sunglasses expert Ray-Ban has remixed two of its classic shapes, the Clubmaster and Round, to create the Clubround. Retro but with a modern feel it will suit most faces.

£134 (€173) ray-ban.com

THE SCI-FI RETREAT MEXICO

Architect Miguel Angel Aragonés is behind the striking new hotel Mar Adentro Cabos on Mexico’s Baja California coast. The white design by the ocean creates an ethereal atmosphere, enhanced by guest tablets to customise rooms (and order room service).

MARADENTROCABOS.COM

THE AMERICAS

NEW ENERGIES

UNCONQUERED ORLANDO, US

The second Jaguar-sponsored Invictus Games - the global sporting event for wounded, injured and sick servicemen and women - successfully took place in Orlando, Florida in May 2016. Pictured are some of the UK team with Prince Harry.

INVICTUSGAMESFOUNDATION.ORG

THE PERSONAL MEDITATION POD

The Headspace App, that offers daily meditation and mindfulness advice to more than six million users, has now come up with a physical meditation pod designed in conjunction with architects Oyler Wu. Made entirely from wood and featuring an ergonomically designed interior, the pods will first be used in public places but don’t bet against a domestic (or office) version soon for those keen meditators.

HEADSPACE.COM
Jaguar Approved Accessories let you put your personal touch on the new Jaguar F-PACE – the Performance Crossover without performance compromise.

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

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

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

**THE ART OF PERFORMANCE**

Vehicle Shown: Jaguar F-PACE in Italian Racing Red, fitted with the following optional accessories – Roof Cross Bars, Roof Sport Box. Roof rails and cross bars are required for F-PACE roof mounted accessories. Roof rails are factory-fit and must be ordered at time of vehicle order.
PUMPHOUSE POINT
TASMANIA
This unique hotel is set in an old pumphouse station 250m off the shore of Lake St Clair in wild central Tasmania. Relaxation comes as standard. £190 (€245) pumphousepoint.com.au

KOREAN FRIED CHICKEN
You may know of the KFC food chain but it also refers to - Korean fried chicken. It’s a crispy and deliciously juicy delicacy Koreans have perfected and is now being replicated worldwide. Fuku in NYC’s East Village is a good place to start. fuku.momofuku.com

AMANEMU, JAPAN
The latest opening from Aman Resorts is in the spectacular Ise-Shima National Park, known for its food and cultural traditions, and is accessible by Japan’s high-speed rail network. From £685 (€850) aman.com

Green Luxury
Get lost in Tasmanian wilderness, walk Japanese pilgrim ways, drive China’s most exciting new road, tuck into perfect Korean chicken and sup distinctive Aussie espresso

COFFEE GEEK GADGET
We like Australian coffee nut Mark Folker’s focus: he’s just invented the Trinity ONE combining three techniques – aeropress, cone dripper and drip tap – in one very distinctive design. £157 (€203) trinitycoffee.co

EPIC GETAWAYS

XJ IMPROVES COMFORT IN CHINA
The spectacular 240km-long Yaxi ‘Skyroad’ has the world’s first double-spiral tunnel and the longest continuous road slope – so was a perfect journey to take for Jaguar’s engineers to learn more about passenger comfort.
THE LAST WALLET OR MONEY CLIP YOU WILL EVER BUY

The Carbon Fiber RFID-Blocking* Le Mans ZCLIP®
Lighter than Paper - Stronger than Steel - Guaranteed to Last

*blocks most RFID
**FOUR FORMULA E FACTS...**

*Formula E* brings back racing to some of the world’s greatest cities. In the last two seasons, Beijing, Mexico City, London, Paris and Moscow have all been iconic backdrops to the sporting spectacle.

**TWO CARS PER RACE**

*As in Formula 1,* race cars don’t have enough fuel, or in *Formula E*’s case battery power, to complete a whole race. Currently in *Formula E,* teams swap whole cars halfway through, but...

**BATTERY BOOST**

...*projected improved battery life* will see *Formula E* employ just a single car per race from 2018. Which bodes well for electric production cars.

**FAN BOOST**

An unusual extra part of *Formula E* allows fans to make their favourite drivers go faster. Prior to each event fans vote via social media and the top three are then given extra electric power to use like a ‘joker card’ during the race. Be sure to vote Jaguar! See fiaformulae.com

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**E HERO**

**AS JAGUAR ANNOUNCES EXCITING PLANS TO RETURN TO RACING IN THE ALL-ELECTRIC FORMULA E RACE SERIES,**

*J-MAGAZINE* TALKS EXCLUSIVELY WITH TEAM DIRECTOR JAMES BARCLAY TO EXPLAIN WHY, AND WHAT’S NEXT...

**WORDS:** Guy Bird
We have an exciting future and electrification is part of the strategy so by entering into Formula E we’re confirming that,” enthuses James Barclay, Jaguar team director. “The knowledge and expertise within our research & development team are going to be crucial to success in the programme. In addition we have legendary motorsport team Williams as a supporting technical partner. We’ve already collaborated with them on the 2010 C-X75 concept, they supply the batteries for all the Formula E cars and they’re at the forefront of electric technology. However, it’s a Jaguar racing programme, that’s critical; we are in charge of our destiny.”

Barclay is talking about Jaguar’s impending return to racing in the Formula E World Championship this autumn – a competition about to start its third season – and backed by the Fédération Internationale de l’Automobile (FIA), the same motorsport governing body that oversees Formula 1. But why is Jaguar getting involved, and why now? Barclay continues: “It’s about creating awareness of electric vehicles (EVs) and their performance and provides us with a platform to develop electrification technology. The next generation of EVs will have a range to meet most people’s requirements and cover those miles driven energetically too. Psychologically there’s a step change. Many EU countries (including the UK) and US states have agreed to stop building internal combustion engines by 2050 so there’s an endpoint. So it’s about what’s next. If you talk to race engineers they’re incredibly excited about the huge potential for performance and strategy around electric motors. These cars will become very fast. The cool thing about this championship is that it brings racing to the heart of the world’s biggest cities and exposes audiences who wouldn’t traditionally be exposed to motorsport. We believe it will not only appeal to traditional motorsport enthusiasts because of the racing, but also to new fans who will love the technology and the sustainability. “What is incredible is that the racing is only going to get better. Different electric motor and gearbox strategies mean cars will have different performance strengths and weaknesses which will make both the racing and overtaking great. Electric vehicles’ linear acceleration is fast already, and as the technology develops these cars are going to take a major step forward in performance. “Historically, Jaguar’s always gone into racing to improve the breed. The C-Type was the first to employ disc brakes, and the aluminium structures and aerodynamics of racing D-Types also filtered into road-going cars. We could have chosen other forms of motorsport but ultimately, Formula E was the most compelling.”
JAGUAR IS INTRINSICALLY LINKED WITH BEAUTIFUL DESIGN, BUT DESIGNERS NEED ENGINEERS TO TURN THOSE SKETCHES INTO CARS WHOSE FUNCTION IS AS ELEGANT AS THEIR FORM. LET J-MAGAZINE INTRODUCE YOU TO SOME OF THE KEY PLAYERS...

INTERVIEWS: Guy Bird / PORTRAIT PHOTOGRAPHY: Trent McMinn / CAR PHOTOGRAPHY: Amos Fricke
PEN TO PAPER
This is how every Jaguar starts its life. This F-TYPE sketch was done in just a few minutes, especially for J-Magazine, by Production Design Studio director Wayne Burgess.
THE DESIGN ISSUE

TALKING TO DESIGNERS AT OTHER CAR COMPANIES I CAN SEE THE FRUSTRATION THEY SUFFER WHEN A CAR'S 'HARD POINTS' REALLY ARE HARD POINTS [THE KEY Bits OF A CAR'S STRUCTURE THAT CANNOT BE MOVED]. I THINK THE RELATIONSHIP BETWEEN PACKAGING, DESIGN AND ENGINEERING HERE AT JAGUAR IS MUCH MORE OF A TWO-WAY CONVERSATION. WITH THE F-PACE WE STARTED OFF WITH A CLEAN SHEET OF PAPER, NOT JUST PHYSICALLY BUT MENTALLY TOO. WE HAD A GROUND-UP OPPORTUNITY TO DO WHAT WE WANTED. BECAUSE WE COULD CHOOSE THE LENGTH OF THE F-PACE WE WERE ABLE TO HAVE A LONGER ROOFLINE TO GIVE A SENSE OF SPEED. WE EXAGGERATED THAT WITH THE REAR SPOILER LIP AND WANTED THE REAR GLASS TO BE AS RAKED AS POSSIBLE TOO. WITH THE LONGER BACK AND SEATS WE COULD DO THAT; WITH A SHORTER TRUNK SPACE YOU WOULDN'T GET THAT LUXURY. WE COULD DETERMINE ITS SIZE UNIQUELY THROUGH FUNCTION AND STYLE.

IAN CALLUM, 61
Day job: Director of design
Spare time: I scribble other things all the time like boats, big yachts and watches. And when I’m not drawing I like to get the spanners out and put cars back together again. I revamped a Jaguar MkII and I’m thinking about doing the purest E-Type ever next.
I wanted to be a Jaguar designer since the age of seven. But as I got older I realised I was a better engineer. Ian has given us fantastic guidelines and taught us [engineers] the important ingredients that make a Jaguar. It’s proportion, particularly from the seating point to the front wheel. So before Ian even starts drawing shapes it is about getting that dimension right. If you strip everything else away, it’s valid to say all of this stuff at the front through to the bulkhead [the section that separates the engine compartment from the cabin, see scale model of the F-PACE’s architecture, left] is determined by style and proportion.

The first area we concentrated on with the F-PACE was driving every tenth of a millimetre out of the suspension which affects the bonnet height and allows for an unbroken feature line down the side. The design brief for the rear light cluster was another important area. We wanted it to be as thin as possible, to have the F-TYPE graphic and still get depth around the reverse light. Due to the legislation we had to pass, we needed the light to be visible from many directions so we made a ‘lit model’ [with working lights] really early on. We have light-tracing simulation software to get 80% of the idea but this model is where you find out about parts in shadow and other issues. I’ll see three things and the designers will see 50! We changed the technology of the white rectangular reverse light as a result, swapping one type of LED for another as the electronics behind it were effectively more compact. These are all the little technical things that enable the design vision.

KEVIN STRIDE, 46
Day job: Vehicle line director
Spare time: I like mountain-biking, pretty aggressive stuff with rocks and mainly downwards. I’m going to re-do the Megavalanche race down a glacier with my teenage boys when they’re both 16. I haven’t told their mum yet...
People often think engineers are just about the numbers and the physics of how to engineer the car, but to do that well you have to understand what the car is about and how that’s expressed. Otherwise, you’re just going to end up with something very logical and unemotional and Jaguar is nothing if not emotional. I think the way we did the boot on the F-PACE is a good example. A really passionate engineer might want to shrink-wrap the boot [to gain extra luggage space] but you’d end up with something that frankly would be a mess. What we do is try to make the boot more straightforward and usable, so it actually looks like you can put large items in easily. You might lose the odd half litre of volume here and there but the end result is far better. We did a lot of work on the driving position. For instance, on the front seat we tipped the nose of the seat up and the back of the seat down about two degrees from what we would normally do. It doesn’t sound like much but it transforms the car. We put expert dynamics drivers in cars with two alternatives and they came back raving about the change. There is still a range of seat adjustment but inherently the seat is sat that little bit more ‘knees up’ and that’s a typical sports car driving position. It makes you think that way. We even digitally measured one of my engineers’ dogs – Roly, a Golden Retriever – to assess how easily dogs could get in and out. We measured Roly standing up on all four paws and sitting down, because I don’t know if you know, but dogs are taller when sitting down.

Dave Walker, 51
Day job: Chief engineer, vehicle concept & package
Spare time: I go walking and camping with my two teenage boys. I also like video games, my favourite is Team Fortress 2
The department I run didn’t exist three years ago. The consumer world is changing so we needed to bring consumer technology to the car. Now we have 28 people on apps alone and 400-500 in total for infotainment. My team adds the user experience, what we call our InControl Apps, which run from your phone and project onto the car’s screen.

The central infotainment screen has gone from seven inches up to 10.2 so it’s got to be designed to fit – that’s the hardware – and then we interact with the design team to make our graphics flow nicely with the interior theme. It’s not just a navigation screen anymore, it has audio, you can watch TV, it tells you the weather and reads out news articles while you’re on the move (all without being distracting).

We want to create a hybrid system, because sometimes when you drive you’ll lose connectivity and we need an experience that can be used on- and offline. For instance, in some markets the system can already ask if you want a certain music track to play from your phone or from Spotify, rather than simply not working at all and going silent. Same for nav, we can cache all your data while you have connectivity.

**ALISTER WHELAN, 40**

*Day job:* Head of interior design

*Spare time:* I’ve got a little magnesium-bodied Fuji X-T1. It’s a compact camera but has many lenses and has rekindled my passion for photography. I have a young daughter so I take lots of pictures of her.

The space that we create inside the car is just as important to designers as it is for the packaging experts. It’s about finding the right balance between the metric-driven analysis and perceived quality, space and usability. One of the nicest things for me on the F-PACE was how we retained that sporty driving feel. We’ve never done a car this practical before and we knew consumers find the command driving position appealing on SUVs, but we still wanted it to feel like a Jaguar, so we put these buttresses on the side of the centre console and pulled down the Riva hoop line at the bottom of the windscreens and the door shoulder line so it makes you feel like you are sat inside the car rather than on it.

**PETER VIRK, 37**

*Day job:* Director of Connected Technologies & Apps

*Spare time:* My job is actually my hobby. I have a connected home and try experiments out there. Cycling is a way to clear the mind and gives me time to think. I have twin boys so my family takes up a lot of my time.
I’m an exception to the art degree route into this job, I was an apprentice clay sculptor before joining the colour and materials department. That gave me a good appreciation of 3D form and helps me to complement the inherent properties of materials – what they can and can’t do. My objective is to better integrate colour and trim strategy into the process before the designers start sketching. Materials are selected that are appropriate for the particular vehicle and customer. The designers then integrate these into the design themes, and this in turn informs the geometry. In other words, colour and materials are at the forefront of the design process.

Leather samples from Siobhan’s extensive collection
It's important to find characters like my engineering colleague and friend Mark White who feel the same passion we do. I'll miss him when he retires shortly. When I get into the really finite details of feasibility of stamping mono side panels, that's normally when I call Mark up and say, ‘What can we do?’ The process can take three months. The crispness of the shapes, the tightness of the corners and the sheerness of the exterior panels are all done through negotiations with Mark’s team to deliver what we’re after.

‘What can we do?’ The process can take three months. The crispness of the shapes, the tightness of the corners and the sheerness of the exterior panels are all done through negotiations with Mark’s team to deliver what we’re after.

The F-TYPE’s rear lip had to be very carefully sculpted to make it producible (and still beautiful)

The first job I ever did at Jaguar was to cut the roof off the late-80s XJ-S. It went from selling 20 a week to 130 and I’ve done every convertible since, from the XK to the F-TYPE. As a kid I always wanted to be a car designer, but how cars work was also really important to me, from aerodynamics to packaging. Design feasibility is my thing. Providing you understand aluminium’s properties, you can pretty much design anything, you just have to know how far you can wrap it around a particular shape. The fact that [former legendary Jaguar aerodynamicist] Malcolm Sayer came from the aircraft industry and worked in aluminium gave him a sympathy for the material that perhaps someone from steel and automotive wouldn’t have had. He was one of my boyhood heroes – I’ve studied every contour on the C- and D-Types and XJ13.

It’s about capturing the essence of the design, translating the fluidity of the designer’s intent into a feasible stamping. We’ve actually developed new alloys, that are more formable, to deliver more complex shapes. It’s not just a case of saying we’ll work within the limitations of what we’ve got. Our goal is to protect the A-surface: how you divide the panels up, what it looks like and whether we can get away with a one-piece bodyside or need a separate rear fender. That decision comes from the surface geometry we’re given.
WITH THE F-PACE WE STARTED OFF WITH A **CLEAN SHEET OF PAPER**, NOT JUST PHYSICALLY, BUT MENTALLY TOO

IAN CALLUM, DIRECTOR OF DESIGN
JAGUAR NOW HAS THE BROADEST MODEL RANGE IN ITS HISTORY
"The original clay had an upright shoulder all the way to the corner, almost vertical. We literally couldn’t manufacture that, it was beyond the laws of physics. The only way to wrap this bold corner was to progressively wind this plane from vertical [at the centre line] over into a 15-degree angle at each corner. It makes the angle more open, the radius bigger, but visually it still looks great, the definition isn’t lost."

MARK WHITE, CHIEF ENGINEER, ADVANCED BODY

THE RELATIONSHIP BETWEEN DESIGN AND ENGINEERING AT JAGUAR IS A TWO-WAY CONVERSATION

IAN CALLUM, DIRECTOR OF DESIGN
“We’re so used to Googling we expect every system to work the same. With our new infotainment system you can search a shop name, postcode and even have spelling mistakes. To put all of that into a car would require terabytes of data, but with a ‘cloud approach’ you can do it. You need a hybrid system, with the navigation info on the car, and ‘the cloud’ for traffic reports and other stuff. That way, if you lose connectivity you can still get from A to B”

PETER VIRK, DIRECTOR OF CONNECTED TECHNOLOGIES & APPS

“The vertical front grille, ‘sheer’ bonnet profile and the headlamps under that menacing brow are all fundamental to the XE’s front-end appeal and could easily have been compromised by safety requirements. But by working through, millimetre by millimetre, analysing the pedestrian wrap-over requirements and running numerous computer simulations, we delivered both the design vision and class-leading 5-Star Euro NCAP performance”

WAYNE BURGESS, PRODUCTION DESIGN STUDIO DIRECTOR
“If you look at the F-PACE the wheels are thrown out toward the front, where most other more car-like SUVs are not. In simple terms they’ve got too much bonnet and too much overhang. It’s subtle, it might be 25 millimetres, but it makes a huge difference”

IAN CALLUM, DIRECTOR OF DESIGN
“We started on the XJ by creating a very simple interior architecture so that left us wide open to embellish it in a more indulgent way. That’s the secret, keep the architecture, the basic sense of line and structure as simple as possible”

IAN CALLUM, DIRECTOR OF DESIGN
Miami Nice

FAST-BECOMING THE AMERICAS’ NEW CULTURAL CAPITAL FOR ARTS, ARCHITECTURE AND DESIGN, MIAMI IS A FITTING CITY FOR OUR DESIGN ISSUE SPECIAL. LET J-MAGAZINE BE YOUR GUIDE...

WORDS AND PHOTOGRAPHY: Shiraz Randeria
FLYING HIGH

The Miami sky through the unusual lens of Buckminster Fuller’s Fly’s Eye Dome in the Design District. This geodesic dome, which forms the entrance to the underground car park, was built in 2014 using Fuller’s design but with technology unavailable to him in the 1970s.
Miami has resonated in the past for conflicting reasons, but of late the city has regenerated itself becoming a global arts and design boomtown.

APRYL THORNTON, HOSTESS, BASEMENT, EDITION HOTEL

“Miami is New York’s hotter sister – in both senses of the word. In the past it was seen as a snowbird destination, so you’d have tourists from the colder northern states coming here for winter sun, but it’s turned into an exciting year-round destination, even in the heat of summer.”
The city of Miami has resonated in the past for conflicting reasons. In the days of the early 1980s' cocaine wars – captured in the iconic TV drama series Miami Vice with Crockett and Tubbs – the city was the world's murder capital. It's also had a longstanding reputation as North America's foremost retirement resort. But of late, the drug gangs have been sidelined as the city regenerates itself, becoming a global arts and design boomtown, spearheaded by Art Basel Miami Beach, the glamorous art fair which started in 2002 and was the international catalyst for change.

“Art Basel has had an undeniable impact on Miami’s art and culture scene. For one week of the year, the contemporary art world is focused on our artists and cultural institutions,” explains Brandi Reddick. She is the curator for Miami-Dade County Art in Public Places and her important role in local government not only allows her to...
oversee the commissioning and curatorial direction for public art projects but also to put the current art trend into historical context. “It’s important to acknowledge that an art scene was blossoming in Miami prior to the arrival of the fair,” she adds. “Our public art programme was established in 1973 and is one of the oldest and largest in the nation. Its collection consists of over 700 works sited throughout the County by internationally recognised and Miami-based artists.”

It’s not just the visual arts that Miami is now celebrated for: Design Miami started in 2005 and the city has an excellent year-round calendar including an international book fair and film festival and the renowned Winter Music Conference for dance music and DJs.

Miami’s proximity to Cuba and South America means you hear Spanish spoken everywhere, and the influx of money from the Latin countries has kickstarted a very visible property boom in residential towers, hotels and public art venues.

Of the latter, Reddick acknowledges that there has been a far-sighted policy: “For more than a decade, cultural facilities such as the Adrienne Arsht Center for the Performing Arts, Pérez Art Museum Miami, Frost Museum of Science and the South Miami-Dade Cultural Arts Center were being planned as part of the County’s capital construction programme.”

With these new arts venues, public buildings and landmarks, comes the opportunity to also turn Miami into the continent’s architectural hotspot.

Already home to the world’s greatest collection of art deco buildings, this is a city bursting with new ‘starchitect’ projects including Herzog & de Meuron’s Pérez Art Museum Miami, Frank Gehry’s centre for the New World Symphony and works by Buckminster Fuller, Zaha Hadid, Isay Weinfeld, Bjarke Ingels and local firm Arquitectonica. It’s a city where even modern car parks have become arty. Witness the elegantly concrete multi-storey from Herzog & de Meuron – 1111 Lincoln Road – which features a fashion boutique slap bang in the middle of the 5th floor, plus penthouse apartments.

Across town, you’ll find a massive John Baldessari art installation on a gleaming new metal-clad car park in the Design District, a large swathe of 18 blocks, which since 2007 has been the long-term vision of developer Craig Robins.
It’s the height of urban commercial regeneration, turning undesirable warehouses into flagship stores for Hermès, Tom Ford and Bulgari with a liberal sprinkling of fantastic public art. By the time, the third and final phase will be fully realised next year, there’ll be 160 stores and art galleries open. Craig Robins has also insisted that the public art on view matches the retail options to provide a comprehensive cultural destination, and this is something he acknowledges is key to Miami’s visual legacy. “There have long been great collectors here – Ella Cisneros, Carlos and Rosa de la Cruz and Norman and Irma Braman are great examples – who made Miami their home because of the quality of life the city offers or converging business interests,” he explains.

“Those private collections, which have been amassed over many decades, have started to be shared very liberally in our local museums and with the creation of collecting buildings, like the de la Cruz Collection in the Miami Design District. This private leadership is part of what encouraged Art Basel’s Sam Keller to choose Miami as the venerable show’s second location. And as we know, the arrival of Art Basel catapulted Miami forward as a hub of art and design in the public consciousness.”

If Miami is where North America meets South America, then the epicentre of it can be found in a brand new neighbourhood in the formerly unfashionable Mid-Beach. Encircling six blocks adjacent to the Atlantic Ocean, the Faena District is an ambitious undertaking, masterminded by Argentinian hotelier, Alan Faena. This new district comprises eight buildings: A fully-automated car park that works like a massive vending machine; an upscale shopping bazaar; the Faena Forum, a performance and arts centre designed by Rem Koolhaas and his OMA; three residential towers; a guesthouse called Casa Claridge’s, the only Spanish colonial building left in the area, and the landmark Faena Hotel, which has rejuvenated the former Saxony Hotel. Still very much an area under construction, the hotels and first residential tower
by Foster + Partners are the only ones currently completed. “We have created this one-of-a-kind environment, fresh and contemporary, to give people a dynamic experience of art, design, nature, technology and service,” Faena says. Eschewing the words ‘luxury’ and ‘developer’, he sees his work more as an urban theatre director in a city where the public’s role is set both as audience and cast members. “The entire Faena Universe is a stage, in which every space is delicately choreographed into a succession of flowing dreams and acts,” he adds.

One example of his attention to refined theatricality is to be found by the hotel’s gardens, which are dominated by Damien Hirst’s huge Gone but not forgotten artwork, a real reconstructed mammoth skeleton gilded in gold leaf and encased in a glass box. It sounds ridiculous, an act of poolside hubris, but ‘in the flesh’ this dead mammoth bizarrely but perfectly symbolises Miami in a very non-patronising way. It’s beautiful, it’s modern art and it doesn’t desecrate past glories.

Inside the hotel, the guest rooms and suites were designed by Australian director Baz Luhrmann and his wife, costume and production designer, Catherine Martin. But
there’s a temperance in play. Had the whole hotel been relocated to the West Coast it could have been ostentatious, but here in Miami there’s an undercurrent of European and South American sensibilities that prevent anything decorative becoming too over the top.

Another example is the hotel’s lobby, which is called the Cathedral and features eight large murals by Juan Gatti depicting virtues including gnosis, pax, amor and energos. The space doesn’t look like a lobby – there are no desks, just banquets (upholstered benches) in the middle – which means that your first impression of the hotel isn’t the usual messy business side of things with reception and concierge, computers, stationery and piles of luggage. Your first impression is simply art. By the end of this year, when Art Basel 2016 parades into town, the whole district will be finished and it will be fascinating to see how Faena’s intense efforts are put to the practical test as the public get to use and interact with this neighbourhood.

The same can be said of many of Miami’s other distinct districts. South Beach’s Art Deco District with its famous pastel and curvilinear silhouettes, continue to flourish under public preservation laws. Just a few blocks south of the Design District lies Wynwood, which is brimming with low-rise galleries, artist studios, tattoo parlours and cafés, and on the weekends is full of street art and graffiti tourists. Brandi Reddick is already excited about the next new destination: “There is a great energy happening in the Little Haiti/Little River district. Galleries such as Spinello Projects, Gallery Diet, Emerson Dorsch and ArtCenter South Florida have recently opened new spaces. Some of Miami’s most noted artists, including Edouard Duval-Carrié, Carlos Betancourt, Agustina Woodgate and Bhakti Baxter work from studios here. More important, these galleries and artists are purchasing their properties, which will allow them to have a substantial financial investment in the future.”

Perhaps this last sentiment is key to Miami’s modern success: A city where the worlds of commerce and art are currently managing to coexist on all levels. There remains a balance between public art, big business and commercial considerations, and the need to foster homegrown talent, new neighbourhoods and communities. And in that sense, Miami right now, is truly, the state of the art.
The power of design before and after

From economics to sport and health to safety, we look at how good design has changed the world

INFOGRAFIC: Peter Stadden  RESEARCH: Carmen Safdari & Guy Bird

1. CULTURE: MIAMI DESIGN DISTRICT (est. 2007)

The part of Miami now defined as the Design District was previously a run-down area only known for a few furniture stores. In 2016 it’s a booming arts destination

BEFORE
0 Art galleries, cafés and fashion stores

AFTER
160 Art galleries, cafés and fashion stores

2. ECONOMICS: APPLE (pivotal year 1997)

1997 was the year Steve Jobs returned to Apple as CEO and Jonathan Ive was promoted to senior vice president of industrial design. As the world bought its iMac, iPod, iPhone and iPad products the firm’s market capitalisation rate hasn’t looked back

$1bn 1987

$586bn 2016

STEVE JOBS

JONATHAN IVE

1997

2016
3) SPORT: BIGGER TENNIS RACKETS (late 70s)
Replacing wood with synthetic materials enabled rackets to get bigger and lighter to improve topspin and the game’s speed and skill.

4) HEALTH: AUTOMATED EXTERNAL DEFIBRILLATOR (AED) (1990*)
*Portable defibrillators were designed in the 1960s but weren’t in common use until much later. By 1990 they were fitted to all frontline ambulances in the UK.

5) TOURISM: GUGGENHEIM MUSEUM BILBAO (opened 1997)
This northern Spanish city was a very minor tourist destination before its council and local sponsors invested in a stunning art museum by world-renowned architect Frank Gehry. Its economic transformation was so great it has coined the phrase “the Bilbao effect.”

6) SAFETY: SEAT BELTS (first 3-point harness made standard in 1959)
Up to 75% reduction in fatality risk for rear seat passengers.
Up to 50% reduction in fatality risk for front seat passengers.

1992 - 100k
1997 - 300k
2006 - 1m
Lee Broom is a whirlwind of energy, designing and producing his own interior products from a studio in the heart of Shoreditch in London. As a measure of the man, last year where most chose to launch a few products at the biggest annual design event in Milan, Broom took over a string of shops, knocked them into one and created The Department Store in which he launched no less that 20 new pieces. It even had its own London taxi parked outside and a uniformed doorman. His design tenacity is astonishing. One Carrara-marble sleeve for a fluorescent tube (appropriately called Tube), took months of testing and a pile of broken marble pieces, to get his manufacturer to create exactly what he had in his mind’s eye. Most would have given up.

Broom has an aesthetic that often harks back to the 80s in form and colour, and materials with a quiet and elegant simplicity, from the aforementioned marble to the crystal glass of two of his most popular pieces – lampshades made from old decanters, and crystal lightbulbs, which cast beautifully cut-glass shadows when switched on.
DESIGN SUPER COUPLE: NERI & HU

Shanghai-based Lyndon Neri and Rossana Hu work across the design spectrum from small furniture – many of which populate their own Design Republic store – to architecture. They began their journey in California, at Berkeley, before travelling eastward, via Harvard and Princeton and large east coast architectural firms to Shanghai where they set up neri&hu in 2004. From this “centre of contemporary chaos” as they’ve dubbed it, they maintain a world view with projects from the Philippines to London, where they’ve just opened another office. Their architectural canon is broad, from the Oxford International College in Changzhou, China, whole retail developments and even a cemetery. But it is their hotel work that has received most plaudits, especially the Waterhouse hotel in Shanghai where the old warehouse building was stripped to its bare bones. The main foyer, reached via huge rusted steel doors, is a massive triple-height void, with a concrete check-in desk, a dramatic statement that oozes cool chic.

No matter what scale they are working at, Neri & Hu’s projects all share a beautifully balanced eye for detail, form and a love of materials.
HOTEL DESIGN SPECIALIST: ANDRÉ FU

When an architect finds their name is a big enough draw that they can design objects under an eponymous brand, most will opt for accessories, desktop items or perhaps furniture akin to pieces they have designed for a recent project. But Fu has taken a different route, launching an eau de toilette called Fargesia, for people and interiors, packaged in a beautiful bamboo box. The youthful-looking Fu made his name mainly in the hotel design world. If you’re a globetrotter with a penchant for the luxurious you may well have stayed in one of the Fu-designed palaces that include The Upper House in Hong Kong and the Fullerton Bay Hotel in Singapore. His enviable client list includes such hoteliers as Maybourne, Four Seasons, Shangri-La, Swire, Capella and Park Hyatt. He’s also designed restaurants such as Kioku at the Four Seasons Seoul and Motif in Tokyo as well as working for retailers including Louis Vuitton, agnès b, and Lane Crawford.
The One Laptop Per Child initiative garnered so much respect it has been immortalised on Rwandan banknotes.

The stereotype of most Californian surfers is laid-back types with a penchant for using phrases like “gnarly” and “dude”. Not Yves Béhar. He surfs all right, but brings that wave-borne intensity to everything else he does, including his design. In fact he’s far more than a designer and evangelises that designers are the new entrepreneurs. Swiss-born, but based in San Francisco, he’s very much part of the city’s start-up culture. As well as designing products for Prada, Samsung, Swarovski, Kodak and SodaStream, he is chief creative officer of wearable fitness device company Jawbone (he has a string of them up his arm). Béhar has a large design studio fuseproject too – the name says much about his approach – complete with its own curated gallery. He even finds time to work on projects with a strong sense of social responsibility such as the One Laptop Per Child initiative providing technology to children in developing countries. The pioneering project has garnered so much respect it has been immortalised on Rwandan banknotes. While at the other end of the spectrum, his most recent project is a luxury watch collection for Movado.
DIGITAL NATIVE: SHAWN SOH

S

hawn Soh is a “one to watch”. He hasn’t got a huge body of work behind him nor a client list as long as your arm, but he’s got raw talent in abundance that suggests he’ll go far. This prediction is based almost entirely on his graduate degree show at London’s Central Saint Martins art college in 2015 (where he collaborated with filmmaker Nathanael Brooks).

Digital Afterlife is a video piece that saw Soh creating a series of stark black and white human vignettes, where the individuals take on a mutated appearance via the application of morphing materials. The effect is at once fascinating and slightly disturbing – think a short film directed by an Eraserhead-era David Lynch with Alexander McQueen as creative director.
The intricacy of Kristjana S Williams’s work is matched only by its beauty. Mining a rich vein of brightly coloured Victorian, Williams has created a body of work ranging from maps to fine art prints and interior products. Her modus operandi is cut and paste, creating detailed collage worlds inhabited by animals that hark back to a Phileas Fogg-feeling past. English-born, Williams moved to Iceland at the tender age of two. She later returned to England working as a surveyor, before finding her graphic calling and going on to study at London’s auspicious Central Saint Martins art school. She set up her own business in 2012 and has been garnering attention and awards ever since. It’s a measure of the popularity of her work that her style is now being picked up and emulated by mainstream companies.

She says that her chromatic exuberance is a reaction against the grey-scale nature of Iceland and her work has been poetically described as the “visual equivalent of eating a box of rich, inventive and, crucially, hand-crafted chocolates”. Recently she created a 5m by 2.8m collage for the 32nd floor of London’s Shard skyscraper and a piece for Mayfair’s Connaught Hotel then used as the basis for 160 branded pieces, from ‘Do not disturb’ signs to menus and umbrellas.
FROM THE ART DECO-INSPIRED 30S TO THE LE MANS-WINNING-INFLUENCED 80S AND BEYOND, JAGUAR HAS ALWAYS CREATED SOME OF THE FINEST ADVERTISING CAMPAIGNS TO PROMOTE ITS CARS. J-MAGAZINE Chooses A Few Of The Best

WORDS: Guy Bird / PHOTOGRAPHY: Jaguar Land Rover Classic Archive
MIND THE RED UPHOLSTERY Left: This stylish 1959 US advert for the XK150 Roadster features an image taken by Dan Rubin. Below: A beautifully-judged XJ advert from 1973 captures the spirit of many a boyhood dream.
From its earliest days – before the brand even became Jaguar – co-founder William Lyons had a keen eye for good design, marketing and sales. According to Nigel Thorley in *Marketing the Marque*, Lyons was a fan of the Art Deco movement popular in the 1920s and early 1930s and this is clearly reflected in early advertising for the then SS Cars brand – which stood variously for Standard Swallow, Swallow Special or Swallow Sports. Indeed, the importance of advertising is behind Jaguar becoming a model and then a brand. According to *Jaguar Design: A Story of Style* by Nick Hull (featured separately in this issue, see p10) Lyons was good friends with Bill and Bob Bett who ran Nelson Advertising, and, concerned with the negative associations of the SS initials even before WWII, came up with the name Jaguar. A reticent Lyons initially compromised by christening his 1935 car the SS Jaguar before the whole company was renamed in 1945. And the rest, as they say, is history...

**1936**

**1961**

**WILLIAM LYONS WAS INFLUENCED BY ART DECO AND THIS IS CLEARLY REFLECTED IN EARLY ADVERTISING**

**COVER ART** Co-founder William Lyons fostered good relations with the media and regularly advertised on *The Autocar*’s front cover, like this 1936 edition (left) for the SS Jaguar. “Grace, space, pace” was a famous tagline used over many decades including this 1961 example featuring (from top) the Mark 2, Mark 10 and E-Type. Right: This 1970 US advert for the E-Type draws on the brand’s big cat connection
The manners of this cat are impeccable. But its instincts—to spring, sprint, maneuver—are unalloyed.

Because we put both and claw into this animal when we build it. And then we test it, time and again, to make sure the instincts remain.

Example: after the tires have been balanced individually; the entire power train—engine, clutch, transmission—is balanced as a unit. Not just for power, but for stealth.

And every XKE is road-tested—twice. For instincts and manners.

Under this animal's lithe, monocoque shell lurks a twin-overhead camshaft engine that displaces 4.2 litres. At 60 mph, the engine turns at less than half its red-line mark of 5600 rpm. Jaguar has enormous reserve power.

Its deceleration is equally heroic. With eleven-inch disc brakes up front. And ten-inch disc brakes in the rear. Power-assisted, self-adjusting. So the cat won't fail.

The XK E has four independently suspended wheels. A bump on one doesn't lift another. This is not mere creature comfort. It is creature safety.

The steering is quick ratchet-pin. There's absolutely no play in it. When you turn the wheel, you turn the wheels. No more 40 less.

If you think all this makes the car incredibly safe, responsive and swift, you're right. If you think all this makes it unattainable, you're wrong. The XK E convertible costs only $5,734.

It is on display at your nearby Jaguar dealer. Inspect the cat. It has been lovingly domesticated. Not declawed.

For the names of your nearest Jaguar dealer and information about overseas delivery, dial (800) 631-4046, except in New Jersey where the number is (800) 250-2305.

Calls are toll-free, of course.

Jaguar

WHERE 1960s ADVERTS WERE MORE RESTRAINED
THE EARLY 1970s VERSIONS USED WIT TO GREAT EFFECT

RACING PEDIGREE was a regular approach to selling road cars by the same brand. Below: This 1985 ad for XJ-S references the racing XJR-6 to great effect (with superb copywriting). By 2007 (right) the writing for the XK was racy in a different way, using the “Gorgeous demands your attention” strapline.

CONFIDENCE AND WIT played a big part in Jaguar’s promotions from the early 1970s as this 1972 advert begins: “Unless you’re seriously considering an XJ6 we strongly recommend against a test drive. It will spoil you for any other car.”
JAGUAR CONTINUES its fine tradition of glamorous advertising for its current range, as this London jet-set scene featuring the F-TYPE R Coupé from the recent ‘Alive’ campaign perfectly illustrates...
An extraordinary hero

IT TAKES CONFIDENCE TO BUILD IN A CRISIS. FACED WITH THE WORST RECESSION IN A GENERATION, THAT IS WHAT RATAN TATA DID WHEN HE ACQUIRED (AND ARGUABLY SAVED) JAGUAR LAND ROVER

WORDS: Gavin Green / PHOTOGRAPHY: Peter Hapak

The Tata name appears on more products than any other brand in India, from big trucks to small cars, from mineral water to mobile phones. It has interests in chemicals and construction, mining and media, refrigeration and renewable energy, drugs and defence, hotels and health, telecoms and IT.

In the UK, Tata’s contribution to the nation’s industrial health, while important, is more discreet. Nowhere does the Tata name appear on Jaguar or Land Rover vehicles. Yet it is Ratan Tata – now emeritus chairman of the Tata Group – who, more than anyone else, is responsible for the remarkable recent success of Jaguar Land Rover (JLR), the UK’s biggest automotive employer and investor, and the country’s largest producer of cars.

As CEO Ralf Speth told Auto Express magazine a few years ago, “without Ratan Tata, Jaguar Land Rover wouldn’t exist anymore”. For a man whose name is everywhere in India, he keeps out of the limelight and lives modestly in Colaba, in south Mumbai.

His well-documented enthusiasm for cars began early. “My first encounter with a Jaguar was when I was a school boy. My father had an XK120. At the time, we didn’t appreciate what it was. It was just a two-door roadster Father used to feel young in. I’d ride with him. When I went to college, I tried to buy a similar model from a fellow student. I test-drove it, but I couldn’t afford what he wanted for it.” It was this passion for cars, and a keen eye for spotting business opportunities, that attracted him to buying Jaguar Land Rover, from Ford, in 2008. It was a gamble, he admits, and he now says with some frankness that there were times when he “wasn’t very confident” of turning around the fortunes of these two famous brands.

Soon after Tata bought JLR for $2.3 billion, Lehman Brothers went bust, and the worst recession of modern times hit. The timing, for Tata, could not have been worse.

“Of course there were many moments when we wondered what we’d done. I was convinced the thing to do was to trust my instinct. I felt the recession wouldn’t be a long one and I was convinced that sales would flourish again. We needed more products. With great new products the company had a chance. So we invested.”

While many rivals were cutting back on funding new models, Tata invested heavily. With financing mostly from Indian banks, JLR began developing a string of new vehicles that would become global successes, including the latest aluminium-bodied Range Rover and Range Rover Sport, the Jaguar F-TYPE and XE and the Range Rover Evoque, which went on to become the fastest-selling model in Jaguar Land Rover’s history.

“During the recession I saw the workforce a number of times and said, ‘let’s work side by side to help restore the glory of these two brands’. Everything that subsequently happened is a direct result of the spirit of the workforce and of the Jaguar Land Rover management.”

Tata’s boldness proved a masterstroke. As the world woke from recession, JLR was ready with new vehicles. In the past six years turnover has tripled, while sales and employment have doubled. Recently, JLR has been one of the world’s fastest-growing premium carmakers. A new plant in China opened last year, and upcoming factories in Brazil and Slovakia – supplementing four UK plants, including an engine factory in Wolverhampton – will satisfy global demand.

“It’s been a very rewarding experience. I’m very proud of everything that has happened and have enormous admiration for what Ralf [Speth] and his team have done. I had confidence...
and infused money at the time it was needed, but I did it with great nervousness because the numbers here [in India] were very large.”

Ratan Tata now works, mostly for Tata Trusts, doing charity for a range of good causes. “At the moment, my main activity is trying to combat malnutrition in women and children so that in 10 or 15 years the next generation of Indians will be stronger mentally and physically.” Tata is a highly unusual conglomerate in that its holding company is 66% owned by charitable trusts. A majority of the profit gets distributed to charities, including medical, education, alleviation of poverty, the arts and culture. “It was a very enlightened move by my ancestors. The founders bequeathed their company to charity. It was giving profits back to the people.”

Ratan Tata is also a high-profile advocate of tackling global warming. To coincide with last December’s Paris climate conference, he joined industrial and tech heavyweights, including Bill Gates, Mark Zuckerberg, Richard Branson and Jack Ma, to launch the Breakthrough Energy Coalition, a group devoted to speeding up the development of green energy. “I’m pleased to have grown the group in a [business] environment where high values and ethics were sometimes difficult,” he says of his legacy. “We maintained those values. As I’ve grown older, I’ve become more and more sensitive to the disparity in wealth and prosperity and, deep down, there’s been an urge to make a difference. I’m very fortunate, in that I believe I can make a difference.”

“I’M VERY FORTUNATE, IN THAT I BELIEVE I CAN MAKE A DIFFERENCE”
THE DESIGN ISSUE

GROUP TEST

QUITE THE QUINTET
Jaguar's fastest ever series production sports car, the F-TYPE SVR appropriately leads from the front in this AWD group test with the XE, XF, F-PACE and XJ in hot pursuit.

The AWD & SVR photoshoot was undertaken in a carefully controlled environment with experienced drivers. Do not attempt. Always obey local speed limits.
Gripping stuff

J-MAGAZINE FINDS A GOOD VANTAGE POINT HIGH-UP IN WALES TO EXPLORE THE UNIQUE ABILITIES OF JAGUAR’S FIRST ALL-WHEEL DRIVE RANGE – FROM F-pace TO F-TYPE SVR AND EVERYTHING IN-BETWEEN...

WORDS: Ben Barry / PHOTOGRAPHY: Greg Pajo
AWD’S NOT ONLY SAFER IN TREACHEROUS CONDITIONS, IT GIVES YOU MORE CONFIDENCE WHATEVER THE WEATHER

ON A MISSION
Some of Wales’ twistiest, and most beautiful roads were tackled by the five-strong AWD range: right, XJ and XF, and above, F-TYPE R, XE and F-PACE
Wales is a driver’s paradise. Up here in Snowdonia National Park, traffic is sparse, the scenery stunning and the roads rival the best in the world. Combine their challenging twists with unpredictable weather and you’ve got perfect all-wheel drive country. Every Jaguar now offers all-wheel drive (AWD) – the XE, XF, XJ, F-PACE and F-TYPE models covering everything from efficient 2.0 diesels to high-performance petrol sports cars – so we’re testing an example of each first-hand, to experience its advantages.

The XJ limousine was first in Jaguar’s current line-up to offer AWD, and proves a soothing companion on the long trip from London to North Wales. At a cruise, you’re simply unaware of AWD working wonders, and that’s the idea: Jaguar engineers’ targeted the sports car purity of rear-wheel drive (RWD) with added AWD security. That’s why, in normal driving, the XJ is predominantly RWD. Only when roads tangle and twist, or when you accelerate more keenly from low-traction surfaces, does the system subtly channel power forwards. It means you trade wheel-slip under more extreme circumstances for serene progress, making a large luxury car like the XJ even more refined. Arriving in Wales to meet the rest of the road test and photoshoot team on the edge of Bala Lake, craggy mountain tops dusted with icing-sugar snow are visible in the far distance. As cars are polished and shots composed, I jump in the XE and sneak off for a drive. The XE is the compact premium saloon that introduced Jaguar’s advanced new Lightweight Aluminium Architecture and AWD is now available in both diesel and petrol models (depending on market region). Like the XJ's system, AWD is fully variable, but the XE is 90% RWD in normal conditions, and uses Intelligent Driveline Dynamics (IDD) to constantly vary the torque between both axles. IDD was first developed to preserve the sporting characteristics of the AWD F-TYPE, and seamlessly co-ordinates responses from the engine, gearbox, and traction and stability control. From standstill it can transition from RWD to AWD in just 165 milliseconds or in as little as 100 milliseconds when the car is moving. It doesn’t just react to slip either, it anticipates it thanks to sensors measuring throttle and steering inputs. When slip becomes inevitable, the system pre-emptively transfers more than 90% of engine torque from the rear wheels to the front wheels to provide optimum traction.

It’s a potent combination, bringing added composure to the XE’s renowned agility without diluting driver enjoyment and helps our model deploy its power effortlessly, making this a sure-footed and highly entertaining mission. The XF builds on the XE formula, with the same AWD system, a driving experience that can thrill and cosset in equal measure, and with added space and luxury. We’re driving the efficient 2.0-litre diesel, an 180PS engine that’s punchy and pulls keenly from subterranean revs. Again you’re barely aware of its AWD interventions, but just sense that you can push the accelerator further and earlier in a bend; it’s not only safer in treacherous conditions, it gives you more confidence whatever the weather. Like the XE, the XF’s AWD remains 90% RWD in normal
conditions. But there’s an exception to Jaguar’s IDD system rivals simply can’t match: it detects when you’re about to lose traction when driving, and pre-emptively prepares to divert more traction forwards, which is helpful on fast switchback roads. It also cuts the 0-60mph time on most models, and makes accelerating onto a busy road safer because all four tyres share the load.

The latest addition to Jaguar’s range, the F-PACE represents new territory for the company. But it’s built around the same aluminium building blocks and AWD system as XE and XF models, and Jaguar’s essence shines through in both the striking design and the drive. Despite having a commanding view of the road ahead, you sit relatively low in the cockpit, gripping a steering wheel that’s small and wieldy. The front tyres flick into corners with sports car-like precision, the steering is highly responsive and beautifully weighted, and all the while the suspension balances handling finesse with supple comfort. Room in the back is great and the class-leading boot space huge, flexible and highly accessible from its large rear tailgate.

AWD is available on four- and six-cylinder engine variants of the F-PACE and standard on our model. Once again, the RWD feeling remains, but accelerate through a long, sweeping bend and the power shifts seamlessly forwards, helping the F-PACE swoosh through corners with consummate ease. It’s a fast, safe and incredibly satisfying way to travel across these challenging Welsh roads. The F-PACE offers off-road capability too but it’s important to highlight that AWD is not a term that’s fully interchangeable with four-wheel drive (4WD). 4WD is typically reserved for very serious off-roaders, splits power evenly between all four wheels, and offers very low gear ratios that are driver-selectable. AWD is refined and sophisticated, actively shuffling power from front-to-rear in milliseconds, its adaptability better suited to the higher speeds road cars tackle. Still, the F-PACE’s raised ground clearance, AWD and Adaptive Surface Response – which automatically tailors the powertrain to conditions – combine to give more than enough capability in most situations. To test that theory, we edge onto an off-road track, feel the tyres squish into the soft, marshy surface, then quickly find purchase. There are deep ruts and small fallen rocks from the crumbling hilltop above, but the F-PACE takes it all in its stride, stoically negotiating terrain that would flummox most cars. Parked up at the top of our trail feeling like intrepid explorers, we glance out at an amazing road that stretches into the distance like a shoelace dropped over the topography. A road that looks made for Jaguar’s most sporting car: the F-TYPE.

The F-TYPE R Coupé V8 is a supercharged two-seater with 550PS. Even in RWD spec, this is seriously quick, but AWD lets the R Coupé scorch from 0-60mph in just 3.9 seconds. Despite this car’s staggering performance, you quickly find a rhythm. The driving position is low-slung and poised, and every response – the engine and gearbox, the steering, our car’s carbon-ceramic brakes – is instant. And the noise from the R’s quad exhaust pipes is heaven, all silky purrs at low revs and thunderous crackles and pops under power. It all creates a sense of connection between car and driver that’s only heightened as AWD claws into the surface, maximising grip whether you’re accelerating from a standstill, or scything over a deserted road. The AWD F-TYPE R seems the ultimate way to experience these epic roads. Yet Jaguar has just gone one better to create the stunning new AWD F-TYPE SVR, its fastest, most powerful version yet. Over the page, we drive it...
ONCE AGAIN, THE RWD FEELING REMAINS, BUT ACCELERATE THROUGH A LONG, SWEEPING BEND AND THE POWER SHIFTS SEAMLESSLY FORWARDS, HELPING THE F-PACE SWOOSH THROUGH CORNERS WITH CONSUMMATE EASE
The ultimate F-TYPE
WE DRIVE THE FIRST EVER JAGUAR TO WEAR THE HALLOWED SVR BADGE

The F-TYPE SVR is the fastest, most powerful series production Jaguar ever built, the ultimate expression of Jaguar’s all-wheel-drive (AWD) technology. Sitting low in its bespoke sports seats, you can’t help but notice the SVR’s interior difference with its Jet Black leather unique Lozenge Quilt pattern and contrast stitching, and the tactile suedecloth that wraps over the instrument binnacle and centre console. Press the start button and the 575PS V8 erupts through a titanium and Inconel exhaust; it’s an incredible 16kg lighter than a standard system and sounds like thunder in a bottle. Before you even pull away, the SVR raises your heart rate.

It’s all the work of Special Vehicle Operations, Jaguar Land Rover’s in-house division tasked with taking the best one step further. Using the F-TYPE R as its starting point, SVO has made the F-TYPE SVR faster, lighter, more engaging to drive and even more visually dramatic. The result is an all-weather supercar that swivels heads at a standstill, accelerates from 0-60mph in just 3.5 seconds and runs all the way to 200mph for the coupé (195mph for the convertible). Distinctive design touches include a new front bumper with engorged air inlets, eye-catching bonnet vents, a revised carbon fibre rear spoiler and unique designs for the 20-inch forged alloy wheels. Nothing is superfluous: the enlarged air inlets enhance cooling; the deployable spoiler combines with a racecar-style flat underfloor and rear venting to boost aerodynamic performance; and the new alloys are 13.8kg lighter and wrapped in bespoke tyres some 10mm wider than the F-TYPE R, boosting grip and response. Under the skin, the supercharged V8 engine gains 25PS, the continuously variable suspension is firmer to heighten control, and the eight-speed automatic gearbox is more incisive still. Crucially, the AWD’s system’s Intelligent Driveline Dynamics (IDD) software has been re-engineered to deliver an even more dynamic experience.

Pull the Quickshift transmission selector to Drive, set off down the road and you notice how the SVR’s suspension now marries supple F-TYPE compliance with greater control; the feel through the SVR steering wheel, too, is noticeably firmer, providing extra connection to the road surface. Pick up the pace, point the SVR through some corners, and you sense the extra definition from the wider tyres; the sportscar seems glued to its line and confidence quickly builds. Accelerate and the SVR hunkers down, its tyres delivering the huge hit of performance to the road, the push in your back recalling rear-wheel drive, the rapidly gathering speed betraying all-wheel-drive magic. As you come out of corners, you can feel the V8’s extra urgency; a pull on the bespoke aluminium paddleshift fires home instantaneous upshifts, and should elicit a wide grin from the driver as the V8 crackles and fizzes its harder-edged soundtrack. There’s no doubting that the
SVR is the most focused F-TYPE yet, but that focus doesn’t come at the expense of usability. Exhaust valves reduce volume at a cruise, the 14-way electric seats pamper and cosset, and the InControl touchscreen infotainment system is compatible with wearable technology like the Apple Watch. And whatever the conditions, however you drive, AWD is always watching your back. Jaguar calls it ‘the art of performance’. We couldn’t agree more.
MILLIONS OF YEARS OF EVOLUTION HAS ALREADY FOUND SOLUTIONS TO MANY DESIGN ISSUES. BIOMIMETIC DESIGN – OR BIOMIMICRY – IS INSPIRED BY, OR FollowS, NATURE. J-MAGAZINE PRESENTS FIVE OF THE BEST

WORDS: Herbert Wright

INSPIRED BY
nature

RESEARCH PAVILIONS
BY UNIVERSITY OF STUTTGART

Students at the University of Stuttgart’s Institute of Computational Design annually build a lightweight pavilion inspired by biological structures. The exoskeletons of lobsters and winged beetles have been previous models, the 2014/15 pavilion (pictured) followed bubble nests built by water spiders and their next one will be based on sea urchins. Nice.
The first high-speed train was Japan’s Shinkansen, but it emerged from tunnels at 320km/h with a sonic boom. The 1997 upgrade is a biomimetic engineering legend. Shinkansen technical development manager Eiji Nakatsu modelled the 15 metre-long Shinkansen nose on the kingfisher’s bill, which penetrates water at speed with barely a ripple.
Known for ‘fat-free design’, Ross Lovegrove’s inspiration is nature. When designing urban lighting for Artemide, he echoed how stems can spread in a pot plant, and incorporated their power source – natural light – via photovoltaic cells. The 5.5 metre-high Solar Tree can shine even over a cloudy week.
Artificial neural networks emulate how our brains work rather than computer’s traditional number-processing. We approximate, adapt and learn. The low-power SyNAPSE microchip, developed by IBM, Hewlett-Packard and HRL Laboratories, can host neural networks like a brain hosts thought. Using their TrueNorth architecture, IBM foresees neural networking in your phone (for starters).
Massachusetts materials company NBD Nano’s initials actually stand for Namib Beetle Design, referencing how Namibia’s Stenocara beetle has water-repellant surfaces which attract condensation to drink. Their projects include hydrophobic coatings for industrial and consumer use, and fog-harvesting nets.
With the end of production of the internal combustion engine now pinpointed to the year 2050 – through a European Union directive – the car industry has a clear marker to aim for. And rest assured, Jaguar has a plan to transition its methods of propulsion to deliver hugely lower emissions – with the eventual goal of eradicating them – just as smoothly as its current engine line-up accelerates. The challenge, and opportunity, is to do so while ensuring that every emerging model is true to Jaguar’s individuality in a carbon-conscious world.

Powertrain (engine and transmission) development remains the salient but by no means only focus for energy saving, as Jaguar’s research and development director, Dr Wolfgang Epple explains: “Environmental innovation is at the heart of our business strategy. We know that the
creation of vehicles which consume less fuel, emit less CO₂ and are more sustainable, cannot be achieved by the introduction of hybrid and battery powertrains alone.” Innovative complementary technologies are a must to achieve essential integrated solutions, he says. These include the reduction of energy-wasting friction in engines, cutting on-board energy requirements from things like heating and ventilation systems, improving aerodynamics and using lighter-weight materials like aluminium. Jaguar has a strong history taking this lightweight approach, from the initial XK120s launched as far back as 1948 to the 2002 all-aluminium-bodied XJ which helped it to save 200kg over its previous model. By making cars lighter, less fuel is needed to power the car forward and fewer emissions result. Jaguar has continued this approach in successive models since then, and is without question, a world leader in the production of aluminium-intensive cars.

More recently, Jaguar has stepped up its efforts again. “In 2008 we began a multi-billion pound research programme,” says Dr Epple, “to directly address the challenge of significantly reducing the carbon footprint of our high-performance premium vehicles while maintaining the attributes of luxury, performance, refinement and comfort that our customers expect. While hybrid and pure electric research programmes are in place, development of internal combustion technology continues apace. The latest four-cylinder Ingenium petrol and diesel engines from Jaguar’s all-new Wolverhampton manufacturing plant, power the XE and XF. They demonstrate how to meld the need for smaller power units and deliver excellent power outputs with low CO₂ emissions and fuel consumption (indeed the 163hp XE diesel’s 99g/km put it first in its segment at launch).

Advanced transmissions are an essential complement to this process, carefully matching power output to achieve greater efficiency while ensuring that all Jaguars provide driver satisfaction. Jaguar is also harvesting energy-saving solutions. “We are researching a range of technologies including how we could mix carbon fibre with flax,” reveals Dr Epple. Flax, as a food and fibre crop, provides an alternative material that is one element within the multi-partner CARBIO project of which Jaguar is a member. The project is working on all sorts of structures for use inside cars with reduced weight, cost, environmental impact and also less noise, vibration and harshness (also known as NVH). All of which means less sound deadening material will be required and makes extra weight savings possible.

Hybrid vehicles – using a combination of internal combustion engines and electric motors – are another solution to reducing emissions and fuel consumption and Jaguar is now looking far into the 2020s at new powertrains that could deliver the essential combination of performance, luxury, packaging and handling in keeping with the brand’s values, while delivering a further step change in fuel consumption and emissions reduction. One of these is the radial flux machine, part of another collaborative research project that receives funding from the British Government-backed Innovate UK programme. Mike Richardson, Jaguar Land Rover’s chief technical specialist, says: “Slim, light and extremely powerful, they produce up to twice the power of today’s production technology and would allow us to produce virtually any hybrid or battery vehicle configuration.”

Jaguar’s 2010 C-X75 concept – more recently turned into the baddie-mobile for 2015’s James Bond Spectre film – has an electric motor for each wheel and tiny Bladon gas turbine engines to provide range extension up to a remarkable 560 miles. That concept already indicates how the company could combine sustainable technology with high performance driving fun, emitting just 28g/km of CO₂ but also dispatching 0-62mph in 3.4 seconds.

Forward-wind to 2016 and Jaguar’s commitment to a return to racing later this year via the fully-electric Formula E series (see our separate feature on p16), and it becomes increasingly clear that the brand is serious about this technology and electrically-propelled production cars to follow. As Nick Rogers, group engineering director for Jaguar Land Rover, concludes: “Formula E will give us a unique opportunity to further our development of electrification technologies and test our advanced technologies under extreme performance conditions.” In other words, Jaguar’s future powertrain path is well under way and promises to be as exciting as its past. □
about something you can’t go at it hastily. My car has a name: ET. I can’t imagine a life without him: the feeling of the steering wheel between my hands, the beautiful fittings, and even the scratches. He just belongs to me. Sometimes I even speak to him... Does ET stand for E-Type? Actually yes. Surprisingly, I only noticed this later. Initially I wanted the number plate Frankfurt SL 2506; SL for ‘Signature of Light’ and ‘2506’ for the amount of mirrors in my installations. But it was not available. Instead I chose ET 2506. My significant other said she would never set foot in a painted car. But when my project was finished and I saw her bright eyes that was the best experience. Would I ever sell the car? That was never my first thought. But for my installations I need large funds, so if someone would offer me a few million for ET, I might have to reconsider. But we would both have to make that decision together.

The E-Type possesses the same incredible beauty as the sites for my art installations. I drive the car as much as I can – now it’s in my studio for a little TLC – but as soon as possible, I will be on the road again. It is a mobile work of art and people react. With an E-Type you generally get a lot of attention, even if it isn’t an art installation, but I never thought I would attract this much attention. 99.9% of that attention is positive. Only when I was in the planning phase of this project did some people not understand how I could ‘ruin’ such a great car. Ultimately even the biggest sceptics were converted. There was only one second, in which I took pause: When I made the first stroke. I think that’s normal. When you care

“WITH AN E-TYPE YOU GENERALLY GET A LOT OF ATTENTION, EVEN IF IT ISN’T AN ART INSTALLATION, BUT I NEVER THOUGHT I WOULD ATTRACT THIS MUCH ATTENTION”
My wife's job moves our family around – from Boston to Switzerland – and now London. I've always made art on the side of my architectural practice but when I got here I wanted to have a gallery in the neighbourhood, in this case Clapham. It’s been open one and a half years and is called The Last Supper because the architect and artist Leonardo da Vinci (and his painting of the same name) made a big impression on me. The gallery started out with me being the sole artist, but has since grown to 20.

Shortly after settling into London, I re-connected with an old school friend heavily involved in classic cars who kept complaining that I worked too much and insisted on dragging me out of the house to spend an evening in Greenwich for one of the monthly ‘Park-it-in-the-Market’ classic car events. On the way out the door my daughter, now eight years old, half-jokingly, told me to buy a car for us while I was there. And that’s what I ended up doing. The Jaguar at the car show was the only one with a ‘For Sale’ sign on it and the more I kept circling back around, the more appealing it looked.

Never in my wildest dreams had I thought I would become a Jaguar owner. But after several weeks of meeting the owner and getting to know the XJ6, we became its proud owners. In London, we don't drive much, but it is nice to get out on the weekends to exercise it. We took it down to Switzerland one summer and during another we toured the Upper Loire Valley in France. It’s a very comfortable touring vehicle and also has surprising speed on the motorways. I’ve become a calmer driver since. People say it suits me.”

NAME Andrew Wenrick
Occupation: Gallery owner, artist and architect
Home: London, England
Model: 1984 XJ6 Sovereign 4.2 (Series 3)
Colour: Cranberry red

“NEVER IN MY WILDEST DREAMS HAD I THOUGHT I WOULD BECOME A JAGUAR OWNER. PEOPLE SAY IT SUITS ME”

Andrew and his six-month-old Hungarian Vizsla called Amélie. She’s cute, but boisterous and certainly not allowed in the XJ6
...behind the scenes

Featuring high-flying art, involved Welsh logistics and fabulous sketches

DREAMING OF E-TYPES

is what artist Alexander Luzius Ziermann, one of this issue's featured Jaguar owners (see p74) does on the regular. Here he dramatically recreates that feeling on stage at the Frankfurt Opera.

WINDSWEPT NORTH WALES' landscape was shaped by serious weather. The downside is that the remote region can be hard to navigate but the overwhelming upside is an incredible backdrop for our AWD shoot. Far left: Photo assistant Alex Tapley (bearded) and Chris Clarke (Jaguar direct marketing) look heroic. Left: Photographer Greg Pajo gets to work.

SKETCH IT

Jaguar designers' ability to draw is a given but it was still a pleasure to witness Ian Callum (right) and Wayne Burgess (far right) create mini-masterpieces in minutes with only simple pens and paper during the photoshoot for our 16-page Turning dreams into reality cover story.
BECOME AN ICE-DRIVING MASTER

IF YOU’RE MISSING THE SNOW, NOW’S THE PERFECT TIME TO BOOK A WINTER TRIP OF A LIFETIME, LEARNING TO DRIVE JAGUAR LAND ROVER’S STUNNINGLY CAPABLE RANGE IN DEEPEST SWEDEN

Frozen for half the year, Arjeplog in Sweden is the perfect spot for Jaguar Land Rover’s engineers to test their vehicles to the limits. To make sure they can cope with the harshest environments on Earth. And now you can experience it too.

Featured in issue three of J-Magazine (Ice Test), Arjeplog is the beautifully remote new location for Jaguar Land Rover’s 2017 customer ice drive experience. It’s where you can learn to drive some of the world’s most famous motor racing circuits recreated by carving their twists and turns into the metre-thick ice that covers the vast lakes that surround the town. The highly trained driving instructors you’ll meet will be with you every step of the way and in no time at all you’ll be dancing on ice, gliding around some of the most awe-inspiring corners imaginable and realising the true liberation of the cars’ potential.

Numerous models will be at your disposal over the course of 2017’s ice drive, meaning you’ll have the chance to find one that really speaks your language.

Guests will enjoy much more than just a great driving experience too. Staying in Arjeplog, a warm welcome and professional service goes without saying, while you’ll also have time to breathe in your epic Nordic surroundings with guidance from our local Jaguar Land Rover Experience team. More information will be available soon at jaguar.com/icedrivesweden
IN NO TIME AT ALL YOU’LL BE DANCING ON ICE, GLIDING AROUND SOME OF THE MOST AWE-INSPIRING CORNERS IMAGINABLE
FLY

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