FUELLING PASSION
WHY JAGUAR INSPIRED A YOUNG BOY TO BE AN F1 STAR

A MATTER OF TIME
EXCLUSIVE CHAT WITH WATCH WIZARD JEAN-CLAUDE BIVER

AUDREY HEPBURN
HOW SHE CREATED HER OWN ALLURING, ELEGANT STYLE

DOUBLE TAKE
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It’s always a hugely important, exciting moment when we reveal a new car to our customers – especially when it’s as ground-breaking as the New E-PACE. But in fact our customers helped us to make the E-PACE, just as they help us make every new Jaguar.

I work in our customer insights team at Jaguar, and our mission is to bring our customers’ voices into the creative heart of our business. To do this, we try to see the big picture. We look at trends in the world at large to help us anticipate the kind of cars you’ll want, perhaps before you know you want them.

We use that research to plan how the Jaguar brand should develop, and identify the type of cars we should be building. That’s what led us to make Jaguar’s first crossover, the F-PACE; we know that sales of crossovers and SUVs have more than doubled in the last five years, now accounting for a quarter of the cars sold each year around the globe – with compact cross-overs like the E-PACE showing particularly rapid growth. So it’s right that Jaguar should have a strong presence in this exciting market.

And of course we talk to you directly. We invite our current customers and those we’d like to win over to come and look at our early design studies – in secret, of course. We give you iPads and ask you to walk around the cars and rate them, and then we’ll talk to you in more detail to really understand your responses. We even come to you. We do ethnographic research projects where we immerse ourselves in the lives of our customers and potential customers. We visit you at home, and observe how you live and how you use your cars. We even film it. It might sound a little intrusive but our participants are always incredibly willing. They’re excited to know that they’ll help us build a new Jaguar.

We see the same enthusiasm from our designers and engineers, too. Design Director Ian Callum and his team are very engaged in our work and always keen to learn more about our results. Building a new Jaguar in this way becomes a truly enriching experience for everyone involved. At the end of the day, though, the voice that matters the most is yours.

Here’s an example of how you help make a difference: the research we did when we were first considering the F-PACE suggested that a Jaguar crossover would be so popular that we ought to create two. But we also learned that our customers wanted a smaller ‘cub’ Jaguar crossover to have its own personality, one that could set it apart from the bigger F-PACE. And when we researched the options for the E-PACE’s design we found that the more vertical headlamp design – closer to that of the F-TYPE than the F-PACE – was more popular. So that’s the design you’ll see on the car we reveal in these pages.

We’re very proud of it. Our research makes us pretty sure you’ll like it. And we’d like to thank you for your help in making it.
**JAGUAR F-PACE ENJOYS DOUBLE SUCCESS AT THE 2017 WORLD CAR AWARDS**

75 influential motoring journalists from 24 countries have spoken: the Jaguar F-PACE is officially the best and most beautiful car in the world. At this year’s World Car Awards, the F-PACE scooped both the prestigious World Car of the Year and World Car Design of the Year titles – only the second car ever to do so.

Accolades aside, it’s the combination of exceptional dynamics, everyday usability and bold design that makes F-PACE the luxury performance SUV of choice.

**Book your test drive at jaguar.com**

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**THE ART OF PERFORMANCE**

Fuel consumption in mpg (l/100km): Urban 23.2-49.1 (12.2-5.8); Extra Urban 39.8-67.2 (7.1-4.2); Combined 31.7-59.2 (8.9-4.8). CO₂ Emissions 209.0-126.0 g/km. Official EU Test Figures. For comparison purposes only. Real world figures may differ.
June 29th – July 2nd
GOODWOOD FESTIVAL OF SPEED
Goodwood is the definitive summer automotive happening, taking place on the English south coast on Lord March’s estate. The theme for the 2017 festival is “Peaks of Performance – Motorsport’s Game-Changers” – a perfect fit for Jaguar’s reveal of SV Project 8.
Project 8 is the name given to a unique Jaguar XE saloon developed by Jaguar Special Vehicle Operations. With 600PS and 700Nm of torque, it will be the most powerful, agile road legal Jaguar, ever. A true treat for the avid collector, 300 of these rare Jaguars will be available to buy. For those looking for a brief moment of excitement only, one of the first Project 8s was available for passenger rides on the legendary Hill Run. Thrill factor guaranteed.

To learn more, please visit goodwood.com or search ‘Jaguar Project 8’
July 15th - 16th
FORMULA E EPRIX, NEW YORK CITY
The fast-paced electric racing series arrives in New York City for the inaugural NYC Formula E ePrix this summer. Held at the city’s Brooklyn Cruise Terminal, the city’s streets and New York Harbour will become a race track for super-fast electric race cars. Among those on track in July will be Panasonic Jaguar Racing drivers Mitch Evans and Adam Carroll, as they enter this first FIA-sanctioned open-wheel race ever to take place within the five boroughs of New York City.

For more details about Formula E venues and Jaguar’s electrified racing, please see jaguar.com/jaguar-racing

July 11th - 17th
COPENHAGEN ICE CREAM WEEK
The first edition of this festival celebrating all things ice cream took place last year in central Copenhagen. It returns for a second year, with a cornucopia of flavours from some of the best ice cream producers making their way to the Danish capital to take the edge off the balmy temperature, which contrary to common belief can reach up to 35°C during the summer months.
August 10th - 23rd
FRANK LLOYD WRIGHT AT 150: UNPACKING THE ARCHIVE

150 years after his birth, New York City’s Museum of Modern Art (MoMA) commemorates the work of the renowned American architect in this vast exhibition. 450 pieces the architect made across his 60-year career will be on display all month, including furniture, scrapbooks and models of some of his most famous buildings.
August 18th - 31st
BUENOS AIRES
TANGO FESTIVAL & WORLD CUP
More than half a million visitors descend on Buenos Aires to see the world’s biggest tango festival every August at its spiritual home, where the working men of La Boca invented the passionate dance form. Now thousands of professional dancers arrive for the culmination of the festival, the Tango World Cup, held at Luna Park. An immensely popular event with locals and tourists alike, tickets are strictly limited to a maximum of two per person and sold on a first-come, first-served basis only.
September 14th - 24th
IAA FRANKFURT MOTOR SHOW

The IAA – or the Frankfurt Motor Show – runs from September 14th to September 24th. A highlight for car fans everywhere, the show is also your chance to view Jaguar Land Rover’s latest addition to the family in the metal: The New Range Rover Velar. The Velar expands the envelope of Range Rover design with an exterior that is both purposeful and sleek and a cabin that sets new standards for stylish reductionism. In Frankfurt, however, it will have to share the stage with the growing line-up of Jaguar vehicles. All are set to take your breath away.
September 23rd - 30th
INVICTUS GAMES 2017
Named after William Ernest Henley’s famous poem *Invictus*, the Invictus Games celebrate sport’s power to help servicemen and women physically, psychologically, and socially. The inaugural Invictus Games presented by Jaguar Land Rover were hosted in London in 2014 after HRH Prince Harry, inspired by the Warrior Games in the USA, saw how sport and physical activities can help speed up recovery, support rehabilitation and generate wider understanding and respect. Jaguar Land Rover continued its partnership of the Games in 2016 in Orlando and will now return as the presenting partner for the third time as the games are held this year in Toronto, Canada, from September 23rd - 30th. This year, the Games will see over 550 military athletes from 17 nations compete in 12 sporting events, including the Jaguar Land Rover Driving Challenge, as they are cheered on by thousands of spectators and more than 1,500 volunteers.

For more information, including on how to sign up as a volunteer for the 2017 Invictus Games, please see *invictusgames2017.com*

September 24th - October 15th
BEIJING INTERNATIONAL ART BIENNALE
Returning for its seventh year, Beijing’s International Art Biennale is the official Chinese biennale for international contemporary art, featuring works from up to 100 different countries. A riotous display of culture, the 2017 Biennale takes inspiration from the Silk Road for this year’s theme and will see painters and sculptors from around the globe bring their works to display at Beijing’s National Art Museum in the Chinese capital.
Subtlety is not our strength.
October
5th - 8th
FRIEZE LONDON
Held at Regent’s Park from 5th - 8th October, Frieze London is a highlight of the artistic and cultural calendar. A collection of lectures, breathtaking displays and sales of artwork from more than 1,000 leading artists involving more than 160 of the world’s finest galleries, the Frieze art fair returns to London for the 14th time.
October 28th - 29th
CAPE TOWN
INTERNATIONAL KITE FESTIVAL

Channel your inner Mary Poppins in Cape Town this autumn at Africa's biggest kite festival. Kite makers and flyers from around the continent arrive in Cape Town to celebrate their pastime, which attracts more than 20,000 visitors annually to the city. As well as workshops on how to make your own kites, the region's cuisine will be celebrated by local street food vendors.
Don’t forget...

ICE ACADEMY 2018
As the year comes to an end, time nears for the next edition of one of Jaguar’s most exciting events, the Ice Academy. Travel to the dreamy frozen Swedish hinterland of Arjeplog (population 1,822) in the first months of 2018 for a driving experience that cannot be paralleled. Drivers can attend the Academy, back for its second season of operation, roaring around the frozen lakes and off-road tundra in an F-TYPE or F-PACE at the same cold climate test facility where Jaguar puts its cars through their paces. Enjoy the drive with personal support from experienced instructors during the day, and stay at an authentic hotel in the evenings – all in some of the northern hemisphere’s most astounding surroundings. Bookings for the 2018 Ice Academy experience in Arjeplog are available now, for both three- and four-night programmes.

For more information and bookings, please see jaguar.com/experiencesweden

November
1st – 30th
KOYO, JAPAN
The annual koyo in Japan is a tradition for locals and tourists alike, and you’ll not want to miss it if you’re in the country this November. Just as the cherry blossoms come into full flourish in spring, so the burnishing of leaves into a glorious golden hue occurs in autumn. Central and southern Japan sees the leaves turn around this time, with all of November being the ideal time for a visit that is sure to leave a lasting impression.
ADMIRAL AC-ONE

Stainless steel case, self-winding movement with chronograph, small seconds and date. Wooden dial
PACER

INVADER
Any self-respecting new kid on the block is determined to burst on the scene and make their mark, and the strikingly innovative Jaguar E-PACE is already turning heads.

Surprising and delighting in equal measure, the latest addition to the Jaguar family delivers a standout blend of dramatic sporting design, unrivalled agility and playful practicality that’s ready for anything an active lifestyle or young family can throw at it.

We caught up with influential potential customers, experts and those directly responsible for the development of the car to get their opinions on why this compact practical sports car is not only groundbreaking for Jaguar, but for the whole performance market.
THE JAGUAR

If you’d said when I first started at Jaguar 25 years ago that I’d be the Chief Programme Engineer for a performance SUV like this, I’d have thought you were crazy. But I knew that if we were really going to break the mould and challenge the notions of what a Jaguar could or should be, I’d need a young and very talented team around me. That’s what I had. And throughout this project we just tried to think about things differently. It’s the job I’ve always wanted.

When we started, we realised that many customers want a car that makes them feel the way a sports car does, but their life stage or lifestyle choice means they need at least four seats and plenty of space. So we started talking about a sports car you could use every day. We wanted to deliver the ultimate balance between beauty and practicality.

I believe we’ve struck that balance. To me, the packaging of the car is just as good as the exterior design. If you look at the interior, there’s huge attention to detail around the stowage in the car. There are some really clever features in the cubby box between the front seats for example, and in the doors, the glove box and the boot to make sure the car is very usable.

Of course we’ve been able to access the technology from our sister brand Land Rover, but we’ve tuned it differently for a Jaguar. In the types of conditions you might want to use your Jaguar in, like wet grass, in snow or on ice, it’s absolutely capable.

I believe that you’ll buy a car once because of the way it looks, but you’ll come back for another if you feel like it’s met all your needs, and even anticipated some you didn’t expect. For me the E-PACE does this, and I’m sure we’ll get a lot of loyal, repeat customers.

“A BALANCE BETWEEN BEAUTY AND PRACTICALITY”

THE CHIEF ENGINEER
GRAHAM WILKINS – E-PACE
CHIEF PRODUCT ENGINEER

JAGUAR-TUNED PERFORMANCE

• Intuitive All Wheel Drive
• Low Friction Launch
• Active Driveline for increased agility
• Fully Independent Suspension
• Optional Adaptive Dynamics system
• Torque Vectoring for sharper turning
• 1,800kg towing capacity
You can't deny the statistics. Globally, compact SUVs are the fastest growing sector of the car market. As buyers, we just love that combination of raised ride height, a bigger boot, room for five passengers, and the extra security of all-wheel drive.

Most people need these types of cars to be a practical means of transport, often for a family. But it's also a big purchase, so we want good looks to project the right image.

Premium brands like Jaguar have a big part to play in the SUV market - design and brand appeal really matter here.

The F-PACE was a brave move, and it's been very well received. Now we have the E-PACE, which comes down a size and now opens up a whole new market.

When you look at the specifications for the car, it's clear that Jaguar has stayed close to its roots in dynamic driving. I think this will be a more purposeful driver's car than most SUVs.

It won't disappoint current Jaguar owners, who perhaps already have an F-TYPE and need an SUV for family duties. But it will also reassure customers new to the brand that the Jaguar DNA hasn't been diluted.

As a mum of two, I think it will also play the versatile family car very well. The interior has some clever touches, and that wide boot space is really important to families loading up their shopping, holiday bags or kids' bikes. Talking to the engineers, I know they worked hard to create more rear legroom - that's important.

If I set out to design an everyday sports car with a raised ride height and a big boot, I think it would look a lot like this.

“IT WILL PLAY THE VERSATILE FAMILY CAR VERY WELL”
I think when customers first drive the E-PACE, all those feline adjectives that people apply to Jaguars will come to mind. It feels poised, agile and precise. We don’t see why it should be any less Jaguar-like just because it rides a little higher and has all-road ability.

The E-PACE is an amalgam of what we learned with the XE saloon and the F-PACE. The XE is closest in size to the new E-PACE, and I believe it has one of the best steering systems we’ve ever done. That was our benchmark - we wanted to have the same steering precision.

But it’s important to find the right balance. We didn’t want to trade any comfort for that precision, and this new car’s refinement is at least a match for our saloons.

From F-PACE, we took the experience of instilling those hallmark Jaguar dynamic qualities into a taller, higher-riding vehicle, and it got a great reception from the critics. The E-PACE actually made our task slightly easier because it’s a little more compact.

As you’d expect, there’s a lot going on under the skin. One key aspect is our new Active Driveline system.

In steady driving in good conditions it’s primarily front wheel drive for optimum fuel efficiency. On poor surfaces, or during spirited driving, it can send power to rear, actively dividing the torque between the rear wheels, adding more to the outside rear to help turn the nose into a corner, for example.

Active Driveline effortlessly gives you that classic Jaguar rear-drive feel, but with the absolute security of all-wheel drive.

THE DRIVING EXPERIENCE CHAMPION
MIKE CROSS - CHIEF ENGINEER
VEHICLE INTEGRITY

“IT FEELS POISED, AGILE AND PRECISE”

ENGINE OPTIONS

- Petrol Ingenium
  4-Cylinder Turbocharged: 249PS, 300PS
- Diesel Ingenium
  4-Cylinder Turbocharged: 150PS, 180PS, 240PS

THE JAGUAR
I actually have a classic 1985 Jaguar XJS that I drive in Munich over the summer. It’s a really cool car. I owned a modern Jaguar before that, but when the snow comes and the snowboarding season starts I need a car with all-wheel drive, good ground clearance and plenty of space in the back.

An SUV is perfect for me, and I’ve had two in the past. The only reason I haven’t had a Jaguar as my winter car is that the company hadn’t made a smaller SUV, until now.

My preference is for a more compact car, so while I love the F-PACE, the smaller size of the E-PACE is ideal for me, and it would still be fine with a couple of kids too.

In my winter cars I usually fold down one seat and throw a board bag in the back, and there it stays until April! I bring a load of other stuff too, such as boots, outerwear, and a helmet. Plus, I like to bring my friends along as it’s more fun. Looking at the rear legroom and the boot space of the E-PACE, I can tell that we would all fit in no problem.

And I love the design too. There’s simply nothing else like it in this segment. You can really get a sense of the Jaguar DNA, as you can see the F-TYPE and the F-PACE, but you still see a car with its own personality.

Pretty much everything that I think of as being ‘Jaguar’ is in the E-PACE, and no other compact SUV allows you to say, ‘I drive a Jaguar’. That’s important.

“THERE’S NOTHING ELSE LIKE IT”
THE JAGUAR

DRIVER-FOCUSED INTERIOR
- Premium quality materials
- Standard Sports seats on R-Dynamic models
- 3-spoke leather steering wheel
- SportsShift gear selector

BEST-IN-CLASS PRACTICABILITY
- Class-leading small item stowage
- Deep 8.4L centre cubby box
- 10L glove box
- Removable cup holders
- Sculpted storage in each door (5.3L front, 4.3L rear)
- 1.3m wide loadspace
- Optional Powered Gesture Tailgate
- Wearable waterproof Activity Key (optional)

CONNECTED EVERYWHERE
- Optional 4G Wi-Fi hotspot
- 10" next generation touchscreen
- Optional smartphone app connectivity
- Up to 5 USB charging sockets
- Personalised touchscreen homepage

"THE CABIN IS VERY PRACTICAL, YET IT ALSO HAS A VERY SPORTY CHARACTER AND REAL DRIVER FOCUS"
THE JAGUAR

DRIVER-FOCUSED INTERIOR
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• Sculpted storage in each door (5.3L front, 4.3L rear)
• 1.3m wide loadspace
• Optional Powered Gesture Tailgate
• Wearable waterproof Activity Key (optional)

CONNECTED EVERYWHERE
• Optional 4G WiFi hotspot
• 10” next generation touchscreen
• Optional smartphone app connectivity
• Up to 5 USB charging sockets
• Personalised touchscreen homepage
The E-PACE had to have its own character - we want people to love it for its own sake. It is still clearly a Jaguar, and we learned from the development of F-PACE how to apply distinctive Jaguar lines to a car that has different proportions to our sports cars and saloons.

The E-PACE has to be sporty, because it’s a Jaguar. But it exudes that sportiness within a tight set of constraints. People expect a certain level of practicality from an SUV, and I think we’ve produced a great balance of all these elements.

We’ve taken a similar approach for the interior. The cabin is very practical, yet it also has a very sporty character, and we’re not at all apologetic about having taken some of the details directly from our sports cars, such as the very distinctive grab handle and real driver focus.

We’ve also worked very hard on the quality feel of the E-PACE, with the right materials, the right details, and the right craftsmanship throughout.

Outside, my favourite feature is the crease that flows along the waistline, overlapping before disappearing round the rear. If you look below, there’s a very sharp fold, almost like a cut in the side of the body. This serves to break up that visual mass, delivering the characteristic elegance of a Jaguar.

Our customers get this stuff. Aesthetically, they’re very astute. If you go over the top to get their attention, they won’t be fooled. So the E-PACE doesn’t scream at them. I think it speaks to them in a loud whisper.
“IT EXUDES SPORTINESS”

Visit jaguar.com to learn more about the new E-PACE, and see it in action.
At just 16, Luke Bannister from Somerset in the UK has already been crowned world champion and is regarded as one of the world’s most prolific professional drone racers. He still gathers with friends at weekends to practice and hone his piloting skills.
DRONE RANGERS

THE RACE TO DEFINE THE EMERGING WORLD OF PROFESSIONAL DRONE RACING

WORDS: Simon Parkin
Two years ago, as New Year’s Day approached, Gary Kent, a 37-year-old IT network manager from Surrey, England, made a resolution: he would spend twenty hours trying out something that he had never done before.

Shortly after he made his pledge, a friend showed Kent, who had been a semi-professional eSports competitor, playing video games for extravagant prize pots, a YouTube video of a drone race. It showed a group of pilots flying buzzing drones, each lit up with identifying coloured LEDs, at eye-wincingly high speeds. The pilots controlled their drones via a pair of virtual-reality-esque goggles, which allowed them to view the action as if perched inside the craft’s cockpit. Kent immediately ordered a drone that could fit in the palm of his hand – a distant young cousin of the hulking machines used today for everything from professional video production to crop management, or the delivery drones bringing us our packages in some countries already. “I was hooked right away,” Kent told me. “I knew it was the thing for me.”

Soon that twenty hours turned into a week, then turned into a dedicated hobby. Kent upgraded his drone, and began meeting in a deserted clearing in Swinley Forest in Bracknell, England, where he’d race fellow pilots between the trees. In the evenings, after the students at the college where he works had gone home, Kent would practice in the forsaken gym. Kent’s talent for spatial awareness and whip-quick reaction times, honed by years of competitive video game playing, made him an accomplished pilot. Not long after, he signed up with a professional team and within a few months, he was racing his drone at speeds of more than 150 kph through a salt mine in Romania in the Drones Champions League.

While drone racing has been around for more than five years, in the past twelve months the sport has blossomed from a hobbyist pursuit, played out in supermarket car parks and forest clearings, to a multi-million dollar enterprise, complete with professional teams, racing calendars, lucrative sponsorship deals, TV rights packages and emerging megastars such as Kent. A convergence of technological advances has made all of this possible. A miniscule camera, mounted on the drone’s nose, allows the pilot to control the vehicle through virtual-reality-style goggles. Advances in lithium battery technology have increased the speed of the drones to those suited for professional competition (the size and power of the battery currently dictates the racing class into which a drone fits).

In an average 400m sprint race, typically divided into four or five laps over two minutes, speeds can exceed 200kph. Some tournaments even have drag-racing events, where all of the battery’s energy can be expended in a single, cloud-tearing burst. A member of Kent’s team, NEXBLADES, holds the current record: 0-100kph in 1.2 seconds, faster than, say, an F-Type SVR.
DRONE RACING HAS BLOSSOMED FROM A HOBBYIST PURSUIT INTO A MULTI-MILLION DOLLAR ENTERPRISE
Technology plays a crucial role in any professional drone race. Some leagues impose limitations to frames and battery sizes, while others allow for pilots to optimise their drones as they see fit. Ultimately, however, it is the human pilots and their awareness, coordination skills and reaction times that mean the difference between triumph and failure.

In an average 400m sprint race speeds can exceed 200kph.
In 2016, the world’s best drone racers gathered in Dubai for the inaugural World Drone Prix race. More than 150 teams competed. A 15-year-old schoolboy from Somerset, England, Luke Bannister, took home the $250,000 first prize. “I had this fantastic sense of freedom, like being a bird on the wing, seeing the world from above,” Bannister told me of the race. “Nothing was hard. I became the aircraft.”

Thanks to stories like Bannister’s, drone racing has begun to draw ever-larger crowds and ever more dedicated professionals. Last September, during an event timed to coincide with the Paris Drone Festival, pilots raced along the Avenue des Champs-Élysées. A crowd of more than 150,000 spectators gathered to watch.

“I am a great believer the sport will go from strength to strength,” says Richard De Aragues, director of the 2011 documentary film TT3D: Closer to the Edge and founder of the NEXBLADES team, for whom Kent and Bannister now both race. De Aragues, who rather mournfully points out that his career as an award-winning documentary maker has taken a backseat to the sport in recent months, has managed to assemble arguably the strongest team of pilots in the world. “We have the top five ranked pilots in the world on our books,” he says. “We’ve won the French, Spanish, Dutch and Irish nationals, and our pilots have beaten most of the top pilots in rival leagues.”

As with any nascent sport, numerous entrepreneurs are battling to dominate the field by establishing the definitive league. The Drone Racing League (DRL), co-founded by Nicholas Horbaczewski, an American who previously helped establish the Tough Mudder series of physical endurance races, has attracted more than $20 million in investment in the past 18 months. “Our goal is to take the emerging sport of drone racing and turn it into a world spectacle,” he told me. The DRL is well on its way to doing just that, having signed deals with megawatt partners such as ESPN and Sky Sports to broadcast its 2017 events, which will be held at numerous storied sporting venues across the world. “The definition of what people consider to be sports is broadening,” said Sky Sports’ Steve Smith at a recent press conference to announce the partnership, batting away accusations that drone racing ill-fits the category.

The DRL recently signed a sponsorship partnership with the German insurer Allianz, a company whose name is usually found on the side on F1 racing cars.

“What Red Bull has done with extreme sports is what we want to do with digital sports,” Allianz’s Jean-Marc Pailhol told me. “We want to make drone-racing one of the main sports in the world.”

Rival leagues such as the Drone Champions League are now competing for attention by staging races at world famous sites. Later this year, the league will host a race along the Great Wall of China, with a live broadcast on CCTV, China’s largest TV network. The US-run DR1 is also presenting a packed racing calendar with events to be held across major European cities. The DR1 allows pilots to design the specification of their crafts, as in Formula 1, while the DRL forces every competitor to use the same specification machine.

As well as an influx of money, the would-be custodians of drone racing are working hard to drive technological innovation. “This year we’re moving from 4S up into 5S and 6S class batteries,” says De Aragues. “This will result in a significant increase in power. That power might then be used to facilitate longer distance races, or into basic speed gains.” Broadcasters, for whom tracking these tiny, mosquito-like craft through 3D space is a major challenge, are also pushing drone-builders to use larger frames. “The bigger the quad the better illuminated it is, the more physical it becomes,” says De Aragues. “We’ve done tests with a 700mm frame. A drone of that size running at full throttle sounds like a Black Hawk.”

As drones increase in power and scale, the budgets involved increase with them. Still, De Aragues believes that drone racing is a democratic sport. “People can build a quad at a low price point,” he says. “Even in go-karting and motor racing that is not possible. The big feeder will be the micro-racing. You can buy a pack of four of these things and set up a race through your house. It allows kids to train with a dragonfly rather than a jet fighter plane.” Regardless of the specification of the model you’re flying, for world champion Bannister, the pilot requirements remain the same: “You need rapid hand-eye coordination, the ability to keep calm and completely focused when flying.”

Drone racing may not yet offer a viable career path for a talented young pilot in the way that motorsport does, but the potential winnings for the top competitors are significant. “I know of a couple of people who are full-time in the US but it’s very hard to take that leap at the moment, so early in the sport,” says Kent. “I have a family, a young boy, to take that leap of faith is difficult. For some people, young guys perhaps just out of college, I think yes, it’s possible. Right now it’s too much of a risk for me. But that’s my goal. It’s like doing anything for a living that you love. It doesn’t feel like work.”

Richard De Aragues (left) has managed to combine a career as a documentary filmmaker with his role as the founder of the NEXBLADES team...
Jason Barlow takes a detailed look behind the scenes of the week leading up to the Mexico City Formula E race to uncover how teamwork and detailed preparation are helping build Panasonic Jaguar Racing’s momentum.
Mexico City’s Autódromo Hermanos Rodríguez race track sits an impressive 2,240m (7,340ft) above sea level, weaving its way for a 2.1km stretch running through one of the many parks that enlivens a mega-city heaving with 22 million inhabitants. A staggering 3.5 million cars are on the city’s roads during rush hour, which can lead to serious travel paralysis, but nothing is left to chance as far as the Panasonic Jaguar Racing Team is concerned.

On the contrary, the team’s schedule for the week leading up to an event like the Mexico City race is worked out with military precision. It kicks off on Wednesday at midday, as the support crew gain first access to the garage to unpack the freight, while race engineers and mechanics have the first of many briefings needed to bring the full team up to speed when arriving at a new racing destination. Join us as we take an exclusive look at the preparation taking place on and off the tracks.

**Doing Their Homework**

Mexico City itself creates unique challenges, as Jaguar driver Adam Carroll reveals: “We race in some very hot places, so some heat sessions in a hot room are important preparation. For the Mexico race we also did some additional altitude preparation with the team at Loughborough University - that helped me improving my cardio vascular heart rate.”

Further extensive research and prep is carried out before the team even leaves its UK HQ. Carroll’s race engineer, Patrick Coorey explains: “If we’re racing at a new track we start to get information such as CAD drawings about four weeks before. Our first look is usually a detailed driving simulation map.

We use this to simulate different options to learn the characteristics of the track, and compare it to other known tracks. We want to find the most efficient way of using and harvesting the energy over a lap.”

It doesn’t stop there, though. “As we haven’t driven the circuits before, we look for differences from our simulations as soon as we can after we arrive on Wednesday,” adds Carroll. “Smaller holes or bumps can only be identified once we’re actually there, so we need to know the track first-hand.”

Feet on the ground: Race engineer Patrick Coorey (above, right) and the team take a closer look at the Mexico City circuit. When preparing for a race, nothing can be left to chance.
EFFICIENCY GAINS

“There are many differences and challenges with Formula E when comparing to other race series, most of them refreshingly good!” Coorey says of the series’ set-up. “The mass of our cars stays constant as opposed to a racecar that burns fuel and gets a lot lighter as the race goes on.

Drivers are on the limit in any racecar, but our Formula E drivers must achieve even higher efficiency levels, so they adapt and learn new ways of taking every little bit of speed at the entry and through the corner so as not to waste any of the car’s momentum.”

“It’s a big team effort to get on top of this both in preparation and during the race,” adds driver Mitch Evans. “You need a different technique under braking to maximise the potential of the car with the regeneration.”

FACTS AND FIGURES

880KG TOTAL CAR WEIGHT INCLUDING DRIVER

ENERGY ALLOWANCE PER DRIVER DURING THE RACE EQUATES TO ONLY 5.8 LITRES OF UNLEADED PETROL

VEHICLE PERFORMANCE: 0-60MPH IN 3 SECONDS
GEARBOX
Jaguar Racing’s bespoke paddle-shift sequential gearbox gives the drivers the right tools to boost performance.

POWER UNIT
The I-TYPE is powered by Jaguar Racing’s MGU (Motor Generator Unit), featuring a single synchronous permanent magnet AC electric machine. It offers 200kw of raw power, and is supported by Jaguar Racing’s MCU (Motor Control Unit) and a high-efficiency carbon-encased inverter.

ELECTRIC ATMOSPHERE
Formula E is time efficient, compressing a huge amount of activity into a short race period. From 07.00 on Friday until 23.00, the day is broken up into 30-minute chunks. If there’s a new team member, for example, they receive vital ‘e-training’ at 08.30 – electricity presents its own challenges and requires attention to detail that is unique to the series, so it’s paramount that everyone is fully briefed at all times.

At 09.30 the FIA begins the scrutineering process, while the drivers undertake their track walk before heading for the mandatory media activity from 10.30. The cars are then fully charged between 12.00 and 20.00 ahead of being given FIA security barcode stickers and wired seals. By 23.00, parc fermé conditions apply, and they’re ready to race.

The racing itself is intense, close and combative. The Mexican fans have embraced it, packing the magnificent stadium section of the Hermanos Rodríguez track and creating an electric atmosphere. However, the following extends far beyond the stands; an average race draws around 300,000 live viewers, while social impressions clock in at an average of more than 6 million from Facebook and Twitter alone.

REAR SUSPENSION
The rear suspension features four-way adjustable dampers with blow-off valves.
MENTAL PREPARATION
When Saturday finally comes, another key difference between Formula E and other racing series is brought sharply into focus. As Evans confirms: “The fact that we only have one day to cram in what other series split over two or three days is the most demanding part.

Formula E has two free practice sessions, qualifying, Super Pole and the race all in one day. This means that it goes by so fast, and it’s an intense day to get right. There are media activities to plan around as well during the week, so even though the day is reserved for the race you have to come well prepared mentally.”

Now the schedule pace quickens further as the day is split into 10- or 15-minute increments from the moment parc fermé opens at 06.30. Following a track inspection and safety car exercise, drivers Adam and Mitch finally get onto the track for a 45-minute practice session, followed by a detailed debrief.

Qualifying is then split into four groups, and runs between 12.00 and 12.45. The Super Pole shoot-out – another Formula E innovation, in which the top five compete for pole position – runs from 12.45 to 13.00. And by now, the action is intense.

FACTS AND FIGURES

STEERING
Steering is handled with a non-assisted rack and pinion steering system, featuring a dashboard incorporated into the steering wheel.

WHEELS AND TYRES
The I-TYPE sits on four bespoke 18” Michelin tyres for use in both wet and dry conditions. Fitted on braid racing magnesium rims, the front set has a maximum width of 260mm, and the rear 305mm. The maximum diameter is 650mm for the front set and 690mm for the rear.

BRAKES
The I-TYPE’s carbon race brakes serve a dual purpose as they also offer regenerative charging of the car’s battery through the MGU on the rear axle.
IN THE COURSE OF SEASONS 1 AND 2, THE BATTERY POWERED FORMULA E CARS HAVE TRAVELLED A COMBINED DISTANCE OF 119,000KM. THAT’S THREE TIMES AROUND THE EARTH, OR ROUGHLY A THIRD OF THE WAY TO THE MOON.

ONE FORMULA E BATTERY CONTAINS 200KG OF LITHIUM-ION CELLS. THAT IS THE EQUIVALENT OF 300 LAPTOP BATTERIES OR 4,000 SMARTPHONE BATTERIES.

The day of the race is when the team sees their careful preparation pay off. Once the engines get going, the attention to detail will pave the way for the right results.

BUILDING MOMENTUM
Mexico City was Formula E’s 25th race, and a quick look at the qualification times confirms just how exciting and competitive this series is becoming.

The intensity and myriad factors to monitor on the track once the cars start racing is what sets the series apart. Coorey says: “Managing strategy is very demanding, but I also find it very enjoyable. I have to monitor everything closely – the timing, TV feed, messages from race control, our competitors, energy use and what’s remaining, the battery temperature. On top of all that, I have to communicate with the driver and decide on how best to use our energy.”

Still, the preparation and hard work paid off, both in the qualifying rounds and in the main race; Carroll qualified to line up 12th on the grid, only 0.841 seconds off pole-sitter Oliver Turvey. Mitch Evans started a mere one-hundredth of a second behind him.

In the end the race was Jaguar’s best result yet: Evans finished fourth, within striking distance of winner Lucas di Grassi, with Carroll in eighth place just a few seconds adrift. “We got into a nice rhythm and I ran on really good energy levels with a strong pace. To finish with double points is huge for the team,” says Evans. Team director James Barclay adds: “To get to this position after only four races is a good sign of what’s to come. For a new team like us it gives you energy to build on, and is a bit of payback for the long hours everyone has put in.”

And with that, the team can call it a day, pack their gear and head back to the Oxfordshire headquarters – where the preparation for the series’ next race in Monaco will begin right away.

To see more of the action, visit jaguarracing.com
TIME LORD

Jean-Claude Biver is known for his exceptional drive and head-turning creative strategies. The Jaguar caught up with the colourful CEO and enfant terrible of the watch industry for a talk about his inspirations - and why watches need a soul.

Jean-Claude Biver is the grand provocateur of watchmaking, the man who has brought luxury goods manufacturer LVMH’s watches - big brands with decades of heritage behind them like Hublot, TAG Heuer and Zenith - back onto the wrists of major celebrities including Cristiano Ronaldo and Cara Delevingne.

At a time when people are looking to the smartphones in their pockets rather than the watches on their wrists to tell the time, Biver has managed to not only maintain the company’s watch business, but grow it: while competitors saw their sales drop by 15% in 2016, TAG Heuer saw turnover rise by an impressive 12%.

Now the colourful CEO is taking on a new challenge – taking over the Zenith brand from Aldo Magada, who left the company in early 2017. Like a finely-calibrated watch, Biver, who wakes up at 3am and regularly puts in 80-hour weeks in pursuit of timepiece perfection, has no plans to slow down.

But how does he do it? We sat down with the creative genius in the watchmaking capital of the world in Basel to find out.

Mr. Biver, you’ve been doing this for 40 years, and at the age of 68 you’re sending out emails at a time most people are fast asleep. What motivates you to keep going?

Passion, pure and simple. Without it I would have retired years ago. If the job wasn’t fun, I would have long since packed up and marched off to the North Pole or Bhutan. Alternatively, I’d be back at university, doing a degree in art, stuck my head in a book, rediscovered sport, looking after my cows, hiking – the list is endless.

And yet you’re going to run a marathon.

Not before I hit 70 in two years’ time! I am just getting into my training, but I have many other projects on the go too.

As part of his strategy for the new TAG Heuer Modular 45 smartwatch, Jean-Claude Biver decided to bring the entire production back in-house. To do so, he built a completely new manufacturing facility at the TAG Heuer headquarters in La Chaux-de-Fonds, Switzerland.
An eye on the future: with a knack for seeing where the industry is heading before anyone else, Mr. Biver has achieved remarkable results all the way through his career.
A WATCH SHOULD HAVE SEX APPEAL

You’ve done almost all there is to do in the watch industry and you’re a self-made millionaire. Most people your age would be planning their retirement. What makes you carry on?

It’s not an ego thing or even about wanting to achieve something; I’ve already fixed four watch brands. I’m not doing it just to make more money either – as long as my family is okay, I don’t really care. It’s about the passion I feel for the job. For me it’s an expression of love – it keeps me awake, energises me, makes me feel optimistic, provides vision and keeps me in touch with many people. It is this love that enthuses others who then give so much back in return. Retirement would mean turning my back on that and these people, and that’s why I’m not ready to give up just yet.

You’ve been innovating all this time, throughout your career. How do you keep getting new ideas and inspiration?

Almost subliminally – ideas just come to me at dinner or while I am skiing. I have a pretty good nose for trends and am easily inspired when I am in the most important trendsetting cities such as London, Tokyo, New York and Berlin. Twelve years ago, I saw they were selling black plastic watches in Japan and had the idea of developing a black ceramic watch, which became the Hublot Big Bang All Black. This has since been picked up on by numerous watch brands. A similar thing happened with my watches in fluorescent colours, which we have had in our line-up for over three years. Neon colours were a 1980s trend which had gone out of fashion.
A lot of luxury brands employ people to scout out the latest trends, but you don’t. How do you keep on top of trends like these to know what’s hot and what’s not?

Actually, my youngest boy is my trend scout. He’s 17 and can teach me a thing or two – I fear I can’t learn anything from my seniors. My son teaches me a great deal about brands I’ve not even heard of, and we often travel to places to discover brands – this is how I learned about Palace, Supreme and Off White. After Supreme joined forces with Louis Vuitton my son really took me to task, saying: “I’ve been telling you for three years that TAG Heuer and Supreme should be collaborating with one another and you were jumped by Vuitton. Way to go! You could have been there first.” It was the same with rapper A$AP Rocky who is now working for Dior. That said, Alec Monopoly, Bella Hadid and Cara Delevingne were his ideas, and are now brand ambassadors for TAG Heuer.

You’ve taken up a new job too, at Zenith. As with many other Swiss watch brands, it has seen challenges over the past couple of years: what can you do to overcome these?

First of all I’ll have a close look at every part of the business and will listen to what each employee has to say. Occasionally I stay there overnight to truly understand what it is that makes the manufacture so special. We are creating works of art that last for an eternity, the art of watchmaking. However, we can’t let it revert to a museum; we must stay progressive. This is why the new Zenith caliber, able to measure to the nearest hundredth of a second and featuring two patented carbon coil springs, has been named the “Defy El Primero 21” in defiance of the 21st century. Zenith’s best ambassadors are its creativity, identity and quality paired with tradition and culture. That will never change and has been a true success story – as are clever partnerships such as our collaboration with Range Rover.

This reflects your famous saying that “a watch should possess character”. What does that mean?

Any watch should have sex appeal, and possess soul created and conveyed by the watchmaker. A watch is a kind of talisman: I always wear my first All Black and I firmly believe that it is my lucky charm. Cars by the way are created in a similar way. What is a car’s purpose? The driving experience should be more than just transport. I once owned a 1966 Jaguar E-Type with a 4.2 litre engine. The smell of the leather seats, the satisfying clunk of the doors shutting, the sound of the engine – all these things created a particular sense of occasion. I prefer cars that exude their tradition and that have been created by craftsmen. It gives them soul.

Finally, you’ve been quoted for saying that taking over at Zenith will be your last big job. Still, as we sit here it doesn’t seem like that will necessarily be the case? Is there a next step in the business for you after all?

Zenith will be the fifth major watch brand I lead in my career, and I do believe it will be my last. But likely, I will see what happens next, and then I might just prepare for slowing down once I turn 75. But I put the emphasis on the “might”. ■
AFTER EAMES

THIS YEAR WOULD BE THE 110TH BIRTHDAY OF CHARLES EAMES, who with his wife Ray made up one of the most important designer duos of the 20th century. The pair, through an astonishing output of game-changing furniture, products, films, books and interiors, have come to epitomise the mid-century modern style that is still so endurably stylish and sought after today.

But what does the next generation of designers look like? Who will continue the tradition of radical and outspoken but tasteful design, true to Eames' legacy in the years to come? We take a look at some of the most inspired creators currently storming the international stage in search of the talents who are poised to become the design world’s next-century modernists.

WORDS: Henrietta Thompson
SWINE, in this case, stands for Super Wide Interdisciplinary New Explorers, and that's exactly what this design duo do. Co-founded by Japanese architect Azusa Murakami and English artist Alexander Groves, like the Eameses, this husband and wife team design like few others. Their purposeful new direction for design and creativity is not so much about making beautiful things (though they do that too), as it is about questioning how the world really functions, using innovative and highly resourceful processes and materials such as human hair, melted tin cans and sea-dredged plastic to create art works, films and luxury products with a thought-provoking twist.

Pictured here and left are their celebrated Fordlandia chairs, made from materials like vulcanised Amazonian rubber, sulphur and linseed oil.
BRUNNO JAHARA
BRAZIL

European-trained, Rio-based designer Brunno Jahara is an energetic champion of a fresh new Brazilian design scene. With bright and beautiful products and furniture that speak of Brazil in an international language, he is helping this vast and multicultural country to build its own design identity as a place of abundant resources, innovation and craftsmanship.

With his first collection of furniture, Neorustica, made from painted scrap wood, his intention was to highlight the living conditions of Brazilians living in the favelas – people whose resourcefulness he finds especially inspiring. Similarly, his Batucada line of lamps and vessels in hammered anodised aluminium, take their forms from the pans used in Brazil’s favelas to create makeshift musical instruments.
ANDREAS BERGSAKER
NORWAY

Copenhagen based Norwegian Andreas Ferdinand Riise Bergsaker has been a popular name to watch on the highly competitive Scandinavian design scene, so it’s little surprise that he’s been snapped up by the popular design brand HAY to work in-house for the time being. With a clear talent for making the mundane and the everyday more beautiful, he is a master not just of product longevity in the physical sense, but also imbuing them with lasting emotional value. Championing traditional craftsmanship and tactile qualities, pieces such as his Singularity vase pictured here are in high demand as things you’ll want to have and to hold forever.

MARcin RUsAK
POLAND

Marcin Rusak takes his inspiration from flowers, but not in a way you’ve ever seen before. As the son and grandson of flower growers in Warsaw, Poland, he has long been fascinated by the decorative possibilities of the natural world, but after some serious investigation into the flower industry he saw potential not in traditional petal motifs but in reusing botanical waste. Creating ethereal (and highly collectable) furniture, lighting and surfaces that use flowers set into specially developed resin, Rusak encourages us to explore our surroundings, question our consumption, and look at the details of our lives in a different light. Rusak’s Flora Perma collection as pictured here sees flowers ‘frozen’ into playful patterns, then machined to create a new, fossilised-marble effect.
Studio Vit was established in Stockholm by Helena Jonasson and Veronica Dagnert in 2010, bringing together their respective backgrounds in industrial design and fashion and communication design. Now channelling their skills into furniture, lighting and spaces, these materials-obsessed minimalists’ designs are characterised by their elegant poise and poetry. In their own words: “In a world with lots of noise, we believe sensitive and delicate qualities like stillness create quite an impact.”
French born Noé Duchaufour-Lawrance, following his sculptor father’s footsteps, is known for his knack for natural shapes and smooth organic lines. But while his pieces are always aesthetic, they are equally functional as pieces of furniture and inspirational interiors. Having served as artistic director for the world-famous Sketch restaurant in London, whose interiors made it one of the most sought-after venues in the city, Duchaufour-Lawrance set up his own studio and began undertaking such prestigious projects as the Air France business class lounges, and retail concepts for clients such as Yves Saint Laurent and the BSL Gallery in Paris. Like so many next-century modernists, Duchaufour-Lawrance finds many of his ideas in nature, from pebbles to landscapes to flowing water. His Naturoscopic I shelf pictured below is one of these works, inspired by plants’ cell structures as seen at the microscopic level.

WAYNE BURGESS
Jaguar Studio Director, Production and SVO Projects Design, on the importance of timeless modern design

“A SHARED LANGUAGE

“There are clear parallels between the philosophy and execution of many of today’s next-century modernists and Jaguar design. Work by artists like Noé Duchaufour-Lawrance for example – whether it’s complete interior environments, such as his Air France lounges at Paris CDG, or discreet pieces of furniture designed for Habitat or Hermès – convey an over-riding sense of elegance and simplicity in the forms and volumes that one can trace in Jaguar design, too. His work successfully combines mechanical, linear elements with more natural, organic forms in a way that resonates with Jaguar’s approach to both exterior and interior design. The way he allows the material choices guide the overall form of the object is much like our approach to handling wood, aluminium and leather on our vehicle interiors (and exteriors, in the case of aluminium). Finally, the way he uses and manipulates light, to promote a sense of tranquility and ‘well-being’ in an environment is entirely analogous to our philosophy for ambient lighting in our vehicle interiors; highlighting key elements of the design, and visually optimising the available space.

From a more personal perspective, his work often reminds me of that of the great Eero Saarinen, who himself was greatly influenced by the Eames - so much so, he named one of his children ‘Eames’. For me, there’s a clear lineage in the design language of Eames, through Saarinen, and to Duchaufour-Lawrance, which reinforces my assertion that for design to be timeless, and to achieve real longevity, it must fundamentally be pure, simple, and diligently considered.”
Impossibly elegant and always endlessly chic, Audrey Hepburn carved out a piece of fashion history to call her own. **Richard Williams** takes a look at how we all came to love the iconic actress and the style she invented.

“Pretty, isn’t she?”

...asks Peter O’Toole, and for a split-second we’re not sure whether he’s talking about the primrose E-Type roadster at the kerb outside a mansion in Paris or about Audrey Hepburn, who is turning her large eyes from the car to O’Toole and back again with an expression of distinct scepticism as she tries to reconcile the idea of the English smoothie she has just caught burgling her father’s art collection in the dead of night with this beautiful sports car.

“She’ll do more than 150 miles per hour,” he assures her. “Useful for getaways, you see.”

“Hmm. The robbery business must be pretty good,” Hepburn says, as she slides into the driver’s seat. She is wearing a magenta satin jacket over a short pale pink negligée with ivory lace trimmings. And gumboots. She looks like a dream.

They carry on discussing the Jaguar. “It’s stolen,” he says. “I can’t drive a stolen car,” she responds. “Same principle,” he says, “four gears forward, one reverse.”

She’s doing the driving because, a few minutes earlier, she accidentally grazed his arm with a ball from a flintlock pistol she’d snatched from a wall display to protect herself against the unknown intruder. Now she’s been charmed...
The combination of the primrose Jaguar E-Type roadster and Hepburn's wardrobe in How to Steal a Million is equal parts fashion, cinema and automotive history; an image that lives on with Hepburn's own iconic legacy.
and disarmed into giving him a lift home. “The Hotel Ritz,” he instructs her. “It’s in the Place Vendôme.” “I know where it is,” she says. “You’re a very chic burglar, aren’t you?”

Chicness is certainly something Hepburn knew about. In collaboration with the young couturier Hubert de Givenchy, she used her elfin face and slender figure to create a new vector of beauty, an alternative to the busty 1950s lusciousness of Marilyn Monroe and Anita Ekberg and the unreachable hauteur of Vogue models such as Suzy Parker and Lisa Fonssagrives. Modern women found her basic style – narrow black trousers, black ballet pumps, a plain black turtleneck, large sunglasses, perhaps a pony-tail – usable in all circumstances, on or off duty.

Givenchy had first provided Hepburn with costumes for Sabrina, her second starring role, in 1954. Apparently the designer was momentarily disappointed, on their first encounter, that she turned out not to be Katharine Hepburn, as he had expected. On the face of it, few 1950s couturiers would have been overjoyed by the challenge of dressing such an understated star. But no little black dress has been more influential than the one that made such an impression in her portrayal of Holly Golightly in Blake Edwards’ Breakfast at Tiffany’s in 1961.

“It was a kind of marriage,” Givenchy told the journalist Drusilla Beyfus. “Little by little our friendship grew and with it confidence in each other. I always respected Audrey’s taste. She was not like other movie stars in that she liked simplicity.”

“His are the only clothes in which I am myself,” she said. “He is far more than a couturier; he is a creator of personality.” Not that the girl who lived through the Nazi occupation of Holland with family members executed and deported,
who witnessed trainloads of Jews being sent to the camps and who almost died of malnutrition, and who left for London in 1948 to take a ballet scholarship with the Ballet Rambert, lacked that quality. Givenchy simply emphasised her defining qualities and made her more like herself – although that was not to everyone’s taste. “Nobody ever looked like her before World War Two,” the photographer Cecil Beaton sniffed. “Now thousands of imitations have appeared. The woods are full of young ladies with rat-nibbled hair and moon-pale faces.”

She was 37 by the time she came to make *How to Steal a Million*, a combination of heist movie and rom-com, for the director William Wyler in 1966. Her beauty had matured and mellowed without losing the freshness of the 24-year-old ingénue in Wyler’s *Roman Holiday*, her first leading role, for which she won an Oscar, a Golden Globe and a BAFTA award in 1954.

Sometimes her performance in *How to Steal a Million* resembles a two-hour Givenchy catwalk show restaged on location. She makes her entrance – at the wheel of a red Autobianchi cabriolet, a jaunty little drophead run-about based on the Fiat 500 – in a futuristic white helmet, oversized white-framed sunglasses, white suit, tights and low-heeled shoes. Then come a jade coat-dress, an impossibly elegant oyster dressing gown, a fine tweed suit, and – the coup de grâce – a black dress with lace sleeves and matching black lace tights and a black lace mask, worn to meet O’Toole in the Ritz bar (“This is a business meeting,” she says reprovingly when he offers her the opportunity of a drink in his room).

A biography of O’Toole claims the relationship with Hepburn extended beyond the set, although both were married at the time: he to Siân Phillips, she to Mel Ferrer. *How to Steal a Million* is hardly the best work of either of its stars, and the sexual chemistry between the handsome couple is so light as to be barely credible. Many years later O’Toole remembered Hepburn as “delightful but troubled – she had very little confidence in her own talent. I’m surprised at how many beautiful actresses seem to have such a low opinion of their abilities and appearance.”

The Jaguar, with its Paris plates, is the perfect vehicle for a caper filmed at a time when the mini-skirt was migrating from the King’s Road to the Boulevard Saint-Michel. Introduced in 1961, with a price tag that dumb-founded the likes of Enzo Ferrari (it was about a third of the price of one of his 250GTs, with similar performance), the E-Type represented a perfect expression of post-war modernity and swinging style.

The model driven by O’Toole and Hepburn was a 4.2 litre Series I – the classic specification, manufactured from 1961 to 1968, which started out with the Le Mans-winning 3.8 litre straight-six engine before the larger version was introduced in 1964. With either engine it took around seven seconds to go from 0-60mph and contemporary road tests suggested it could back up O’Toole’s claim of topping 150mph.

As for Hepburn, she just kept getting more elegant. She was still lovely in *Robin and Marian*, opposite Sean Connery, in 1976, when she was in already in semi-retirement. Although David Thomson, in his *Biographical Dictionary of Film*, called her “a creature of the fifties”, she defined an idea of style that outlasted not only the decade of her prime but her death from cancer in 1993, which followed many years of visits on behalf of UNICEF to countries such as Ethiopia, Somalia and Vietnam, where she helped children affected, as she had once been, by war and poverty.

Following a final treatment in a Los Angeles hospital, when her illness was deemed terminal, it was Givenchy who arranged for her to be flown on a private jet back home to Switzerland, where she died in her sleep. The death certificate said that she was 63 years old, but the idea of Audrey Hepburn remains ageless.
IMMERSE YOURSELF

VIRTUAL REALITY HEADSETS HAVE ALREADY CAPTURED THE IMAGINATION, AND ADVANCES IN AUDIO TECHNOLOGY, WHICH IMMERSE LISTENERS IN A COMPREHENSIVE MULTI-LAYERED SOUNDSCAPE, IS THE NEXT BIG LEAP FORWARD.
Virtual reality (VR) has become a phenomenon, with gamers, moviegoers and interested hobbyists taking to the idea of being immersed in a virtual digital environment. Nearly 100 million of the headsets – from simple Google Cardboard units, which transform a smartphone into a VR headset, to the high-end Oculus Rift – have been sold worldwide in the past year alone, and Facebook are actively developing VR social interaction. Users are enthralled by the idea of sensory experience and stepping into a whole new world while in their own room – and the same effect can be achieved through sound.

Immersive audio places listeners in the heart of the action, and has been used in both film and theatre to transport viewers from their seat into the scene as much as possible. It’s increasingly being used in gaming to fire the imagination and suck players in.

“Immersive audio brings to life crucial elements of the virtual world that you’re in, like being at the top of a tall building and hearing the wind blowing around you, or hearing explosions going off right beside you in the middle of a battlefield, which can really get your pulse racing,” says Ryan Hughes, a YouTube gaming star whose videos have been viewed more than 23 million times.

“We want to make the hairs on the back of your neck stand up,” says John Buchanan, CEO of innovative sound system specialists Meridian Audio. “We want to make you fall in love again with that music you thought you knew. We want to deliver perfect audio reproduction.”

It’s why Meridian was founded in 1977, and the company has made it its purpose to constantly adapt, fine-tuning its technology to deliver the most realistic audio reproduction. Meridian’s aim is to make listeners feel like they’re in the middle of the concert hall, the recording studio, or the movie they’re listening to through its speakers and sound systems that are designed and built entirely in the UK.

Major film studios and directors have utilised immersive audio for decades, including George Lucas, whose 1971 film THX 1138 was pioneering in its use of sound design, resulting in the immersive THX sound system used in many cinemas today. But like the history of VR tech, immersive audio has – until recently – been quite bulky and immobile.

Through constant development, evolution and refinement, Meridian has worked to scale down the size of its hardware and speakers while simultaneously advancing the capabilities of its processing technology to increase the quality of audio output. Their goal is to improve every listener’s enjoyment and depth of appreciation, and bring out elements overlooked by average speaker systems.

Whether it’s an emotional wobble in the narrator’s voice as they reach a particularly poignant moment of the audio book, the normally inaudible rustle of a tiny insect moving through the forest on a nature documentary, or the squeal of the guitar on your favourite track as the musician’s fingers run down the fret, high resolution audio, played through an advanced immersive sound system, can shine new light on sounds you thought you knew all too well.

“Immersive sound presents a fantastic opportunity for us to further enhance how people enjoy their favourite music, movies and games. High resolution audio delivers clarity, subtlety and depth that goes far beyond anything most people have ever heard or experienced before,” says Buchanan. “For music, the truly immersive nature and complexity of this technology pulls out a whole new layer of beats, bass and sounds that standard sound systems are incapable of delivering.”

For home music and cinema setups, systems can be configured and optimised to adapt to the architecture, location of furniture or even where a listener is sitting.

But you don’t have to be sitting at home to enjoy enhanced immersive sound. Even travelling in a car, surrounded by the din of other vehicles and noisy road surfaces, drivers and passengers can still enjoy flawless, best-in-class sound thanks to Meridian’s in-car systems that have been specifically developed and refined for the road.

It’s why Meridian and Jaguar are partners – both share the same desire to excite the senses and deliver performance. “We want to ensure the rhythm, timing and punch of the performance breaks through in the car,” says Buchanan. “In this way passengers are always enveloped in sound, providing a much richer audio experience while they travel.”

So, whether you’re blasting out your favourite album as you tackle a winding country road, or are easing that monotonous motorway journey with an audio book, thanks to immersive Meridian Audio systems you can be transported emotionally as well as physically.

Immersive in-car audio is yet another example of Meridian being at the forefront of innovation, something the company has done for over 40 years. In this time audio has changed immutably - vinyl records have given way to tape cassettes, then CDs, MP3s and now digital streaming.

“Throughout these seismic changes, we’ve consistently delivered ground-breaking products and services to ensure the best possible experience for our customers,” says Buchanan. “Looking back, it’s amazing to see how far we’ve come, but we couldn’t be more excited about what’s around the corner.”

“High resolution audio delivers clarity, subtlety and depth far beyond anything most people have ever experienced before”
SMART STEERING

Spinning wheels and split-second decisions: Jaguar’s Smart Cone technology has been designed to bring out the best in every driver as THE ART OF PERFORMANCE TOUR 2 sets out to deliver The World’s Toughest Circuit

WORDS: Chris Stokel-Walker

Panasonic Jaguar Racing driver Adam Carroll (left) is among the professional racers who have tested “The World’s Toughest Circuit”
You have to keep your eyes up at all times. It’s very easy to become fixated on just one gate and then not see where the next light is going to be. You have to stay controlled.” Panasonic Jaguar Racing driver Adam Carroll is no stranger to the challenges of some of the world’s most difficult racing circuits. As a professional driver, he is used to anticipating tricky bends and opponents’ manoeuvres in literally all conditions. Still, as he is throwing his roaring F-TYPE around the Brands Hatch circuit in Kent, United Kingdom, his eyes stay glued to the track and the 24 white, 70-centimeter tall moulded plastic cones in front of him, each equipped with a small beacon that lights up green as he soars by, indicating where to go next.

“The trick is not to over-drive,” he continues. “Don’t go too fast into the corner, but don’t brake too little, either.” He looks for the next set of cones as they light up ahead of him, then throws the F-TYPE into just the right curve and avoids understeer, effortlessly braking only what’s absolutely needed to minimise time loss. It’s the work of a pro – but the unpredictability of the ever-changing circuit requires him to dig deep and bring out the skills that have secured him a place as one of the world’s foremost Formula E racers.

The track at Brands Hatch commanding this display of world-class racing talent has been built to demonstrate Jaguar’s ground-breaking Smart Cone technology, a new way of building race tracks and testing awareness skills, developed for Jaguar’s second instalment of The Art of Performance Tour. The principle is simple: to set up a circuit, up to 24 Smart Cone beacons are laid out in a suitably sized open space before the drivers are let loose. Once a driver is underway, the cones can be configured in more than a million ways during the actual race. This means that while you may hit the first curve just right, you’ll need to keep an eye out for the next beacons and see how they react to achieve your best time overall. It is this unpredictability and almost endless configuration possibilities that have led the Jaguar Experience Team to call the test “The World’s Toughest Circuit”.

The technology behind Smart Cone, however, is far from simple. “Each Smart Cone kit has a number of different elements to it,” explains Will Garrity, part of The Art of Performance Tour team at Jaguar Experience, who helped develop the Smart Cone technology and now brings it to customers across the globe. “The interesting thing I see around the world is small-scale competition,” says Garrity. “We see the husband goes for all out speed and time and forgets about the distance and accuracy, whereas the wife comes along and tends to get a higher score overall.”

And the results can be surprising, as you’ll need to master all the aspects of a perfect run to hit the high-score. Professional drivers like Carroll and his co-driver Mitch Evans, who have both tested the Smart Cone technology extensively, know this. But still they may not always get the winning time, Garrity explains, as Smart Cone ensures that no two circuits are ever the same. There simply is no way of knowing how the course will develop, other than to sit in a top-tuned Jaguar and try to juggle speed, braking and awareness at once, as you try and beat the cones. This, he continues, guarantees a unique experience where literally anyone can clock up the best time and come out a winner on a given day.

Once the course has been completed, the data delivers a detailed breakdown of how you did, based on key performance indicators. “We record three bits of data: distance, accuracy and time,” explains Garrity. “Across those three elements you then get a score.”

Visit jaguar.com/artofperformancetour to register for a chance to drive Smart Cone on The Art of Performance Tour 2
BOARD GAMES

Home to both excellent slopes and one of the most famous urban surf waves in the world, Munich and its surroundings offer the very best for anyone with a taste for active living. The Jaguar tagged along on an epic one-day adventure to see first-hand what it takes to master it all.

WORDS: David Barnwell  PHOTOGRAPHY: Rasmus Kaessmann
Best of both worlds: it takes a special kind of dedication to master both snow and wave.
“WHAT MORE COULD YOU POSSIBLY WANT IN LIFE?”
Sebastian “Basti” Kuhn was just 18 when he first arrived at the foot of the German Alps. Fresh out of school, he made the trip alone from his hometown of Bamberg near Munich to the small village of Garmisch, lodged between Austria and Bavaria at the foot of the Zugspitze – an impressive snow-covered glacier, and officially Germany’s highest peak at 2,962 metres. With no job and no obligations, he rented a small room with little more than a single bed and a makeshift kitchen and prepared for a new life as a full-time snowboarder. His plan worked. Now 34, he has made a name for himself in the German snowboarding scene with various sponsorship deals and magazine features to his name. “In the end it all worked out pretty well,” he says with a grin, as he covers his eyes with his gloved hand to shield himself from the morning sun. You can tell that he is excited to be back, as he stands ready to take on the moonscape of the Zugspitze off-piste tracks below. “I mean, what more could you possibly want in life?” Basti hasn’t come up here with us to enjoy the view, though. Rather, he has something very special in mind for the day.

The Zugspitze summit is located a mere 120km from downtown Munich, which just so happens to be the home of one of the world’s most famous urban surf waves, the Eisbachwelle. This makes Munich and its surroundings one of the few places in the world where one can spend the morning in the mountains snowboarding and still make it into town for an evening surf session, all in one day. And we are about to witness how it is done.

The plan involves getting up at 6am for the drive to the top of the German Alps, spend the morning and early afternoon at the Zugspitze, and then head back into central Munich to hit the famous wave. To show us that this ultimate day of action-packed boarding extravaganza is indeed possible, Basti has teamed up with 24-year-old Daniel Dingerkus, a professional surfer who grew up in Bavaria in a surfing family. Born to ride, Daniel started skiing at just three years old, and has since branched out to wakeboarding, windsurfing, kitesurfing, snowboarding and skateboarding. “It’s what you do around here,” Daniel says as he polishes his goggles and takes measure of the valley below. “When you live in a place where the distance between city and nature offers you all these opportunities, many people end up living active lives. I don’t know what I’d be doing if I weren’t on one of my boards.”

Basti and Daniel move with elegance and confidence, seemingly knowing every little hump or bend, chatting away as they cut through the snow. Then, suddenly, they stop. We are told to stand back, as they scope out a small mound and climb up the hill. We hear a slow “swiiiiish” from above.
as the unmistakeable sound of a snowboard cutting through powder snow breaks the silence. Seconds later, Daniel hits the point of no return and with a deep, heavy thump he takes off into the air. We watch him gracefully turn 360 degrees as he glides through the blue sky above us. For what seems like an age, we behold this small miracle unfold. With no one else around, the coming together of the Alpine backdrop, fresh snow, blue morning sky and Daniel landing expertly on his board, feels like we just witnessed the very essence of snowboarding; a moment of freedom so pure that you cannot help envy the grinning rider as he pulls up next to us with a cheeky “How’s that?!”. We spend the rest of the morning like this, trailing the pair as they find one natural obstacle to conquer after another. We learn that Basti fractured his spine not only once but twice in a four-year span, but still made it back on his board. “It’s all part of it,” he says with a shrug before taking on a four metre drop. Daniel, hyped by the endless playground beneath him, throws his board through the powder again and again, chasing the perfect spray of white snow for our photographer. Their energy level is remarkable, and yet the day is only halfway through; after a quick lunch watching the shadows play on the mountain slopes, it’s time to head back to the bustle of downtown Munich. We’ll need to get moving if we are to catch the city wave. For decades, the Eisbachwelle has attracted surfers to the Bavarian capital from all over the world. Located in the middle of Munich, the wave used to only be up and running for a few weeks a year, when the conditions of the river bed were just right. That all changed in the 1980s, when Walter Strasser, a local legend in the surf scene, took matters into his own hands. On his own initiative, he one night brought power tools and generator lights to the riverside, and laid a single, heavy railway tie across the riverbed. The tie broke the wave just right, and today it stands proudly at around 1.5 metres all year round. Visit Munich any day of the year and you’ll notice just how much of a surfing hotspot it has become. Dozens of surfers queue up on the river bank every day, packing wetsuits and custom shortboards, ideal for this kind of wave, while scores of tourists and spectators gather to cheer them on. “Especially in summer, it gets very crowded,” says Daniel as he emerges from the water following a first run. “But people surf here all year round at all times. I used to get up at five in the morning in winter to have the place to myself. That’s how you learn; of course we do it to have fun, but you need to be obsessed with getting better. There’s no easy way around it.” Behind us, Basti has already made the first few turns on the wave, pushing his feet across the roaring waters as he commands his board back and forth. As soon as he slips and gets carried away by the strong current, the next surfer in
line jumps in. The spectacle is truly impressive, and as the hours pass by and the afternoon turns into early evening, the pair continues to take turns in a seemingly endless line of short battles with the perpetual wave. The sky above is no longer blue, and the serenity of the Zugspitze has been replaced with the deafening noise of the wild city river and cars passing by above it. It is as if we have travelled between parallel realities, only connected by the two riders’ dedication to showing us the best of both their worlds.

“This is what it is all about,” Basti says, as the two boarders finally call it a day, the cold water running from their wetsuits and their skin still marked by the morning mountain sun. “Living here means that you have the luxury of choice; mountain or river, winter or summer, it’s all there,” he continues. “You’d be a fool not to take advantage.”

As the day comes to an end, the traffic at the wave wears off, and only a handful of dedicated surfers still jump into the water, trying to land that final big trick before calling it quits. And as for Daniel and Basti? They are done for the day – and what a day it has been. But to them this is every day, and by no means the end. They’ll be back on their boards again tomorrow. And the day after that.

“I USED TO COME HERE AT FIVE IN THE MORNING IN WINTER TO HAVE THE PLACE TO MYSELF”

**SNOW TO SURF WORLDWIDE**

**CALIFORNIA** Big Bear Mountain and the nearby Big Bear Lake in California (above) offer excellent conditions for a full day on your board. Less than two hours apart, one can easily make the morning snow and still hit the waves in the afternoon sun.

**SIERRA NEVADA** One of Southern Europe’s most popular skiing destinations, Sierra Nevada in Andalucía, Spain, lies just two hours by car from the Mediterranean Sea and the waves of Costa del Sol. A popular destination for surfers is the sleepy seaside village of El Palo, just outside charming Málaga.

**THE CHILEAN ANDES** Snowboarding in the Andes is on many a bucket list, but why stop there? Start the day in Santiago de Chile, and you’ll have plenty of time to make it to Valparaíso on the Pacific coast, all in a single day.
GET PACKING

Whether looking for a day in the snow or riding the waves – or indeed both - the New Jaguar XF Sportbrake will offer you everything you need, from improved load space to stunning new looks and Jaguar’s famous driving dynamics.

For all of your equipment needs, the versatile load space, starting at 565 litres, will give you more than enough to fit your gear and your friends. The new XF Sportbrake has increased knee room for second row passengers to make sure they ride along happily, too. For even more, simply fold the rear seats down, and you’ll be looking at two metres in length and over a metre in width, giving you up to 1,700 litres of luggage capacity, ideal for, say, a set of snowboards or your surfing bags. Plus there is discreet under-floor stowage for your extra bits of kit.

The Powered Tailgate comes as standard, and a Powered Gesture Tailgate is available for added convenience, so you can have easy access to the loadspace – even with your hands full as you pack your stuff. Strap the robust and waterproof Activity Key on your wrist, and you’ll be able to leave your keys in the car when you hit the waves or snow, and still be able to easily get back inside once you’re done.

The new XF Sportbrake has that unmistakable Jaguar Design DNA, too. The sleek, low roofline can be boosted with a 1.6m² panoramic glass roof – the largest in its class – adding further to the feeling of space and flooding the interior with light.

With a selection of available engine options – many featuring our Ingenium technology – you’ll always find a configuration to suit your needs; whether they be efficiency or performance¹.

For more information on specifications, features and equipment, head over to jaguar.com or visit your local retailer, where you will also find the full range of Jaguar Gear accessories available to make the new XF Sportbrake your own. Information is subject to change and may vary by market.
“THE 565-LITRE LOAD SPACE WILL GIVE YOU MORE THAN ENOUGH TO FIT YOUR GEAR AND YOUR FRIENDS”

*Official fuel consumption figures for the XF Sportbrake in l/100km (mpg): Urban 5.6 (50.4) – 8.5 (33.2), Extra urban 3.9 (72.4) – 5.9 (47.9), Combined 4.5 (62.8) – 6.8 (41.5). CO₂ emissions g/km: 101 – 192. For comparison purposes only. Real world figures may differ.
The Jaguar figured an F1 racing driver isn’t a bad place to start for an opinion on a fast car, so we headed to the Alps to quiz Romain Grosjean on the F-TYPE SVR and F-TYPE 400 SPORT, as well as his passion for the Jaguar brand and racing heritage.
As entrances go, flying to a mountain top by helicopter and landing beside a closed-off road where a choice of a Jaguar F-TYPE SVR or F-TYPE 400 SPORT awaits, is a pretty good one. That’s exactly how current Formula 1 racer Romain Grosjean arrived ‘on set’ for a video he’s making for Jaguar.

We meet on a cold but beautifully sunny morning in the French Alps, not far from the Swiss border and his Geneva home. Characteristically for a racing driver, the 31-year old Frenchman opts initially for the 200mph (322kph) SVR supercar over the 171mph (275kph) 400 SPORT.

“I’ve spent quite a bit of time in an SVR already on both roads and circuits, but I’m not complaining,” he says with large grin. “The engine’s highly responsive, and on circuits the all-wheel drive allows you keep your momentum through turns to keep the slide for a long time. The chassis reacts very well too, so you can push the car to its limits.”

**FAST LOOKS, SUPERB SOUND**

While track manoeuvres aren’t appropriate for tight, twisting Alpine roads, there’s still much for Grosjean to enjoy. “The SVR’s sound is really superb, especially when you engage Dynamic Mode with the Activate Sports Exhaust,” he enthuses. “The design is awesome too - you can tell this car is fast by just looking at it. Then you sit inside, almost feeling like you’re in a fighter plane, sitting low with everything comfortable around you.

“It’s similar with the F-TYPE 400 SPORT - you get a sense of purpose from the driving position and supercharged V6, plus the distinctive style features and details that set it apart.”

As Grosjean repeats a few runs in the F-TYPE SVR for the video makers, the remote location gets busier. The local mayor makes an appearance as well as assorted passersby, all intrigued by the stunning Ultra Blue car, glinting in the early morning light, and who might be behind the wheel.

“Driving a Jaguar makes you stand out more than in other cars,” says Grosjean, “but especially driving the F-TYPE. People say, ‘Whoa, what’s that?’ They want to see it and hear it growl.” The patient crowd soon gets to experience both, then it’s time to start our interview proper.

**RACING INFLUENCES**

It soon transpires that Jaguars played a significant part in his passion for cars and his eventual career. “I fell in love with the Le Mans Silk Cut Jaguars as a kid,” he recalls. “I had a poster on my wall too - those cars gave me the wish to race.

“When I grew up I wanted to discover more about the history of Jaguar and its success at Le Mans. The D-Type that won the 24hr race in the 1950s is pretty special. When I had a chance to actually drive one I was surprised how hard I could push the car. As you learn about Jaguar’s history in racing and today’s road cars, you realise why you love everything about the brand.”

Indeed, Jaguar is a family affair for Grosjean as his own car is an F-PACE that he uses to ferry around his two sons Sacha (4) and Simon (2), and carry a bike for cycling. His wife, and French F1 TV presenter, Marion also drives an XE.

Cars were all around him as a kid too. He remembers playing with remote control cars and driving small electric ones in his garden, before his first experience driving a real
Oozing road presence and power, the F-TYPE SVR boasts a responsive V8 engine, optimised chassis and all wheel drive that together deliver a standout and highly rewarding driving experience.
car at the tender age of 13. “My dad went racing sometimes at a circuit and I remember saying to my mum, ‘let’s go in the car and drive around’. When I drove the Subaru Impreza at 180kph, she screamed pretty loud.”

At 14 he started go-karting seriously and moved on to single-seaters at 18, but still had to take his regular road driving test in a somewhat slower Fiat Panda just a few days after his 18th birthday. He looks back and chuckles at the memory: “I remember the instructor telling me after I passed, ‘I think you can drive a bit faster now’.”

Grosjean’s first major trophy came in 2003, winning all ten rounds of the Formula Lista Junior Championship, but the idea of becoming a F1 driver came late to him.

“For a long time in my career I was just racing for fun,” he concedes. “It was when I’d just won the GP2 title I thought: ‘You know what? If I’m good enough to win the categories just under F1, then maybe I can make it’.”

Meanwhile, he kept a separate career on the go, just in case. “I worked in a private bank in Geneva half the time, in 2007, 2008 and 2009 – even in my first year in F1. I felt it was important for me to know about real life, waking up in the morning, putting on a suit and tie and going to work.

“I had no background in banking, but the firm was great and very supportive. I started at the front desk and ended up as a portfolio assistant manager.”

**WELL SEASONED**

Grosjean has raced in every F1 season since 2012 – first with Lotus and currently with Haas – and has made more than 100 starts and enjoyed 10 podium finishes. His dreams are to be double F1 champion and to win Le Mans, but he concedes there’s much work to be done to achieve those aims. →

“The SVR’s sound is really superb. The design is awesome too - you can tell this car is fast by just looking at it”
“WITH F-TYPE YOU FEEL THE ROAD TO ENJOY EXCEPTIONAL CONTROL AND AGAILITY, WHILE LISTENING TO AMAZING NOTES OF THE TUNED ENGINE AND EXHAUST”

For Romain Grosjean, being behind the wheel of the F-TYPE on mountain roads is the perfect way to escape the pressures of racing.

Official fuel consumption figures for the F-TYPE 400 SPORT in mpg (/100km):
Urban 23.5 (12.0)
Extra urban 42.8 (6.6)
Combined 32.9 (8.6)
CO2 emissions g/km: 269
For comparison purposes only. Real world figures may differ.
“That’s where I want to be when I retire, and what I’ve dreamed about since I was a kid. You need the combination of a good car, a good year and a good team. You have to be in the right spot at the right time.”

A DIFFERENT SIDE
His dream is tempered with a hard-won realism as well though, after causing some controversy for crashing into others in his early F1 years. “You grow up and you gain experience,” he says with a shrug. “It’s not all about the first corner or winning the race, it’s about doing the best you can with what you’ve got.”

He also claims to have left his superstitious racing habits behind him. “I used to wear the same underwear before race days, one for Friday, one for Saturday and one for Sunday,” he says, a little embarrassed, before laughing and adding, “but then once I forgot them and won the race, so I thought, ‘Okay, there’s no need for those underpants to travel with me all the time now’.”

Having said all that, he does admit to following a precise pre-race routine. “I always dress the same way, I put on my top, fire-proof underwear and overalls, then my right boot and left boot. Also, I always get in the car from the same side every time, walking from behind to get to it. But that’s just for preparation, to help me get into ‘the zone’.”

Outside of that ‘zone’, and away from racing, Grosjean says he drives very differently. “I compete in 20 Grand Prix a year and drive the best cars in the world at 230mph (370kph), so I don’t want something to happen on the road because there’s a truck coming the other way or some oil on the surface I don’t know about.”

Splitting his downtime between a flat in Paris and a house in Geneva, the hills and mountains around the latter provide the perfect play area for driving as well as his other hobbies running and cycling.

Away from driving altogether, he passionately enjoys cooking. “I like being in the kitchen and being patient. French gastronomy is what I cook the most, but I’m Swiss as well, so I try to combine a little bit of the cuisine of both countries. I don’t really have a signature dish, but for dessert it has to be chocolate – I can’t live without chocolate!”

TRAIN OF THOUGHT
As to the future, aside from chasing his F1 title and Le Mans winning dreams, he’s excited by what type of car he might be driving soon. “I really want to drive the I-PACE. It looks amazing, there’s lots of room inside and I think electric cars for the city will be the future.”

Unsurprisingly, as a racer he’s no fan of autonomous cars. “I love driving,” he says. “Especially when I’m at the wheel of an F-TYPE SVR or 400 SPORT around mountain roads. “Even when you’re not going that fast, with F-TYPE you feel the road to enjoy exceptional control and agility, while listening to amazing notes of the tuned engine and exhaust. I hope we’re still driving these types of cars in ten years’ time, otherwise I might just take the train.”

Discover the full range of F-TYPE models and configure your own at jaguar.com
Earlier this month, I took a trip in a driverless car made by a Silicon Valley start-up. Despite the vehicle’s autonomous capabilities, the creator hadn’t yet got hold of the necessary paperwork to relinquish control of the steering, braking and acceleration to the enormous computer in the boot. And so my driverless car had a driver. It was an odd case of bureaucracy one, technology nil. However, as I watched the infotainment screen showing the car’s “brain” in action – the artificially intelligent vision system that was detecting and categorising objects and obstacles around it while planning the optimal route – my own brain had some time to reflect on the city of the future, and how new innovations and technology can make living in it smarter, greener and easier.
behind you impatiently tapping their spot when there’s a line of drivers to squeeze into a tight parallel parking space. You experience the anxiety of trying to make time, turning dizzy scouring a multi-storey car park trying to find a space. Nor will you experience the anxiety of trying to squeeze into a tight parallel parking spot when there’s a line of drivers behind you impatiently tapping their steering wheels. When you’re ready to hit the road again, you can whip out your phone to summon your obedient automobile like Knight Rider.

The ultimate aim, however, is full autonomy. Fleets of electric self-driving cars – provided they can jump through the necessary regulatory hoops – offer a laundry list of tantalising benefits, from improved traffic flow (vehicles can move in unison, more closely together) to fewer accidents. The design of vehicles will change dramatically, too. Just as the first automobiles followed the form of the horse carriage, the current generation of autonomous vehicles mimic their human-driven counterparts. Their form has been dictated by strict safety standards that will be less relevant when human error, which plays a part in more than 90% of collisions, is removed entirely from the equation. As we become accustomed to being chauffeured around by robots, we’ll see that change. The steering wheel and brake pedals will go, and there will emerge a variety of shapes, sizes and configurations as we come up with ways to fill time in transit more productively. There will be pods for meeting, dating and dining as you zip around cities. There might be vehicles for working out (bod pods), hanging with your besties (squad pods) and those for quiet meditation (on-your-tod pods). Since autonomous vehicles require so many cameras and sensors to keep track of their surroundings, criminals will struggle to operate unnoticed. Car theft will become more like hunting something very large and armoured, with a top speed of 130mph.

There’s sure to be an entertainment spin-off made with footage of attempted crimes where the vehicles develop playful or sassy behaviours. Anyone who has ever accelerated for a few metres just as a friend or family member reached for the passenger door of their car will know the unbridled joy that such teasing can bring. How long will it take for would-be thief to give up?

When you can order a driverless car within minutes on demand, you won’t need your garage as you will no longer have to maintain and store your own vehicle. Instead, you can rent it out to start-ups or inventors in return for a small slice of equity. Amazon, Apple, Disney and Google all started in garages, so just think of the innovation that will take place when the car no longer takes up such premium tinking real estate.

Finally, we’ll also have the time and space to turn our sudden epiphanies into products. VR headsets for cats, anyone? ANYONE? Don’t worry about financing, I’ve already remortgaged the house.

A word of warning from our automated future: you will no longer have any excuse for being late.
The small sheep farm on New Zealand’s North Island where Sybil Audrey Marie Wellesley-Colley, born in 1916, grew up was like any other. But from her early years, the woman who would become New Zealand’s first ever female racing driver was different. She lived by her own rules; she cared little for dolls and Wendy houses, and allegedly smashed a tea set on her fourth birthday because it didn’t have “wheels and things”. At 11 she was throwing her father’s car around the family farm, preparing to shake up the twee society that abounded in pre-War New Zealand: she was unapologetically a petrol head.

Striking out on her own, she completed a correspondence car maintenance course and sold cars. Just a young girl in a job – and a society – dominated by men, she admitted the work was “hard” and that she would have given up were it not for the fact that she was “too damn proud”. So she stuck at it, and succeeded. Soon she was able to open up her own business repairing and selling Jaguars, a first step in a life-long love affair with the Leaper. She owned 15 Jaguars herself, including a stunning gold-painted V12 E-Type (which matched her favourite ball gown), a vibrant red XJS, and a white XK120 that would become her signature car.

Cars were Sybil’s first real love, but racing enthusiast and mechanic Jack Lupp was a close second. They worked together at the car dealership when the witty, glamorous blonde with startling grey eyes caught his attention. They married in 1939 as the first convulsions of war reached New Zealand’s shores. Sybil had a “quiet war” as a driver in the New Zealand Women’s Auxiliary Air Force but in 1945 tragedy struck when Jack died of a heart attack. Two years later, she fell in love with Jack’s brother Percy, another car buff, and the two married, founding the Otago Sports Car Club. Fittingly, Sybil won the club’s inaugural race – it became a habit, as she began collecting one trophy after the next, roundly beating her male competitors in her racing overalls, which were thrown on over her dress.

Sybil lived her life in the fast lane. By 1961 her second marriage was over, but the Jaguar dealership that she and a former Jaguar engineer, Lionel Archer, had founded was in fine fettle. In 1969 Lionel finally proposed to her over the bonnet of a Jaguar, and Sybil got married for the third (and last) time.

Age couldn’t dim Sybil’s speed or way of life; she just adapted. At 74, however, she made one concession to old age: she bought a red XJS with an automatic transmission and power steering. In 1994, Sybil died at the age of 78, and was followed on her final journey by an automotive club motorcade on the day of her funeral. Combining style, eloquence, elegance and pure racing talent, she would inspire female racers for generations to come, proving that to succeed in a man’s world, you don’t have to be more manly than anyone else. All you need is a lifelong obsession as a driver and true petrol head.
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