SHOOTING THE BREEZE
GETTING BLOWN AWAY BY THE XF SPORTBRAKE

MILES DAVIS
EXPLORING WHAT DROVE THE RESTLESS JAZZ INNOVATOR

DOMINATING LE MANS
HOW D-TYPES PREVAILED AT THE 24 HOUR RACE IN 1957

WORD ON THE STREET IS THERE'S A NEW COMPACT SUV IN TOWN
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www.corum.ch
What links the reborn E-Types emerging from Jaguar’s new dedicated Classic Works facility in Coventry with the new E-PACE sports compact SUV? What do the D-types which dominated the world’s greatest race sixty years ago share with today’s Jaguar I-TYPE Formula E electric race cars? And what does the fire-breathing XE SV Project 8 - the most extreme performance Jaguar we’ve ever made - have in common with our I-PACE Concept, our first all-electric five-seater sports car?

They all share that iconic Jaguar badge on the nose, of course. And you’ll find them all in issue 03 of The Jaguar magazine, to which it’s my privilege to welcome you. But links between the incredibly diverse range of Jaguars you’ll read about here run far deeper than that.

Those reborn Jaguar icons might look fabulously retro now: perfect pieces of period design. But see them as Jaguar customers like you saw them when they were new. Cars like the E-Type and the first XJ saloon were turning points in automotive history. They were groundbreaking, and the E-Type in particular reflected the spirit of its times. That relentless modernity also links our historic cars to our current range, and provides one common thread to a Jaguar line-up which is more varied than ever before.

Our race cars of the 1950s pioneered engineering advances which influenced our road cars. In the same way our Formula E racing team is pioneering a new form of motorsport, and that technology and expertise flows into our road cars.

World-class design has always made our cars beautiful. But Jaguar has always married that visual grace, innovative engineering and our signature performance and dynamics in a package that our customers need. So Jaguars weren’t just good-looking: they were usable too.

That same commitment to understanding changing needs of modern customers led us to create the F-PACE and E-PACE SUVs, and soon a fully electric Jaguar. The fact that our F-PACE won both the World Car of the Year Award and the World Car Design of the Year Award shows that we are remaining true to the essence of Jaguar, even as the shape of Jaguar changes.

And as the Jaguar range grows, it becomes relevant to even more potential customers. We drive the new E-PACE for the first time in this issue, for those of you who already want to order the car the day it finally arrives can’t come quickly enough. Many E-PACE drivers will be new to Jaguar. We already want to extend a special welcome to those customers from us here at Jaguar, and on behalf of the longstanding marque enthusiasts you’re joining. Your new car is part of an amazing bigger picture, as we hope this issue shows.

Ema Forster
Customer Contact Programme Senior Manager
We understand the value of relaxation. In fact, when you bring your Jaguar in for servicing, we do our best to help you unwind. That’s because at our Approved Service Centres you know your Jaguar is in safe hands; you’ll find expert technicians, Genuine Parts and even complimentary refreshments are all simply part of the service.

To book your service, go to jaguar.com
JAGUAR IS LEADING THE CHARGE WITH ITS STUNNING I-PACE CONCEPT ELECTRIC SPORTS CAR. FOLLOWING FAST, THE LATEST IN STREET-TECH, THE REMARKABLE 2.0 LITRE F-TYPE, AND ONE OF EUROPE’S SMARTEST DESTINATIONS

HERE AND NOW

Dawn of an electric era

With the news that the UK and France intend to phase out new petrol and diesel vehicle sales by 2040, it’s clear that the momentum towards electric vehicles is building apace. They’re not alone in this ambition, as Norway has already set a deadline of 2025 and the Netherlands is considering a similar date. India and some federal states in Germany are mulling a 2030 phase-out, while some US states are following the lead set by California to ensure at least 15% of all new vehicles are all-electric, hybrid or fuel-cell powered by 2025.

Jaguar has always embraced cutting-edge innovation and pioneering technology, and in these electrifying times is leading the charge with Formula E. The I-PACE Concept, which continues to spark considerable interest, such as at the recent Frankfurt Motor Show, demonstrates our clear commitment to electric vehicle (EV) production.

The I-PACE concept previews the smartest five-seater sports car, a performance car, a family car and an SUV all in one. Pure excitement with everyday usability.

Want to join the revolution? See how the I-PACE has the potential to electrify your life at jaguar.com
Destination Zagreb

It’s cool, it’s historic, and full of great nightlife and food – no wonder Zagreb has just been named as Lonely Planet’s top European destination for 2017. The guide book publisher called Croatia’s capital “cosmopolitan and edgy”. And they’re right: Zagreb is a city that combines high tradition in its upper town with a sprawling, nu-Eastern European lower town, the two connected by what’s purported to be the world’s shortest funicular.

Zagreb has it all going on: smart benches dotted around the city that recharge your phone as you sit on them, art installations have popped up in the subterranean tunnels which allow locals to quickly criss-cross the city alongside the bright red umbrellas that shield the freshly-picked strawberries on sale at Dolac market, a daily open-air market that sits next to Ban Jelačić Square. Tranquil parks throughout the city allow sunbathers to relax next to designer shops and streetside cafes, while the quirky Museum of Broken Relationships sits yards away from the picture-postcard tiled roof of St Mark’s Church. Why not sample the delights of Zagreb for yourself - head to Kino Europa’s streetside terrace on a balmy evening, order a drink for yourself and enjoy Europe’s most up-and-coming city in all its glory.

Start planning your trip at infozagreb.hr
“THIS IS A TRUE JAGUAR SPORTS CAR AND A TRUE F-TYPE – WE DIDN’T WANT TO DILUTE THE DESIGN DNA. EVEN SO, THIS CAR HAS ITS OWN UNIQUE CHARACTER”

Ian Callum, Director of Design

OFFICIAL FUEL CONSUMPTION FIGURES FOR THE F-TYPE 2.0 LITRE I4 300 TURBOCHARGED PETROL

in l/100km (mpg): Urban 8.8 (32.1); Extra urban 6.2 (45.6); Combined 7.2 (39.2); CO2 emissions g/km: 163.

Official EU Test Figures. For comparison purposes only. Real world figures may differ.

TO THE POWER OF FOUR

The most powerful four-cylinder ever mounted in a Jaguar production car can now be found within the new Jaguar F-TYPE – a pure sports car with both great agility and efficiency. The choice now offered by this award-winning, all-aluminium two-seater has been increased thanks to the state-of-the-art 2.0 litre 300PS turbocharged Ingenium petrol engine, which offers exceptional performance.

The new four-cylinder F-TYPE generates a staggering 150PS per litre - the highest specific power output of any engine in the F-TYPE range. This turbocharged powerplant is also an impressive 16% more efficient in fuel economy compared to the 340PS V6, and has CO2 emissions of 163g/km, all while offering 0-60mph in just 5.4 seconds.

“Performance from an engine of this size is remarkable and is balanced with improved fuel efficiency as well as affordability, making the Jaguar F-TYPE experience more accessible than ever before,” says Ian Hoban, Vehicle Line Director for the F-TYPE.

This latest F-TYPE is an impressive 52kg lighter than the next automatic engine (340PS) in the range – crucial to the four-cylinder’s enhanced agility. “Most of the weight reduction is over the front axle, making the car beautifully balanced and really agile to drive,” explains Erol Mustafa, Chief Product Engineer, Jaguar Sports Cars.

“This is a true Jaguar sports car and a true F-TYPE – we didn’t want to dilute the design DNA,” says Ian Callum, Director of Design. “Even so, this car has its own unique character.” It’s the best of both worlds – what’s not to like?

Discover more and build your own at jaguar.com
An aroma of acceleration

Sometimes style comes down to what you can’t actually see. The new Jaguar Pace Accelerate men’s fragrance offers classic masculine notes of black pepper and cashmeran combined with crystal moss and rosemary to give it its elegant spicy virility. The dynamic scent emanates power, confidence and charisma – ideal for the style conscious modern gentlemen looking to impress throughout.

shop.jaguar.com

COLLECT
Jaguar F-TYPE scale model
A faithful reproduction of the real thing, this collectors’ grade, highly detailed die-cast F-TYPE model car is sure to impress as a gift for any F-TYPE owner or Jaguar enthusiast, or perhaps treat yourself for your own office.
shop.jaguar.com

THE DYNAMIC SCENT EMANATES POWER, CONFIDENCE AND CHARISMA

INNOVATION
Superpedestrian Copenhagen Wheel
That morning bike ride before taking your Jaguar for a spin in the afternoon can sometimes be a strain, particularly on that hilly climb. Turn your existing bike into an e-bike - simply swap out your rear wheel for the innovative Copenhagen Wheel from Superpedestrian, which skillfully combines a battery, motor, sensors and even a smartphone connection to give you 10x pedal boost when you need it most.
superpedestrian.com

shop.jaguar.com

PHOTOGRAPHY: AUSTIN FEDERA / PR
**TECHNOLOGY**

GoPro Karma drone

This ultra-light, compact drone features replaceable arms and landing gear, a stabiliser to ensure pristine footage, and an easily removable battery. It’s the ideal item to capture breathtaking footage from the air on your travels, with a simple-to-use app-based control system.

gopro.com

**STYLE**

Drive in style

No men’s wardrobe is complete without a sharp driver jacket for that stylish Sunday drive. With its tough nylon outer and warm inner lining, buckle fastening on the neck, and elegant white racing stripes on the arms, this is a piece that makes sure you always drive in style.

shop.jaguar.com

**PLAY**

Wheels and squeals

While it might not corner as fast as its bigger siblings, the new Jaguar Junior Kids Ride still looks great on full lock coming from behind the lounge sofa. This may be a Jaguar that you don’t need a driving license for, but the thrill is sure to be the same with its working LED lights front and back, a soft touch seat, and low noise tyres. Suitable for drivers aged 18-36 months.

shop.jaguar.com
EXPERIENCE

Ice Academy Sweden

The farthest flung reaches of the world are some of the most enchantingly desolate places – and their extremes of temperature and weather the perfect place for Jaguar to put their cars through their paces. Arjeplog, located in the Swedish Arctic Circle, is where Jaguar’s vehicles undergo their extreme cold climate testing – and you too can get behind the wheel on this sub-zero test track with the Jaguar Land Rover Ice Academy.

Arjeplog’s enormous Lake Hornavan, which freezes over completely in winter, is home to a range of shaped circuits that can calibrate the world’s most cutting-edge cars, with just the 1,800-strong population on the lake shore and some of our planet’s most stunning scenery for company.

Get behind the wheel for a thrilling drive with the Jaguar Land Rover Ice Academy expert instructors, who will teach you the skills they use to push each new vehicle that passes through here to its limits. Have exhilarating fun driving the Jaguar F-TYPE and Jaguar F-PACE while developing the expertise to become a confident ice driver. And do all of this in the Arctic tundra with the aurora borealis shimmering in the sky above you while enjoying warm hospitality, too.

Book your experience now at jaguar.com/experiencesweden
EVENT
Pingxi Sky Lantern Festival
The inhabitants of the remote hillside Taiwan town of Pingxi once lit lanterns to indicate to their friends in neighbouring towns that they were safe and well. This has now been transformed into a spectacular visual festival of light that attracts travellers from around the globe who come to witness thousands of lanterns illuminate the sky above Pingxi, hovering in picturesque tranquillity. The next festival is in March 2018.

Discover more at tour.ntpc.gov.tw

TECHNOLOGY
A smart step towards electrification
Others are following in Jaguar’s footsteps in the drive to electrification. The next time you’re in London, head to Bird Street – just yards from the front door of Selfridges near Bond Street station. There you’ll be able to see what’s claimed to be the world’s first smart street harvest its own energy as you walk. 107 square feet of pavement installed by Pavegen collects the kinetic energy of your footsteps on the ground and converts it into electricity through a series of rotating generators below.

See more innovation on London’s streets – go to page 18 for our first drive of the exciting new Jaguar E-PACE.
Introducing the Jaguar Junior ride-on car. Featuring working LED lights and low noise tyres as standard. Buy online at shop.jaguar.com or visit your nearest retailer.
Introducing the Jaguar Junior ride-on car. Featuring working LED lights and low noise tyres as standard.

Buy online at shop.jaguar.com or visit your nearest retailer.
TALK OF THE TOWN

Tongues were wagging when the new ‘cub’ of the Jaguar family hit the busy streets of vibrant, multi-cultural London for the first time. Journalist, author and local Guy Bird jumped at the chance to drive the E-PACE on an active 24-hour urban escape with his wife and two daughters across the city in search of places less visited, hidden gems and surprises.

WORDS: Guy Bird
PHOTOGRAPHY: David Ryle
Meet the Bird family: Londoners, E-PACE fans, city adventurers – and sneakerheads
8.30AM SW1

First things first: what better way to begin our day than breakfast with a creative twist? We find what we are looking for at Dominique Ansel’s Belgravia bakery in central south-west London, where the ‘Cronut’ – created by crossing a donut with a croissant and, on the day of our visit, injected with exquisite white peach cream and raspberry sauce – has made it on to the menu from its birthplace in New York. The French-born patisserie expert only sells his lovely baked goods in New York, Tokyo and now London. When you slowly munch into his tasty signature Cronuts, endlessly gooey Banoffee Paella, savoury Welsh Rarebit Croissant or marvel at his Frozen S’mores, it’s not hard to see why demand for these rule-breaking treats is high. Washed down with coffee for the grown-ups, hot chocolate and juice for the kids and water for all, we head on to our first (non-eating) activity of the day.

Jumping into the new Jaguar E-PACE, it’s not surprising onlookers stop and stare. The compact E-PACE is distinct, while keeping a family resemblance via inspiration from the sporty F-TYPE’s muscular rear haunches, more vertical front lights and slim horizontal tail lights.

Driving through London, aided by a host of driver assistance features, the high sight lines yet more compact proportions of the E-PACE feel appropriate to the urban location. With the steering both reassuringly firm and swift enough to feel agile, we’re soon making good progress, passing the London Eye and Parliament Square before stretching the car’s legs as we head to leafy Manor House in north London and the Castle Climbing centre.
Housed in a Victorian water pumping station – disguised as a castle back in 1842 to appease local residents who wanted something less industrial-looking on their doorstep – the centre has long been repurposed into one of Europe’s biggest climbing spaces. While still unknown to much of the general public, this unique place now hosts 25,000 climbers a month attracted by the array of walls available, plus bouldering options and a 100ft abseiling feature inside one of the towers. Our 12- and 13-year-old daughters are up for the challenge, soon kitted up and working off those pastries, allowing my wife to grab a breather and me to drive down the road to pay a visit to another well-kept secret: London’s newest and only selvedge denim manufacturer, Blackhorse Lane Ateliers.

Here, Turkish-Kurdish owner and industry veteran Han Ates is trying to fight ‘fast fashion’ with jeans that are beautifully detailed while still considering cost, quality and carbon footprint from manufacture to distribution. Open the one-piece fly of its top-end jeans, feel the strength of the pockets made of heavier cotton than some other makers use for their trouser fabric and see the ten machinists working diligently on-site and you bear witness to a garment that is a true labour of love. And of course, true to a city where people rarely settle on just one activity at a time, you can also have lunch there while your jeans, shirt or jacket are tailored.
With the girls still climbing, the E-PACE’s navigation on the standard ten-inch screen Touch Pro infotainment system tells me I’m only ten minutes away from the Walthamstow lighting shop/museum God’s Own Junkyard. Beyond Las Vegas, I’d be amazed if there’s another collection of neon and lighting as impressive, from the sheer visual onslaught, to the amazing history behind them. Current owner Marcus Bracey is the third generation of his family to be involved in sign making, and the business has lit most of London’s West End, as well as creating bespoke signs for blockbuster films from the 1980s cult classic Blade Runner to the more recent action movie Captain America.

Often the producers don’t have storage room after their films are finished so give the signs back to Bracey, meaning he now has 12 business units packed to the rafters with the brilliant, in every sense, lighting. Indeed, he has 1,400 or so signs in his coffee shop area alone and spends £700 a week on electricity to keep them lit. What many may not know, many of these lights on view are also for sale or hire. I marvel at this oasis of light in the heart of the city, and pledge to come back on another day. But first, it’s time to head back south (and east) for more fun and adventure.
Exhausted, exhilarated (and fed at the Castle Climbing’s cafe), the girls are very happy relaxing in the E-PACE’s spacious rear seats, glancing up through its large optional panoramic sunroof at the city around them while listening to music on Spotify via the car’s InControl Apps and simultaneously catching up on their busy digital lives via the optional 4G Wi-Fi hotspot. This First Edition specification car has five USB charging points to stay topped up, and a tablet can be stowed under the central armrest.

While driving I see the influence of the F-TYPE continued inside the E-PACE’s cabin, which has a sporty driving position with a pleasing cockpit feel that’s also clutter-free. Every surface exudes quality, from the exposed stitching on the dash to the metal accents around the door handles and sports-shift gear selector.

Out of rush hour it doesn’t take long to get to the Brick Lane area so we can wonder at its signature independent shops, colourful street art and fashion-forward types doing their thing in the quirky and offbeat market atmosphere, a must for curious city explorers and hip city slickers alike.
After bustling, earthy east London, we navigate westward in search of tranquil surroundings. On a sunny London day like this, the E-PACE remains calm to drive, but it’s good to know it’s equipped with the All Wheel Drive system for optimum traction on all surfaces, in all kinds of weather – should you need it.

Passing by Buckingham Palace we arrive at the often underestimated but beautiful Hyde Park. As well as lovely lakes and greenery, this royal park also houses the eclectic Serpentine Gallery. Each year for the last seventeen years, the gallery has commissioned a temporary pavilion by some of the world’s greatest architects, from Zaha Hadid to Frank Gehry. This year’s structure by Francis Kéré draws inspiration from large trees in the remote desert village in Burkina Faso where he grew up. It’s a wonderful oasis to relax and regroup, before heading over the River Thames to locate dinner.

Above: Featuring optional side steps to aid entry, the E-PACE (left) also boasts high sight lines. You can also stay connected about town with up to five USB power sockets, tablet storage, wireless links to InControl Apps like Spotify and optional 4G Wi-Fi hotspot. Below: The Serpentine Pavilion in Hyde Park features a new design every year, offering a calm creative oasis in this bustling and vibrant cosmopolitan metropolis.
As south London has been my home for 25 years, driving to our next location is child’s play. Peckham didn’t always fit everyone’s idea of the best place to eat out, but part of London’s energy is how it endlessly morphs and changes as new waves of people choose to call it home and set up places to reflect their culture. Small but perfectly formed Taiwanese restaurant Mr Bao is one such example.

Their fluffy steamed buns – filled with prawns, chicken, mushrooms and more – are dreamy, and the neighbourhood atmosphere buzzes with both locals and well-informed visitors, served by friendly and knowledgeable staff. Full again, we leave the car safely parked and walk five minutes down the road to the Peckham branch of the Rooftop Film Club to see *Back to the Future* as never before. Prior to taking our seats we sip a drink at the next-door bar while taking in a 360° view of the ever-changing London cityscape.

After the film, we drop off the kids to their granddad close by, check our own luggage in the large 577-litre boot and head back into the actual City of London for a grown-up night at the Napoleon Hotel. Probably the city’s only “one-room hotel”, it’s is a rather unusual but fitting place for us to end the day, kick back and reflect on an adventure that has taken us through an edgy city that is truly full of ongoing change and surprises.

**OFFICIAL FUEL CONSUMPTION FIGURES FOR THE E-PACE RANGE** in l/100km (mpg): Urban 5.6-9.7 (50.4-29.1); Extra urban 4.2-7.0 (67.3-40.4); Combined 4.7-8.0 (60.1-35.3); CO₂ emissions g/km: 124-181;

Official EU Test Figures. For comparison purposes only. Real world figures may differ.
Once commuters and revellers have gone home, the Napoleon Hotel room itself (above) is remarkably peaceful for such a wonderfully central part of the city. After our packed day, rest comes easily. Refreshed, by the next morning we're ready to take on the world again (and collect our kids). With the new E-PACE still our transport companion, progress should remain as stylish, practical, swift and connected as before.

Plan your own urban escape. Visit jaguar.com to take a closer look at the new E-PACE.
Getting animated

As Jaguar and Gorillaz partner to recruit the next generation of world-class electronics and software talent, we look at how bands, comic artists and animators have been collaborating since the 1960s to push the boundaries of musical performance.

Words: Phil Alexander
Pictured next to the I-PACE Concept, Gorillaz band member Noodle is a Jaguar ambassador for Formula E as well as science, technology, engineering and maths.
On a drab afternoon in early 2017, artist Jamie Hewlett is sitting in a nondescript meeting room in a building on Shaftesbury Avenue armed with his laptop and his trademarked uneasy smile. He is here to unveil the latest incarnation of the characters he created almost 20 years ago as he and Blur lynchpin Damon Albarn birthed their virtual group, Gorillaz. Their return with their new album, *Humanz* (a ‘party album’ for these troubled times, we’re told), will be celebrated with a colourful cover story that will grace the June edition of British music bible, Q, for which Hewlett will create an exclusive image.

For the uninitiated, the virtual group consists of ‘2D’ (né Stuart Pot) on vocals, bass player Murdoc Niccals, American drummer Russel Hobbs, and Noodle, the Japanese-born guitarist (and Jaguar obsessive!), all four with their own distinct personality traits and back stories. And, as Hewlett presses the keys on his Mac, it appears that, during their five-year absence and unlike most cartoon characters, the quartet have aged too.

The formation of Gorillaz stems back to 1997 when graphic artist Hewlett and musician Albarn both found themselves at a creative and emotional impasse. Hewlett had blazed a path through the previous 10 years as the co-creator of *Tank Girl*, the comic strip featuring a teenage character whose anarchic sense of self chimed with the times. Starting out contributing to the influential *Deadline* magazine, Hewlett also worked on sleeve art for rock bands, most specifically British punk urchins The Senseless Things. Albarn, meanwhile, had grown bored of being tethered to the ‘Britpop’ bandwagon and to his band Blur, his ever-expanding musical tastes turning to the fecund underground hip hop scene, US electro, deep soul, dub, and world music.

The pair – then both preparing to turn 30 - moved into a flat together on Westbourne Grove. There, they binged on a steady diet of MTV, bemoaning the manufactured nature of the music being served, before hatching a plan to create a purely fictitious band. Albarn worked on the music with assorted collaborators while Hewlett drew on what he heard to inform the fictitious band members he was drawing.

In the hands of others Gorillaz would perhaps have been a short-lived project, but for Hewlett and Albarn it proved liberating. The band’s self-titled debut emerged in March 2001 and, as well as four UK Top 40 singles and their accompanying videos (spearheaded by the ground-breaking...
Jaguar Land Rover and Gorillaz started working together some time ago to recruit a new generation of world-class electronics and software engineers and this exciting new talent pool is already beginning to make its presence felt. The latest edition of the Gorillaz App now features a recruitment area with a 360°-environment situated in the garage of the virtual band’s home, where applicants can take a two-part challenge. The first involves assembling the Jaguar I-PACE Concept, while the second more demanding part focuses on cracking code in Alternate Reality Game format (ARG). The best performers will be fast-tracked through the recruitment process.

Challenging potential recruits to take on the challenge, Noodle, the band’s guitarist and Jaguar Land Rover ambassador for both Formula E and STEM (science, technology, engineering and maths), said: “Can you crack the code? Put your skills to the test! Hey, maybe you might land yourself *the* most BADASS job you can imagine.”

Alex Heslop, Head of Electrical Engineering, Jaguar Land Rover, added: “It’s our ambition to employ thousands of bright new talents over the next year. This app represents a radical rethink of how we attract the best in software systems, cyber systems, app development and graphics performance.”

Download the Gorillaz App now from the iTunes App Store or Google Play.

**GORILLAZ ARE HELL-BENT ON TRANSPORTING THEIR AUDIENCE INTO AN ENTIRELY NEW WORLD**

Of course, Messrs Hewlett and Albarn were not the first musical outfit to use animation to reach a mass audience. That honour could quite easily be ascribed to The Beatles, who found themselves as stars of their own, self-titled animated TV series three years prior to their acclaimed 1968 movie, *Yellow Submarine*. This series ran for three seasons and 39 episodes, transporting John, Paul, George and Ringo to places that they’d seen in real life (from Transylvania to Africa) as they battled fictitious afflictions (“autographitis”, anyone?) and, indeed, strange foes, vampires among them.

A year after the launch of The Beatles cartoon series, American teenage audiences would find themselves in thrall to a TV programme which rendered this initial animated series real as The Monkees exploded into living rooms across the nation. It was their arrival coupled with the success of cartoon series such as *Alvin And The Chipmunks* and *The Flintstones* that led to the creation of the very first virtual animated group in ’67: The Archies.

Like a garage band version of the Scooby Doo cast, The Archies were actually session musicians directed by Don Kirshner, the man who’d also helped mastermind the ascent of The Monkees. Armed with a shrewd ear, Kirshner released The Archies’s chart-topping US and UK hit, *Sugar Sugar*, on his own label in the summer of ’69. If today the video for *Sugar Sugar* seems like a quaint late ’60s time-piece, then the convergence of youth culture which it represents has remained in place during the last five decades.

The link between Radiohead’s 1997 hit, *Paranoid Android*, and Kirshner’s bubblegum pop classic may seem oblique, and yet the video for the former was produced by Swedish cartoonist Magnus Carlsson, the man responsible for the animated adult TV series *Robin*, and whose naïve graphic style emphasises the post-teenage malaise and humour expressed in Thom Yorke’s lyrics.

Radiohead are not alone in their reinforcement of their aesthetic via animation. The video for Daft Punk’s hit, *One More Time* from the year 2000, employs Japanese animé to reflect the track’s futuristic sound. A decade later the French duo created the soundtrack for Disney’s 2010 *Tron: Legacy*, the sequel to the early ’80s sci-fi action classic, which in turn informed the development of their own visual aesthetic.

Despite the number of artists that have used animation to spread their message, few remain as adept as Gorillaz themselves. Five albums in, their live shows are now a dazzling collection of live performance mixed with animation. Meanwhile, *Saturnz Barz* (their first single from their most recent album) has employed immersive 360° virtual reality technology.

In fact, the collision between animation, music and evolving technology has created endless possibilities for artists everywhere. However, as Damon Albarn and Jamie Hewlett have proved, without real vision, heart and soul those possibilities swiftly disappear.

Phil Alexander is editor-in-chief of music magazines MOJO, Q and Kerrang as well as a presenter on Planet Rock radio.
The Jaguar F-PACE has burst onto the SUV scene to widespread critical acclaim. What better way to transport the judges of The Stage Debut Awards as they lift the curtain on standout newcomer performances.

WORDS: Nathaniel Handy
PHOTOGRAPHY: Alex Howe
ALISTAIR SMITH
Editor of The Stage, Smith has worked on the title since 2004 and is the author of two major industry reports, the London Theatre Report and the Theatre Workforce Review.

SAM MARLOWE
Freelance arts journalist and theatre critic for The Times, Metro and the Chicago Tribune, Marlowe worked previously for The Independent and is a judge of the UK Theatre Awards.

LYN GARDNER
Associate Editor of The Stage and theatre critic for The Guardian, Gardner is the author of an influential theatre blog and set to lead a new MA in Dramatic Writing at Central Saint Martins.

NATASHA TRIPNEY
Reviews Editor and Joint Lead Critic of The Stage, and a reviews contributor to The Guardian, Tripney was founder of the online theatre magazine Exeunt.

MARK SHENTON
Associate Editor and Joint Lead Critic of The Stage, Shenton was previously Chief Theatre Critic for the Sunday Express for over a decade and is the chairman of the Critics’ Circle.
“See him now, because he is going to be lost to film.” Leading theatre critic Mark Shenton can still remember the moment he first saw Andrew Garfield perform at the National Theatre in London. It was his professional debut, but Shenton knew he was looking at a future star. The rest is history as The Amazing Spider-Man actor received Oscar and Golden Globe nominations for his performance in Hacksaw Ridge.

There is something about catching talent at the moment it bursts onto the scene. You see a star at their most hungry, when they are still striving to achieve. “We like the idea in theatre that people come from nowhere,” says experienced critic Lyn Gardner of that first big debutant splash. In reality, it’s often not the case. That is where The Stage Debut Awards are different. “I think this is genuinely catching people right at the beginning of their careers,” says Gardner. “That’s what’s so good about it.”

With the UK and London’s West End in particular a world renowned hotbed of theatrical talent, this is the inaugural year of a new awards ceremony that is the UK’s first focused solely on recognising debut theatrical talent. Editor Alistair Smith has assembled the leading critics in UK theatre at the headquarters of The Stage magazine – the world’s longest-running publication for the performing arts – in London’s Bermondsey Street. Appropriately they arrive in the new Jaguar F-PACE, itself an award-winning debutant, having already picked up 56 awards globally, including World Car of the Year 2017 and World Car Design of the Year 2017.

They are here to scrutinise the nominees in nine categories, some of which are a reminder that a production is much more than its leading actor. Alongside spotlight winners such as Best Actor and Actress in a play and a musical, and Best Director, there are awards for less visible roles that are nonetheless vital to great theatre. They include Best Writer, Best Composer, and most significantly, Best Designer. The design and direction of a theatrical production, from the visual impact of the set, to the lighting, sound, costumes, hair and makeup, is vital to contributing to a truly standout performance - theatre engages more deeply when all the elements come together seamlessly with the actors on stage.

“These awards include people who for the first time have designed a set, designed the lighting for a show,” says Smith. “Most of them will have trained and been involved with student productions, and a lot of them will have assisted before,” adds The Stage Joint Lead Critic, Natasha Tripney, “but this is them taking the lead.”

STAR SPOTTING
Everyone has a debut moment that they cherish, where they were there and saw a star in the making. For Alistair Smith, this includes Hollywood favourite Tom Hiddleston.

“I remember seeing Tom Hiddleston in Ærøkyn Oxo at Theatre 503 – a pub theatre on the Battersea Park Road,” recalls Smith. “It was an extraordinary piece of writing about a warrior mouse and it was Hiddleston’s first thing. He gave an outstanding central performance.” “Mine was Gemma Arterton in a small role in Love’s Labour’s Lost at the Globe,” offers Gardner.
Although this may sound like the benefit of hindsight, all of these critics passionately believe in the power of awards to nurture new talent. “The winners of the Critics’ Circle Most Promising Newcomer award have pretty much all gone on to become stars. Rachel Weisz won in 1994,” says Shenton, who is chairman of the Circle. “And actually, awards are important, because before Weisz won that, she picked up The Guardian Youth Theatre Award,” adds Gardner.

“We felt that there are a lot of awards in theatre that go to people who, while very deserving, don’t have much room on their mantelpiece for more awards,” says Smith of the impetus behind the Debut Awards. “We wanted to create an awards ceremony where the awards can actually make a difference to their careers. Public recognition at a time when it could actually be the difference between having success or not.”

Live theatre performances offer an electrifying encounter for those on either side of the curtain that’s hard to replicate. “I think young people are hungry for shared experiences,” says arts journalist Sam Marlowe. “Live theatre is a truly engaging communal experience, and you only have to go to festivals to see how much hunger there is for it. I was at Latitude recently and there were people queuing in droves to see the theatre events.” This enthusiasm, along with the numerous nominations received for The Stage Debut Awards, proves that the art of live theatrical performance is thriving, and will continue to draw the next generation.

Official Fuel Consumption Figures for the F-PACE Range

in l/100km (mpg) Urban 5.8-12.2 (49.1-23.2); Extra urban 4.2-7.1 (67.2-39.8); Combined 4.8-8.9 (59.2-31.7); CO2 emissions g/km: 126-209.

Official EU Test Figures. For comparison purposes only. Real world figures may differ.

Visit jaguar.com to learn more about the award-winning F-PACE
Electric mindset

Young and super-fast, Mitch Evans is half of Panasonic Jaguar Racing’s talented driver duo. In an exclusive and suitably quick chat, The Jaguar talks to him about the different approach needed in Formula E and why he’s already fired up for next season.

Words: Guy Bird
Photography: Andrew Ferraro
23-year-old Mitch Evans has won multiple karting and open-wheel championships. The New Zealander believes Formula E is home to some of the most competitive racing in the world.
“IT WAS A CRAZY RACE WITH A LOT OF CRASHES SO THE STRATEGY HAD TO CHANGE”

Finding time to chat with one of Formula E’s fastest drivers is a tricky business. Like Formula 1 it’s a global racing calendar spread over most of the year, with a dozen races in nine cities, from Marrakesh to Mexico City and Berlin to New York. When The Jaguar catches up with 23-year-old New Zealander Mitch Evans it’s only days before the final two races of the season, held over one weekend in Montreal, Canada, and he’s hoping to add to both his, and the Panasonic Jaguar Racing team’s points tally (spoiler alert: he did).

It’s been a tough but exciting learning curve for the Jaguar team in its first stint in the young racing series – 2016-17 is only Formula E’s third ever season – but Evans sounds calm, focused and reflective, when discussing their progress. “We’ve had some highs and lows, but in terms of highs it would have to be Mexico,” he says, “and not just personally but for the whole team. It was a crazy race with a lot of crashes, so the strategy had to change, but it was the highest finish for both drivers to date.”

Evans gained a hard-fought fourth spot in that Mexico City race and his Northern Irish teammate Adam Carroll was also in the points, as both gained confidence in, and knowledge of, the specific skills needed for Formula E. While Evans believes a Formula E car is not so different from Formula 1 in terms of driving style, one area he says has been a real challenge is how the driver manages his electric vehicle’s power reserves. “Energy saving is a new technique you have to learn,” he concedes, “using complex technology to get the most out of the car. The braking performance is very different, with regeneration through the rear axle, that’s very hard to get right.”

A bit like the way Formula 1 drivers must race a certain way to preserve the quality of their tyres to stay out longer before a pit-stop, so Formula E drivers need to manage how much energy to harvest through regenerative braking (as well-planned braking can capture enough ‘free’ energy to race up to seven extra laps).

Evans continues: “It depends on the state of charge of the battery. When the car’s in a stable, better charge state if you run more re-gen, it [the braking] becomes more aggressive, but you re-coup more energy into the batteries, so it’s a give and take thing. You try and have the right ‘brake balance’, that makes the car more predictable and balanced. The engineers are always analysing the data to make sure we have the optimised performance there.”

Beyond different racing styles, Evans also appreciates the meritocracy of Formula E, from a driver perspective. “Every driver is a professional, so it adds weight to the championship. There’s maybe only one other championship in the world where every driver gets paid and they’re all there on their own merit.”

Karting from the tender age of six and from a racing family – his dad holds New Zealand’s land speed record and runs a specialist garage and his older brother races V8 touring cars – Evans’ competitive streak is well-developed. He knew he was good, aged seven, beating boys several years his senior, to win his local Mount Wellington club championship and soon rose through the ranks. Career highlights to date include winning the 2012 GP3 Series and coming second in the 2015 Le Mans 24 hours in the LMP2 category, before joining the Panasonic Jaguar Racing Formula E team at the start of the 2016-17 season.

Away from racing he likes “to chill out a lot” – perhaps meeting friends using his F-PACE daily driver or staying in to watch one of his favourite TV shows Two and a Half Men (starring, depending on the series, Charlie Sheen or Ashton Kutcher) – but he’ll soon be training hard at his south-west London gym for Formula E’s season four, starting in Hong Kong this December. The Jaguar I-TYPE 2’s development is well underway and he couldn’t be more excited, as he concludes: “The whole championship will go up another level next year, it will be faster, and hopefully more exciting for everyone watching. We’re super-pumped up for that.”

For the latest developments, visit jaguarracing.com
2016/17 marked the first season in Formula E for both Mitch Evans and Panasonic Jaguar Racing. After a tough but exciting learning curve, he is optimistic about the upcoming season.
With season three of the world’s most future-facing motorsport racing series over, the Panasonic Jaguar Racing team has had time to take stock, re-group and focus on season four. “We’ve learnt a huge amount in our first season and have really enjoyed the challenge of Jaguar’s first year of all-electric street racing,” says team director James Barclay. “Formula E was uncharted waters for us,” adds race director Craig Wilson, “and our competitiveness was always going to be restricted in our first season. We only had three months to design, build and homologate our car with no room to develop or test during the season, under the rules.”

But despite that reality check, the 2016/2017 season still had its highlights for Panasonic Jaguar Racing, including an exciting fourth place finish for driver Mitch Evans in Mexico, along with his best ever qualifying result in the last race of the season in Montreal. Over the 12 races in nine cities points were posted, and valuable experience was gained. “It’s been a solid year and I’m proud to have played a part in bringing such a famous name back to racing,” says 23-year old New Zealander Evans.

The introductory learning year for the team has provided solid foundation for progression next season, and with interest rapidly building in Formula E, the series is certainly the place to be for such an innovative manufacturer like Jaguar. With that in mind it’s very much onwards and upwards for the team and the new season.

“We’re really excited about our potential,” enthuses Barclay. “All we have learnt has gone into the design, build and development of our new Jaguar I-TYPE. Testing’s going well and our focus is squarely on season four and beyond, and we’re looking forward to regularly competing for points in 2017/2018. Whether you helped give us an interactive FanBoost, or cheered from the factory, stands or the sofa, we’re thankful to have such strong support. See you in Hong Kong.”

Keep track of the team at jaguarracing.com
The circuit for the inaugural ePrix in Italy’s historic capital was still being decided as The Jaguar magazine went to press. It’s set to be one of the most picturesque and, if it passes the Colosseum, will hopefully inspire racers’ gladiator instincts.

**Race 7 – Rome (New)**
14 Apr 2018

**Race 8 – Paris**
28 Apr 2018

The French capital is a popular veteran of the ePrix calendar, having already hosted two seasons of Formula E racing around its testing 1.93km circuit in the historic Les Invalides location. In 2017, a crowd of 46,000 watched the race.

**Race 9 – Germany (TBC)**
19 May 2018

Germany’s energetic capital Berlin played host to the German ePrix for the first three seasons of Formula E, but it will be a new city for 2017-18. The location was still to be confirmed at the time of going to press.

**Race 10 – TBC**
09 Jun 2018

The location was still to be revealed as The Jaguar magazine went to press.

**Race 11 & 12 – New York**
07 & 08 Jul 2018

Another double-header venue – where teams and drivers can score points on the Saturday and Sunday races – the NYC circuit runs through the waterfront area of Red Hook, Brooklyn with the iconic Manhattan skyline behind.

**Race 13 & 14 – Montreal**
28 & 29 Jul 2018

Like in 2016-17, the Canadian city will again play host to the Formula E season’s climax with the third double-header racing weekend sure to be full of ups and downs, as the final driver and team placings are decided.

“ALL WE HAVE LEARNT HAS GONE INTO THE DESIGN, BUILD AND DEVELOPMENT OF OUR NEW JAGUAR I-TYPE”
LE MANS 1957
VIVE LA JAGUAR!

Built for success at Le Mans, the Jaguar D-Type took victory in the famous 24-hour race in both 1955 and 1956. Chasing a hattrick a year later, Five D-Typess delivered one of the most astonishing displays the legendary race has ever seen.

Words: Geoff Poulton
Mechanic Ron Gaudion and his Ecurie Ecosse teammates drove their D-types off the ferry at Cherbourg in 1957, and the cries began. ‘Vive la Jaguar! Vive la Jaguar!’ "All the way from Cherbourg to Le Mans, people lined the streets, leaned out of their windows; kids and adults ran up to touch the cars and ask us questions,” the Australian recalls. “It was stirring stuff, and the race was still days away.”

Everybody already knew the Jaguar D-type. Its aviation-influenced monocoque construction, the work of designer Malcolm Sayer, was radically different to its peers to offer enhanced aerodynamic efficiency. “It was built for success at Le Mans,” says Andy Wallace, chief test driver at Jaguar Land Rover Classic. He should know – he has first-hand experience behind the wheel of the D-type, driving one to victory at the 2016 Le Mans Classic. “The quality stands out immediately; it’s incredibly well put together. It’s very fast in a straight line, which is perfect for the massive Le Mans straight.” The D-type’s unique design had already helped it claim victory at the 1955 and 1956 24-hour endurance race. But nobody could anticipate what was to happen in 1957.

Jaguar had decided to retire its works team from motor racing at the end of 1956, but five privately entered D-types, in four separate teams, made their way to Le Mans for the ’57 race. Two belonged to Ecurie Ecosse, a small outfit set up by Francophile Scotsman David Murray in the early 1950s. It had sprung a surprise in 1956 when its D-type won ahead of the Jaguar works team. Despite that success, expectations the following year were moderate. “We were very relaxed about our prospects, mainly because the big manufacturer teams from Ferrari, Aston Martin and Maserati looked so good,” says Gaudion, who was initially a mechanic at the Jaguar works team before moving to Ecurie Ecosse in 1956.

Maserati, with its 450S, nicknamed ‘The Bazooka’, looked particularly strong and boasted a line-up that included both Stirling Moss and the great Juan Manuel Fangio. True enough, the Maseratis and Ferraris looked ominous in practice, with Fangio setting the circuit’s fastest single lap of the decade.

On the eve of the gruelling race the lead Ecurie Ecosse Jaguar developed a misfire, so Gaudion and his two fellow mechanics worked frantically to fix the problem. Once they’d finished, team owner David Murray, who was himself a former racing driver, took it out at 4am on the morning of the race to

"THE ATMOSPHERE WAS JUST FANTASTIC – THERE WAS A REAL BUZZ ABOUT THE WHOLE PLACE"
test it. “He couldn’t take it onto the track, but that wasn’t going to stop him, so he was driving around at 170mph on public roads instead!” Gaudion laughs.

By the time the race began at 4pm on Saturday 22 June, 250,000 spectators had lined the circuit, anticipating a keenly contested race. “The atmosphere was just fantastic – there was a real buzz about the whole place,” recalls Gaudion. “Our tactic was simple: keep it steady and let the main contenders battle it out among themselves for the first hours. Le Mans is incredibly hard on a car, and we knew we’d good reliability.”

At the start of the third hour, the lead ‘Number 3’ Ecosse D-type of Ron Flockhart, the driver who’d won the race the previous year, and Ivor Bueb, the winner in 1955, found themselves in front. The two were well-matched: Flockhart, a dashing Scot who would pilot himself between races; Bueb, calm, unflappable and an excellent night driver.

Lap after lap, they remained in front. Behind them, the four other Jaguar D-types were also still running well while other manufacturer cars succumbed to mechanical issues. “I think it was with about three hours to go that we really thought we had a good chance of winning,” Gaudion says. “By that time, we were all exhausted. The lead car was running so well, but we couldn’t switch off. Because there was no radio, you never knew when they might come in with a problem. We just had to survive on adrenaline.”

But such was the speed and reliability of the Jaguar that by the time the chequered flag fell at 4pm on Sunday, the two Ecurie Ecosse entries were first and second, with the other D-types third, fourth and sixth. “Oh, the relief!” Ron Gaudion recalls with a chuckle. “When the flag came down, we thought, ‘thank God for that’. Team boss David Murray had ordered some champagne mid-afternoon, because he had a feeling we might do well, so we all got stuck into that and had a celebratory dinner the next night.”

It was the third consecutive Le Mans win for the D-type, securing the car’s place as one of the 24-hour race’s greats. For Jaguar, it was an incredible feat; never before had a single manufacturer dominated the world’s premiere sports car race in such convincing fashion. That the five Jaguars did so in private teams, against works teams from the world’s foremost sports car manufacturers, makes this achievement all the more exceptional.

“WE COULDN’T SWITCH OFF. WE JUST HAD TO SURVIVE ON ADRENALIN”
CHINESE WHISPERS

IN SHANGHAI, THREE OF CHINA’S TOP FASHION LABELS - GRACE CHEN, JOURDEN AND JINNNN OFFER THEIR OWN INDIVIDUAL TAKE ON MODERN LOCAL STYLE

WORDS & PRODUCTION: Shiraz Randeria
PICTURES: Rodney Ye
Left: Making an impression at the POP restaurant on the Bund. Silk dress from Grace Chen. Below: Be prepared, whatever the elements. Yin Yin (left) wears a grey knitted top and green trench coat from JINNNN. Cong Chen wears a fur collar jacket, shirt and glasses from JINNNN and tie from Marni.
Left: Stride out with confidence. Top and high-waist pants from Grace Chen; pearl silver ring from #ONE; high heels from Alexander Wang.

Above: Simple elegance in black and white. Cong Chen wears white jacket and black pants from JINNNN; Yin Yin wears black sweater and frill skirt from JINNNN.
“CLOTHES ARE JUST A STATEMENT WRAPPED AROUND YOUR BODY”

JIN CHONG YU, FOUNDER OF JINNNN
THE JAGUAR

JOURDEN
Jourden was founded in 2012 by the Hong Kongese designer Anais Mak (Jourden is her middle name). The label showcases her take on the formal etiquette of femininity with modern fabric experimentation and shapes. As she says: “Being proper nowadays is seen as a new form of rebellion.”

Her Autumn/Winter 2017 collection features modern silhouettes and embellishments, following an overall more baroque direction.

This is most noticeable with her metallic fabrics used on quilted coats, dresses and skirts, and the shorts that are trimmed with oversized crochet lace. Cobalt blue dresses feature lacy motifs embroidered on tulle, with lace trims following hems and necklines. This is indicative of Jourden's ability to mix artisanal fabrics and industrial techniques, creating a unique fusion of something old and something new.

GRACE CHEN
Since starting her label in 2009, Grace Chen has established herself as a go-to couturier for China's business, entertainment and political elite. “Fashion trends are never a concern for me. Whether it’s ready-to-wear or couture, the designer should always lead, not follow,” she says, explaining her approach.

Creating an influential fashion brand that belongs to China was a long-held goal for Chen, “Firstly to build up the mainstream standard of modern Chinese style and, secondly, to help Chinese women find their true beauty and confidence.”

‘Tide’ is the theme of this collection, with the design elements heavily influenced by the architecture of Zaha Hadid. The colours are simple and elegant: black, white, silver, cream, and ranges of ocean blue, and the fabrics have a contrast between transparency and matte, using silk charmeuse, organza, chiffon and very comfortable stretch fabrics.

“As a couturier, you meet and know every one of your clients, but with ready-to-wear, you never know who your client is,” explains Chen. “I'm not only making clothes for my clients, but helping them to shape their spirits and lifestyle.”

JINNNN
JINNNN's clothes are designed with rebellious, perhaps even slightly self-centered, women in mind, but he doesn't overthink his label's manifesto, as he says: “Clothes are just a statement wrapped around your body.”

As a contemporary label, JINNNN provides a female uniform (he also recently launched a menswear range as well) that often marries street style with traditional techniques from China. It’s a design aesthetic that has proved very popular in a short space of time and he’s now expanded his brand with a very well received collection of eyewear.

Models: Cong Chen at Elite Model Asia, and Yin Yin; Photo Assistant: Kingsley Lv; Stylist: Jill Zhang; Stylist Assistant: Bobo Zhao; Makeup artist: Anna Hu from Head Couture; Hair Stylist: Shao Yu Li; Special thanks to: POP American Brasserie at Three on the Bund, Shanghai, Art Labor Gallery, Shanghai
Ready to shine.
Metallic trucker jacket, gingham top and metallic shorts from JOURDEN; handbag from Rebecca Minkoff; belt, stylist’s own.
Painting from ART LABOR Gallery: CITY DNA Seoul, by Chinese artist Lu Xinjian
Germany’s Eifel region is not just a topographer’s dream. Rolling plateaus formed by the erosion of volcanic mountains are interspersed by dense forests and vibrant streams. For over ninety years, this mystical part of the world has been home to the 12.9 mile Nürburging race track, famously christened by F1 legend Jackie Stewart as “The Green Hell”.

The long and winding circuit is possibly the most exacting test any car will ever face, which explains why Jaguar has brought its XE SV Project 8 here for such an extreme test. Capable of accelerating from 0 to 60 mph in 3.3 seconds (making it the fastest accelerating Jaguar ever) the car features a 592bhp V8 engine, all-wheel drive and just about everything in the magic chest of drive-train and handling technology available today, sharpening the claws of Jaguar’s attractive four-door saloon and creating the ultimate track maestro. One man knows better than anyone why the XE was the perfect platform for Project 8.

42-year-old Vehicle Dynamics Engineer David Pook is a graduate of Coventry University’s Automotive Engineering Design course. A sports car enthusiast for as long as he can remember, Pook has been living this dream ever since joining Jaguar Land Rover. Over seventeen years many of the Jaguars carrying the “R” badge have passed across his desk. The move to SVO to head up his own team and tasked with delivering vehicle dynamics on all SVO products was in Pook’s words, “a door I always wanted to open”.

SVO is tasked with showcasing Jaguar’s capabilities and engineering. Regarding the decision to utilise the XE Pook says, “It wasn’t a case of seeing what we can do with XE – it was more about what we wanted to achieve as a team. We weren’t interested in making a hero car that only a few can get on top of.” The SVO team is rightly passionate about ultra-high-performance cars and wanted to do a small volume track car. “We wanted to create the ultimate driver’s vehicle.” XE features Jaguar’s latest generation platform, which suited exactly what the team needed.

Even the fact that this was a four-door car, which is unusual in this segment, made perfect sense from an engineering point of view. Project 8 presented several engineering challenges. As if shoehorning a V8 engine into the XE (which wasn’t designed with this engine in mind) wasn’t enough, guaranteeing a certain level of extreme performance and accompanying grip meant that the engine needed to be mated to all-wheel drive.
Essentially Project 8 marries an F-TYPE SVR all-wheel drive power train into the rear-wheel drive of the XE. The hardware – a centre clutch sending torque to the front axle when required, an electronic rear axle differential and torque vectoring on both axles, makes for a satisfyingly connected driving experience – highlighting in essence the fact that software is as much the performance lever in the tuning environment as the components themselves. What makes Project 8 so special is its level of connection between the software modifying the car’s behaviour responding to steering and throttle inputs and the driver.

Asked what made him proud about Project 8, Pook refers to its tactility, “It genuinely makes you tingle, not just at the Nürburgring. This is a no-nonsense, no compromise car. Everything we needed to hit our performance targets, we did.”

OFFICIAL EU FUEL CONSUMPTION FIGURES FOR XE SV PROJECT 8
in l/100km: Urban 12.4; Extra urban 9.5; Combined 11;
CO₂ emissions (combined) g/km: 254.
For comparison purposes only. Real world figures may differ.

Discover more on the testing, visit jaguar.com/project8

“WE WANTED TO CREATE THE ULTIMATE DRIVER’S VEHICLE”
CLASSIC PORTRAIT

MILES AHEAD
MILES DAVIS DEFINED AND REDEFINED THE ESSENCE OF JAZZ. TIGHT-FITTING SUITS, WONDERFULLY ECCENTRIC PERFORMANCES AND A PASSION FOR CARS MADE HIM A 20TH CENTURY ICON

WORDS: Richard Williams
ILLUSTRATION: Gregory Gilbert-Lodge

Miles Davis turned his back on his listeners, and they loved him for it. Sometimes, while one of his sidemen – John Coltrane, say, or Keith Jarrett – was holding forth, he even left the stage altogether. His reasoning was clear. It was meant as a compliment to the listeners, he argued, to behave as though they would not want to keep staring at him when he was not actually doing anything. He was making his own assumption about the seriousness of their interest in the music. But the irony is of course they wanted to look at him, even when he was doing nothing at all. Because his presence, even his silences, animated the music, and the whole of jazz along with it.

For a while in the late 1960s each of his albums carried the tag “Directions in Music by Miles Davis” on the cover. What to many may have appeared presumptuous or arrogant was in fact a simple statement of truth. Even then, he was changing the course of jazz for the third time – or was it the fourth? And where he went, others followed.

Miles Davis began as an apprentice of Charlie Parker, mastering the tricky language of bebop before rejecting its hectic angularity in favour of an approach that better suited his own temperament: something cooler in tone, more lyrical, but retaining a compelling aloofness. Others began the long scramble to keep up.

With Kind of Blue in 1959, the best selling jazz album of all time, and the great orchestral suite Sketches of Spain, conceived with his musical soul-mate Gil Evans the following year, he brought this period of his career to its peak. No wonder Sketches of Spain appeared in an early episode of Mad Men: it was not just Miles’ music that all the real-life Don Drapers adored, but his style.

Many jazz musicians had cultivated an arresting look – the berets, zoot suits and hand-painted neckties of the beboppers in particular – but Davis’ slim-fitting suits and sleek sports cars (including a Jaguar XJ-S), representing a shift beyond Harlem towards a more European attitude, seemed the perfect complement to the restraint and refinement of his sound. His cars were an extension of him, and a step ahead of the crowd. Herbie Hancock, who played in one of Davis’ quintets, once said: “The way he moved, the way he walked, the way he stood when he played, what came out of his horn and the cars he drove, all of that was stylish and part of his persona.” It’s no wonder Davis chose the svelte XJ-S, itself a great performer, refined and beautiful, if unconventional.

He could have spent the rest of his life profitably circling in the holding pattern of that sound and style. But an incurable creative restlessness ruled his soul. In the mid-’60s he recruited a bunch of musicians from the next generation and mentored them into the most ferociously creative small group jazz has ever seen.

At the end of the decade he listened to both James Brown and Jimi Hendrix, envied them the age of their audiences, turned his back on the pinstripe suits and the ballads, and played to 600,000 rock fans at the Isle of Wight. His last 20 years had their ups and downs but when he died in 1991, aged 65, it took jazz a while to recover the direction he had supplied for so long.
SHOOTING THE BREEZE

For adrenaline-charged action, paragliding and kite buggy racing are right up there as some of the most thrilling sports. Both require a lot of kit, so what better way to sample the space afforded by the new Jaguar XF Sportbrake with a drive along Northern Ireland’s stunning coast in search of dynamic air.

WORDS: BEN OLIVER
PHOTOGRAPHY: ALEX HOWE
The Northern Irish coast offers endless golden sand beaches, secret coves, valleys with heart-stopping vistas, and rugged, bare-rock cliffs. It is world-renowned for its outstanding beauty and for the superb, often empty roads which run through its diverse landscapes. But there's another, more subtle quality to this place, and it's as much a reason for us coming here as the quality of the scenery or the driving.

It's the wind. Warmed by the Gulf Stream, the prevailing winds gently breathe on this wild coastline most days. They throw breakers on the shore, provide a subtle aural backing track to the visual spectacle, and make any walk feel like a fresh adventure. To get a feel for it, just watch the global hit TV series *Game of Thrones*, much of which is filmed in Northern Ireland, in particular around the coast near the famous Giant's Causeway - it is as much a character in the fantasy phenomenon as Ned Stark, and its breeze has ruffled many a long beard or gown.

It also makes the Ulster shore perfect for wind sports, and we're meeting up with two outgoing local characters who harness this free resource for extreme thrills. ‘Cloud surfer’ Phil Barron is probably Ireland’s most experienced paraglider and a fully qualified instructor too, while Robert Finlay is the multiple Irish national kite buggy champion. The duo have been friends for a decade, and they alert each other when the wind is right and decide to converge on the vast expanse of Benone beach for a barbecue, Robert racing in at 60mph over the sand and Phil dropping in from the sky.
Bottom left: Exuding confidence, this most dynamic and capable SUV has a striking presence when finished in the unique Velocity Blue with optional carbon kit and 22 inch wheels.
Both sports require a lot of kit, so what better way to test the load bay of the new Jaguar XF Sportbrake. We brought you the first images of the new car last issue, but when you actually see it in person it’s hard to reconcile that typically Jaguar coupé-like sleek profile with the generous 565 litre (or 1,700 litres with the seats down) capacity of the loadspace.

Jaguar’s design team under Ian Callum has retained the award-winning exterior of the XF saloon from the assertive upright nose to the trailing edge of the front doors. From the rear doors back, the new XF Sportbrake keeps the saloon’s hallmark haunches and its ‘spear of light’ wraparound rear lamps. Clever design like the subtle, integrated roof-rails and spoiler let the new roofline taper elegantly to the rear.

**MAGNIFICENT DRIVE**

The car’s low drag figure of just 0.29 seems particularly relevant as we drive into the breeze from Belfast along the magnificent A2 coast road, part of the Causeway Coastal Route. The area’s roads are varied, but always good: you’ve a combination of fast, open stretches over the tops of the Glens of Antrim, and tighter sections with hairpins and hair-raising gradients which lead down to the shore. A sweeping part of
the A2 between Portrush and Portstewart is even closed every May to form part of the challenging North West 200 international motorcycle road racing circuit.

Driving on these roads it’s quickly apparent Mike Cross and Jaguar’s dynamics team have done what they set out to do: to retain, uncompromised, the class-leading ride and handling of the XF saloon. The XF Sportbrake keeps that Jaguar dynamic duality: agile and responsive when you want it; quiet and fluid when you need it to be. And with 700Nm of torque on tap from our V6 turbodiesel, the gradients just flatten.

UPWARDLY MOBILE
Conditions aren’t right for flying on the beach when we first meet Phil, so he jumps in and we head inland a little to nearby Dungiven. The boot can easily swallow his gear. It’s clear that the elegant visual design clothes a clever, functional space.

The tailgate opens with a ‘gesture’ of the foot under the rear valance – great when your hands are full. It reveals a long, practical expanse with rails and tie-downs to secure loads, and a divider net to allow you to pack to the roof. There are handles to flip the rear seats forward when you’re standing at the tailgate, and when you’re done and ready to go, the wrist-worn, water-resistant Activity Key lets you lock everything, including the main key, inside the Sportbrake.

DYNAMIC AIR
A paraglider on take-off seems to defy the laws of physics. Phil lets the wind catch and fill his wing, then takes just a few steps into the breeze before it picks him up and carries him improbably upwards. “If you’re frightened the first time your feet leave the ground, then this probably isn’t the sport for you,” he says with a wry smile. “I get the same thrill now as I did twenty years ago. It’s addictive, and it never wears off.”

Staying up requires a sixth sense for that wind. “It’s like a game of chess. You use thermals to gain altitude. They’re like bubbles of warm air. They might form over a town, and then be moved by the wind. You can see them, if you know what you’re looking for. For example, you’ll often see birds circling in them, hunting for tiny insects that get carried up. And you can even smell them too, as they’ll hold and carry up the scent of the land below.”
And then there’s riding that wind itself. “We call it ‘dynamic air’: it’s what happens when the wind hits an obstacle like the cliffs behind Benone beach. They deflect the wind upwards, and you can ride that to gain altitude, then fly slowly down before picking it up again. You can stay up all day like that. It’s a privilege to be up above that landscape with natural power and no noise.”

We watch Phil for a while, sheltering from the breeze inside the Sportbrake and following him when he flies directly overhead through the extraordinary, full-length panoramic sunroof, which floods the car’s cabin with light. Then as conditions change, we head back down to the coast and to the beautiful, vast golden expanse of Benone Strand to rendezvous with Robert.

He has been ‘parakarting’ on this beach for 21 years now, and is entirely self-taught. “I’ve been out here in rain, hail and snow, doing everything wrong but loving it and desperate to learn,” he says with infectious enthusiasm. This determination and dedication has resulted in him winning 12 consecutive Irish championships, and he even helped bring the European Kite Buggy Championships here to his beloved Benone.

The style, grace and dynamic performance of the new Jaguar XF Sportbrake (left) in many ways mirrors the skills displayed by Robert Finlay (right) as he skims across Benone Strand in his kite buggy.
It’s easy to see why the sport is so addictive. Robert skims the sand just two inches from the surface, and can easily hit 60mph with nothing but wind and skill. There are no brakes: he slows by throwing the buggy into a sideways drift, or by raising his kite so it remains taut but directly overhead and no longer pulling him forward.

His load-lugging needs are different to Phil’s. Robert says he could get three buggies in the back of the XF Sportbrake once disassembled and with the split/fold rear seats flipped forward. But the particular buggy he’s brought today is a one-piece racer and needs a trailer. This is no problem as our Sportbrake has the electrically-deployable tow-bar option, which folds away when it’s not needed. It will haul two tonnes, and pulling a big trailer on a loose or slippery surface like wet sand is made much less stressful by the All-Surface Progress Control. You simply dial in the speed you’d like to maintain, place your feet on the floor and the car does the rest, tailoring the throttle, transmission and ABS response to help ensure a seamless, slip-free getaway.

If only the wind were as predictable.

The problem with this free means of propulsion is that it doesn’t always show up, or turns up in force. Robert often comes to Benone at dawn or late at night to catch the right conditions. Phil joins us later when conditions improve, launching off some low sand dunes. “It’s not easy to fly here,” he adds. “The wind is variable and too strong sometimes, but if you can fly here, you can fly anywhere.”

Sitting in comfort in the XF Sportbrake’s cabin, we look out over Benone Strand at the blue North Atlantic Ocean, with the Inishowen peninsula of County Donegal in the Republic of Ireland on the left, the impressive Mussenden Temple perched on the cliff edge above Downhill to the right, and the Scottish island of Islay north on the horizon. There are worse ways to pass the time when the wind won’t co-operate than to leave the boot packed, grab a coffee from the shack on the beach and shoot the breeze with the locals. The wind may vary, but the stunning views of Northern Ireland are always here.

Visit jaguar.com to build yours and choose your accessories.

Above left: The XF Sportbrake’s optional Activity Key is perfect when engaging in outdoor sports. Top right: The Sportbrake boasts a full-length panoramic sunroof. Bottom right: 12-time Irish kite buggy champion Robert Finlay.
OFFICIAL FUEL CONSUMPTION FIGURES FOR THE XF SPORTBRAKE RANGE

in l/100km (mpg): Urban 5.6-8.5 (50.4-33.2); Extra urban 3.9-5.9 (72.4-47.9); Combined 4.5-6.8 (62.8-41.5). CO₂ emissions g/km: 118-155; Official EU Test Figures. For comparison purposes only. Real world figures may differ.
Concorde’s elegant nose was designed to droop to enable pilots to see the runway on take-off and landing.
FEELING SUPERSONIC

FOR 28 YEARS CONCORDE DEFIED THE CLOCK BY BEING FASTER THAN THE SPEED OF SOUND AND LANDING AT ITS DESTINATION BEFORE IT TOOK OFF. US START-UP BOOM TECHNOLOGY BELIEVES THE WORLD IS READY FOR A RETURN TO TIME TRAVEL

WORDS: Paul Entwistle

One of the most beautiful and without a doubt powerful civilian aircraft ever built first took to the air on March 2nd 1969. Jointly developed by Great Britain and France, Concorde was both a master of technology and design. It revolutionised passenger air travel overnight, halving the journey time between Europe and North America. Capable of maintaining supersonic flight, i.e. cruising at 1,350 miles per hour, (over twice the speed of sound) at near stratospheric altitudes, Concorde entered service in January 1976.

Flying Concorde had its costs - a criticism that its supporters vehemently deny, arguing that in the final months of operating Concorde, British Airways was actually making a profit from their fleet of supersonic airliners. And yet, in the cost-conscious early years of the 21st century, an aircraft which consumed a ton of fuel for each of its 128 passengers crossing the Atlantic was neither ecologically friendly nor was it truly economically viable.

For the last decade and a half passengers have had to do without supersonic air travel. In an age when airliners are like buses and look remarkably similar regardless of where they are built, the unique mix of muscle and visual grace that was Concorde is missing from our skies.

Not for much longer. Ever since Concorde spooled its engines down for the last time in 2003, passengers have been relegated to the commuter-like monotony of subsonic...
flight. While comfort levels in business class and upwards have certainly improved, flight times haven’t. New York to London today takes around 7.5 hours. Concorde regularly averaged 3.5 hours.

Denver-based start-up Boom Technology wants to pick up where Concorde left off, announcing funding to the tune of $33 million with the first test flight of its rather cryptically-named XB-1 demonstrator planned before the end of 2017. Boom plans to build a supersonic passenger aircraft with seating for 40+ that’s capable of flying at 1,450 mph. This will drop the journey time from New York to London down to a Concorde-like 3.5 hours. While tickets on the Anglo-French icon cost anything up to $20,000, Boom founder and CEO Blake Scholl says round-trip tickets on his modern day supersonic transport will cost a mere $5,000.

Scholl isn’t an obvious aerospace pioneer coming from a background at Amazon.com where his coding abilities made him a wealthy man. Throw in a private pilot’s licence, a start-up’s desire to disrupt for the better and Scholl soon came to the conclusion that affordable supersonic transport was technically feasible and commercially viable. “I started this because I was sad I never got to fly on Concorde. I waited, but no-one was doing it, so I decided to.” Big gun support was not long in coming, particularly from Silicon Valley, one backer from further afield stood out though.

Virgin Group founder Richard Branson who has also founded his own spaceship company Virgin Galactic, was so taken by the idea that he took out options to buy 10 of the supersonic jets saying, “I have long been passionate about aerospace innovation and the development of high-speed commercial flights. As an innovator in space, Virgin Galactic’s decision to work with Boom was an easy one.”

CEO Scholl had the vision and secured the funding, but building the XB-1 demonstrator has been the work of a team of 11 guys with a more recognisable aerospace track record coming from NASA, Pratt and Whitney, General Electric, Lockheed Martin and SpaceX. Six of the team also hold pilots’ licences, and a number of them have been directly involved in designing and building high performance aircraft and jet engines.

One of the reasons why the time is right for supersonic travel is that much of the technology required to address the shortcomings, which took Concorde out of service has only become available in the last 10 years. This includes carbon fibre composites for the outer skin, which are lighter than the aluminium used on Concorde.

Unlike Concorde, modern computer simulation has also dramatically reduced the time needed to finalise the design saving on expensive wind tunnel testing. Significantly, the aircraft will be quieter thanks to a more efficient airframe and engines that won’t need afterburners to go supersonic. According to Scholl and his team there are already off-the-shelf high-performance turbofan engines available on the market, which can be converted for the task.

The timetable for a first commercial flight is an ambitious one. Twenty years after the last commercial Concorde flight, Scholl hopes to inaugurate his own supersonic passenger aircraft. And then it should be possible to fly from Los Angeles to Sydney in a third of today’s flight time of 15 hours. For the visionary Scholl, even that amazing target is not enough. His target revolves around one simple idea. “I want to live in a world where you can get anywhere in five hours for $100. That will take decades, but I think we will get there.” Now that would be supersonic.
“I WANT TO LIVE IN A WORLD WHERE YOU CAN GET ANYWHERE IN FIVE HOURS FOR $100”

Above: The XB-1 demonstrator is designed to replicate and test much of the final aircraft. Left: The use of carbon composites for the outer skin not only saves weight, it reduces noise levels considerably and allows the integration of larger size windows.
PICASSO DEFINED CONTINUOUS LINE DRAWING SETTING HIGH STANDARDS FOR THOSE ARTISTS WHO FOLLOWED HIM. A NEW GENERATION OF CREATIVE SPIRITS HAS ITS OWN TAKE ON THE DEMANDING TECHNIQUE KNOWN AS \textbf{ONE LINE ART}

\textit{WORDS: Camilla Péus}
Reduce to the max. “The Bull” (left) by Pablo Picasso defined the art of paring an image down to its essential elements. Berlin tattoo artist Mo Ganji applies his tattoo designs directly onto the skin.
When Emma and Stephane put pen to paper, all eyes go on a roller coaster ride. Lines turn into loops, twisting and turning all over the paper, forming steep curves and sharp angles. Within seconds they have conjured up racing cars, cult sneakers or perfume bottles without lifting the pen off the page once. Both members of the Parisian art duo “Differantly” (DFT) specialise in “one line art” and are among the most prominent exponents of this art form. Their continuous line drawings have become sought-after collectors’ items and their clients include major international names.

Very few people are aware that this seemingly effortless technique is actually part of a complicated process. According to Stephane, “The drawing performance is only the tip of the iceberg. First we study an object in detail, capture its very essence and sketch it from different angles. Then we rewind. A sports shoe or a handbag becomes deconstructed and ultimately scaled down to the bare minimum.” Hatching, shading and colours are irrelevant. Only the continuous line counts.

It prompts the onlooker to search for where it begins and where it ends. It doesn’t take long to realise that one line art calls for a whole host of talents, such as the utmost concentration and a precise power of imagination, not to mention stamina. Keeping your pen on the paper also requires the courage to make irrevocable decisions and radically reduce complexity down to the bare essentials.

Even the most famous exponent of one line art, Pablo Picasso, went through this process. In his “Bull” series of 11 lithographs created in 1945/46, he started off by depicting the creature realistically, then in a cubist style and finally in sparse abstract lines. The Spanish master, who was inspired by the precise outlines of cave paintings, had an unrivalled knack for carving out the characteristics of animals, dancers and musicians using sparing, yet all the more accurate, lines of ink.

Whereas Alexander Calder transposed single line drawings into wire sculptures from 1926, such as in his wire portrait of the painter Fernand Léger, a number of great illustrators also experimented with line art: Paul Klee’s work “Little Jester in a Trance” (1927) is the most famous continuous line monotype. “The Man with the Big Mouth” and “What Is He Missing?” (both 1930) were created using continuous pencil and watercolour brush lines over the paper.

Saul Steinberg used lines for a more acidic and pronounced effect. This famous Romanian-American illustrator attempted to emigrate to the US with a fake passport in 1941, then supplied The New Yorker with cartoons while based in the Dominican Republic. He depicted the escape in his one line portrait “Passport” (1948), then came up with his most famous, untitled, continuous line work the same year, featuring a man drawing a circle around himself. Another character drawn with a single line was “Mr Linea”, a choleric character of the 1970s cult “La Linea” cartoon series created by the Milanese cartoonist Osvaldo Cavandoli. The little stick man rants and raves, gesticulating wildly along a line that throws up new obstacles along his angry path.

To this day, the challenge of creating patterns with a strong power of expression out of a few lines has fascinated
creative minds from diverse sectors: the tattoo artist Mo Ganji has conquered a niche in his Berlin studio with his “single line tattoos”. This German-Iranian artist sketches elegant images, such as mountain panoramas, out of fine ink lines. He believes that they symbolise “the circulation of energies, continuity and vitality”. With one line art, lines do not only demarcate shapes; they are also part of the picture: the graphic designer Chan Hwee Chong from Singapore modelled Leonardo da Vinci’s “Mona Lisa” and Jan Vermeer’s “Girl with a Pearl Earring” out of a single spiral line. The circular motion is sometimes higher, sometimes flatter, and the ink pen is sometimes pressed lightly, sometimes harder, sculpting a three-dimensional nose, mouth and eyes.

The art form cunningly leads you to believe that it is spontaneous, but it is actually the result of meticulous groundwork. Mistakes are not forgiven – anyone who takes up the challenge can be sure to attract the onlooker’s attention. “One line art is essentially a painful process”, explains Stephane from Differantly. “Its diversity and minimalism are fascinating, but it is painstaking, constantly forcing you to take cold-hearted decisions and discard the superfluous – but it’s all definitely worth it!”

IAN CALLUM, DIRECTOR OF DESIGN AT JAGUAR, ON THE VALUE OF THE SPONTANEOUS SKETCH

“I ideally like to communicate my initial ideas with quick sketches. These are much more accurate than words and convey the spirit of what I’m picturing in my head. When it works best, the thought process controls the lines and the drawing becomes automatic, like speaking a familiar language. Completely new design ideas often come about accidentally on paper. As with one line art, lines are the best way to describe the essence and specific character of a car. You should be able to draw the basics of any good-looking car with three or four lines.

For sports cars like the F-TYPE, what matters the most are the horizontal, moving lines and how they relate to the basic line. The linear grooves on the highlights on the side symbolise dynamism and quality. SUVs like the new, compact E-PACE have a completely different geometry: the lines are higher, more curved, and deliberately exaggerated over the wheels and roof. The slight ridge over the wheels conveys confidence. The silhouette is clear yet dramatic. We’ve also completely redesigned the lines for the I-PACE Concept, Jaguar’s first electric car, to be launched in mid-2018. The visual weight lies in the front section: it looks like the nose of the car is thrown forward while the rear holds back. It’s pretty dramatic, as if poised for action.

This idea came about on a sheet of paper, long before the renderings and 3D models. So lines drawn by hand and the way the pencil interacts with the paper are fundamental to the design process. My job is to preserve this great first step.”
Fueling the passion of classic Jaguar and Land Rover owners and enthusiasts, the all-new Jaguar Land Rover Classic Works facility is the largest of its type in the world. The 14,000 m² site in Coventry boasts a dedicated sales showroom space and 54 workshop bays for servicing and restoring all Jaguar and Land Rover models out of production for a decade or more.

Jaguar drivers seeking a restoration service for their own vehicle can call upon the same expert knowledge and skills that produce the Legends Continued and Reborn Legends vehicles. Over 80 specialists are now employed at Classic Works, many with decades of experience working solely on the older models catered for by the new facility, and this number is expected to grow to more than 120 by the end of 2017.

As Tim Hannig, Jaguar Land Rover Classic Director, (above right) explains: “Our people, their knowledge and skills are the heart of Jaguar Land Rover Classic. There are more than 1.5 million classic Jaguar and Land Rover vehicles in existence worldwide, and we are investing in traditional manufacturing and restoration skills to ensure enthusiasts are able to give cars with a glorious past, a glorious future.”

The workshop area is organised into dedicated strip-down, remanufacturing and assembly zones. Specialists have access to a catalogue listing over 30,000 individual and guaranteed genuine parts. Close ties to the core Jaguar Land Rover business also means the Classic operation can take advantage of cutting-edge manufacturing technology, such as 3D scanning and Computer Aided Design, which allows the re-tooling and reintroduction of parts that would otherwise be prohibitively expensive to remanufacture.

Those enthusiasts looking to purchase a collectible classic Jaguar can choose from a selection of examples, ranging from restoration candidates to daily drivers and concours show cars, all expertly picked by the Jaguar Land Rover Classic Works Legends team.

You can experience the craftsmanship and expertise for yourself, as well as get a behind-the-scenes look at the Jaguar Land Rover Classic Collection of 500 vehicles, thanks to guided Classic Works tours, which are now available on selected days throughout the year.

To see the full range of services available, or to book a tour, visit jaguar.com/classic
A dedicated Jaguar XJ220 servicing zone is operated by experienced technicians, some of whom have supported the 212mph supercar since it entered production 25 years ago, using tailor-made service tools.
Augmented reality (AR) is coming to a compact visor on your forehead soon, mixing computer imagery with what you see in the real world. The big IT companies are investing heavily in this new kind of display, because mixing the real and virtual worlds is perhaps the biggest advance since the web. It will also make life more varied and fun, so your world will never look the same again.

Virtual overlaying will affect everything. You could change the appearance of the vehicles and buildings around you to suit your tastes, and replace strangers on the street with your favourite celebrities, cartoon or gaming characters - life around town could be far more interesting with zombies wandering about.

If you’re looking for calm, the street could instead act as an art gallery extension. Some people will use avatars from their favourite computer games, but this will have much more practical uses too. For example, you might also be able to see who nearby is a doctor when there is a medical emergency.

Companies will also use AR to improve health and safety, with graphics illustrating correct actions in a maintenance procedure, or marking danger zones when there are robots or machine parts moving around. Safety gloves might squeeze your hand hard to warn you against something dangerous like a 15,000V capacitor.

Your AR gloves could be fully networked, so that you can squeeze your partner’s hand even though they are miles away in their office already, or try out a gadget online before you buy it. When you meet someone via a dating app, you might feel a tingle as they get close, though you might have already noticed the virtual glow around them, heard the romantic music and watched the hearts flowing from them. Some people will even use augmented reality makeup, changing kaleidoscopically as they wander down the street, or perhaps decorate the front of their homes even more garishly at seasonal festivals or family parties and events.

We’re likely to have assistant androids before long, and even if your android stays at home to do the housework, their cloud-based Artificial Intelligence (AI) can tag along everywhere with you. You can spend a trip chatting with them, and if you’re visiting as a tourist, they could guide you round like a local. With AR you’ll be able to see them too, sitting beside you, and even hold their virtual hand. They could look and talk like anyone you want. There may be little difference between talking to your AI using AR and talking to your real android assistant.

Your AI can accompany you through the day, facilitating things, doing any boring administration or enabling some special offers. It will be a perfect personal assistant and the perfect companion. Since it will be fully connected, it will link to your AR and let you see through shop walls and highlight anything interesting as you pass by. Augmented reality could even let you fight off aliens on your way up the escalators to make shopping a bit more fun.

Around 2030, tiny circuits on the skin will link through to nerve endings, letting you record sensations and replay them again and again, making your holiday videos a full sensory experience. You could relive that romantic walk on the beach, the feel of the sand and the breeze on your skin. That will totally blur the boundary between the real and online worlds. Internet sites too will offer full sensory experiences that blend functionality seamlessly with both gaming and socialising. There is one thing to bear in mind though, your AI will know everything about you, so make sure you get one you can trust!

Futurologist Ian Pearson studied mathematics and physics before becoming a rocket scientist. In 2007 he founded the Futurizon consultancy, advising companies on future trends.
ANDY WALLACE

For Andy Wallace, his first laps in a Jaguar XJR-9 in the late eighties were a revelation. The British driver would later become one of the finest prototype sports car racers.

TEXT: GEORGE POULTON
ILLUSTRATION: MICHAEL DARLING

As a young teenager, it used to take three hours for Andy Wallace to cycle his way to Silverstone. On race weekends, he would make some sandwiches, jump on his bike and set off from his family home in Oxford in the morning. “Invariably, it would be chucking it down with rain, but I didn’t care,” he recalls. “Being at the track was the only thing that mattered.”

Andy’s father had introduced him to the world of racing several years earlier. When he was ten, the two took a coach to France to see the 24-hour race at Le Mans – a circuit that would go on to hold a special place in his heart. For his 15th birthday, his parents gave him a lesson at the Jim Russell Racing School and Andy was hooked. He began to plan his path into racing, seeing the pre-1974 Formula Ford Championship as his entry route and working all hours so he could buy a car.

“At the same time, I was going to all the races, observing the drivers and noting the lap times to prepare myself,” he says. His dedication paid off as in 1980, aged 19, Andy won the championship in his debut season. He progressed through the Formula Ford ranks, before securing the British Formula 3 title in 1986. “The next logical step was F1,” he says. “I was offered two drives, but financially I just couldn’t afford it. I would have had to find $600,000.”

Stuck in something of a “no-man’s land”, after winning the 1986 F3 Macau Grand Prix Andy got chatting to Dutch driver Jan Lammers. Jan was lined up to join the TWR-Jaguar team the following season and mentioned they needed another driver for Le Mans – would Andy be interested? “Of course I was, so I went to do some testing. The first time I got into the XJR-9, it was absolutely terrifying. I was used to driving at 160mph. Over 200mph is a totally different ball game and when you hit 240mph, it’s another world again. After racing single-seaters, the XJR-9 felt big and enclosed. It was like sitting in a missile.”

But Andy soon adjusted, and his speed and consistency convinced the team. Despite having just three races in which to prepare himself, Andy, Jan and Johnny Dumfries drove the 7.0-litre XJR-9 to victory at Le Mans in 1988 – Jaguar’s first win there since 1957. “It was a strange feeling when we won, because I was so exhausted. It took a while to sink in,” he says in typically modest fashion.

Andy went on to cement his reputation as one of the world’s leading prototype sports car racers. Two years later, he won the 24 Hours of Daytona in a Jaguar XJR-12D, the first of three wins there, and he also won twice at the 12 Hours of Sebring.

These days, the Englishman is chief test driver for Jaguar Land Rover Classic. He tests an array of Classic-built legends, before passing on his expertise to their new owners. “It’s an honour to put models like the E-type and XKSS through their paces and a nice contrast to driving modern cars.” Does that mean his instinct for racing has mellowed? “Oh, no,” he says chuckling, pointing out that he won his class at last year’s Le Mans Classic behind the wheel of a D-type.

“That’s something you never lose.”

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