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Creativity is everywhere. It drives progress. And it is the mutual and unwavering passion for this creative spirit that helps forge the connection between Jaguar and its customers. That’s why this issue of The Jaguar, brimming with bold stories from a dazzling, diverse world, celebrates creativity in all its forms.

Meet celebrated designer Stefan Sagmeister who has made an art form out of clever provocation, plus visionary 3D-printing fashion designer Iris van Herpen and Paul Pairet, a fine-dining maestro at the peak of his powers. Learn about free-thinking woodcrafters and creators of electric aircraft with plans to revolutionise air transport, and find out why Seoul is ahead of its time.

Alongside, journey to Finland with the all-electric Jaguar I-PACE, a revolutionary car at the vanguard of automotive creativity. See the graceful style of a classic Jaguar XJ through a fashion photographer’s eyes. Revisit the then world’s fastest car, the breathtaking Jaguar XJ220, 25 years on. And there’s lots more thrilling innovation from around the world.

Enjoy the issue – we certainly enjoyed creating it.

Felix Bräutigam
Chief Commercial Officer, Jaguar
Bonamy

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HUSH HOUR
Silence may be golden, but in Finland it’s embedded into the culture. We delve into solitude in a whisper-quiet Jaguar I-PACE

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BEAUTY AND THE ARTISTE
Stefan Sagmeister has an agenda, and he’s not afraid to bare it. The brilliant, controversial design icon reveals what shapes him

STARMAN
In a land of 1.4 billion people, China has just one restaurant with three Michelin stars. Discover Ultraviolet chef Paul Pairet’s unique vision

TOMORROWLAND
South Korea’s capital is in a different time zone – about ten years ahead. We visit Seoul for a glimpse of a dazzling, high-tech future
In a land of 1.4 billion people, China

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The Argentinian fashion photographer is sought after by everyone from The Sunday Times. After this shoot, of a classic Jaguar XJ alongside the works of a famous sculptor, we can see why.

JOHN L WALTERS
20 years as editor and co-owner of international graphic design journal Eye make John the perfect person to interview iconoclastic designer Stefan Sagmeister on the topic of his latest exhibition: beauty.

ANDREW FRANKEL
The veteran motoring journalist writes for Autocar, MotorSport, Goodwood and his own Insta-mag DriveNation. We organised a 25-year reunion for him and an old friend: the seminal Jaguar XJ220.

KENYA HUNT
The London-based American is deputy editor of Elle and has written for the Guardian, Vogue and Marie Claire. For our pages, she unpicks boundary-pushing fashion technologist Iris van Herpen.

JUN MICHAEL PARK
Jun has produced award-winning reportage from Cuba to Greece. Here, the South Korean photographer turns his lens on his own home town, illuminating Seoul’s futuristic side for our travel feature.

THE JAGUAR
ISSUE 06, 2019

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A new hideaway in the Maldives is being billed as the world’s first ‘truly all-inclusive’ private island. Kudadoo is a string of 15 villas perched on stilts over the turquoise ocean, with a sweeping jetty connecting to the perfect, white-sand desert island of Lhaviyani Atoll. Guests can order anything they want, any time, without paying anything more than the room rate (which starts at £2,450 per night). Whether you want a case of Champagne, three full-body massages a day, a midnight banquet or five hours on a jet ski, you won’t get billed anything extra at check-out. The resort sets out to deliver a bespoke experience to every guest, with personal menus designed by the chef, 24-hour butlers and personal trainers to help work off that lobster linguine. Activities include swimming with manta rays, free-diving with turtles and ‘blue light’ night snorkelling, which reveals fluorescing anemones, shrimps and brain corals glowing in the dark. The Kudadoo is eco-conscious, too, sourcing power from 1,000 solar panels that double as a roof over the floating restaurant and sun deck.
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PUT YOUR BEST FOOT FORWARD

Celebrate the late Zaha Hadid’s legacy even as you liven up any room. Expert craftsmanship meets design artistry in the RE/Form Carpet Collection, which pays homage to one of the greatest architects of our time by reimagining her signature geometric exteriors as a collection of iconic interior pieces. With a name that nods to the notion of reconfiguration and transformation, the collection’s 22 designs give new form to themes prominent in Hadid’s work: organic cellular shapes, pixelated landscapes, striated lines and ribbon-like projections. Patterns within each grouping capture Hadid’s signature use of interweaving, layering and play with light and shadow. Crafted by luxury carpet manufacturer Royal Thai and made in collaboration with Zaha Hadid Design, the carpets are woven on Axminster looms and hand-tufted. royalthai.com/reform
COMBINING TECH ART, PERFORMANCE AND BIODESIGN, THEY INVITE REFLECTION ON THE NATURAL WORLD

CRAFTSMANSHIP
THE LIGHT FANTASTIC

Nature can be as dazzling as it can be bizarre, so what better inspiration to take when creating surreal dreamscapes out of lights? Dutch art collective Studio Drift’s light installations and interactive sculptures combine tech art, performance and biodesign in works that invite audiences to reflect on their relationship with the natural world. Founders Lonneke Gordijn and Ralph Nauta seek to rethink the way we use technology. In Flylight, light mimics the behaviour of birds in flight to explore concepts of group safety versus individual agency and freedom. Meadow features mechanical flowers in a kinetic structure that opens and closes, reminding the viewer about natural growth processes and the change of seasons. With a prestigious track record of exhibitions and installations, including the Venice Art Biennale, Studio Drift continues to show globally, with works showing in Mexico, Finland and the US this year. studiodrift.com

THE DEEPLY POETIC AND MAGNIFICENTLY LABOUR-INTENSIVE FRAGILE FUTURE IS FORMED OF BRONZE ELECTRICAL CIRCUITS CONNECTED TO LIGHT-EMITTING DANDELIONS

DESIGN
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**CRYSTAL AMAZE**

The introduction of industrial sapphire to watchmaking a generation ago led to sapphire crystal casebacks that enabled connoisseurs to admire the intricacies of mechanical movements. Thanks to advances in manufacturing processes since, watchmakers can now machine entire cases out of this scratch-resistant material – the second hardest material after diamond. And the spectacular results are, ahem, clear to see.

**TAKE A CLOSER LOOK AT THE WIZARDRY WITHIN...**

**Hublot Big Bang Sapphire Tourbillon**

Known for pioneering work on coloured sapphire cases, Hublot unveiled this model at Baselworld 2018. Transparency is the watchword: the case, strap and tourbillon bridge are all colourless. The 45mm case is machined from sapphire crystal, the tourbillon bridge in the movement is carved out of sapphire, and even the strap is made from transparent rubber.

**Bell & Ross BR X-1 Skeleton Tourbillon Sapphire**

After showing off its first sapphire crystal encased watch in 2016 with the BR X-1 Chronograph Tourbillon Sapphire, this French brand best known for aviation-inspired timepieces went a step further and bared all. This timepiece has an open worked movement that leaves little to the imagination. The case is carved from five blocks of sapphire held together by screws.

**Greubel Forsey Double Tourbillon 30º Technique Sapphire**

As if a Greubel Forsey movement wasn’t complicated enough, this timepiece features a solid sapphire case machined from a single block of crystal. The boutique haute horology brand is known for elaborate multi-tier movements, and a sapphire crystal case is perfect for those who want to take a closer look at all the mechanical wizardry within.

**Bovet Récital 26 Brainstorm Chapter One**

This elaborately engineered new launch combines a sapphire version of Bovet’s characteristic sloped case that is inspired by the shape of a writing desk. The bezel, case band and crystal are made entirely of sapphire, while the back bezel and lugs are made from Grade 5 titanium. A three-dimensional moon phase is one of its many gorgeous complications.
TECHNOLOGY

DRONE RANGER

Scott Parazynski knows a thing or two about flying: the former NASA astronaut is a veteran of five Space Shuttle flights. He’s also an avid drone flyer but, despite his years of high-stakes space flight, found the traditional method of controlling drones – two thumb controllers on a bulky handheld panel – difficult to master. So he created a company, Fluidity, and the FT Aviator, a joystick that mimics the kind of controls professional aircraft pilots have in their cockpit. “Within 30 seconds we can teach anyone how to fly a complex manoeuvre like a figure-of-eight,” says Parazynski. The FT Aviator can control a drone on four different planes of movement with a single hand, while a situational display mounted on the top of the stick means pilots can always know where they are. For those using drones to get the perfect aerial video or photo, there are advanced camera controls within the base of the controller. The stick is compatible with most DJI drones, but Parazynski wants to go further: he hopes the technology he has developed can one day help direct machines used in robotic surgery.

INNOVATION

BIKE TO THE FUTURE

The world’s most advanced electric motorcycle has been unveiled by British firm Arc, which is backed by Jaguar Land Rover’s tech business InMotion. The Vector is an all-electric superbike with 360 miles of range. Weighing just 220kg, its 395Nm of torque can hurl it to 60mph in 3.1sec. The Vector takes the idea of man-and-machine-as-one to the next level: ride info is viewed through a head-up display in the helmet, which also acts as the ignition key, while ride feedback is via electronics in your jacket.

STYLE

EYES ON THE PRIZE

What do you get when you combine two world-famous style icons with a spectacles designer of unparalleled pedigree? Eyewear that stands the test of time. In 1965, fashion photographer David Bailey shot actor Michael Caine in his studio wearing a pair of thick-rimmed Oliver Goldsmith Lord glasses. Updated for 2019 and with tinted lenses, these sunglasses capture the essence of a seminal moment – and, just like Caine himself, remain an undisputed style icon. olivergoldsmith.com
Why head out for ‘drinks and dinner’ when just one word will do? Picture this: Parmesan and Romaine lettuce-infused vermouth, sake made from three different types of guava, and a hardboiled quail’s egg sitting on top of a nest of roasted onion sprouts sprayed with smoked plum tincture. This ‘edible cocktail’ is the creation of Matthew Biancaniello, one of Los Angeles’ most creative mixologists, and author of Eat Your Drink, a book about how to make your own ‘farm-to-glass’ libations. Often challenging and always surprising, Biancaniello has made an art form out of combining alcohol with seasonal ingredients – foraged in the Santa Monica mountains, sourced from local farmers’ markets and grown in his own garden. He asks, why bother with dinner when you can imbibe 123 Organic Tequila infused with Ogo seaweed, Sun Gold tomatoes and oregano? After operating a run of pop-ups in bars such as LA’s Ysabel, he returned to the Library bar at the Hollywood Roosevelt Hotel, where he first began bartending over a decade ago, this summer. Here, gustatory adventurers were able to sample such delights as Biancaniello’s ‘liquid cheese board’, a drinkable Caesar salad, and even alcoholic oysters and sea urchins. matthewbiancaniello.com

EVENTS
WITH ARMS WIDE OPEN
Since 1992, the Open House Festival has helped reveal the wonders of urban architecture to those who might otherwise be closed off from it, or those who have simply never considered the beauty of that which surrounds them. Open House gives free access to an array of buildings for 48 hours, so people can see some of a city’s best-kept secrets. “Architecture is often seen as the preserve of professionals,” explains founder Victoria Thornton, OBE. “There was no opportunity for citizens to explore and debate the quality of architecture and places.” The 2019 festival is a truly global affair, with 43 cities taking part. From Milan to Macau to Melbourne, you’ll always find an open door. All you have to do is step inside. openhouseworldwide.org

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It may look like an alien monolith that has crashed into the waves off the jagged Norwegian coast. But this partly submerged concrete cuboid houses Europe’s first underwater restaurant, Under, which opened in April 2019. It sits 5.5m below the surface and rests on the sea bed, so diners can peer into the icy waters of the North Atlantic through a huge acrylic window, while tasting the “pure, naked” (as chef Nicolai Ellitsgaard puts it) flavours of marine life plucked from the sea beyond.

Located in Lindesnes municipality, about five hours’ drive south of Oslo (or 80 minutes from Kjevik Airport in Kristiansand), Under has been designed by Norwegian architectural firm Snøhetta, which also created a cabin for Sweden’s famous Treehotel. ‘Immersion’ menus (priced at £200) embody simplicity, each plate giving seasonal fish and plant life such as sea arrow grass and wild berries centre stage. under.no
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Accessories shown: Wheel Mounted Cycle Carrier and Roof Cross Bars. Objects placed above the roof mounted satellite antenna may reduce the quality of the signal received by the vehicle and could have a detrimental affect on the navigation and satellite radio systems, if fitted. Consideration should always be given to vehicle’s maximum roof load capacity to ensure this is not exceeded.

THE ART OF PERFORMANCE
STEFAN SAGMEISTER IS THAT RARE BEAST – A GRAPHIC DESIGN CELEBRITY. JOHN L. WALTERS MEETS THE PROVOCATIVE AUSTRIAN DESIGNER AT HIS NEW EXHIBITION TO UNDERSTAND THE SOUL OF BEAUTY.
STEFAN SAGMEISTER IS THAT RARE BEAST - A GRAPHIC DESIGN CELEBRITY.

JOHN L. WALTERS MEETS THE PROVOCATIVE AUSTRIAN DESIGNER AT HIS NEW EXHIBITION TO UNDERSTAND THE SOUL OF BEAUTY
or a ‘design superstar’, Stefan Sagmeister is remarkably approachable; as self-effacing as his work is in-your-face. We meet at Vienna’s MAK, the Austrian Museum of Applied Arts, where Beauty, the exhibition he has devised with designer and business partner Jessica Walsh, has just become the most highly attended show in the museum’s 156-year history. It breaks the designers’ own record for The Happy Show a few years ago. The first thing that grabs your attention is an ice-encrusted Jaguar E-Pace in a glass box at the entrance, with the designers’ manifesto for beauty inscribed across its surface in curvaceous letters.

“Creating an exhibition of beauty is at the core of what it means to be a communications designer,” says Sagmeister, in a strong Austrian accent hardly affected by more than a quarter-century in New York. “You’re looking at a very big piece of information – ‘beauty’ is gigantic – and making decisions on what to pick out and how to communicate it.”

Sagmeister’s career path is a thing of wonder, because graphic design rarely produces celebrities. Designers usually toil in the background, making sure that what they designed – whether book, brand, app, album cover, poster, package or exhibition – looks right and reaches its target audience.

Tall, handsome and intense, he attracts a cluster of admirers. From academics and students at the premiere of his 2016 documentary The Happy Film, to award-winning creatives at elite industry gatherings, they are all a little star-struck. When he speaks at a conference, nobody wants to appear after him.

But he remains true to purpose. Using ingenious lettering and compelling images, Sagmeister delights most in his role as a designer. He counts David Byrne (for whom he has won two Grammys for packaging), The Rolling Stones and Jay-Z among his clients, as well as classy brands (Zumtobel, Vitra) and non-profits (One Voice). He says: “The most interesting part of being a graphic designer is the large, regular audience. I found music packaging appealing because sometimes we had a first print run that was in the millions.”

Sagmeister was born in the Alpine town of Bregenz, and attended Vienna’s prestigious Angewandte, the University of Applied Arts. After spells in New York on a Fulbright scholarship, freelance work in Austria and a couple of years in advertising in Hong Kong, he returned for another crack at the Big Apple. In 1993, Sagmeister launched his own practice, announcing it with a card that showed him standing naked, with a strategically placed, removable sticker.

Soon, his quirky combination of highly effective client work, personal work and blatant self-promotion (such as a poster with text carved into his bare skin) made Sagmeister Inc. one of the most visible studios in New York. He hired talented assistants, but kept the team small. However in 2000 Sagmeister did something that surprised colleagues and clients alike – he closed his studio and took a year off. When he returned from the sabbatical a year later, and published the monograph Made You Look, his career skyrocketed. He has subsequently taken two more sabbaticals – a way, he says, of redistributing his retirement years throughout his life. This ample time for reflection has led to a fondness for self-help aphorisms such as ‘Worrying solves nothing’, ‘Having guts always works out for me’, and ‘Money does not make me happy’. Many of these ended up – spelled out in elaborate lettering using paint, hair, pattern, coins, inflatable monkeys, bananas and even urine – in 2008’s Things I Have Learned In My Life So Far. This
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"CREATING AN EXHIBITION ON BEAUTY IS AT THE CORE OF WHAT IT MEANS TO BE A COMMUNICATIONS DESIGNER"
The ‘Beauty’ exhibition, which began at Vienna’s MAK, now continues in Frankfurt until 15 September 2019, with more locations to follow.
eventually finished the film, and the result is by turns funny, embarrassing and painfully honest. But he vows never to make a film again. “It was just so difficult to do and I was so bad at it,” he says. “Design is not the same as film-making.”

He insists, too, that he is not an artist. In a public conversation at the MAK with Jaguar’s director of design Ian Callum, Sagmeister quoted Donald Judd’s definition: “Design has to work, art does not!” But you can’t avoid the personal – his body, his life – in Sagmeister’s work. That’s what makes his popular conference talks – like visually driven stand-ups – so compelling. “I try out many things to see how they work with an audience. It’s like a prototyping medium,” he says. But, despite his gift for narrative, he is notoriously sceptical of the fashionable claim that design is storytelling. He once said: “People in our space [design] took on the mantle of bullshit. Now everybody’s a storyteller.”

Beauty, though a spectacular and polemical exhibition, is more conversation than story. By the time you leave, you have been pestered, hustled and seduced into thinking what ‘beauty’ means, whether that’s in a peacock’s tail; the museum’s ceiling pattern; a chandelier made from waste materials; or a car – the book of the show includes a double-page spread photo of a Jaguar E-type, bearing Enzo Ferrari’s description of it as the most beautiful car ever made. Beauty, Sagmeister declares, is not merely in the eye of the beholder. And the show is like the man himself: to encounter Stefan Sagmeister is to be drawn into a world that’s more intense, more visually focused, more fun than the everyday.
THE JAGUAR

HUSH HOUR

THEY SAY THE FINNS DO SILENCE BETTER THAN ANYONE ELSE IN THE WORLD. WE TAKE THE ALL-ELECTRIC I-PACE – THE QUIETEST JAGUAR EVER – TO FIND OUT WHY

STORY: Nathaniel Handy

PHOTOGRAPHY: Alexander Rhind

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HUSH HOUR

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PHOTOGRAPHY: Alexander Rhind
urban jungle. It's no surprise, then, that at a time of stimulus overload, a broad trend towards greater quietude and mindfulness is emerging. From New York's Calm City mobile meditation trucks to smartphone apps that aim to get us offline and zoning out, silence might just be the new buzz.

Finland, however, has always been at the forefront of the notion of mindfulness. This is a vast country where – proportionally – there's a comfortable 2km citizens: plenty of room to stretch out, take a moment and breathe. Even the capital Helsinki sits on a peninsula in an extensive archipelago of islands, many of them covered in forest. Every Finn you meet will acknowledge that small talk isn't their national sport. This may be a big country with a small population, but it's also a place where two people are perfectly comfortable just sitting in silence. It's not shyness; just cultural. It can catch the unwitting visitor off-guard.

This serene capital is the perfect habitat for Jaguar's all-electric luxury SUV, the I-PACE – the most silent Jaguar ever. With no sound save for the crunch of tyres on winter snow, the I-PACE glides into the heart of downtown Helsinki. Market Square – the busiest commercial hub of the Finnish capital – might seem a perverse place to go in search of silence, but it's not. The city council identified this spot as a place to build a striking new chapel – the Kamppi Chapel, which has become known as the Chapel of Silence. Its popularity goes well beyond churchgoers, and it can be seen in many ways as a temple to the Finnish love of silence.

The idea of the chapel, initiated by Helsinki's ex-deputy mayor Pekka Korpinen, is to give people a place to pause. "We studied the flow of people in this part of the city," says Mikko Summanen of Helsinki-based K2S Architects, who designed the chapel along with colleagues Kimmo Lintula and Niko Sirola. "The form of the building is like a whirlpool or an island in that stream of people."

Covering a diminutive footprint of only 75m of this entirely wooden structure soar upwards in an ever-expanding curve. Outside, traditional spruce is covered with a new bio-wax designed using nanotechnology to penetrate the grain and preserve it against the harsh Finnish winter. When you step inside, the effect is transformative. Light, perfectly flush lengths of alder wood roll upwards in one smooth, tactile surface. The city vanishes.

"Once you’re inside, you don't hear the city... you feel comfortable, but also elevated"
Modern life is white noise. Whichever way you turn, there is something asking for your attention – your smartphone, an advert, a TV screen, the sound of passing traffic. It can be hard to find real silence, especially in the urban jungle. It’s no surprise, then, that at a time of stimulus overload, a broad trend towards greater quietude and mindfulness is emerging. From New York’s Calm City mobile meditation trucks to smartphone apps that aim to get us offline and zoning out, silence might just be the new buzz.

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This serene capital is the perfect habitat for Jaguar’s all-electric luxury SUV, the I-PACE – the most silent Jaguar ever. With no sound save for the crunch of tyres on winter snow, the I-PACE glides into the heart of downtown Helsinki. Market Square – the busiest commercial hub of the Finnish capital – might seem a perverse place to go in search of silence, but it’s not. The city council identified this spot as a place to build a striking new chapel – the Kamppi Chapel, which has become known as the Chapel of Silence. Its popularity goes well beyond churchgoers, and it can be seen in many ways as a temple to the Finnish love of silence.

The idea of the chapel, initiated by Helsinki’s ex-deputy mayor Pekka Korpinen, is to give people a place to pause. “We studied the flow of people in this part of the city,” says Mikko Summanen of Helsinki-based K2S Architects, who designed the chapel along with colleagues Kimmo Lintula and Niko Sirola. “The form of the building is like a whirlpool or an island in that stream of people.”

Covering a diminutive footprint of only 75m², the sides of this entirely wooden structure soar upwards in an ever-expanding curve. Outside, traditional spruce is covered with a new bio-wax designed using nanotechnology to penetrate the grain and preserve it against the harsh Finnish winter. When you step inside, the effect is transformative. Light, perfectly flush lengths of alder wood roll upwards in one smooth, tactile surface. The city vanishes.

“Once you’re inside, you don’t hear the city. Even the

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natural light is indirect," explains Mikko. "We wanted people to feel comfortable, but also elevated by the space."

Though a Lutheran chapel, this is a place of silence for everyone. While ash wood pews line the space, there are cushions for meditation, prayer mats and even a qibla mark indicating the direction of Mecca. When you do enter, you can talk not only to a priest, but also a social worker or, of course, you can simply sit in silence. "I know many people who come here on their way to downtown offices," says Mikko. "They come up from the metro station and just come here for a few minutes, to relax and be with their thoughts."

"There are silent places in all cities, like libraries," agrees the chapel's manager, Nanna Helaakoski. "But this is something unique. This is the busiest area in the whole of Finland, but it's a silent space anyone can easily enter."

Finns seem to do such time-out spaces well. Almost in sight of the chapel, the new Oodi central library, opened in December 2018, is another soaring wooden structure redefining the centre of Helsinki. Inside its boat-like beams, Oodi has created not simply a library, but a communal space for quiet personal work and reflection. Over three floors, there are endless armchairs, maker workbenches with sewing machines and 3D printers and 'break-out spaces' where you can simply lounge on the carpets with your laptop. Bare wood, potted trees and soft, diffuse light from ceiling portholes heighten the sense of natural serenity. It feels like the right direction for the future of a modern city.

Helsinki is a city that holds the silence of the wilderness close, especially during winter. Tom smiles wryly as he offers this revelatory news.

Departing the city for the Nuuksio National Park, it's not only the electric Jaguar's silence that strikes you, but its effortlessness. Without a traditional gearbox, there's no lag in acceleration. The battery is positioned low between the axles, planting the car firmly on the ground, and providing a punchy 400PS of peak power.

Our destination is Haltia, the headquarters of the Finnish national parks system. It's housed in an extraordinary building that, when you look beneath the wooden surface, has a lot in common with the I-PACE. The I-PACE stores its energy in high-density lithium-ion pouch cells in its 90kWh battery. Haltia combines solar and geothermal energy systems to be largely self-sufficient in energy use. Holes have been drilled 1km deep into the bedrock beneath the building. Heat from the solar panels is pumped into the rock during the summer, replacing cold air that comes up to cool the building. When winter arrives, the previous summer's heat warms things up again. As the centre’s director, Tom Selanniemi, puts it: "It's like the ultimate natural battery."

Everything in Finland seems to lead back to the forest. Like the Kamppi Chapel, wood plays a major role in Haltia’s construction. And, like Kamppi, the wood is merely waxed - not painted or lacquered - so it breathes. And, like Kamppi, it has an organic, almost egg-like structure. "We're trying to combine elements from our history, our mythology, from science, from art and from nature," says Tom. "Haltia is shaped like the Goldeneye (a sea duck common to Finland), with an egg as the centrepiece of our main exhibition space. The reason is that we Finns know that the world started from the egg of the Goldeneye."

Tom smiles wryly as he offers this revelatory news. He's recounting part of the Kalevala - the Finnish national epic poem that tells of the origin of the world and all life, embedding Finnish culture back into the lakes and forests that are its heartland.

A recurring theme among Finns we talk to is the return to nature; specifically the silence of the country cabin. Almost everyone in Finland has access to a cabin, usually next to a
get the car charged up, too, and ready to explore. Departing the city for the Nuuksio National Park, it’s not only the electric Jaguar’s silence that strikes you, but its effortlessness. Without a traditional gearbox, there’s no lag in acceleration. The battery is positioned low between the axles, planting the car firmly on the ground, and providing a punchy 400PS of peak power.

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A recurring theme among Finns we talk to is the return to nature; specifically the silence of the country cabin. Almost everyone in Finland has access to a cabin, usually next to a lake. Given that the Jaguar I-PACE has a range of 292 miles* from zero to 80% charge in about 45 minutes**. A warming lunch in a roadside diner was the perfect amount of time to draw a radius of 40km, you’d encompass an archipelago. Whether exploring the wilderness with guide Markku Janhonen (below) or visiting modern buildings such as the Oodi library (left) or Haltia (right, with director Tom Selanniemi), the I-PACE proves a graceful companion.
Lake, some hours out of the city. It’s just an assumed part of life here. We meet Robert Nuorteva in a cozy coffee shop in Helsinki. He is the founder of Everfells, a startup that connects wilderness guides with people seeking wilderness experiences. Robert recognizes this collective Finnish urge.

“Every Finn knows the feeling when you drive to your cabin from the city,” he says. “You step outside your car, close the door, and you’re hit by the silence. It’s never so silent, even at night, in the city – there’s always background noise. In our cabins it’s truly silent. Perfect silence.”

Driving the I-PACE out into the Finnish taiga forest, the quiet hits you long before you get out of the car. Electric really does mean a silent drive. For someone brought up on the combustion engine, it feels slightly unreal. Did I miss something, you ask yourself? Can it be this easy? But it is this easy. Half an hour into the forest, the fact that it is ‘this easy’ starts to hit home. I can see from the Head Up Display on my windscreen that we’re travelling swiftly, but my ears convey only the soft rhythm of tyre on snow.

There is no silence like the silence of the Arctic winter. Finns talk of five seasons, since there is midwinter and ‘spring winter’. In midwinter, the sun barely rises at all. People return to their cabin, heat up their traditional smoke saunas, and break holes in the lake ice to bathe. Saunas are perhaps the original blueprint for a lot of the modern architecture in Finland, with their distinctive wooden structure. As wilderness guide, Markku Janhonen – a native of the wild eastern Karelia region – explains, the sauna is an almost sacred space to Finns. “It’s normal for us to be quiet in the sauna,” he says. “It’s a silent place to sit and relax and observe the lake.”

The sauna has been a sacred space for Finns since before Christianity – a place of reflection and even, since it was warm and clean, a place where children were born. There is something in the Finnish silence, and the heightening of the senses that such silence produces, that seems to hark back to older knowledge. For instance, Markku explains the importance of pitch when cross-country lake skating during winter. “The sound of the ice as you skate over it tells you its depth,” he says. “When the pitch rises, the ice is thinner.”

Similarly, wild food forager Pauliina Toivanen, of Helsinki Wildfoods, speaks to us of the sense of smell. “Your smell memory is pretty important,” she explains. “Learn the smells of poisonous and non-poisonous plants. Once you know the difference, you can’t really confuse them.”

There may be nothing to forage when we meet her, but even the harshness of winter is good news for her. “Plants grow stronger in these conditions,” she says. “In fighting the navigate at night, but soon I noticed my perception started increasing. By the end, I could see more clearly and my hearing had become more acute. Snapping twigs now sounded really loud against the silence of the night.”

It struck us then that this was our experience too. The Jaguar I-PACE is naturally silent and, when you sit in its cabin, that silence is further enhanced by clever encapsulation of the motor, acoustic lamination on the windscreen and aerodynamic design that minimizes wind noise. It, too, is a calm that heightens the senses.

When you stop the I-PACE, step out, and close the door behind you, you begin to hear the little things: the crunch of the snow beneath your boots; a woodpecker hammering on a distant trunk; the wind catching the tops of the pines. But, most of all, you hear the sound of silence.
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There may be nothing to forage when we meet her, but even the harshness of winter is good news for her. “Plants grow stronger in these conditions,” she says. “In fighting the cold, berries actually build more polyphenols.” She’s waiting for birch sap – the first forage of spring. After that, she will eat birch buds and leaves, dandelion, nettle, ground elder, rowanberries and fireweed.

Pauliina recollects the time she went out riding a horse at night in Kuusamo, her ancestral area in the north of Finland. “It was an amazing experience for the way the nighttime and the silence heightened my senses. The horse was naturally able to navigate at night, but soon I noticed my perception started increasing. By the end, I could see more clearly and my hearing had become more acute. Snapping twigs now sounded really loud against the silence of the night.”

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LUMBER PARTY

SEE YA, CERAMICS. GOODBYE, GLASS. SO LONG, STEEL... WOOD IS BACK, AND HOW. WE MEET THREE INNOVATIVE BRITISH WOODWORKERS TO LEARN WHY THIS VENERABLE MATERIAL IS TAKING CENTRE STAGE AGAIN

STORY: Dan Stevens
We don’t really have a tradition of wood as art in the UK,” says Eleanor Lakelin, as she shows me round her London workshop. Her success as a sculptor in wood, creating forms that suggest familiarity but are captivatingly otherworldly, is proof that this is changing. Lakelin’s work elevates the horse chestnut burrs she favours as material of choice from firewood to artwork. “What I do is relatively new,” she says. “And the value of wood is changing.” Indeed, the main buyers of her work are collectors, galleries and museums.

Lakelin is part of a recent movement that considers wood to be as valuable as ceramics, glass, silver or any other material that we sculpt, cut, shape and mould as art.

Fellow woodworker Sebastian Cox’s workshop is not far from Lakelin’s in London. At the centre of his enterprise is the timber used to create his delicate, elegant furniture. His combination of English hardwoods, traditional techniques and an aesthetic that reflects the qualities of each species of timber has won awards. But it’s his desire to find new ways of using the material that has set him apart.

Cox started making furniture and objects from a material that’s otherwise used for hedging and gardens – coppiced hazel: long straight rods from young trees that are cut back to ground level. Coppicing is an ancient woodland...
management technique but today the product has limited value. So he created a collection of modern pieces that retained the coppiced hazel’s natural qualities, combining high-end furniture design and craftsmanship with a material that many would only ever use as pea sticks.

It was his work with coppicing that led Cox towards a rather unusual material. In a small, windowless room that looks more like a bio-storage facility than a cabinet-maker’s workshop, Cox is growing lampshades. From mushrooms.

“When you coppice, you cut everything down,” he says. “And there’s a lot of waste that’s only fit for burning. So we chip it, inoculate it with mycelium and that starts to grow, eating the woodchip. Then we can pack it into moulds.”

The result is a material with a soft, suede-like texture and a velvety appearance that looks both like a piece of turned wood and fabric. It’s cheap, light and strong; Cox says it would make an excellent substitute for polystyrene packaging. This awareness of the possibilities of materials and how to use them is typical of Cox’s work, and of how this new breed of designer-maker-artist operates. They’re not held back by the limitations of a material – rather, they relish the task of finding a use for it.

Lakelin’s career as an artist started when someone gave her a piece of the horse chestnut she now routinely uses. “I was a cabinet maker,” she says, “and I was aware of how every tree has different properties – even within the same species.” She cut into the wood and the chaotic, unruly burr she found hooked her.

“I like the idea of dedicating myself to a single material,” she says, even if that material is “unforgiving. It breaks easily and is difficult to work with. But I like that.” Making a piece “takes months,” removing bark and wood a millimetre at a time on a lathe, stripping it away from the burrs underneath.
CRAFTSMANSHIP

It’s a painstaking process; only technique makes the difference between completing a piece, or ruining it.

And for designer-maker Tom Raffield, one technique has defined his look: steam bending. Like coppicing, steam-bending has its roots in pre-history; wood is heated using steam and then bent to the required shape. Raffield’s swoopy, looping lighting and the simple lines of his furniture are influenced by the best of mid-century design. Yet until recently steam bending was unfashionable.

“I think it regressed because of lamination,” he says. “But lamination is often mass-produced, uses lots of glue and creates a lot of waste. Steam bending has become much more relevant in the 21st century.”

“It’s the most addictive thing I’ve ever done. And it’s limitless. There’s very little you can’t do with it. It’s a way of transferring a drawing into wood, and it reflects the fact that there aren’t any straight lines in nature.”

As if to prove the point, Raffield used steam-bent ash – a material not normally associated with construction – on his house in Devon. The result is as stunning as it is successful, the sinuous cladding flowing over the stone structure of the original 19th-century cottage.

Blending traditional and contemporary is a defining feature of this loosely defined craft movement. And, for Raffield, it leads to the creation of the antiques of the future, objects that will endure for centuries.

“We want to make timeless pieces that will last,” says Raffield. “It’s a way of recollecting how we used to consume and use products. We can repair pieces and we develop a relationship with customers as they develop a relationship with the product. For us, creating a high-quality object is the most sustainable thing you can do.”

PHOTOS: ALUN CALLENDER, GLENLIVET, PETR KREJCI

UK - Woodcrafters, 2
Fashion comes and goes, but style endures. We take wardrobe inspiration from the elegant lines and tasteful tones of the 1978 Jaguar XJ.

PHOTOGRAPHY: Rodrigo Carmuega
CONCEPT & STYLING: Rose Forde
Fashion comes and goes, but style endures. We take wardrobe inspiration from the elegant lines and tasteful tones of the 1978 Jaguar XJ.

ELEGANCE
SCULPTING A LEGACY

Henry Moore Studios & Gardens is the perfect place to appreciate the work of one of Britain’s best-known artists. His estate is now a stunning sculpture garden, open to visitors from April until October each year. The gardens feature many of his iconic bronzes and his studios have been preserved, helping visitors to discover how a modern master created his artworks. On show in 2019 is the largest exhibition of Moore’s drawings in 40 years. Showcasing the sculptor’s exceptional talent as a draughtsman, it features works from across his career, including examples of his famous WW2 shelter drawings. henry-moore.org

Robertas wears coat by Harris Wharf Jumper by NN07 available at mrporter.com Trousers by Lordini available at mrporter.com Shoes by Canali. Talia wears dress by Paul Smith Bag by Dorateymur Boots by Joseph Bracelet by Kloto
Left: Scarf by Begg and Co Coat by Mr P at mrporter.com
Left: Talia wears earrings by Aurum, bracelets by Alighieri, a roll-neck knit by Connolly, and a jumper by Vince. Skirt by Johnstons of Elgin.

Robertas wears a knit by Dunhill, trousers by NN07 available at mrporter.com, a jacket by Richard James, and shoes by Giorgio Armani.

Above: Earrings by Alighieri, a trench coat by Marc Cain, trousers by Vince.

Models Talia Mathers and Robertas Aukstuolis at Select Model Management

Producer Nene Granville at Industry Menu

Styling Assistant Meg Edmund

Makeup & Grooming Nadia Altinbas

With thanks to The Henry Moore Foundation
Above: Earrings by Alighieri Trench coat by Marc Cain Trousers by Vince.

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WHAT DOES IT TAKE TO REACH THE PINNACLE OF FINE-DINING IN A COUNTRY OF 1.4 BILLION? MEET THE CREATOR OF ULTRAVIOLET, CHINA’S ONLY THREE-MICHELIN-STARRED RESTAURANT

STARMAN

Andrea Lo

PHOTOGRAPHY: Shawn Koh

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STORY: Andrea Lo
PHOTOGRAPHY: Shawn Koh
Do you go to McDonald's? You should,” says Paul Pairet, the French-trained chef and creator behind Ultraviolet in Shanghai. The restaurant is the only one in all of Mainland China awarded with three stars in the 2019 Michelin Guide – yet Pairet is using the fast-food chain as an example to explain ‘psycho-taste’, a concept central to his establishment.

“IT is the idea that you get an after-taste before you even taste the food,” he asserts. When you visit McDonald’s, Pairet says, the memory of the cheeseburger you desire springs up inside your head before you’ve even placed an order. And then: “While ingesting the food, you will compare its taste to the taste that you have in your mind.”

It is a concept everyone can relate to, he says – and this is perhaps why Ultraviolet has been such a hit. In 2017, the first edition of Michelin’s Shanghai guide awarded it two stars. In the latest edition of the guide, Ultraviolet reigns as the city’s only restaurant with coveted three-star status.

Ultraviolet opened as a multi-sensory dining concept in 2012. Featuring a single, ten-seater table in a windowless environment, the restaurant uses projection, light, sound and scent to create an immersive dining experience. The engagement of all five senses aims to provoke diners’ memories, and connect them with the food in front of them.

The notion is rooted in Pairet’s childhood, when he enjoyed his mother’s cooking the moment a dish was ready and hit the table. Frustrations as a young chef, when he felt he couldn’t recreate the perfect serving conditions for each dish, eventually led to the launch of his own restaurant. The Ultraviolet concept was a dream he had nursed since 1996.

“Ultraviolet is, above all, designed [for us] to cook at our best, to reach the peak of every dish,” he explains. “And to do this, you need to cook like you do at home.” This means having control over factors such as the number of guests.

Ultraviolet differs from the typical fine-dining experience right from its location – “completely remote”, given that no walk-ins are accepted (the waiting list for a seat is around four months). It is in a nondescript space, behind a car park “somewhere in Shanghai”, as the restaurant cryptically tells its guests, who have to meet at Mr & Mrs Bund, Pairet’s modern French eatery, and are driven to Ultraviolet. It’s part of the build-up to the evening and “a bit like going back to school,” he says. “Sometimes we have some very wealthy guests. They all go in that little bus.”

Once inside, guests sit down to a four-hour dinner featuring around 20 courses, depending on which of Ultraviolet’s four menus is on offer, which unleash the full force of Pairet’s creativity. For instance, there’s the ‘very-sea sea-scallop’: sea scallops, urchin, ponzu-marinated seaweed and hazelnut croutons topped with a ‘snow shell’ made with lime and seawater. Or the ‘abalone primitive’, featuring the prized shellfish often served in Chinese banquets: cooked in a pan with powdered roasted leeks, surrounded by rosemary, dill and peach wood, lit with pastis, and served in a shell with a yuzu puree.

This is intricate food but, behind the scenes, it’s a well-honed operation. Pairet no longer always makes an appearance but has trained his team, led by head chef Greg Robinson, to exacting standards. The ratio of staff to guests is 2.5:1, one of the highest in the industry. In the kitchen, the team works precisely and seamlessly while, in a control room, staff manage seven projectors, 22 speakers and a dry scent diffusion system inside the dining room in real time to bring to life the immersive experience: “I cannot do a monotone kind of dinner,” Pairet says.

The ‘very-sea sea-scallop’ is served alongside the calming undulations of ocean waves, Beethoven’s Adagio Cantabile and a light beach scent. His famous ‘truffle burnt soup bread’, meanwhile, is more than just toast soaked with meunière sauce: projections of a forest appear to the affable tunes of classical pop pianist Gonzales’ Carnival. When the smoke-filled glass dome that covers the dish is lifted, you smell cigars. The visuals not only complement the earthy flavours, but are a nod to tales of truffle hunters smoking →
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“ULTRAVIOLET IS DESIGNED TO REACH THE PEAK OF EVERY DISH”
cigars on their outings. The aptly named ‘Wagyu simple’ – grilled ribeye with mash – is served alongside imagery of the Eiffel Tower, for the laid-back vibe of a Parisian bistro.

Pairet, who cut his teeth across Europe and Asia, has lived in Shanghai since the 2000s. This restaurant is a partnership with Visual Orient Ltd, a Shanghai-based food and beverage group that runs high-end dining concepts. The Chinese city’s cosmopolitan nature conceivably played a role in the restaurant’s success, as did the timing; its opening - and the launch of the Michelin Guide in Shanghai, the first in Mainland China - coincided with a booming economy and flourishing high-end restaurant scene in the country.

But how did a “French-but-not-so-French” place rise to the very top of the dining scene in a vast country already well known for its own native cuisine? Pairet suggests it could be down to the difference in cooking styles preferred by international reviewers such as the Michelin Guide. “The cooking at Chinese restaurants is epitomised by the shape of the wok,” he says. “It’s difficult to cook for one person. It’s not really the nature of that cooking.”

That’s not to say that Chinese restaurants struggle to compete on the world stage - far from it. In the 11th edition of the Hong Kong and Macau Michelin Guide, of the ten restaurants awarded with three stars in these two Special Administrative Regions of China, five of them specialise in Chinese cuisine. Last year China’s online food delivery platform Meituan-Dianping launched its Black Pearl Restaurant Guide. Often referred to as the local answer to Michelin, Black Pearl reviews and awards ‘diamonds’ to restaurants. Of the 232 diamond-rated restaurants across China in the 2019 edition of the guide, 20 are three-diamond rated; Ultraviolet is one of these, too.

Pairet says his restaurant probably benefits from its curiosity value to a Chinese guest, but readily admits that some dishes and their stories speak more to Western guests than Chinese ones. That hasn’t stopped him from creating dishes inspired by local flavours, or fusing unconventional popular elements with traditional fare. One of his most celebrated creations is ‘Beijing Coca-Cola duck’. Playing on Peking duck, “the most iconic Chinese recipe anywhere in the world”, it sees a roasted crispy duck lacquered with flavours of the soft drink. He says the dish took ten years to perfect.

With so many aspects to and stories behind each dish, Pairet’s cooking is too multi-threaded to be classified under a single cohesive narrative. “It’s not simply a matter of putting the best things together that creates the best team,” explains Pairet. “The essence of my cooking is the capacity to translate my memory into the plate.”

“ONE OF PAIRET’S MOST CELEBRATED DISHES IS BEIJING COCA-COLA DUCK. THE DISH TOOK HIM TEN YEARS TO PERFECT”

50  THE JAGUAR
Be it simple, rustic dishes or complex, unconventional creations, Pairet riffs on the notion of ‘psycho-taste’.

Just ten diners at a time experience Ultraviolet’s immersive, multi-sensory approach to dining. The aptly named ‘Wagyu simple’ – grilled ribeye with mash – is served alongside imagery of the Pairet, who cut his teeth across Europe and Asia, has lived in Shanghai since the 2000s. This restaurant is a partnership with Visual Orient Ltd, a Shanghai-based food and beverage city’s cosmopolitan nature conceivably played a role in the restaurant’s success, as did the timing; its opening – and the launch of the Michelin Guide in Shanghai, the first in Mainland China – coincided with a booming economy and flourishing But how did a “French-but-not-so-French” place rise to the very top of the dining scene in a vast country already well known for its own native cuisine? Pairet suggests it could cooking at Chinese restaurants is epitomised by the shape of the wok,” he says. “It’s difficult to cook for one person.

compete on the world stage – far from it. In the 11th edition restaurants awarded with three stars in these two Special "ONE OF PAIRET’S MOST CELEBRATED DISHES IS BEIJING COCA-COLA DUCK. THE DISH TOOK HIM TEN YEARS TO PERFECT"

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to Michelin, Black Pearl reviews and awards ‘diamonds’ to restaurants. Of the 232 diamond-rated restaurants across China in the 2019 edition of the guide, 20 are three-diamond rated; Ultraviolet is one of these, too.

Pairet says his restaurant probably benefits from its curiosity value to a Chinese guest, but readily admits that some dishes and their stories speak more to Western guests than Chinese ones. That hasn’t stopped him from creating dishes inspired by local flavours, or fusing unconventional popular elements with traditional fare. One of his most celebrated creations is ‘Beijing Coca-Cola duck’. Playing on Peking duck, “the most iconic Chinese recipe anywhere in the world”, it sees a roasted crispy duck lacquered with flavours of the soft drink. He says the dish took ten years to perfect.

With so many aspects to and stories behind each dish, Pairet’s cooking is too multi-threaded to be classified under a single cohesive narrative. “It’s not simply a matter of putting the best things together that creates the best team,” explains Pairet. “The essence of my cooking is the capacity to translate my memory into the plate.”
END OF THE RUNWAY

QUIET, SUSTAINABLE, DOOR-TO-DOOR, PERSONAL AIR TRAVEL IS FLYING OUT OF THE PAGES OF SCIENCE FICTION – AND HEADING TO A ROOFTOP NEAR YOU

STORY: Dan Stevens
QUIET, SUSTAINABLE, DOOR-TO-DOOR, PERSONAL AIR TRAVEL IS FLYING OUT OF THE PAGES OF SCIENCE FICTION – AND HEADING TO A ROOFTOP NEAR YOU

END OF THE RUNWAY STORY:
Dan Stevens
You might wonder if an aerospace firm the size of Bell (84 years in business, 9,000 employees) hasn’t done it yet, how will Lilium (four years and 200 people), in just six years? The answer, says Walker Jones, is just that – its size. “We can move fast. We have dynamism.”

These are qualities it shares with Vertical Aerospace, the only British firm to have built and tested a full-size eVTOL aircraft. Vertical is even smaller, with 35 employees, but, as the company’s Verity Richardson puts it, “We’re more agile than the big companies. Their ingrained way of working slows them down.”

Of course, more conventional technology has its backers, too; US startup Transcend Aero’s Vy400 craft uses a conventional turboprop. Transcend’s Greg Bruell reckons this will get it to market before its electric rivals, in 2023, offering reliability, greater range and a top speed of 405mph.

Initially, Lilium and Vertical see their craft used as taxis for short journeys, with the added potential for carrying cargo. Transcend, on the other hand, is targeting longer journeys on scheduled flights, such as Manhattan to Boston in 36 minutes and for a fare of $283 (a journey that would take 90 minutes by helicopter, and cost around $4500).

Bruell reckons longer routes could relieve pressure on overcrowded airports, providing a faster, cheaper service that could take people from office to office: “Today’s airports are often beyond capacity – even taxiing out to the runway can delay journey times. We’re the relief valve.”

Landing ports would need to be built. Walker Jones says existing helipads will work, and that new ports could be added atop existing buildings. With the ability to drop straight down, and do it much more quietly than a helicopter, this direct-to-destination concept is at the heart of the regulations that govern safety in urban airspace. “Having multiple motors and rotors could make them safer than a helicopter,” says Matthews. “And that could lead to a relaxing of regulations.” That means they could fly where helicopters can’t, to cover a much greater area.

This is still a nascent trend, looking for more powerful batteries and infrastructure development. But, for the first time since Henry Ford’s dream of the Flivver, personal air travel is set to become truly convenient.

In 1926, Henry Ford built a tiny single-seater aircraft, shorter than a Jaguar F-Pace, which was to be the Model T of the skies. The Flivver never made it past the prototype stage, but its essence – personal transportation that’s compact, easy to fly and capable of landing in small spaces – has remained an attractive, if elusive, goal.

Now, nearly a century later, that essence has been distilled into a new generation of Vertical Take Off and Landing (VTOL) aircraft. And this time around they really are set to change the way we travel, by eliminating congested hub airports.

Seating three to five people during scheduled flights or as an on-demand taxi, they’ll deliver you to city-centre locations (such as your office), drastically cutting journey times – for instance, the 55 minutes from JFK Airport to Manhattan to just five minutes. The commercial potential is significant enough to have convinced aerospace giants such as Boeing and Bell to invest in developing VTOL craft, and for Uber to get involved. But it’s with the myriad startups that you could argue the true spirit of this new industry lies.

Lilium is one of those startups. Well provisioned (it raised £90m in its last funding round) and with an aircraft that has successfully flown, Lilium is one of the industry’s more plausible players. Its jet uses 36 electric jet engines on tilting wings, pointing down for take-off and reverting to a conventional horizontal arrangement up in the air. This takes advantage of the efficiency of wings – once airborne, they require little thrust to maintain lift. And that extends range.

Perfecting the technology that delivers ranges viable for commercial flights is the holy grail. Bell’s developing a hybrid powertrain, but Lilium is concentrating on pure electric, says the company’s spokesperson Oliver Walker Jones.

“We’re working on battery technology ourselves and we’re confident we can do it,” he says. “The challenge for batteries is weight, much like it is in an electric car. But we’re committed to electric power.” Lilium is targeting a 2025 deadline for its first commercial flight.
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The vision of a city peppered with VTOL ports raises questions of safety and noise. Richard Matthews, aviation leader at infrastructure and transport expert Arup, points out that even electric-driven rotors are not silent (think of the noise a drone makes) and that VTOL craft displace a lot of air when taking off, which makes noise. But these craft may have an advantage when it comes to the regulations that govern safety in urban airspace. “Having multiple motors and rotors could make them safer than a helicopter,” says Matthews. “And that could lead to a relaxing of regulations.” That means they could fly where helicopters can’t, to cover a much greater area.

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**STORY:** Kenya Hunt
ris van Herpen’s fashion awakening began in her grandmother’s attic — a little girl, running wide-eyed through a matriarch’s expansive collection of garments. One piece especially stood out. “It was lace and velvet, handmade, from the 1700s. I’ll never forget it,” says the Dutch designer. “Her attic was my dream place, where I explored dress from different periods and silhouettes.”

It’s ironic that Van Herpen’s creative origins lie in fashion history, considering she is widely hailed as fashion’s leading futurist. A pioneer in sartorial 3D printing, she’s famous for her otherworldly couture pieces. “My grandmother’s collection helped me realize how influential time is on who we are, and how we express ourselves,” she says.

The concept of time lies at the heart of Van Herpen’s work, which merges old techniques such as hand sewing and embroidery with cutting-edge technology. “By delving into the old craft, I developed a love of innovation,” she says. “They balance each other. I couldn’t make the garments I do now if I didn’t have the craft side of history. At the same time, it’s important to know new implementation. It feels natural for me to combine the two.” This philosophy translates into work that pushes the concept of couture forward. In 2012, Van Herpen became one of the youngest designers to be inducted into the Chambre Syndicale de Haute Couture.

Unsurprisingly, her fanbase is composed of women with kindred spirits, such as Bjork, Lady Gaga, Solange Knowles, Tilda Swinton and Daphne Guinness. A Van Herpen gown isn’t just a decorative form of personal display. It’s a work of art in flowing handcrafted silk plissé, as in her voluminous, free-floating dresses for spring 2019, or hand-painted, hand-casted transparent polyurethane, as in her cocktail-free-floating dresses for spring 2019, or hand-painted, art in flowing handcrafted silk plissé, as in her voluminous, futurist. A pioneer in sartorial 3D printing, she’s famous for her otherworldly couture pieces. “My grandmother’s collection helped me realize how influential time is on who we are, and how we express ourselves,” she says.

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So she began to experiment with 3D printing in an effort to leave her comfort zone. It took her seven months to create her first piece. “The computer screen looks two-dimensional. I was so used to draping on a model with my hands, it felt strange,” she recalls. “But, after seeing the incredible amount of detail, I realised I could create structures that I could not possibly make by hand.”

Part of the reason Van Herpen is hailed as a progressive is because 3D printing bears the promise of a more sustainable way of working in an industry notorious for its enormous footprint. 3D printing reduces waste by creating a custom garment that only uses the exact material needed. This is a completely different way of working from traditional garment-making, in which fabric is rolled out by the metre and then cut and sewn, leaving extra scraps to be thrown away. 3D printing also uses biodegradable plastic, whereas cotton farming consumes water at an unsustainable rate.

“Awareness about how we start to reduce waste is growing. 3D printing is a good tool to help fashion become more sustainable. But in the end it’s about a big industry that needs to change,” she says. Van Herpen believes radical changes come from the ground up, rather than from conglomerates. “The younger labels are more flexible,” she says. “I hope the smaller voices become a bigger part of the industry. The last 50 years have been a wave toward globalisation and groups becoming bigger. For the variety of vision, it’s important to make space for new ways of looking at and creating fashion. That means more designer labels that are independent and able to survive.”

In terms of her own future, Van Herpen is most excited by the opportunity that new printing techniques present – to manipulate time. She has her eyes set on 4D printing, a technique currently being developed at the likes of Harvard University and MIT. It allows advanced customisation of a complex garment to meet the specific measurements of the wearer’s body, and the look and shape of the dress can shift and change in certain circumstances. “4D printing is the next step in that you not only design your structure, but how it will transform its shape over time. It opens up a new world in which I can design colour and pattern but also design what it will do in time and what will trigger that change, whether it’s heat or water or anything you can imagine,” says Van Herpen. “I’m quite fixated by that, because my process is always about transformation, movement and change.”

The little girl transfixed by her grandmother’s centuries-old velvet jacket would surely approve.
through a matriarch’s expansive collection of garments. One piece especially stood out. “It was lace and velvet, it’s ironic that Van Herpen’s creative origins lie in fashion history, considering she is widely hailed as fashion’s leading work, which merges old techniques such as hand sewing and embroidery with cutting-edge technology. “By delving into Swinton and Daphne Guinness. A Van Herpen gown isn’t art in flowing handcrafted silk plissé, as in her voluminous, hand-casted transparent polyurethane, as in her cocktail-length exoskeleton-like frocks for spring 2017. Throughout all of the technical feats, there is an unmistakable human touch. clothes when I was young. I started doing this myself at the age of 14. At the art academy, I learned to do even more by hand, and hardly used the sewing machine. I was about craft, but I wanted to learn to do new things in a different way.”

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With an insatiable thirst for gadgetry and gaming, Seoul is pushing the boundaries of possibility in our digital world. We travel to the shimmering South Korean capital for a preview of the future.

STORY: Jamie Lafferty  PHOTOGRAPHY: Jun Michael Park
With an insatiable thirst for gadgetry and gaming, Seoul is pushing the boundaries of possibility in our digital world. We travel to the shimmering South Korean capital for a preview of the future.
Children are sitting on the floor, gazing intently at a robot. Despite having something like an iPad for a face, the machine resembles a preacher performing for a rapt audience. We are inside the Robo Park in Bucheon, to the west of Seoul and, while there are other robots vying for attention, the kids are unanimously focussed on this particular model. Their young minds are repeatedly blown as the robot goes through a classic magician’s ruse: making balls disappear and reappear in metal tubes. The kids gasp at this vanishing act but, from their low vantage point, they can’t see that the balls are actually coming in and out of the table it is positioned behind. “It’s deceiving you!” I want to cry out. “There’s no magic here!” But even in a society as advanced as Seoul’s, I realise that shattering children’s dreams is probably not cool.

If the robot seems remarkable to them now, by the time they are teenagers, it will seem much less so. While tech is everywhere in most large cities these days, few places have encouraged it to permeate every level of society quite as much as the South Korean capital has. Around the city, ground-breaking tech already ranges from the practical to the fantastical, from the profound to the ridiculous.

LoL Park is a culmination of skill and fandom, a place where the two factions can overlap. The main arena is a 500-seat, neon dreamscape in which five-men teams sweat it out on a virtual battlefield below colossal HD screens showing what’s happening in the game. The setting is impressively professional: the crowds have chants for their champions; there are instant replays; as well as domestic commentators inside the arena, two North American announcers break down the action for foreigners watching online. The global audience can be as large as 127 million.

It is, in almost every measurable way, a real sport.

Talking to OnFleek, the outstanding player in the victorious Sandbox team, immediately after the match it seems as if he has been in a real battle. The tall 21-year-old, real name Kim Jang-gyeom, keeps having to wipe away sweat from his brow as he talks. “I turned professional just six months ago,” says OnFleek. “I started with it about five years ago, but didn’t take it too seriously at first. Now, I practise about eight hours a day. During the season I don’t play anything else. And when I’m playing, I’m completely focused.”

That sort of singular mentality is the kind of thing that’s common with top level sport stars and, while OnFleek has a sizeable following already, it’s nothing compared to the polished stars of Korea’s KPop scene.
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There’s some combination of all of this on show inside the new LoL Park in the centre of Seoul. Built by Riot Games players and fans of League of Legends, a computer-based team game first released in 2009. So popular has it become in South Korea that elite players have become celebrities, commanding team contracts worth millions of dollars. The best have amassed seven-figure fortunes in prize money. LoL Park is a culmination of skill and fandom, a place where the two factions can overlap. The main arena is a 500-seat, neon dreamscape in which five-men teams sweat it out on a virtual battlefield below colossal HD screens showing what’s happening in the game. The setting is impressively professional: the crowds have chants for their champions; there are instant replays; as well as domestic commentators inside the arena, two North American announcers break down the action for foreigners watching online. The global audience can be as large as 127 million. It is, in almost every measurable way, a real sport.

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“IN SEOUL, TECHNOLOGY RANGES FROM THE PRACTICAL TO THE FANTASTICAL, THE PROFOUND TO THE RIDICULOUS”
Korean tech behemoth’s museum does not focus only on its own gadgetry, but looks at society’s digitisation as a whole, from early experiments with electricity, through to telecommunications, television, aviation, space exploration and beyond. Items from each era of technological breakthrough are displayed here, from Alexander Graham Bell’s early telephones through to Apple’s first computers. Of course, Samsung isn’t shy about showing off its own wares, too, but the approach is decidedly holistic.

Virtual reality is here, too, but then in Seoul it feels as if it’s everywhere. There are a number of dedicated VR gaming parks; some are merely a few stations in the corner of more traditional arcades, others are multi-storey multiverses where the impossible happens every day. While VR hasn’t quite reached the ultimate level yet – that of being indistinguishable from real experience – the games are certainly compelling.

PC bang cafes and VR gaming stations offer Seoulites the chance to escape reality. But the built environment of Seoul itself can be no less futuristic, too.

So popular have some of the bands become, so in demand are tickets to their live shows, that technology has had to step in to offer hologram concerts. I attend one of these eerily lifelike gigs at KLive, in the modern Sangam-dong neighbourhood. A stark contrast to the dense, atmospheric heart of Seoul, Sangam is home to Korean Film Archive and a number of media companies that have been incentivised to move here over the past couple of decades.

While the holograms may be playing to empty rooms outside of weekends, the same absolutely cannot be said for Seoul’s 25,000-plus PC bangs. These intense gaming salons (bang simply translates as room) are packed cheek-to-jowl with high-end computers and an array of games to be played online – it’s places like this that gamers such as OnFleek effectively train in, on their way to the big leagues. It’s impossible to walk the streets of downtown Seoul and not notice just how many PC bangs are around.

Part of what makes Seoul’s extreme online gaming habit possible is a colossal open bandwidth. The connectivity here rivals anywhere on Earth – lightning-speed wifi is available almost everywhere, without a login. The 4G signal stays true throughout Seoul’s labyrinthine metro network. Ads around the city announce 5G looming over the digital horizon.

South from the city centre the Samsung Innovation Museum details how we got to this point. Admirably, the PC bang cafes and VR gaming stations offer Seoulites the chance to escape reality. But the built environment of Seoul itself can be no less futuristic, too.
So popular have some of the bands become, so in demand are tickets to their live shows, that technology has had to step in to offer hologram concerts. I attend one of these eerily lifelike gigs at KLive, in the modern Sangam-dong neighbourhood. A stark contrast to the dense, atmospheric heart of Seoul, Sangam is home to Korean Film Archive and a number of media companies that have been incentivised to move here over the past couple of decades. The spectral popstars are beamed into a dark room, with what seems to be a greater focus on volume rather than visuals. It’s not Star Wars-style hyper-reality just yet. The future often feels very close in Seoul, but KLive feels like a reminder that there’s still work to be done, too.

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In Vriz – a typical basement PC bang in Hongdae – so intense is the focus on gaming that players can order food and drinks to their computer without having to get up. Owner Young-hun Kim tries to make the environment as comfortable as possible, including by providing a smoking room. Occasionally parents storm in to drag out their truant children, but his busiest periods are just after office hours, when Koreans indulging Peter Pan Syndrome come to unwind after stressful days at work.

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Inside Hongdae’s Hit VR, Alan is one of the staff on hand to help visitors explore virtual worlds. He enjoys seeing people lose their minds on the rides but, during his breaks, he makes the most of the facility, too. His favourite game is Beat Saber, a sort of psychedelic percussion challenge where huge blocks representing musical notes racing menacingly towards you. In time with the music you have to smash them with your controllers as they approach. It’s a wild ride that quickly creates a sense of urgency. It’s also physically demanding. I watch him play the game on the most difficult level to the sound of a pounding techno tune, dodging left and right, swiping the air with his controllers, winning an invisible battle. Some first-timers get nauseous using VR, but the 26-year-old seems to have mastered the format.

“I lost a lot of weight playing this every day,” says Alan. “It’s good exercise. Once you find the rhythm you can make it harder and harder. There’s a real feeling of achievement.”

While Alan has some practical reasoning for spending so much time behind the visor, much of VR currently exists only to titillate. At Hit VR, there’s a rollercoaster and a ride in a space ship, while another has you taking an imaginary elevator, then walking out on to a single steel bar 20 floors above the ground. When I try this, the logical part of my brain knows I’m not in danger, but some mammalian instinct is genuinely spooked. →
The following day, in a field in the city’s north west, there’s a different kind of cognitive dissonance to encounter. Minchan Kim is also wearing a headset but, unlike VR users, he’s seeing the real world race past. South Korea’s most successful drone pilot, Kim has been flying machines for the past 11 years, honing skills that have taken him across the world and back again for international competitions.

“I’ve been at the top level for three years now,” he says, a handful of his 15 drones currently inanimate on the ground. This course is his, far from the city where permits to fly are almost impossible to come by. The racing drones Kim employs are nothing like the comparatively sluggish versions used for photography, and nowhere near as cumbersome as the controversial military grade models.

“T"he next step is to improve the quality of the picture,” he says, after the breath-taking demonstration. “5G will help the connection become better, the images become HD.”

Despite his phenomenal skill, he is excluded from some competitions. Not because he is serving any kind of ban – Minchan is just 15 years old. He concedes that manoeuvring a drone at 45mph through intricate obstacle courses is easier than navigating the demands of high school.

“I can only do this on the weekend, but I practise seven hours a day,” he says. “Apart from that, I don’t really play any other games, I just practise on the computer simulator.” Whether he continues to be a competitive pilot or not, drones will be in Minchan’s future, just as they will for Seoul’s.

However, if you’re currently looking to compare the South Korean capital to a city in a sci-fi film, then it is closer to Blade Runner than Star Trek, which is to say it is advanced without being entirely polished. It is noisy and atmospheric; the smell of cooking comingles with AC vents; conventional-engined cars are still popular.

While you might see businessmen on electric scooters having a video conference, they might be doing so while riding past a tank full of live octopus waiting to become lunch. Seoul may be a futuristic wonder, but it’s still a delightfully human city, too.

“A TOP-LEVEL DRONE PILOT, MINCHAN IS JUST 15 YEARS OLD”
Minchan Kim is also wearing a headset but, unlike VR users, successful drone pilot, Kim has been flying machines for the past 11 years, honing skills that have taken him across the world. "I've been at the top level for three years now," he says. "The next step is to improve the quality of the picture," he says, after the breath-taking demonstration. "5G will help the connection become better, the images become HD."

Despite his phenomenal skill, he is excluded from some competitions. Not because he is serving any kind of ban – Minchan is just 15 years old. He concedes that manoeuvring a drone at 45mph through intricate obstacle courses is easier than navigating the demands of high school. "I can only do this on the weekend, but I practise seven hours a day," he says. "Apart from that, I don't really play any other games, I just practise on the computer simulator." Whether he continues to be a competitive pilot or not, drones will be in Minchan's future, just as they will for Seoul's.

"A TOP-LEVEL DRONE PILOT, MINCHAN IS JUST 15 YEARS OLD"

PHOTOGRAPHY: SUNGYUL KI

SEOUL MATES

Fancy a day away from the bright lights? Just a couple of hours' driving can unlock a different world – of mountains, beaches, temples and traditional villages. The Bukhansan mountains are popular with trekkers, offering spectacular views over Bukhansan park, with Seoul in the distance. The coastal city of Busan has always appealed to visitors, with its clifftop temples overlooking the sea, miles of sandy beaches and traditional food markets. Pocheon Art Valley is a former quarry where towering rockfaces now frame open-air art exhibits and murals by local artists. If it's gastronomic delights you're after, go to "Taste City" - Jeonju, a UNESCO city of gastronomy and a real hidden gem. Or, to Sokcho fishing village, whose picturesque seafront is lined with restaurants that cook up local seafood delicacies. The traditional, if slightly touristy, Folk Village in Yongin is a living museum that depicts what life was like in historic Korea. Stretching over two miles, Daecheon Beach hosts the annual Mud Festival in Boryeong. For hiking, camping and water sports – as well as some quirky themed hotels (giant soju bottle, anyone?) – head to Chuncheon, Paju, the country's northernmost point, is home to the demilitarised zone (DMZ) – the world's most heavily fortified border and, ironically, South Korea's biggest tourist attraction. So get behind the wheel and explore this fascinating country.
AGE AGAINST THE MA
25 YEARS ON, THERE'S STILL NOTHING QUITE LIKE THE JAGUAR XJ220 - THE FASTEST PRODUCTION CAR OF ITS TIME. THE JOURNALIST WHO FIRST TESTED IT RETURNS FOR A REUNION

STORY: Andrew Frankel
PHOTOGRAPHY: John Wycherley
an it really be 25 years? It seems like six months since I collected the first production Jaguar XJ220 and spent two days on road and track, conducting what remains, at least to my knowledge, the only fully comprehensive, data-backed road test of the then world's fastest car.

Scratch that. The XJ220 was not just the world's fastest car in 1993 – it was fastest by a mile. While rivals such as Porsche's 959 and Ferrari's F40 would nudge up to and, in the latter case, just push past the 200mph barrier, the XJ220 was the first car to which that once unimaginable speed was just another number on the dial. Its entry in the Guinness Book of Records quoted a recorded top speed of 217mph. ‘Hypercar’ is a term used freely today, but few realise it all started here.

I'd already been waiting five years by the time I got to drive it, ever since it appeared in 'concept' form at the 1988 British International Motor Show complete with a massive 6.2-litre V12 motor and four-wheel drive. Just 350 were to be built and, with the global economy riding high, the offer was four times over-subscribed. But by the time the XJ220 was ready for sale, the bull market had been replaced by recession. Depositors used the fact that the car now had a 3.5-litre V6 engine driving the rear wheels as grounds to walk away. In the end, just 277 were built, meaning that today it is an incredibly rare car – rarer than both its aforementioned rivals.

"Which is one reason I think they are still undervalued," says Paul Hegarty, centre manager of Jaguar Classic Works, who is reintroducing the XJ220 to a new generation of enthusiasts. "Good cars now change hands in excess of £500,000. But if you look at what it has to offer, its scarcity, and the prices of its rivals, I'm confident it has some distance to go."

The offer was this: the most outlandish shape packing the most outrageous performance ever to be offered in road car form. A car not based on any other, but a bespoke creation built up around an aluminium honeycomb structure that looks more like something from a jet fighter than anything you might expect to be seen wearing a number plate. It came from a company that had already won the world's greatest motor race – the Le Mans 24 Hours –
seven times, and would itself win its class with a young David Coulthard driving, before being excluded on the most tenuous of technicalities.

Its presence remains undimmed. An XJ220 parked alone is an extraordinary sight, one to be savoured at length and from a variety of distances and angles. This is not a practical car: there is almost no boot space, the doors don’t open far enough and, if you’re much over six foot, it’s cosy inside. But for sheer sense of occasion, I’m not sure if it’s been beaten.

The twin-turbo engine fires angrily, with a gloriously ugly voice I recall at once. This may not be the symphonic V12 soundtrack some may have hoped for, but it’s a genuine racing engine and it exudes purpose.

Everything is physical in here, the clutch, the gears, the steering all requiring hefty inputs. But it seems right in a car like this that it should make you work a little. And the fact that it has no ABS, traction control or any similar safety system seems right, too. It’s just man and ferociously fast machine against the world.

Even today on the track, it gathers speed at a maniacal rate, the needle sweeping past the numbers as fast as you can read them. I ease off at 140mph not because there is →
any need, but because it seems the right thing to do in someone else's half-million pound, quarter-century-old hypercar. So I amuse myself seeing how fast it can sweep through the curves, cornering flat and preposterously fast on its vast and brand new Pirelli tyres. And don't be surprised if there is still a noise in the cabin when you finally switch off: it'll be coming from you as your heart rate stabilises and breathing returns to some approximation of normal.

"We have doubled our XJ220 business in the last couple of years," says Hegarty, "but I think we can double it again. Of course we buy and sell cars, but we also look after dozens of them and can do anything from the simplest servicing to recommissioning a car that's been off the road for years."

And plenty have, not least because the original Bridgestone tyres have not been available for years. "I know one customer who bought a car just for its tyres," says Classic Works' Chris Madden, who has been servicing and repairing XJ220s for Jaguar for 23 years. "But now Pirelli makes new, bespoke tyres for the XJ220, meaning cars that have been laid up can be returned to the road."

Obviously they are not cheap to maintain, but nor are they bank breakers. Hegarty and Madden agree it's the ones that are used least that cost most to maintain. An annual service costs £2,000, and a major service – involving removing the engine, changing the clutch and cam-belts – can cost £15,000 every two years.

Every six years, the fuel tank needs changing, too, because it's a perishable bag that needs to be collapsed and pulled out of a hole in the rear bulkhead ("like being a large animal vet," muses Madden). But even that with everything else including tyres will cost £25,000 – which, as Hegarty points out, you'll add to the car's value.

For me, it was just a delight not only to be reunited with a car that once meant so much to me, but to discover that, despite the passage of time, it remains as visceral and captivating as ever.
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Célia Martin freely admits her motorsport career has been unconventional. "I'm young, I'm inexperienced. I certainly don't have a classic racing background," she says. "But I've learned to find my own way and that's what makes me different. Jaguar understood that."

The 27-year-old is in the midst of her first full season as a racing driver, for Viessman Team Germany in the inaugural Jaguar I-PACE eTROPHY Championship. The global championship pits up to 20 all-electric Jaguar I-PACE race cars against each other. As each has identical specifications, driver skill and team tactics are decisive. Selecting a rookie like Martin may have seemed a bold move, but Jaguar was perfectly positioned to recognise her potential.

That's because when she's not racing Martin works as a test driver at Jaguar Land Rover's Nürburgring Test Centre. She also drives the Jaguar Race Taxi, taking passengers around the famous circuit at 150mph in the XE SV Project 8.

It's a far cry from the fledgling asset management career she left behind in her native France to pursue her dream. "I wasn't one of those kids that started karting at a young age and progressed from there – my family couldn't afford it," she says. "My early driving experiences were with my dad in an old Willys he used for off-road trial racing."

That may not have given her a taste for speed, but sitting behind the wheel did give her a sense of freedom. "I would just go into my own little bubble. It was exciting and relaxing at the same time. And those drives gave me a feel for a car's sensibility. I quickly got into the science behind driving – understanding what to do when and why."

As a youngster, though, Martin prioritised her studies. After school, she studied law, partly to keep her career options open, but also as a potential way of financing her entry into racing. Racing was never too far away, though. "I lived near a racetrack in Bordeaux and tried to get down there as often as possible to drive my own car, alongside doing various organisational jobs for a local race team." With her earnings from an asset management job, she decided to set up her own race team: "I was doing everything but the driving. Watching other people race – I think that's when I knew for sure that was what I wanted to do."

In her early 20s, Martin fell in love with the Nürburgring's notorious Nordschleife. She would drive over to central Germany for the weekend and do as many laps of the 13-mile course as possible. "For me, it's the perfect blend of rally track and race circuit," she says. "It's incredibly demanding but it also gives you a sense of absolute freedom."

It's also home to a variety of racing events and a popular testing location for manufacturers. For Martin, it seemed the right place to pursue her dream of becoming a race driver. "So, I left everything behind in France and moved to Germany in 2017," she explains. "Of course, it was a risk – I had no job, limited language skills – but I knew I had the opportunity to stand out. Nobody else had my background, my story."

Martin got the racing licences she needed and began driving in the Nürburgring's VLN Endurance Championship, where she soon caught the eye of Jaguar: "They invited a small group of drivers to do some testing. I actually think my lack of experience helped: I wasn't racing against the others, I was just doing what I'd practised, me against the track."

After working for most of her first year at Jaguar as a test driver, Martin is now keen to finally throw herself into racing. From electric eTROPHY to V8 performance, Jaguar racing driver Célia Martin is all about pushing limits. We trace her journey from law school to racing paddock.
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After working for most of her first year at Jaguar as a test driver, Martin is now keen to finally throw herself into racing. Her obsession to improve is unequivocal.

“I need to train hard – mentally and physically. Fitness and endurance are so important. I have to work on my coordination, and reaction times,” she says. “I’m a bit of a perfectionist. Of course I want to win, but my main goal is to learn and improve. Progress is everything. If I get better, the results will come.”

ACE OF PACE

From electric eTROPHY to V8 performance, Jaguar racing driver Célia Martin is all about pushing limits. We trace her journey from law school to racing paddock

STORY: Geoff Poulton
PHOTOGRAPHY: Gene Glover

THE JAGUAR 75
NEW LAUNCHES
From a range-topping performance SUV to a wonderfully refined compact saloon, there’s lots to savour in a Jaguar showroom...

SUVs
F-PACE GETS SVR TREATMENT
What happens when the boundary-pushing Special Vehicle Operations team get their hands on Jaguar’s best-selling SUV? Behold: the F-PACE SVR. Powered by a ferocious 5.0-litre V8 supercharged petrol engine making 550PS and 680Nm, the SVR can hit 60mph in just 4.1 seconds, and a top speed of 176mph. A special aerodynamic package – with unique front and rear bumpers, lower body sides and rear flip spoiler – aids cooling and high-speed stability. The long list of goodies includes upgraded dampers and brakes, a rear electronic active differential for optimised traction and dynamics, lightweight forged 21-inch wheels with differential width for improved handling and traction, and bespoke calibrations for the array of electronic dynamic aids. The Variable Valve Active exhaust not only enhances performance but also delivers an immense soundtrack, best enjoyed from the vantage point of one of the SVR’s slimline sports seats. See the full vehicle specification and optional features, and configure your own at jaguar.co.uk.

AWARD SWEEP FOR JAGUAR I-PACE
The World Car of the Year is motoring’s highest honour. And rightfully so, as the winning vehicle sees off dozens of elite competitors, via a comprehensive evaluation by 86 respected jurors from 24 countries. So for the all-electric Jaguar I-PACE to take the 2019 WCOTY title was a feat in itself. But, as if that were not impressive enough, it went on to bag the titles of World Car Design of the Year and World Green Car of the Year, too – the first time any vehicle has topped these three categories in the same year. This unprecedented triumph follows a slew of regional and national awards across Europe, the UK, Germany and China, not to mention the International Powertrain of the Year Award. The I-PACE, Jaguar’s first battery-electric vehicle (BEV), launched in 2018 to wide acclaim. The premium SUV has already sold more than 12,000 units, becoming one of the world’s best-selling and most desirable BEVs, thanks to its sports car performance, zero emissions, exceptional refinement and true SUV practicality, alongside distinctive Jaguar styling.

OFFICIAL FUEL CONSUMPTION FIGURES (NEDC2) in mpg (l/100km): Combined 38.7-58.6 (7.3-4.9). OFFICIAL CO2 EMISSIONS FIGURES (NEDC2) in g/km: from 272.

* In-car features should be used by drivers only when safe to do so. Drivers must ensure they are in full control of the vehicle at all times. †Optional feature. Subject to local regulations.
NEW XE RAISES THE BAR

Jaguar’s compact saloon was hailed right from its 2015 debut, with its lightweight aluminium construction enabling dynamic performance. Now, the new XE ups the ante once more, with a comprehensive overhaul offering enhanced exterior design, a luxurious new interior and a suite of advanced technologies*

The latest-generation XE impresses not only from a distance, with the redesigned front and rear bumpers adding to its assertive and muscular looks, but also from right up close, with a high-quality interior that’s full of beautiful details and premium materials.

It’s also up-to-the-minute technologically, with a customisable, intuitive and responsive Touch Pro Duo infotainment system and 12.3-inch interactive driver display*; Smart Settings, which use artificial intelligence to learn individual driver preferences and automatically adjust seat, mirror, audio and climate settings to suit; and the segment-first ClearSight mirror†, which uses a camera feed and turns the interior rear-view mirror into a video screen, for uninterrupted rearward visibility.

The base-model XE has an enhanced specification that includes 18-inch wheels, electric leather seats, all-LED headlights and tail-lights with updated signature graphics, front and rear park aid, rear camera and lane keep assist, for a befitting entry into Jaguar ownership.

For more information, or to configure your own new Jaguar XE, visit jaguar.co.uk or your local retailer.

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†Optional feature. Subject to local regulations.
It always amazes me how so many of us ‘petrol heads’ fall in love with motorsport and cars because of our parents. I am no exception. I truly fell in love with racing when my father took me to watch my first British Touring car race at Brands Hatch, when I was ten years old. Moving between Paddock Hill Grandstand (arguably the best view in UK motorsport), watching the drama unfold in front of us as the drivers plunged down the famous drop, and then walking over to Druids Hairpin, where the cars slowed down so much, I used rolls and rolls of camera film, snapping away to get the best shot. The sights and smells were like nothing I’d ever experienced before. I got the bug, and my mind was set on becoming a professional racing driver.

Clearly, that plan never materialised; I went to university and studied biological sciences, with a particular interest in the environment and sustainability. But how would this ever fit in with a career around a race track? It turns out, rather well. In 2014, Formula E, the new all-electric racing championship, was announced – the perfect hybrid sport for a petrol head and environmentalist. I interviewed for the role of pitlane reporter and haven’t looked back since. Although I haven’t fulfilled my dream of becoming a professional racing driver, I have the next best job through my role as presenter and pitlane reporter at the Formula E Championship, in which Jaguar Racing runs a team.

Now, I love electric cars, and spend a lot of time talking about the future of driving, electrification, autonomy and connectivity, but I also can’t resist an exquisite classic. The Jaguar E-type caught my eye first as a young girl. My father always used to talk about the model with such admiration. If he spotted one on the roads, it was like winning the grand finale of ‘eye spy’. I now also share that excitement if I spot the beautiful beast on the open road. It’s not just the stunning looks with the iconic long nose; it has pure racing pedigree and comes with a sense of nostalgia. Watching it destroy the AC Cobras as the Goodwood Revival only served to reaffirm my love for the iconic E-type. I was also lucky enough to drive the Jaguar C-type 1951 Le Mans winning car. It was incredible to take a step back in time and remind ourselves how far we have come since the evolution of the combustion engine. It was magnificent to drive, imagining what it must have felt like to drive for 24 hours and then take the win, but also slightly daunting being at the wheel of such a valuable classic, while double-declutching.

And from the old to the new. My first experience sitting in Jaguar’s all-electric I-PACE SUV was at the Formula E race in Mexico last year. It was a showcar, although I did cheekily drive it a few feet forward, giving the PR team a bit of a fright. Finally, though, in December, an I-PACE arrived outside my house, with full permission to actually drive it on the roads this time. With 250 miles of charge in the ‘tank’, we set off for our Christmas holidays. A compact SUV that could fit everything, including the kitchen sink (well, as part of a child’s play kitchen). It had stunning design, comfortable high-end interior and the type of performance you’d expect from a Jaguar. With the instant acceleration and 100% torque from the electric motor, we felt right at home on the roads.

And hopefully, created memories that inspire more kids to dream of a whole new kind of motoring excitement...

Nicki Shields is a TV presenter. The face of Formula E coverage on BBC iPlayer, she also anchors CNN shows Supercharged and Going Green and, previously, ITV’s Goodwood Festival of Speed and Revival.
Castrol EDGE Professional is the only recommended lubricant. Our next generation Ingenium engines are lighter, more compact and yet deliver higher output, so they place a huge demand on their oil. To meet this challenge, Jaguar and Castrol have worked together to co-engineer a truly uncompromising lubricant – Castrol EDGE Professional. Specifically tailored for your Jaguar, Castrol EDGE Professional is boosted with Fluid TITANIUM technology, which transforms its structure under pressure to reduce friction, improve fuel economy, reduce CO₂ emissions and unlock true performance. Available only at Jaguar authorised retailers, every litre is certified carbon neutral according to the highest global standard.

Find Castrol EDGE Professional at your local Jaguar Retailer.