Street fashion

David Gandy’s XK120 sparkles in London’s creative quarter

Making a murderer
Villanelle’s creator tells us how he rewrote the rules to bring Killing Eve’s glamorous assassin to life

Take a taste drive
A mouthwatering trip to the foodie heaven of Portland, Oregon in the Jaguar I-PACE
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In this issue...

Creativity has always been at the heart of Jaguar. From the iconic lines of the E-Type to the 2019 World Car of the Year – the all-electric I-PACE – the brand has believed in being, in the words of the company’s founder Sir William Lyons, “like no other”.

It is this spirit of ingenuity and individuality that we celebrate in Jaguar Magazine. Everywhere, creative people are challenging and changing the way we experience and think about the world. Some are doing it in small ways, some at a vast scale. Others are improving the already great or taking huge leaps into new territories. All are using their creativity to move forward, to drive progress.

In this issue, we meet inspirational people from the worlds of design, technology, philanthropy, dining and literature, drive to creative hubs across the world and gaze into the future to glimpse what’s coming next. Enjoy the journey.

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BRYCE DUFFY
Bryce has been taking photos for more than 20 years, shooting everyone from Lady Gaga and Rami Malek to Jamie Lee Curtis and Elon Musk. His work has appeared in Wired, The Atlantic, The New Yorker and Rolling Stone. Based in Pasadena in California, he manages photography agency DS Reps out of New York, San Francisco and Los Angeles.

MARCUS DU SAUTOY
The Simonyi Professor for the Public Understanding of Science at Oxford University, Marcus is a bestselling author and broadcaster. He often collaborates with artists in exploring the connections between mathematics and music. In this issue, he writes about the rise of artificial intelligence and asks whether computers could ever be as creative as human beings.

DAVID RYLE
Rapha, Emirates, Sky TV and Expedia are among the brands photographer David counts in his portfolio, having also shot the likes of Matthew Williamson and Calvin Harris. Known for his style, which synthesises light and colour, his images have been featured in the International Photography Awards and the Association of Photographers Awards.

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SUZANNE IMRE
Suzanne, who profiles interior designer Joyce Wang for this issue, edited leading interiors magazine and website Livingetc for 17 years. She is a style pundit and trend leader, and an industry advisor to numerous retail and publishing brands.

BILL DUNN
The Selectors’ editor Bill has been hooked on Jaguars since the age of six, when he’d listen to Fleetwood Mac’s Tusk on eight-track while crouched in his father’s E-Type Series 3 V12. He has interviewed the likes of Hunter S Thompson and David Bowie, and worked for Esquire and GQ.

THE PEOPLE
behind this issue

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JAGUAR
CLASSIC BLACK
#UrbanAnimals
The Selectors

The best, by the best. Our panel of global experts choose the finest things across the worlds of arts, design, food and fashion

Edited by Bill Dunn  Illustrated portraits Paul Ryding

Phoebe Gormley
Founder and tailor-in-chief of Gormley and Gamble, Savile Row’s first tailor for women by women gormleyandgamble.com

Selects: Penelope Chilvers bespoke velvet slippers
“I love that they’re unique, fun and quirky – while still being a twist on a classic. No one else has them and they just feel very ‘me’. I keep them in our store in Savile Row and wear them most days when I can’t be bothered with heels. They look epic with a suit.” penelopechilvers.com
DESIGN

Bill Amberg

Leather designer whose work in interiors transformed the material’s use, and whose Rocket bag is in the permanent collections of the V&A London and MoMA New York

billamberg.com

Selects: Sebastian Cox Bayleaf Desk

“Sebastian is such a clever man and he’s got such a good touch. All his work is really nice – there’s not a single piece that’s not exquisite. He has such a light touch on everything, including sustainability. He has a wood in Kent on his father’s farm where he cuts and prepares wood for his designs. He champions British wood through design, making and milling. I’ve chosen this Bayleaf desk in walnut. There’s something about a desk – it’s such an intimate piece of furniture, a very personal thing. A good desk helps you work and you have to connect with it. Like all good design, it doesn’t shout at you but, when you get up close to it, the details are really nice. The way the woven collar interacts with the frame, the way the drawers slide... I love it.”

sebastiancox.co.uk
The Selectors

**ART**

Steve McPherson

Award-winning artist and sculptor who uses discarded marine plastics as his main medium
stevenmcpherson.co.uk

Selects: Peter Beard, photographer

“Peter Beard has been a source of inspiration for me ever since I was in my late teens at art college, around 1990. He’s an incredible character, a real-life adventurer in every sense of the word. What first attracted me to his work is the mass of information, thoughts, text, found images and objects, and his own photography – all composed and compressed into his giant visual journals. These books throb with the details of his life and experiences within the cultures and histories of his homes in both Kenya and the USA. For Beard, it seems that all life’s details and dramas are a spectacle to be captured, bound and preserved in these sombre yet celebratory tome tombs. I was lucky enough to bump into the man at one of his exhibitions in New York in 1997. I became star-struck like a teenager and could hardly talk to him.”
peterbeard.com
FOOD

Georgianna Hiliadaki

Executive chef and co-founder of The Modern Greek Food Group, whose flagship, The Funky Gourmet in Athens, has two Michelin stars
funkygourmet.com

Selects: Ferran Adrià, culinary pioneer

“Without a doubt, Ferran Adrià is the father of modern gastronomy. His culinary genius has set him apart as one of the most influential chefs of all time, and the father of avant-garde cuisine. Ferran’s mission is to discover ‘the limits of the gastronomic experience’ and he has clearly achieved it. Working in his kitchen at the famous El Bulli in 2005 played an important role in my career and in the later formation of the culinary concept of avant-garde Greek cuisine. Ferran told me, ‘You have to be organised in order to be an anarchist’. This simple piece of advice has proved its wisdom many times throughout my culinary life. It’s hard to choose just one signature dish of his, but I’d say the Caviar with Hazelnuts in his 2011 closing menu was a particular highlight.”

El Bulli will reopen in February 2020, as elBulli1846, a ‘laboratory and museum of culinary innovation’.
elbullifoundation.com
CRAFT
Grant Gibson

Design, architecture and craft expert who hosts the critically acclaimed podcast Material Matters

Selects: Morten Klitgaard, glass artist

“There’s one major trend in coats for this winter – the trench. And my pick has to be Burberry. The arrival of ex-Givenchy creative director Riccardo Tisci at Burberry may have secured its revival, but it is the functionality of this versatile coat which sustains the brand’s popularity. He has reinvented their classic trench coat for Autumn/Winter 2019 to oversized proportions, allowing the more relaxed fit to be worn with tailoring and off-duty staples alike. Originally developed for soldiers to wear in the trenches of the First World War, the functionality is still there – the Raglan sleeves, storm flaps, back yolk and cuff straps – but you’re now just as likely to see it teamed with a pair of Converse and a black midi T-shirt as you are a suit and pair of brogues.”

mortenkligtgaard.com

FASHION
Tanja Martin

Stylist for Pharrell, Cillian Murphy, Michael Fassbender, Colin Firth and Kit Harrington

Selects: The Burberry Trench, reimagined by Riccardo Tisci

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burberry.com
Luke Jennings, creator of the world’s favourite female assassin, explains the allure of *Killing Eve*’s Villanelle and how the TV adaptation of his original novellas nailed the casting

*Story* Olly Richards

When Luke Jennings first began percolating ideas for the character that would become Villanelle, the iconic assassin of the TV hit *Killing Eve*, he had two words in mind: “Outrageously entertaining.”

While there are many other words you could use to describe her, those two are particularly apt. Both in Jennings’ original novella, *Codename Villanelle*, and as played by Jodie Comer in the TV adaptation, Villanelle is a character who can make you gasp in horror and roar with laughter in the same minute. A Russian orphan, plucked from prison by a secret crime syndicate and trained to become a killer-to-order, Villanelle loves her job, and delights in a cat-and-mouse chase with Eve Polastri, an MI5 agent assigned to track her down. She’s easily one of the most charismatic fictional villains of the last decade.

In 2013, when he began writing the first Villanelle story, Jennings was already a pretty successful novelist (his book *Atlantic* had even been nominated for the Booker Prize), but he wanted to write something that was designed purely to entertain, with characters that didn’t follow the typical tropes of the crime-thriller genre. That was when Villanelle appeared.

“She burst fully formed into my mind,” says Jennings. “I’d been reading a lot about psychopathy. I was thinking about how someone might come to be like her; what might have happened to her as a child to make her the adult she is.” He didn’t want to create the typical screen psychopath, who operates without feeling or emotion. He read studies about psychopaths who are aware of their own psychopathy, but feel no shame in it, and theories that psychopaths can feel love or empathy but compartmentalise it. He wanted to create a character who was a terrifying murderer, but sufficiently self-aware that she knew exactly who she was and made no apologies for it. In a way, he wanted to create the worst kind of monster: one without a cause or motive, who commits terrible acts simply because they love it.

A number of things came together to form the DNA of Villanelle. In part, Jennings was inspired by the life of Idoia López Riaño, a commando for the Basque separatist group Eta in the 1980s. Better known as La Tigresa, she would seduce Spanish policemen, then kill them, ostensibly in the name of Basque independence. “She was fascinating to me,” says Jennings. “She was articulate and attractive, someone who could have made a successful life outside all that… She just seemed to really like the business of killing.” Jennings used that for Villanelle to model her elaborate, darkly comic murders, which are always a lot more complicated than they need to be, because she enjoys, as Jennings puts it, the business of killing. »
“I was thinking about how someone might come to be like her; what happened to her as a child to make her the adult she is.”
Another inspiration for Villanelle came from Jennings' previous life as a dance critic for The Observer (he wrote his final review for the paper earlier this year). "The worlds of the Villanelle books, and the series, they're very theatrical," he says. "There's a sense of artifice about them. They're certainly not meant to be realistic. I think my love of the world of performance influenced that."

It had always been Jennings' intention that Villanelle would become more than just a character on a page. "TV was the goal," he says. "That was the reason I wrote it in an episodic way and very visually." He published four novellas on Amazon Kindle between 2014 and 2016 so he had something that TV producers could read quickly and access instantly. The plan worked. The stories were optioned by Sid Gentle Films in 2016, which secured the talents of Phoebe Waller-Bridge, then barely known, to rework the books' story for the screen.

"Phoebe was only known to a small circle of people at the time," says Jennings. Waller-Bridge's one-woman show, Fleabag, which would go on to become a hit series that made her world famous, had been a success at the Edinburgh Festival and was about to start a run at the Soho Theatre in London, but Waller-Bridge was not the comedy writing royalty she is now. "Phoebe just got Villanelle immediately," says Jennings. "She talked a lot about the 'glory' of Villanelle, by which she meant the absolute excess of the way she lived and her complete lack of contrition about any of it. She saw this character without any limits and that matched so well with her desire to write in an unlimited way."

Then, of course, it came time to cast Villanelle. Jennings had never written with anyone specifically in mind. He "looked out of the characters' eyes" so didn't envision their faces, only how they felt. When he saw Jodie Comer's audition, though, she embodied everything he felt. Comer was, at this point, not especially famous. She'd been in successful shows – Doctor Foster, The White Princess, My Mad Fat Diary, even the obligatory episode of Casualty – but this 24-year-old Liverpudlian was no household name. With her thick accent and friendly face, there was little about her that said 'sociopathic Russian killer'… until she began to audition.

"She was completely brilliant," says Jennings of her audition tape, which wowed everyone on the production. "She showed us this ordered chaos... From her first frame, she was in charge of the situation." The scene Comer performed for the audition was the now classic sequence in which Villanelle, dressed in a big, pink frilly dress, is evaluated by a psychiatrist, giving all the right answers but in a way that suggests she definitely deserves to be locked up. "She has to be at once highly ordered and off-kilter," says Jennings. "There was something completely unbalanced about her. She just launched into it in a way that made the character her own from the very start. She claimed her."

Across two seasons now, Comer has continued to lay her claim to Villanelle. She may not be the title character of the show – Eve is played by the brilliant, Emmy-nominated Sandra Oh – but she's become its core. The limitlessness of the Villanelle character has earlier this year in Killing Eve: No Tomorrow, a sequel to the Codename: Villanelle collection. The other is the creation of Phoebe Waller-Bridge and Jodie Comer, which has veered from his books. "The way I see it," he says, "is that they exist in the same universe and each complements the other. If you enjoy the TV series you can then read the books, and vice versa."

Killing Eve will return for a new series in 2020, this time written by Suzanne Heathcote (Fear The Walking Dead). The show may well carry on beyond a third season, but Villanelle is already guaranteed a life beyond both book and show, thanks to Comer's portrayal. "I think people identify with someone who has just decided the rules are not for them… I don't think they love her for the murder," Jennings says, considering his words. "They love her because she's pushing through the bullshit of life."
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It has propelled Comer from well-liked British actress to international star. She won a Bafta award earlier this year for playing Villanelle and is set to appear in 2020 in Ryan Reynolds’ action-comedy Free Guy and Death on the Nile, Kenneth Branagh’s adaptation of the Agatha Christie classic. She owes it all to a crazed killer with excellent dress sense.

Jennings happily admits that two Villanelles now exist. One is his creation, who reappeared earlier this year in Killing Eve: No Tomorrow, a sequel to the Codename: Villanelle collection. The other is the creation of Phoebe Waller-Bridge and Jodie Comer, which has veered from his books. “The way I see it,” he says, “is that they exist in the same universe and each complements the other. If you enjoy the TV series you can then read the books, and vice versa.” Killing Eve will return for a new series in 2020, this time written by Suzanne Heathcote (Fear The Walking Dead).

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#1 Rosh Mahtani

How the founder of inspired British jewellery brand Alighieri struck gold

Story Nathaniel Handy Photography Elliott Wilcox

Rosh Mahtani says she likes to be “taken into someone’s universe”, not simply sold a product. With her jewellery brand Alighieri, that’s what she does. “As a kid in Zambia, I’d find shells, twigs, wire and make my own jewellery,” recalls the 25-year-old. Her customers now get the same thrill, of having found something authentic and talismanic. Every piece produced, in London’s Hatton Garden jewellery quarter, is rooted in a tale from Divine Comedy by Italian poet Dante Alighieri – the inspiration for the brand, right up to its name. “It’s a story about a man who was lost and trying to find his own path,” explains Mahtani, who has had no formal training in jewellery-making. “That’s how I felt after finishing at university, where I studied French and Italian – as if I was in the dark wood that Dante’s hero finds himself in. I began making jewellery for fun, out of wax.” Her pieces, distinctive for their organic imperfection – as if they were found objects, lumps of gold sifted from the waters of a primordial river – now adorn the likes of Reed Morano, Olivia Wilde and Elisabeth Moss. Alighieri has seen 500% annual growth since its founding five years ago. Yet for all its success, Mahtani’s operation is raw, personal, unashamedly preoccupied with high art and the human condition. “Jewellery is all about storytelling – passing down from generation to generation, as you would a recipe,” she says. “It ties people together.”
Where the beautiful curves of Vietnam’s terraced rice fields meet the exquisite onboard spirals of Master Designer, Adam Tihany.

Intimate ships  |  Award-winning cuisine  |  Open bars & fine wines  |  All suite

SEABOURN
EXTRAORDINARY WORLDS

SEABOURN.COM
With boundary-breaking restaurants and food trucks that produce queues around the block, Portland, Oregon, is a counter-cultural food haven. We visit the city in the electric Jaguar I-PACE to meet its stars.

Danielle Centoni  
Photography: Bryce Duffy

One of the most charming things about destination cities is that they often have an iconic dish. San Francisco has sourdough, New York has pizza, New Orleans has gumbo (among many, many other things). It's as if each place offers an edible souvenir, one dish that plants you on a particular spot on the globe and says, "You are here."

But then there's Portland, Oregon. A mid-sized city in the US Pacific Northwest, it's managed to put itself firmly on the culinary map, and yet, there's no one dish that encapsulates the town. Even so, tourists come in droves just to eat, lured by a fresh, accessible and experimental food scene that doesn't take itself too seriously. Turns out, what the city lacks in iconic dishes it more than makes up for in its independent and counter-cultural spirit. This is the place that gave birth to Voodoo Doughnut, where fried treats come dipped in bubble gum powder or grape Kool-AID. It's where ice cream phenomenon Salt & Straw got its start, scooping up ingenious creations like Freckled Chocolate Zucchini Bread. It's where food carts like Gumba turn out tender, handmade pasta sprinkled with edible flowers, and brewpubs such as 10 Barrel thrive, crafting inventive, innovative drinks.

Bright lights, big city  
Arlene Schnitzer Concert Hall; (facing page)  
Tasty n Daughters' Coffee Pick-Me-Up cocktail and Smoke Stack, with custard-spaked brioche, sausage patties, mozzarella, a fried egg and jalapeño maple syrup.
COOKING ON ELECTRIC

With boundary-breaking restaurants and food trucks that produce queues around the block, Portland, Oregon, is a counter-cultural food haven. We visit the city in the electric Jaguar I-PACE to meet its stars

Story Danielle Centoni Photography Bryce Duffy

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Gastronomic highs (Clockwise from left) Laangban’s kanom krok, crispy rice cups filled with galangal coconut cream and scallop ceviche; Churchgate Station; salmon mi-cuit at Le Pigeon, with nectarines, sungold tomatoes, palm hearts and spiced nori vinaigrette; Gabriel Rucker

But dining in Portland wasn’t always this exciting. When I moved to the city in 2005, our white-hot food scene was just a spark. Now, it’s hard to keep up. How did this leafy-green, bridge-bedecked city manage to become such a hot destination, in which risk-taking and culinary creativity abound?

Café culture

Owned by chef Kirsten Murray, Maurice, in downtown Portland, is a bright white jewel box of a café, an oasis of calm in the city’s urban core. Murray came to Portland in 2008, armed with a Michelin-starred pedigree that includes tenure at Gramercy Tavern and Aquavit in Manhattan and stints in Alsace with famed pastry chef Christine Ferber. Though the ambitious restaurant that recruited her out West turned out to be forgettable, her desserts weren’t, and the gracious, enormously talented chef quickly found an enthusiastic audience.

Manoeuvring Jaguar’s electric I-PACE across town, I arrive in time for a cup of Ceylon tea and a supremely silky slice of quiche. Murray tells me the reasons that she decided to stay in Portland: “I fell in love with the community. Portland has such a pioneering spirit. It’s a curious and hungry place, full of independent creatives attracted to the out-of-the-box.”

Here, she found the perfect opportunity to open her own place, where she could serve tarts and quivering lemon soufflés alongside savoury small plates such as artfully arranged smørbrød and slow-roasted sturgeon.

“It seemed the perfect place to try out my French-Norwegian pastry luncheonette,” she says. “I opened it on a dare and, happily, Maurice has been welcomed and now become my home.”

Global appeal

Back in the driving seat, I head across the river to meet John Gorham, a chef who’s been instrumental in building Portland’s culinary reputation for ‘DIY’ ingenuity. The I-PACE shows immense agility as I navigate eastward toward Hawthorne Bridge. Of the city’s 12 car- or bus-accessible bridges that cross the Willamette River, the Hawthorne is the oldest, at 109 years, and one of four that lift to let boat traffic pass. In lesser cars, the metal grating on its roadbed makes for a boisterous ride, but not this one; a tap of the pedal and the I-PACE streams past an unwieldy TriMet bus.

Tasty n Daughters is Gorham’s inspired take on the American tavern, an intimate, dark-panelled space illuminated by broad shafts of natural light. Entering the restaurant, the aroma of garlic and roasting tomatoes fills the room, complemented by the clatter of drinks being mixed and shaken, and the chatter of diners. The menu is an international blend of comfort food – Moroccan shakshuka and Turkish pide alongside crispy fried chicken tucked between flaky Southern biscuits. It’s a menu without boundaries, drawn together by a common theme of fresh and fragrant local ingredients.

The restaurant is a rebrand of the wildly successful, now-closed Tasty n Sons, and part of the nine-restaurant empire that Gorham and his wife Renee run with gusto. Gorham has come a long way since his arrival in the early 2000s, when the first wave of chefs pitched up in Portland, ready to mine the city for all that its food credentials could offer.

“So much of this creativity was the result of the real-estate market being undervalued,” says Gorham. “It was easy to have an idea and bring it together without investors – you’d have a clear through-line of creative ideas from the chefs. The more partners you have, the more it stifles creativity.”

Cheap rent and cheap liquor licences, plus an
Gastronomic highs
(Clockwise from left) Laangban’s kanom krok, crispy rice cups filled with galangal coconut cream and scallop ceviche; Churchgate Station; salmon mi-cuit at Le Pigeon, with nectarines, sungold tomatoes, palm hearts and spiced nori vinaigrette; Gabriel Rucker seasonal beers with everything from stone fruits to

But dining in Portland wasn’t always this exciting. When I moved to the city in 2005, our white-hot food scene was just a spark. Now, it’s hard to keep up. How did this leafy-green, bridge-bedecked city manage to become such a hot destination, in which risk-taking and

Owned by chef Kirsten Murray, Maurice, in downtown Portland, is a bright white jewel box of a café, an oasis of calm in the city’s urban core. Murray came to Portland in 2008, armed with a Michelin-starred pedigree that includes tenure at Gramercy Tavern and Aquavit in Manhattan and stints in Alsace with famed pastry chef Christine Ferber. Though the ambitious restaurant that recruited her out West turned out to be forgettable, her desserts weren’t, and the gracious, enormously talented chef quickly found an enthusiastic audience.

Manoeuvring Jaguar’s electric I-PACE across town, I arrive in time for a cup of Ceylon tea and a supremely silky slice of quiche. Murray tells me the reasons that she decided to stay in Portland: “I fell in love with the community. Portland has such a pioneering spirit. It’s a curious and hungry place, full of independent creatives attracted to the out-of-the-box.”

Here, she found the perfect opportunity to open her own place, where she could serve tarts and quivering lemon soufflés alongside savoury small plates such as artfully arranged smørbrød and slow-roasted sturgeon. “It seemed the perfect place to try out my French-Norwegian pastry luncheonette,” she says. “I opened it on a dare and, happily, Maurice has been welcomed and now become my home.”

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“I like it when people come up to me and say, ‘Wow, this is Indian food?’”
Troy MacLarty
abundance of fresh produce available on its doorstep, made Portland the ideal launch pad for chefs. Equipped with experience from top kitchens in New York, Chicago, and San Francisco, they descended on the city, opened their own restaurants, and blew the lid off the scene.

“Before that, we had three main players but they were extremely ‘Northwest,’” says Gorham. “There was no diversity. If you had dishes from those three restaurants you might not be able to tell them apart. Now we’ve gone from three great restaurants to three great restaurants on every block.”

**Pushing the envelope**
The city has come far in the last decade, and its enthusiasm for global cuisine is much of why it deserves a spot on the world stage. Troy MacLarty, chef-owner
Portlandia
Dapper boutiques, foodie markets and hipster eateries galore
Illustration Laura Cattaneo

Cheap rent and cheap liquor licences made Portland the ideal launch pad for many chefs. Equipped with experience from top kitchens in New York, Chicago, and San Francisco, they descended on the city, opened their own restaurants, and blew the lid off the scene.

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Pushing the envelope, the city has come far in the last decade, and its enthusiasm for global cuisine is much of why it deserves a spot on the world stage. Troy MacLarty, chef-owner JAGUAR Magazine/91JGRCUE19115.pgs 26.10.2019 09:30
Touring party (Top) Kirsten Murray of Maurice; (top right) a panoramic-roof view of St Johns Bridge; (above) the I-PACE at Portland’s Lucas Salon
of two Bollywood Theater restaurants and the Churchgate Station Supper Club is one local chef who strives for authenticity. Like Gorham, MacLarty was part of the talent that arrived in Portland in the early 2000s. But seven years ago the Chez Panisse alum made a notable shift, ditching the ultra-seasonal Italian food he was known for in favour of Indian street food.

I aim the I-PACE for the buzzy Southeast Division Avenue, a once-sleepy neighbourhood street that has experienced a total renaissance and is now inlaid with a spree of gourmet outfits. Pulling in outside the largest of MacLarty’s two Bollywood Theater restaurants, I park up, and peer in at the diners eagerly helping themselves to aloo tikki and kati rolls galore. MacLarty is next door, in the open kitchen of the snug, reservation-only Churchgate Station.

“Let’s face it, the optics aren’t great for a white guy cooking Indian food,” he says with unabashed honesty. But he approaches the cuisine with the utmost respect. He’s spent years researching, testing and travelling, bringing his staff to India annually for the past seven years. He’s even partnered with a co-op to buy spices directly from Indian farmers in order to pay them a living wage. Considering Indians working in Seattle’s tech industry often make the three-hour drive south just to load up on dishes they can’t get anywhere else, he must be doing it right.

“It’s good to introduce people to new things, and it’s important for people to have a better understanding of what they thought they knew,” says MacLarty. “I like it when people come up and say, ‘Wow, this is Indian food?’” That personal interaction is why he opened Churchgate Station in 2018, where he cooks multi-course, family-style suppers two nights a week, using food and storytelling to introduce diners to the breadth of seasonal cooking found across India.

As MacLarty tosses together that evening’s first course, a giant bowl of vibrant grilled corn bhel salad with green mangoes, fresh-ground chaat spices and crispy sev, he says, “Everything on tonight’s menu except for the citrus has been sourced directly from a farmer.”

A mobile movement
Elsewhere, the city has enjoyed a newfound reputation for Thai cuisine, thanks to Akkapong (Earl) Ninsom, a Bangkok native. I cruise across to Northeast 28th Avenue’s restaurant row – made up of ice-cream shops, boutiques, brewpubs and wide variety of restaurants and food carts. In 2011, Ninsom opened his casual restaurant PaaDee in the heart of it all, offering fiery, fish-sauce-laden dishes beyond predictable pad thai.

When I arrive at PaaDee, the youthful Ninsom, his flat-bill baseball cap perched on his head, strolls through and greets me with a smile and a hug. He leads me ➸
through a secret door into Langbaan, his high-end, tasting menu venue, to watch his crew prep for dinner. Hip-hop blasts from the speakers as young chefs transform the usually serene space, finished with rustic wood and straps of concrete, into a symphony of slicing, chopping and pounding. A seat at Langbaan is still one of Portland’s most difficult reservations to score.

“People here are well-read about food, and have an understanding of what it’s like in other countries,” says Ninsom. “We are able to offer them a broader variety. Once, we made a dinner based on a poem written by a king. We like to show the customers what we’re doing, why and where it comes from – that we’re not throwing a bunch of things together because we can.”

Following the success of Langbaan, Ninsom moved in yet another direction, opening a super-casual, counter-service spot called Hat Yai. Specialities include crispy fried chicken served with luscious Malay-style curry and chewy roti, from southern Thailand. The restaurant proved so popular that he has opened a second location.

What next? In 2019, Ninsom partnered with Matt Vicedomini of Matt’s BBQ – one of the city’s best food carts – and Eric Nelson, one of the city’s best-known bartenders, to open Eem, a Texas-Thai-Tiki mashup that has people lining up for hours. It’s so successful that they’re already working on a second location.

“Restaurants are great for collaborating,” Vicedomini says when I visit him later at his Texas-style barbecue cart on North Mississippi Avenue. The laid-back thirtysomething opened Matt’s BBQ in 2015 on a shoestring. Since then, his ‘Whole Shebang’ plate of buttery-soft brisket, tender ribs, smoky pulled pork and juicy, spicy sausages has become one of the most popular dishes in town, inspiring lines stretching 20-deep at lunchtime. And now he supplies the smoked meats that Ninsom combines with Thai flavours at Eem. “Doesn’t he want a restaurant of his own?” I ask. “No way,” he says. “We have a good thing going here. This is a great
“Once, we made a dinner based on a poem written by a king”

Akkapong ‘Earl’ Ninsom

experience for tourists and residents. You can have a beer, it’s family friendly and everyone can get what they want.”

Growing up

I steer the I-PACE into the heart of Portland, finishing my tour where, in some ways, the city’s meteoric ascent first began. Le Pigeon opened in 2006 on a nondescript stretch of Burnside Avenue, east of the river. With a young, unknown chef, Gabriel Rucker, at the helm and minimal foot traffic, few could have predicted that this unassuming spot would become the city’s best-known restaurant. A year later, Rucker was named one of Food & Wine Magazine’s Best New Chefs, with nominations to follow for the James Beard Rising Star Chef of the Year award. He won the prestigious title in 2011 and, in 2013, claimed the foundation’s Best Chef: Northwest award.

Meeting Rucker at Le Pigeon a few hours before service, he’s a skilled multi-tasker, laying a rib-eye steak on the grill as we chat, to be served with a rich chorizo red-eye gravy, tart ground cherries and cornmeal spoon bread fritters. “My food has become more refined,” he says, considering his influences since being in Portland. “There’s definitely more competition now, more places of a higher calibre for diners to choose from.”

He doesn’t worry that a crowded playing field will stifle Portland’s risk-taking spirit. “It just means we have to push ourselves harder to stand out,” he says. “At Le Pigeon we’re still true to our roots, creating playful, boundary-pushing cuisine, but in terms of technique, presentation and execution, we’ve grown up – and that’s a reflection of the city of Portland in general.”
Pushing your luxe

What does luxury mean in these changing times? Joyce Wang, whose interior designs grace the world’s top hotels, restaurants and homes, is stretching the boundaries with her use of materials and space

Story Suzanne Imre
Pushing your luxe

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Story
Suzanne Imre

“You have to know how to live and enjoy life to really understand luxury”
A barefoot girl dances across a restaurant’s terrazzo floor inlaid with brass stripes, then somersaults past bespoke leather upholstered, Perspex bar stools before cooling her hand over a red marble basin that is still part-locked inside the raw lump of stone it has been hewn from.

Such is the unique visual story that sets the tone for Hong Kong interior designer Joyce Wang’s impressive body of hotel, restaurant and residential work on her website. Of course, the woman herself has her feet firmly on the floor when we speak, but it is her uncompromising commitment to revealing the unexpected within luxurious materials that has put her powerfully on the international design stage today.

With sumptuous interior design projects ranging from the Mandarin Oriental in London and Equinox private wellbeing clubs, to the famed Mott 32 restaurants around the world and skyscraper residential penthouses, Wang has set the bar high for modern dining and good living. “You have to know how to live and enjoy life to really understand luxury,” she observes.

Her elegantly conceived spaces may differ in size and function but they are all united by a richness in cultural history, true to their location. “I’ve not heard that said before,” she says. “But I really like that description.” And it’s true. Inspired by the park views from the windows of the Mandarin Oriental Penthouse suite, Wang introduced cork wallpaper brushed with silver leaf to echo the trees outside while, over in Hong Kong, the basement bar of award-winning Mott 32 is inspired by a Chinese apothecary, metal chains referencing the region’s history as a fishing village and graffiti propaganda hinting at the colony’s political heritage.

With such a sensitivity to history and culture, it’s no surprise that Wang grew up loving both design and antiques, combined with an appetite for travel. Born in Honolulu to Shanghainese parents, her family moved to Hong Kong before she was sent to boarding school in the UK, followed by university in Boston, USA, finishing her studies with a Masters at the Royal College of Art.

She then moved on to LA for two years, and it was here that she worked on her first big commission —
Lofty ambition
The 242-seater Mott 32 restaurant, on the casino floor of The Palazzo at The Venetian Las Vegas, unites spacey New York industrial style with Chinese imperial elements.

Design

Studio in 2011, with offices in London and Hong Kong. “That is real power,” she says emphatically. “To be able to understand people and, from that, create a language which excites them.” Her intuitive approach has also made her sensitive to people’s responses to materials and the need, in such a technology-driven age, for texture and honesty.

“Luxury today is a feeling of comfort and privacy,” she explains. “It used to be about spending on expensive materials but now something textured and authentic is a rarified luxury.” She mourns the loss of old-type film, which was “gritty and grainy”, when everything is now all high-definition, smooth and slick, and feels that the same is happening in other areas of creativity.

It explains Wang’s focus on the raw materials that she returns to again and again in her projects and, in particular, her love affair with metal. “I love using metal, but in a soft way,” she says of her designs for a three-storey Shanghai apartment, which features a spectacular, sweeping circular staircase using five kilometres of cabling for the balustrades. In fact, Wang worked three types of metal into the scheme – sheet metal, weathered metal and cabling – using bent sheet metal to fashion a curvaceous staircase up to the roof and lining the walls with thin slats of corten steel. Sounds hard and unforgiving? The result is surprisingly soft and Wang’s lightness of touch makes the space feel sensuous and feminine in a totally ungirly way.

“One of my pet peeves is when people say, ‘Oh, your work is industrial chic,’” admits Wang. “I cringe. I don’t
want to live in an industrial space but I do want to learn to use metal in a way that makes people feel comfortable.”

Hard surfaces crop up in much of Wang’s work – be they blocks of black slate set against a floating metallic mezzanine floor at Equinox St James in London, or pivoting onyx screens and a chainmetal chandelier, which set the hedonism-meets- grit tone at the Mott 32 restaurant in Las Vegas. But Wang always tempers her work with a fluidity and lightness that keeps it interesting. So the black slate soon bumps into warm oak panelling, and the onyx screens give way to showgirl-inspired feather lampshades.

How does Wang stretch herself across two studios in two continents, and a myriad of projects? Regular trips to London from her Hong Kong base help, but communication is key. “The two locations influence each other,” she explains. “We do team trips every year and, while we split the projects geographically, I like the diffusion of sharing ideas.”

Her travels inspire her in other ways, too. In New York, Wang gravitates to Brooklyn to avoid Manhattan’s street grid system and loves the perspectives from the High Line, while she rates Hong Kong for the best street food in the world. When she’s in the UK, Wang never misses an opportunity to visit a National Trust property (“You can learn so much from visiting an authentic 17th-century kitchen”), but it is London that has the biggest pull for this globe-trotting designer.

“Working in the city was a dream I didn’t think would happen so soon,” she explains. “But when Mandarin Oriental Hyde Park invited us to pitch, one of the requirements was to have a presence in London. Five years now and we feel very settled. I’m meeting people who make amazing things, who work with metal, or specialise in stone or fabric. There is an obsession with things being crafted that doesn’t really exist in Hong Kong. It brings an edge to our design.”

The role of the artisan is also something that plays big at the Wang Studio. New technologies have enabled designers to be more experimental in their approach to traditional materials, which Wang welcomes with open arms. She references the British craftsman Stuart Fox, who works with classic finishes such as mirror but
Wang’s world

What do you draw with?
A black pen.
Do you like to work in a certain environment?
I can work anywhere but I like to be with people.
What is your best time of day?
I’m a night owl. It’s very useful when I need to speak to the London office.
Do you have a travel routine?
I try not to work on flights, I'm glad it's still hard to get Wi-Fi on board. I read a book, watch a film or sleep.
What is your most useful piece of tech?
My iPhone.
How do you unwind?
I take a bath. I keep scents to a minimum but I’m really into good linens. A nice bathmat and robe are important.
Do you have a favourite journey?
The drive to Devon. The hedges are so tall and I love speeding down those narrow lanes.

“It is such a joy to find people who are open to experimentation”

transforms the humble surfaces into timeless, other-world textures. Curving glass panels or inserting feather designs, as he did for the Mandarin Oriental Penthouse project, he creates exciting new finishes that lift the sense of luxury to a higher level.

She also champions lighting designer Chris Cox, whose nature-inspired sculptural work in luxe metals such as bronzed iron and antiqued silver plate has found its way into many Wang projects, including a delicate bespoke chandelier for a restaurant that was based on Japanese calligraphy. “It is such a joy to find people who are open to experimentation,” she muses.

According to Wang, the concept of luxury is rapidly changing. Where once it meant opulence and grand proportions, now it means less formality and greater intimacy. It also means different things to people at different life stages. For Wang, a mother of three young children, luxury in her own home isn’t defined by the elegance of a sofa but by its ability to create the right environment for a person. “Luxury at home is moments to myself, or with my husband or children,” she explains. “It’s about the areas where we can do things well, whether it’s watching a film with my husband and feeling cozy, or bathing my children, while seeing them have fun.”

In Wang’s world, it is tactility and the realness of life that make for the happiest results. Just because something is expensive, doesn’t mean it is good – it still has to justify its value. “My studio understands what should be expensive and what is worthwhile,” she explains. “It is important to spend money on things you touch, from door knobs and light pulls to throws and linen. Those things are worth the money because you can appreciate the materiality of them.”

Equally, Wang is wary of splashing out for the sake of it, especially given the environmental implications that such indulgences often have. Nowadays, she and the
team start projects by looking for materials that are local and honest to the area, and they have noticed clients becoming more aware of the provenance of products, with some even stipulating a certain mileage radius for sourcing pieces. “It has become increasingly important in the last few years and, to be honest, we get better results thinking that way,” says Wang. “Shipping something from one end of the world to the other doesn’t necessitate a better solution.”

So where does the future of luxury design lie? For Wang, having worked on so many city homes, hotels and urban restaurants, her focus is on people’s downtime and creating intimate spaces that rewrite the way we perceive luxury holiday experiences. Her dream project would be to design a resort or retreat, one that is in harmony with the natural landscape and breaks down boundaries both literally and figuratively. “Walls don’t have to be walls, they can be screens. Guests can bathe outside and everything should feel more open,” she enthuses. “I like the idea of thinking differently. The rules don’t apply.” That sounds like the perfect luxury project.

Rest assured
For Mandarin Oriental Hong Kong’s Entertainment Suite and Hyde Park’s main lobby, Wang focused on a reserved, relaxed opulence.
Design

Jaguar Magazine / 39
Global charity In Place of War promotes creativity as a tool for positive change in some of the world’s most dangerous conflict zones. We meet its CEO Ruth Daniel to learn how art can change lives.

Story Geoff Poulton

40 / Jaguar Magazine
Global charity In Place of War promotes creativity as a tool for positive change in some of the world's most dangerous conflict zones. We meet its CEO Ruth Daniel to learn how art can change lives.

Story
Geoff Poulton
Goma was no easy place to be in 2009. Armed UN troops and tanks lined its streets – the legacy of years of civil wars that took the lives of millions – while roads, buildings and vegetation were stained black after the eruption of the nearby Nyiragongo volcano, which saw rivers of lava engulf the Congolese city. “I’d never seen anything like it,” says Ruth Daniel. “It looked like something from a disaster movie.”

But amid the suffering and destruction, the people of Goma found a way to come together, to express and enjoy themselves. Daniel recalls a thousand-strong crowd gathering to watch an outdoor theatre performance. Young and old alike sat and stood in the dirt around a makeshift stage, enthralled by the spectacle and relishing the opportunity to interact around the experience. “The context may have been extremely challenging, but the will of the people to engage in art was incredibly exciting,” says Daniel. “This was art in action, really making a difference. For me, it was the beginning of a journey.”

Daniel had been in the Democratic Republic of the Congo for a University of Manchester research project looking at the role of art in places of conflict. Titled ‘In Place of War’, that research project has since grown into an organisation that uses creativity as a tool to generate positive change in conflict zones. Daniel is its CEO. In Place of War works with local community leaders and artists in more than 20 countries to set up cultural spaces like music studios and theatres, train creative entrepreneurs and promote artistic collaboration. It has attracted high-profile supporters, including Brian Eno and Desmond Tutu, and taken Daniel and her team to some of the world’s most dangerous places.

She recounts her visits to the impoverished neighbourhood of Lavender Hill in the southeast of Cape Town, where In Place of War was invited to see the work of reformed gang leader Turner Adams and see if they
could help the community. “There are no jobs, no public transport. It’s dominated by violent gangs. Murder rates and drug use are high. Walking around there was an intense experience: the constant sense that something could happen at any moment.” Yet most people were simply happy they were there at all. “They came over and just said, ‘Thank you for coming; nobody else does.’”

This is a pattern she’s seen often. Despite the violence that prevails in many of the areas in which she works, Daniel says she has encountered very little resistance to her efforts. “Yes, there have been some difficult moments – I’ve been held at gunpoint. But it’s alright. We’re always with locals who are very well respected in the communities we visit. A lot of people just feel forgotten – they appreciate us showing solidarity, trying to help.”

Daniel says she’s wanted to make change since a young age. “My parents were very politically active. I was about 13 when my dad told me a quote he’d heard: ‘You can either make money, make history or make art.’ That really resonated with me.”

At university age, Daniel immersed herself in Manchester’s vibrant music scene. She toured with several groups, including cult punk band The Fall, before setting up her own music label at the age of 22 and helped establish an alternative music event called Un-Convention. “The industry was starting to undergo a digital transformation. It was exciting: we could reach new audiences, encourage collaboration. Soon we had visitors from different countries saying they wanted to take the festival to their hometown, and we got musicians like Jarvis Cocker and Billy Bragg involved.”

Then came a major turning point for Daniel. Un-Convention took her to Bogotá in Colombia, where the artist Martin Giraldo invited her to Medellín – dubbed ‘the most dangerous city in the world’ in the 1990s by Time magazine due to its drug cartel connections – to explore the impact of hip-hop on the gangs of the Comuna 13 neighbourhood. “There I was, about to enter this area with Andrew Loog Oldham, a big figure in British music, former manager of The Rolling Stones, and we were asked to sign forms about...”
where our bodies would go if we were killed. It was surreal.” In Comuna 13, Daniel saw just how radical the impact of music could be. “I’d always thought of it as entertainment, but now I was hearing people say, ‘If it weren’t for hip-hop, I’d be dead’. It was helping to take youngsters out of gang culture and give them a different identity, a different way of expressing themselves and working together to create music.”

Daniel was inspired to combine her love of music with the power of theatre she had experienced from her early work with In Place of War. “All forms of art can help those living in areas hit by conflict,” she says. “It doesn’t matter how bad the situation, people are always making art. The meaning changes depending on the situation: during the worst of the conflict, it serves as a distraction; the further away the conflict is, the more art can address what has happened, come to terms with it.”

In Place of War works organically, through introductions from a constantly evolving network of more than 80 change-makers spread across the globe – people connected to the arts who are striving to help their local communities. The organisation’s relationships to a town or country often extend over many years. In Uganda, for instance, In Place of War has worked for more than a decade, setting up cultural spaces, entrepreneurial programmes, a music festival and even a theatre group designed to change people’s perceptions of conflict survivors with disabilities. Daniel cites the example of
In Place of War’s projects in Uganda use dance and music to foster social change

MC Benny, a local hip-hop artist in the city of Gulu, who now runs an agribusiness where 15 other artists work the farm. The money they make enables them to deliver hip-hop classes in a local prison, encouraging young offenders to embrace music instead of crime.

Daniel says these projects are vital as people become adjusted to conflict. “For me, the regular sound of gunfire in Palestine was alarming, but for those who live there, it’s completely normal.” In Place of War has set up numerous projects in the region, most notably the Palestine Music Expo, where it has helped support and mentor Palestinian artists. The organisation has helped collect more than $300,000 worth of music equipment for cultural spaces across the area, including refugee camps, and educated trainers to host regular workshops.

The organisation aims to transcend borders as often as possible, involving its change-makers in projects across different countries. Perhaps the best example of this is GRRRL, an international electronic music collaboration enabling women from places of conflict to tell their stories. Under the direction of Brazil’s Laima Leyton – part of the Belgian band Soulwax – more than 40 women from countries like Zimbabwe, Bangladesh and Venezuela have contributed to a music and touring project that has produced an album and taken in live performances ranging from East London bars to the Commonwealth Games in Australia. “Women from places like this are among the most marginalised people in the world,” says Daniel. “GRRRL allows them to come together, express themselves and inspire others.”

Daniel says the months or even years of work it can take to create such projects always pays dividends and, despite her experience, the effects continue to surprise her. “I’m constantly amazed at the power of art. It opens up a space for conversations to happen that wouldn’t otherwise take place. And without the chance to be creative – what’s the point of living?”

www.inplaceofwar.net
Watch this space

Design director Julian Thomson lifts the lid on Jaguar’s inspiring new design studio as it prepares to open

Story Tom Morris  Photography Damian Russell

eeks into his new role as design director at Jaguar, Julian Thomson is sitting in the box-fresh design studio at the company’s campus at Gaydon in the Warwickshire countryside. While he takes over from long-term director of design Ian Callum, this is the first time in its history that Jaguar has created a bespoke-built space where the design team can dream up and create its future models. It’s a case of many fresh starts and there is an appropriately ‘start-of-term’ feel in the air. “It’s a new chapter,” Thomson reflects.

While the job title might be new, Thomson is in fact one of the most established members of the design team. With experience at Ford and Lotus under his belt, he joined Jaguar 20 years ago. Together with Callum, they oversaw its transformation from a marque of British tradition to a cutting-edge luxury brand with the launch of the F-TYPE sports car and, more recently, the World Car of the Year 2019, the all-electric I-PACE. As director of advanced design, Thomson worked closely on the development of the XF (X250) and the C-X75 concept sports car, which he describes as the project he remains most attached to. >>
Design director Julian Thomson lifts the lid on Jaguar's inspiring new design studio as it prepares to open.

As design director at Jaguar, Julian Thomson is sitting in the box-fresh design studio at the company's campus at Gaydon in the Warwickshire countryside. While he takes over from long-term director of design Ian Callum, this is the first time in its history that Jaguar has created a bespoke-built space where the design team can dream up and create its future models. It's a case of many fresh starts and there is an appropriately 'start-of-term' feel in the air. "It's While the job title might be new, Thomson is in fact one of the most established members of the design team. With experience at Ford and Lotus under his belt, he joined Jaguar 20 years ago. Together with Callum, they oversaw its transformation from a marque of British tradition to a cutting-edge luxury brand with the launch of the F-TYPE sports car and, more recently, the World Car of the Year 2019, the all-electric I-PACE. As director of advanced design, Thomson worked closely on the development of the XF (X250) and the C-X75 concept sports car, which he describes as the project he
Indeed, it is these factors and experience combined that put Thomson in the best position to steer Jaguar through the coming years. He is hugely enthusiastic but aware of the morphing landscape. “The world is changing very quickly and it’s time for the brand to re-examine itself,” he says.

“There are a lot of new challenges in terms of things like electrification and automation, but customers are also changing. We have to keep the brand steady and on a strong trajectory while keeping a sense of relevance.”

Adapting to new consumer expectations is crucial to his role as head of design. Sustainability is top of the agenda, spearheaded by the I-PACE’s launch in 2018, where the challenge was to create an electric vehicle that still felt ‘Jaguar’.

“It was a great example of how we’re taking on a changing world and still making a luxury car,” he says. Automation also provides problems for a brand that has traditionally been centred on the exciting experience of driving. “Jaguar is all about spirited driving. Ultimately when cars have some degree of automation, does that mean you can’t have a worthwhile experience in the car? These are the sort of things we’re thinking about,” he says.

There is also the rise of disruptive startups like Rivian and Nio, which have blended these challenges into their...
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There is also the rise of disruptive startups like Rivian and Nio, which have blended these challenges into their proposition and brand values from the very outset, to consider. Thomson, however, is unperturbed. “They equate well with younger customers but we are a brand with a huge legacy that we are proud of,” he says. “When William Lyons set it up all those years ago, our values were about beauty, design, understatement and innovation. They still hold true in the modern world.”

Undoubtedly, design is more important than ever to the brand. Thomson recalls when he first started out, having graduated from the Royal College of Art’s Vehicle Design course, that reputation and performance were the elements most car buyers cared about. The market leaders today are differentiated by design, and the industry is far more creative as a result, with careful attention paid to interiors, materials and interfaces that did not exist 20 years ago.

The world-class new facilities are testament to that. The architecture has been designed around the clay model-making process, with the structure large enough to allow for 20 full-size clay models to be worked on simultaneously. There are two main studios within, Studio 3 and Studio 4, named after the the numbers of the Le Mans-winning Jaguar D-types of 1957 and 1956 respectively. A collaborative hub called the ‘Heart Space’ is at its centre, with interior, exterior, colour, materials, design visualisation and design technical teams positioned around it, alongside industry-leading robotics, VR equipment and an 11-metre 4K display wall known as ‘The Electric’. Models can easily be taken outside to be viewed in natural light and from a range of distances and angles. “We didn’t want to put film all over the windows,” Thomson says. “We want to be able to look outside and see the sky and trees.”

Crucially, the 280-strong team is housed under one roof, which Thomson likens to a “convivial” airport terminal, with the designers, modellers and engineers all in close proximity to each other. “If a clay modeller has a problem or an idea, he can just call across to the designer, who can then call to the engineer,” he says. This also allows Thomson to be closely involved in the day-to-day design process: “Everyone is so close to each other, it gives me the opportunity to walk around, talk to people and look at things. It’s the best bit of my job.”

Thomson’s ascendency to design director marks both a new chapter for Jaguar and a childhood aspiration fulfilled. He recalls drawing cars when he was just five or six years old. Decades later, what would he like his legacy at the brand to be? “I’d love to foster even more love for Jaguar. I want to create those heart-stopping moments,” he says. “Ultimately, I want to inspire people.”

“Our original values of beauty, design, understatement and innovation still hold true today”
CLASSIC WITH A TWIST

David Gandy and his Jaguar XK120 have a lot in common. Meeting both in London, we discover a very modern drive beneath the polished surface.

Story Andrew Dickens Photography Bella Howard
Shoreditch on a Monday morning is full of cool people. This creative cauldron in east London attracts the kind of person who waltzes to work with a £4 coffee in one hand and a grasp of the zeitgeist in the other.

Today, though, no matter how cool they are, their necks are turned by two very beautiful things being photographed in the district’s backstreets: mega-model David Gandy and his recently and lovingly restored 1954 Jaguar XK120. Against the rough, graffitied background, with steady rain greying the light, they look glossy before they’ve even gone to print — as if beamed in from a 1950s photoshoot. »
Street art
David Gandy's XK120 looks right at home in London's creative quarter, where old and new collide.

Jaguar Classic restores, recreates and rebuilds the vehicles that made Jaguar what it is today. From David Gandy's XK120 to the all-electric E-Type Zero, the craftspeople at Jaguar Classic are obsessed with quality and authenticity. Jaguar Classic also offers the opportunity to visit and tour the state-of-the-art facility in Coventry, getting up close with around 500 iconic vehicles and meeting the incredible people who restore and rebuild them.

For further information on available vehicles, bespoke restoration services and facility tours, please search Jaguar Classic.

Jaguar Magazine

52 / Jaguar Magazine
For Gandy, it looks effortless: he stands, he sits, he smoulders. But he also speaks. It’s not small-talk, either: he’s giving creative input to the team around him, even nipping one set-up he doesn’t like in the bud. To say there’s more to Gandy than meets the eye is quite the statement, because the eye meets 6ft 3in of tanned, masculine beauty. There are Roman statues less chiselled. But, for him, just modelling isn’t enough. And it is never going to be.

“Every shoot is a discussion,” he says. “You have to be headstrong. When you have a brand, you’re in charge of that. It’s something I’ve built over 17 years and after that amount of time you know what’s going to look good and what’s not. “I still walk into meetings now and people go, ‘Why are we in a meeting with him? Why does he have a say?’ It’s very difficult sometimes. But that’s just human beings: we stereotype and we pigeonhole everyone.”

When he speaks today, people listen, because he’s David Gandy. He’s earned the respect over those 17 years, working with many of the biggest brands and photographers on the planet.

Unbelievably and unnoticeably, he still gets nervous before shoots. He hates red carpets. He doesn’t actually like being photographed. So he puts on a persona, he says, like Reg Dwight becoming Elton John on stage, only with less singing and better posture.

“I quite like the butterflies,” he says. “I don’t know if it’s adrenaline. I enjoy pushing myself, getting out of my comfort zone.”

Gandy’s entry into the world of fashion is a fabled fluke. In 2001, without telling him, his flatmate entered him into a modelling competition on UK daytime television – which he won. But there was no luck in the way he maximised the opportunity. He became the face of Dolce & Gabbana in 2006 and, after the success of the brand’s Light Blue fragrance campaign, the most famous male face (and torso) in the industry.

Taking a lead from female supermodels, he wanted to build his brand, build businesses and have long-term collaborations. (“As Cindy Crawford said, I want a marriage, not a one-night stand.”) He’s managed this...
“I don’t have a stylist, never have,” says Gandy. “I know what works for me” and then some, collaborating with the likes of D&G, Breitling (for whom he has just directed a short film) and, of course, Jaguar.

The link, he says, between these things – clothes, watches, cars – is that they’re all passions of his. This passion fuels his creativity. “I think I express my creativity most through my style,” he says. “I don’t have a stylist, I never have. I’ve always had that stylistic edge. I know what works for me, I know what works for brands.”

He’s taken this knowledge to firms such as British retail giant Marks & Spencer and Aspinal of London, where he’s helped create clothing lines.

“When people always say, ‘You don’t really design anything for M&S, do you?’” he says. “And I go, ‘That’s me, I’m the creative director.’ I’ve written for Vogue, Vanity Fair, The Telegraph and GQ and people go, ‘Do you use a ghost writer?’ People don’t believe you do anything.”

Gandy is a hands-on kind of guy. As we hide from the rain in a local bar, we talk about the XK120, which is getting wet outside. It took 2,700 hours of hard graft and hard thinking by Gandy and Jaguar Classic to get it to its current, glorious state: the aim being to enter the 2020 Mille Miglia race from Brescia to Rome. Gandy, who has a racing licence, was heavily involved, to a point...

“The trouble is,” he chuckles, “when I try designing a car, it still looks like one I drew when I was five. I’m quite artistic, but it’s no good. I’m always a creative director. I don’t design the clothes at M&S, I put the direction together and say what I want and get designers to do that.”

His love affair with cars started early. Growing up in Essex, east of London, it was hard to avoid the influence of the Ford car plant in Dagenham. He and his friends all had cars (though not all cars are equal). “I used to go to my friend’s grandad’s and sit in his old Datsun,” he recalls. “We’d play Top Trumps and do handbrake turns in our go-karts. My first car was a 1988 Ford Fiesta. The electric windows didn’t work, but I loved it. Some of my friends’ dads worked at Ford and had nice cars. Mine was definitely the shittiest.”
I ask if any other childhood passions have lasted. There is little hesitation before he says: “Animals”.

Beneath the table a pair of ears prick up. They belong to my eight-month-old cockapoo called Brewster, who has patiently followed us around in the rain and has just benefited from a rub-down with a bar towel. Throughout the morning, Gandy has asked as many questions about Brewster as I have about Gandy. An ambassador for Battersea Dogs & Cats Home in London, he used to regularly foster homeless hounds.

“I’ve always been animal mad,” he says. “I grew up with dogs and when I was 15 I worked weekends at a dog centre. When I was single and travelling all over the world, I couldn’t have a dog. People thought it was weird that I talked about dogs but didn’t have one, but I was trying to show what responsible dog ownership is about. If you’re not at home much, it’s not good to have a dog.”

Eventually, one of his foster dogs stayed for ever. Gandy had begun a relationship with his partner Stephanie Mendros and they fell in love with Dora, a mix-breed of uncertain age (though Gandy had her DNA tested to make sure her training regime was suitable). It was a key moment in a period of change for Gandy because, soon after, the couple had their first child, Matilda. Dora was a good warm-up act for fatherhood. “It prepares you for responsibility, absolutely,” he says. “You have to be at home at a certain time, they have to be fed. A child will grow up and become independent but a dog will always need you in the same way.”

Gandy keeps his private life private. His level of fame, he says, is a comfortable one. He’ll never say no to a chat or a photo, but he won’t flaunt his family, especially on social media. Still, as we leave the bar and take a stroll through the local streets, interrupted just the once by some cheerful yells from inside a hair salon, he opens up about what they mean to him.

“Matilda is with us and Dora usually is, too,” he says. “We travel as a proper pack. I love that. They’re away at the moment and today I had to work, so I didn’t see...”

Head turner
It’s hard to resist staring at the XK120 – even when you own it!
Finely detailed
The 1954 XK120 was painstakingly restored to full glory and includes many bespoke elements, including lattice pattern seats and a smaller steering wheel to accommodate David Gandy’s 6ft 3in frame.
Poster boy
Gandy, who grew up passionate about cars, has come a long way since he drove a 1988 Ford Fiesta.

"There’s a time when you have to shake things up. Now I love being behind the camera, not in front."

Matilda this morning. I’m like, ‘What do I do?’ I miss not seeing my baby come and give me a big smile. You can’t achieve that with work, you can’t buy that. You can’t explain your love for that child – it’s overwhelming. That’s our little pack and hopefully that pack will grow.”

Gandy doesn’t need to work, he wants to work. And modelling is becoming a far smaller part of that work. He’s also a man with a five-year plan, which is something, he says, he’s always had – and that we should all have. He won’t divulge details, though, like a Bond villain about to pop 007 off in a needlessly extravagant and escapable fashion. But there are plenty of hints.

“There comes a time when you have to shake things up,” he says. “I find now I love being behind the camera more than in front of it. One reason being the industry’s completely changed. You just haven’t got the high level of shooting creativity that you had five or ten years ago. It’s vloggers and influencers, who do a lot of shots themselves. They don’t understand what it means to have an incredible art director and photographer. “Maybe I’ll go it alone. Do something that isn’t a collaboration. But then I do really like working with other people. When you see the impact you can have when you get things right with a big brand, it’s amazing.”

Whatever he does, the direction will be forward. He’s inspired, he says, by the history of London and its creative energy. He works predominantly with brands that feed off a strong heritage. Yet he knows that it, they and he all need to evolve to survive.

“I always want innovation, change,” he says. “You can’t stand still, you’ve got to move forward. Heritage is incredible to have, but it’s how you take that heritage and bring it into a modern era.”

As he stands by the XK120, grand, graceful and exuding history, but revived with modern technology, he couldn’t be illustrating this better.
PAINT BY NUMBERS

Can computers learn to be more creative than humans? Author of *The Creativity Code* Professor Marcus du Sautoy investigates the future of the machine mind

*Illustration* Jamie Cullen
Can computers learn to be more creative than humans? Author of The Creativity Code Professor Marcus du Sautoy investigates the future of the machine mind.

Illustration Jamie Cullen

Machines can do extraordinary things that humans can’t. Cars can move faster than any animal on earth. A calculator can perform arithmetic at speeds that no human could match. An fMRI scanner can see inside your body. Machines can... And yet despite all these achievements, it is human ingenuity that has given rise to the power of the machine. A machine has to be told what to do. So how could it ever achieve anything that would surprise a human who made the machine?

Creativity is about breaking the rules. Thinking outside of the box. Making something that surprises us. And yet has such value that it makes us see the world in a new way. Surely, a machine could never do that?

This has been a mantra in computer science for many years. If you write code to get a machine to do something, then you write down all the instructions that tell the machine what to do in every scenario it might encounter. If you were programming a computer to play noughts and crosses, then the program would consist of lots of lines of code with things like: if your opponent plays in the middle, then play at one of the corners. But in the last few years, there has been a phase change in the sort of code that is being written.

The top-down style of coding, where we tell the machines what to do, is being replaced by a new bottom-up approach. The code is written in such a manner that rather than knowing how to solve a problem from the outset, it instead learns how to solve the problem. The code evolves and changes as it encounters new challenges. It learns from making mistakes, just as we do. If it gets something wrong, the code has the ability to rewrite itself. It can change parameters in the code so that if it encounters the problem again, the new updated version of the code would get it right next time. This new sort of code, called machine learning, is modelled much more closely on the way humans learn and develop. If we stick our hand in a fire, then the brain quickly updates its code so that next time it will recognise the warning signals to avoid doing that again.»
The revolution has been to understand how to write code that can learn. The notion is not that new – code that ‘learned’ how to play noughts and crosses was first cooked up in the 1960s by Donald Michie – but the true power of machine learning has only recently hit the mainstream. What has changed is that there is now a rich digital environment in which the code can roam and learn. For instance, the huge number of digital images online has led to visual recognition software being able to distinguish a picture of a dog from a cat, something that top-down coding had failed to achieve.

If code is learning, changing, developing, mutating, then at some point it might start to do things that surprise the person who wrote the original code. Suddenly, there is a possibility for the code to be creative – after all, one definition of creativity is that it is the making of something that is new, surprising and has value. The top-down style of coding limited the surprise factor; now, if the code is mutating, it has the chance to surprise us.

But novelty does not guarantee value. Value is very culturally, historically and personally specific. I might write a poem of huge value to me personally, but it might be regarded as having little value in the wider world. This is where machine learning can really be a game changer – if we give it data to learn of things that we do value, then it might be able to identify the key markers in the data that allow it to contribute something that we similarly recognise has value.

A team at Microsoft and Delft University of Technology got an algorithm to analyse 346 paintings by Rembrandt and learn what it is that makes a Rembrandt so special. It wasn’t just able to use this learning process to recognise a Rembrandt, but even produced a new painting that could pass itself off quite convincingly as in the Rembrandt school if not by Rembrandt himself.

However, we don’t simply want pastiche, more of the same. We want innovation. Many people believe that this is impossible. If a machine has to operate within the confines of a system that we understand, how can it break out of it and show us something new?

One of the interesting by-products of trying to get code to be creative is that it pushes us as humans to try to understand what causes us to make a transformational move into the new. The cognitive scientist Margaret Boden identified three different sorts of creativity. The first is exploratory creativity, in which someone takes the rules of the game and pushes them to the extreme. This is something that a computer is likely to excel at.

Then there’s combinational creativity. This is where someone tries to create something new by synthesising two previously unrelated worlds. An example is fusion...
seemingly out of nowhere capture this process in what he calls the Flow Machine. It works by analysing the underlying style of one genre, learns the rules, and applies them to a completely different data set. So, a machine could be ‘taught’ Schoenberg’s style of serialist music but then asked to play the blues in this style. As with all artistic experiments, the result >>

cooking, the art of combining styles of cooking from two different cultures, or similar creative fusions in music, painting, architecture and even writing. What is exciting is that by understanding how this fusion can lead to innovation gives one a template for coding such creativity. The AI researcher Francois Pachet tried to capture this process in what he calls the Flow Machine. It works by analysing the underlying style of one genre, learns the rules, and applies them to a completely different data set. So, a machine could be ‘taught’ Schoenberg’s style of serialist music but then asked to play the blues in this style. As with all artistic experiments, the result >>
is often a failure – but sometimes, excitingly new.

But I think the really exciting, challenging and rarest form of creativity is the third in Boden’s list: transformational creativity. This is the moment when you see a phase change. It is when something new seems to appear from seemingly nowhere that changes our perspective on the world – say, cubism in painting, or the modernist movement in literature. In my own subject of mathematics I would rank the moment that mathematicians created imaginary numbers, like the square root of minus one, as such a moment of transformation.

And here is the challenge for a machine. If it is told that the rule that all numbers when you square them are positive, how could it ever break out of the system and discover imaginary numbers? Well, we have to ask ourselves how we broke out of the system. Take the rules of the present system and then break some of them, change them, and see what happens. Most times you will just collapse the system and nothing positive comes out it. But just sometimes, you get something new which doesn’t collapse. I believe this sort of creativity is something that you can get a machine to demonstrate.

So should we be nervous of creating code that is starting to do things we didn’t program it to do? We certainly shouldn't be complacent and it is important that society understands how these new ideas are changing our world. But in the decades to come, this new technology is going to be an amazing tool for extending our own creativity, rather than being a threat. It is like the moment we invented the telescope or the camera. The new tools will allow us to see deeper into our human code and help us to spot things we are currently missing.

Too often humans get stuck in ways of thinking. We follow old routines that have worked successfully in the past so we just keep on repeating them. We fall into the trap of behaving more like machines. The psychologist Carl Rogers believes that creativity is all about activating our inner worlds so that we can elevate our own conscious experience of the world. The new AI will be a powerful tool in helping us to do that.

The definitive moment – perhaps a far-fetched one, though I don't see why – will be when AI gets so sophisticated that it begins to develop its own internal world. It is at that point that creative outpourings might ultimately be the gateway to understanding what it might feel like to be a conscious machine. ❖
F.P. JOURNE
Invenit et Fecit
“I invented and made it”

Ref. CM - Chronographe Rattrapante
Case and bracelet in Gold or Platinum, also available in Titanium
Manual winding movement in 18K rose Gold, Geneva made

The Boutiques

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fpjourne.com
Because every great journey takes a detour

#2 Kerry Murphy
Seeing double? A pioneer of digital haute-couture envisages a huge market

As lines continue to blur between our digital and physical worlds, the ways we engage with art, culture and industry have also begun to shift. At the 2019 Ethereal digital technology summit, ‘Iridescence’, the world’s first digital-only blockchain garment, sold for US$9,500. While high-end digital 3D couture can be used to dress a virtual avatar of yourself, blockchain technology enables its encryption with a unique set of code, like cryptocurrency. This creates a true one-off – a digital collectible.

“We don’t create physical clothing at all, only clothing for our virtual identities,” says Kerry Murphy, co-founder (with Amber Slooten and Kevin van Kleef) of digital fashion house The Fabricant, which collaborated with Instagram filter artist Johanna Jaskowska to create Iridescence. “Our customers want the ability to wear these clothes digitally, and content they can put on their Instagram,” he explains. But there’s another vital angle to virtual fashion: sustainability. Murphy, who grew up in Finland, recalls the impact a T-shirt-making workshop had on him: “There must have been ten kilos of textiles thrown in the corner. I asked, what’s going to happen to this? And they said, ‘Oh, we’re just going to throw it away.’” Digital clothing can shape the fashion industry by helping to combat the creation of waste. Curating yourself for the digital age has never been more purposeful.
Be FABULOUS.
Be Mayfair.

Stratton Street London W1J 8LT  themayfairhotel.co.uk
For 50 years the French city of Arles has hosted a major festival of photography. We sent photographer David Ryle in the Jaguar XE to compose a love letter to a place where art is history, present and future.

Visiting Arles is a pilgrimage for many artists, not least because of the world-famous Les Rencontres d’Arles photography festival convened in the city annually. But it was also where Van Gogh spent a happy year working on some of his best-loved paintings, a city he hoped would become “a shelter and a refuge” for artists.

I was last in Arles about 10 years ago for the festival and it had as much flair and ingenuity then as it does now. Les Rencontres d’Arles has drawn visitors to this part of Provence for half a century but I’ve always felt that the city itself, with its imperious Roman monuments and worn, bucolic beauty, is just as deserving of attention. There’s so much intimacy about the place, and it’s a delight to photograph in the summer, with its languid, sun-drenched days and charming architecture.

Light is crucial for any photographer, and Arles has an amazing luminescence. Its residents seem to envisage their hometown as a bohemian sanctuary, home to waifs and strays of any artistic sensibility. Whether through yposting, formal exhibits or street art, there’s a sense of a collective creativity that’s unlike anywhere else.
Before arriving in Arles, I drove up to this viewpoint on a rocky plateau near Les Baux-de-Provence, which overlooks the medieval village below. I love how, at this time of the morning, the sun had begun to scatter light across the valley, giving the trees a rich, olive glow and the stone a brilliant luminosity against the dour shadow that hangs from the cliff’s edges.
Sunflowers carry special meaning for the artists who come to Arles. Van Gogh first painted them when living in Paris, and he returned to the subject when he moved to Arles in 1888, using a palette of vivid yellows and murky greens, somewhat like those in this shot. I took this while driving the Jaguar XE to Arles through the sunflower fields of Fontvieille, using the petals to disrupt the image, and giving the colours a chance to really pop.

Walking around the city, quirky details such as this are everywhere. I loved the bold red and clean framing of this poster, and the way that the tree leaves protrude into the shot. It’s the endearing mix of nature and man-made design against a backdrop of a decaying wall that makes it such a true representation of Arles’ charm.
The city’s Roman amphitheatre is probably its most striking asset. These days, instead of chariot races and gladiator battles, punters line up to watch the Easter and summer bullfights, open-air theatre productions and concerts. I loved the contrast in this shot (above) of the modern, steel rafters against the ancient stone wall behind it, with the upper half of Frank Gehry’s Luma Arles building poking through the cityscape. It tells a story of the city’s history, and gives a sense of its scale and the range of its architecture.
Arles is a warren of slender and winding alleyways inlaid with galleries, shops and ornate wooden doors that lead into bright and airy homes. I love the atmosphere and sense of place that this shot evokes – the texture of the stone walls, the whitewashed wooden shutters, and the way the light cascades and reflects off one wall, illuminating the ornate hanging street lamps on the opposing one.

The view from the top of the Town Hall offers a good reminder that you’re in the Mediterranean: the terracotta tile roofs, rain-washed façades and cerulean sky. You’re unlikely to get a vista like this anywhere but in southern Europe. In La Place de la République (far right), I love how nothing escapes the sun’s reach apart from the shadow of the obelisk, where a huddle of tourists have sought shelter.
Van Gogh painted the Langlois Bridge in Arles from the same spot that I took this photo, just 131 years earlier. Back then, the canal was used to wash laundry, and linens were laid out to bleach on the bank. Today, joggers meander alongside it and tourists take selfies with the historic bridge on the new, concrete iteration ahead of it.
Street art and flyposting are part of the fabric of the city. Photographers represented by the Rencontres festival, as well as those who aren’t, woo passers-by with colourful and eye-catching posters of their work. They’re hastily glued on, but provide so much food for thought.

Parked outside local gallery Comme Si Particulière, this image of 19th century French icon Sarah Bernhardt (right) will be familiar to locals. By street artist 13 bis, I loved this version of the portrait’s eerie romanticism and its anachronism next to the XE, whose presence and musculature brings you hurtling back to reality.
Snaking through the city centre, the car's rich colour pitted against the pale, washed-out stone façades reminded me of a motif from Nicolas Roeg's cult 1970s thriller Don't Look Now, in which Donald Sutherland repeatedly sees a red-coated child among the labyrinthine streets of Venice. The XE tucks into Arles' narrow bends, skirting pedestrians and ducking out of sight just as the film's little girl does so deftly.
Snaking through the city centre, the car’s rich colour pitted against the pale, washed-out stone façades reminded me of a motif from Nicolas Roeg’s cult 1970s thriller *Don’t Look Now*, in which Donald Sutherland repeatedly sees a red-coated child among the labyrinthine streets of Venice. The XE tucks into Arles’ narrow bends, skirting pedestrians and ducking out of sight just as the film’s little girl does so deftly.

Frank Gehry’s Luma Arles is set to open in summer 2020. At 56 metres, it will be one of the city’s tallest structures and serve as an arts centre supporting exhibitions, research and education. The twisting, aluminium-clad tower is an incongruous, if aggressive, feature on the city’s skyline but at dusk the warped panes reflect the warm lavender and rosy hues from the setting sun, and offer a metallic sheen to the sky’s azure blue. It’s a departure from the low-rise structures below, but the statement is clear – Arles is not to be underestimated, its creative spirit is alive and well.
Driven to win

As Panasonic Jaguar Racing launches its new I-TYPE 4 Formula E race car, we number-crunch the team’s 2019 season - its best ever

Infographic: Valerio Pellegrini

SECONDS OUT

2.8 seconds in the life of an I-TYPE3 race car

1400
revs completed by the Motor Generator Unit

216
distance (m), covered at top speed

62
speed (mph), achieved from standstill

CHARGING AHEAD

Points earned by driver Mitch Evans each season

105
First place finish

Cumulative Points

120
100
80
60
40
20
0
1 2 3 4 5 6 7 8 9 10 11 12 13
Race

130,000
Visitors at the season’s most attended race (Bern)

400,000
Total visitor attendance for the season

1,000,000
Fans tweets posted

GROWING POPULARITY

76 / Jaguar Magazine

* Increase from first to last race of the season
Each issue we ask an expert what their world will look like in 30 years

This time: Fashion and clothing

Illustration Bewilder

Your designer shirt hasn’t been washed in six weeks. It’s still as fresh and clean as day one and all the time you’ve been wearing it it’s been cleaning the air in your home and boosting your immune system. When you feel like a change of style, you take it to a store where it is deconstructed and made into something new while you have a coffee. And there’s every chance it’s made of organic, living matter.

Rewind 30 years to today and the fashion industry is a responsive machine, delivering ever-changing trends on demand. Yet in terms of sustainability, the clothing supply chain is leaking huge amounts of energy and creating mountains of waste. Now, innovative designers, tech startups and materials scientists are beginning to reinvent processes to create a fashion industry that will be unrecognisable in 30 years. To be desirable in 2049, clothing will need to perform on multiple levels: minimising energy consumption and waste, preventing pollution from entering water systems and being easily recyclable at scale. And, most importantly, all of these innovations will need to be available to everyone.

‘Sustainable fashion’ is an oxymoron; it is near impossible to achieve zero impact creating something new. But fashion innovators are beginning to think in a circular fashion, where items are made to be remade. One way to achieve this is to grow textiles from organic materials. By 2049, we may be producing cloth for fashion from bacteria and fungi. Designer Piero D’Angelo has already created biotech garments by encouraging the growth of lichen and slime mould. He believes that their properties, which include absorbing pollutants from the atmosphere, could be extracted for scalable use. They could also be used as early warning systems to tell the wearer of the presence of pollution in the air. Research is also being conducted into clothing that could become a delivery system for health and wellbeing benefits. The Skin II bodysuit by Rosie Broadhead and microbiologist Dr Christopher Callewaert uses probiotic bacteria to counteract odours and promote cell renewal. Due to the deodorising qualities, the garment requires infrequent washing, a practice that will become the norm in the future, saving water and lowering the global use of detergents.

In Hong Kong, alt: is an experiential garment-to-garment recycling store where textiles are broken down into fibres, reformed into new fabric, and then a new garment within four hours – a process the founders are confident could be replicated at scale.

The growth of electronic and mobile commerce is creating its own challenges and potential innovations. Augmented and virtual reality could solve the problem of excessive returns and create customisable and exact fits for future consumers pre-purchase. Disseminating these tools globally in partnership with brands could help to ensure that those at the lower end of the economic scale are included in the future of sustainable fashion.

We don’t know what the clothes of 2049 will look like – that will be up to the creativity of their designers. But the materials, processes and functionality they will use to fuel that creativity are already taking shape, moving fashion towards an exciting, and sustainable, future.

Louise Stuart Trainor is a leading fashion industry forecaster, who spent ten years at global trends agency WGSN creating the renowned ‘Futurist’ report.

“By 2049 we may be producing cloth from bacteria and fungi”
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