Class act
Actor, rapper and style icon Riz Ahmed on stardom, authenticity and pushing boundaries

The wavemakers
Exploring a cultural hotspot on the Irish coast, in the Jaguar F-PACE SVR

Fighting fit
In search of the spirit of the Brazilian art of capoeira

Issue N° 8
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The ability to think and act creatively to solve problems is humanity’s great strength. We see it every day, in small ways and large, in ways that are deeply personal and in ways that affect millions.

That standout creativity is in evidence in abundance throughout the people and places featured in this issue of Jaguar Magazine, from the Brazilian masters who devised the achingly graceful art of Capoeira centuries ago, to the Irish artists mixing new culture with old on the wild west coast of the emerald isle. And of course, in our star interviewee, British actor and musician Riz Ahmed, whose talents seem to grow by the day.

We’ve also traced a creative line from Victorian wallpaper to the iPhone, taken a look at how sour tastes have become a global food sensation, and put the latest F-type in great company with these new versions of desirable pieces. Enjoy the issue.

Derek Harbinson
Editor
The Selectors

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

Edited by Bill Dunn. Illustrated portraits Paul Ryding

FASHION

Tanjia Martin
Stylist who has worked with Michael Fassbender, Colin Firth, Pharrell, Cillian Murphy and Kid Harington

tanjamartin.com

Selects: Gucci 1955 Horsebit shoulder bag

"Creative Director Alessandro Michele has delved into the archives to give Gucci’s spring 2020 accessories many of the same shapes as those that the label adopted in 1955. Featuring an equestrian style closure, the shoulder bag has an adjustable strap that allows it to be worn across the body in a more 2020 fashion. With room enough for all daily essentials, this bag is eminently practical and determinedly not following current miniature and oversized trends. Already adopted by Sienna Miller and Alexa Chung, this luxurious bag will prove to be the year’s best companion."
gucci.com

WACHES

Michael Clerizo
Contributing Editor at WSJ. Magazine and author of Masters of Contemporary Watchmaking

michaelclerizo.com

Selects: Keaton Myrick

"This 38-year-old Oregon watchmaker deserves to be much better known. The elegance of his designs is the result of a combination of simplicity, symmetry and harmony. There is nothing unnecessary on the watch. Symmetry is most important for the movement, that rotating system of gears and wheels that powers the watch. His movements are a wonderfully symmetrical configuration of circles and arcs. Harmony is a visual quality that has to do with the way the surfaces of materials used change in the process of construction. Keaton’s watches also embody a naturalness; they look created and not handmade."

keatonmyrick.com

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keatonmyrick.com
Selects: Great Dixter, East Sussex

“When I worked at Kew Gardens, all the interns would come back from Great Dixter full of energy and creativity. I was inspired by their stories of clashing colours and breaking the rules. It sounded alien to me at Kew, where it was very scientific, putting things in order by family. When I came to Fenton as Head Gardener, I was like a child in a sweetshop, colouring in, mixing things up, pushing things a little further – and it was all from what I’d heard about Great Dixter. When I finally visited it, I loved Head Gardener Fergus Garrett’s sense of fun and creativity, the playfulness, the alluring soft romantic feeling in amongst the structure. It was also a bit like visiting Mona Lisa – for something that so many people put on a pedestal, it’s actually a little smaller than you imagine. It’s inspired me ever since. I always tell our volunteers to just try things. Once you know the basics, you can shake it up a little. If it doesn’t work, it’s not going to smash up the garden. We’ll try again next year. It’s about having a go.”
greatdixter.co.uk
Selects: Eric Newby’s *A Short Walk in the Hindu Kush*

“I previously had no idea that people from the 1950s could be so amusing. As well as being really funny, what Newby is about to undertake is suicidally stupid. And he practises by going to Wales and learning mountain climbing techniques from the hotel chambermaid. I had it open on my desk while writing my first book, *Frost on My Moustache*, and stole from it shamelessly. For instance, Newby was very good with adverbs, which has been a lifelong blot on my writing. But I’m also slightly annoyed that *A Short Walk* had such a profound effect on my writing because it’s the comedy of personal discomfort – how terrible situations can also be very funny. Why couldn’t he have written about lying around swimming pools?”

**BOOKS**

**Tim Moore**
British travel writer, humourist and author of nine travelogues.
@mrtimmoore

*Selects:* Eric Newby’s *A Short Walk in the Hindu Kush*

**HOTELS**

**Yuna Megre**
Founder of MEGRE INTERIORS, a Moscow- and Los Angeles-based creative house specialising in hospitality design.
megreinteriors.com

*Selects:* The Whitby Hotel, New York

“All of the Firmdale hotels have quality, soul and are distinctive in the way they communicate with their guests - Creative Director Kit Kemp understands hospitality, design and experience. Some hotels try for a ‘wow’ effect and ignore the basics, like good beds. I like a room to be ergonomic and homely, prioritising comfort over gimmicks. The Whitby Hotel is my new favourite. And their service is exceptional.”

firmdalehotels.com

**DRIVING FREEDOM**

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Receive an updated vehicle every six months and switch to all-electric when the time is right.

WWW.DRIVEPIVOTAL.COM

© JAGUAR LAND ROVER PUBLICITE LTD 2021 ERIC NEWBY
Industrial designer and artist who has influenced Sony, Apple, Airbus, Issey Miyake and Tag Heuer. His work is featured in museums such as MoMA in New York and London’s Design Museum.

Selects: Nobu chair by Manuel Jiménez García, Nagami

"Manuel is the co-founder of Nagami, a Spanish startup that is revolutionising the way that furniture and other objects are created using robotic manufacturing and 3D printing technology. His energy for change is underpinned by a fearless intellect and understanding of advanced computational design. As an educator – he is a professor at The Bartlett School of Architecture at UCL, London – he is driving a new approach to the way we create and perceive the emerging world around us in structures, optimised design, unique componentised architecture, and more. He represents a brave new 21st-century mindset with zero nostalgia. The 3D printed Nobu chair is a great example of Manuel’s work – I love this design. It’s excellent.”

Nagami.design

Product Designer and Head of Acoustic R&D at Quadraspire, manufacturers of high-performance audio furniture.

Selects: The Viridia turntable with Phaedra tonearm by Helius Designs

“The first time I saw the Viridia, I didn’t put a record on – I just looked at it. It has real wow-factor. It doesn’t look like a conventional turntable, it’s a visual statement. And when you play a record, it’s as amazing and involving to listen to as it is to look at. It’s a very immersive listening experience: in hi-fi we call it ‘effortless’ – it makes you remember how good your favourite records are.”

Heliusdesigns.co.uk

Director and choreographer whose work has been seen at The National Theatre, The Royal Shakespeare Company, West End and Broadway.

Selects: And so you see... our honourable blue sky and ever enduring sun... can only be consumed slice by slice...

“Don’t be put off by the extended title. This piece, from South African choreographer Robyn Orlin, addresses how capitalism has brought out the worst in us. It’s visceral and emotive, only made possible by the solo artist Albert Ibokwe Khoza. He is an incredible performer, exceptionally talented as an actor, singer and dancer with multiple identities as a healer, a shaman, gay, black, both masculine and feminine. He transcends the concept, the story, the emotions, and ignites my compassion. A rare experience for me in dance. It’s a ‘must-see’.”

PHOTO: ANGEL FERNANDEZ NUNEZ

DANCE

Fin Walker

finwalker.co.uk
Timorous Beasties

Alistair McAuley and Paul Simmons have been producing bold, patterned wallcoverings, fabrics and home accessories since 1990.

timorousbeasties.com

Selects: Peacock Among the Ruins

“In the world of textile and pattern, there are a lot of wonderful designs out there, but the artists are often anonymous. That’s the case with Peacock Among the Ruins, one of the earliest examples of a toile or copperplate print dating from around 1770. The name of the artist has been lost forever. We curated an exhibition at Dundee Contemporary Arts named after this print. The artist would have to physically carve the pattern into the copper – and he or she would have to sharpen their tools after every three lines. It would have taken the artisan a year to cut the plate. No matter how advanced digital printing gets, you won’t get this level of detail. It looks three-dimensional, as if it were embossed into the fabric. It’s an amazing human endeavour and has hugely influenced our modern take on the toile. It’s arguably the best printed fabric ever made in terms of scale and the craftsmanship.”
Face value

From screen and stage actor to rapper and performer, Riz Ahmed’s multiple talents have cloaked the man. Now, he reveals his most authentic self to Andrew Dickens

Photography David Ellis

For a change, Riz Ahmed is not as busy as he should be. When we chat (on the phone, for obvious reasons), the world is going viral in a very real way, which means touring his latest album has gone on hold.

‘Doing nothing’ is not a state Ahmed is used to. His creative output is Olympian: there’s music, film and television. He’s released three albums, racked up dozens of acclaimed film roles, and won a Primetime Emmy. It’s quite the output but then he readily admits to being a driven, ambitious man.

“I always felt like I’ve had something to say, to put out into the world,” he says. “Maybe an artist isn’t fully an artist without an audience, but that’s particularly true of performers. You may be able to paint purely for yourself, but I don’t know if you can perform music or act purely for yourself.”
The 37-year-old was born in Wembley, London, where this creative streak became apparent from a young age. "I was doing it all," he says. "I remember borrowing my brother’s rap cassettes and memorising those lyrics. I remember acting out films with my brother, as well as coming up with titles, storylines and characters, and keeping a little notebook and rating them from U to PG to 18. There was a particularly violent motorcycle kung-fu trilogy! I was always interested in creating these worlds. That’s what I try and do in my acting or my music: create a world that people can step into."

After winning a scholarship to the independent Merchant Taylor’s school on the outskirts of London, Ahmed went on to study Politics, Philosophy and Economics at Oxford (he admits he doesn’t really know why, other than that he was ‘interested in arguing’). All the time he was acting and making music, but he never contemplated making the living he does now. "I didn’t dare because the odds are so slim of anyone making a career in creative industries," he says. "It was due to the encouragement of someone at university, who sent me a random email saying, ‘Hey, I hope you’re going to be applying to drama school.’ That was a life-changing message from a person I didn’t even know that well. So, I’d say, if you have a chance to reach out to anyone, give them a bit of encouragement, do it. Because you never know when it will change a life."

After taking that sound advice and attending the Central School of Speech and Drama, Ahmed’s acting career slowly unfurled into an impressive body of work. His film career began with Michael Winterbottom’s The Road to Guantanamo and various notable leaps up the ladder include Chris Morris’s caustic satire Four Lions, his first British Independent Film Award (BIFA) nomination as a drug dealer in Shifty, a lauded film adaptation of The Reluctant Fundamentalist, and playing Rick, the tragic assistant to Jake Gyllenhaal’s sociopathic photojournalist in the brilliantly bleak Nightcrawler.

The last of these, in particular, got Ahmed what Hollywood types like to call ‘heat’ and in 2016 his career shot up several rungs. He won a Primetime Emmy as the lead in HBO series The Night Of, and ticked one of the most important boxes on any actor’s bucket list, entered the Star Wars Universe as pilot Bodhi Rook in Rogue One. And yes, he got his own action figure. (‘I think my nephew has it,’ he says.)

“People’s excitement isn’t about you. You’re part of something exciting”
Ahmed certainly felt the jolt of his career jumping to light speed. “There’s a little blip where you’re like, ‘Whaat, what’s going on here?’ It’s fun and a bit weird. In those moments you’d be wise to understand that people’s excitement isn’t about you. You’re part of something that’s exciting. Even if someone really loves my music, that’s still not me. That’s the part of me that they see: the hologram version of me.

“Being in Star Wars taught me a little bit about the hologram. People may love the hologram you, they may hate the hologram you, but that’s not the real you. That’s really a helpful analogy to hold onto because it can confuse you, too.”

Ahmed says that his family plays a big part in avoiding confusion: “All my mum cares about is if I’ve eaten, not how many Twitter followers I’ve got.” It also plays a big part in his work. The son of Pakistani parents who moved to the UK in the 1970s, he was born into two cultures, while the scholarship and Oxford meant that he adapted to different classes, too.

All good on the creative front, he says: “I think it’s been a great asset to be able to switch between different sides of who I am. That’s how I’ve been able to earn my living as an actor, by wearing these different masks. It’s something that I did from a very young age. Bridging different cultures and classes day-to-day is almost like playing different characters throughout the day.

“It can also come with a downside of having to choose which version of yourself to be. Where I’m at now is thinking less about that but, ‘How can I bring as much of myself as possible to anything I do?’”

The real Riz Ahmed is emerging; his recent projects very much reflect this. His latest film, Sound of Metal, sees him play a gigging drummer who loses his hearing, is engulfed by depression, succumbs to old habits and admits himself into a home for deaf addicts. It might not immediately scream, ‘Ooh, that sounds just like Riz Ahmed,’ but the man himself begs to differ.

“You find points of connection between yourself and the character,” he says. “For me, a big point of connection was this idea of, ‘What am I worth? What’s my value outside of what I do for a living?’ That’s what Robin, the character, is facing. ‘Who am I when I have to face myself?’ I’m someone who finds it difficult to sit still, so this lockdown is tricky for me because I often define myself through my actions. But Rubin is forced to sit still in silence, sit with himself, face who he is underneath. That can be scary. I can relate to that.

“So rather than starting from the outside like, ‘Let me meet a drummer and then be as much like him as possible,’ it’s working from inside to out. For many of us who grew as chameleons, we approach our work as chameleons. What I’m saying now is I don’t want to be a chameleon anymore.”

This is equally true of his music. It’s always been a passion from DJing to MCing to writing to being a hugely successful battle rapper in his early 20s. But he admits that it’s not something that paid the bills and that he considered stepping away from it. Instead, with his latest album The Long Goodbye, he’s made a dish using all the ingredients of his personality. Let’s call it a Riz-otto.

The music is a cocktail of influences, Eastern and Western, and is about Ahmed’s complicated relationship with Britain. The words blur the line between lyrics and poetry. And it comes with a short film (available on YouTube) that is absolutely devastating and required viewing for anyone blasé about the direction of 21st-century politics. It’s also telling that, while his previous music was released under the moniker Riz MC, both as a solo artist and as part of the Swet Shop Boys (a collaboration with rapper Heems and producer Redinho), this album is by Riz Ahmed.

“I think that the short film is all the different sides of me in one place,” he says. “There’s acting, music, spoken word. It’s talking about some of the stuff that’s going on in society but it’s also talking about it from a very personal place. I want to put all the toys in one box. I don’t have to choose which side of me I get to show.”

He also says that, until Sound of Metal came along, he’d even pondered a break from acting. It’s hard to see that happening, at least not for any great length of time. As he says, he needs to communicate to an audience. But are there other ways for him to do that?

He’s a fashion-conscious sort and says he’s interested in ‘conscious fashion’ - sustainable ways of expressing ourselves - but work-wise, he says, producing is now the third string to his bow. After years of helping people make films, someone pointed out to him that this is called ‘being a producer’. So he started his own company, Left Handed Films, which premiered its first feature, Mogul Mowgli, at the 2020 Berlin Film Festival.

The world is constantly changing, never more so than now, and we have to change with it. But whatever we do, Ahmed demonstrates that drastic measures aren’t required to explore new things.

“You can always find new ways of pushing yourself in the choices you make,” he says. “For me, it doesn’t necessarily mean you stop acting. It means you think about the roles you take, the way you’re preparing for your roles. I think that you can find new ways of expressing yourself in the same art form, new ways of growing even in the same field.”

“I don’t want to be a chameleon anymore”
It's hard to hit a moving target. Which may explain why one of the key manoeuvres in capoeira is the *ginha*, a distinctive swaying refrain that keeps the players in perpetual motion, fluid and poised for action. The same can be said of capoeira itself: the Brazilian sport-fight-art-game is difficult to pin down.

The exact origins of capoeira are disputed, but the most common account is that African slaves brought to Brazil by the Portuguese in the 16th century developed a clandestine martial art to defend and liberate themselves. It has evolved today into a practice that escapes simple definition. We've come to Brazil to trace its roots and try to understand what it has become.

The state of Bahia in Brazil's north east is widely considered to be the birthplace of capoeira. Salvador is both Bahia's capital city and the country's cultural capital, according to my guide Luis. “We say that people from Salvador aren’t born, they make a debut,” he laughs. Luis is from São Paulo and works all over South America but he comes back here as often as he can: “They say that we Paulistas only work to make money so we can come and visit Salvador.”

We’re in Largo Terreiro de Jesus square, watching pairs of street capoeiristas flip and whirl with alarming speed. The precision cartwheels and stingray tail-kicks miss the fighters’ faces by millimetres. The lithe young athletes pose standing on their hands, grinning broadly for the tourists. But when I ask Jason, one of the youngest in the group, what capoeira means to him he earnestly credits it with saving his life: “Many of my friends are now dead or in trouble with the law. Capoeira has taken me to a different place. I owe it everything I have.”

The showier side of capoeira provides a vital outlet and source of income for Jason and his friends. He hopes that capoeira will become an Olympic sport so that more opportunities open up. Much like boxing or football, capoeira is a way out for kids who’ve been deprived of education and support. These street capoeiristas train as hard as any professional athletes, except they do it on concrete, in searing heat, for whatever tourists will pay.

The Olympics come up again when I meet Pedro Alvis. An academic, musician, film-maker and...
Techni-colour  The sophisticated cabin of the Jaguar XE complements the sizzle and bustle of Salvador’s Largo do Pelourinho neighbourhood
capoeirista who has written extensively about capoeira and cultural identity, he laments its commodification and is firmly against it becoming a competitive sport. He believes it to be more cultural than sporting. “It is not about winners and losers, it is not competition but connection. It is a philosophical dialogue.” Pedro doesn’t want to see capoeira annexed by gyms and sold to consumers. He sees it as a powerful agent of healing and equality in a fractured society.

Pedro also explains that despite capoeira’s status as a Unesco Intangible Cultural Heritage, its credibility is still not universally accepted and there is a lingering stigma. As slavery was coming to an end in the late 19th century and urbanisation increased, capoeira was hijacked by criminal gangs, and prohibited in the early 20th century. Anyone caught practising capoeira would suffer arrest and often torture.

Before visiting Salvador, I had been dimly aware of capoeira through Nokia adverts and BBC idents of two men sparring on a roof. Computer game Tekken has a capoeira fighter, while Vincent Cassel’s character in Ocean’s Twelve contorts himself through strobing laser security using capoeira. But these displays only tell a fraction of the story, a gymnastic battle divorced from the music, lyrics, spirituality and play that make it such a rich and involving art. It was not until I saw capoeira in context that I really began to glimpse its beating heart.

I clamber down narrow stairs to Fundação Mestre Bimba. Mestre Nenel’s academy named after his father. I can feel the energy rising even before I arrive in a small subterranean room packed with students clad in white cotton. Cramped around the small roda (circle of play) is a raucous assembly of all shapes and ages. In the centre, two players move slowly, eyes locked on each other, mirroring and answering one another’s moves. They seamlessly feint, leg sweep, roll over one another in a mischievous hypnotic dance. The mood is playful and collaborative. A new pair moves into the roda, rocking back and forth. There is a palpable sense of good will, respect and community. Everyone is smiling, clapping and singing along to the berimbau’s twang. A single-stringed percussion instrument, the berimbau is a core component of capoeira. Students are expected to learn both how to make and play them before they can achieve mestre status. The word literally translates to master.
Capoeira and aimed to legitimise the art, according to his son Mestre Nenel. He and his wife Mestra Preguiça run an impressive array of social projects for marginalised young people. They are keen to convey that it is their mission to protect and promote Mestre Bimba’s principles, to foster a sense of belonging and accomplishment in their charges. Mestra Preguiça touches on why it may have such broad and profound appeal: “It’s inclusive. It’s for everyone.” She has seen it give substance to lost kids’ lives in slums and solace to women she taught in a German prison.

She also explains that these are not their real names, rather they are baptised with nicknames when they graduate. Mestra Preguiça (meaning lazy) is so-named because as a novice she was too shy to play, which her master interpreted as laziness and the name stuck, although she is demonstrably anything but.

Emerging on to the vertiginous streets of Pelourinho I feel drums still echoing through my rib cage. Rhythm is everywhere in Salvador, in the tik-a-tik of samba but the truth of it is more nebulous. Some measure it in numbers, age, experience, hours practised, songs learned. Others go further and say that a mestre must be consecrated by the community, that the mestre’s duty is a sacred one; they are a parent, a scholar, a leader. For most, the answer lies somewhere between hierarchy and heart. Certainly most would agree there is more to it than simply skill.

It takes a while for the throng to disperse from the roda. Everyone, including me, wants to speak to Mestre Nenel. He is the son of Mestre Bimba, the founding father of Capoeira Regional. There are two main strands, but many permutations of capoeira. Regional is generally considered to be more athletic and faster with clearer stages of development, including a system of coloured cords, though even this varies between schools. Angola is associated with Mestre Pastinha, who championed the more traditional style. Some adherents have tried to merge the two strands in Capoeira Contemporânea.

Mestre Bimba saw the educational potential in capoeira and aimed to legitimise the art, according to his son Mestre Nenel. He and his wife Mestra Preguiça run an impressive array of social projects for marginalised young people. They are keen to convey that it is their mission to protect and promote Mestre Bimba’s principles, to foster a sense of belonging and accomplishment in their charges. Mestra Preguiça touches on why it may have such broad and profound appeal: “It’s inclusive. It’s for everyone.” She has seen it give substance to lost kids’ lives in slums and solace to women she taught in a German prison.

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car speakers and the pounding blocos afros (drumming collectives). Paul Simon famously filmed The Obvious Child video here. He harnessed the complex polyrhythms of the local Olodum drummers for his album The Rhythm of the Saints. The only time I can’t hear music here is when the deafening church bells echo through the city. It is said there is a church for every day of the week in Salvador but in fact there are many more than 365.

Catholicism and Candomblé conneinge as the main religions in this region. Candomblé is itself a fusion of African and Catholic beliefs. At the Church of Nosso Senhor do Bonfim, a packed mass takes place inside while a stream of visitors tether their wishes to the gates in the form of fitas (ribbons). Dozens of women trailing strings of beads dance by, their ample white hoop dresses ballooning in the breeze. They carry flowers, perfume and mirrors to offer Yemanjá, goddess of the sea.

Swooping through Salvador’s maze of roads in the XE, the sun casts everything into silhouette against the glittering Atlantic. I skirt the coast where people cluster in the water chatting, small children backflip into a stony cove, boats idle and bob. I pass a man with a machete 30 feet up a coconut tree clearing debris, only a taut rope loop between him and hospital.

My last stop is Forte da Capoeira at dusk. An elegant 17th century fortification against Dutch invaders and erstwhile prison, it now houses several distinguished capoeira academies. I’m delighted to meet Mestre Boca Rica, student of the revered Mestre Pastinha. He’s 83 years old, impossibly limber, impish and charming. We can’t keep him still for a second. His particular passion for capoeira is in creating and preserving the music. He has recorded a number of albums and travels the world spreading the word. Mestre Moraes, also a student of Pastinha and an accomplished academic and composer, was nominated for a Grammy in 2003 for his album of capoeira songs—Capoeira Angola 2: Brincando Na Roda.

Boca Rica’s neighbour, Mestra Nani, is the grande.
daughter of Mestre Pequeno, another of Pastinha’s students. She represents the younger generation of teachers but is dedicated to her grandfather’s legacy, proud that he did not discriminate against women in the roda. She struggled as a teenage mother and speaks movingly of how capoeira instilled her with confidence and the sense she could take up some space in the world. These days, she teaches capoeira as a route to equality and an inspiration to fight violence against women.

As I leave the city the next morning, the traffic quickly thins. I’m heading further back in time, to União dos Palmares, once home to the largest known slave settlement in the Americas, the fabled Quilombo dos Palmares. Quilombos were settlements of fugitive slaves, and this one had an estimated 30,000 people. I’m hoping it will bring me closer to the earliest origins of capoeira.

Stop-light street vendors crowd the car offering windscreen cleaning and jackfruit snacks. I pass countless petrol stations, and police checkpoints are frequent. Soon I reach the Rodovia Estrada do Côco and Linha Verde – the Coconut Highway and Green Line – or the rather less lovely BA-099. The Green Line cuts a dramatic path through Atlantic forest, brilliant white sand dunes and elaborate strata of warm pink rock. Road signs warn of donkeys and sloths, but my biggest challenge is to slalom round an army of frogs stuck to the tarmac, attracted by the heat it retains from the day.

Some 12 hours from Salvador, gliding by sugar cane and cattle fields, we arrive in União dos Palmares. The town is scrappy but bright. Horse-drawn carts rule the road, and curious eyes follow me from the windows of chalky mint and yellow homes. I’ve arrived just in time to join a procession commemorating the last battle of Palmares. The palombola settlers, led by their pioneering commander Zumbi, had resisted countless incursions, but in the final assault of 1694 the settlement was decimated. Every year the survivors’ descendants gather here to honour those that fought. They slowly climb four kilometres up Serra da Barriga hill, stopping at various points to dance, drink, share poetry and speeches and, of course, perform capoeira. The tone is celebratory but solemn, too. We walk through the night, everyone dressed in white, ghostly against the dense black sky.

The darkness seems to pull us closer together.

We end high up on the hill at dawn, at the Memorial Quilombo, a kind of living model and museum. It is impressive but sobering. I take time to sit and reflect. A coppery hummingbird, known in Portuguese as a beija-flor or flower-kisser, keeps me company. His more vocal compatriots screech from the trees but otherwise this is a peaceful place – a monument to the unimaginable suffering of Afro-Brazilian’s enslaved ancestors but also to their extraordinary endurance and courage.

I’d read that the slave-owners would separate families and tribes to discourage fraternisation. It’s easy to imagine that capoeira was a way for people from very different places to communicate without words, to come together. The people here feel strong ties to their history and see capoeira as a direct link to their forebears. It still serves for many as a potent symbol of resistance, a touchstone against social inequality. There is symmetry in knowing that this once-outlawed art now plays a crucial role in helping young people stay away from criminality. Some want to innovate, some to capitalise, some to honour and preserve. Whatever happens next there is only one thing that is certain about the future of capoeira – it will never stay still. 
SWEET ON SOUR

From the rise in popularity of kimchi to quick-fix pickles with everything, the world’s tastebuds are in the grip of a love affair with all things sour. And there’s no better person to guide you through the huge variety of tart tastes than award-winning food writer Mark Diacono, whose latest book is called, simply, Sour.

Rhubarb and radish salad

This is such a lovely thing. I’d been sitting in my head, partly formed, because it goes back from a Claudia Roden recipe with orange – but I was going to call it rhubarb instead because I’m mad about it. The dill, vinegar and rose water are really important here because they bring together the sweetness of the fruit and the freshness of the radish. Excellent vinegars can work in the same way as a good wine.

Sumac duck, chicory, celeriac and pomegranate

I came up with this recipe in late spring, early summer, when some of the winter roots were still around, and I wanted a bulbby salad that had lots of layers. Along with the sweetness of the duck, you’ve got the chicory and celeriac for an edge of bitterness, and the double sour of the citrussy sumac spice and the pomegranate. That layering of sours gives the dish a real complexity.
Oysters mignonette, four ways
This is a proper ‘wakey-wakey’ one. One of the best things I love about sour is that other flavours can’t offer you a thrill. I used to live in Whitstable on the English coast many years ago, and it was my introduction to the gloriousness of oysters. It’s a very simple dish, so you just want a nudge of something sharp, like the passionfruit and lime juice one, with a bit of shallot to settle it, and the salt and pepper.

Malfatti
Malfatti seems to be the poor cousin to gnocchi, but I feel like it is somehow more refined. There’s a resistance to it, in the way that you don’t have with gnocchi. It has sage, butter, ricotta – they’re all happy things. The lemon juice in the sage butter gives the ricotta’s gentle sourness the lightest of acidic high-fives.

White gazpacho
I love things that evoke a place and, though I haven’t yet been to Andalucía, ajo blanco does that for me. It makes me feel like I’m there for a moment. The combinations are so special. It’s full of garlic and almonds, but the sherry vinegar is the queen. If you look at the ingredients alone, you might think, ‘There’s no way anything of pleasure can be made out of that’, but it is wonderful.
Dining

Kombucha mayonnaise
Once you get into the habit of it, making your own mayonnaise is quietly life-enhancing. It’s just so much better than store-bought. If I’m making kombucha, and I’m out of town or it ferments a bit quickly, having an ‘out’ where I can use it is great. It creates the most delicate mayonnaise. It’s just knock-out.

Kimchi korean taco
Kimchi is delightful and health-giving, with wonderful cultural credentials. There’s no place you can’t use kimchi. I love using it as a condiment, to add loveliness to dishes. Here we’ve mashed it up with West Coast ‘dirty food’. We mustn’t be afraid of bringing cultures together – it’s Korean but Californian, too. It’s got a bit of everything.

Dosa pancakes with roast cauliflower and raita
My dad used to make a lot of these combinations, picked up from his time growing up in Sri Lanka. This one has got a lot of different strands as it comes from so many places. It feels like a glorious coming together of heartiness, with fresh and summery flavours, too. The sourness comes from the fermented batter as well as lemon. I use these pancakes and mix in all sorts of things. It’s fantastic if left to ferment overnight, but it’s still great straightaway.
Gooseberry salsa

I crave the glorious wince of the first tart raw gooseberry of the year. I used to make a gooseberry salsa when I was involved with Hugh Fearnley-Whittingstall’s River Cottage, and I’ve tweaked this recipe over the years. It goes with everything. It’s great with obvious things like mackerel, cheese and ham but it’s brilliant even on ice cream. It’s bright, lively and adaptable - you can use coriander instead of mint, or leave out the lovage if you want it to be even brighter. A bowlful of zing.

Pickled quince

Every year I end up with a load of quince and I’ve always toyed with them, putting them in vodka, baking them, but I thought, ‘There’s got to be a way of pickling them and doing them well.’ I played around for a couple of years but found I was putting too many things in. Now, I’ve made it simpler, and this is it. It’s got warmth from star anise, it’s got a bit of a kick from peppercorns, it’s got the Christmas element with cloves - there’s something so perfectly autumnal about it.
**Dining**

**Roasted apricots with crème fraîche, pomegranate molasses and fennel crumble**

There are very few things that I’m happy to say I’m a champion at, but crumble is one of them. I’ve been lucky enough to pick the apricots fresh. With this, I thought, ‘I’ll try it with a few drops of vinegars’, and it transforms it. That little bit of acidity brings out all the sweetness, all the aroma that you get with good apricots. Cardamom, apricots, fennel, ginger, rosemary... it has all of the textures, and it’s just beautiful.

Mark Diacono is a photographer, grower and award-winning author of seven books. He lives at Otter Farm in Devon, England, which he created to encourage others to grow unusual and forgotten foods.

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Sophie de Oliveira Barata
The artistic founder of The Alternative Limb Project is putting her best foot forward

Story Tim Hulse

For most of us, the idea of a world champion, pole-dancing amputee may be hard to grasp. But for Sophie de Oliveira Barata, designer of wildly imaginative prosthetics, this is the stuff of which artistic possibilities are made. “I’ve made this leg that’s an hourglass shape, slim in the middle, and then it goes into a sort of hoof that allows him to connect to the pole. At the back there are interchangeable chrome sculptures that spin around as he moves,” she says of the limb she’s making for Andrew Gregory, who has made a successful career as a pole dancer after losing his leg in a motorcycle accident.

De Oliveira Barata’s other recent projects include a leg with a train running up and down inside, which was commissioned by Darlington Railway Museum for an exhibition, and a leg carved from wood that incorporates a cuckoo clock, for a performer with the Candoco Dance Company. “There’s a little bird that pops out,” she says. “And also a pendulum on a spindle so she can move her leg in any direction and the pendulum will keep going.”

Her interest in prosthetics was born from a spell working in a hospital while she was doing an art foundation course. She went on to work at one of the UK’s leading prosthetic providers, making realistic artificial limbs. Her growing sense that there was room for something beyond the conventional was strengthened by encounters with a young girl who came each year to have a new leg made. “She wanted something different every time, like cartoon characters at the top of her leg,” she says.

Then she saw an Alexander McQueen catwalk show at which double amputee athlete Aimee Mullins wore ornately carved wooden prosthetics, and her course was set. A couple of years later she launched the Alternative Limb Project and, ever since, has created radical new prosthetics that challenge the way we look at disability and push the envelope of body modification.

“I enjoy creating limbs that challenge people’s perceptions of what the body could be,” she says. “I want to push boundaries and unlock the imagination.”
Fresh Eyes

A thing of beauty is a joy forever. The all-new Jaguar F-TYPE meets other celebrated design classics that have had contemporary updates, cementing their places in the hall of fame.

Refresh to impress: Embodying Jaguar DNA in its purest form, the new F-TYPE has evolved into a purer, more sculpted and assertive expression of the definitive Jaguar sports car. Also on this page: Gibson Les Paul Modern guitar in Faded Pelham Blue, gibson.com; Globe Trotter St Moritz 20" carry-on suitcase, globe-trotter.com; William & Son snakes and ladders board, William & Son; Gerrit Thomas Rietveld for Cassina Limited Edition 635 chair in black, green & white, conranshop.com; Jules Pansu Picasso Seated Woman in a Blue Dress cushion, conranshop.com; Volta Le Grand Étourdi mobile, conranshop.com; Poul Henningsen for Louis Poulsen PH 5 mini pendant light, conranshop.com; Burberry Kensington Heritage Trench Coat, uk.burberry.com; Launer London Traviata multicolour handbag, launer.com; Nike Air Max 270 React trainers, nike.com; Levi's 501 Original Fit jeans, levi.com; Polaroid OneStep 2, polaroid.com; Anglepoise Original 1227 giant floor lamp, anglepoise.com; Ligne Roset Togo sofa in Goya Red Alcantara, ligne-roset.com; Christian Louboutin Clare 80 pumps, eu.christianlouboutin.com.
The inside line: Luxurious materials, exacting craftsmanship and beautiful detailing make the interior of the F-TYPE an exciting place to be.

Gibson Les Paul Modern in Faded Pelham Blue, gibson.com;
Paul Smith for Anglepoise Type 75, conranshop.co.uk;
Volta L’Erudit mobile, conranshop.co.uk

Back to the future: New LED tail lights wrap around to the wheel arches, emphasising the car’s muscular stance. Poul Henningsen for Louis Poulsen PH 5 mini pendant light, conranshop.com; Launer London Traviata multicolour handbag, launer-london.com; Leica TL2, leicacamera-uk.co.uk;
Paul Smith for Anglepoise Type 75, conranshop.co.uk
Bags of style: With a capacious boot that can swallow up your kit, weekend getaways beckon.
Bao Bao Issey Miyake Lucent matte-PVC tote bag, Track logo-print PVC tote bag, geometric
make-up bag, issey.miike.com

See the light: New swept-back headlights meld into the F-TYPE’s aerodynamic lines.
Gibson Les Paul Modern in Faded Pelham Blue, gibson.com; Charles and Ray Eames for Vitra DAX Plastic Armchair with dark base and Hopsak upholstery, conranshop.co.uk;
Charme des Sardines x Converse trainers, converse.com; Mulberry Heritage Bayswater in porcelain blue large tartan check, mulberry.com;
Polaroid OneStep 2, polaroid.com; Christian Louboutin Clare 80 pumps, eu.christianlouboutin.com; Anglepoise Original 1227 giant floor lamp, anglepoise.com; Ligne Roset Togo sofa in Goya Red Alcantara, ligne-
rosel.com

Step change: Sculpted bodywork wraps around an uprated chassis.
Christian Louboutin Clare 80 pumps, eu.christianlouboutin.com

THE CREATIVITY CONNECTION

How did Victorian wallpaper influence the iPhone? And what does Monet have to do with Tracey Emin’s untidy bedroom? The BBC’s Arts Editor Will Gompertz reports.

Duchamp, the founding father of conceptualism and the notion that art can be anything, is the reason Tracey Emin’s unmade bed is worth £2m and yours is not. But was it he who fired the starting gun on the modern movement? Or was it two years before in 1915, when the Russian artist Kazimir Malevich painted a black square on a white canvas and declared art had been taken back to ‘zero’, reduced to its very abstracted essence?

Or, maybe it was in 1874, when Claude Monet, Paul Cezanne, Berthe Morisot et al. rebelled against the French art establishment and set up an exhibition of their radical new work in direct competition to the grand annual Paris Salon? The art critic Louis Leroy dismissed them as mere ‘impressionists’ who couldn’t paint like Leonardo. It was an insult designed to destroy the young upstarts, but instead it turned them into the most famous modern art brand in the world.

An equally credible start date could be 1863, the year the poet and critic Charles Baudelaire wrote his famous essay The Painter of Modern Life, in which he urged the pioneering artists of Paris to cease choosing ancient mythology and religious figures as their subjects and focus instead on the grubby, exciting realities of urban life in their cosmopolitan city.

The ink had barely dried on his paper when Édouard Manet produced a controversial painting of a reclining female nude, Olympia, which appalled the stuffed shirts at the Academy – it depicted a local prostitute, not a Greek goddess – but inspired the avant-garde who were thrilled by its sketchy audacity and flat blocks of colour.

It is a great picture, but I don’t think it heralded the beginning of the story of modernism. For that we need to go back a further two years and across the Channel.

Hidden away in Holborn – the no-man’s land between London’s West End and City – is Red Lion Square, where, in April 1861, an interior design firm called Morris, Marshall, Faulkner & Co opened for business. Its creative driving force was a bearded mediaevalist called William Morris (not to be confused with William Morris of Morris Motors).

He loathed the age of industrialisation through which he was living. His hero was art critic John Ruskin, whose book The Stones of Venice argued that mechanical mass-production had caused the ‘degradation of the workman’, turning him into a mere cog in a machine.
hilarious, what with their rigid class system and eccentric customs such as putting milk in a cup before tea (to stop the hot water cracking the bone china). He soon discovered the work of William Morris, which he loved. When he returned home in 1904, he wrote a three-volume book called *The English House*, in which he waxed lyrical about the arts & crafts movement. He told his government bosses that the English had made a great commercial discovery but had failed to recognise its value. They should have combined cost-effective mass-production with the design sensibilities of an artist such as Morris. It would give machine-made items some heart and soul, which would be highly desirable to consumers. Within months, the German administration had sanctioned the teaching of industrial design across the land. In 1907, Muthesius founded the Deutscher Werkbund, an association of architects, artists and artisans willing to collaborate with German industry to help it manufacture attractive products. Among them was Peter Behrens, a bohemian painter who became the creative director of AEG, and in the process established the practice of industrial design. His junior employees included soon-to-be 20th-century titans Ludwig Mies van der Rohe, Le Corbusier and Walter Gropius, who would go on to found the legendary Bauhaus in 1919 with a creative manifesto that could have been written by Morris. And so it was the heavy-set, bushy-bearded Englishman who wrote the first chapters in modernism’s story, inspired by his arts & crafts movement via art deco and art nouveau. The spirit of Morris can be found in everything from a Jaguar E-type to an Apple iPhone. It is a modernist aesthetic that remains dominant to this day, and shows no signs of being usurped.
ETHICAL FUNDS

What can you invest in that’s aesthetically appealing, won’t harm the planet and is a bit more exciting than number-crunching a spreadsheet?

Story Bill Dunn
Most of us want to invest our money in things that do good, or at least do no harm to the planet. A chat with your financial advisor will reveal a myriad of funds that claim to do just that. And the good news is that, often, they work – Interactive Investor analysed six ethical funds alongside their conventional equivalents; in five cases, the ethical ones came out on top. Moira O’Neill, Head of Personal Finance at Interactive Investor, says: “In many cases, ethical funds have a solid track record of outperforming similar funds run by the same investment house.”

But if your eyes glaze over when reading about ethical investments, you’re not alone. So, assuming you have your nest egg in order and a little cash left over to have some fun with, what else can you invest in ethically that you’ll also enjoy owning?

The world of high-end design is a good place to start, as it quickly caught on to its customers asking for provenance of material and sustainable manufacture. If you’re thinking of investments for the future, look for collectable names that will produce future classics.

Welsh artist and industrial designer Ross Lovegrove’s partnership with Italian furniture company Natuzzi has led to the Ergo collection, crafted from responsibly sourced and renewable materials. As Lovegrove says: “I don’t design furniture very often – I wanted to facilitate a change in the mindset.” Ergo uses wood from FSC-certified plantations, and the pieces are perfectly engineered to slot together without metal. Any adhesives used are water based and formaldehyde-free.

Another rare piece of ethical future classic design is Australian designer Brodie Neill’s Capsule – an hourglass filled with ocean microplastic pellets, reflecting the fact that microplastic particles form a large part of what we perceive as the sand on many beaches in his native Tasmania. Brodie works with a global network of NGOs, environmental agencies and beachcombers, so collectors will be able to specify where the plastic in their Capsule comes from. Personalised, rare and made to order, it’s definitely an investment for the future that will also look beautiful in your home.

Fashion came to the sustainability party fashionably late: 2019 saw the hashtag #whomademyclothes, Stella McCartney launched the UN’s Sustainable Fashion Industry Charter for Climate Action and Burberry is now working with sustainable luxury partners Elvis & Kresse to recycle its leather waste into new accessories. The luxury goods giant LVMH signed a deal with Unesco, and Prada signed a £42.9m loan with banking group Crédit Agricole, the world’s largest cooperative financial institution. What made the Prada loan go down in fashion history was that it was conditional on the fashion giant meeting agreed targets around the sustainability of its products and operations. Potential ethical investors should look at its bags (which retain or increase in value over a decade because unlike clothes, they exhibit less wear and tear). A growing number of Prada’s products – such as its Re-Nylon bag collection – are made from ECONYL®, an infinitely recyclable yarn made from regenerated plastic waste.

Ethically minded fashionistas must shop wisely if they’re going to see an increase in their investment. Investors should look for innovations and firsts, which are most likely to increase in value over time. Courrèges is using a new algae-based vinyl, which it claims uses “ten times less plastic” than the traditional material. But we can go better than that – New York-based designer Charlotte McCurdy eschews plastic altogether. Her water-resistant After Ancient Sunlight jacket is made from a carbon-trapping algae-based plastic material, and she even developed her own plant-based waterproofing wax because the existing ones were either petroleum based (relying on paraffin), or beeswax-based (so not vegan).

Pre-owned (but not pre-worn) trainers are worth considering. Take Yeezy, the company set up by rap superstar Kanye West. Because the trainers are made in limited batches of less than 40,000, they’re instantly worth more second-hand (as long as they’re not worn). The blog Sole Collector values many Yeezys at more...
than five times their original price. Kanye’s Nike Air Yeezy 2 Red October shoes sold for $250 in 2014 are now worth over $5,000. And 2008 Nike Air Yeezy 1 Black Glow (made as a sample) sold for $230,000 on Rare Pair New York.

Yeezy is applying its profits to sustainability – its headquarters is a 4,000-acre ranch in Cody, Wyoming, where it’s experimenting with cotton hydroponics, which will vastly decrease the amount of water needed to produce a crop. (Cotton is one of the least environmentally friendly materials, requiring 10,000 litres of water for each kilogram of material produced.) Hedonistic young investors who might once have been steered towards the usual wine, watches or whisky are now actively considering pre-owned as an ethical choice. Karl Hermanns, Global Managing Director of the Classic Art Group at Christie’s Auction House observes: “Millennials are rapidly becoming our major customers, and they’re thinking more consciously about sustainability. We’re seeing a real interest in things that are designed to last, whereas some conceptual pieces, such as the tiger shark in Hirst’s The Physical Impossibility of Death in the Mind of Someone Living, have already fallen victim to the ravages of time (in this case, rot). As Hermanns tactfully comments: “How much of contemporary art will stand the test of time?”

Another factor for environmentally minded investors to consider when buying pre-owned from auction houses is where their money’s actually going. In 2019, Christie’s New York held the largest and most comprehensive sale of guitars ever offered at auction, The David Gilmour Guitar Collection. The 126 lots from the Pink Floyd front man raised £21.3m, and proceeds all went to the pioneering environmental law charity ClientEarth.

Even if the nearly $4m price paid for the legendary Black Stratocaster played on The Dark Side of the Moon seems a little steep, you might still think that a pre-owned guitar would be a good ethical investment. After all, just like investing in decorative arts, you’re effectively bypassing the resource-hungry manufacture process to obtain something beautiful that already exists. As Lou Carlozo from MoneyUnder30.com says: “No stock, bond or tile ranks as cool as an investment you can plug into a Marshall amp and turn up to 11.”

But potential guitar investors have to buckle up, because they’re in for a wild ride. Take a 1956 Gibson Les Paul Gold Top, which originally cost around $400. In 2002 you could buy one for $3,500. Just four years later, they soared to $30,000. Then, after the financial crash, the Les Paul’s value had plunged down to $5,000. Today, a tidy example fetches around $35,000 – so yes, you’re still in the money, but you have to be courageous, patient and accept wild fluctuations. As Carlozo says: “The worst that could happen is that you wind up with a basement full of really cool guitars. And, if the market recovers to anything like the previous decade, returns of 30 to 500 per cent are entirely feasible.”

But perhaps the first place for ethical investors to start should be one of the most important investments we make for our futures – our pensions. The filmmaker Richard Curtis is known for heartwarming, non-challenging movies such as Notting Hill and Four Weddings and a Funeral. But he’s recently begun to challenge the sustainability of pension funds. In 2020, he launched Make My Money Matter – a campaign to encourage people to question where their money is being invested and to choose investments that will actively benefit the environment. “We are on the edge of the second customer revolution,” he says, “where the public realises just how powerful their money can be.” Co-founder Jo Corlett adds: “We will help move trillions from investments which are ecologically destructive, socially divisive and economically unsustainable into those which drive the Global Goals and 2015 Paris Agreement.”

Invest wisely – and have fun.
We picked up the County Clare sector of the Wild Atlantic Way in its south-west corner at Loop Head, a long finger of land that leads to an old lighthouse and a stack of rock onto which the fated legendary lovers Diarmuid and Gráinne are said to have leapt when they were on the run from vengeful pursuers. It was a wild, lonely, thrilling place on a chilly morning, with the turbulent Atlantic waves booming against the striated cliffs like artillery blasts. From the tower you can look south over the mouth of the Shannon estuary, where bottlenose dolphins cavort, north to the Bluestack Mountains and east along the river to Limerick. To the west, it’s all ocean until New York.

Loop Head is a place of strange rock formations, rare seabirds and stark, dramatic beauty. We had come here in an F-PACE SVR, Jaguar’s ultimate performance SUV, a luminous blue gemstone amid the muted winter colours as we drove past rock and field and bog, to the horseshoe beach and natural bathing pools of Kilkee.

The ocean brings a lightness to the land, and even to its song. Clare is the most musical county in a nation much given to music. As Christy Moore sang in Lisdoonvarna, “Flutes and fiddles everywhere/If it’s music you want, you should come to Clare.” Virtuoso fiddler Martin Hayes thinks the woodlands, mists and green gentle hills of east Clare lend its music a sweetness; the rockier terrain of the west provides a more austere style.

We went past Spanish Point, a renowned surfer’s hot spot.
Go wild The F-PACE SVR’s sporty interior is the perfect vantage point from which to soak up expansive views, while County Clare’s roads urge you to explore its array of delights.

...beach, though the wind on this day could flatten an ox, to Milltown Malbay and the miniscule Clery’s, a pub of two rooms, one of which is the landlord’s own lounge. In the other, fists raised pints, steps were danced, poems recited, jokes told and a voice as pure as mountain spring water sang 'Bright Blue Rose.' If you were local you’d take it in your stride, but if you were a stranger here, as I was, you could think you’d stumbled on the mother lode.

Clare grows more otherworldly as you move north. The overwhelming Cliffs of Moher look out to the Aran Islands and the ocean beyond like 200-metre-high sentinels. To the east is the Burren, a natural wonder covered in swirls and cliffs, patches of woodland and the disappearing lakes known as turloughs. In the wide view it is desolate, eerie and barren. In close-up it is intricate and delicate, with tufts of sweet grass and flowers between the regimented strips of pale grey limestone.

In the F-PACE you are perched a little higher. The view is expansive, the seats a firm embrace, the handling fluid. Powered by a 550PS V8 engine, we glided as if on a cushion of air past tractors, bicycles and herds of cows until we hit Galway. I knew the city decades ago. It was a partly derelict but nevertheless seductive place known then as the Graveyard of Ambition for the way it drew people in, particularly artistic people, like quicksand. They would arrive with bright eyes carrying concertinas, paintbrushes and typewriters, and not be seen again outside the city limits, or even their favourite pubs.

But Galway dusted itself off and, along with the Irish economy in general, grew in wealth, size and confidence. Now, nine out of the world’s ten leading medical technology companies have bases here. Nearly a quarter of its population was born outside of Ireland. There are 39 languages spoken in its schools. People come and stay, like their artistic predecessors. Where before there were vacant buildings running with moss, there is now the brightly coloured Latin Quarter. Where the menu was once limited to toasted sandwiches and overdone steaks, there are now restaurants of every kind, two of them with Michelin Stars. Artistic seeds planted earlier have burst into bloom – the Druid Theatre Company, Macnas with its street pageantry, the literary festival Coirt, the Galway International Arts festival, the Film Fleadh, galleries and as ever music in the streets and pubs. The roof regularly gets raised in Galway, and now it’s about to be raised higher still.

“When the European Union judges came for an inspection in 2016,” says Brendan McGrath, Chief...
Anna Mullarkey epitomises the city’s creative spirit and energy. She is a young, talented composer-performer, a singer in both Irish and English, rooted in place but receptive to international musical influences from Tchaikovsky to reggae. Master of the accordion Máirtín O’Connor was her neighbour when she was a child. “It just seemed normal to have this genius playing tunes in the living room,” she said.

For Anna: “Galway has a strong sense of community. Creative people feel comfortable here because the city understands and supports them. The sea calms us and gives us a sense of the vastness beyond. You feel unconfined.” Galway 2020 chose her to write and perform music for its launch, which happened on a

Marilyn Gaughan Reddan, Galway 2020 Head of Programme, said: “This has come from the people of Galway and will continue with them. The landscapes will provide the galleries, and the streets the theatres. We want collectively to present projects of great beauty that are celebratory, meaningful and ask hard questions – such as ‘City of Light, City of Sanctuary’, in which we create lanterns from the memories of place of both natives and immigrants, to be paraded through the city.”

Executive of Galway City Council. “Some 1,500 people spontaneously showed up to see them off with a round of applause and a song. When the decision was announced in Dublin, we had 4,000 watching on screens in Eyre Square. The people are really behind this.”

Since 1985, one or two European cities have been annually chosen as Capitals of Culture, with the aim of putting specific regions at the heart of cultural life across Europe and boosting their profile and regional development through cultural expression and tourism. This year, Galway holds the title jointly with Rijeka, Croatia.

From February 2020, a year-long programme of arts and cultural events throughout the county and online will celebrate Galway’s status. Themed around the Celtic seasons, many hundreds of mostly free events continue to showcase the talent and spirit of the city despite the ongoing pandemic shaking the arts and culture world to its foundations. Just three of those performances are listed below; for the full programme, visit galway2020.ie

Galway Sound Harvest (below): In a true celebration of the city’s multilingualism, cultural diversity and eclectic sonic landscape, the Atmos Collective is creating a music album with the help of Galway’s residents. Using compositions from youth and community workshops, artistic collaborations and hip-hop ‘pop-up shops from across Galway, the music will be debuted during a special concert in March 2021.

Galway Reimagined (above): In the ‘show must go on’ spirit, the Galway 2020 Reimagined programme will continue the city’s celebrations inspite of the challenging times. Staying true to the original theme, the mix of live and digital multimedia experiences will bring hundreds of acts into the living rooms of people’s homes until March 2021.

Mirror Pavilion (above): Within Irish artist John Gerrard’s two artworks, set in Galway City and Connemara, AI-generated mythical characters create a constantly evolving performance on LED walls, while the mirrored structures – powered by sustainable energy sources – reflect the environment around them.
A beautiful evening in front of thousands in Eyre Square.

Light, masks, flight, legend, pageantry, drums, storytelling and the turning of the streets into a theatre are all part of Galway 2020, taking a lead, perhaps, from Macnas, the world-renowned Galway performance group whose name means ‘joyful abandonment’.

For Galway 2020 it’s creating its most ambitious project yet, a year-long interpretation of the ancient Sumerian Epic of Gilgamesh, the world’s first story.

Amid the light installations illuminating mountain ranges and displays of pageantry in the streets, there will also be word, melody and song – long the ascendant mediums in Ireland due to poverty, long dark winters by the fire and the need to entertain and be entertained. Virtuosity in speech or music can accord a status not attainable through wealth or power. Galway has had and continues to have more than its share of exemplars in both. I sat with several of its new literary wave at the Black Gate, a performance space in Francis Street, where eloquent speech rolled in like the waves.

Among the poets and publishers and novelists was Elaine Feeney, a rising force whose first novel, As You Were, has been acclaimed as one of the most important debuts in fiction in 2020. She comes from an east Galway farm so isolated and steeped in its ways that she still travelled by pony and cart when she was a child. A maverick, feminist, prize-winning performance poet, she has now brought these attributes along with an imagined vernacular into her novel. She’s an enabler as well as a producer, encouraging the young, interviewing visiting writers and editing collections, and will be active in all of these things throughout Galway 2020.

“I know what a poor rural background here can be,” said Feeney. “It’s a difficult land, not industrialised, still conservative and limiting. There’s a disconnect between city and countryside. I go into Galway two or three times a week, and I get recharged. I’m hoping that Galway 2020 can effect some repairs to the disconnect, to bring art to the rural areas, for I know what being starved of it feels like. I have faith that it will.”

You feel different in the West to elsewhere in Ireland. It’s a little like driving through the desert in America, where you are free and anonymous in a vast space and it seems everything is possible. The sea seems to make the light more vivid. The great unknown is right beside you. It is the untameable, largely barren land onto which Cromwell’s soldiers drove the Gaels because they coveted the arable central plains for themselves. A way of life grew here thereafter. Steps were danced in kitchens, poetry was in the speech, figures from legend lived next door. Chain stores and Instagram influencers are here, too, but people still come to touch the timeless, the beautiful and the authentic.
Ever wondered how products get their names? We explore the art and science of nomenclature.

Story Luke Ponsford Illustration Ulla Puggaard

Brand names are everywhere, and the successful ones are part of our everyday vocabulary. But how are they created, and what’s the formula for their success?

Creating a catchy, lucrative name is no easy task. There’s no magic formula or established methodology in coming up with the next Google, Nike or Starbucks.

The first step in naming a product or company is to study and absorb as much as possible about the product or brand that is being named. Inspiration can come from anywhere. “Songs, literature, subject glossaries, history and astronomy are all games,” explains Margaret Wolfson, Founder and Creative Director of New York-based brand naming consultancy River + Wolf.

Clients are also asked how they want their name to sound. Should it be friendly? Should it be masculine or feminine? Should it sound hard-edged or scientific?

“A lot of tech companies want scientific, futuristic monikers, so naming companies frequently experiment with Ks and Xs. An X, for example, visually looks quite ‘futurey’, scientific and mathematical,” explains Laurel Sutton, co-founder of San Francisco-based brand naming agency Catchword.

Visual requirements and character limits need to be taken into account. Names need to be memorable, understandable, easy to spell, shorter rather than longer, and graphically pleasing.

Some jobs, however, can be more straightforward than others. A conversation with new clients, a startup software company, informed Sutton’s creative direction.

“The founders talked about their ethics and their interest in yoga as something that kept them grounded,” Sutton explains. “They wanted to infuse those values into their company.” So, Catchword came up with the name ‘asana’—the Sanskrit word for ‘yoga pose’. “The name worked on a number of levels,” says Sutton. “Firstly, it’s a beautiful word. It’s feminine, it flows effortlessly, and there are no unsightly descenders or ascenders—like Ds or Ps—to ruin the visual balance. Secondly, it tells a story. In yoga you’re focused, you’re ready for the next thing, and that’s what Asana software is supposed to be all about. The name just suited the product really well.”

But finding that perfect name can be just the start of the journey. Screening for trademark conflicts is an onerous part of the work. “Given the explosion of companies and products in recent years, finding a single, natural word name without high trademark risks has become much more challenging,” says Wolfson.

When it comes to naming cars—specifically Jaguars—David Browse, Product Marketing Director and head of the company’s Naming Committee, faces similar challenges. “It’s an increasingly difficult thing to do because of all the existing trademarks that are already in place,” he explains. “You also have to keep in mind cultural and language differences, as names have to work in all countries around the world.”

Industry trends move with the times. “Traditionally many businesses—cars, jewellery and perfume producers are just three examples—were named after the people who started them,” says Sutton. “But recently there’s been a more interesting take. Take the online-only banking and budgeting apps that use friendly ‘people’ names like Dav, Marcus or Frank. They appeal to younger Millennial types who don’t have any long-term association with big corporations, and are in fact quite mistrustful of them. They’re looking for smaller startup businesses, who they feel they can trust.”

Browse, however, doesn’t have to stick only to the zeitgeist. “Jaguar has such a strong legacy built over time,” he says. “People buy into some very emotive historical reasons when they buy one of our cars. When we were naming our range of SUVs, we went back to that history. Our ‘Grace, Space, Pace’ slogan from the 1960s still rings true about what a Jaguar should be, and our SUVs fit in with that saying.” Indeed, the E-, F- and I-PACE are further examples of names that suit.

Ultimately, though, a great name only acts as the garnish on top of a truly successful brand. “A good name can enhance a quality product or company, but it can’t save a bad one,” says Wolfson. “Similarly, a bad name isn’t necessarily a smackdown for a strong product or company. One thing is for sure—when a strong name is developed for a strong company or product, the rubber really meets the road.”

“Finding a single, natural word name is now much more challenging”
In the loop

The vast majority of a car is recyclable. Here’s what goes into a Jaguar F-PACE, and the life cycle of its materials.

Infographic design
Peter Granfors

Manufacturing cars is a hugely complex process, but at Jaguar, sustainable thinking is embedded at every step – from design to production to delivery. Since 2007, even as production has tripled, Jaguar’s CO2 emissions and energy use have reduced by 74%, and water use by 37%. And when your Jaguar car reaches the end of its working life, it is at least 85% recyclable and 95% recoverable. Find out more about Jaguar’s commitment to sustainability at jaguarlandrover.com.

Recycling of metals
More than 95% of all steel produced in Europe is recycled steel, while Jaguar’s own aluminium alloy (RC5754) contains up to 75% recycled content. Widely used and recycled across industries, both materials re-enter the automotive supply chain for use in manufacturing.

Recycling of plastics
Thermoplastics are highly recyclable. They can be melted down and remoulded into new components, or combined with other materials to create composites.

Other recycling or disposal
Removing materials are either recycled using specialised processes, or disposed of safely.

Reprocessing of automotive fluids
Automotive fluids, such as oils, can be treated and cleaned for reprocessing into new products.

Depollution
This stage involves the removal of vehicle components such as tires, batteries, oil filters and fluids.

Dismantling
High-value and easy-to-remove parts are taken off the vehicle.

Remanufacture
Some high-value parts, such as engines and transmissions, can also be manufactured by specialists for use as spares.

Spare parts market
High-value and easy-to-remove parts are taken off the vehicle.

Shredding
The majority of the vehicle is shredded, and the various materials are then sorted for recycling and recovery.

Energy recovery
The small proportion of materials that have no recycling value are used to generate energy.

Treatment of shredded plastic
Recent years have seen new technologies developed to separate and clean shredded plastics for recycling.

Recycling of metals
Metals separated out of the shredded car – some two-thirds of an F-PACE, for instance, are made up of iron/steel and aluminium – are sorted for recycling.

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Thermoplastics are highly recyclable. They can be melted down and remoulded into new components, or combined with other materials to create composites.

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Each issue we ask an expert what their world will look like in 30 years

This time: The future of money

Illustration Dan Matutina

The world is changing, and so is the way we pay for things. We’re already seeing so much of what the next 30 years promises, such as the decline of cash. Some people do still use cash and it’s still a part of the way many people live their lives, so it will take a while before it becomes completely obsolete. Personally, I don’t use cash any longer, but I live quite an urban lifestyle.

With the proliferation of the Internet of Things, many shops will follow in the footsteps of the Amazon Go stores in the US, where you can take things off shelves, walk out, and be automatically charged. There will be many more small value payments, and more regular ones for the services you need.

In terms of the technology on offer, there’s so much on the cards. Will we have people with chips embedded into their arms, where they’ll swipe their wrist at a turnstile to pay? This is a hugely exciting time and there’s a vast amount of innovation that should be helping you with your money. We’re at the start of all that.

Cryptocurrencies will be a more significant part of our future and, as they grow, they’ll become more highly regulated. When that happens, the current hype will die down and people will become far more objective, comparing them to traditional currency. Right now, most people only have a vague idea of what crypto is, and they don’t engage with it because they don’t see the upside. I think the next iteration of cryptocurrencies will have better pedigree and therefore more adoption.

Machine learning and AI is so important and has the capacity to change people’s lives: apps, for instance, that can help you decide if you have enough money to the end of the week, or the month, year, end of your life. Wouldn’t it be powerful if you could optimise your spending so it could last your whole life and you didn’t have to worry about a poor retirement? AI will help people get better deals and optimise their savings. That said, the danger of all machine learning is that, unless the algorithms are audited heavily, they’ll contain bias.

The trouble with some AI is that it tries to replace the style and form of a human relationship or conversation. It’s bad for a bot to pretend to be a person. But, it’s also embarrassing to tell a bank manager, or even another human being, how bad you are with money, or that you feel as if you’re running out of money and need a loan. Some people prefer that to be a private relationship between them and their smartphone. If technology can help you with things such as emotional spending, wouldn’t that be great? People don’t like talking about emotional spending with a person, but machine learning, which you can choose to listen to or reject, is beneficial. Apps will learn how much guidance you want from the way you conduct your life and what you respond to.

Will traditional banks still have a place in the next 30 years? Some will transform, either focusing on customer distribution or providing services to financial technology companies, but I don’t think all will survive as they are at the moment. Market share will move from legacy banks to the mobile banks that operate without branches via smartphone.

Anne Boden MBE is the founder and CEO of Starling Bank – ‘the Amazon of Banking’. Starting at Lloyds Bank, where she helped to architect the UK’s first real-time payments system, she was most recently Allied Irish Banks’ COO.