

THE VIEW

ISSUE 02 — *from* KNIGHT FRANK — WINTER 2023

PROPERTY

Step inside 27 breathtaking homes around the world

DESIGN

British watchmaking and handbuilt ceramics

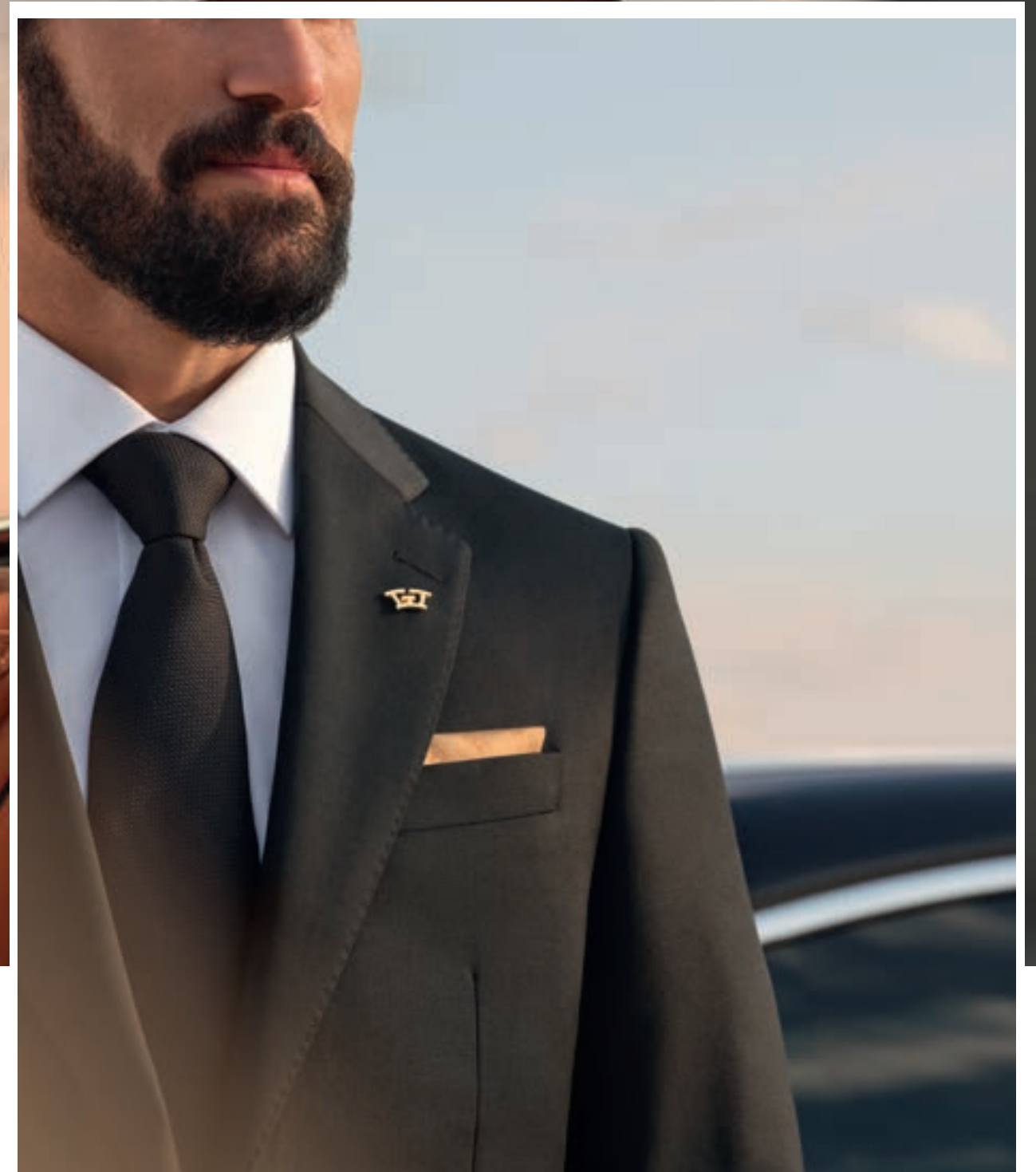
FORESIGHT

What could our cities look like in 20 years' time?

LUXURY

Architect William Smalley's perfect 'quiet spaces'





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THE VIEW

ISSUE 02 — *from* KNIGHT FRANK — WINTER 2023

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ON THE COVER
Knight Frank client, Sherry Bronfman, pictured at home in New York by photographer Sean Davidson, p.66

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Brandon Thomas Brown

The elegant aesthetic of Nur Ceramics’ handbuilt pieces, along with striking portraits of maker Dina Nur Satti, are captured beautifully in this issue by New York-based photographer Brandon Brown Thomas.

Tom Griffiths

British photographer Tom Griffiths’ passion for portraiture and use of natural light gave him just the eye to capture several of the homes in this issue’s property gallery – from the architecturally striking Swain’s Lane in Highgate, to Thurston House, a Grade II listed 14th century manor and estate in Suffolk.

Ash James

Ash James’s chic interior shots are inspired by a love of clean lines and architectural space, with a focus on unexpected details, making him an ideal photographer to capture some of the homes featured in this issue’s Properties pages.

Jonny Glover

Award-winning graphic artist Jonny Glover’s work is singular and instantly recognisable. His expressive and humorous style made him the perfect illustrator to visualise Liam Bailey, Global Head of Knight Frank’s Research Department’s insights into new opportunities in the market.

Sean Davidson

New York based photographer and industrial designer, Sean Davidson has shot for *Bloomberg Businessweek*, *Kinfolk* and the *New York Times*. He captured Sherry Bronfman’s red-brick townhouse on the Upper West Side.

Robin Swithinbank

A regular contributor to the *New York Times*, the *Financial Times* and *GQ*, and the former editor of *The Jackal*, Robin Swithinbank is one of the foremost horological writers in the UK. He pays Bremont a visit to witness the latest in British watchmaking.

Ruth Bloomfield

A multi award-winning property, interiors, and architecture journalist, Ruth is another stalwart of *The View*. In this issue she speaks to Sherry Bronfman who was in the film cult classic, *Shaft*, and the home she’s now selling in New York.

Liz Rowlinson

As a longstanding professional property writer, Liz Rowlinson has contributed to the *Daily Telegraph*, *The Times*, *The Sunday Times*, *Financial Times* and *The Spectator*. In this issue she explores a listed townhouse and an elegantly appointed houseboat in Chelsea.

Anna Prendergast

Having written for years on travel, sustainability and social issues for *Condé Nast Traveller*, the FT’s *HTSI* magazine and *The Independent*, among other titles, self-declared thalassophile and freelance journalist Anna Prendergast was the perfect person to explore Knight Frank’s charity partnership with Surfers Against Sewage.

Carolyn Asome

Fashion Editor at *The Times* for 14 years, Carolyn Asome now writes about design and architecture. She spoke to ‘quiet rebel’, London-based architect William Smalley, about his design aesthetic and purity of form.

Rob Copsey

Rob Copsey is a writer, editor and Knight Frank’s Residential Content Specialist. In this issue, he brings to life several of the homes in the Properties section, from London’s first super prime rental residence, to a Marbella villa with a Picasso in its pool.



Yachting without limits

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An insight into the aesthetic and ethos of William Smalley



The View *from* Tim Hyatt

Welcome to the 2023 edition of *The View*, highlighting the innovators, trends and news shaping today's property world. From innovative sustainability strategies and fashion-forward interior design, to astute borrowing advice and cutting-edge research, *The View* seeks to deliver thought-provoking reading for the year ahead.

While the magazine is designed to bring you the best of Knight Frank, of course, we also aim to surprise with stories that look at our homes and communities in unexpected ways. This ranges from interviewing a trailblazing ceramicist in New York about her creations, to a 16-page special feature on the future of the city, as seen through the lens of six global centres that are already meeting tomorrow's challenges head on.

This edition also acknowledges that it has undoubtedly been a difficult time for property markets worldwide. Rising inflation has dented market confidence and led to uncertainty right around the globe. We fully understand this reality, both through our own data and by listening to you.

In a tricky climate, identifying new opportunities is an essential part of our role as your trusted advisors – and, as I hope *The View* demonstrates – we can help in myriad ways. Accurate market intelligence is critical to making the right decisions, and our world-leading research teams are on hand to share our knowledge and offer clear direction supported by real-time data.

Our colleagues at Knight Frank Finance also have a vital role to play. They are experts

at providing solutions for those with complex income structures and property portfolios. As Managing Partner Simon Gammon explains in these pages, his team take a long-term view so you can plan for the future.

We all have a shared relationship with property, one that transcends challenging times. Our houses create a backdrop to life; the treasured place where we welcome our friends, raise our families and make lasting memories. Bricks and mortar? Yes. But more importantly, property means home.

Tim Hyatt is a Partner and Knight Frank's Head of Residential. He oversees the network of 59 residential offices in the UK, and leads the team who make The View. Subscribe to his newsletter at knightfrank.com/theview/subscribe

Just William

Architecture, says William Smalley, comes down to two simple questions: “What should it look like?” and “Will this be a nice place to live?”. This is a remarkably succinct description of his thought process, which has seen him design inspirational homes from the Alps to the Cotswolds. William's work focuses on craftsmanship, comfort and an unshowy ‘quiet’ style – as shown in the captivating pictures accompanying his interview (p.148). This is modern heritage in the making.

Building better

Building beautiful houses is one thing, but building beautiful towns is quite another. It never ceases to amaze me that Charlie Dugdale, Knight Frank's Head of Development Partnerships, does just that with his team (p.60). They work with visionary landowners to create brand new settlements with placemaking at their heart; adding schools, shops, community facilities and green spaces alongside comfortable homes. It's a fascinating topic that requires a long-term view and landowners with huge integrity. We explore the ins and outs through the story of Welborne Garden Village, a project to create a brand new town for 14,400 people in Hampshire.

Lands of opportunity

The collaboration between landowners and businesses is critical in finding climate solutions on a meaningful scale, as Claire Whitfield from our Rural Consultancy Team highlights on a tour of the Rothbury Estate in Northumberland (p.50), for sale for the first time in over 650 years. As the value of land – for farming and environmental purposes – is recalibrated, alternative farming methods and the countryside's potential are in the spotlight as never before.

Crunching the numbers

Our 23-strong Analytics team, led by Ian McGuinness, is accustomed to answering perplexing questions using data analysis to help clients, institutional investors and companies take their decision-making to the next level. In Question Time (p.54), Ian outlines three conundrums that are all in a day's work for his team, from recovering land ‘lost’ since Victorian times, to the retail merits of each side of London's Regent Street.

Partnering for the planet

I'm never happier than when out on the water, so the deterioration of UK waterways is a concern close to my heart. The environmental group, Surfers Against Sewage, have campaigned on this issue for over 30 years, maturing from a “slightly anarchic” group (their words) into a high-profile marine charity – one we are proud to support. We interview key team members who explain why, despite the seriousness of the problem, there are reasons for optimism (p.142).

Latvian designer Germans Ermičs specialises in extraordinary glass objects, sculptures and furniture pieces. His Ombré Glass Chair is like no other seat we've seen. If you're looking to make a statement, this is it

BY *Alice Morby*
PHOTOGRAPHY *Filips Smits*

Born and raised in Riga, Latvia, Amsterdam-based designer Germans Ermičs works primarily with glass, although he refutes the idea that he's a glass designer. "That's just not me," he says, "I work with colour and the material is the vessel."

Regardless of how you compute his work, it's impressive. He's created hundreds of pieces and collaborated with brands ranging from Instagram (he made a coloured glass beach-front pavilion for the social media platform at Cannes Lions) and Bang & Olufsen (who partnered with Ermičs on an experimental touch-activated speaker), challenging popular conceptions of the material's role in our society. "I want people to look at glass, not through it," he explains.

His Ombré Glass Chair, for example, has become something of a signature piece; pure in its form and confident in its proportions. It pays tribute to a 1976 Shiro Kuramata design and is mesmerising in its simplicity - four glass panels that almost float before you.

Since its unveiling in 2017 the Ombré Glass Chair has been a vehicle for countless colour combinations, from rich purples, pinks and greens, to cool, icy blues. The colours will be determined both by the client and by Ermičs's instinct. The start of each new commission comes with a slew of questions. "I love to make my own sense of everything," he adds with a shy smile. "I want to stay true to my intuition, and true to my vision of how I want to work."

To discuss a commission, email info@germansermics.com or visit germansermics.com. Alice Morby is senior design editor at Hypebeast

HEART OF GLASS



Foreign correspondence

It's never been easier to work remotely. Whether you're looking for a temporary change of scene or a long-term escape overseas, these five visa schemes are some of the most convenient out there

BY *Kate Everett-Allen, Partner and Head of International Residential Research*

The concept of being a digital nomad is not new, but certainly it's one that has gained credence over the past few years, accelerated by enforced remote working for many during the Covid pandemic. Today, according to MBO Partners, the number of US citizens describing themselves as digital nomads has risen since 2019 by 131 per cent to 16.9 million.

Where antiquated visa systems made working remotely challenging pre-pandemic, several countries have increasingly been racing to provide legitimate ways to entice newly nimble workers to base themselves abroad for a duration.

Initially, countries suffering from the loss of tourism revenue were first off the blocks to introduce visas that would allow people to work remotely, but even now, beyond the time of lockdowns, the popularity of working remotely hasn't abated. A survey by *Harvard Business Review* found that 46 countries around the world now offer a digital

nomad visa programme. "These immigration programmes are uncharted waters," says Isobel Neilson from the immigration law specialist, Fragomen's Private Client Practice. "They have been implemented in haste to enable countries to remain competitive in the race for global talent in a world where remote working is a growing trend."

It's not just tech workers and creatives taking advantage of such schemes. Those with multiple properties are finding it advantageous in the current economic climate to rent out their homes and enjoy the affordability of living and renting in another location. Similarly, those who are semi-retired and active are able to take advantage of new visa arrangements to travel and try out downsizing to new locations.

Of course, there are conditions to be fulfilled, but these new visa schemes offer flexibility and freedom that can suit a variety of circumstances. Here are five of the most interesting.

Barbados for semi-retirees

One of the first Caribbean nations to launch a remote working visa during the pandemic, Barbados's Welcome Stamp Visa allows foreign nationals to relocate to the country for up to 12 months, provided they expect to earn at least \$50,000 USD in that time or have the means to support themselves and their family for the length of their stay.



Dubai for the internationally minded

In October 2020, in a first for the Middle East, Dubai's government launched a Virtual Working Program for foreign nationals employed in their home country. Foreign nationals can work remotely for up to one year, as long as their minimum salary is \$3,500 net a month, and can apply for permits for family members.

PHOTOGRAPHY *Rodrigo Cardoso, Joan Costa, Patrick Lalonde, Diego F. Parra, Ben Roberts, Jutisa S*

Portugal for the remote experimenters

Lisbon and the surf coastlines of Portugal have been increasingly popular with those wanting to work away from home. The D8 Nomad visa is a two-year visa valid for applicants earning a minimum of €3,040 per month from salaried employment outside Portugal. This can be renewed for a further three years on an ongoing basis.



Thailand for the 10-year prospects

For those looking for a longer-term remote working option, Thailand launched a 10-year long-term resident visa for high-potential foreign nationals, including remote workers for well-established overseas companies. Among the benefits are exemptions for obtaining a re-entry permit and a fast-track service at international airports.



Spain for the longer-term visitor

Spain is the most recent of European nations to implement an International Teleworking Visa for professionals looking to work remotely from Spain for overseas companies. This status can initially be granted for the length of their overseas employment contract (up to a maximum of three years) and is extendable every two years after that, provided the conditions continue to be met. This is a speedy system with only 20-day processing.



Which came first? The British watchmaker that revived British watchmaking or the building that housed the British watchmaker? For Nick and Giles English, the suitably named brothers who co-founded Bremont 20 years ago, the answer is that the two march in time together.

In early 2021, Bremont opened the Bremont Manufacturing and Technology Centre, known fondly as ‘The Wing’. The 35,000 sq ft steel and glass building realised, in part, a long-held dream. “Our original mission was to revive British watchmaking,” says Giles English.

Under The Wing’s sweeping grassed roof, Bremont now produces watch cases and movement parts, bringing industrial watchmaking back to British shores for the first time in half a century. It’s not been easy. “To be a British watch company, you

have to make your watches in Great Britain,” says English. “But on-shoring a process to a country that’s lost its industry is very difficult. You have to start from scratch.”

Scratch was in 2002 when the brothers first hit on the idea of creating a British mechanical watch company. It would be five years before Bremont’s first watch went on sale; even then, it was Swiss Made, built using Swiss machines, assembled by Swiss hands.

In the two decades since, and through what English describes as a project designed to “make our lives more difficult”, Bremont’s operation has moved steadily to the UK. The opening of The Wing brought many of the skills and processes involved in making a mechanical watch under one roof.

It also future-proofed the business. Today, Bremont makes around 10,000 watches a year, but The Wing will allow the

Inside ‘The Wing’

BY *Robin Swithinbank*
PHOTOGRAPHY *Tom Bunning*

British manufacturer Bremont is championing the next generation of fine watchmaking talent, all inside a purpose-built facility near Henley-on-Thames



PICTURED
One of Bremont’s craftspeople at work in the company’s fine watchmaking facility in Henley



A NAME THAT FLIES
The name Bremont, with its silent ‘t’, is as French as it sounds. In the late 1990s, Nick and Giles English were flying over France in a 1930s biplane when bad weather and engine issues forced them to make an emergency landing in a farmer’s field. The farmer took them in and offered them his hospitality. It was never forgotten. His name? Antoine Bremont.



“Under The Wing’s sweeping grassed roof, Bremont has brought industrial watchmaking back to Britain for the first time in half a century”



company to increase capacity to as many as 50,000 pieces annually, should it be needed. The building was designed by Spratley & Partners, the Henley-based architects behind countryside hotel Heckfield Place and the Ruskin School of Art in Oxford. Bremont has never disclosed the build cost, but English confirms it comfortably surpassed £20m. Some of the state-of-the-art milling machines it houses cost as much as £800,000 alone. For many reasons, The Wing, says English, has proved a great enabler. Since its opening, Bremont has announced ENG300, its first proprietary movement (the beating

heart of the watch) largely engineered, produced and assembled under The Wing’s roof, opened its H1 Timing Standard chronometer testing centre (the first in the UK), and accelerated its apprenticeship scheme. “In Switzerland, I’d get 30 people applying for a watchmaking job,” says English. “But if we want watch assemblers, we have to train them ourselves.” Covid pushed The Wing’s opening back six months, a blessing in disguise says English. “Looking back on it, the delays helped and we made very few mistakes,” he says. Today, it’s a workplace for around

Timeline

2002
Brothers Nick and Giles English determine to set up a British watch company.

2006
First Bremont watches go into testing on the wrists of British adventurers Bear Grylls and Ewan McGregor.

2007
First Bremont collection released, inspired by aviation.

2009
The signature MB range, tested on Martin-Baker ejector seats, is launched.

2010
Watch assembly and servicing move to the UK. The brand’s apprenticeship scheme is introduced.

2012
First boutique opens on South Audley Street in Mayfair.

2013
Custom watchmaking facility opens in Henley-on-Thames.

2014
The Wright Flyer is released, containing fragments of The Wright Brothers’ ‘heavier-than-air’ plane.

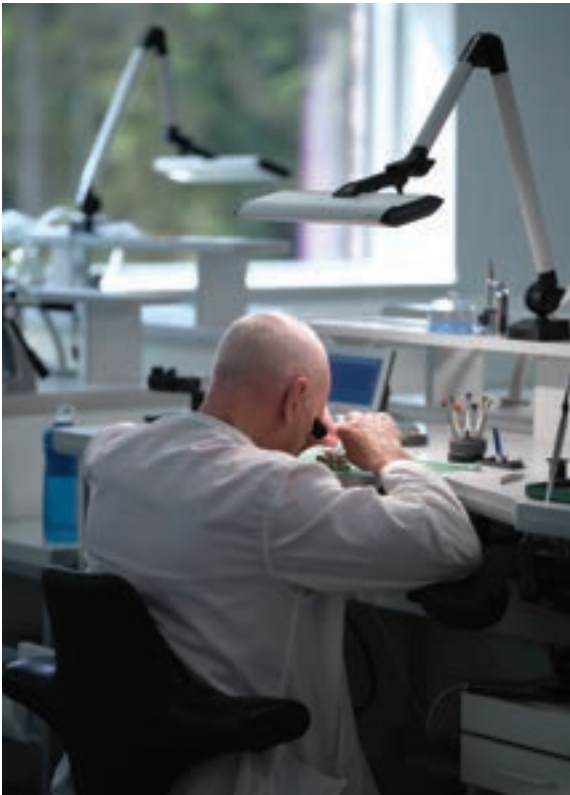
2019
The Ronnie Wood 1947 Collection, a line of watches with dials hand-painted by the British rock legend, is released.

2019
Bremont becomes a preferred supplier to Her Majesty’s Armed Forces, a reflection of its long-standing military watch connections.

2021
Bremont moves into a custom-designed 35,000 sq ft facility.

2021
ENG300, Bremont’s own calibre, is released, marking the return of industrial mechanical watchmaking to Great Britain.

2023
Bremont announces a £48.4m investment from Bill Ackman and Hellcat Acquisitions LP.



“The 35,000 square foot steel and glass building realised, in part, a long-held dream to revive British watchmaking”

130 employees, with space for more, and alongside the building Bremont has already begun laying the foundations for a 20,000 sq ft extension. “The Wing means Bremont will be here for many years to come, with the staff it needs to help transform British watchmaking,” says English. Despite the great strides the company has made over the past 20 years, English feels they’ve still only taken baby steps towards the revival he and his brother first imagined. “We’ve come a long way, but the journey is still massively ahead of us,” he says.

Book a guided tour of Bremont’s Henley facility, or shop Bremont’s watches at [bremont.com](https://www.bremont.com). Robin Swithinbank is a contributor to the New York Times, GQ and the Financial Times, and is the former editor of The Jackal.



Cut the cord



Bang & Olufsen Beosound Emerge

Among its many wireless creations, Bang & Olufsen's Beosound Emerge stands out. Finished with natural oak and pearl-blasted aluminium, it's designed to complement the books on your bookcases. Don't be fooled by its slender profile - the Emerge emits flawless 180 degree sound, thanks to three state-of-the-art amplifiers, that easily fills a room. You can even wirelessly pair two of them for further depth and immersion. Bookends have never looked so swish.

£699, bang-olufsen.com



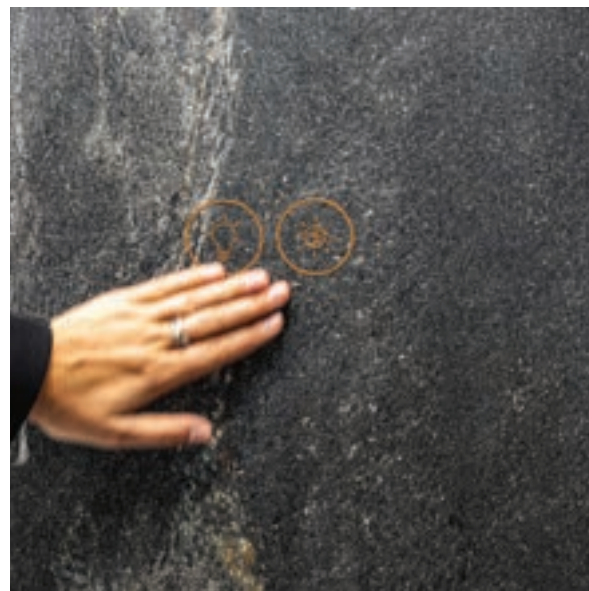
From concealed switches in ceramic surfaces to AI-powered appliances, these new and soon-to-be-released gadgets are designed to untangle your home

BY *Charlie Thomas*

Wireless technology in the home is nothing new, but some boffins are starting to push the boundaries of what wireless home tech can be. Here, we've curated a few of our favourite creations - from design stalwarts like Bang & Olufsen through to ambitious start-ups - for a mixture of current and soon-to-arrive gadgets that'll not only cut down on wires at home, but impress with their functionality.

Ariostea Hypertouch

Forget about mundane things like switches, Hypertouch turns ceramic or solid surfaces into pressure sensitive pads, so you can control any electrical device with the brush of your fingers. The Hypertouch device can be installed on walls or horizontal surfaces alike, works with thicknesses of up to 12mm and adapts to multiple material finishes. The team behind it are now working on variants that will be able to manage multiple functions like setting temperatures, connecting to devices or even full home automation. It's still in development, but watch this space. *Read more at ariostea-high-tech.com*



Samsung Jet Bot AI+

The idea of an AI-powered vacuum cleaner might seem entirely unnecessary - until you see one in action. Samsung's Jet Bot AI+ is one of the most advanced out there, and with its Object Recognition Technology will detect and work around obstructions and furniture, including anything that might be fragile or dangerous. Add to that the 90-minute runtime and Samsung's claim that this will capture 99.99 per cent of 'micro dust' (what was wrong with regular dust, anyway?) with its five layers of filtration, and you've got yourself one serious Hoover. It also looks the part, and won't downgrade the aesthetic of your living room when docked. *£899, samsung.com*



Hay portable lamps

Since day one, co-founders Mette and Rolf Hay have ensured their namesake brand has stood for both quality and approachability. Among its many fun designs, the Danish brand's range of portable lamps are among the most stylish you'll find anywhere, perfect for spaces where you want to create some atmosphere, without tripping over wires.

There's the Pao model, a minimal shape inspired by traditional Mongolian tents, which comes in a high-shine polycarbonate finish; the quirky-looking Apollo table lamp, or the Mousqueton, a stainless steel and zinc lamp with an integrated carabiner hook and weather-proof body - ideal for outside. *From £105, hay.dk*

Impulse Series A



Impulse Labs, a team of designers and engineers in San Francisco, have one green goal: "to accelerate electrification in the home". This is their first step, the Impulse Series A, a next-generation hob that, Impulse say, will boil water up to 10 times faster than gas equivalents, using a fraction of the energy and rechargeable battery power. It's inspired by the recent performance innovation seen in the electric vehicle market, and applies the same technology to a home appliance that is most commonly powered by gas. This isn't just a flash in the pan, either. Late last year, Impulse Labs announced its second funding round, raising its total funding to \$25m. Expect to see more from Impulse very soon.

Read more at impuselabs.com



HEALING HANDS

BY *Aleks Cvetkovic*
PHOTOGRAPHY *Brandon Thomas Brown*

From her studio in Brooklyn, New York, artist Dina Nur Satti is breathing new life into the age-old traditions of handmade African ceramics



PICTURED
Dina Nur Satti hand
builds sculptural
ceramic pieces

OPPOSITE
The ceramicist in front
of one of her works



“I’ve always loved the stories behind objects,” says Dina Nur Satti, sitting peacefully in her studio, an airy, white-walled space in Clinton Hill, one of Brooklyn’s buzziest neighbourhoods. Step into the studio from the furore outside and it’s like arriving into a meditation pod, or something akin to one. There’s a zen energy to the place, which comes in no small part from Satti herself.

“Spending time in East Africa as a child, I would often go to antique shops with my mum and I’d learn so much through the pieces we’d find,” Satti continues. “You have this whole conversation in the art world about high art and low craft. A lot of output from the global south is looked down on as ‘low craft.’ I would always ask myself, ‘why is this devalued?’”

With parents from Sudan and Somalia, raised in France and Kenya, and a New Yorker since 2005, Satti’s upbringing was as international as can be. Her heritage and her childhood have always been central to her identity, and give her a unique perspective on ceramics today. Satti’s father was connected to the Institut du Monde Arabe in Paris and would often invite Sudanese musicians home to play. “It was a bustling artistic community,” she says.

Satti discovered ceramics shortly after moving to New York, but initially only as a pastime. “I started a ceramics class just around the time that I was ready to leave my job in the non-profit world,” she says. “But the moment I started working with clay it just felt so easy to me – so natural.”

In 2017, she took the leap and established her own practice, Nur Ceramics, but it wasn’t easy. “I started pitching pieces to all these different stores, but didn’t get much of a response. I felt like there was a glass ceiling there.” It was only following the tragic death of George Floyd a year later that the landscape changed. “I had almost decided to stop making ceramics, then the Black Lives Matter movement happened and all of a sudden there was a wave of interest in my work. Stores that I’d previously pitched to were reaching out to ask me to produce the same work I’d pitched a year before.”

Thankfully, Satti’s practice has grown steadily since, and this growth has given her space both to experiment and hone her craft. “I started out with the electric wheel because that’s what is usually taught,” she explains. “I liked it, but I didn’t feel a deep connection with it. Then, I travelled to Sudan, Kenya and Ethiopia. In Ethiopia, I met with a group of Jewish Falasha women who were keeping traditional ceramic traditions alive. Visiting them changed the narrative I had in my mind. We’re taught that to create symmetrical ceramics you need to use the wheel, but they were ‘coil-building’ pieces by hand, using long snakes of clay. I watched them make six to eight feet tall pieces that were perfectly symmetrical. It changed my brain chemistry.”



“A lot of output from the global south is looked down on as ‘low craft’. I would always ask myself, ‘why is this devalued?’”

Today, if you order a piece from Nur Ceramics, it’ll have been created the same way, with Satti painstakingly creating the elaborate, sculptural shapes she’s known for by hand, using thin coils of clay that are painstakingly layered together, finessed and blended into a single form.

When it comes to commissions, Satti likes to take in a brief and then be given the freedom to create what feels right for her clients. “I’ll just try to understand what kind of piece you’re interested in,” she says. “Is it a piece of furniture? Is it ornamental? What purpose is it going to serve? Then I create small models of it at first, so we can discuss the glaze and finish. It’s a collaborative process, but it’s still very much me creating the piece that I want to be creating.”

Clearly, it works. Satti has recently finished two high-profile artists’ residencies. One was at Saint Heron, Solange Knowles’s

gallery, which last year hosted the first ceramics residency for all-black women in New York. The other was at Palm Heights in Grand Cayman. Now, a third residency is on the horizon in Ivory Coast, for January 2024.

With these successes to build on, what’s next for Nur Ceramics? “I teach at a studio called Gasworks in Brooklyn,” Satti says. “One of the owners used to be an art therapist. Having a ceramics business is one thing, but watching other people have breakthroughs and ‘aha’ moments through working with clay has been amazing. When you work with it, the clay calls on you to shed light on the parts of yourself that need working on. I want to help more people to do that.”

Explore Dina Nur Satti’s work at nurceramics.com or on Instagram @nurceramics. To discuss a commission, email studio@nurceramics.com





The head of Knight Frank's Hong Kong Private Office, Ho-Pin Tung, in his other life as a racing driver at the FIA Formula E Buenos Aires ePrix in 2015

The head of Knight Frank's Hong Kong Private Office on his past life in motorsport, electric cars and the burgeoning market for luxury collectibles

BY Andrew Shirley
PHOTOGRAPHY STR/AFP

Life in the fast lane

The latest addition to Knight Frank's growing global Private Office team, Ho-Pin Tung is based in Hong Kong and will be advising high-net-worth clients across the Greater China region about their residential and commercial property requirements. But, as car enthusiast Andrew Shirley discovers, Ho-Pin isn't your typical real estate agent.

Your parents emigrated to the Netherlands before you were born. What brought you back to Asia?

I don't think my parents ever expected me to move back, but I followed my heart. My wife is from Hong Kong and I moved there to be with her in 2017.

How did you end up working for Knight Frank?

During the pandemic I decided to fulfil a long-time ambition to study an Executive

MBA. Shortly after graduating, I was approached for my current role. I had spent two decades as a professional athlete, the last six years of which I was also running a racing team, with a very similar scope of work. Plus, my wife is also involved with real estate, so joining Knight Frank was a logical next step.

What about your former career as a racing driver?

Well, I almost made history by becoming the first Chinese person to race in Formula 1, but it didn't quite work out. I was the third driver for the Renault F1 Team during the 2010 season, but I had an accident in F2 and broke one of my vertebrae. That was the end of my F1 aspirations.

But you carried on racing?

After a short spell in IndyCar, I focused on endurance racing. In endurance racing you

race for your own class, that's the primary target - and I did win at Le Mans. I became class winner of the 24 Hours of Le Mans and almost won overall. That near win was something extraordinary that had never ever happened before. When we raced, it was the first time an LMP2 class car had challenged the top LMP1 class of racers and made it to the podium - it was quite a moment.

You've also raced in Formula E. Do you see many electric vehicles (EVs) in Hong Kong or the Chinese mainland?

I was in Shanghai recently and I'd say almost half the cars I saw there were EVs. There's a massive push for EVs here. Hong Kong was one of the first big markets for Tesla because EVs were exempt from its First Registration Tax, which can be very expensive.

You're now working with wealthy individuals from Greater China. What are their passions, apart from property?

Cars, watches, wine, whisky - all the things that people love to own. The auction market for luxury collectibles in Hong Kong is massive. It's a multiple of Singapore's.

Are tastes changing at all?

Yes, I think so. The market is maturing as people's expertise has grown and they've developed their own taste instead of simply following trends from Europe and North America.

What trends are you seeing?

People aren't just looking for something flashy. Provenance is now very important and collectors, especially those from Generation Z, are becoming more interested in local contemporary artists as well as focusing on Chinese arts and culture. Maotai, a local liquor, is also becoming more popular with the young and bottles can sell for hundreds of thousands of dollars at auction.

And are you still racing?

Absolutely. This year I'm racing in the Eneos Super Taikyu series in Japan, an endurance racing championship. It's very cool: Akiyo Toyoda, the Chairman of Toyota, will be competing in a liquid hydrogen-engine concept car. I'm also driving for the Hong-Kong-based KCMG team and we recently finished third at the 24 Hours of Fuji. They also gave me my first drive at Le Mans in 2013, so it's great to be back.

For more information on Knight Frank's Private Office, visit knightfrank.com/private-office

Andrew Shirley is Head of Rural and Luxury Research at Knight Frank. Read his latest reports on luxury investments at knightfrank.com/wealthreport

Time. It's what you do with it that counts.

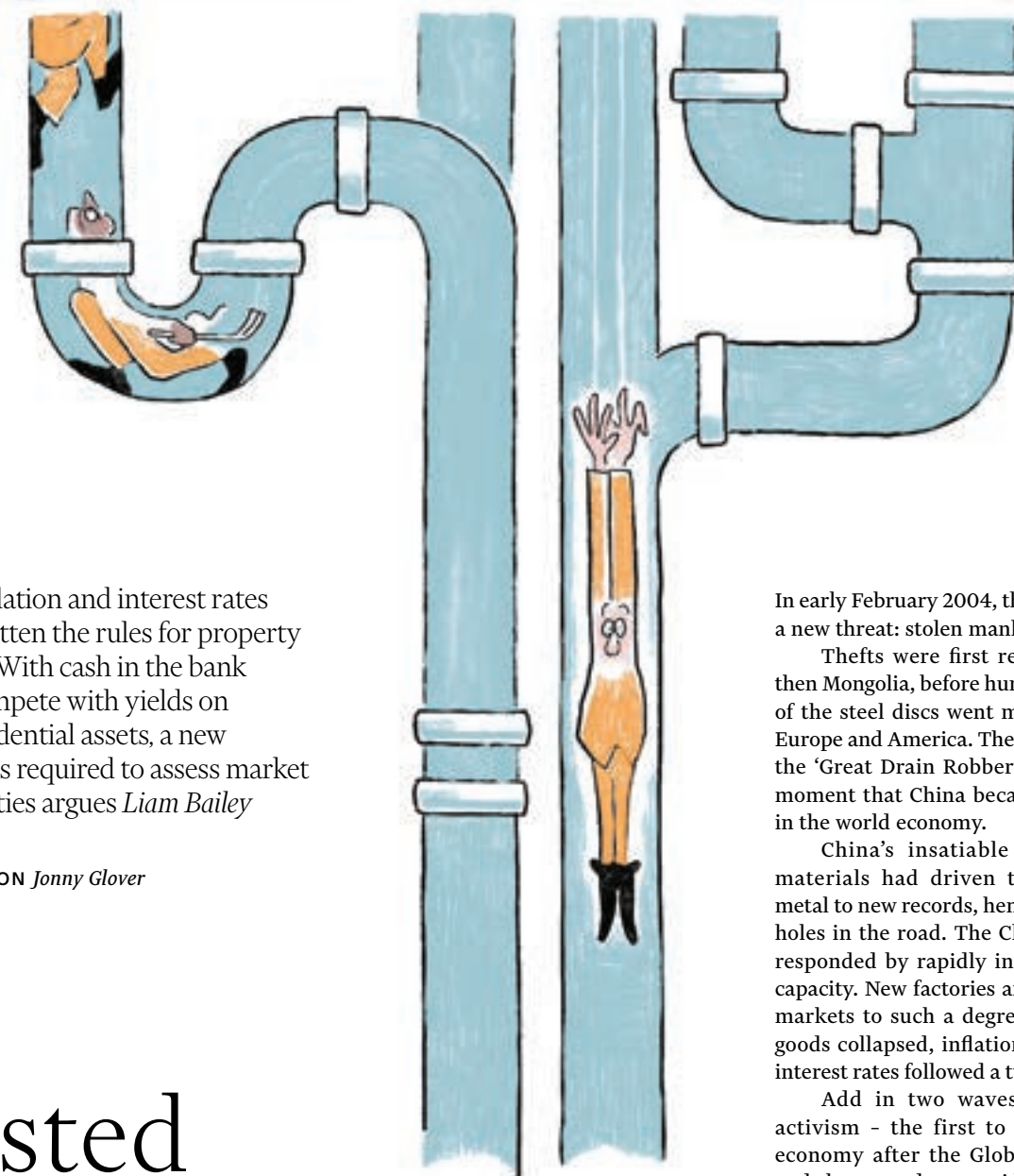
We have spent our time advancing British watchmaking for over 20 years. The result? Our first core collection powered by a Bremont manufactured movement.

Welcome to the H1 Generation.



BREMONT
CHRONOMETERS

The Bremont Fury



Higher inflation and interest rates have rewritten the rules for property investors. With cash in the bank able to compete with yields on prime residential assets, a new approach is required to assess market opportunities argues *Liam Bailey*

ILLUSTRATION *Jonny Glover*

Vested interest

VIEWPOINTS

In early February 2004, the world woke up to a new threat: stolen manhole covers.

Thefts were first reported in Taiwan, then Mongolia, before hundreds of thousands of the steel discs went missing across Asia, Europe and America. The thefts were dubbed the 'Great Drain Robbery' and marked the moment that China became a leading force in the world economy.

China's insatiable demand for raw materials had driven the price of scrap metal to new records, hence those dangerous holes in the road. The Chinese government responded by rapidly increasing industrial capacity. New factories and workers flooded markets to such a degree that the price of goods collapsed, inflation hit new lows and interest rates followed a twenty-year decline.

Add in two waves of central bank activism - the first to defend the global economy after the Global Financial Crisis and the second to provide support through the pandemic - and we arrive at December 2021, when the Bank of England became the first major central bank to raise interest

“Investors able to position themselves to fund badly needed housing via build-to-rent vehicles will be among the big winners of the next cycle”

rates, ending an era of ultra-low borrowing costs that had fuelled house price growth of nearly 100 per cent from the moment the first manhole cover disappeared.

New rules

Disruption to the world’s supply chains after the pandemic, the Ukraine crisis, the ‘green transition’, and the western world’s pivot away from China mean we are facing an enduring unravelling of positive supply conditions. While inflation will edge down from recent highs, and interest rates will follow, they are unlikely to fall back to near-zero again.

This is a monumental change. Just 18 months ago, an investor could borrow at a little more than one per cent to buy a property and receive a return of three or four per cent. Now cash sitting in the bank or invested in government bonds is paying comparable returns.



Real estate suddenly requires a much more thoughtful approach. Australia, New Zealand and Sweden have already seen residential prices fall at least 15 per cent and the correction has some way to run in other markets. Growth will eventually return, and when it does it will be fuelled by fundamentals rather than cheap finance. Wage growth and wealth creation will be the ultimate determinants of residential values, while economic growth will be the primary driver of commercial property markets.

Gateway markets

These conditions will support some markets and property types more than others. As we noted in *The Wealth Report* earlier this year, economic growth will prompt a 28.5 per cent expansion in the population of ultra-high-net-worth-individuals (UHNWIs) between 2022 and 2027, leading to more than 745,000 people with a net worth of at least \$30m. We know from experience that these individuals will favour key gateway markets for second homes and investments – think Miami and London, as well as top tier resort markets such as the Alps and Côte d’Azur.

Meanwhile, the pandemic has cast a long shadow over global housing supply that will continue fuelling demand for rental homes. Construction workforces were locked down and supply chains fell apart during the crisis, guaranteeing years of below trend housing delivery. Housing pressures have become a full-blown crisis in many key markets, and rents have risen by nearly 50 per cent in the past three years in cities like Singapore, New York and London. Investors able to position themselves to fund badly needed housing via build-to-rent vehicles will be among the big winners of the next cycle.

The world’s commercial property markets also face challenges as values adjust to higher rates, but there is a constant in every major market – the lack of the type of stock that occupiers want.

You might think that the work-from-home trend would mean demand for offices is waning, but try finding a high-quality vacant building in the best parts of London’s West End or central Paris. The need for best-in-class buildings has created an extraordinary opportunity for investors skilled enough to deliver properties that

“The need for best-in-class buildings has created an extraordinary opportunity for investors skilled enough to deliver properties that meet the needs of green-minded corporates”

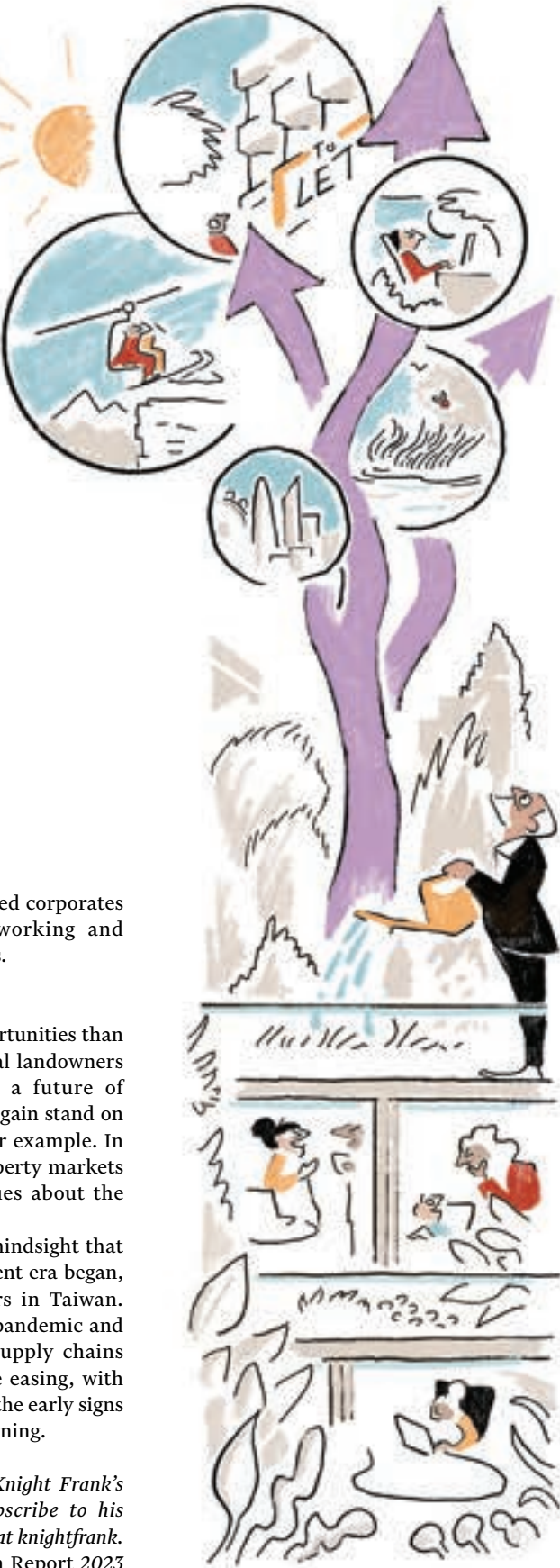
meet the needs of green-minded corporates who want to facilitate networking and nurture their young employees.

A new era

There will be many more opportunities than those I’ve outlined here – rural landowners able to position estates for a future of offsetting and biodiversity net gain stand on the cusp of a bright future, for example. In fact, the sheer number of property markets at turning points provide clues about the significance of the moment.

It is often the benefit of hindsight that confirms when a new investment era began, as with those manhole covers in Taiwan. While it might seem like the pandemic and the subsequent snarl-up of supply chains washed over the world before easing, with time we’ll see they were really the early signs of an era that is only just beginning.

Liam Bailey is a Partner and Knight Frank’s Global Head of Research. Subscribe to his Global Property Briefing email at knightfrank.com/research. Read The Wealth Report 2023 at knightfrank.com/wealthreport





METROPOLIS

2043

What could our cities look like in 20 years' time? And what are the challenges global centres are tackling today to prepare for tomorrow? From innovations in carbon capture, to cities designed from scratch, the future might be closer than you think

1
LONDON
CARBON CAPTURE



The plyscraper

BY Aleks Cvetkovic

Waugh Thistleton Architects’ latest project has created a carbon-sequestering blueprint for the office of tomorrow

When you think of ‘futuristic’ offices, your mind will most likely conjure images of far-flung glass and chrome towers in cities like Tokyo or Hong Kong. Yet one possible – less expected – vision of the future exists much closer to home.

Nestled on Rivington Street in Shoreditch, The Black & White Building is a new seven-floor flexible office space

from The Office Group, designed by Waugh Thistleton Architects and built entirely from modular timber materials.

Specifically, it’s made from CLT (cross-laminated timber) and LVL (laminated veneer lumber). The building’s superstructure took just 14 weeks to build, from pre-fabricated batches of CLT and LVL that were made to measure in central

Europe, shipped to the site and then pieced together like a jigsaw. The process is not only quicker, but yields 37 per cent less carbon than an equivalent concrete structure.

The timber itself was harvested from managed forests that meet PEFC and FSC standards. In these forests, multiple trees are planted for every one that’s cut down.

“As an architect, I’ve always been interested in the idea of prefabrication – how do you turn a construction site into an assembly site and increase the site’s efficiency?” says Waugh Thistleton co-principal, Andrew Waugh. “Timber is the perfect solution. Not only that, it’s nature’s carbon store and we can lock away carbon at scale. We’re sequestering 945 tonnes of carbon into the structure of The Black & White Building. That’s the equivalent carbon to a Boeing 747-400 flying for 4,059 hours.”

Inside, the space is light, airy and elegant, filled with furniture designed and

PHOTOGRAPHY Jake Curtis

made by British craftspeople from natural or up-cycled materials, with plenty of exposed timber on show. “Proximity to timber environments has been found to lower stress levels and promote concentration. It has even been shown to slow people’s heartbeats,” Waugh adds.

The Black & White Building is now the tallest mass-timber office building in central London, and while it’s a pioneering work of architecture, it also feels like it could provide a very comfortable solution to the challenge of designing tall urban buildings responsibly.

“More than 50 per cent of landfill from London is construction waste,” Waugh continues, “but timber is completely circular. We can adapt the building very easily, and the material can be used again and again. Timber might be one of the oldest materials on the planet, but it remains our best bet for a sustainable construction industry.”



The view from London, by Flora Harley
Head of ESG Research at Knight Frank

“London was declared the world’s first National Park City in July 2019, and the London Plan aims to make more than 50 per cent of the city green by 2050. Developments like Fabrix’s ‘Roots in the Sky’ set the tone, transforming a 1960s building into the UK’s first urban forest. The rooftop is home to 125 trees, 10,000 plants and 1,000 tonnes of soil and operates as a non-profit community garden, with a 3,000 sq ft community barn.”

Banking on smart energy

It’s not only the design of individual low-carbon buildings where London is leading the way. Bankside Yards, a five and a half acre site on the South Bank created by Native Land, is the UK’s “first fossil-fuel free” major mixed-use development, which promises to be carbon neutral by 2030.

The scale of the development is impressive. Bankside Yards is a £2.5bn mixed-use scheme that will be home to eight new buildings, more than 350,000 sq ft of offices, 50,000 sq ft of amenities, bars, restaurants and cultural space, and a 5* urban resort hotel. The development will also deliver more than 700 apartments. Fourteen Victorian railway arches will be restored and made publicly accessible for the first time in 150 years.

So, how are Native Land doing it? The key, says Felicity Masefield, the company’s



Sustainability Lead and Development Executive, is new technology. “We can learn from each building and implement the latest innovations as they develop. There’s always an element of risk in being the first, but we are willing to take it to reap the benefits.”

One major solution is a spider’s web of connections which allows each building to talk to the others, share resources and optimise energy usage in real time. Known as a fifth generation ambient heat network, essentially each building on the estate will monitor and share energy.

This alone will provide heat energy savings of between 30 and 40 per cent, but Native Land is also implementing a super-efficient water system that will yield similar savings, optimised façades to reduce solar gain and air source heat pumps to provide cooling when required.

If this sounds simple, it’s not. This technology has never been used at this scale before. So, are we heading for a world where our buildings talk to each other and share energy like relay runners? If we are, London’s winning the race.



2 SINGAPORE

WATER RESILIENCE

BY Emma Barlow

Singapore’s authorities are harnessing both technology and nature to keep the city’s water supply flowing freely

How do you stop a city from running out of water?

Water scarcity poses a significant global challenge, and Singapore, a small island with limited freshwater resources, is at the forefront of the issue. The city-state currently imports a substantial amount of its water from neighbouring Malaysia – an agreement that’s set to conclude in 2061. Singapore’s response? The Public Utility Board (PUB) has introduced the Four National Taps, a four-pronged strategy to

pave the way for self-sufficiency in terms of water supply. These ‘taps’ include water imports (which the government is phasing out) and three others: water catchment, desalination and treatment. Together, they are already enabling Singapore to overcome its water shortage and achieve remarkable water resilience. It’s a success story that other cities in increasingly dry or heating climates should heed.



PHOTOGRAPHY Nigel Young Foster + Partners, Keppel



Tap 2: Desalinisation

Singapore is a pioneer in the field of desalination (pictured bottom left), the process of converting seawater into freshwater by removing salt and impurities. The city-state’s first desalinisation plant opened in 2005 and this has since been joined across the city by several increasingly more sophisticated facilities.

The most recent is the Keppel Marina East Desalination Plant (KMEDP), which opened in 2021 and – as a dual-mode facility, processing both seawater and freshwater – is one of the most advanced in the world. The KMEDP produces a staggering 30 million gallons of fresh drinking water every day, enough to fill seven per cent of Singapore’s daily water demand. Plus, with the plant located deep underground, the 20,000 sq m site above ground – known as the ‘Green Roof’ (pictured overleaf) – has been transformed into a beautiful public park and running track.

Tap 3: Treatment

Singapore boasts an innovative and globally acclaimed water treatment system. The city’s multi-step approach to converting wastewater into clean, safe drinking water starts with conventional treatment, which removes large particles and organic matter from the water, then microfiltration to remove smaller particles, and reverse osmosis to remove dissolved solids.

Finally, the water is treated with UV light to kill bacteria and viruses. Remarkably, the resulting water passes drinking water guidelines set by the US Environmental Protection Agency and the World Health Organization, though most of the water is used for cooling and industrial processes – apart from NEWBrew beer (see p.41).

The PUB has an existing network of 17 waterworks and 10 water reclamation plants treating over a billion gallons every day. This ‘tap’ alone is on track to meet 55 per cent of Singapore’s needs by 2060.

Tap 1: Catchment

As a nation that experiences a lot of rainfall, perhaps the most obvious solution to a water shortage is to utilise urban spaces to capture rainwater wherever possible. The PUB has implemented an extensive network of drains, canals and reservoirs to do just this. Most notable is the Marina Barrage. This dam, built across the 350-metre-wide Marina Channel, serves as a freshwater reservoir and flood defence, and has even become a space where residents and visitors can enjoy a variety of water sports.

Renowned architects Foster + Partners also focused on water catchment when creating the South Beach complex, a mixed-use development comprising two large towers and a spacious canopy. Here, an in-built system collects rainwater from the roofs of the towers and the canopy, saving an estimated 170,000 cubic metres of water per year – equivalent to the annual water consumption of over 5,000 households.



A city in nature

BY Khoo Teng Chye, Practice Professor with the Department of Civil and Environmental Engineering at the National University of Singapore (NUS) and Director of NUS Cities

As the climate heats up, Singapore is embracing the natural world to create a city-state that will thrive

As an island city-state at the equator, Singapore has been able to sustain its liveability by consistently realising its vision. First, to be a clean and green city in a garden, and now to be a city in nature. This is in spite of its very limited land and other essential resources like water, food and energy.

With climate change becoming a reality, the city is particularly vulnerable to rising sea levels, extreme heat, drought and flooding from extreme rainfall, plus higher tides. The National University of Singapore is hosting a new national centre of excellence that will undertake coastal protection and flood resilience. It's also taking the lead in research in a Cool Singapore project that maps out the areas affected by urban heat islands (where groups of buildings absorb and retain heat) and studies ways to minimise heat, in the use of 'cool paint', for example, to reduce ambient temperatures by up to two degrees.

Education, research and a whole-of-society approach characterises how we are


responding to these challenges - a response which is coordinated by the National Climate Change Secretariat in the Prime Minister's office. Then, there's the Singapore Green Plan 2030, which envisages Singapore as a 'City in Nature' through nature-based solutions like the Active, Beautiful, Clean (ABC) Waters programme, among other strategies. In 2019, the Prime Minister also announced a \$100bn commitment for Singapore to build its climate defences as it continues to prepare and adapt to climate change.

At the heart of all this is a reality that impacts local residents, expats, businesses and investors alike: Singapore is a city that plans for the long term - beyond 50 years - on key issues like urban infrastructure and the provision of green, liveable towns. Yes, it's subject to what is at times an extreme and ever-changing climate, but with good urban governance and an integrated approach to planning, development and management, Singapore continues to succeed.

PHOTOGRAPHY Keppel, Mitchell Kmetz

Would you drink beer made from treated sewage?

One of the most well-known and PUB-approved water agencies using Singapore's water treatment processes to create high-grade reclaimed water is NEWater, which gained global attention last year when it joined forces with the local craft brewery, Brewerkz, to create NEWBrew. This refined, honey-tasting beer is crafted from premium German barley malts, aromatic Citra and Calypso hops, farmhouse yeast, and reclaimed water - yes, including treated sewage. In spite of this, it must taste pretty good - whenever a batch is released, it sells out.



The view from Singapore, by Flora Harley
Head of ESG Research at Knight Frank

"Singapore makes smart use of biophilic design, both to improve the environment and cool the city. One example is CapitaSpring, a development with over 90,000 sq ft of landscaped space and 80,000 plants from more than 130 species. With an average temperature of about 26.7°C and humidity above 80 per cent, air conditioning is a priority. Increased investment in solar energy aims to provide clean power to cool more buildings efficiently."

3

AUSTIN

QUALITY OF LIFE

Cultural capital

BY Mark Sprague, State Director of Information Capital, Independence Title Company

Austin is outperforming every other US city by population and employment growth - with good reason. If you're thinking about making a move stateside, this could be the place

While the eyes of the world might look to New York, Los Angeles or even Palo Alto as the future cities of the US, Austin, Texas, has been quietly on the rise. Since 2010, it has exceeded every other city in the US in terms of population and employment growth, leading all markets even through periods of national unemployment.

These trends look to continue into the future, in part thanks to the foresight of parts of Austin's metro area like Williamson County, whose preplanned transport infrastructure has made it one of the fastest-growing US counties of the past 10 years. Known for its spacious housing and attractive cost of living, a shortage of housing stock downtown is also driving growth across the metro area - in the decade from 2010, the Austin metro area grew by 33 per cent, and is expected to double by 2050.

While tech companies like Apple, IBM, Dell, Meta and Tesla all have headquarters or major regional offices in the city, driving employment and economic opportunity, Austin's appeal also lies in its political and cultural environment. As a 'blueberry in a bowl of tomato soup', it's a liberal city, playing host to annual globally renowned festivals like SXSW and Austin City Limits. With almost half the population aged between 20 and 49, it's arguably Austin's vibrant and future-focused attitude that makes it a city to watch.



4
MALMÖ
REGENERATION



Regeneration
game

BY Johanna Derry Hall

Sweden’s third city has transformed itself by making some of Europe’s most ambitious commitments to net zero. It’s been a massive community effort, says Mayor Katrin Stjernfeldt Jammeh

Malmö’s story is one that’s true of many cities: Old, industrial and on the brink of economic collapse, towards the end of the 20th century Sweden’s third largest city was characterised by closures and depopulation. Visit the city today, though, and you’ll find a different reality. Now, Malmö is one of Sweden’s fastest-growing urban hubs, a knowledge-based, innovative and creative business centre with over 37,000 companies, where almost half its citizens are under 35.

“Fast-growing cities all over the world face similar challenges,” says Katrin Stjernfeldt Jammeh, the city’s Mayor. “The

need for swift climate action needs to be combined with measures to ensure that the green transition is also a just transition for all. Growing cities need to plan for houses, workplaces, spaces for leisure, culture and public services – all through a ‘green’ lens. It all calls for radical innovation.”

The coastal city has been proactively implementing strategies for resilience to reduce the risk from rising sea levels, storms and heatwaves since the late 1990s. As a result the European Commission named it as one of 25 European cities leading the way to climate neutrality by 2030.

Facing high unemployment, polluted soil and seabeds, and a largely abandoned industrial port area, the authorities organised a competition to transform the port into a residential area – the Bo01 neighbourhood (pictured above and opposite), described as a ‘city of tomorrow’.

Its launch was well-timed for Malmö’s resurgence, coming only two years after the construction of Malmö University, and coinciding with the construction of

the famous Öresund bridge, linking the city to Copenhagen. Bo01 became the first neighbourhood in Europe to achieve zero CO2 emissions. Since then, Malmö has taken these lessons and implemented them on a city-wide scale. “Cities need to be more than just places where people sleep and work in offices,” Stjernfeldt Jammeh continues. “They need to make room for different types of people, jobs and experiences.”

One of the most significant outcomes has been a total rethink of city planning. “Cities need to use planning as a tool to also create more inclusive and mixed communities that will help lessen some of the inequalities that are so tangible in cities across the world,” explains Stjernfeldt Jammeh.

“We always work together with local businesses, civil society and residents, to create sustainability,” she continues. “We’re investing hugely in green transportation. We’re creating resilience to cloudbursts and rising sea levels by using open storm water management. We ask businesses to sign a local climate contract on their emission-reduction targets, and we work to steer

public and private investments to create local jobs.”

The success of this approach is plain to see: Stjernfeldt Jammeh points to the transformation of residential districts like Augustenborg, where “the local business community has been active in finding innovative and sustainable solutions in older property holdings and urban environments”.

Formerly a flood-prone area, a six kilometre network of water channels and 10 retention ponds protect Augustenborg from flooding, and the existing buildings have been retrofitted with over 11,000 sq m of green roofs. To give an example of its success, in 2007 when a 50-year rainfall event caused problems across most of the city, Augustenborg was unaffected.

“Malmö’s modern history is a story about collective effort,” says Stjernfeldt Jammeh. “There’s a special ‘Malmö spirit’ where local businesses, civil society and government come together to solve the city’s problems. This co-operative effort is key to delivering net zero. It’s thanks to this that we’re transforming into a truly global city.”

THE NEW MALMÖ

2035

the year Malmö’s construction industry becomes climate positive

70%

reduction in city emissions by 2030

40

active climate initiatives

“We always work together with local businesses, civil society and residents to create sustainability”



PHOTOGRAPHY Jens Ohlsson, Fredrik Johansson, Werner Nystrand



Africa’s emerging megacities

BY Riya Patel

By the year 2100, many of the world’s most populous cities will be in Africa, according to the International Institute for Environment and Development. Taibat Lawanson, Professor of Urban Management and Governance at the University of Lagos, believes the Nigerian capital will be one of the first megacities (a city with a population of more than 10 million) on the continent.

“People are drawn to the city for its burgeoning economic opportunities, and in more recent times, through fleeing conflict in other parts of the country,” Lawanson says. “Lagos is growing at a much faster pace than development can catch up with”.

In the wake of this growth, the city is “grappling with extensive spatial expansion and close proximity to sea level.” The UN predicts that by 2035, Lagos will be home to 24.5m people, making these critical challenges to rise to.

BY 2100

80 million

people projected to live in Lagos

40%

of the world’s population will live in Africa

5

DUBAI

SUSTAINABLE GROWTH

Green shoots

BY Flora Harley, Head of ESG Research

Faisal Durrani, Knight Frank’s Head of Research, Middle East and North Africa, explains how Dubai, the city synonymous with luxury, is preparing for sustainable growth



We know that Dubai is growing fast. What’s the population forecast for Dubai?
Dubai’s Economic Agenda (D33) details a new roadmap to double its foreign trade and emerge as the world’s fourth most prominent financial centre by 2033. The population by this stage is also expected to close in on six million, up from three and a half million today. Clearly, this will warrant a large-scale building boom. The city’s current housing stock of approximately 600,000 homes will virtually need to double if the population targets are to be met.

What type of construction is happening in Dubai and who is it aimed at, then?
Villas have become synonymous with Dubai’s sun-sand-sea lifestyle - our own market experience shows this segment of the market has been a particular favourite of the world’s ultra-rich, many of whom have turned to Dubai as a second homes market. Demand has driven prime prices up by almost 50 per cent over the past 12 months - the highest rate of global growth. Even so, Dubai remains one of the world’s most affordable markets.

Where does the environment fit into this?
The breakneck speed of growth might seem juxtaposed with the global climate emergency. Nevertheless, the sustainability agenda is increasingly taking centre stage in the city’s strategic development plans.

PHOTOGRAPHY Nupo Deyon Daniel, Denys Gromov, Abid Bin Nazar, Aleksandar Pasaric



Our own 2021 Global Residential Survey showed that buyers around the region are taking more interest in greener homes compared to their global counterparts. Moreover, businesses in Dubai (particularly international ones) have a strong preference for green-rated buildings as they actively respond to the role the climate emergency plays in attracting and retaining talent.

Could you give us some examples of what this looks like in practice?
The emirate is taking steps to address its deficit of internationally accredited ‘green’ buildings. Expo City Dubai is currently being transformed into a sustainable human-centric smart city. The site will reuse at least 80 per cent of the infrastructure built for the World Expo in 2020, including LEED Gold and Platinum-certified buildings. It’s a clear statement of intent and the resulting development will challenge any other in the world with its sustainable credentials.

What other strategies are supporting the city’s sustainable development goals?
With 563 ‘green’ buildings, Dubai is the only city from the region in the world’s top 25 cities for the highest number of environmentally accredited buildings.



The United States, however, leads the world with over 81,000 ‘green’ buildings. That’s why the emirate is addressing the deficit with developments such as the World Expo site.

The government is also legislating for a greener future through a raft of policies and initiatives, from building the world’s largest single-site solar power plant (responsible for 15 per cent of the emirate’s energy needs) to having 35 per cent of all buildings delivered using 3D printing by 2030.

So you are optimistic about Dubai’s future as a sustainable city?

Absolutely. For investors and HNWIs considering Dubai as an investment, or as a second homes destination, the city’s green ambitions look set to add another layer to the emirate’s attractiveness for those hungry for green-rated assets.



The view from Dubai,
by Faisal Durrani
Head of Research, Middle East and North Africa, at Knight Frank

“The concept of sustainable development in the Middle East isn’t new –it can be traced back centuries. ‘Mashrabiya’, the Arabic word for trellis, or screening, has been used in Arab architecture for centuries to shield homes from the heat of the sun. Similarly, ‘Barjeel’, Arabic for wind towers, were the Gulf’s original air conditioners, powered by nothing more than air currents and water-soaked fabrics.”

6
NEOM
A NEW KIND OF CITY

BY Aleks Cvetkovic

Some call it a ‘smart city’, others an ‘economic engine’ – so what exactly is Saudi Arabia’s \$500bn “prototype for a better future”?



What is Neom?

Not a city, not a region, not a country – Neom defies neat categories. Its name is derived from the Greek ‘neo’, meaning new, and an Arabic word, ‘mustaqbal’, meaning future. If you swot up on the project’s website, you’ll see it’s termed an “economic engine”. In effect, it’s 10,200 square miles in Saudi Arabia that will be home to 10 different city-sized developments, designed to enable next-gen technology, talent and quality of life.

The Line (pictured opposite), a space-age vision of a 170-kilometre long linear city, covered in mirrored façades, has enjoyed

most of the limelight since Neom was announced, but three other developments are also under construction. Sindalah will be an island dedicated to tourism and leisure. Trojena (above) will be a “mountain destination” for alpine and adventure sports. Then, a port city called Oxagon, on the Red Sea, will function as an economic hub dedicated to “advanced and clean industries.” It will also be home to the Green Hydrogen Project, the world’s largest hydrogen facility powered entirely by renewable energy. Six other sites are yet to be unveiled.

The mission is to extrapolate everything that makes an individual city great – social connectivity, state of the art amenities and transport, economic clout and space for leisure – and create a connected network of ‘smart cities’ that can double down on these advantages to deliver “a prototype for a better future”.

It’s a vision that is being swiftly realised – it’s already possible to fly direct to Neom from Riyadh and London, and Sindalah is expected to begin welcoming guests next year. A fifth of the megacity’s infrastructure construction is already complete, Neom’s CEO, Nadhmi al-Nasr, told Arabic news outlet Al Arabiya at the World Economic Forum meeting at Davos earlier this year. The fact that 13 per cent of the world’s trade passes through the Red Sea helps, too.

In 2023, this concept might seem far-fetched, but by 2043 Neom will no longer be a city of the future, but of the present. What’s more, you could be living there.



“Neom’s mission is to extrapolate everything that makes a city great”



NEOM IN NUMBERS

26,500 sq km
close to the size of Albania

\$500bn
investment in construction

100%
renewable energy

9 million people
will live in The Line

95%
of Neom is reserved for nature



Visions of the future

This might look like science fiction, but forward-thinking designers are creating concepts that reinvent the city all over the world

PICTURED
Telosa, a concept for an American smart city that, if built, will be home to five million people

Telosa, USA

Telosa will be built on a 150,000-acre site in the western United States. Masterplanned by Danish architect Bjarke Ingels for entrepreneur Marc Lore, Telosa’s vision is to “create a new city in America that sets a global standard for urban living, expands human potential and becomes a blueprint for future generations”. It aims to become home to five million. At the city’s centre will be a large viewing tower named Equitism, rising from a central park as “a beacon for the city.”

Maldives Floating City

Around 80 per cent of land in the Maldives is a metre or less above sea level, and by 2100 the whole country is expected to be underwater. Maldives Floating City offers hope for the future. Built on hexagonal floating structures, the city will house 20,000 people and rise along with the seas. The plan is the result of a partnership between The Maldives and architecture studio Waterstudio and will create 5,000 homes floating in a lagoon in the Indian Ocean.

Smart Forest City, Mexico

For a 557-hectare site near Cancun, Italian architect Stefano Boeri has designed a “Botanical Garden within a contemporary city, based on Mayan heritage and its relationship with the natural world. An urban ecosystem where nature and city are intertwined.” A forested smart city, it would contain 7.5 million plants and absorb 116,000 tons of carbon dioxide per year. Solar panels and integrated farmland would also make the city totally food and energy self-sufficient.



Investors and businesses are waking up to the possibilities of working with landowners to fulfil their environmental obligations. *Johanna Derry Hall* visits The Rothbury Estate in Northumberland to find out how Knight Frank’s Rural Consultancy Team play their part

THE GROUND BENEATH OUR FEET



“This is the single largest ring-fenced carbon offsetting opportunity to come to the open market in England for decades”

Standing on the Simonside Hills, 360-degree views stretch as far as the Cheviot Hills on one side and the Northumbrian North Sea coast on the other. As she strides across earthy-green heather that’s just starting to turn purple, Claire Whitfield, a Knight Frank Partner working in the Rural Consultancy Team, points out the range of ecosystems in front of her - the peatland and heather moors, mixed woodland and over 4,000 acres of farmland.

“There are two burns running through the estate, an old railway line, open access footpaths, and parts of it are registered as a Site of Special Scientific Interest,” she says. “It’s a really diverse landscape.”

The Rothbury Estate’s 9,486 acres comprise a truly complex landscape: at the micro-level, it’s the breeding ground of endangered species like merlin and cuckoo,

and home to curlew, mountain bumblebees and emperor moths; at the macro-level, it’s the single largest ring-fenced carbon offsetting opportunity to come to the open market in England for decades.

In recent years the demand for country estates like these have grown, as businesses, global corporates and private individuals realise the potential that land has to offer in meeting government-mandated environmental targets.

“If UK businesses are going to fulfil their environmental requirements, as well as live up to their desire to come up with climate solutions that are serious and on a meaningful scale, landowners are the only people who are going to be able to deliver that,” says Whitfield. “The two have got to work together. And in my world, that’s an exciting opportunity.” One that Whitfield

and her team are primed to advise estates to seize. “For decades landowners have been told their main purpose is food production. Now it’s over to them to decide what purpose their land should serve and to understand the impact their land can have on people and the planet.”

The historic single-minded emphasis on using the land for food production sometimes led to what, with hindsight, were environmentally devastating outcomes, such as draining peatlands for crop growing and removal of ancient woodlands. Now there’s a broader understanding of the value land offers; for farming, but also for environmental purposes - which, as the rich variety of countryside in the Rothbury Estate attests is more complex than simply switching from farming to rewilding or tree planting - and for the broader social good.



PICTURED
The Rothbury Estate is 9,486 acres of complex natural landscape and a valuable breeding ground for endangered species



“For decades landowners have been told their main purpose is food production. Now it’s over to them to decide what purpose their land should serve”

“When it comes to managing natural capital, we look at what environmental assets our clients have, and then work out together how they can benefit not least themselves, but the broader environment and society generally around them,” explains Whitfield, applying the rule of what Knight Frank colloquially calls the three Ps - people, planet and prosperity - to advising landowners on how they might want to move forward in making their estates work differently. There’s a fourth, overarching P, too. “Purpose is really at the heart of this, and the other three spin out from that,” she says.

For some estate owners, this means the onus will be on delivering an improved environment for people to live in, “to create a place that people are drawn both to live, work, play and socialise,” Whitfield explains. “There are opportunities to connect with the NHS through green prescriptions, for example. By making it easier for people to walk in, engage with and enjoy the countryside an estate could contribute to societal change by helping to address mental health challenges.”

For others it’s partnering with suitable businesses. “Each environmental attribute can deliver a benefit to a corporate,” she explains. “Some corporates, particularly in the food industry, for example, have a real drive to improve water courses which are massively impacted by farming. Landowners can improve their water catchments by gaining funding support from food companies. Those businesses can’t fulfil their environmental targets without the landowners and most estates couldn’t deliver the scale of improvements and environmental recovery that’s needed without the significant capital investment business offers. Everyone has a part to play in delivering an improved environment.”

For improvements to be meaningful, the potential of the land itself has to be assessed. “You have to have a baseline measurement in the first instance so you can demonstrate what you’ve improved and what you haven’t,” Whitfield says, pointing to work she is doing on one estate to gain a baseline of the potential for carbon sequestration through peatland restoration. “It’s a very

scientific process which requires detailed inputs with regards to cropping, fertiliser usage, fuel usage, water management [...] it’s not an overnight process,” she says, but working with land is in many ways about legacy-making.

For whoever takes on ownership of the Rothbury Estate - continuously owned until now by one family for 650 years - and indeed for the owner of any estate, the challenge is to find the balance between the environment, the community, and producing food now, so that the land is cared for over the long term.

“We have what the generations past did behind us,” she says. “What we do is provide the knowledge landowners need on how to own and manage land in the context of the wider challenges we face now. What we decide to do today, we are passing on to the next generation for the future.”

The Rothbury Estate has a guide price of £35,000,000. Any enquiries, please contact will.matthews@knightfrank.com. Or, explore the full breadth of our rural services in the UK at knightfrank.co.uk/rural-property





QUESTION TIME

The head of Knight Frank's Analytics team is no stranger to curious questions. Ian McGuinness's 23-strong team have helped hundreds of clients to answer seemingly impossible conundrums and make sound personal or commercial decisions. Here, he reflects on three of them, and unpacks how the Analytics team could help you too

BY Ian McGuinness ILLUSTRATION Massimiliano Aurelio



Can you find my lost land?

While the UK's Land Registry was founded in 1862, it won't be a surprise that Knight Frank has clients which go back further than this.

Across large institutional and estate portfolios, we see a number of reasons why land becomes functionally 'lost'. Land historically inherited may have created bureaucratic gaps along the way, and plots set aside for a particular purpose may have later fallen into disuse. The 'ghosts' of Victorian plot extents haunt the official

register to this day - with the old houses they were based on long gone. Local assumptions can also creep into play about the purpose a particular plot serves. Ultimately, the conditions for adverse possession can arise, and with them, multi-million pound risks.

We've developed a number of data-led techniques to pick up traces of these sites. Some of our spatial databases cover themes like the arrangement of land and buildings, others look at postal addresses and delivery points. Some record shapes and size, others are more like a phone book - with records pinned to particular points on the map, and of course, Land Registry digital data shows us the extent of all registered land.

We stitch chains of these databases together - in some cases based on common data identifiers, and in others based on

feature co-location. Tobler's first rule of geography holds true in all our work: proximity determines relatedness. Unregistered parcels show up in the spaces between data joins: gaps where we expect to see data. Triangulating between them, we can establish extents, usage and ownership.

One national institutional client was so impressed with our work, they put our findings back to the Land Registry to have land formally recognised and registered.



How far will people travel to doggy daycare?

We've always been a nation of dog lovers, but recent years have seen an explosion in demand for dog daycare. Our canine best friends need exercise, socialisation and - unless you want your beloved pet to become a viral sensation via your Ring camera - supervision too. When Knight Frank was asked to help a dog daycare provider fetch some of the best locations to set up shop, the Analytics team added a few tips and tricks into the mix.

The brief called for us to target “affluent outdoorsy” people - but who are they? Demographic analysis played a key role in lighting up the relevant catchments. Our nation's most dog-obsessed demographic are rural middle-class families who favour a traditional village lifestyle over proximity to cities. Elsewhere, high-achieving families living in outsized detached homes built from the 1980s onwards have (as we know from YouGov polling data) a similarly outsized interest in dogs.

These households are living fast-track lives focused on their advancing careers, finances and childrens' development. Their spatial distribution pulls much closer to London, roughly comprising a band 35 minutes either side of the M25. Clipping access to this demographic to major roads

allowed us to project rush hour travel conditions from a number of prospective sites for our client, with a modelled detour distance of 15 minutes each way.

Knight Frank has a large land footprint database of rural landowners, from which we could examine peripheral parcels greater than an acre in size. Sites previously in horticultural, agricultural or equestrian use were surfaced. Small clumps of existing outbuildings were a bonus. Maps of flood risk zones helped us to avoid sites that could easily throw up major operational problems.

Drawing on insights that fuse land availability, site characteristics and customer lifestyles means that our clients make the best possible commercial decisions. When it comes to identifying the right location, Knight Frank really are leading the pack.



Which side of Regent Street should I be on?

It's a truism that location really is everything. London's different retail centres offer hugely different trading conditions; some aim to curate an unexpected but absorbing experience based on casual footfall (think, for example, of an arcade boutique), others rely on the scale of passing traffic, whereas other retailers have the pulling power to draw you off grid to altogether quieter areas.

In all these cases, demographic data can tell us a great deal about consumer

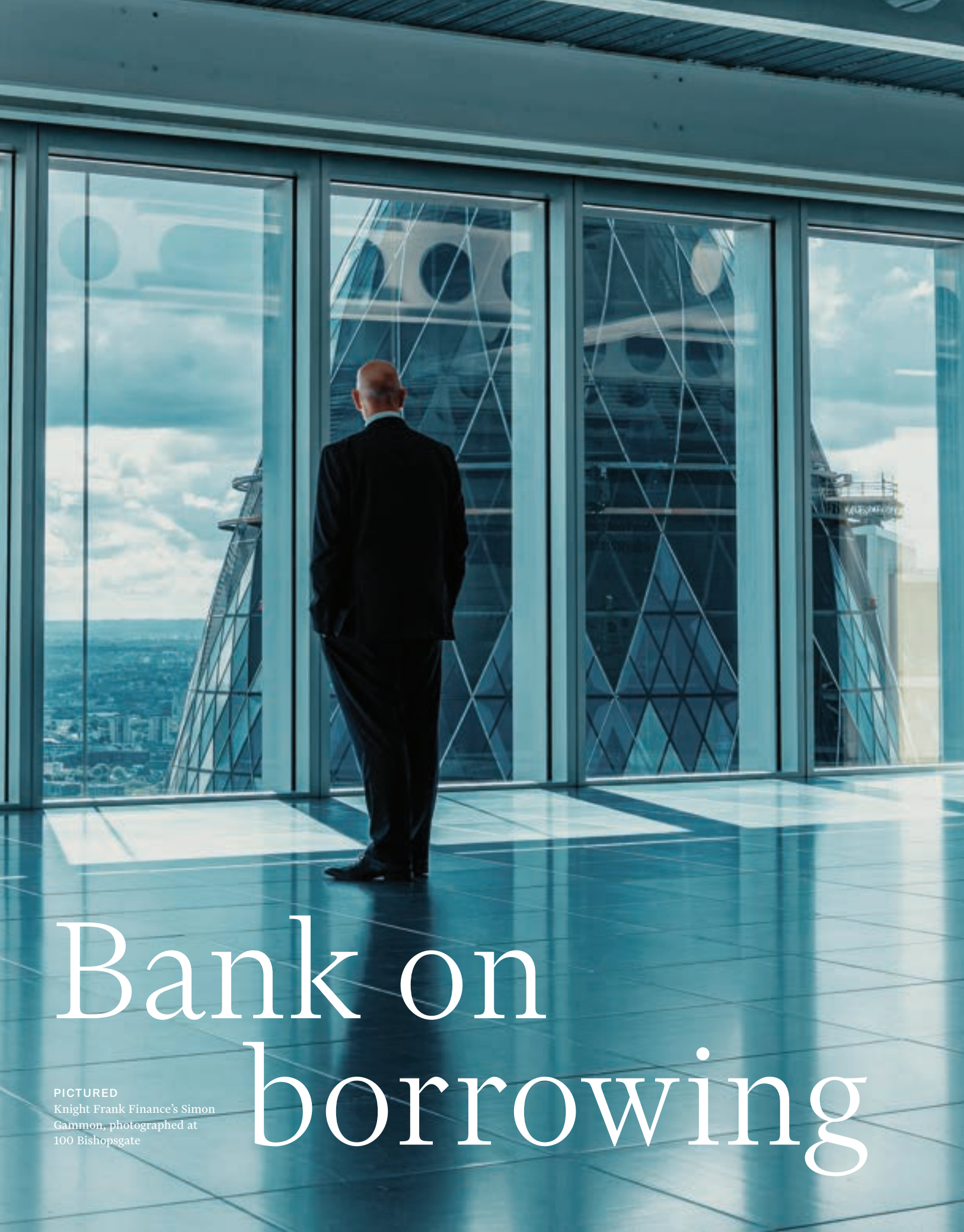
preferences and spending habits. Mobile phone companies, credit reference agencies and store card schemes are among the many data sources around which retail gravity models and store network optimisation can be developed.

Our clients often specify ideal brand adjacencies, even between seemingly unrelated categories, to help with this. These approaches allow a catchment footprint to be determined, and in a city like London,

these footprints can be finely calibrated to within a few street blocks. Factors such as walkability play a large role in this, as does the permeability of the streetscape.

The simple act of crossing Regent Street transports you from one commercial ecosystem to another, with distinct business rates, brand clusters, amenities, experiences and rents. It's just one of the city's many socioeconomic borders, delineating the edge of bohemian Soho from the cultivated elegance of Mayfair. Our clients know that where they make their strategic selection of premises within this prime central London geography directly influences who will walk through their front door.

If you have a question for Ian's team, please contact analytics@knightfrank.com



Bank on borrowing

PICTURED
Knight Frank Finance's Simon
Gammon, photographed at
100 Bishopsgate

PHOTOGRAPHY *Matthieu Livingston*

The financial climate might appear challenging, but for asset-rich clients there are new opportunities to explore, says Knight Frank Finance Managing Partner, *Simon Gammon*

Almost two years of interest rate hikes have presented the UK property market with its first serious test since the Global Financial Crisis in 2008. So far, it's performing well.

Property values fell 5.3 per cent during the year to August and declines are likely to reach around 10 per cent, or perhaps a little more, before levelling off. While nobody wants to see the value of their largest asset shrink, a 10 per cent decline would leave values more than 13 per cent above their level at the pandemic's onset.

The resilience of house prices is the clearest signal that this is a very different property downturn. The proportion of income that UK households spend on mortgage payments will remain below the previous peaks in both the Financial Crisis and the early 1990s, the Bank of England said in July. Lenders are in a far better position to support customers facing payment difficulties. Lending regulations introduced since 2008 have been successful in limiting the build-up of risk in the property market.

That's not to say lenders are finding it easy, though. Mortgage approvals for the purchase of homes are running about a fifth below the 2022 average. Bankers are under pressure to hit targets.

Demand to lend to asset-rich clients is rising. Private banks in particular are offering innovative borrowing solutions in an attempt to gain market share. At Knight Frank Finance, we're seeing these solutions take shape – here are some of the strategies we're deploying for our own clients.

Bank on your relationships

By building the right relationships, clients can obtain bespoke lending that suits their unique circumstances, whether they have interests in multiple jurisdictions, assets in various currencies or require a degree of confidentiality that would be uncommon when working with a high street lender. It is in these scenarios that private banks really come into their own.

While mainstream lenders have rigid borrowing criteria, private banks are more flexible. Indeed, the volatile conditions of recent years have changed the banking landscape, making this distinction even more apparent.

Private banks have historically insisted that clients concentrate all their banking and wealth management with them, for example, but the drive to win more business means that they are increasingly willing to assist clients on a loan-only basis. We regularly advise clients to review their existing arrangements to ensure they are optimised for the way banks operate today.



Debt as an investment tool

The decision to take on debt isn't as simple as it was two years ago, but it's still a vital tool that can be used to mitigate tax exposure or free up funds that can be invested at better returns elsewhere.

Clients with offset mortgages or draw-down facilities secured against a property 18 months ago – back when interest rates were at one or two per cent – are increasingly opting to draw that loan down and invest it elsewhere to generate healthy returns. Other clients are choosing to take on debt to reduce the value of their estate that would otherwise be subject to Inheritance Tax.

Borrowing against property isn't the only option, either. If you read the interview with my colleague, Alex Ogario, in the last issue of *The View*, you'll know that specialist lenders are eager to assist clients borrowing against luxury goods including classic cars, artworks, jewellery, wine collections and even intellectual property. This is an area that Alex's team in the Knight Frank Finance Private Office are advising on more and more.

A greener future

The private lending space will continue to change as we move into the next economic cycle. As lenders seek to overhaul their businesses to meet ambitious sustainability targets, sustainable finance, and particularly green mortgages, will become a staple in the luxury housing space. Owners of newer, energy-efficient properties, or those with the skills to overhaul older properties, will benefit from increasingly attractive options as the products evolve.

The space is nascent but growing, and by speaking to a broker that deals with the entire market regularly, you can position yourself to gain from it – or any of the other major trends driving the market.

To explore how the Knight Frank Finance team could help you, visit knightfrankfinance.co.uk or email simon.gammon@knightfrankfinance.com



If you could build an English town for 14,400 people from scratch, how would you do it? We speak to colleagues and collaborators, Knight Frank's Charlie Dugdale and architect Ben Pentreath, to learn how they help visionary landowners to do just that

BY Aleks Cvetkovic
PHOTOGRAPHY Tom Griffiths

HOW TO CREATE A TOWN



OPPOSITE
Knight Frank's Head of
Development Partnerships,
Charlie Dugdale (right), works
with architect Ben Pentreath

In June, Michael Gove, the UK’s Secretary of State for Levelling Up, Housing and Communities, stood in front of a giant hoarding in a picturesque but otherwise seemingly ordinary meadow in Hampshire. Printed on the hoarding was a life-size CGI depiction of two pretty English terraced cottages, complete with neat hedgerows, leafy planting and brightly painted front doors. He was visiting the site of a new town – one that hasn’t been built yet.

Welborne Garden Village is, to quote Gove, “a model for the future”; a thoughtfully planned, designed and constructed new settlement that’s been masterminded by Buckland, an organisation that was formed by landowner Mark Thistlethwayte in 2006 to deliver affordable housing and jobs through “a new town that will look as good in 50 or 100 years’ time as it does the day it is built”.

With placemaking and a sense of stewardship at its heart, Thistlethwayte’s ambition for Welborne is a radically different vision of town-building to that of most local authorities or developers, who sell land to volume housebuilders to build ‘identikit’ homes. When it is finished, Welborne will offer 6,000 comfortable homes, together with four new schools, shops, community facilities, two buzzing village centres and green spaces. And, it’ll have been designed to look chocolate box pretty, with multiple complementary architectural

“Many of the landowners we work with have a very strong sense of custodial responsibility for their land. We want to offer them a different choice”

styles and complex streets that look as though they’ve been added to organically over centuries.

It might, though, be a generation before Buckland sees a meaningful return on its investment. “It has an incredible long-term, multi-generational perspective,” says Charlie Dugdale, Head of Development Partnerships at Knight Frank. “Many of the landowners we work with, Buckland included, have a very strong sense of custodial responsibility for their land which can be harnessed through partnership. Normally, landowners will sell off their land and lose control of what’s built on it. Of course, they are well within their rights to do that, but landowners like Mark are a clear illustration that there is a different choice.”

That choice, believe it or not, is to build a new town yourself. Dugdale specialises in helping landowners actively participate in the creation of brand new settlements and extensions to towns and villages in the best possible way, drawing on the model employed by the Duchy of Cornwall at Poundbury, King Charles III’s own new-build urban extension to Dorchester, which is scheduled for completion in 2026. “We help landowners to harness their custodial responsibilities into a development model,” he says. “We form long-term development partnerships between landowners and master developers that support the delivery of brand new settlements with good quality placemaking on a long-term investment horizon.”

He uses the analogy of people who have spent a lifetime growing and maintaining a beautiful garden. “After a lifetime of thoughtful pruning and propagation, no gardener wants to sell their house to someone who will destroy its vitality, dig it all up and lay down cheap plastic grass. Our clients are no different; to them selling development land to a volume housebuilder can often feel just the same, and they’d far sooner keep control and ensure the legacy of their labour is preserved for the long-term benefit of all.”



PICTURED
The team at work in Ben Pentreath’s office, and architectural drawings for Welborne Garden Village

OPPOSITE
A glimpse into Pentreath’s office as he works on plans for Welborne



We’re chatting in the London office of another figure who’s instrumental in creating settlements from scratch, architect Ben Pentreath, recently described by Michael Gove as an “aesthetic genius,” who has designed many of the streets and buildings at Poundbury and masterplanned Welborne. Now, Pentreath and his team are turning to the daunting task of designing the settlement’s 6,000-plus buildings, street by street.

“In a sense, we’re two links in a chain that have to pull together,” Pentreath says, leaning back in his office chair. “Charlie helps landowners to work out whether they want to undertake a long-term placemaking project, and then helps them to understand how they do it. Whereas, our job is to help shape these developments, plan them and design them.”

At this scale, and with this level of ambition, that’s easier said than done, but it’s also a challenge that Pentreath relishes. “A volume house builder wouldn’t want to go near a mixed-use development with streets featuring a mix of accommodation, businesses, shops, civic buildings – all in different styles that feel organically different,” he says. “It’s tricky to realise this mix, but it’s a key component. The broader social infrastructure of schools, doctor’s surgeries, town halls – that’s all part of what makes new developments like Welborne special. Some sense of social and economic exchange is at the heart of every great place in history – be it large or small.”

It also adds a huge amount of long-term social and financial value, as Dugdale explains: “In 2020, Knight Frank undertook some research for the Building Better, Building Beautiful Commission. We compared Poundbury with Elvetham Heath – the most similarly sized development we could find in southern England. Both have around 1,900 homes. One has nurtured 207 businesses creating work for over 2,300 people, the other four businesses. It’s easy to see which is the garden with plastic grass, and which is flourishing.”

It’s going to be another year before Welborne welcomes its first residents, and many more before it’s finished, but it remains a fascinating blueprint for purposeful town-building, and it’s just one of several new placemaking developments that Dugdale is working on across the UK. “New towns have become an inter-generational commitment from responsible landowners,” he says. “When you connect a landowner with the right builder, architect and masterplanner who are prepared to work with them, you give the landowner a choice to do something very special.”

Read more about Welborne Garden Village at welborne.co.uk. To speak with Knight Frank’s Development Partnerships Team, email charles.dugdale@knightfrank.com



“Some sense of social and economic
exchange is at the heart of every
great place in history”
– Ben Pentreath

PROPERTIES

Step inside 27 extraordinary homes around the world, all available to buy or let
through Knight Frank. From historic country manors to contemporary sun-drenched
villas, each of these properties has a story to tell. We start our grand tour with actor
Sherry Bronfman and her townhouse on New York’s Upper West Side

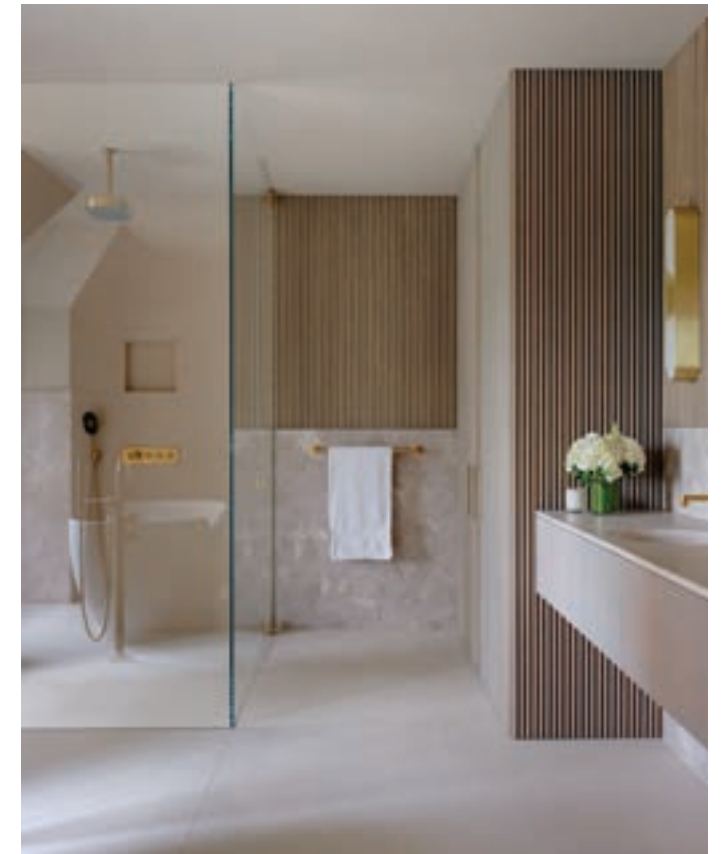




A family blockbuster

We visit actor Sherry Bronfman at her memory-filled family home in Manhattan's Upper West Side, which is on sale for the first time since 1971

BY Ruth Bloomfield PHOTOGRAPHY Sean Davidson



Originally a private house it had been carved up into apartments during the Depression, and then purchased by a music trust. To buy it, the Bronfmans teamed up with another couple, taking two and a half floors each. When that couple wanted to move on, Sherry and her former husband bought them out, and embarked on an ambitious two-year renovation of the entire building.

Preserving the house's historic bones was a priority for Sherry, who has a keen appreciation for period architecture. "We tried to save as much of the character and detailing as possible," she says. "But, I was very intent on always having a little bit of something to catch the eye. It didn't matter whether we were dressed up or not, I wanted to feel elegant in the house, but at the same time I wanted it to be a home, not a showpiece."

Every inch of the house was carefully thought out, from the witty trompe-l'œil decoration around the lift, to the hand-painted wallpaper, to the peach undertones for the wall colours which Sherry chose as a flattering backdrop for all skin tones.

Leaving will be a wrench since the River Mansion is full of family memories. "There were playdates, birthday parties and sleepovers," Sherry says. She laughs as she remembers the time when her 11-year-old son formed a punk band with his friends, to the horror of a former neighbour who would try and drown out their din by turning up the volume of her preferred operas.

"What I am going to miss about the house is all the joy that we had there," Sherry says. "The huge Christmas trees that we used to decorate, my older daughter helping me to pretend to be Santa, Thanksgiving celebrations - we have just had so much joy and laughter here."

The River Mansion has a guide price of \$24,000,000. To make an enquiry, contact jason.mansfield@knightfrank.com

In the late 1970s a glamorous young couple moved into The River Mansion, a landmark New York townhouse overlooking the Hudson.

Sherry Bronfman was an ingénue actor, who had starred in the 1971 movie classic, *Shaft*. Her husband, Edgar, a scion of the Seagram distilling family, was running a film production company, and the Upper West Side was a diverse and up-and-coming neighbourhood.

Charismatic, ebullient, and, frankly, fabulous, Sherry devoted decades to restoring the 120-year-old Beaux Arts townhouse, putting her own maximalist spin on its interiors. "The house is definitely a reflection of my personality," she says. "I wanted people to say 'Wow' as they walked into every room."

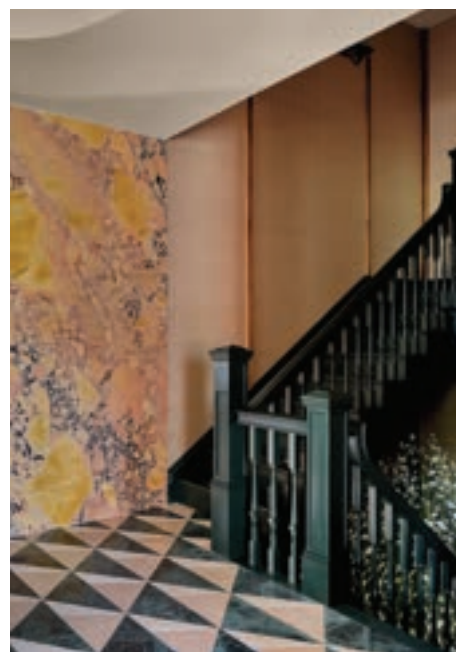
Sherry and Edgar divorced in 1991 but she stayed on at the house, raising their three children and frequently using the 10,000 sq ft property to host glittering charity events.

Now, with her children grown up, it's time to move on, swapping Manhattan for a more rural home in Long Island (and another renovation project) that's closer to her kids and their families. "I feel it's time for me creatively to be somewhere else," Sherry explains.

The red brick and limestone River Mansion was built at the turn of the last century, on a prime corner site by Riverside Park.



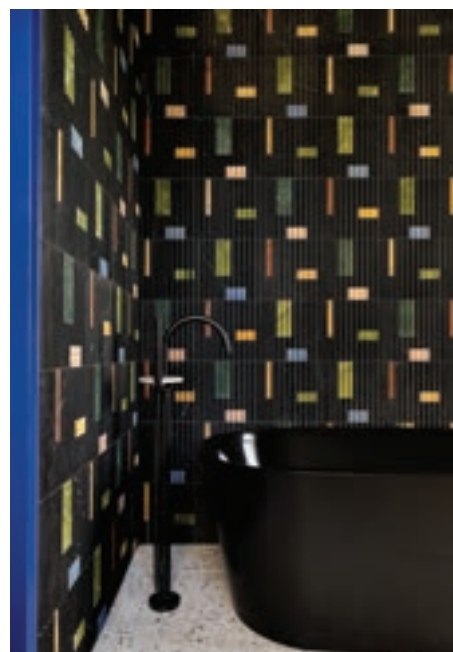
"I wanted to feel elegant in the house, but at the same time I wanted it to be a home, not a showpiece"



THE VIEW



from



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PROPERTIES

Courtly romance

Tormarton Court, this Grade II listed manor in the Cotswolds, boasts period architecture, enviable modern comforts and a remarkable history

BY Rob Copsey PHOTOGRAPHY Ash James

With its classically handsome Georgian looks and picturesque Cotswolds setting, it's easy to see how anyone could be instantly charmed by Tormarton Court. However, for its owner, Noreen Finnamore and her husband, more practical considerations led them to take on the eight-bedroom property in 1996. Their burgeoning consultancy business meant travelling across the UK and, with two children under 10, a home with an office building was top of the wish list.

“My main proviso was the office had to be completely separate so our family and work lives could be independent,” she explains. “We also needed easy access to good transport links for travel. There weren't many properties that allowed for both.”

Noreen admits the house was in a “pretty sad state” when they bought it, and it was a big project to transform Tormarton Court into the immaculate home it is today. Using her previous experience in building

restoration for the health service, she embarked on a meticulous renovation of the Grade II listed property.

Roofs were taken off and painstakingly repaired and replaced. The dirt floor barn (now Somerset House, which is available by separate negotiation) was carefully converted into the office while preserving its appearance. Over 10 acres of gardens were revived and a heated swimming pool added. After three years, “the house just came back to life,” Noreen recalls.

Perhaps surprisingly, given the extensive works, the home's original configuration remains intact. “I love the way the purpose of each room, from the morning room to the drawing room, follows the path of the sun. It's a really homely house full of interesting architectural details.”

Those details – original stone floors, working fireplaces and intricate cornices – evoke the property's fascinating history.

Tormarton Court dates to the 16th century and was significantly restructured in 1812, when it was a family home for Lord William Somerset, rector of several local churches. The hunting horse weather vane that sits atop the Coach House today is a nod to his local nickname, ‘The Hunting Rector’.

In 1929, politician and author Edward Grigg (later Lord Altrincham) retired to Tormarton after serving in Churchill's government during the Second World War. His son, the writer John Grigg, was immortalised in Netflix's *The Crown* for his perceived criticism of Queen Elizabeth II. At the time, the press camped outside the gates of Tormarton after a disgruntled monarchist daubed ‘God save the Queen’ in paint on the outside wall.

Today, Tormarton Court stands among the most exceptional properties in the Cotswolds. The gardens especially are a work of art, and are often open to the public. But Noreen's favourite aspect of the property? “Its flexibility. The range of outbuildings offers huge potential for its next owner. We rented out Somerset House after selling our business in 2014. Its orientation means it has no impact on the main house, and it brings in a healthy income.”

“More importantly, we've made such rich memories here,” she adds. “At Christmas the house looks so festive, and the gardens have seen many summer barbecues and pool parties. I'd love to think of another family raising their children here as we did. It's a special place for children to grow up.”

Tormarton Court has a guide price of £3,750,000. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact peter.edwards@knightfrank.com





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PICTURED
Period architecture and features
at Tormarton Court, including
the historic coach house

PROPERTIES

“The purpose of each room, from the
morning room to the drawing room,
follows the path of the sun”



SCOTLAND FOREVER

With stirring views out across the Firth of Clyde, this expansive Scottish farmhouse boasts a contemporary design and 400 yards of shoreline

BY *Johanna Derry Hall*
PHOTOGRAPHY *Robert Ormerod*

When Peter Boyle and his wife Gillian Watson were looking to move back to Scotland with their family, location was everything.

“I grew up in Ayrshire, and with three kids of school age, we thought it would be a great place for them to grow up,” Gillian says. “We knew we wanted a property with an uninterrupted sea view and direct beach access, so we identified the few properties that had these and took it from there, prepared to wait.”

When Drumbain came on the market, they knew they’d found the place. Though the house itself needed work – when they bought it in 2006 it had last been refurbished in the mid-1970s – it was the scope and size of the property that captured their imaginations. “We are surrounded by open space,” she says, “and the whole place has direct shore frontage. I remembered the sunsets of my childhood, and being able to see them unobstructed was a big driver.”

“The view was essential,” Peter agrees. “It took us a year and a half of looking before we found Drumbain. Once we did, we had to do some work to make the house exactly how we wanted it to be.”

The entire interior of the property was restructured, and a house-long extension added to create an expansive and open kitchen-dining area. “In days gone by, properties faced away from the sea to avoid any weather, but modern materials allow us to take in the full view,” explains Peter. “We turned the house around, as it were, to reface the sea, introducing sea-facing windows in the bedrooms, the sitting and TV rooms and, the busiest spot in the house, the kitchen-eating space.”

From the outside, the house, along with its assorted outbuildings, has retained all

the character of the farmstead it once was. By contrast, the interiors are spacious and contemporary. “We reused materials as often as we could. We’ve kept old stonework, some old doors and beams,” says Gillian, “but we were keen to introduce the clean lines and lots of light that we enjoyed when living in Hong Kong and Madrid.”

Perhaps presciently, the couple also installed a ground-source heat pump and full insulation, and together with new wooden framed double glazing and underfloor heating throughout the house, they made the space both light-filled and cosy.

Meanwhile the outer buildings were turned into a gym and sauna with a sea view, a games room and storage for the family’s kite and windsurfing equipment. Further outbuildings in the courtyard include the garage, log storage (the public rooms also have open fireplaces) and, last but not least, a ‘granny flat’ space.

As part of the renovation, new grounds were set out, again with the aim of simplicity and easy maintenance. “The walled garden, with the stream running through it, is a great place for a coffee any time of day,” Peter adds.





PICTURED
The stirring views out to sea from Drumbain's glass-walled extension



Now their three children have left home, the couple are looking to downsize. “It’s been a great family house,” Peter continues, reminiscing about the spontaneous games of golf the five of them played on the land the last time they all lived there together during the lockdown. “For us, Drumbain has been perfect – a large house and a fair bit of land without feeling daunting in any way.”

“I can’t quite put it into words, but Drumbain has always felt like home,” agrees Gillian. “We’ve had all this space with blue skies and the ocean to enjoy. You can feel like you’re in the middle of nowhere, and yet we’re only five minutes’ drive from Ayr. The views are stunning, even after all these years – to be able to look out over the sea and be reminded that there are bigger things out there, that’s what I’ll miss the most.”

Drumbain is for sale for offers over £2,300,000. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact james.denne@knightfrank.com





IN THE PINK

BY *Rob Copsey*

Two villas have been combined into this palatial waterside property, with its own secret tunnel to the sea in France's most highly prized neighbourhood

Cap Ferrat's renown as the most sought-after address on the French Riviera dates to the turn of the 20th century. Back then, you'd find Pablo Picasso, Jean Cocteau and Yves Saint Laurent at the famous Villa Santo Sospir or soaking up the sea air on the golden sands of Paloma or Cros Dei Pin beaches. By the 1950s, it was golden-age Hollywood stars and royalty who continued to build its reputation for opulence and grandeur.

Today, the village on the eponymous peninsula Saint-Jean-Cap-Ferrat is a retreat for international A-listers, tech titans and politicians alike. Luxurious super yachts glide along a magnificent coastline decorated with brightly hued homes; majestic villas that offer the kind of space and privacy - what the French call *sans vis-à-vis* - that its tiny population craves. The region's nickname, 'Billionaires' Peninsula', is hard-earned.

True to its cinematic past, this property for sale, known as Villa Falcerra & Casetta, boasts its own blockbuster feature: a James Bond-style tunnel connecting it to a private terrace that offers direct access to your boat, right on the sea. It's a fitting addition to an elegant home that encapsulates timeless Riviera glamour.

But rather than flashy, there's a quiet sophistication to this property that befits Cap Ferrat's standing as France's most expensive postcode. "Properties like this only come on to the market every 10 to 15 years," notes Edward de Mallet Morgan, from Knight Frank's Global Super Prime Residential team. "And with several worth in excess of 100 million euros, a home for sale in the area will draw attention from the world's wealthiest."

Cutting a striking figure on the coastline in coral pink, the substantial property is split into two quite differently styled villas. Villa Falcerra is the palatial, Belle Époque-style main house, while Casetta offers more rustic, Provence-inspired living. Briefly, it comprises eight bedrooms, an independent guest studio, a two-bedroom staff apartment and five off-street parking spaces.

"It's a very complete house," notes de Mallet Morgan. "Having the make-up of two large houses is quite unique. It's homely while also providing a lot of quality accommodation. It feels very authentic, yet there's also potential for a new owner to put their mark on it."

Both villas have been thoughtfully renovated by the current owner. Beyond the enchanting exterior, an expansive raised terrace, accessed off the living room and offering panoramic sea views, is an obvious highlight. Elsewhere, the partially shaded Italian-style gardens and swimming pool offer both a private haven and welcome relief from the heat during the warmest months.

"The view here is to the east, looking towards Monaco," de Mallet Morgan adds. "In the summer, the crystal-clear sea is beautiful for swimming in. The Riviera is fantastic on land, but it's also wonderful to explore by sea. Having direct access via the sea tunnel is very much part of the Côte d'Azur lifestyle and part of what makes this property so special."

Villa Falcerra & Casetta has a guide price of €60,000,000. To make an enquiry contact edward.demalletmorgan@knightfrank.com. Follow Edward on Instagram [@edemalletmorgan](https://www.instagram.com/edemalletmorgan)

CROWN JEWELS

BY Lisa Freedman

London's newest generation of residential developments offer a level of luxury that, due to changing legislation and space restrictions, might not be seen in the centre of the capital again

The top of the top London market is a sector apart, and those looking for best in show have an exceptional – if not extensive – choice. Whatever the local and international headwinds, there's always an appetite for what's on offer.

“These properties are as sought after as can be,” says Rupert des Forges, Head of Prime Central London Development at Knight Frank. “Nevertheless, all the most exclusive projects currently on the market have continued to see reservations from buyers round the world.”

Many of these buyers are attracted to London for its heritage and, in this regard, the OWO – the Old War Office – could not have a more impressive pedigree. Moments from Buckingham Palace, Westminster Abbey and the Houses of Parliament, the Grade II* listed Edwardian building once housed the offices of Lord Kitchener, Lloyd George and Winston Churchill – as well as that of James Bond's boss, M. Developers, the Hinduja Group, undertook the monumental task of transforming its honeycomb of marbled corridors and panelled rooms into a “luxury citadel in the city,” introducing 85 indulgent apartments (from £3,950,000) to accompany the UK's first Raffles Hotel, 11 restaurants and the city's largest ballroom.

Buyers have been quick to recognise its appeal, and over a third of the units – with an average sale price of between £10m and £15m – have now gone. “Purchasers, many from the US, really appreciate the history,” says Charlie Walsh, the OWO's Head of Residential Sales and Marketing, “particularly when it's accompanied by the 5*-plus service offered by the Raffles Hotel alongside exciting public space and extensive private facilities.”



Another project which has successfully linked past and present is 8 Eaton Lane, sandwiched between Buckingham Palace and Belgravia. Originally commissioned by the 1st Duke of Westminster in the 1860s as Belgrave Mansions, at the time it operated as the city's first serviced apartments. Developers CIT have now taken its imposing French-inspired façade and entirely reworked what lies behind, introducing 42 sleek one-to-five-bedroom flats (from £1,625,000) and 7,000 sq ft of enviable downtime amenities.

“We've sold 45 per cent of the apartments,” says Henry Barrow, CIT's Sales Director. “A high proportion have been bought by local residents looking to downsize as their adult children leave home.”



PICTURED

Once the workplace of eminent figures such as Lord Kitchener and Winston Churchill, the Old War Office is now a 'luxury citadel'



The Whiteley London, in Bayswater’s Queensway, has not only rescued an iconic building, but, in doing so, has helped launch the capital’s newest village, filling in the final piece of the prime-property landscape north of Hyde Park.

Here, luxury homes specialists Finchatton (acting for property investment firm MARK and Hong Kong developer CC Land) approached Foster + Partners to reinvent one of London’s historic department stores as 139 townhouses and apartments (from £1,680,000), new shops and restaurants, a cinema and a gym.

“Although it only launched in 2022, The Whiteley is already 50 per cent sold,” says des Forges. “Investors really get the regeneration story of W2.” They also clearly ‘get’ the accompanying attractions of the Six Senses Spa, which new owners have exclusive access to, the first in the UK.

Many of those buying in The Whiteley are locals looking for a covetable lifestyle with a cool urban edge, and it is also ideally situated for ultra-high-net-worth global buyers who want something luxurious, yet discreetly located.

The Glebe in Chelsea (from £27,300,000) is equally in demand. The more-than-generous apartments (plus two villas) with their



PICTURED

Developments such as The Whiteley (left) and The Glebe (this page) are in high demand for the lifestyle and convenience they offer residents

“Nothing is production line. These are the capital’s most exclusive properties. In this ultra-prime market, you can’t even count these developments on one hand”

sky-high ceilings and vast lateral expanses have been individually designed by some of the world’s most celebrated interior designers (Mlinaric, Henry and Zervudachi, Jean-Louis Deniot and Douglas Mackie, among others) and surrounded by an acre of tranquil gardens designed by Chelsea gold medallist Tom Stuart-Smith.

“Nothing is production line,” says David Salkin, a director of developers Orion Capital, “but what our buyers prize above all is the safety and discretion.” Tucked away behind tall gates, the development has its own dedicated concierge team and 24-hour security, benefits that have encouraged some of the world’s wealthiest to pay prices which have broken records for the Royal Borough. “These are the capital’s most exclusive properties. In this ultra-prime market, you can’t even count these developments on



PICTURED
Sandwiched between
Buckingham Palace and
Belgravia, 8 Eaton Lane
seamlessly marries past
with present

one hand,” says Salkin. And the supply is certainly not growing. “After a strong 24 months in the super-prime development market, many of the marquee schemes are all but sold out, with several live schemes passing 50 per cent sold,” says des Forges. “Though a few new projects are launching in the near future – 60 Curzon Street and One Carrington Street in Mayfair, for example, and 100 George Street in Marylebone and Allen House in Kensington – by 2026 there will be just a few hundred consented, under construction or delivered apartments left in the super-prime development pipeline.”

The quest for ‘just the right’ London base will be challenging for those seeking plenty of room since the Royal Borough of Kensington and Chelsea and Westminster City Council (which decides what can be built in Mayfair, Belgravia and Marylebone) have currently ruled that individual units cannot exceed 200 sq m.

“We’re going to see a significant drop-off of availability in the super-prime development arena and an increasing sense of missing out,” says des Forges. Unsurprisingly, his advice is to buy now.

For more on these properties visit [knightfrank.com](https://www.knightfrank.com), or contact PCLD@knightfrank.com to make an enquiry



INTO THE WOODS

Designed to feel connected to the landscape, this sizeable five-bedroom townhouse in Dulwich is a refined retreat from the buzz of London life

BY *Johanna Derry Hall*

When Neville de Souza found the site that is now Edward Milner Terrace, he immediately saw its potential. “There was a dilapidated building that had been squatted and was falling apart. But it was on a stunning, deeply wooded site containing 21 mature listed trees,” he says. “I saw it and thought ‘wow’.”

An architect and developer, de Souza had spent 12 years living in one of Dulwich’s 1950s townhouses. “There’s a distinct architectural vocabulary here. I didn’t want to build yet another block of flats, but to reinterpret the family home, drawing on the townhouse vernacular. They can maximise height, light and space, but I wanted to design out the flaw of having multiple floors and no connection between levels.”

As a result, each of the six townhouses on Edward Milner Terrace is deeper and taller than other townhouses in the area, though from the front the size of the house is deceptive. The site slopes steeply both left to right and front to back, which in de Souza’s house gave space for an extra floor, housing a Judo dojo and gym and cinema room.

“When people come through the front door, they often say it feels like the Tardis,” he laughs. It’s a feeling emphasised by the design. A double-height space and glass floor in the kitchen links it to an upstairs living area, visually expressing a large volume of space. Discrete hidden channels carry LED lights whose light tone is set in sympathy with human circadian rhythms, while an exposed stair creates a sense of movement and rhythm.

“I wanted the aesthetic of the house to be honest to its construction,” de Souza explains. “I wanted people to understand how a stair or a wall was built.”

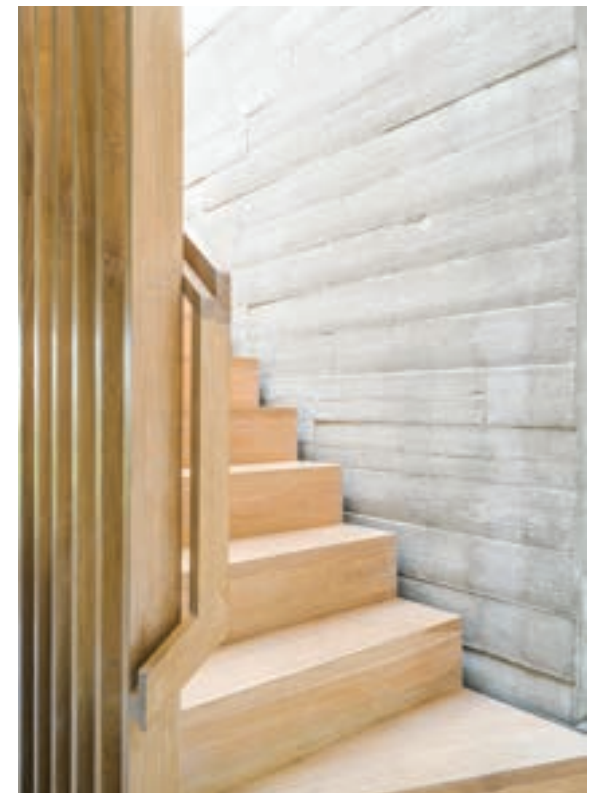
That honesty continues in the materials – in an homage to the National Theatre, de Souza used board marked concrete for the structural walls, which carry the texture of the raw timber moulds used to make them.

But it’s the connection to the landscape that makes this property remarkable, its large windows and balconies drawing you to look out over London. “From the start, we wanted the building to resonate with nature.” The terrace is named after one of the foremost British landscapers of the Victorian era, and previous resident of the site, Edward Milner, who designed the gardens with Sir Joseph Paxton, famed for Crystal Palace Park.

De Souza and his young family have lived in the house since it was completed in 2019, but are planning to spend a few years abroad, “while the children are young enough not to have figured out how embarrassing their parents are”.

He hopes the house will be “a point of calm in a busy city,” for whoever lives there next. “I wanted to embrace our surroundings, to feel like you’re in a space-age treehouse, perched on a hill overlooking majestic London.”

Edward Milner Terrace is available to let for £10,000 per month. Visit [knightfrank.com](https://www.knightfrank.com) for more details, or to make an enquiry contact francesca.levy@knightfrank.com





Made in Chelsea

BY *Liz Rowlinson*
PHOTOGRAPHY *Ash James*

When the house next door came up for sale, it was an opportunity too good to miss to create the ideal home. Now, this painstakingly redesigned townhouse on Chelsea's Tite Street could be yours



Could there be any better way of understanding how to design the perfect family home than living in the house next door?

As a resident of the smart red-brick Queen Anne style townhouses of Chelsea's Tite Street for 11 years, Cinzia knew from experience the houses are ideal family homes. She's happily lived there with her husband and their four children, who've played football in nearby Battersea Park, rowed on the Thames at the bottom of the road and flourished at local independent schools.

Yet anyone who has lived in an historic five-storey property will know their limits when it comes to the needs of modern living. When the half-renovated property next door came up for sale four years ago, Cinzia seized the chance to realise an ambition.

"It was always my wish to design the dream family house," says Cinzia, who grew up in Rome. "We'd modified our own home, but next door gave me the chance to gut the whole property and start afresh from the bottom up. We'd even rented it when we were trying out the area."

She came to London 25 years ago for her work in finance, and with her husband, first owned a penthouse apartment in nearby Cheyne Walk. "We were attracted to Tite Street for its proximity to the river and the park and that it is only a short walk from all the action at Sloane Square, yet it's lovely and quiet," she says.

She cherishes the "beautiful" light that helped turn Tite Street into an artists' colony in the 1890s when renowned painters James Abbott McNeill Whistler and John Singer Sargent were residents, along with the playwright, Oscar Wilde their neighbour.

Having had significant experience of living with teenagers - her children are now 20, 18, 16 and 13 - Cinzia designed four bedrooms spacious enough for sleepovers and socialising. Meanwhile, the master suite, occupying a whole floor of its own, had to allow parents their own space and privacy. "The Salvatori marble in the bathrooms is very soothing," she says of the neutral palate throughout.

Another adaptation to the layout of the 1877-built home is the generously sized living room on the



“It is essential in my mind to have a large space for everyone to gather as a family; to eat, to study, to talk”



PICTURED
The Queen Anne era townhouses on Tite Street were once home to a community of artists



ground floor - with terrace. “We moved the stairs to provide a large, uninterrupted space,” she says. “A fast, large and efficiently positioned lift was also essential - there have been too many times when I’ve had to run up and down lots of stairs to fetch things that the children have forgotten!”

A keen cook, Cinzia has naturally made the kitchen the heart of the home, a wonderfully light-filled space in the basement, superbly equipped with her favourite Gaggenau appliances, veined marble splashbacks and a hideaway pantry. A glass extension opens out onto the garden, its side walls discreetly sound-proofed. “I also know just how noisy young children can be,” she laughs, no doubt anticipating new neighbours.

“It is essential in my mind to have a large space for everyone to gather as a family, to eat, to study, to talk,” she says, sitting at the long, Scandinavian wood table that seats 12. Her favourite space

in the house, it also leads onto accommodation ideally suited for a live-in au pair.

At the very top of the house is a roof terrace, complete with an outdoor kitchen. “We’ve had wonderful parties looking at the river and the London skyline - especially the fireworks on New Year’s Eve,” she says, pointing out the Shard and the London Eye.

When this immaculate house has been so carefully designed and is ready to move right into, surely she’s tempted to do just that? “My children tell me I’ve done just a great job, why can’t we move in?” she laughs. “I had such fun designing it, now I am looking forward to seeing another family enjoy living there.”

Tite Street has a guide price of £11,950,000. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact christian.lock-necrews@knightfrank.com.



From the unique pool to the bar, cigar room and dancefloor, this expansive villa in Marbella is a true showstopper, designed with entertaining in mind

PICASSO IN THE POOL

BY Rob Copsey

Gaze down from the first-floor terrace at the villa known as El Martinete, and something striking will catch your eye – a Picasso drawing on the swimming pool floor. It depicts Antonio Ruiz Soler, the legendary flamenco performer famously known as El Bailarín (‘The dancer’).

The two were close friends, and Picasso sketched the portrait as the choreographer danced at the painter’s 80th birthday celebrations. When Ruiz Soler bought El Martinete in the 1960s, he did the only reasonable thing and had the sketch tiled into the pool.

The artwork, titled ‘La Danza’, not only reflects the intertwining worlds of art and dance, but defines a property steeped in glamorous history. Today, the villa is a haven of relaxation and celebration befitting Marbella’s international jet set, who are drawn to the region for its year-round sun, pristine beaches and excellent quality of life. Yet, the 10-bedroom home also retains many of the hallmarks from Marbella’s golden era, when Hollywood stars and European aristocrats graced its doors.

“El Martinete is a trophy property on a prime stretch of coast on the Costa del Sol,” Mark Harvey, Head of International Residential at Knight Frank, explains. “There’s a real classical elegance to it. It’s gold leaf. It’s Portuguese and Greek marble. It’s colonnades, ornate staircases and, of course, chandeliers galore.”

No better is its grandeur showcased than in the triple-height entrance foyer, where walls gilded in gold leaf are illuminated by a

vast skylight from which hangs an elaborate, glistening crystal chandelier. There are more contemporary touches, notably the family and chef’s kitchens and luxurious spa. Each has been refurbished to an exceptional standard, yet remains in keeping with the property’s essence.

For all its ostentation, El Martinete is also wonderfully private – a rare thing for a frontline beach property. Its privacy is thanks to a raised sundeck fronting the estate that, by smart design, simultaneously blocks the view into the property from the public but still allows those inside to enjoy the ocean outlook. On a clear day, the view extends as far as the African coastline and the Pillars of Hercules.

“What they’ve done there is very clever,” Harvey adds. “For the current owner, it was that mix of retrenchment and the space to entertain friends, family and clients that led him to fall in love with the property. It’s an incredibly special home.”

Entertaining is undoubtedly at the heart of El Martinete. After taking in the sunset on the raised ground floor terrace, the festivities can continue on the basement level. This lavish space includes a bar, cigar lounge and, of course, a dancefloor – the ideal setting for any guests tempted to attempt to recreate Antonio ‘El Bailarín’ Ruiz Soler’s famous flamenco moves.

El Martinete has a guide price of €30,000,000. To make an enquiry contact mark.harvey@knightfrank.com. Follow Mark on Instagram [@mark_d_harvey](https://www.instagram.com/mark_d_harvey)





Those in search of a luxurious party pad should put their name on the guest list for this unique two-bedroom house in London's Warwick Avenue

The entertainer

BY Ruth Bloomfield
PHOTOGRAPHY Ash James

When Hosh Ibrahim was searching for a London home, his wish list was long, and very specific.

“What I wanted was the best penthouse in London, but on the ground floor so I could drive into the house, and I also wanted a garden,” he says. “I wanted really good light, and big expanses of space. And I wanted something I could lock up and leave because I travel a lot.”

After a long and fruitless hunt, Hosh, 48, realised that if he was going to get exactly what he wanted he would need to build it himself. The starting point was a modest coach house in Little Venice. Behind the house was a workshop which had been used by a furniture restorer, and Hosh could see its potential. He bought the property some 12 years ago and hired award-winning architects Studio MacKereth to create a dramatic two-bedroom house.

The main space is an open plan, double-height living room and kitchen. Metal, brick and concrete give this cathedral-like space plenty of character. And as a nod to the space's industrial heritage the chandelier above the dining table can be raised or lowered using a winch system. Adding to the wow factor, there is an hydraulically-operated glass door which pivots at the push of a button, opening the space up to the walled back garden. “The builders called it the Thunderbirds house,” Hosh says with a smile.

As a counterpoint to the airy, spacious living room is a cosy cinema room in the basement, which Hosh describes as having a “louche clubhouse feel” with its chestnut leather sunken conversation pit and adjacent bar for watching movies.

The principal bedroom is in the original coach house, accessed via a secret door from the living room. Its décor is Hosh's modern take on country house style. The original parquet flooring from the workshop was restored and reused, there is wood panelling on the walls, and a pair of Victorian doors lead out to a side garden.

Initially, Hosh considered having a four-poster bed, but after some design tinkering the idea evolved to become a bathroom set on an impressive, cantilevered platform above the bed. A wide-screen





PICTURED
Clean lines and recycled natural materials characterise the interiors of this urban home's modern take on country house style



TV is suspended on another cleverly devised winch system, which can be lowered or raised depending on whether you want to watch it in bed or from the bathtub.

The second bedroom is set on a mezzanine floor above the living room. "I did think about the idea of putting some more bedrooms in," Hosh says, "but I just loved the idea of having a decadence of space."

The project took around two years to execute, and Hosh has enjoyed the house for the past decade. However, his work as philanthropist and advisor to NGOs on African and human rights issues takes him abroad with increasing frequency. He has decided that it is time to pass the home on to a new owner.

"It seems such a waste to just lock up and leave it," he says. Hosh is also aware that he has started to outgrow his fun, quirky party pad. "I have grown up, I am not as social as I was," he said. "At some point I will have a family and need more - something more child-friendly. But I do love the house. There is such a great sense of fun here. Everyone who comes here always wants to play with the doors and make the chandelier go up and down."

Warwick Place has a guide price of £9,750,000. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact neir.gigi@knightfrank.com



Few villas in the Algarve are more spectacular, or more curvilinear, than this one

AHEAD OF THE CURVE

When architect Vasco Vieira was approached to create a no-holds-barred super villa in Portugal’s Quinta do Lago in 2011, he was fascinated by the brief. “The client was very clear that he didn’t want a conventionally modern house,” Vieira says. “His vision of modern was something with very straight lines, very rectilinear, very minimalist. He asked me to create a home that was the opposite - with zero straight lines in it.”

The result is this palatial 1,500 sq ft villa set across three floors, which houses just about every lifestyle perk you could wish for. There are six bedrooms, eight bathrooms, a beautiful swimming pool and sunken bar, wine cellar, cinema, games room, sauna, Turkish bath, jacuzzi, multiple terraces, and a fire pit to enjoy evenings under the stars with friends or family. All wrapped up in the house’s extraordinary sweeping curves.

“In terms of design language, it’s very unusual,” Vieira continues. “The house has a warmer feel than many of the properties in the area. We used materials like exposed concrete, copper and timber that give the property more warmth and texture than plain white conventional villas.”

Look at any part of the property, from any angle, and it feels distinctly contemporary and yet somehow traditional at once. If a 20th century Cubist artist was to sculpt a house, it might well look like this. “Especially if you look at the plans, or consider the house’s different dimensions - it’s almost like looking at a painting with the lines and the way they interact,” Vieira says.

Statement design features abound, from the floating fireplace in the living space, to the way that certain full-height windows sink seamlessly into the floor to allow cool air to breeze in off the sea, which the house overlooks. Water trickles from the first floor

BY Aleks Cvetkovic

ornamental pool down into the swimming pool, and wine in the cellar is stored in a striking concrete wall, as though it’s an abstract art installation.

Moreover, Vieira and his team designed almost everything that went into the house - from the windows to the headboards on the beds - especially for it, so this villa is as bespoke as can be.

“Every element was designed expressly for the house,” he explains. “Even things like the jacuzzi and the baths. We designed a lot of pieces that were then built on-site.” This also applies to the remarkable curved glass window that wraps around the front of the first floor. “We had to make huge metal moulds for that window, send them to the glass factory, get it produced and then put it together on site.

“The client loved our initial hand sketches, so it was a very smooth design process,” Vieira adds. “Ultimately, that always creates the best outcome. I’m very proud of this project. It’s totally different to anything else we’ve created.”

See more of Vasco Vieira’s work at vascovieira.com, or contact alex.kdeg@knightfrank.com to explore our properties in the Algarve





AN ENGLISH THOROUGHBRED

This Grade II listed country house in Suffolk is a unique opportunity for equestrians

BY *Cathy Hawker* PHOTOGRAPHY *Tom Griffiths*

Thurston House, six miles from Bury St Edmunds, is both a grand country home and an outstanding equestrian property, a perfect pairing that immediately appealed to Christine and Andrew Spencer. They bought the Suffolk property 25 years ago, moving in with their twins - then three years old - to create a much-loved family home. Now for sale once again, it comes with heritage, exquisite interiors and expansive grounds.

“When we bought Thurston House, it was operating as a working stud,” says Christine. “As a family, we’re involved in the equine world and have always kept horses or ponies. But we didn’t want to own a stud, so we returned the property to its origins - a country house with good equestrian facilities.”

Outside, she explains, that process involved “remodelling the land, planting hundreds of established trees, creating orchards, Italianate gardens and beds of topiary, and introducing what has turned into a very productive kitchen vegetable garden. We really went to town.”

The equine facilities the Spencer family have left in place include stables, a horse walker and an all-weather menage with several well-fenced paddocks. These facilities join formal gardens, pasture, and woodland, as well as a covered pool and a small lake to offer complete privacy, “a world all of our own,” says Christine. Two large barns, one flint and one wooden, and a two-bedroom Coach House flat and workshop are among numerous outbuildings.

“With around 36 acres, including aged oaks and 15 acres of parkland dotted with mature specimen trees, it’s a magical place to bring up children,” Christine continues. “The twins loved being outside in all kinds of weather. They were never behind screens simply because they had the freedom to run wild in totally secure, walled grounds. It felt like being on our own desert island, with the house placed so well in its land. Yet it is also ideal for commuting to Cambridge or Newmarket, with the A14 so close.”

Thurston House’s heritage dates to the 1300s, although most of the current house was built in the 1760s. Its previous owners include Tyrell William Cavendish, who tragically perished on the *Titanic* in 1912. His wife Julia, who survived, built Thurston’s existing village hall, Cavendish Hall, in his memory.





Today, Thurston is a wonderful family house with carefully considered interiors. Pass through the automatic iron gates and along the principal drive with its stately avenue of lime trees, and you arrive at the house's impressive red-brick façade. An 18th Century glass conservatory leads into a large reception hall with six further reception rooms and a Smallbone kitchen on the ground floor. There are five bedrooms (two ensuite) on the first floor and three on the second floor, along with a further four attic rooms.

"Our aim with the interiors was always to enhance the historic feel of the house while also making it ideal for modern family life," says Christine. "We focused on filling the house with natural light, and replaced the heavy brocade curtains and dark carpets to lift every room."

Christine picks the formal drawing room as a favourite, where soft yellow panelling and full-height windows emphasise the natural light. "This is a house made for entertaining," she says. "We've seated 40 guests for lunch parties and because my birthday is on Christmas Day, that's a special time when the whole family always come to us."

With their children now adults, Christine and Andrew have more time to spend abroad. So, they have put Thurston House on the market, with plans to find a smaller property in the Newmarket area. "We've done our bit with this wonderful property and I'm so proud of what we have achieved," says Christine. "Now Thurston House is ready for its next chapter."

Thurston House has a guide price of £5,250,000. To make an enquiry, contact georgie.veale@knightfrank.com



Step inside The Grey House, one of north London's most architecturally striking and awarded homes, which is on the market for only the second time

MYSTERY AND LIGHT

BY *Cathy Hawker*
PHOTOGRAPHY *Tom Griffiths*

Highgate, one of north London's most coveted locations, has a reputation for attracting creatives and free thinkers. Just 30 minutes from central London, yet surrounded by rolling green spaces and loaded with fashionable boutiques and restaurants, its residents past and present include writers, models and musicians: from Charles Dickens and Samuel Taylor Coleridge, to Kate Moss and George Michael.

The Grey House, now for sale for only the second time since it was built, perpetuates that creative reputation. The house is an award-winning masterpiece, an outstanding contemporary home that has provided memorable backdrops in TV programmes ranging from *Luther* to *Silent Witness*. It's also a property that's as much a talking point for its striking design as for its unique location, on Swain's Lane beside Waterlow Park, overlooking the outer edge of world-famous Highgate Cemetery.

"The Grey House is undoubtedly one of the most exciting properties on the market in North London," says Andrew Grocock, Regional Partner at Knight Frank. "It's a design-led house in a secluded position that offers the total privacy that many prime and super-prime clients require. You hardly notice it from the mysterious granite and steel façade on Swain's Lane, but set foot inside and full glass elevations to the south and west fill the rooms with light, offering spectacular leaf-top views over the Victorian cemetery below."

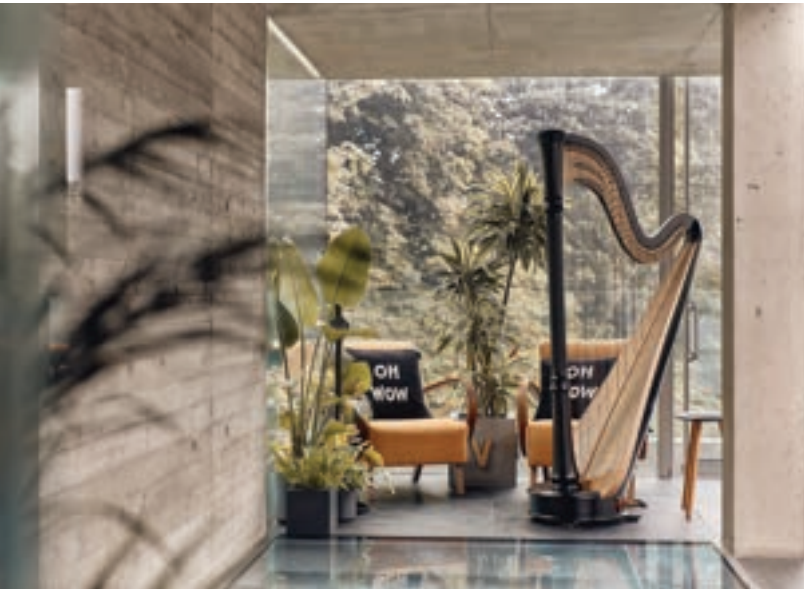
The house was the work of prominent UK architectural firm Eldridge Smerin and built on the footprint of the previous 1970s house. Completed in 2008, it immediately

received fulsome praise, a winner in RIBA London's Building of the year and nominated for the Manser Medal and Stephen Lawrence Prize, three of the UK's most significant architectural awards. Acclaimed architect John Winter, the designer of the previous house on the site, described The Grey House as being "as near to a faultless building as I have seen for a long time".

The four-bedroom property is built over four floors. The first and second floor rooms all open on to balconies while the two ground floor bedrooms lead to a private terrace. Minimalistic interiors, cantilevered floorplates, and expanses of glass and polished concrete emphasise its clean lines, while a retractable glass roof on the top-floor kitchen and dining room adds further light. The property's extensive modern technology includes an integrated audio-visual system, centralised controls for underfloor heating and lighting, and a state-of-the-art cinema room in the basement.

"Highgate offers the best of both worlds: an area of extensive parks with excellent schools and a village atmosphere that belies its proximity to the bright lights of the capital," adds Grocock. "The Grey House's location overlooking Highgate Cemetery, the final resting place for luminaries such as Karl Marx, Christine Rosetti and George Eliot, might not appeal to everyone, but its architectural magnificence and the light-infused lifestyle it provides are undeniable."

The Grey House has a guide price of £6,500,000. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact katy.brookes@knightfrank.com



Three different ways to live in Dubai

BY Alexandra Goss

Dubai's reputation as a global hub for both business and pleasure is burgeoning. Knight Frank's Andrew Cummings unpacks three of the city's most sought-after neighbourhoods



Dubai has never been hotter, and that's not just the temperature. It saw the highest number of \$10m-plus property sales of any global city in the year to the end of March 2023, according to Knight Frank's data. Its share of super-prime sales rocketed from two per cent in 2019 to 17 per cent.

Factors such as global instability, poor economic performance in Europe, and concerns over crime and safety are prompting increasing numbers of people from overseas to relocate, and Dubai is ticking all their boxes.

"It has great security, every restaurant you could possibly want and has made huge advances in the quality of healthcare," says Andrew Cummings, Head of Prime Residential UAE at Knight Frank.

The schools are going from strength to strength and a series of secularising reforms have liberalised laws governing alcohol consumption and changed the working week to align with the West.

"Five years ago, it was all about low taxes, but now Dubai's appeal is about the lifestyle on offer," Cummings says. "People look at it not only as a place to go on holiday but somewhere you can have an amazing quality of life."

When it comes to putting down roots, the best-known, most vibrant neighbourhood is Downtown, home to the Burj Khalifa, the Dubai Mall and the Dubai Fountain, and the hub for upmarket restaurants and nightlife.

"If you want an urban lifestyle, Downtown is the place - everything is on the doorstep and it's only a short drive to the beach and the airport," Cummings says. The best views of the district can be soaked up from 118 Downtown, one of the area's top addresses.

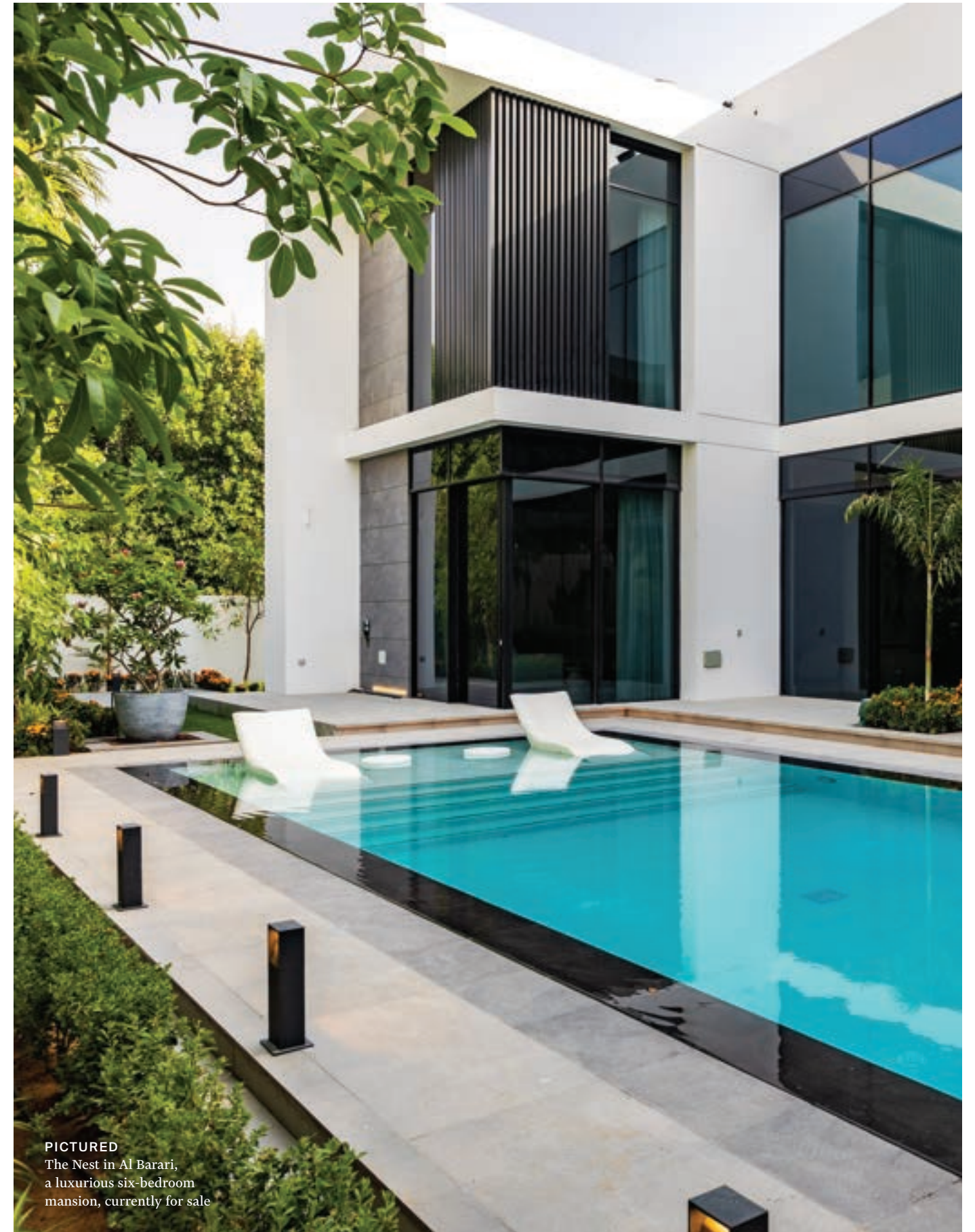
For something more peaceful, there's Al Barari. From the Arabic for 'wilderness', this is one of the city's greenest, most sustainable neighbourhoods, replete with lakes, gardens and landscaped walkways, and a host of impressive eco measures, such as water conservation plants and solar panels. It also has restaurants, a state-of-the-art health club and a spa to indulge in.

Al Barari is divided into several residential areas, some of which feature apartments, while others, such as The Nest, offer luxurious villas that are popular with the families that flock here. "There's a good sense of community," Cummings says. "People still think of Dubai as a desert, but Al Barari is an oasis."

Nowhere showcases just how far Dubai has come than Tilal Al Ghaf, a new destination developed by Majid Al Futtaim, the Middle East's leading communities, retail and leisure pioneer. Its neighbourhoods offer resort-style living centred round a 1.2km lagoon with crystal waters, perfect for swimming and watersports.

The lagoon is edged with white sandy beaches and the area has extensive parks, walking trails, cycling tracks and playgrounds. Royal Grammar School Guildford Dubai opened in September 2021 and the development has everything from townhouses to the ultra-luxurious Lanai Islands, Dubai's first world-class mansions development. "These homes offer an unprecedented level of design and quality," Cummings says. "Tilal Al Ghaf is the future of Dubai."

See overleaf for three of our current sales in Dubai, or for more property in the city visit [knightfrank.ae](https://www.knightfrank.ae). Follow Andrew Cummings on Instagram @andrewcummingsdubai



PICTURED
The Nest in Al Barari,
a luxurious six-bedroom
mansion, currently for sale



The Nest, Al Barari, AED 48m (previous page)

This vast six-bedroom mansion has 11,646 sq ft of space and exquisite finishes, from the bespoke crystal chandelier in the double-height entrance to the Calacatta Oro marble flooring and the Poggenpohl kitchen with integrated Gaggenau appliances. The principal suite has a walk-in closet and a private terrace, while there are separate maid's and driver's rooms. As well as having a KNX home automation system, which controls lighting, temperature and security, the property is sold with its luxurious Minotti and Fendi furniture and its specially curated artwork. Outside, there are manicured gardens, a swimming pool and an outdoor dining area with a fully-equipped kitchen.

118 Downtown, AED 88m (above)

You can't get better than the vistas from the Duchess, a six-bedroom duplex penthouse with panoramic views of Downtown Dubai and the Dubai Fountain. One of only two VIP penthouses in the prestigious 118 Building, the 11,045 sq ft property has seven bathrooms, a private elevator, and grand living and dining areas with double-height ceilings that are ideal for entertaining. All the everyday essentials are catered for, too, with laundry, service and maid rooms. The development has 24-hour security, a concierge, valet parking, a meeting lounge, and an outdoor infinity pool and poolside garden. Plus, there's a well-equipped gym and a massage room and sauna.



The Mansion, Lanai Islands, from AED 65m (above)

For the ultimate in luxury mansion living, look no further than the 27 seven- and eight-bedroom residences on two private islands that offer direct access to Tilal Al Ghaf's crystal lagoon. Designed by the award-winning global architecture firm SAOTA and with interiors by the renowned Dame Kelly Hoppen, each mansion on Lanai Islands is also customisable. This is a first for Dubai real estate and means buyers can choose their home's exterior façade and interior style as well as other options such as the bedroom and fitness suites. Each property includes a home cinema, a gym, a spa and expansive underground parking, while there is also plentiful space for staff and huge primary suites with his and hers closets.

"Five years ago it was all about low taxes. Now, Dubai's appeal is about the quality of lifestyle on offer"

Life on the water

This luxurious houseboat moored in the heart of Chelsea is a unique rental opportunity - the chance to enjoy a peaceful slice of the River Thames in one of the capital's most desirable neighbourhoods

BY *Liz Rowlinson*
PHOTOGRAPHY *Francesca Jones*



One of these repurposed boats has been designed to provide as much space as a luxury apartment but with some key advantages. In fact, at 1,649 square feet, it's double the size of an average two-bedroom property with light-filled, open-plan living and a large terrace perfect for yoga, sitting with a laptop or entertaining with sundowners while admiring the views downriver.

But it's also been created with practicality and comfort in mind, says Charlotte Moffat, the interior designer who's fully furnished the property. "We wanted it to look beautiful and be ideally suited for entertaining, but also to offer the day-to-day conveniences that people often request: plenty of storage, air conditioning in the bedrooms and a separate utility room."

High-speed internet throughout, bike racks on the pontoon, and management services that can handle deliveries, grocery drop-offs and maintenance issues - as well as security patrols - make this type of riverside living even more easy. There's much to enjoy within a short walk, including Sloane Square, Battersea Park, sailing clubs and the newly opening bars and restaurants of Battersea Power Station and Chelsea Creek.

This home, now available to let, is ideally equipped to be either a pied-à-terre or a full-time base. The fitted kitchen comes with the full range of appliances; the principal bedroom has its own dressing room (and both bedrooms have their own bathrooms), and the climate controlled underfloor heating ensures the houseboat is as comfortable during the colder months as it is on balmy summer nights. One thing we can say for sure: the view from your windows will never be the same.

Cheyne Walk is available to let for £7,973 per month. To find out more about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact ed.pawson@knightfrank.com

Watching the sun come up as the river ebbs and flows, your only company a family of passing ducks or the rhythmic splash of an early-morning kayaker - could there be a more peaceful place in the heart of London to begin the day?

Until you've stepped onto a houseboat it can be hard to conjure the sense of escapism that being out on the water offers, especially when you're moored 10 minutes' walk from Chelsea's Kings Road. In fact at Cheyne Walk Moorings on the Thames between the Albert and Chelsea Bridges, the tranquillity and privacy come as something of a surprise when there are another 50 boats nearby.

But it's this sense of seclusion that makes the mooring highly desirable, particularly to those who embrace a style of living that's never been more popular, since the pandemic made space and nature higher priorities. With the River Bus service at Cadogan Pier just up the street, there can be few more civilised commutes into the City than a 30-minute boat ride along the Thames.



“We wanted it to look beautiful and be suited for entertaining, but also to offer the day-to-day conveniences that people often request”



A NEW KIND OF RENTAL RESIDENCE

Knightsbridge Gardens is redefining the concept of high-end urban living

BY Rob Copsey



In the heart of one of London’s most renowned locations, a new kind of luxury living is taking shape. Knightsbridge Gardens, the UK’s first super-prime rental residences development, is redefining the concept of high-end urban lifestyle. The 33 homes are the latest addition to the newly revamped Knightsbridge estate, a clutch of buildings within 3.5 acres and located between two Knightsbridge icons, Harrods and Harvey Nichols.

The site, which dates to the 1800s, has been developed by The Olayan Group, who have already rejuvenated the estate’s once muddled run of retail spaces into a high-end shopping district befitting its location. Stroll

down Brompton Road today, and you’ll find a palatial Apple store, Burberry’s London flagship and the first outpost of the beloved LA sunglasses brand, DITA.

Helmed by London architect firm Fletcher Priest, homes at Knightsbridge Gardens are sleek, turn-key residences, meticulously designed for modern city living. Yet, great care has been taken to preserve its historical charm, from carefully restoring the buildings to retaining 75 per cent of its original façade.

Inside, the one- to four-bedroom residences cater to a range of preferences, each inspired by one of four design concepts that are reflective of the estate’s rich history:

Tailored, Eclectic, Modernist and Crafted. The interiors are contemporary, crafted by Taylor Howes, who have taken inspiration from the Edwardian Belle Epoque era’s elegant lines and fine craftsmanship and interwoven thoughtful, modern luxuries.

The amenities are nothing short of world-class. Like other prime developments in The Olayan Group’s portfolio, including the Mandarin Oriental Ritz Hotel in Madrid and New York’s 550 Madison, residents of Knightsbridge Gardens can expect a five-star, hotel-standard concierge service, courtesy of leading provider Rhodium.

True to its name, the most striking aspect of Knightsbridge Gardens is its sense of tranquillity. Beyond the soothing palette of green accents across the development, the Orangery and central courtyard garden serve as a secluded oasis, shielded from the buzz of the city. For more open green space, Hyde Park is just a few minutes’ walk away.

Knightsbridge Gardens arrives at a time when super-prime lettings are surging. With a two-year minimum lease requirement, this ‘lights-on’ development caters to a diverse range of tenants, from young families to established professionals seeking an exceptional rental experience.

Arya Salari, Head of Lettings in Knight Frank’s Knightsbridge office, says high-net-worth clients are attracted by the “flexibility and freedom” these prime rentals offer. “Plus, it’s easy to relocate whenever it suits them, a factor that has become incredibly important to globally mobile HNW individuals.”

In an era where renting offers simplicity, mobility and a hassle-free way to live, Knightsbridge Gardens embodies London’s super-prime rental market aspirations.

Apartments available to let from £1,250 per week. See knightsbridgегardens.com for more information, or to make an enquiry email arya.salari@knightfrank.com



This modernist masterpiece in Newport Beach, California, has been the backdrop to almost six decades of idyllic family life. Now, it's in need of a new family to make it their own

BY Ruth Bloomfield
PHOTOGRAPHY Cody James

Home for the ages



THE VIEW



from

KNIGHT FRANK



Rod Rinker enjoyed an idyllic arcadian childhood, roaming the countryside on horseback, learning to hunt and fish, and immersing himself in nature. And yet Rod's family home was in the exclusive, and distinctly urban, Californian surfing mecca of Newport Beach.

The Rinker family managed to live a double life - part city sophisticates, part country escapists - thanks to their unique ranch-style home set in grounds designed to encourage wildlife to flourish. "It was the most magical place to grow up in," Rod recalls. "My younger brother and I spent our time fishing for bass or catching bullfrogs - we were country boys in the city."

The house was built by Rod's father, Harry Rinker. After his death in 2021, at the age of 100, his widow, Diane, 85, has decided to downsize. The house is now on the market for the very first time in almost six decades.

It was back in 1965 when Harry Rinker first decided to build an oasis of a house for his bride and their future family. Harry, a successful property developer, paid \$100,000

for a 2.7 acre plot and hired the cutting edge mid-century architect, Philmer J. Ellerbroek, to draw up the plans. Given free rein, Ellerbroek created a surprisingly modern-looking property with generous space for entertaining, an open-plan layout and acres of floor-to-ceiling glass.

"The architecture was way ahead of its time," says Rod, 56, a real estate investor who now lives on a ranch in Sun Valley, Idaho. "The architect was given carte blanche to create something as spectacular as he could imagine. One room flows into the next, and each room is delineated by the carpet and how the furniture sits in it. Every room has floor to ceiling glass to allow nature in. You are continuously looking out of the window."

Outside, the 5,872 sq ft, five-bedroom house's timber-clad exterior has echoes of the humble cabin in Toronto, Canada, where Harry Rinker was raised. The focal point of the garden is a lake, teeming with fish and attracting varied birdlife from the local area. It flows around the swimming pool and beneath a section of the house itself.

Harry went to great lengths to create the perfect private wilderness. Quite apart from the stunning location and gardens, he imported flocks of exotic pheasants to live, wild, in the grounds. The birds were not to be hunted, explains Rod, but simply so that their colourful plumage could be admired from afar. His father also bought in a flock of Mandarin ducks to swim on the lake. Descendants of these original water birds still return to nest at the property each spring.

Although Diane Rinker has decided to relinquish ownership of the family's beloved property, she plans to stay in Newport Beach. "While she loves it, she feels the time is right for another family to enjoy this special house," Rod explains. "I hope that it is passed on to someone with young children in the family who can really enjoy the wonderment of this place."

2342 Mesa Drive has a guide price of \$32,000,000. For more on this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact jason.mansfield@knightfrank.com

PROPERTIES

LOW CARBON, HIGH STYLE

BY Aleks Cvetkovic PHOTOGRAPHY Tom Griffiths



This characterful, low-carbon property in south London has it all, with beautiful landscaped gardens and the green expanse of Streatham Common on its doorstep

Quite apart from its dark green painted exterior, the second-oldest house in Streatham, south London, is something of a chameleon. Its historic bone structure and quaint good looks conceal expansive interiors with no shortage of modern creature comforts, and even more modern eco-friendly technology.

“I’m a mechanical, electrical and environmental engineer,” says Mark Cuniffe, one half of the husband and wife team who bought the property in 2003. “So for me, I had to do things as sustainably

as we could muster. For example, we’re recycling all of the rainwater from the roofs and the wastewater from the bathrooms. It’s collected in reservoirs and pumped around the garden.” There’s a living roof above the kitchen which attenuates rainwater and supplies the reservoirs too.

The house also boasts solar panels that provide “about five months’ worth of heating and hot water each year”, an air source heat pump that can heat or cool the property as needed and four discreet awnings which shade the property’s largest windows and doorways when deployed. “Before you start to introduce mechanical cooling or air conditioning, which uses electricity and carbon, you want to reduce the amount of solar gain coming in. The best way to do that is by shading the glazed areas,” explains Mark.

Expansive on the inside, the property boasts five bedrooms, three bathrooms, two living rooms and a spacious kitchen with floor-





to-ceiling glass windows on one side that look into the garden. In the basement, you'll find a home gym, an infinity pool with jets and a steam room. There's also a first-floor terrace that overlooks the garden with its pretty carp pond, and the eco-friendly green roof. The large utility room was once a jeweller's workshop and a bakery, during the house's former lives.

"The oldest part of the house - its core - was built in 1764 on the site of an ale house," says Lindy, Mark's wife. "There were 18 stables out the back and the place was used as an inn by travellers that came along the Roman road to the south coast." Legend has it that infamous highwayman Dick Turpin spent time in the area and even hid out in the house's basement after robbing a nearby stately home. When the Cunliffes put in their infinity pool they had their fingers crossed for an historic find. "We were hoping to find his silver but we didn't, sadly," Mark quips.

Another standout feature is the expansive garden, which Lindy has lovingly designed and maintained over the years. It is zoned into different schemes, inspired by the Cunliffes' various travels. "There's a Chinese-inspired garden with lots of landscaping," says Lindy. "There's a zig-zag bridge that keeps away bad spirits, a moon gate and planting like willow, Mulberry trees, bamboo, and so on."

Beyond the Chinese garden, you'll find an area inspired by Africa surrounding the greenhouse, and beyond that a large lawn and woodland area, with a classical English feel. Thanks to Mark's clever water recycling system and intuitive planting by Lindy, the gardens require the bare minimum of maintenance for maximum enjoyment. "When you need to get out of the house, the garden is just here to escape into. It feels like you're in the country - the peace and quiet is very unusual for a city garden," Lindy adds.

"For me, the house is the kind of lifestyle home that you don't need to leave to live well - it's got everything you need," says Mark. "There's the gym and the pool, there's great open space that's difficult to find in London, thanks to Streatham Common opposite us, and there's the roof terrace and the kitchen, which has plenty of space for entertaining. Plus, it's a great place to raise a family. Replicating everything this house offers in our next place is going to be difficult for us, I think. Creating this house over the past 20 years has been a real labour of love."

Streatham Common South has a guide price of £2,950,000. To make an enquiry contact sam.sproston@knightfrank.com. Follow Sam on Instagram @swagent.ss

A SEASON IN THE ALPS

Ski chalets used to be a place to spend a few short weeks a year, but more buyers are investing in Alpine property to enjoy from early summer through to deepest winter. If you're contemplating spending several months in mountains, here's how to do it

BY Ruth Bloomfield



PICTURED
Chalet Florentine in Megève, France

Having recovered from several interrupted ski seasons, the Alpine property market hit new heights in the past two years. The post-pandemic world of hybrid working, a desire to be close to the elements and enthusiasm for wellness have inspired buyers to treat the mountains as a place to spend more than a couple of weeks.

Plus, strong demand coupled with limited supply equalled a 5.8 per cent jump in the prices in the Alps' most desirable resorts in the past 12 months, according to Knight Frank's latest annual Ski Property Index. Outperformers included Crans-Montana and St Moritz, Switzerland, which both saw price growth of 14 per cent.

In this new landscape, buyers are seeking out ski villages with year-round appeal. Resorts have capitalised on this by starting to invest heavily in 'out of (ski) season' attractions, such as Cuisine Mon

Village, an annual summer food festival in Megève, or the Verbier Music Festival, an extensive annual two-week music programme held in churches, concert halls and in the open air.

Opportunities for sports abound too. The thrilling month-long TIME Megève Mont Blanc gives cyclists a choice of mountainous routes through some of the Alps' finest passes. Or, you can compete in the Ultra-Trail du Mont-Blanc, or the Gornergrat Zermatt Marathon, which saw 1,600 super-fit competitors take part in the 42-plus kilometre high altitude race this July. A special train service allows spectators to watch the event without breaking a sweat.

To explore how we can help you find your ideal home in The Alps, go to knightfrank.com/alps

Courchevel, Savoie, France

A traditional ski-in, ski-out chalet in the heart of exclusive Courchevel 1850, France. Think cosy interiors, south-facing terraces, and an indoor jacuzzi to soothe aching limbs after a day on the slopes. An office allows for comfortable working from home, there is staff accommodation, and the chalet is set on a heated road.



GUIDE PRICE: €15,000,000

Nivalia, Zermatt, Switzerland

Overlooking the Matterhorn, this luxury development of seven chalets feels like a five-star hotel. Each chalet has its own sauna, hammam and jacuzzi with access to a private dining lounge, pool, gym and wellness treatments. Each boasts an exceptional standard of finishing, with contemporary materials and interiors.



PRICES FROM CHF 9,390,000

Chalet Florentine, Megève, France

A newly built five-bedroom chalet in Demi-Quartier, five minutes' drive from the centre of Megève, France. The ski-in, ski-out property has plenty of luxurious extras, from the sauna, Nordic-style spa, cinema room, games room, massage room and gymnasium. Outside there is a spacious terrace overlooking the piste.



GUIDE PRICE: €9,950,000

NATURE, RESERVED

In the Australian countryside south of Sydney sits Wombat Hollow, a unique 20-acre estate that feels part farmstead, part nature park. Its current owners share why they love it, as they prepare to leave for pastures new



very authentic and granular,” adds Michael. “Notwithstanding there are neighbours close by on both sides, it has an amazing feeling of isolation.”

Under their ownership the property has evolved, as the couple added ‘sheds’ across the site. “I’ve always had a shed fetish, somewhat to Susie’s alarm,” laughs Michael. “We took what were basically off-the-shelf sheds, put them onto concrete slabs and converted them.” Characterised by polished concrete floors, upcycled corrugated iron and feature fireplaces, the “result is much greater than the materials,” Michael says, as he describes how they came to be fitted out with an eclectic mix of agricultural and industrial “orphan artefacts”, carefully upcycled and curated to give them a new life.

It was a passion Michael then took one step further, setting up Wombat Hollow Lamps where, over the course of around 12 years, these artefacts were saved from scrap and transformed into designer pieces. “We wanted to give a nod to past craftsmen, and to these objects which are things of beauty and have gone the distance,” says Susie.

This same deeply-held commitment to craftsmanship is evident in the renovations made to the main four-bedroom, two-bathroom house and accompanying cottage. The work doubled the footprint of the original building, yet in a way that was sensitive to the environment. “It’s not a trophy property,” says Michael. “Everything’s very comfortable but the built environment and nature are in harmony with each other.”

Although the family used it as a place of escape from city life, the truth is, life followed them to the house - the expansive lounge and family areas made ideal spaces for gathering people. “We would host book launches and musical events,” says Michael, as well as the Wombat Hollow Forum, which brought people from all over the district.

Yet, what captured the Yabsley’s imagination 25 years ago is what still makes Wombat Hollow unique today. “I love being out in the bush a couple of times a day,” says Susie, describing the yellow-tailed black cockatoos, parrots and honeyeaters she often sees flying overhead, and the kangaroos, wallabies, koalas, platypus, and of course, wombats, on the surrounding land. “The sounds of the bush and that feeling of isolation without actually being isolated,” says Michael. “It’s the peace and serenity of the place that’s made it such an important part of our lives for so long.”

Wombat Hollow has a guide price of AU\$10,000,000. To make an enquiry, please contact nathan.berlyn@au.knightfrank.com

BY Johanna Derry Hall

“Wombat Hollow found us,” laughs Michael Yabsley, talking about the 20 acres of bushland and accommodation that make up the place that’s been his and his wife Susie’s ‘weekender’ since 1997. “We were visiting friends, Susie saw the property, and it all went from there. We’ve not done anything as spontaneously before or since.”

A former politician and member of New South Wales’ parliament, Michael, his wife and two children lived in central Sydney, but were drawn by Wombat Hollow’s pristine bushland and secluded location. “There were lots of boxes that it ticked,” says Susie. “Boxes we didn’t know we had. We went back to our friends and I didn’t stop talking about it. It was a lovely stone cottage with good proportions, on a river and a dam. There was a family over the fence with three boys the same age as our son. It was perfect.”

Michael and Susie were delighted to find the previous owners had taken great care to preserve the bush, only creating access roads, “which makes the setting feel



When property developer John Hitchcox discovered this villa in Ramatuelle, south west France, in 2017, he fell in love with its rustic charm and luscious gardens. Following a five-year transformation the property is on the market – a true one of a kind

Provençal paradise

BY Aleks Cvetkovic
PHOTOGRAPHY Anthony Lanneretonne

With eight bedrooms, beautiful stonework, an azure pool, six-and-a-half hectares of verdant gardens and a helipad, this villa in Ramatuelle, a stone’s throw from Saint-Tropez, could be that of an effortlessly stylish Sean Connery or Roger Moore era Bond villain.

Instead, it’s owned by property entrepreneur John Hitchcox, the co-founder of YOO, the high-profile real estate developer that’s known for its work in everything from renewable energy to capital management and major mixed-use development projects, and which is now undertaking the transformation of Olympia London.

The property itself is exceptionally beautiful; the archetypal escape on the Côte d’Azur, with an exterior that speaks to rustic charm and contemporary interiors that reflect Hitchcox’s passion for design. “The design team from our office did the interiors and all the soft furnishings,” he says. John transformed the property when he bought it in 2017, fulfilling a lifelong ambition to have a picturesque home in Ramatuelle.

“I hitchhiked down here as a teenager without telling my parents – I told them I’d gone to Germany,” he says, with a playful twinkle in his eye. “When I first saw this part of the world, I couldn’t believe my eyes. It’s where Provence meets the sea. You can see why the Manets and Monets and all the impressionists came down here – the colours are beautiful.”

The villa itself is both expansive and extremely comfortable – “we’ve kept it very Provençal in style,” says John – with two annexes where guests can sleep and have their own private space, while the gardens surrounding the house are breathtaking.

“As you get older, you start to have much more interest in nature and how things work and how things grow,” John reflects. “We’ve planted so much here. There are three acres of lawn, we’ve added an





olive grove and a series of beautiful wisteria canopies.” The canopies are extensive, covering much of the terrace and walkways to and from the house.

“We’ve got what we think of as an outdoor living room under the wisteria, which we more or less live in during the summer,” he continues, “and the rest of the garden just sort of seeps into the forest.” This includes a succession of rare oaks and pines, and fruit trees – from figs to kumquats – plus a sizeable vegetable patch. “For most of this season, we’ve been eating straight from ground to plate,” John adds.

The house has been a much-loved retreat for John and his family, a place for him to escape his professional life and engage with another of his passions: music. “I play lots of music, so the house has a musical feel to it,” he explains. “We’ve had film stars, rock stars and designers to stay. We’ve had guys from Bon Jovi and Supertramp to the Rolling Stones – there have been a lot of fun evenings.”

A serial developer, who, quite apart from his business, has transformed several properties as personal projects, John is now ready to move on in search of a fresh challenge. “I’m addicted to doing up houses and sadly this one’s finished,” he says. The results of John’s handiwork speak for themselves, the property is a singular villa with exceptional amenities – one that’s destined to impress prospective buyers.

Ramatuelle has a guide price of €14,950,000. To find out more information about this property visit [knightfrank.com](https://www.knightfrank.com), or to make an enquiry contact jack.harris@knightfrank.com



COMING UP ROSÉ

England’s winemaking revolution is gathering speed. *David Kermode* meets Elisha Cannon, co-founder of award-winning brand Folc, a lockdown success story that is rewriting the rules on English rosé





A global pandemic might seem an inauspicious moment to launch a business, especially one that celebrates conviviality and relies on word of mouth, but lockdowns proved no obstacle for the entrepreneurs behind Britain's newest rosé wine.

Wife and husband team Elisha and Tom Cannon were just 28 years old and growing frustrated by their jobs in the City when they decided to launch Folc - which takes its name from the Old English word for tribe - despite not owning land, nor indeed a single vine.

Just one year later, Folc was awarded a gold medal at the Independent English Wine Awards and also took home one of only two medals for still English rosé at the prestigious International Wine & Spirits Competition. Since then, production has broadly tripled with each new vintage and their brand is the envy of its rivals.

"We saw a real opportunity in the English wine market," says Elisha. "There were these brilliant players all focusing on sparkling, but at the same time no one was focused on rosé, so we looked at the broader trends and it was the only category that was growing."

English wine has been the surprise success story of this millennium, with the area under vine more than quadrupling since 2000 and annual sales nearing the £10m mark. Sparkling

"We looked to Provence and then changed the Provençal model to fit England, using different grape varieties"

has been the primary driver of that boom, with the 'Champagne grapes' - Pinot Noir, Meunier and Chardonnay - representing the overwhelming majority of new plantings, but still wine is starting to catch up, and soaring sales of rosé in the UK presented an opportunity.

"We looked to Provence as the originators of this pale, deliciously drinkable style of rosé, so we researched what they did and then changed it to fit England and what could work here, using different grape varieties," Elisha tells me.

Just as Provence rosés are blended to balance the best qualities of different Mediterranean grapes, so Folc is also a blend, using a mix of English grapes led by Pinot Noir and Meunier, combined with Chardonnay, Bacchus and most recently, Pinot Gris.

Wine production is notoriously capital-intensive. However the Cannons cannily adopted another French innovation: the ‘negoçiant’. Buying grapes from growers and using a contract winery, Defined Wine, to produce their rosé gave Elisha and Tom the freedom to bring their baby to market, while minimising the financial risk.

“Using a negoçiant model and producing small batches allowed us to start in a way that wasn’t too capital-intensive,” says Elisha, reflecting on the brand’s early successes. “Because we don’t own our own vineyards we’re able to source the best grapes, so, if it’s a great harvest, we might use more Bacchus from Essex, for example, and it’s the same for Pinot Noir or Meunier. We added Pinot Gris to the blend last year, which we shall do again this year.”

Back in 2020, the couple had planned to market Folc through tastings at food fairs and events, but lockdown restrictions forced them to rethink their business plan, focusing on direct-to-market sales while harnessing the power of social media.

“Initially, we were forced to use social channels as it was our only way to raise awareness, but now it’s a key part of our marketing strategy for Folc, which we see as a lifestyle brand. We were categorised as ‘Instagram wine’ at first, so it wasn’t until we started winning awards that we were taken seriously,” says Elisha proudly.

“We are heavily involved because we have the closest possible relationship with our customers; we know what they like about Folc and what they want to see replicated in each vintage, so we sit down with Nick and Poppy [their winemakers at Defined Wine] and talk about what’s worked well, and what we want to carry forward, or improve on. We have worked together on three vintages now and we try to remain consistent but also elevate it,” says Elisha, who hopes to inspire those like her to join England’s wine revolution. “I am, from what I know, the only female person of colour running a wine brand in England, so I put myself forward to encourage others.”

With their wine selling out in each vintage, late last year the couple launched an external fundraiser where their target of £500,000 was substantially overfunded.

So could other wines be in the pipeline? “I think we have always been conscious that we want to do one thing and do it well. We want to be the benchmark English rosé,” Elisha says, “but that’s not to say that we will only have one wine. Perhaps in the future we might have different styles of rosé.”

For more on Folc, visit drinkfolc.com or follow @drinkfolc. David Kermode is a journalist, writer, broadcaster and international wine judge



Three English bottles to uncork now

Knight Frank’s Viticulture team consult for winemakers across the UK and Europe, advising on everything from planting vines to placemaking around wineries. Here, Head of Viticulture, Ed Mansel Lewis, chooses three bottles from English wineries he’s enjoying right now.

BACCHUS FUMÉ, 2021, FROM HIDDEN SPRING

I sold this vineyard in 2021 and during the process, my wife and I came to love this wine. David McNally, the winemaker, ages half of it in tanks and the other half in oak barrels, then blends them back together. The result is a wine that has ripe nectarine, citrus and elderflower aromas characteristic of Bacchus, paired with vanilla spice from the oak. £18, hiddenspring.co.uk

BLANC DE BLANC, 2018, FROM GUSBOURNE

Charlie Holland is one of the greatest winemakers of his generation and I think this is his best wine. The wine is a bright, golden colour with a delicate mousse. It has classic aromas from extended lees aging of green apple, citrus, and mineral notes, which combines with buttered toast and tarte tatin. £65, gusbourne.com

TYTHERTON RED, 2021, FROM MAUD HEATH

Knight Frank are currently overseeing the sale of Maud Heath, a boutique vineyard in Wiltshire, and home of Tytherton Red. This wine in particular was described by critic Matthew Jukes as “without doubt the most successful red blend I have ever tasted from within our shores”. It’s a view I share. £18.99, maudheathvineyard.co.uk





The country house revisited

From planning consents to carbon emissions, or even landscaping the garden, *Lisa Freedman* goes in search of elegant solutions to period design problems

For many, the English country house - fine-boned Georgian, sturdy Elizabethan or neatly proportioned Queen Anne - represents the pinnacle of property ownership, a romantic reminder of another age. Today most of us, of course, experience these grand historic homes as guests of the National Trust, but there remains a significant appetite to occupy them on a more permanent basis.

“There are still plenty of private individuals pursuing country property perfection,” says Edward Rook, partner and Head of the Country Department at Knight Frank. “The privacy, the tranquillity and the amazing sense of arrival make them the ultimate status symbol, not to mention their rarity.”

Purchasing your own precious piece of English heritage is not, however, for the faint-hearted. “As well as the many restrictions that accompany a period listing, these houses come with heavy maintenance costs and are generally far from energy-efficient. It’s often not about spending £1m and getting £2m back. It’s a thing of passion,” adds Rook.

But the passion is generally accompanied by practicality, and Karen Howes, co-founder of award-winning design studio Taylor Howes Design, has seen a growing appetite for country estates and a demand for these to meet the highest standards of interior design.

“Since the pandemic, my clients have found a greater need to connect with nature and are looking for more security, but they don’t want to compromise on how they live. They want to live in a safe enclave, but also want the wardrobe space, the technology and the spa facilities they have in London. Essentially, they want Soho Farmhouse,” she says.

PICTURED

Athelhampton House in Dorset is one of the country’s finest examples of Tudor architecture and provided inspiration for Thomas Hardy’s novel *Far from the Madding Crowd*



PICTURED

The interiors of Wallsgrove House in Essex have been restored to their former Georgian interior splendour by Taylor Howes Design



Which can, of course, be problematic if a period listing leaves tight parameters for reinvention. “Sometimes, they’ll say, ‘we can finesse it’ - but they absolutely can’t,” Howes adds, firmly.

Howes and her team, however, are experts at solving period problems, with lighting designers skilled in finding alternatives to downlighters and interior architects who can creatively rethink a layout designed before the invention of the bathroom. “We’re working on an 18th-century house, for example, where all the main rooms run into each other, so, to create a master bedroom suite, we’ve linked three adjoining rooms.”

Large estates, of course, have their advantages - “it’s easier to create ‘on-site, off-site’ accommodation for guests and staff,” - and, where listings permit, they offer the scope to employ the “unbelievably talented” craftsmen keeping skills like plasterwork and carving alive. “At Wallsgrove House in Essex, for instance, a Grade II listed Georgian manor where the interior had been stripped of every detail, we commissioned bespoke murals and joinery to showcase the client’s antique collection and the house’s past.”

Increasingly, Howes’ clients are concerned about sustainability - she’s regularly asked to source eco-friendly fabrics and find

alternatives to traditional fuel appliances such as her own-design electric Aga - as are Edward Rook’s purchasers. “Ten years ago, buyers never mentioned running costs. Now they aspire to net zero, which adds a further layer of cost and consent.”

A layer Giles Keating managed to break through after his 2019 acquisition of Athelhampton House in Dorset, one of the country’s finest examples of Tudor architecture. “Athelhampton has 50 rooms, a stable building with restaurant, holiday cottages and an office,” he says. “Without renewables, the energy bills would have been over £50,000 a year.”

Keating, an economist who enjoys a good number crunch, worked out that installing renewables would pay off within 12 years, but even the finest spreadsheet logic will not always convince those responsible for preserving our heritage. Athelhampton was built in the reign of Henry VII and, in the 19th century, became the inspiration for Thomas Hardy’s *Far From the Madding Crowd*. Both house and gardens are Grade I listed - sacred territory when it comes to alterations. Keating’s strategy was reflectively cautious.

“The most important thing was to have a really open approach to the planning authorities. We paid for an historian and designed the



scheme so nothing we intended to introduce could be seen. We also used an architect with the most up-to-date knowledge and got the local community involved and interested.”

Keating was granted permission to install 400 solar panels, now located in a nearby paddock, and replicate existing metal grilles in the wooden floors to allow for heating powered by ground-source heat pumps. “Our carbon emissions from energy use went from 100 tonnes a year to zero,” he says, a triumph recognised in a 2022 Energy Efficiency Award for Multi-Measure Project of the Year.

Successfully bringing stakeholders onside is a critical aspect of smoothing the way to a new phase of life in a centuries-old house. Nowhere more so than in the garden, where not for nothing is the ‘crochety gardener’ an enduring archetype of English fiction. Here, the advice of leading garden designers Isabel and Julian Bannerman is: don’t act rashly.

“A good garden designer is much easier to find than a good gardener,” says Julian, wryly, considering his fellow designers. “However resistant they seem initially, once they get excited about a project they can be transformed.”

Known for their wonderfully theatrical gardens, the Bannermans have designed for the King at Highgrove and Lord Rothschild at Waddesdon, and were this year named *House & Garden’s* Garden Designers of the Year. They’ve also created a string of magical gardens at their own homes – Hanham Court, near Bristol, Trematon Castle in Cornwall and, currently, 15th century Ashington Manor in Somerset – so their advice for prospective purchasers is deeply rooted.

“Before you buy, think about the conditions, the aspect – how good will it be to sit out in the evening – and what direction the wind blows. Once you’ve bought, don’t do anything too quickly. An average scheme takes two or three years, but try and introduce your garden designer early on, as they will be able to advise on where it’s best for builders to bring in loads, the parking and delivery. The right garden designer will also be able to help with staffing and contacts with local farms – often difficult to source if you’re unfamiliar with an area.”

And, of course, don’t skimp on the budget. “You should be prepared to spend a lot more on the garden than on the kitchen. Gardens are often seen as the ugly sister, but they shouldn’t be.” Certainly not if the Bannermans have anything to do with them.



THE VIEW

from

PICTURED
Hanham Court (below) and
Waddesdon (facing) both
have gardens created by
award-winning designers
Julian and Isabel Bannerman



KNIGHT FRANK





Britain's coastlines are embattled by pollution, but there's hope for a healthier future, thanks to the work of Surfers Against Sewage, one of Knight Frank's charity partners

BY Anna Prendergast

Turning the tide

Giles Bristow is dressed as a pirate. It's Lifeboat Week in Lyme Regis, where the new CEO of Surfers Against Sewage lives and regularly volunteers for the RNLI. "I've always been an environmentalist," he says. "I'm happiest in, on or under the water; my family always spent time outdoors. And not just camping, swimming and being in nature, but sharing that experience with a community - that's what it means to be human." As a wing foiler, sailor and surfer, he joined Surfers Against Sewage - or SAS - in August because "the opportunity to help clean and heal the ocean" was too important to miss.

Bristow's commitment to our oceans has never been more salient: In March 2023, swimmers in the UK were told to avoid 84 beaches around the country because of sewage. Analysis by the environmental regulators showed sewage overflows were opened nearly 400,000 times in 2022 across the UK, releasing untreated sewage onto our beaches and into rivers, while in 2021, a study by the University of Manchester found that the poor management of untreated wastewater and raw sewage by water companies was the main source of microplastic pollution in UK rivers.

Arrayed against this poor state of affairs is Surfers Against Sewage, a grassroots environmental organisation that has been a pioneering force in conservation for over 30 years. Their campaigns in the Nineties - which involved mass paddle-outs in gas masks and large inflatable turds - caused quite the splash, and positioned water quality high on the public agenda. By 1998, the group had successfully triggered a £5.5bn investment in coastal clean-ups and ended the continuous discharge of untreated sewage around the UK coastline.

"Not only is raw sewage really unpleasant, but it can damage our physical health and reduce our enjoyment of green and blue spaces," says Pete Lewis, Director of Fundraising. "It harms ecosystems, contaminates the food chain, and even puts a strain on local economies." By engaging local communities, lobbying the government and campaigning for policy change, the charity aims to put an end to marine pollution.





PICTURED
Giles Bristow, Surfers Against
Sewage's new CEO

Lewis has worked for SAS for over 14 years and has seen it grow from a team of six to over 45 in that time. “Growing up, it was this incredibly cool, slightly anarchic, radical group that was having a real impact. A proud moment for me was getting a Surfers Against Sewage animal watch at school,” he says. “Now, we’ve evolved. We’re more than just surfers, tackling more than just sewage.”

By uniting communities against a common enemy, SAS has made impressive progress against marine pollution. In 2018, Penzance became the first town to receive ‘plastic-free’ status from Surfers Against Sewage by making sustainable, long-term changes. Since then, over 900 communities have signed up to their Plastic Free Communities programme. In 2023, the Plastic Free Schools programme welcomed more than 275 schools focused on eliminating single-use plastic, while their Million Miles Clean programme carried out over 12,000 beach clean-ups last year alone.

“Our beach clean-ups are not just about removing plastic pollution, they’re heart-warming community events with multiple generations coming together, getting to know each other and forming friendships over a shared passion for conservation,” says Lewis. “What we work on is really serious,” continues Bristow, “but





organisations like SAS give people a constructive outlet, and we want people to have fun while they’re making a difference.”

It’s hard to dispute this with a man wielding a tricorn hat and an eye patch, but the numbers speak for themselves: there are 47,449 volunteers and counting all over the UK, for whom joining forces with SAS has become a rewarding reflection of their values and a way to connect with like-minded people. “The simple act of doing something about our pollution crisis, however small, creates a chain reaction of positivity,” Bristow adds.

“For our size, we pack a real punch,” says Dani Jordan, Director of Campaigns and Communities. “Our background in grassroots activism is our superpower - we’ve gone from a small group of surfers fed up with surfing in sewage, to a really vocal, well-known, well-respected charity that is helping communities. As a medium-sized charity, we’re able to remain nimble - we can respond quickly in a way that can be more difficult in a large NGO.”

With communities across the country on board, the next challenge for SAS is to engage more closely with the business community, and encourage more large-scale corporations to commit to change. “Ultimately, we can’t do it alone,” explains Lewis. “We’ll have to work with water companies, whose infrastructure needs a total overhaul; they can’t ignore their responsibility for much longer, especially with the public pressure being applied. And we’ll have to work with the big brands that produce lots of plastic pollution.

It’s about working together, and one of the reasons we love collaborating with companies like Knight Frank, for example, is that they’re really committed to this. Their teams do regular beach clean-ups, we worked with their facilities team on our Plastic Free Communities programme; they’ve removed lots of single-use items across their estate as a result of working with us. Progressive businesses that want to make a change are instrumental - if businesses make changes, that’s going to have a big impact.”

For everyone at SAS, the issue is personal. Their office in St Agnes, Cornwall, looks out over the Atlantic; many staffers, like Lewis, surf on their lunch breaks. Jordan grew up swimming in the Thames, and her 10-year-old daughter joined her for a paddle-out protest earlier this year.

“This feels like a really pivotal moment for water quality in the UK,” says Lewis. “More than ever, we understand the value of green and blue spaces. We’ve elicited apologies from water companies; now we need action. It’s our legacy to leave for future generations and to have beautiful rivers feeding into the beautiful coastline. That’s what we all want - a thriving ocean and thriving people. And I think we will get there.”

Visit sas.org.uk for more information on Surfers Against Sewage’s work. Anna Prendergast writes on travel, sustainability and social issues for publications including FT HTSI and Condé Nast Traveller



PICTURED
The timber and copper master bedroom floor added as part of Smalley's refurbishment of a 1950s modernist courtyard house in south west London

BY Carolyn Asume
PHOTOGRAPHY Harry Crowder and Hélène Binet

British architect William Smalley is a quiet rebel, an architect who's concerned not with spaces that shout, but which encourage introspection, quietness and purity of form



Just William

Some homes are conceived with a magazine cover in mind, but the work of London-based architect William Smalley seeks to provide answers to more humble questions: what could be the best space to read a book, to listen to music or to host supper for close friends?

Mind you, in no way should this undermine the seriousness of his work – or the high esteem in which he's held. Landscape architect Kim Wilkie describes Smalley's aesthetic as having “the beautiful clarity and precision of a crisp morning,” while another of this issue's design luminaries, Ben Pentreath (see p.60) has also written about Smalley's distinctive language, which combines a reverence for tradition with an uncompromising eye for minimalism.

It's hard to define Smalley's work without using the hackneyed expression ‘timeless’, but perhaps ‘quiet’ is a better word. Seated in

his study in his Bloomsbury home, linen shirt sleeves casually rolled up, at a desk that once belonged to his grandfather who lectured Alan Turing at Cambridge, he tells me that despite a preference for things which are spare and stripped back, he prefers to be thought of as an “abstract expressionist” rather than a minimalist.

“What I build is concerned with abstract qualities of light, space, views and the juxtaposition of solidity, mass and space. What I'm not about is houses with big glass walls, so when it's raining outside it feels as if it's raining inside and there's no homeliness or warmth,” he says calmly, leaning back into his chair.

The homes he likes most are those that are not outwardly perfect but which most reflect their owners. He rolls his eyes at country houses built with what he calls a “Notting Hill floor”, the



PICTURED
A corner of Smalley's Bloomsbury living room shows his ability to combine simplicity with comfort

OPPOSITE
This new hallway and staircase link together a stone farmhouse and barn in Oxfordshire to form one property

“Most interiors that are published were made to be shown. The best interiors have the opposite quality: they were made quietly, for private contemplation”

sort that doesn't take too kindly to having a basket of logs dragged over it and which isn't made from the kind of materials that acquire a patina that gets better with time.

He thinks the best clients understand that building a home is part of the process, to be enjoyed rather than merely tolerated. “Architecture is not found, it is made. It takes time to build a house and for an interior to come together, just as it takes time to craft a beautiful object.”

His first client was Alan Rusbridger, the former editor of *The Guardian*, whose weekend cottage he remodelled in the Cotswolds. Further afield there is a chateau in the French Alps where he rebuilt the 2,500 sq ft roof to create a cathedral-like space for entertaining, an apartment in New York and a house in Katamon, Jerusalem. Elsewhere in the British countryside, Smalley can lay claim to Liscombe House - the perfect reinvention of a country house in





PICTURED
The dining room of an elegant
Edwardian house in south west
London blends into the garden
with a floor-to-ceiling glazed wall



“What I build is concerned with abstract qualities of light, space, views and the juxtaposition of solidity, mass and space. What I’m not about is houses built of glass so when it’s raining outside, it feels as if it’s raining inside”

OPPOSITE
The central corridor of this 1950s modernist house passes outdoor courtyards on both sides on the journey from hall to garden

BELOW
Peaceful light falling on the landing of this Oxfordshire farmhouse



Buckinghamshire, while in London he’s also remodelled the home of *Monocle*’s editor, Andrew Tuck and recently, a modernist house on a common in south west London.

As well as residential creations, Smalley’s current projects include 14 Cavendish Square, a cultural event space-cum-gallery in central London, and Woven and Howe London’s new 4,000 sq ft joint-flagship store on Pimlico Road. “Both those buildings are interested in expressing the history of those spaces because they have interesting back stories,” he says. “I see the history of architecture as a continuum, I don’t see a break between traditional and modern architecture. Perhaps that’s because I grew up in a 15th century house, but really it’s all just architecture and we are answering and problem-solving the same questions: what should it look like and will it be a nice place to be?”

All of his projects are united by a tasteful sparseness and a deep appreciation of materials and textures. Longevity is a key consideration too: “I don’t think my work dates because there’s a quietness to it. Sometimes that quietness loses me work because the client wants ‘hot’ and ‘loud’.” However, he’s proud to admit that none of his clients has yet sold their Smalley home.

He likes to be involved in every stage of the process from start to finish and often the real challenge for Smalley is learning not to agonise over every single door hinge. “There’s this control freak element which I suppose architects are wont to suffer from,” he shrugs before scooping up Dylan, his Jack Russell, who settles into the seat of a pink Muller van Severen chair.

His first book, *Quiet Spaces*, is an exploration of his own work and the buildings that have inspired him; from Casa Barragan in Mexico, to Geoffrey Bawa’s Lunuganga in Sri Lanka, Kettle’s Yard in Cambridge, Villa Saraceno in Italy and Roche Court in Wiltshire.

“Most interiors that are published were made to be shown,” he says. “They crave to be seen; extroverts of the interior world. The interiors pictured in the book have the opposite quality: they were made quietly, for private contemplation; introverted spaces that serve their own purpose and feel no need to shout.”

Arranged in four chapters, the book discusses Space, “how we experience this is so personal to us”; Silence, as the antithesis to maximalism; Shadows, “architects talk about light, but really it’s shadows that are our medium, especially in England where everything is shaded and nuanced”; and Life, the disruptor, “allowing people and stuff in” is the final piece in Smalley’s jigsaw. Over a period of two years, he flew to Sri Lanka, Mexico and Italy with photographer Harry Crowder to photograph these houses especially.

Good modern architecture, according to Smalley, allows you to plant a piece of furniture from any period into a house and for it to feel right, “whether that’s a Corbusier, a Mies Van der Rohe, a sculpture or your granny’s kilim rug. There are only a few modern houses where you can do that - where you can really mix things up.”


“If I’ve listened to my clients and worked out how they are going to live, that’s when the house comes to life and works in the way it is intended,” he pauses. “Or sometimes unintended, but in a good way.” In any case, a little faith is always required: “It feels easier to aim for perfection than imperfection, because at least you know what you are aiming for that way - but imperfection is the better state.”

As a craftsman, the path that Smalley navigates is a personal one which comes down, he thinks, to intuition - as a sort of building whisperer. He looks coy, before admitting that buildings and spaces sometimes speak to him. “I feel I can go and stand in a field and I know exactly where the building wants to be.”

Quiet Spaces is available now, published by Thames & Hudson, £50, thamesandhudson.com. Carolyn Asome is a design writer and consultant

WOULD YOU
CARE TO OWN
AN ANCIENT
HENGE?

An historic henge in North Yorkshire
is on the market, and we've got
a strange sense of déjà vu



PICTURED
Thornborough Henge
lies nestled in its
circular woodland

BELOW
An advert from our
archives, advertising
the sale of Stonehenge
in 1915

ALSO THE HISTORIC REMAINS OF
STONEHENGE.
THE WHOLE EXTENDING TO ABOUT
6,400 ACRES.


The Vendor is prepared to leave two-thirds of the purchase money upon mortgage at 4½ per cent. for five years to approved purchasers of lots exceeding £300 in accordance with the conditions of sale.

TO BE OFFERED BY AUCTION ON
21st SEPTEMBER, AT THE NEW
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Messrs.

KNIGHT, FRANK & RUTLEY,
IN CONJUNCTION WITH
Messrs.

EDEN, BAINES & KENNAWAY,
ESTATE OFFICE,
HEYTESBURY, WILTS.

Solicitors: Messrs. FARRER & Co., 66,
Lincoln's Inn Fields, London, W.C.



STONEHENGE.

On a sweeping plateau, raised above the River Ure, lie three ancient burial sites. Vast in scale, monumental in the landscape, like hand-holding sisters, the Thornborough Henges stretch ominously across the North Yorkshire skyline.

Their intended meaning to their Bronze Age creators can only be guessed at, and yet, like their southern cousins at Avebury and Stonehenge, the power contained with the 250 metre diameter span of their earthen banks to inspire curiosity, mystery and wonder has endured for over 4,500 years.

If such a thing could be owned, then the moment is now. The northernmost of the three Henges is for sale, along with its associated woodland - a rare opportunity, not so much to possess an historic monument as to become its custodian. The guide price is £200,000, and interested parties can speak with Claire Whitfield (more on Claire and her work in the Rural Consultancy Team at p.50) with any enquiries.

Bizarrely, this isn't the first ancient henge that we have been entrusted with selling. In 1915, Knight Frank & Rutley (as

the firm was then known) had the privilege of acting as the agents through whom former owner Cecil Chubb bought the iconic Stonehenge in all its Neolithic glory. He paid £6,600 and gave it to his wife as a gift, adding further resonance to a site already weighted with meaning.

Quite apart from the fact that we can now, strangely, claim to be specialists in selling henges, that was the last time we were involved in a sale of this kind, making this a once-in-a-century opportunity to play your own passing part in millennia of devotion.

Our global network

With 604 offices across 58 territories supported by more than 25,000 property professionals, we are present wherever our clients need us to be.

If we can help, our client services phone number is +44 20 3869 4758. Alternatively, you can contact us at clientservices@knightfrank.com



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