

THE CITADEL AT WESTERN HEIGHTS





Welcome to The Citadel *at* Western Heights



This is a new kind of resort in a site of historic significance and stunning beauty, at the heart of the internationally-renowned White Cliffs Country. A place where people can stay for a retreat; to be with friends, families and colleagues; to exercise or race on the running and cycling tracks, and enjoy food grown on site and drinks mixed from the crystal clear mineral water drawn from the Citadel's on-site well. To work and connect.

WE CALL THIS PLACE THE LITTLE CITY

Part-resort, part-campus, and part-traditional spa-town, this unique feat of structural engineering, built into the white cliffs of Dover is open not just to those visiting from elsewhere in the country, but the local population who will have access to the site as a community resource. The name references the original Italian roots of the word 'citadelle' – a diminutive meaning 'The Little City'.

With restaurant, spa, treehouses, orchards and a kitchen garden The Little City will bring in curious visitors, while a permanent population of resident micro-industries will use the space for growing, brewing, distilling and producing botanical products. Day visitors will be drawn in by the climbing wall, art facilities, zipwires, cycling, parkour, paddleboarding and social events, while annual festivals and educational courses will elevate The Citadel and its surrounding town as a destination.

Bathed in natural, coastal light, sympathetically developed around the rolling landscape with pockets of rewilded land and an open swimming lake, The Little City will be close to everything and conveniently connected, but feel like a world of its own. The best of modern hospitality in a location like no other.

This is a new future for England's past.

A NEW FUTURE IN THE LITTLE CITY

One of Britain's most unique historic sites is redefining what can be done with the country's past – and creating a whole new vision for the future of regeneration



‘I think it's the sense of *scale*.
It's the sense of *light*.
And there's also something
about this wonderful building
which has a sense of *history*.’



Cymon Eckel – a consultant on property development, with a background in nightlife, hospitality and co-working spaces in inner cities – is describing what drew him to Dover's Western Heights. First constructed during the Napoleonic Wars and finally completed in the 1860s, this extensive network of fortifications is unlike any other structure in the UK. Built deep into the very fabric of the ancient white cliffs, it sprawls across the horizon and descends over multiple levels, with tunnels and stairwells opening up into cavernous spaces, secret gardens, and limitless views across the English Channel. It's an atmospheric place, steeped in history and ready for rediscovery.

The Citadel was first built as the primary line of defence against a feared French invasion – a place from which an entire army could defend the country and repel intruders. To withstand this predicted assault, some of the most technically advanced architects, builders and makers of the time were required to adapt their structure to the natural topography around them. In 1781 the Board of Ordnance bought 33 acres (13 hectares) of land in order to construct the defences first proposed in the 1778 plan.

The development came to sprawl out across the hills, the Citadel giving way to the Redoubt – here alone, barracks for 200 men and twelve 24-pounder guns stood ready at all times. Hills were relandscaped with lines connecting the different areas of the site; trenches were dug down to 15 metres deep and faced with reinforcing bricks. Officers' quarters, guardrooms and cells were all added, over a site that still held the ruins of a second century Roman lighthouse or pharos. When the peace treaty with France was signed in 1814 more than £200,000 had been spent on the vast network of fortifications. ‘Coming from a family of builders and makers, I've been fascinated for years about how things are put together,’ says Eckel. ‘And then when you get to understand the complexity of that building, you can almost hear the voices of the people doing that work. There's echoes of everything about that space.’

The site was decommissioned in 1956, and after passing through various governmental uses, it is now under the ownership of David de Min. Having spent most of his childhood in and around Dover, de Min's vision for The Citadel is for a radical, area-defining redevelopment of the historic site. One which retains the structures and majesty of Western Heights, but brings them back into use as a modern, sustainable resource for both the surrounding community and people from elsewhere who will be drawn in to Dover. 'Just based on the character, and the sheer theatrics of walking over that drawbridge into the Citadel, it's a very special place,' he says of the first time he encountered the property. 'We have an amazing opportunity to capture that.' This sentiment is echoed by Cllr. Trevor Bartlett, Leader of Dover District Council. 'You almost don't know it's there. But as you go up the Western Heights, the view is just stunning. The very first time I went up there, we all came away with the same opinion, that you could not get a better location. You've got the White Cliffs to the left hand side of you, Dover Castle... it's just breathtaking.'

The Citadel will become a landmark hospitality execution, combining period structures and contemporary practice with a focus on sustainability and refined experience. We propose a concept we call The Little City: a place for hospitality and family life, providing everything the modern explorer needs and wants in one destination, with no compromise on quality, convenience or service.



This is a plan not just for this site, but for an entire model which can reinvigorate Britain's heritage, moving beyond preservation, *to full regeneration.* This is how a place first built for war, defence and security can find a new purpose in work, leisure and innovation.



LIVING ON THE EDGE

The worlds of work, leisure, living and traveling are all currently in a state of flux. But the new model is emerging – and Britain's coastline is a key part of the story.

Right now, a series of trends and events – digital culture, an unbalanced economy, the climate crisis, Brexit, COVID – have upended many of the orthodoxies in our lives, around living, working, traveling, networking and career progression.

What was once assumed as the norm – a strict division between work and leisure time, a desire for a fixed base or location and a life progression which

led from the inner cities to the suburbs but no further – no longer applies to an increasing number of people. McKinsey's research suggests 25% more workers than previously estimated will need to switch occupations; remote working is expected to rise five-fold. February 2022 saw the launch of a major campaign by Visit Britain to push the UK as a destination for both inbound and domestic visitors, specifically targeting 'buzzseekers' – defined as 'high value experience-seekers who are spontaneous...and are looking for exciting new ideas and experiences.' With many of the old rules no longer applying across all facets of our lives, people are looking for new destinations, new kinds of location and new ways of using them.



1

The new coast



'We put out a report about two years ago, actually before the pandemic and it was based on this hypothesis that the British coastline was due for a revival, based on a number of these factors,' says Rosanna Vitiello, a cultural strategist who has worked in detail on why the British coastline is being examined with fresh eyes. 'I think there's a number of different things. One is that you've got this massive, massive public space to work with, which is a beachfront. And we've seen that people have started to use them in very different ways over the last couple of years – when I was a kid, no-one went to the beach in the winter, but now these spaces are busy every morning. There's swimming clubs, yoga clubs, surfing, people using it to start their own businesses. So there's this kind of renewed interest in how we can use this incredible asset of the beachfront. And there's a lot of work that's been done via a project called Blue Health, which is funded by the EU which looks at the benefits from a mental health and also physical health perspective of living by the coastline.'

VITIELLO TALKS OF HOW PEOPLE ARE DRAWN TO THE ENGLISH COAST AS A PLACE OF REINVENTION, NEW EXPERIENCES AND NEW IDENTITIES.

'You've got this ability to be quite fantastic...I think that there's an incredible opportunity to push that in coastal dwellings and start to say, "how could we reimagine what our coastlines are for?" And that, to me, is really interesting.' The British coastline is a varied place, from re-energised resorts like Margate to university-boosted 'ocean cities' like Plymouth and the estuary and islands of the Essex coast. But the challenge for all is to avoid either being seen as dumping grounds and terminuses, or transient point to be bypassed

en route to somewhere else. They have to have facilities that make them destinations in their own right. Cllr. Trevor Bartlett, leader of Dover District Council, talks of a sense that Dover was previously often known 'for the wrong reasons', and in response has led a campaign of local improvement and regeneration which has already seen the St James retail development operating at full capacity, the securing of funding from the government's Future High Streets fund, along with the ongoing development of public art and performance space in Dover's historic centre, while 'focusing on the levelling up of education and skills, to create more jobs.' This work is already paying off: in the most recent edition of Lonely Planet's Best In Travel guide, Kent's Heritage Coast was placed fourth on the list of the world's best regions to visit in 2022, the only UK destination to appear in the book.

Stephen Clarke, Director of Earth Regeneration Ltd, outlines this challenge in blunt terms: 'The challenge for Dover is to be seen as the place to actually want to live and work in as opposed to just simply travelling through. So I don't like the word gateway.' The solution is to realise that while heritage and natural beauty are a huge lure, they are not enough on their own and there needs to be a development to build a destination. This is the role that The Citadel can fulfill.



2 — A different kind of resort



Vitiello points out that there is a division between coastal areas further south in Europe – where temperate weather can be guaranteed and only a beach is needed – and a natural desire for more facilities, options and services in the UK where sun is far from assured and a coastal destination needs to be more developed. ‘Here in the UK, that kind of aspect’s definitely there – you sometimes get this double dynamic, the coastline but then a ‘town’ centre that’s kind of stepped back from that. So we need to figure out how to regenerate both – there are some specific dynamics that I think are quite different.’

MANY RESPONDENTS TALKED OF KENT’S PROXIMITY TO LONDON AS UNIQUELY POSITIONING IT TO OFFER PEOPLE THE BEST OF BOTH WORLDS

– functioning as a kind of mental playground where those leaving the city (even temporarily) can explore new ideas and opportunities while still retaining a link back to London.

3 — A new way of working



One of the key shifts of the last few years has been the enforcement of working from home and a subsequent reassessment by people of where they need to be located. McKinsey’s research found that executives expected to reduce permanent office space by 30% post-COVID. In the UK, companies are particularly disposed to letting workers engage remotely, with 20% of executives saying they would be happy for more than 10% of their staff to work flexibly (just 4% of bosses in China responded similarly). Where people are still working in formal spaces, there’s a renewed expectation that built environments will exceed previous standards and reflect staff’s own values – BREEAM ratings are now loudly advertised in new developments such as Apple’s Cambridge HQ, which will include ‘brown and green roofs to provide habitat for bats, kestrels and a number of other species.’ General Projects’ boast that ‘We don’t reposition assets – we revolutionise them’ is based on the use of cross-laminated timber instead of concrete or steel, bricks made from landfill waste and tiles made from natural volcanic byproducts, and is an example of clients expecting the highest sustainability credentials as an intrinsic part of their brand.

The London Assembly Housing Committee’s research found that 14% of Londoners wanted to leave the city as a result of the pandemic and of those actively looking to move, 46% want their new home to be out of London. In a wider sign of a shifting climate in the world of work, AirBnB recently announced a full shift to completely flexible working for its staff whether they want to work from home, a new city, or some mix of the two; Good Judgment Open, a crowdsourced forecasting platform, predicts that the percentage of jobs on LinkedIn that mention “hybrid” or “remote” will double in the next year to

around a quarter of all postings; Nicholas Bloom, an economist at Stanford concluded from recent survey data that about 15% of workers will be fully remote after the pandemic but with another 30% working in “hybrid” setups. Professional, mobile, open-minded people are looking for new locations and new places to base themselves, and a way of existing that increases their sense of self-control, empowerment and independence. This desire to be partially out of the city, but still connected to it dates back to communes of the late 60s and predictions of remote telecom working in the 1980s, but finally the infrastructure is in place and freely available to make this a viable option – the technology has caught up with the mindset.



4 — The new way to travel

This new appreciation of simplicity is translating into a different way of traveling as part of leisure time. In the place of one big annual long-haul trip, there is a preference for shorter scale and domestic travel (this trend predates COVID – in 2019, Eurostat already noted that across the European continent residents spent more than 7 out of 10 of their tourism trips inside their own country of residence); more mindful integrations with the local environment than those offered by typical ‘holidays’; a less clear division between work time and holiday time, with a more transient class of ‘Dual Lifers’ blurring the lines between both (see p. XX); the safety barriers put in place by COVID have – along with increased environmental awareness like the flygskam (anti-aircraft ‘flightshame’) movement – made long haul travel increasingly unattractive.



‘It’s partly a re-evaluation of what’s important in terms of in terms of space. Other people have moved to the countryside, but a coastal lifestyle is quite different. Again, I think there’s something about the space that it offers you there are mental health benefits that are different to living inland. And you know, it’s also a bit more fun,’ says Vitiello. She also points out that in her research, many of the people relocating to what were once seen as retirement destinations are younger earlier adopters, looking to locate a sense of honesty, transparency and understanding that comes with the pursuit of a simpler, less career-driven life. ‘They tend to be reevaluating their lifestyle a little bit and saying “actually, I’m not that bothered about my career. I don’t want to be in London that often. I want a bigger house and I can get it down here. I want to plan for family and I can do that down here. There is some real beauty in the British coastline. And I think we’ve kind of forgotten it a little bit. But you know, now people are appreciat-

ing simpler things that’s coming back.’ But crucially, this simplicity doesn’t mean isolation or atomisation – while people may be moving away from centralised living and the daily commute, they don’t want to exist through Zoom meetings alone and there’s a need for places which can function as the new nexus point. ‘Everyone’s seen the benefits now of working from home and the efficiencies of that,’ says de Min.

‘BUT ALTHOUGH EVERYONE’S ENJOYED THAT, NOTHING WILL REPLACE HUMAN INTERACTION, NOTHING. VR MIGHT GET CLOSER, BUT NOTHING WILL EVER REPLACE IT.’

While people are increasingly looking to be at least partially outside London, they still want the services and convenience of the city and they still want places where they can congregate and connect with other like minds.

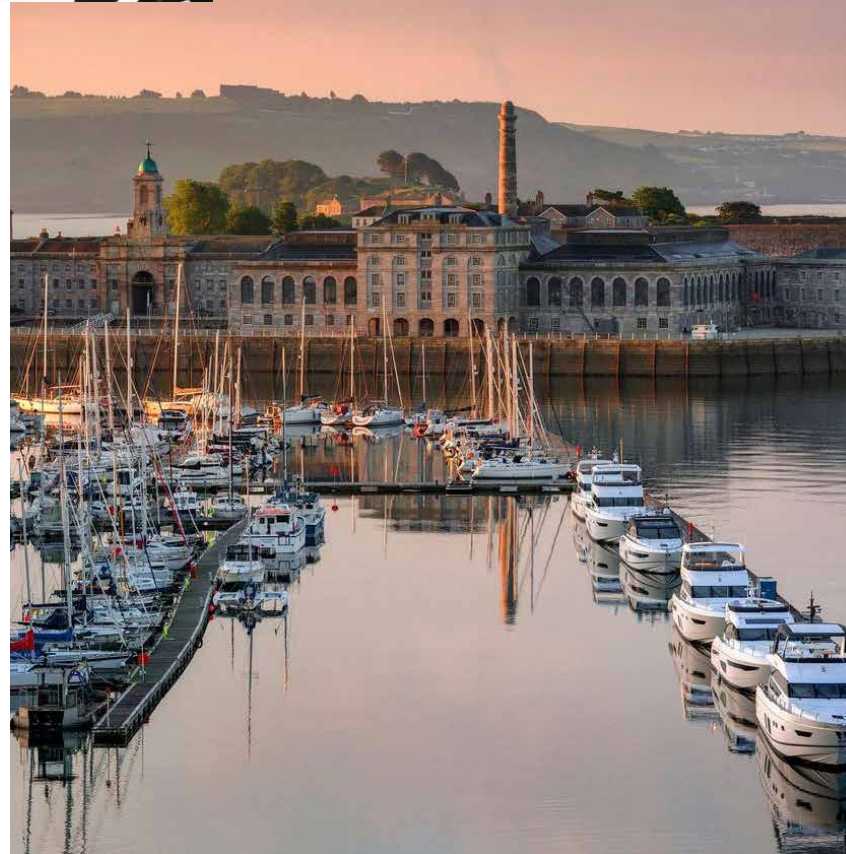
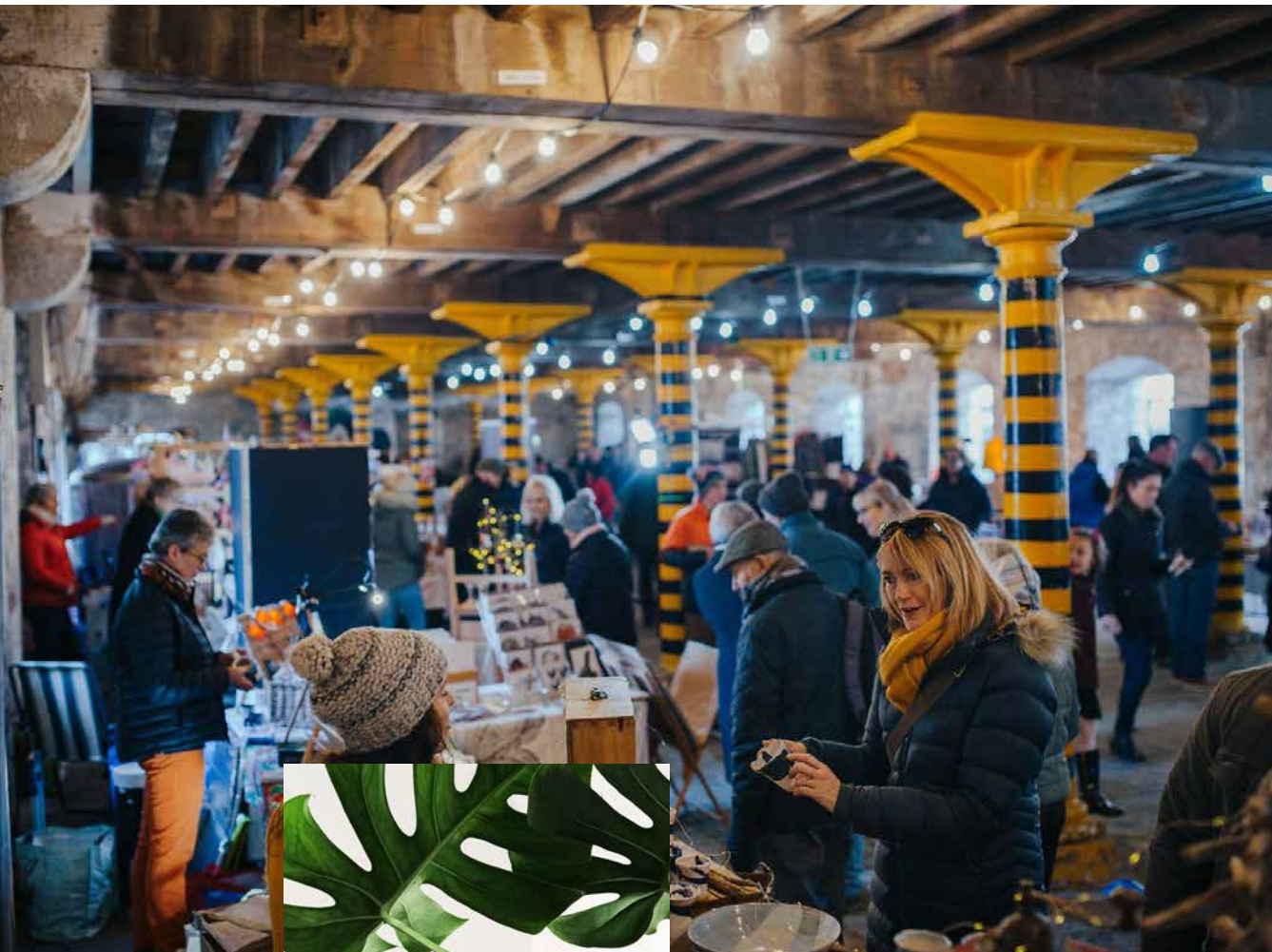


THE EU IS AIMING TO DOUBLE HIGH-SPEED RAIL TRAFFIC BY 2030 AND TRIPLE IT BY 2050, WHILE PRIOR TO THE PANDEMIC UK RAIL DEMAND WAS STEADILY INCREASING LONG-TERM (AN 89% INCREASE FROM 2000-2020 BY GOVERNMENT FIGURES) AND IS EXPECTED TO BOUNCE BACK.



Just as the move to the experience economy has seen people investing in time and memories as luxuries in their own right, this new experience-driven mindset values the ease, locality and sustainability of slow, short-haul travel. The Evening Standard’s travel pages recently hyped ‘The greenest hotels in the UK’, celebrating the new trend for ‘On-site vineyards, solar heating and sustainable design’ intrinsic to the ‘eco-luxe staycay’ which will define this year’s travel.

5 — Post-municipal living

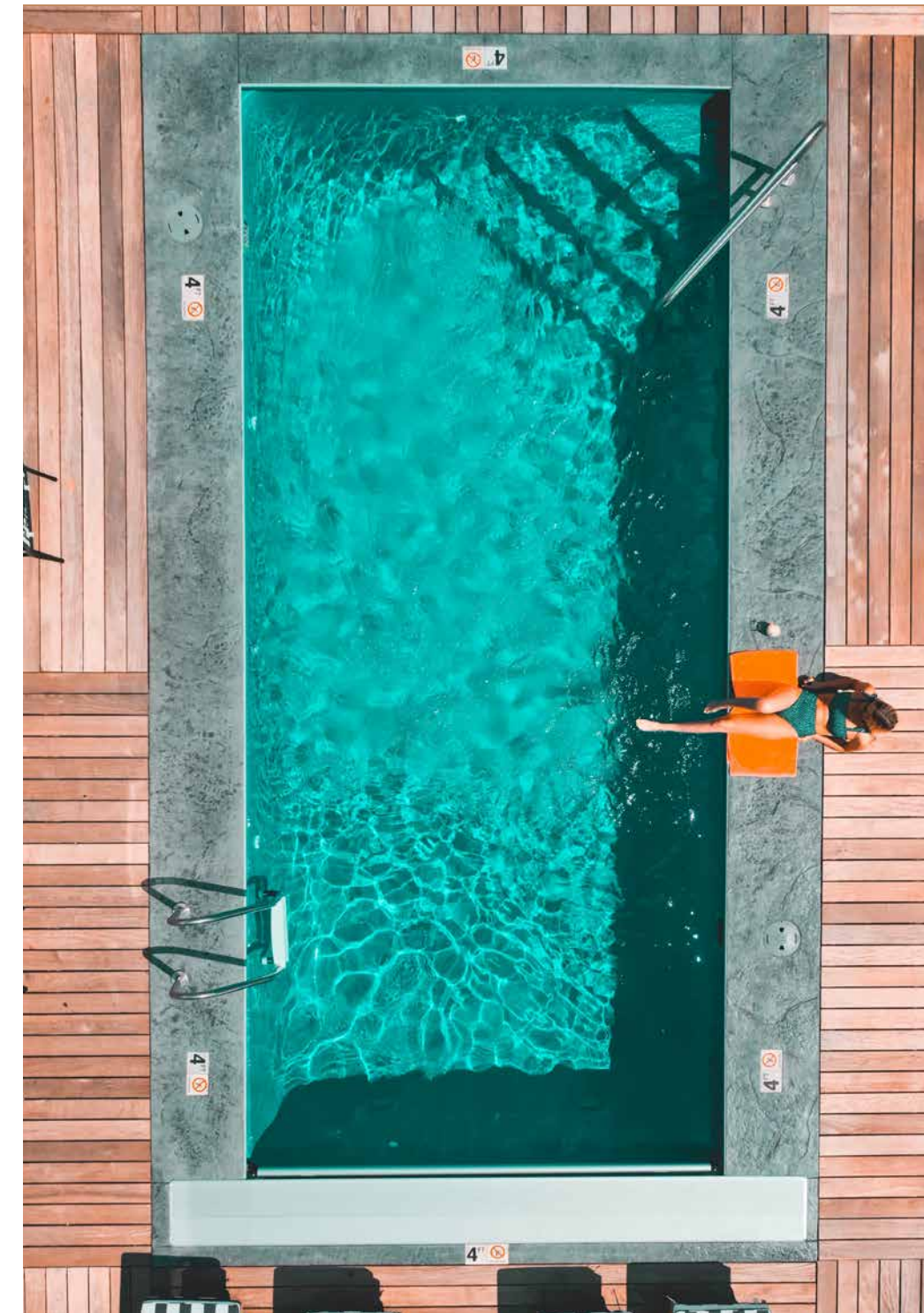


Over the past 30 years, major British cities saw much of their industrial history repurposed for domestic living, with former factory premises and light-industrial areas turned over to warehouse apartments. The more recent iteration of this has been seen in what might be called post-municipal living – an attempt to start repurposing Britain’s formerly state-owned and state-used buildings into a new life. This can be seen in developments like Plymouth’s Royal William Yard, where a former naval depot now hosts bars and restaurants but also SMEs, studios, galleries and workshops; in Peckham, the former multistory carpark behind a cinema is now Peckham Levels, a community-facing resource bringing together fitness studios, makers’ rooms and pop-up facilities for independent bars, restaurants and shops; Manchester’s Freight Island has turned a vast, long-derelict 1910 tram depot and mail sorting station into a club venue, food market and immersive art space in a previously run-down area of the city. As a country awash with heritage buildings, the challenge in England now is to work out how they can be given a meaningful, living future – not just for the sake of the structures themselves, but the communities around them and the wider ecosystem (a recent leader in *The Guardian* was headlined:

‘DEMOLISHING BUILDINGS ISN’T GREEN. MAKE DO AND MEND INSTEAD.’)

‘With that focus on sustainability, we’re talking about how we can create this new live-work balance,’ says de Min. ‘I think Millennials or Gen Z are more than aware of consumption and that everything that we generate with waste every day, has a cost,’ says Eckel. ‘And I think anyone that develops or is repurposing any kind of buildings of any kind, you have a responsibility – more now than ever – to do the sums and to go through the formulas and make sure that what you do, you’re doing correctly – and in the best practice that one possibly can.’

6 — The future



All this has created an opportunity: a renewed interest in coastal life generally, and specifically in Kent, where a belt of regeneration and development has moved from Whitstable, through Margate, then Ramsgate and Deal and now towards Dover; a time when people are increasingly exploring hybrid

models of living, working and socialising and seeking solutions for the challenges of a peripatetic, creative existence; a new desire to travel more locally, more slowly, more mindfully and in a way which actually contributes to the host area rather than being silo’d within it; and a commitment among



key stakeholders to create a viable, meaningful future for a neglected historic site.

These challenges have all shaped the vision for the future of Western Heights and The Citadel. The concept is for a new kind of resort: a place where people can stay for a retreat, to work, to be with friends, families and colleagues. To exercise or race on the running and cycling tracks, while enjoying food grown on site and drinks mixed from the crystal clear mineral water drawn from the Citadel’s on-site well. Part campus, part resort, and part traditional spa-town, The Little City is open not just to those visiting from elsewhere in the country, but the local population who will have access to the site as a community resource. With restaurant, spa, treehouses, orchards and a kitchen garden it will bring in visitors, while a permanent population of resident micro-industries will use the space for growing, brewing, distilling and producing botanical products.

DAY VISITORS WILL BE DRAWN IN BY THE CLIMBING WALL, SKATE PARK, ART FACILITIES, ZIPWIRES, CYCLING, PARKOUR, PADDLEBOARDING AND SOCIAL EVENTS, WHILE ANNUAL FESTIVALS AND EDUCATIONAL COURSES WILL ELEVATE THE CITADEL – AND THE SURROUNDING TOWN – AS A DESTINATION.

Bathed in natural, coastal light, sympathetically developed around the rolling landscape with pockets of rewilded land and an open swimming lake, The Little City will be close to everything and conveniently connected, but feel like a world of its own.

‘There is no building like this,’ says de Min. ‘This is one of the most unique buildings in Kent alone and probably in the UK in terms of the actual heritage behind it. And you see that and it is just mind blowing – but you’ve got no sense of scale until you actually come up to it. It was built to be bombproof. It was built to be the last defence. It’s just phenomenal...and every area you go to within it, you get another little hidden gem. And just when you think that is it, then you go to the next tunnel and then you open up into these gunning chambers. Then you’ve got all these hidden revetments that go around the ditch. There’s the officers’ mess and the entrance, but then also you’ve got the secret garden area, which is completely overgrown. It’s like the last jungle.’ The astonishing variety contained within this one site makes it uniquely well suited to what the future of leisure, living and travel are shaping up to be. It’s also a site having a catalytic effect on the wider area and its structures. ‘When I became the leader, I met David for the first time and his enthusiasm...I bottled some of that,’ says Cllr Bartlett. ‘I have to thank him for that because he really spurred me on, I feel. It’s all about us working together.’

Elements of this holistic concept are already appearing at other sites worldwide: Soho Farmhouse; Heath Park in Cheshire (a carbon-zero residential scheme promising to be ‘A 21st Century Port Sunlight’); the educational farm and organic

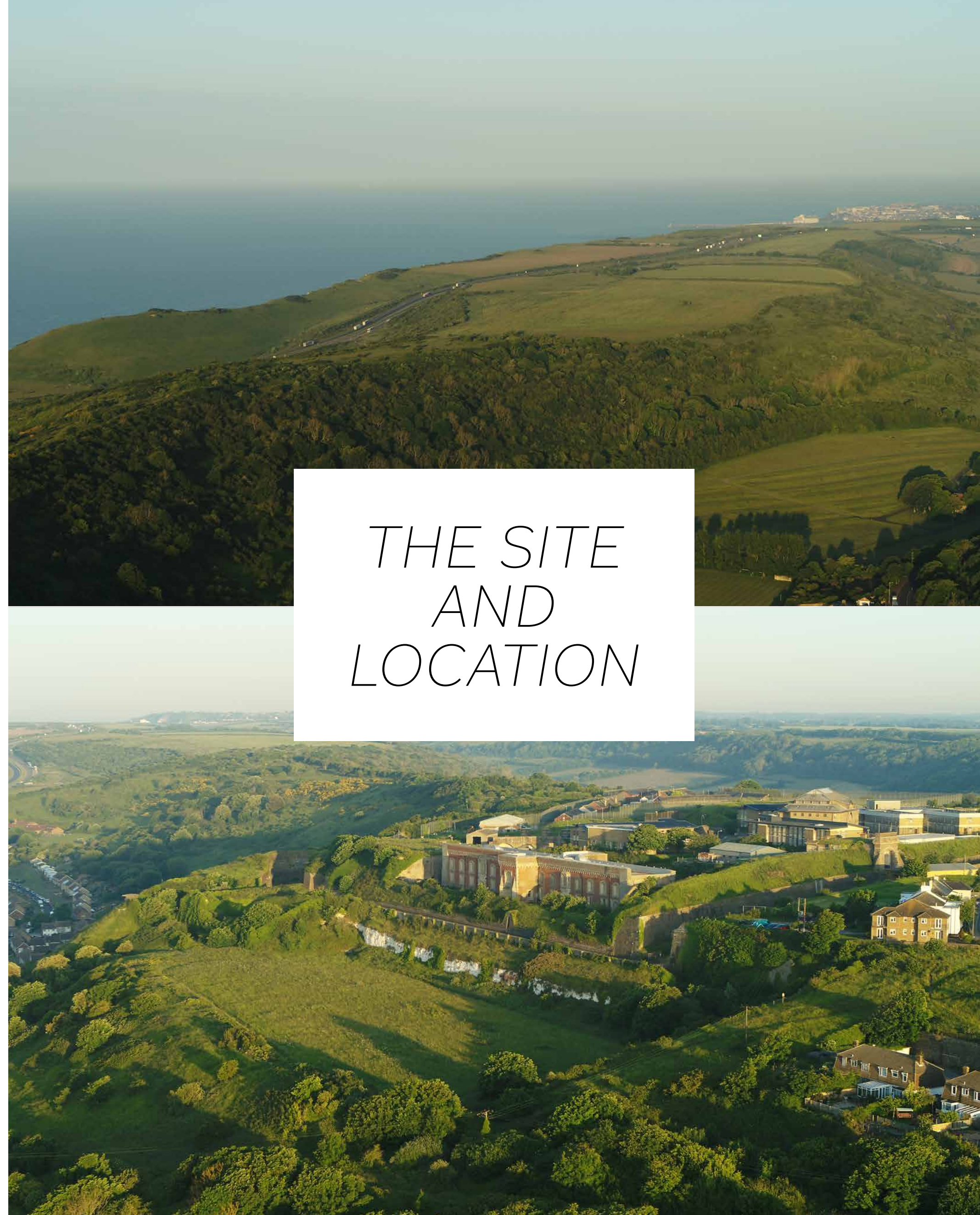
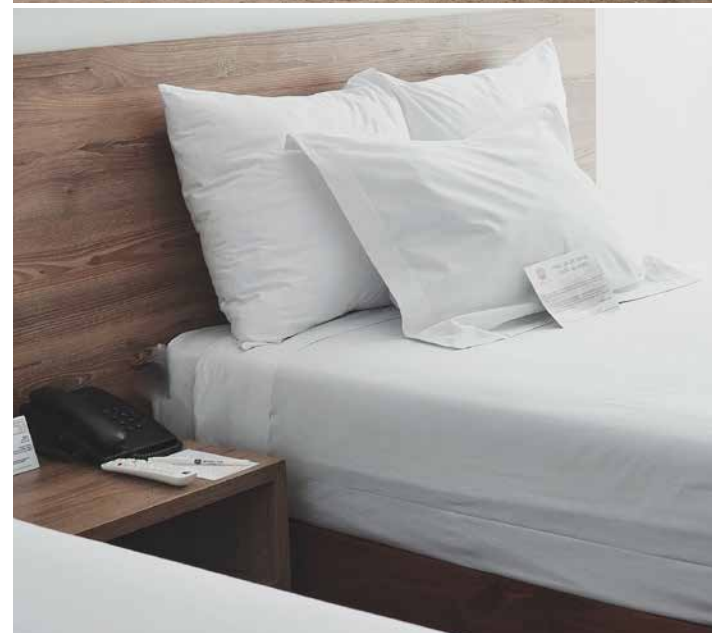
producer on Ramsbury Estate in Wiltshire; Palma’s Cap Rocat, a sustainable restoration of an original seafront fort that generates zero plastic waste and engages local growers and suppliers; New York’s first net-zero community at Rockaway peninsula; The Plant, a former power station on the Hudson River, turned into ‘a model project for historic adaptive reuse with an integrated regenerative systems approach’; and Hocoso’s proposed development on Alex Lake Zurich, a spa hotel/resort aimed at the extended stay market but with ‘public spaces to be enjoyed by both locals and guests.’

All of these concepts share an innovative, creative approach to how a site can be used, from vertical farming to hosting sporting events; they show a broader idea of what luxury leisure now entails, encompassing everything from high-end camping to unforgettable stargazing; sustainability is built into them from conception with animals reared on site, water drawn from local sources and existing buildings imaginatively repurposed.

The realisation is that in today’s world, time and space are luxuries in their own right and that people are drawn to the places that give them those things in abundance.

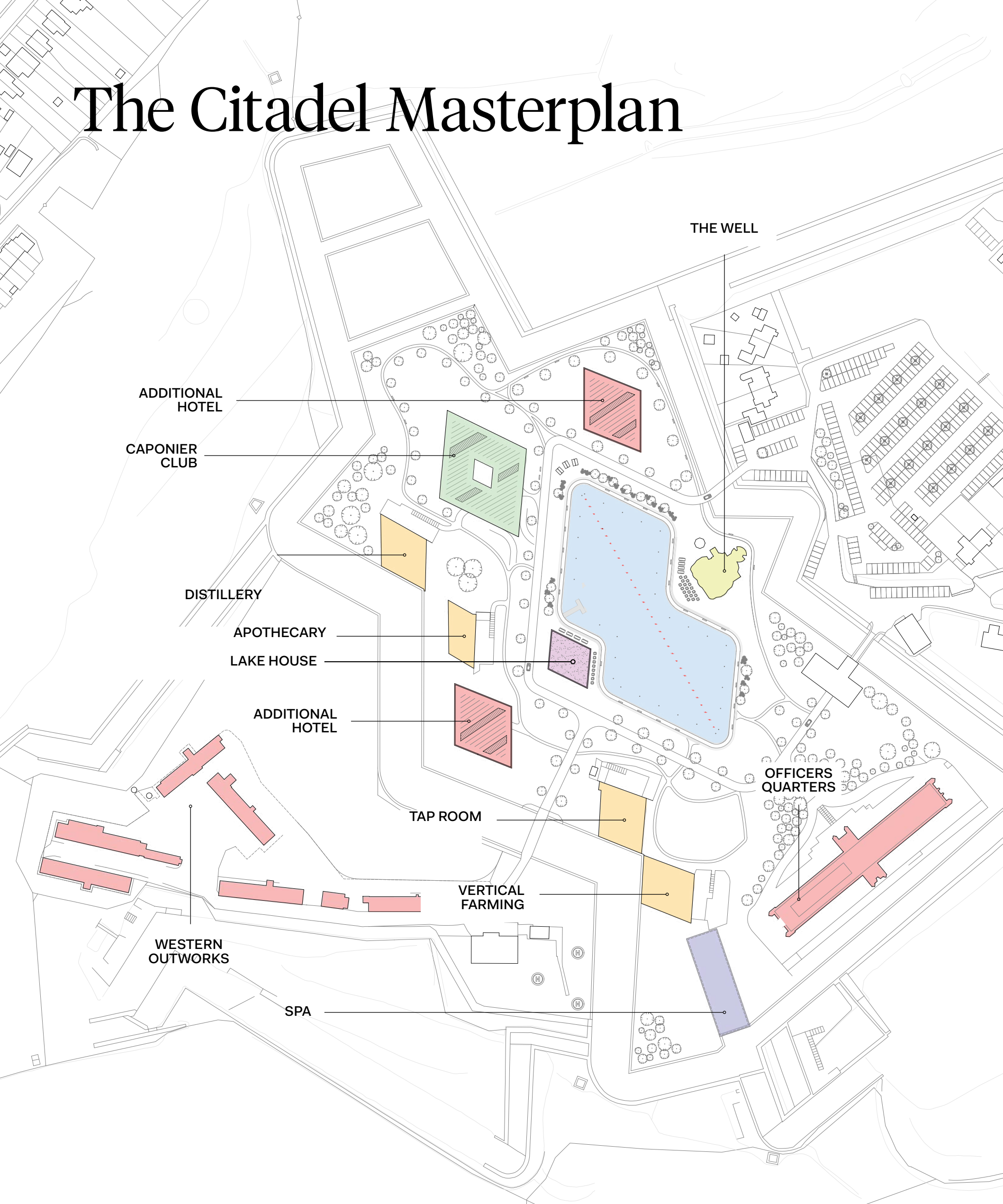
‘I REALLY SEE THIS AS AN OPPORTUNITY TO CREATE A FULLY SUSTAINABLE ECOSYSTEM,’

says de Min. ‘From many angles, whether it’s from the energy we create, the water we draw from the well, from the heating system or the way the sunlight is captured.’ This approach and way of thinking is a growing trend which will define the next phase in leisure, living and travel – and The Citadel is perfectly poised to be a world-class example of it.



THE SITE AND LOCATION

The Citadel Masterplan



OFFICERS QUARTERS

The primary hotel for the site, positioned high on the clifftop overlooking the sea

SPA

Holistic treatments using natural products from independent suppliers

VERTICAL FARMING

Space-efficient growing techniques producing food for use on-site

TAP ROOM

Independently operated bar/pub serving drinks created on-site

WESTERN OUTWORKS

Secluded site area offering larger family-based and longer-stay accommodation

ADDITIONAL HOTEL

A smaller complex of rooms

LAKE HOUSE

Prime location on site looking across the water

APOTHECARY

Independently operated site producing natural beauty products from local ingredients

DISTILLERY

Brewing and distilling operation utilising The Citadel's natural chalk-stream well

CAPONIER CLUB

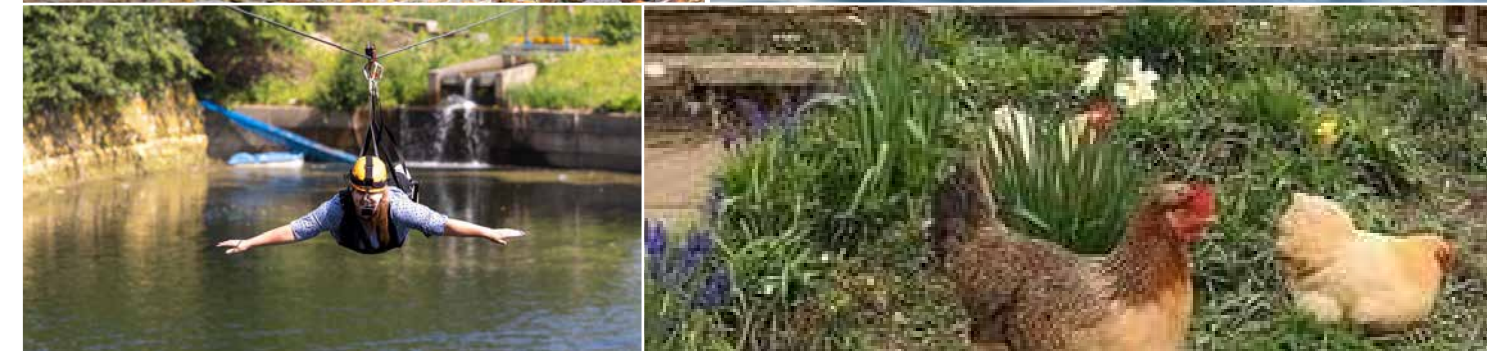
Members club/workspace, fully equipped for remote working, meetings and networking

ADDITIONAL HOTEL

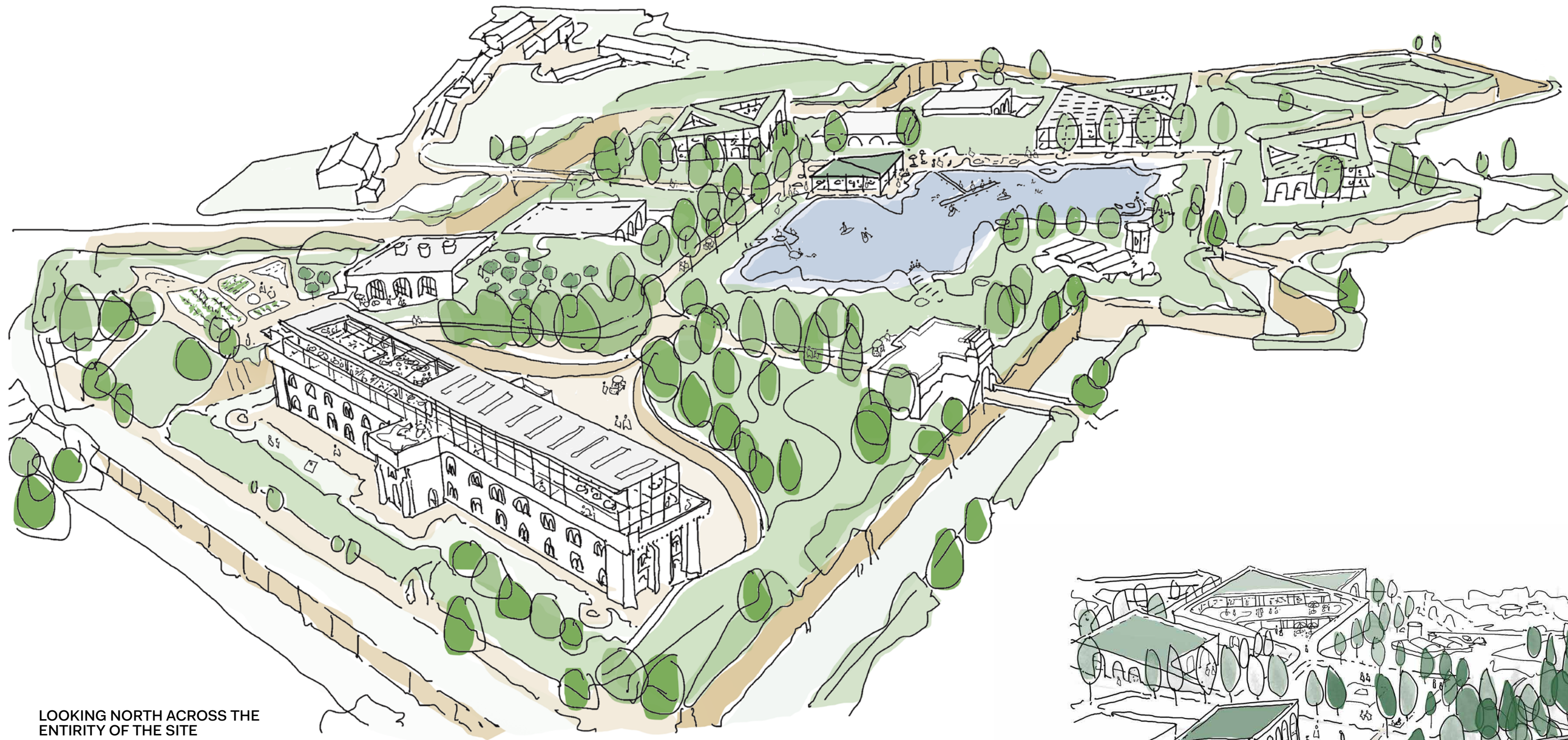
A smaller complex of rooms

THE WELL

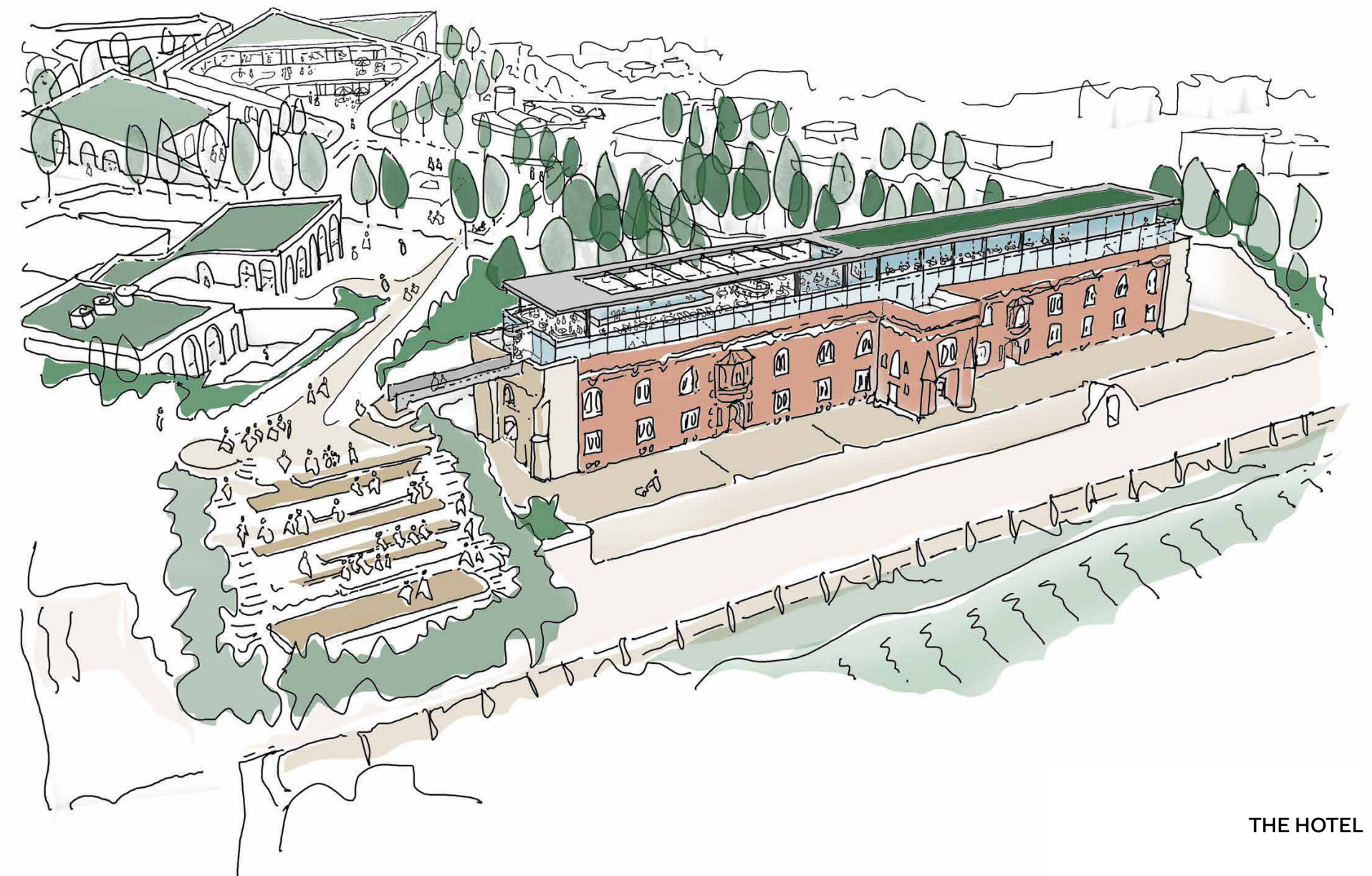
Original historic feature, generating crystal clear fresh water for the site from an ancient chalk stream deep below ground.



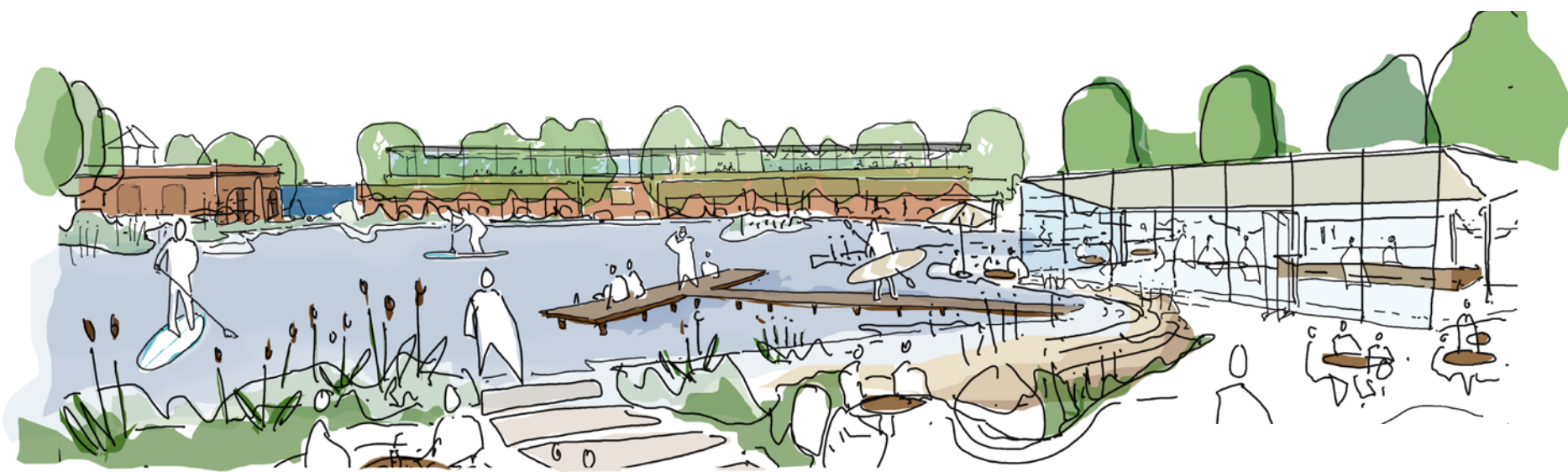
Artist Impressions of the new Citadel site



LOOKING NORTH ACROSS THE ENTIRITY OF THE SITE



THE HOTEL



THE LAKE AND BOATHOUSE

Design Vision

Citadel is a celebration of travel, but also a story of sweet escape.

Every just so often, we discover something that is away from the ordinary – usually setting a new precedence for an experience that's unparalleled.

Citadel seeks to bring together the seamlessness of modern living with the enduring beauty of the old world. More than just the good life – we believe space, freedom and breath to be the only currency worth having in today's world. From the fine architectural detail of The Officers Mess and its grand stone walls to the seemingly infinite horizon that reaches all the way to Calais. With such euphoric views and feeling it's easy to understand why the area has been so synonymous with strong willed, unyielding hearts defending our liberty, despite time or fate.

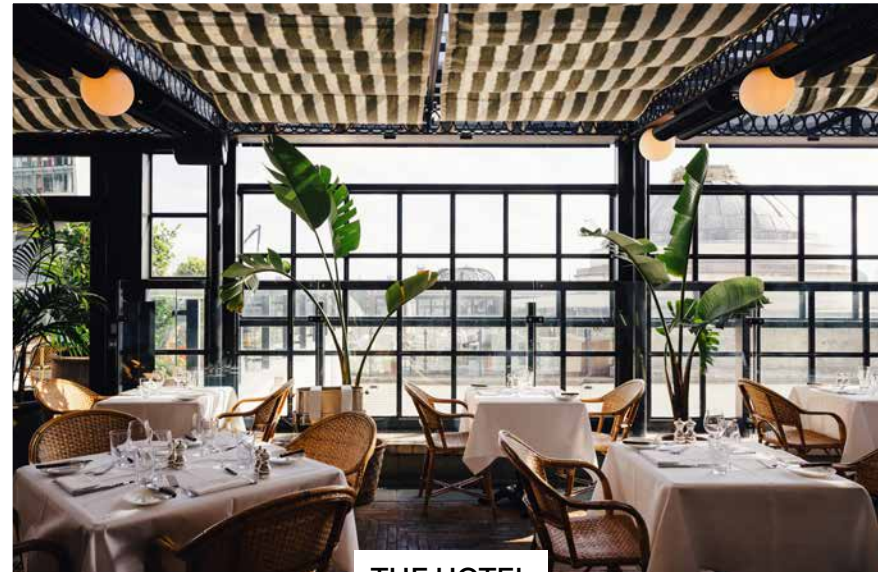
Today's modern traveller looks to strive, to seek and to connect to a place - indulging in its inherent and enduring beauty, without compromise. At Citadel, one might say much of this beauty is thanks to the sea's majestic tide and flow, largely informed by otherworldly happenings. Connecting us to elements even further away still, The Mess building's southside affords the perfect platform to search for the point where earth meets sky.

Through this unspoilt beach and sea life, comes a seclusion and a peace that's rare enough to travel for. But much more than a seaside town, there's a standout quality that makes way for an opportunity to elevate the status quo. This modernisation for seaside hotel experiences has been a long time coming because authenticity in place is everything to new experience seekers. Struck by uninterrupted, seamless horizons CH is the perfect bolthole for multi-generational holidaymakers, modern travellers and even the culture mavens.

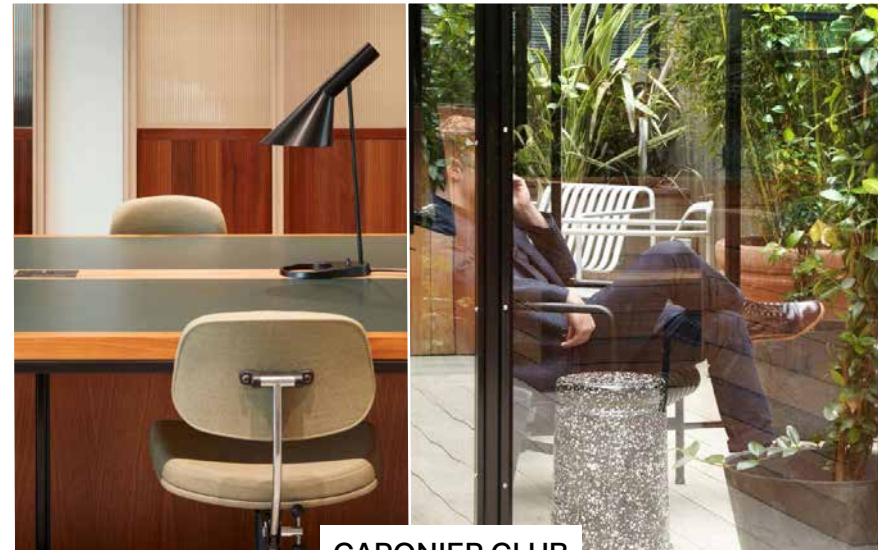
AS THE FAMOUS THEORY SUGGESTS, IN ORDER TO MOVE FORWARD WE MUST LEAVE SOMETHING BEHIND. BUT TO TRAVEL, TO ESCAPE AND TO CONNECT AT CH, MEANS YOU WON'T HAVE TO LEAVE A THING BEHIND.

Because in this place, everything is cosmically and karmically connected with its own fashion of pomp and ceremony CH is where tradition with tilt meets high end, but with a slow burn.

It's what you're searching for.



THE HOTEL



CAPONIER CLUB

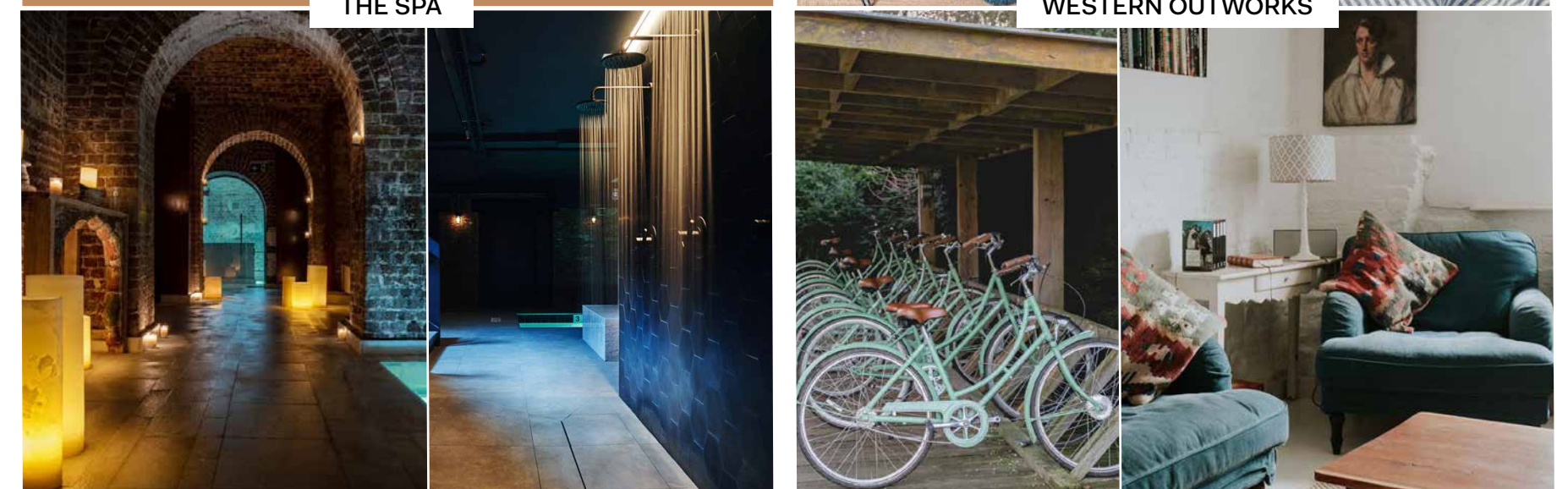


OFFICERS QUARTERS



THE SPA

WESTERN OUTWORKS



Simpson Wine Estate
Elham valley, Barham
Wine tasting and
vineyard tours
10.7 miles / 21 mins



Deal and Walmer beaches
Shingle beaches
Quiet pebble beaches with
quirky cafes and restaurants
8.8 miles / 18 mins



Creative Folkestone.
Around Folkestone -
The UK's largest free outdoor art trail
9.4 miles / 16 mins



South Foreland Lighthouses
National Trust
A pair of Victorian lighthouses
at St Margrets Bay
6.2 miles / 20 mins



Dover Castle
UNESCO Heritage site
Medieval castle founded
in the 11th century
1.6 miles / 6 mins



Kite Surf School
Camber
BKSA lessons and hire for
individuals or groups
40 miles / 45 mins



Surf School
Broadstairs
Kent's leading surf
school for all abilities
23.8 miles / 40 mins

Exploring the surrounding areas



White Cliffs of Dover
National Trust
White chalk cliff face
reaching 350 feet
2.8 miles / 9 mins



Derek
Jarman's
Garden
Dungeness
Prospect
Cottage and
garden built
on a shingle
beach
27 miles
/ 46 mins



Speed Boat Sea Safari
Dover beach RHIB speed boat coast, cliffs and seal tours
1.5 miles / 5 mins

F51 Skate Park - Hythe
Multi story skate park, BMX
and climbing wall
7.8 miles / 15 mins



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Frandham Wood
Dover woodland trail
Ancient forest loop trails
for all abilities
3.7 miles / 12 mins



Minismoor Stables - Alkham
Local riding centre with riding for all abilities
4.8 miles / 15 mins



Sailing School
Dover beach
RYA youth and adult dinghy
and sailing lessons
1.5 miles / 5 mins

Flyboarding / jetski
/ waterski
Romney Marsh
Watersports venue
offering multi adre-
nalin sports
26.1 miles / 48 mins



The Wild Kitchen - Foraging in Dover
By bike with swimming, seaweed cookery and
shellfish foraging
2 miles / 8 mins



Turner Contemporary
Margate.
Art gallery, space and
catalyst for regeneration
24.3 miles / 45 mins

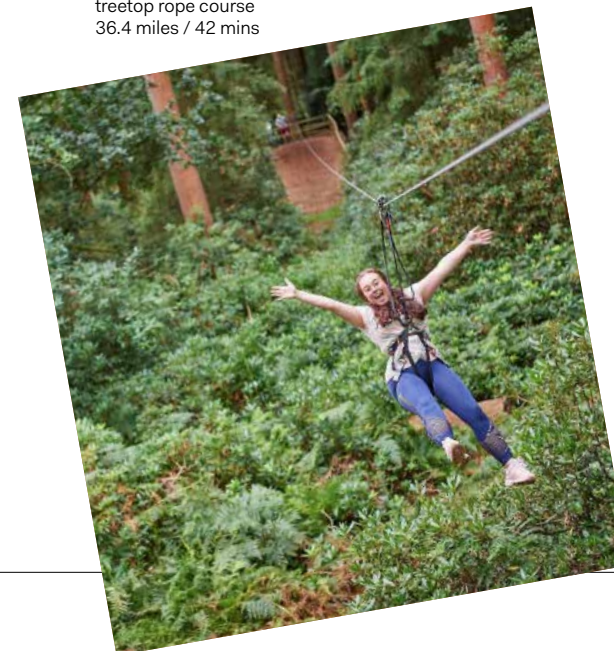


Dymchurch beach
Sandy beach
3 miles of unspoilt
coastline backed
with a sea wall
18 miles / 30 mins



Samphire Hoe National Park
Regeneration are of beauty created from the
Channel Tunnel excavations
2.4 miles / 8 mins

Go Ape Leeds Castle
Explore the forest canopy via a
treetop rope course
36.4 miles / 42 mins



Canterbury Cathedral - World Heritage site
One of the oldest Christian buildings in England
18.4 miles / 24 min

Walmer Castle
English Heritage
Built by King Henry VIII
in 1540
8.8 miles / 18 mins



CITIZENS OF THE CITADEL

The new development at Western Heights will appeal to a wide range of people. But the core market will be for Dual Lifers - a new class of mobile, cross-generational professionals looking for a base outside the city.

Dual Lifers' are the leading professionals who have made their work into their lifestyle, and vice versa. No longer rooted to one geographical location, they are connected by mindset, flexible and curious, and constantly looking for places where they can work, recharge, connect and create – they seek the standards and convenience of city living but without the ties and baggage of a life tied to one place. Whether traveling at will between UK locations, or having one base that gives them a launchpad to Europe and the States, all share a desire to travel light, move freely and find locations where all the facilities they need are conveniently provided.

With Millennials and Gen X making up an audience of 28.18 million people, and early adopters from Gen Z and the Boomers sharing this mindset, the potential audience represented by these people is vast. Linked more by mindset than a narrow demographic definition, these people range from their mid twenties to their sixties – frequently on the move, they provide a solid base for the community which will be built at the Little City and serve as founding residents.

To get more of an insight into this lifestyle, we asked some key Dual Lifers what draws them to a place – and what keeps them there.



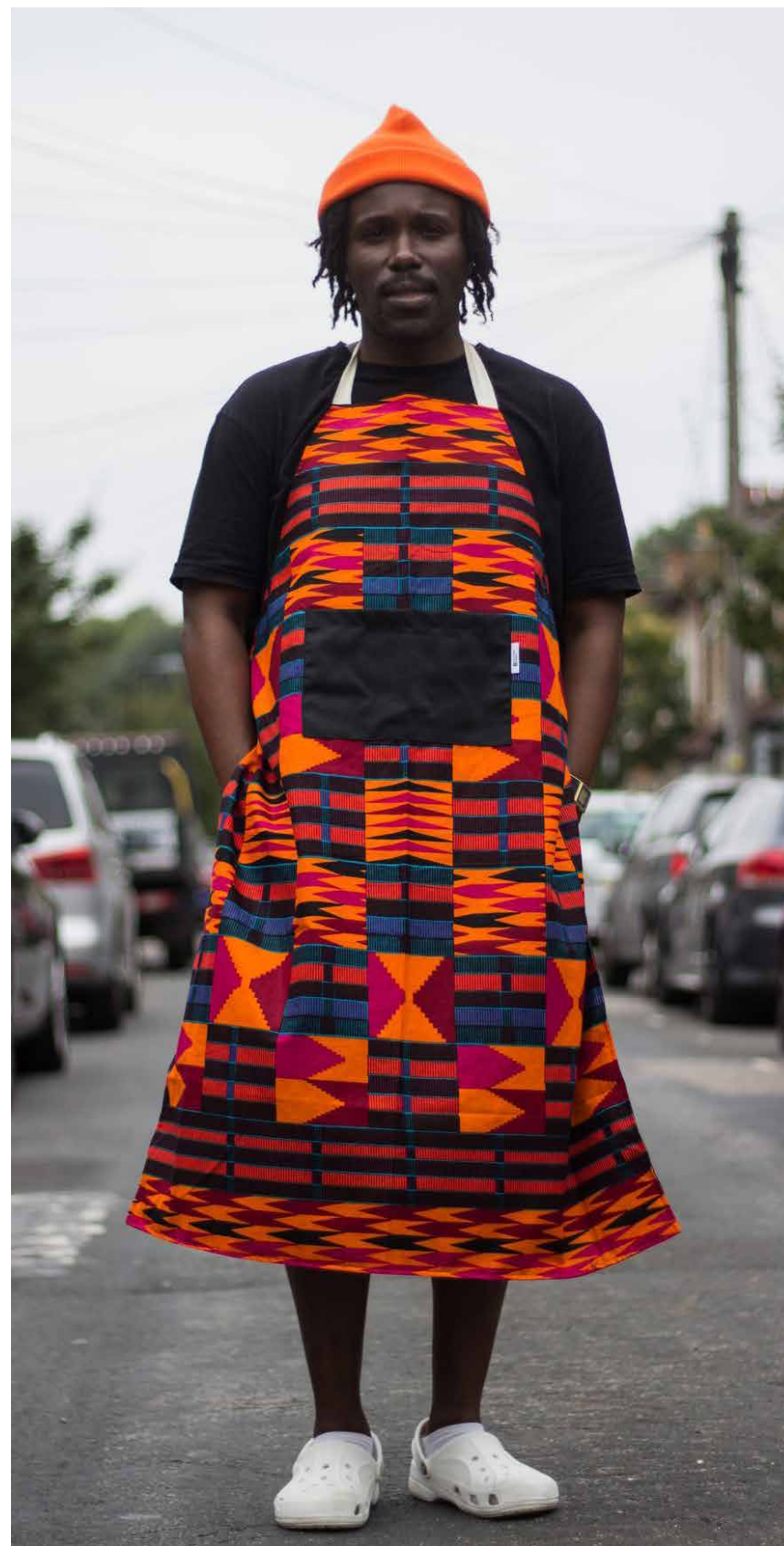
KEY REQUIREMENTS FOR DUAL LIFERS:

- WIFI
- FRESH LAUNDRY
- TOP QUALITY BEDS
- GREAT COFFEE
- SECURE STORAGE
- RELIABLE POWER
- LOCAL FIXERS ON HAND
- EASY TRANSPORTATION
- 24-HOUR SUPPORT
- AN INSPIRING VIEW



Akwasi Brenya-Mensa

Founder of Tatale, 'a contemporary pan-African concept telling stories through food, art and culture', listed one of Observer Food Monthly's 50 best things in food right now. The concept has appeared in London, Amsterdam, Belfast and all points inbetween.



1. WHAT MAKES SOMEWHERE FEEL LIKE 'HOME' FOR YOU?

A place will feel like home to me if it's filled with the right sort of people. People who are respectful and mindful of one another in the space. Places that are inclusive and designed to meet different needs and requirements of their patrons or customers definitely feel more like home too.

2. HOW IS YOUR WORK SHAPED BY YOUR SURROUNDINGS AND ENVIRONMENT?

Working in food, a lot of the places I work from have the secondary benefit of being for culinary research. I am always looking for inspiration in ingredients, flavours and techniques I come across. And I'm often speaking to restaurant owners and other food professionals to share tips and knowledge too. My work is also shaped a lot by music. Good music really fuels my creativity and boosts my productivity. I love working in places that play good music, especially if it's exposing me to sounds I haven't heard before. I've been known to prioritise going to certain places to work, if the music is good.

3. WHAT ORIGINALLY INSPIRED YOU TO START MOVING LOCATION?

Working in artist management and tour management for two musicians, I was on the road a lot touring internationally for a couple of years. I got more used to this lifestyle than staying and working in one spot, even after moving on from these roles into a different line of work. Now, working in food, I've continued with this approach to working and taken my supper club on the road, touring to different cities and countries.

4. WHAT'S THE BIGGEST BENEFIT OF THIS LIFESTYLE?

The biggest benefit of working in different locations is getting to engage with different cultures and meeting new people.

5. WHAT WAS THE BIGGEST DIFFICULTY WITH SWITCHING TO A MORE PERIPATETIC WAY OF LIVING?

I haven't ever really had a traditional 'office job', so there hasn't ever really been a big switch

or period of adjustment even though my way of living and working is more international than it was about 10 years ago. But I'd say that the main difficulty people who are looking to make the switch would face is learning to prepare for every eventuality and making sure to have everything you need to do your work from different sorts of places. For me, that's mainly my laptop.

You could end up having to work somewhere where the wi-fi is a bit patchy and all the plug sockets are taken, so I prepare by making sure all my devices, (phone, laptop, airpods) are fully charged before leaving the house. Having a spare battery pack is essential. I also make sure to pack toiletries and spare clothes just in case I have a last-minute event or important meeting to attend.

6. WHAT ARE YOUR KEY REQUIREMENTS IN SOMEWHERE YOU'RE GOING TO BE BASED OUT OF?

A decent running route, fast wi-fi, plenty of sockets and good transport links are the essentials. Good quality and reasonably priced food options and good music / general atmosphere are also really important.

tataleandco.com

Francesca Gavin

The curator, writer
and art expert.

1. WHAT MAKES SOMEWHERE FEEL LIKE 'HOME' FOR YOU?

Habits. A morning routine. A local café where people know your face. A washing machine. Knowing the best place to buy fruit and veg. But if it had to pick one thing I take with me everywhere it is a small black leather Smythson zip-up jewellery case where I put my watch, ring and bracelet every night – no matter where I am in the world.

2. HOW IS YOUR WORK SHAPED BY YOUR SURROUNDINGS AND ENVIRONMENT?

I'm always influenced by the cultural landscape of the city I am in. The

museums, galleries, project spaces and shops always end up feeding into all my work. Meeting people, so I have an insider experience of the city, is also fundamental. You cannot help but absorb the atmosphere of places around you. This feeds into ideas I have for exhibitions, books and conversation.

3. WHAT ORIGINALLY INSPIRED YOU TO START MOVING LOCATION?

When I left university, I would regularly take the Eurostar to Paris. That was my first city obsession and I would go four times a year to buy clothes, dance on tables at Favela Chic and pretend I was Jeanne Moreau. Later I wrote a book about creative people's homes around the world and began to grow a network of international friends. Berlin was however the real city that I tried to live in outside from London, moving back and forth to take advantage of each capital's benefits. Vienna is where my heart lies now. Movement really grew out of my interest in creative people and creative places.

4. WHAT'S THE BIGGEST BENEFIT OF THIS LIFESTYLE?

Freedom. Stimulus. Expanding your network of people – which feeds into work but also life in the broadest sense. There is something incredible about feeling at home in different places around the world.

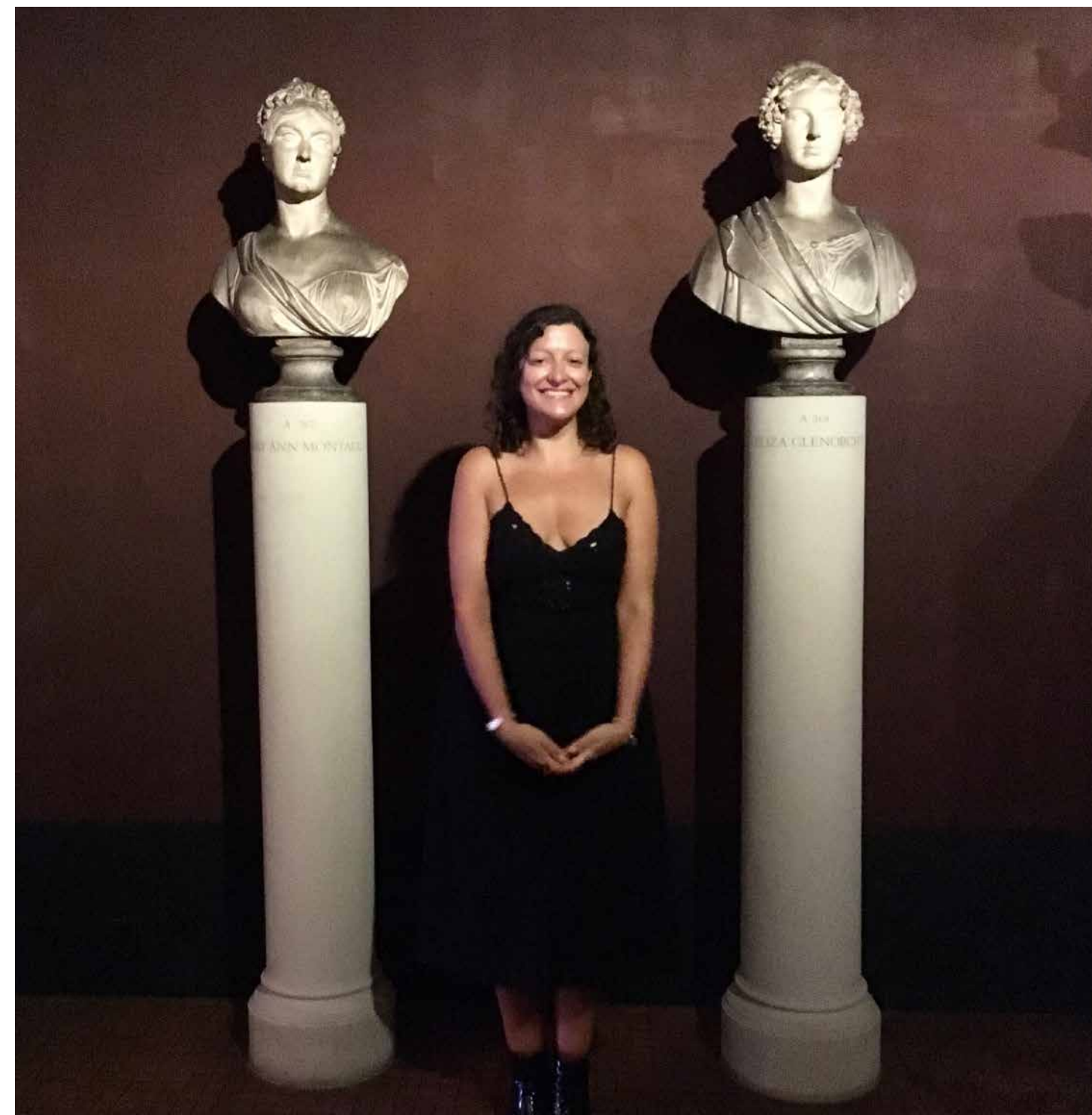
5. WHAT WAS THE BIGGEST DIFFICULTY WITH SWITCHING TO A MORE PERIPATETIC WAY OF LIVING?

You always leave a jacket you really want in the wrong city. But mainly being away from family and old friends. It is amazing to fill life with new experience but family is something else.

6. WHAT ARE YOUR KEY REQUIREMENTS IN SOMEWHERE YOU'RE GOING TO BE BASED OUT OF?

Great wi-fi, good coffee, access to exciting culture and the ability to walk the city without driving (as I don't drive!). My work really comes from around the world – London, Paris, Porto and Poland this year for example. Much of this I can do from anywhere. So my choice is really based on the vibe of the place, the people and quality of life.

francescagavin.com



Jason Jules

The stylist, model, author and menswear authority

1. WHAT MAKES SOMEWHERE FEEL LIKE 'HOME' FOR YOU?

I work independently as a creative consultant. I write about culture and menswear as well as advise brands and others. I model and I also style and provide creative directions. I travel a fair bit – for shoots, meetings, launches and of course for pleasure. Most often I like to stay in a place for more than a few days at a time when I do. So far this year I've been to Mallorca, Copenhagen, New York and Helsinki. I'm currently living in London, but will go to Asuncion in Paraguay in about a month. There I'll stay for about another 3 or 4 months until I return to London and then Lisbon or Paris 'til the end of the year.

2. HOW IS YOUR WORK SHAPED BY YOUR SURROUNDINGS AND ENVIRONMENT?

If I get to stay in a place for long enough, after a few days it will eventually feel like home. For that to happen though I need to have a sense of place – I need to create my own mind map of the surroundings and feel familiar with the local geography. The coffee shops, the convenience stores, the travel hubs, the restaurants, the book stores, the parks. To have a sense of what's around me is really important. I prefer not to be in tourist areas for that reason, but if I'm in a city I do like to be in the centre of things. What I think I'm looking for isn't a home so to speak but to enjoy experiencing a 'new familiar'.

In terms of a living space, a simple interior with a view. I want to wake up and have an immediate sense of where I am. What makes it home is if I'm staying in an Airbnb I'll often find myself buying pillows and sheets – feathers and ply count to the max. If I'm in a hotel I often find myself asking for extra pillows and towels. It's the simple things that make a difference. These things, like good coffee and a dedicated desk/ writing area allow me to do what I need to do, while I'm there with ease. The desk, the silent moments, the uninterrupted privacy - these are things I need anywhere in the world when it comes to the writing aspect of my work.

When I go to a place, I look for something that is reflective of the location - of the local culture. As opposed to finding myself in a generic, non-descript space, I really want to feel like I'm somewhere distinct and characterful. Having a sense of place is important to me, I love London because it's a fast moving, busy city. I love Asuncion because it's so green and open and exposed - with nature constantly pushing its way into your everyday life – plants, bugs, heat, rain, everything. London for me is very individualistic, modern, diverse. Asuncion is a traditional, family-based culture. People behave differently in both places – I behave differently – and it's those differences that really interest me. On collaborative projects like a fashion shoot or an event, it's the uniqueness of place that really excites me.

3. WHAT ORIGINALLY INSPIRED YOU TO START MOVING LOCATION?

When I was younger, I truly believed that when you leave London, you're going nowhere. Although I still feel that London is one of the most amazing places in the world, I first saw cracks in the idea when I worked with a band and had to tour the UK with them. Although we travelled by day and saw mainly motorways and petrol stations – at night going through different cities and seeing how audiences from outside London all responded very differently to the band's performances. It was then that I knew I needed to travel and see what else was going on in the world, and I think I've been travelling ever since. More recently my partner who is from Paraguay suggested we try living there for a while. She'd spent ten years in London and was getting homesick – so we moved, partially at least, to Asuncion. Six months there and six months in London, or thereabouts. I think being open to travel and new

things – not only in terms of vacations but as part of my everyday life – has become really important to me.

4. WHAT'S THE BIGGEST BENEFIT OF THIS LIFESTYLE?

I think one of the biggest benefits for me is the sense of growth I have. All these places and locations allow me to learn so much more about myself and others – constantly. Stuff I took for granted about myself, stuff I never appreciated about other countries, stuff I never thought I'd ever find myself doing – have all come about because I've opted to travel. It makes you really strip away at your identity and sense of self, to recognise that you're not defined or even judged really by what you have or what you've achieved in life because there are certain places where none of that carries any swing and others where it actually carries too much swing.

Another benefit is a kind of sense of 'nowness' that I've learnt. I'm not going to be in this location long, so if an opportunity comes up I know I need to jump at it before it's too late.

5. WHAT WAS THE BIGGEST DIFFICULTY WITH SWITCHING TO A MORE PERIPATETIC WAY OF LIVING?

The difficulty arises when you feel like you miss opportunities, having to say no because you're a million miles away. Missing family and friends too, is a price that comes with this lifestyle.

6. WHAT ARE YOUR KEY REQUIREMENTS IN SOMEWHERE YOU'RE GOING TO BE BASED OUT OF?

I've learnt that when travelling I have to be able to be adapt and be open to whatever I encounter, but when it comes to work or staying somewhere for more than just a few days eventually the key elements that I'd like to find or would eventually have to make happen are really things that are what most people would call the basics – heating and air con, fast wifi, fresh (read 'new') bed linen and pillows, great coffee, storage for clothes and kit and support – local support so I have someone to contact who can help, guide, fix etc if needed. Most importantly, kind of like Virginia Woolf outlined in A Room Of One's Own, I basically need a place where I can sit and think and write without the threat of being interrupted.

garmsville.co.uk

Sarah Feeney

Brand consultant, PR, modernism expert and creative nomad

1. WHAT MAKES SOMEWHERE FEEL LIKE 'HOME' FOR YOU?

By the time I had finished living out of a suitcase for 9-years the concept of 'home' became slightly abstract. It became more about feeling 'grounded'. Feeling settled. So long as I have the things that anchor me and I can maintain my habits, rituals, and the small things that make me content, it can feel like home. I've had Radio 4 and BBC London blasting out of some very unusual locations. I have a routine and I stick to it no matter what or where I am. It's the framework you live in that is your home, and that doesn't have to be a physical space.

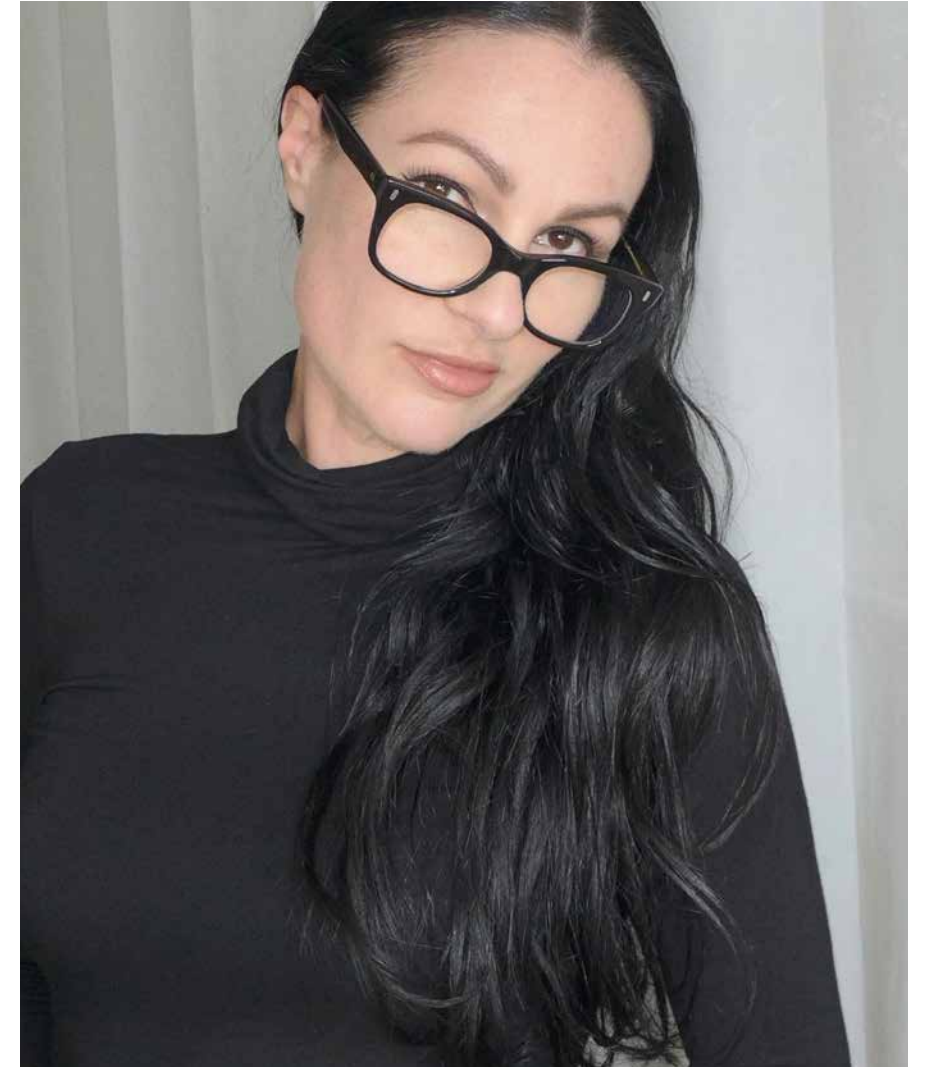
2. HOW IS YOUR WORK SHAPED BY YOUR SURROUNDINGS AND ENVIRONMENT?

It's the other way around. My surroundings and environment are shaped by my work. My agency launches alcohol brands into new markets so wherever the work (client) sends me is my surroundings. I created a kind of 'method research' way of working, I would travel to the new market and entrench myself into the local culture to ensure I was hitting all the right touchpoints and not just the ones the internet says are the right. So you'd mostly find my surroundings to be neighbourhoods, local spots and the places near to where people work. A more diverse and eclectic mix of surroundings and environments all informed by the nature of the work I was doing.

3. WHAT ORIGINALLY INSPIRED YOU TO START MOVING LOCATION?

Back in 2011, I was on a cycle of travelling for work and returning to London for a minute before heading out again. I was at a work event in Texas and someone I respect asked me why I bothered going back to London in between because if it were him, and he didn't have his family, he wouldn't bother. I originally laughed it off but I guess the seed had been planted and by the time I got home I'd already been on the phone with the estate agent.

But it was a perfectly rational decision, to be honest. It had nothing to do with falling out of love with London nor was it anything to do with being daring or having a midlife crisis. It had got to the point where living a life permanently on the road seemed more logical. Stuff was going on that made that within my grasp and due to an increasing abundance of Wi-Fi and AirBnB homes, it was



now sustainable long-term. I was at the point where not leaping would have been the irrational thing to do. But what originally inspired me was a semi-throwaway comment followed by a 'fuck-it, why not?'

4. WHAT'S THE BIGGEST BENEFIT OF THIS LIFESTYLE?

There's the obvious one about experiencing the world in a way that you never will when on holiday but surprisingly, the most rewarding part was getting rid of everything I owned and learning to live out of a suitcase. This was way ahead of all the anti-clutter gurus. And I didn't just do a bit of decluttering. I liberated myself from a lifetime of clutter. I put four boxes of sentimental bits and pieces in my dad's loft. I restricted clothes ownership to what fitted in just the one (large) suitcase. And that was that. The rest was gone.

I gave stuff away, dropped boxes off at charity shops, ebay'd, dumped and returned. It took me one week to rid myself of 40 years' worth of stuff. There was some worthy, philosophical thinking going on: that perhaps we shouldn't be grounded to just the one place because of the things we choose to fill it with. That we shouldn't be accountable to inanimate objects that will probably end up in a skip or being sold at some point during their transient life. That there might be some real tangible relief in being freed from worrying about stuff, looking after stuff, insuring stuff,

cleaning stuff. But again, it was mostly just a logical thing to do – I couldn't rent out my flat if it was full of my belongings. But I've never gone back to accumulating stuff. You could still fit everything I own into one (alright, huge) suitcase.

5. WHAT WAS THE BIGGEST DIFFICULTY WITH SWITCHING TO A MORE PERIPATETIC WAY OF LIVING?

Never having enough clean socks and getting people to understand what I was doing. Even 7 years in I was still saying to people, no, I can't see you while you're in London because I am genuinely in Jakarta/ Rio/Tokyo/Antwerp. I think people always assumed it wasn't 100% as it seemed to be on social media, that I was perhaps pretending to be living a life on the road when I was actually posting in my bedroom. But that's an example of the trust we have in social media.

6. WHAT ARE YOUR KEY REQUIREMENTS IN SOMEWHERE YOU'RE GOING TO BE BASED OUT OF?

Safety. Decent locks on the doors and windows, fire escapes, equipment that isn't going to blow up or give you an electric shock. A decent bed. Decent wi-fi. Somewhere with a coffee shop that's less than a 10 minute walk away.

under-rocks.com



Competitive Sets

Through creating a competitive set that encapsulates brand, service level expectation and the uniqueness of the asset profile, we determine a positioning statement that challenges convention, questions widely held stigma and lays out a foundational statement.

Brand Positioning

THE PIG – Devon / Cornwall
 THE FIFE ARMS – Scotland
 COWLEY MANOR – Cotswold
 THE NEWT – Somerset
 BABINGTON HOUSE – Somerset
 HECKFIELD PLACE – Hampshire
 BEAVERBROOK – Surrey
 THE PAINSWICK – Cotswolds
 DORMY HOUSE – Cotswolds
 LAKES BY YOO – Cotswolds
 No 131 THE PROMENADE

Service Level

THE NED
 BEAVERBROOK
 GLENEAGLES
 HOTEL COSTES
 LES BAINS
 45 PARK LANE

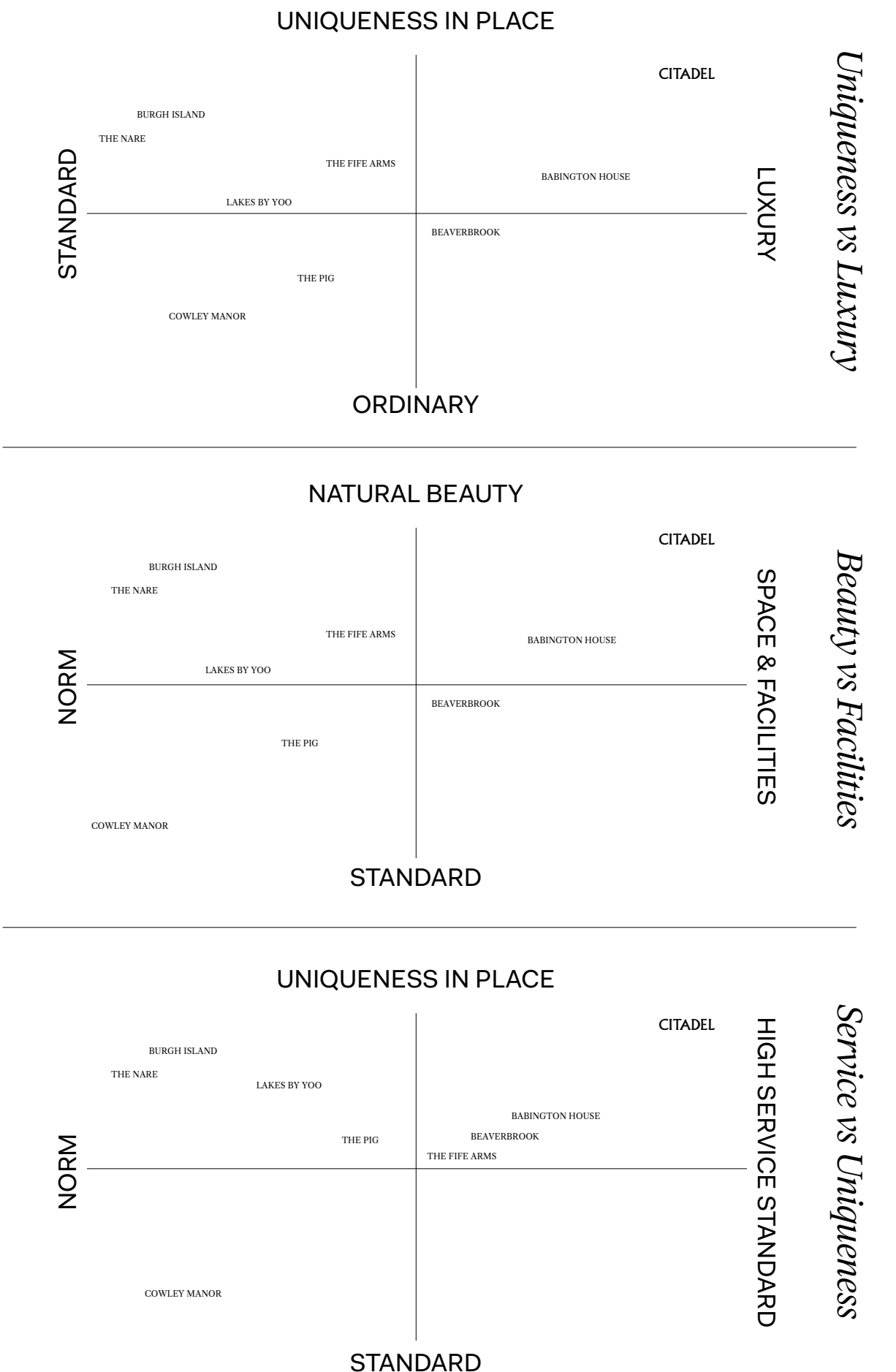
Asset Profile/Attraction

THE NARE – Cornwall
 THE PIG – Harlyn Bay
 LYMPSTONE MANOR – Devon
 BURGH ISLAND HOTEL – Devon



Perceptual Maps

Through these maps we hope to understand our place in the crowded market and just how to leverage the position for uniqueness, luxury, facilities and natural beauty.





NEW INDUSTRY WAYS OF THINKING

Expert independent voices from across hospitality, travel, luxury and culture
talk to us about the current state of the industry - and why the time is right
for a new development

Imran Hussein

Hotel and travel expert, founding editor of The Hotel Culture, who has helped launch brands including MyHotel, The Pilgrim and Chateau Denmark which carefully developed a luxury hotel within a complex network of preserved, historic and listed buildings in Soho.



WHAT'S EXCITING ABOUT THIS KIND OF DEVELOPMENT AND LOCATION?

It's to do things that you can't do in the city. That's the point. It's the opposite of what you'd normally have. So you have the ability to go there and unplug but still have the same level of standards you'd expect in the city.

HOW WOULD YOU TAP INTO THE HISTORY OF A SITE LIKE THIS?

From a placemaking standpoint, it has to dial into the thing that it's always been about. It's trying to understand what that place has always been known for, and what's always happened there. The building was built for war, then you've got the officers in there to bring peace and I think there's a wonderful duality between those two opposing things. It's purpose was to protect and to serve and to nurture and guard.

HOW DO YOU FEEL ABOUT THE LOCATION?

You stand at the edge of that cliff and you forget all about the buildings. It makes me think about the old pirate phrase, 'bring me that horizon'. What's beautiful about that sentence is if you never get to the horizon, the horizon keeps shifting, but you were attracted to this thing that's constantly moving, and it's never gonna stay stagnant. That's what you've got down there.

WHAT ABOUT THE ACTUAL PHYSICAL STRUCTURE OF A HISTORIC PROPERTY?

New builds are always harder to fabricate content for – and also don't have the character. (But with an old building), there's your ability to edit history on some level, where you dial into the enduring sentiment of the place. That doesn't contribute towards the comfort level, but it informs design as well. So it's this beautiful synergy when you see interior architectural detail taking form from that history and being informed by it. Plus, they just don't build them like they used to –

that's just the truth of it!

ARE YOU SEEING MOVES IN HOW PEOPLE ARE TRAVELING POST-COVID?

Some things have changed. A lot of people have fallen out of love with that old kind of travel and just want to holiday locally. Do people want to see things they've never seen before? Absolutely. Are the Americans still travelling? Definitely. People are going to places for longer than they used to. So for example, a weekend break in Paris might be a one-week break in Dover. People have upscaled their travel as well – they might think "let's make it fancier for a longer period of time because we're not getting on a plane to Cali this year but we can do something more locally." And there's a certain degree of people wanting to just see something – and somewhere – that they've never seen before.

thehotelculture.com

Kresse Wesling, CBE

Co-founder of sustainable luxury brand Elvis & Kresse, now based in a regenerative farm location in Kent and currently establishing a vineyard. The company's three pillars are Rescue – Transform – Donate.



WHAT CAUSED YOU TO RELOCATE FROM LONDON?

First lockdown we went for a long walk and we said, 'Right, what are all the things we've always wanted to do? Let's do them right now.' So we were looking for a farm for a while – we wanted to do a regenerative agriculture project just in terms of thinking about the business being net regenerative. We wanted to sequester our own carbon. And we found a farm, then bought a farm and we'll make our own wine. We be crazy not to.

HOW ARE YOU POSITIONING THAT AS A BUSINESS?

We really needed to think outside the box. And in the same way, I guess that we challenged traditional notions of luxury by using firehoses as a material, we're going to challenge traditional notions of wine drinking, by introducing grapes that are probably much more suitable for the UK climate and have a better chance of us making better wine.

WHAT'S THE MOST IMPORTANT THING ABOUT WHERE YOU ARE NOW?

For us, the focus is soil. This is the soil, you know, it's an earth first approach. And the crazy thing about not doing that is that when you think about what terroir means, you know, it's this magical word. To me, if you're chucking glypho-

sate and copper everywhere, then your terroir is going to be a bunch of crap.

WHAT LED YOU TO KENT ORIGINALLY?

I know London prices are crazy now but in 2004 they were also crazy. And there was no way that we had any money to have a decommissioned fire hose storage facility. So we actually moved first to Bournemouth. We absolutely loved it, loved the beach, and we started really growing the business there from 2007 to 2013. We were then trying to buy an old factory and we had an agreed deal and on the day of exchange, the vendors pulled out. The problem was in order to buy that building, we'd sold our flat, we'd gotten rid of our commercial premises, so we had nowhere to rent. The big business was homeless. We had moved in with some friends of ours. I don't drive so we drew a two-hour train map to London. And we're like, we can live anywhere in here, provided we can get to a train station, and we can get in and out. And what we found was this building in Kent, really near to where we are now. And it was an old watermill in Kent. It was absolutely beautiful but totally falling apart. So we moved in there and we spent two years working there while we were restoring it. We lived there and worked there. And we just loved it. It was epic. But we were bursting at the seams – so when the pandemic hit, we were like, "right, we really need to make this happen". And because we've got a fantastic team we wanted to make sure we had found somewhere where

we could keep them together. So we found this farm. There was a bunch of redundant stables and piggeries and all in terrible condition. And we got planning permission to take those down and build a brand new workshop that's in construction now. It's made with straw bales, going to be powered by renewable energy and a heat pump. Currently the business is in the farmhouse.

WHAT'S THE PLAN FOR HOW IT WILL FINALLY WORK AS A LOCATION?

We're packing things in here: we built a wetland-based sewage treatment system. We've built a rainwater-harvesting pond that you can swim in. We collect local wastes like horse manure, wood chip waste, brewery waste, food waste... we collect that at the bottom of the farm and we make these beautiful mother composts. We've got a brewing barn where we make our compost tea. Anyone who comes here, we'll be able to explain regenerative agriculture in 30 minutes to them, because we can walk around the whole site. We can show them the whole deal. And we can explain how old school what we're doing is but how radical and revolutionary it is in terms of climate change. And I think that's pretty exciting because a lot of farms are 100 or 200 acres – well you can't just walk around 200 acres. And here we are – we're an hour from London. People can come here and I think really be inspired on what you can achieve and actually a relatively small space.

Justin Deighton

Founder of Two Tribes, one of London's biggest independent breweries. Deighton, a music industry veteran, lives in Brighton, while the brewery is based in Tileyard, a former light-industrial space in Kings Cross now home to 250 companies in 'the world's largest community of independent artists and businesses.'



HOW DOES IT WORK LIVING IN ONE PLACE AND HAVING THE BUSINESS ELSEWHERE?

I spend at least three days a week in London. It's handy. I'm five minutes from the station at my end and then to get to King's Cross, it's the same train. There's no changing or anything like that. You just plug in to the headphones and laptop and it's like office time really.

WHAT SETS YOU APART IN YOUR FIELD?

Because of my past work. I've sort of approached the whole business with my music industry goggles on. I got into brewing because I'd been in the music industry for 20-odd years. And I sold a business so was a bit like 'what am I gonna do now?' And I looked around at businesses that chimed with my skill set, and things that I could relate to, and I started to discover what was going on with craft beer. And a lot of the kind of things that were happening chimed with what went on in the 90s in the music industry. There's guys who were brewing beer in their lock ups or back yard and then getting a van full of kegs every week and driving around the independent pubs and selling their beer to their local independents. Very similar to someone making a record in their bedroom, pressing 1000 records and doing the same – driving around the city and selling to independent record shops. And, generally, when that happens it's quite a fast-moving moment – a new industry is forming, a new way of working. And the

big guys can't really get a grasp of it because they're too big. They're just not agile enough to follow it really.

HOW DID YOUR PREVIOUS WORK SHAPE WHAT YOU STARTED DOING WITH TWO TRIBES?

As well as making music, DJing and running record labels., I'd also done an awful lot of and packaging for record sleeves – and taking a product to market like that was very similar. Everything we do, we look at it with those design eyes. We have a different approach to a lot of breweries that are generally run by brewers that are quite scientifically-led, and not necessarily culturally-led. It's not just about making beer. A lot of people can make really good beer these days because there's good equipment around and people who understand how to make it – it's about how you're taking it to market and so we've got our campfire bar, we've got our own record label, we've got our own radio station. It's that stuff which brings it around to being more like a cultural brand.

DID YOU KNOW THAT CULTURAL ELEMENT WOULD BE SO IMPORTANT WHEN YOU STARTED?

No, I went into quite blind. But I didn't just go and start a brewery. I went and worked in a brewery in Sussex for a couple of years, as a guy that I knew had a coffee and beer business but he was more focused on coffee. It was a real baptism of fire. I learned how to brew,

and I understood the industry a lot more after coming out of that. And I knew that I needed to be the best at what I do. So I need to go and employ the best brewers. And to do that you need to be able to talk their language – knowledge is power.

WHAT ARE THE ESSENTIALS FOR YOU IN A WORK LOCATION?

Infrastructure wise, you need proper drainage, for brewing waste. You need good electricity and good water supply and pressure. There's obviously lots of other anomalies that can come into play, depending on where you end up. But water pressure, electricity and, and drainage are key.

DO YOU HAVE MUCH CONTACT WITH THE OTHER BUSINESSES ON THE SITE? HOW IMPORTANT IS THAT SURROUNDING NETWORK?

It's very much a community. The whole reason that we were asked to go to work in Tileyard is because I knew the guys who actually own it. They knew there was a community there, but there was nothing really to hold the community there after work. There was a little cafe, which is a bit like a staff canteen, but they didn't have anywhere where people could meet and have a drink after work and continue that community aspect. So that was that was a real win for them for us to go there and build a brewery and also have a bar there as well. So that's what we did.

www.twotribes.co.uk

Alex Wolpert

Founder, the East London Liquor Company, an independent, community-based distillery, currently in the process of gaining B Corp status.



COMPARED TO A BIG MAINSTREAM DISTILLERY, WHAT SETS YOU APART?

We really make a very concerted effort to produce and talk about what we do in a very different way to what other small independent spirits producers tend to do, which is very much leaning on the 'craft' word, which we talked about internally as 'the C word'. It feels very much like a crutch for lazy marketing departments who haven't got anything more specific to talk about. It also highlights that you're probably going to be paying a lot of money for what you're buying. What we say is, we don't know what craft means. We think we can be more specific and we can be more inclusive as a brand. Our tagline is 'Decent booze for decent people at decent prices.' It's a very much a transparent, inclusive approach to how we make and how we produce and how we sell. And that's the point of difference.

WHAT PRACTICAL STEPS HAVE YOU

TAKEN TO OPERATE DIFFERENTLY?

We just rebranded our whiskey bottles, taken all the heavy glass bottles out so it's a much more environmentally conscious approach. We're using cork from a living tree so it's carbon negative because the tree is alive and you harvest it every 15-20 years. So we're very much putting that at the heart of what we do. We've submitted our B Corp application so that's also in process. So it's very much about being a local independent spirits producer with an environmental conscience running through the core of what we do.

HOW HAVE THINGS CHANGED FOR A COMPANY LIKE YOURS OVER THE PAST FEW YEARS?

It's hard to ignore COVID, as much as I'd like to. We were almost entirely in the on trade business, so it was a real wake up call for us. And the business has developed as a result of that. But taking the pandemic aside, I think how it's developed is really twofold. One is

dealing with quite fast growth, which is great. The other is integrating the whiskey part of the business – we were laying down a lot of liquid and it's only now that those stocks are slowly coming online. So we're trying to adapt the rhetoric so people will see a full picture of what we do.

HOW MUCH DIFFERENCE DOES THE B CORP STATUS MAKE TO YOU AS AN OPERATION, AND HOW IMPORTANT WERE THOSE PRINCIPLES TO YOU ALREADY?

It really does go across governance, workers, customers, team process, supply chain, there's all those areas that it deep dives into. But we're already built to be a local brand, first and foremost – we're in the local hairdressers and the fishmongers every day. And that's important – it's very much a thing of owning our own backyard first and foremost.

www.eastlondonliquor.com

Laura Lou Crane

The former British surfing champion and model, TV star and Instagrammer



1. WHERE DO YOU THINK OF AS YOUR 'BASE'?

A tiny town in the French Alps. I am lucky that my job can be done remotely and after living the London rat race for three years it came to a stage where you have to sometimes sacrifice in some areas to benefit in others in the long run. For me, leaving London was what I had to do to grow more as a person. It was a big learning curve for me and what I need in my life to be happy. Yes it came with a few missed job opportunities but the quality of life is invaluable. My work is also never in the same place so for me it doesn't make much difference where I am as I travel a lot.

2. DO YOU GET DIFFERENT THINGS FROM THE DIFFERENT PLACES YOU WORK IN?

Yes for sure. I am a country girl and grew up on the north Devon coast so for me I struggle to be totally raw Laura without that daily connection to nature. This is something I tried to curb while living in London but realised quickly that those little needs and wants are what make me me and since I was young it's always been my safe space. Without this connection, I find it really hard to have inspiration for most things honestly.

3. WHAT ARE YOUR ESSENTIALS FOR WORKING FROM SOMEWHERE?

Mostly I need my phone and GoPro and good internet which can be tricky sometimes in the mountains – but that's all part of the adventure I guess.

4. YOU'VE OBVIOUSLY BEEN IN AND AROUND THE SEA A LOT IN YOUR LIFE - WHAT DO YOU GET FROM A COASTAL LOCATION THAT YOU DON'T GET ANYWHERE ELSE?

Just pure joy – I know even on the stormy raining days, a day at the coast is better than anywhere else. I think it gives me a lot of perspective by the way people live their lives in coastal and more rural areas – in general they live less materialistically, making money to live not living to make money. I didn't even know what a Chanel bag was before I went to London – it's just what makes you happy I guess, but I know where I'd rather be spending my Sundays.

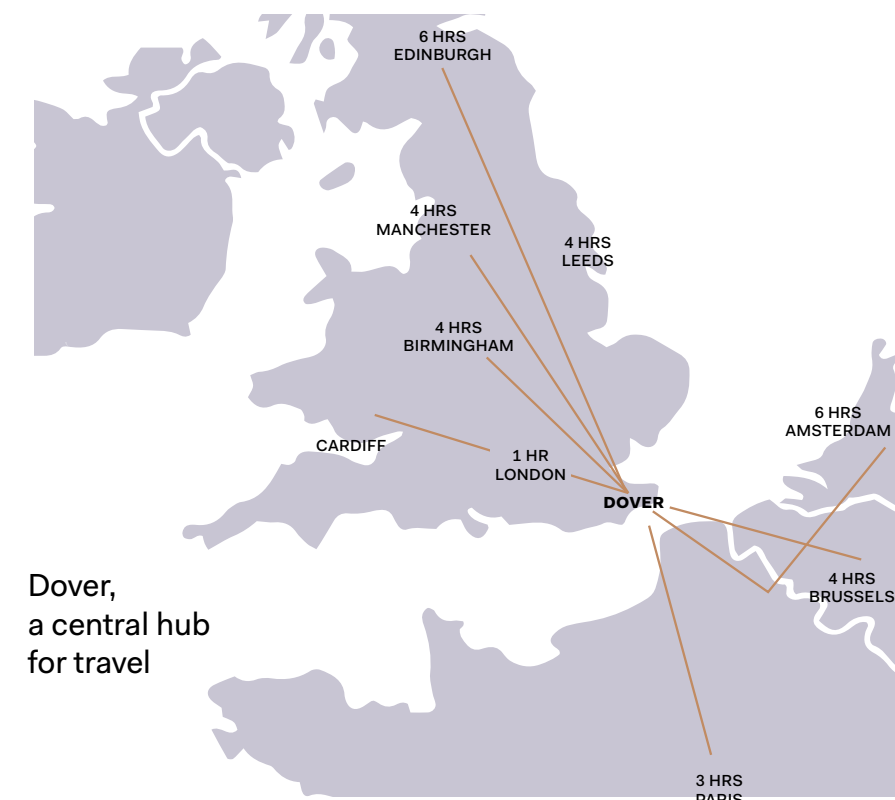
5. WHAT CAN YOU THINK OF WHICH WOULD MAKE YOUR WORK/LIFE EASIER, OR GIVE YOU EVEN MORE FREEDOM?

An underground train from Lyon to London would be amazing, and everyone staying on the zoom meeting hype – you can be anywhere in the world.

<https://www.instagram.com/lauraloucrane>

Stats

Travel time from major cities by train



Dover, a central hub for travel

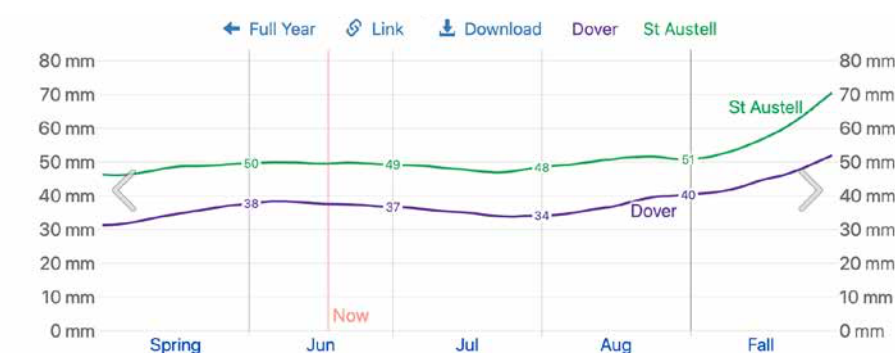
London travel time comparisons

London St Pancras to Dover – 1 hour
London St Pancras to St Austell - 4.4 hours
London St Pancras to Margate – 1.2 hours
London St Pancras to Bournemouth – 2.5 hours

The Port of Dover is the busiest passenger port in the United Kingdom and one of the busiest in the world. It was established in 1606. This cross-channel port is located in Dover of Kent in England's south-east. France is located just 34 km away from this port making it England's nearest port to France. The Port of Dover receives an average of about 16 million travelers annually. 2.8 million motorcycles and cars, 2.1 million lorries, and 86,000 coaches also pass through this port every year. The Dover Harbour Board owns and operates this port. The Port of Dover recorded 12 million passenger movements in 2012 which accounted for more than twice the passenger traffic volume handled by any other international seaport in the country.

Dover – one of the warmest and driest places in the UK

Average monthly rainfall in summer



St Austell (Cornwall) vs Dover

Dover achieves 162.8 more sunlight hours per year

St Austell rainfall is 396.6 mm more on average

Dover consistently reaches higher temperatures for June to September an average of 20.8 C

Dover water temperature is 1-2% warmer.

Met Office data 1991-2020.

A new approach to holidays

Dover holidays - Millennials are swapping traditional holidays for trips that focus on self-improvement

Instead of embarking on boozy all-inclusive holiday, 76% of British millennials say they travel to enrich their physical and mental health and also to broaden their horizons and learn a new skill.

For almost 1/3 of travellers, people want a wellness holiday to improve their mental health (28%). Other people just want to take some time for themselves (36%), learn something new (29%) and experience new things that will broaden their horizons (44%).

Cooking trips (51%), language courses (42%) and photography pursuits (22%) all ranked highly on a millennial's wish list, but they also want to try more unusual activities.