

English text



RENOVATE/INTERIOR COUNTRYSIDE AIR IN THE CENTRE OF PARIS

In the Champ-de-Mars gardens, near the Eiffel tower, a former embassy has abandoned protocol and become a home that seems to sweep over the Mediterranean. It is suitable for a family that loves being sociable

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It is surprising that we have not crossed an olive grove before arriving here, so great is the illusion. After abandoning the noise of the city, having slightly lost our bearings, we savour this unexpected urban enclave. The atmosphere is serene, featuring dry stone walls with sand-coloured plaster, old beams and a majestic staircase, which many little children are rushing down. It looks like a real family home and it seems to be on holiday. We can already imagine sitting down around the large table in the kitchen, once used to showcase the fabrics bought from the antiquarian Mathilde Labrousche of Côté Pierre. Walking on stone slabs rebuilt by Pierre du Lot, the owner tells us about her house while occasionally observing the cooking of a fragrant ratatouille.

The owner was born in Ramatuelle, close to the beaches of Cavalaire-sur-Mer, where her mother owned Le Château de Sable, a lovely little hotel. The family's history started there, in the Mediterranean. It continued in the south east, among vineyards, in

a beautiful Bordeaux stone house. Business and life meant that the family, which was raised among the scents of the south, had to transfer to the capital and get used to the pace of the city. A private mansion, an old abandoned embassy, has become a sort of refuge.

The young owner, who is passionate about decoration, embraced the new challenge. The problem consisted in eliminating the impersonal mood of walls that had been designed to protect offices, in erasing the building's solemn austerity and inserting all the necessary ingredients for a very social family home. Naturally, she also wished to evoke the atmosphere of the South, recalling the countryside in order to free the rooms from urban references!

To achieve the project, the owner turned to a master mason from the Lot-et-Garonne region, Jean-Jacques Tué and his sons, great specialists in salvaged materials and the art of traditional masonry. They applied their technique to stylishly create the illusion of a patina and a lived-in effect. Designer Mathilde Labrousche, head of the salvaged materials company Côté Pierre, near Bordeaux, helped with the renovation.

These professionals shaped the rooms and multiplied the presence of noble materials, aged oak wood, blue stone from Belgium, antique fireplaces, salvaged wainscoting and rough linen fabrics. On the mezzanine floor, the new kitchen resembles the kitchen of a house in the countryside. Beneath the roof, the Balinese atmosphere of an immense window covers the living room and the bedrooms contain large beds for contentedly resting in the evening under the duvet. Just like in the old days...

INTERIOR A WATERFRONT VILLA IN GENEVA

The multi-faceted home of Carol Asscher, French by birth, Italian at heart and jetsetter by vocation

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In 1906, her great-grandfather, commissioned by Edward VII, King of the United Kingdom, cut the largest diamond extracted from mines in South Africa. It was named the "Star of Africa", a 110 carat yellow diamond of rare beauty, which immediately became the masterpiece of the British crown. It was a cut



that made every facet of the diamond shine. The heiress Carol Asscher, owner of this beautiful villa in Geneva, grew up with baby bottles and diamonds. Her grandfather became Queen Victoria's supplier. And she was presented with her first diamond when she turned 18. Obviously, it was a Royal Asscher Cut. For ladies in the jet set, owning one is still equivalent to having a sparkling Bulgari, a glittering Cartier...

But due to legal constraints, her father never worked with diamonds, but founded a telecommunications company in France, which is now run by Carol, who has a distinctly entrepreneurial spirit. As a hobby, she designs jewellery, though only for herself. She wears it nonchalantly with jeans, a white shirt and Louboutin stilettos. The essence of elegance!

The waterfront Geneva house reflects this elegance, which is never overly ostentatious. Villa Nicolas is dedicated to her beloved only son, whose father is the Venetian entrepreneur Alfonso Telese. He attends the exclusive Le Rosey boarding school, which is only a few kilometres away, and it was initially just supposed to be a pied-à-terre for her, a born globe trotter with houses in Paris, Saint Tropez, Phuket (Thailand) and Gstaad. Each of her homes has its own character. When Carol Asscher saw this house with its garden that opens out onto the lake, she could not resist the temptation. It has the charm of a house in Provence, with a sloping brick roof, to which she added a swimming pool, a mirror of water that changes colour through optic fibre. Here she can unwind in the shade of black canvas umbrellas and comfortable chairs with a pure design. Among bronze sculptures scattered here and there and behind well-tended hedges and bushes, there are two large mushrooms, and the entrance is distinguished by the inscription Love. Carol Asscher collects contemporary works of art. Many of her favourite artists exhibit at the Museum of Modern Art in New York and the Philadelphia Museum of Art. She conserves the 'ad personam' inscription, personalised for the owner of the house, by Rob Wynne, and the Baroque/contemporary-inspired photograph by David La Chapelle. Flowers and butterflies on the walls bear the signature of Marc Quenn. There are works bought on the advice of Fabio Bechelli, an internationally renowned art dealer. The stylish art expert Paola d'Assche also

gave her furnishing advice. Carol pays meticulous attention to the arrangement of the table when she receives guests: blown Murano glasses and plates by NouezMoi, a Parisian brand. The table must be monochromatic: black and white if Carol is in a minimalist mood, silver if the dress code is more glitzy. Carole Asscher adores flowers: everywhere she grows or displays orchids, tulips, roses and peonies. She loves Diptique candles with exotic essences that create an enveloping atmosphere for guests. The colours of the living room are purple, grey and black, well mixed together, none of them dominant over the others. A big distorting mirror that reflects the landscape surrounding it bears the signature of the British-Indian artist Anish Kapoor. When Carol receives guests, she only serves champagne, Blanc de Blanc Ruinart, and sophisticated fusion cuisine dishes. One notable feature in her bedroom is a chinchilla blanket. True luxury is not exhibited, but enjoyed like a second skin.



PROJECT A 'DARING' PENTHOUSE IN THE HEART OF THE ENGADIN

Bought by a professional from Milan, it was transformed by Milan-based architect Elisabetta Pincherle into a warm, welcoming home with a loggia terrace overlooking the valley

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Beyond the Maloja Pass, the Engadin reveals itself like a painting. An enchanted valley, replete with forests, lakes and snow-capped peaks. At its heart, lies St Moritz, Top of the World, as its motto rightly claims: it is no coincidence that winter tourism started here over 150 years ago and it is perhaps the most prestigious and chic resort in the Alps. And beyond. After St Moritz, the landscape becomes even more romantic and the next towns are attractive and equally sophisticated, perhaps even more so. Celerina, Samedan, Bever, La Punt (where Giorgio Armani has a home) and finally Zuoz.

The ancient capital of the Engadin is a destination for sophisticated lovers of mountains, skiing and walking, as well as culture and art. In 2010, three new apartment buildings were built at the edge of the ancient center: they feature a modern, elegant, functional and sober design, following cultured Swiss architectural tradition, which derives directly from Le Corbusier. Architect Eli-

sabetta Pincherle, who was assigned the task of designing the interior of a duplex apartment (on the top floor and attic floor) in one of the three buildings, was confronted with a real challenge: to create a warm, welcoming home that was at the same time modern and essential for an educated Milan resident with two teenage children and a busy social life. The owner, an established professional, managed to create a house to suit their taste at an affordable price. This operation was possible due to the fact that at the time of purchasing, the building was still only a project on paper. Pincherle tells us how she worked with the builder and the architects of the Lazzarini firm in Samedan, who designed the building, forcing them to change certain openings to create more daring, functional rooms. Architect Giacomo Sosio collaborated with Pincherle.

The house where the intervention was carried out is spread over two floors: on the lower floor, there are three double bedrooms with bathrooms and an entrance, with a closet area and a bench-container for shoes and ski helmets (every building in Switzerland is equipped with a ski room on the ground floor for skis and boots). The living room is ideally located upstairs, occupying most of the attic, which features a kind of glass box that separates the inside from the loggia terrace: a sort of inverted bay window, pushed inwards.

The living room is a large attic space. To make it more welcoming, the owner wanted to install a fireplace, opting for a closed system in order to avoid draughts, which features thick glass that runs into a hidden frame; on its sides, to give it a stylistic, as well as functional purpose, the architect designed two towers (for firewood) in Corian to decorate and furnish the space. A large L-shaped sofa (Mex Cube by Cassina, designed by Piero Lissoni) coupled with vintage armchairs and tables (Nilufar, Milan) complete the conversation area; on both sides of the window that defines the outer loggia are the TV area, with a large custom-made ground-level sofa, and the studio area, completed by a solid wood desk that ends below the roof pitch. The dining area is located beneath one of the two large skylights, in order to make the most of the highest part below them and to make this part of the attic more habitable. The master bedroom, which is also on the upper floor, is furnished with wood paneling behind the bed, with an integrated container for holding objects and lights, avoiding classic bedside tables. The walk-in closet extends below the roof pitch and is also a useful storage room for ski or general sports clothes.

Pincherle focused particular attention on the design of the staircase connecting the two floors, to ensure that it was not merely the last section of a condominium staircase; both the risers and treads are clad with parquet; the landing that breaks up the staircase features a striking full-height bookcase with an embedded small square window that brings light to the stairwell; the railing is a glass sheet without a frame, which gives the staircase a lightness and contemporary look.

For the kitchen, the owner accepted what was proposed by the vendors of the property and included in the terms of the building, but to achieve a look that was suitable for the mountain setting, the work surface was changed and substituted with a

thick solid wood surface, producing an effect that is very different to the proposed "town" kitchen. An interesting detail to note is the skylight flush with the floor between one floor and the other, which can be walked on and allows light to pass through the bottom of the living room and to illuminate the entrance on the floor below. Finally, the loggia, covered by the roof pitch, is an extension of the living room: a purely visual division in the winter and pleasant outdoor area in the summer. The furnishing is simple: a bench, in the centre, some leather for coverings and cushions. The bench is a piece of tree trunk purchased by the owner on a trip to Brazil, just like the round table in the living room: a section of an ancient tree trunk found in the forests of the Amazon in Brazil. Classic mountain materials were used for this attic, such as wood floors and fixed furnishings, while the walls and intrados of the roof are deliberately left in painted white plaster to avoid a "flattening" effect; the furnishings are minimal and as a decorative, characterful touch, some modern and contemporary paintings are displayed on the walls.



HOUSE OF THE MONTH A 17TH CENTURY FARMHOUSE DESIGNED FOR THE FUTURE

A British family has bought an old farmhouse and entrusted it to two dutch designers who, together with an Italian architect, have created a contemporary residence

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For many years, a London family rented rooms for the summer holidays in a B&B named Bellaria, situated in the Umbrian hills near Castiglione del Lago, bordering nearby Tuscany. They fell in love with the countryside between Montepulciano and Castiglione del Lago and decided to buy a property in order to spend more time in Italy. However, after visiting a number of properties, they were unable to find the house of their dreams. In 2015, the owner of the B&B confided to them that he wanted to sell his hotel and return to the UK after having lived for many years in Italy. It seemed as though the dream had come true: the family that loved this B&B decided to make an offer. From that moment on, everything happened quickly: in September 2015, the new owner was confronted with a large house full of furniture, since

the seller had decided to return to the UK with only his personal belongings. Now, in 2017, the English couple and their children have become happy and incredulous owners of a wonderful Italian house: Bellaria.

Just before signing the contract, the new owner had read an article in the London Evening Standard about Rob Landeweerd and Jeroen Macco, two Dutch designers who, together with Domenico Casamassima, run a property development company (www.specialumbria.com) in Umbria.

After a brief meeting, the English family commissioned Domenico and Rob to renovate Bellaria, requiring them to finish work in seven months! The old B&B, which was full of traditional Umbrian furniture, needed to be revamped. In just seven months, the house, which had been last renovated in the '90s, was brought back to life or rather back to its original structure (the old B&B was divided into 3 mini-apartments). Now Bellaria is ready to write new history. The two designers, along with the architect Piero Sacco of the SPR firm in Tavernelle di Panicale, began work in early January last year. In late July, the house was ready to welcome its first guests. The project was achieved thanks to a very motivated group of professionals and craftsmen that are hard to find elsewhere. Bellaria now has the appearance of an old building that is ready to be appreciated and enjoyed by a new generation. The interiors and exteriors are characterized by a contemporary country style, with a modern design featuring a wealth of colours. It is a style that appeals to the owners and to occasional letters.

Traditionally, Umbrian houses possessed an external staircase for reaching the first floor where farmers lived, while animals lived on the ground floor. The heat produced by the animals wafted upstairs and made the farmers' lives more comfortable. This house, although it was built in the 17th century, was different: there was no original staircase, but rather a simple wooden staircase built not long ago that had an awkward design. Sacco discovered a photo of Bellaria in an old book, without a staircase. It was therefore decided to add a new staircase to the project, built from old bricks in order to disguise the fact that it was a recent addition.

The cow shed on the ground floor is now unrecognizable and is used as a living room. Furthermore, since there was no division between the old stables, but only a difference in the height of the floor between the southern and northern parts of the house, the architect, with the guidance of the designers, decided to create a new opening between the kitchen and the lower stables. This major architectural intervention allowed a central connection between the living area and the dining area with the new kitchen. The old internal staircase was removed. On the first floor, the corridor was moved in order to ensure the best views and brightness in the bedrooms, in contrast to the past. Nearly all the interior walls were knocked down and rebuilt. The major work of consolidating the foundations and thermal insulation meant that the building could be equipped with a floor heating and air conditioning system.

Some furniture in the old house was saved and Domenico decided to restore it and colour it in order to adapt it to the house's

new, modern design. The woodworking company S&M Vagnini in Piegara made almost all the wooden furnishings, including in the kitchen, which has become the house's new hub. The style of this renovation is a perfect fusion of classic and modern. It aimed to accentuate the house's character as much as possible, providing it with some contemporary elements. Handmade terracotta tiles for the floors and modern resins on the floors and walls of the shower, perfectly laid by Marcello Gavioli, are combined with tiles designed by Patricia Urquiola, making Bellaria a typical Umbrian farmhouse with an international style.



REPORTAGE PISTOIA, AN UNEXPECTED DESTINATION

The Tuscan city, named the Capital of Culture 2017, is ready to welcome tourists from around the world. Here we consider the scheduled shows, festivals and art exhibitions

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2017: a year of expectations and responsibilities. The Lonely Planet, the "travellers' bible", lists it as one of the top ten must-see destinations in the world, and this year it is the Italian Capital of Culture. The word has got around and tourists, both Italians and foreigners, are beginning to discover this small, relatively unknown gem. It is a city of Roman origin, protected in the north by mountains and nestled in the green of its spectacular nurseries. Pistoia is an unexpected place with a wealth of art and culture.

The centrepiece of Pistoia's architecture is the Piazza del Duomo, which is home to three powers: politics, represented by the Palazzo del Comune, law, represented by Palazzo Pretorio, the building where justice is administered, and religion, embodied by the ancient Palazzo dei Vescovi and the Cathedral. The Baptistery is prominent in the background, one of five baptisteries in Tuscany, a masterpiece of Gothic art, characterised by its two shades of marble: white Carrara and green Prato marble.

On the other side stands the Tower of Catilina, the politician who rebelled against the Roman Senate and fled through the Pistoia countryside to escape the Roman troops. From here it is a short distance to the Ospedale del Ceppo, which features a portico with a glazed terracotta frieze depicting the seven Works

of Mercy by Della Robbia and Santi Buglioni. The historian by passion, Roberto Cheli, took us to discover how carving changed in Pistoia, with visits to three pulpits located in three different churches: the magnificent 1250 pulpit by Guido da Como in the Chiesa di San Bartolomeo, the 1301 example by Giovanni Pisano, a masterpiece of statuary art in the Chiesa di Sant'Andrea, and finally the pulpit by Fra Guglielmo da Pisa, dating back to 1270, in the Chiesa di San Giovanni Fuoricivitas.

But Pistoia's wealth of artistic and architectural heritage is not enough: the projects and initiatives designed to enhance its identity and traditions are the key to boosting the city's social and economic development. One of the joint strategies is urban regeneration within a sustainable land use programme. Special attention is paid to the enhancement of the city's historical-architectural heritage: following the restoration of buildings and monuments, works are underway to return the churches of San Pier Maggiore, San Salvatore and San Jacopo in Castellare to public use: the latter will become a new cultural space in the city. The cornerstone of the city redevelopment project is the renovation of the ancient Ospedale del Ceppo area, in the city centre, which will be transformed into a district with high environmental, urban and architectural standards, completely pedestrianised and pervaded with green spaces.

There are already some encouraging signs, which can be seen when walking, for example, through the streets in the centre and particularly in the area around the Piazza della Sala, where there is a constantly growing influx of tourists, thanks in part to the flourishing, in recent years, of the various cultural activities, spaces and initiatives that enliven the area.

Just 10 years ago, this area was neglected: it was frequented by tramps and had become a dumping ground for rubbish. However, its redevelopment in recent years has made it one of the trendiest squares in the city. On one day in spring, it takes on an unusual appearance: a local nursery transforms the square into a green park, where all residents, armed with blankets and baskets, have picnics. The square, which is home to the weekday food market with its lively fruit and vegetable stands, is also famous for its central "Pozzo del Leoncino" (Well of the Little Lion): the architrave depicts a lion with its left paw holding the city's coat of arms, symbolizing Florence's ultimate rule over Pistoia. The liveliness of the city is also accompanied by considerable creativity in terms of artisan excellence, so much so that the city is referred to as "la Signora dell'artigianato" (the Artisan Lady), and by its cutting-edge business community.

"L'aspra Pistoia" (bitter Pistoia), as D'Annunzio labelled it, needs to highlight the characteristics and peculiarities that make it special. It will do so through numerous initiatives planned for this year (www.pistoia17.it).

From art to music, from anthropology to theatre, from the animation of urban spaces to proposals for children and the renewal of green spaces and the landscape, every initiative, in the rich 2017 catalogue, has events specifically designed to promote knowledge and culture in the city. The art director has organised exhibitions dedicated to symbolic figures of Pistoia: the sculptor Marino Marini, world famous architect Giovanni Michelucci and

Jesuit missionary Ippolito Desideri. The museum system and the libraries of San Giorgio and Forteguerriana are the cornerstones of the city's cultural life. The festivals will also relate their programs to the Capital of Culture theme. Particularly notable are the Dialoghi sull'uomo (Dialogues on Man) anthropology festival and the long-standing Pistoia Blues festival. And music will always have a starring role at the Festival del Maggio Musicale Fiorentino, which will be released from its historical boundaries with the staging of Mozart's Idomeneo at the Teatro Manzoni. On an international level, the Pistoia enterprise "Il Funaro" is worth mentioning, the cultural centre that combines extensive work in the local area with the best international experiences of live performance. Finally, the nurseries also open their doors to showcase their rarities. In a unique area, where you can find typical plants from all over the world, the Pistoia Capital of Culture appointment is an excellent opportunity to demonstrate the importance of the productive and creative work of the nursery industry.



MERCATO IMMOBILIARE A POPULAR DESTINATION FOR NORTHERN EUROPEANS

British, Germans, Swiss and Austrians buy farmhouses and land, while some also buy in the centre of Pistoia, especially historical buildings

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Between July and September 2016, there was an increase of tourists in Pistoia of almost 9% over the same period in 2015. Foreign visitors come mostly from Northern Europe. The number of overnight stays has increased even more, with a rise of 12%. This means that tourists not only visit the city, but increasingly choose to spend the night there and therefore stay for several days. The first effects of Pistoia's appointment as the 2017 Capital of Culture are already evident. It is a great opportunity which, together with renewed confidence in the market, could lead to a resurgence in the property market in the near future.

"Pistoia's appointment as the Italian Capital of Culture in 2017 will be a boost that will involve large sectors of the city and therefore the short-term rental market will benefit", says Monica Nannini, of the Neri Nannini Bianca agency ([\[bianca.it\]\(http://bianca.it\)\). "Since last year, the property market has improved and is progressing alongside the greater supply of money from the banks, who have again begun to fund mortgages at affordable rates." "The important thing," she stresses, "is that measures are taken to revive the touristic image of the city in order to boost the tourist trade, which is currently rather modest." Elettra Capecchi of Arca Immobiliare \(\[www.agenziaimmobiliarearca.com\]\(http://www.agenziaimmobiliarearca.com\)\) shares this opinion, adding: "After the 2009 collapse, caused by the drop in prices and the closure of access to credit, we began to make a gradual recovery in 2016. In recent years, I have also found that there are many more tourists, especially from Northern Europe." Although the market remains mostly residential and therefore offers apartments, villas and farmhouses, especially in the areas surrounding the city, new international trading channels are being established. Giulio Venturi, the fourth generation of the Appag agency \(\[www.appag.it\]\(http://www.appag.it\)\), the oldest in the city, manages a Luxury line, working mainly with London, via an intermediary who has contacts in the city to meet the demands of British clients looking to buy property in Tuscany: farmhouse-style buildings with typical furnishings such as beamed ceilings and terracotta floors, surrounded by gardens with cypresses.](http://www.nerinannini-</p>
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"Pistoia is chosen," Venturi explains "because it has a strategic position, it is fairly close to everything: the great city of Florence, to small villages, to the sea of Versilia and the mountains of Abetone." He is more cautious about what 2017 holds in store: "I don't think that it will bring an increase in sales, but it could be an opportunity to use houses that are currently uninhabited for tourism purposes. Particularly given that the hospitality supply is still low. There are many properties for sale, especially large properties, and though prices have dropped compared to the past, they are still slightly skewed because there is a lot of competition.

The problem is intercepting the right property."

Alessia Giani of Agenzia Intermedia takes a different view, remarking: "In our experience, 2016 was a year of development and our expectations for 2017 are very positive. We are confident that Pistoia's appointment as Capital of Culture can further improve a situation that, for us, is already favourable."

Susanna Romiti of the Soldani Immobiliare agency (www.soldaniimmobiliare.it) is more confident: "After the 2008 crisis, the market is still making a difficult recovery and we hope that in 2017, with Pistoia's appointment as Capital of Culture, there will be more interest, from both residents and tourists. The city has only recently become more open to tourism." The recovery of the second home market testifies to this positive trend, especially with regard to small homes, which are more suitable for investment purposes.

"Demand has intensified over the last 6-8 months, especially from locals." There is no shortage of sales to foreigners, such as a recent sale to a British family who bought a typical apartment in the centre: frescoed ceilings, wooden beams and an old terracotta floor. Andrea Meoni of the Il Nido agency (www.ilnidoimmobiliare.it) also mentions the sale of a house in the centre to a woman from Miami.

"Centrally located apartments are still the most popular among locals and investors and the type of property that has suffered least from the crisis," says Elettra Capecchi of the Arca agency. Susanna Romiti, of the Soldani agency, holds the same opinion: "There is always a market for the centre, as well as for the well-served areas at the perimeter of the city, such as the area around the stadium or Viale Adua, where there are '30s properties that are in great demand and have higher average prices. For example, a 100 sq m frescoed apartment in a valuable historic building goes for upwards of 300-350,000 euro."

It is a different story for properties in the countryside. Here value lies in the size, whether the property has a garden, and above all, the area. "The south-eastern area," Romiti stresses, "near the nurseries, is the least popular area. The north-western area in the hills has a higher market value. Here farmhouses with their own garden start at 500-600,000 euro."

The economic crisis and new planning regulations have stopped new buildings and today's tendency is to renovate existing buildings. It is increasingly the case that elegant buildings in the centre and historic properties outside the city are divided into apartments and sold individually. Such as Palazzo Arcangeli-Taddei-Sozzifanti, a 3,000 sq m palazzo that dates back to 1700, which was turned into 14 large apartments that were sold by the Neri Nannini Bianca agency in just two years. "It was a great success and a testimony to the fact that beauty always sells," the agent remarks.

This is just one of the high-end properties, including historical buildings and farmhouses, in the agency's portfolio. The agency, managed by Monica Nannini and Luca Bonti, boasts the most important and historical families of Pistoia among its clients. A legacy past down by Bianca Neri Nannini, the first female estate agent in Pistoia's history, to her grandchildren. In July 2016, she celebrated her 100th birthday. Starting out as a trader in the '60s, she managed to ride the wave when agricultural land was being turned into residential areas. "A woman of great intuition," in the words of her granddaughter Monica. However, determining the value of property is a challenge: "On average," according to Andrea Meoni of Il Nido agency, "it goes for around 2,200 euro per sq m."

The work of Gabriele Corsten, owner of Residenze Toscane (www.residenzetoscane.com), who has rented houses to tourists for over 15 years, deserves a special mention. She began in Germany and moved to Italy in 2010. "My clients," she tells Ville&Casali, "are 90% German, while the rest are Austrians, Swiss and a few British. The Germans choose isolated rustic properties in the hills to protect their privacy. They prefer large houses with a swimming pool, olive grove and large kitchen, decorated in traditional Tuscan style. Air conditioning and wi-fi are a must." In short, foreign tourists want to experience the real Tuscany and this is why they choose large homes in order to experience the atmosphere of the area. Rents, mostly in Valdinievole, are normally 2-3 weeks and the average rent is around 1500 euro per week. She offers an attentive, personalized service. She has also sold villas to foreigners: one to a Swiss family and the other to an Italian.