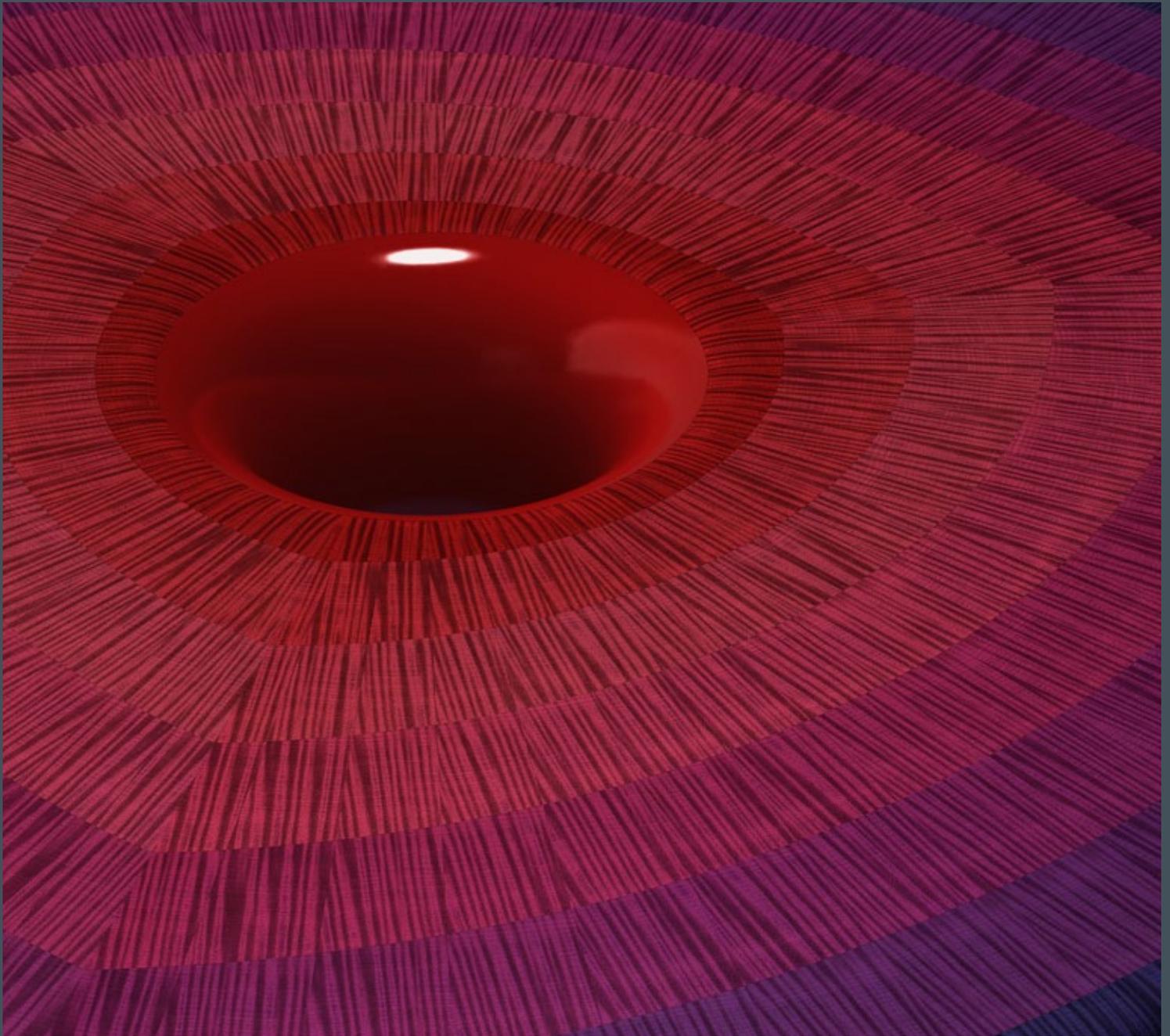


Superyacht

INTERIOR DESIGN EXTERIOR SPACE CREATIVITY AND ARCHITECTURE



DESIGN

SPACE

Cabins are not just a place to sleep and should incorporate a whole host of design features.

Page 16

MATERIALIST

One of the oldest materials known to man, wood has multiple aesthetic and structural applications.

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ARTISAN

Vic Carless, the artist and illustrator renowned for his watercolour depictions of famous superyachts.

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CASE STUDY

Two shipyards, two yachts, two days. SYD travels to Turkey with the H2 Yacht Design team.

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AN AMERICAN MAGNATE IN VIAREGGIO

70-metre *Numptia* stood out from the crowd at the 2011 Monaco Yacht Show as a project that showcases the creative and technical talent of Italy's yacht designers and builders. Add to the equation a demanding yet knowledgeable Italo-American owner, and the yacht gives new meaning to the slogan 'Made in Italy'.

M/Y NUMPTIA
**TOP
YACHT**



Mario Sbarro, the Long Island-based pizza magnate, could have gone anywhere to build his new yacht. Indeed, he consulted with the top northern European shipyards before deciding to go with Rossi Navi, a family-run yard not widely recognised outside of its hometown of Viareggio. His choice of interior designer was even less familiar in the megayacht market. Achille Salvagni is a residential architect who has worked extensively on semi-production models for Otam and Canados, but his largest project prior to *Numptia* was less than half the size. The exterior designer Tommaso Spadolini, on the other hand, is well known in the industry, not least because he continues the Italian flair for yacht design pioneered by his father, Pier Luigi Spadolini. Lastly, the naval architecture is by Horacio Bozzo, an Argentinian of Italian descent also based in Viareggio.

There are several reasons why the owner eventually chose to build in Italy. Firstly, there is his Neapolitan heritage—Sbarro speaks fluent Italian and his business empire is based on that most Italian of fast foods: pizza. Secondly, he had built his previous 62-metre motoryacht, also called *Numptia* (now *New Sunrise*), in Ancona with CRN. But most importantly, he felt that only in Italy would he be allowed the creative licence to intervene in every detail of the yacht's design. In other words, he felt at home.

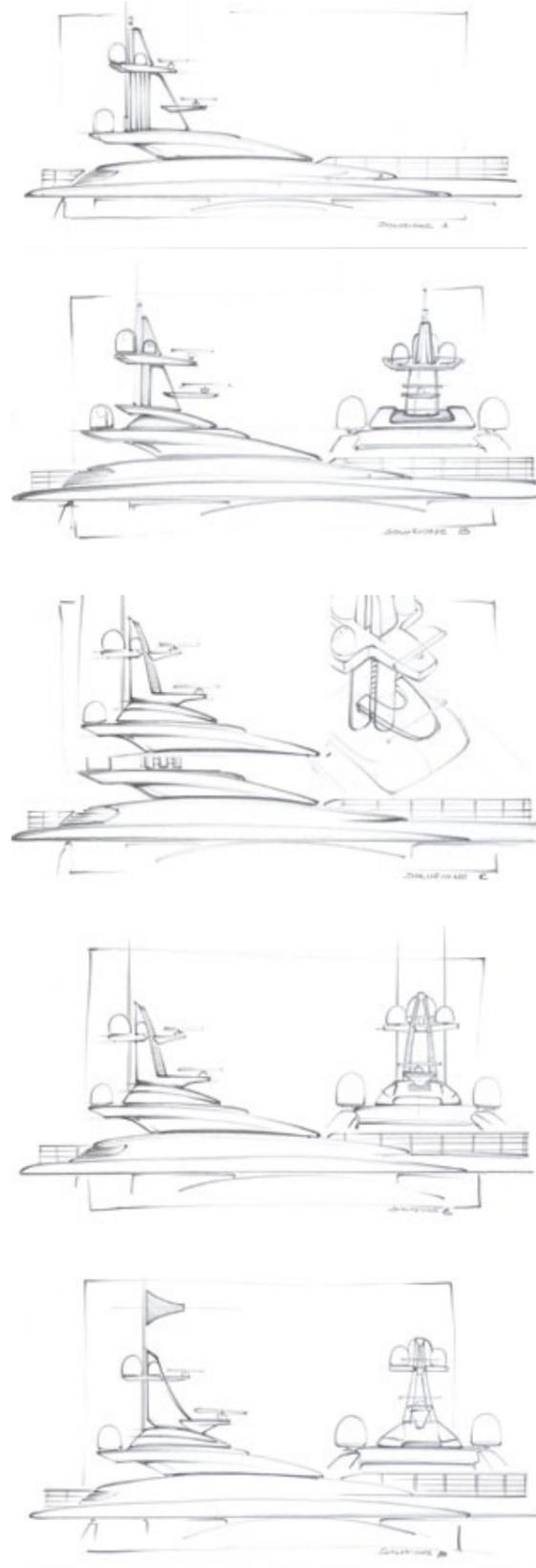
"The owner was heavily involved in every aspect of the project," confirmed Salvagni as he walked me through the yacht. "During the build he visited the yard every month for a week or so and I travelled to New York on several occasions. For two years we spoke by phone at least once a day."

"The first thing I did in the morning in New York was check my emails for the latest renders and then get back to the designers with my thoughts," explained the owner. "Given the time difference, this meant I sometimes called them at antisocial hours. But it was a very reciprocal process of communicating the soul of the yacht. They never stopped working until we had it just right."



"It was stimulating and exciting to work with a demanding yet knowledgeable owner who understood the subject," continued Tommaso Spadolini. "We went through 27 different designs for the radar mast alone and made a full-scale model. People have likened it to a sculpture by Botero. The stainless steel caprails were pressed into curved oval sections by Rossi Navi from circular tubes, because we couldn't find anything commercially available to suit the owner's brief—you'd be hard-pushed to find a northern European builder so accommodating."

The design of the yacht developed from the inside out, so to speak, in that the general arrangement was pinned down before any work started on the exterior styling or interior décor. The GA had to be simple and rational, so guests would not become confused or disoriented (Salvagni likens it to the formal logic of Renaissance architecture). Apart from desiring good separation between crew and guest circulation, functional use of spaces to suit guests of different age groups, and spacious pantries on each deck level, the owner was particularly attentive to the design and layout of the galley—perhaps not surprising given his background in the restaurant and catering business. ▶



SPADOLINI'S PENCIL SKETCHES SHOWING THE DEVELOPMENT OF NUMPTIA'S RADAR MAST.



CARLO BORLENGHI

**NUMPTIA
ROSSI NAVI**
MAIN DECK SALON AND BAR



MAIN DECK DINING ROOM



BRIDGE DECK VIP CABIN



“For me the galley is the beating heart of the yacht,” said Sbarro. “If I eat badly when I go on holiday, I never go back to the same place. The Italian in me means that cuisine is very important and you need the means and equipment to provide good food. I wanted the galley to be on the main deck as close to the dining room as possible, so dishes arrive on the table still hot. I also specified the size of trolleys, dumb waiters, companionways and even serving trays.”

Once the GA had been decided upon, Spadolini and his studio manager, Bernardo Papetti, could get to work on the exterior profile. The starting point was the owner’s admiration for Jon Bannenberg’s timeless designs, but the Trevi Fountain in Rome also provided inspiration for the flowing lines that recall a gentle cascade of water. At the same time, Salvagni was busy creating the first of 10,000 3D photo-realistic renders that would each be revised and signed off by the owner.

“The owner was looking for an atmosphere of extreme well-being combined with total luxury,” explained Salvagni. “This created a design dilemma, because well-being is usually associated with informality, but luxury is often the opposite. The challenge was to come up with an atmosphere on board that would work equally well for a black-tie dinner party or for children padding around in their bathing costumes.”

There are numerous features that make *Numptia*’s interior unique (and I use the adjective with caution) in the field of yacht design. The first is that all the walls, floors and ceilings are composed of just two shades of satin-finished teak—a solution that bucks the current trend of juxtaposing multiple types and cuts of wood. This immediately creates a calming ambience associated with the owner’s concept of well-being. Then there is the fact that the interior is entirely devoid of mouldings; instead, the junctures between walls, floors and ceilings are created by a series of fluid curves with an illuminated void space between floor and bulkhead. This required great precision on the part of the Mobilart and Caniparoli outfitters, but eliminated hard edges to provide a comforting sensation of

being ‘cocooned’ within the space. A similar feeling of cosiness—difficult to achieve on a high-volume yacht—is the way the owner’s king-size bed has been partially recessed into an alcove in the bulkhead. Sleeping in large rooms can induce a sense of unease, which is why four-poster beds with canopies were once popular in stately homes.

For the same reasons he chose to line the interior with a uniform teak veneer, Salvagni limited



his palette of materials and colours throughout the yacht. Just two types of marble—satin-finished White Sivec and polished Bronzo Armani—are used in the bathrooms. A pale honey limestone is employed for the steps of the main staircase, while neutral tones of stone, cream, caramel and russet are reserved for the upholstery fabrics. Blandness is avoided with accents of high-gloss ebony and shellac, exquisite parchment-lined cabinetry with shagreen façades, individually designed brass door handles and bespoke light fixtures, also of brass, such as those imbedded in the ceiling of the main salon resembling sea urchins that give out delicate pinpricks of light. Niches throughout the interior contain ethnic sculptures from around the world to underline the yacht’s go-anywhere vocation.

In addition to brass, Salvagni makes plentiful use of a metal known as alpacca, or nickel silver, for the perforated sliding doors between the main salon and dining room and the Ron Arad-style dining table, whose riveted construction resembles an

“...well-being is usually associated with informality, but luxury is often the opposite.”



SALVAGNI’S STUDIES FOR A COCKTAIL TABLE ON THE BRIDGE DECK

airplane wing. Containing nickel, copper and zinc, alpacca is used in cutlery manufacturing and has a softer, quieter sheen than polished stainless steel or aluminium.

All the interior (and most of the exterior) furniture is custom designed, including the carpets that were handmade by Tibetan weavers with 10,000 knots per square decimetre—the maximum concentration possible. To provide a sense of stability aboard a moving yacht sometimes missing from commercially available seating, Salvagni studied the furniture from the transatlantic liners of old to recreate armchairs with a lower centre of gravity than usual. “Countless samples and mock-ups were made to ensure maximum comfort and the owner insisted that I try one out for myself,” says Spadolini. “As he watched me sink into the plush armchair, Sbarro commented ‘modern Italian furniture looks great, but is often a little hard and uncomfortable. I can sit in those for ages chatting or reading a book with a cup of coffee—the devil is always in the details.’”

The space occupied by engine room ducting in the living areas often creates a hard-to-work-with ‘dead’ zone between the two trunking columns. Salvagni has made best use of this limited area in the bridge deck salon by turning it into a cinema lounge with bed-like loungers and a giant screen (Ancona-based specialists Videoworks also linked the AV system to a video camera mounted in the bulbous bow to relay live images to the screen). The whole salon and its distinct conversation and entertainment zones is united by an enormous oval-shaped ceiling cornice. A similar feature above the dining table on the main deck is subtly curved in three dimensions like the back of a violin—a complex piece of wood engineering that belies its effortless appearance. A touch of humour and a hint of how the space will appeal to the owner’s nephews and nieces is provided by a low ebony table in the shape of a crocodile.

Numptia’s all-Italian team of designers and builders have raised the bar and blurred the perceived distinction between northern European and Italian quality. Every aspect of the exterior and interior design—from the tread and riser dimensions of the stairs to the door handles and hinges—has been carefully worked out down to the last detail. And it shows. It is an inspiring example of a custom yacht designed not just for the owner, but with and around the owner. ■



SIDE TABLE, MAIN DECK SALON

MASSIMO LUSTRI