

Superyacht

INTERIOR DESIGN

EXTERIOR SPACE

CREATIVITY AND ARCHITECTURE



DESIGN

CASE STUDY

A visit to the designer duo Novolari Lenard on the outskirts of Venice, Italy.
Page 12

DOMUS DESIGN

The transformation of the basement at Rock Cliff mansion in Newport, US, into a classic Edwardian schooner.
Page 22

IN BUILD

Exclusive: Achille Salvagni's 60m and 38m interior concepts for Perini Navi.
Page 44

PERSPECTIVES

A look at retro design and modern classics with Guido de Groot and Andre Hoek.
Page 68

IN BUILD



MAIN SALON (60M)

OUT OF THE ORDINARY

Following widespread acclaim for the interior design of 70m *Numptia*, Rome-based architect Achille Salvagni is fine-tuning two interior projects for Perini Navi. *SuperyachtDesign* was granted exclusive access to the first renders of his designs for a new generation 60m ketch and a 38m sloop.

“The role of the client is to provoke or stimulate the designer into a creative response,” prefaces Achille Salvagni. “We are the medium, if you like, by which the client’s concepts are given shape and perspective. I’m always very clear on this point at the start of a project: you provide the ideas or themes; I translate them into a language with form and volume.”

In the case of the 60m ketch, the challenge set by Perini was to recreate a flavour of the old America’s Cup racers in a contemporary rendition. The question facing Salvagni was, how to rewrite the design logic of the 1920s and ‘30s in a modern guise? The first thing

he did was to select a palette of traditional materials such as bronze and parchment, teak and mahogany, as his key materials. The form language he then gave to these materials is in some ways reminiscent of the interior of *M/Y Numptia*, but it has been developed and adapted to the interior theme requested by Perini.

Instead of satin finish teak, for example, the designer has opted for a pale, brushed variation and added elements of rich, glossy mahogany for contrast. He has retained, however, the distinctive fluid curves at the junctures between walls, floors and ceilings and his preference for textured, natural materials such as galuchat and parchment for cabinet doors and lampshades. Indeed, most of the materials have been selected for the sense of softness and warmth they convey, such as alpaca (nickel silver), palladium

leaf and gilded bronze—all materials that also found their way aboard *Numptia* to stunning effect.

Salvagni’s preference for curves over straight lines is apparent throughout the interior design. In the salon the generous radii where the walls meet floor and ceiling are echoed in the low, curved half-wall, finished in palladium leaf with bronzed profiling, that differentiates rather than separates the living area from the dining room. The oval sofa seating is placed between a circle of radiating teak floorboards and a similar effect on the ceiling, with a round skylight at its centre to draw in natural light from above. In fact, virtually the only straight lines to be found are those of the polished stainless steel staircase leading to the flybridge. Instead, there is continuous interaction between positive and negative curves, as seen in the design of the main ▶



OWNER'S BATHROOM (60M).
NOTE THE CONVEX CEILING

staircase with its concave risers and convex tread profiles. Even the overhead lights and selected lamps seem to grow organically out of the ceiling and woodwork, like so many stalactites and stalagmites.

Below deck in the owner's suite this soft, cocoon-like ambience is taken one step further with a teak-panelled ceiling that is gently convex. Contrary to received wisdom, the ceiling's lowest point is at its centre (most ceilings on yachts are recessed and raised to give the impression of height), but there is still well over two metres of headroom. The whole effect is so subtle as to be hardly noticed, but the rationale is drawn from a specific piece of classical architecture close to Salvagni's studio in the historic centre of Rome: the 17th century church of San Carlo alle Quattro Fontane, designed by the architect Francesco Borromini and considered one of the leading examples of Roman Baroque architecture.

"The church's architecture shows how Borromini played with volumes by compressing and dilating them to create more dynamic dimensions," explains Salvagni. "He did this by adding scalloped surfaces to the façade. The church is only about eight metres wide, but these curved horizontal planes give the impression of a much bigger and grander building."

The designer has borrowed the same ploy for his ceiling design, with the result that the volumes seem less like individual compartments and more like flowing, natural spaces (Salvagni has conducted studies that show we feel uneasy sleeping in open spaces with high ceilings—hence the four-poster beds in castles and mansions—so the slightly convex ceiling provides a feeling of cosiness and well-being). Instead, they appear to have been extended in a horizontal plane and this has been accentuated by dividing the owner's suite into three lateral zones: a central atrium with walk-in closet, the ▶



SAN CARLO ALLE QUATTRO FONTANE

"The church's architecture shows how Borromini played with volumes by compressing and dilating them to create more dynamic dimensions."



MAIN SALON/DINING ROOM (60M)



OWNERS WARDROBE/BATHROOM (60M)



MAIN SALON (38M)

sleeping area to one side and the bathroom to the other. The curved recess into which the washbasins are set was carved from a solid block of creamy statuario marble, while the corners of the TV screen are also generously rounded, edged in bronze and backlit against a glazed textile finish on the bulkhead. The TV is the only high-tech piece of equipment in plain view and even that is disguised as a magic mirror. Even the customary A/C grilles have been eschewed in favour of subtle recesses with indirect ambient lighting.

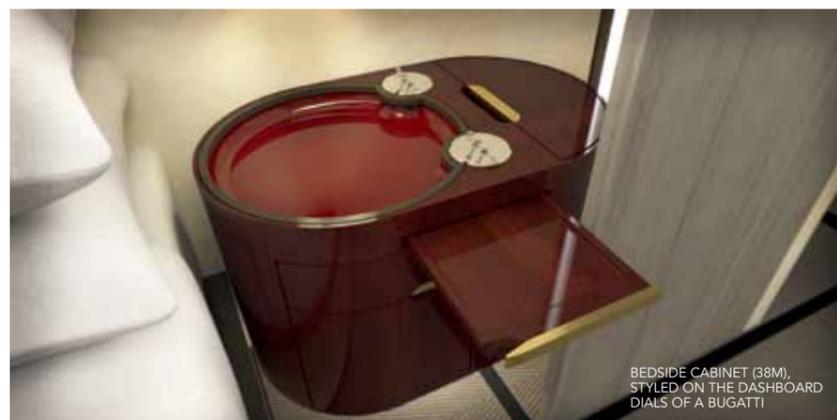
The detailing is exquisite. Salvagni showed SYD a prototype wall sconce for the owner's bathroom—the latest of half a dozen—featuring a mini 'moon' of hollowed out alabaster containing an LED that is mounted on an elliptical shield of gilded and hammered bronze (all the furniture and fittings are Italian made, excepting the galuchat and parchment pieces that are sourced in Vietnam). Buckled leather straps are used to keep towels and other items in place on the open shelf units while under way. Behind the egg-shaped marble bathtub is a curved wall of black, bronzed glass into which have been inserted real seashells that are backlit to resemble oversized raindrops. The ceiling panels of brushed teak are held in place by bronze studs; inspired by traditional fixing systems, they provide aesthetic detail and serve a practical purpose as single panels can be removed to access the technical areas behind.

Salvagni has maintained a family feeling aboard the 38m sloop by retaining teak and mahogany as his principal veneers, although this time the teak has been smoked to produce veining that is slightly darker and more weathered. This is contrasted with an off-white, eggshell finish for the ceiling (created by applying several fine layers of paint for a warm, subtly textured surface, not unlike that of an ostrich egg), and pale parchment for the lampshades and cabinet doors. Salvagni's buckled straps reappear on bookshelves, as do the curved planes that lend softness and continuity to the interior. A fold-out TV has been cleverly integrated into a side table and the design team is developing a pivot system so it can be

viewed from anywhere in the main salon. Herringbone tatami flooring and Chinese red lacquered finish for the side tables and bedside units lend an Oriental flavour to the interior.

The same bedside cabinets provide a revealing example of how bespoke furniture design can take its inspiration from the most unlikely and ingenious sources. The round 'face' of the cabinets, with their recessed surface and twin circular base plates of polished nickel for the light switches, are based on the instrument dials of a vintage Bugatti, while the bronze-edged tray extension is pulled out using an indent feature inspired by those of a Swiss Army penknife. Recesses with ambient lighting cut into walls below the side windows in the main salon are modelled on the door pockets of a Porsche sports car, whereas the mahogany and stainless steel door handles throughout the yacht mirror the handle of a rigger's knife, a motif highlighted by the addition of a beaded leather tassel.

"It's relatively straightforward to design a beautiful interior by drawing on what the market already has to offer," concludes Salvagni. "But it takes method and instinct to create a custom interior with a unique atmosphere by designing every last element contained within it." ■



BEDSIDE CABINET (38M),
STYLED ON THE DASHBOARD
DIALS OF A BUGATTI

PERINI PROJECTS



HULL C.2193 (60M)

The hull and superstructure lines of Perini Navi's new 60m ketch are a natural evolution of its successful 56m series. "The technical challenge," confirms Franco Romani, the Perini Group's design director, "was to develop the 56m into a larger yacht and improve performance, but still keep it under 500GT." With delivery scheduled for this summer, the owner's list of priorities for the first unit (Hull C.2193) focused on performance, with high-tech carbon rigging (Future Fibres supplied almost a kilometre

of the bright red, Thermoset Carbon solid rigging requested by the owner), an advanced lifting keel design, faster, lighter captive winches and a new furling system for the foresails positioned under the deck to maximise sail area. Two more 60m hulls are under construction. The 38m sloop (Hull C.2130), on the other hand, is a sister ship to the fast cruiser P2 delivered in 2008. Construction was started on spec and the yacht represents a new generation of lightweight hulls made from Sealium

alloy (with higher welded yield strength than standard 5083 aluminium alloy) for owners who want high performance allied with Perini's renowned comfort and quality. Designed by Philippe Briand, the yacht has a lifting keel and water ballast for racing performance along with a spacious cockpit and high-volume interior. The yacht is currently for sale and with Salvagni's interior design concept already on the table, delivery time can be significantly reduced.



HULL C.2130 (38M)