

# HEESEN 51 M IRISHA

At cut above the other 'lunch boats' @ 25 knots

Boarding Irisha, as guests of Heesen at the Monaco Yacht Show, it was immediately evident that this boat's interior was different to anything else in her class, both in space planning and finish.

Text: Nick Jeffery Photos: Heesen

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The racy exterior profile of Irisha is not visible in the show, the boat being stern-to, however SuperYachtsMonaco, the brokers exhibiting her, had thoughtfully put some images on display quayside. Racy lines are, after all, one good reason people come to Heesen, and Irisha sports some of the biggest complex-curvature, streamlined windscreens in the industry.

In Irisha's case, the owners were more after an entertainment platform for day trips with their friends than a sleep-aboard cruiser. In fact, they told Jim Evans – Managing Director at SuperYachtsMonaco, who had sold them their previous Heesen – from the outset that they wanted a day boat to keep in front of their Italian villa and take family and friends out for lunch with. A top speed of 25 knots was specified to allow them to get to a prime lunchtime anchorage quicker than most and depart for the return journey, after a siesta in the five cabins, but still get that prime stern-to berth in popular ports.

There is an experimental feel about Irisha's finishes, with unusual wallpapers – if that's not too unflattering a word for these ubiquitous high-end surfaces. Harri-

**The aft deck runs right into the 'winter garden', effectively a protected saloon. Sutherland teak chairs and tables complement the dark grey tones. Note the open steps.**

son Eidsgaard clearly relished in designing for these – dare I suggest it – 'restrained-bling' owners? Ewa Eidsgaard immediately countered: "The owners actually are not very blingy. They are quite understated and wanted the interior to be calm, serene but sophisticated. Use of colour was important and each room has some stronger accent of colour sitting comfortably against quasi monochromatic background." Nevertheless, the brief gave Harrison Eidsgaard the chance to play with tactile senses and go hell for leather (one reason they won the pitch was having done a record speed refit design on the previous Heesen) specifying fur bedspreads, a wooden bath, silk bedheads and ceilings plus enough coloured onyx to cover Jimmy's dance floor. Two convertible twin cabins can be joined up to form one double 'bachelor pad' for a teenage son, the beds being modular.

The day head sports a kind of 'hall of mirrors' sculpture – a polished stainless steel mirror, shaped like an upmarket squashed metallic balloon, allowing magnified facial inspections should you need to powder your nose, with a backdrop of sparkling glitter embedded into the dark blue wallpaper. The "bubble" mirror is by

Polish designer Maja Zieta and the "reflective wallcovering" – named "Rockstar" – by Phillip Jeffries of New Jersey. Ewa describes it as a "moody, clubby room". But before you reach the day head, when boarding from the passerelle, you arrive on a large aft deck that really does benefit from the indoor-outdoor flow so often talked of. So much so that it is arguable whether the saloon is an indoor or outdoor space – it is officially termed the 'winter garden' and classed as outdoors, teak decks flowing flush. The dining area forward is reached by passing through a second set of glass doors and the two spaces can be joined to allow a party of 20 to lunch at one long table, custom made by Heesen, which extends out through the opened doors. The hefty engine room exhaust stacks were pushed forward – where the room noticeably narrows – to allow unbroken window lines to flank the aft part of the table. The grey carpet is easy clean, perfect for decadent guests – or SuperYachtsMonaco charterers – who might spill a drink. Ewa describes the serene monochromatic look with cold grey and beige as 'greige', the designer term for the new oatmeal.

**The dining room is immediately forward of the 'winter garden' and its table can extend out through the glass doors into it to seat 20 guests**

Satin wood finishes complement the '50 shades of greige' fabrics (my words, not Ewa's). A dark textured finish connects the TV wall with the ceiling in the dining room, outsourced to DKT Artworks of London by Harrison Eidsgaard.

Moving forward to the lobby, the first thing you feel is that the open winding staircase going up and down feels as if it belongs on a bigger yacht, its stucco finish giving a smooth sculptural look. The handrail snakes its way up, attached to the glass baluster. The staircase was finished on site but the linear and textured panels were produced in DKT's studios before finishing on site. DKT workmanship is simply flawless, to be expected after 39 years in the business.

The owners' office is quite masculine, with darker veneers, the focal point being a cantilevered desk. A beautiful touch is the forward-facing window that overlooks the owners' personal terrace, sporting a reclined double sun-cum-relaxation bed facing aft and double sofa facing forward – the perfect spot for quiet, reflective outdoor moments away from guests.

Moving on into the master stateroom, 'his' dressing is





Textures are ubiquitous in the owners' suite from the braided wool and silk OT carpet up to the ceiling panel by Claudy Jonstra, also of wool and silk. The full-beam master bathroom offers a choice of a stunning high-gloss Macassar bath, by Alegna Baths, or an inviting 'double therapy shower'.



immediately on one's left and the sliding glass door to the terrace to starboard. The double bed is covered in fur – nobody would say if real or fake, but I'd say real – while its hand-felted headboard and 'feature ceiling' (a shame not to use it) are by Claudy Jonstra, described by Ewa as "custom dégradé design made of silk and wool". The braided wool and silk carpet is by OT (Oliver Treutlein), its softness and texture a delight to walk on. Nightstands and credenza benefit from an attractive high-gloss pitted-bronzed finish with stained walnut. 'Her' dressing room is aft of her dressing table to port, while on the forward bulkhead is a piece of art that can transform into a TV, flanked by twin doors leading to a spacious full-beam bathroom, whose pièce de résistance is undoubtedly the high-gloss wooden Macassar bath by Alegna Baths. It is probably an idea to rinse any sand off one's toes in the "double therapy shower" (yes, I thought that too) before setting foot in this artwork. The dégradé motif is again evident in the vanity units executed by Heesen, horizontal strips stained lighter as you go up. Down below, passing "blue impasto" hand-painted cabinet doors at the bottom of the staircase, also crafted by DKT, guest suites each have their own colour

**Each of the four guest cabins on the lower deck sports a colourful onyx panel. The two twin cabins can be joined together to form a suite. Note the circular ceiling lights.**

accent. Artworks are by Alex Turco, with an onyx wall (brown, green, blue or purple) and clever-designed lighting. Ceiling lights are so hard to get right but the system worked up, with three "scenes", for Harrison Eidsgaard, "optimizes space and adds texture" with textured circular overheads – again by DKT. Circular portholes give natural light and a nautical touch. Two flights up, passing more artwork, and one reaches a spacious relatively empty landing, rather like the luxury of having white space on a brochure page. A dog – this one is fake, or certainly dead – appears to burrow into the floor in the corner with its bottom in the air, apparently a signature feature of Harrison Eidsgaard, but not compulsory. Aft is the skylounge, whose "Barn in the City" bar is made from a 150-year-old barn door, covered in a smooth transparent resin, glowing gold. The Prince Albert II Foundation would approve of this gesture towards sustainability! I noticed a turntable in the corner and started to imagine getting out the vinyl LPs and chilling out on the sofas up here, in particular the window seat that cleverly disguises the intrusion of the external staircase and offers a cosy forward-facing spot from which to watch the ocean go by. A Root coffee table, by Chis-



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Twin parallel bars forward on the sun deck, with four swivelling bar stools each, allow eight to enjoy views all around. A Jacuzzi and sunpads are positioned aft. Weekly charter rate is 300,000 Euros.



## THE BROKER JIM EVANS

Ten minutes with Jim Evans, Managing Director of SuperYachtsMonaco, who is relocating to new, walk-in, shop-front premises in Monaco's swanky Rue Grimaldi.



"I don't think it is bling at all! I already knew the client well, having sold him his previous two boats, the last one being a 42-metre Heesen. During that tenure he asked me to pull together a project team for the next boat, pushing it up from some 440 GT to 499 GT. He had enjoyed owning "Petra", Frans Heesen's own boat, and noted the Heesen quality. Criteria included 25 knots and the basic brief was for Irisha to be a day boat – inconceivable, when you look at her, but true. Watersports were important too. The lunch table extends to seat 20. We did a beauty parade of three or four designers and yards, but all roads led to Heesen. The naval architecture and platform is from Heesen's 50-metre but it was a fully custom job, starting four years ago. Harrison Eidsgaard has been growing organically over the years and did a great job. Acting as the owner's representative you do fight with shipyards, for example elements of paint had to be redone and some pieces of glass had to be changed – but Heesen were fantastic. I act for the owner and get the team together and coordinate the project. Our philosophy is quite different to the big brokerage houses, where they like to take care of everything in-house and own all the IP (Intellectual Property) of the project. Beware – if you fall out with the big brokers and decide to take back control of your new build you'll take maybe two years to get the IP back, while your hull sits on hold. At SuperYachtsMonaco we assemble teams – I take care of commercial and liaison with the client and we have an entirely separate technical team outside, that has worked on big Abramovich projects, independent of us and paid directly by the client. So the client can get rid of any element during the project and we have noticed that owners like this – I believe it is a new way forward. In these 'big black box houses', as I call them, there is an inherent conflict of interest – for example at the end of a not-quite-finished project they might say, 'we need this boat because we've already booked charters on it', and they rush it out. Ours is, I believe, a new approach (for a brokerage house) and clients like it and appreciate it. Everything is transparent. I go to the shipyard every month – we don't just turn up, like some brokers, for the Champagne on the launch day! I've personally done three significant new builds and have a fourth underway."



ta, gives an informal touch to the room. Aft on this wheelhouse deck is another table for smaller lunches and fixed lounge seating in a C-shape inviting conviviality without the need to drag the Sutherland teak chairs about. Sutherland especially reproduced its Great Lakes model in teak for the client. Another flight up and this feels like the party deck, with sunpads around the Jacuzzi aft and twin parallel bars traversing the space forward, cocktail waitresses or barmen sandwiched in between. Looking forward, one is also distracted by the large companionway, revealing the wheelhouse and its array of instruments, all behind the vast tinted windscreen. A leather sofa and table allows guests to do some backseat driving, not encouraged during manoeuvring.

Also not visible in the show is what Harrison Eidsgaard describes as the "generous beach club", with a New England style day head, massage/lounge area and a "sauna with a view". The perfect platform to enjoy a swim from, in clean water away from the beach, this is where I imagine myself as the owner, aboard Irisha with a fur spread out for an informal post-sauna picnic of iced vodka and caviar, wondering where it all went wrong. ■

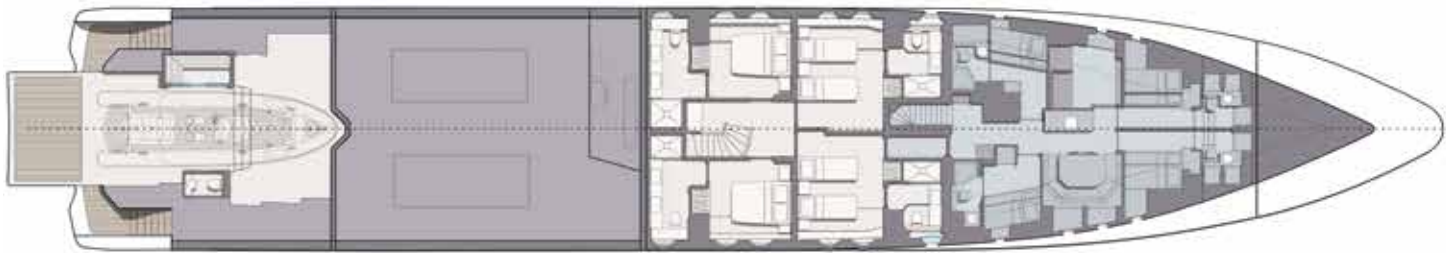
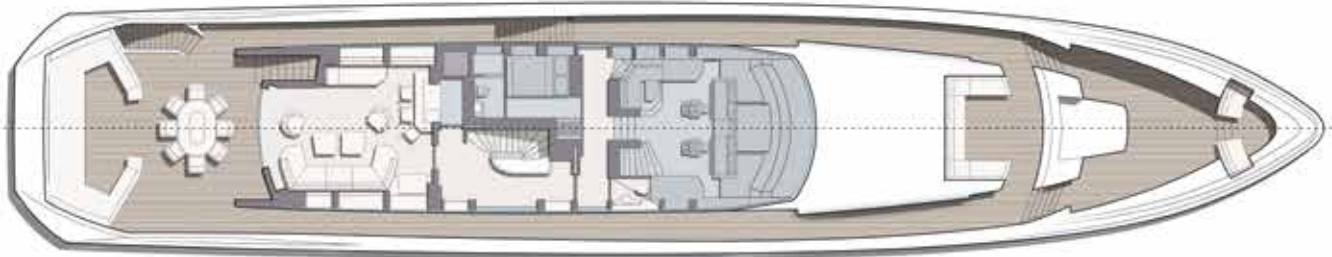
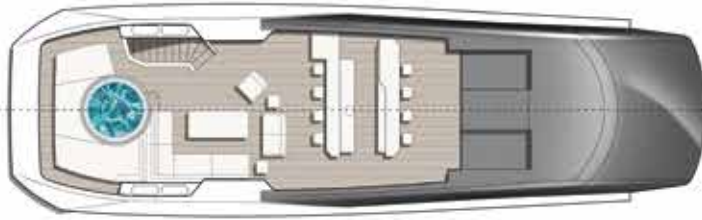
Heesen 51 m Irisha



The sky lounge doubles as a cinema, its screen dropping down from the deckhead. A chaise-longue, aft of the bar, is a popular reading spot. The wheelhouse deck tempts ten guests to a circular al fresco dining table, from convivial pre-dinner cocktails at the C-shaped fixed seating area aft.



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**TECHNICAL SPECIFICATIONS**

**Length overall:** 51.0 m / **Beam:** 9.0 m / **Draft:** 2.5 m / **Displacement (half load):** 318 tonnes  
**Max speed (half load):** 25 knots / **Range at 11 knots:** 3,000 nm / **Fuel:** 55,500 l / **Water:** 16,200 l  
**Engines:** 2 x MTU 16V 4000 M93L / **Max power:** 2 x 3,440kW / **Gearbox:** ZF model 9060A  
**Engine Control:** MTU Blue Vision / **Propellers:** 2 x five-blade Nibral Bronze  
**Main generators:** 2 x Kilo-Pak 99kW, 50 Hertz / **Hull type:** Hard chine displacement / **Naval architecture:** Heesen  
**Classification:** ABS A1 Commercial Yachting Service A AMS Large Commercial Yacht Code (LY3) by CISR  
**Hull:** Aluminium / **Superstructure:** Aluminium



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| <br><b>EXTERIOR DESIGN</b><br>Harrison Eidsgaard Design | <br><b>INTERIOR DESIGN</b><br>Harrison Eidsgaard Design |
| <br><b>CHARTER</b><br>300,000 Euros/week                | <br><b>SHIPYARD</b><br>Heesen<br>(The Netherlands)      |