

# BOAT

International

## DESIGN REPORT



### PRODUCT PERFECTION

*Industry leaders  
on their design  
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p96*

PHOTOGRAPHY: RUPERT PEACE

HOW TO FILL YOUR SUPERYACHT WITH ART | KITCHENS OF DISTINCTION | THIS SEASON'S ESSENTIAL FABRICS

Edited by Lucia Ferigutti



# Art on board

Whether you want to commission pieces for your superyacht or keep existing works pristine, *Claire Wrathall* gives you the lowdown

**I** don't believe in art on the high seas," art dealer and Hollywood producer Arne Glimcher once told me. The founder of Pace Gallery, which deals in works by the likes of Picasso and Rothko, and former owner of the 37-metre Luca Brenta-designed Vitters yacht *Ghost*, Glimcher loves sailing and art, but believes some passions are best kept separate. "It would have been dangerous to have works of art on board, absolutely irresponsible. I like to be able to have the hatches open and fresh air in the boat."

Protect your art from salt, humidity and temperature extremes by displaying it in parts of the yacht where the elements can be shut out, however, and there's no reason superyachts can't be as safe as galleries. "If you're inside and you don't feel too cold or too hot, then the art will be fine too," says London-based dealer Adrian Sassoon. Just as on land, the main problems are direct sunlight and clumsiness. The former will damage photographs, watercolours and other works on paper, though UV-resistant glass, blinds and judicious placement can mitigate this.

But there are many more robust media. With metalwork or ceramics, says Sassoon, "the work should retain the same strength and depth of colours it would have had when it left the kiln". As to the risk of knocking something over, small sculptures and objets d'art may actually be safer on a yacht, because in a marine environment they are invariably stuck down with "museum glue" that adheres objects to surfaces to stop them shifting in a swell.

Perhaps it's not surprising then that remarkable assemblages of art are kept

aboard yachts to no detrimental effect. When in 2018 David Hockney's acrylic-on-canvas *Portrait of an Artist (Pool with Two Figures)* sold for \$90.3 million (£69m), at the time the most a work by a living artist had ever fetched, the fact that it had previously hung among a collection of valuable paintings on *Aviva*, the 68-metre superyacht belonging to the businessman Joe Lewis, had clearly done it no harm.

Some collectors commission boats to reflect their art. "I actually designed [*Sea*

**"AN ART COLLECTION IS NATURALLY AN ACCUMULATION, NOT THE RESULT OF A SINGLE SHOPPING TRIP. AND VARIETY IS IMPORTANT"**

*Force One*] around my pieces," the hedge fund manager Raffaele Costa told me of his 53-metre yacht, when she was refitted in 2013. "Art should be an integral part of any design." Others customise their art to fit their yachts. The Hamburg-based art adviser Tilman Kriesel is a fund of such tales: the Rothko fixed horizontally rather than vertically as the artist intended; or, worse, the Takashi Murakami, likely to have been worth at least seven figures intact, that was cut to size to fit on a wall in a yacht's beach club.

Too often decisions about the art are taken at the end of the process and not at the beginning, says Sassoon. "An art collection is naturally an accumulation, not the result of a single shopping trip. And variety is really important." That said, "most commonly it's the designers



With his refit of *Indian Empress*, Mark Berryman sought to make the interior more in keeping with the owner's modern art (below)



PHOTOGRAPHY: MICHAEL MAYNARD; YPI

who end up choosing the artwork", says Selina McCabe, a partner at Winch Design. Buying or "commissioning pieces of art is an exciting part of the process". Especially works for spaces that have been designed to be multifunctional, in which case "the art needs to be easily movable depending on how the space is used", and appropriate wall finishes can be specified accordingly.

Others, like Rémi Tessier, designer of *Nahlin* and *Vava II*, insist contractually on oversight of the art lest an owner's taste "ruin [my] reputation among art collectors. I would not work for a person who just put whatever on the wall."

Mark Berryman, a specialist in contemporary yacht interiors, takes a more pragmatic view. "Personally, I absolutely love abstract art," he says. "So whenever I'm designing, I always have in mind the art that I would put in there if it was my interior." But there's no second-guessing a client's taste, and it may be that "what they've got in mind is something very classical, or a Klimt. It's a personal taste until you broach the subject, it really is an unknown. We've done a couple of refits where the client has asked for landscapes and very representational work, and sometimes that just doesn't sit well on a boat in the middle of the ocean. It can feel a little jarring."

He, too, believes it is best to begin with the



Left and below: the art-filled interior of *Mary-Jean II*, the 67m *ISA*, designed by Mark Berryman. Above: the British designer's work on *Indian Empress*

art. Too often it's treated as an afterthought and left till the end of the process. "You can still make it work," he says. "But it becomes much more difficult if you then decide to commission half a dozen pieces."

When he designed the refit of *Indian Empress* (now *Neom*), for example, "the client already had a lot of art on board, and it was great, but the interior was really shouting at it. They were completely different styles." The art was modern and contemporary, much of it Indian. The yacht was very traditional. And the owner knew it wasn't working. "He said, 'You decide where it fits best, but I do want to use it all.'"

Berryman also points to the interiors of

*Mary-Jean II*, which were to some extent influenced by its owner's collection of pop art, notably Warhol. "We'd seen the collection in their houses and in storage, so we knew what they wanted to use and went for something very contemporary," to showcase it the better.

But existing collections aren't always suitable for yachts. "Steer clear of works incorporating ivory or coral or other natural materials on the CITES [Convention on International Trade in Endangered Species of Wild Fauna and Flora] endangered list," warns Sassoon, because they may cause your captain grief as the yacht travels into certain jurisdictions and, worse, risk confiscation. So be wary of Damien Hirst's





**“COMMISSIONING A WORK MEANS IT CAN NOT ONLY REFLECT THE OWNERS’ IMAGINATION, BUT BE SIZED TO FILL A SPECIFIC SPACE”**



Here Comes the Sun (top and above) features sculptures and vine-covered plasterwork. Right: Preciosa lighting on board Tis

butterfly collages and leave the Polly Morgan snakes at home. Works incorporating taxidermy, even seashells, can be a red flag to customs officials.

One way to obviate any such issue is commission the art from scratch, hence companies such as DKT Artworks. Founded by three art-school alumni and employing about 40 highly skilled craftspeople, it creates and fabricates everything from mosaics to faux-art deco bas-reliefs, contemporary lightbox installations and trompe-l’oeil murals. Its work can be found on yachts such as *DAR*, *Dilbar*, *Excellence*, *Here Comes the Sun*, *Kismet*, *Luna* and *Tis*.

If you tire of them, you won’t easily be able to sell them on the secondary market – but DKT Artworks’ carved and relief panels are, says marketing chief Guglielmo Carrozzo, “very popular at the moment, especially for staircases, [which are] one of the few places on a vessel where you can see what’s going on on different decks”. A bas-relief can be a way of bringing everything together, he says. Commissioning a work means it

can not only reflect the owners’ taste, but be sized to fill a specific space.

The Czech glass and crystal design company Preciosa is another translator of ideas into fully realised statements of artistry. Take the 11.2-metre chandelier designed by Seattle-based Susan Young, to evoke bubbles rising to the surface, that it made for *Aquila* when the 85-metre yacht was refitted by Pendennis in 2016. Descending through four storeys through the yacht’s central spiral staircase, it incorporates more than 850 individually blown-glass pieces.

Few materials can conjure the idea of water as effectively as glass, hence the sculptures produced by Lasvit, another long-established Czech company. Its works can be found on superyachts such as the 77-metre *Turquoise Go*, for which Lasvit’s Katarína Kudějová Fulínová created an installation of 378 hand-blown crystal rods, each containing its own light source, that when illuminated conjure an image of undulating seagrass on the ceiling above. Inspired by nature but abstract in form, it’s a working light fitting, but also, she hopes, a creation that “opens space for our imagination and functions as a window into our subconscious”. And ultimately, isn’t that the purpose of art? ■





Photography TOM VAN OOSSANEN (exteriors); RAY MAIN (interiors)

# STILLNESS

Cover boat  
IJE

Beneath her never-ending lines, this elegant yacht has the soul of an explorer.

*Cecile Gauert* catches up with *IJE* 10,000 nautical miles into her first Pacific journey







**“In some boats, you have a brief of what you need to fit in, and you have to wrap a skin around those needs. This was definitely the other way around”**

**I** JE is doing what she was always meant to do: cruising, far away from ports and marinas, in the company of dolphins, blue whales and manta rays. This 108-metre custom creation from British design studio RWD and Italian builder Benetti has the soul of an explorer in a supremely elegant package

She emerged from a blank sheet of paper but incorporates some of her owner’s previous boating experiences, blending the qualities of very different yachts.

“The owner had a fast 50-metre Mangusta and 46-metre Leopard with sleek profiles and appreciates modern and timeless design,” says Christian Power, who is part of the owner’s build team. “He also previously had an explorer yacht and one of its best features was that it could carry a large variety of tenders.” No matter how far the explorer went – and it went as far as the Ross Sea in Antarctica, setting a record for the southernmost journey in 2015 – its tenders always made it possible to reach shore safely.





So, there in essence was the brief: a sleek and elegant yacht that could also carry three large tenders. The new yacht should also incorporate an owner's deck, a nightclub, a cinema, a gym, a beach club, comfortable guest cabins and crew accommodation for long sojourns in remote areas of the world. However, the exterior design was foremost on the list. To achieve the desired look, the owner and his team promptly zeroed in on RWD, having seen and appreciated their previous work on yachts such as *Vava II*. As a bonus, the prolific design studio has had a long and fruitful relationship with Benetti.

"In some boats, you have a brief of what you need to fit in, and then you have to wrap a skin around those needs. This was definitely the other way around," says RWD designer and team principal Adrian Chisnell. "It became a sculptural design," he adds, and "the form is pure RWD".

In order to enhance the silhouette, RWD emphasised the rake at the stern and extended the bow. "The bow goes on for ever. The bow overhang is the longest proportion that we've ever done," he says.

RWD insists on purity of lines, so naturally no safety rafts or wing stations can interrupt them. "Everything is flush, everything is behind panels, everything is discreet," Chisnell says.

That extra stretch of the bow makes *IJE* Benetti's new flagship by length, edging by a few centimetres *Luminosity* and *Lana*. By volume, however, she is a slim 3,367GT. "The owner understood that you have to sacrifice volume in order to achieve beauty," says Power.

All yachts of this size stretch boundaries in many ways, but *IJE* has demanded ingenuity from all involved in order to achieve that delicate balance of style, functionality and comfort for up to 50 people, including 28 crew.

Looking at *IJE* from a distance, it's nearly impossible to make out the decks, but from within, the impression is completely different, with large open decks offering all-round views. The superstructure seems like an elegant cloak that shields the interior spaces from view. What contributes in great part to this impression are wide passageways and tinted glass, Chisnell says. Although not obvious at first glance, *IJE* incorporates 24.5 tonnes of laminated glass with a grey tint that opens up the interior spaces to the environment.

Four Naiad fin stabilisers contribute to the excellent stability of *IJE*, which at 108m is the longest Benetti yet



The paperless bridge by Team Italia includes I-Chart, an integrated chart table for automated itinerary planning (above). The equipment in the gym (below left) is by Technogym and the drop-down shell door allows for picturesque workouts



#### LIGHTING UP: MANTA RAY WINGS

The "manta ray wings" are fashion plates that descend from the top of the deck towards the bulwarks but don't quite touch them. "We don't have much of a signature style in many ways, but there are some go-to signature features that we've put on a few boats," says Adrian Chisnell of RWD. "They are very much a feature on this yacht."

Fashion plates are useful in many ways. "They help with windage, they hide vents or staircases and it's also a good place to put your name," he says. Designed in this manner, "they give the superstructure a lightness because they appear to float. They have a very elegant and simple form; it takes the visual weight out of things because you have this disconnection to the bulwark."











#### OPEN CONCEPT: THE MAIN SALOON

"A lot of clients are looking for indoor-outdoor space. People want more informality and places where they can relax, but doing it at this scale was probably ahead of its time," Adrian Chisnell says of the main saloon concept.

"We designed this with some trepidation because we knew it would be incredibly difficult to achieve.

But Benetti, being Benetti, took it on, and it is an astonishing feat of engineering."

Aside from the main saloon door, which fully retracts, four sections of glass of three panels each slide open and stack out of view inside dedicated storage spaces. Each section represents "three tonnes of glass and steel that store in one small area", says Alessandro Lazzerini, the yacht's project manager. Curtains and blinds do the same disappearing act. In all, there are 320 square metres of large-scale laminated glass, including heated glass in the wheelhouse – made as strong and as light as possible by innovator and glass specialist Viraver.

All these amazing views make it harder to hide things no one wants to see but that are most essential to comfort, such as air conditioning ducts and electrical wires.

All very hard to do, but so worth it.



*Many of the fabrics and linens are from Loro Piana, while carpets are by Mitchell Denburg and Tai Ping*

While RWD did the exterior design, Benetti worked with the owner's team to create the interior. "The main idea the owner wanted to convey was an interior that was in connection with the exterior," says Benetti interior designer Mauro Izzo.

Nowhere is that more evident than on the main deck. The main saloon opens on all four sides thanks to automated sliding doors and glass panels that let in the ambient air. From a pool overlooking the stern, to the forward bulkhead of the saloon, when the doors are open, it's 30 metres of uninterrupted open space on a deck that seamlessly transitions from blond teak to oak floor thanks to the absence of a threshold.

"The general idea was to create a relaxing mood and a contemporary, timeless interior that is simultaneously luxurious and without too many visible details," says Izzo. "In 90 per cent of the boat, the wood is oak with a finish a little whiter than natural oak. The idea for the main deck was to have continuity of materials and avoid corners. So, between the floor and the wall, and between the wall and the ceiling, there is a curved connection made in the same material. This results in a very good sensation. The wood surrounds you; you feel protected," he says.







The glass lift and surrounding stairs are a standout feature. London-based DKT Artworks created a hand-carved plaster wall and stunning custom rope detail on the elegant stairs designed and made by Benetti's interiors team



The nightclub, with a "virtual aquarium" by Nextworks, features darker colours, soft materials and excellent sound insulation – as does the cinema (below)

The owner's team brought in RWD to add finishing touches with a few custom pieces, many made by London-based Hull Studio, and soft goods that enhance that feeling of soothing comfort.

"A lot of the interior finishes were supplied by the wonderful Loro Piana brand, stunning quality of textured linens, cashmeres and natural fabrics, all soft to touch and hugely luxurious. A simple palette of white, cream, caramel and navy with flicks of deep reds," says Polly Sturges, director of furniture, fixtures and equipment for RWD.

Forward of the saloon is the guest lift, a feature in itself. It rises five decks, from the tank deck to the bridge deck, acting as a light conduit. Guests seated on the cosy and private observation deck at the very top can get a vertiginous view into the yacht through a large skylight at their feet. "We were very keen to keep transparency on top of the cabin and the sides of the lift," says Izzo. Continuing the theme of light are the stairs, a graceful spiral of open steps with stainless steel details, which appears to float around the lift. A 16-metre-tall art piece, sourced by RWD, completes the scene.

"London-based artwork specialists DKT worked with Bill Cleyndert to create this jaw-dropping wall feature," says Sturges. "The theme was to be elegantly rustic and this was



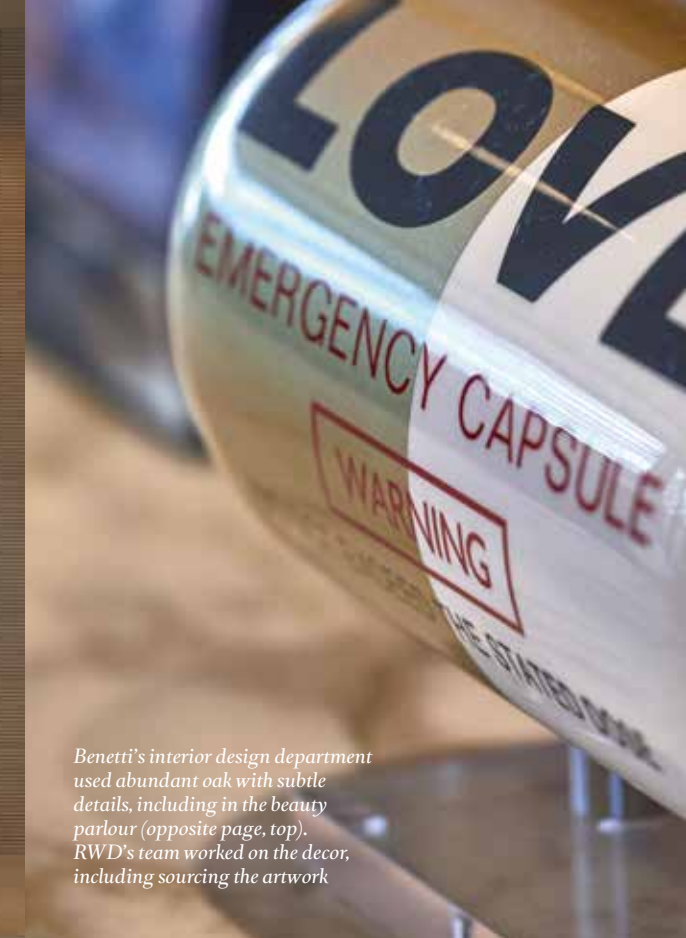




**“The luxurious aspect is not visible, but you feel it. Every room has different wood details. We played with materials but not colours”**



*Benetti's interior design department used abundant oak with subtle details, including in the beauty parlour (opposite page, top). RWD's team worked on the decor, including sourcing the artwork*



*The family lounge on the owner's deck includes an intimate dining space and shares the blend of neutral and nautical colours and fabrics found throughout*

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realised using a beautiful hand-carved plaster finish, with a custom rope detail, all brilliantly lit to ensure the feature wall was enjoyed whilst transitioning between decks.” The idea behind the wave patterns in the plaster was to suggest rippling sand in shallow, clear water.

Forward of the stairs and lift are six of the 10 guest cabins with variations on the elegant oak theme. The enormous portholes, shaped like windows on airliners, are streamlined in every aspect. Their shades retract out of view, leaving nothing but clean lines.

“The luxurious aspect is not visible, but you feel it. Every room, every area, has different wood details. We played with materials but not colours,” says Izzo.

The feeling carries into the owner's deck, which has a cosy lounge and enjoys spectacular views through floor-to-ceiling glass. For the bathrooms, Izzo sourced two oval tubs carved out of a single piece of botticino marble. “The entire interior, including the striking bathtubs, sits on a floating floor, akin to the kind you'd find in a skyscraper,” says Alessandro Lazzerini, senior project manager for Benetti. In the owner's studio, sound levels at 16 knots are around 40dB, bettering sound-proofing goals.

The interior, including part of the bridge deck, is finished with tanganyika wood, which is on the lighter side. The exceptions are three areas where you'd expect a darker environment: the cinema, the nightclub and the bridge.







Each guest cabin features subtly different oak details and all have great views through large portholes



“The entire interior, including the striking bathtubs, sits on a floating floor, akin to the kind you’d find in a skyscraper”



The striking decor of the bridge is similar to that of one of the owner’s previous yachts, says Power. The technology for the paperless bridge is by Team Italia; the design around the I-Bridge system, including the decor, is by Benetti. To enhance the high-tech feel, Izzo finished the space with black leather and carbon.

The cinema is likewise finished in darker colours to ensure a perfect film-viewing

experience and it’s fitted with a massive door and absorbing materials such as leather, carpets and soft cushions to prevent any noise from escaping into the adjacent guest or crew cabins.

One floor below and equally well insulated is the nightclub, a fun space decorated with dark wood, labradorite stone and blue leather. “We have a full commercial set-up, inclusive of a DJ console, strobe lights and decorative

The owner’s deck features a comfortable office (top) and a panoramic cabin (above) decorated with Hermès fabrics in soothing tones. Bath time is made extra special with superlative views through full-height laminated glass with a subtle grey tint (right)

‘portholes’ [framed screens] with movies of sea life,” says Power.

IJE complies with her mission as a toy carrier with large tender bays forward and a vast garage at the stern. She is equipped with what Power says is currently the largest single-point lift crane installed on a yacht. The tenders themselves, which include a VanDutch 40, sit on a scissor-style lift system that raises them to the surface of the deck. Teak matching the deck covers the sunny side of the crane. In the down position, it doubles as a pathway to the tip of the foredeck, which can be used as an emergency landing spot for a helicopter.

A corridor that goes through the upper level of the engine room provides guest access to the toy garage, the beach club and gym. At anchor it’s a great space, with large shell doors that provide a platform for yoga with incomparable views.

Along with a third tender housed in the garage is a fleet of eight jet skis and a 1,500-litre refuelling station. “Instead of the usual 300 litres, we integrated a sort of helicopter refuelling facility; the concept is the same,” says Lazzerini.

With all its toys and loading and unloading operations, the yacht had to be extra nimble. Captain Ronnie Maclean made the case for the







*A large tender, Sea-Doos, surfboards, kayaks, electric bikes, dive kits, stand-up paddleboards and more fit in the extensive garage*

electric Schottel SPJ pump jet, which works with the yacht's dynamic positioning system. It helps with manoeuvrability and gives *IJE* the ability to cruise at up to eight knots without firing the main engines. It also helps nudge the yacht in exactly the right position for dinner views or away from chop for exercise time.

"She is a very smooth boat, very quiet, with good performance. She'll do 21 knots and will get from nought to 21 in two minutes," Maclean says. "We do crossings at 14 to 14.5 knots and we have a range of 6,500 nautical miles."

After leaving Benetti's Livorno shipyard in July 2019, 50 days ahead of the estimated delivery date, *IJE* cruised around the Mediterranean before heading off to French Polynesia – a 30-day voyage to the South Pacific. She's been travelling ever since, mostly out of sight but instantly identifiable nonetheless.

"Any good design, we think, you should be able to recognise by sketching three lines, and I think you could sketch three lines on this yacht, and you would know which one it is," says Chisnell. "It has this sort of iconic outline, which makes you stand out from the crowd."

*IJE* is a standout, not only for her pure lines but for her engineering, which makes her beauty more than skin deep. ■







IJE

Benetti

**LOA** 108m  
**LWL** 94.2m  
**Beam** 14.5m  
**Draught** 4.5m  
**Gross tonnage**  
3,367GT

**Engines**  
2 x 2,880kW MTU  
4000 M73L  
**Speed max/cruise**  
21/16 knots  
**Range at 14 knots**  
6,500nm  
**Generators**  
4 x Cat C18 465kW

**Fuel capacity:**  
365,000 litres  
**Freshwater capacity:**  
85,000 litres  
**Tenders**  
1 x 14m VanDutch 40;  
1 x 10.5m Novamarine;  
1 x 14m custom tender

**Owners/guests**  
22  
**Crew**  
28  
**Construction**  
Steel hull and aluminium  
superstructure  
**Classification**  
LY3

**Naval architecture**  
Pierluigi Ausonio  
**Exterior styling**  
RWD  
**Interior design**  
Benetti

**Builder/year**  
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