

VOLUME THIRTEEN 2012  
a boat international media publication

*Cutting-Edge Projects*

*New Concepts for Living Spaces*

*Environmentally Conscious Propulsion*

*Organic Furniture Design*

*Future of Long-range Expedition Cruising*

*Glass as a Structural Element*

*The Next Family Yacht*

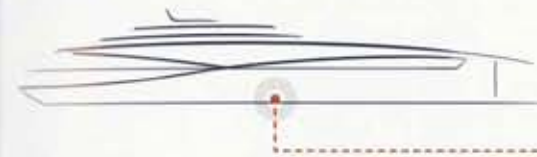
# MEGAYACHTS

concept ▶ design ▶ construction

## TABLE OF CONTENTS

13 FOREWORD BY BILL & SHANNON JOY  
15 INTRODUCTION BY MARILYN MOWER

### CONCEPT ▶



34 NEW PROJECTS  
*Presenting the latest yacht concepts, both proposals and projects in construction.*  
COMPILED BY MATTHEW ESPOSITO

54 NEW PRODUCTS  
*Innovative technical equipment and interior furnishings.* COMPILED BY GILES CHAPMAN

58 FUTURE CONCEPT LEADSHIPS  
*The De Voogt Studio exploits naval architecture, materials and technology to push the boundaries of design.* BY MARILYN MOWER

### DESIGN ▶

74 ORGANIC FURNITURE DESIGN  
*A century apart, Frank Lloyd Wright and Ross Lovegrove influence one company's approach to yacht furniture.* BY POLINA PARSHINA

84 LIQUID INVESTMENTS: ART ON YACHTS  
*There is no question that art enhances a yacht's environment, but how do you invest in and protect it?* BY SHAW MCCUTCHEON

92 FOOD FOR THOUGHT: TRENDS IN DINING SPACES  
*A dining salon unused, becomes an expensive hallway. Designers and owners share their thoughts on formal dining spaces.* BY REBECCA CAHILLY

102 LIVING IT UP: SKYLounge TRENDS  
*Make the most of that space behind the bridge by making it fit the yacht owner's lifestyle, not the other way around.* BY MARILYN MOWER

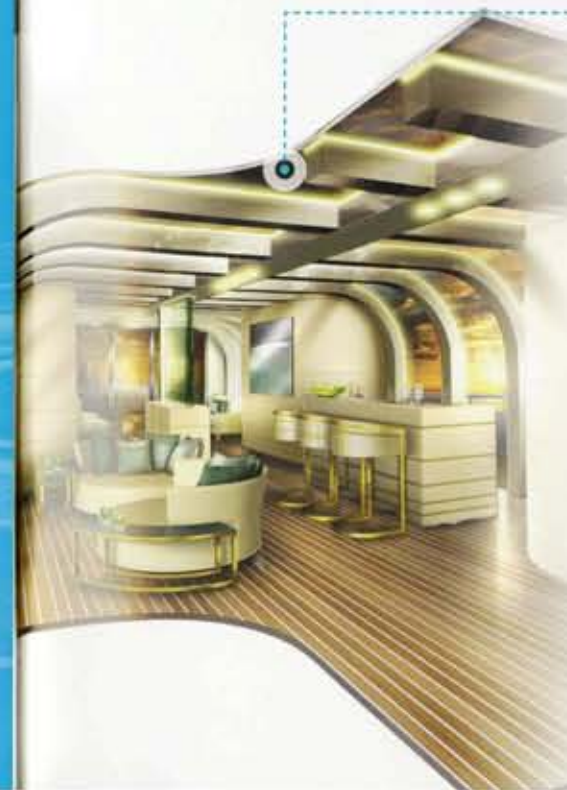
106 BEYOND BASIC BEACH CLUBS  
*Once Lady Moura showed her beach club, water access has never been the same. Today the teak beach is finally coming into its own.* BY KENNY WOOTEN

114 CLEARLY SENSATIONAL: STRUCTURAL USE OF GLASS  
*Glass, the most temperamental of materials, is the final frontier for yacht designers and builders.* BY MARILYN MOWER

120 EVOLUTION OF THE FAMILY CRUISER  
*Before yachting was about megayachts, it was about families cruising together. One design firm looks ahead by looking back.* BY MARNIX HOEKSTRA

124 EXPEDITION YACHTS: A JOURNEY BEYOND  
*There are yachts that make expeditions and yachts made for expeditions. Do you know what it takes to have the right stuff?* BY MARK MASCAROTTE

136 DESIGNER Q&A  
*Everybody has an opinion about something. We asked 21 designers their opinions about things that have to do with yacht interiors.* COMPILED BY MATTHEW ESPOSITO



BURR ENGLISH WALNUT WITH  
ENGLISH WALNUT STRANG INLAY

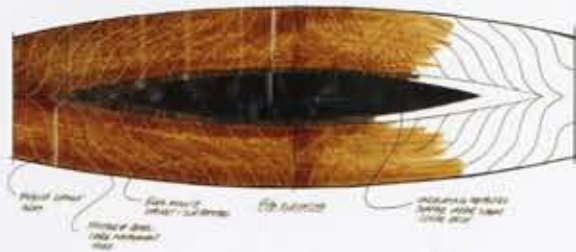
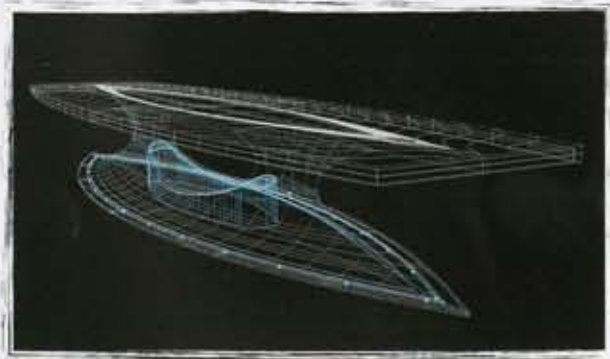
CROSS BANNED MACASSAR  
EBONY BORDERS SLICED  
THROUGH METALISED  
DETAIL

'CRACKED' METALISED  
TABLE CENTRE FINISHED  
UNDER CLEAR RESIN.

CARBON FIBRE SUB STRUCTURE  
FINISHED WITH POLISHED  
METALISED FINISH.

METAL 'DRIBBLES'  
FROM BASE SEEP  
INTO FLOOR.

© Michael Leach Design



For centuries, artists and  
craftsmen have tried to  
understand the way nature  
forms objects, given that  
nature's solutions seem to  
be the most sensible, elegant  
and economical of all.

PLANTING THE SEEDS FOR

# organic FURNITURE DESIGN



↳ Organic design, as an idea, has a distinguished history – one can argue that imitating nature has been a driving force in the advancement of humankind since cave dwellers developed their first tools by imitating natural forms. Early vessels, and even man's first attempts at flight, took their design cues from nature. In the mid-20<sup>th</sup> century, organic design took a more philosophical turn, looking at buildings as organisms and integrating different aspects of life to create a new type of dwelling.

The famous American architect Frank Lloyd Wright coined the term "Organic Architecture." He believed in harmony between architecture and the natural environment and treated the building as a whole, developing from the inside out. Wright defined the main principles of organic architecture as a fundamental respect for nature as the source of all architectural form, belief in the honest expression of materials, and interest in the progressive use of technology. Wright questioned the very character of traditional architecture by eliminating the "box-like" division of rooms and eradicating anything non-essential. Wright's innovative, open-plan living spaces changed the nature of residential design forever.

As society evolves, so does the meaning and interpretation of organic design. In addition to Wright's interpretation of objects "growing" out of the environment, being fluid, adaptable, and unfolding from within, there is now a new aspect. Today a very strong link exists between learning from nature and technology. One of the champions of this approach is Welsh industrial designer Ross Lovegrove, who is a master at blending modern materials with advanced technology until that technology metabolizes so completely within the product as to seem invisible, only to surface and deliver subtle surprises as the object is used.

Twenty-first century organic design is also unimaginable without craftsmanship. The originator of Silverlining, Mark Boddington, is an artisan who trained under legendary furniture maker John Makepeace before setting up his own studio in

**ABOVE**  
Silverlining is researching the use of natural composites and fibers, such as hemp, flax, bamboo and cork, in combination with traditional leather and wood. The chaise design uses cork core and flax composite skin. This technique works with the natural properties of the materials, allowing the piece to respond to the weight and movement of the user through flexibility and structural strength.

*We wanted to inspire the superyacht world and explore where the future is heading and we wanted to lead that change.*

MARK BODDINGTON, CRAFTSMAN | SILVERLINING



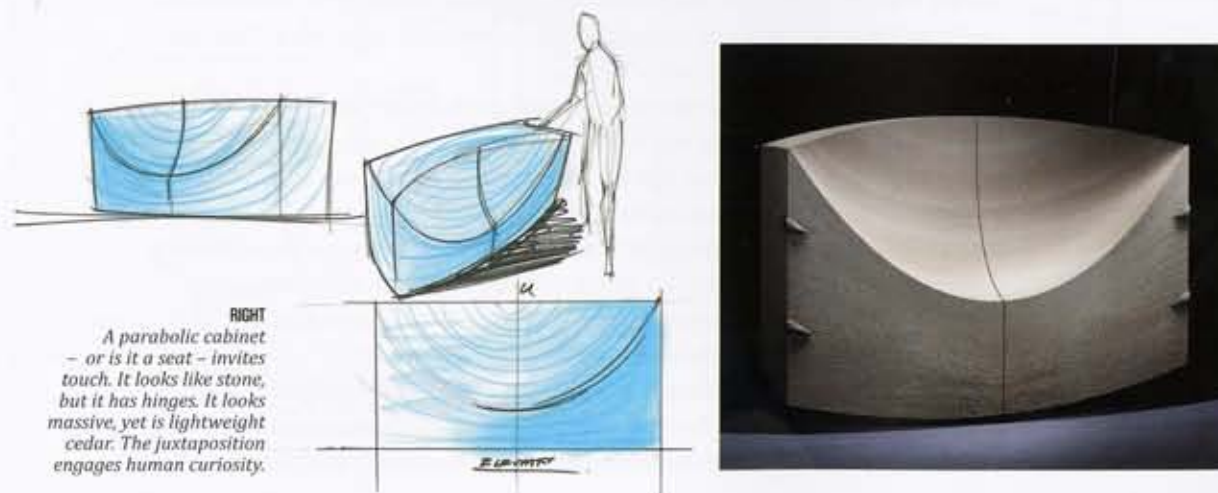
1985. Since then, the company has become a leading furniture house, producing unique pieces for private residences and yachts – including *Palladium*, *Anna*, *Pacific*, *Titan*, *Flying Eagle*, *Solemar* and many more.

In 2005, a furniture designer named Alex Hull joined the company as head of design, bringing with him a new perspective that explores the relationship between designs, innovation and traditional craftsmanship, to rethink the way furniture is designed and made for 21<sup>st</sup> century yacht interiors. Furniture – especially seating, beds and tables – has a close connection with the curves of the human body. On the other hand, furniture arrangements mark out the space and define territory; the arrangement reinforces power, imposes hierarchy and formality, or establishes an egalitarian atmosphere. We asked Silverlining to explore the concept of "Organic Furniture" exclusively for this book.

In 2009, Silverlining approached progressive yacht design firms – Bannenberg & Rowell Design, Eidsgaard Design, Michael Leach Design (MLD) and Rémi Tessier – with the idea of exploring the future of yacht interiors. Each design house was invited to create an architectural blueprint for a seaworthy, 21<sup>st</sup>-century interior. Working with the designers, Silverlining developed furniture for these environments.

Two years down the line, the first results of Silverlining's progressive collaborations can be seen on board superyachts *Palladium* and *Pacific*.

In recent years, readers of the *Superyachts* and *Megayachts* books have seen many concept sketches featuring flowing organic lines or copying natural shapes. For instance,



**RIGHT**  
A parabolic cabinet – or is it a seat – invites touch. It looks like stone, but it has hinges. It looks massive, yet is lightweight cedar. The juxtaposition engages human curiosity.

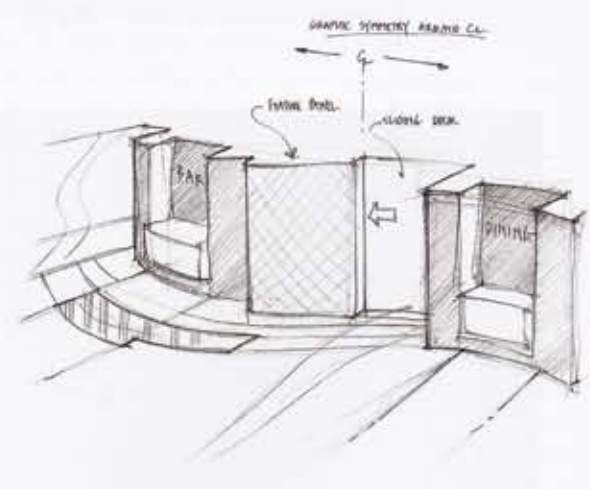
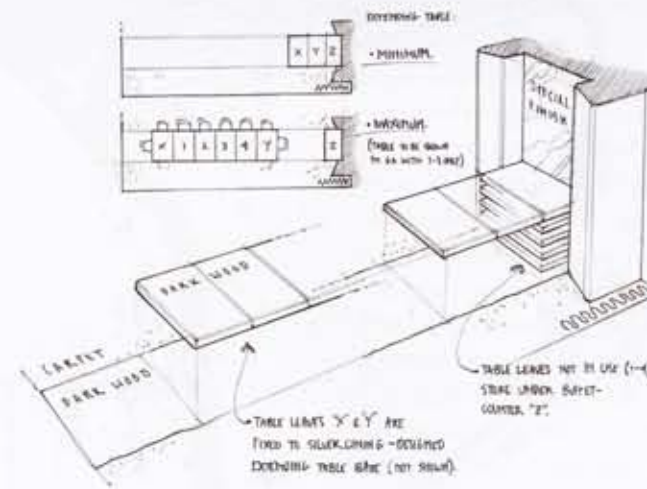
**RIGHT**  
 These drawings by Eidsgaard Design illustrate the typical yacht layout of the future, where the natural flow of light and air between spaces is maximized. Freestanding and freeform furniture designed in collaboration with Silverlining adds to the energy flow, keeping elements such as water and air in natural harmony.



the 236-foot concept *Oculus* by Schöpfer Yachts is reminiscent of the structure of large oceanic fish and mammals. Unfortunately, says Boddington, in many cases the organic element doesn't go beyond the surface. Thoughtful organic design mirrors not only shapes, but also the structural solutions and efficient systems found in nature. The 200-foot *Feadship* concept *Breathe*, for example, uses the science of biomimicry and takes inspiration from stripes on a zebra. Wright's main precept of organic design is harmony, between not only the object and its environment but also the harmony of the inside and outside. It seems obvious that this point of view is even more relevant for yachts, yet we rarely see it being implemented, and we often encounter yachts where the hull has little in common with the superstructure or layout.

While the rest of the world looks on, owners and guests largely experience yachts from the inside. The organic approach of unfolding from within, asserts Boddington, seems to be the natural and most logical approach. One of the successful examples of designing the yacht inside out and back again, creating a harmonious entity, is the recently launched 315-foot superyacht *Palladium* by Michael Leach Design and Blohm + Voss shipyard. For Silverlining, that meant working closely with MLD to develop furniture that intimately connected with the yacht's exterior and interior, so that, as Leach puts it, "the whole ship becomes a living and breathing thing."

With *Palladium*, a youthful, imaginative and generous client encouraged a progressive interior that blends modern technology with fluid designs and advanced materials, but he also demanded an environment that is eminently functional. Leach





**ABOVE**  
There is no substitute for the craftsman's hand when it comes to veneering complex compound curves.

**BELOW**  
Two desks, two points of view. Each makes a statement about the user.

and partner Mark Smith created a scheme that is inspired by the timeless, structural perfection of the natural world. Silverlining responded by exploring the possibilities of using modern materials for their structural properties and treating traditional materials in ways that make them durable and seamlessly integrated.

The coherence of the furniture – and its relationship with the yacht's exterior – was at the core of the design concept, as much of the furniture is literally growing out of the floor. Perhaps the most striking and challenging piece on the boat is the 20-foot dining table with a cantilevered composite structure like a whale's tail that emerges out of the steel deck plates (see pages 74-75). Composite materials, advanced computer visualizations and new construction technologies have reached the stage where the most elaborate forms imagined by designers can be realized, and the underlying structures of nature can be analyzed and replicated in minute detail in ways that are elegant and coherent to achieve striking designs with gravity-defying curves and cantilevers.

Using traditional methods, the table would have weighed several tons and its knife-edge design would have to have been altered for stability. After turning to Formula One engineers for assistance, the resulting carbon fiber base ended up so light that two people can easily lift it. Its strength comes from the single-piece carbon fiber skin enveloping the composite honeycomb-core top panel. The top was dressed in warm natural woods and the carbon base given a sprayed metal finish. It is elegant but highly practical, and the surface will wear and improve over time as its patina changes. Users are able to rest their feet on it and experience the shape and surface in a way that no other table provides.

*The beauty of organic design is that everybody can sense when it is right, although not everyone knows how to get there.*

MICHAEL LEACH, DESIGNER | MLD



*Use modern materials in an honest way that makes the most of their inherent properties. Carbon fiber is one example. Often, people use it as a fascia. It ends up being just aesthetic; the ethos and theory is completely destroyed when it is not used for structural purposes.*

ALEX HULL, FURNITURE DESIGNER | SILVERLINING

Organic design goes hand-in-hand with humanism – placing the owner at the center of design. There was a time not so long ago, note Boddington and Hull, where design itself was more important than people. Today, social aspects, changing attitudes, new needs and new behaviors determine functions and aesthetics of furniture.

"But in order to do that," says Hull, "we need to understand what owners want when they build a large yacht. How do they want to experience the environment around them? Is a large private yacht a [means of escape] from our busy concrete jungles, or a floating museum in which to house collectibles?"

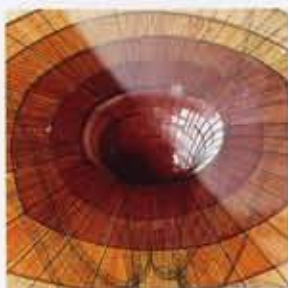
Given the challenges and complexity of modern civilization, more and more people are striving to be closer to nature. A yacht today provides an opportunity to go on a unique journey of discovery about life and witness the incredible wonders of nature. Not surprisingly, more and more owners are opting to seek solace in remote and uncharted waters. Luxury becomes defined by its ability to give time, space and freedom to explore. "We think a modern superyacht interior should encourage the appreciation of the surroundings and give the owner a level of sensory stimulation that creates the perfect environment for harmony and relaxation," says Boddington.

The idea of form and style is losing importance with respect to the design of experience and sensations. According to the design team, we are at a turning point in the history of design, faced with the potential for a deeper knowledge of human beings and the technical resources to make use of that knowledge. One of the most interesting areas of study is that of human emotional triggers, and the means of integrating this mechanism in design. Silverlining looked at psychological and physiological effects of shapes and color. Scientists have proven that color affects human moods, physiological responses and perceptions of time, size, temperature and ambiance.

For instance, the choice of red for the 2011 design "Infinity Table" was not accidental. Red is the most attractive color found in nature. Red M&Ms are the most popular, and the reddest tomato is always considered the juiciest. Another interesting effect of red on human behavior is that under a red light, time is overestimated, that is why a red traffic light always seems to stay on longer than the green one and afternoons seem longer than mornings. Muted earthy reds and oranges are also associated with the warm and calming feel of the sunset or an open fire.

To confirm the theory, Silverlining conducted a series of experiments with a full-size model of the table. The model was divided into three parts, each sprayed a different color. Chairs were placed around the table and users were asked to sit wherever they liked. Most people chose the red side.



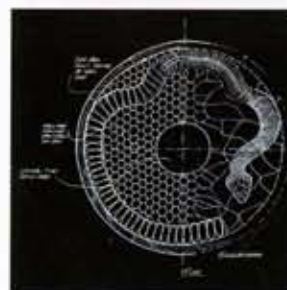
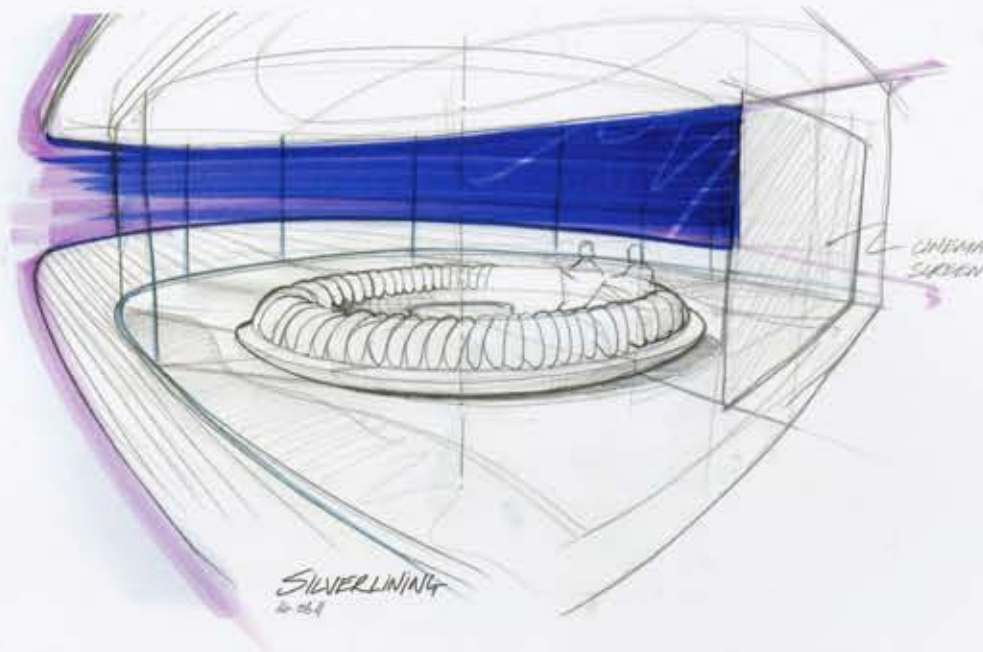


Following organic design principles, the fluid lines of the table unfold from within the hypnotic red void and radiate through the tabletop using the colored veneers that gradually transition into the natural light wood at the perimeter. The trumpet-shaped void has an exit point at the base of the table. At this point the trumpet shape splits and peels off into three ribbon forms that flow directly back into the underside of the table, creating a flowing infinity form. The void in the middle creates the focalpoint and plays with natural human curiosity, providing intrigue and encouraging exploration of the shape and changing textures (from tactile natural wood to full-gloss colored lacquer). In this design, vividly colored gloss lacquer protects high contact surfaces while the less touched outside incorporates durable wood with natural finish.

The design would be impossible to achieve without the use of 3D digital design and advanced materials. The lightweight core of the table utilizes composite sandwich technology as found in advanced sports equipment and airplane wings.

Another important consideration for furniture is the choice of construction materials. It is possible to take concern for the environment into account without compromising quality. "Sustainability doesn't have to mean mass-produced, reconstituted or mashed-up cardboard. We can use indigenous timbers and use their natural grain in an interesting way," says Boddington. "Our objective is to make humble materials seem more noble and precious. We think that in the future, the distinction between more or less precious materials will diminish and macassar

ABOVE  
With its Infinity Table, Silverlining attempted to create an inclusive, intimate and warm environment, promoting communication, bringing people together, and slowing down time.



ABOVE  
Organic essentialism is the theme behind the snake sofa, whose design affords a multitude of seating options and relaxation zones within a large space, such as a cinema room.

ebony will not be the only acceptable option for the luxury yacht. Using different textures and finishes stimulates senses and provokes an emotional reaction. Responding to the modern world does not mean compromising for it."

Learning from nature is not simply about copying the organic shapes, but about understanding the rules of growth and system efficiency. In nature, all structures are rationalized to the bare minimum needed to support the load and movement. Following the principles of essentialism, furniture designers can significantly reduce the weight of the furniture and other structures on boat, which can have very significant implications for the yacht's performance and green credentials. Lovegrove has made organic essentialism his underlying design belief. In his own words, it's "an approach to design and manufacture of things that combines logic and beauty."

Following the theme of organic essentialism, a snake sofa was developed using skeletal construction principles. These principles allow the furniture arrangement to create separate areas in the layout – a growing trend in superyacht interiors – and the snake sofa concept creates adaptable informal and relaxing seating zones where one can sit up, lie down or even sleep. A free and flexible backrest mimics the movement of the snake's spine and can be formed to any seating layout the user wants. The base is made up of individual hexagonal elements that provide comfortable and supportive padding no matter the seating arrangement, and help promote the circulation of air around the body in the gaps between segments for greater comfort.

We live in a strange and wonderful hybrid reality, combining the two seemingly opposite worlds: natural and technological. This might be a turning point in the history of design in general, including yacht and furniture design, where we have a deeper knowledge of nature and human beings. Collaboration between designers, engineers, scientists and artisans is more important than ever. True innovation is more likely to happen at the intersection of several fields: technology, design, science, art, craftsmanship and business.