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Aurora
The 50 metre phenomenon – exclusively inside

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future
perfect

A thirty-something owner wanted a fast boat with a massive beach club and an outside-the-box approach to design. The result is a 47.9 meter that looks to the future.
"THE REQUEST WAS FOR

A 50 METRE SPEEDBOAT.

" says Fulvio De Simoni, exterior designer of Aurora. The 49.9 metre Rosinavi can hit a respectable 28 knots at half load, but the "speedboat" aspect is really all about its low lines, sloping coachroof and muscular accents. More significantly, this is a boat built for an owner in his 30s who shelled the rules book to create something for the style in which he – and perhaps many younger owners – now live.

The owner had seen and admired the 48.48 metre, 2014 Rosinavi Felina, an Enzo-Gobbi design notable for its unconventional exterior spaces – including a 100-square metre flybridge deck with a waterfall, plus a sprawling foredeck lounge – and, less gloriously but also impressively, for packing in a spacious interior that slides in under the 500GT threshold (at which tougher regulations come into play). This owner was looking for "unique conceptual characteristics", as Federico Rossi, Rosinavi’s COO, puts it, in a sub-500GT package, and be knew the Italian yard could deliver.

"He was asking for a big beach club with hosting platform," says Rossi, of the feature that would shape the design as a whole, "It was already clear that to achieve such a request we had to elevate the level of the main deck – but this would have meant building a boat above 500GT. The only solution we could adopt to remain below 500GT was an "offset bridge" design. From here the layout started."

The "offset bridge" approach involved compensating for the extra space eaten up by the client’s major request. The beach club is certainly outsized for a yacht of this length, with a high ceiling, good-sized sauna and bar to port, and a rather special audiovisual system, which incorporates a huge interactive screen at the forward end of the beach club with sensors to detect and react to movement. It can be used as a cinema, to play video games or even film stream footage being recorded in real time by a camera installed in a stainless steel insert right at the tip of the bow. Rossi calls it “Aurora’s weapon”, adding that it was inspired by a detail from the world of Marvel comics. Right in the centre of the insert is a “high-resolution camera that projects the navigation to the LED wall in the beach club.”

But as impressive as the beach club is, it’s the knock-on effect a level up that really turns heads. Up the stairwells that flank the beach club is a raised sunbathing area, and forward you descend to an alfresco-dining area that is covered but with open sides. This approach allows for a tall beach club, without the need to raise the level of the main deck (and thus the gross tonnage) to accommodate it.

It’s more than an elegant solution: there is an evolution towards indoor/outdoor spaces within the conventions of yacht design – enlarging doors to the aft deck, ever-larger balconies, décor that unites interior and exterior – but these half-decks are an example of genuinely innovative thinking, which has resulted in a truly hybrid space. “The idea was also to have space open to the sea with the right design to protect guests from view while the boat was in port,” in contrast to more cockpit,” adds De Simoni.

Although the project sold "on paper" was a 47.5 metre boat within 500GT, this arrangement changed things. “When we started to develop the 3D model of the project the gross tonnage of Aurora was just 470GT,” says Rossi. “So we then decided to restart all technical developments, aiming to redistribute the volumes. The length is where this GT distribution becomes more visible – the client gained two metres of LOA; the idea is to give always the max possible volume of the boat class.”

But some of this boat’s most impressive attributes sit outside the gross tonnage measurement anyway. The foredeck – another exterior space..."
protected from strangers’ gossip in port – features its own cascade of decks, with a broad sunlit lounge at upper deck level, then stairs forward that lead down to a space in the zone of the bow. Guests could sip cocktails in the upper area out of view of crew using mooring equipment in the lower level – but side cut-outs in the latter space also make it pretty enough to be used as a social spot.

Aaron’s creators had fun elsewhere, too. “The wheelhouse is black [as per the owner’s wish],” says Rossi. “We have chosen reflective materials to reduce expected temperature [since black will increase it].” The design comes from Achille Salvagni, his clean style recalling a spaceship.

That futuristic design is highlighted with red strip lighting, a theme picked up again in the extraordinary engine room, which features a red floor with white LED strip lighting worthy of a disco. “A sexy machine,” says project manager Roberto Dalle Mura, adding “but this [decoration] is only for play, for aesthetic fun. The engine room gives easy access for every pump, every part of the machine, everywhere.” It is a well thought through space, with touches such as protective glass panes over the electrical control panels, plus a thorough interactive digital monitoring system. And, as well as that impressive top speed, the engine offers a 3.40 nautical mile range at 2 knots. But these plumped-up technical spaces are not part of a broader high-octane decorative scheme inside. “The ambition was to meld and tone down the aggression, sense of power and musculature that the exterior of the yacht transmitted,” says interior designer Salvagni, “not because I wanted to deny it, but because I thought that replicating it inside would have been an error. It would have been too much and probably the message would not have been as great as it is now, when you have the contrast.”

The central theme is that of a wave – “soft, calm and gentle,” he says – and considering the interior spaces were largely set when Salvagni got to work, it is impressive how much he has made them his own. The walls of the full beam saloon undulate organically – the effect enhanced by custom Campana’s spotlight. Here, their limed-oak surfaces have been treated to feel like velvet, while forward in the guest lobby the wall walks are a glamorous glossy silver, a eucalyptus species that Salvagni describes as “not aggressive like ebony and not boring like wenge – something in between”.

Woods are used to create a calming, cocoon-like feeling, either wrought in organic shapes on overheads, in furniture or as a cohesive tool. “You have the ceiling, the floor and the wall all conceived with the same wood, so you have a sort of precious wooden box that is a much cozier environment than a lacquered ceiling and different floor, different walls,” says Salvagni. The sofas and armchairs at the aft end of the salon are custom made by Salvagni’s studio to curving organic forms in jewel-toned velvets, while forward in a monumental elliptical-dining table. “It is a specimen of oak that has a very soft part and a very hard part to the grain, so when you brush it, the soft part comes away and the strong one remains – we brushed it and treated it four times with gold leaf, then brushed it over and over until you have a hazard-skin effect,” says Salvagni. “I like the heritage. This effect was something that in the 1960s so many French furniture and cabinetry designers used.”

Chelse also fitted into vintage lamps, such as for the mid-century Fontana Arte standard lamp in the saloon, and a 1960s table lamp in the forward master suites.

These cabins are a pick and mix of delights. Guests are sequestered on the main and lower decks in a complex of four double cabins ranged around that glamorous lobby and stairwell. The crew cabins and galley are forward on the lower deck, with the captain further up, behind the wheelhouse. The guest cabins themselves are stylish nooks, with more undulating walls, that dark glass lacquer contrasting pale velvety oak, as well as satin grey-veined marble and Devo & Devon tiles in the en suites.

In the lobby on the main deck level glows another of this boat’s unusual delights, a glassed wine store as spectacular as a jewellery shop window. “The wine cellar turned out to be the heart of the yacht,” says Salvagni. “Originally the layout had the wine cellar elsewhere, but every time we reviewed the layout [the owner] focused on the wine cellar, so I said: ‘Listen, this is too important to be relegated to the side.’ You have different light effects, according to the kind of wine, and because wine can be affected by light, we had to install a computer that can be codified according to the wine.”

There are two master suites on board and both are unusual: a light and airy one on the upper deck all, where an upper saloon more commonly lies, the cabin opening up on to a broad private terrace; and the other forward of the guest cabins on the main deck. The en suite of this space is fronted by huge windows that are part of the same sloping flank that serves the wheelhouse on the level above. “I was aiming to give the owner’s cabin a forward view, to see where the boat was going,” says De Simonis. It’s certainly clear where this boat is going. Now let’s see if others follow a
Clockwise from left: the wine store is the "heart" of the yacht. It features lights that won't damage the precious liquid model. Ash is brought in from local forests, such as the local Liquid Leaf, and the main deck mural; the main salon furniture in organic shapes and pear-shaped elements add to a natural, relaxing ambiance. The gold leaf "board seat" effect of the oak salon dining table adds a touch of glamour.
This owner, in his 30s, shredded the rule book to create something for the style in which he lives.
Below: the main-deck master - one of four owner’s suites on the boat - was positioned so that the owner could watch the yacht’s progress. Left and opposite: uncluttered walls in what featured tiled with create a cocoon-like feeling inside the boat.

"The ambition was to tone down the musculature of the exterior transmitted.
AURORA

Top view:
- Look out: a camera in the bow streams footage to the beach club.
- Up front: the split-level foredeck has a gym kit in the bow.

Upper deck:
- Master II: this suite looks aft and has a private deck.
- A corkscrew: a glass-clad wine cellar is a focal point.

Main deck:
- High life: a raised cockpit allows for the beach club below.

Lower deck:
- Wow factor: Aurora was designed around a huge beach club.
- Master III: this suite looks forward through huge windows.

Specifications:
- LOA: 49m
- LWL: 47m
- Beam: 8.9m
- Draught (full load): 2.2m
- Gross tonnage: ~5000T
- Engines: 2 x 3,460hp MTU 12V 4000 M93L
- Speed max/cruise: 21/17 knots
- Range at 12 knots: 3,000nm
- Generators: 3 x C4.4 Cat
- Fuel capacity: 50,000 litres
- Freshwater capacity: 6,500 litres
- Tenders: 1 x 6.2m Castoldi
- JT21; 1 x 3.5m Lomac Open 550
- Owners/guests: 12
- Crew: 9

Classification:
- MCA LY3 code, RINA

Construction:
- Aluminium hull and superstructure

Architects:
- Arrabito Naval Architects

Styling:
- Fulvio De Simoni

Interior design:
- Achille Salvagni

Builder/year:
- Rossinavi/2017
- Viareggio, Italy
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