

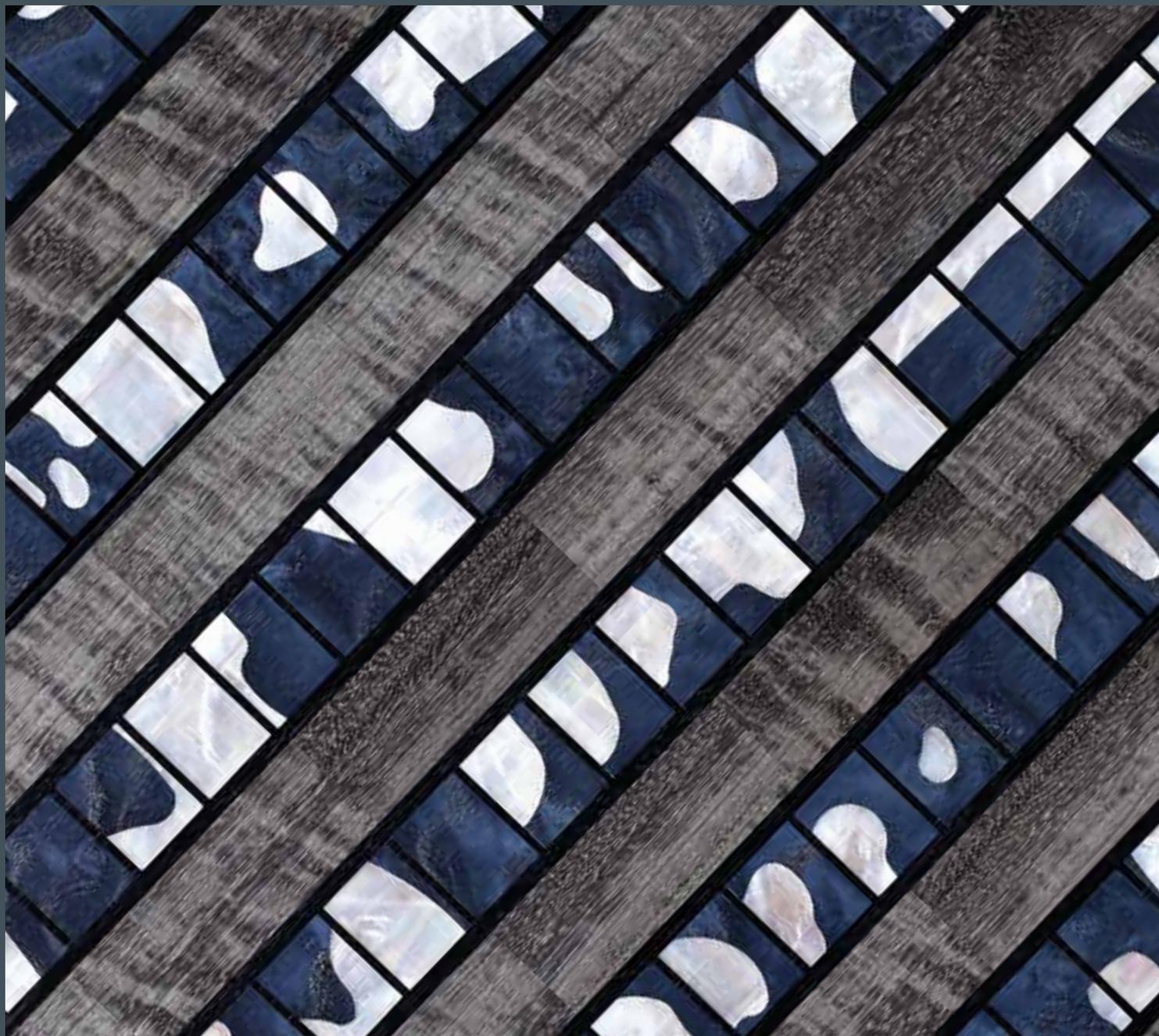
ISSUE 24
AUTUMN 2015

Superyacht

INTERIOR DESIGN

EXTERIOR SPACE

CREATIVITY AND ARCHITECTURE



DESIGN

CASE STUDY

With the launch of *Topaz* and *Atalante*, we visit Hoek Design in Edam, the Netherlands.

DOMUS

From fashion to passion, Peter Mikic discusses the importance of following your intuition.

IN BUSINESS

The partner of choice in Italy, Videoworks looks to expand its market share in northern Europe.

DESIGN EVENT

Shaped by three core themes, we provide an overview of this year's SuperyachtDESIGN Week.

THE **OTHER** FURNITURE FAIR

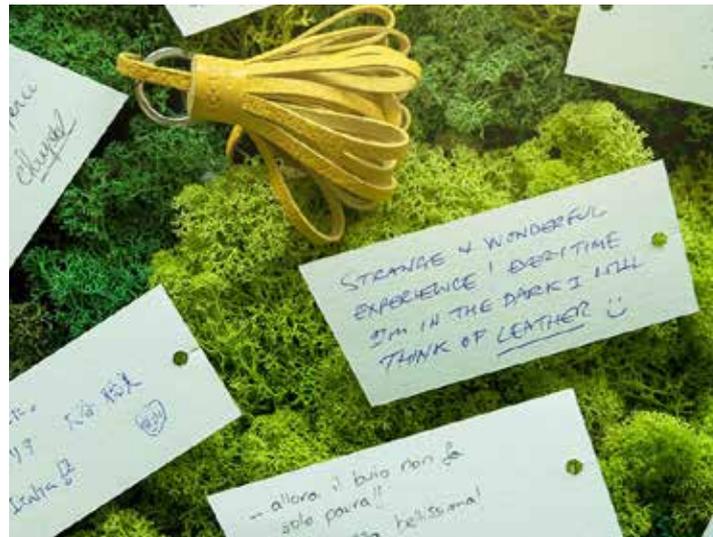
Rather than walk the vast covered pavilions of Milan's Salone del Mobile, this year we chose to head out into the city streets to explore the 'other' furniture fair: the Fuorisalone. And who better to take along as our guides than designers from Hot Lab, the Milan-based studio celebrating its 10th anniversary this year?



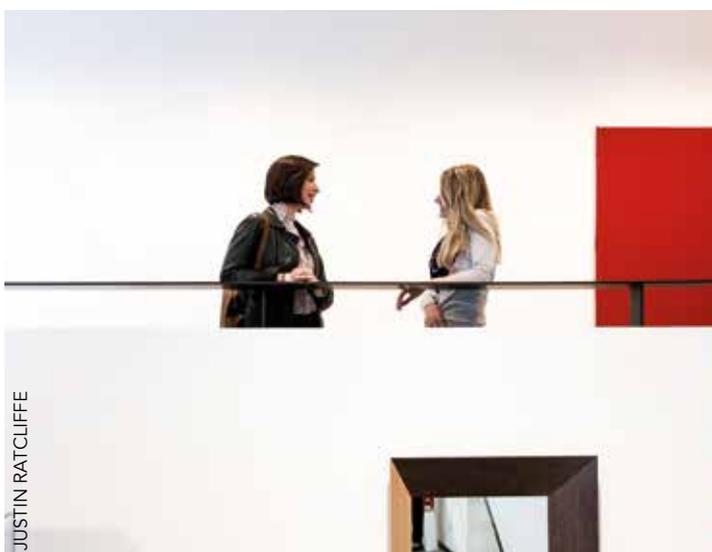
BEATRICE PEVERELLI (LEFT), ENRICO LUMINI AND CHIARA PASTORE



JUSTIN RATCLIFFE



VISITOR COMMENTS AT THE FOGLIZZO EVENT



JUSTIN RATCLIFFE



THE TILT CHAIR BY MARIJANA RADOVIC AND MARCO BONELLI

The Fuorisalone dates back to 1980, when Cassina was among the first to use its showroom in the heart of the city as an extension of the trade fair complex in Rho Fiera. From this spontaneous beginning, the event has burgeoned beyond belief, with hundreds of venues hosting events throughout the city. Today, it is as much a part of the fabric of design week in Milan as the official furniture fair, and has expanded to include the automotive, technology, fashion, food and art sectors. Reconnoitring the 1,200 registered events can be a daunting task so SYD joined Hot Lab partner Enrico Lumini and interior designers Chiara Pastore and Beatrice Peverelli on an itinerary to take in a few of their favourite brands. With yachts in build at Mondomarine in Italy and Acico Yachts in Holland, and with other projects pending, the team was on the lookout for new ideas for loose furniture from the 2015 collections.

Bizarrely, our first port of call was the Milan Institute for the Blind, as **Foglizzo** Leather, working in collaboration with the institute, had chosen the venue for an event they called 'Not For Your Eyes'. Accompanied by visually impaired guides, visitors were led through a completely dark room and invited to touch and smell different leather samples. The total absence of light was disquieting at first, but the experience served to challenge the way we habitually perceive the world. Aesthetics became secondary as our perceptions were forced to draw on senses other than sight.

"We wanted to do something different, and touching the product without being able to see it is a way of emphasising the tactile qualities of leather," says Alexandre Pecis, area manager at Foglizzo. "It can be very frustrating when I find myself with clients who look at leather samples but don't touch them. Much like wood or stone, the texture is all part of the attraction of natural materials."

From Foglizzo we headed around the corner to the **Giorgetti** showroom. The 500sqm atelier apartment is a conceptual space where the classic showroom has been replaced by an elegant home environment entirely furnished with Giorgetti pieces. It is the attention to detail, materials and finishes—often concealed within the understated design—

Accompanied by visually impaired guides, visitors were led through a completely dark room and invited to touch and smell different leather samples.



- 1 Moroso
- 2 Rubelli
- 3 Zimmer + Rohde
- 4 Promemoria
- 5 Hermès Maison
- 6 Poltrona Frau
- 7 Turri
- 8 Giorgetti
- 9 Foglizzo

that distinguishes the brand's contemporary elegance. Items from its versatile collections find their way into most Hot Lab projects; a Move rocking chair by Giorgetti stands in a corner of their new studio space which opened in February.

"We've used loose furniture by Giorgetti in several of our interior proposals," says Lumini, who co-founded Hot Lab with Michele Dragoni and Antonio Romano in 2004. "Their pieces are sober, yet stylish, and very well made. I also like the idea of the apartment atelier: by putting the products in a residential context, clients can immediately visualise them in their own homes."

New to the 2015 Giorgetti collection is the Tilt armchair with a swivel-tilt mechanism for a rocking-chair effect and the Norah chair, both designed by Marijana Radovic (who guided SYD through the Salone del Mobile last year) and partner Marco Bonelli. The Hot Lab team was attracted to these and other pieces that reflect their preference for comfortably rounded or organic shapes, such as the Aton modular sofa and Ling coffee tables made from solid black walnut with saddle leather or bronzed metal detailing.

The **Turri** brand recently started to target the yachting industry and exhibited for the first time at the Monaco Yacht Show last year. Unlike most contemporary Italian designs, much of the furniture in the Turri showroom in Via Borgospesso is sumptuously ornate and ▶



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embellished with lots of capitonné leatherwork and gold detailing. Not surprisingly, its key markets are the Middle East and Russia (it is opening new stores in Grozny in the Chechen Republic and Baku in Azerbaijan) and also China, Africa and India. It appeals less to the western European aesthetic, but with an international client base to satisfy, Hot Lab takes care to keep abreast of trends and developments regardless of perceived taste.

In sharp contrast to the plush Turri style is the studied simplicity of **Poltrona Frau** in Via Manzoni, one of two flagship stores in Milan. Long a generator of taste and famous for its full-grain leather upholstery that is dyed all the way in a special tanning process, the brand has designed leather furniture for yachts, planes and even cars. Its new Scarlett sofa, a circular chaise longue by Jean-Marie Massaud, is especially appropriate for use on a yacht. Solid and stable, with a frame of beech wood ringed by a system of hand-worked saddle leather straps and burnished steel details, it provides a cosily comfortable nest for lounging.

When **Hermès** first began to produce home furnishings in 1929, the French fashion house drew on the design talents of Jean-Michel Frank and Paul Dupré-Lafon. This tradition of enlisting high-calibre designers has continued with the likes of Enzo Mari, Antonio Citterio and Shigeru Ban creating collections for Maison Hermès. Until recently, the only home product missing from the range was lighting, but that was put right last year with lamp designs by French light scenographer Yann Kersalé and Italian architect Michele De Lucchi. Kersalé's Lanterne d'Hermès comprises four separate LED light sources sheathed in water-resistant calfskin. Battery-powered and portable, the design is suitable for indoors and outdoors and would work especially well for mood lighting on the open deck of a yacht.

"It's hard to find handmade lamps like this today," says Pastore, whose first job after graduating in architecture was with yacht designer Giorgio Vafiadis in Rome. "We included De Lucchi's Harnais lamp in a recent proposal for Moonen. The materials and design are inspired by a horse harness, with

hand-stitched saddle leather straps connecting the base to an opaline shade."

A short walk along Via Senato, Milan's inner ring road, brought us to the showrooms of two leading brands from the world of textiles: **Zimmer + Rohde** and **Rubelli**. Both specialise in modern classic designs that exude timeless elegance, which makes them popular choices with Hot Lab for yacht interiors. Zimmer + Rohde, whose designer clients include Francesco Paszkowski, Nuvolari Lenard and Achille Salvagni, has also supplied IMO-certified textiles for the cruise-ship industry. Some of the damask and jacquard fabrics by Rubelli are also available in weaves using flame-retardant Trevira CS fibre.

"Rubelli is a firm favourite of ours and we're using their textiles for the new 50m project with Mondomarine," says Peverelli, who studied architecture at University of Milan before joining Hot Lab. "On the one hand, you have their very classic designs, but there are also the more contemporary Donghia ranges. The Dominique Kieffer collection by Paola Navone, for example, comprises smooth and shiny textiles in soft linen, quilted cotton and textured tweed that can look like sheet metal."

Our last appointment of the day was a visit to **Moroso**, a refreshing and daring brand that is arguably harder to integrate into a yacht interior. Always open to new ideas and influences, the company works with international designers such as Marcel Wanders, Konstantin Grcic, Ross Lovegrove, Tom Dixon and Patricia Urquiola (whose Fjord armchair, inspired by Scandinavian influences and especially the Jacobsen egg chair, also decorates the Hot Lab studio). Urquiola further designed the Biscuit parquet collection by Listone Giordano exhibiting in the same show space in Via Pontaccio. Playing on the mosaic, herringbone and brick patterns of classic parquet, the unusual rounded and bevelled forms of the Biscuit system provide an infinite range of patterns in a fine example of contemporary styling applied to traditional wood flooring. Now if only the same concept could be applied to teak planking. ■

"Rubelli is a firm favourite of ours and we're using their textiles for the new 50m project with Mondomarine."



THE POLTRONA FRAU SHOWROOM IN VIA MANZONE



BEATRICE CHECKS OUR ROAD MAP OF MILAN SHOWROOMS

JUSTIN RATCLIFFE

CHALLENGES

Windows for Mega Yachts are getting larger and more individual. The requirements for development and realization are growing steadily.

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- ✓ exceptional bending
- ✓ additional technical features
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In conversation: **Massimo Perotti and Piero Lissoni**



MASSIMO PEROTTI (LEFT), PIERO LISSONI (RIGHT)

As part of a series of Fuorisalone events hosted by the University of Milan, Sanlorenzo chairman and CEO Massimo Perotti took part in a conversation with the celebrated architect and designer Piero Lissoni.

Since Massimo Perotti acquired Sanlorenzo in 2005, he has relaunched the product range by pioneering new design elements, such as fold-down bulwarks and balconies, while taking care to preserve the classic exterior lines synonymous with the brand. "We've made our windows bigger without changing the basic profile, for example," says Perotti. "It's about combining tradition with innovation in a process I like to compare with how Rolls-Royce has subtly restyled its iconic radiator since the 1950s. We have 650 clients around the world who want contemporary products that are still recognisably Sanlorenzo yachts." As part of the same renewal process, Sanlorenzo has reached out to land-based designers such as Rodolfo Dordoni, Antonio Citterio and Flavio Albanese for its interiors, and to brands such as Minotti, Boffi and Paola Lenti for the loose furniture (just days after the Milan conference, Perotti also announced the start of a 10-year collaboration with American designer Chris Bangle, formerly chief of design for BMW).

The work of Lissoni Associati encompasses all aspects of architecture, interior and industrial design, from furnishing and lighting to art direction and corporate identity—a multiple-disciplinary approach that is characteristic of the Milanese school of design. Piero Lissoni's first yacht project came about when Brenta Design asked him to collaborate on the interior design of *Ghost*, the 37m high-performance sloop launched by Vitters in 2005. One key feature was the extended skylight that covers the entire length of the superstructure. Seamlessly integrated into the coachroof geometry, the skylight was the conduit that provided continuity between the interior and the exterior design. "I've always thought of yachts, especially motorboats, as stuck in the past," admitted Lissoni. "With *Ghost* we forced the hands of the builders because we wanted to make the superstructure transparent, which hadn't been done before. So we built a 1:1 scale model that we could move around to understand how it might work. It was much more a work of architecture than of interior design."

His second yacht interior project was *Tribù*, the 50m explorer launched by Mondomarine in 2007 for Luciano Benetton. Lissoni's interior revealed the art of understatement he has developed over the past 30 years: "My highest goal is simplicity, knowing that simplicity holds a great inner complexity," said the designer. "Most of the time my concepts lean towards the elementary."

There was a hint of conflict on occasion between the boat builder and the designer, perhaps reflecting the harsh economic realities of the marketplace and the more philosophical concerns of the design world. For example, Lissoni expressed distaste for the 'Made in Italy' mantra so popular with Italian shipyards, which he argues has lost all significance through overuse. Nevertheless, Perotti expressed admiration for the designer's work and suggested collaborating on an interior project for Sanlorenzo in the near future.