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*The Art
of Sailing*



COLUMBUS YACHTS
ATLANTIQUE 47



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[COVER STORY]

ACQUA CHIARA

With fluid lines, tiered outdoor living and a tactile interior, Acqua Chiara - the first unit of Columbus' Atlantique 47 line - reframes connection with nature as an everyday ritual. Her design is conceived for owners who treat each cruise as an immersion in place - unhurried, attentive and always close to the water

by Bryony McCabe - ph. by Giovanni Malgarini





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ith yacht owners increasingly seeking holistic onboard lifestyles, Acqua Chiara by Columbus Yachts responds with seamless flow, sensory calm and constant closeness to the water. Hot Lab's exterior design for the series marks a considered evolution in the shipyard's language: more liveability, more flow and a more deliberate relationship with the sea.

As with the broader Atlantique range, Acqua Chiara's most recognisable exterior trait is the sailing-inspired composition. The distinctive profile widens amidships and tapers towards bow and stern. It's elegant on the eye, but the geometry also unlocks sightlines, natural circulation and constant proximity to the elements, so that the boat's form actively supports how people want to live onboard.

Nowhere is this clearer than at the stern, where daily life is choreographed across three staggered terraces. The journey begins at a covered dining area, drifting down to an expansive deck anchored by a scenic pool and fold-out balconies, and finally to a near-water platform set just 50cm above the sea.

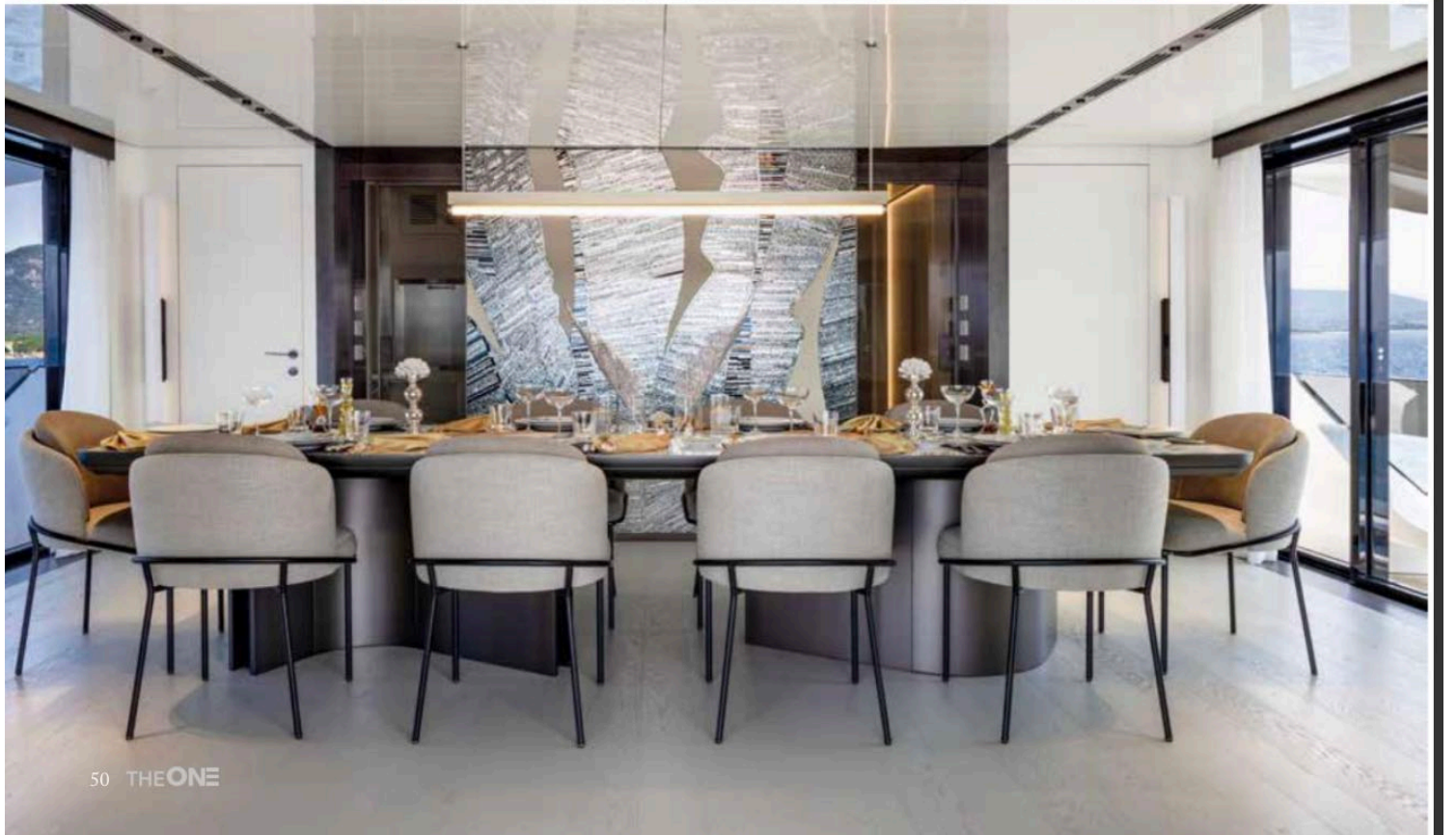
Forward on the upper deck, a second, more contemplative aquatic moment appears: a pool encircled by loungers, sofa and side tables – creating a quiet counterpoint to the sociable aft area. Up top, the sundeck centres on a relaxed lounge of sofas and armchairs, with a console aft and a broad sun pad with bar at the bow completing a day-to-night envelope of open-air living. The interiors, also penned by Hot Lab, are classic with modern inflections. White parquet floors meet natural-oak ceilings, softened by areas of matte white lacquer. Wall panels in lacquered wood with a subtle metal effect frame the floor-to-ceiling windows and draw the eye out to the horizon. In the main saloon, large custom sofas in white sponge fabric with blue edging form “islands” around a teak coffee table and four Fendi Totu armchairs.

The upper deck carries a second living space that shifts gracefully from day to evening. By day, it reads as an airy lounge; by night, it becomes a convivial dining room. Open the floor-to-ceiling windows to port and starboard and the glazed entrance aft, and the entire deck dissolves into a terrace on the sea.

The owner's suite continues this material narrative with Galaxy-blue glass accents, dark-brown leather details and burnished metal finishes. Lighting by Bonaldo – in blown glass and burnished brass – adds a warm, residential glow. The ensuite leans deliberately spa-like: white marble, a hammam-equipped shower and a generous tub accented by a silver geometric mosaic by Sicis. It's a private ritual space that still feels attuned to the yacht's broader calm. Guest accommodation echoes the theme of contrast and composure. Two doubles with king-size beds and two twins each carry ensuites in marble with geometric Sicis mosaics. Dark-brown leather bed frames and nuanced Vetrite details find balance against bright, intentionally simple carpeting. Brokis Bonbori appliqués recall lanterns in a coastal garden, while Oluce Superluna lamps add a crisp, graphic note at the bedside. Even thresholds are elevated: doors in charcoal-grey metal and glass are interlaid with a metallic fabric, turning a functional moment into a tactile pleasure. Circulation between decks is given the same care. The main staircase is a crafted object in its own right, featuring a burnished-metal structure, dark-brown treads and a hammered-leather handrail and set against a Vetrite backdrop in shifting shades. Cantalupi's tubular lamps in borosilicate glass, twisted with black and white, provide the finishing touch: a quiet play of light and texture that guides you from one moment to the next. What distinguishes Acqua Chiara is the way everything is orchestrated. She invites you to move without ever breaking the flow. The result is a proximity to the water that is folded into daily life. columbusyachts.it



This page, Acqua Chiara's distinctive exterior profile features taut yet fluid lines widening amidship and tapering towards the stern and bow. Opposite page, Two engines of 1350 hp each will provide a maximum speed of 15.5 knots, a cruising speed of 14.5 knots and a range of 3400 nautical miles at 12 knots. Opening page, the stern spaces are distributed on three close levels, creating an expansive and sociable aft deck





This page, a burnished metal staircase with hammered brown leather handrail stands in front of a Vetrite wall. Opposite page top, the saloon is furnished with custom sofas in white sponge fabric and blue edges, Fendi Totu armchairs and a teak coffee table. Bottom, a formal dining table in teak and marble with Minotti chairs sits under a sculptural chandelier from Viabizzuno's Linea collection. A bespoke wall mosaic by Sicis gives a sense of depth and motion

Exterior Design

Enrico Lumini, Co-Founder Hot Lab

For the first time for the shipyard, the Atlantique line embraced an organic and fluid approach in the design of the exterior lines, with volumes sharply tapered both towards the stern and between decks. This involved an enormous effort, not only stylistic but also technical and engineering. In other words, Atlantique marked a step forward in the shipyard's construction and stylistic possibilities, which is increasingly aiming for a stylistic refinement in constant evolution.

The idea was to show that one does not have to be bound by preconceptions: it's not true that only sailing boats are elegant and refined, and that all motor yachts are "irons" as many sailors claim. Nowadays, the world of yacht design is influenced by many different sources, and it is right to evolve the style taking inspiration from design in other fields, both related to boating itself, as in the case of Atlantique, as well as automotive design, and even pure industrial design. We must design complex objects

and give them a simple, clean garment.

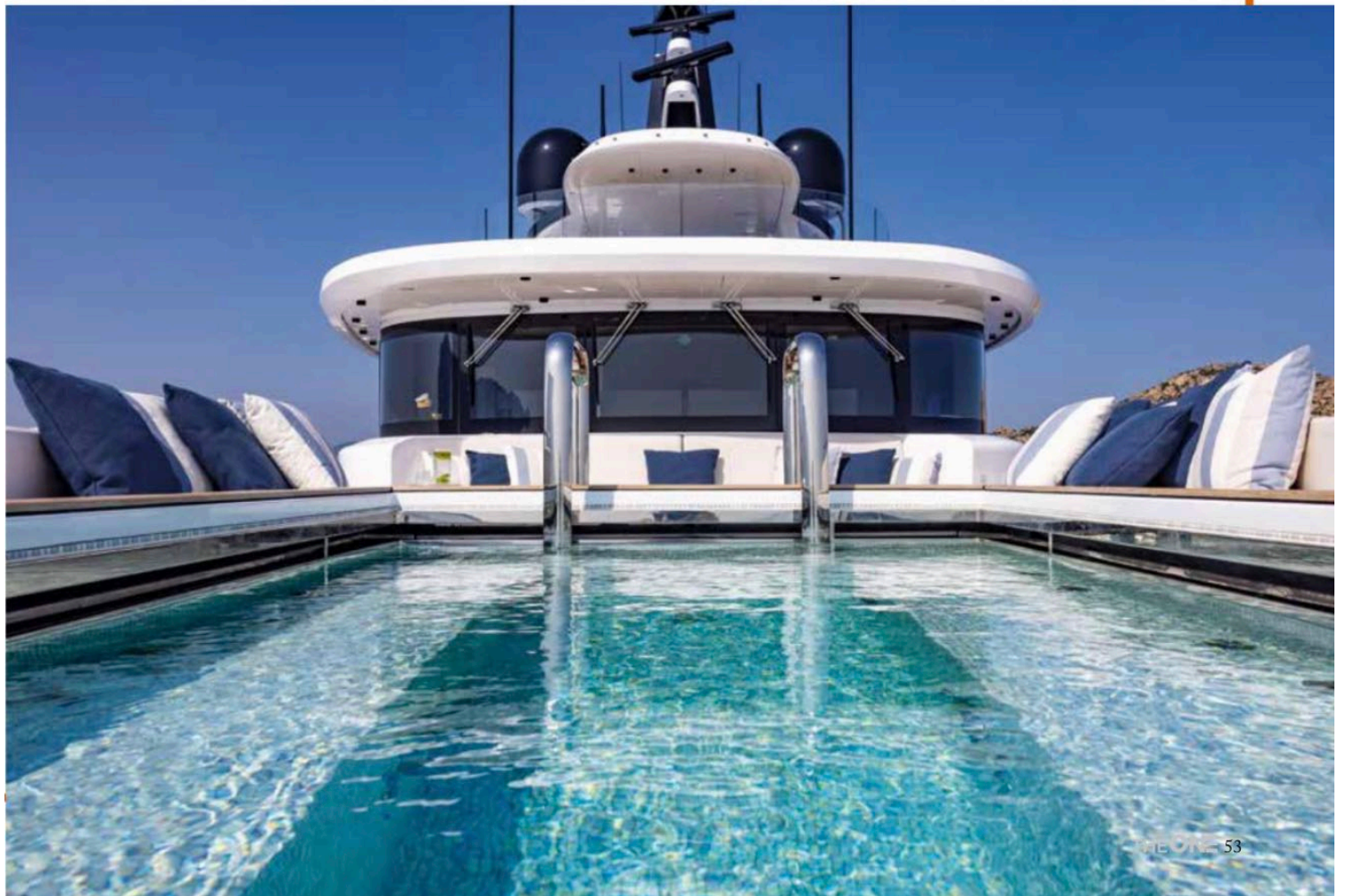
The Atlantique 47 is the third unit in the Atlantique line, and the exterior design was the result of extensive study. The goal was to propose new proportions and an innovative approach to the treatment of surfaces and the stern, through a kind of streamlining of the lines and elimination of anything superfluous.

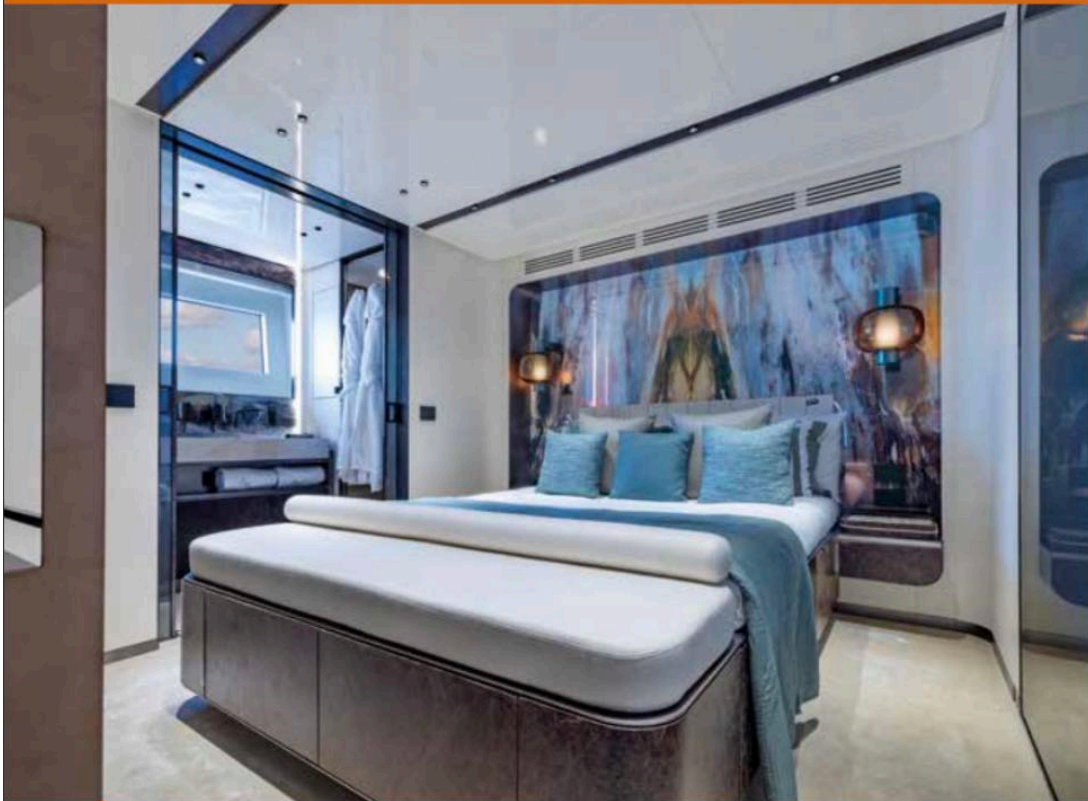
The approach is quite consistent and many distinctive style traits can be found throughout the boat. Alongside the already mentioned stern design, I could add the connecting element between the upper deck structure and the hard top, which is also soft and fluid, almost born from a fold in the surface from which it starts. Also, the upper deck's "hat" that bends downward to protect guests from the sun, and the storage consoles on the aft upper deck, which serve a dual purpose as storage cabinets and as barriers to prevent interference with the "hat" above. Every element is designed according to the same philosophy.



This page, the sun deck features a large sun pad with a bar at the bow. Opposite page top, a large relaxation area with sofas and armchairs is located at the centre of the sun deck. Bottom, the forward part of the upper deck hosts a scenic swimming pool equipped with sun loungers, a sofa and side tables







Guest accommodation includes two king-size bed cabins and two cabins with twin beds, all with bathrooms in marble and geometric mosaic Sicis. To contrast with the dark tones of the bed frame in dark-brown leather and the different nuances of Vetrite applied in the cabins, the colour white was selected for the floor carpet. The decorative appliques by Bonbori-Brokis are reminiscent of the traditional paper lamps found in Japanese temples. The bedside lamps in the double cabins are in gold and black metal from the Superluna line by Oluce

Interior Design

Enrico Lumini, Co-Founder Hot Lab

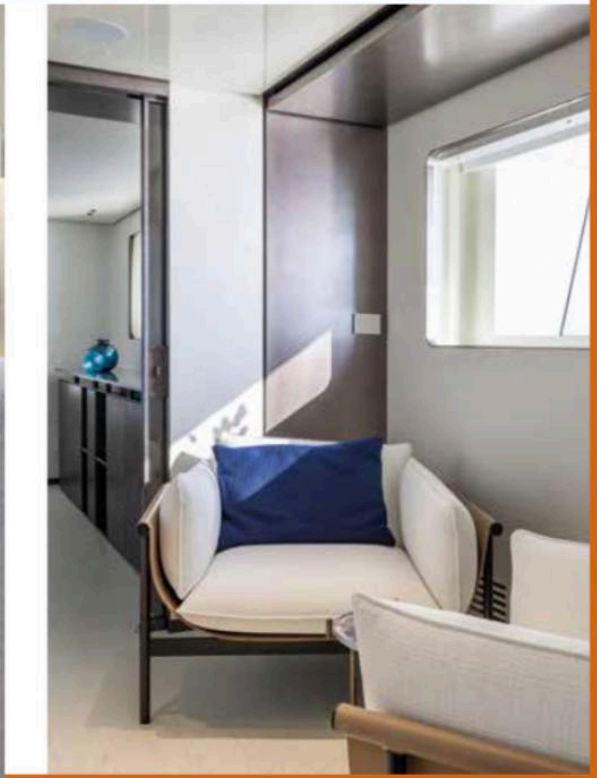
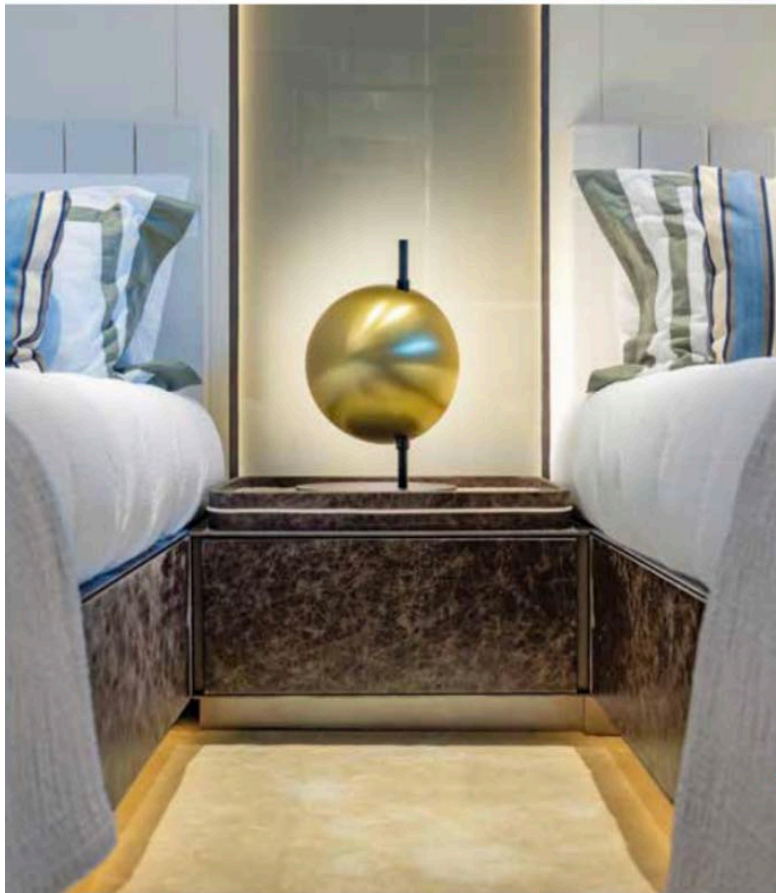
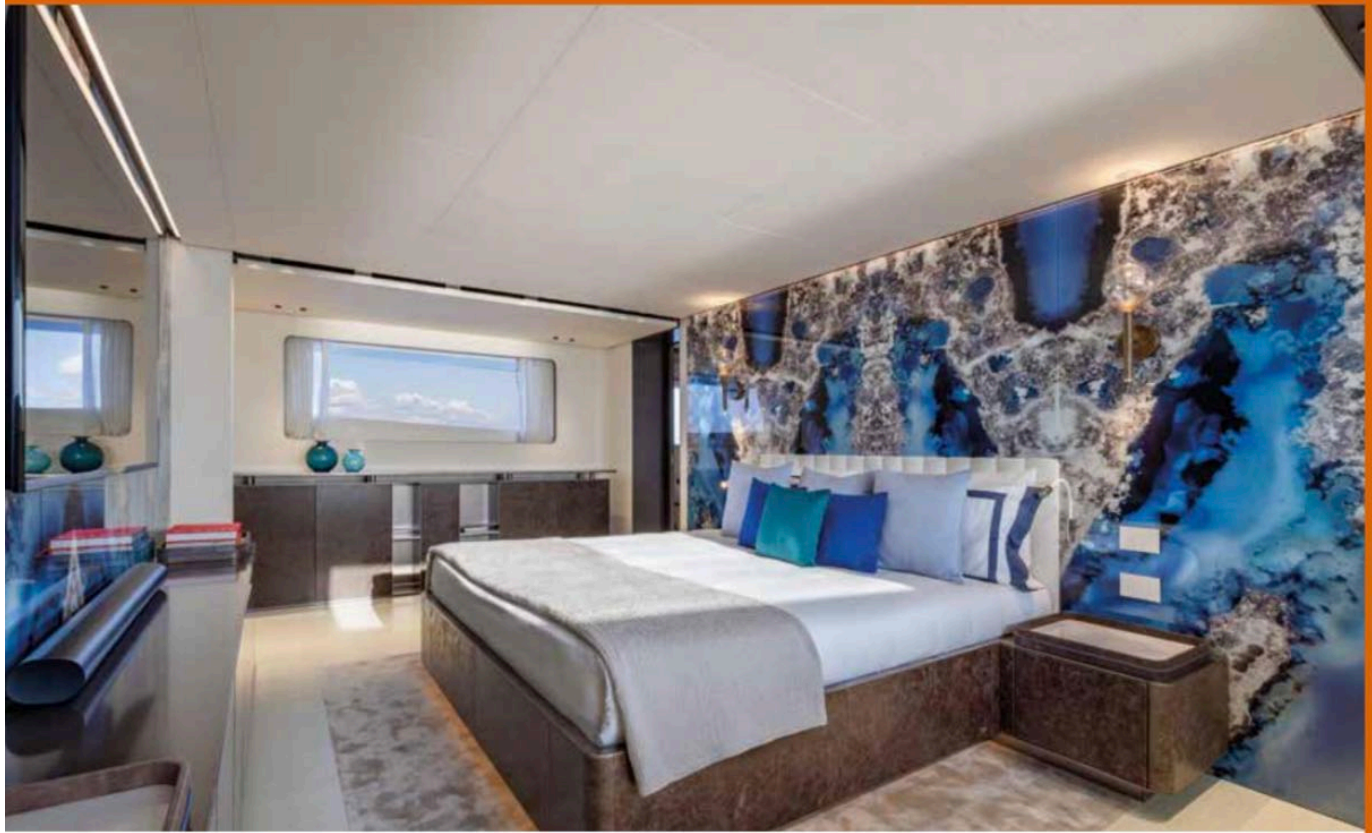
We began from the philosophy that distinguished the two previous units: fluid surfaces, free of corners, to facilitate movement and make the spaces soft to the eye. Beyond this, a certain quest for spectacle; that is, an attempt to engage the guests onboard, not only to make them feel comfortable, but if possible, to amaze and make them smile.

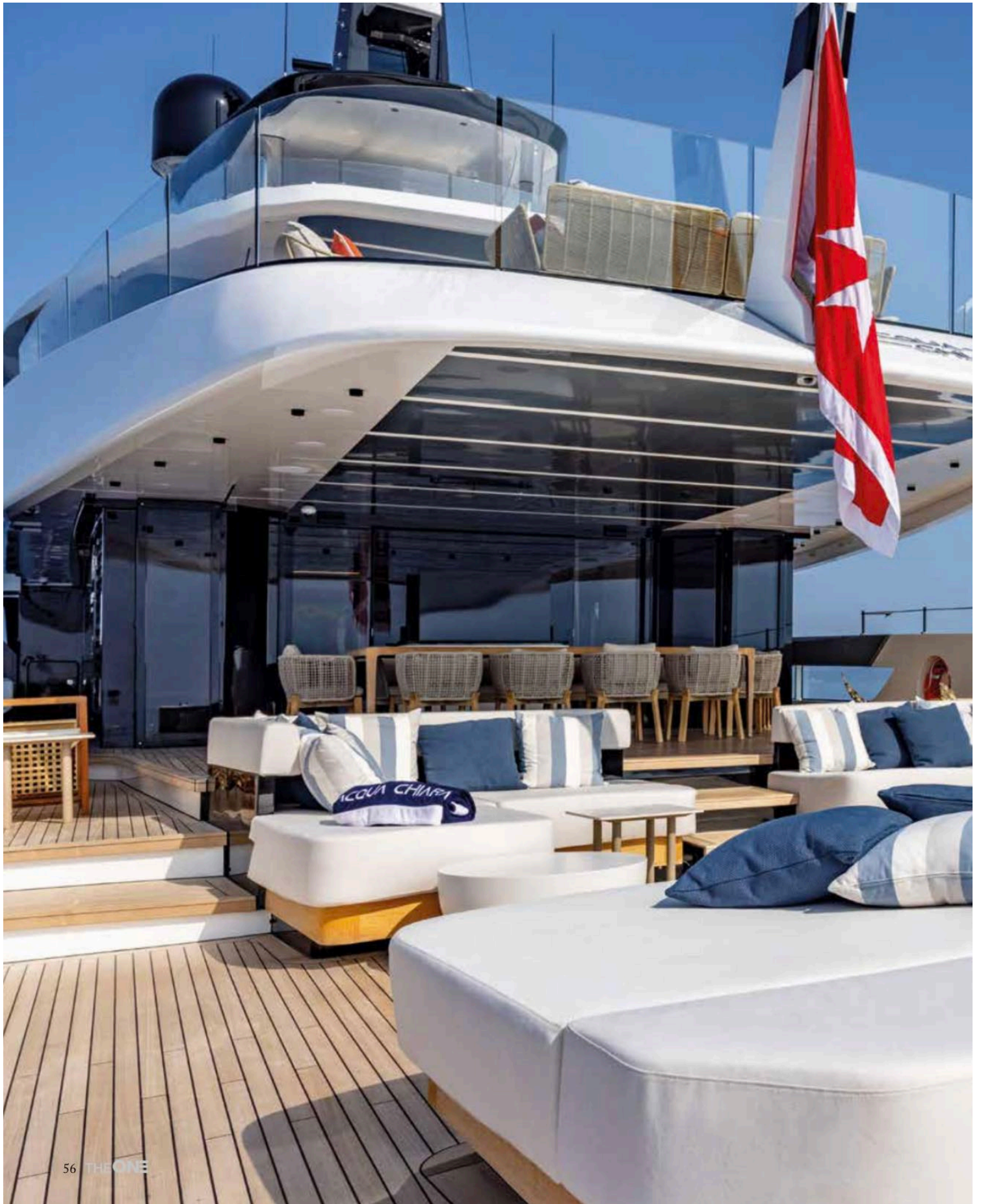
This was also the thinking behind the style: to seek a form of interaction with the guests onboard, not to use the boat, but rather to live it. Thus, the spaces have transformed somewhat into sets, with these voluminous coloured surfaces, almost like theatrical backdrops, not only on the bulkhead, vertically, but even more so horizontally, on the ceilings. This certainly helped a lot in achieving our goal.


One of the most interesting spaces to work with was the main saloon. This is because, unlike in the

previous two Atlantique units, which were slightly shorter, here we succeeded in making the interior and exterior spaces interact even more, with greater dimensional and volumetric flexibility. This explains the somewhat unusual seating arrangement, which looks both outward but also inward – towards the person sitting nearby, not metres away, like in a luxury hotel lobby, but close enough to speak quietly.

A combination of traditional and innovative materials were used, especially for their rare use in the naval field. Large glass surfaces, aged leather, metallic lacquers: all to amaze and surprise a bit. To create a distinction between visual and tactile sensation, for example, and surprise the guest who tries to touch a metal panel finding it warm to the touch. Contrasts that are part of the scenography and choreography of Acqua Chiara.







The outdoor spaces on the aft deck are distributed on three close levels: from bow to stern, we find a first covered dining area, a living area with a scenic pool and fold-out balconies, and finally a platform with transformer, sitting just 50cm above the sea surface



The Shipyard Giuseppe Palumbo, Sole Director, Palumbo Superyachts

Acqua Chiara is certainly an exclusive and highly customized project, shaped around a passionate owner who actively took part in the entire construction process.

This innovative line was born from my own vision, which Hot Lab was able to bring to life. The superyacht combines a distinctive exterior design – characterized by sharp yet fluid lines that broaden at midship and taper once again towards the stern and bow. Without a doubt, it is an innovative project that places onboard liveability and a constant connection with the sea at its very core.

The Atlantique 47 is the natural evolution of the two previous 43-metre models, where we optimized a series of exterior and interior elements. The range also includes a 55-metre and a 65-metre, as well as the more compact 37-metre model, which will be delivered at the beginning of 2026. In general, the Atlantique line is aimed at a sophisticated clientele who enjoy spending time in outdoor spaces while seeking maximum comfort and interior

liveability. With a gross tonnage of 499, it also features a vast, multifunctional cockpit that gently descends towards the sea to meet the diverse needs of the market.

Acqua Chiara is yet another project that underscores Columbus Yachts' ability to create fully custom designs that meet the diverse needs of each owner. The beauty of this model's exterior is unmistakable, with unique and instantly recognizable lines that set it apart even from a distance.

Based on authentic style, the Atlantique 47 line was devised specifically for owners who make each cruise a truly enriching discovery and immersion in nature

