

Exclusive

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Big volume, small package: Admiral Tecnomar's new 40m



ITALIAN RIVIERA

The legendary cruise that still takes you far from the crowds



BOAT

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Heesen wows with its efficient, 28 knot, 65m

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At 64m, Palmer Johnson's latest is a performance animal

BIG AMBITION

Mario Pedol: the man who went from designing 7m sailboats to the world's largest yacht – 180m *Azzam*





Gobbi develops 87m Pantheon design with Oceanco

► Enrico Gobbi of Team for Design has given *Boat International* an exclusive look at the development of his 87m Pantheon design, and revealed it was penned in collaboration with the Dutch yard Oceanco.

'Since 2003 Oceanco has focused exclusively on 80m-plus yachts,' says Dirk de Jong, project development and innovation manager at Oceanco. 'Each design is based on one of our many platforms, which enables us to reduce the build time needed for a yacht. But having a platform does not by any means imply the yachts are not custom designed – Pantheon is proof of an entirely unique yacht.'

One of the most unusual elements of the design, which *BI* first reported in March, was an amidships section of superstructure that bulges out to improve views. Gobbi has developed the windows here from a floor-to-ceiling glass panel that ran through three decks, into more subtle and integrated horizontal windows.

'We changed some window shapes in this part, but the volume of the concept is exactly the same,' says Gobbi, director of Team for Design. 'This section still obtains a more panoramic saloon on the main deck, VIP cabin on the upper deck and living area on the owner's deck.'

Indeed, while the styling overall has become smoother and more sinuous, the central features of Pantheon have remained the same. Oceanco suggested a lot of glass and Gobbi translated this into a two-level master suite that offers 300-degree views from a private glasshouse on the top deck. This upper area includes bathrooms and a private gym, which can be arranged to overlook the suite's living areas a deck below, through two atriums. On both levels the external decks are private, so an owner could arrive at the touch-and-go

helipad on the upper deck aft and walk straight into the lower level of the suite, avoiding guest areas.

Perhaps most distinctive is the design's two-level swimming pool. 'Over the last few years the emphasis on board yachts has been geared more and more towards a beach club atmosphere,' says de Jong. 'The Enrico Gobbi design emphasises this trend further with an infinity pool that cascades to the lower deck into a smaller whirlpool. The transom folds out creating further space for sunbathing.'

The design offers four double guest cabins and a VIP on the main deck, plus an upper deck VIP and accommodation for 25 crew. Oceanco has assessed the design technically as far as possible, so on commission it will be ready to build.





Prince Shark

ROSSINAVI'S 49 METRE IS AN EFFICIENT AND DYNAMIC YACHT, WITH SURPRISING VOLUME AND OUTDOOR SPACE

words: Roberto Franzoni photography: Alberto Cecchi

The Rossinavi saga continues with a fascinating project. Again, like the similarly sized Ketos, she is by the winning team of Enrico Gobbi of Team for Design, responsible for the exterior styling and interior design, and Giuseppe Arrabito of Arrabito Naval Architects for the naval architecture, the hull and the engineering.

This time the project, the eighth yacht for Rossinavi by the design team, focused on a hull with three decks and particularly sleek, powerful, aerodynamic, performance lines that would cruise at about 20 knots, yet remain below the key 500 GRT. The construction is in aluminium, a material Rossinavi handles with great skill. Engineer Arrabito has conceived a project that offers thrilling power for a yacht of almost 50 metres.

'The Prince Shark 49 metre has been one of the most complex projects undertaken by Arrabito Naval Architects and Rossinavi,' says Arrabito. 'It is an optimal joint effort to reach ambitious objectives: the maximum length and dimensions possible for a tri-deck while under 500 GRT; to respect the rigidity required by MCA rules without the addition of any fixed ballast; to have notable speed and power for a yacht of these dimensions. The yacht reached 24 knots in tests powered by two 12V 4000 M93L engines of 2,580kW each and the handling was considered optimal by the owner, who already owns a yacht designed by us.'

'We have not only designed the hull lines,' Arrabito continues, 'but all the naval architecture (calculations and structural design, load representations, stability calculations, propulsion studies) and some of the marine engineering aboard. As often with our projects, the collaboration with Enrico Gobbi and all the yard's technical staff, headed by

Federico Rossi and Fabrizio Passaglia, has been first class.'

'This is an inspired and winning project,' adds Claudia Rossi, head of marketing, communication and sales for Rossinavi. 'In fact, Prince Shark 49 number two is under construction and will be delivered in 2014. Arrabito Naval Architects are working with the owner and undertaking the technical survey. There is also a third example of the Prince Shark 49 metre, purely displacement, that is at an advanced phase of design and will see tank tests of the new hull in September.'

Gobbi has worked around this performance engineering to create an emotive form encompassing the concepts of speed and power as well as volume, magnificence and opulence, all below that 500 GRT threshold. His experience is comprehensive: he had already started designing yachts at university, and later found work in Germany at the Meyer Werft yard in Papanburg, a competitor of Fincantieri for the leadership in the construction of large cruise ships, where he perfected the craft of interior architecture and undertook large, complex constructions. Prince Shark is his second project for Rossinavi and unites a number of his stylistic concepts, both in terms of defining the exterior style as well as the structure, styling and décor of the interior.

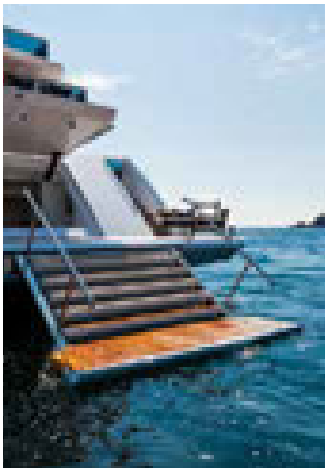
'In the near future,' he predicts, 'the trend will be for a contemporary style characterised by a compromise

'It is an optimal joint effort to reach ambitious objectives: the maximum length and dimensions possible for a tri-deck while under 500 GRT'





On the sundeck, a hard top covers the dining area (above), with a system of slats that lets guests regulate their shade. To the stern (opposite) are sunloungers with chaises longues. The central platform of the beach club (below) can be raised and lowered



between modern lines and details that recall the styles of the past. Clients are tired of the minimalist tendencies, particularly with motor yachts. I prefer by a long shot a styling enriched by unique materials that give the interiors a superior elegance and luxury and a warmer atmosphere.'

Rossi adds: 'Prince Shark is a highly functional yacht in terms of volume, comfort and functionality. A very modern yacht with angular features that accentuate the sense of speed and power.'

The external areas are spacious. The main aft deck features a large dining table towards the transom. Teak is used for the main features and the table, combined with glass and steel. Recessed lighting runs around the perimeter of the yacht, highlighting the deck and the architecture of the yacht. On the upper deck is a full-beam living area with a large divan; at the bow is a relaxing area and sunpads.

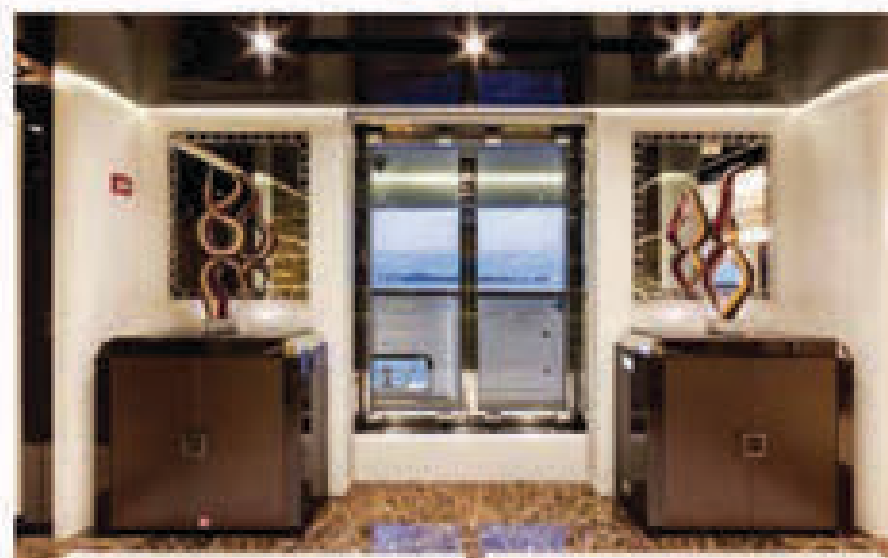
The sundeck is extremely large,' says Valentina Speciale, in-house architect responsible for the project. 'It covers more than 90 square metres and is organised into three areas: to the stern are sunloungers with chaises longues and a large sunbed; to the centre is a U-shaped divan with two tables that can be joined to form another large alfresco dining area, which is opposite a conversation area with three small divans and a coffee table; to the bow is the top of the staircase and an observation divan that looks forward towards the bow, as well as a bar unit. The hard top, which covers only the dining area, is equipped with a system of adjustable thin slats that can let in the sun or block it out, depending on whether you are eating or having a conversation and according to the time of day.'

'It is a winning solution, [chosen] during construction,' says Rossi. 'In the early stages of construction we were considering something more closed, but up there it is more beautiful to have a system that lets in light and air in a variable manner according to the time of day, the temperature and the function of the space.'

Another external feature is the beach club area, created by opening the stern door upwards giving access to a small internal saloon. The centre of the platform, at more than three metres wide, can be raised or lowered to help divers and bathers enter and exit the water. There are also adjustable steps. It is a lift for all occasions, including reaching the quay or bringing aboard heavy loads. 'The entire mechanism was created and built in-house by Rosinavi in our workshop directed by Paride Rossi, as always,' adds Speciale.

The interior layout was designed with the owner, who

'Clients are tired of the minimalist tendencies. I prefer a styling enriched by unique materials that give the interiors a superior elegance and luxury and a warmer atmosphere'



The upper saloon (above), with the lobby and lift shaft glimpsed further forward. The main dining saloon seating 10 (right) with similar colour shades occupies the same space one deck down, and just forward of the main saloon (see following pages)







The VIP cabin and the owner's cabin (right) are of similar size and stature, and located back to back athwartships forward on the main deck. The en suites (left) offer details not found elsewhere aboard that make each distinctive. An invitation to sunbathe (above) aft on the sundeck



requested two large cabins, one for him and another for a key member of the family. Two master cabins of equal stature are on the main deck with four almost identical double guest cabins on the lower deck. All have touches of colour to personalise them in details like the sheets, cushions and armchair upholstery, as well as diverse marbles in the en suites. The décor is, however, mostly uniform in materials and colours, with Emperador marble on the principal floors and opaque, bleached oak for the furniture. In the cabins, the furniture in wengé contrasts with the light oak and the bedheads in light capitonné leather.

‘The style of the each saloon transmits the same styling scheme for the entire deck it is on, depending on whether it is a formal saloon or a day area that is mostly informal,’ says Gobbi. ‘This means all the main areas of the main deck echo the colour scheme of the main saloon, while the areas on the upper deck echo the colour scheme of the saloon on that deck, and so on. I don’t like different schemes that are [themselves] varied. I prefer to design one colour scheme that will be applied to all the cabin areas. In this case the owner’s desire to personalise was resolved with delicate touches of colour, accessories, details and in the bathrooms.’

‘Gobbi has translated the demands and tastes of the owner in a modern yet classical style, synthesising the requests into a fluid, homogenous style,’ adds Rossi.

‘In this case the owner’s desire to personalise was resolved with delicate touches of colour, accessories, details and in the bathrooms’

The interior features natural materials that create a **chiaroscuro** (light-dark) effect, enriched by high-quality marbles that lend the yacht its distinctive personality. A significant focus was given to the lighting system to create effects that enhance the available space and the wellbeing of the guests with a combination of natural and artificial light. The artificial lighting in particular was used by Gobbi in an architectural way, especially indirect light, which produces a flood of illumination and a gloss on surfaces in some areas, while in other areas, it gives surfaces an extraordinary opaqueness. It’s manipulation of light that is a world away from the humble lamp – it is light used as a material.

The entertainment system is particularly rich. The TV in the main saloon measures 55 inches and can be swivelled to be viewed from the saloon or the dining area.

One addition to the system of TV on-demand is a complex WiFi network that can host a video conference even when the yacht is at sea, and there is a complete range of Apple systems.

The hull and superstructure are in light aluminium, the hull is semi planing and the MTU 12V4000 M93L engines, each of 2,580kW, make Prince Shark a high-performance yacht with a 24-knot top speed and 20-knot cruising speed. She is also extremely comfortable under way thanks to Humphree Interceptors, while a pair of anti-roll stabilisers ensure comfort aboard when anchored in harbour.

‘With Prince Shark, we not only respected the delivery date, but succeeded in delivering the yacht a week early,’ concludes Rossi proudly, echoing King Louis XVIII’s assertion that ‘punctuality is the politeness of kings’.



PRINCE SHARK

A very large sundeck features a shaded dining area, social seating and a barbecue

Part of the spacious upper saloon can be transformed into a cinema

The central lift serves three of the four decks

The galley on the main deck is situated just aft of the owner's and VIP quarters

The remaining guest accommodation is grouped around the lift, with crew quarters, mess and laundry forward

PRINCE SHARK *Rossinavi*



LOA 48.3m
LWL 37m
Beam 8.8m
Draught 2.3m
Displacement
315 tonnes (full-load)
Gross tonnage
500GT

Engines
2x MTU 12V4000 M93L
Speed (max/cruise)
23 knots / 19 knots
Range at 10-11 knots
3,500nm
Thrusters
1 x CMC bowthruster
75kW; 1 x CMC stern 40kW

Generators
2 x CAT C6.6, 178kVA
Fuel capacity
25,000 litres
Freshwater capacity
5,600 litres
Owner and guests 12
Crew 9

Tender
1 x 5.98m Castoldi 19
Construction
Aluminium
Classification
RINA Pleasure – C @ HULL
@ MACH Y Green Plus –
Comfort PNVC

Naval architecture
Arrabito Naval Architects
Interior and
exterior design
Team 4 Design by
Enrico Gobbi

Builder/year
Rossinavi/2013
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