

# YACHT INTERIOR

## 游艇室内设计

高迪国际出版有限公司 编



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赵波 段佳燕 田育婧 译

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# PREFACE

## 序言



HOT LAB: YACHT & DESIGN

There is a reason why maybe just 200 studios all over the world are involved in this particular field of the design. It's not architectural, it's not simply interior design and it's not transportation as well, yacht design contains all these areas together. The description "architecture in movement" maybe could explain this "art". There are walls and spaces to plan, crew and guest areas to design with different stairs and ways, functional areas such as convivial too, bedrooms and exterior spaces...

Is not only a matter of beauty and design, a yacht has to be first of all safe and practical. It is important to remember that we're talking of an "object" that is always in the middle of the sea. The criteria for good design haven't really changed over the years: man-made objects with one or more functions are given an emotionally appealing form.

Talking about "custom interior design" for yachts up to 30m, the designers become also a psychologist (and sometimes best friend) of the final client. Houses do not all look the same, why should yachts? The interior yacht design has to understand the request of the client, analyze his/her tastes and way of living.

A good yacht design has to collect all these important information, adding his own taste and knowledge to create something unique such as a good tailor does. Each yacht design project is conceived, using a combination of carefully

hand-drawn sketches and detailed computer renderings, ensuring, down to the very last detail, that the client's requirements are matched and their dreams fulfilled.

Architect's role has changed during the last decades. He was used to act only on the structural part, while the interior decorator was responsible for the style of all the furnishings. Today these features have blended together and the designer is now the expert of beauty and function.

When we talk about "Architecture in Movement", we refer to one of the most challenging project in the design world. The yacht industry represents the state of the art of this concept because it's the best balance of dynamism and a combination of technics, technologies, and engineering studies, proportions of volumes, architecture, style and materials. The interior designer is one actor of this scene.

In last 10 years, we have assisted to a real revolution in the yacht design, that means not only a new way to think about the living conditions, but also a new interpretation of the hull and the upper structure, more focused on seductive and charming shapes.

This takes its origins from the constant contamination of different fields such as industrial design, transportation and architecture in general. When we look at the exterior of our yacht we can see a car. We live our house when we get in, and it reminds us of the industrial design when we seat on a chair in the main area.

These multiple inputs have a strong impact also regarding the way we can customize a boat. This very fertile environment opens a lot of opportunities which are not only about the style but also about the space itself.

If we want to focus on yacht interiors, we can satisfy the client's requests with new materials (and combination between them), adding correct lights, colors and shapes, create new fashion language like a tailor who designs a unique suit.

But this "just style" way is not the only one to let the client express his/her own personality, there is a second chance for the designer to make it happen: the organization of space.

As Le Corbusier did in the 20ties, defining new types of urban plans in "Contemporary City for three million inhabitants", the interior designer must take in to consideration the position and the separation of spaces.

A yacht could be similar to another from an aesthetic perspective, but what makes the real difference is the experience that the guests can live inside. Playing with the layout of interior spaces the owner can communicate a different message and show his/her own way of being and living the boat. The position of the living space, the master as well as the guest or the crew cabins, the entertainment or the relaxing areas etc. together with the equilibrium between public and private spaces can give a different soul to entire yacht. This is all about the "social dimension" of customized interior design.

ANTONIO ROMANO AND LAURA RIZZO

全世界从事游艇设计这一特殊领域的工作室只有大约200家。这其中是有原因的。游艇设计并不是单纯的建筑行业，不是简单的内部设计，也并非仅仅与交通运输有关，而是囊括了以上所有领域。或许可以用“移动中的建筑”来解释游艇的建造与设计这门“艺术”。具体地讲，设计建造一艘游艇，不仅要计划诸多空间和空间的分配，又要区别地设计船员工作室和全船厅的不同走向及楼梯的设计；同时还要考虑各个功能区，比如娱乐区、卧室以及大量外部空间的构造。

游艇建造不仅仅是一个关乎美感和设计的问题，一艘游艇更应该安全实用。务必牢记至关重要的一点，我们所谈的，是一个日夜漂浮在海上的“物件”。

多年来，出色的游艇设计标准并没有发生实质性的变化：物件采用精工制作，并具备一项或多项功能，同时兼具令人赏心悦目的外观。

为长达30米以上的游艇“定制内部设计”，设计师同时也会担任作为终极客户心理咨询师的角色（有时甚至是会成为客户的好朋友）。即使是房屋，其设计也会因主人的不同而各有特色，更何况是个性化的游艇。

游艇内部设计团队一定要了解客户的要求，并进一步分析客户的品位和生活方式。

一个优秀的游艇设计方案一定要收集以上所有重要信息，并能融入设计师自己的品位和知识技能，以创造出与众不同的产品。这个过程正如一位出色的裁缝为顾客量体裁衣一样。每一个游艇设计项目的构想，是一系列努力的综合——精准细致的手工绘图，配合计算机的辅助，对细节的不断修正，直到完成最后一个细节，以做到与客户的要求完全一致，实现他们的理想。

在过去的几十年里，设计师的角色已经发生了改变。以前，设计师只负责建筑结构，室内装修师才负责整体的家居风格。然而现在，这些工作已融合在一起，由设计师全权负责，兼顾设计的美感与功能。

我们所提及的“移动中的建筑”是建筑界中最富有挑战的领域。游艇业代表了这种理念的顶尖水平，因为它达到了动态的最佳平衡，是工艺、科技、工程、艺术、建筑、风格与材料的完美结合。室内设计师则成了上演这场戏的主角。

在过去的10年里，我们经历了游艇设计的一场革命。我们不仅努力提高游艇的舒适度，而且重新诠释了船体和上层结构，更加注重游艇美丽诱人的外观。

工业设计、交通运输和普通的建筑等多种领域的结合也对游艇设计产生了持续的影响。游艇的外观有时候看上去就像一辆小汽车，走进里面又有了家店的感受，坐到主厅的椅子上，又容易让我们想到工业设

计。

这些多元的影响因素对我们定制船只的方式产生了较大的影响，在风格和空间的设计上，为我们提供了多种选择。

如果我们只是关注游艇的内部设计，我们完全可以像裁缝设计出独特的套装一样，通过使用新材料（和新材料的组合），增加合适的照明灯，选用恰当的色调和外观，创造新的流行风，来满足客户的需求。

但这种“恰当的风格”并不是表达客户个性的唯一选择，设计师还有另外一招：空间的组合。

正如著名建筑设计大师勒·柯布西耶在20世纪20年代所实践的，把新型城市规划定义为“为了300万居民的现代都市”，室内设计师必须考虑各个空间的位置和隔断。

从美学角度看，很多游艇可能看着挺相似的。但是让游艇具有个性的地方在于：客人在游艇内部的生活体验。通过内部空间的不同布局，船主能传递出不同的信息，显示出其与众不同的生活方式。起居空间、船主舱、客房、船员舱、娱乐区和休闲区的不同位置，以及公共区域和私人区域的互相平衡，都会赋予整个游艇完全不同的性格，这就是定制内饰设计的“社会维度”。

安东尼奥·罗马诺和劳拉·里佐

HOT LAB 游艇设计公司

# CONTENTS 目录

**6-17**

SEA FORCE ONE

**18-37**

LADY TRUDY

**38-49**

ANCORA

**50-65**

HELIX

**66-79**

MANIFIQ

**80-99**

NORTHERN STAR

**100-111**

VIVE LA VIE

**112-123**

LADY BRITT

**124-135**

CBI 50 AIFOS

**136-151**

AB 116

**152-163**

MY 45M AFRICA

**164-175**

BISCUIT

**176-185**

JOYME YACHT

**186-195**

MY LADY LARA

**196-209**

SAPPHIRE

**210-215**

AB 140



**216-229**

32M SAILING YACHT AKALAM

**302-309**

ANGELS SHARE

**230-241**

MY MYSTIC

**310-317**

ODYSSEY

**242-253**

ARETHUSA

**318-327**

ELEANOR ALLEN

**254-263**

SUNREEF 114

**328-341**

LADY POWER

**264-273**

TWIZZLE

**342-355**

SKY YACHT

**274-283**

50M MYSTERE SHADOW

**356-363**

MY MEAMINA

**284-295**

DAMRAK II

**364-367**

INDEX

**296-301**

SALPERTON IV

# SEA FORCE ONE

- > DESIGN Luca Dini Design
- > NAVAL ARCHITECT Admiral Technical Department
- > BUILDER Admiral
- > LENGTH 53.80m
- > BEAM 10.50m
- > MAX SPEED 17kn
- > CRUISING SPEED 14kn
- > PHOTOGRAPHER Maurizio Paradisi





How many ways are there to arrange and rearrange the 308 bones that make up the human skeleton? When the time came for Captain Magic, the mysterious owner of Sea Force One, the arrange Kiki Smith's perfect replica of the male human skeleton – painted an irreverent gold, of course – he didn't hesitate before making them into the shape of a Jolly Roger, the flag that has been the symbol of the pirate ship since the times of Edward England. And there is a strong whiff of the pirate ship about the 54-metre Admiral launched last year by the Amy yard, itself a joint venture between the Cantieri Navali Lavagna and Cantieri Mariotti.

"I consider that work of art to be the heart of my boat," explained Captain Magic. It's not hard to believe. Even the most cursory of glances reveals that this is no ordinary yacht. The lines are striking. Not only do they beautifully meld a sense of gentleness and aggressiveness, but the hull is black while the superstructure is a military grey. Two balconies are integrated into the sides and are the brainchild of Luca Dini. The balconies slightly round the imposing lines bringing an unexpected gracefulness to such an aggressive-looking yacht. Some have even gone so far as to describe the result as "sexy". However, Sea Force One is at her most impressive inside rather than out. Her interiors really do toss the whole yacht concept up in the air and reassemble it in quite a fantastic and post-modernist way.

The official entrance is on the starboard side where a positively regal staircase leads to a foyer that leaves no doubt as to what the rest of the vessel holds. The first thing you meet is the transparent Plexiglas staircase with its waterfall-effect illuminated stairs which links all three of the yacht's decks. However, the main deck is the owner's private territory and, as a result, it's better to make your entrance through the stern cockpit. You will be amazed. You walk into the saloon on the main deck

where your eye will immediately be caught by an extraordinary work of art, the Virtual Sea, a video-sculpture by Venetian artist Fabrizio Plessi. Twelve overturned stainless steel cones representing champagne corks with monitors displaying video images of water. But Plessi's is just one of the many works of art in the main saloon. Alongside the sober grey sofa that separates this area from the entrance corridor is Mai-Thu Perret's Big Golden Rock. Moving through the foyer, you'll find the owner's office and then suite where the dominant colours are black and white. The bed and its marine-themed papier-mache headrest are white while the stained walnut flooring (similar to the main deck) and velvet walls are black. The latter walls by the way have been treated with a blue fluorescent paint which creates a night-sky effect in the dark.

Back in the foyer, we move to the lower deck where there are four double guest staterooms, each one with its own name and décor. The upper deck is reserved for partying. Thanks to the wonderful natural light flooding it, the dark tones used on the lower deck vanish up here. The whole area is designed like a disco. The walls are white while the ceilings are partly barrisol and partly woven wall, a fabric wall particularly suited to plays of light. There's a big bar, a DJ booth and lots of low seating – perfect to stretch out on with drink in hand. These include Zanotta bean bags, a sofa/mattress upholstered in Missoni fabric and a white leather chaise lounge on steel cables.

Moving aft, just in front of the glass door leading into the external cockpit, is a huge 20-seater table which can be lowered to floor level to create an authentic private space. On this deck the art is all on the walls. There are pieces by Cordero, Lombardini and even Philip Guston which Captain Magic took down from the walls of his London apartment.





























