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Benetti's 353ft *Luminosity* takes to the world stage

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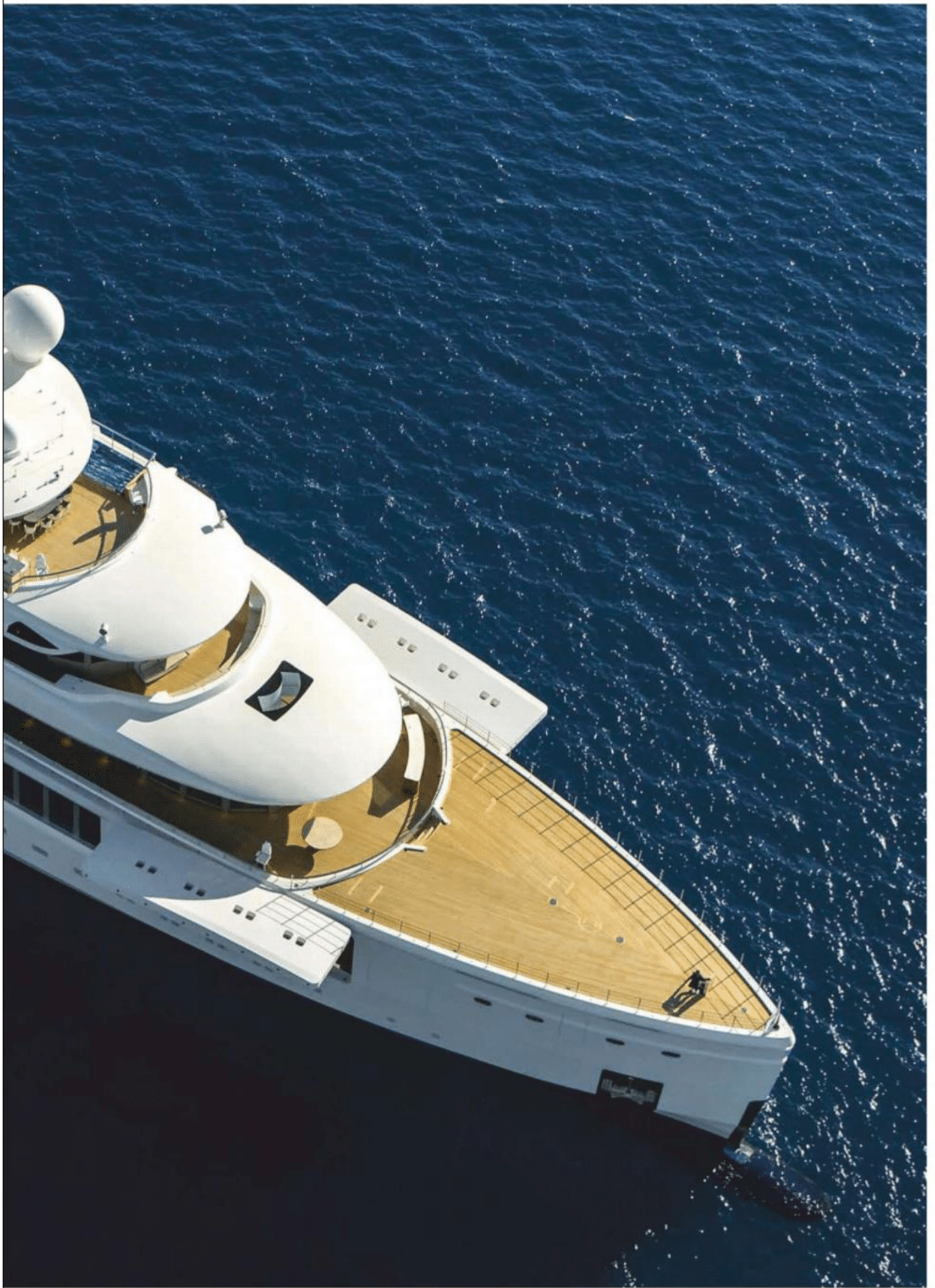


Cover boat

SHINE ON

Designed from the inside out for long stints at sea, 353ft Benetti *Luminosity* connects guests to the outdoors through big views. *Caroline White* tours the glass palace

Photography Nico Fulciniti (exteriors); Giuliano Sargentini (interiors)



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To understand *Luminosity*, you must understand that she is built to be lived on. The phrase a “villa on water” has been worn thin in superyacht marketing but it really seems true, in both the architectural aesthetic and the *raison d’être* of this 353ft Benetti. She’s designed entirely from the inside out – no compromise was made in creating the spacious, light-flooded interiors – the “glass palace” as the Tuscan yard puts it, with a dash of originality.

Luminosity is the second of three 100 meter-plus (328ft+) superyachts launched by Benetti over just four months from December 2018. Because of a crystal clear and unusual brief, the project was well developed before it got anywhere near a shipyard: Zaniz Jakubowski of Zaniz Interiors was involved from inception because of the primacy of the interior layout and lifestyle. Azure Yacht Design & Naval Architecture was engaged for its expertise in glass and hybrid propulsion and worked to create an exterior look that would wrap that interior in straight-lined, masculine style. Jakubowski refined the exterior further, as did Reymond Langton Design, which added “details that suited the volume of the boat, like chamfers which break up surfaces by angling the light,” Andrew Langton says. Burgess’s New Construction department worked on Passenger Yacht Code (PYC) compliance, specification, design and development, and acted as client rep and technical manager throughout the project as it grew by around 65ft. When the contract with Benetti was signed in 2014, the yard brought on designer Giorgio Cassetta to polish the exterior. So far so complicated? Closing the circle was Jakubowski, in it from the start, who finalized the design inside and out. And inside was key. On a basic level, she says, “The profile of the yacht was always going to be influenced by the requirements for the deck heights.”

“On the main deck we have a roomy three meters [9ft 10in],” says Hugo van Wieringen, director of Azure. “You get used to it and then if you go back on a normal boat with 2.3 meter headroom you really feel the ceiling is coming down on you.” Cassetta notes that the yacht is as tall as the Fincantieri *Serene*, which has an extra deck and is 85ft longer.

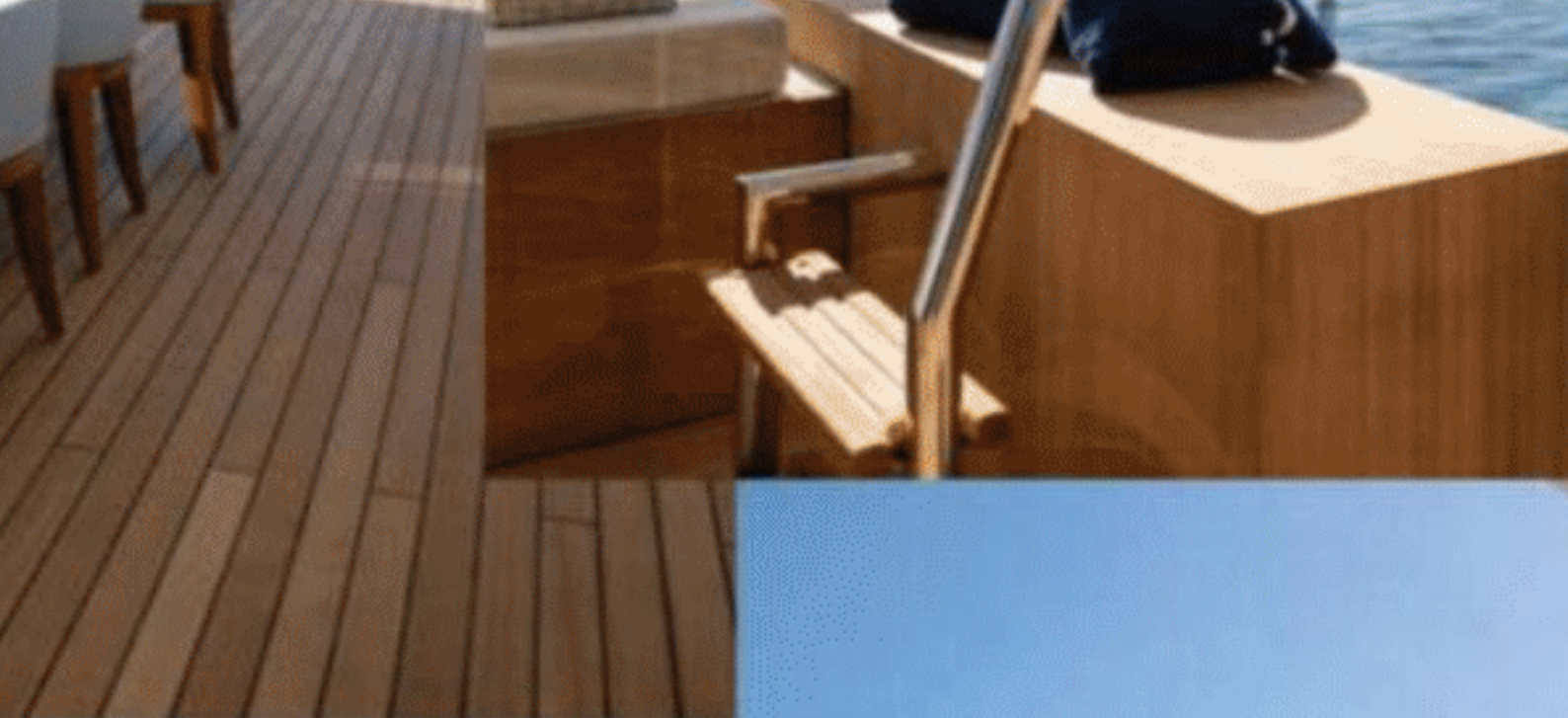
And then there’s the glass. “These are some of the biggest glazed surfaces ever built on a yacht,” says Michele Bechelli,

project manager at Benetti, referring to the yacht’s 8,700 square feet of windows. They were vital in establishing the right atmosphere: “The concept of these spaces was to feel at one with the sea, open to the ocean,” Jakubowski says. There was talk of structural glass, but it wasn’t practical – instead, *Luminosity* has floor-to-ceiling windows on multiple decks. Fire-rated for PYC certification, they are 2.75 inches thick, optically perfect and contain no tint, so there is as little as possible between the eye and the seascape. They’re also huge – more than 8ft by 33ft on the main deck. “At the time of its conception this was something that was not commonplace, and the glass had to be developed from scratch,” says Sean Bianchi, head of new construction at Burgess. “The size and weight of each pane was a consideration but ensuring that the fire rating of the glass met the rule requirements also threw up a number of other challenges.” That meant testing at 1,100 degrees Fahrenheit. And then there were the logistics to ensure the precious panes weren’t chipped or smashed during transport and installation.

But there’s not much point having a world-roaming lifestyle without the machinery to keep you moving. To this end, *Luminosity* has an advanced system comprising six 1,000kW generators that power two Azipods (as well as the hotel services on board). Spare electricity produced is used to charge 36 tonnes of batteries – the largest battery pack of any yacht afloat – offering up to 12 hours of quiet, vibration-free navigation. They also help to smooth the peak loading requests from onboard systems, compensating for the generators’ reaction times and dramatically reducing consumption. Below the waterline, water enters the forward-facing Azipod props undisturbed, which improves efficiency. “An airplane has propellers on the front of the wing, not on the back – they run an undisturbed flow,” van Wieringen says. And whereas normal propellers are set at one particular angle, the Azipods can be repositioned for optimal efficiency. “If you had a boat doing 20 knots [the system] would not work so well,” van Wieringen says, “but we needed moderate speed and that makes it efficient; it’s even more efficient at lower speed, like on long cruising trips. Go down a couple of knots and then you really gain, compared to a big diesel engine only delivering 30 percent of its power.”

Honing this efficiency further is a straight bow, which both







suits the yacht's angular styling and increases the waterline length, thereby reducing wavemaking resistance. Combined with vast fuel tanks, all this gives *Luminosity* a range of more than 8,000 nautical miles at cruising speed.

And there's fuel for people too: stores vast enough for eight months of provisions; a galley "better than many Michelin-star restaurants," Cassetta claims; crew cabins "laid out to maximize personal space," Jakubowski says; service areas such as the laundry "comparable with much bigger vessels," according to Bianchi; plus a hospital room and doctor's cabin in case of emergencies. There is also a vast owner's deck, with the facilities to live privately and work for extended periods of time. For getting in and out of remote locations quickly, there's both a foredeck touch-and-go helipad and a fully certified helideck up top with a 45ft D-Value, big enough to carry a seven-person Bell 429, as well as an onboard refueling system and 1,850 gallons of A1 jet fuel. For exploring, there is a wealth of tenders available, some stored up by the helipad. "At the foundation of the mast we have two cranes," Bechelli says. "You can load any kind of toys or tenders - the dimensions of those cranes are designed to load and unload the weight of a Rolls-Royce Phantom, about 3.5 tonnes." Where are you going to unload it to? All the way to the lower deck where the side-opening tender garage is almost 13ft in height to allow for support boats. "One of them is a landing

craft that allows you to land your Rolls-Royce on a beach," Cassetta says. If you're visiting Patagonia rather than the Côte d'Azur, the Roller could of course be swapped out for a 4x4.

If you're spending a long time at sea, you'll also need a lot of tech. "The yacht is a combination of contemporary simplicity and the highest and most advanced technology," Bechelli says, "everything is hidden behind a very clean and tidy scheme." There are two 11.5ft satellite dishes to ensure a signal anywhere in the world, Cat 8 superfast broadband cable and two rack rooms to serve the 74 televisions on board. There are 300 miles of cable on the yacht.

In terms of interior design, the requirement to spend long periods aboard dictated the approach. The idea, says Jakubowski, "was to have different experiences in different areas of the boat," and in a similar vein, the decor is both loaded with meaning to delight, and designed to change and reflect the natural world outside. The idea is that it won't feel stale after months of cruising.

"I created a timeline and an art line," Jakubowski says. "The timeline was a guide through major historical and social events from the 1920s to 2010; the art line movements were a result of the social economic conditions of their time."

The main salon is replete with symbolism. A palette of sea blue and a neutral gray - to denote the crest of a wave - is reflected in natural fabrics such as cashmere, linen, cotton velvet and leather. Between the huge windows, the mullions are engraved with text



Above: the custom carbon fiber dining table can expand to seat up to 28 guests. On the forward bulkhead is a 25ft buffet clad in Portuguese majolica tiles, above which are

264 Corian flowers that bloom and close to pre-set programs (below). Right and left: the main salon includes a seating area that spins on a rotating circular platform



from Melville's *Moby Dick* "to provide the ocean connection, when you're standing inside." Ceiling cut-outs are backlit to resemble Henri Matisse's *Beasts of the Sea*, and the Blue de Savoie marble inlay on a 16ft rotating seating platform is shaped to reference a Roy Liechtenstein speech bubble. A 25ft buffet console in the dining area is clad in blue and white Portuguese majolica tiles to reference "the adventures of the world's greatest seafaring explorers." Beneath the dining table, a "semi-precious marble carpet" is inlaid with abstract sea creatures, while above is an eye-popping light feature. The incandescent bulbs are lit with fiber optics (a marriage of new and old technologies), each fixed to a steel rod, and the whole cluster wrapped in mirror-polished stainless steel. "You get the reflection from outside on that chandelier," Jakubowski says. "At sunset, the room changes color."

Taking the idea of constant change to extremes is an artwork designed by Jakubowski. *264 Flowers in Motion* is just that: a wall of Corian magnolia blooms that open and close according to a variety of pre-set programs, which includes a motion sensor.

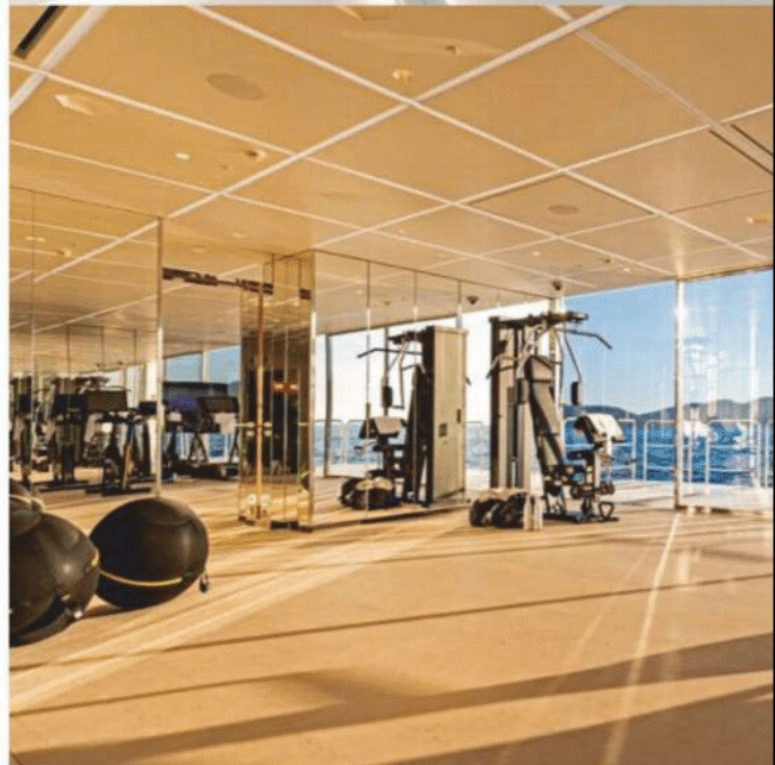
Down in the 2,500-square-foot beach club, complete with sauna, Turkish bath and gym, shell doors open to port and starboard. The task here was to "zone" the vast space. To this end, the pool area is punctuated with a custom chandelier inspired by a diamond: "When you look at the water and the sun is shining, it looks like millions of diamonds," Jakubowski says. The pool itself is clad in mirror-polished stainless steel that is faceted to reflect the surroundings and blur the boundary between pool and seascape. The accompanying 42°F plunge pool, meanwhile, is wrapped with mirror-backed acrylic "ice cubes" and accessorized with an acrylic ice sculpture - you can't say you weren't warned. To one side of this space there's a movie screen and to the other a cozy seating area with a huge television.

There's more reflection in the bar area's faux-skylight. "We couldn't put much height into it because there are cables running there, but we faceted this mirror," Jakubowski says. Referring to the theme of change, a Damien Hirst lenticular backs the bar, appearing to move as you pass by - and the bar itself is a bit of a transformer. "If you've got children on board and it's daytime, you're going to be treating the space differently than if you're having a party," Jakubowski says. The space behind the bar can therefore function as simply a clean work surface or press a button and clear holders pop up, revealing bottles in spectacular style.

At the aft end of the space, an intimate dining table sits in its own nook a few steps from the water. Above is a faceted skylight - real this time - and below, anti-slip glass is illuminated with tube

Shell doors open on both sides of the beach club to create a terrace on the water outside the gym and pool (right and far right). Farther aft in the beach club is a bar

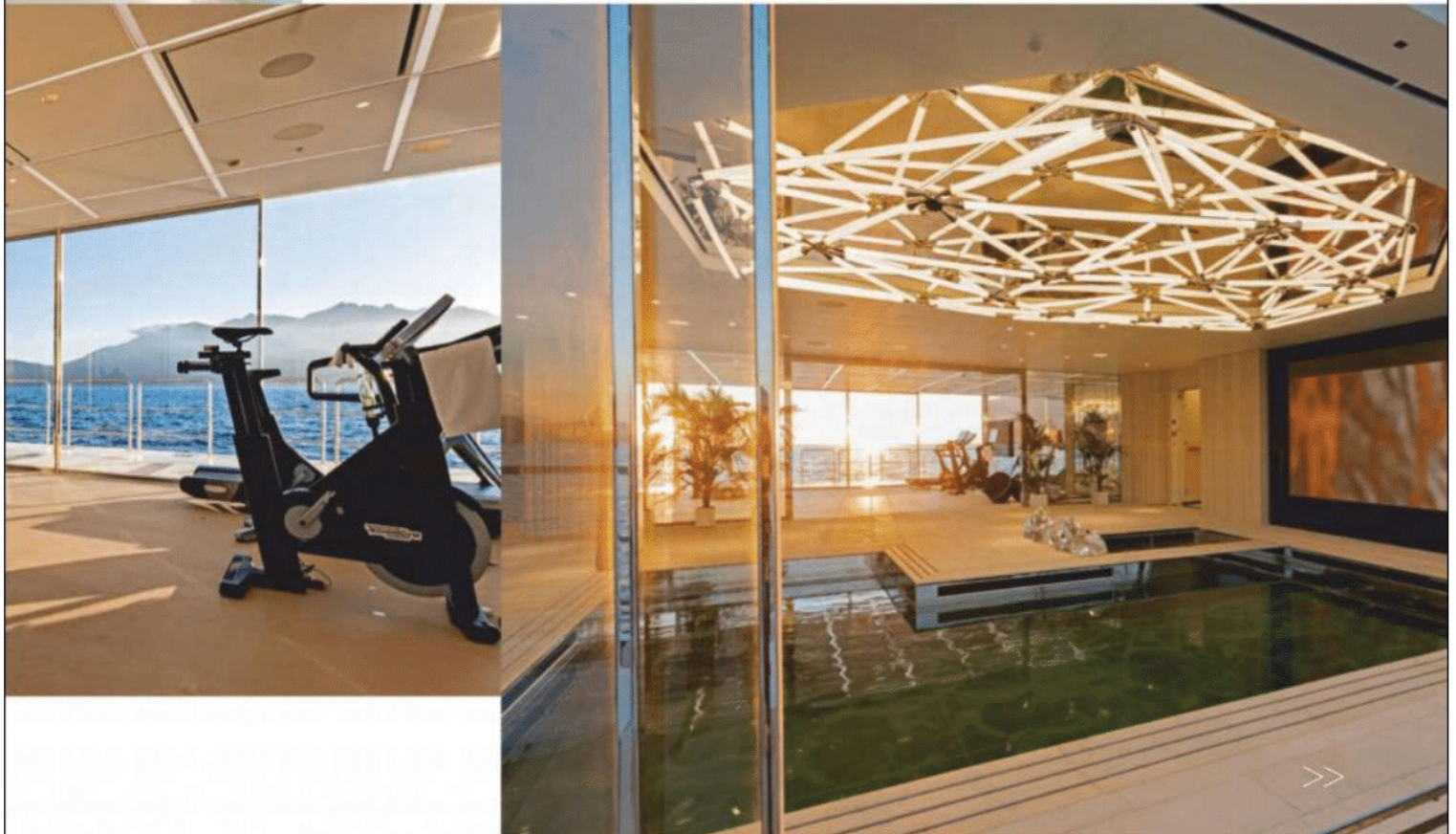
featuring a Damien Hirst lenticular (top right) and dining area (top left). A faceted mirror above the bar mimics the look of the faceted skylight above the dining table





THE DECOR IS BOTH LOADED WITH MEANING TO
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THE NATURAL WORLD OUTSIDE. THE IDEA IS THAT
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63



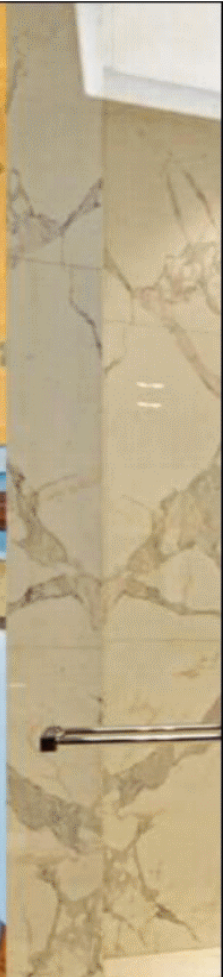


The 1,600 sq ft owner's suite includes an aft facing stateroom with incredible views (right), a massage room (below) and a bathroom featuring a 1.4 ton solid Carrara marble bathtub (left and above right).

Above: at the opposite end of the deck is a spacious and well equipped office/conference room. Throughout the yacht, you'll find no carpets, only marble or wood floors inlaid with decorative stone

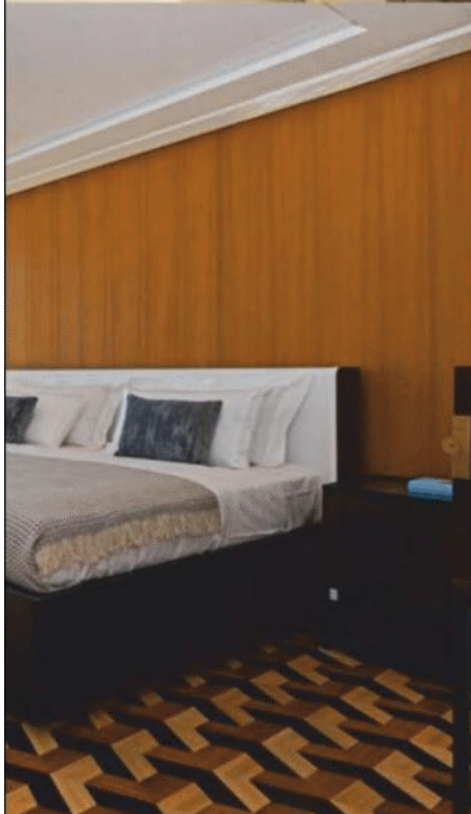






The main deck includes four guest staterooms. One, called Fire (above), is decorated in gold leaf and features a fireplace, as does another guest room on this level (opposite page, top right). Left: expansive closets line a vast dressing area in the owner's suite, which also includes its own changing room





Left: the VIP stateroom on the bridge deck is adjacent to a lounge that can be private or open to guests and is illuminated by a roft wide white onyx moon

lighting. Here, the beach club's wall treatment is most on show, undulating to dampen sound, with a palette designed to evoke the multicolored beach cabanas of 1960s Versilia.

The four main deck guest cabins are no less glamorous, with gold leaf and onyx and - less conventionally - brushed cement and ceramics. Two feature contemporary fireplaces. The bridge deck VIP is essentially a second master with a bathroom clad in malachite, lapis lazuli and marbles and a vast "moon lounge" deck that can be sequestered or opened up to other guests. On the owner's deck, space - 5,400 square feet of it - is the biggest luxury. Down a corridor decorated with 10 varieties of marble, the master cabin's bed rises electrically 30 inches to optimize the views that flow through full-height windows and glass bulwarks beyond to the seascape. The cabin's terrace is larger than the main aft deck, and at more than 8ft wide, even the side decks are oversized. "If you want to jog around the owner's deck you have a loop of more than 200 meters," Bechelli says. These companionways can be closed off amidships to create an owner's apartment, which also includes a massive dressing room, massage room and bathroom. Forward of this lie guest cabins and an office-cum-conference room that's almost equal in size to the master cabin. "This is a serious working office and has everything to back that up," Jakubowski says, including an adjacent office for the PA and a dayhead. Decoratively, the theme is time. "The striations in the [circular marble floor panel] have to do with the clock, punctuated by materials such as lapis lazuli and malachite, to remind oneself that time is precious." The stainless-steel desk, meanwhile, is inspired by a watch strap, and behind it, limed oak paneling is inspired by Mondrian, "to bring some rhythm into the scheme." Like the boat as a whole, it's designed for living in supreme style, for long periods anywhere in the world. She may be a glass palace, but there's a fine machine below the polish. ■



A showstopping stairwell

A forest wall on a world-roaming superyacht? Yes, it would be as much of a logistical and maintenance nightmare as it sounds. Which is why the creators of *Luminosity* opted for a 21st-century alternative. "I wanted to find a way to design a main shaft through all the levels that was not 'static,'" designer Zaniz Jakubowski says. "I wanted a feeling of expansion, as if you were traveling through light going through the decks." To this end, the showpiece 60ft, five-deck stairwell amidships – topped with a skylight and sitting alongside an elevator that Benetti project manager Michele Bechelli describes as "a cube of glass" – is backed with a vast interactive video wall, spilling out into the main deck hallway. "I wanted a misty forest of trees where the leaves would move as though there was a slight breeze and butterflies would follow you," Jakubowski says. Invisible sensors mean they do just that. In line with the yacht's ethos it is a biophilic design, in that it "connects the occupant to the natural environment" and the video mirrors the conditions outside, as day becomes night.

Multiple studies were carried out for noise and vibration, and to create panels thin enough to not impinge on the space. In practical terms, Bechelli says, there's "approximately 270 square meters [2,900 sq ft] of very heavy screens, full of technology. The structure is not connected rigidly to the vessel; instead there are strong and resilient mounts to control the lateral movement." There's a gap behind the panels with a ventilation system to dissipate the heat produced. "The AC system for the panels alone is equivalent to that of a 65 meter motor yacht in terms of capacity," Bechelli says.

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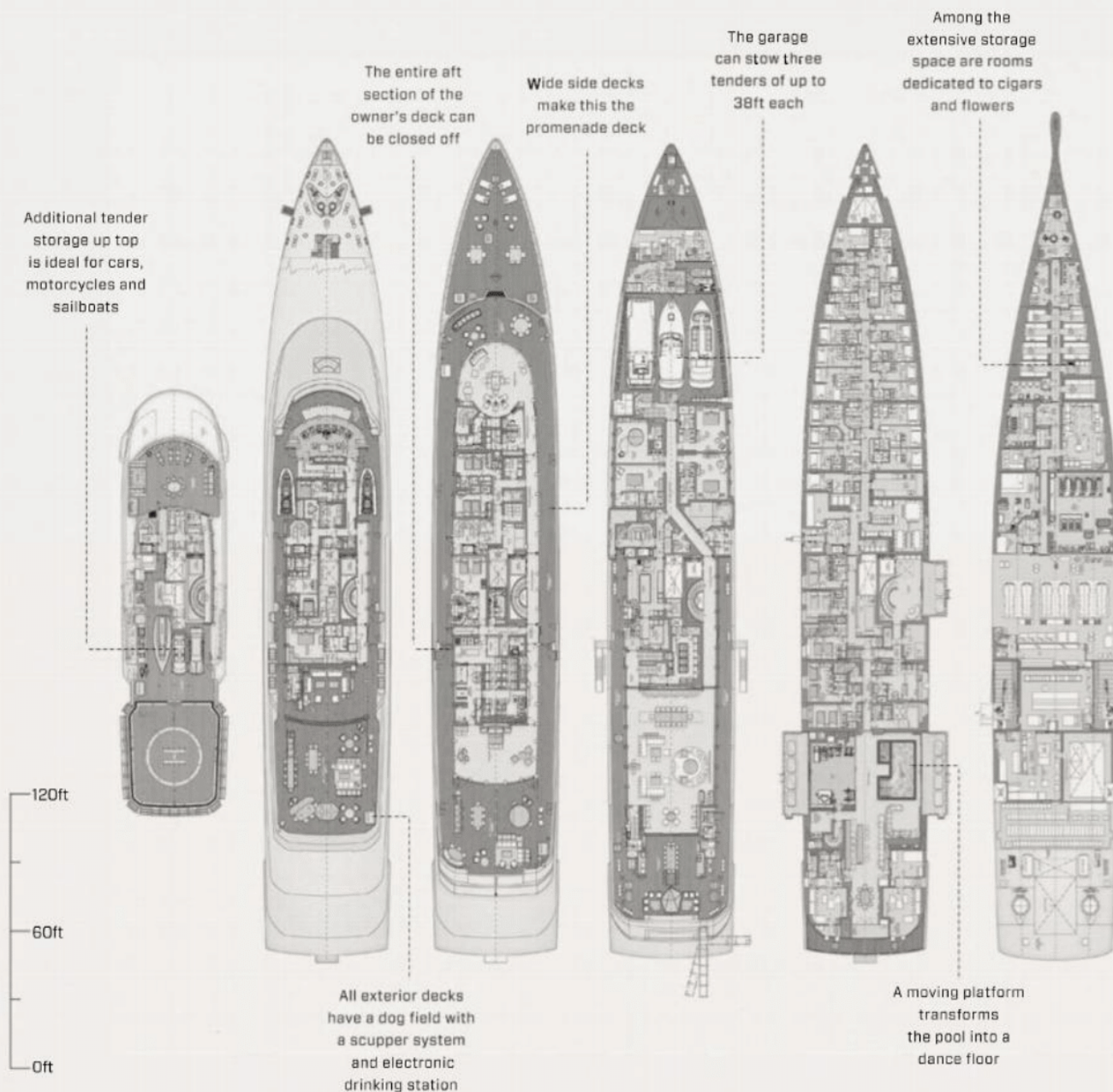
One hundred and twelve interactive LED panels line the stairwell, from the lower deck up to the sundeck, as well as the main deck corridor (far right)



LUMINOSITY

BENETTI

SUNDECK **BRIDGE DECK** **OWNER'S DECK** **MAIN DECK** **LOWER DECK** **TECHNICAL DECK**



LOA 353'
Beam 55' 9"
Draft (full load) 14' 11"
Gross tonnage
 5,844GT
Generators
 6 x 994kW
 Caterpillar C32

Azipods
 2 x ABB C00980
Speed max/cruise
 16/10 knots
Range at 10 knots
 8,000nm

Fuel capacity
 105,669 gallons
Freshwater capacity
 21,134 gallons
Tenders
 3 x 38'
Owners/guests 27
Crew 37

Construction
 Steel hull; aluminum superstructure
Classification
 Lloyd's Register, 100 *
 A1 PASSENGER YACHT;
 * LMC; UMS; SCM;
 ECO; IWS; SDA

Naval architecture
 Benetti
Exterior styling
 Zaniz Jakubowski Design; Raymond Langton Design; Giorgio M Cassetta
Interior design
 Zaniz Jakubowski Design

Builder/year
 Benetti/2020
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