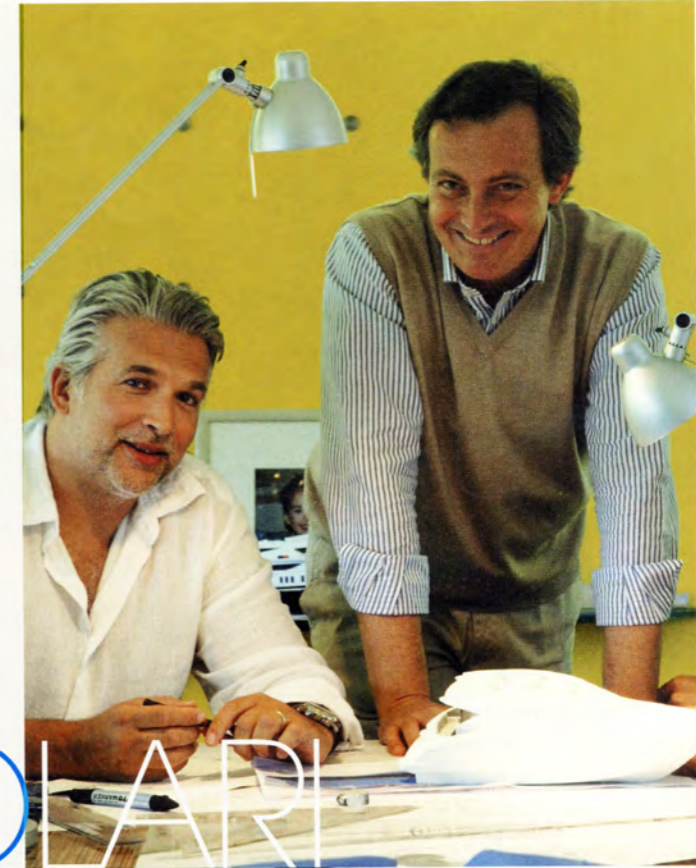


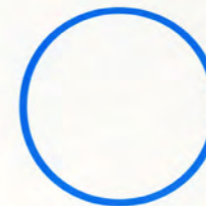


An aerial view of Monte Carlo Yachts MCY76, launched in 2010. Opposite page, the designers Dan Lenard (left) and Carlo Nuvolari (right).

Beautiful and sophisticated large yachts, all quite different, flow from the partners' studio near Venice. But they have one thing in common - innovation



# NUVOLARI & LENARD



ceanco's Alfa Nero, Perini Navi's Felicita West, CRN's Azteca and Palmer Johnson's Vantage and Hokulani, are all very different yachts with one significant factor in common: each and every one bears the stamp of the Nuvolari & Lenard design studio. Founded in the town of Scorzè just outside Venice by Carlo Nuvolari and Dan Lenard in 1989, the company is located in a building that exudes beauty and sophistication. Both elements that crop up again and again in the many projects the team has developed from scratch in recent years. «We don't get a platform, a hull that we just deck out with a nice structure,» explains Carlo Nuvolari. «A yacht is a complex object, a whole in which the technical part must be integrated with the architectural one.» This melding is particularly important in production building, an area in which Nuvolari & Lenard have always been very active. «In series production, for example, in our collaboration with the Bénéteau Group through Monte Carlo Yachts, we faced the same problems as with cars. Designing is thrilling

there too, but you can't let yourself be carried away by emotion and extreme trends: you have a huge responsibility. You also need to be able to study and analyse the developments within the project over time. When you design a production boat you have to think of two or three models in succession and if you aren't very clear in your mind, you run the risk of competing with yourself.» This holds particularly true right when the sector is experiencing a recovery, as Dan Lenard tells us: «Owners are coming back and the yards that survived the crisis are realising that the public, even subconsciously, won't want anything to do with pre-crisis products. The trend is to choose and buy new models, partly because owners ready to commit today want genuinely sound products. That's why the big companies are asking us to design for the future. That's exactly what we did with the Monte Carlo MYC 76.» The latter and the Sarnico 80 are Nuvolari & Lenard's newest fibreglass products to splash in 2010. Last year was also a busy one for the partners on the

LE BOOK [ YACHT DESIGN ]



50

LE BOOK [ YACHT DESIGN ]



Above: the Palmer Johnson 135 is a spacious aluminium 41-metre yacht with striking looks and a top speed of 30 knots. The exterior and interior design was by Nuvolari & Lenard. Opposite page, top: a lounge area aboard the 72-metre Azteca by CRN, which has an enormous Mediterranean deck. Nuvolari & Lenard designed the exterior and the interior. At the time of its launch, Azteca was the largest yacht built by CRN. Opposite below: the stunning 82-metre Alfa Nero by Oceanco with the exterior design by Nuvolari & Lenard.

«Yachts are pleasure objects and so we don't design boats simply in terms of function. But everything has to be integrated and the end result rounded»

megayacht scene as they penned stunners of the likes of Azteca, a 72-metre CRN with an enormous "Mediterranean" deck, the DB9, the first Palmer Johnson 171 footer with an innovative hull, and Seven Seas, the latest Oceanco 86-metre which was delivered to a high-profile US film director. «In the megayacht arena, the novelties are coming on the technical front with the new PCY (Private Yacht Code) which goes beyond the 12-passenger, 3,000-tonne limits that once delineated yachts and ships. Now you can build up yachts of up to 80-90 metres – the favourite niche of international clients, particularly the Russians and Middle Easterners. The trend with European owners and yards is towards 50-metre, 500-tonne vessels. At those dimensions the work goes on for around three years.» Falling into the former category would be the Lürssen 86-metre on which Nuvolari & Lenard are labouring right now. The duo enjoy a sterling reputation in the segment for their all-round service, which also includes environmental impact reduction studies. «You

have to start from the idea that no one likes tooting along at five knots. However, if you want to zip along at 30 knots on a 200-tonne yacht, you can't be green. You have to try to cut pollution by using cleaner engines, catalytic converters, and, most importantly of all, creating a boat that doesn't discharge anything: never, ever into the water and only ashore if there are proper waste treatment facilities. Then you have to work on reduced fuel consumption, highly efficiency engines, such as diesel-electrics, so that you can move at a leisurely pace once you've reached where you want to go in a hurry. Being green is fashionable and we're working on it but it's not essential: owners want 'their' boat first and foremost, and we try to reconcile their requests with technical demands. Yachts are pleasure objects and so we don't design boats simply in terms of function. But just like in aircraft design, everything has to be integrated and the end result has to be 'rounded'. You can't have an aesthetic without function.» ■

51