



ATLANTIDE



Words by
Cecile Gauert
Photography by
Maurizio Paradisi

LOA: 54.8m (179' 9")
Gross tonnage: 1,024
Builder: CRN

THE BRIEF TO DESIGNERS
AND THE YARD WAS UNCOMPROMISING:

VERY SQUARE,
VERY MILITARY,
VERY CAMOUFLAGE.

THE RESULT: REMARKABLE



The brief for Atlante was clean, simple lines. The owner, who dislikes round shapes and spent four years

imagining his first motor yacht, was keen on smart details but did not want his boat over-designed



THERE ARE NO NEW IDEAS,

THE GREAT WRITER SAID.

"WE SIMPLY TAKE A LOT OF OLD IDEAS AND PUT THEM

INTO A SORT OF

MENTAL KALEIDOSCOPE.

We give them a turn and they make new and curious combinations. We keep on turning and making new combinations indefinitely; but they are the same old pieces of coloured glass that have been in use through all the ages." Those are the words of Samuel Clemens, better known as the author Mark Twain, reflecting in his autobiography on the genesis of novel ideas.

The innovative minds involved with the creation of the 54.8-metre motor yacht *Atlante*, custom built by the Italian shipyard CRN, must have given their kaleidoscope a really good twist. With her towering metallic grey hull, superstructure painted a matt jet black, 200 square metres of glass windows and an absence of curves at odds with her nautical nature, she truly stands out.

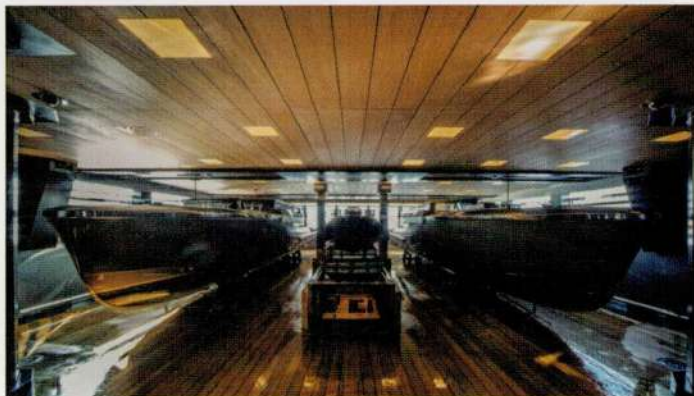
Step aboard, and the yacht takes on ever more intriguing dimensions. From a relaxing beach club finished in attractive spruce, and forward of twin spaces that house a gym and massage room, a central staircase leads to the main deck. At the top of the stairs is a vast space finished with wide teak floor boards and enclosed on all sides. Even though it is mid-day, it takes a few seconds to adjust to the scant light seeping through large louvres before details become visible.

Eventually, out of the shadows emerge a large movie screen and a couple of chairs, but also the hinges on large louvred shell doors to port and starboard, a black crane integrated into the ceiling, and attachments on the floor.

This is an elegant tender garage that transforms into a vast panoramic loggia at main deck level. The large side doors slide outwards before lifting up. When evening comes, if the mood strikes, this aft deck/upper beach club becomes the ultimate outdoor entertainment space, open to the breeze yet private. It is the first of many areas on board that have been given the kaleidoscope treatment. The owner inspired this innovative space. "I told the designers I did not want to see tenders," he says.

After 15 years cruising the Mediterranean on two motor sailing yachts, the owner spent nearly four years imagining, conceiving, building and finishing his first motor yacht. He had looked around marinas and through the pages of magazines but had never found a vessel that truly inspired him. "I don't like round windows or round shapes," he says. "I wanted to build something very square, very military, very camouflage, [a boat] that does not move much when it's anchored offshore, but, most importantly, one with very clean, very simple lines, for sure incorporating great details, but not over-designed."

An entrepreneur and a creator known for having a sharp eye for detail, the owner has no fear of disrupting the credos of the yachting world. Aside from his vision for the look of his yacht, he had a number of requirements: one, he wanted to build in Italy; two, the vessel had to be able to navigate beyond the confines of the traditional Mediterranean cruising grounds; and three, he wanted partners who would understand, respect and translate his vision accurately. He found them in Carlo Nuvolari and Dan Lenard of design studio Nuvolari Lenard.





Guests are welcome in the wheelhouse – a banquette with a panoramic view is provided for their use.

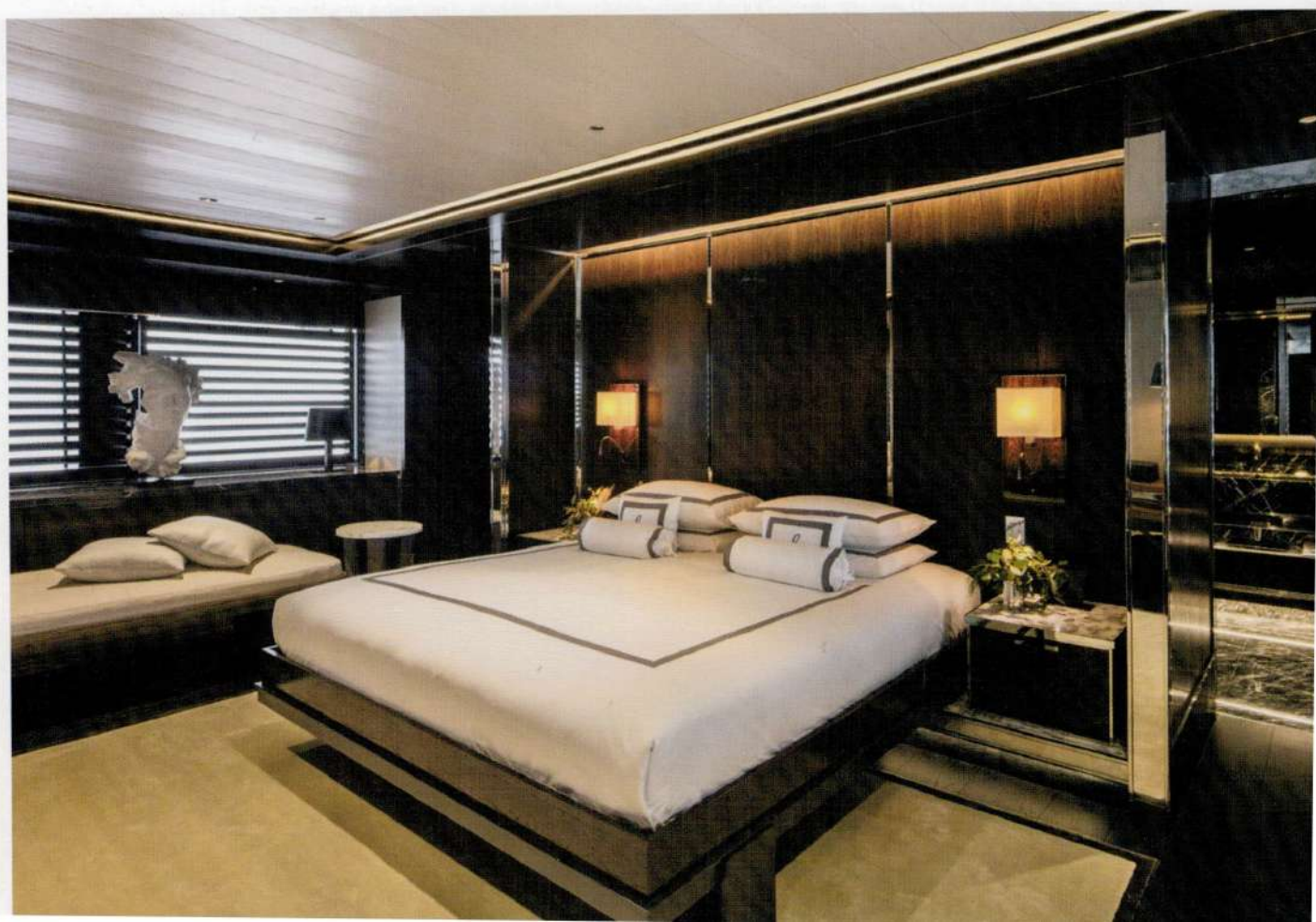
Elsewhere, they can party or watch a film in the huge garage (opposite) when the tenders are launched





The bold, masculine treatment of the interior by Gilles & Boissier is seen emphatically in the master

suite, with its extensive use of dark marble. A ceiling height of more than two metres adds to the opulence



**STUDIO
WITH
A FLAIR
FOR THE
DRAMATIC**

Gilles & Boissier may not be a recognisable name in yachting circles, but in the wider world this Parisian interior design studio is a powerhouse working on projects in places as diverse as Mexico City, Manhattan, Beijing and Bandra. It has created boutiques, private homes, restaurants and high-end hotel interiors.

Patrick Gilles and Dorothée Boissier both studied interior architecture at private institutions that have shaped the City of Light's decorative arts and interior design for decades – she at ESAG Penninghen, he at the École Camondo. They met while working with Christian Liaigre. Boissier went on to work with Philippe Starck before the pair set off on their own in 2004.

While unassuming themselves – they favour a natural, unadorned look and stark, solid fabrics – their designs are known for theatrical flair. "Our key words are history, openness, boldness," they say.

Atlante's owner has known them for many years and entrusted them with projects for his business and homes, as well as for his previous sailing boat. They share an affinity for raw, noble woods and sharp contrasts.

"We developed the interior in a very introspective manner," they say. "It is very intuitive, devoid of references to the world of yachting."



IT WAS LAMBERTO TACOLI, CRN'S FORMER CEO,

WHO RECOMMENDED THE FAMOUS VENETIAN DESIGN STUDIO.

"YOU NEED AN ARCHITECT,
AN ENGINEER AND LESS OF A DESIGNER,'

TACOLI TOLD ME," SAYS THE OWNER. "[DAN] LENARD IS THE

RIGHT PERSON FOR YOU.'" Trying to establish the owner's vision, Lenard enquired about his taste in cars. "He asked, 'Do you like Porsches, the Panamera perhaps?' I said, 'No, just the opposite, I don't like anything very sporty.' And then I said, 'I think my point of reference is the Range Rover.'"

After he had listened to his likes and dislikes, Lenard told the owner: "Well, what you describe is not very nautical." But soon the designers had a project that matched the owner's vision closely. Lenard resolved the tender conundrum with the elegant main deck garage that houses two nine-metre tenders designed by Nuvolari. Lenard to match the feel of the mothership.

It all seems so new, so fresh. Except: "It is an old idea," says Carlo Nuvolari. "It was common ten years ago, in America especially, for yachts to stow the tenders [on the main deck aft]. But the tenders were stealing a lot of space and there was no alternative use for that space. The interior of this garage is finished like a yacht garage should be. Normally, the first thing you do when you reach your destination is to splash the tenders, so then you have this big open area and those shell doors are usually up, creating shade. It's a great space to entertain.

"Another consideration was to raise the yacht," Nuvolari adds. "Many times, when you dock in a marina you are between two boats and often they are bigger boats – think Monaco – so the lower deck feels very low." With obstructed views "those main decks are not going to be used. So we transferred all those spaces to the upper decks".

Atlante's bridge deck is divided into two areas aft and forward of the mostly angular deckhouse (Nuvolari points out that they actually have a subtle curvature). Forward is a large up-down teak table set into a recess in the deck. The table, which matches the decking, can recede completely, allowing the deck to serve as a helipad that sits atop a toys garage and mooring room.

Exceptionally wide walkaround decks, perfectly protected by windows and a generous overhang, lead to the bridge deck's aft section, which is set as a comfortable exterior saloon with flexible table arrangements. Higher still is a sundeck with a superb 6,000-litre spa pool; its soothing waterfall and gurgling sounds are best enjoyed from the large sunpad facing toward the bow. Further aft are a dining area and additional flexible lounging space.

The owner says he chose CRN for the build because, unlike other yards he consulted, it did not ask him to compromise on his ideas. "It was the only company that really guaranteed me a custom boat."

The project started with a CRN naval platform of 55 metres with a moulded beam just shy of 10.2 metres. "The bow was custom designed with a countersink typical of an explorer," says Simone Lorenzano, the yard's project manager for *Atlante*. But the designers stopped short of giving her a vertical bow. "We disagree that a straight bow should be vertical," says Nuvolari. "The boat should have a grade of flare to deflect the sprays and be more gentle at sea."

Indeed, from the mid-hull up, the yacht is a pure custom creation. CRN's project team had to find novel solutions and new subcontractors able to deliver products suited to the unique, particular demands of a design driven by this aesthetic.



The upper saloon (above) extends outdoors, where flexible tables and seating provide relaxation. The interior style, stainless

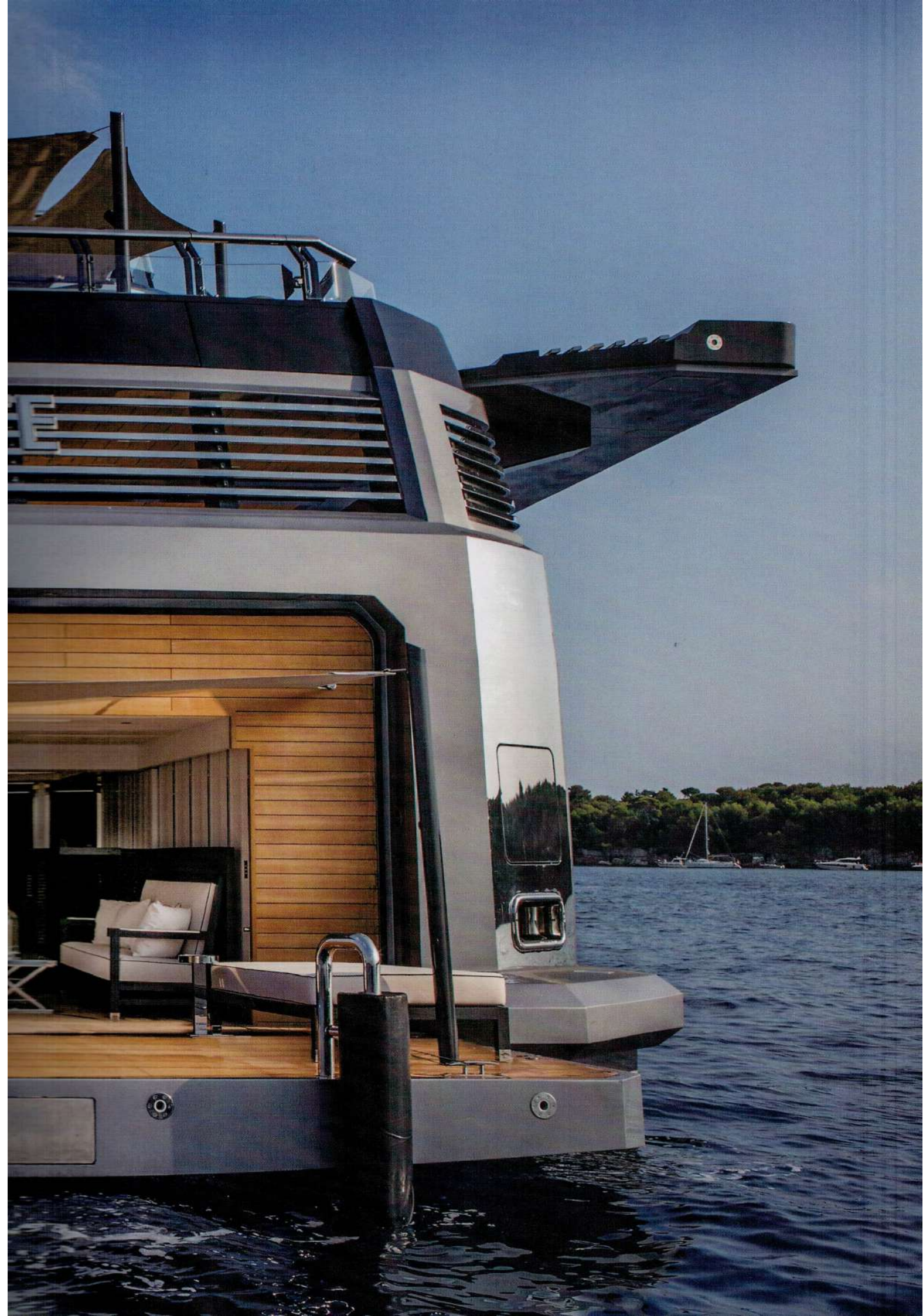
steel details and custom furniture harmonise well with the angular exterior. The multi-function main saloon is below





The sea-level stern beach club, revealed when the transom door is lowered, is finished in spruce - other

woods used aboard include smoked oak and gum tree. Immediately forward are a gym and massage room



There is abundant use of stainless steel inside and out, and removable stanchions custom made of steel with a painted fibreglass finish. Aligning the polished stainless steel plates on the bow and the hull railings around the helipad, and joining the stainless steel details to materials on the inside, were some of the biggest challenges for CRN's workforce.

But a yacht's "hidden" details are as important as those you can see. On *Atlante*, mooring equipment and anchor chains and winches, for example, are all invisible. On the other hand, the radar arch with its dark paint, a design element in itself, along with the Nuvolari Lenard-designed stainless steel sculptural "mast", are magnificently visible. Giorgia Martinelli, CRN's project team manager, is a good source of information on what cannot be seen. For instance: "The air-conditioning units are in the mast and in the technical space of the sundeck coachroof, and a ventilation trunk brings fresh air down to the saloon. It was the only way to leave the saloon free from fan coils and technical spaces. We had to pay attention to potential noise, so we used a thick material inside the plenum to dampen the sound."

The saloon may feel nicely chilled but it has a warm decor that was realised by Gilles & Boissier, the Paris interior design studio (*see sidebar*). The owner has a well-established relationship with Patrick Gilles and Dorothée Boissier, and the studio has a growing portfolio of private homes, boutiques, restaurants and hotels, including the first Baccarat signature hotel in New York. *Atlante* is the company's first motor yacht interior, which Boissier describes as masculine and intimate. "It is a very instinctive project, very personal and devoid of references to the world of yachting," she says. "We have developed it in a very introspective manner, independently of the exterior."

Despite this approach, no disconnect is discernible between the interior and exterior designs. The inside's dark ambience and stainless steel details, as well as the furniture, all of it custom designed by Gilles & Boissier, echo the exterior features.

The common thread is the owner, who influenced the direction of the elegant interior's blend of woods such as smoked oak, spruce and gum tree with exceptional marbles used liberally and somewhat unusually on many interior walls. There is no questioning the luxury of the materials, but perhaps the most opulent aspect of the interior is open space. High ceilings, especially in the master suite, where the height exceeds 2.22 metres, and wide corridors contribute to a sense of wellness and ease in spite of the darker surfaces and fabric colours.

"The boat is very personal," says the owner. "I did not want any compromise of space. I don't have a huge dining room because I don't want a huge table with 20 chairs you never use. I don't have a [special] dining room inside. Instead [there is] a sliding table that can go up and down for various purposes and we can still have 20 people eating together inside."

This different approach to space implied throwing out a few of the staples of more conventional layouts. For instance, there is no captain's cabin on the bridge deck – the captain enjoys a large cabin on the lower deck instead. And because the stylish pilothouse, with its spectacular glass bridge as centrepiece, is also a space for guests to enjoy from a comfortable panoramic banquette, the captain's office had to be very space efficient.

"I REALLY DID WHAT I LIKE.

I DID SOMETHING VERY OPEN,

VERY MY STYLE, VERY NO COMPROMISE,"

SAYS THE OWNER,

WHO ENJOYED THE PROCESS OF CREATION IMMENSELY,

TAKING THOSE PIECES OF COLOURED GLASS

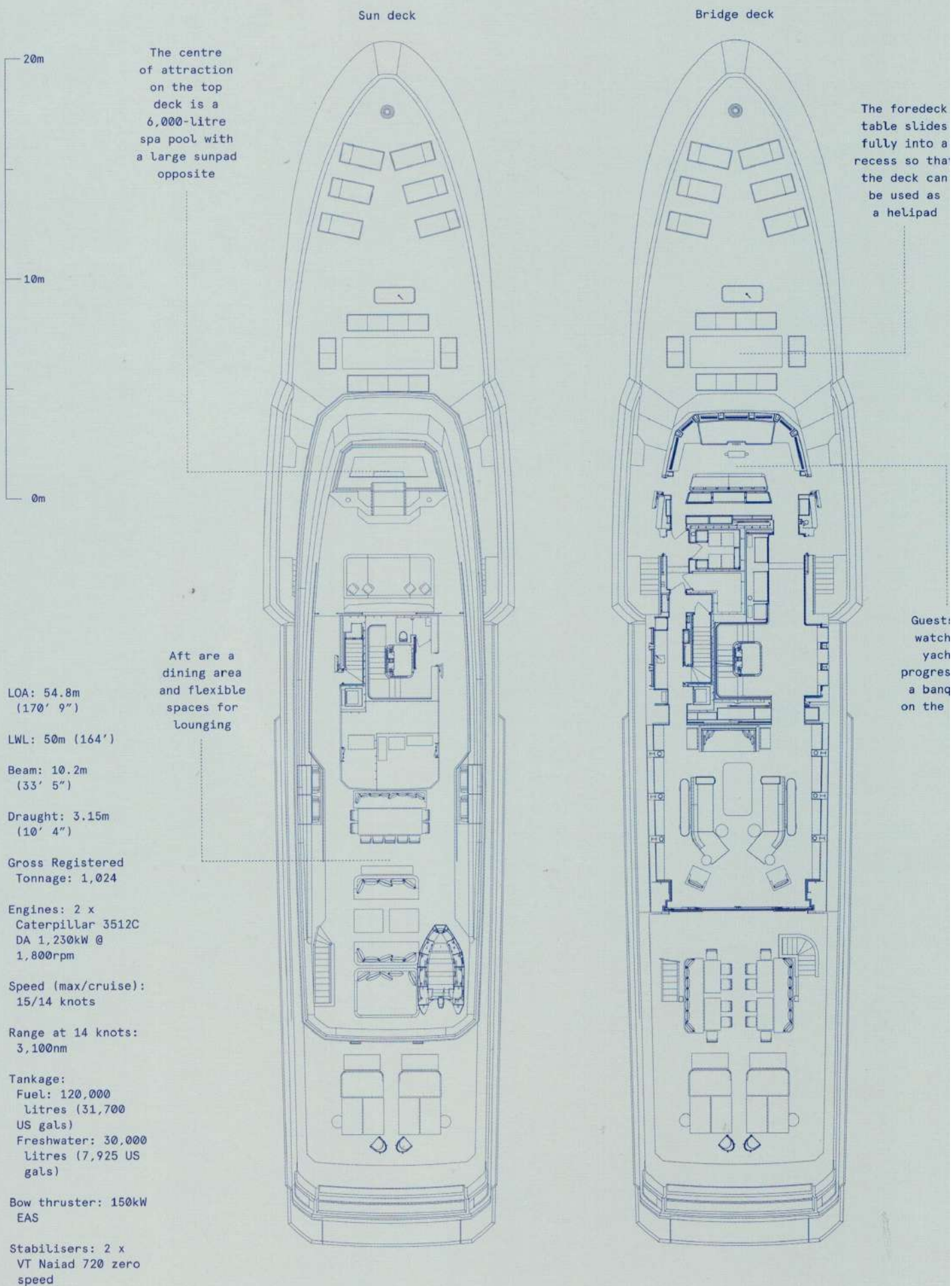
AND REARRANGING THEM IN A BEAUTIFUL, NON-TRADITIONAL PACKAGE





...black radar arch, a
...statement in itself, is
...owning characteristic
...her unusual, eye-catching

shape. She attains a top
speed of 15 knots with twin
1,800rpm CATs and cruises
comfortably at 14 knots



Main deck

Lower deck

The yacht has an adaptable sliding table instead of a formal dining room

The captain has a spacious cabin on the lower deck instead of on the bridge deck

A gym and massage service are available in twin rooms off of the lower beach club

This tender bay becomes a loggia on the upper beach club. The tenders were designed by Nuvolari Lenard to match the mothership

Generators: 2 x 175kW Caterpillar DA, 400V, 50Hz

Air conditioning manufacturer: Condaria

Paint: Dupont dark grey metallic (hull), Dupont matt jet black (superstructure)

Tenders: 2 x 9m I.C.Yacht custom (1 x limo, 1 x walkaround), 1 x SOLAS rescue boat

Owner and guests (cabins/people): 5/12

Crew (cabins/people): 6/13

Naval architecture: CRN Engineering Department

Exterior styling: Nuvolari Lenard

Interior design: Gilles & Boissier

Interior joinery manufacturers: CRN, ZAGO Ferretti group supplier

Owner's project manager: Ing. Giuseppe Sole

Builder's project manager: Simone Lorenzano

Construction materials: Steel & aluminium

Classification: Lloyd's #100 A1 SSC Y Mono G6, #LMC, UMS LY2

Flag: England

Builder/year: CRN, Ancona, Italy/2015