

Superyacht

INTERIOR DESIGN

EXTERIOR SPACE

CREATIVITY AND ARCHITECTURE



DESIGN

SPACE

Find out the latest on regulations and required considerations when designing crew spaces.

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MATERIALIST

Modern ceramic products offer a beauty, versatility and value for money that is hard to beat.

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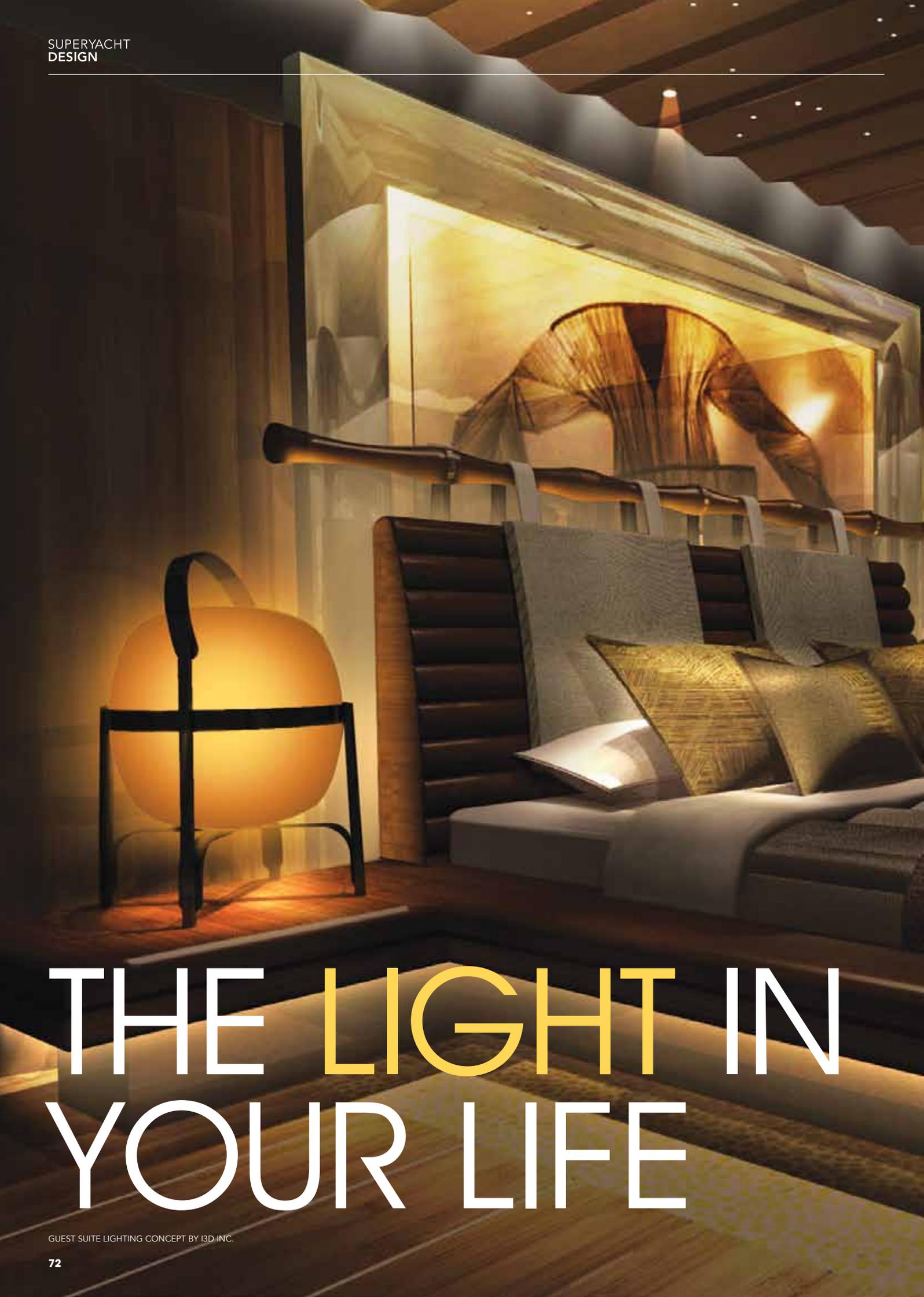
Coverage of the 2011 International Contemporary Furniture Fair (ICFF) and Coventry Degree Show.

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CASE STUDY

A collaboration of minds in one studio, SYD visits Redman Whiteley Dixon.

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THE LIGHT IN YOUR LIFE

GUEST SUITE LIGHTING CONCEPT BY I3D INC.



“Emotional and unique approaches to lighting create subtle moods and add both pleasure and value to a yacht by reflecting an owner’s personality,” says lighting specialist Beatrice Witzgall, founder of I3D Inc. in New York. “These lighting techniques put a signature stamp on form and function, adding sophistication to luxury.” Her active involvement in competitive sailing and extensive experience in both yacht and land-based projects, provide Witzgall with special insight into the opportunities that lie beyond traditional lighting approaches.



**85 METRE
LURSEN**

COURTESY OF LURSEN, PHOTO BY GERALD LORENZ

While almost every other design detail is customised on large yachts, lighting is frequently overlooked. In urban architecture, lighting design is recognised as an essential aspect of a new project and provided for in a line item in the budget. In fact, private residences and restaurants usually have better lighting than multi-million dollar yachts.

When the sun goes down and the lights are switched on aboard modern yachts we tend to see the most generic illumination, usually provided by outdated lighting technologies. It is often limited to a series of downlights that create scallops and glare on walls, with an occasional glowing table lamp or reading light to define the interior. Very little stands out at night time and the yachts become undefined masses when viewed from the shore. The hours of effort that exterior designers spend on creating signature shapes disappear into the darkness and are not represented at all.

Changing this attitude is something I struggle with on a daily basis. Of course, some owners may prefer the anonymity of low-key lighting, but they are usually receptive to seeking

advice from a lighting expert. The more forward-thinking design studios appreciate the added value such consultation can bring, but many still regard exterior lighting as outside their scope of responsibility. The shipyards generally prefer to leave such lighting to their in-house electrical engineers, who will always choose the path of least resistance based on standardised, repetitive and often outdated solutions that are driven by budget, convenience and technical simplicity. This makes it very hard to introduce innovations. In recent negotiations I discovered that in a 240-page shipyard contract, less than one page was dedicated to exterior lighting, whereas 25 pages were allocated to the locations of AV equipment. This represents a huge imbalance.

Lighting aboard yachts has traditionally focused on the functional aspects of an environment, providing a basic sense of safety or comfort and only highlighting decorative fixtures or specific features, such as a painting or a wall. This schema is based primarily on direct illumination and the light distribution is fairly even throughout a space, where fixture types and lighting layers are few. In reality, good lighting is a key design discipline that offers much more than just basic illumination needs: it is an essential tool and conduit for

spatial experiences. A more sophisticated approach combines different lighting layers to create a hierarchy. By merging direct, indirect and ambient lighting, and by using glowing or decorative elements to focus on key spots or certain textures, more drama is added to a space. All these different lighting treatments create a language that is tailored to highlight the specific needs of a specific environment. In the process, it adds intangible, ephemeral and emotional value by creating a unique look or brand identity—important for the owner, the designer and the shipyard.

This signature identity of a yacht should be as well represented at night as it is during the day. In this sense, interior and exterior lighting design fulfils a precise objective: to create a night time identity that is not only instantly recognisable, but also versatile and responsive to the different modes a project may involve. For example, a single space aboard a yacht may have to function in dining mode; daylight, sunset or twilight mode; cinema mode; party or conference mode. These scenarios are created by varying brightness levels, hierarchies of lighting layers and by changing colour schemes, creating different focal points and light layers for specific situations. Some of the methods to achieve these different

modes include light level dimming and sophisticated colour concepts, such as different white tones (cool/warm colour temperatures), to create different psychological effects. Of course, these different modes effectively represent different moods, which can be subtly adapted to a client's needs and reflect his or her personality. For this aspect of lighting, it is important to understand the context and the client's objectives early on in the design process to provide the widest choice.

A good example of how important early integration can be was with an 85-metre motoryacht launched by Lürssen in 2010, a project we joined very late in the build programme. With a non-symmetrical exterior profile by German Frers and interior design by Bannenberg & Rowell, the owner's brief was clear: "Impress and surprise by showing us something that hasn't been done before on any yacht." This gave us the opportunity to pursue many of our design visions, but because the project was well advanced, other ideas from the owner could not be implemented. All spaces were defined by different light settings for the various user scenarios. Integrated lighting accentuated the multitude of complex materials and textures, and the complex architectural design details. A mood-altering colour scheme linked interior with exterior spaces and created a fluent spatial experience.

Together, these and other innovative lighting features helped to create the yacht's unique signature look, pushing the envelope for innovative lighting design and setting a new industry standard. ■



LUMINOUS WOOD PROMOTECH

DURING YARE (YACHT AFTER SALES & REFIT EXHIBITION) IN VIAREGGIO EARLIER THIS YEAR, PROMOTECH, AN ITALIAN COMPANY THAT DESIGNS AND PRODUCES LED LIGHTING SOLUTIONS, PRESENTED A NEW PRODUCT THAT FOCUSES ON LIGHTING INTEGRATION AND ESPECIALLY INDIRECT LIGHTING VIA SLIM LED PANELS.

THE SYSTEM OF RETRO-ILLUMINATED WOOD PANELS GIVE LIFE AND FORM TO THE LIGHT BY TAKING ON THE HUE, TEXTURES AND GRAIN OF THE WOOD IT IS SHINING THROUGH. OAK WOOD WAS UTILISED FOR THE DISPLAY, BUT JUST ABOUT ALL BUT THE DARKEST WOODS CAN BE USED. THE PRODUCT CAN BE PRODUCED IN ANY DIMENSION OR SHAPE AND IS SUITABLE FOR MULTIPLE APPLICATIONS, SUCH AS FOR ILLUMINATING STEPS (PERHAPS COMBINED WITH A PRESSURE SWITCH) OR DARK INTERIOR CORRIDORS, OR TRACING OUT A LOGO OR THE NAME OF A YACHT. STILL IN THE PROTOTYPE STAGE, THE COMPANY IS ALSO EXPERIMENTING WITH THE SYSTEM FOR BACK-LIGHTING DOORS, WARDROBE AND DRAWER FRONTS.

THE WOOD CAN BE UP TO 12MM THICK, BUT HAS BEEN THINNED WHERE THE LED LIGHTS SHOW THROUGH AND A SPECIAL PLASTIC MATERIAL DIFFUSES THE BEAMS TO PROVIDE A SUBTLY UNIFORM SPREAD OF LIGHT. PROMOTECH SALES DIRECTOR CLAUDIO GIAMPAOLI ALSO POINTED OUT THAT THE LEDS ARE FULLY DIMMABLE AND CAN CHANGE COLOUR, SO A COOL BLUE LIGHT CAN BE USED FOR LOW INTENSITY COURTESY LIGHTING AT NIGHTTIME.



THE NEXT WAVE LEE SAVAGE

FOUNDED IN 2004 BY NIGEL AND LEE SAVAGE, A FATHER AND SON TEAM, OCEANLED PRODUCES A LINE OF HIGH-POWERED LED LIGHTS FOR THE MARINE, ARCHITECTURAL AND COMMERCIAL SECTORS. CEO LEE SAVAGE POINTS OUT THAT LED TECHNOLOGY CAN NOW PROVIDE THE RANGE OF SIZES, COLOURS AND BEAM PATTERNS TO MEET THE LIGHTING DESIGNER'S NEEDS.

LED TECHNOLOGY IS NOW THE LIGHTING SOURCE OF PREFERENCE FOR MOST APPLICATIONS. HOWEVER IT IS STILL LIMITED ULTIMATELY BY PRICE AND THE ABILITY TO CONTROL/DIM WITHOUT EXCESSIVE ENGINEERING INVOLVEMENT. COLOURS, BRIGHTNESS, FIXTURE DESIGN, DIMMING AND LONGEVITY ARE NOW AT A LEVEL READY FOR MAJOR MARKET ACCEPTANCE AND PRICE REPRESENTS THE CLIFF EDGE BEFORE IT ALL STARTS ROLLING.

KEY INDUSTRY INVESTORS AGREE THE LED REVOLUTION IS ABOUT TO BEGIN FOLLOWING A MASSIVE PRICE REDUCTION IN THE SILICON CARBIDE CHIPS. VANTAGEPOINT CAPITAL PARTNERS, FOR EXAMPLE, THE SILICON VALLEY INVESTOR THAT HELPED BRING TESLA MOTORS INC. PUBLIC, EXPECTS PRICES FOR LEDS TO "PLUMMET" WITHIN THE NEXT THREE YEARS AS COMPETITION INTENSIFIES TO SATISFY SURGING DEMAND FOR ENERGY-EFFICIENT LIGHTING.

"PRICES FOR LEDS, OR LIGHT-EMITTING DIODES, MAY FALL 90 PER CENT BY 2015," SAID ALAN SALZMAN, CHIEF EXECUTIVE OFFICER OF THE SAN BRUNO, A CALIFORNIA-BASED VENTURE CAPITAL COMPANY. WHEN ASKED ON THE IMPACT THIS WILL HAVE ON MARKET ACCEPTANCE SALZMAN PREDICTED, "WITHIN FIVE YEARS THE USE OF LEDS FOR GENERAL LIGHTING PURPOSES MAY GROW TO MORE THAN 50 PER CENT OF THE MARKET FROM LESS THAN ONE PER CENT TODAY."

AS BEATRICE WITZGALL POINTS OUT IN HER ARTICLE, LIGHTING ON YACHTS IS OFTEN THE LAST THING TO BE THROWN INTO A DESIGN, OR IS LEFT TO THE TECHNICIANS TO FIT AS THEY ALWAYS HAVE. BUT WE ARE STARTING TO SEE A MAJOR SHIFT IN ATTITUDES REGARDING THE NEED FOR LIGHTING TO BE INTEGRATED AS MUCH INTO THE BUILD PROCESS AS THE AUDIO-VISUAL, AIR CONDITIONING AND OTHER ONBOARD SYSTEMS.

LEDS ARE BECOMING PART OF THE FURNITURE, THE SUPERSTRUCTURE AND IN SOME CASES EVEN THE FABRICS. LED LIGHTING AFFORDS THE DESIGNER HUGE FLEXIBILITY AND CREATIVITY WITH WHAT CAN BE DONE. FORM FACTORS ARE NO LONGER LIMITED TO A TRADITIONAL BORING BULB; HEAT EXPOSURE AND CHANGING BULBS IS NO LONGER A CONCERN; AND PRECISE COLOUR MANAGEMENT AND ACCURATE CONTROL OF LIGHT SPREAD ELEVATES LIGHTING TO A TANGIBLE TOOL FOR DESIGNERS. ALL THESE ADVANCES MIRROR TECHNOLOGIES SUCH AS 8-TRACK TO TAPES TO MINI DISCS TO MP3—THE DRIVE IS FAR SMALLER, MORE EFFICIENT, LESS FRAGILE AND CONSISTS OF NON-REPLACEABLE PARTS. LED IS THE LIGHTING SOURCE OF THE VERY NEAR FUTURE FOR LIGHTING DESIGNERS, THOSE TRYING TO AVOID IT OR SURPASS IT WITH ALTERNATIVE TECHNOLOGIES ARE DOING SO AT THEIR PERIL.



PAINTING WITH LIGHT ANDREW LANGTON

"THE IMPORTANCE OF INTERIOR LIGHTING DESIGN FOR SUPERYACHTS CANNOT BE OVERESTIMATED," SAYS ANDREW LANGTON OF REYMOND LANGTON DESIGN. "WITHOUT GOOD LIGHTING OUR DESIGNS ARE LOST. COLOURS ARE DULL, SHAPES AND FORM BECOME FLAT, TEXTURE INVISIBLE AND THE AMBIENCE IS UNINVITING."

A GOOD LIGHTING DESIGN IS KEY TO BRINGING ALIVE THE INTERIOR AND EXTERIOR DESIGNS THAT WE CREATE. A HUGE AMOUNT OF TIME AND EFFORT GOES INTO REALISING THE INTERIORS OF THESE INCREDIBLE YACHTS, YET THE LIGHTING IS OFTEN VERY STANDARD USING JUST A SCATTERING OF UNFLATTERING DOWNLIGHTS AND SOME TABLE LAMPS TO CREATE ATMOSPHERE WHEN CLEVER, CONSIDERED LIGHTING CAN DO SO MUCH MORE. AT REYMOND LANGTON, OUR DESIGN PHILOSOPHY FOR LIGHTING HAS DEVELOPED OVER THE PAST 10 YEARS, INCORPORATING INFLUENCES FROM LEADING ARCHITECTURAL PROJECTS, AND MORE RECENTLY BY WORKING WITH SPECIALIST LIGHTING DESIGN CONSULTANTS SUCH AS I3D. WE HAVE BEEN PUSHING FORWARD WITH ADVANCES IN LIGHTING ON YACHTS FOR SOME TIME USING HIDDEN, HIGH-POWER COVE LIGHTS TO REPLACE DOWNLIGHTS, RECESSED WALL WASHING TO BRING OUT THE COLOURS AND TEXTURES OF THE PANNELLING, AND MANY OTHER ARCHITECTURAL, AMBIENT LIGHT DETAILS THAT NOT ONLY BRING A QUALITY TO THE LIGHT, THEY ALSO OFFER A DRAMATIC EFFECT. WITH INTELLIGENT LIGHTING WE CAN CREATE VERY DIFFERENT MOODS TO SUIT THE OWNER—CHIC AND COOL, WARM AND COSY, FUN AND COLOURFUL—AND GIVE THE INTERIORS THE LEVEL OF SOPHISTICATION THAT THEY EXPECT.

LIGHTING DESIGN FOR THE EXTERIOR OF YACHTS IS ALSO INCREDIBLY IMPORTANT. HERE WE ARE TRYING TO DESIGN TWO VERY DIFFERENT ASPECTS. THE FIRST IS THE DECK LIGHTING, AND WHEN YOU CONSIDER HOW MUCH TIME MAY BE SPENT LOUNGING OR DINING OUTDOORS IN THE EVENING THIS IS VERY IMPORTANT. HERE WE TRY TO CREATE ALTERNATIVE LIGHTING TO THE USUAL ARRAY OF DOWNLIGHTS, WITH THE OBJECTIVE OF CREATING INTIMACY AND ATMOSPHERE, WHILE STILL BEING ABLE TO SEE WHAT YOU ARE EATING. THE SECOND PART OF THE EXTERIOR LIGHTING DESIGN IS HOW THE YACHT IS PERCEIVED BY OTHERS. THE ISSUE HERE IS HOW TO ENSURE THAT YOUR YACHT IS DISTINCTIVE AND RECOGNISABLE, WHILST ALSO LOOKING SOPHISTICATED AND NOT LIKE A FAIRGROUND.

THIS IS ONE OF THE MOST CHALLENGING ASPECTS OF THE LIGHT DESIGNER'S REMIT, AS YOU CANNOT SIMPLY PUT UPLIGHTS AROUND THE YACHT TO LIGHT THE HULL AND SUPERSTRUCTURE AS YOU CAN WITH A BUILDING. AN ADDED FACTOR IS THAT THE MARINE ENVIRONMENT CAN BE QUITE TOUGH ON THE EXTERIOR FIXTURES AND FITTINGS. IN THE DAYTIME, FOR BOTH EXTERIOR AND INTERIOR AREAS, I BELIEVE THE GENERAL LIGHT FITTINGS SHOULD BE INVISIBLE, LEAVING THE FEATURE TABLE AND WALL LAMPS, BACK-LIT GLASS ARTWORK OR EVEN CHANDELIERS TO SEEK OUT ATTENTION. FOR TOO LONG LIGHTING DESIGN HAS BEEN RATHER BORING ON YACHTS, AND I AM VERY EXCITED TO BE MOVING FORWARD WITH THIS FASCINATING MEDIA OF PAINTING WITH LIGHT.



3D VISUALISATION DIAL GmbH

DIAL GMBH NEAR DORTMUND, GERMANY, IS A SERVICE CENTRE FOR URBAN BUILDING TECHNOLOGY THAT SPECIALISES IN LIGHT PLANNING. TO THIS END, IT HAS DEVELOPED ITS OWN PROPRIETARY (YET FREELY DOWNLOADABLE) LIGHTING DESIGN SOFTWARE CALLED DIALUX. HERE THE COMPANY EXPLORES THE PROS AND CONS OF PHOTO-REALISTIC VISUALISATION FOR LIGHTING DESIGNERS.

WHEN YOU ENTER THE WORLD OF LIGHTING DESIGN, YOU BEGIN TO WISH FOR SIMULATION. YOU WANT TO VERIFY QUALITIES THAT CANNOT BE DESCRIBED IN TERMS OF FIGURES AND CHARTS. BUT SIMULATION COSTS TIME AND MONEY, AND AS A RULE THE RESULT REMAINS ABSTRACT. IS IT WORTH ALL THE EFFORT INVOLVED? IS THERE NOT PERHAPS EVEN AN INHERENT DANGER? THE CUSTOMER MAY THEN WANT TO HAVE EXACTLY WHAT HE SEES IN THE NICE PICTURES. MANY LIGHTING DESIGN STUDIOS DO WITHOUT SIMULATION OF THE DESIGN CONCEPT AND JUST TRY TO EXPLAIN THE PRINCIPLE BY USING SKETCHES. THE DANGER HERE IS THAT THE CUSTOMER MIGHT IMAGINE SOMETHING QUITE DIFFERENT. THE TREND TOWARDS VISUALISATION CANNOT BE STOPPED, HOWEVER: THE DEMAND FOR VIRTUAL REALITY IS INCREASING IN EVERY SPHERE OF LIFE, AND LIGHTING DESIGN IS NO DIFFERENT.

ON THE PLUS SIDE, VISUALISATION CAN ASSIST IN THE COGNITIVE PROCESS OF FINDING A SOLUTION DURING THE PLANNING PHASE. THE DESIGNER CAN MANAGE WITHOUT ONE OR MORE TEST ILLUMINATIONS AND CAN TRY OUT VIRTUALLY WHETHER THE EFFECT INTENDED HAS ACTUALLY BEEN ACHIEVED, THEREBY AVOIDING EXPENSIVE ERRORS. IN ADDITION, GOOD PHOTOREALISTIC VISUALISATION CAN BE USED TO MAKE QUITE CLEAR TO THE CUSTOMER WHAT EFFECT THE LIGHTING WILL HAVE. HOWEVER, THE LIGHTING DESIGNER MUST KNOW HOW TO USE THIS MEDIUM CORRECTLY AND THE DEGREE OF ATTENTION TO DETAIL SHOULD BE IN LINE WITH THE DEPTH OF THE PLANNING PHASE. IF IT IS JUST A QUESTION OF LIGHTING CONCEPTS AND BASIC PRINCIPLES, FOR EXAMPLE, THEN GEOMETRICAL BODIES ARE PREFERABLE TO DETAILED FURNITURE AND FITTINGS.

THE DEVELOPMENT OF DIALUX FOLLOWS THE DEVELOPMENT OF MARKET NEEDS AS DESCRIBED ABOVE. MOVING ALONG THIS PATH NOT ONLY FULFILS THE DEMANDS OF THE MARKET, BUT ALSO CONTRIBUTES TO IMPROVING QUALITY IN LIGHTING DESIGN. WITH THREE-DIMENSIONAL VISUALISATION, IT IS SIMPLY EASIER TO ARGUE FOR LIGHTING SOLUTIONS THAT BENEFIT THE QUALITY OF THE LIGHTING. BETTER LIGHTING, MORE PLEASANT ENVIRONMENTS, EXCITING INDOOR AND OUTDOOR SPACES—THAT IS WHAT IT IS ALL ABOUT.

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