

BOAT

INTERNATIONAL



CANDYSCAPE II

THE 62 METRE YACHT THAT DROVE RINA'S GREEN CODE

Candyscape



AN OUTSTANDING
YACHT FROM A START-
UP SHIPYARD WAS
GIVEN AN EQUALLY
HIGH STANDARD,
HIGHLY STYLISED
INTERIOR BY HER NEW
OWNERS. THE RESULT
IS AN IMPRESSIVE
YACHT INDEED

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The upper saloon forms a crossover between the more formal areas one deck below and the informal social spaces of the sun deck. As a media room it converts to a comfortable cinema, while a working orrery in the deckhead will ensure there is no shortage of after-dinner conversation





The first launch of a superyacht from a newly formed shipyard is, in general, a rare event, but 2009 saw at least three large, luxurious and highly sophisticated vessels; the 65 metre *Nourah of Riyadh* from the Turkish-based Fal Shipyard (see BI 278), the 62.5-metre *Icon 1* from Icon Yachts in The Netherlands (see BI 282) and now *Candyscape II* from the Italian shipyard, Viareggio Superyachts.

At the outset, all three yachts were destined to be owned by the persons who had set up the yards, an understandable connection in view of the fact that anyone considering a new-build yacht of this size some four or more years ago – when design work on these vessels started – would have had to wait up to three years for a building slot in an established European yard. The owners' requirement for all three of these superyachts was that they should be built to the very highest standards – a real challenge for a start-up shipyard that, in the case of Viareggio Superyachts, was addressed by hiring a well qualified management team and engineering staff to work in close collaboration with the best naval architects, designers and consultants available. Viareggio, on the western shores of Italy, together with the nearby ports of La Spezia and Livorno, is one of the main centres of Italian superyacht construction and, as such, offers a huge and vastly experienced pool of skilled labour. Conveniently, Viareggio's huge commercial shipyard, SEC, had also recently collapsed, releasing some prime real estate, and this made it the obvious place to establish the new yard.

The yard owner also wanted several specific features to be incorporated in his yacht, including a capability for cruising continuously at 16 knots with very low acoustic levels, accessibility to all decks by a lift and (having formerly been in the fashion business) a large open sun deck equally capable of accepting a helicopter or hosting a catwalk fashion show. All of these needs were incorporated by designer Espen Øino, who had been given the task of both styling the exterior and laying out the interior of a 58 metre hull from Italian naval architect Angelo Arnaboldi. Another positive feature was the decision to build to the Green Plus notification newly introduced by Italian classification society RINA and, as the first yacht to adopt these rules, she became central to their development. Extended to 62 metres during design development, the technical installation of this yacht was almost complete when the owner received an offer from the London-based design and property specialist, Candy & Candy, which he accepted.

Candy & Candy had been searching for a larger vessel both to replace their 43 metre Benetti-built *Candyscape* and to showcase their interior design skills. The hull built by Viareggio Superyachts exactly met their needs in respect of size and quality – a fact confirmed by their broker Edmiston and project managers Royale Oceanic. At the time of purchase, the exterior styling was unalterable, but there was scope to redesign the sun deck to better meet the needs of large-scale entertaining, and to design their own interior. At the same time the opportunity was taken to upgrade elements of the technical specification with the introduction of a turnkey 'K-Bridge' integrated bridge system from the Norwegian high-technology specialists Kongsberg, and a powerful Schottel pump-jet sternthruster (which also provides 5 knots of get-you-home propulsion) to complement the ultra-quiet Brunvoll double-tunnel bowthrunder. The final touch was to commission the respected German yacht interior specialist Oldenburger to guarantee that the interior, designed in-house by Candy & Candy's own design team, would match the high quality of the remainder of the vessel. Naturally, such changes set the building schedule back and the vessel, now named *Candyscape II*, was delivered in mid-2009 with the accolade of being the first hull to receive the RINA Green Plus certification.

The detailed design of entertainment areas – both formal and informal – are an important aspect of *Candyscape II*'s corporate role. The informal is best exemplified in her deck areas, while formality is seen in the main

deck saloon and dining saloon with, perhaps, the bridge deck saloon being seen as a crossover between the two. The sun deck, formerly a wide open space, received a major redesign by Candy & Candy's design team led by their head of yacht and aviation design, Tim Murray. The catwalk and helicopter landing zone were abandoned in favour of a fully featured social area with in-built furniture, whose layout has avoided the temptation to enclose the space beneath the arch mast. As a result, the forward part of the deck, with its spa pool and sunbathing mattresses protected by a low glass windbreak, maintains a sense of unity with the deck's aft portion, with a centrally positioned bar set beneath the arch mast. Wide passages either side of the bar can be closed off with glass doors to reduce a strong through-breeze but, generally, a breeze is exactly what you want when relaxing on the pair of settees that curl comfortably around the stone-topped dining table, or using the sunloungers or circular sunbathing bed aft. The level of design sophistication goes beyond what is immediately apparent. The circular sun bed, for instance, automatically tracks the sun despite the movements of the yacht while, at the press of a button, sunworshippers can be swathed in a cooling water mist. The possibility of shading the dining table, a 12-seater luxuriously topped with an exotic baobab marble veneer, with an extending awning together with the panoramic views from this deck make this an enviable outdoor dining area. But the table also offers versatility. A press of another button retracts its leaves and lowers its height so it can either be used as a coffee table or sunbed. In whichever mode it is being used, good service and hot food are ensured by the huge service lift linking this deck with the main deck galley that not only carries a food trolley, but also a stewardess at the same time.

For those just wanting peace and quiet to read a book there is an alternative sitting area one deck below, just forward of the bridge. The aft portion of this same deck offers a slightly more formal outside dining area with a change of ambience. Here, the round table with its elegant carbon-fibre top is divided into a clock face with inlaid strips of stainless steel. Sheltered from the elements by the superstructure and the bridge deck overhang, this is the perfect dinner party setting with its elegant seating along the aft rail for pre-dinner cocktails, while the cool interior of the adjacent deck saloon, with its vast U-shaped sofa facing a large television screen, and instant service available from the adjacent pantry is the place for post-dinner entertainment. A huge commissioned artwork by Sylvain Tremblay adorns the forward wall, while a remarkable working orrery – a mechanical representation of the solar system – is set into the deckhead.

The aft portion of the main deck is linked to the bathing platform with a pair of stairways that are only accessible when the platform is hinged down from the otherwise closed transom, a design that ensures a degree of protection from unwelcome visitors. A door opens forward from the platform, past a convenient head and shower, to give access to the two tender bays. The one on the starboard side carries two jet-skis launched through a shell door that hinges down to create a boarding platform and a handy place to prepare the diving gear that is also stowed in this compartment. To port is a larger garage in which the yacht's main tender is stored – a 7 metre Castoldi jet launched by two beam cranes out of an upward opening door, which simplifies the job of launching and recovering the tender in rough water. In such conditions there is always a chance of taking water over the sill, so there is not only a fold-up sill extension but also two powerful pumps that extract water from a sump beneath the garage floor. Conveniently, the engine room can be accessed from here via a passageway that passes through a small workshop.

Most guests visiting *Candyscape II* will enter through the saloon, a sophisticated area that epitomises the more formal aspects of the yacht. In





Silvers, blacks and greys contrast with whites and creams to create a luxurious interior which, with art deco-inspired furniture, really helps to show off the interior designs skills of the yacht's owners. The dining table top reverses to reveal a baize-covered French roulette table, while the transparent case of the Schimmel grand piano adds a further playful hint





Clever technology can be found all over the yacht, from the round sunbed on the top deck that automatically aligns itself to the sun, to the glass through-floor ports that turn opaque whenever a guest walks over them. A modern gymnasium caters for the more active guests on board



essence, the saloon is a room in which dark and light compete – the key elements of macassar ebony, black lacquer, black jet beading and dark stained oak flooring being contrasted by an off-white deckhead, a silvery-white long-piled art silk carpet and upholstery in shades of taupe and metallic silver, all moderated by the warm tones of leather wall panelling. All this is embellished with an eclectic collection of ornaments, artworks and glass assembled by the Candy & Candy designers. Almond gold and Perspex also have their place, the former plating the many fittings and dividing strips, and the latter particularly noticeable in the Schimmel grand piano with a totally transparent case that stands by the glass doors from the deck. Everything has been designed specifically for the yacht, including the sofas, tub chairs and the sinuous ottoman that stretches though the centre of the room – all examples of modern furniture design from Candy & Candy that draw inspiration from the art deco period.

The level of detailing is also quite extraordinary, perhaps best exemplified in the versatile divide between the lounge and dining room. This is formed by five floor-to-ceiling black lacquered aerofoils, their leading and trailing edges trimmed with a narrow strip of backlit onyx. Fully opened, these lie in a fore-and-aft position, but can be rotated 90 degrees to form a solid wall. The outer pairs also slide outboard to create the maximum interconnectivity between the rooms or the outermost panels alone can be

opened like doors. Beyond, within the dining room, the elegant macassar ebony-topped table is edged in almond gold while the backrests of the stainless steel and black lacquer chairs are riveted to the frame in a display of industrial-chic. Art takes various forms from the bronze sculptures by American artist Frédéric Barnley set on marble-topped sideboards, to the 'sea anemone' chandelier above the table and the intriguing 'whirlpool whorls' mural by Based Upon that decorates the forward bulkhead. Again there are hidden delights – the whole table top can be lifted and reversed to reveal a baize-covered French roulette table.

The lobby, traditionally positioned amidships on the starboard side, is distinctive for its grey buffalo hide floor and hare wood panelling, a grained maple incised by vertical stripes of side-lit onyx. Additionally, the glass lift shaft picks up the theme of industrial-chic, not only by displaying its intricate workings but also with stainless steel-edged glass windows on every floor that allow light to flood in from the sun deck. Hi-tech motion sensors on each landing automatically grey-out the glass to preserve the modesty of guests walking over them on upper floors.

Forward of the lobby a photo-art lined passage, exotically floored in luxurious black and gold nero portoro marble, leads to the VIP cabin and the owner's suite, passing a well-equipped gymnasium whose laminated glass wall is inlaid with silk threads to provide privacy for those inside



while flooding the passage with light. The VIP is magnificent – incorporating the richest elements of the yacht’s decorative palette, and provided with every possible amenity, from walk-in wardrobe to dressing table, extensive shoe locker and an exquisite marble-trimmed ensuite bathroom.

The deck levels in the forward section of the yacht are raised by half a floor, providing exceptional views forward and abeam in a suite that is all on one level. Just beyond the VIP cabin, a short flight of stairs rises to this mezzanine level where the master bedroom enjoys an enviable 180-degree panorama over the bows through reflectionless vertical windows. The deckhead, raised by two louvre-lined arches on either side of the forward-facing bed, reaches high into the slope of the superstructure to create a sense of massive volume. Aft of the bed on the port side the magnificent bathroom, tastefully clad in grey-veined grigio carnico marble, is brightly lit through a large window. Intriguingly, the door of the huge shower room (which incorporates a separate towel and robe compartment) is opened with a fascinating cog-and-wheel mechanism. A door leads onward from the bathroom into the dressing room, richly lined with wardrobes, whose stainless-steel trimmed eel-skin doors use the same cog mechanism. The wardrobes are beautifully fitted to the highest standards, while a full length mirror hides a video camera that, on command, replays a picture of one’s back view on a digital screen concealed behind the mirror.

The master suite contains no office, but there is one on the upper deck just aft of the bridge making it accessible to guests without intruding on the master suite. Users are sure to find everything they need, even though it is not immediately obvious in this immaculate rose wood and black leather-trimmed room. The shredder, for instance, is just a discreet slot in the top of the double-sided partner desk; wall panels slide aside to reveal a screen for video-conferencing; while the printer can only be detected by its stainless-steel delivery tray set in a rosewood surface. Interestingly, the traditional globe set on a side cabinet is also high-tech – its illuminated interior contains a live projection of the world’s weather systems.

Four further guest cabins, all decorated to the same standard as the VIP but with slight chromatic twists, are found on the lower deck. Two are doubles, while the two twins are easily converted into doubles by folding the central side table into the wall, sliding the beds together and unfolding a replacement side table from the wall, where it had previously been concealed by the bed. A simple idea, but one that saves the stewardesses a great deal of time, as does the passageway’s direct connection with the crew area through a suitably sound-insulated pair of air-lock doors.

Recent yachts of this size have made use of parts of the tank deck for crew areas such as the mess and laundry, but the designers of *Candyscape II* chose to devote such spare volume to technical use, leaving only a



Industrial chic appears throughout, as in the wheel and cog mechanisms used for the master bathroom door and wardrobes. The master suite is located on its own mezzanine level in the forward part of the yacht, giving wonderful panoramic views. The office is located on the main deck aft of the bridge, making it accessible to all guests



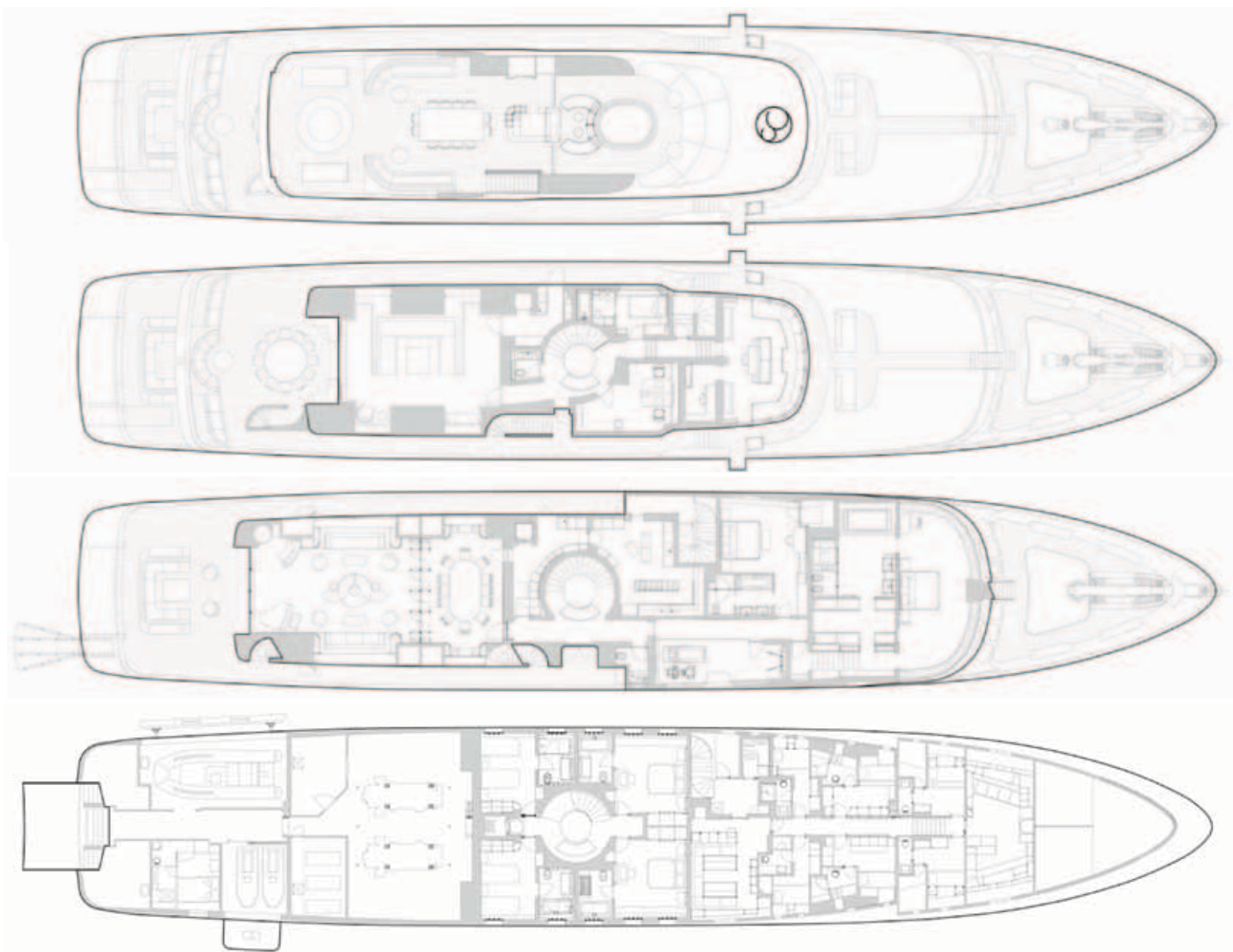
central fore-and-aft tank deck passageway running beneath the lower deck accommodation between the crew area in the bows and the engine room. Sufficient tankage could be provided without the tanks rising to the deckhead above, and this leaves a practical metre-deep space above the tanks that allows excellent access to tank openings and ample space to position pumps, thus freeing up space in the engine room itself, as well as room for racked boxes of spares. Of note is the black and grey water treatment plant that operates on an oxygen-fed bacterial system that ultimately discharges water so clean that it could be used for technical (rather than consumption) purposes – a major contributor to the Green Plus classification. The construction, fit-out and finish of this area and of the engine room itself, is exemplary – matching the ‘Northern European’ standards demanded by the yard’s owner.

The crew quarters, located forward on lower deck, offer a large, functional mess and six double-bunked cabins, while the captain’s double is aft of the bridge. The bridge itself is exemplary, with all the usual facilities fully integrated in a modular system that is well laid out and easy to operate. The system also provides a GPS-driven dynamic positioning system that makes use of the high-powered bow and stern thrusters in conjunction with the main propellers, to provide the pin-point accuracy. The autopilot

system is also exceptional in that, by inputting a track, together with rate-of-turn data, it can manoeuvre a yacht from her marina berth to the high seas. Naturally, this is not a much-used facility as the fully instrumented wing-stations, which include a dynamic positioning joy-stick, are located outside the bridge doors beside a hinge-out panel in the bulwarks, allowing the captain excellent visibility along the yacht’s sides.

Candyscape II is undoubtedly a yacht that has fulfilled its mission statement, both on behalf of the yard, who set out to achieve the highest build quality, and for the clients who, in conjunction with their design team at Candy & Candy and furniture manufacturer Oldenburger have created a superbly comfortable, well decorated and detailed interior that meets their exact specifications. ‘There is no place like *Candyscape II*’ says her part-owner Chris Candy, ‘I love it, even my dogs love it, and it feels like home – she is both user-friendly and striking in her looks’.

In the competitive climate of today it is the strong and fit shipyards with a proven high grade product that will be able to shrug aside the recession, which, because of long-build times, has not yet fully impacted yacht builders. With the launch of this first vessel, a modern, highly engineered, green yacht with a top quality interior and an excellent price tag, Viareggio Superyachts seems one of the strong.





CANDYSCAPE II

LOA 61.8m BEAM 11.8m

LWL 54.55m DRAUGHT 3.1m

DISPLACEMENT
860 tonnes

ENGINES
2 x 2,000kW Caterpillar 3516
B DITA diesels

SPEED (MAX)
17 knots

RANGE AT 14 KNOTS
3,500nm

FUEL CAPACITY
141,000 litres

BOWTHRUSTER
240kW Brunvoll

GENERATORS
3 x 175kW Caterpillar C9

FRESHWATER CAPACITY
39,000 litres

OWNER AND GUESTS
12

CREW
14

TENDERS
1 x Castoldi 23 jet; 1 x Castoldi 14 Jet
rescue boat; 2 x Yamaha jet-ski

CONSTRUCTION
Steel hull, aluminium superstructure

CLASSIFICATION
RINA X100A1,1 Yacht unrestricted,
AUT, AMS(Y), CCL, CONF(Y)
GREEN STAR (Y) SBL

NAVAL ARCHITECT
Angelo Arnaboldi

EXTERIOR STYLING
Espen Oeino

INTERIOR DESIGN
Candy & Candy

OWNER'S PROJECT MANAGER
Royale Oceanic

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BUILDER/ YEAR
Viareggio Superyachts/2009

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