

BOAT

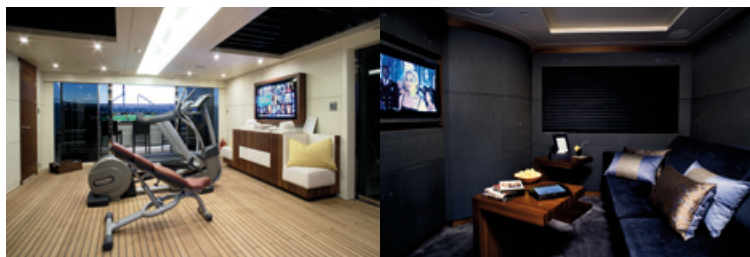
INTERVIEW WITH ROMA

ROMA

THE SECOND 62 METRE YACHT
FROM VIAREGGIO SUPERYACHTS



ROMA



Side garages, whose doors open upwards in pantograph fashion, reveal a Frauscher Lido tender to port and a Castoldi Jet to starboard, along with a Bombardier Seadoo. These are launched with beam cranes set in the overhead, while the rescue tender is stowed on the foredeck beneath the jib of the crane



words: Roger Lean-Vercos
photography: Bugsy Gedlek



THE SECOND LAUNCH FROM VSY IS VASTLY DIFFERENT TO ITS SISTER SHIP: THIS ELEGANCE CAN WORK IN VAST SPACES. AND THAT DESPITE SOME MINOR TEETHING



The 62 metre *RoMa* is the second motor yacht launched from the newly established Viareggio-based shipyard Viareggio SuperYachts (VSY). She follows the delivery of *Candyscape II* (Boat International 284), in the autumn of last year. The hull lines, superstructure styling and engineering fit-out of these two vessels are almost identical, but in all other aspects these two yachts are very different indeed.

In setting up the VSY shipyard, its owner's objective was to build large yachts to the standards associated with northern European yards. No expense was to be spared in incorporating the highest quality of design, machinery and equipment, while another ambition was to minimise the vessel's impact on the environment. In this respect, Angelo Annaboldi,

known for his work on Italian military craft as well as yachts, was signed up for the naval architecture, while Espen Oeino, an award-winning yacht designer, created the exterior lines and the general arrangement plan. *RoMa* was started as a speculative project, with Plan B being that it would be taken on by the yard owner should a buyer not be found.

As it turned out, there was no need for Plan B. In mid-2007, a point when the hull and superstructure were complete, the engines were being installed and the construction of her interior was about to start, a client saw the yacht, approved the quality and swiftly completed the deal. Few structural changes were possible at this stage and the owner had just eight weeks to specify any minor changes and appoint interior designers. Advised by his

62 METRE MOTOR YACHT, WITH INTERIORS BY NEWCRUISE, PROVES UNDERSTATED PROBLEMS, THE FLEDGLING YARD HAS PRODUCED A COMPETITIVE PRODUCT

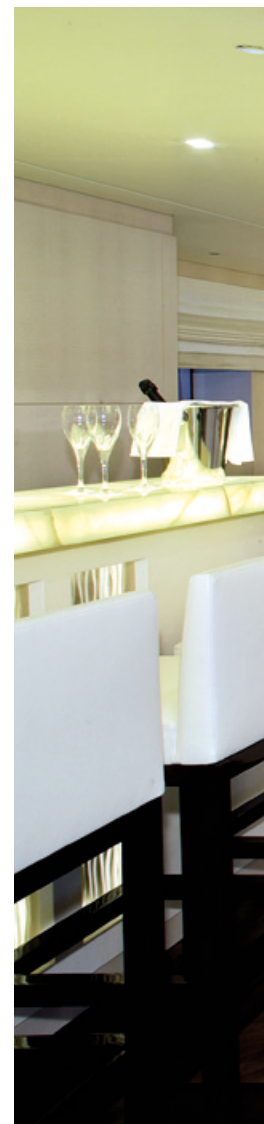


long-term business associate Markus Hannay of diham capital management & consulting, an advisory firm specialising in private yachts and aircraft, who joined the project as owner's representative, and German yachting consultant and surveyor Stefan Zucker of Zucker and Partner, his first actions were to make changes to three areas. An experienced yachtsman, the owner saw no need for six guest cabins and changed one of the lower deck cabins into a crew lounge, on the basis that a happy crew makes for a well-run yacht. Additionally, a former massage room on the main deck was modified to create a small cinema/electronic games room and some minor changes were made to the layout of the master cabin.

Meeting the yard's deadline for sourcing new designers and preparing a

Alfresco dining is available, with wide glazed doors opening into the upper saloon. Above, on the sun deck, a bar surrounds a large pool, sufficiently long enough for guests to swim against the water-jet-induced current

new interior design was more challenging. Not only was it essential to find a designer who could deliver the style that the owner wanted, but it was also necessary to identify one who could start work immediately – a tough demand in 2007 when the yacht building was experiencing its greatest boom. In scouring his collection of Boat International Media titles for examples of the relaxed, bright, young and minimalistic style that he sought, the owner came across the 73.5 metre motor yacht *Siren* and the 66.7 metre *Triple Seven*, both of whose interiors had been designed by



The spacious main saloon hosts formal dinners while the bridge deck saloon (centre, bottom) has a more relaxed air. The lobby walls are a profusion of white, delicately shaped, 3D concentric rings that overlap to great artistic effect

Hamburg-based Newcruise – Yacht Projects & Design. These were close to the owner's taste, so Markus Hanny immediately called their office. It was a long shot, but it paid off: after some reorganisation of other work they were able to take on the job. Katharina Raczek, the company's principal interior designer who had been responsible for *Siren* and *Triple Seven*, became lead designer. It was a decision that was never regretted.

In just five months, Newcruise prepared drawings and samples of fabrics and wood that were dispatched to 10 interior manufacturers for tender. Just four companies had the resources to carry out the job on schedule, of which Gehr Interior, based conveniently close to the designers in Hamburg, was the outstanding applicant. Relatively new to yacht interiors, it had a great deal of experience in luxury home and high-end executive aircraft interiors, and proved its skill and planning ability over the next two years by building and then transporting *RoMa's* interior to Viareggio by road – an impressive operation involving 35 trucks travelling over 100,000 kilometres – and fitting it into the yacht.

The yacht finally came together in early 2010 when she left the yard and headed south through the Suez Canal for some winter sunshine. While the final product was well up to the owner's expectations it has to be said that, latterly, there was friction between the yard and owner that was caused by a six month delay in delivery. This was not directly caused by the lateness of delivery – the owner is experienced enough to realise that this is often inevitable, especially at the start of a serious recession when some subcontracting companies found themselves in financial difficulty – but in the yard's insistence, right up to the last moment, that the yacht would be delivered in time for the owner's summer holidays, an action that caused a great deal of upset when it belatedly became clear that this timing was impossible. Learning to manage such problems in a way that is satisfactory to owners is a lesson that more than just this shipyard should take on board.

A comparison of *Candyscape II* and *RoMa* reveals two very different vessels, except in their hull lines and profiles, which are almost identical. On deck, no one would guess that the two are sister ships. The sun deck on *Candyscape II*, for instance, is open plan and function-oriented towards large scale dining and social activities, with a central bar in an otherwise open space. *RoMa's* deck, on the other hand, is divided into three distinct

A circular dining table lies forward, beyond two gold-effect scalloped pillars that were moved further apart to give the room a more open feel



areas. In the centre is a well-equipped gymnasium enclosed by sliding glass doors fore and aft. Aft is an open-plan deck, where outdoor furniture can be arranged to suit a variety of occasions, with the exception of alfresco dinners, which are a function of the deck below, the upper deck. Sheltered by the sun deck overhang, this is an intimate place to dine that offers the possibility of cocktails and after-dinner activities in the adjacent upper saloon. A bar, board games or a movie are available in this pleasantly decorated room and, if the weather is poor, the vast screen can even show a comforting moving image of a crackling log fire!

A deck below, the main deck aft is equipped with loose furniture compatible with its roles as a sports and relaxation area. From here, stairs descend to the large teak-decked area that hinges open from the stern.

The interiors of the *Candyscape II* and *RoMa* are, again, totally different. The design and detailing on *Candyscape II* is more ornamentally art deco-inspired, while *RoMa* is reduced elegance at its best, making ubiquitous use of pale woods and light materials, offset only occasionally with the use of darker, contrasting elements. While the position of the saloons is the same on both yachts, *RoMa's* owner wanted a more open layout and Newcruise went to great lengths to persuade VSY to move some structural and

technical elements in the main and bridge deck saloons to achieve this. The accommodation layout, too, is very different, with *Candyscape II* having four cabins on the lower deck and the master and a VIP cabin forward on the main deck, while *RoMa's* has just one twin bed guest/nanny cabin on the lower deck, three double guest cabins adjacent to the master on the main deck, and a VIP cabin on the bridge deck.

In terms of the décor, Raczek used a remarkably small palette of particularly high quality materials. The background wood, a pale maple, is the result of examining veneers from 600 trees, out of which just 30 books were accepted. Similarly, just 20 slices of Portuguese white Estremos marble were accepted out of hundreds cut. Pearlised Townsend leather, Macassar ebony, onyx, Madras silk, velvet, brass, brushed and gloss-finished black nickel, walnut briar, anigre and coconut wood, again all carefully selected, complete the range. The majority of the furniture, accessories and fittings were designed in-house by Newcruise and beautifully constructed by Gehl.

The main saloon is simply but comfortably furnished with a pair of L-shaped white chenille-covered settees and accompanying side tables that fill the room's centre. Aft, an onyx-topped bar is conveniently positioned in the walnut and ebony-floored entrance lobby to give easy access from



either the deck or saloon, while a circular dining table lies forward, beyond two gold-effect scalloped pillars that were moved further apart to give the room a more open feel. Although there is a pleasing air of space and simple design, both walls and furniture conceal complex technology. The need to access and service items in these areas was therefore inherent in the interior design. Seemingly fixed wall panels, for instance, open at a touch to give access to fan-coils and other hidden technical items.

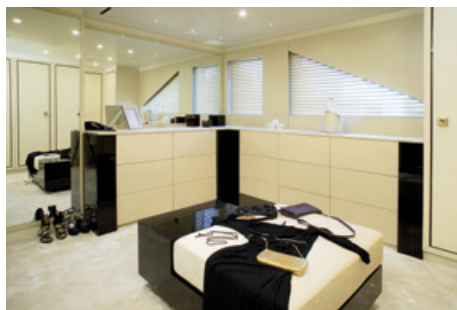
Forward of the saloon, on the yacht's starboard side, is a traditional entrance lobby in which a glass lift shaft rises from the lower deck guest cabin to the bridge deck, encircled by the solid macassar ebony treads of a spiral staircase.

The owner's thinking that shaped the number of guest cabins was that he would very rarely have sufficient numbers aboard to fill the original six. Four doors veneered in book-matched burl walnut open off the passageway leading forward from the lobby, but not, as one might expect, all leading to cabins. The first opens into a small cinema, its walls spangled with fibre-optic stars, that also serves as an electronic games room for the children.

The three remaining doors open to delightful double cabins that revel in wide views through their huge windows. Equipped with sophisticated audio-visual suites and decorated in the same fashion, each has white linen walls with contrasting greens and blues, pale anigre furniture and en suites lined with white Estremos marble. The VIP also has a dressing room.

The master suite is also entered from this passageway and the door has been effectively concealed to provide an element of security. Stairs rise to a mezzanine deck level, where there is a bedroom/sitting room, bathroom and dressing room. The cost of positioning additional guest cabins on this deck becomes apparent in the slightly smaller than usual size of this suite but it is, nevertheless, a spacious and highly desirable apartment. The entrance is flanked by a pair of back-lit brass panels that are drilled with a myriad of holes to create a pattern of dots that, due to the differing angles, intriguingly change their pattern depending on one's viewing point. Beyond is a remarkable D-shaped room, with bed to port and sitting area to starboard, that looks out over the bows through 180-degrees of windows. Walls are lined with white silk, while

Beyond is a remarkable D-shaped room, with bed to port and sitting area to starboard, that looks out over the bows through 180-degrees of windows



a luscious long-tufted white silk carpet gives an impression of walking on soft snow. Clever design is present here, too. Just aft of the bedroom, the master bathroom is a cavern of angular Estremos marble, featuring a bath and combination steam and shower room, while opposite is a spacious dressing room.

With all the guest cabins located on the upper decks, the crew quarters are certainly pleasantly sized. The cabins are relatively large and there is a mess room as well as a crew lounge, but the service areas, whose positions could not be moved when the yacht changed hands, do not work well. For instance, the layout of the galley which, located on this lower deck is as far from the dining areas as one can get, was seemingly dictated by the positioning of a service lift that is large enough for a person and a full height trolley to fit into it simultaneously. This means the cooking area is tucked away in a dark corner on one side of the lift with no adjacent working surface, while on the outboard side of the lift a long narrow dead-end passageway provides plenty of working surface but insufficient room for two people to pass. The chef

In the mezzanine master suite, which includes a dressing space and seating area, two windows open to provide fresh air. Panels at the centre of the window arch conceal exterior stairs and hinge down to create a writing desk

and stewardesses, however – perhaps uplifted by their better than average accommodation – do manage to circumvent these deficiencies.

The yacht's mechanical and technical areas are, however, very well thought out, and equipped with well-installed, top-of-the-range machinery. The bridge and its fully instrumented pair of wing stations is exemplary, the decision having been made to install a tried-and-tested control and navigation system from Kongsberg, which has a near monopoly in equipping ships that operate in the offshore oil industry. This provides all the usual facilities, mostly with dual redundancy – including a full ECDIS system, radars with chart overlays, a conning screen and system monitor – but in a fully integrated modular system that is clearly laid out, easy to operate and attractive. In pride of place on the dashboard is the dynamic positioning system that links the extremely quiet Brunvoll bowthruster and the Schottel pump-jet sternthruster with the rudders, to give the ability to



position the yacht using a joystick and also maintain an exact position, without the use of anchors, powered by generators alone. This is an ideal gadget for *RoMa*, whose owner is keen to dive on coral reefs without the risk of causing damage with heavy ground tackle. Main engines can also be pulled into the system, should conditions demand it, but this does involve the risks that turning propellers pose to divers.

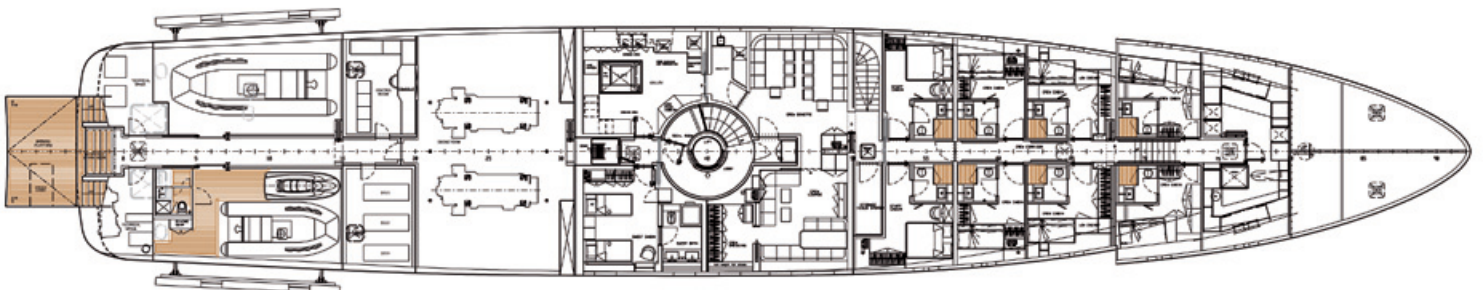
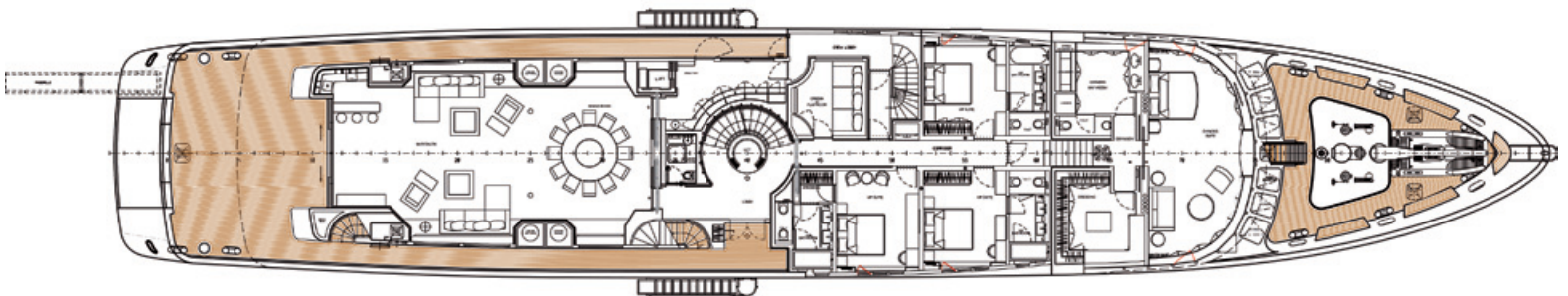
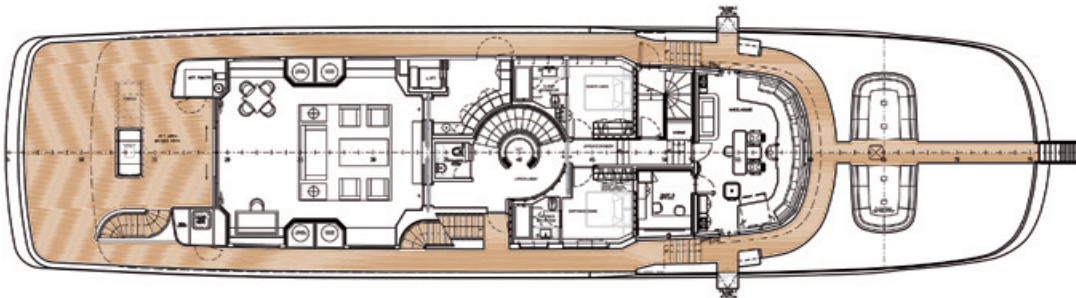
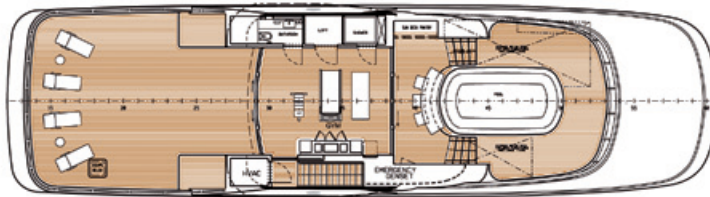
Down on the tank deck, the engineers concerned with the technical design chose to leave a gap between the tank tops and the deck above to allow easy access to tank openings, while providing a space for smaller machinery and pumps – thus decongesting the engine room. This creates some excellent storage space for spares-filled crates, easily accessible from the long passageway that runs between the tanks from the crew quarters to the engine room. Conveniently, this route continues aft from the engine room between the tender garages to the lazarette area, and out on to the bathing platform. Both *Candyscape II* and *RoMa* hold the RINA 'Green Star ES' classification in view of the amount of environmentally friendly equipment aboard, including the Biodisk Sewage Treatment plant.

Starting a shipyard from scratch and almost simultaneously turning out two high quality yachts is no mean achievement. Inevitably, the construction of these vessels has revealed minor weaknesses in design as well as



Crew areas on *RoMa* have been praised as unusually large, and comprise a crew lounge (above) as well as a mess and well-appointed sleeping quarters

planning, but the yard has the determination and skill to make necessary improvements, and thrive. *RoMa* is an enviable yacht with a superb interior that meets her owner's requirement to the full. This makes her a success in any terms but the fact that she is so different from her sister ship bodes well for this design to become a popular series.



ROMA

LOA
61.8m

LWL
54.55m

BEAM
11m

DRAUGHT
3m

DISPLACEMENT
860 tonnes

ENGINES
2 x 2,000kW Caterpillar
3516B

BOWTHRUSTER
1 x 240kW Brunvoll
FU-37-LTC1000

**GREY/BLACK WATER
CAPACITY**
8,200 litres

CONSTRUCTION
Steel hull & aluminium
superstructure

EXTERIOR STYLING
Espen Oeino

SPEED (MAX/CRUISE)
17 knots/12 knots

STABILISERS
Vosper Thorneycroft NK
50100, zero speed

OWNER AND GUESTS
10

CLASSIFICATION
ABS, A1 Commercial Yacht
Service, AMS ACCU ES R2.
MCA LY2 compliant
& RINA X100 -A- 1.1 Ych;
unrestricted - GREEN PLUS
(Y)

INTERIOR DESIGN
NewCruise Yacht
Projects & Design

RANGE AT 12 KNOTS
6,000nm

GENERATORS
3 x 175kW Caterpillar C9

CREW
16

TENDERS
1 x Frauscher 6.8m Lido
265hp VW Marine;
1 x Castoldi Jet 4.8m 125hp
Yanmar; 1 x Castoldi Jet
4.2m 125hp rescue tender

FUEL CAPACITY
158,000 litres

FRESHWATER CAPACITY
39,000 litres

NAVAL ARCHITECT
Angelo Arnaboldi

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