

YACHTING ON THE SILVER SCREEN

ANYONE WHO WATCHED 'SKY FALL' MUST HAVE EXPERIENCED A PANG OF DESIRE SEEING THE 56M SAILING KETCH REGINA SAIL PURPOSELY ACROSS THE SOUTH CHINA SEA. SHE LOOKED STUNNING, AS DID THE HOST WHO WAS SOON TO MEET A 007-GIRL'S PREDICTABLE DEMISE. THE GOOD NEWS IS — THE YACHT CAME THROUGH UNSCATHED.

| BY JODY CHAPMAN

IMAGES COURTESY OF CLAYDON REEVES, ALAN MOORE AND KEVIN O'NEILL, MISHA MERZLIAKOV YACHT DESIGN, NICK PUGH STUDIO AND SYD MEAD INC.

Yachts are often used as metaphors for ultra-wealth in films, more specifically, the plaything of an unscrupulous ultra-wealthy villain with a plan to hold the human race to ransom. Unfortunately, reality isn't quite as dramatic; superyacht owners tend to be property magnates, oil tycoons or media moguls, without so much as a space laser canon, let alone a plot to collide Mars with the Sun. However that hasn't stopped Hollywood from using yachts to emphasise a point and more often than not, yachts are placed to distance the audience from the villain and make his comeuppance even more gratifying.

CLAYDON REEVES MY RADIANCE



SUPERYACHT A



Spectacular yachts have a long and illustrious history on celluloid, the first (whilst not exactly a superyacht) was the Charles W Morgan which featured in a 1922 silent movie about a 19th century whaling community, *Down to the Sea in Ships*. The 34m double topsail bark rigged whaling ship is now a floating museum in Connecticut and the world's oldest surviving merchant vessel.

Fast forward to 1958 (ignoring many ship heavy swashbuckling adventures and war films) Marilyn Monroe, Jack Lemmon and Tony Curtis were onboard the fantail motor yacht Portola in the screwball classic *Some Like it Hot*: she too has been granted a

careful dotage given her Hollywood heritage and now resides in Long Beach California.

Throughout the 80s and 90s yachts featured in films such as *Cocktail*, *Indecent Proposal*, *Donnie Brasco*, *Tequilla Sunrise* and more recently the stereotypically American Donzi powerboat in Michael Mann's gritty interpretation of *Miami Vice*. And of course, James Bond is synonymous with the lavish and mysterious world of superyachts, which have featured in several of the films, including *Never Say Never Again*, *Golden Eye*, *Living Daylights* and more recently through a collaboration with Sunseeker in *The World is not Enough*, *Die Another Day*,

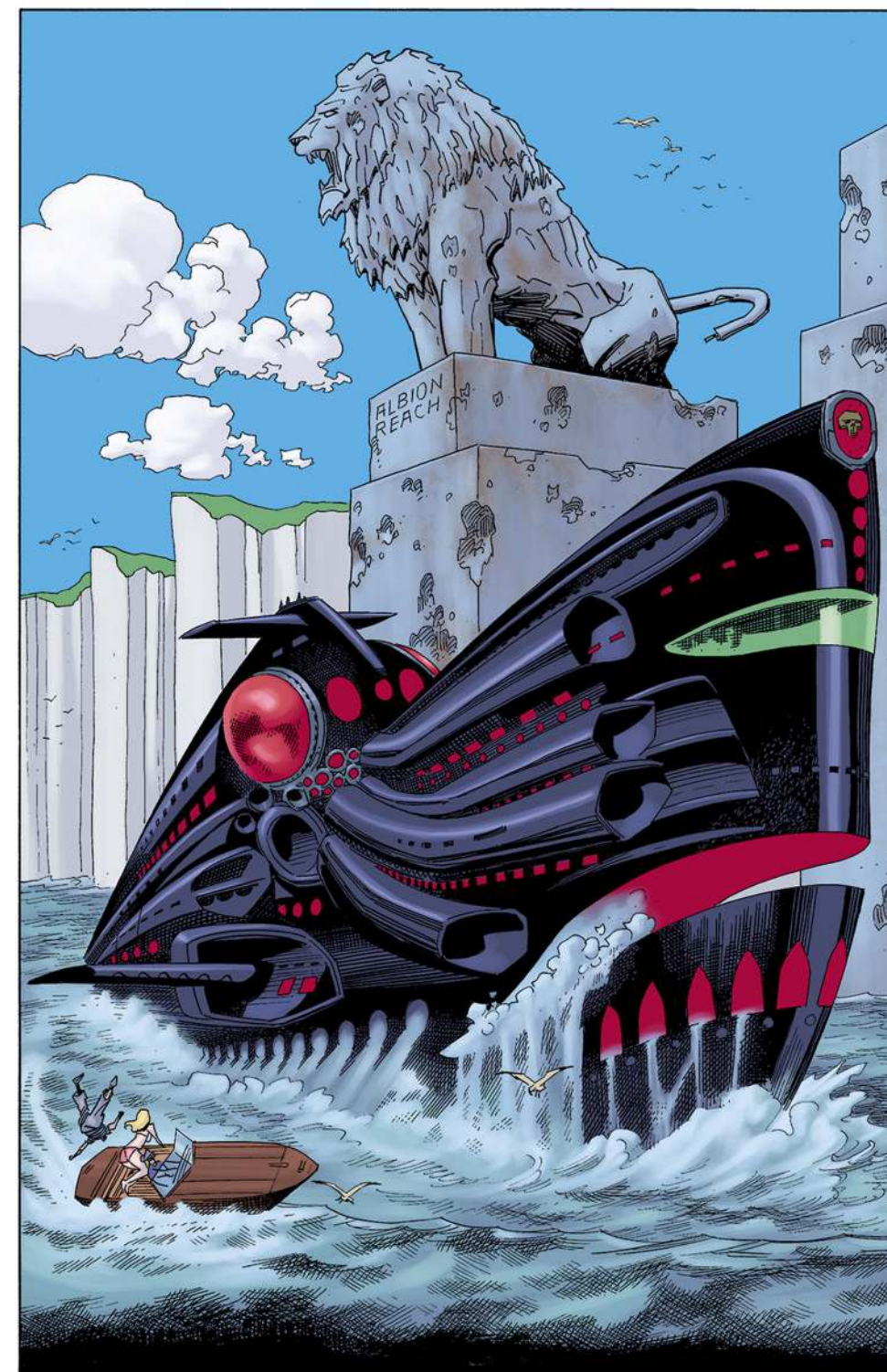
Casino Royale and *Quantum of Solace* (the latter features three different Sunseeker models).

It's no surprise that the enigmatic fictional British spy has also spawned several original yacht designs. John Staluppi, a particularly enthusiastic James Bond aficionado, has teamed up with designer Evan K Marshal for several Bond inspired superyachts over the years including M/Y Moonraker, M/Y Octopussy, M/Y The World is Not Enough, M/Y Casino Royale and the Benetti classics M/Y Diamonds are Forever (61m) M/Y Quantum of Solace (52m) and M/Y Skyfall (63m – currently in development).

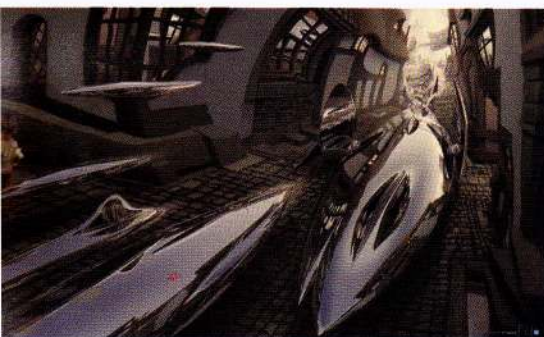
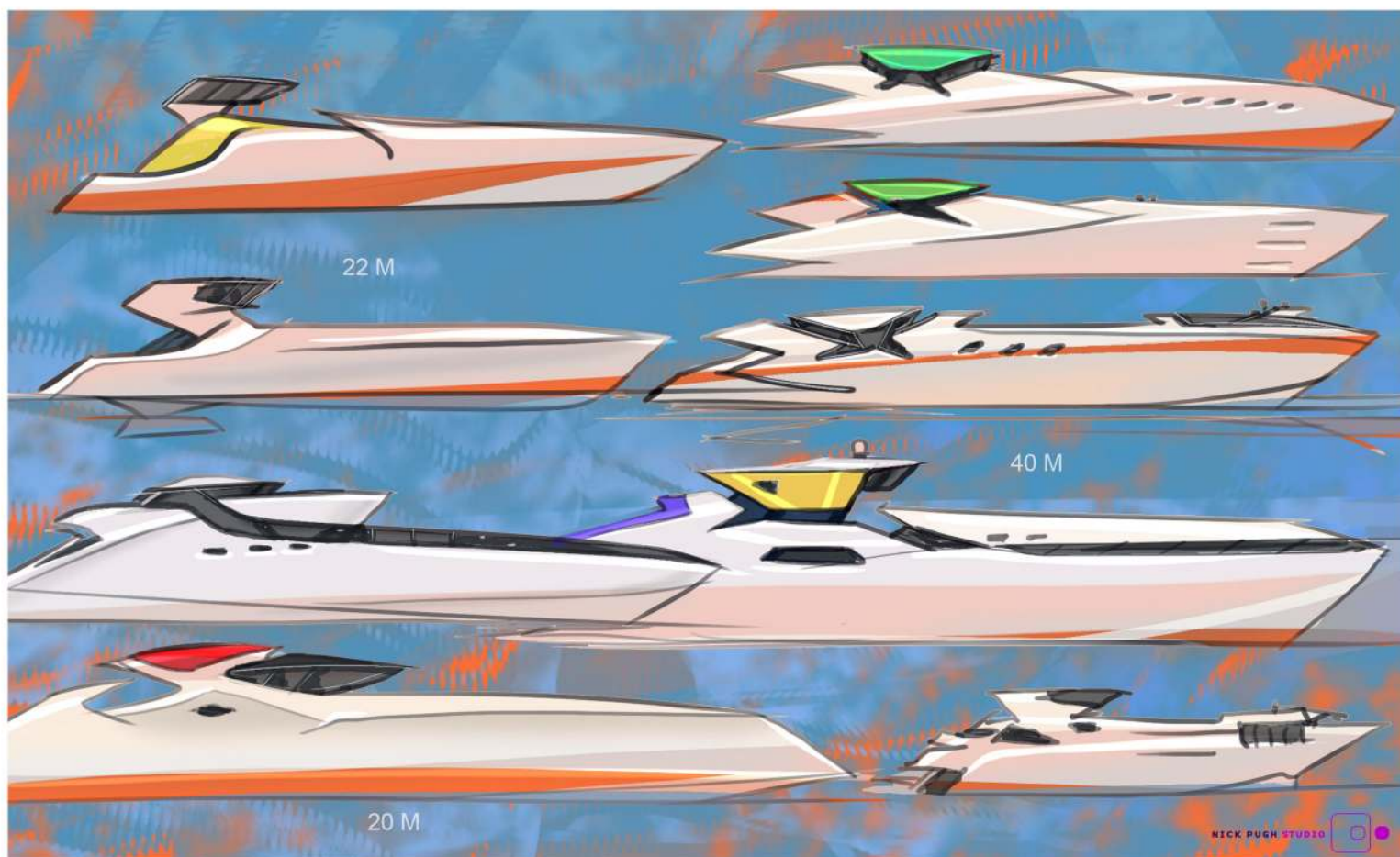
With the advent of consumer controlled content, advertisers are having to find new methods of marketing and product placement is now one of the most effective ways of advertising. Even James Bond's poor American cousin Jason Bourne is at it, with CRN's White Knight (46m) featured in *Bourne Identity*.

One of the most identifiable superyachts, featuring in a 'blockbuster' is the awesome Wally power 118 in the Ewan McGregor and Scarlet Johansen sci-fi chase movie, *The Island*. It is notable for one reason, it takes a current piece of design and places it in a dystopian future, and (ignoring McGregor's dreadful American accent) it works. The influence of science fiction and fantasy on design is huge, think how well Apple products would sit in Kubrick's masterpiece 2001, or as the creative inspiration of the Star Wars movies. So not only are yachts featuring in films, but conversely films are inspiring yacht design.

Compared to spaceships there are relatively few yachts in fantasy or science fiction films. Perhaps the most distinctive fantasy yacht is Nautilus from *The League of Extraordinary Gentlemen* based on the Alan Moore graphic novel, which has more than a passing resemblance to Phillippe Starck's 119m Blohm + Voss 'A'. Fantasy boats also appear in *Batman Forever* (although the original Batboat from the 1960's television series was a dubiously modified Glastron



TOP AND BOTTOM: IMAGES OF NAUTILUS FROM THE LEAGUE OF EXTRAORDINARY GENTLEMEN BY GRAPHIC ARTIST ALAN MOORE.



powerboat) and briefly in *Superman Returns*. Movie concept designer legends; Syd Mead (*Tron, Blade Runner*), Chris Fosse (*Flash Gordon, Superman*), HR Giger (*Alien, Prometheus*) are as famous for their vision and imagination. One such concept designer is Hollywood heavyweight Nick Pugh; his designs have graced the silver screen from *Cabin in the Woods, Superman*, and most recently he penned vehicle designs for the new Tom Cruise film *Oblivion*. Cutting his teeth at Art Centre, California he worked in the automotive industry before turning his talents to film.

“Even though for the most part I have worked on character and environment designs for the movie industry, my degree is in Transportation Design and I even started a custom car company,” says Pugh. “In Hollywood I am the go-to guy for ‘something you have never seen before’ in many design categories, so the challenge of originality is what I gravitate toward across all genres.”

Quickly rising to the challenge of conceptualising a yacht for this feature film, Nick explains, “Yacht design is more architectural than automotive design, in the sense that it is a floating home, whereas a car is a smaller scale product. From a styling point of view, boats are great fun because they have all the speed and power elements of land vehicles but without those pesky wheels! You can get such sleek purity.”

Concept design for the film industry is big business and large budget films invest millions of dollars to get the right look and feel to their productions. It is a melting pot

of creativity and harbours some incredible talent; it is therefore not surprising that the influences on design are far reaching. Movie goers and yacht buyers alike want to see something that is truly unique; fantasy and science fiction is often the most forward looking, as it bends laws of nature, pushes practicality and pays little respect to tradition.

“Sci-fi at its best it is a ‘first look harbinger’ of things to come, futuristic conceptual design is in a similar realm and thus both influences sci-fi and is influenced by it,” adds Nick Pugh. “The freedom to imagine and the skills to put it down on paper combined with a constant desire to learn more are what is needed to break into uncharted territory. Working at the cutting edge of creative thinking.”

TOP: NICK PUGH YACHT CONCEPTS

BOTTOM: NICK PUGH LIQUID VEHICLES



The last few years have seen several conceptual yacht designs aired. Amongst the fantastical and science fiction inspired designs are Wally / Hermes concept WHY, a 58m motor yacht with 38m beam and the eccentric Thunderbirds inspired the 80m ‘Tropical Island Paradise’, which comes complete with its own volcano. US design company Schopfer offer a more tangible future vision with their series of yachts which owe much to concept art and science fiction. Their 76m motor yacht project Oculus is currently in development with Naval Architects Sparkman & Stephens.

TOP: CLAYDON REEVES - REMORA

BOTTOM: CLAYDON REEVES - COSMOS



A UK studio who have revealed the most exciting concepts at Monaco Yacht Show for the past three years running, are yacht designers Claydon Reeves. James Claydon and Mike Reeves are both qualified transport designers and their styling language is more reminiscent of science fiction than traditional yachting.

“During my time at Coventry University the prequel Star Wars trilogy came out with an accompanying ‘Art of Star Wars’ books which were massively inspiring,” explains Claydon. “We were being trained to present our sketches using biro and marker pens and here was real evidence that the technique was enormously effective, even outside of the car industry. Doug Chiang’s beautiful, simple sketches were the high bar I always aimed at when producing work”

The influence of science fiction is not limited to film either, designers are often asked to come up with something truly unique and literature, graphic novels and anime are incredible resources for design creativity.

“Ian Banks’ series of novels about a utopian society called The Culture never fails to expand and stretch my imagination,” adds Claydon. “Many authors, like Tolkien for example, inspire great rafts of third party artwork illustrating their works but as yet - and short of the actual cover art - no one has really produced a body of Banks inspired works.”



Anime too greatly influences the current exterior illustration style of Claydon Reeves.

“Colour blocking and tight, punchy, sharp, highlights and shadows feature in most of our sketch work. When illustrating a yacht the invariable high gloss white paintwork can be flat if you don’t inject a little drama and punch to the image,” Claydon adds.

Australian yacht designer Misha Merzliakov is another young talent who has been inspired by concept design from movies.

“From a love of film, sci-fi, superhero comics & landscapes I tend to watch films while I design,” says Merzliakov. “The setup in my studio is a flat-screen beside my design monitors with surround sound. The sound is as important as the movie itself and allows me to get swept away by it. I’m a sucker for the design within, so I really enjoyed the visual aspect of League of Extraordinary Gentlemen but Tron: Legacy still epitomises sci-fi architectural splendour – I’ve never met a designer who doesn’t like Star Wars or Transformers!”

Asked about the direct result of this appetite for design in movies, Merzliakov references science fiction’s influence on the 52m catamaran Eva and James Bond for the 102m Trimaran concept.

As can be seen from the slightly disappointing production versions of jaw-dropping concept cars in the automotive industry, there are often concessions made to the pure design by the time the product is realised. In the car industry, it’s typically cost and mass production constraints that soften the styling. However, the superyacht business doesn’t have the same limitations and often the only confines are that of imagination. With the stunning sensory impact of movies and the widening appeal of yacht design, the traditional wedding cake superyacht may well be confined to the annals of yachting history.

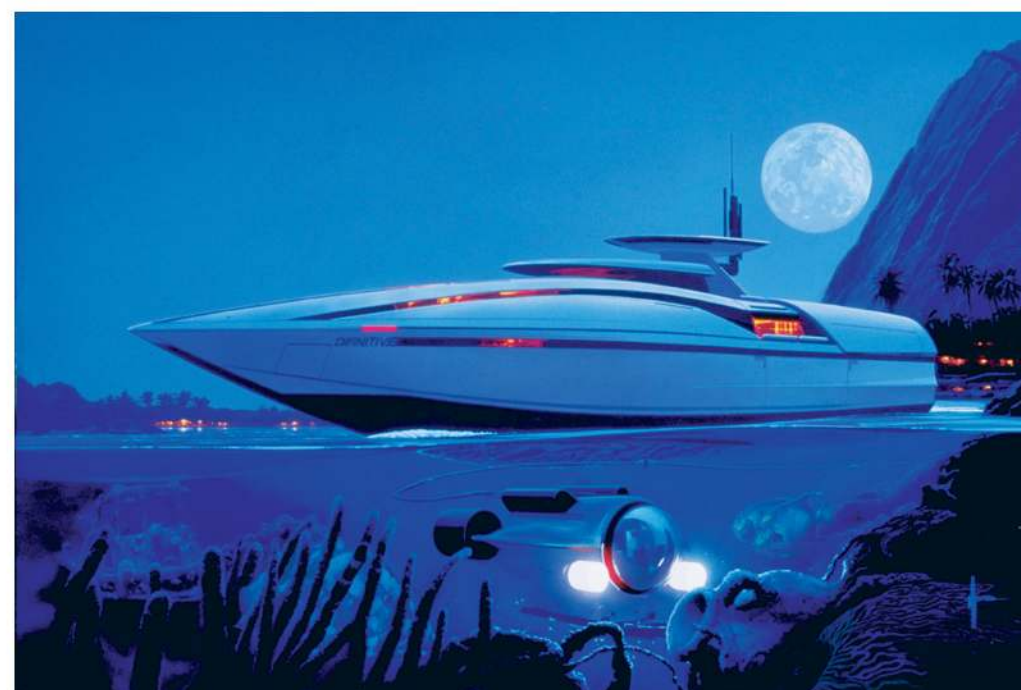
TOP: MISHA MERZLIAKOV CAT DESIGN

BOTTOM: MISHA MERZLIAKOV TRI DESIGN

VISIONARY YACHT DESIGN

SYD MEAD ONCE SAID THAT “SCIENCE FICTION IS REALITY AHEAD OF SCHEDULE”, AND HE REMAINS ONE OF THE MOST RESPECTED CONCEPT ARTISTS OF A GENERATION, RESPONSIBLE FOR THE ICONIC DESIGN DIRECTION IN THE TRON FILMS AS WELL AS BLADE RUNNER, STAR TREK AND MANY OTHERS.

NOT ONLY ARE HIS FUTURE VISION AND ARTISTIC TALENTS INSPIRATION FOR CAR AND YACHT DESIGNERS WORLDWIDE, HE HAS ALSO CONCEPTUALISED HIS OWN YACHT PROJECT. EVEN HIS DESCRIPTION OF THE DIFINITIV MOTOR YACHT IN COLLABORATION WITH TENCARA PROJECT HAS AN OTHERWORLDLY QUALITY TO IT:



DIFINITIV / DAY

The electro hydraulic main hanger deck could launch and retrieve a two man sub, as shown, or serve as a boat to dock ramp for onboard automobiles. The sleek profile accommodated port and starboard sliding glass walls that captured gentle breezes and allowed relaxed views of harbor scenery. The aft upper activity deck could be transformed into a lido with semi-rigid umbrellas, chaises, pull up chairs and a generous jacuzzi. The Pilot house, situated just forward of amidships, featured a fully shaded view shielded from glare by inverse slanted glass for safety underway and much reduced visual stress for the captain and the navigation crew.

As with many multimillion dollar projects, the test of design and technical skills is more easily met than final implementation as tangible expression of validity. Difinitiv received complete accreditation by Tencara naval architects, Venice and all systems had been analysed, fabrication schedules had been outlined and sources for the myriad bits and pieces of this startling new kind of superyacht had been tracked down. Unfortunately the consortium that had expressed positive commitment stalled and so far the yacht has yet to be built.

DIFINITIV / NIGHT

Difinitiv moves gently across a romantic moonlit bay somewhere in the warm waters of the Mediterranean. As the yacht moves quietly across the bay, the underwater video camera illuminates buried artefacts of long ago. Native fish glide into the camera’s xenon glare, their brilliant colours faithfully reproduced for the delight of guests in the formal lounge as they watch the screen sipping cocktails and nibbling on tasty hors d’oeuvres. Lights aglow, this sleek design teases the imagination with a look into the future of super yacht design and ownership. On board, the latest in navigation technology gathers the data above and below waterline that ensures safe passage across the globe’s seas and oceans, or just easing this exotic vision of luxury afloat into dock at some romantic destination.