

LUXURY WITHOUT COMPROMISE

# Robb Report



**Fine Design 360**



FORM MEETS FUNCTION ON LAND, AT SEA, AND IN THE AIR



**blaze of glory**

The French house of **Lalique** (lalique.com) and British automaker McLaren have unveiled their Essence of Speed collaboration, a pulse-quickenng ode to design that captures both icons in crystalline brilliance. The McLaren Cheetah sculpture is the first of three limited-edition creations Lalique will release over the next 3 years. Crafted in clear crystal via the lost-wax method, the collector's piece commemorates McLaren's Formula 1 world championships. Twenty examples of the full-size sculpture—measuring over 19 inches tall—are priced at \$69,000 apiece; smaller versions are also available, starting at \$2,800. —ARIANNE NARDO



**house and home**

The wholesome founders of Southern California's favorite wellness retreat have landed among the rolling hills of Maryland. Alex and Sue Glasscock—the couple behind the Ranch Malibu—debuted the 127-acre **Estate at Foxfire** (foxfiremonkton.com) in January just outside Washington, D.C. The circa-1932 mansion has been freshly renovated and now features six bedrooms adorned with contemporary and vintage furnishings. Guests at the exclusive-use estate have use of private stables for horseback rides through the countryside as well as a pool for summertime dips and a cottage for additional space. One thing they won't experience, however, is the prohibitive dietary restrictions for which the Ranch is known: The gourmet kitchen is meat, alcohol, and caffeine friendly. —JACKIE CARADONIO



**the drivers' seat**

Most speakers have multiple drivers to produce sound in distinct frequency ranges, and it's not uncommon to have several drivers for each range. But the new **McIntosh XRT2.1K** (mcintoshlabs.com) floor-standing speakers (\$130,000) take this concept to an extreme, with an astonishing 81 drivers each—six woofers, two low-frequency midranges, 28 upper-frequency midranges, and 45 tweeters. The woofers and low-frequency midrange drivers are housed within the speaker's glossy black aluminum cabinet, while the high-end drivers are lined up on a panel suspended in front of the cabinet. A specially designed crossover network ensures that the four classes of driver play nicely together across the speaker's full frequency range from 12 Hz to 45 kHz. —JOHN LYON

**six-figure six-wheeler**

Able to tame prehistoric terrain, the VelociRaptor 6x6 from **Hennessey Performance Engineering** (hennesseyperformance.com) may not be as agile as the Cretaceous Period predator it's named for, but the six-wheel, 600 hp pickup is frighteningly fast and powerful. Originally a Ford F-150 Raptor SuperCrew, the modified monster (with a turbocharged engine upgrade) tears from zero to 60 mph in just 4.9 seconds. The starting cost for the VelociRaptor 6x6 is \$349,000—but then, survival of the fittest always comes at a price. —VIJU MATHEW



**move over, moana**

Dutch shipyard **Oceanco** (oceancoyacht.com) recently revealed a striking 377-foot concept yacht named *Tuhura*. Lobanov Design penned the yacht's exterior lines, while Achille Salvagni dreamed up the interior and BMT Nigel Gee handled the naval architecture. The design borrows from the lines of ancient canoes, such as those used by the Polynesians to explore the Pacific Ocean (think *Moana*). Salvagni envisioned *Tuhura's* interior as a "brushed-teak habitat" and included gunmetal reveals and natural bronze with tatami floors. Though the yacht harks back to ancient design, its technical specs are anything but dated. BMT made great use of the efficient, canoe-like hull design and its stellar seakeeping prowess, incorporating a hybrid Azipod contrarotation propulsion system for an estimated speed of 18 knots. It will be interesting to see which great adventurer reels this one in. —DANIELLE CUTLER



**Q&A: JIM NANTZ**

Every April, the world's best golfers converge on Augusta, Ga., for the Masters. We caught up with broadcaster **Jim Nantz**, who has covered the prestigious tournament for more than 30 years. —SHAUN TOLSON

**What is your favorite Masters moment?**  
For me, nothing can top 1992. To see my college teammate and suite mate, Fred Couples, accomplish his dream and to be there to present the green jacket in Butler Cabin . . . it goes beyond words.

**How difficult was that ceremony for you as a broadcaster?**  
When we roomed at the University of Houston, we both had very clear goals—Fred wanted to win the Masters; I wanted to broadcast it. We used to sit around and talk

about it. Then all those years later, it actually played out for real. Man, it was emotional. So it was difficult and wonderful at the same time.  
**What has you most excited about the**

**Masters this year?**  
You have a talented young brigade that's ready to make the tournament their own. Plus, Tiger [Woods] has made an amazing return to competition in the weeks leading up to it. **R**



FINE DESIGN 360

# INNER BEAUTY

THE 161-FOOT AURORA HAS ONE OF THE MOST ASSERTIVE EXTERIORS OF ANY RECENT SUPERYACHT LAUNCH, BUT DESIGNER ACHILLE SALVAGNI'S INTERIOR IS ALL ABOUT CURVES, CONTOURS, AND THE PLEASURES OF A 500-BOTTLE WINE CELLAR.

BY MICHAEL VERDON PHOTOGRAPHY BY PAOLO PETRIGNANI







INNER BEAUTY

"I SPEND A LOT OF QUALITY TIME WITH MY CLIENTS SO I CAN LEARN WHAT THEIR DREAMS ARE. THEN I TURN THOSE DREAMS INTO DESIGNS THEY MIGHT NEVER ENVISION THEMSELVES."

**R**ESIDENTIAL architects have become the new darlings of the superyacht world. In some cases, they are replacing traditional yacht designers. In most, they are making the familiar, well-established marine design conventions seem like the fashion equivalent of a turtleneck—nice, but not exactly pushing it.

Owners are now asking for the style and ambience of home aboard their custom vessels, and they want it delivered with requisite individuality. As a result, they're enlisting interior-design studios and specialists who know how to achieve a look, not just source a few plush furnishings. Achille Salvagni—whose impressive portfolio includes Central Park pieds-à-terre, London townhouses, and

a sought-after collection of furniture and lighting—has ascended to a prestigious position within the superyacht scene. Known for high-level craftsmanship and bespoke, know-them-when-you-see-them details, Salvagni has become the go-to designer for clients who want a different kind of yacht experience. *Aurora*, the recent 161-foot launch from Italian shipyard Rossinavi, could be one of his masterpieces.

*Aurora* is Salvagni's third collaboration with Rossinavi, after the 230-foot *Numptia* and the 164-foot *Endeavour II*. Each vessel exemplifies his uncanny ability to combine refined decor with subtle colors and fluid

Salvagni's design is distinct for its artistic approach; contemporary artworks create unexpected moments.





spaces while still remaining distinctive. “I see myself as much as a psychologist as a designer,” Salvagni told me during a tour of *Aurora* at the Monaco Yacht Show. “I spend a lot of quality time with my clients so I can learn what their dreams are. Then I turn those dreams into designs they might never envision themselves.”

Designing a yacht requires an entirely different mind-set from a beach house in Malibu or palazzo in Venice. Not only is there the obsession over materials, since a boat needs to be as lightweight as possible, but there are also no permanent ties with surrounding terrain. “If you’re creating a design for Palm Beach or

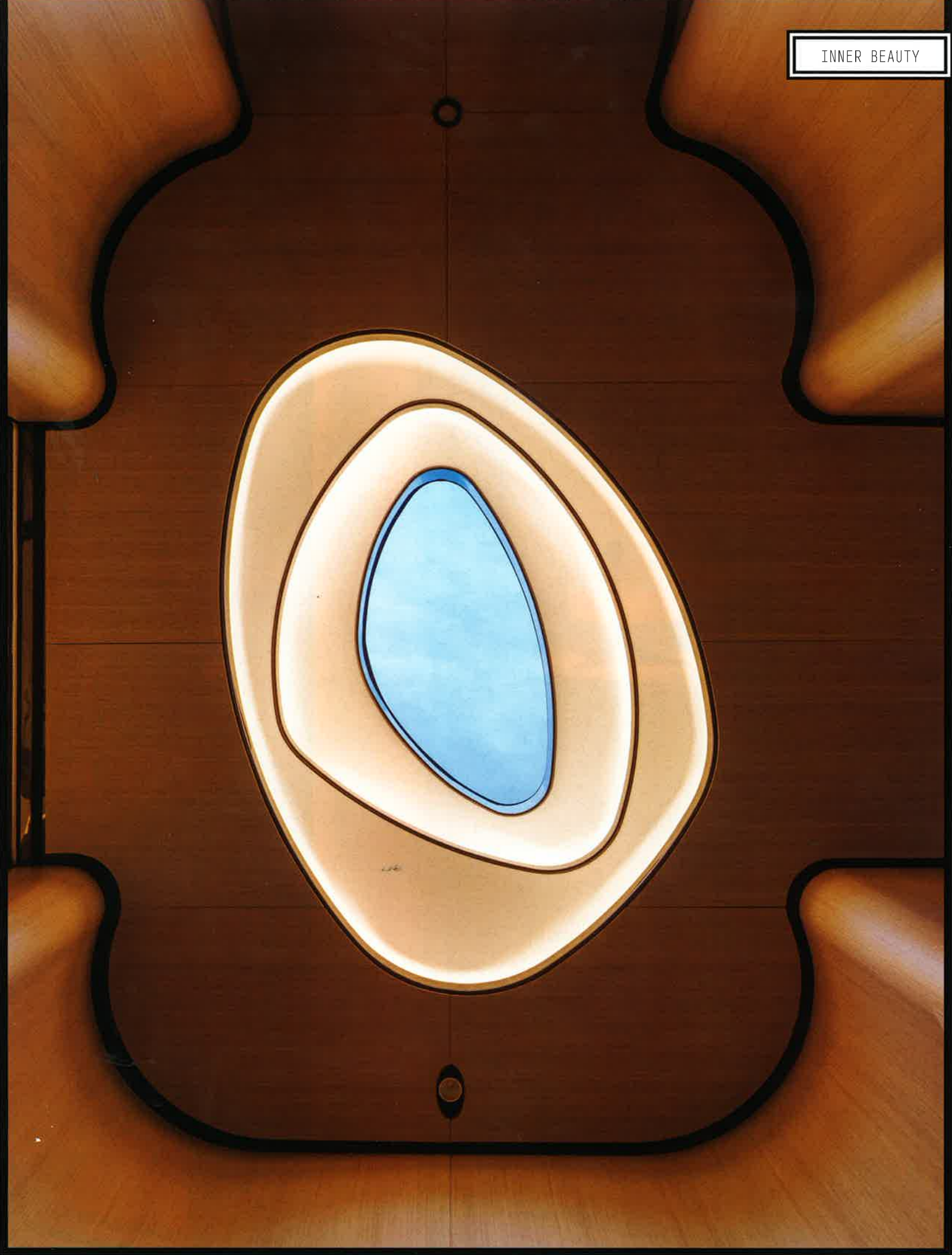


Curve is the word with Salvagni’s Gae chair (above) and sinuous skylight (right). Even the hi-tech wine cellar looks refined.

London, the heritage of the place will give roots to the project’s identity,” says Salvagni. With yachts, the view constantly changes. “So the design becomes more about the owner than a specific location,” he adds.

For Salvagni, *Aurora* conjures up the image of a rhino—particularly looking head-on. “You can almost see the muscles beneath her skin,” he adds. The 28-year-old Swiss owner

“WE WERE ABLE TO TAKE A SPACE THAT WAS CLOSER TO THE DESIGN OF A RACECAR AND GIVE IT A RESIDENTIAL ENVIRONMENT.”







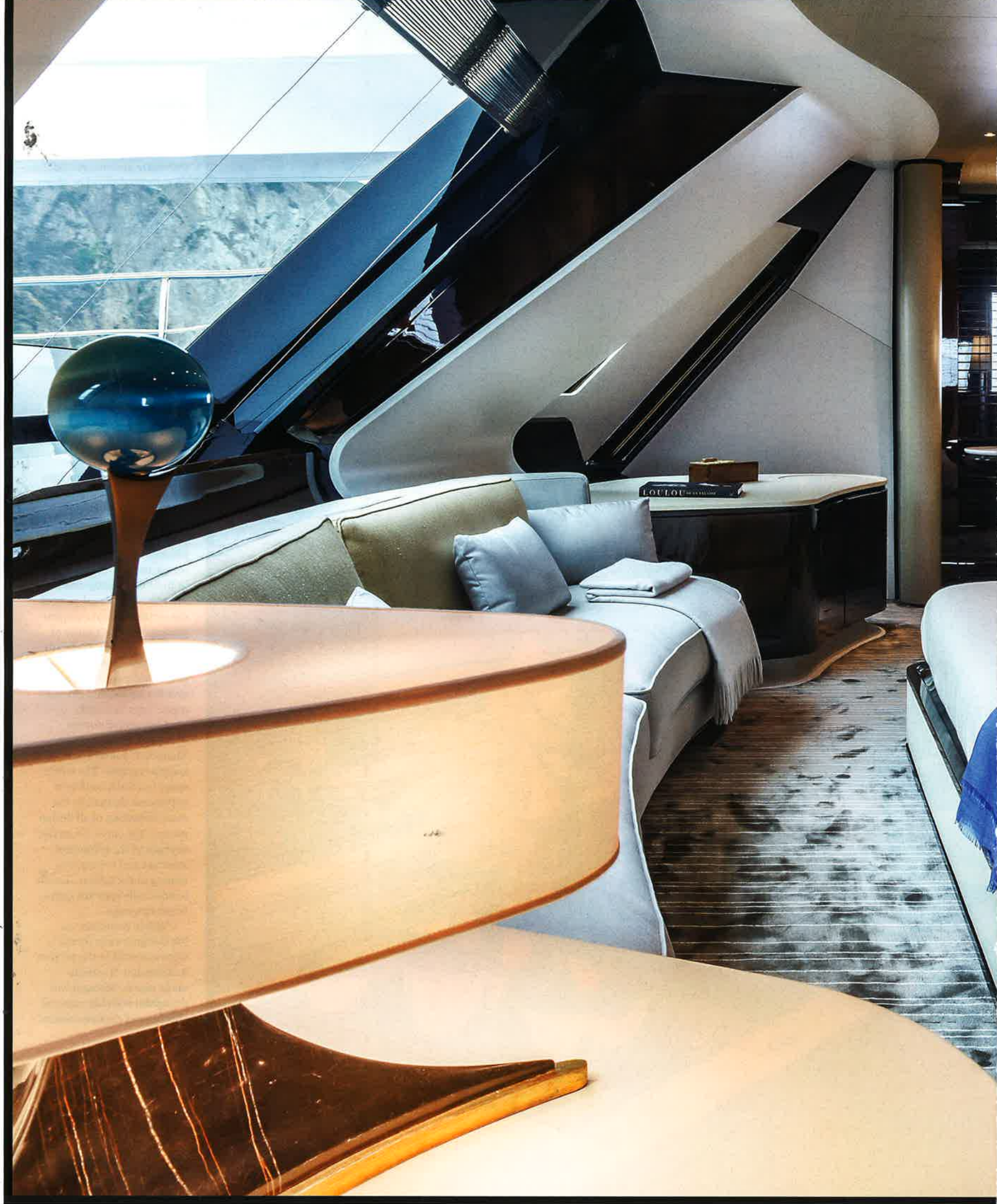
of *Aurora* wanted a yacht with exceptional visual appeal, both inside and out, so veteran yacht designer Fulvio De Simoni created an exterior defined by sharp edges, huge deck spaces, and a low-slung superstructure. Special features include two saloons, a private terrace for the upper-deck master suite, and a spa with a steam room in the beach club.

The unconventional exterior meant extra headaches for Salvagni, especially the enormous forward windows that slope down in the master suite. "The yacht from the outside was amazing, but I also realized that we would never be able to hide the structural elements," says Salvagni. "Somehow, we needed to absorb them into the design." He did this by creating "white wings," or broad leather-covered pillars that integrate well with the pitch of the windows. The wings and windows, sitting in front of the king-size bed, offer an exceptional view of the water without compromising the suite's sense of harmony. "We were able to take a space that was closer to the design of a racecar and give it a residential environment," says Salvagni.

After seeing dozens of custom superyachts at Monaco, I was struck by Salvagni's creation. The entire space is a fluid, confident expression defined by the most audacious of all design moves—the curve. From the skylight to the sculptural staircase and voluptuous seating in the saloon, *Aurora* bends easily into this curvilinear language.

"Noble materials," as the designer calls them, were essential to the project. A champion of artisan-made pieces, Salvagni was thoughtful with his material choices and created custom

**Handsome and polished, the bathroom furthers the urbane, bespoke nature of the project.**





furnishings throughout. To give the interiors layers and dimension, he selected a variety of woods—brushed teak on the floors, limed sycamore on the walls—along with several types of Carrara marble that he handpicked from Italian quarries. The dining table has a gold-leaf top in an almost-forgotten technique developed by 1920s Parisian cabinetmakers that gives it a tactile, crocodile-skin feel. Salvagni paired this table with a futuristic globe chandelier he designed for the dining area. *Aurora's* owner wanted the yacht to be a “fast speedboat” that reaches 28 knots, so De Simoni and Salvagni were cognizant of weight. The wavy marble wall in the master suite, for instance, is actually a Carrara veneer over carbon fiber.

The wine “cellar” is the vessel’s heart, positioned in the center at the junction of two corridors. “[The owner] wanted the wine collection to be part of the yacht, so we designed an area where it can be seen without being too ostentatious,” says Salvagni. The effect of so many colored bottles is beautiful, like looking into a Fifth Avenue jewelry store. The climate-controlled cabinets display different light effects for specific wines, and a computer controls how much exposure the more light-sensitive vintages receive. The owner can access the cellar by scanning his fingerprints.

Imbuing *Aurora's* design with such refinement, Salvagni succeeded in elevating the vessel beyond “a static space that is simply decorated with furniture and wallpaper”—exactly what the cool kids are after. **R**

*Achille Salvagni Architetti*  
[achillesalvagni.com](http://achillesalvagni.com); *Rossinavi*,  
[rossinavi.it](http://rossinavi.it)

Salvagni’s “white wings” concept for the master suite found harmony with Fulvio De Simoni’s masterful yacht design.