

APRIL 2019 / BOATINTERNATIONAL.COM

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TO THE ENDS OF THE EARTH

Meet the owners taking their sailing yachts
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B O N D

G I R L

THE NEWEST OF JOHN STALUPPI'S
OO7-NAMED BOATS, *SPECTRE*
IS MUCH MORE THAN A PRETTY
FACE. IT'S WHAT YOU CAN'T
SEE THAT TRULY IMPRESSES,
DISCOVERS *CECILE GAUERT*

PHOTOGRAPHY Jim Raycroft

ALL ACCESS

Wide stairs and uncluttered decks were the answer to the owners' desire for ease of movement and comfort



It was a perfect day for a yacht cruise. The sun shone brightly over the Tuscan coast and a breeze brushed softly across the blond teak decks. But the group on board *Spectre* was disappointed. They did not fancy Martinis at the bar or a soak in the pool. What they wanted was wind and waves.

The captain did his best to produce a wake and crossed it repeatedly, but it was no big challenge for the sophisticated stabilizing system aboard the new

227ft Benetti. It took several outings to get the kind of conditions most yacht guests would rather not encounter, but finally the technical team had their wish and naval architect Frank Mulder was amazed. "Holy [cow]," he remembers thinking, "there is no pitching at all."

One of the highlights of this handsome five-deck, 1,403GT yacht is where it will be seldom seen, under the waterline. *Spectre* is a luxurious full displacement yacht with some unusual speed characteristics and a

sophisticated ride control system, commissioned by John Staluppi, who's been known to chase (and set) speed records with his superyachts.

Since the days of the 139ft, 67-knot *The World is not Enough* he launched in 2004 under his own brand, Millennium Superyachts, Staluppi has moved away from speed for speed's sake, but he is still very keen on getting the most out of his machines.

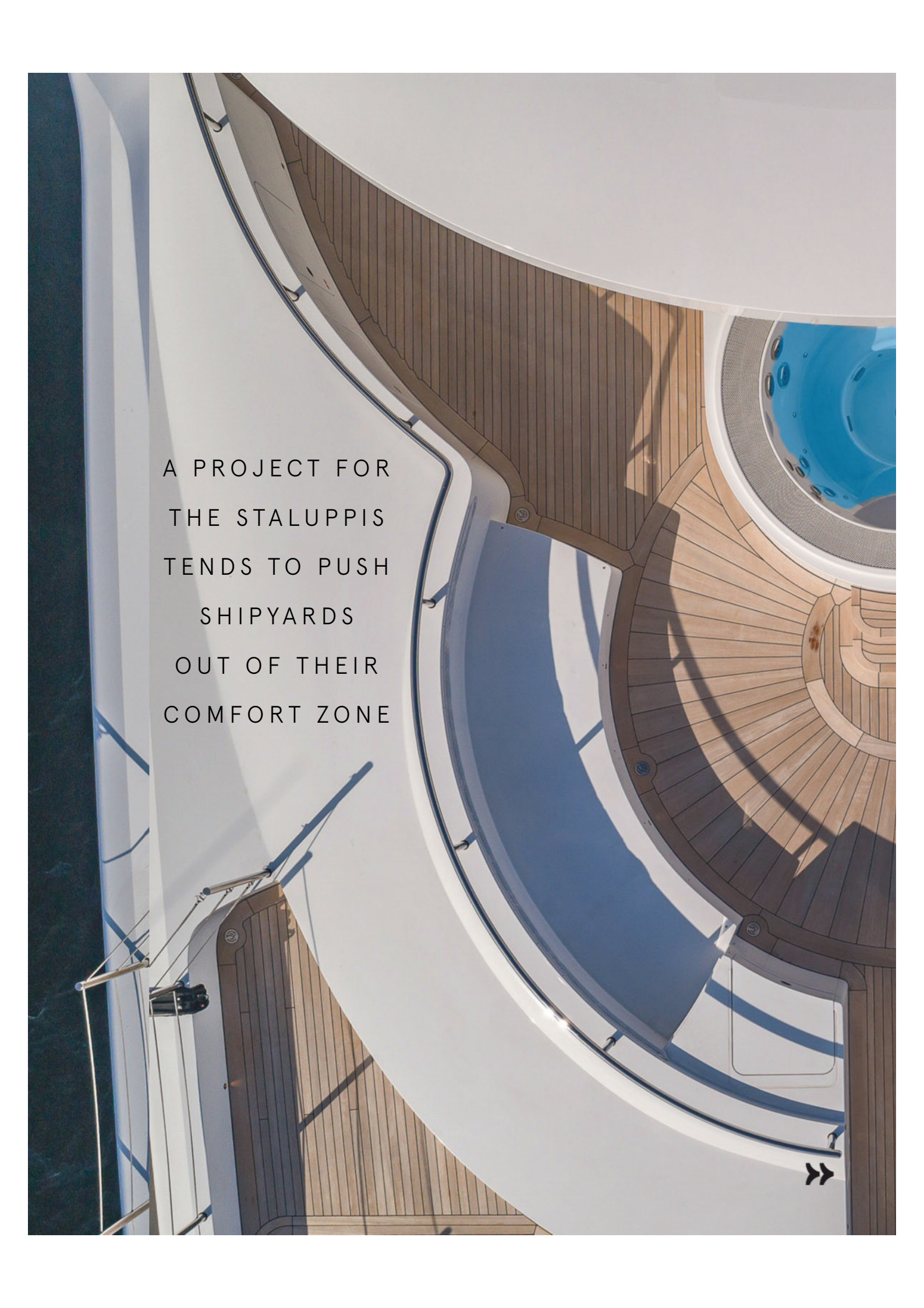
"She's done 21.5 knots, which is pretty impressive for a yacht of her size," he says about the newest addition to the growing family of yachts bearing the James Bond signature and John and Jeanette Staluppi's special touch.

Spectre in many ways expands upon the qualities of the 200ft *Diamonds are Forever*, a full displacement yacht they built at Benetti in 2011. With a top speed of 16 knots, *Diamonds* was conceived as a yacht that would give owners, guests and charter clients the best of everything. Its luxurious interior had two big VIP suites, an elevator and a spa.

With *Spectre*, they wanted all of the comfort and then some, plus a bit more speed. They returned to Benetti to build the new project. The Staluppis added to the team a Dutch naval architect they had trusted for many years, Frank Mulder of Mulder Design.

Mulder has done nine boats with John Staluppi, starting with the speed-record-setting 143ft Heesen



An aerial, high-angle photograph of a yacht's deck. The deck is primarily white with large sections of teak wood planking. A prominent curved wooden railing runs along the edge of the deck. In the upper right, there is a circular blue hot tub with several jets. Below the hot tub, a large, curved, blue-cushioned area, possibly a swim platform or a large lounge, is visible. The overall design is modern and sleek. The text is overlaid on the left side of the image.

A PROJECT FOR
THE STALUPPIS
TENDS TO PUSH
SHIPYARDS
OUT OF THEIR
COMFORT ZONE



Octopussy in 1988. When it came to *Spectre*, Mulder recalls John Staluppi telling him, “I want a boat that cruises 20 knots, can go places, is spacious, good and comfortable.” His brief dovetailed very well with the work that Mulder and son Bas had currently been doing, fine-tuning hulls with good efficiency and comfort over a wide speed range.

“We feel that the times of extremely high speeds are over, but cruising at a good speed is different,” Mulder says. “It is nice when you have a boat that is basically a displacement boat, feels like a displacement boat, and looks like one with a normal interior, no honeycomb or whatever, and then you reduce drag to make a very

efficient hull that is around 30 percent faster than a normal displacement boat.

“Typical 69-meter [227ft] boats usually do 17 knots, that’s the bread and butter speed. [*Spectre*] does 21 knots... but those 17-knot boats cruise at 15 knots and this one cruises at 20 knots, so it’s a lot faster,” he says. “The long-range speed, 12 knots, for when you want to cross an ocean and the crew is on board and doesn’t want to burn a lot of fuel, is also an important point.”

Spectre has a 6,500 nautical mile range at 12 knots, burning an average 53 to 63 gallons per hour at this speed. Powered as she is with two MTU 12V 4000 M93s (small engines for her size), she can go 19, 20 knots

“forever” and consistently tops out at around 21 knots, pure white statuario marble and walnut burl included.

“What we have is a machine that really burns a lot less fuel over the entire speed range. It is far more efficient not only at 21 knots, but also at 15 knots, and 12 knots, 10 knots, so it is a much better hull. We’re very happy, very proud; it’s a good machine,” Mulder says.

Uncharacteristically missing a sea trial before the handover last November due to a scheduling conflict, John Staluppi was on the phone with his representative, Mike Britton, to get the latest on performance. “[*Spectre*] handled unbelievably with the ride control; it’s incredible,” Staluppi says. “It’s

probably one of the best things that we did.” It was done in the pursuit of more comfort.

Going faster means feeling the effect of waves more, says Mulder, who worked with NAIAD Dynamics to make *Spectre* the first yacht fitted with a comprehensive ride control system. NAIAD developed its system for the military, later expanding to commercial vessels, such as passenger ferries, says Steve Colliss, general manager of NAIAD in the UK. Applications have been made to a few yachts, including the trimaran *White Rabbit*. However, “*Spectre* is the first one of its type with a full-blown system. It’s probably the most sophisticated we’ve done in the yacht market,” Colliss says.

DESPITE WEIGHT SAVINGS, THE INTERIOR
IS WHAT ARCHITECT FRANK MULDER CALLS
“NORMAL” – LUXURIOUS IN EVERY WAY



DECO FLAIR

A flower motif in white statuario marble stands out against the high-gloss burl of the guest lobby (far left), and refrigerated wine cabinets with art deco details frame the entrance to the main salon (below left)





Under the hood

“The engine room was a big part of the reasoning in terms of how we laid out this boat,” says designer Giorgio Cassetta. “It involved me as well because what we tried to achieve was a very clean and easily maintainable engine room.”

Growing up around cars and getting his hands dirty with motor oil, John Staluppi has a special affinity for the engine rooms of his yachts, and he looks at every pipe and component with an eye on performance and practicality. On *Spectre*, a large, removable bulkhead on the left side of the garage allows a generator or an engine to be pulled out for repairs without dismantling the whole boat. An extra technical space in front of the engine room on the lower deck contains equipment, such as the chiller and pumps, that normally take up space in the engine room. The engines themselves are fairly compact. The diamond plates covering the floor are finished to a perfect gleam.

The result is “a very beautiful place to step in, which was quite important for the owner as well,” Cassetta says.

The system is designed to mitigate all undesirable movement from waves with three interceptors at the transom, a pair of fins around midship for conventional roll damping and forward canards used for pitch damping in conjunction with the interceptors. “It’s this combination that makes it unique,” Colliss explains.

“We did the full tank testing for the model and we knew exactly where things stood before we started construction,” says Britton, who supervised the build of *Spectre*, his fifth project with the Staluppis. “We also spent the extra money with the propellers.” The yacht’s top-of-the-line VEEM propellers have built-in interceptors that are designed to correct pitch because every incremental improvement matters to these owners. “John is always looking for the latest technology, speed and comfort,” he says.

There are many extras on board, including two large television screens in the sky lounge, among some 30 on board, all managed by a sophisticated entertainment system by Videoworks, a sleek carbon fiber-clad paperless bridge by TEAM Italia with foldable screens and a large digital chart table. But this being a project closely managed by John Staluppi, two of the highlights are the engine room, clean and shiny with brightwork, and an outstanding garage. Larger than the average Manhattan apartment, it covers 1,184 square feet of the lower deck, with 7ft headroom and a 3ft-wide portside door that forms a side terrace, expanding the garage into a luxurious waterfront space.

A project with and for the Staluppis tends to push shipyards out of their comfort zone and to try new things. It was the case with *Spectre*, according to the Benetti team. The builder adopted several weight-saving techniques that saved around 150 tonnes of weight overall, says project manager Marco De Cosmo.

“Since the structural hull was built, all the major materials were weighed, including the filler outside, and a report was produced each month to help predict the performance,” he says. Aluminum replaced heavier plywood supports for the interior and the gearboxes were made in aluminum instead of steel.

However, one big contributor to the weight-saving was the structure itself, designed by Mulder Design and built according to their drawings using a “different philosophy” –





ONE OF A KIND

Nearly all of the pieces on board are custom designed, including the dining table (above), the spectacular bar in the sky lounge (right) and the cabinets of the main salon (below)







COME ON UP

Designed for many hours of fun, the aft section of the bridge deck is divided between a sheltered dining space and bar area with a pool for up to 10 people within easy reach of the bar





oversimplifying it, it uses thinner plates and more frames for equal strength and less weight.

Even with a displacement yacht, saving weight is a plus. "If you build five to seven percent lighter, you save five to seven percent fuel," Mulder says.

Except for honeycomb marble, which is ubiquitous on superyachts these days, the interior is what Mulder calls "normal," which is to say luxurious in every way, from the materials used to the grand dimensions of guest and owner spaces.

The yacht's exterior deck lounge areas are ultra-spacious, the stairs are wide and gentle to climb but the yacht also has a guest elevator with a delightful chime. "I love the elevator, the garage space is

incredible, everything about this boat is something I wanted to do," Staluppi says.

The exterior stylist, Giorgio Cassetta, worked on numerous iterations and revisions (54 to his count) before the final design for a five decker that reconciles a large interior volume with sporty exterior lines. "The big challenge was to try to make something which looked graceful and proportioned and, at the same time, satisfy this urge for huge volume and huge shaded areas," he says.

"We tried to design her as something as balanced as possible so that the exterior design would influence the interiors and vice versa without anything predominating on the whole concept. When you look

at her in real life, she looks sporty, she looks aggressive. If you sit at the very end of the bow and look back at the superstructure, she looks like a US bomber rather than a boat. But at the same time, she's a big, imposing, safe-looking yacht, not a small boat grown to a bigger size," Cassetta says.

"There's a very nice correspondence between the exterior design and the interior functions, so there's no big fake black glass on the outside. Everything that looks black [glass], or almost everything, leads to some light being transmitted to the inside. And we made sure that you could really enjoy these windows. From the master bed, you can actually see the bow tip because we've designed all these windows with a low bottom

frame so that you could enjoy the view while lying down, which is quite a privilege."

Britton reveals the "million-dollar" view as he presses a button and the curtains neatly fold to unveil a private spa pool, the helideck with an S for Spectre at its center, the bow and the water of the Intracoastal Waterway beyond it. A second master is forward on the main deck, full beam and identical in square footage. All but two of the owner and guest cabins are on the main deck and above. Adding to the big expanses of windows are the tall ceilings, exceeding 7ft everywhere.

The high-contrast decor by Benetti's interior architect Domenico Gavagnin in close consultation with the Stalupis is a modern take on the art deco

ADDING TO THE BIG EXPANSES OF WINDOWS ARE THE TALL CEILINGS, EXCEEDING 7FT EVERYWHERE

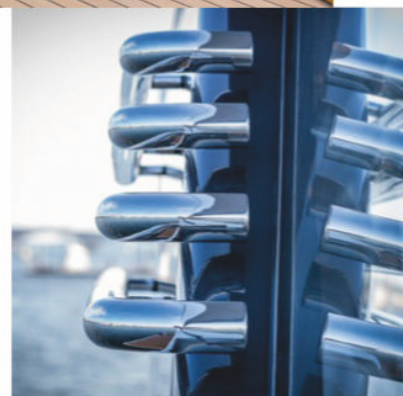


THE SUITE LIFE
The windows of the owner's suite (opposite page) were designed so that even when reclined in bed, the occupants could have views of the helideck and the water beyond the bow; her bathroom (left) features faucets by THG with flower motifs by Lalique





BALANCING ACT
One of the biggest challenges for the designer was to create a dynamic-looking yacht whose lines belie the large volume required for spacious entertainment areas, such as the outdoor lounge on the main deck (above) and the air conditioned outdoor dining area on the owner's deck (below)



"I GAVE UP SOME
LENGTH IN THE
MAIN LOUNGE TO
HAVE THE LONGEST
POSSIBLE COCKPIT"

style prevalent in 1930s Florida, with stainless steel and etched glass details, light-hued fabrics by Armani as well as sconces by Lalique against a high-gloss walnut burl. All the interior pieces were custom designed for the yacht and Evan K Marshall added a finishing touch with artwork and accessories. One of the challenges, De Cosmo says, was to find a consistent pattern in the amazing walnut burl that covers the guest bulkheads, all coming from trees harvested in Germany.

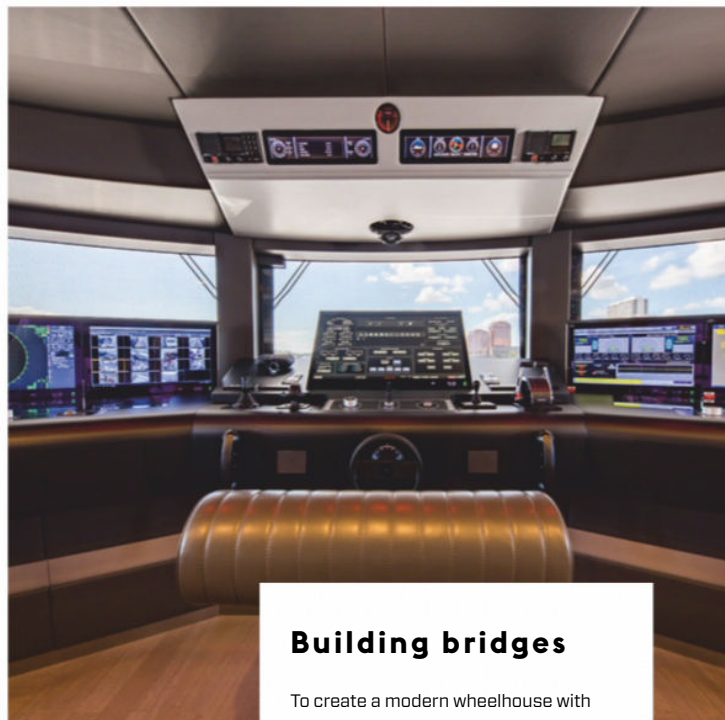
The light art deco theme continues outside with custom-made glossed teak furniture. The owner's deck is a fantastic air-conditioned space for dining with "girls" and "guys" conversation areas. One level below, on the bridge deck, the fun continues with a bar facing a large jet pool in a nest of sunpads, and more dining space next to a pizza oven and a grill. Aft on the main deck is an elevated lounge area, inspired by the Staluppi's previous yacht *Skyfall*.

"The whole thing about this deck is that it's very nice when you [arrive here] because this cockpit is so long you really feel like you're on a big boat," Cassetta says. "I even gave up on some length in the main lounge to have the longest possible cockpit here. It's where you welcome your guests, so it had to be proper."

There isn't much here that cannot sustain an active charter program or satisfy an owner who likes to entertain. This was the Staluppi's plan all along when they conceived of this yacht, whether for themselves or for someone else.

John Staluppi may be known as a "car guy" but he also is in the boat business. "Every time I build a new boat, I put it for sale. It's just the way I do things, but I love the boat and I want to show it off." ■

As we went to press, it was announced that Spectre had sold and the new owner will be operating her privately.



Building bridges

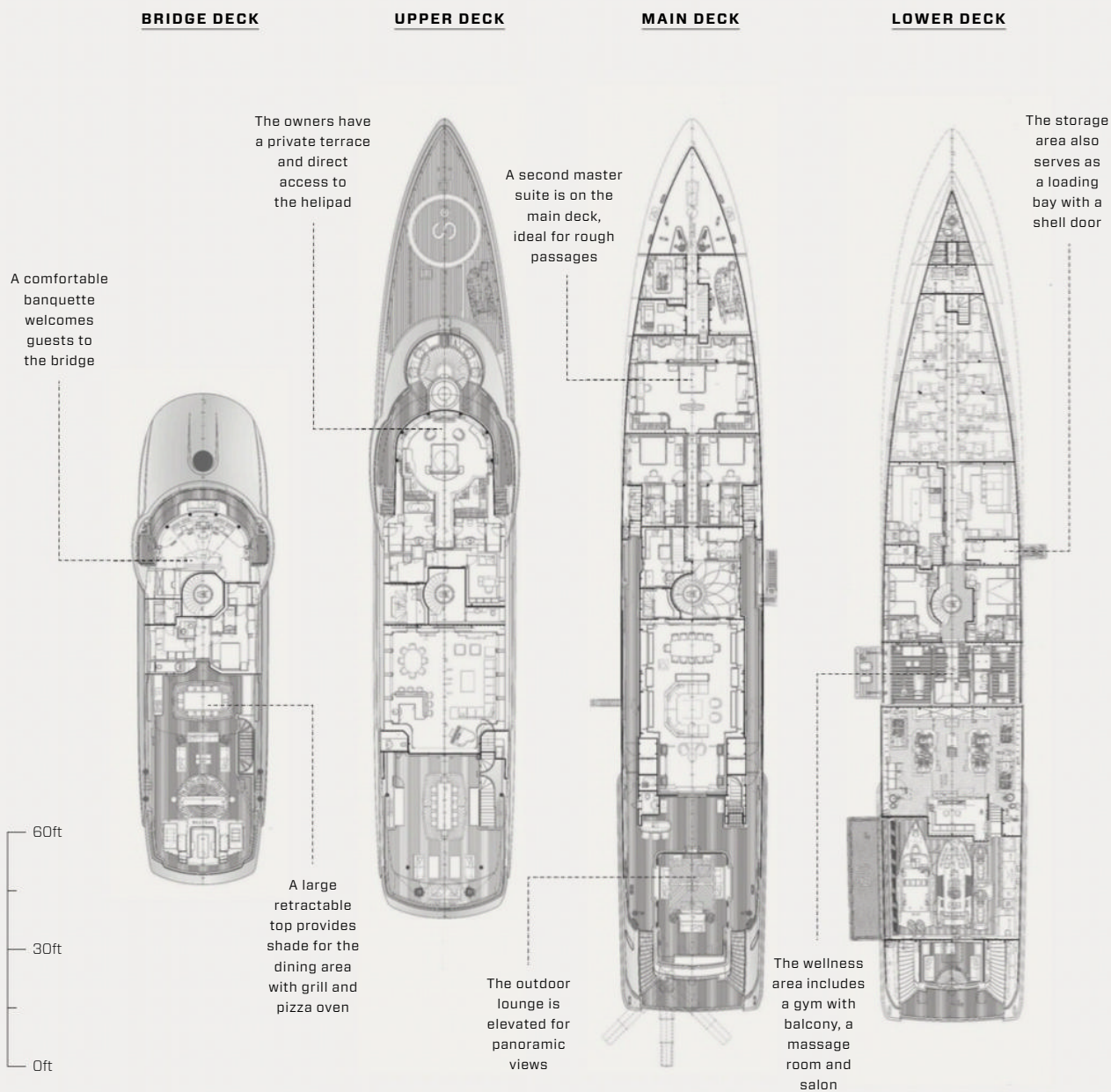
To create a modern wheelhouse with the latest technology, the project team worked with TEAM Italia on a custom, clean integrated system called I-Bridge, which adapts to each captain's preferred set-up with easily interchangeable views.

The high-definition screens tilt up and down or lay flush into a console clad in carbon fiber. Another impressive component is an IMO-approved 46in chart table, which is multifunctional and interactive and allows sharing information about trip planning or "infotainment" with guests. All controls are neatly organized and condensed, including three redundant 4K 32in touch panels for steering and onboard safety systems such as sprinklers, watertight and fire doors, and three multifunction controls with joggers, trackball and OLED systems used for radar, electronic chart display, CCTV and thermal cameras. The fully integrated system extends to the wing stations, also equipped with touch panels.



SPECTRE

BENETTI

**LOA** 227'**Beam** 38' 5"**Draft (full load)** 10' 6"**Gross tonnage**

1,403GT

Engines2 x 3,460kW MTU
12V 4000 M93L**Speed max/cruise**

21.5/20 knots

Range at 12 knots

6,500nm

Generators3 x 200kW
Northern Lights**Fuel capacity**

31,700 gallons

Freshwater capacity

4,755 gallons

Tender

1 x 30' Iguana

Owners/guests 12**Crew** 15**Construction**Steel hull; aluminum
superstructure**Classification**ABS, MCA LY3
compliant**Naval architecture**

Mulder Design

Exterior styling

Giorgio M Cassetta

Interior design

Benetti

Builder/yearBenetti/2018
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