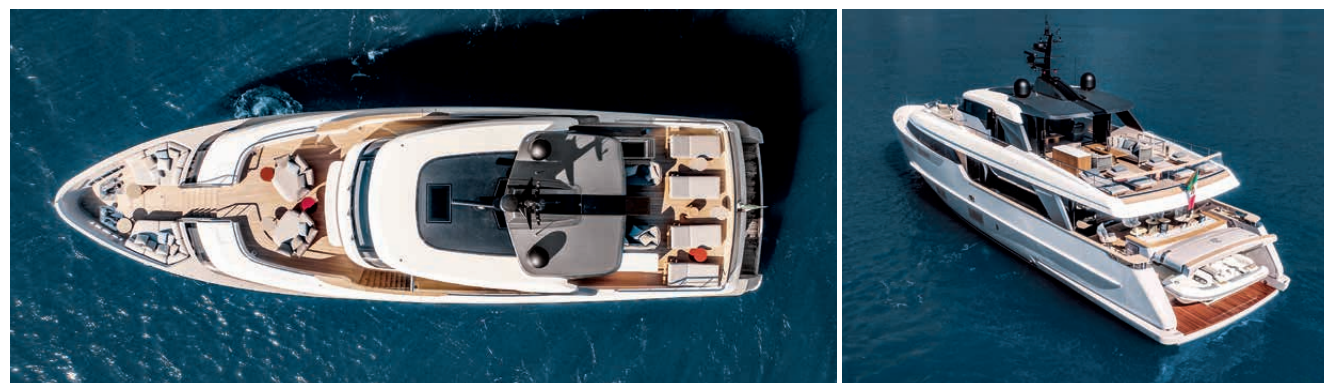


Retro: these 28.93 metres seem longer, because of the hull windows in the owner's and guest suites that you can barely spot. Small dots applied on the glass make them appear as if they are painted.

Almost perfect illusion

The SD96 is the first of Sanlorenzo's restyled displacement range. Windows seem to disappear in the hull, while star designer Patricia Urquiola brings modular spaces and a feminine touch.

Text Sören Gehhaus Photos Thomas Pagani



More wedge than rectangle: these efficient hull lines were created by successful sailing yacht designer Philippe Briand. By comparison with the SD92, Bernardo Zuccon has enlarged the open spaces fore and aft. A 4.45-metre tender is stowed in the lazarette.

The Sanlorenzo press conference on the eve of the Cannes Boat Show is actually the Massimo Perotti Show. Model range expansion, new facilities, the planned flotation and finally the Chairman introduces Patricia Urquiola as the new interior designer of the SD96. It's replacing the SD92, launched in 2007, of which 27 are in service. "I opted for Patricia, because I wanted to add a feminine touch to our interiors. Furthermore, she is the world's most in-demand designer", is how

Perotti explains his choice. The 58-year-old Spanish lady, who has lived in Milan for more than 20 years, takes a seat next to the screen and starts her presentation in a likably all-over-the-shop way.

Design inspiration from outside the yacht industry is an established tradition at Sanlorenzo. The Italian builder, which has partnered with Art Basel for

years, has already had its brand identity revitalised by architects (Antonio Citterio and Patrizia Viel), product designers (Dordoni) and car designers (Chris Bangle). Its current designer at large is Piero Lissoni. The star architect from Milan has apparently designed everything from exhibition showcases via production sites to wonderfully different interiors (SX76,

Design inspiration from outside is an established tradition at Sanlorenzo



Self-promotion: the loose furniture was primarily designed by Patricia Urquiola, like the Cassina Beam sofa. The dining table disappears



into the window bench. The upper-deck lounge (r.) opens on three sides, the outdoor furniture was supplied by Janus et Cie.



Owner's semicircle: Urquiola modelled the oak parquet on sponge fingers. Curtains can be drawn end to end, while matt glass on the wall evokes associations of waves.

SX88) since 2018. Lissoni worked with Patricia Urquiola among myriad others.

Reality and renderings

We accept Perotti's invitation to come and take a look at the interior, and are surprised. The original has about as much to do with those inexpressive renderings as the southern French sun has with the continuously rainy sky over Cannes on this day. The saloon is, as we know from the SX series, an oblong apartment shape. All that's permanently installed are the 3.30m bench forward of the window frontage and four organically rounded corner cabinets, covered with oak rods. Curtains and loose fur-

niture from Urquiola's oeuvre provide that apartment feeling. The sofa (Beam) and the black armchair (Back-Wing) were designed for Cassina, while she created the oak parquet in the form of sponge fingers for Listone Giordano. But Urquiola, an architecture PhD, has also included classics like Marco Zanuso's earth-coloured upholstered chair. Everything is distinct and serenely matched, as Lissoni does, only considerably warmer. A surprise detail, which is typical of her work, is the dining table seating ten, which folds into the "window bench". What also turns out to be modular is the lower deck lounge, the sofa of which doubles up as a bed in the VIP cabin. You just

can't miss the central stairway on the main deck with its fluted travertine and bronzed steel lattice panels. Passing to port, you enter the Boffi galley and continue on to the crew areas on the lower deck with a ceiling height of 2.50 metres. Doors that disappear into the cabinets can be used to close off both the owner's suite, which starts on the other side of the stairway, and the saloon, from where the crew of five works, if required. A corridor leads into the spacious bow bed chamber, from which the bathroom and

wardrobe branch off. Forwards, hip-high oak rods accentuate the superstructure's 180-degree arc. The stratification on an almost ice-blue glass panel above the bed is reminiscent of swirling waves. The colour gradient on the walls in the guest cabins is also blue. That could convey an impression of coldness, were it not for the omnipresent oak and the orange-coloured leather headboard. "Our starting point for this working relationship with Sanlorenzo was the sea, a major source of inspiration for the overall

The ten-seater dining table can be folded away into the "window bench"



Patricia Urquiola: This Spanish resident of Milan is an acclaimed interior designer and designer of furniture for major brands.

design of the concept. The materials, shapes and colours are reminiscent of the marine world and create flowing, elegant spaces full of natural colours", says Urquiola.

Understatement in the hull

Two hatches supply the owner's suite with fresh air and light, but, given the widebody configuration, access to the foredeck is only provided via a Portuguese bridge that has morphed into an extra cockpit. An excessively stepped hull gives the owner's domain one extra metre of beam in total, while the waterline remains efficiently lean. The hull already starts amidships to taper off towards the bow. This feature was conceived by designer and naval architect Philippe Briand, who is better known for his fast sailing yachts and who was partnering with Sanlorenzo for the first time. The two 1015-kilowatt MTU diesel engines are said to consume 220 litres

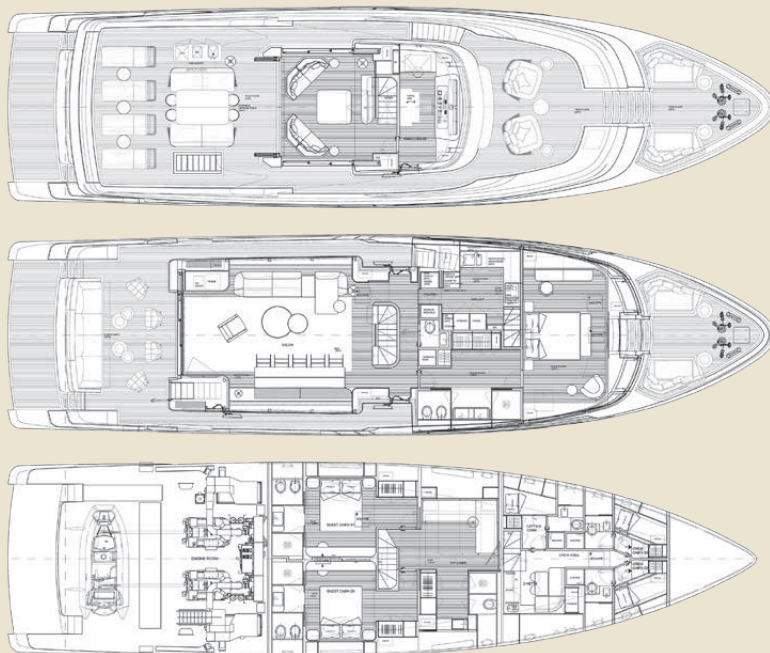
of fuel at 2200 revolutions per minute.

Zucco International Project, which was responsible for exterior styling, gave the hull extra zip in the form of windows, which from a distance gleam in the colour of the hull with the aid of small dots, but which permit you to look out. One can assume that Bernardo Zucco will retain this gesture of understatement along with the enlargement of the outdoor spaces when the SD series is upgrad-

ed in future. Next on the list, the SD116 will replace the SD112, and the former's GRP hull and superstructure will also be laminated in the new facilities in Massa and fitted out in Viareggio. The Ameglia-based yacht builder has already sold three units of the SD96, however only one of them features a Urquiola interior. A possible reason for this is that there is not a lot of scope for customisation. Only the items of loose furniture can be substituted, while the remainder can't be shifted around. And there's a good reason for that. After all, who wants to water down the work of a star designer.

SPECIFICATION

LOA:	28.93 m	Fuel tank:	15 700 l
Beam:	7.60 m	Consumption @ 2200 rpm:	220 l/h
Draught:	1.98 m	Range:	1700 nm @ 11 kn
Displacement (laden):	125 t	Styling:	Zucco International
Material:	GRP sandwich	Interior:	Patricia Urquiola
Engines: 2 x MTU 10V 2000 M86		Naval architect:	Philippe Briand
Engine performance: 2 x 1015 kW		Design category:	CE "A"
Speed (max.):	19 kn	Starting price:	8.8 m Euros
Speed (cruising):	14 kn	Dealer:	Lengers Yachts



Classic: the owner sleeps on the main deck, while his guests do so one deck down. Sanlorenzo also installed two doubles instead of a VIP suite.

A stepped hull widens the owner's domain, while the waterline remains efficiently lean