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INVICTVS

BY INVITATION ONLY

LURSSSEN 216' ESTER III / TANKOA 227' SUERTE / SUNRISE 207' IRIMARI / DASSAULT FALCON 900 LX



"I am the master of my fate, I am the captain of my soul"

William Ernest Henley

TANKOA 228': MY SUERTE

Italian Maestria

If asked to describe the debut launch of the Tankoa shipyard with just two words, we would use: exceeding expectation. Entering the megayacht market with a 228' unit straight out of the blocks, this Genovese yard has exceeded not only their contractual obligations in terms of speed and range, but also the levels of engineering one would expect. The business was established with the stated goal of offering a credible alternative to Dutch and German builders, in Suerte one could make a strong argument for suggesting they are well on their way to doing so.



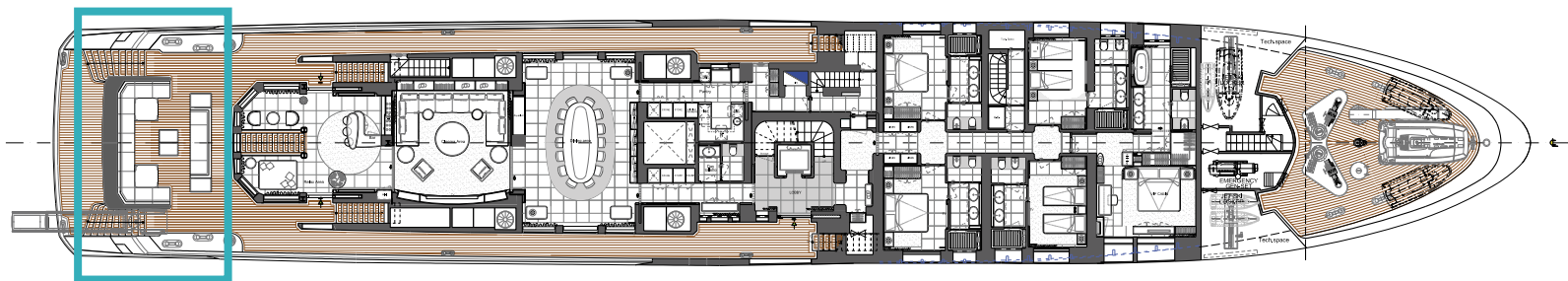
One can state without fear of contradiction that, during the last two decades, Dutch and German shipyards have established themselves as the yardstick the yachting industry uses as reference when discussing the build of preeminent quality yachts. I attended a press conference recently of an Italian shipyard I highly respect however, only to hear an Italian yachting editor publicly bemoan the attitude of 'Anglo-Saxon' media in what he regarded as the constant slights against the yacht building standards in his home country. I was shocked. Not only by his forthright and misguided accusation, but by his apparent lack of comprehension and insight. I can only put it down to a patriotic burst of cyclopia. Even he must accept that as a generalization Italian shipyards pride themselves on being more flexible and in offering better pricing than their northern European counterparts; hence, naturally—and again generally—this results in a difference in specifications and tolerances. It really isn't rocket surgery! I've sat with enough shipyard owners and Presidents that openly accept this. I was always taught there are three critical sides to the production (of anything) triangle: Fast, Good and Inexpensive. The immutable fact is that all three can never be achieved; one has to select their two priorities and accept the absence of the third. Just as not every Dutch or German shipyard produces an exceptional

From the concealed crow's nest accessed by private elevator, through the glass bottomed pool, owner's private terrace on the foredeck, touch-and-go helipad for an EC145 or Augusta 109... MY Suerte is a gem whose different facets sparkle each time you look at her.

standard of yacht however, there is no doubting that there are shipyards in Italy that produce a top quality product. The latest to add to this list is Tankoa, a relatively new shipyard established from a 'clean sheet' in 2008 and another that deliberately set out to challenge the status quo of the north-south divide. Suerte, their first yacht, was officially debuted at the Monaco Yacht Show in September and, fortunately, we were invited onboard when she made her maiden voyage from the Genova-based shipyard to Cannes for delivery to her owner. What an experience it was! During my last four or five trips to Italy, I have always managed my schedule in order to stop at Tankoa in order to inspect the boat during its various phases of construction. On multiple occasions I had the opportunity to spend time with Tankoa's CEO, Euro Contenti, and tour the boat with Albert McIlroy, Yacht-Ology's build engineer. Yacht-Ology is headed by Michel Karsenti who having sold and built numerous new superyachts around the world, sold Project S693 and became Tankoa's global marketing and sales agent. During my various visits I also had the occasion to accompany visiting surveyors and brokers who inspected the yacht on behalf of some of their clients. I would invariably find they shared my opinion of the work being carried out and were equally impressed by the processes, quality, slavish dedication to detail and cleanliness of the shipyard. Build engineer Albert McIl-



SPECIFICATION
LOA: 227' 3" (69.30m)
Beam (molded): 37' 1" (11.30m)
Displacement (light): 1,010 ton
Displacement (half load): 1,120 ton
Draft (half load): 10' 2" (3.10m)
Displacement (full load): 1,240 ton
Draft (full load): 10' 8" (3.30m)
Fuel capacity: 162 cubic meters
Fresh water capacity: 37 cubic m
Grey/black water capacity: 40 cubic m
Engines: 2x CAT 3516 B DITA-SCAC HD
Power: 2x 2,447hp @1,600rpm (1,825kW)
Max Speed (half Load): 18.1-knots
Cruise speed at half load: 16.5-knots
Long range speed: 12.5-knots
Range: 6,500nm @ 12-knots
Electric Power: diesel gen-set: 2x 230kW + 1x 155kW
Emergency generator: 1x 80kW
Exterior Design: Francesco Paszkowski
Interior Design: Francesco Paszkowski
Class: RINA C-Hull, MACH, Unrestricted Nav, YCH (MCA), Green Star
Class: Lloyds100 A1, SSC, YACHT, MONO, G6, LMC, UMS, E.P
Flag Registry: Malta
Project Management: Yacht-Ology
Builder: Tankoa Yachts



roy is certainly a character and the straight-talking New Zealand Maori's 'no BS' attitude and enthusiasm for his work is infectious. Having been involved in significant superyacht construction projects in both Holland and Italy, we asked how his experience at this new yard compared to others elsewhere? With typical candor he replied that this was the first time he'd worked with a team of builders that have a true passion for what they do and a continuous focus on producing the best possible yacht they could. He added that this was the first shipyard, in his two decades of experience as an engineer, that accepted to modify aspects of their contractual specification on his request, improving the yacht with engineering change orders without placing the financial burden of the cost on the owner. He listed

The glass transom opens into a welcoming beach club, complete with sauna, Turkish bath, chilled showers and fold down terraces for waterfront massage treatments. In typical Tankoa 'belt and braces' fashion, the yacht was classed by both Lloyds and RINA.

several examples, but suggested there were upwards of two dozen examples, where he'd explained the advantage of using an alternate solution and the yard had accepted and footed the bill. According to McIlroy in his experience this was a unique situation. Personally, I was dumbfounded that, when lengthening the original project, the additional 16' (5m) section of the hull and deck were fabricated in stainless steel instead of steel. This was not a requested from McIlroy, it would be one well beyond his remit to request, but decision made by the shipyard. When asked why Tankoa made this expensive choice, Euro Contenti, had a surprising answer for me. "It was definitely way more expensive to build this section in stainless steel, but this is a long term statement. To start with, the transom of

the boat is where the owners and his guests are going to spend time playing with watercraft, boarding the tenders or embarking the yacht. Thus, it is where the yacht is most likely to experience slightly damage. There are also a lot of courtesy lights and deck fittings installed in this section, so we'd hate in a few years time to see unsightly rust tears weeping from this area. This would not be good, neither for the client or us. So, where most of our competitors would see excessive additional expenditure, we see a sound investment in the future."

This philosophy is undoubtedly expensive to apply and not one that is likely to be appreciated by shareholders in a larger corporation. But here it is worth mentioning that Tankoa as a shipyard is privately owned, 100 percent debt free and possesses an entirely self-financed infrastructure. Few yards I know of can boast such a claim. The depth of investment was further illustrated during my last visit to the yard when I was afforded a tour of the second in the 70m series that is currently under construction. Karsenti explained this was another spec build and, provided an owner was not secured in the meantime, work would continue up to the

point where it would not impact on the future owner deciding upon the internal division for the general arrangement. This project has again been self-financed and, at the time of writing, the engines and generators had been installed and the hull was being prepared for filling and fairing.

A SHORT HISTORY

While a young shipyard the management team boasts considerable experience and an enviable track record. For decades Contenti has acted as a subcontractor specialized in the fabrication of hull, deck and superstructures for household yachting brands, supplying Benetti, Codecasa and Pichiotti amongst many others. It was actually during the construction of the famous Codecasa called Blue Velvet that he met with the owner, Guido Orsi Senior. The meeting proved to be serendipitous, a few years later Guido Orsi Sr. acquired

the legendary shipyard Baglietto—a sleeping giant at the time—and called on Contenti to be his partner.

The story turns into a fond anecdote amongst the management of Tankoa, as at the time only one ex-employee remained at Baglietto: Edoardo Ratto. The story goes how Ratto would regularly turn up at the shipyard he held firm affection for in his heart, despite being unpaid, simply walking the closed premises to ensure it remained secure. Together Orsi, Contenti and Ratto reopened the doors of Baglietto in 1996 and from an empty shipyard quickly filled the order book with discerning clients, building yachts for illustrious owners like Roberto Cavalli. By the early 2000's Baglietto had regained its reputation and the status of an Italian luxury icon. Then, in 2004, the trio received an offer to sell Baglietto for a price they simply could not refuse. While the transaction proved to be highly rewarding financially for the three partners, the entre-

"We fabricated the hull's last 16' in stainless steel... at no extra charge to the owner. "It would have been a crying shame to see rust tears weeping from this boat in five years time."





Intimate partitioning rather than vast impersonal expanses characterize MY Suerte's GA.
A Japanese Garden leads into the main salon; at the touch of a button glass seals off the space and a cinema is created.



preneurs admit to being left with the feeling of not fully achieving their potential. The unsatisfied desire to build larger yachts that would provide a real alternative to German and Dutch shipyards in the 50m+ sector. This led them to Genova which, though it may not be known as an Italian epicenter for Italian yacht construction, is one of Europe's largest commercial ports. The latter fact turned out to be an important consideration in the location of their new shipyard as the ready availability of highly reliable commercial grade subcontractors, in all disciplines, willing to work seven days a week and deliver on tight schedules, met the criteria they set. Thus, Tankoa Yachts was born with the brand and shipyard's name being taken from the local Genovese dialect; as depicted in their logo it translates to scorpion in English.

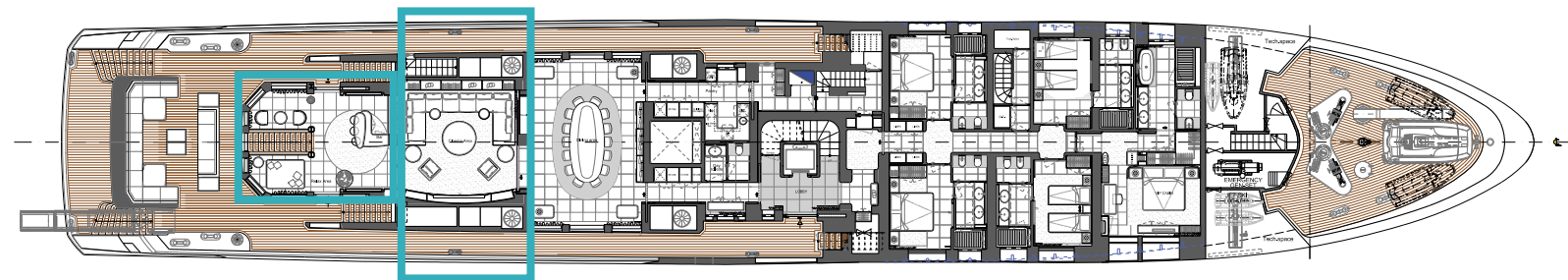
JUST MY LUCK...

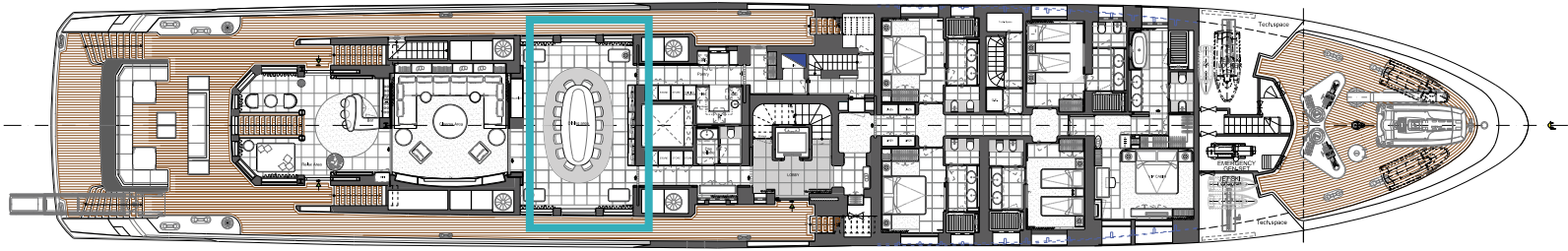
Penning this article on MY Suerte does not come without frustration; there is so much to discuss and so little space. One really has to visit her to appreciate all her

nuances and appreciate Tankoa's achievements, but what follows is as condensed a form as I'm disciplined to produce. After so many visits, attending her glamorous launch party and witnessing her build, it was with some excitement that we finally boarded Suerte for her maiden voyage. Docked stern-to the shipyard's 250m long dock we took a moment to admire what I'd describe as her 'modern classic' lines. In her Paskowski has again achieved the timeless elegance that makes his talent and time so jealously sought after. Boarding her 10' deep bathing platform one is faced with an expanse of tinted glass flanked by symmetrical staircases leading up to the cockpit. We mused how the sliding glass doors that open into an oversized beach must have been something of a challenge to get approved by the class surveyors, until it was explained that the entire beach club had been constructed as a watertight compartment. In fact, in their typical 'belt and braces' approach, Tankoa worked with two classification organizations in the build of Suerte: Lloyds and RINA. The beach club itself is a vast reception area furnished with a comfortable L-shaped teak and linen sofa, wet bar and TV. To the starboard side of the in-

ternal companionway leading directly into the main deck is the sauna, complete with a chilled water shower—the temperature can be lowered to a 'refreshing' 39° Fahrenheit (4° Celsius). In the event the shower proves too chilly, alongside the sauna is a drop-down terrace in the hull that allows guests to dive directly into the ocean. On the portside is a Turkish bath and another hull opening that acts as a massage terrace for relaxing waterside treatments. I raise my concern that, usually on yachts, the exhausts for the generators exit at water-level forward of the terraces (and they are therefore downwind when the yacht is at anchor). Mclroy grins his 'we've thought of everything' smile and explains how not only are the exhausts switched through the stack when the terraces are deployed, but the yacht is also equipped with soot burners; thus exhaust gasses are not only invisible and don't smell, but one will never see soot floating on the surface of the water. Incidentally, on the lower deck is also access to the tender bay, where the yacht's two 24' (7.5m) Driel tenders reside. Ascending the slate-lined companionway up to the main deck, first-time visitors will be surprised not to

enter a main salon; instead emerging into a stylish Japanese style winter garden, entirely enclosed in glass and featuring a bar fabricated from an aircraft wing. The intimacy of the space is deliberate, with Paskowski fashioning the general arrangement to create compact and private spaces, rather than vast impersonal expanses. The absence of an aft entry into the main deck is also very deliberate. With the traditional access guests and crew are often irritated—and AC system overworked—by the constant opening and closing of the big glass doors whenever someone walks by the electronic motion sensor. The lateral access also affords two small seating areas to either side of the Japanese Garden's staircase, creating a true reception area feel upon entering the main deck proper. Proceeding forward one is next enveloped by the relaxing ambience of the main salon that also acts as a library or cinema for up to 20 people. At the touch of a button the entire space can be closed off by glass panels and darkened by curtains. The TV—an 88" curved LED by Samsung—is recessed on the starboard side into the slate liner. The slate blends perfectly with the richly carved wood headliner and the silk-touch finish of teak





panels used elsewhere in the decoration. The onboard domotic system has been specifically designed for intuitive guest control of their environment via tablet: everything from the movie library to sound levels, lights, climate control, curtains and more has been integrated by Faser; a company with a great deal of experience in such work within the yachting industry. In an innovative touch, a saltwater aquarium (with water stabilization system) forms part of the partitioning between the TV saloon and the huge dining room. The subaquatic theme continues in the delightful chromed bubbles above the dining table, which itself is

custom made from Jerusalem stone, light and dark piano lacquered oak, and is served by up to 16 Poltrona Frau dining chairs. As in the Japanese Garden, the louvres of wonderfully oversized Venetian blinds dress the full height windows, but the space's piece de resistance is the glazed wine cellar: a sole-to-ceiling display in which the owner can showcase choice bottles from his onboard collection. The main cellar can of course be accessed by the crew who enjoy full privacy while circulating in a column of pantries on each deck. The interior decoration was placed in the charge of

Margerita Casprini at Paskowski's studio, who explained to me later that the owner's brief was very

concise: the interior design was to be contemporary, but as warm as possible and was to maintain a subtle marine element, thus the extensive use of teak on-board. The starboard corridor that leads to the main lobby features a day head and cloakroom, so guests boarding from the starboard gangway can deposit their belongings with a stewardess. The wide electronic lateral access faces an elevator dressed in neutrally colored hard leather panels that have been stitched 'couture style', while overhead the ceiling



Bespoke carpets by Maleki of Florence and custom furniture features throughout. The wine showcase and bubble headliner add further personality.

comprises of a 3D pattern of white lacquered wood cubes that combine for spectacular effect.

The entire remaining space forward of the main deck is devoted to guest accommodation. The central corridor dissecting two VIP suites with queen beds, two twins with single beds that can slide to convert into a queen, and leading forward to the primary VIP suite that could happily act as a second owners in the event of two families chartering the yacht. Here the masculine styled cabin with carbon fiber elements is located to starboard, with an onyx dressed en-suite, complete with stand-alone bathtub to port. As I discovered once underway, the four guests cabins, due to their location on the main deck, are extremely quite and benefit from oversized windows instead of the usual portholes, so spending time in one's cabin when cruising the passage is as pleasurable as arriving at the destination. The décor matches the rest of the boat and truly reflects the rejuvenating atmosphere one experiences throughout Suerte. The bathrooms are dressed with plenty of white Carrara marble, black marble slates and white lacquered panels to compliment the teak found elsewhere. The lower deck is entirely devoted to the ten crew cabins and infirmary. Following the old adage "happy crew, happy owner" their cabins are extremely generous and finished to a very high standard with common areas also finished in teak. The crew have direct access from their quarters to two stairwells; one leading up through each of the deck pantries, the other leading to the guest accommodation corridor on the main deck and the owner's suite corridor on the upper deck. Rather than the crew access, we took the guest elevator up to the second lobby on the owner's deck, where we found a panoramic saloon that can be partitioned into three separate sections or left open plan as the situation dictates.

To port is a sushi bar with high top along the windows, with direct access to the pantry and a regular table. The central dry stack column—a solution incorporated to reduce engine and generator exhaust noise—is dressed to fore in Jerusalem stone panels while the sides are covered with black leather stitched panels. The glass mirror inserts conceal Ad Notam TV displays. To starboard an ingenious system of concealed sliding partitions allow a seventh cabin to be created if so desired; the sofa converts into a bed and the hidden day-head/shower becomes an en-suite for single guests or supernumerary staff. Aft of this space is a saloon with a baby grand piano and sofas facing a 90" LED TV recessed into slate covered background. The bio-ethanol fireplace below the TV makes this a cozy space at night, but during the day one can enjoy another of the yacht's unique features: light shimmers in through eight transparent glass panels in the ceiling that also form a section of the swimming pool located above. The aft deck features an al fresco dining area, perfectly protected even in inclement weather by the



Guest accommodation is located on-deck, generous twin guest cabins (bottom) convert into doubles while the spectacular forward VIP suite (top and center) acts as a perfect second master during charters.

lateral glass in the superstructure. The two L-shaped sofas of the lounge area enjoy protected and uninterrupted panoramas aft courtesy of the glass panels beneath the cap rail.

The entire forward section of this deck is devoted to the owner's staterooms, where one finds a day head, private office, walk-in dresser and bathroom. The cabin, occupying the very forward part, features a raised platform for the bed so occupants can enjoy the views afforded by the 180-degree windows that surround the area. Two Opacmare electric pantographic side doors private access to the private foredeck where the owner can relax in the Jacuzzi, repose on the sunpads or lounge on the accompanying 20' (6m) long sofa with built-in fridge for self-service cold beverages. Proceeding to the upper deck one is surprised once again by stumbling into the gym, with its lofty head room and overhead skylights it's far from the compact sweat boxes one can find on yachts. But that's not the true surprise in this area, for there's also another curious small 2-person elevator. Intrigued we entered it and rode up to the crow's nest, where we found a deliciously private sunpad. In fact, it is so private and well concealed that even when you know it is there you have to hunt for it in photographs. Forward of the gym is the wheelhouse, while aft leads out to a 16' (5m) long heated swimming pool with swim-up bar. A waterfall blade that cascades into the pool supplies the soporific sound of falling water, and when this is switched off a TV screen can be installed... I can't think of a better place to be watching a game! Aft of the pool are two gigantic sun pads set out on a touch-and-go helideck that can support aircraft up to 4.5 tons. This larger than usual capacity allows twin turbine helicop-

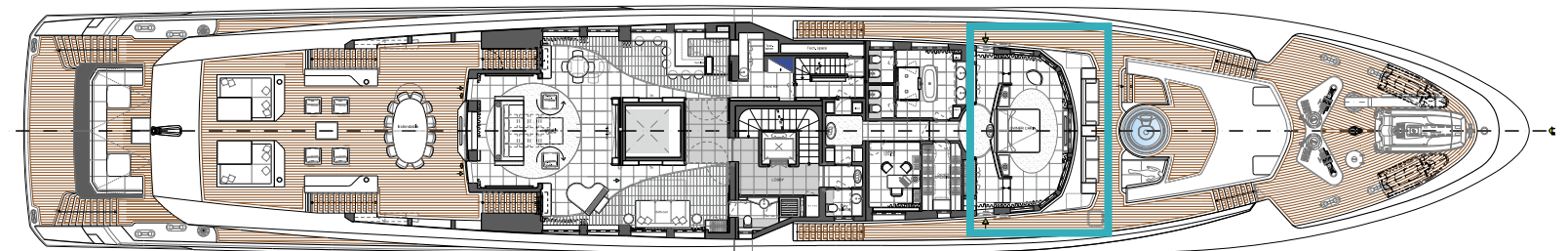
ters such as an Augusta 109 or EC 145 to drop or collect passengers. At night, when the helideck is not in use, it transforms into a dance floor complete with DJ booth.

CONCLUSION

Having visited Suerte so many times during her construction I was delighted to see the yard's unstinting attention to quality engineering has been maintained right the way throughout, even to the impeccable nature of the paint and finish. The white hull and superstructure gleam with virgin purity, while gloss black painted sections of the superstructure—notoriously challenging to get right—are also free of defects. Karsenti made it clear to us that build engineer Albert McIlroy had included in the contractual specification very limited tolerances where the painting was concerned, but also confirmed the implementation of penalties was unnecessary. After initial painting one inevitably discovers 'blue tape' flaws, but Tankoa immediately repainted any offending sections that didn't meet the stringent tolerances without further discussion being necessary. Thankfully for the purposes of this review, the maiden passage for the delivery from Genova to Cannes was not a genteel cruise over a millpond. Swell between five and eight foot persisted for most of the short passage, driven on by headwinds that fluctuated between 20 and 30-knots. Despite the conditions the cruise proved to be comfortable and provided the ideal opportunity to check noise levels throughout the yacht. With decibel-meter in hand I found to my surprise that the twin Caterpillar 16-cylinders 3516 DITA proved to be literally inaudible throughout the guest areas of the yacht, and her 14-knots cruising speed the only noise discernable throughout



The owner enjoys a cleverly arranged suite of staterooms that include this private office (left). The raised berth takes in panoramic views over the private terrace that includes a Jacuzzi and 20' long sofa with in-built beverage refrigerators.





Suerte was the AC blowing. McIlroy informed me the absence of noise and vibration is courtesy of the sound insulation study conducted by a Dutch company on behalf of Tankoa. To further kill noise and vibration transmission from the engine room, the deck directly above was lined with 3"x3" aluminum blocks laid in a synthetic compound highly effective at absorbing noise and vibration. To jokingly assure me the engines are actually running, McIlroy then suggests a quick trip down to the split-level engine room, a shrine to precision engineering where he points out how each system is easily accessible and every vital valve and switch is clearly labeled. A little later, back up in the wheelhouse, I'm ensconced in the companion sofa and quizzically checking the speed and consumption figures. At 14-knots in some well-formed swell the consumption figures seem to be off. Suerte's main fuel tanks hold 130 tons capacity, but according to my quick calculations I'm coming up with a range of 5,500nm... the spec for the boat states 5,500nm at 12-knots delivery speed. After rechecking a couple of times not to make a fool of myself, I call over Renzo Chelazzi—Guido Orsi Sr.'s previous captain who now fulfills the role of Sales Manager at Tankoa. Chelazzi kindly explains the specifications I am comparing my readings against are the contractual specs, published when the project was initially reported sold and prior to sea trials but the yard was determined to exceed expectations in all aspects of the build. Myself, and no doubt the owner the following day, enjoyed the pleasant discovery that the yacht's range at 12-knots is actually 6,500nm and indeed 5,500nm at 14-knots... which will no doubt be appreciated by the captain during transatlantic deliveries! The same applied to top speed too. We asked Chelazzi to push her rpm to the max during a brief period of calmer water in the lee of a headland, we recorded a top speed of 18.1-knots with a 68 percent load, compared to her contractual speed of 16.5-knots at half load. Speaking of captains and 'surprise and delight features', Chelazzi revealed that as a qualified captain and having been intimately involved in the build process, not only would he and Albert be accompanying the yacht for several months after her delivery to ensure flawless operation of all onboard systems, but should the owner's captain require some time off then Tankoa would make himself available to take command at no extra charge. Now that is what we call commitment to aftersales. Exceeding expectation... two words that say it all about Tankoa's debut launch.

The sundeck's swim-up bar with glass inserts in the pool bottom creates unique skylights for the upper salon. It's a true highlight and demonstrates Tankoa's technical prowess.



Time with... Michel Karsenti Founder of Yacht-Ology

Why is Yacht-Ology so closely linked to Tankoa Yachts?

I've been building yachts in Holland, Italy, the US and even Turkey. I've had some good experiences and some less than happy experiences. The issue when building a custom yacht is that a builder can only estimate the final cost of the boat, still, the contract is binding in terms of specs and price. This drives most shipyards to charge significant supplements and permissible delays every time the owner or his surveyor request changes. At Tankoa, they will do this only if the change is unaffordable or they don't consider it makes the project a better boat. As the sales arm, it has always been difficult for me to explain to a client that on a deal of this magnitude, the builder requires a supplement to modify the location of a built-in sofa on an outdoor deck. With Tankoa I have never had to face this situation. But I must also admit that the financial strength, the processes and the organization were like finding Germany in Italy.

What makes Tankoa different as like to say from all the other shipyards?

It is a wide subject and one that would take a long time to elaborate, but let me go straight to the point. When we hold a strategic meeting at Tankoa, we all sit together; the main shareholder Guido Orsi is the sage amongst us all and then there is his son Guido

Junior, Euro Contenti, Edoardo Ratto and Renzo Chelazzi. We all discuss the agenda, we might disagree on some points, but in general we all steer in the same direction because we share one important characteristic: our passion for yacht building and the will to produce the best possible yachts. Suerte is the first Tankoa and we learned a lot from building her. I think she is a true success and I can tell you that we will do even better with the coming projects. But above all, it is like a family and clients can feel it."

What are Tankoa and your goals for the future?

We all share the same. Two years ago, we worked together to install a strategy that was both in line with what we wish to do, and with the capacity of the shipyard. What we wish to do is create an alternative for clients between typical Italian shipyards and North Europeans. This means offering extremely high specifications, top quality, North European precision engineering with Italian flexibility and creativity. Getting there is not compatible with high production numbers, so we pride ourselves in being a 'boutique shipyard' and treat our clients as partners. Our approach is not compatible with the highly discounted prices some of our Italian colleagues are known for. Quality has a price and, as we will never compromise on quality, there is a price to pay. We now have a 50m under construction and a

second 70m and I'm confident we will soon announce a new sale, which will be perfectly in line with our projection of signing two contracts a year, no more.

Northern Europe is held up as a benchmark, isn't it presumptuous to claim you can achieve that with a new yard?

Definitely not sir. I'm willing even to go further and say we can do better! Not because we are more capable than our other Italian competitors, but because being a debt free company we can spend more money on quality. Also because we only have a limited production, we need less clients and thus build more expensive yachts. Let's face it and let me compare a yacht built in Holland to a yacht built in Italy. We use the same steel and alloy even if they do their metal work in Poland at very low labor costs, while we do it in Italy at highly controlled facilities. So just here, we have better welding. We use the same fillers, the same paint, teak comes from the same countries, engines, generators, exhaust systems, hydraulic systems, water makers to name a few are coming from the same suppliers. Why couldn't we do as good as Holland if we are capable of getting the right money for the yacht?

OK, so you've displayed that in the engineering you can achieve this, but it is in the finish and attention to detail in luxury spaces that often differences can be felt.

Look, you are a well-known journalist and your publication understands very well the luxury lifestyle, so perhaps you will understand this point. Can you name a luxury brand from Holland? In Italy, we have Gucci, Bottega Veneta, Brioni, Prada, Armani, Bulgari, Versace, Cavalli just to name a few. Can you name a Dutch car maker? In Italy we have Ferrari, Lamborghini, Maserati... OK, I admit, they had Van Gogh, but we also had Michelangelo and Leonardo Da Vinci.

OK, so how does this translate into yachting though?

Let's be serious, the creativity and flexibility a client can find in Italy cannot be found anywhere else in the world. So trust me, to build the world's best yachts it only requires us to hold the wheel strongly, not even to change our heading, and you will see that by explaining to clients that quality has a cost, we will succeed in building two yachts a year of extremely high quality and at a price that will surely be higher than the usual Italian prices, but still under Holland and Germany. When you will visit the 50m at the time it approaches completion, I will be glad to introduce you to the owner and you will hear from him about his experience.