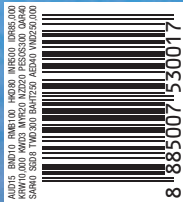


LIFE BEYOND FIRST CLASS

# JETGALA

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## LEXUS LUXURY

Launch of the  
new LY 650

## BOMBARDIER DNA

Expanding the  
Global jet family

## SKY TAXIS

VoloPort's Singapore  
debut

# ITALIAN DESIGN FROM HOMES TO YACHTS

Enrico Poluzzi joins us on the seas to share how his Italian heritage has shaped how he marries classic with contemporary design

**I**talian architect, Enrico Poluzzi, came to Australia six years ago with his wife, who naturally works for a luxury Italian sports car manufacturer. Since arriving on the country's ocean bound shores, his practice has developed more and more away from residential projects towards the design of superyachts, and in particular superyacht interiors. He tells us how this has come about, and why as an architect and designer he is lucky to have been born Italian.

"Residential architecture was the beginning of boat design because we're speaking about big dimensions, a great big shape, over 30-40 metres. It's not so far from a residential villa. The first opportunity I had in Italy, where I was originally known more for my residential work, was for a client for whom I had designed a villa just like a castle. This client was passionate about boats, and decided to

realise a one-off boat-build in the shipyards in Termoli in Puglia.

"So, with a team of aero engineers, we discussed the requirements and we organised the shape of the boat. I designed the rear structure with semi-circular stairs and all the interiors. In the end, the result is not so far from a villa. Obviously, it's a villa on the sea and not on the ground but it's not so far from this. It's the opportunity to have the same look, the same situation, comfort, atmosphere. It's a very interesting concept.

"That was my first occasion to work in this area and I decided then to deepen the experience. Now, after about the twentieth boat, I have the knowledge to understand all the structural and technical problems typical of a luxury boat. This led to commissions not only for big boats but also for mass production boats between 50-65 feet.



**ENRICO POLUZZI**

*by James Nicholls*







“For big boats, it’s absolutely important to have a good relationship with the owner and to discuss with them their interests, and the end result we are trying to achieve, and then to provide the best possible outcome. For semi-custom projects, it’s possible to realise different packages offering different kinds of concepts. After a client makes his choice on a package, we can still adapt to even more customisations.

“I think it’s a very special thing to be born in Italy, because one continually lives inside and alongside architecture or design, and not only new contemporary architecture but from its earliest beginnings. In university, I studied really interesting and amazing topics: the very best possible in classical architecture, the Renaissance, Palladio or other architects. This means I can look at something completely innovatively but with a classical touch and imagine something new with design. It’s a different way of understanding because we look at classical architecture, but with a new design form, and a new design proposal.

“Vitruvius was really the first architect in all the world of architecture and he completed an important book about the story of architecture – like a manual – and this became a lighthouse for architecture in the Renaissance. Leonardo was a great designer because he had an incredible intuition for shapes; he was innovative in everything he designed.

“From the classical to the contemporary, it’s easy for Italian designers raised in the last century to provide the best design possible all the world over, and that this design is not only a contemporary rationalism, there is a new kind of way to look at architecture whether this be interiors or boats. I think it’s comes naturally because it’s in the blood.

“Although I look to the Italian greats, Palladio, or more recently Gio Ponti or Marcello Piacentini, Frank Lloyd Wright, is for me the ultimate. While studying, I had occasion to visit his works in the United States and he has a great, incredible imagination. He imagined and designed and completed buildings in 1910 that still look contemporary. There is an evolution and something new in everything he did but with incredible, strong and always new ideas. For me, the best design possible is one that is timeless.

“But at the same time, it’s necessary to understand and listen for what an owner is seeking in his ideas, his needs, and his way of living. It’s important to follow good design but match it to the owner and the final customer, because he is the one who lives inside my project. For me, the style of any design is matching the classical experience but actualising this in contemporary forms without any extras that only last a moment and not forever.” **J**