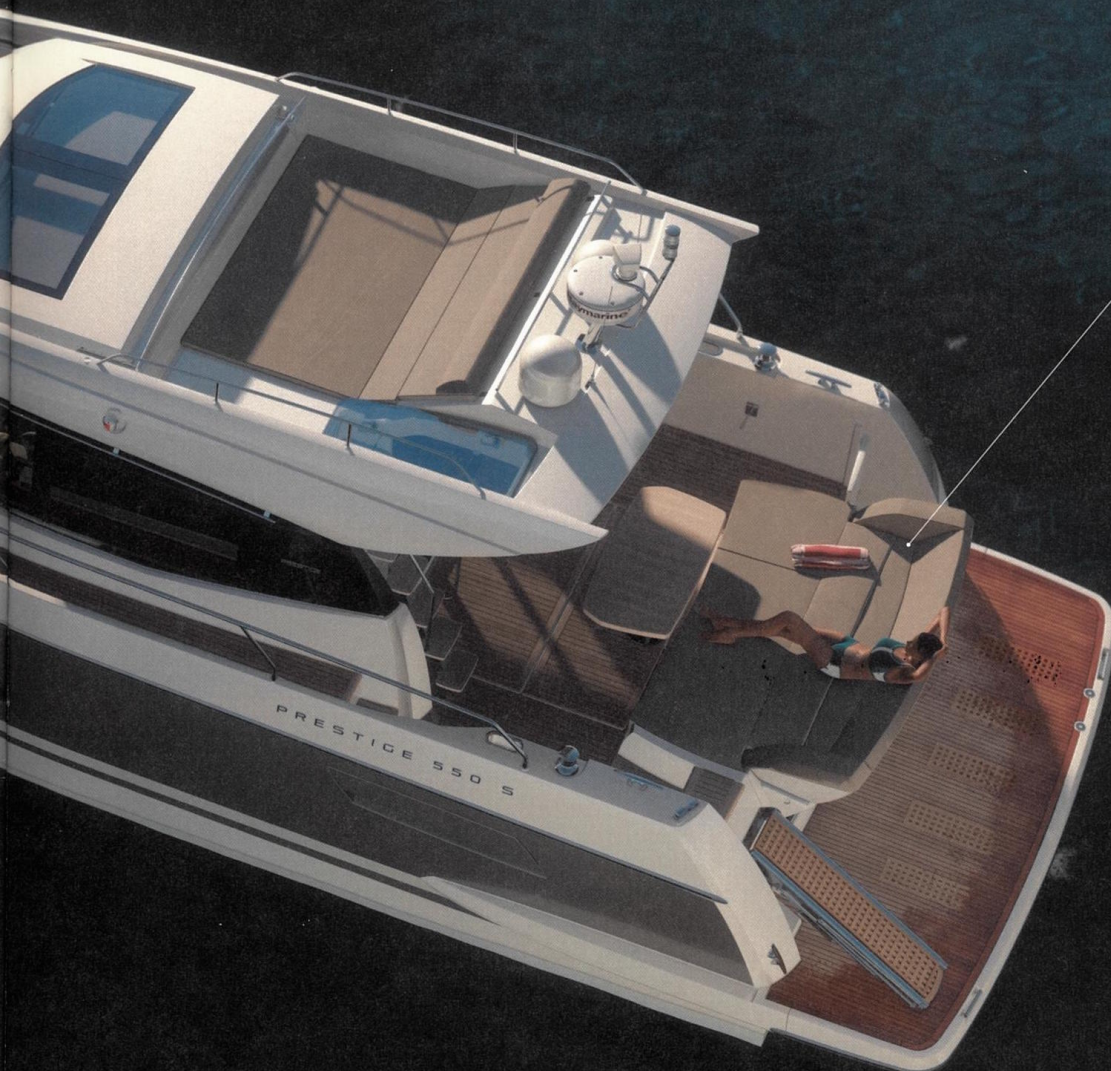




GARRONI DESIGN



Camillo Garroni has a somewhat classical vision of architecture and likes to merge technology with tradition. This can be seen in all his designs, which are beautifully tailored round the owner

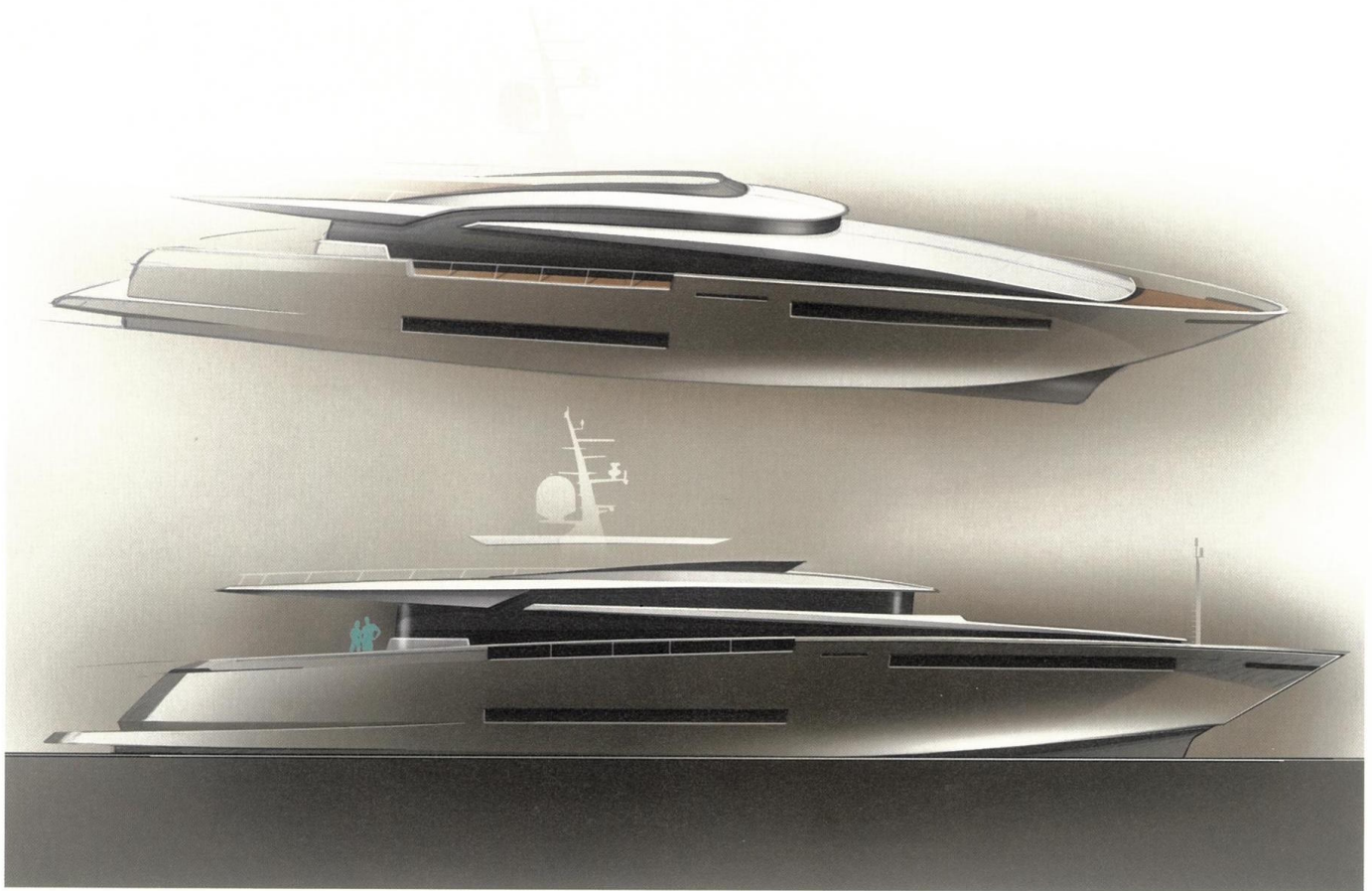


The Prestige 550S, a new version of the Prestige 500, appreciated for its classical structure. Opposite page: Camillo Garroni in his garden together with his dog Buk, nominated Head of Security of the studio.



m convinced that the most important things in life are to follow your dreams and to be surrounded by beauty. I'm lucky enough to have succeeded in both!" Small wonder, then, that Camillo Garroni now finds himself living and working in a 16th-century villa in the heart of Genoa, and has fulfilled his childhood ambition – he runs a naval architecture studio alongside his father Vittorio, who founded the La Spezia School of Nautical Design and was a professor at Genoa University's faculty of architecture. "I've always had an intense love of boats and design. I must have inherited it from my father, but I would have gone down that path anyway, I wasn't just following in his footsteps. I've always been fascinated

by the creative element, and I think I'm lucky not to have my father's Teutonic rigour, which is vital in a university lecturer, but would perhaps have prevented me from giving free rein to my imagination. As a designer, the place where I live and work has a significant influence on me." How could it be otherwise? The building in question is a national monument a stone's throw from the sea. It's surrounded by greenery, with an Italianate garden that's home to eight wild cats, a fountain with carp and a magnificent colonnade with vases of Agave where seagulls nest. "All this shapes my way of looking at design," Garroni explains. "I lay them out according to classic canons because living in a



Right: an image of the new Prestige 60S. One of the winning solutions adopted for this model is the windows which are not set in the fiberglass but designed as if they are a unique band that gives a continuity of view and guarantees a more direct contact with the exterior. Opposite, top: two concepts designed by the Genoa studio led by Camillo Garroni and his father Vittorio, who founded the La Spezia School of Nautical Design and was a Professor of Architecture at Genoa University. The windows in these two models are also very large to allow the maximum volume of natural light aboard. Opposite, below: another picture of the new Prestige 550.



“When I design a yacht, I imagine the layout on the basis of how I would like to see it, then I shape the boat around it”

historic building means that in general I have a rather classical view of architecture, although it also takes in technology and modern design.” His working methods also reflect this philosophy - at the Garroni Design studio, pencils are used alongside the most sophisticated software available. “I like it when tradition and technology blend. It’s something that also occurs in my second great passion, my love of motorbikes. I have an MV Augusta F4, a collector’s model that was produced in a limited edition of 300 and which has been exhibited at the MOMA in New York. I’m fascinated by all that’s classical and modern and technological at the same time. I have to admit that my way of working is in a state of evolution - at first I used to start by imagining the external look and then adapting the interiors to that, now I imagine the layout on the basis of how I’d like to see it, then I shape the boat around it. Of course I never go for extreme forms, I look for a design everyone will be able to understand and appreciate, I want to make timeless yachts that aren’t influenced by passing trends. Now more than ever a yacht is an investment and so it should endure.”

Take, for example, the Prestige 500, with a 550 version now coming out. It’s gathered a great deal of public acclaim because of its classical layout and made-to-measure production, based on the owner’s specifications. In order to ensure privacy, for example, the owner’s cabin has been designed with a

separate entrance from the one used to access the guest cabins. The galley, to port when entering, is very open and gives a greater sense of social interaction, a vital element in a yacht of this size when no crew is carried, because in this way the person cooking isn’t cut off, but remains in constant contact with the other guests, who can relax on the cockpit terrace and in the interior saloon - just as they would in someone’s home, in fact. The all-round windows on the boat are also very striking, all are low and uninterrupted, taken from the Prestige 60. They seem to form a single strip offering an unbroken view and also provide a more direct contact with the exterior.

The special attention Camillo Garroni pays to all these elements is surely influenced by the fact that he once spent some time on board a Jeanneau 54 DS. “That adventure helped me realise what the limitations imposed by a yacht are, but also the potential they offer, and I always try to avoid those on-board limitations like cramped spaces, narrow stairways, small bathrooms and so on. I see the saloon on a yacht as a terrace on the sea, full of natural light and offering an all-round view, almost if it were an island, a loft afloat on the sea. In the same way the cabins must be spacious, comfortable and offer everything an apartment would. I’m always looking for new ways of providing a more “domestic” experience of the yacht.” ■