

Silver Origin

Silversea sets a new standard in the Galapagos Islands with its first ever destination-specific ship

Cunard

The luxury cruise line enlists a world-class design team to recapture the spirit of Cunard

Guntō

Setouchi Cruise and Japanese architect Yasushi Horibe create the first ryokan at sea

STARBOARD

STYLE IN TRAVEL

ISSUE 2





INTERIORS

ARTWORK

GRAPHICS



SMC DESIGN PROUD TO BE DELIVERING
SAGA - SPIRIT OF DISCOVERY



Design well and prosper

For decades the fields of hospitality and transportation co-existed with little commonality; one a place to work, rest and play, the other little more than a means of getting from A to B. However recent years have seen the two sectors converge, with each opening up to new ways of thinking, recognising that the design principles of one speciality can be applied to the other to create an altogether better product. Hotels are implementing the space-saving tricks of cabin design for more efficient guestrooms, while aeroplanes, trains and boats are becoming ever more luxurious, featuring home comforts and services more often associated with a boutique hotel. British Airways, for example, has unveiled its new Club Suite seats, which boast 18.5-inch TV screens, sumptuous bedding from The White Company and a personal vanity unit stocked with amenities, while Singapore Airlines has looked to Como Hotels & Resorts to enhance its in-flight dining experience, offering the group's wellness cuisine on select departures later this year. BMW has also ventured into hospitality, creating a portable camper concept that imagines the future of sleeping under the stars.

It is the cruise sector however that has been at the forefront of this convergence. Since The Ritz-Carlton and Virgin announced they were taking their respective hotel brands to sea, the industry has been riding the crest of a wave, with design collaborations, F&B partnerships and shared programming aligning hotel and cruise ship more than ever. Kelly Hoppen, Jouin Manku and Patricia Urquiola – all well-known names in the hotel world – completed their first ship in Celebrity Edge, while Cunard has named the design team behind its next ship, once again looking to the hospitality sector for guidance.

With aesthetics creating quite the buzz, two new trade shows catering specifically to the cruise ship design industry have also been announced. Cruise Ship Interiors Expo takes place at Miami Beach Convention Center from 18-20 June, while Marine Interiors, co-located with Seatrade Europe, will make its debut in Hamburg from 11-13 September. The sector has also been recognised by AHEAD, the Awards for Hospitality Experience and Design, operated by Sleeper Media, Starboard's parent company. The newly introduced Transport category has already made waves in Asia, with Guntû – a floating ryokan designed by Japanese architect Yasushi Horibe – winning the inaugural accolade earlier this year. The category has now been rolled out across the four regional schemes, and is open to all mobile forms of hospitality including cruise ships, sleeper trains, aeroplanes and river boats, with an expert panel of judges assessing entries on design excellence, operational efficiency and guest experience – all elements that come together for style in travel.

Welcome to issue two of Starboard, a new resource for those in the business of designing travel experiences. I hope you enjoy the journey.

Catherine Martin

Catherine Martin | Managing Editor



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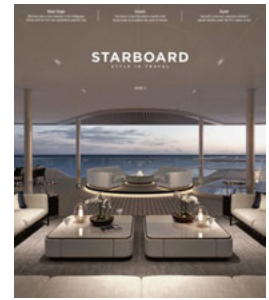
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MAIDEN VOYAGE

Previewing mobile forms of hospitality
ahead of their maiden voyage

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BMW Designworks



Inaugural Route
Galapagos Islands

Maiden Voyage
Summer 2020



Silver Origin

SILVERSEA

Silversea aims to set a new standard in the Galapagos Islands, as it launches its first ever destination-specific ship.

Words Catherine Martin



Owner	Royal Caribbean Cruises
Operator	Silversea
Shipyard	Shipyard De Hoop
Interior Design	HBA Miami (public spaces)
Interior Design	GEM (suites)
Passenger Capacity	100

Silversea has unveiled details of its first ever destination-specific ship, designed to offer a more immersive experience for guests travelling in the Galapagos Islands. Launching in 2020, the 100-passenger, all-suite Silver Origin will combine Silversea's trademark level of luxury with the know-how of a dedicated expedition team, complemented by Ecuadorian encounters on board through daily briefings, lectures and screenings.

Currently under construction at Shipyard De Hoop, Silver Origin features state-of-the-art technology and innovative solutions aimed at making a positive impact on the natural and economic environment. A dynamic positioning system will protect the sea floor; fresh water purification systems installed in each suite will reduce consumption of single-use plastic bottles; and an advanced Waste Water Treatment System will exceed the strictest regulations in the market. Silver Origin will also meet the highest standards of energy efficiency in the segment.

The interior design scheme is inspired by the surrounding landscape and combines with the understated Italian elegance that pervades Silversea's fleet of intimate ships, with HBA Miami taking the lead on the public spaces, and GEM – the team behind Silver Muse – overseeing the suites.

The Explorer Lounge will feature a large video wall and wide HD screens in different seating areas, while The Observation Lounge, located at the front of the ship, is an elegant hideaway benefitting from incredible views of the destination. It will be the ideal place for guests to relax with a book from the library, carefully curated by Silversea's destination experts to be the most extensive destination-focused collection the cruise line has ever had on one ship.

Among Silver Origin's most innovative spaces, Basecamp is a lounge in which guests can socialise before and after

excursions, and connects with the Zodiac embarkation area to represent the synergy between destination and ship. Featuring a large, interactive digital wall, it will also host educational activities, through which guests can interact with the onboard expedition team to learn more about the rare wildlife, amazing landscapes and captivating history of the Galapagos Islands prior to experiencing it first-hand.

In total, there are eight different suite categories on board including an Owner's Suite, offering unprecedented views of the surroundings. All feature a private balcony, many of which can be temporarily enclosed behind floor-to-ceiling windows for an indoor-outdoor feel and shelter from the elements. Plus, in a first for Silversea, select suites incorporate an ocean-view bathtub.

Silver Origin also features two dining venues – both able to accommodate all guests at full capacity – where authentic flavours, fresh, local ingredients and regional wines showcase the best of Ecuador's culinary heritage. In The Restaurant, guests can enjoy an abundance of natural light and far-reaching views, while The Grill, an open-air venue that can be partially enclosed for comfort, features Silversea's signature Hot Rocks concept with an Ecuadorian twist.

According to Silversea, Silver Origin will see the highest crew-to-guest ratio (1:1.16) and the highest ratio of qualified guides per guest (1:10) in the region, enabling unparalleled levels of personalised service.

"Silver Origin will elevate our industry-leading offering in the Galapagos Islands, unlocking meaningful experiences for guests, as they travel in ultimate luxury," says Roberto Martinoli, Silversea's CEO. "Ever since the early planning phases, every decision on Silver Origin has been made to strengthen the connection between our guests and this spectacular, unique destination."



Inaugural Route
Tromsø - Longyearbyen

Maiden Voyage
June 2021



Seabourn Venture

SEABOURN

Seabourn unveils the interior spaces of its new ultra-luxury purpose-built expedition ships, designed by Adam Tihany to capture the romanticism of early explorers.

Words Catherine Martin



Owner
Carnival Corporation

Operator
Seabourn Cruise Line

Flag State
Bahamas

Shipyard
T. Mariotti

Interior Design
Adam Tihany

In a bid to reinforce its position as the newest fleet in the ultra-luxury cruise category, Seabourn has announced the launch of two new purpose-built expedition ships, the first of which will set sail in June 2021.

Designed by Adam Tihany, Seabourn Venture will include many of the same elements found on sister ships Encore and Ovation, as well as a number of new features created specifically for expedition travel. The Expedition Lounge, Discovery Centre and Landing Zone are new spaces that will be instrumental in establishing a sense of awe and adventure. Each aims to capture the romanticism of early explorers with thoughtful details and tactile materials that capture the rugged beauty of the great outdoors.

“When you conjure up images of the ideal adventure trip, you would head out into the stunning wilderness for the day, knowing that you return to a cosy, welcoming space filled with luxurious materials like leathers and rich woods,” explains Richard Meadows, President of Seabourn. “Each of these newly designed spaces hits that note perfectly, leaving our guests wanting for nothing and giving them an inviting place to talk to fellow travellers each day about the incredible experiences they had, sharing memorable stories or viewing photos they took.”

The Discovery Centre, located on deck four, is spacious enough to accommodate all guests at one time, and hosts insightful lectures and briefings led by a world-class, 26-person expedition team of wilderness experts, scientists, historians and naturalists. Audio-visual experiences will come to life through high-definition screens spanning 10m, showing footage from daily submarine voyages.

At the heart of the ship, The Expedition Lounge is a gathering place for guests to relax and connect over a cocktail or glass of fine wine. An ode to adventurers, the lounge

features an etched glass partition displaying a vintage map of Antarctica alongside vitrines showcasing intricate tools and devices of the trade. Two large touchscreens will display a wealth of information including photos, navigational charts, weather charts and maps.

Elsewhere, Seabourn has offered a glimpse of the premium suites on board, defined by comfortable, thoughtfully crafted furniture, enticing tactile materials and unique details that capture timeless luxury travel in a contemporary and engaging environment. The suites also feature several pieces of custom furniture, created for the expedition ships by Tihany’s product design division and developed by a leading European furniture manufacturer.

Tihany has enjoyed a longstanding relationship with Seabourn having created the yacht-inspired interiors on Encore and Ovation, the line’s two newest ships, as well as The Grill by Thomas Keller on Odyssey, Sojourn and Quest. For his latest project, the designer is developing the vision for the 132 all ocean-front suites, multiple dining venues, the spa and outdoor deck areas, as well as The Atrium, a focal point on all Seabourn ships with its elegant winding staircase. On Seabourn’s expedition ships, the skylit space will continue the wood and metal detailing present throughout the ship, with a large-scale sculpture emulating traditional wind measuring instruments at its centre.

For Tihany, the project is an opportunity to be challenged in new ways. Speaking at Seatrade Cruise Global, he commented: “Design is my life, not my profession, and the idea of redefining luxury in a different sector is really appealing. We only work on luxury hospitality projects, but this one is moving in directions I haven’t thought about before; how does an adventurous person view luxury? What do they expect? That’s what excites me.”





Explorer of the Mekong

YUNNAN GOLDENRIVER INTERNATIONAL TOURISM INVESTMENT DEVELOPMENT CO.

Inaugural Route
Mekong River

Maiden Voyage
June 2020

Jean-Pierre Heim & Associates – an architecture and design studio with offices in New York, Paris and Shanghai – has revealed designs for two new river boats due to sail the Mekong from 2020.

Operated by Yunnan Goldenriver International Tourism Investment Development Co., Explorer of the Mekong will offer a variety of itineraries across Southeast Asia, following the waterway as it passes through China, Myanmar, Laos, Thailand, Cambodia and Vietnam. Each journey will be inspired by legendary poets, writers, painters and photographers, with boats cruising by ancient pagodas, indigenous wildlife, coffee plantations and floating villages.

The vessels are currently under construction in Xishuangbanna in China's southwestern Yunnan province, and will sleep 38 guests across 18 cabins and one safari suite. Cabins feature floor-to-ceiling windows for panoramic views of the surroundings, while interiors are described as safari minimalist. The use of local Mekong materials such as Burma wood and natural woven fabrics are central to the scheme, creating a colonial aesthetic enhanced by accessories such as ceiling fans and telescopes.

A spiral staircase at the centre of the boat will link the lower levels to the rooftop, where a large open deck features a plunge pool and sun terrace, before transforming into an outdoor cinema by night. Dining options include a café bar and lounge, as well as a restaurant with full-height sliding louvers on both sides for sightseeing. Additional facilities include a small business centre, gym and retail outlet selling local crafts. Guests also have the option to disembark and stay overnight at select eco-resorts along the route for a rounded travel experience.

Across the various arms of his business, Jean-Pierre Heim specialises in designing luxury hospitality experiences for offices, retail, restaurants and hotels, while transportation projects include private jets, trains and river boats. Explorer of the Mekong is being created in line with the Belt and Road Initiative, a development strategy adopted by the Chinese government to enhance intra-regional connectivity. To the tagline 'travelling is an art', Heim's vision is to offer passengers the ability to discover new horizons, be immersed in new cultures and enjoy the history and nuances of every destination they visit.





Blue World Voyages

BLUE WORLD VOYAGES

Inaugural Route
Mediterranean

Maiden Voyage
2021

Carving an entirely new niche within the specialty cruise segment, Blue World Voyages has unveiled plans to create an at-sea experience specifically for active, athletic, wellness-focused adults.

Scheduled to launch in 2021, the repurposed, completely refurbished vessel is being designed by top marine architects Tomas Tillberg International, with interiors by Juan Poggi Designs. And in a break from conventional cruising, the inaugural ship will dedicate one entire deck to sports, exercise and wellness, and a second to spa and rejuvenation.

“Blue World Voyages was created for health-conscious individuals, sports and fitness enthusiasts, and those in search of personal improvement,” explains Gene Meehan, Chairman and founder. “Our focus on Active Lifestyle Cruising is not an option or an add-on. It forms the core of our overall cruise travel experience, deeply embedded into every aspect of the company, from ship design and on-board programmes to dining options and itineraries.”

The bow-to-stern Sports Deck is outfitted with golf and soccer simulators, batting cages, a training centre and state-of-the-art yoga, spinning and TRX studios, while the spa

deck features a relaxing therapy tub, indoor and outdoor treatment rooms and solarium. Blue World Voyages also boasts three swimming pools, including a seawater lap pool for open-water training.

The on-board dining offer includes four restaurants, all serving locally-sourced farm-to-table cuisine, as well as a smoothie bar and food-pairing wine lounge. The concept also extends to shore excursions, with ports of call selected on the availability of activities such as cycling, hiking, golf and watersports; access to areas conducive to yoga and meditation; and opportunities for immersive cultural and learning experiences.

A total of three, 350-passenger ships are planned for the Blue World Voyage fleet, with the revolutionary new cruise line hoping to meet growing demand from travellers who are keen to stay healthy and active whilst on holiday. “People want to take ownership of their health, even when on holiday,” confirms Meehan. “The timing is right for quality hospitality groups to recognise and address this fact. Blue World Voyages is setting the precedent in the cruise industry. We are doing something completely different.”





Carnival Excel Suites – Mardi Gras

CARNIVAL CRUISE LINE

Inaugural Route
Copenhagen – Southampton

Maiden Voyage
August 2020

Carnival Cruise Line has unveiled details of a new class of suite for Mardi Gras, the 6,500-passenger capacity ship due to set sail in 2020.

The 32 premium level Carnival Excel Suites come in a variety of sizes and positions and include 12 Carnival Excel Corner Suites featuring separate sleeping and lounging spaces as well as a wet bar and wraparound balcony, and 12 Carnival Excel Aft Suites, with a private outdoor hot tub and areas for al fresco dining and relaxation. Two presidential suites – located on deck 17 – offer spacious living and sleeping areas along with the fleet’s most expansive balconies with vast sea views, lounging areas, and outdoor hot tub and shower.

All include priority boarding and debarkation, guaranteed dining times at specialty restaurants, upgraded bathroom amenities and complimentary laundry service, as well as unlimited access to Loft 19, a brand new concept for Carnival Cruise Line. Located on the ship’s highest deck, the resort-style, open-air retreat features a private pool surrounded by sun loungers and spacious cabanas, fully stocked with beverages, fresh fruit, plush robes and chilled towels.

In addition to the new suites, Carnival has further

revealed the design scheme for its staterooms, developed by Studio Dado in collaboration with UK-based DCA Design International. Mardi Gras will offer a wide variety of accommodation types with more than 70% of staterooms featuring an ocean view or balcony, and 300 pairs of connecting rooms for large families or groups. Additional suite options include the tropics-inspired Havana Suites, and the Cloud 9 Spa Suites, which come with wellness privileges such as fitness classes and access to the ship’s Thermal Suite.

“As we continue to announce details on Mardi Gras, guests will see that this ship is going to have more choices to stay and more choices to play,” says Christine Duffy, President of Carnival Cruise Line. “All of our accommodations have been designed to exceed our guests’ expectations, and the suite offerings will kick that up a notch or two for those who want an extra special vacation.”

Currently under construction at the Meyer Turku shipyard in Turku, Finland, Mardi Gras is slated to enter service in Europe on 31 August 2020, before repositioning to New York for a series of voyages, and then to Port Canaveral for year-round Caribbean cruises beginning in October 2020.



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The Sky Suites – Sky Princess

PRINCESS CRUISES

Inaugural Route
Athens – Barcelona

Maiden Voyage
October 2019

Miami-based hospitality design firm Studio Dado has unveiled design details for The Sky Suites aboard Princess Cruises' upcoming Sky Princess. Reflecting the group's shift towards a more balanced contemporary design aesthetic, the two-bedroom suites can host up to five guests and feature some of the largest balconies at sea, affording 270-degree panoramic views of the surrounding ocean.

With the aim of attracting a new generation of travellers, Studio Dado selected design elements that would create harmony between modern sophistication and the feel of a luxury boutique hotel, combining a thoughtful range of furniture with cohesive decorative touches throughout.

"Our goal was to help launch the new era of design for the Princess Cruises brand," says Jorge Mesa, Founding Partner of Studio Dado. "While we created a more open and modern space, the design of the Sky Suites still aims to keep within the elegance and sophistication that Princess is known for."

At the entrance of the suite – set within an airy, light-filled space at the pinnacle of the ship – guests are greeted by a dramatic contemporary chandelier suspended beneath a skylight, an entirely new design feature for Princess. Studio

Dado also chose to eliminate the dividing walls between the living and dining room spaces, creating an open-plan layout separated by a decorative screen. The living area is furnished with a sofa that sleeps one, as well as a coffee table, lounge chair and dining table for four guests.

In the master bedroom, a Princess Luxury Bed – featuring an upholstered headboard inspired by rays of light reflected by the sea – looks out onto the ocean with uninterrupted views, while a bathtub and separate rain shower complete the space. With the demands of today's traveller in mind, the suites are equipped with a range of mod-cons including USB charging ports, four flatscreen televisions and two refrigerators, one in the living area mini-bar and a second on the veranda.

The suites also encompass a 1,000ft² balcony, with three floor-to-ceiling glass sliding doors opening out onto a terrace featuring a dining table, large day beds and loungers. Completing the space is an exterior bar with mini fridge and television, while complimentary services such as maitre d' wine tasting and private movies under the stars are also available as part of the package.

ROCKET



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Spirit of Adventure

SAGA CRUISES

Inaugural Route
Dover – Aalborg

Maiden Voyage
August 2020

London-based agency AD Associates has confirmed its collaboration with Saga Cruises, providing architectural design services and project support for the forthcoming Spirit of Adventure, due to set sail in 2020. While the 999-passenger ship will mirror Spirit of Discovery in size and shape, it will possess its own distinctive personality.

“The interiors will embody the best of British contemporary design,” says Nicola Preece, Design Director, AD Associates. “The approach is bold and adventurous, eclectic and with carefully curated use of colour, offering variation, large scale patterns and a layered palette.”

At the heart of the ship, AD Associates has created The Living Room, a social space featuring angular architecture and a sculptural staircase. The venue will serve coffee, cakes and gelato during the day and cocktails come evening. Elsewhere, the firm has designed two restaurants: Khukuri House – a Nepalese dining venue inspired by Gurkha heritage, incorporating furniture in vibrant shades and Nepalese dhaka fabric – as well as Italian eatery The Amalfi, which will serve authentic dishes amidst floor-to-ceiling wine cabinets, and a décor featuring ornate marble and splashes of colour.

David Pickett, Newbuild Director of Saga Cruises, comments: “We are delighted to be working with AD Associates, an agency that’s able to interpret and deliver on our commitment to high-quality authentic design and customer service. Thanks to her bold and striking interiors, Spirit of Adventure will be a true representation of the best of British innovation and flair.”

Spirit of Adventure will feature three different types of cabins, the first reflecting the British countryside with light timbers, a pastel green colour palette and embroidered fabrics. The second will feature greys, dark timbers and an upholstered headboard, while the third is reminiscent of a sunset with highlights of burnt orange.

On the approach taken for the project, Chris Finch, founder and CEO of AD Associates, explains: “Luxury has become more accessible to a wider demographic and people are therefore more design aware. Understanding the importance of design and its marketability presents an opportunity to retain and attract new guests. Saga travellers are looking for aspirational interiors with personality, offering a relaxed and luxurious backdrop to an excellent service.”

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Aqua Nera

AQUA EXPEDITIONS

Inaugural Route
Peruvian Amazon

Maiden Voyage
August 2020

Boutique cruise line Aqua Expeditions has announced a new addition to its fleet as it aims to set a new standard of luxury in the Peruvian Amazon.

Scheduled to take its maiden voyage on 1 August 2020, Aqua Nera will offer 3-, 4- and 7-night river cruise itineraries from Iquitos, the capital city of Peru's Maynas Province, following the blackwater lagoons and tributaries of the Amazon through the Pacaya-Samiria National Reserve.

The newbuild vessel will feature luxuriously appointed interiors by Vietnam-based Noor Design, with a scheme inspired by the rich cultural heritage of its surroundings, as well as the region's rubber-boom era.

Using dark-hued, sustainably-sourced wood as the key interior material, Aqua Nera's 20 spacious suites convey a welcoming and stylish sense of Amazonian tranquillity. All are river-facing with floor-to-ceiling windows, and feature premium bedding, large double closets and en suite bathrooms with dual sinks and walk-in shower.

The design philosophy manifests across the vessel's social spaces, which include a bar, lounge and restaurant, where Aqua Expeditions will continue its partnership with award-

winning chef Pedro Miguel Schiaffino. Known for using Amazonian ingredients in his modern Peruvian cuisine, Schiaffino's menu will reaffirm the cruise line's steadfast commitment to sustainability and supporting local producers.

An observation deck, private screening room, library and games room, as well as a spa, gym and outdoor plunge pool, complete the on-board offer. The vessel will cruise at a speed of 12 knots and measures 205ft with a beam of 38ft.

Aqua Expeditions has also revealed that its first coastal ship, and the first-ever long-range expedition-class yacht to be permanently based in the East Indonesian Archipelago, will begin service on 16 November 2019. Partnering with internationally-renowned yacht designer Cor D. Rover, the completely refurbished Aqua Blu is endowed with a rich heritage as the former British Naval Explorer HMS Beagle. It will primarily serve Raja Ampat, Komodo National Park and the Spice Islands on 7-night coastal cruise itineraries.

As with all Aqua Expeditions vessels, Aqua Nera and Aqua Blu come equipped with launch boats for shore excursions and adventure activities, and have a 1:1 crew-to-guest ratio for a highly personalised service.



ON THE WAVE

PROJECTS BECOME LIGHT

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RockStar Suites – Scarlet Lady

VIRGIN VOYAGES

Inaugural Route
Miami – Cuba

Maiden Voyage
2020

Virgin Voyages has unveiled the design concepts for its RockStar Suites, a series of accommodation options aboard its forthcoming Scarlet Lady cruise ship designed by Tom Dixon's Design Research Studio. Set to launch in 2020, the RockStar Suites see Dixon's in-house interior architecture facility fusing the glamour of mega-yachts with influences drawn from the lifestyles and legacies of music icons from Grace Jones to Mick Jagger.

"We have combined brilliant design and Virgin Voyages' epic sailor experience vision to create a completely new version of luxury – Rebellious Luxe – which is at the intersection of luxury and a rebellious attitude that makes everything we do different, indulgent and meaningfully relevant to our sailors," says Tom McAlpin, CEO of Virgin Voyages. "Whether they want to sleep all day, praise the sun with yoga at dusk or party all night, our RockStar Suite sailors can live out their fantasies aboard the Scarlet Lady."

Situated at the top of the vessel, RockStar Suites are oriented to offer optimum views and feature marble bathrooms, Terrazzo flooring, premium finishes and a palette of deep blues with iridescent dichroic elements to reflect the ocean.

Elsewhere, details that nod towards nautical life abound, whilst bespoke Tom Dixon furnishings are paired with rock-and-roll themed amenities including vinyl turntables. Each suite also features a specially-designed champagne table with an ice bucket at its centre.

Those who opt for the ship's top Mega RockStar Suites meanwhile, can bathe under the sun or stars with their very own Peek-a-View outdoor shower, and have access to backstage entertainment packages and a direct connection to Richard's Rooftop, the ship's own private members' club. Highlights of the Massive Suite, the top suite aboard the Scarlet Lady, include its very own guitar-clad music room, views of the ocean from every corner, and a spacious terrace complete with its own outdoor hot tub, hammocks and a runway dining table made for dancing on.

"Virgin has always avoided stuffy formalities and brought a lot of excitement and a bit of rebelliousness to our customer experiences," says Richard Branson, founder of Virgin Group. "With these glamorous suites, Virgin Voyages is bringing rock and roll to the high seas and spoiling our sailors like the rockstars they are."



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Le Champlain

PONANT

Inaugural Route
Honfleur - Lisbon

Maiden Voyage
October 2018

Jean-Philippe Nuel has unveiled design schemes for the six ships within Ponant's new Explorer class. Comprising a series of vessels named after famous explorers including Le Laperouse and Le Champlain – both of which made their debut voyages in 2018 – and the recently delivered Le Bougainville set to launch in summer 2019, the ships fuse classical French elegance with motifs drawn from the natural environments of their routes.

Named for Samuel de Champlain, the father of France's Canadian community, Le Champlain incorporates wooden battens and screen walls alongside decorative objects, fabrics and carpets that nod to marine life and habitats. Characterising the 131m, seven-deck ship with a chromatic palette blending variations of aqua-tinged greens, Nuel's scheme emphasises a human scale with compositions of silk, blown glass vases and large ethnic statement rugs, whilst cut metal sheets evocative of marine flora welcome guests to the vessel's restaurant.

Cabins, meanwhile, are equipped with signature camel leather by Bottega Veneta and wall panelling emblematic of nautical fittings.

The reveal follows the successful delivery of Le Bougainville, the third vessel in the Explorers series, which features 92 staterooms and suites, all with a balcony or private terrace, as well as the Blue Eye Lounge – a multisensorial underwater salon that allows guests to discover marine environments through two portholes looking out to the sea bed.

"I wanted the ships in the Ponant Explorers series to embody the very best in expedition cruise," comments Jean Emmanuel Sauvee, CEO and co-founder of Ponant. "Le Bougainville is the incarnation of that. A dream, firm beliefs, energy and boldness were what created Ponant, and it is by drawing on these roots and our expertise that Ponant is preparing today to meet the challenges of tomorrow, to surprise and delight our guests."

Following Le Bougainville's 2019 maiden voyage, Ponant will launch the remaining four Explorer vessels; Le Dumont-d'Urville will set sail in June 2019, with Le Bellot scheduled for April 2020, Le Jacques Cartier for July 2020 and Le Commandant Charcot for May 2021. By 2021, Ponant's fleet will include 12 vessels with 2,000 crew members and 460 departures.

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Titanic II

BLUE STAR LINE

Inaugural Route
Southampton – New York

Maiden Voyage
2022

Tillberg Design of Sweden is set to continue its work with Blue Star Line on the new Titanic II – a faithful reproduction of the original vessel with replicated restaurants, dining rooms, interiors and cabin layouts.

Scheduled to make its maiden voyage by 2022, the US\$500 million ship will be home to 840 cabins and is to accommodate up to 2,400 passengers – all of whom will have the opportunity to purchase first, second- and third-class tickets, just like the 1912 original.

“We are very fortunate to be collaborating once again with the exceptional cruise ship design firm Tillberg Design of Sweden, who were one of our inaugural partners when plans for Titanic II were first announced in 2012,” says Clive Palmer, Chairman of Australian company Blue Star Line.

The nine-deck boat will feature references to its sunken predecessor, with interior details paying homage to the original structure. Taking centre stage is a near identical version of the original ship’s grand staircase – made famous by Leonardo DiCaprio and Kate Winslet, who played Jack and Rose in James Cameron’s iconic 1997 film.

And though travellers will be treated to the authentic Titanic experience, Titanic II will benefit from the integration of modern safety procedures, 21st century navigation methods and technology to ensure luxurious comfort.

The new vessel – being designed by Finland-based Deltamarin and built by Chinese shipbuilders CSC Jinling Shipyard – will follow the original journey of its namesake exactly 110 years on, embarking on an two-week inaugural voyage from Dubai to Southampton, before carrying passengers across the Atlantic Ocean to New York. The ship will then circumnavigate the globe, inspiring intrigue in every port it visits.

Fredrik Johansson, owner and Executive Project Director Tillberg Design, is thrilled to be associated with the prestigious project. “The whole concept of building a period replica is naturally to give an experience that is as close to the original as possible,” he explains. “We are delighted by Blue Star Line’s continued vote of confidence in Tillberg Design, and we are very excited by the prospect of bringing the development of the Titanic II to a successful completion.”

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SeaDream Innovation

SEADREAM YACHT CLUB

Inaugural Route
London – Ushuaia

Maiden Voyage
September 2021

For the first time since its founding in 2001, SeaDream Yacht Club is expanding its fleet with a revolutionary new vessel that will introduce the concept of global yachting.

Due to commence sailing in September 2021, SeaDream Innovation will sail to all seven continents in its first year, visiting over 200 ports in 49 countries including the fjords of Norway, Antarctica and Japan, as well as Fiji, New Zealand and the Great Barrier Reef.

At 15,600gt and measuring 155m, the vessel features 110 elegantly appointed, ocean-view suites, and is designed to combine the comfort of an intimate boutique setting and the service of an all-inclusive vacation, with fine-dining venues, an open-air restaurant and considered itineraries complemented by a 1:1 guest-to-crew ratio.

Further amenities include Balinese Dream Beds that allow for up to 40 guests to sleep outside under the stars, Top of the Yacht bar, and a stellar culinary experience with signature selections and dégustation menus. There's also a helipad for speedy arrivals and departures, an in-ocean swimming pool, and complimentary water sports such as kayaking, snorkelling and water ski-ing.

The launch of SeaDream Innovation will see the brand expand its seasonal routes to cover all corners of the globe, with the new vessel set to take its inaugural grand voyage in September 2021 – a 70-day journey from London to Ushuaia via the eastern coast of South America.

SeaDream is now accepting reservations from its club members and guests who have previously sailed aboard SeaDream's classic yachts, SeaDream I and SeaDream II. These ships – launched with the brand in 2001 – sail the Mediterranean Sea from May through October, whilst November through April sees the pair traverse the Caribbean. SeaDream itineraries are typically designed to visit quieter, more intimate ports larger ships cannot reach.

"This project has been a dream of mine for many years," comments Atle Brynestad, Owner, Chairman and CEO of SeaDream. "It has been a true labour of love to meticulously design every aspect of this yacht, from the interiors and facilities to the itineraries. We are looking forward to working closely with the Damen shipyard team to bring this dream to reality. We are both family-owned businesses, making them a perfect long-term partner for this visionary project."





Star Plus Initiative

WINDSTAR CRUISES

Inaugural Route
Barcelona – Lisbon

Maiden Voyage
February 2020

Windstar Cruises has held a steel cutting ceremony at Italian shipyard Fincantieri to mark the beginning of construction for its US\$250 million Star Plus Initiative, described as the most complex and comprehensive small ship lengthening, engine replacement and renovation project in cruising.

The cruise line will renovate half of its fleet – Star Breeze, Star Legend and Star Pride – cutting each in half to allow for the installation of a new 25m mid-body section that will increase capacity from 212 to 312 passengers per ship.

“This is the biggest investment and expansion in Windstar Cruises’ history,” comments the group’s President, John Delaney. “The investment ensures to our loyal and future guests, and industry partners, that these ships will continue to sail for generations and deliver on their promise of visiting the smaller ports and waters of the world that our brand is known for. We are all proud to be part of this historic event in the small-ship cruise industry.”

The initiative will see the addition of 50 new suites configured with the bed by the window or balcony, as well as refurbished public spaces, a new infinity pool, and a Grand

Owner’s Suite boasting three bedrooms, separate dining and living areas, an entertainment bar and balcony. The design is being overseen by The Johnson Studio at Cooper Carry, based in New York. “We are keeping the best elements and designs from these iconic vessels and re-envisioning them for the modern guest,” explains Ray Chung, Director of Design. “The design of the public and private spaces provides a rich backdrop for guests as they create their own storytelling moments of their time on board.”

The ships will also feature new engines designed to reduce nitrogen oxide emissions, supporting the company’s goal of travelling with a softer environmental footprint. Giorgio Rizzo, Executive Vice President Fincantieri Services comments: “Ship conversions are much more than simple upgrades, they’re about enhancing the main technical and commercial qualities of the ship, while enriching the brand attributes that have earned Windstar the reputation of being an innovative leader in small ship cruising.”

Work on the first of the three ships begins on Star Breeze in October 2019, and ends with the departure of the Star Pride from the yard in November 2020.



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Four Seasons Private Jet

FOUR SEASONS HOTELS & RESORTS

Inaugural Route
To be announced

Maiden Voyage
2021

Since the launch of its Private Jet experience in 2015, Four Seasons Hotels & Resorts has transported hundreds of guests around the world, offering the same quality, service and culture of its land-based hotels, in the skies.

Now, the operator is taking the in-flight experience to even greater heights, with the unveiling of a new, custom-outfitted Airbus due to take flight in 2021. The A321LR aircraft, part of the new Airbus Neo family, is being fully customised by Four Seasons and tailored to the continually evolving vision of its industry-first Private Jet experience.

“The Four Seasons Private Jet experience defines modern luxury air travel, encouraging meaningful connections between people and places while delivering a seamless and highly personalised journey,” says Christian Clerc, President, Worldwide Hotel Operations, Four Seasons Hotels & Resorts. “Building on the tremendous success of our Private Jet programme to-date, with consistent sell outs, waitlists, and near perfect guest satisfaction rates, our drive to continuously innovate and push the conventional limits of travel has led to this new opportunity to experience Four Seasons like never before.”

Built to replace the current aircraft, the new jet will feature thoughtful, guest-centric design for a more comfortable and interactive experience. Key elements include handcrafted seats designed by Optimares upholstered in leather from Italian producer Poltrona Frau, personal ottomans for comfortable face-to-face interaction, and extended lavatories that double as changing rooms.

With the widest and tallest cabin in its class, there’s also a new social lounge, where artisans will showcase their talent and craft in a series of interactive workshops. Guests have the opportunity to meet and learn from chefs and mixologists, wellness experts and arts and culture aficionados for an enriching in-flight experience.

“When designing the new Four Seasons Private Jet, we were inspired by the glamour and prestige of air travel in times past, when every flight was a special occasion,” says Dana Kalczak, Four Seasons Vice President, Design. “With a laser focus on comfort and functionality, our aim is to create an environment that encourages spontaneous social interaction between everyone on board, reinforcing the power of connection.”



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Futurelight Camper

BMW DESIGNWORKS

In partnership with outdoor clothing manufacturer The North Face, BMW Group subsidiary Designworks has unveiled a new camper concept to imagine the future of protection from the elements.

The California-based practice designed the Futurelight Camper to showcase The North Face's innovative Futurelight fabric – specially devised using nano-spinning technology to achieve a highly-advanced, breathable and waterproof material. The autonomous vision takes its inspiration from the BMW Gina Light Visionary Model, a concept car launched in 2008 that uses a fabric skin instead of body panels, giving it the capability to change its shape by adjusting to the enveloping material.

Making its debut at the Consumer Technology Show in Las Vegas – where a virtual reality installation took visitors on a journey through nature, past the expected world of apparel – the new camper takes the form of a nimble, mobile dome. As the fabric stretches over a geodesic structure, it creates a natural, weatherproof space.

“We combined both physical and digital worlds to showcase the material, ensuring the holistic vision of the

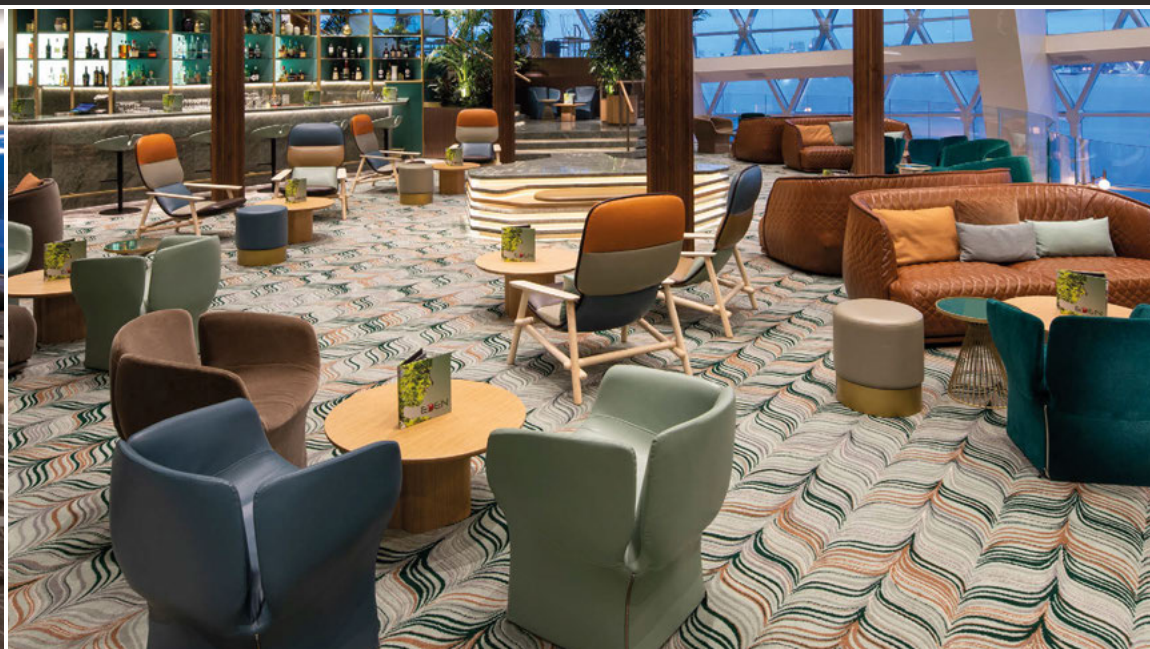
brand was clearly communicated, while giving people a real hands-on experience,” says Laura Robin, Director of Designworks’ Los Angeles studio, who spearheaded the inventive project. “Thinking about extreme performance in new and unexpected ways from our experience of working across multiple industries helped us to provide consumers with a unique and never before seen insight into the very heart of the material and its key attributes.”

Sitting on top of a portable platform, the concept provides comfortable sleeping quarters for up to two guests, with its interior featuring camping essentials such as a bed and table.

The nano-spinning technology used to create the Futurelight material allows for greater air permeability in the membrane of the fabric. The process creates nano-sized holes in the material, which allow air to pass through and ventilate while also keeping it completely waterproof. For now, The North Face plans on using the new technology to produce its apparel, with the brand’s pinnacle performance collections set to introduce the material later this year, though the Futurelight Camper only goes to highlight what is possible with the fabric beyond the realms of clothing.

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A rooftop garden with a large, light-colored stone sphere in the foreground. In the background, a view of modern skyscrapers, including the Lloyd's building, under a blue sky with some clouds. The scene is captured in a cinematic style with soft lighting.

RECAPTURING THE SPIRIT OF CUNARD

Marking a new chapter in its long-established history, Cunard unveils an acclaimed team of designers for its eagerly anticipated new vessel.

Words Ben Thomas Photography © Christopher Ison

THE DESIGNERS



Adam Tihany
Founder, Tihany Design

Role
Creative Director, Cunard



Simon Rawlings
Creative Director, David Collins Studio

Key Spaces
Queen's Grill Suites, Grand Lobby, dining room



Sybille de Margerie
Founder, Sybille de Margerie

Key Spaces
Queen's Room, retail spaces, spa



Terry McGillicuddy
Director, Richmond International

Key Spaces
Theatre, entertainment spaces, outdoor deck

As part of its ambitious plans for the future, Carnival Corporation is expanding its Cunard fleet with the addition of a next generation cruise liner, due to set sail in 2022. With internationally-renowned designer Adam Tihany appointed as the ship's Creative Director last year, the group has since announced that Simon Rawlings of David Collins Studio, Terry McGillicuddy of Richmond International and Sybille de Margerie will be tasked with bringing the vessel to life.

While design details are still under wraps, Cunard has confirmed some of the key spaces that the teams will be assigned. Working on its very first cruise ship, David Collins Studio – whose projects include Kerridge's Bar & Grill at Corinthia London and The Tack Bar at Adare Manor in County Limerick – will be responsible for the Grand Lobby, the Queen's Grill Suites and the main dining room, while French interior architect Sybille de Margerie – who completed Mandarin Oriental Paris and Cheval Blanc in Courchevel – marks her debut at sea with the design of the retail spaces, spa and flagship event space the Queen's Room. Richmond International, which counts The Langham London and Four Seasons Hotel Budapest among its clients, is set to mastermind the theatre, entertainment spaces and an outside deck space.

"The calibre of talent we have brought together for this project will bring to life our vision of creating a truly world-class ship," says Simon Palethorpe, President of Cunard. "Collaborating with the legendary Adam Tihany, the team is working hard to ensure that every aspect of our new ship is exciting and forward-looking, yet unmistakably Cunard."

In an exclusive conversation with the design teams bringing their expertise to the new ship, Starboard finds out what guests can expect on board the soon-to-be-named vessel.

“For me, the ‘Spirit of Cunard’ means unrivalled glamour and sophisticated travel rooted within a framework of British heritage.”

SIMON RAWLINGS

How did you first become involved with Cunard?

Adam Tihany: We are fortunate to have a wonderful longstanding relationship with Carnival Cruises, which began with the design of the public spaces on board Holland America’s Pinnacle class ships and the complete interiors of Seabourn Encore and Seabourn Ovation. I was later appointed Creative Director for Costa Cruises, creating the design vision for the next generation of ships for Carnival’s Italian brand. Creative Director proved to be a fulfilling and successful role, allowing me to direct the design story for a large vessel without the need for a large studio. I was glad to accept the opportunity to take on a similar role with Cunard and dive into the history of the brand, envisioning the look and feel of the future of the iconic British cruise line.

As Creative Director of the new ship, why did you choose the design teams involved?

AT: The three design teams chosen to realise the vision for the next generation of Cunard make up a dynamic and gifted group of creatives, each with extensive international experience in luxury hospitality interiors. Simon Rawlings with David Collins Studio and Terry McGillicuddy with Richmond represent British design and background, while Sybille de Margerie brings a sophisticated French flair to balance the group. All three teams share a deep understanding for design that does not focus solely on materials and lighting, but also on the strength of the narrative that drives the design.

With this being David Collins Studio and Sybille de Margerie’s first cruise project, were you actively seeking this type of commission?

Simon Rawlings: As a studio we work across residential, retail and hospitality projects, and entering the maritime market was an obvious next step and an area we were keen to bring our expertise – in collaboration with the right partner. We strive to work with the best in their field and Cunard, with its historic reputation defining sophisticated ocean travel for close to 250 years, is a natural fit.

Sybille de Margerie: I love travelling, I love sailing and I love swimming, but until now I have not had the opportunity to design a luxury cruise ship. This project therefore fulfils my wish to open up to new fields, and I will enjoy writing this new chapter for Cunard by creating the interiors for the ship’s public spaces.

As newcomers to the cruise ship design industry, what can you bring to this sector?

SR: One of the key benefits of being new to designing ships is that it allows us the opportunity to challenge the traditional approach to shipbuilding and design, and to create something new and exciting. There is a natural affinity with Cunard, because their F&B, design and service offerings are so similar to that of a luxury hotel project. We are approaching each area in the same manner as we would any other project. There are of course some constraints in materials and technical specifications, but we consider the careful balance of design, detail and operations as we would in any other project to deliver a truly unique vision to the ship.

SdM: The fact that this is my first cruise ship project is probably a benefit, as I will bring a new eye with less creative restrictions. Cunard has a strong DNA and our design respects the heritage dimension of the brand. Being an ambassador of French elegance, art de vivre is certainly a touch that I plan to bring to the project.

"In my mind, a luxury place, whether a ship, hotel or residence, must spark emotions. It must elicit a certain experience that will touch the heart of its guests."

SYBILLE DE MARGERIE

Richmond International already has a number of cruise projects under its belt, so how does this ship differ your previous work?

Terry McGillicuddy: Cunard is significant because of the huge brand image and distinct historical design style, which is different to what we have experienced with previous cruise ship projects. Cunard really is iconic in the industry – it was the historical creator of luxury cruising for passengers, so working on the interiors of the newest ship is an extremely exciting and challenging prospect.

Cunard has a long-established history in shipping, but what does the 'Spirit of Cunard' mean to you?

AT: Cunard is one of the few travel brands in the world that is at once leading and inspiring, while also carrying with it a refined romanticism of the early years of luxury transatlantic travel. The Cunard spirit is leisure, luxury, charisma and adventure – and this sense of distinction creates a level of comfort that is welcoming and familiar, even though the brand itself has always been innovative and forward-thinking for its time.

SR: For me, it means unrivalled glamour and sophisticated travel rooted within a framework of British heritage.

SdM: Cunard's spirit is about a luxurious and unique experience, and in my mind a luxury place, whether a ship, hotel or residence, must spark emotions. It must elicit a certain experience that will touch the heart of its guests.

TM: Known as the most famous cruise ship brand in the world, Cunard is renowned for high quality, service, romance and authentic experiences. These attributes need to be reflected in the design of the interiors. The 'Spirit of Cunard' suggests a wealth of experience, excellent service and luxurious and glamorous environments, which evoke refined, British styling whilst providing personally crafted and curated experiences for passengers.

What is your overall vision for Cunard's new vessel?

AT: With an iconic brand like Cunard, it is impossible to ignore the history and the distinctively British heritage that has created the brand as we know it. My vision is to tap into the romance, the spirit of the early days of transatlantic travel with a lighter, more contemporary take inspired by Art Deco style of that period. The interiors will be fresh and forward-looking, but crucially it will still feel like a Cunard ship and loyal Cunard guests will feel at home.

If the objective is to create a forward-looking yet unmistakably Cunard ship, what brief was given to the design teams?

AT: We created a presentation exploring some of the most iconic and admired aspects of heritage, craft, storytelling and British style. With an eye to the future of the Cunard brand, we presented chapters within these themes on design, architecture, fashion, cuisine and theatre – all of which came together to create layers of inspiration for the design teams. We also put together a series of moodboards for the key public areas to offer an intended feeling for each space.

TM: The brief was for all of the design consultants to work harmoniously as a team to produce a design that reinvents and reinforces the key values of the Cunard brand and will be relevant both now and in the future, engaging existing



Pearl Wave

BY PRECIOSA

Pearl Wave is a playful chandelier that reacts to the happiness surrounding it.

Pearl Wave is an interactive lighting installation specially designed for yachts. It is made from more than 700 handmade triplex opal spheres, suspended on gold finished metal rods.



When glasses are cheered in a toast, Pearl Wave responds with a burst, or two, of light. The simple act of clinking glasses brings the chandelier to life. The light echoes the sounds generated



by its environment by creating different light effects; the bigger the group at the table, the more people cheer, the more Pearl Wave comes alive.



“The design consultants worked harmoniously as a team to produce a design that reinvents and reinforces the key values of the Cunard brand, engaging existing passengers and attracting new travellers.”

TERRY MCGILLICUDDY

passengers and attracting new travellers. Adam has been directing the proposals from the three design companies to ensure we create a seamless vision for the ship as a whole, as well as sharing his own shipbuilding expertise throughout the process.

Cunard’s strong brand identity allowed us to build a narrative and focus for the reinvention of the ship’s interiors, which echo and reinforce the significance of the group’s history. Under the direction of Adam and working closely with the other design consultants, we produced a brand DNA document, which we all referenced throughout the conceptual stages, ensuring that the design remained unmistakably Cunard, as well as establishing a synergy between the differently styled spaces.

SdM: The brief consisted of four key words: heritage, the respect to customs and tradition in an island nation; craft, from workshop creations to timeless innovation; storytelling, the art of bringing tales to life; and style with a certain eccentricity – classic with a twist.

What lessons can you transfer from land-based projects to cruise ships?

SR: There are many key elements of hotel design that we can draw on with regards to cruise ship design, including the importance of spatial planning and operational flow. The space must work intuitively, with guests able to navigate to their room from the moment they arrive. In addition, the detailed layering of materials and finishes that we create within hotel design will deliver a supreme level of comfort.

TM: It’s been a steep learning curve for us and we have acquired technical, structural and mechanical shipbuilding knowledge along the way, as well as an understanding of the ship language. This has enabled us to develop our initial thoughts and designs with respect to the complex constrictions, regulations and processes that exist on board ships – therefore allowing us to integrate these requirements directly into our final design solutions.

Many of the ship’s design details are still under wraps, but what can guests expect from this next generation cruise liner?

SdM: My interior design concept focuses on sensorial, emotional and immersive experiences. For each space, I blend timeless designs with historical elements to create a series of authentic yet forward-looking areas. The atrium boutiques will be dedicated to luxury, while the Queen’s Room retail area invites passengers to embark on innovative new ways of shopping. In the spa, guests can enjoy a quiet sense of relaxation by stepping in a cocooning oval-shaped space that reflects the ocean, while the Queen’s Room at the heart of ship takes cues from the grandeur of royal history, its décor recalling glimpses of souvenirs brought back from distant journeys.

TM: The theatre space will look to reinvent the contemporary auditorium, with generous seating enhancing the audience experience, and will also incorporate the latest technology, enabling guests to engage and interact whilst watching shows. The outdoor deck areas meanwhile will be designed to offer a different perspective on the surrounding ocean views, with contemporary styling reinforcing Cunard’s British heritage and evoking a modern seaside experience.

The new vessel – currently under construction at the Fincantieri shipyard in Italy – will become the 249th ship to sail under the Cunard flag, bringing the luxury line’s active fleet up to four for the first time since the 1980s. As the group’s first newbuild for 12 years, she joins Queen Victoria, Queen Elizabeth and the flagship, Queen Mary 2.

VISION



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BY JONATHAN CHARLES

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FORECAST

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"It's been an incredible year. The final passenger numbers for 2018 are in and they're above expectation. 28.5 million people took a cruise in 2018, that's almost 7% more than in 2017."

KELLY CRAIGHEAD, CLIA



THE SHIPPING FORECAST II

In the second instalment of The Shipping Forecast, Starboard looks at recent developments in the cruise ship sector, examining the challenges they bring and the opportunities that lie ahead.

Words Catherine Martin

“It’s been an incredible year. The final passenger numbers for 2018 are in and they’re above expectation. 28.5 million people took a cruise in 2018, that’s almost 7% more than in 2017.”

KELLY CRAIGHEAD, CLIA

When Starboard published its first industry overview last year, the global cruise sector was undergoing a period of unprecedented growth. New players were shaking up the sector with lifestyle-oriented concepts; there was a surge in dry-dock refurbishments; and the number of new ships on order was at an all-time high. Across almost every key performance indicator, it was a record year.

Despite concerns surrounding shipyard capacity, port infrastructure and passenger numbers, the industry’s upward trajectory has continued into 2019, with records set to be broken yet again before the year is out. There are now thought to be in excess of 130 ships on the order book, up from 113 at the last count just nine months ago; with 24 set to debut in 2019, making it the biggest year ever for new ship introductions.

Fortunately, there’s no shortage of passengers to fill this new supply. According to Cruise Lines International Association (CLIA) – a trade organisation representing more than 95% of global cruise capacity – there’s continued interest in cruising. Speaking at Seatrade Cruise Global at Miami Beach Convention Centre in April, CLIA’s new President and CEO Kelly Craighead released the latest cruise passenger statistics. “It’s been an incredible year,” she began. “The final passenger numbers for 2018 are in and they’re above expectation. 28.5 million people took a cruise in 2018, that’s almost 7% more than in 2017.”

Craighead went on to reveal statistics for individual regions, noting that North America’s passenger numbers reached 14.2 million in 2018, marking a 9% increase on the previous year, while cruise passengers from Asia totalled 4.2 million, a rise of 5%. “Such growth reflects rising interest among travellers,” she explained. “And based on our strong finish in 2018, we’ve revised our projections for 2019 upwards to 30 million guests.”

The research also examined destination trends, with adventure travel to Alaska continuing to thrive. Craighead noted that the US state experienced double-digit passenger growth in 2017, followed by another 13% increase in 2018, accounting for more than one million cruisers. Trips to the Mediterranean were also shown to be growing in popularity, up 8% from 2017, while the Caribbean saw an annual increase of 6%, to 11.3 million passengers.

“From a renewed interest in cruises to the Mediterranean to a significant increase in adventure cruising, travellers are embracing cruise travel more than ever before,” Craighead continued. “As our global popularity grows, so does our economic impact. The latest data shows that cruising provides good paying jobs to more than 1.1 billion workers worldwide, and collectively, our industry generates US\$134 billion in total spending.”

The industry’s growth was felt across Seatrade Cruise Global, with the four-day event becoming a launch pad for a number of new ships, concepts, design schemes and partnerships. Carnival Cruise Line announced details of its forthcoming ship, Mardi Gras, with key features being Bolt – the first rollercoaster at sea – and a live version of popular US TV show Family Feud. The new elements will no doubt capture the attention of Generation Z travellers, who are set

“Guests aren’t simply looking for experiences, they don’t just want to sightsee; they want to become part the destination and go through a transformation.

NAVIN SAWHNEY, PONANT

to become the largest consumer generation by 2020. In fact, the younger demographic has been the focus for a number of cruise lines in recent years, with on-board experiences that appeal to adrenaline-junkies or music lovers, for example.

There’s renewed interest in retirees too, due to the fact that the over-60s population is set to double over the next 10-15 years. In contrast to previous eras however, the next generation of retirees seeks the same transformational travel experiences as millennials – and they have the funds to do it in style. As a result, the small-ship market is seeing significant growth. Ponant will add a total of six new Explorer vessels to its fleet by 2021, effectively doubling its cabin count, while Tauck is set to increase its passenger volume by a whopping 40% this year, both through the addition of new ships and itineraries, and sailing more charters with its partner cruise lines.

Speaking on a panel at Seatrade, Navin Sawhney, Ponant’s CEO of the Americas region acknowledged the changing needs of guests, stating: “Guests aren’t simply looking for experiences, they don’t just want to sightsee; they want to become part of the destination and go through a transformation, and the best way to deliver that is with a small ship.”

To this end, onboard programming in particular is becoming increasingly varied, with each ship curating its own brand of transformative content delivered via lectures, workshops and masterclasses. More often than not, such experiences are truly unique, offering once-in-a-lifetime access to world-renowned scientists, Michelin-starred

chefs or, as in the case of Cunard, haute couture fashion designers. The cruise line has just signed with milliners Badgley Mischka for a special excursion in celebration of Transatlantic Fashion Week.

The coming years will also see a rise in destination-focused cruising, with vessels and itineraries designed specifically for a closer connection with the landscape, wildlife and culture of the region sailed. The luxury expedition market will see tremendous growth over the coming years – both Seabourn and Silversea have announced purpose-built expedition vessels – however it should be noted that the actual growth in terms of berths is comparable to just one mega-cruise ship.

At the big-ship end of the market, Costa Cruises continues to add to its fleet, with the 6,500-capacity Costa Smeralda the largest vessel to launch this year, contributing to the group’s 43% capacity growth by 2021. And following on from last year’s launch of Symphony of the Seas – the largest ship on water, carrying 6,680 passengers – Royal Caribbean has recently cut steel on a new Oasis-class ship that will break its own record.

What’s most apparent about the industry’s recent development is the highly diverse nature of the sector. Some operators are focusing on the onboard experience, whilst others put the destination in the spotlight. There’s also an emerging trend for speciality cruises, with elements of wellness, F&B and even working nomads informing the ideas in the pipeline. With passenger demand very much the driving force behind fleet expansion, the current growth looks set to continue well into 2020.

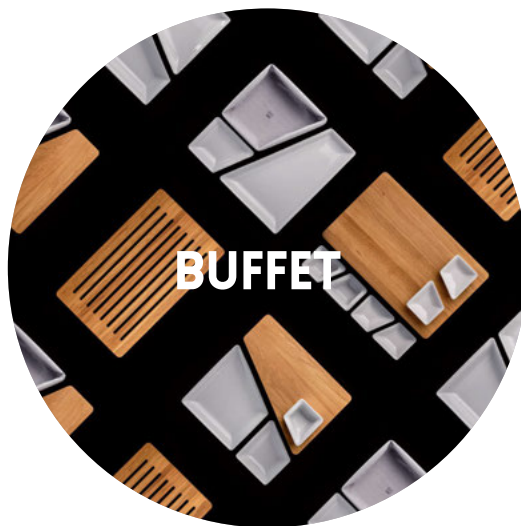


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CRUISE SHIP

Virgin Voyages heads to the beach

Virgin Voyages has partnered with Resorts World Bimini – a 750-acre luxury hotel in the Bahamas – to build a new beach club on the property's golden shoreline.

Designed by Miami-based architects EOA Inc., The Beach Club at Bimini features active areas for watersports and beach play, creative social spaces with hammock groves and bars, and more secluded spots to relax on one of the many loungers or cabanas. At its heart is an expansive lagoon-style pool, where sailors can feel the sand between their toes and experience Virgin's bespoke programming.

In the spirit of Vitamin Sea, the brand's ethos of wellbeing, there's moments of retox and detox, with the energy gradually amplified as the day progresses. Mornings begin with yoga and meditation, while DJ-led pool parties are centre of the action in the afternoon. The evening winds down with a beach bonfire followed by an acoustic musical performance.

With music at the heart of the Virgin brand, Virgin Voyages will carefully curate the soundtrack for The Beach Club, with seven-time Grammy-Award-winning artist and producer Mark Ronson named founding DJ; he will be among the first talent to grace the turntables.

The new partnership is the latest in a series of entertainment concepts unveiled by Virgin Voyages, with other experiences including Scarlet Night, a signature on-board party created by playwright, producer and nightclub owner Randy Weiner.

The Beach Club at Bimini is set to form part of the itinerary for all Scarlet Lady Caribbean sailings from its launch in 2020, with the inaugural season scheduled to take in the sights of Havana in Cuba, Puerto Plata in Dominican Republic and Costa Maya in Mexico.





Orderbook 2019-21

2019

OPERATOR	VESSEL	SHIPBUILDER	TONNAGE	PAX
Costa Cruises	Costa Smeralda	Meyer Turku	183,900gt	5,000
MSC Cruises	MSC Grandiosa	Chantiers de l'Atlantique	177,100gt	4,888
Norwegian Cruise Line	Norwegian Encore	Meyer Werft	167,800gt	4,200
Carnival Cruise Line	Carnival Panorama	Fincantieri	133,500gt	4,200
Princess Cruises	Sky Princess	Fincantieri	143,700gt	3,600
Saga Cruises	Spirit of Discovery	Meyer Werft	58,250gt	1,000
Hurtigruten	Fridjof Nansen	Kleven	20,889gt	530
The Ritz-Carlton Yacht Collection	The Ritz-Carlton Azora	Astillero Barreras	24,000gt	298
Hapag-Lloyd Cruises	Hanseatic Inspiration	Vard	16,100gt	230
Oceanwide Expeditions	MV Hondius	Brodosplit	5,590gt	196
Ponant	Le Dumont d'Urville	Vard	9,900gt	180
Aurora Expeditions	Greg Mortimer	China Merchants Group	7,400gt	160

2020

Costa Cruises	Costa Firenze	Fincantieri	135,225gt	5,260
P&O Cruises	Iona	Meyer Werft	183,900gt	5,200
Dream Cruises	Unnamed	MV Werften	204,000gt	5,000
Carnival Cruise Line	Mardi Gras	Meyer Turku	180,800gt	5,000
MSC Cruises	MSC Virtuosa	Chantiers de l'Atlantique	177,100gt	4,888
Royal Caribbean International	Odyssey of the Seas	Meyer Werft	168,666gt	4,819
Princess Cruises	Enchanted Princess	Fincantieri	143,700gt	4,402
Royal Caribbean International	Pulse of the Seas	Meyer Werft	168,666gt	4,100
Celebrity Cruises	Celebrity Apex	Chantiers de l'Atlantique	129,500gt	2,900
Celebrity Cruises	Celebrity Beyond	Chantiers de l'Atlantique	117,000gt	2,900
Virgin Voyages	Scarlet Lady	Fincantieri	110,000gt	2,860
Saga Cruises	Spirit of Adventure	Meyer Werft	55,900gt	1,000
Regent Seven Seas Cruises	Seven Seas Splendor	Fincantieri	56,000gt	738
Silversea Cruises	Silver Moon	Fincantieri	40,700gt	596
Scenic Cruises	Scenic Eclipse II	3. Maj	16,500gt	228
Crystal	Crystal Endeavor	Lloyd Werft	19,800gt	200
Ponant	Le Surville	Vard	10,000gt	180
Ponant	Le Bellot	Vard	9,900gt	180
Lindblad National Geographic Cruises	National Geographic Endurance	Ulstein	n/a	126

2021

MSC Cruises	Seashore	Fincantieri	169,380gt	5,632
Holland America	MS Nieuw Ryndam	Fincantieri	99,500gt	3,210
Viking Cruises	Viking Venus	Fincantieri	47,842gt	930
Viking Cruises	Viking Tellus	Fincantieri	47,800gt	930
Silversea Cruises	Silver Dawn	Fincantieri	40,700gt	596
Le Commandant Charcot	Compagnie du Ponant	Vard	30,000gt	270
Seabourn	Seabourn Venture	Mariotti Damen Cruise	23,000gt	264
Hapag-Lloyd Cruises	Hanseatic Spirit	Vard	15,540gt	230
Victory Cruise Line	Ocean Victory	China Merchants Group	7,400gt	200

AEROPLANE



British Airways unveils new Club Suite

British Airways has unveiled designs for its new business class seat, set to arrive on the first of its A350 aircraft in July.

The newly-branded Club Suite features luxurious flat-bed seats in a 1-2-1 configuration, direct-aisle access and a door for greater privacy, as well as 40% more storage, a vanity unit and mirror, power sockets and 18.5-inch inflight entertainment screens showing high-definition programming.

The A350 aircraft itself will also promote a feeling of wellbeing and calm owing to reduced noise levels, high ceilings and ambient lighting. Customers will leave their flight feeling rested and refreshed thanks to higher levels of humidity and controlled cabin pressure, equivalent to an altitude of just 6,000ft.

As well as a new 56-seat Club World cabin, the three-cabin A350 will feature the latest World Traveller Plus cabin with plush pillow and warm quilt, bedding from The White Company, amenity kits, enhanced service and an improved dining experience.

“The arrival of our first A350 featuring our new Club Suite is one of the most exciting developments in our £6.5 billion investment programme,” comments Alex Cruz, Chairman and CEO, British Airways. “We’ve worked hard to ensure every aspect of the Club World experience exudes the very British style and quality customers expect from us.”

FOOD & BEVERAGE

Singapore Airlines partners with Como Shambhala

Singapore Airlines has partnered with Como Shambhala – the culinary programme available at all Como Hotels & Resorts worldwide – to enhance the travel experience for its passengers.

The wellness cuisine will be introduced on select flights departing Singapore in the second half of 2019, and seeks to marry gastronomic pleasure with healthy eating, using seasonal and sustainable ingredients to produce delicious flavours while boosting concentration and energy, and balancing blood-sugar levels. Wellness-oriented dishes will also be made progressively available through Singapore Airlines’ Book the Cook service, which promises guests an unforgettable dining experience in the air, while future collaborations may also extend to on-board amenities as well as relevant in-flight entertainment content.

“SIA is fully committed to the continuous enhancement of our customer experience,” says Yeoh Phee Teik, Senior Vice President Customer Experience at Singapore Airlines. “We are proud to be announcing this partnership as it reaffirms our dedication to the holistic wellbeing of our customers.”

Como’s CEO Olivier Jolivet adds: “It’s an exciting moment for the Como Group, as this collaboration marks the coming together of the world’s most-awarded airline and Como’s passion for holistic wellness and nutritious cuisine that has been at the heart of our brand offering since the beginning of Como Shambhala and Como Hotels & Resorts.”





AEROPLANE

Crystal Cabin Awards names top innovations for future air travel

Winners of the 13th Crystal Cabin Awards have been announced, with Airbus, Air New Zealand and United Airlines amongst the groups commended for excellence in aircraft interior design.

Running alongside Aircraft Interiors Expo in Hamburg, the event celebrates innovative cabin concepts and services, offering insight into the future of air travel. The competition is open to airlines, product manufacturers and academic institutions, with entries assessed by an independent judging panel, taking into account technical innovation, success on the market and usability.

Airbus was triumphant in the Cabin Concepts category with its Lower Deck Pax Experience modules, designed to occupy an area of the airliner conventionally used for cargo. Commended for looking beyond the traditional passenger zone, the group has created flexible compartments that can be quickly and easily transformed into cabins, lounges and play areas. In the Passenger Comfort Hardware category, German

manufacturer Recaro prevailed with its long-haul seat that makes economy class travel more pleasant thanks to neck support and adjustable cushioning, while Collins Aerospace led the way in Cabin Systems, with its M-Flex Duet kiosk, which folds out to form a premium service space. Other winners included Air New Zealand for its Skycouch, which converts a row of economy seats into a bed surface, and United Airlines, for its in-flight entertainment system catering to visually impaired and mobility-challenged passengers.

Finally, in the Visionary Concepts category, Paperclip Design took home the prize for its forward-thinking Peacock Suites (pictured), which address the problem of the dwindling international first-class. Both luxurious and flexible, the compartments can be reconfigured according to the traveller, from premium double cabins to family rooms with bunks.

The main aim of the Crystal Cabin Awards is to improve passenger comfort for all; with these innovations, economy class could soon become a delight rather than a discomfort.

FOOD & BEVERAGE



Sky-High Sandwich takes in-flight dining to new heights

In-flight food traditionally suffers from a reputation for blandness, with passengers long resigned to eating food that fills them up while barely troubling their taste buds. Help may be at hand however, in the form of the Sky High Sandwich, a pioneering product specifically designed to taste delicious at 35,000ft. It has been developed by London Stansted Airport in partnership with café Not Always Caviar and Professor Barry C. Smith, Founding Director of the University of London's Centre for the Study of the Senses, using the same scientific principles employed by top airlines to make their in-flight dining more appetising.

According to Professor Smith, the combination of dry air and low pressure dulls sensitivity to food aromas, while the white noise in aircraft cabins reduces the perceived intensity of sweet, salty and sour flavours on the tongue. The Sky High Sandwich seeks to rectify this by using a special umami-rich seasoning, delivering punchier flavours that trigger key receptors in the mouth even at high altitudes.

Given that many airlines have withdrawn complimentary meals, particularly on short-haul flights, the airport hopes that Sky High Sandwich will appeal to passengers seeking a premium in-flight taste experience. "As one of the UK's leading airports, we want to ensure passengers continue to enjoy our great food and beverage offering whilst on-board," says Aboudy Nasser, Chief Commercial Officer at Stansted. "The Sky High Sandwich is part of our mission to innovate, by harnessing science to create something unique for our guests that tastes great on the ground and even better up in the air."

FOOD & BEVERAGE

Oceania Cruises introduces new plant-based cuisine

Building on its promise to offer 'The Finest Cuisine at Sea', Oceania Cruises has unveiled a new plant-based menu as part of its OceaniaNext enhancement programme. The concept has been developed by an in-house culinary leadership team in collaboration with world-renowned chef, culinary instructor and author Christophe Berg, and features over 200 healthy options from a variety of world cuisines. Highlights include Korean kimchi soup; som tam green papaya kelp noodle salad; and falafel fritters with harissa mayo, cucumber, mint and capers; as well as desserts such as apple-oatmeal crumble with vanilla ice cream and coco-vanilla cashew crème brûlée.

In addition to the current gourmet offerings, the plant-based choices will be available at breakfast, lunch and dinner in The Grand Dining Room and Terrace Café, and on request at a number of specialty restaurants. The Raw Juice & Smoothie Bar on the pool deck also serves raw, cold-pressed juices and vegan smoothies.

"These new plant-based options are flavourful, colourful, bold and creative," explains Bob Binder, President and CEO of Oceania Cruises. "Our hallmark finest cuisine at sea now provides an innovative and appealing menu of choices that reflect our guests' evolving palates and heightened focus on wellness while balancing our more decadent and extravagant dishes."





YACHT

The Reverie Saigon launches new yacht

The Reverie Saigon, a luxury hotel in the heart of Vietnam's Ho Chi Minh City, has extended its hospitality to the reaches of the Saigon River with the launch of its own private yacht and three new cruising experiences.

The Reverie Yacht – a 60ft Monte Carlo 6 – will explore the river's picturesque mangroves and hidden local villages, initially offering private charters for two-, five- and eight-hour journeys. These three options will see guests taking in day-to-day life along the river's banks and traditional shorefront commerce from the comfort of the yacht, as well as the bright city lights with routes taking guests up to the heart of the metropolis' waterways.

The cruising options begin with Saigon Intermezzo, a non-stop, 2.5-hour sunset cruise that departs late afternoon and includes a bottle of Louis Roederer champagne and a picnic for two served as dusk settles on the city, as well as a choice between five prix-fixe menus, transfers to and from the pier in a Mercedes Benz S-Class or BMW 7 Series, and service by a Reverie butler.

The five-hour Saigon Avventura includes all Intermezzo elements as well as a venture into night cruising and a route through the Can Gio UNESCO-protected Biosphere Reserve, spread across 80,000 acres of lush river delta. The

full-day, Saigon Spettacolare meanwhile, will make a stop at Taekwang Jeongsan Country Club located on the ecological island of Dai Phuoc, where guests can partake in a round of golf on the property's Ronald Fream-designed course.

Italian yacht designers Carlo Nuvolari and Dan Lenard are responsible for the Monte Carlo 6's overall design while interiors are fashioned by fellow countryman, Pierangelo Andreani. The 32-tonne vessel is decked out in teak wood and premium leatherwork through interior living and dining areas, with additional al fresco spaces including the main deck and on a characteristic flybridge above, complete with retractable roof.

The foredeck features electronically controlled sun loungers and an outdoor sound system with Bluetooth connectivity, whilst below deck is a spacious master bedroom with en suite bathroom, a fully equipped walk-in kitchen, a separate powder room and a multi-purpose seating area. A built-in outdoor barbeque on the back deck also caters to the hire of a private chef.

In an increasingly competitive marketplace – Vietnam will see a dramatic rise in new supply over the coming 24 months – the pairing of a yachting experience with a luxury hotel stay will no doubt stand The Reverie in good stead.

FOOD & BEVERAGE

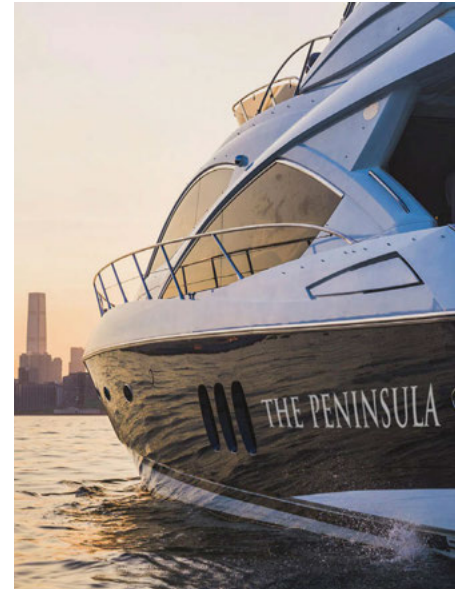
S.A.L.T – a new culinary programme for Silversea

Silversea Cruises has announced an innovative new culinary enrichment programme crafted with immersive experiences in mind. S.A.L.T. – an acronym of Sea and Land Taste – will seek to revolutionise culinary travel for the cruise line’s guests when it launches with new ship Silver Moon in August 2020.

The concept is being designed in collaboration with award-winning food writer Adam Sachs, and will take diners on a journey of culinary discovery, showcasing food cultures from around the world to enable them to form meaningful connections with the locale.

The programme will be tailored according to the sailed region and will incorporate both ship-based and shoreside activities, including market trips, winery visits, and dining experiences in local restaurants and bars. On board, a new S.A.L.T. restaurant will serve regional cuisine, while the dedicated S.A.L.T. Lab will provide a setting for guests to learn about homegrown ingredients and artisanal techniques through insightful workshops, tastings, and demonstrations hosted by expert local chefs and industry authorities.

“I’m excited to join Silversea to help the cruise line deliver on its pledge to travel deeper by creating meaningful connections between our guests and the tastes and culinary traditions of the places we go,” comments Sachs. “My mission in this new role is simply an extension of the approach I’ve always taken as a food and travel writer: to apply an endless curiosity and adventurous appetite to deep-dive explorations of the ingredients, cuisine and rituals of the countries and communities we visit.”



YACHT

The Peninsula Yacht sets sail in Hong Kong

The Peninsula Hong Kong has extended its signature hospitality to the high seas with the introduction of the Sunseeker Manhattan 60.

The 19m yacht will welcome up to 15 passengers each evening for a two-hour cruise along Victoria Harbour, with canapés and unlimited house champagne, wine and other beverages served throughout.

The new vessel also serves to provide a unique venue for exclusive events managed by the hotel, with personalised charter tours available for functions, family celebrations, cocktail receptions, pre-wedding photoshoots or on-board massage therapy by the hotel spa.

The introduction of the yacht results in The Peninsula being the first luxury hotel in Hong Kong to offer a trio of deluxe transportation options, complementing the existing fleet of Rolls-Royce Phantoms and a customised helicopter.

DIGITAL HIGHWAY





As the transportation industry takes its first tentative steps into an autonomous future, early concepts tell of forms that could change the world.

Words Kristofer Thomas

Though still some way from regular use as normalised, democratised means of getting from A to B, the technology that underpins autonomous transport has no doubt taken significant steps towards a goal that would have seemed unimaginable just a decade ago. While the viral video depicting a large Amazon branded mother-blimp releasing waves of pilot-less delivery drones turned out to be an elaborate fake, the idea itself now appears within touching distance.

Where a car with the ability to drive and navigate itself was once sci-fi movie shorthand for utopic futures, US firm Waymo – the technology division that emerged from Google’s self-driving car – has recently deployed its first forays around the outskirts of Phoenix, Arizona, and test periods for similar technology are well underway around the globe.

For all intents and purposes, the technology promised (though still in its infancy) is no longer simply the imaginings of futurologists and science fiction authors. From the intensely practical to the comfort-focused, these are the concepts that could change the way we get from place to place.

FOR THE PEOPLE

Whilst automated vehicles can often be seen as items of comfort, created to allow the driver to sit back, relax and catch up on emails, it is likely that they will instead come to form a key portion of vital services, reducing the manpower strain on operate public transport in a world with a quickly rising population. In the vein of public transportation, their presence in place of individual cars for each person could hold the power to catalyse the large-scale sea change that will be necessary to push back against an impending climate crisis, especially those developed with cleaner methods of energy production and electric motors. As such, many of the field’s forerunners have concentrated on the development of group or multi-person concepts as opposed to individual follies.

Taxis and shuttle services have been an early port of call for many R&D divisions, with big names from Boeing to Uber signalling their desire to eventually provide the world with driver-less tech. Boeing’s Autonomous PAV (Passenger Air Vehicle) recently completed its first controlled take-off, hover and landing during its first flight in Manassas, Virginia, which might not seem like much at a cursory glance, but marks the important first steps in gaining the trust of a population who largely still sees the idea of a driver-less air taxi the stuff of fiction.

Likewise, German start-up Lilium announced the successful maiden flight of its five-seater, jet-powered electric air taxi prototype, with the company expecting the concept to be fully operational in cities around the world by 2025. Landing and taking off vertically and booked through a Lilium app not unlike the current on-demand services available, initial flights were remotely controlled, hinting at some future degree of automation to come. Closer to

reality is Gacha, an autonomous shuttle bus born from a collaboration between Japanese retailer Muji and Finnish research studio Sensible 4. Designed to suit all types of weather – an element the brand believes will be a key factor in the success of driver-less tech – it operates via interactions between a digital map and a band of sensors around its form to promote a concept of shared mobility that would see both urban and rural areas serviced. With a goal of rolling Gacha out to the Finnish cities of Espoo, Vantaa and Hämeenlinna following its debut in Helsinki, the project has the potential to introduce the concept of autonomous transport to a wider audience than most, backed by a big name brand and seeking to attract a demographic ranging from the less mobile to younger environmentally-concerned commuters.

Beyond public transport, the technology is also being applied to emergency services, with Hyundai’s Elevate – a car with robotic legs envisioned to assist emergency workers in difficult terrain – unveiled at this year’s Consumer Electronics Show in Las Vegas. Centred around a modular electric chassis, four robotic legs will allow for multi-directional climbing, clambering and cruising across debris, disaster zones and uneven land that typical off-road vehicles fail to best. “By combining the power of robotics with Hyundai’s latest electronic technology, Elevate has the ability to take people where no car has been before, and redefine our perception of vehicular freedom,” says Design Manager David Byron. However, whilst Elevate’s intended purpose lies in emergency response, a flexible modular design means that mechanical legs adept at crossing rocky mountain terrain could be equally useful in raising or lowering the chassis to allow disabled passengers to easily board when in use as a taxi.

COMFORT & STYLE

Whilst the aforementioned concepts are geared towards public service, efficiency and necessity, other corners of the sector have pushed towards comfort, and instilling the mechanical innovations with pleasing designs to facilitate smoother rides, in both the physical and visual sense. Most notable is Citroen’s 19_19, a small-scale electric vehicle with a cabin inspired by aviation and interior design, intended more as a mobile living room than a conventional car. Incorporating ergonomic, reclining seats, an augmented reality windscreen and a back section modelled after the sundeck of a Riva yacht, the concept will seek to lessen the strain of long drives with its animated personal assistant and a billed range of 800 driving-free kilometres.

Meanwhile, following the decision of Tesla and SpaceX to make its vac-train design open-source, allowing other engineers to develop the concept without intellectual copyright limitations, the proposed Hyperloop system has seen designers around the world share their interior and exterior visions for the concept.

Industrial design studio Priestmangoode is one such example, with the London-based firm collaborating with one of the concept’s leading engineers in Hyperloop Transportation Technologies (HTT) to reveal its full-scale



Clockwise from left: The five-seat Lilium will be available through an on-demand app not unlike current ride-sharing concepts; PriestmanGoode's vision for Hyperloop; Hyundai's car-with-legs, Elevate, is envisioned as a solution for emergency response on dangerous terrain

concept capsule at an event in Spain in 2018. Constructed from the newly synthesised vibranium material – named for its Marvel Comic's namesake – the 32m long bullet-shaped pod will carry up to 40 passengers at 700mph, with the patented metal substitute eight times stronger than aluminium and five times lighter.

“In just five years we have solved and improved upon all of the technology needed for Hyperloop with our new levitation system, vacuum pumps, batteries, and smart composites,” notes HTT co-founder Dirk Ahlborn. “This capsule will be a part of one of the most efficient transportation systems ever made.”

MARKET READY

Not all autonomous technology will take the form of vital services however, and whilst emergency response robots and unimaginably fast vacuum trains could form the spine of future infrastructure networks, its proliferation will also undoubtedly lead to the innovations intended to make everyday tasks easier, or at least allow humans to delegate the time and effort elsewhere.

If all goes to plan, and Black Mirror remains strictly a fictitious affair,

Continental's Urban Mobility Experience (or CUBE) will carry a pack of robotised dogs within its compact frame to burst forth and deliver packages straight to your door, and whilst this would bring us halfway to Amazon's blimp-centric future vision, there is as yet no set date for its introduction, nor any word whether a model to bring slippers and a newspaper in from the hall is under development.

Very much under development is Cleansebot, a smart device utilising an offshoot of the autonomous vehicle technology in its sensor mapping component to make its way around hotel beds to clean the notoriously suspect surface with UV-C lamps, killing 99.99% of germs in the process; a must for guests who've ever wondered what lurks beneath the sheets.

Whilst these concepts are mostly still just concepts, their ambitious goals currently limited to renderings and test-runs, it should be clear that the technology central to autonomous travel is being interpreted at all levels of use. Regardless of what form this takes, be it futuristic robot dogs or a subtle update to an existing medium, the conventional means of transport will be likely upended when it is implemented, with the ripples from its impact reaching far beyond only cars.



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VOYAGE

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076 Guntô

Setting sail across Japan's Seto Inland Sea, Guntô marries elements of the traditional ryokan with the feel of a luxury yacht

082 Celebrity Edge

Celebrity Cruises unveils the first of its new class of ships, having tasked a dream team of designers with revolutionising luxury travel at sea

090 Crystal

Luxury operator Crystal taps AD Associates and Kudos Dsign for the refresh of its two ocean ships

096 Fingal

Royal Yacht Enterprises and The Pedley Group repurpose a former lighthouse tender to create Scotland's first floating hotel and sister ship to The Royal Yacht Britannia



Guntû

JAPAN

Setting sail across Japan's Seto Inland Sea, Guntû marries elements of the traditional ryokan with the feel of a luxury yacht.

Words Ben Thomas Photography © Guntû



Owner / Operator
Setouchi Cruise

Shipyard
Tsuneishi Shipbuilding

Architecture
Yasushi Horibe



Guntô's Café & Bar serves cocktails beneath the ship's unique gabled roof, which has influenced the entire brand identity; the structure is symbolised by the circumflex above the 'u' (û) in its name





Route
Seto Inland Sea
Passenger Capacity
38
Gross Tonnage
3,013
Length
266ft
Width
45ft

Since ancient times, the Seto Inland Sea has bustled with boats connecting western Japan to Osaka and Tokyo in the east. Cargo ships transported goods to industrial centres in the the Kansai region, while ferries provided a vital commuter link before the construction of the Sanyo Main Line. The latest vessel to take to these waters however, is a different offer entirely. Exploring the 3,000 islands that make up the Setouchi coastline, Guntû is a new sailing experience that marries elements of the traditional ryokan with the feel of a luxury yacht.

The vessel has been designed by Japanese architect Yasushi Horibe and features 19 ocean-view cabins, as well as a dining room, sushi bar, lounge and spa, each characterised by wooden interiors, clean lines and neutral tones.

The four suite types vary in size and include the Terrace Suite with waterside lounge and glassed-in bathroom, and the Grand Suite, with spacious terrace and open-air bath. The Guntû Suite meanwhile, measures 90m² and is located in the bow of the ship, making it the only cabin with forward-facing windows. All suites are decked in ash and alderwood and feature a Simmons beds topped with crisp white linens, Japanese Imabari towels, Bang & Olufsen Bluetooth speakers, an Audio Tekne sound system and an iPad Pro.

The dining room follows the same minimalist aesthetic while the cuisine makes use of local ingredients from across Setouchi. Master chef Kenzo Sato of Michelin-starred restaurant Shigeyoshi oversees the seasonal menu of seafood and meat dishes, with sashimi and broiled fish featuring alongside Japanese-style western dishes cooked to yoshoku

principles. Meanwhile, sushi guru Nobuo Sakamoto of Nobu Awajishima brings his expertise to a cosy six-seat sushi bar.

For those after an evening nightcap, Guntû's Café & Bar serves cocktails beneath the ship's unique gabled roof, which has influenced the entire brand identity; the structure is symbolised by the circumflex above the 'u' (û) in its name.

Across in the lounge – a tranquil space in the stern with comfortable seating and a library – Guntû's dedicated tea master is on hand with matcha green tea and native sweets, both prepared and served in Japan's ceremonial manner.

Further spaces include The Engawa, a traditional style veranda decked in walnut and hinoki cypress, and a spa with communal bath and sauna overlooking the ocean. Amongst the bespoke treatments available are Choukoku-Lymph therapies – a method of care performed while warming the body on a bedrock mat, as well as authentic Nentai massage designed to ease tension.

Aside from its onboard facilities, the floating hotel, which glides across the water at a top speed of 10 knots, offers a number of shore excursions. Depending on the course of the journey – the ship travels both eastbound and westbound routes, departing from Bella Vista Marina in Onomichi, Hiroshima – dedicated speed boats transport guests to several of the coastline's uninhabited islands for day trips, where they can try their hand at fishing, visit ancient temple ruins, cycle through forests or hop on a traditional wasen boat.

Having launched in 2018, Guntû has been well-received by the design community, and was recently voted winner of the Transport category at AHEAD Asia 2019. The award recognises the exceptional design of mobile forms of hospitality, with the standout concept lauded for bringing a new aesthetic to the seas that is more in line with a boutique hotel than a ship.



Celebrity Edge

MALTA

Celebrity Cruises unveils the first of its new class of ships, having tasked a dream team of designers with revolutionising luxury travel at sea.

Words Ayesha Khan Photography © Michel Verdure (unless otherwise stated)



Owner
Royal Caribbean International

Operator
Celebrity Cruises

Shipyard
STX France

Interior Design
Jouin Manku, Kelly Hoppen Interiors,
Patricia Urquiola, Wilson Butler
Architects and WKK

With production lines at shipyards across Europe loaded for at least the next decade, the global cruise industry is on a frantic space race of sorts. Brands are constantly outdoing each other to attract the attention of a savvy cruise clientele that is getting younger, more affluent and increasingly worldly. This

was the exact impetus for Celebrity Cruises' first new class of ships in ten years – heralded by the groundbreaking Edge ship that took its maiden voyage late last year. “We really needed to up the ante,” explains President and CEO Lisa Lutoff-Perlo. “We did this by assembling a design and architectural dream team from around the globe to push the boundaries of ship design and help us revolutionise luxury travel at sea.”

Celebrity launched a host of firsts for the Edge class, including a strategic branding move to hire designers lauded in their respective fields, but unfamiliar with ship design. Kelly Hoppen MBE is no stranger to luxury residential design and was enlisted to work on the ship's staterooms, suites and spa. Jouin Manku, known for creating dramatic interiors across Paris and the world (Alain Ducasse at the Plaza Athénée and the Jules Verne to name just a few) was entrusted with the multi-level atrium. And innovative furniture designer Patricia Urquiola brought her talents to Eden, a multi-level dining and evening entertainment venue. Offsetting the new blood were ship design veterans such as Wilson Butler Architects and Tom Wright of WKK, both long-time Celebrity collaborators.

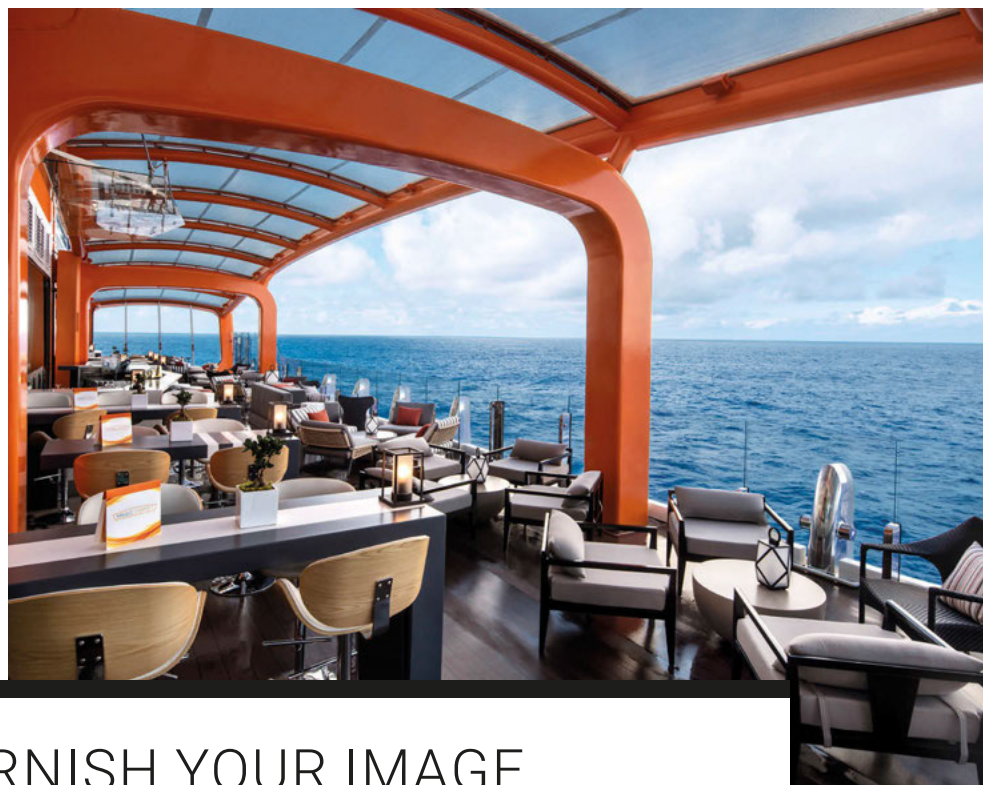
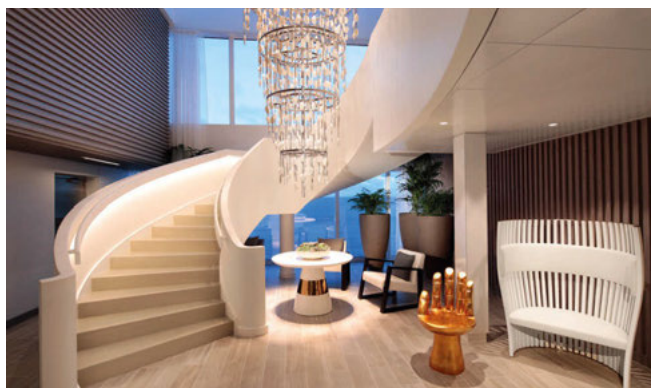
For Patrick Jouin of Jouin Manku, the project hit a soft spot – his grandparents worked at Chantiers de L'Atlantique, the very yard that built this ship decades later. He and partner Sanjit Manku were therefore admirers of shipbuilding and had a unique take on the design of the Grand Plaza, the three-deck heart of the ship. “We wanted to recall an era when being on a ship was an extraordinary day, when transatlantic travel was celebrated in grand ballrooms with grand staircases and chandeliers,” explains Manku, recalling the robust glamour of large ferry boats that he boarded regularly growing up in Toronto. “There was no need to put layers of makeup on this space, so we worked with the shipyard to expose the structure and the ribs of the ship.” While the structure is simply painted white and left unadorned, a series of delicate screens and sophisticated furniture provide the perfect foil. The pièce de résistance in the space is a sculptural light installation, Jouin Manku's take on a chandelier. “It gives a perpetual evolution following the natural rhythms of the day. By day it is dormant, a beautiful sculpture that takes on the reflections of natural daylight, but then as the sun goes down, it begins to glow a warm orange, illuminating the space. Later, the chandelier starts to pulse, dancing and entertaining into the night – a beating heart,” Manku explains.

Kelly Hoppen admits that the project challenged her in new ways, but is grateful for the lessons learned. “Edge was a whole new ball game. Every step we took was a first for us and a first for design within the cruising industry,” she says, alluding in particular to the infinite veranda stateroom concept she revolutionised, allowing balconies to be glassed-in to create additional space in an often-tight typical stateroom. Perhaps one of the most stunning spaces in Hoppen's repertoire is the Iconic Suite, perched at the



The 29 restaurants and bars include Luminae at The Retreat designed by Kelly Hoppen (above); and Eden, featuring a 'library of plants' growing above the bar (right)





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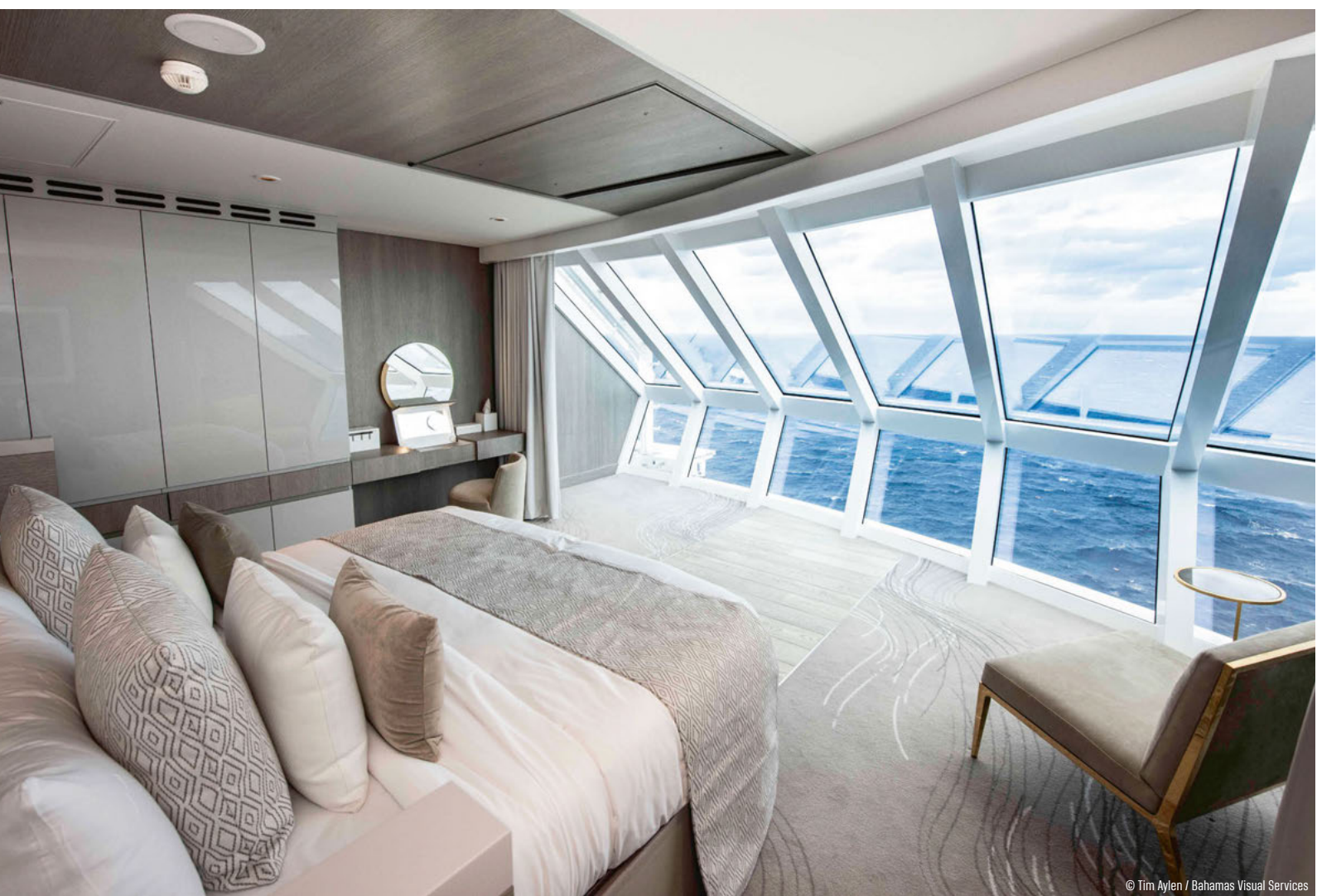
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“We really needed to up the ante... We did this by assembling a design and architectural dream team from around the globe to push the boundaries of ship design and help us revolutionise luxury travel at sea.”

LISA LUTOFF-PERLO, CELEBRITY CRUISES

Cabins
1,467 staterooms
F&B
29 restaurants and bars
Leisure
Swimming pool, spa
Decks
14
Gross Tonnage
129,500
Length
1,000ft
Beam
128ft

bow of ship. “This suite has incredible views – even better than the captain’s,” Hoppen explains. “I incorporated some of my favourite furniture designs from my own collection with Resource Decor to add high-end glamour,” she adds. Artful pieces like a hanging swing by Lee Broom add a touch of whimsy, while custom lighting creations, both in the suites and Hoppen’s restaurants, have been designed and manufactured in collaboration with Chelsom. The designer also had a hand in the bespoke carpets throughout the ship, working with Brintons to develop a variety of colourways and patterns to complement each space.

Stately suites aside, one of Hoppen’s proudest design moments was seeing the finished spa, which features a host of sea-facing relaxation spaces and no less than 23 treatment rooms. “The entrance to the spa was very important for me; we created the reception desk with this very sculptural, organic piece of stone, and huge spiral staircase with an extraordinary light fitting and layers of stone and wood. This is something we had not seen on a cruise ship, and yet when looking back at the old liners nothing was spared so I just thought, let’s do this,” she says with an energetic smile.

With the new blood came the adept Celebrity collaborators, who admit to also being challenged to create new spaces. Tom Wright of WKK broke the industry mould when he conceptualised the Magic Carpet, a cantilevered platform that transforms from a tender dock to a fine-dining restaurant to a lounge bar to a dance platform, with different atmospheres created through lighting scenes and flexible arrangements of seating, the latter supplied by Robos Contract Furniture.

Scott Butler of Wilson Butler Architects was tasked with creating the edgy performance areas on the ship. “We were asked to conjure up novel ways for Celebrity to engage

the guests in non-traditional auditorium arrangements. We were challenged to break the fourth wall [traditionally the proscenium wall] and immerse the guests in the performance,” Butler explains of the industry-first theatre that has multiple rotating platform lifts and a rain curtain all thrust out well into the audience space. Butler’s second non-traditional space, designed in collaboration of Patricia Urquiola, is Eden, a ramped, multi-level performance venue featuring a vertical ‘plant library’ and quirky nymph-like performers known as Edenists, that entertain tableside between serving a five course menu of multi-sensory and experiential dishes.

Meanwhile, Edge’s compelling art collection added an extra layer of interest to the ship “We became so incredibly passionate about what can be done on a cruise ship,” explains curator Ally Millard. “This ship proves that anybody can be on it and love it and experience it in their own way. We didn’t want the art to dominate the design, so if someone was on board for a week, they’d notice something new every time,” she adds. Key pieces include Jiao Long, a ship sculpture adorned entirely in pearl necklaces; Avalon, an immersive walk-through art installation; Sophie Dickens’ handsome copper horse that presides over the ship’s upper decks; and Xavier Veilhan’s life-sized birch plywood figures, which greet guests upon embarkation and set the tone of warm, rich materials that within.

Celebrity is already hard at work on the next ship in the Edge class, and Lutoff-Perlo promises that her team will continue to surprise. “The dream team will continue to work with us on the rest of the Edge series. We will bring in some more surprises as we design the third, fourth and now fifth ships in the Edge series,” she concludes. “We have identified a winning formula, and we’re just getting started.”





© Paragon Pixels

Crystal

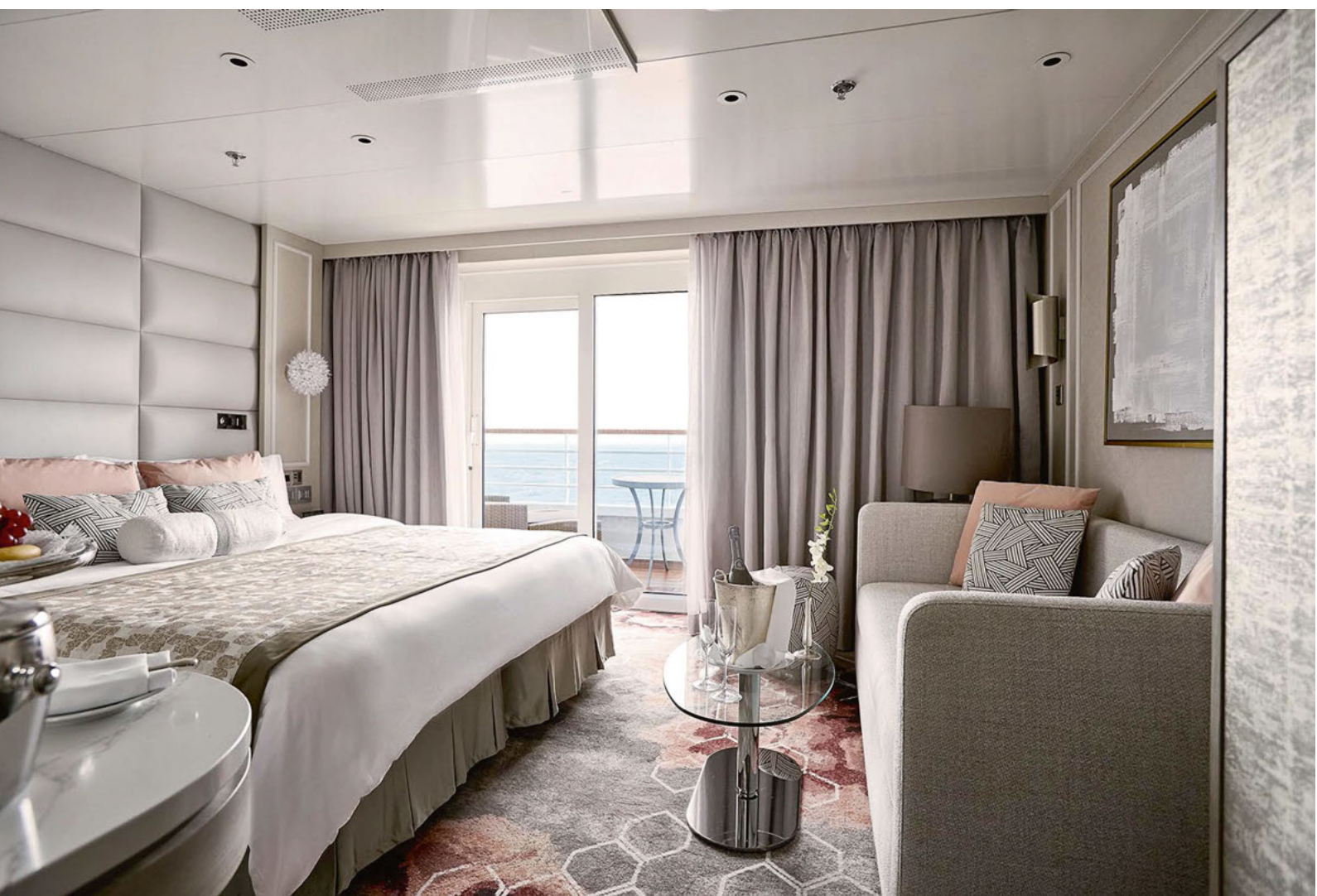
BAHAMAS

Luxury operator Crystal taps AD Associates and Kudos Dsign for the refresh of its two ocean ships.

Words Lauren Ho Photography © Courtesy of Crystal (unless otherwise stated)

Cruising is big business. So much so, it's reported the industry's global economic impact has hit the US\$134 billion mark. Once the holiday of choice for retirees with a stable income, things have started to shift, with the average age of cruise passengers said to have fallen to its lowest in over two decades. This is, in part, due to the emergence of more family-orientated cruise lines, the rise of the Asian market, and notably, an attitudinal shift towards luxury consumption with many preferring to spend their hard-earned cash on unique travel experiences. And with an estimated 30 million travellers – up 6% from last year – set to take to the seas this year alone, it's no wonder cruise lines are constantly working to up their game.

The larger vessels grab headlines with outlandish onboard attractions such as sky diving simulators, robotic bartenders and twisting waterslides, while on the luxury front, Crystal's 200-guest expedition yacht Endeavour, set to debut in 2020, will not only have butler-serviced all-suite guestrooms and Michelin-star-level dining options, like the restaurant from chef Nobu Matsuhisa, but will also feature state-of-the-art expedition equipment and its own submarine.



“By design, it is Crystal’s philosophy to transcend trends while also offering guests the modern conveniences and amenities that make their time on board seamless.”

JAN SORENSEN, CRYSTAL

Owner
Genting Hong Kong

Operator
Crystal

Flag State
Bahamas

Interior Design
AD Associates

Interior Design
Kudos Design

Crystal is, in fact, hard at work ensuring it stays ahead of the game, having recently completed a considerable overhaul of both its ocean ships, Crystal Serenity and Crystal Symphony, to include a revamp of all the public spaces, elevated dining concepts, and the addition of a series of butler-serviced penthouses and penthouse suites. “Crystal Symphony and Crystal Serenity have always been distinguished from other luxury lines and ships and their recent redesigns only underscores this further,” emphasises Jan Sorensen, Vice President of Hotel Newbuild & Refurbishment at Crystal. “By design, it is Crystal’s philosophy to transcend trends while also offering guests the modern conveniences and amenities that make their time on board seamless. The atmosphere is elegant and sophisticated without being stuffy and pretentious.”

On that note, tapping London-based multidisciplinary design agency AD Associates to lead the redesign of both ships’ public spaces was never a question. “AD Associates has been a great partner for a long time,” explains Sorensen. “They understand our vision for the ships, but most importantly, they understand what guests love.”

Briefed to refresh the ships’ offerings while maintaining the brand’s sophisticated elegance, the result certainly shakes things up with a dynamic approach that challenges the traditional cruising MO with a relevant and modern offering for today’s consumer. This includes not just an aesthetic revamp, but new concepts that shun traditional ship dining like sprawling dining rooms with timed eating slots. “Modern travellers – luxury travellers specifically – are seeking spaces and experiences that are exactly what they choose, rather

than a one-size-fits-all approach,” says Sorensen. “The new dining venues and open seating allows more choices than ever for guests to make their time on board their own.”

From a design point of view, Nicola Preece, Design Director at AD Associates explains: “Design is more accessible and appreciated by modern travellers. Well considered materials, lighting and branding can enhance an environment and deliver the backdrop enabling clients to curate an exceptional guest experience.”

And so, the former Crystal Dining Room – the ships’ sprawling main dining venue – has been transformed into a chic, welcoming restaurant called Waterside. Here, the designers have created a smart sense of arrival with a new lobby, while the addition of smaller tables of two and four, arranged in separate sections, establishes intimacy. This is further enhanced by a modern deep blue palette with polished metal accents, oversized artwork in the entrance, inspired by the movement of water, and a stand-out bauble chandelier that takes centre stage beneath the circular ceiling, which is mimicked in the bold black and white radiating ring-shaped pattern of the carpet underfoot.

Elsewhere, the former Lido Café now pulls double-duty as Marketplace by day – which will continue to serve a buffet breakfast and lunch – and Churrascaria by night, a casual, open-kitchen concept that serves up Brazilian-inspired tapas, ceviche, salads and grilled meats. Trident Grill – the casual lunch spot that doles out juicy burgers and hotdogs – and the Italian dining room Prego have remained untouched, while the second specialty restaurant, Umi Uma & Sushi Bar – from chef Nobu Matsuhisa – has been rebranded from the former





Crystal Endeavour, a 200-guest expedition yacht set to debut in 2020, will feature all-suite guestrooms, Michelin-star-level dining options and state-of-the-art expedition equipment, including its own submarine

Silk Road and The Sushi Bar. The only Nobu restaurants at sea, don't miss out on wagyu beef topped with yuzu sauce, or the rich black cod marinated in miso.

For AD Associates, the design highlight is no doubt Silk Kitchen & Bar. The former Trident Pool Bar has been transformed into a light-filled Chinese-inspired restaurant that takes its cues from original ink sketches by artist Edward Lear. "We took colour inspiration from the vibrant tones in the ink sketches and used this as an accent throughout the space, offering a nod towards travel and the exotic to give a contemporary layered look," explains Preece. The result is an energetic space, with bold materials including blackened steel and strong architectural features – such as the standout aviary structure that encases the maître d' desk – softened by details like the vibrant pink banquettes and greenery. "The strong branding, artwork and living wall, as well as accent lighting all contribute to a layered design that really delivers."

Rounding off the ships' redesign are the new Seabreeze Penthouses and Penthouse Suites on deck nine. Here, Finnish studio Kudos Dsign shaped a series of pre-existing veranda staterooms (which in Crystal Symphony's case reduced her guest capacity to 848) into efficient and functional cocoons.

The 510ft² Seabreeze Penthouse Suites with Veranda, particularly, are a smart example, having been skilfully arranged to include a living room, sleeping area, walk-in wardrobe and a spacious bathroom that can also be accessed via a door at the entrance. Each has been filled out in a clean, uplifting palette of blushing pinks and silvery greys, enhanced by light metal accents and dressed for their close-up with a standout graphic carpet, tactile, textured wall panels, low-key concealed lighting and bespoke details like the custom-made mini-bar. "We wanted to move forward from the traditional way of designing cruise ships by taking a new approach to the interior design, use of space and the different functions in the room," says Pia Litokorpi, CEO of Kudos Dsign. "Through a luxuriously elegant and modern interior design – where every functional element is considered to the smallest detail – we wanted to exceed the high expectations of Crystal Symphony guests around the world."

Indeed, the bar certainly has been raised. But as Sorensen concludes: "The changes only add to the luxurious conveniences and numerous choices that travellers enjoy on board Crystal ships, making it easier than ever for guests to experience a Crystal vacation precisely the way they choose."



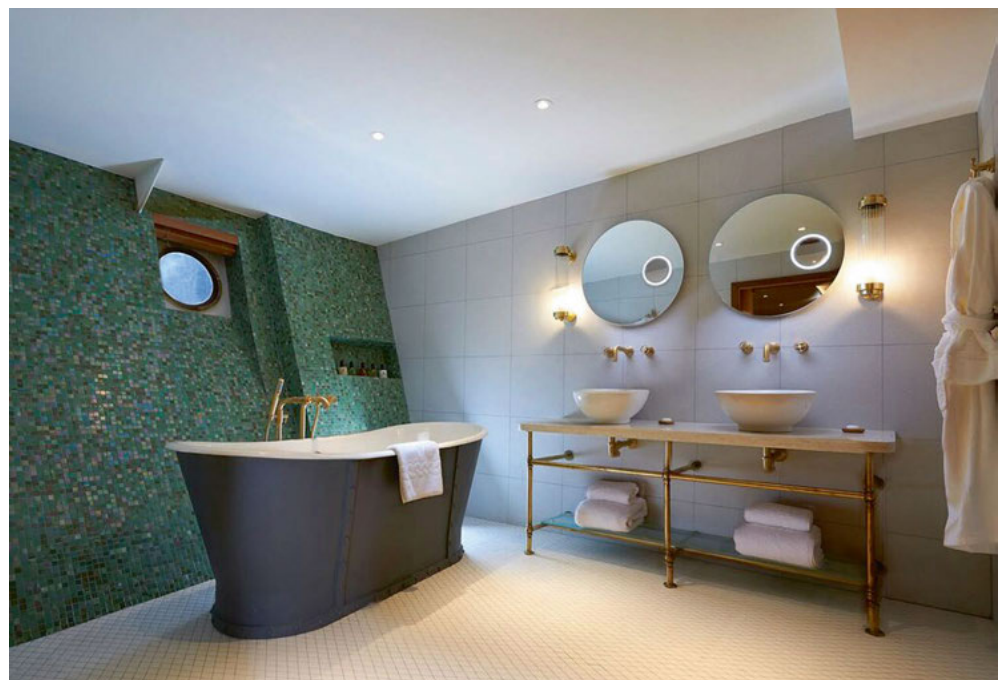
Fingal

EDINBURGH

Royal Yacht Enterprises and The Pedley Group repurpose a former lighthouse tender to create Scotland's first floating hotel and sister ship to The Royal Yacht Britannia.

Words Catherine Martin Photography Courtesy of The Royal Yacht Britannia





Investor
Royal Yacht Enterprises

Operator
The Royal Yacht Britannia

Interior Design
The Pedley Group

Main Contractor
The Pedley Group

As the UK's top tourist destination outside of London, Edinburgh has no shortage of attractions, from the historic fortress that dominates the skyline, to world-class galleries, Scotch whisky tastings and authentic cuisine. There's no shortage of accommodation options either, with a number of budget, boutique, luxury and lifestyle hotels opening in recent years, and plenty more on the way thanks to consistently strong performance and attractive investment yields.

Away from the development hotspots of the Royal Mile and Princess Street, there's one newcomer that's a genuinely unique addition to the city. Permanently berthed at the Port of Leith, Fingal is Scotland's first floating hotel and the result of a £5 million project to repurpose a former lighthouse tender that once patrolled the coastline's waters.

The venture is the brainchild of Bob Downie, Chief Executive of The Royal Yacht Britannia Trust, who can be credited with developing a former residence of the British monarchy – The Royal Yacht Britannia – into a tourist attraction following its decommissioning in 1997. In a bid to create a new revenue stream for the charity, Downie came upon the idea of creating a floating hotel, but it took years – almost a decade in fact – to find not only a suitable vessel, but a contractor who would understand the ship and cherish its rich history.

Launched in 1962, Fingal was built by the Blythswood

Shipbuilding Company and spent most of her service life working out of Oban as a tender for the Northern Lighthouse Board. For 35 years she sailed the seas, protecting mariners navigating the wild Scottish coast and carrying vital supplies to remote lighthouses, from Neist Point in Skye to Ushenish in the Outer Hebrides. It's this heritage that Royal Yacht Enterprises has sought to preserve, so much so that the former captain and crew have been involved in the restoration, recounting tales of life on board via a series of vignettes.

For Downie, the 2014 acquisition of Fingal also struck a chord, having marvelled at the vessel as a child growing up close to the Port of Oban. So, he set about relocating the ship to Leith and transforming it into a hotel, complete with 23 luxury cabins, a bar and ballroom. By this stage, The Royal Yacht Britannia had become a popular private events space, offering up to 500 guests at a time the opportunity to follow in the footsteps of kings, queens, prime ministers and presidents; the added option of overnight accommodation would only serve to enhance the experience.

In bringing the new-look vessel to life, Royal Yacht Enterprises enlisted The Pedley Group, headed up by Alan Pedley and Stephen Flanagan, to devise a scheme that pays homage to Fingal's maritime past while ushering in a new era of luxury.

The transformation was no easy feat. Over 100 tonnes of steel including cranes and defunct mechanical parts were removed from the vessel, while two extra decks were added and the livery repainted in patriotic tones of red, white and blue. Inside, the lower decks have been reconfigured to make



Cabins 23

F&B 1 restaurant and bar

Events Ballroom

way for more spacious cabins, some reached via a glass walkway over the engine room – a must-see for all maritime enthusiasts – with the lasting smell of diesel a reminder that this was once a working ship.

Many elements of the interiors are inspired by Fingal's former life. The glass elevator that takes centre stage in reception is reminiscent of a lighthouse lantern room for example, with the tiling underfoot radiating out like beams of light. Each cabin is named after a lighthouse Fingal serviced during her career and features a beautifully stitched headboard tracing the exact ocean location of the beacon, while a colour palette of soft green and rich burgundy reflects the hues of the landscape along its former route. Cabins make extensive use of timber, both in panelling and casegoods; walls are lined with rippled sycamore fiddleback, highly polished to showcase the wood's natural grain, while furniture is meticulously made-to-measure to follow the camber of the ship. Testament to the level of craftsmanship, no piece of joinery is the same.

Throughout the vessel, furnishings and fixtures have been selected for their quality, heritage or connection with the locale. The soft leather that lines the wardrobes comes

from Muirhead, a family business that sources raw hides predominantly from Scottish farmers; mattresses are from Hypnos, holder of a Royal Warrant; cushions and bed runners are designed bespoke by Araminta Campbell and woven in Scotland using 100% lambswool; and worthy of a mention is the desk chair, a specially commissioned piece modelled on Fingal's radio officer's chair, the original of which was given to Princess Anne in her role as Patron of Northern Lighthouse Board. Mini-bars, supplied by Indel B, also come stocked with a variety of Scottish produce.

With cabins fitting to the contours of the ship, they come in a variety of shapes and sizes, ranging from the entry-level classics measuring a compact 20m², to the sprawling Skerryvore Suite, a penthouse on the upper deck with its own private living space. Some cabins have direct access to the outdoor deck, while others feature a freestanding bathtub or are set across two floors connected via a spiral staircase. When it comes to turnaround, all cabins benefit from a unique bed that conceals fresh linen, towels and servicing equipment within its base – a neat consideration to keep housekeeping trolleys from blocking the narrow passageways.

In case there was any doubt you're on board a ship, there's



CRUISE SHIP INTERIORS EXPO
MIAMI 2019
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Fingal's ballroom, accessed via a sweeping double staircase, is nestled in the bow of the ship and clad in highly polished timber, with bullseye glass detailing and a hammered steel ceiling upping the glamour

abundant nautical references, from porthole windows, brass light fittings and anchor-shaped door hooks to the ever-present trident – Fingal's heraldry as seen on the ship's bow and imprinted on menus, stationery and leather door handles. Even the cutlery, supplied by Studio William, is in keeping with the scheme, with the British manufacturer's three-pronged Larch fork resembling the trident. And dotted throughout are handwritten logbooks as well as original features such as the navigation binnacle housing a magnetic compass, and a brass telegraph once used as a communication device between the pilot on the bridge and engineers down below.

For dining, Royal Yacht Enterprises took the wise decision not to go up against the celebrated restaurants ashore; Tom Kitchin and Martin Wishart offer Michelin-starred fare just a few steps away on Leith's waterfront. Instead, Fingal serves up a hearty breakfast, afternoon tea and light evening supper, with a menu that celebrates the best of Scotland's larder. Using ingredients from coast and countryside, Executive Chef Mark Alston – who also oversees banqueting at The Royal Yacht Britannia – has created a number of tantalising dishes, highlights being the Scottish langoustines, local charcuterie and salmon hot-smoked on board.

Meals are served in The Lighthouse Bar, where guests can cosy up in one of the soft leather banquettes, or dine al fresco and take in the views from the spacious outdoor deck. Interiors here take on a Art Deco feel thanks to the geometric tiling, bold colourways and metallic finishes, the latter of which really come into play by night, when the space transforms into a decadent cocktail bar.

Fingal's pièce de résistance however, is its ballroom, accessed via a sweeping double staircase that recalls the romance of 1920s travel. Nestled in the bow of the ship, the 80-seat ballroom is clad in highly polished timber, with bullseye glass detailing and a hammered steel ceiling upping the glamour. The space has already hosted weddings, receptions and dinners, and with its openable skylight large enough to fit a car through, there's scope for product launches.

Back on land, Edinburgh's hotel market is continuing to hot-up; Design Hotels recently unveiled Market Street Hotel, it's first Scottish member, and still to come are properties from Yotel, W Hotels and Virgin Hotels. And while Fingal may be a little removed from the bright lights of the city, its unique offer of boutique-hotel-meets-luxury-yacht is sure to be a draw.



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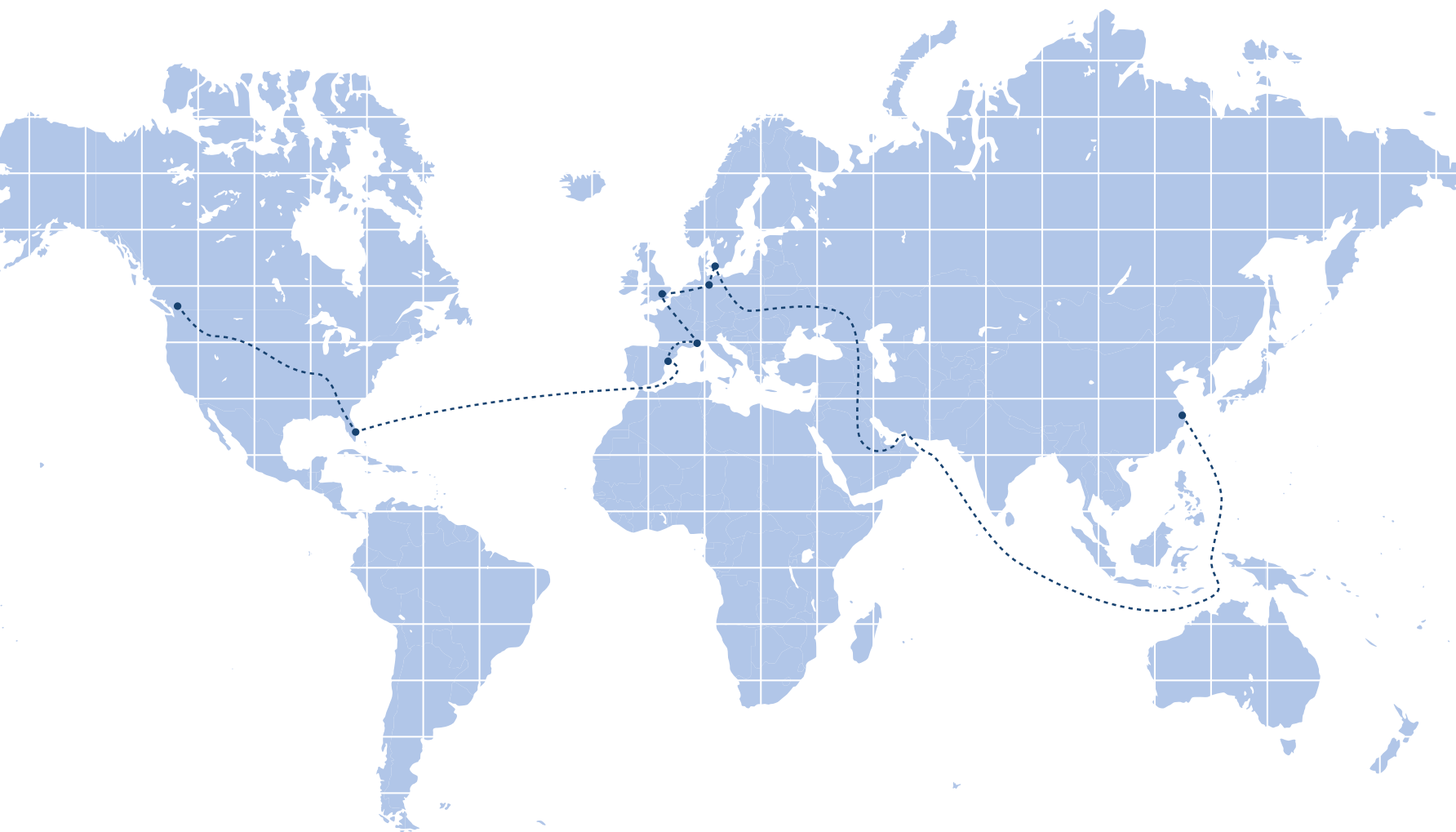
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CRUISE SHIP INTERIORS EXPO

MIAMI 2019

Speakers and advisory board members include (clockwise from top left) Dee Cooper, Virgin Voyages; Fredrik Johansson, Tillberg Design of Sweden; My Nguyen, Holland America Group; George Scammell, Princess Cruises; Greg Walton, Studio Dado; Francesca Bucci, BG Studio; and Andrew Yuill, SMC Design



Cruise Ship Interiors Expo

18-20 JUNE 2019

Cruise Ship Interiors Expo – a new event dedicated to interior design, architecture and fit-out in the cruise industry – has released full details of its conference programme, set to run alongside a sold-out exhibitor showcase and plentiful networking opportunities.

Taking place at Miami Beach Convention Center, the agenda sees industry leaders take to the stage to explore a variety of topics – from design to operations to passenger experience – offering insight into the opportunities and challenges faced by the sector in both newbuild and refurbishment projects.

“The significant passenger demand in the cruise line industry has fuelled a rapid transformation in marine interior and outfitting, creating a plethora of experiences for everyone on board,” comments Toby Walters, CEO, Cruise Ship Interiors Expo. “With this in mind, we have curated a conference programme that kicks off with a leaders’ debate and follows on with topics including sustainability at sea, colour predictions, future design trends and passenger flow.”

Confirmed speakers across a series of keynotes and panel sessions include Francesca Bucci, President, BG Studio; Javier Calle, Founding Partner, Studio Dado; Dee Cooper, Senior Vice President of Design, Virgin Voyages; Colin Gant, Vice President of Vessel Refurbishment, Norwegian Cruise

Line Holdings; Petu Kummala, Senior Director of Design & Architecture, Carnival Cruise Line; and My Nguyen, Deputy Director of Interior Design & Operations, Holland America Line and Seabourn.

Michael Riotto, CEO of MRD, who will speak on the topic of lighting, comments: “The need for a design-specific conference for the cruise industry has been long overdue. I’m glad to be a part of this inaugural event and am looking forward to speaking alongside the other design leaders within the industry.”

Conference attendees can also explore the products and services of 250 exhibitors across Cruise Ship Interiors Expo and the co-located Marine Catering Expo, with product launches and live demonstrations from a variety of brands including All Book Covers, Chelsom, Grohe, JC Hospitality, Kvadrat, Loloey, McCue Crafted Fit, Rosenthal, Royal Thai, Ulster Carpets and Vondom.

Cruise Ship Interiors Expo has also launched a European event, due to take place from 4-5 December at Fira Barcelona Gran Via. For further information visit www.cruiseshipinteriors-europe.com

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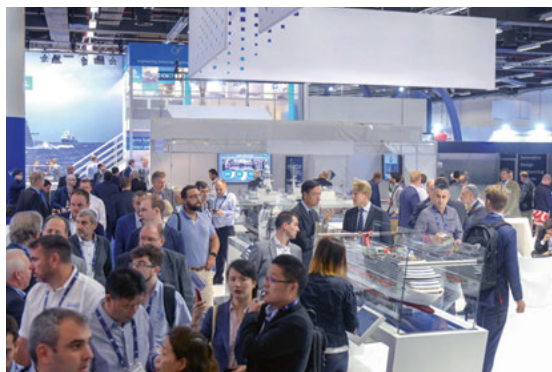
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Marine Interiors Cruise & Ferry Global Expo

11-13 SEPTEMBER 2019

Marine Interiors Cruise & Ferry Global Expo, a new maritime exhibition dedicated the interior design and outfitting of passenger ships, will launch this year in collaboration with Seatrade Europe, taking place from 11-13 September at Hamburg Messe.

Seeking to enhance the offer of Seatrade and cater exclusively for the interior design element of the industry, the inaugural event will welcome key decision-makers from senior buyers and planners to designers working across all forms of passenger ships, from ocean and cruise ships to ferries and mega-yachts.

Confirmed exhibitors so far include Polish window solutions firm Bohamet, sanitary specialist Headhunter Inc, Vienna-based menu and table decoration supplier Edition'e, and visual communication and signage company Kleinhempel, with further brands from the USA, Spain and Finland set to showcase products from sectors including fabrics and textiles, flooring, media technology, F&B equipment, tableware, lighting and technical and safety installation solutions.

Praising the event's establishment, Dr. Hermann J. Klein, Managing Director, Carnival Maritime, comments: "We are constantly looking for new suppliers offering solutions that are tailored to our requirements. I am looking forward to the new contacts and inspiring experiences we will glean from

this extraordinary dual event, the Marine Interiors Cruise & Ferry Global Expo in conjunction with the 10th anniversary of Seatrade Europe."

As part of the Seatrade Europe programme, Marine Interiors Expo will also host a pair of sessions within the wider conference. Taking place across the two days, one will see designers discuss their approaches to interpreting brand values as aesthetic schemes in How Design Helps to Convey, Define or Create Brand Identity, whilst How to Design to Comply will explore the challenges of designing within the strictly regulated medium.

"We are excited about the positive response of the industry," says Bernd Aufderheide, President and CEO of Hamburg Messe und Congress. "It shows us that it was the right decision to act upon a request expressed by many exhibitors and establish a separate industry fair dedicated entirely to the fast-growing passenger ship interior design segment."

Marine Interiors Expo is powered by SMM – a leading trade fair for the Maritime industry – co-located with Seatrade Europe and supported by CLIA.

www.marineinteriors-expo.com

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Seatrade Europe

11-13 SEPTEMBER 2019

Returning to Hamburg Messe from 11-13 September to celebrate its 10th edition, Seatrade Europe 2019 will welcome cruise industry professionals from around the world for three days of networking, exhibiting and expert insight. Connecting major cruise lines, port authorities and operators with suppliers, designers, manufacturers and specialists from all points in the supply chain, the event will comprise Seatrade's established combination of exhibition and conference elements, with some 250 representatives from over 20 cruise line brands expected to attend.

Taking place during Cruise Week, a Hamburg port initiative celebrating all things cruise-related that will see its terminals illuminated by lighting artist Michael Batz, Seatrade Europe is set to gather representatives from major players including Carnival Maritime, Costa Group, Disney Cruise Line, Hapag-Lloyd Cruises, Royal Caribbean Cruises, Thomson, TUI and Viking. The exhibition floor meanwhile – hosting terminal outfitters, F&B specialists, ship agents and tourism boards alongside product suppliers – will showcase design-led solutions for all areas of the ship, as well as innovative technical and safety equipment.

Running parallel, the conference strand of the show will explore topics and developments key to understanding a period of industry growth that saw the number of ocean

cruise passengers grow by 3.3% in 2018, and the number of ocean cruises taken by UK and Irish guests reach two million for the first time. Topics covered include preparing for a greener future, regulatory updates, conveying brand identity through design, the terminal of the future, compact ships, and fostering effective dialogue between cruise lines, ports and cities.

Confirmed speakers include Wybcke Meier, CEO, TUI Cruises; Karl J Pojer, CEO, Hapag-Lloyd Cruises; Captain Michael McCarthy, Chairman, Cruise Europe; Gianni Onorato, CEO, MSC Cruises; and Luis De Carvalho, CEO, Bermello Ajamil & Partners Europe.

A keynote by Michael Thamm, Chairman CLIA Europe, will kick the sessions off, whilst Carmen Morosan, Global Shorex Manager, Intercruises Shoreside & Port Services, will close the programme with a look at the concept of experiential shore excursions and how best to immerse guests in the journey.

Seatrade Europe marks the second Seatrade event of the year following Seatrade Cruise Global, which will return to Miami from 20-23 April 2020.

www.seatrade-europe.com



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"Cruise guests go to sleep in one culture and wake up in another, and along their journey they may visit the world's most fascinating cultures and artistic treasures. Therefore the art on a ship must be equally intriguing, fresh and exciting for their return. It can't just fade away in the shadows."

TAL DANAI, ARTLINK





ART OF THE OCEAN

As cruise ship art collections grow in both scale and scope, curators are seeking new ways to develop journeys of discovery whilst staying true to brand values and interior schemes.

Words Kristofer Thomas

Where art curators working within hotel spaces have an abundance of inspiration in a property's geography, an established codex of local cultural touchstones, and the know-how of creative communities with longstanding links to the area, those programming aboard cruise ships on the high seas are provided with few of these luxuries. With passenger ships taking increasingly prominent cues from their landlocked cousins in terms of both form and function – and the overlap between those designing ships and those designing hotels becoming more common – it makes sense that operators would turn to art curation firms with experience in hotel environments to translate their efforts. However, for firms with marine projects already under their belts and counterparts new to the medium, the process of programming onboard can result in vastly different approaches and altogether different results.

“When we curate for a hotel, especially an urban hotel, we assume that a guest's attention to art will be very short,” explains Tal Danaï, founder of Artlink, a curation and provision service with clients including Seabourn and Marriott International. “On a ship, where guests are on board for a minimum of a few days, their attention in terms of the art is potentially much longer. We therefore curate to a different pace of view and try to deliver lingering impact.

Working with designer Adam Tihany and Seabourn President Richard Meadows, Artlink worked to create schemes for the American cruise line's Encore and Ovation vessels, sourcing and installing over 2,600 unique pieces with the help of over 240 artists from five continents. From handblown glasswork to textural ceramic art to space-defining installations to a two-deck-tall wall constructed from glass bricks filled with spices welcoming guests to Thomas Keller's The Grill restaurant, the programme's function is to at once complement the interior design scheme with intriguing visuals and generate an experience in itself.

“When visiting a destination on land, one would expect to sample the local culture, but when sailing a ship between lands one may have the leisure of reflection and the luxury



© Asaf Pinchuk

The Artlink sourced collection onboard Holland America Line's Nieuw Statendam orbits themes of music and sound from a melting pot of cultures, including Kiki Xue's photographic portraits of traditional Peking Opera costumes

of a slow approach and departure,” Danai continues. “The world becomes the locale, and as such, it becomes our source. We curate a ship’s collections to provoke cultural thinking and for personal reflection.”

This approach sees Ovation and Encore draw from a wide variety of cultures, as opposed to hotel schemes that can often find themselves limited to a specific area’s inherent cultural aesthetic, and work to generate journeys of discovery through the ship’s winding corridors and vast spaces in place of guests being able to explore a neighbourhood of street art, or take in a local gallery. Vases exploring the theme of travel and cross-cultural pollination by Korean artist Yoo Eui Jeong are set alongside glasswork by Americans Rick Eggert, Danielle Blade and Stephen Gartnerand, taking sailors around the world culturally as the ship does geographically. A pair of specially created collections for corridors meanwhile – wherein functional transitory passageways are transformed into a key element of the ship’s narrative – bring together 400 pieces chosen to encourage engagement with what are often overlooked portions of the layout, keeping guests in the essential mode of discovery and curiosity.

Following this dual project, Artlink reunited with Tihany to create a similarly considered programme for Holland America Line’s Nieuw Statendam ship, with the firm embracing a music-oriented narrative to supply pieces including

deconstructed instruments, Peter Gentenaar’s sound wave-like Purple Swirl sculpture – made from reinforced paper in the main dining room – and Harps, a 7.5-tonne stainless-steel installation spanning the height of four decks. From minute details to unmissable grand statements, the collection sees the theme considered but never too closely defined, allowing guests to gradually peel back the layers of art to find their own organic interpretation of the cruise experience.

If anything happens to catch the eye of a sailor, all pieces are available to purchase, and taking the immersive quality a step further, guests can also meet the artists involved and participate in onboard workshops to create their own work, and a physical memory of the journey.

“Ever since the early cave drawings, art has been a prominent presence in our world, both indoors and outdoors,” Danai muses. “While it may have some decorative qualities, its strongest attributes are those of thought and emotional provocations, communicating ideas and commenting about our inner and outer realities.”

Hospitality art specialist Kalisher took a similarly cerebral approach when sourcing work for Royal Caribbean’s Oasis of the Seas, curating a varied collection wherein the pieces function as shorthand for brand values and the quality of the product, but also as a standalone vision with its own narrative. With moments of wonder including the hand-

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Vases by Korean artist Yoo Eui Jeong depicting ideas of travel and cultural pollination are joined by pieces from around the world aboard Seabourn Ovation and Encore, taking guests on an artistic tour of the world

painted silver leaf mural of a mountainous road looming over the dining room, paired with conventional portraits and depictions of marine life, the programme at once satisfies guest desires for the spectacular and memorable whilst simultaneously appealing to the subconscious; the aesthetic choices and selections guided by the interior design whilst instilling the scheme with the emotional substance key to the formation of memories – a currency perhaps far more valuable than the initial ticket price in the long run.

Whilst guests can partake in a ship's programme of activities and entertainment and largely come away with the same interpretation, art collections of this type can produce an infinite number of responses, different for each individual.

"Our cruise partners develop incredible, life changing spaces that define the ideals of leisure," explains David Winton, President, Kalisher. "Art furthers those experiences, allowing the passengers to feel moments of joy and wonder throughout the ship. Texture, light, shadow, colour; all of these can morph into an array and arrangement of visual conversations throughout the myriad spaces and experiences available on the ship."

For those yet to find themselves aboard a ship with these kinds of expansive collections, the increasing presence and importance of art within the context of the industry's interiors can be seen purely in the numbers. Launching in 2020, P&O

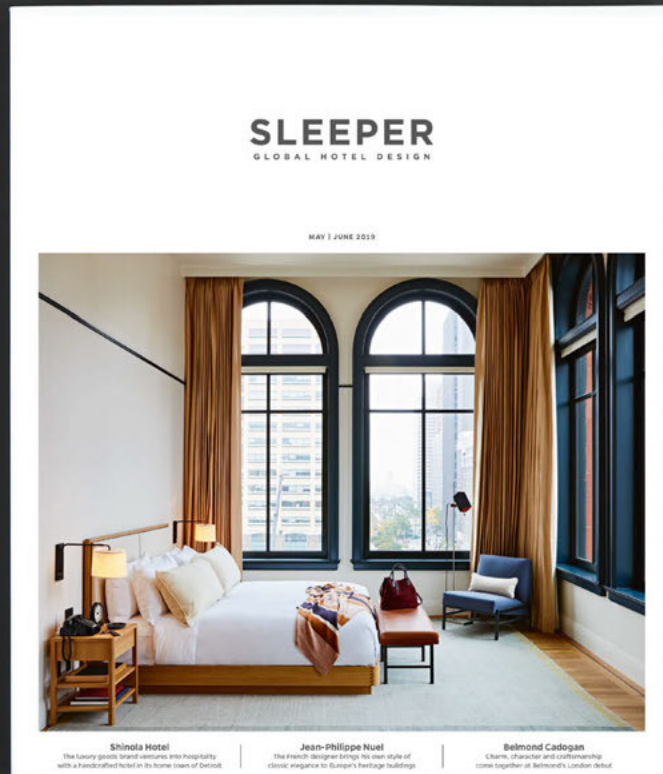
Cruises' multi-million pound art collection aboard Iona – taking inspiration from the wonders of nature as much as it does the brand's British heritage – brings together some 4,665 pieces across the mediums of pottery, sculpture, ceramics, jewellery and paintings, with the in-house interiors team overseeing both the design of the ship and the art programme, creating visual threads that work in tandem to keep guests intrigued, and alleviate any sense that they may have missed out on their cultural quota whilst at sea.

Much like the workshops on-board Nieuw Statendam, an open photography competition run by P&O will seek to take the immersive element a step further, with the line seeking submissions from guests past, present and future, with nine to be selected and incorporated into two large pieces to be hung in public areas. Having guests check in under their own artistic contribution to the ship could form a key moment in the experience; the kind of connection between product and person all hospitality brands, water-based or otherwise, should be striving towards.

"Cruise guests go to sleep in one culture and wake up in another, and along their journey, they may visit the world's most fascinating cultures and artistic treasures," Danaï concludes. "The art on a ship must be equally intriguing, fresh and exciting for their return. It can't just fade away in the shadows."

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Zieher

TEXTURA

The Textura buffet cuboids from Zieher comprise thin polyethylene filaments fused together to afford a flexible yet stable structure. Featuring a rechargeable LED light which fits into the cutouts on the bottom side of the displays, Textura is available in two sizes, whilst the buffet platters and trays – crafted from non-slip material that is both washable and recyclable – can be stacked to create varying presentation levels.

www.zieher.com





Indel B

FLYINGBAR

Indel B's suspended Flyingbar mini-bar model features a patented energy saving system housed within a reduced depth of 20cm. Allowing users to set compressor operating time based on the presence or absence of a guest, the piece keeps energy consumption to a minimum and runs silently so as not to disturb sleep. The piece can be programmed via remote control and installed in a variety of styles, be that hung on a wall, built into furniture or placed under a desk.

www.indelb.com



Robert Welch

DRIFT TEA

Crafted from 18/10 stainless steel and hand-polished to a light-reflecting mirror finish, Robert Welch's Drift Tea collection features a sinuous cake stand as its centrepiece. Designed to give a sense of fluid movement, the stand presents a different shape from each viewing angle maximising both its ease of use in service and versatility across F&B spaces. The collection also includes two sizes of teapot, jug and sugar pot, in addition to two sizes of tray.

www.robertwelch.com

WMF Professional

SITELLO

WMF's Sitello collection comprises a total of 21 cutlery pieces, each of which features a hammered finish and delicately worked accents that create a unique character without disrupting the balanced lines of the traditional rounded handles. The gentle feathering of the contemporary finish establishes a harmonious connection between the spoon and the knife, while the hammering structure adds a sense of tactility that further enhances the culinary experience.

www.wmf-professional.com





Robos

DUTCH TEAK

Contract furniture supplier Robos has introduced Dutch Teak, a synthetic version of the hardwood that is fully sea-proof and highly durable. Consisting of composite material and 100% recyclable, the wood requires minimal maintenance and features colours that will not fade over time. Tested and delivered to the likes of Royal Caribbean Cruises and Norwegian Cruise Line, the teak can be used for tables, chairs, sofas and even hot-pot counters.

www.robos.nl



Forbo

FLOTEX FR

Forbo's Flotex FR is a textile-flocked floorcovering combining the cleaning properties and durability of resilient flooring with the comfort, slip resistance and acoustic properties of textile. IMO-tested and approved, as well as being wheelmarked in accordance with the Maritime Equipment Directive (MED), the collection is split into three design categories: Flotex Colour FR, Flotex Vision FR and Flotex Designer FR – the latter featuring patterns based on designs by Philippe Starck and Tibor Reich.

www.forbo-flooring.com

Preciosa

PEARL WAVE

Comprising handmade crystal spheres in triplex opal crystal, the Pearl Wave chandelier takes its curving form from the shape of a seashell, and can be installed on cruise ships and yachts thanks to Preciosa's unique engineering technology and stiff suspension rods. At the Monaco Yacht Show in 2018, Pearl Wave was presented as a playful chandelier with an interactive feature, echoing the sounds generated by its environment through different lighting effects.

www.preciosalighting.com





Studio 1765

ROCKET

Designed by Amilios Grohmann in collaboration with Martin A Koebe, Studio 1765's Rocket collection comprises wine and champagne coolers in a range of finishes such as copper, stainless steel and black. Combining cutting edge design with functionality, practicality and style, the stackable coolers are available in floor standing and tabletop options with a removable drip tray, allowing them to cater for various hospitality environments from hotel restaurant to luxury cruise liner.

www.studio1765.com

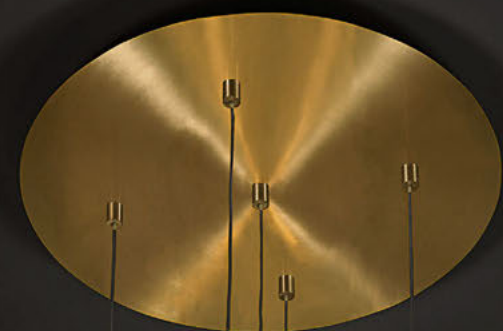


Fil Doux Textiles

EXPERIENCE BLEND

Developed to fuse the strength of a high-performance textile with the soft hand of a residential fabric, Fil Doux Textiles Experience Blend joins the rest of its IMO certified portfolio with a composition of 80% polyester core with 20% soft cotton, giving it the strength to function in high-traffic areas and its high double rub count. Experience Blend can be finished with Pro-Tech, the company's own stain defender, whilst green production techniques including 80% wind-powered mills and recycled packaging lends the range an ethical underpinning.

www.fildoux.com

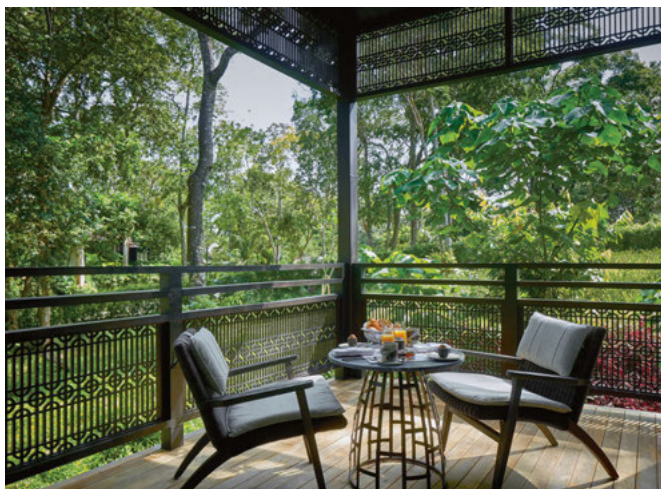


Chelsom

PEAR

Part of Chelsom's Edition 26 collection, Pear comprises tiny points of LED light projecting a sparkling glow into sculpted crackled glass profiles. Available as a single pendant or a five-light clusters, the range features top plates and brushed brass metalwork as standard, whilst large custom cascades or spirals are available on special order.

www.chelsom.co.uk



JC Hospitality

LANGKAWI

JC Hospitality's new Langkawi collection combines geometric shapes with durable materials including brass, marble, rattan and wood. Inspired by the firm's work on The Ritz-Carlton Langkawi – where it designed and manufactured the casegoods throughout the public areas, dining rooms and villas – the series has been created to function in both indoor and outdoor spaces, marrying contemporary design with luxurious materials that withstand the elements.

www.jc-hospitality.com



Bradford Alan

ALL BOOK COVERS

Creating menu designs, packaging and decorative volumes for hospitality projects, All Book Covers' service takes into consideration the existing identity of spaces and schemes to generate relevant and visually compelling ephemera in a variety of styles. Having previously collaborated with Jean Georges Steakhouse, Art Basel and Continental, ABC offer stylistic options including blind deboss on urethane, three-colour embroidery and gloss UV silk screens, as well as branded die cutting and foil stamping.

www.abc-portfolio.com



John Jenkins

BELLA

Developed in collaboration with bar and mixology professionals, the new Bella collection from John Jenkins is made in two different colours – Bella Bianca and Bella Blue. Handmade by European craftsmen, the series features spiral trails of the two shades, both of which make reference to the skies of spring and summer. Each unique in its design, the glasses provide bartenders with a selection of tools to create classic cocktails and bespoke Martinis.

www.johnjenkins.co.uk



Sunkist Growers

PRO SERIES JUICER

The Pro Series Juicer from Sunkist Growers features a small footprint at just 28cm tall and 20cm in diameter, yet is engineered to extract ten gallons of juice per hour using a high torque direct-drive motor. Manufactured in the US, the juicer offers quick and easy cleaning with three lift-off dishwasher safe parts. The Sunkist Sectionizer Jr, which can be used for wedging, slicing, coring or halving fruits and vegetables into uniform pieces, has also been launched.

www.sunkistequipment.com



Morgan

PORTO

Light, minimal and versatile, Morgan's Porto collection features an ergonomic design and foam specification selected for comfort in both dining and lounge configurations. Engineered and detailed for sophistication and affordability, the series comprises three armchairs that can be customised with an upholstered base, a show wood timber base or a steel frame base, and is available in shades of rose, silver, turquoise and mustard amongst others.

www.morganfurniture

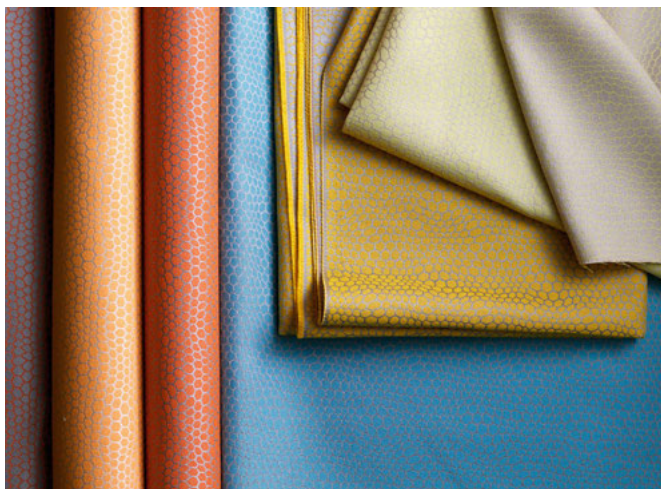
Ulster Carpets

VESCENT

Ulster's eclectic Vescent collection features six contemporary designs: Linea, Arbor, Nebula, Calx, Vapor and Nexus. Woven in nine-row Axminster quality – 80% wool and 20% nylon – the 4m-wide series uses a neutral colour palette throughout, its 21 colourways combining harmoniously with modern fabric and wallpaper designs, while several experimental tones add a flash of colour for those seeking something different.

www.ulstercarpets.com





Sunbrella

Source and Optimum

Sunbrella's Source and Optimum are a pair of new fabrics from the brand's marine collection, built to last on water with inbuilt mould-, mildew-, fade- and UV-resistance. Optimum – a double-sided, 100% waterproof option – and Source – a fabric developed in-line with Sunbrella's newly launched zero-waste eco-programme – join the wider Marine Collection comprising 205 references designed in-house, composed of six fabrics, two of which are reversible.

www.sunbrella.com



Toyo Sasaki

FINO

Combining traditional Japanese craftsmanship with cutting-edge design, Toyo Sasaki's new Fino tumblers use platinum tempered glass across their overall surface to achieve maximum durability. With an elegant and light-in-the-hand structure, the stackable glasses feature a thin and smooth top, as well as a large but simple mouth design, and are intended for use across a variety of modern dining scenes from luxury hotels to cruise ships and private yachts.

www.toyo.sasaki.co.jp



Brintons

CELEBRITY EDGE

Brintons has collaborated with Celebrity Cruises and designer Kelly Hoppen to provide nearly 36,000m² of custom axminster carpeting to Celebrity Edge. Working with Hoppen to develop custom colours for a fresh tonal palette, the carpets feature contemporary geometric and organic designs in trend-driven colourways with textured backgrounds, appearing throughout the ship's suites and the three-deck, Patricia Urquiola-designed Eden entertainment and dining venue.

www.brintons.net



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Bolt out of the Blue

MARDI GRAS

Norwegian Cruise Line introduced the first racing track at sea, Royal Caribbean boasts the longest waterslide at sea, and now, in a classic case of one-upmanship, Carnival has announced the first ever rollercoaster at sea.

Twisting and turning high above Mardi Gras – the new XL-class ship due to set sail in 2020 – Bolt is truly a one-of-a-kind thrill that takes cruise industry innovation to new heights. The all-electric rollercoaster is being built by Munich-based Maurer Rides and features a motorcycle-like vehicle that races along 800ft of track, enabling guests to experience the sea in an exciting new way – if they dare open their eyes, that is.

Reaching speeds of up to 40mph – riders actually get to control how fast they go – the exhilarating run begins with race car-like levels of acceleration and culminates with a high-powered hairpin turn around Carnival's iconic funnel.

The seacoaster is just one of the many attractions that makes up The Ultimate Playground – one of six distinct zones on board Mardi Gras – with other recreational facilities including a water park, mini-golf course and basketball court.

With competition to attract a new, younger generation of cruisers intensifying, on-board attractions are becoming ever more outlandish. What the next adrenaline rush at sea will be, is anyone's guess.



— CHELSOM —



Bespoke lighting for the Spa on board Celebrity Edge. Designer: Kelly Hoppen Interiors.

chelsom.co.uk

LAUFEN



◆ SaphirKeramik

COLLECTION SONAR
Design by Patricia Urquiola