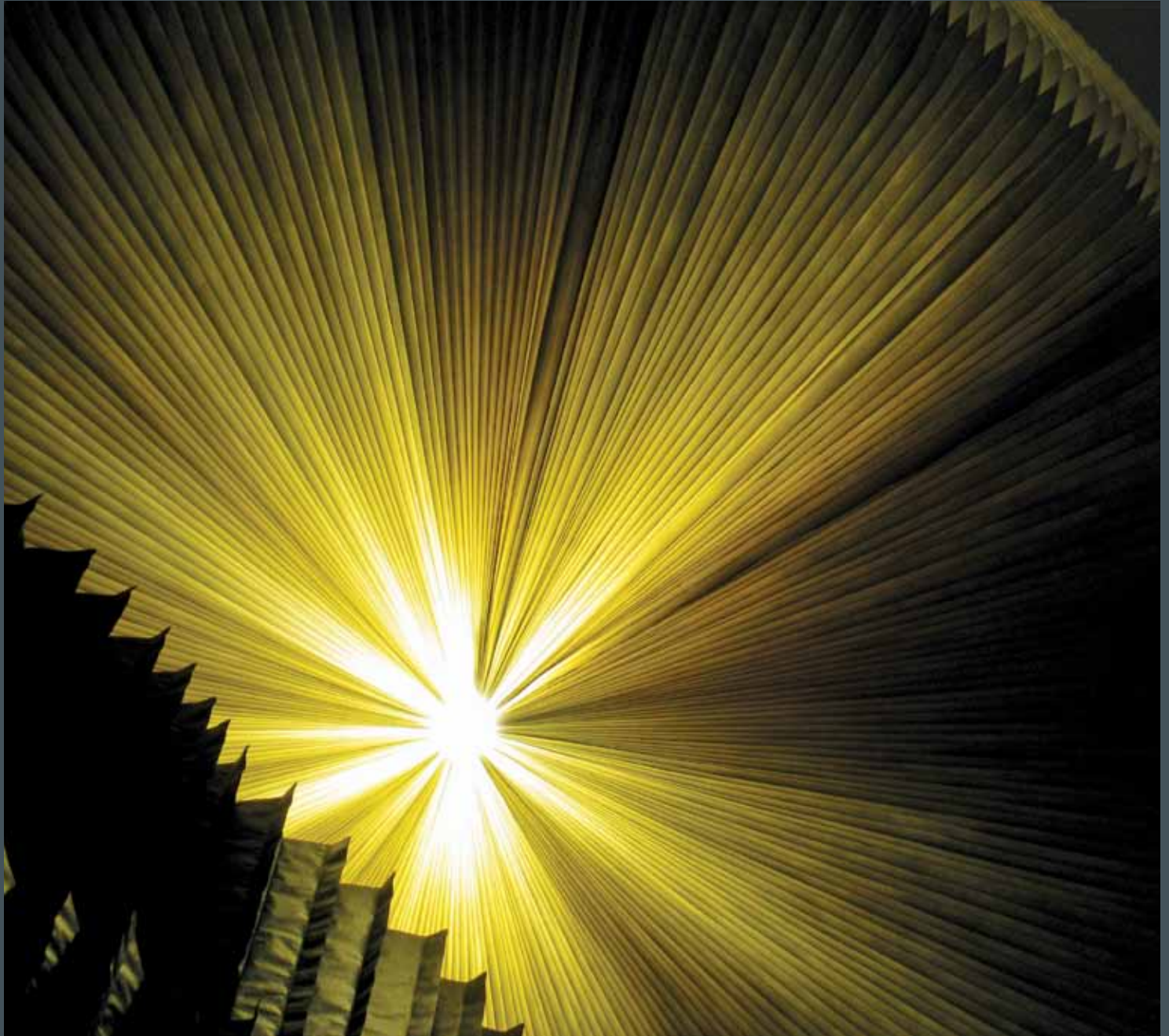


Superyacht

INTERIOR DESIGN

EXTERIOR SPACE

CREATIVITY AND ARCHITECTURE



DESIGN

DOMUS DESIGN

Exploring the approach of award-winning BAMO on its first yacht, *Lady Candy*.
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*Home is where
the heart is*

Based in San Francisco, award-winning BAMO Inc was set up in 1991 to provide interior design services for an international clientele. The studio focuses on the high-end hospitality and residential sectors, but founding principal Pamela Babey was recently involved in her first yacht project: 55m *Lady Candy*, delivered by Benetti last summer.

Although new to yacht design, Pamela was not a complete stranger to the cruising lifestyle, having enjoyed many a seafood lunch or dinner aboard the owner's previous yachts. Moreover, she had already built up a sense of synergy and trust after working with the owner on his Hong Kong residence, so when he delivered a deceptively simple brief for his new yacht—"I want it like home"—she had a pretty good idea of what was expected.

ANNA KUPERBERG



PAMELA BABEJ

"For sure there was a learning curve," admits the designer, who studied architecture at the University of California, Berkeley. "But when the client said 'I want it like home', what he really meant was 'I want it like my home'. As we had already collaborated with him for over a decade, we felt comfortable with that concept."

In its land-based projects, BAMO avoids a single design style. Instead, the team feels it is more important to have style than simply reproduce a particular look. However, it strives to incorporate a level of elegance, comfort and liveability that reflects both the architectural context and a luxury lifestyle.

This suited the owner of *Lady Candy*, who wanted the interior to feel comfortable and relaxed, but also to exude sophistication—much like his house on The Peak in Hong Kong, where casual family rooms are balanced with more formal entertainment spaces. In both yacht and home, the main staircase plays a pivotal role. On land, a grand stairway with a Venetian glass balustrade and walls plastered a delicate shade of pearl grey connects the entire house, while the sumptuous carmine pink finish of the curved stairwell on *Lady Candy* is inspired by a string of antique coral pearls the owner once showed Pamela on one of her many visits to Hong Kong. The designer



MAIN SALON AND DINING ROOM, LADY CANDY

JEFF BROWN / SUPERYACHT MEDIA

also borrowed the same crown mouldings of the residential ceilings and adapted them for the interior of the yacht.

When it came to more technical matters, the BAMO team could fall back on Central Yacht as the owner's representative to provide expert help and advice, freeing themselves up to focus on the aesthetics of life on board.

"Central Yacht created a beautiful layout and it was fascinating to discover the innovative qualities they brought to the project," says Pamela. "We were especially delighted with the placement of the owner's and VIP suites on the upper deck, from where they enjoy the best light and views from the large picture windows."

It was appropriate that Pamela's first yacht ▶



LADY CANDY

JEFF BROWN / SUPERYACHT MEDIA

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LISA ROMEREIN



GUEST ROOM IN WATERSIDE
BUNGALOW, FOUR SEASONS
RESORT BORA BORA

project was with an Italian shipyard, as she has a long-standing love affair with the country. One of BAMO's first independent projects was the Regent Milano hotel, located in the heart of the city's fashionable shopping district, which would later become the Four Seasons. At the time, it was owned by the Regent chain set up by the hotelier Robert H Burns, whom Pamela had already worked with on a hotel in Washington DC.

"Robert knew I loved Italy, but I was nervous at the start as an American in a city famous for its designers," says Pamela. "In the event I needn't have worried as Paolo Moroni of Sawaya & Moroni told me on my first trip to Milan, 'Thank God they've hired an American, because Italians don't know how to design a hotel that really works.' He was referring to the fact that Italian hotels look great but often overlook the practical details, such as hooks to hang your bathrobe on or reading lights at the right height."

Just prior to concluding the project, the Regent brand was acquired by the Four Seasons chain, founded by Canadian Isadore Sharp, who declared at the opening of the hotel that it marked the beginning of a new standard of interior design in the hospitality sector.

Following this successful collaboration, Pamela was contacted again by Bob Burns, this time after he acquired Villa Feltrinelli on Lake Garda, once home to the exiled Benito Mussolini. It took Burns four years and a reported 30 million dollars to transform the 1892 neo-Gothic castle into a sumptuous 21-room hotel. The villa opened in 2001 and BAMO also designed the interior of La Contessa, a classic 1920s pleasure boat for carrying guests around the lake.

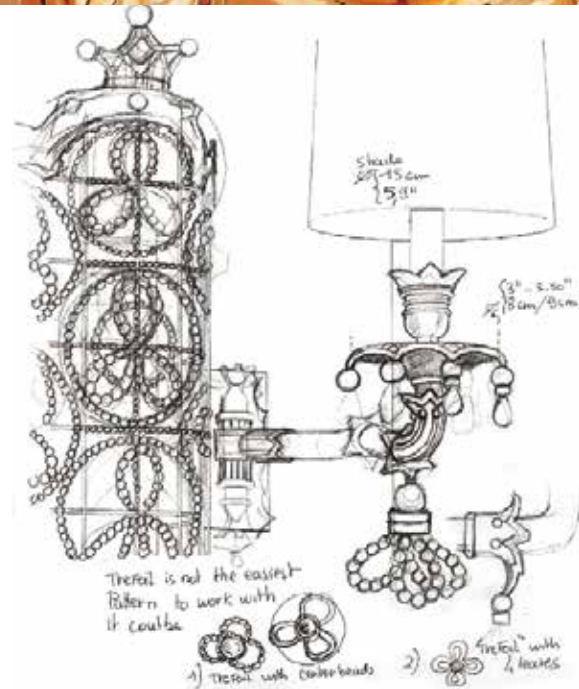
"The villa was beautifully preserved," recalls Pamela. "The carved-wood ceilings and parquet floors were pretty much intact, and it came with about seventy pieces of original furniture." ▶

Teak sets the tone throughout, but rather than appearing gloomy the wood provides a sense of relief from the reflected brilliance of the Pacific sunshine.





“Members of the Feltrinelli family had added pieces through the generations, and we took the approach that this had enriched the interior space and should be preserved.”



The renovation plans came under close scrutiny by local government and even the Italian Senate (Alessandra Mussolini, the dictator's parliamentary granddaughter, wanted the property preserved as a monument), particularly with regard to the placement of the furniture.

“We had to redraw the floor plans to take into account all the en suite bathrooms,” says Pamela. “Then there was the question of the existing furniture, which we were allowed to dismantle in some cases. So we used selected headboards, for example, but not the complete beds. Members of the Feltrinelli family had added pieces through the generations, and we took the approach that this had enriched the interior space and should be preserved.”

Ever since the 1970s, when Pamela met

the late Countess Gozzi, heir to the Fortuny brand, and visited the workshop in Venice, she has been mesmerised by Italian textiles, which also appear in her own home. *Lady Candy* is no exception. The Fortuny Tapa fabric in the guest cabins is named after the Hawaiian bark cloth and was designed in 1959 when the Polynesian islands became the 50th US state, while the bedhead in the VIP suite is upholstered with a regal white and gold Fortuny textile. Rubelli is another centuries-old Venetian brand and its silk fabrics have been used for the throw cushion covers and soft furnishings on the main deck and the silk velvet French chairs in the bar-lounge.

Not all the artisan textiles were sourced in Italy, however. A tapestry of woven gold threads by the Colombian artist Olga de



MOOD BOARDS FOR THE INTERIOR OF LADY CANDY

Amaral serves as a magnificent backdrop on the dining room bulkhead, a hand-gilded Chinoiserie wall covering by the British company de Gournay provides a centrepiece in the master stateroom, and the bespoke wool and silk carpets are by Tai Ping (the owner was a friend of the late Lawrence Kadoorie, who set up the original Tai Ping factory in Hong Kong to preserve China's tradition of handmade carpets).

Pamela and the BAMO team returned to work with the Four Seasons group when they took on the interior design of its five-star Bora Bora resort, with its bungalows overhanging the edge of a lagoon surrounded by tropical groves. Teak sets the tone throughout, but rather than appearing gloomy the wood provides a sense of relief from the reflected brilliance of the Pacific sunshine. Clear colours and clean surfaces contrast with the dark timber, while the furnishings are deliberately sparse to enhance the fresh airiness of the bungalows.

Whatever the project, BAMO delights

in adding a dash of the eclectic. In Bora Bora, for example, a Balinese artisan was commissioned to create artwork fashioned on antique fishhooks, and Pamela herself designed a tattoo motif derived from authentic patterns for the light cotton fabrics. Aboard *Lady Candy* the use of spirited colours, bright accents and whimsical fabrics provides a subtle yet discernible shift in ambience from room to room. The fitted furniture was supplied by Arredomare, but the loose items were individually sourced to provide a mix of classic-modern, sometimes with a touch of humour as in the mohair Cutie Chair by Munna Design in Portugal in the owner's lounge, the Mongolian lambswool benches by Foglizzo in the guest cabins and white leather Bibendum chairs by Eileen Gray in the main salon.

"The general mood is that of a great house reinvented aboard a yacht," concludes Pamela. "What you definitely won't find is a suite of matching furniture." ■

