

BUILD

Inside This Issue: Wincham International Limited / LHT Holdings Ltd / Pauat Architekten / PiLON / Cummins and Voortman Ltd / Hansen Architectural Systems, Inc. / CODE UNIQUE Architekten BDA / Kulka Construction / R P Compliance Testing Ltd / Alex D Architects Ltd / Val Interiors (Pty) Ltd / John Anthony Signs / White River Hardwoods / GREC Architects / Rhino Design Build LLC / SMK Interiors

MDD9 Design Studio



Quest Builder Group



Michela Reverberi



Pauat Architekten

DAMTC



Blue Mantle
Fireplaces And Antiques
Since 1969

The Largest Antique Fireplace Showroom → in the World

Blue Mantle Fireplaces & Antiques one of the UK's leading suppliers of antique/reproduction fireplaces and reclamation. As recipient of the Best Garden Furniture Company – London, we invited the company to tell us more about their reputation since 1969, as the largest antique fireplace showroom in the world and seller of garden furniture.

WINCHAM
INTERNATIONAL LIMITED

PiLON
CONSTRUCTION GROUP

LHT

HA

FENTRESS
PROPERTY

TRIA
DESIGNAG

uniek
innenarchitektur

Oliver Wild

ortus

Höganäs

marmui
architecture

White River
Exotic Hardwoods & Woodworking

BLOCK
CONSTRUCTION
SERVICES
A BLOCK REAL ESTATE SERVICE

RHINO DESIGN BUILD, LLC

RP
COMPLIANCE

SMK interiors
by Shana Maclean-Korntal

ki
kitchens
INTERNATIONAL

Welcome to this bumper edition of BUILD Magazine.

In this edition, we discover how Canadian home design company, Nauta Home Designs, have helped over 3000 families by offering design services unique to the industry. Since the company's inception in 1990, Nauta Home Designs has had one mission; to help people get the home of their dreams through an enjoyable experience.

Elsewhere in this issue, with almost 50 years of experience, Blue Mantle Fireplaces & Antiques is one of the largest antique fireplace showrooms in the world. As well as being one of the UK's leading suppliers of antique/reproduction fireplaces and reclamation, they are also recipient of the accolade 'Best Garden Furniture Company - London'.

With a portfolio dating back to 1989, Caprioli Painting is a commercial, residential, industrial and military painting company. We invited the firm's Lorraine Caprioli to learn more about the fully insured painting company.

I hope you enjoy reading the wide-ranging content that this special edition has to offer.

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Countless Possibilities

Maurizio Bradaschia (Trieste, 1962) graduated in architecture at IUAV in 1987 with Luciano Semerani (tutor). He obtained his Ph.D. at the University "La Sapienza" of Rome; he is associate professor in Trieste, where he teaches "Architectural Design", "Technical Architecture" and "Project Components of Building" at the Department of Engineering and Architecture.

Enabled in the first band in the competition sector 08 / C1 Design and Engineering Technology Architecture, is part of the School Committee of the Ph.D. in Architecture - Theory and design of the University of Rome, Sapienza, Department of Architecture and Design.

He has given seminars and lectures at Columbia University in New York, at the Faculty of Architecture of Las Palmas de Gran Canaria, at the Technische Universität Wien, at the Faculty of Architecture of Tianjin University in China, at the Faculty of Architecture of the Obafemi Awolowo University in Ife, Nigeria and in major Italian universities; researcher in the Settlement Upgrading Programme (SUP), United Nations Centre for Human Settlement (Habitat), Informal Settlement Upgrading in the city of Itadan (Nigeria); he was a member of the Italian transnational working team in the Vision Planet (EU Interreg IIC) project for the development of the Central European, Danubian and Adriatic space.

Maurizio Bradaschia was a member of the technical TEM (Trans European Motorway - ECE-UN).

Founder and Director of the international magazine of Architecture, Art, Communication and Design "Il Progetto". Author of over three hundred scientific publications. He has written for the magazines Domus, ab, Il Giornale dell'Architettura, Il Progetto, d'Architettura, Neoclassico, Hise, Muse Magazine, Count Down, L'ARSENAL delle idee, rivista di Economia, Politica e Cultura, Bealux, Compassee; collaborator at the Italian Encyclopedia Giovanni Treccani, where he wrote the biographical entries about Michael Graves and Gustav Peichl in the Appendix 2000 and the item "The Communication Architecture" in the work Millennium III, 2009; his projects have been published in *Architect*, *ab*, *Architekt*, *Area*, *d'A*, *Il Giornale dell'Architettura*, *Costruire*, *Il Progetto*, *Anfione e Zeta*, *L'Architettura*, *cronache e storia*, *World Architectural Review*, *Paesaggio Urbano*, *Architetti*, *Juliet*, *Hise*, *Escala*, *Oris*, *Bealux*, *Casa & stili*, *Quaderni del Territorio*, *Edilizia e Territorio*, *L'ARCA*, *hinge*, *laarch*, *s+d+m*, *The Plan*.

Among the major works, the project for Lot 4 of the project Tergeste Urban PIC Italy, the expansion of the Town Hall of Sgonico, the civic center "via Pagano" for the City of Rome, the square Falloni in Montelasi (TA), the Center of visits for the Picentini mountains in Eboli (SA), the new headquarters MIDJ in Cordovado (PN).

He has served on numerous juries of national and international competitions of architecture.

He participated in the 7th international architecture exhibition of the Venice Biennale (2000) "La sperimentazione del nuovo, giovani architetti italiani: un incontro sulla condizione contemporanea".

He was one of the 85 invited architects to the exhibition "Dal futurismo al futuro possibile nell'architettura italiana" on the occasion of the celebrations for Italia in Giappone 2001. And was co-designer of the Master Plan for Trieste Expo 2006, the project was exposed in the 9th International Architecture Exhibition of La Biennale di Venezia, *Metamorph* (2004); he is among the Italian architects published in the catalog of the Italian Pavilion of the 10th International Architecture Exhibition of La Biennale di Venezia (2006), he was among the invited international architects in the Hungarian pavilion at the 12th Biennale of Architecture in Venice in 2010.

Maurizio Bradaschia was part of the group of selectors for the gold medal for architecture in the context of the Italian Expo International Triennale di Milano (2002/2003, 2005/2006, 2008/2009, 2012/2013). He was advisor to the Prize in / Architecture in 2005 and 2006.

He was the Town Councillor for Territorial Planning of the City of Trieste.

The sites

The privileged field of investigation concerns, above all, the Italian historic city, the Italian landscape (built and non-built up), with its changes and its mutations.

The Italian city and the Italian territory have represented stratification par excellence for a long time now. In every period sediments of contemporary buildings have followed the pre-existing structures creating richness and complexity everywhere, from North to South, from East to West.

It would seem, though, that the landscape of our country, thus created, has reached a saturation point where it is no longer possible to intervene if not to restore, but certainly not to re-innovate with modern interventions contextualized in respect to too much history. This is one of the main challenges faced within the expressed planning, with care and respect to all the faceting, with an attitude intended to make the righteousness of the project as the basic condition.

Over the years I have dealt with the themes of urban and landscape planning more or less everywhere in Italy (in

Friuli Venezia Giulia, Veneto, Lombardia, Emilia Romagna, Toscana, Lazio, Campania, Calabria, Puglia, Abruzzo), in a scenario characterized by the coexistence of a strong trend towards internationality and an attitude attentive to pre-existence, traditional, orientated to thoroughly interpret the historical consciousness, adverse to formalisms.

For the above reasons, my work may seem not to be tied to the Italian tradition and chiefly to the "Venetian" and "Roman" Schools of Architecture (place of my background) which have greatly influenced the architectural culture of the whole country. In fact I feel more influenced by that international panorama gravitating around the Central European area, found in the different schools of Venice, but also those of Trieste, Graz, Vienna, Ljubljana and Zagreb.

The possibilities of comparison, dialogue and debate were countless. The spurs received thanks to the attendance of Graz, Ljubljana and Zagreb were always fundamental.

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Graz and Grazer Schule, Klaus Kada, above all, work on which I have been involved for years, producing two books, for Logos and Marsilio, but also Ernst Giselbrecht, published on the pages of *Il Progetto*, organizer of the exhibition "Neue Italienische Architektur" by Haus der Architektur during the months of January and February 2002, and Günther Domenig, Volker Gienke, who have been also critically analysed in the magazine edited by me.

Not less important are the relationships with Miha De man, editor of the prestigious magazine *ab (arhitektov biten)* which has been edited for decades by the Slovenian Le Corbusier Edo Ravnikar, with whom I entered the Competition for the multi-purpose centre and attached "Sarabon" car park in Ljubljana (Slovenia), in 2000, or with Maja Ivani, editor of the magazine *Hi e*, and Piranesi Days Of Architecture (piranski, dnevnik arhitekture), succeeded by a Slovenian contemporary Master such as Vojteh Ravnikar. With Bostjan Vuga and Jury Sadar, collaborators of *Il Progetto* since 1997, such as the Croatian friends Marko Dabrovic and Saša Begovic, of 3LHD and Andrija Rusan, editor of the magazine *Oris* and promoter of *Oris Days Of Architecture* (Dani Orisa), annual appointment with international architecture which takes to Zagreb a public of 2.600 architects and students at an unrivalled event in the architectural field.

I think that this cultural patchwork and hybridization, the comparison among similar cultures for geographical reasons and for a somehow common history, cultures however diverse, the direction of investigation, which are the inevitable result of a borderland, where various diversities^{xxii} have lived together for centuries, have given and enriched my personal cultural background.

The research and experimentation work has certainly an absolute and strong Italian connotation,

heir of a historic, cultural and architectural patrimony in some ways unique; used to daily dealings with Superintendencies and Authorities, as well as with complex legislation, such as the many preservation regulations in force in Italy. But, in the complex and contradictory panorama of our time, it constitutes a moment of strong eclecticism, of "contaminated" and "hybridized" research and experimentation; a clear example of planning experimentation of what has been defined as a "generation of no masters". I think this is an eclecticism devoid of formalisms: the multiplicity of the cultural references is used in an inclusive way as an instrument, not as a purpose, in a view which has, as aim of the architectural plan, the "construction" of spaces, environments and territories on different scales, searching with constant method to establish a conscious methodology.

It is known that emotions and expressive means comply with the ways of thinking which control time. As in the Renaissance the prevailing space ideas were finding a means in the perspective, in the contemporary (from half of last century) the space-time concept urges the planners, and the architects to the use of very different means.

Our culture has a patchy, inclusive, democratic, globalized, disaggregated, little hierarchized structure: information is everywhere, it arrives from everywhere, characterized by our "google culture". In our activity we always proceed with a big number of specialized disciplines, then we hybridize them, contaminate and proceed from these towards a general and coherent idea of the world. Each responsible human act implies the possibility to choose. The feasibility concept in itself, and its deriving responsibility, appears as the key element for every planning act.

This is a difficult, sometimes unstable and complex pathway, but this is the pathway the contemporary reality imposes.

The degree of identity achieved by the methods of thought and feelings determines the balance.

Starting from such reflections, in my investigation activity, I have had to face daily one of the most delicate and certainly one of the most current themes in the European field: the quality of architecture^{xxiii}, not so much intended in aesthetic terms only, as much as interpreted on several levels of needs (performance, functional, aesthetic in terms of: sustainability, technologies, typological suitability, economic and possible feasibility) and result of a constant and continuous cultural updating.

The history of the territory with its stratified traditions and the better known new buildings identified in the concept of "sprawling city" which are characterized by a substantial decline in the quality of local works, cannot impede new intellectual needs which find form in managing space.

The ideas
Inevitably I have tried to experiment through the continuity of action-project not in architecture only: the research widens, within a broader question of the plan, from communication to art, from technology to design; to draft and build ideas. Without ideas, Architecture is worth nothing, it becomes an empty box. I have never researched the form, a designer piece, an "artistic" aspect. I have tried to build ideas, believing that architecture is building ideas, developing concepts.

I have tried to work on space, on gravity, on who uses space. Architecture is often played in the dialectical relation between man and gravity, between man and space control. Starting from the frame, from the "skeleton". From light, from light control, also intended as matter, as material for construction.

This is a strongly motivated research based on the universality of the culture, on the continuity in time, on the continuity in space.

The aspects tied to "sculpture", "context", "system", "model" intended as the scheme, "void", "stratification", "narration", "senses", "texture" are the themes on which the projects are designed.

Sculpture constitutes the solid shaping, realized through three-dimensional models or images, by which architecture, the relation among volumes, fullness and vacuum are tested. This is the starting point of successive moments of refining.

The context, not only physical, but also economic or political is where architecture must adapt itself to the environment.

The system constitutes the structure, the organization, the framework of each project to the different scales.

The model confers form and aesthetics to architecture, it confers an expression to every building.

Void is part of volume, hollow, light, shadow... In (historical but also functional) stratification the programmes of the building are developed: the aspects which characterize an architectural object in the broadest sense are superimposed, interrelated, integrated and mixed. Narration confers feeling, emotions, it goes beyond the visual aspect: this is what is perceived, what is felt, what makes space vibrate, every space; it constitutes the architectural sensorial aspect. Good architecture must also be able to destabilize or, at least, to surprise.

The texture, the structure, is one of the basic aspects, it is the hierarchy, which arranges and gives rigour to each project on the different scales.

This is a dynamic project drafting which must put together every aspect of the culture of time through an inclusive and heteronomous attitude which is characterized by a critical pluralism which is not simply a façade. That is a project drafting which believes

that Architecture must be communicative, eloquent, but also comprehensible, able to enter into a general, democratic ... debate, readable and interpretable at different levels.

The project experimentations look for multiplicity such as hybridization, as a contemporary condition intended to compare to our multi-ethnic society, to the contemporary society in continuous transformation and evolution, through a constant and radical effort of inclusion, liberation and adaptation.

In 1997, with this perspective and purpose, I founded the international magazine *Il Progetto*, which is a synthesis of the planning philosophy integrated in its various forms.

From the very beginning *Il Progetto* was a place to discuss "design" and the emerging contemporary themes where every artistic and cultural expressive form finds its own space, its own reflection, a dialectic, even but always inclusive, heteronomous and propositional reply.

Il Progetto (the group of friends which is engaged in organizational and cultural terms) is a melting pot of organized and articulated modernity which is founded on the architectural concept that architecture is not purely the art of building, but it also becomes a key for interpreting contemporary thought which is intended, in the broadest sense, as a "beyond building" thought, as defined in the slogan by Aaron Betsky.

The heterogeneity of the themes dealt with, the interdisciplinary hybridization express themselves through the transcultural value, with an inevitable enrichment which this produces.



BUILD

A man with a beard, wearing a yellow hard hat and a light blue button-down shirt, is looking down at a silver tablet he is holding with both hands. The background is a plain, light-colored wall.

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