Italian Artistic Marble Inlay
Due to the expressed wishes of our customers and for reasons of confidentiality, many images of prestigious projects have not been published and the names of the proprietors withheld.
With over fifty years of experience Budri is worldwide leader in Artistic Italian Marble Inlay. The unparalleled experience at the international level in the execution of major, complex, large-scale customized projects as private villas, fashion brand boutiques, hotels and prestigious buildings, together with inspiration and interpretation skills have contributed to establish Budri’s strong reputation as “Maestro dell’Intarsio”. Budri is the ideal partner for projects requiring the excellence of Italian craftsmanship, know-how and production capacity.

The new Headquarters Budri cover an area of 8000 sqm; production plant, the inlay atelier, the marble “library” and the two showrooms.

Budri collaborates with architects and designers supporting them as expert partner in all development phases of their projects. All production takes place in Italy and concludes with the final testing and inspection before layout and polishing on site.

Budri’s major international projects are of two main stylistic types. The works in one division are classical and intend to rediscover the heritage left by the inlayers and mosaic craftsmen of the past, while the other contemporary division inspired by international designers generates important innovation and eclectic creativity.
The ability to capture the essence of a project and share the thrill of seeing it come to fruition. Our passion stems from reverence for the rare, precious material that we are privileged to work, from awareness of the intrinsic value that our creations must have, the value of uniqueness. Our aim is to render Budri projects universally recognisable for their quality, refinement and the passion that they reflect. I embrace the responsibility to honour Italy’s great artistic past and to imbue materials with our love of such magnificence.

We are inextricably linked to a world that turns on values and emotions. For us, beauty is the driver of all our business decisions. We have an ambitious vision, focused on achieving a stream of new goals, which drives us to embrace challenges in which the material is designed and worked to play the starring role. Our philosophy is always geared towards optimisation of working processes and improvement, seeking the perfect synergy between technological innovation and human talent.

The common denominator linking all our resources is our experience and love for our work.

“Beauty is the driver of all our business” Gianmarco Budri
Focus on Budri

1960 Year of foundation: small business working marble for use in construction, founded and run by Enzo Budri, head of the dynasty

1990 Gianmarco Budri, Enzo’s eldest son, now CEO, takes over the business

1992 Company starts undertaking artistic inlay projects on a large scale at a worldwide level

1995 Complex of nine private villas in Moscow, Gorky 9

2003 - 2007 Production of 20,000 m2 of inlays for the “Sheik Zayed Bin Sultan - Al Nahyan” Mosque in Abu Dhabi. Projects of private villas in Antibes Côte d’Azur, Melbourne Australia, San Francisco USA, Almaray Kazakhstan, Bucheon, Moskow Russia and Beijing China. Conclusion of Private Villa Cesarea Israel (2012-2016 17000m2) Atlantis Hotel Zurich Switzerland and private suite, Louis Vuitton St Petersburg Russia, Boutique Gian Vito Rossi New York, Shopping Mall Seoul Korea

2007 Commercial launch of Budri Eyewear

2012 Filippo Budri, Gianmarco’s son, joins the firm

2012 - 20 and 29 May Earthquake: two strong tremors hit the Modena zone, destroying a large number of businesses. Budri is seriously affected, with 6 million Euro of damage. At its own expense, in just 30 days Budri relocates its entire production and its human resources to temporary premises at Cavaion Veronese, to avoid interrupting the major projects under way.

The Cavaion Veronese location continues in operation until December 2013

2014 - 7 January The new premises are completely demolished and rebuilt. Opened at the historic Mirandola location: 8000 m2 of production area, offices and showrooms

2017 Commercial launch of Budri Eyewear


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The tradition of polichrome marble dates back to the times of ancient Rome. Marble was used extensively in urban architecture and construction throughout the provinces of the Roman Empire. Emperor Augustus declared that he had found a Rome built of bricks and that he would bequeath it to posterity in shining marble.

The tradition was in fact continued after the fall of the Roman Empire by the Byzantine School in Ravenna and by the Romanic and Gothic styles, right through to the reinterpretation of the Classical style during the Italian Renaissance.

Inlays and Mosaics are to be found everywhere and their lasting influence remains.

Budri started out with this heritage, and has since added to it its expert knowledge of stone-masters. As well as its exceptional technical expertise and painstaking eye for the detail, the systematic organization of the work demonstrated by BUDRI in complex, large-scale projects, together with inspiration and notable interpretation skills, have contributed to establish its strong reputation as “maestro dell’intarsio” (stone engraver).

From the imposing Mosque of Abu Dhabi to partnerships with luxury fashion and jewellery brands, for Budri every project is a chance to create a unique and valuable work of art. Budri’s Artistic Inlays give a significant contribution to Italian art and culture, beauty and craftsmanship: it reveals all the true splendor of marble by underlining not only its marvellous variety of colours but above all the nobility of this material belonging to history.

Italian Artistic Inlay Atelier
“Art is all in the details.”

Christian Marclay
Budri's creations and inlays are the result of symbiosis with architects and designers, vibrant and intense exchanges of reciprocal expertise. Budri offers designer the benefit of its distinctive experience providing project analysis and in-house consulting from the first phases of the project to the laying phase and final testing worldwide.
Budri’s Philosophy

- Selection, by our skilled staff, of the ideal quarry and blocks to ensure all the necessary technical characteristics and appearance features.
- The slabs cut from the blocks are of Extra Quality grade only.
- Scanning of the slabs with latest-generation scanners allows optimisation of the choice of shades and vein patterns. The designer will be able to obtain an extremely accurate preview of the project, in real time.
- Project analysis and in-house design consulting.
- Site surveys with BUDRI technical experts worldwide.
- Production of shop drawings.
- The entire production process is strictly carried out in Italy, at our Mirandola plant.
- Approval by architect or client on the basis of pre-assembly at our plant.
- Packaging for export in closed wooden crates with anti-tipping bars.
- Freight and assistance with paperwork.
- Installation and polishing worldwide by BUDRI’s highly skilled teams and Project Managers.
- Final testing of the installation supervised by the Director of Works.
The hands of our craftsmen

Hands that work, cut and compose with the utmost precision. Hands that polish and refine, moved by passion and their in-depth understanding of marble and stone, with the elegant sensibility typical of fine craftsmen. Inlays and mosaics have been part of Italy’s cultural heritage since time immemorial and Budri’s works are the result of centuries of tradition combined with the most modern technologies and cutting-edge equipment. During the processing phases every thought and action is constantly geared towards excellence and perfection, every minimal detail closely studied to interpret and reflect the profound essence of the project.
The year 2007 saw the opening of the Abu Dhabi Mosque – the second largest in the world after the Medina Mosque – following three years of non-stop work.

This project was the perfect showcase for the ultimate in Italian creativity and flair. The floral geometrics make for an elegant combination of various types of marble, inlay work and mosaics, thus lending this enormous construction an all-new, modern and sophisticated look.

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The interiors with floral inlay work in Bianco Lasa produced by Budri cover five walls, each measuring 1200 square metres. The alternated polished, bushhammered and sandblasted surface lend a three dimensional effect to the giant daisies and an appealing lustre to the inlay work (photo on the left).

White daisies are alternated with brightly-coloured mosaic daisies produced by Fantini Mosaici, Milano.

The interior walls stand 25 m high.

Budri also produced 3600 square metres of interior wall inlay in polychrome marble with a “Marmorino” plaster finish. The particularly glossy effect is produced by the contrasting matt surface (“Marmorino” plaster), which sets off the lustre of the inlaid marble. Noble Lapis lazuli and Sodalite marble was used to create the floral and branchwork motifs.

The outdoor square was paved entirely according to a giant inlaid floral bouquet, four thousand inlaid and mosaic panels (2.10 m x 2.10 m) cover a total area of approximately 17000 square metres. This is the largest floral inlay ground plane in the world.
“What we tried to reach through this harmonious atmosphere of spaces, materials and colours, is the aesthetic realization of the interest that each guest links to the concept of comfort. Not just treatments, but also the added value of an absolutely organic emotional experience.” [Patricia Urquiola]

At the base of the project there’s a deep learning and search for materials, deliberately Italian, emphasized in their essence to create a strong emotional impact. Volumes move thanks to their own refined and high-quality substance: wall cladding in Travertino Noce marble with geometric extrusions. Modernity, pureness and emotion become the tailored outfit of the new wellness space in Milan, where the result is sophisticated and polished, to offer a new impeccable experience for self care, in an environment that is welcoming and homely, yet full of charm.
Dubai
Contemporary
Roma - Marazzi Architetti - WORLD RUGS Collection Preview 2018 - available June 2018
Glasgow - Marazzi Architetti - WORLD RUGS Collection Preview 2018 - available June 2018
Patricia Urquiola managed to domesticate marble and bring it closer to everyday experience, starting from an innovative perspective: that of who has fallen out of love with this material. She let her imagination run wild, left her reservations behind and created without limit.

Three-dimensional inlays, elegant laces and microcellular organisms from exotic environments are just a few examples of the brilliant result of this collaboration, where the original synergy created a new way of living marble.
Collections
Agua

Inspired by the sea world, the collection presents unique tables, vases and consoles where marble plays the starring role. Pictorial as a watercolour, with subtle colour gradations and astonishing transparencies. Agua, a world that is worth to be explored.

Preview Salone Milano 2018
design by Patricia Urquiola
Lithic Vertigo

Look at my backStep
Patricia Urquiola presents an installation of three stairways with different heights, a reinterpretation of Budri's marbles in terms of colours, forms and language. The back side of the stairs, until now hidden, is enhanced and emphasized from a different perspective.

design by Patricia Urquiola
“Papiro Collection”, explores the concept of lightness in marble, interpreting spaces, and changing volumes.

Papyrus - from Latin papyrus - represented an important turning point, a genuine revolution, in the history of writing, as it was easy to fold, light, therefore easy to transport.

The project of “Papiro Collection” shows a design evolution in marble processing, in its inlaid surfaces made of polychrome stones. The traditional workmanship brings out its colours and enhances its typical qualities. Space is an alternating series of graphic patterns that unfold down to the ground.

design by Patricia Urquiola

Awards: Marmomacc Best Communicator Award 2015
Rabbet is a fairy tale in which marble expresses a language of purity and simplicity by means of shapes and colours.

“Rabbet”: literally, a joint between two parts created by the exact mating of a projection in one with a recess or groove in the other. There rabbet, normally used on wood, is now transferred to a new material: marble.

The walls form showcases for marble worked in a variety of ways, with an alternation of smooth surfaces and ribbed and matelassé textures. Geometrical inlays in Onyx and Travertine in pastel shades alternate with surfaces inlaid in marble and wood.
The new Earthquake 5.9 collection recalls the Emilia earthquake of May 2012 that affected many businesses in the area, including ours. It’s a collection of furnishing items and coverings in marble and onyx, created using hundreds of fragments of ‘quake-struck’ slabs to create something beautiful, to inject life back into something that had been totally destroyed in the space of a few seconds.
Synergy and fusion involving different materials: the properties of glass (lightness and transparency) are transferred to marble, that in turn mutates its essence. Translucent screens on which three-dimensional and irregular residuals of pre-cut marble slabs unexpectedly appear. Once inlaid in modular wood frames they form the perimeter of the interior.

The marble acquires an unusual relationship with its surroundings by integrating with amorphous materials such as glass or organic materials such as wood and resins. An evident Japanese connotation can be seen in the use of modular panels and partitions, screens, tables and furnishing items.

Awards: Best Communicator Award 2011

design by Patricia Urquiola
“So I have tried to domesticate marble’s mimetic and shifting nature, bringing it into the real of everyday experience.”

In the MarbleLace project, the figure of speech “lightness of weight” takes shape, juxtaposing totally contrasting concepts: walls of interwoven marble create an impression of flowing, soft movement, an airy consistency that is in contrast with the impenetrable hardness of the material. Self-supporting modular structures become filters, screening light and air, that are far lighter than a solid slab.
Patricia Urquiola leads us, with Macrosterias, through a digital-biological microcosm, a fascinating environment inhabited by natural forms that are usually invisible, those of vegetable microorganisms (the micrasterias). Finely inlaid graphic forms emerge through the stunning colours of natural stones. This installation was created with the aid of more than 30 types of marble and onyx, chosen and shaped with the greatest compositional care. The installation consists of a variety of patterns, forming a long inlaid, openwork carpet, a tropical mat.
Alice is literally a homage to Lewis Carroll’s famous novel. Following the White Rabbit, the heroine enters an imaginary underground world made up of small conceits, surreal concepts and paradoxes, where she has the most unlikely misadventures.

This distorted parallel universe is full of changes of scale, where the values of objects or characters are transformed.

In the design case of the Alice table lamp, the variation in scale takes the form of a subtle reworking of the relationship between function, form, material and proportions.

At first glance, the lamp looks like a ring with an extra-large stone gem: an oversize item of table jewellery, its proportions correct but unexpectedly produced in shaped marble.

On closer inspection, the object reveals a unique lighting capability, which plays around with the rules of perception.

The base of the “Alice” lamp is available in different types of marble: Blackwood, a material with black streaks, Serraco limestone Versailles, an exquisite French material named after the Palace of Versailles, Rain Forest Green, an Indian material in shades of green, and Verde Antigua, a white marble with pale green vein patterning. The “gems” are all in onyx, in pastel shades.

The lamp is not operated by means of a standard switch but using a touch system, an additional source of surprise and delight. It is operated by a gesture that calls to mind the act of putting on the ring: when a hand is placed inside and brushed over its base, the onyx’s gem illuminates to reveal a new design identity.

design by Cristina Celestino
The textures analysed by Marco Piva create a vibrant relationship with space, creating a fascinating, changing play of light and shade, with a strong contrast between transparency and opacity and between lightness and weight. Within the material, thanks to these textures, “skins” have emerged that express themselves through vibrations obtained by playing with solids and vacuums, graphic elements, undulations and incisions realised with sophisticated processing techniques ranging from simple surface satin-finish to graphic and optical effects that slightly change surfaces creating glossy and matt contrasts, to the most complex techniques that make it possible to sandblast the materials at different depths and to fill the excavated surfaces with mica glitter floating in epoxy resins.

design by Marco Piva
An installation that investigates marble’s potential, treating it not as a two-dimensional wall covering, but rather as a fluid material that fills the space that passes through it. The marble slabs form an ever-changing skin that varies depending on the observer’s position, creating a light, intimate atmosphere. The light slipping over the marble surface envelops the observer in a primordial nucleus, on the borderline between the material and the immaterial. The WAVE wall panel by Massimo Iosa Ghini in Bianco Carrara measures 310 x 290 cm. The rounded, spiral cut of the Bianco Carrara slabs give the wall covering a three-dimensional look and highlights its concave shape in the centre of the wall.

design by Massimo Iosa Ghini
Awards and Accolades

2010 Awards: Best Communicator Award with Marble Lace, designed by Patricia Urquiola
2011 Awards: Best Communicator Award with Natfuse, designed by Patricia Urquiola
2012 Awards: Elle Decor International Design Award - Best Wall Cladding
2012 Budri produces the Award for "Grazia Best Bag", presented to Karl Lagerfeld (design P. Urquiola)
2015 Awards: Marmomacc Best Communicator Award 2015 with Papiro Collection, designed by Patricia Urquiola
2017 Horizon 2020 Slim Innovation
2017 ADI Design index 2017 Budri Marble Eyewear
CO-ADWARDS
2018 WALLPAPER DESIGN AWARD 2018 - DOLCE & GABBANA London - Project by Curiosity - Budri bespoke marble supply
Collaborations

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Photo:
vwell - Italy

Credits:

* Due to the expressed wishes of our customers and for reasons of confidentiality many images of prestigious projects have not been published and the names of the proprietors withheld.

References

Tiffany & Co.
Sergio Rossi
Santoni
Louis Vuitton
Hermès
Givenchy
Gianvito Rossi
Gessi
Fratelli Rossetti
Fendi Casa
Dolce & Gabbana
Céline
Cartier
Bulgari
Collaborations

› Private Villa* Bejing D 18
› 3 Holiday Cruisers «The Queen of Thebes» Luxor
› Private Villa Cairo*
› Private Villa for the Domaine Presidentiel *
› Private Villa* Baku
› Private Villa* Melbourne
› Private Villa for Saudi Emir Riyadh

› Private Villa«Her Royal Highness the Princess of Qasr Doha»
› Private Villa* Tel Aviv
› Private Villa«Al Hana»
› Private Villa for FPPM Paris Saint Kean, London

› Private Villa for FPPM Paris Saint Kean, London
› Wohnpark Bar & Grill for Greenwood Inc., London
› Five-Maru Showroom, London
› Shellmar Gallery 112 Montag & Marfan, London
› Private Villa«Dehaben Houses», London
› Private Villa Magfar, London
› Private Villa Holland Park, London
› Private Mansions Magfar, London*
› Bentley Home Boutique, London
› Dolce & Gabbana London
› Louis Vuitton Boutique London
› Louis Vuitton Boutique London

› Hotel Martinez Cannes
› Private Villa* Tel Aviv
› Private Villa* Cesarea
› Private Villa«Debenham Centre»
› Hotel «La Reserve»

› Private Villa* Cesarea
› Louis Vuitton Boutique
› Louis Vuitton Boutique

› Private Villa St. Petersburg*
› Tiffany Maces, London

› Private Villa Novissichak* Jakeh
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