Hello and good evening from London!

It’s my privilege to welcome you from around the world to celebrate your magnificent projects.

We have winners from all corners of the world – and even those well-known companies are hailing from their offices in Australia, Dubai, China and New Zealand.

We’ve never had so many international guests who can join us for this virtual celebration.

The success of these awards is down to our brilliant judging panel of 28 new judges for 2021 who cared so passionately about the finalists and the winners – and I wouldn’t have it any other way!

These judges are the very backbone of the awards and come from all disciplines to represent our industry, from product design to theatre, schools, hospitals and corporate design. They are what makes the FX Awards so serious and so worthy of winning.

Thank you to our friends and sponsors who have made this happen tonight.

It’s great to have you join us tonight wherever you are in the world – at dinner, at work, at home or in bed. It’s fabulous to know that you’re with us.

Here’s hoping we can meet up in person next year!

See you soon.

Theresa Dowling, Editor, FX
JUDGES

Andrew Barraclough  
**President of design, GlasstechKlink**: Andrew Barraclough has been at GSK for over two years and has set up the team that crosses the globe. He has 20 years of experience working across all aspects of design and innovation across many FMCs sectors, most recently in wellness and healthcare. a.barraclough@gsk.com

Catherine van der Heide  
**Associate, interior design, Hassell Studio**: Catherine is a workplace specialist and a leading light in delivering award-winning, complex, agile projects. As a design leader at Hassell, Catherine has worked in the UK, Australia and Asia and thrives in the process of creating great workplace experiences. catherine.vanderheide@hassell.com

Georgia Burt  
**Creative director and founder, Georgia Burt Architecture**: Georgia is an award winning architect and specialist healthcare interior designer with over 24 years of experience. In 2020 she established her own design studio where she continues to follow her passion for designing buildings that positively impact wellbeing within the healthcare environment. ggeorgia.burt@architects.com

Beaverley Bayes  
**Creative director, Sparcstudio Design**: Beaverley has a reputation for delivering superlative, atmospheric and theatrical spaces with real warmth, light and ‘heart and soul’. sparcstudio.com

Carlos Vigilé  
**Design and branding consultant**: Having founded design agency Vigilé + Partners in 1993, Carlos has worked for many global luxury retail and hospitality brands and is now as an independent consultant on design and branding. c.vigile@partners.com

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Fiona Arley  
**Editor, Lighting (Laurence King) and the Detail in Contemporary Lighting**: She is the author of Lighting (Illumination in Architecture), Executive editor, lighting, georgiaburtarchitect.com positively impact wellbeing within the healthcare environment. ggeorgia.burt@architects.com

Julie O’Goon  
**Associate, Feilden Clegg Bradley Studios**: Julie works across all sectors at FCBStudios. The practice promotes a collaborative approach to all projects and has an international reputation for design quality for pioneering environmental expertise. julie.ogoon@architects.co.uk

Levent Caglar  
**Chief ergonomist, FIRA International**: Levent Caglar is the key UK expert in the design evaluation of furniture. He works with designers, architects and specifiers to create efficient work environments for the wellbeing of people. levent.caglar@architects.co.uk

The judging system

The FX International Interior Design Awards is open to architects, designers, clients and suppliers for interior design projects or products completed or launched between June 2018 and July 2021.

The judges are independent experts who are recruited to form a fresh new panel each year, and comprise engineers, clients, architects and designers from many different sectors to reflect our audience. They were invited onto the 2021 panel because of their experience, opinions and commitment to design. Judges and companies are not permitted to enter any categories.

Each category is judged by a different set of judges, so if you do not win in one category you could win in another. Because of the large number of entries, and to preserve the integrity of the FX Awards, we use a transparent system in which each judge ranks their top six entries in each category before they know who their co-judges are. With up to ten judges for each of the hotly contested categories, these placings are then scored and added together to confirm the shortlist and the ultimate winner.

Many thanks to all our judges, who gave up so much of their valuable time and brought their expertise and enthusiasm to the process. Since thanks also to Cheryl Schier, who will act in an advisory capacity as unofficial chair of the judges.
Architecture practice AL_A has created two new buildings for Wadham College to provide a state-of-the-art Undergraduate Centre and Access Centre, which has re-established the original master plan for the college and the relationship between the quads, the social centres of the college. A feature stone stairway creates a new gathering space at the centre of the college with its curved form and gently rising steps creating a place to stop, meet and converse. The two buildings are designed to enhance and complement this new focus. Each building has its own aesthetic character, but they are linked both physically and visually. Both buildings feature unique etched facades, inspired by the weathered York stone of the surrounding buildings. On the glass facade of the Access Centre, vertical etching creates depth and texture, giving a sense of lightness that speaks of modernity. Layers of subtle colour add warmth and ground the building in its context, referencing the colours of the stained-glass windows in the college chapel. The Undergraduate Centre is more transparent, the colour and animation coming from the student activity inside. Here, etching creates a contrasting horizontal rhythm to the facade, and from the terrace you see the Old Library reflected in the glass.

The judges said...
‘Exquisite attention to detail, which not only harmonises with the existing college buildings but sets a precedent for future standards on energy and performance in the higher education sector.’
Buhais Geology Park Interpretive Centre and Museum by Hopkins Architects

Hopkins Architects’ design for the Buhais Geology Museum in the UAE sees a series of exhibition spaces created by interconnected ‘pods’. Lying approximately 30 miles south-east of the city of Sharjah, in a region of exceptional prehistoric and geological significance, the site features an abundance of 65-million-year-old marine fossils, spectacular mountain ranges and ancient burial sites. The geometry of the pods takes inspiration from the fossilised urchins found on the site. Each pod is clad in steel panels and then coloured to reference the different hues of the surrounding landscape. These panels are fixed into steel ‘ribs’, giving the pods their distinctive form. Linking the pods, and looping sinuously around the site, is an outdoor trail accessed from the main exhibition area. This trail – designed to encourage visitors to explore the Jebel (Arabic for mountain) – incorporates viewing areas, a classroom shaded by a high-tensile canopy, and raised walkways across natural rock formations and ancient burial grounds. The restrained palette of the interior materials complements the pods’ exposed pre-cast concrete shell segments. In some pods, glazing and oculi have been inserted to control natural light into the space, tempering the brightness of the desert sun.

The judges said...
‘Extraordinary and compelling design, which takes the journey direct from the subject through to the architecture.’
WINNER

‘Want for Nothing’ Alcohol-free Bar
by Ken & Basis Design

This imaginative alcohol-free bar draws inspiration from Taiwan’s social atmosphere, while mixing Japanese and Chinese cultures to create a visual enjoyment in a Wabi Sabi solitary-style space, while adhering to strict preservation orders. The building has remained in place since the period of Japanese occupation and its historic building preservation dictates that the exterior and interior materials or colours cannot be changed or altered. Anything added is done so as ‘decoration’ without creating damage to the original materials. The new space uses a mix of wood and upcycled items; for example, the bar is made of railway sleepers and dead wood, which plays on a theme of bleakness and erosion. The lotus leaf-like ceiling lamp and copper chandelier add warmth, with changing colour tones throughout the day. During the conceptual stage of the project, the decoration was carried out at a factory, where the entire structure was finished and then disassembled before being delivered to the site for reassembly. Both the old Japanese-style roofing tile and the original wooden tile structure have been preserved, with antique items and deadwood used for decoration. The design, while complex in its delivery, helps tell a story and is symbolic of hope and new beginnings.

The judges said...

“A space that clearly articulates its concept is a joy to see. What this space is about is understandable and highly considered upon first glance. The design is restrained, respectful and authentic to the experience of the space.”
Migliore + Servetto Architects’ logo for the new identity of the Miramare Historical Museum and Castle Park creates deep connections with the area’s history. The main characteristics of the new brand identity are defined by drawing on the location’s wealth of signs and symbols; the lower part of the logo consists of an open sign that evokes the outline of the pier, while the upper pictogram contains a contemporary-style reference to the historic emblem of Maximilian of Hapsburg, which can still be admired in the castle’s audience chamber. Coupled with the choice of the Pantone 206 colour as the dominant feature of the new identity, the result is a strong and regal connotation. The use of the Gill Sans font for the wording in the logo provides a decisive and rigorous character while also remaining highly versatile. The new logo is also presented as a range of adaptable identities thanks to a wide-ranging chromatic palette, which are used throughout the site: coral orange for the stables; crimson red for the castle; selective yellow for the castle annex; silver grey for the greenhouses; jade green for the park; royal blue for the pier. Each colour is then linked to a different icon with a strong identifying value, designed to reflect and differentiate each space.

The judges said...
‘Elegant, gracefully modern and memorable.’

WINNER

Miramare New Logo and Identity.
Trieste 2019
by Migliore + Servetto Architects

FINALISTS & JUDGES’ COMMENTS

Fojo by 3Stories
“The combined brand elements result in pretty and impactful images.”

The Children’s Place by HOK
“The use of colour is particularly useful and delightful.”

WPP Chicago Colocation by HOK
“Develops a theme and provides a level of flexibility and adaptation.”

Kiewit Power Regional Headquarters by HOK
“Strong brand signage.”

AXA Training Centre by KSS
“Well integrated and appropriate hierarchy of graphics, brand and emotional communication.”
AMBITUS is an innovative high-performance luminaire designed by Rainlight for Austrian manufacturer Zumtobel, combining state-of-the-art technology within a distinctive form. Its compact profile and circular shape emit maximum light distribution from a fixture thickness of only 24mm. The powerful uniform indirect light component can be switched separately from the high-precision, glare-reduced direct light component, making it ideal for a workplace environment. The luminaire’s ring shape means it has light distribution of almost 360º, supplying maximum efficiency and quality of light. Suspended by thin cables, which also carry power and data, the result is a precise and elegant product that fuses design with functionality.

The judges said...
'A highly technical fitting, which marries performance with aesthetics.'

FINALISTS & JUDGES' COMMENTS

Top Fancy Shape by Arkoslight
'A clever concept that makes an aesthetic virtue of necessity.'

Alaska Family by Arkoslight
'A simple, beautiful and versatile luminaire range.'

AERO313 by BDO Architectures & Future Designs
'A great lighting result, while concealing the light source.'

Branch by Empty State
'A beautiful combination of lighting, acoustic and M&E segments.'

Viera Dot by John Cullen Lighting
'Beautifully designed track system.'

Ocular Round, Square by Thesis
'Workhorse design that will blend in with most environments.'

Boga Collection for Hollis + Morris by Republic of R by IV
'Extremely sophisticated through its simplicity, providing a great possibility for successful combinations.'

Everyday by Stellar Works
'Simple decorative form that seems familiar; a modern classic.'

MapPoint by TM Lighting
'Versatile product; good options for different light heads and bezels.'
Embodied Beauty™ by Interface

Embodied Beauty is Interface’s first collection to feature carbon-negative carpet tiles and is a key milestone in its ‘Climate Take Back’ mission: to reverse the impact of global warming. The collection has been designed to help restore the planet’s health by lowering the carbon footprint of commercial spaces and supporting businesses in making sustainable flooring choices without sacrificing on style. Its tagline ‘Inspired by nature; designed to respect it’ sums up the design approach. Embodied Beauty encapsulates the idea of working with nature, a concept often emphasised in Japanese culture, which was a strong inspiration for the collection’s aesthetic. The seven carpet tile styles and six colourways come together to offer a wealth of textural and colour options, featuring calm, muted greys in warm and cool tones alongside natural shades for added nuance and palette sophistication. Designed by Kari Pei, Interface’s vice-president of global product design, the collection evokes feelings of connection with other people and nature, embracing the principles of ikigai, a Japanese concept related to having a purpose. These influences combine in an array of unique designs, ranging from narrow monochromatic patterns to large-scale graphic tufted textures. The design also takes inspiration from elements of the Japanese practice of kintsugi – the art of mending broken objects to create something new and beautiful – as well as sashiko, a decorative form of stitching.

The judges said...
A carbon-negative product that provides design aspects to be personalised in application.

WINNER

Embodied Beauty™ by Interface

FINALISTS & JUDGES’ COMMENTS

EGGER PRO Design Flooring
GreenTec by Egger
‘Practical flooring designed to look good for longer.’

Floors Planks by Forbo Flooring
‘A simple and subtle concept of texture and colour.’

Studio Moods by IVC Commercial
‘A clever and exciting geometric toolkit.’

Northward Bound by Milliken
‘A carbon-neutral collection designed with durability in mind.’

The Heritage Collection
by Modulyss
‘Impressive materials, textures and colours.’

Climate+ Collection by Quadrant
‘A modern easy to use flooring option.’

Serene and the Serene colour range by Tarkett
‘Innovative in approach, appealing in design.’

iD Inspiration by Tarkett
‘Seeks to combine technology and aesthetics for a modern, hardworking floor material.’
WINNER

White Deer Plain Tongchen Hotel by Huiyimingcheng

Located in the middle of the White Deer Plain in Xi’an, China, Huiyimingcheng has delivered a definitive ‘mountain land resort hotel’, which capitalises on the spectacular surrounding natural scenery. The project is an overall remould plan, including architecture, planning and environmental landscape, which also added mixed-use buildings and public facilities as well as the hotel. It replaces a previous building on the site, which was demolished, though its concrete frame has been retained. This was incorporated into the new design scheme, which takes advantage of the natural characteristics of the terrain. A visually impactful ‘tin box’ forms a strong contrast with the architecture framework, highlighting the material application and dimensions of the new building. As well as reusing some of the pre-existing site materials, recovered from the original building, the project advocates environmental protection. Light and shadow and attention to the changing sunlight create different user experiences and vertical spatial scale.

The judges said...
‘Dramatic and unexpected. The multifaceted facades offer different and unusual situations revealing different qualities of the surrounding environment. Reuse of existing material is excellent and grounds the project further in its location.’

FINALISTS & JUDGES’ COMMENTS

Time River Experience Centre by CLV/Design
‘Unusual, bold and brave.’

Cultural Innovation Store by DAS Design
‘Special design that blends the old and the new.’

OCT Group ZhuShuiGe Marketing Center by DAS Design
‘Elegant design with nature at its core.’

545wyn by Gensler
‘A unique and energetic space that draws the visitor in.’

Flow by Kris Lin International Design
‘The concept is clear, consistent and strong. Well executed.’

Fenix 1 by Mei Architects & Planners
‘A great forward-thinking design.’

Logan Cove by Poetic Design
‘The simple but perfect proportions and material selections make this such a profoundly calm series of spaces.’

The Hill Mansion by Poetic Design
‘Elegant, simple and calm. The colours, tones and inclusion of natural materials are a lovely combination.’

A Geometric Answer to the Poetic Wilderness by PONE Architecture
‘Shapes and geometries that create a variety of views. Stunning.’

TaoCang Art Center by Roarc Renew
‘Sculptural and dramatic space that is quite inspiring.’
WINNER

Sculptform Studio Showroom
by Woods Bagot

This signature showroom for Sculptform blurs the lines between retail space and installation with show-stopping results. Sculptural timber-battened detailing forms the new space, which is defined by horizontal and vertical curving geometry. Woods Bagot has brought together design, local manufacturing and quality craftsmanship to create an immersive, experiential showroom with full-scale product sample display and event space. Its glazed central workshop has been designed with a theatrical experience in mind; visitors experience physical and tactile connection to products, processes and makers – something that can’t be experienced online. The spatial arrangement, based on a large infinity gesture, curves and winds in a figure eight, creating a sculptural journey that sparks curiosity from the street. Upon arrival, guests are met with tiered seating that connects the two levels of the showroom, while the line between front and back of house has been removed, with staff workspace, meeting rooms and collaboration spaces brought into the open.

The judges said...

‘Beautiful use of timber with forms that draw you in from outside and envelop you as you enter.’

Sponsored by Bisley
The Levado offers a versatile solution to height-adjustable working. Combining practicality with style, users can effortlessly add movement to their working day at the touch of a button. It also offers fast and secure assembly, quick and easy customisable tops, and precise control by touch. The Levado features a sophisticated Feather-Lift control paddle with four programmable memory settings, a premium LED display and built-in collision detection safety feature. It comes with a premium cable management system for a sophisticated look. Cables are easily integrated with built-in grommet holes and cable tray. The Levado frame has been engineered for quick and easy set up, and the patent pending Swiftlok design is a cost benefit. It also includes foldable legs that lock into place, with no tools required. It’s quick and secure for a cost-effective installation. The sustainably sourced desktops are available in a range of colours and sizes to suit all office environments and the optional VersaTop clamps enable a tool-free, secure attachment of any desktop onto the frame.

The judges said... 
"Electrically height-adjustable sit/stand desk with unique folding leg system, which makes it extremely easy and quick to assemble. Worktops can be changed instantly to match aesthetics or needs using the innovative clamp system."

**FINALISTS & JUDGES’ COMMENTS**

- **AMITHA by GABER**
  “Elegantly designed collection to provide simple and versatile solutions to seating requirements.”

- **Umi by Isomi**
  “Simple elegant mobile reception desk with built-in lighting and connectivity. Sustainable design.”

- **Colonmade by KI Europe**
  “Flexible options to reconfigure and adapt to environment.”

- **Richard by Modus Furniture**
  “Highly sustainable space-saving stacking chair.”

- **KAYA by Morgan Furniture**
  “Beautifully handcrafted lounge chairs.”

- **Hopscotch Collection for Arconas by Republic of II BY IV**
  “A bench, charging station, table and beacon. Great design lines.”

- **Swell collection for Nienkamper by Republic of II BY IV**
  “Elegant, modern and functional.”

- **World of Plants by USM**
  “Simple but effectively integrates plants into internal environments.”

- **Toleo by Viasit Buerositzmoebel**
  “Task chair with a kinetic S-shaped bedrest to facilitate good ergonomics.”
HOTEL

WINNER

Cloud of Hometown Resort Hotel
by Line+

This hotel, by Line+, integrates old and new buildings by using a palette of stone, timber and soft colours to reinterpret a relaxed rural lifestyle and peaceful and welcoming atmosphere. Its rough stone walls and timber are recycled from the pre-existing site, which organically lead in the new building areas. Generous glass surfaces offer breathtaking panoramic views of the surrounding mountains and forests, exposing the natural environment to wow guests. The selection of materials and furnishing is based on two principles: to recycle stones and timber, and to eliminate waste and toxic gas emissions in the production process. The peaceful and welcoming atmosphere of the building’s interior is further emphasised using grey concrete and walnut furniture. The room layout and glazing not only capitalise on the beautiful scenery, but also maximise lighting and ventilation to improve indoor air quality and reduce electricity consumption.

The judges said...
A beautifully crafted marriage of materials, light and space framing of the views beyond.

FINALISTS & JUDGES’ COMMENTS

InterContinental Dongguang by Chen Chung Design (HK)
‘Refined elegance achieved through sensitive detailing.’

W Osaka Hotel by Concrete
‘Striking series of colourful spaces.’

Kimpton Vividora Hotel by El Equipo Creative
‘A vibrant design blending old with new.’

Miyue Villa Resort by Fusion Design
‘A balance between old and new.’

Shilily Mangata Bosphoric Resort by GS Design
‘A subtle atmosphere that complements its location, creating an ideal retreat.’

Hui International by Hua Yi Design
‘Strong purposeful interior, showcasing a limited palette of dark woods.’

Hilton Shanghai Hongqiao Reformaion by InterScape
‘Very well considered interiors.’

Shanghai Yunny Hotel by Losant Design
‘Underestimated elegance, a necessary threshold from the city outskirts.’

Yiju Hotel by Shenzhen Xin Shi Decoration Design
‘Great use of colour and textures.’

Novotel Dongguan High-tech Zone by SWS Group
‘Intelligently designed to withstand the essence of time.’

Next Hotel Melbourne by Woods Bagot
‘Intelligently designed to withstand the essence of time.’
Woven Image introduces Zen & Ion, tactile 3D acoustic wall panels designed to provide a floor-to-ceiling acoustic solution for commercial offices. These are the newest additions to Woven Image’s evolving range of acoustic wall panels that meld design, acoustics and sustainability, following the launch of EchoPanel in 2004.

Inspired by modern Japonisme, Zen mimics the lines, curves and grooves of a Japanese Zen garden, while Ion has a design inspired by the geometric shapes of origami and folded paper. Zen is available in nine colours, ranging from pale to dark tones, including cream, onyx, a mid-tone blush and richer, moodier hues such as burgundy, indigo and ivy green. Like Zen, Ion comes in several colours, including a paler duck-egg blue, peach, green and several ethereal cream tones.

Products can be easily machine or hand cut for installation, and at 2,800mm high, panels can be installed without a floor-to-ceiling join line. Zen is trimmed on all edges with a subtle bevelled cut that allows for easy joining with minimal visible seams; Ion has straight edges allowing for perfect pattern-matching and alignment despite its seemingly irregular pattern.

Performing to commercial industry standards for interior wall linings, Zen and Ion provide acoustic benefits with an NRC result of 0.30 for a direct fix application. Increased performance can be achieved via a Woven Image acoustic backing panel, achieving NRC 0.75.

With dematerialisation, upcycling and lifecycle management front of mind, all Woven Image acoustic finishes are made using at least 60% recycled PET.

The judges said...
‘Practical, beautiful and sustainable! A rare combination!’

WINNER
Obsidiana Compac
by Compac The Surfaces Company

FINALISTS & JUDGES’ COMMENTS

ThistlePro Magnetic by British Gypsum
‘Brilliant idea and so many applications.’

Endless Design by Compac The Surfaces Company
‘A beautiful and practical material.’

Criaterra by Parkside
‘Sustainable and multi-use.’

Sunlit Days Collection for Silestone by Cosentino
‘Innovative and sustainable.’

Swell by The Collective Agency
‘Blends aesthetics with function.’
Completing the design space for its own office, Tomo has created a small, pioneering and futuristic space for the design studio. Its design is based on a pioneering and cutting-edge concept, dubbed ‘impression space’, which takes on next-era and international design approaches blended with an Oriental essence. The office features a sense of structure and order, with its spatial experience about exploring the fun and the unknown within it. The varying light and shadows collide with futuristic-looking metal elements, helping stimulate interactions between users and the space while also blurring the boundary between reality and the virtual world. It says: ‘Fun design ideas are evoked every day in this spiritual space, inclusive of our young team. Our aspiration for the world is embodied in our everyday life. Here, every day is a fun start. Every project leads a new journey that changes the world.’

The judges said... ‘Interesting use of materials and definitions of space.’
ABN Group HQ
by Woods Bagot

With Australian construction company ABN Group’s businesses divisions consolidated into one central location, the Woods Bagot design team wanted to embrace the concept ‘where together, everyone achieves more’ and balance this with the sense of homeliness and welcome that is synonymous with the ABN brand. The fit-out reflects ABN’s passion for building, commitment to quality, their sense of fun, and desire to provide a warm and friendly experience for all their staff and clients. The design team draws on historical themes of Australian home life and landscapes to create a collection of experiences for different spaces. A staple of the Australian backyard, the Hills Hoist clothes line, is represented with stylised hanging rods and curtains above social and collaborative spaces, while the ‘verandah’-inspired business lounges are a collection of meeting settings along the facade line to have an informal chat. The sunken lounge under the ground floor stairs is a nod to the 1970s retro Australian aesthetic. Meetings rooms have abstracted gum leaf carpet patterns, and client meeting room walls are adorned with indigenous patterned wallpapers. ABN’s new home is a place where staff feel connected and comfortable in a space that reflects their brand identity – and they feel proud sharing this experience with their clients, who feel inherently ‘at home’.

The judges said...
‘Warm, textural and sophisticated with a clear ambition expertly delivered.’
X’an Old Town Roots Square Bookstore by GD-Lighting

GD-Lighting has delivered a lighting scheme to showcase the magnificence of the X’an bookstore in China, which plays on light and shadow to create a strong contrast between dark and light. The lighting design cleverly blends light into the architectural form of this landmark building and uses shadow to outline the beauty of the architectural structure itself, with light to showcase the building’s material and texture throughout the day. The result is a spectacular user experience that can be enjoyed by visitors throughout the day. A building with a construction area of 5,000m², the bookstore has a larger spatial volume than its counterparts. Incorporating numerous brands and subject matters – such as culture, creativity, industry, life aesthetics and catering – it firmly plants itself as an urban cultural space for city dwellers to use and enjoy.

The judges said...
‘The lighting beautifully focuses the eye on what is important in the space without being overpowering. A spectacular interior.’

FINALISTS & JUDGES’ COMMENTS

**Peacock Wine Cellar by August Green**
‘So simple and elegant. A beautiful space enhanced by sensitive lighting that brings the unusual forms to life.’

**Theatre Royal Drury Lane by BDP**
‘Excellent refurbishment and technology upgrade to existing heritage lighting.’

**LDN/W by BDP**
‘Extraordinary attention to detail and consideration for occupants.’

**The Complex of Song Ceramics Cultural by Beijing Ning Field Lighting Design**
‘Hugely complimentary lighting scheme to campus architecture and the landscape.’

**Symphony of Lights by Dumas Interior Design Group**
‘A delicate, unusual and very beautiful integration of lighting with decoration and art forms.’

**Apple Marina Bay Sands by Foster & Partners**
‘Shows how creatively daylight can be both used and controlled to stunning effect.’

**Changzhou Culture Plaza by Lichtvision Design**
‘Stunning collaboration between the architect and landscape and lighting designer; beautifully executed.’

**Bath Abbey, UK by Michael Grubb Studio**
‘Ecclesiastic lighting done right; sympathetic to an important and impressive building.’

**Olympic Way, Wembley Park by Spiers & Major**
‘A challenging urban scheme that knits together diverse elements with technical precision and imagination to create a powerful concept.’

**LDN:W by BDP**
‘Extraordinary attention to detail and consideration for occupants.’
One Plus Partnership has delivered a spectacular cinema design scheme, which draws its inspiration from megaphones. The design team, noting film directors’ historical use of megaphones on set, have communicated the cone-shaped form into the scheme, resulting in dramatic swooping curves throughout the space. The interior is dominated by grey tones, with sculptural organic forms extending from the ceiling towards different areas of the space. Rectangular columns curve around the corners to create comfortable seating, while floor and walls feature rectangular tiles. Lights are concealed within the construction to keep the minimalistic design space intact.

Contrasting the grey colour is a very eye-catching orange. When guests enter the arrival hall, they are immediately drawn to the striking orange cone-shaped seating with the darker tones of cushions. This seating area not only serves a practical function but also acts as a focal point for the space.

The judges said...
"Sculptural and surreal – elevating the experience and excitement of going to the cinema."
The Concourse, University of Sheffield by HLM Architects

HLM Architects has transformed a featureless concourse area to become a vibrant, social and meaningful space at the University of Sheffield. Its uncluttered design provides a flexible space for a variety of users and functions that occur through the university’s academic year, making it an animated place both day and night. It is an important civic space within the campus, where people want to stay and socialise. The practice worked with lighting designers Arup to develop the creative lighting, which promotes the use of space by providing a dynamic night-time streetscape, as well as safety. The university’s high sustainability and waste management standards were also an intrinsic part of the design. Materials such as the weathering steel, timber, concrete seating and paving were selected for their recycled and renewable material content and measured against the environmental management life-cycle assessment. The paving was selected for its sustainable manufacturing credentials and UK-sourced materials. A range of bespoke seating provides users with a variety of opportunities to enjoy the planting and landscape schemes.

The judges said...
‘Thoughtful upgrade of the public realm with an inventive atmospheric use of coloured lighting.’
Transforming the site for a Maggie’s centre in Southampton was a challenging task for AL_A, owing to a set of ‘nondescript’ buildings surrounded by car parks. Its solution was to imagine that a piece of garden had been transported from the New Forest into the midst of the hospital’s concrete landscape. When designing the centre itself, the practice wanted to make sure that the building did not interfere with this new green space; instead, it formed part of the landscape. The one-storey building emerges from the garden, designed to lift the weight from the shoulders of all who work and visit there. As in all Maggie’s, the kitchen is the heart of the centre, a unique place to gather and be welcomed. It is placed in the middle of the building, with strong visual connections to each of the four gardens and a skylight – the only curved element in the design – that brings daylight and sky views deep into the building. When privacy is needed, there are four rooms placed in the four corners, all featuring soft light and a view of nature. Large sliding windows lead onto the gardens, bringing natural light into the centre and blurring the boundaries between landscape and building.

The judges said...
‘Beautiful use of materials and light and the building has a wonderful setting in its landscape design.’

Poly Cindare, Kiyos Mansion
Sales Centre by M-Design
‘Elegant, unique and inviting.’

Lamp of the Earth by MAD Architects and Beijing Ning Field Lighting Design
‘A stunning light installation. Uniquely positioned.’

C&D Junhefu Experience Center by Masaeo Design Studio
‘Imaginative use of material, light and colour to create an inviting space.’

Blue Line Park, Busan, South Korea, 2020 by Migliore + Servetto Architects
‘A lovely promenade and a sense of fun mixed in. Great variety of installations along the route.’

Luoyang Zhengde Opera House
by One Plus Partnership
‘Original and stylish. An awesome space.’

Liaia Office Culture Center by Vantree Design
‘A great multi-functional space.’

Lobby & Public Spaces, W Atlanta Midtown by Virserius Studio
‘Elegant and surprising with a range of different zones for guests.’
WINNER

Chapter Old Street
by Tigg + Coll Architects

Tigg + Coll was tasked with creating a new vibrant entrance reception, lounge and study space for a co-living building on the edge of the City of London. The design draws inspiration on theatre design, namely the art deco-inspired theatre foyers of the 1920s through to the glamour of 1950s cinema and theatre. The inspiration was born out of Shakespeare’s theatre company, which had its first permanent home on Curtain Road in 1597. The new entrance hall is a reinterpretation of the classic proscenium stage, with framed curved walnut arches set against a decorative terrazzo floor. Positioned within these arches are a series of set pieces including a reception desk, upholstered benches, curtains used to form backdrops to lounge spaces, ribbed glass screens to create seating booths, and a glazed meeting room with simple fenestration echoing art deco glazing details. A selection of mid century-inspired furniture utilising bright fabrics, walnut and stone further compliments the space. Above this stage set the ceiling and services are painted out in black, with simple track lighting inspired by theatrical lighting rigs and a selection of elegant brass pendant lights highlighting key set pieces within the space.

The judges said...
‘Looks a great place to co-live, impressive details and design touches.’

FINALISTS & JUDGES’ COMMENTS

Su House by JC Interior Design
‘Highly styled, great use of materials and neat finishes.’

The Alyx at EchelonSeaport by Jeffrey Beers
‘A progressive workplace designed to feel a bit like home.’

Take Water as a Clue, Symbiosis With Water by ShenZhen Arthouse
‘A premium project with great attention to detail and finishing.’

C&D Manyun Show Flat by Zoom Design
‘Elegant and contemporary high-rise living.’
WINNER

Kata
by Altherr Désile Park for Arper

Designed by Altherr Désile Park for Arper, the Product of the Year is Kata, a lounge armchair that takes inspiration from handcrafted wood and woven straw chairs, reinterpreted into a light and contemporary product. Designed with sustainability at its core, Kata combines high-tech materials to create an artisan feel. Its curved solid wood frame is held together by a 3D knit mesh seat, woven with polyester yarns from recycled plastic bottles. The choice of materials reduces overall product waste and creates a beautiful, homely aesthetic to suit a number of different domestic or commercial environments. Environmental impact in shipping is also addressed in Kata by using lightweight cardboard packaging, made without glue, to reduce shipping weight and energy needed to transport. Cardboard supports - not polystyrene - are used to fix the furniture within the box for safe transport, and its minimal plastic protective wrapping is recyclable.

The judges said...
‘Cleverly designed chair for indoor and outdoor use with excellent environmental credentials. Recycling of PET bottles requires much less energy than producing virgin material. Innovative design of the 3D knitted polyester fibre enables the seat and back upholstery to be slipped over the frame with no waste from cutting.’

Sponsored by

FINALISTS & JUDGES’ COMMENTS

Aero 313 Lighting product by BDG
Architecture & Future Designs
‘Its presence can add a dramatic effect to a bland environment.’

Modern Series 6 by Bertazzoni
‘Achieves a high A+ energy rating while delivering chemical-free high temperature pyrolytic cleaning.’

Belong by Bailey
‘Well-adapted solutions to meet the increased need for working from home based on Bailey’s steel frames and storage units.’

ThistlePro Pure Finish by British Gypsum
‘Shows an innovative use of materials in design to address wellbeing.’

Black Magic Collection by Delabie
‘Innovative automatic tap flush 24 hours after last use prevents bacteria build-up and water contamination.’

H-KEEPHEAT 700 Plus by Hoover
‘Incorporates methods from commercial kitchens for optimising nutrition and taste when reheating food.’
Unispace, London by Unispace

Unispace’s new London HQ is born out of a ‘post-Covid reality’, where flexibility and agility are key to this thriving workplace that finds itself somewhere between home and office. The variety of flexible spaces and environments offers colleagues a choice depending on their working style. As well as booths, high stools, low sofas, boardrooms, benches and focus pods, there are also 18 meeting rooms ranging from private phone booths to town hall meeting areas. All spaces are equipped with leading meeting technology, including overhead cameras for materials and design demonstrations to connect with clients and other Unispace offices globally. The cafeteria is the life of the studio, where colleagues are encouraged to leave their desks to eat and socialise. This emphasis was brought about as there was no communal area to eat and socialise in its previous space, so colleagues felt inclined to eat at their desk and continue with work. Used all throughout the day, its design feels homely and welcoming. Every desk is height-adjustable for better posture, fixed with large screens that can be repositioned however the user chooses. With zero desk ownership and designated lockers for belongings and equipment, people are encouraged to move around and sit somewhere different every day and build better relationships outside their immediate teams. By blending hospitality with workspace, the new Unispace studio balances colleague happiness and productivity.

The judges said...
A workspace that delivers on many levels including utility, flexibility and relevance in a post-pandemic world.

FINALISTS & JUDGES’ COMMENTS

Sports Direct, Oxford Street by eb designs
‘Next generation, experience-led retail.’

A community focused HQ for Checkout.com by Modus
‘Beautiful combination of materials and a design that reflects the ethos of the company.’

London & Oriental by Modus
‘The light timbers and dark metals create a timeless design.’

Mesari GWR by Supertonic
‘Thoughtful and playful re-use. Clarity of brief, sensitively delivered.’
WINNER

The Peacock Wine Cellar by August Green

This spectacular wine cellar features more than 1,000 individual ‘feathers’, elegantly made from handcrafted blue glazed clay tiles by artisans from the historic porcelain town of JingDeZhen, China. The blue texture-glazed feathers, which took two years to finish, were created in the style of the ancient Song Dynasty porcelain, made between 960–1127. Within the cellar the feathers are splayed in a parametric array, which draws inspiration from a peacock. Its symbolism showcases both elegance and strength, while the shape of the clay feather has two purposes: a cradle for the wine bottle and a light fixture. Within each feather there is a single small LED at the base, which lights the feather below and the bottle that it holds. With no other lighting within the cellar, the feathers are what holds the wine and illuminates the entire cellar to help create its spectacular effect. The reduction of ambient light and the black backdrop allows the feathers to appear as if they are floating while small reflections of light are seen within the black marble floor and polished steel ceiling.

The judges said...

‘Beautiful. Carefully designed and crafted sculpture. Impressive use of new technology.’

FINALISTS & JUDGES’ COMMENTS

Westmead Health Precinct
by HDR

‘Immersive and disorienting, the spaces are exceptional and unusual.’

EchelonSeaport
by Jeffrey Beers International

‘A real holistic approach to residential development.’

Central Park
by Kris Lin International Design

‘Beautifully crafted.’

Lamp of The Earth
by MAD Architects and Beijing Ning Field Lighting

‘An artistic installation that plays with the contrast between natural and artificial light.’

Greenland – Changsha Luhujun Phase II
Model Room
288m²
by Nanjing We Design

‘An elegant design.’

The Home for Martial Arts
by PONE Architecture

‘Complex and thoughtfully narrated. This building and its interiors are intriguing and beautiful.’

A New Tone of Ink and Water,
a New Realm of Collection
by Scale Art Design

‘Some lovely elements of detail and custom-made joinery.’

Sunac – Guobin Road by Sunac

‘Incorporates nature into the design and build to inform the architecture and sculptural elements of the design.’

XT Ekkamai by That is Ith Interior

‘Considers workspaces of the future to create a vibrant and exciting human experience.’

Between You and Me by Touch Design

‘A nicely crafted minimal interior making the most of a modest space.’

The Land of Exotic Mashups
by YUYU Interior Design

‘Confident and eclectic, the designers have blended different styles well with great results.’

Sponsored by Herman Miller
Yorgo Lykouria is an award-winning architect, product designer, writer and film-maker based in London with more than 20 years of experience. As the founder and creative director of Rainlight, he continues to establish a design culture that creates resonant, visionary work.

Prior to creating Rainlight, Yorgo ran the multidisciplinary studio Lykouria for 12 years in London. His broad spectrum of work includes automotive interiors for Ferrari; furniture for Vitra, Moroso and Akaba; bathroom systems for Alape and Dornbracht; and systems for Lindner and Clestra. He became the youngest design leader at the late Helmut Jahn’s architecture studio in Chicago, where he worked for eight years on large-scale international projects including the acclaimed Sony Centre in Berlin, the Post Tower in Bonn, Cologne/Bonn Airport and the Bayer HQ building in Leverkusen. His work in film includes feature film screenplays, short film collaborations with musicians, Stuttgart Ballet Principle, Bridget Breiner, and the Soliloquy Pictures Shakespeare films project with the award-winning Verona.

Most recently, Yorgo has led client collaborations across North America, Europe, Asia and the Middle East, responding to the needs of a changing world through cross-cultural research, utilising an extensive network of experts in various market sectors. A selection of some of Rainlight’s internationally renowned partners include Zumtobel, Tecno, Scavolini, Allsteel, Carnegie and Okamura.

Part laboratory, part workshop, part studio, Rainlight combines inspired design thinking with business acumen to create products that enhance how people live, work and play.
BDG architecture + design is an international architecture and design consultancy that works with businesses and organisations to realise their potential through the power of carefully crafted workspaces and cultures. The team comprises world-class strategists, communicators, architects and designers to create spaces that capture the essence and business purpose of global brands, enabling the people that work within these organisations to perform to their optimum, ultimately to the benefit of everyone.

Led by CEO Gill Parker and chief creative officer Colin Macgadie, BDG is committed to diversity, inclusion and equality for all. They firmly believe that this is critical for the wellbeing of their people and clients.

BDG creates world-class environments for all its clients across the globe and has been appointed by some of the world’s most recognisable brands such as Google, WPP, Lego, Nike and Sony to international critical acclaim.

2021 has seen a period of global growth and large-scale campus projects completed in Milan, Warsaw, Detroit and Paris. And, with three new studios opening over the past three years in New York, Sao Paulo and Shanghai, FX is delighted to celebrate BDG’s success.
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*From left to right: Armuralia, Granite, Clime, Spatulata

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