Welcome again to the Winners Book of our 16th celebration of international design excellence at the FX Interior Design Awards.

The success and longevity of these awards is entirely credited to you, our readers and sponsors, who have supported us through thick and thin over the years and enabled us to continue to deliver this magnificent party.

The FX Awards’ success is mostly attributable to our rigorous judging procedure and the integrity and the calibre of our panel of judges, who are all invited for their professionalism and experience. Our judges are always selected for their opinions and experience — and the fact that they are not afraid to speak out on your behalf. They care as much about the finalists as I do, and it has been my pleasure to oversee a transparent judging procedure for yet another year. And with up to six judges presiding over the most controversial categories to argue your corner, we owe the success of these awards also to their serious commitment.

With so many sector-based awards these days, I am so proud to oversee the FX Awards, commanding as they do an authority across ALL the sectors in contract interior design. The FX Awards cover hotels, offices, healthcare and education, as well as public space and product design, so sincere thanks to all of you for the great celebration and diversity of designs and creative thinking in architecture and design that has been our honour to receive this year.

On the back of the seriousness of these awards, it’s a great party. Our guests tonight represent the professionals of contract specification, and as FX is about the business of interior design so too are the opportunities this evening for forging relationships with VIPS for future business projects. And with no less than eight hours of networking with the good, the great and the controversial, you’ll get to meet them all on the dance floor! See you later!

Theresa Dowling, Editor FX
Judges

ALISTAIR BARR
Managing director, Barr Gazetas
Barr Gazetas is a dynamic and imaginative architecture practice working on projects throughout Europe. It has a strong reputation for complex refurbishment and retrofit projects, and has delivered a number of prominent cultural and leisure projects. barrgazetas.com

LEVENT ÇAĞLAR
Ergonomist, FIRA International
At the leading centre in Europe for furniture research, ergonomics, consultancy and evaluation FIRA, Levent Çaglar is recognised as the key UK expert in the design evaluation of furnitures for the offices, schools and contract sectors. fira.co.uk

BRIAN GIRARD
Principal, Kohn Pedersen Fox
Brian Girard has some 18 years of experience designing major projects in the corporate, commercial and public sectors. Architecture and design practice KPF has projects in London, the Home Counties, Dubai and Far East. kpf.com

ANGELETTI BURLINGTON
Architect, Burlington
Angelett Burlington is an award-winning architect with a reputation for complex refurbishment and heritage projects. angellettiburlington.co.uk

JILL ENTWISTLE
Chairman, JDA
Architect and interior designer Ralph Courtenay has designed and built major projects in the corporate, commercial and public sectors. Architecture and design practice JDA has projects in London, the Home Counties, Dubai and Far East. jadarchitects.co.uk

DARREN ORROW
Director, into Lighting
All three restaurants in The Shard, the LaColle Saglio store in Knightsbridge, the Michelin-starred Il Milione in Hong Kong and the Fabricus Complex in Georgia are among lighting design projects led by Darren Orrow. into.co.uk

SIMON THREADE
Chairman, TCL Interiors
Simon Threade and his team have worked closely with a number of leading brands across the UK and Internationally. TCL Interiors is a bespoke interior design practice. tclinteriors.co.uk

GILES MARTIN
Director, Wilkinson Eyre Architects
With one of the UK’s leading design practices, Giles Martin believes that design quality doesn’t necessarily have anything to do with budget. It’s more to do with an attitude towards how a building is made and how it’s detailed. wakinsonreyre.com

ANNABELLE FILER
Creative director, SCIN
Trained architect Annabelle Filer has a wide-ranging knowledge of materials; her role at SCIN (Surfaces Covering Interiors) has extended to material research and consultancy, while as a writer and researcher she is a regular contributor to FX, scin.co.uk

SOPHIE CONSTANTIDES
Director, Constantides
Sophie Constantides is a creative interior design studio. sophieconstantides.com

LIAM CLEVELAND
Managing director, BuckleyGrayYeoman
BuckleyGrayYeoman works across the world with clients as diverse as Fred Perry, TIL, Louis Vuitton, Derwent London, Starhotels and British Land. Matt’s constant drive is to achieve a complex simplicity in design. buckleygrayyeoman.com

LEONARD FLETCHER
Executive director, iPic Studios
Leonard Fletcher is responsible for the development and delivery of all iPic Studio’s projects. ipicstudios.com

ALAN TAYLOR
Managing director, FMD
Alan is responsible for FMD’s five UK studios, which are based in the Home Counties, London, the North West and Paris. fmd.com

MATT YEOMAN
Director, BuckleyGrayYeoman
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The judging system

The FX International Interior Design Awards are open to architects, designers, clients, and suppliers to interior design projects or products completed or launched between 20 July 2012 and 20 July 2014. The judges are an independent panel of experts comprising engineers, clients, architects and designers to reflect our audience tonight. They were invited on to the 2014 panel because of their experience, opinions, and commitment to design. Judges, and their companies, were not permitted to enter any categories.

Because of the large number of entries, and the integrity of the FX Awards, we use a transparent judging system in which each judge ranks their top six entries in each category.

With up to six judges for each of the hotly contested categories, these placings are then scored and added together to confirm the shortlist, and the ultimate winner. The placings are based on criteria including originality, detailing and finish, fitness for purpose, and innovative materials and techniques. Many thanks to all our judges, who gave up so much of their valuable time and brought their expertise and enthusiasm to the process. Sincere thanks also to Cherrill Scheer, who has acted in an advisory capacity as unofficial chair of the judges.
Located in an exclusive mall in the heart of Hong Kong, the design of the restaurant Urban emulates Hong Kong’s cosmopolitan vibe, playing on a casual and gourmet concept. The space offers diners the opportunity to relax while meeting and mingling with friends and colleagues, mirroring the true essence of an urban lifestyle.

The walls of Urban are decorated with images that depict the hustle and bustle of living in a metropolis, while a graffiti installation, designed by Portuguese street artist VHILS, can be found in the centre of the restaurant. The ceiling replicates the Hong Kong skyline. The restaurant is divided into three areas: the market place; a sidewalk cafe; and a city square. The open-plan kitchen is designed to reference a street food market.Industrial material such as “I” beams and cables were used to replicate the various food-market counters, including a bakery stall, salad bar, dessert station and coffee stand. A walking path was also built alongside the ‘market place’ and seats are placed along it overlooking the shopping mall atrium, imitating a sidewalk cafe. A communal table allows strangers the opportunity to interact in a more familiar eating experience. A chandelier hanging above the communal table has been constructed from water pipes, while the table’s round iron-cast legs mimic manhole covers.

Other design details that portray the contradictory reality of the urbanscape include a humorous burned-out neon sign ‘Bakery Open’ that turns into ‘Bar Open’.

The judges said: “Sharp, crisp, clean.”
“The fresh and innovative design stood out.”

Winner
Urban
by Joey Ho

Sponsored by:

Finalists & judges comments

Fairwood Café by Danny Chan for Beige Design
“Interesting space, warm and inviting, carefully thought through, well-crafted”

Aqua Shard by Jestico + Whiles
“Sumptuous and sophisticated, this is an iconic bar in an iconic building”

Dirty Habit by Dawson Design Associates
“ Atmospheric environments, modern, good lighting, interesting form”

Moon Club by Jeffrey Bares International
“ An exciting concept. The theme is confidently handled and beautifully detailed”

Ping Pong by Ben Webb for Art Sagiryan
“ Fun design, bold colour, atmospheric lighting, good illustration”

Changos by NoChintz
“ This space feels happy and alive”

Restaurant De Flores by Yang, Huan-Sheng
“Powerfully strong geometric forms are used to produce a restaurant of great sophistication”

Terrace Restaurant, ZSL London Zoo, by SMM
“Clean, crisp, light, airy, a place you feel comfortable in beautifully planned”

Sisterfields by Travis Walton
“Accentuated material and colour and use of light without being overly designed”

Atlantis Blue by Panorama
“Dream-like and full of mystery, the theme is beautifully delivered”

Saboten Restaurant, Kowloon, Hong Kong
“I hadn’t considered that ropes could be used so effectively”
Workplace Seating

Winner

POI
by Neunzig Grad Design for Wiesner-Hagner

Wiesner-Hager’s POI swivel chair combines eye-catching design with extraordinary ease of use and superb sitting comfort. Embracing the human form and individuality, POI brings emotion into the functional office world and creates a vast, inspiring environment.

The characteristic feature of POI is its striking monocoque design. The shell conveys feelings of security and protection; the soft core is inviting and comfortable. The ergonomic back frame in black or white can be covered in a choice from four semi-transparent mesh colours, and myriad upholstery options for the removable seat set and colour accents make POI versatile: specifiers have unlimited scope to create just the right look – elegant and sophisticated, or young and fresh.

POI guarantees outstanding sitting comfort and ergonomic functionality, as it can be precisely adapted to each user’s weight and height. The intuitively positioned tension control enables quick, easy adjustment of the chair in just two turns to suit any user. The state-of-the-art synchronized mechanism guarantees a finely coordinated movement of seat and back so that the user sits dynamically and ergonomically in any position. The seat slides at the touch of a button to adjust the seat depth. This, together with the height-adjustable lumbar support, infinitely variable seat height and multidimensional armrests mean the chair can be perfectly adapted to the user’s height. It all adds up to make POI represent a completely new generation of swivel chairs.

The judges said:

- ‘Distinctive looking, well engineered’
- ‘It gives workplaces a unified look’

Sponsored by:

Finalists & judges comments

3Dee by Tobias Caratiola for Aeris
‘Comfortable and ergonomic’

Sholes by Allermuir, part of The Senator Group
‘The optional table increases this functionality’

Always by naughtone
‘Attractive and a different look from any angle’

Plectra chair by Davison Highley
‘Ultra modern’

Speedmark by Joey Ho
‘Merging the industrial and office environment’
Eastside City Park is Birmingham’s first new park in 130 years. It is the focal point of the Eastside regeneration area, creating a setting for the surrounding buildings and green route into the district from the city centre.

The park consists of a series of notional ‘rooms’ that are intended to be part of the city’s network of physically well-defined public spaces. The main spaces in the park are City Park Square (an event area) and the eastern and western formal lawns, all linked by a spine path. These open spaces are edged by steel and precast concrete structures, groups of single-species trees, both evergreen and deciduous; paving; and formal planting that is also arranged into single-species blocks. Within these edges, there are numerous smaller-scale spaces that have specific characteristics and numerous thresholds. The range of spaces allows the park to function on both a civic and an individual level.

The steel work is painted a very dark green, except for the weathering steel used for the lighting fins and columns in City Park Square that give that space a special characteristic. Prominent steel structures such as the pergolas, planting screens and the lighting fins all help to define the structure of the park. The lighting fins are sculptural features on the terraces of the square. Their height, colour and leaf-patterned cladding panels give them prominence as reference points within the park. They are internally lit from below, which highlights each one’s subtly different cladding.

The 3mx190m water feature is a strong part of the composition, defining the south-facing promenade. On its north edge there is a zone of Scots pines and iroko and steel seating. Summertime paddling is sure to be popular!

The judges said:
‘At once formal and relaxed; skilfully unified’
‘A lovely use of materials’

Sponsored by:

**Public Space Schemes**

**Winner**

**Eastside City Park, Birmingham**
by Patel Taylor

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Sponsored by:

**Finalists & judges comments**

**King’s Cross Station**
by John McAslan + Partners
‘Composed, elegant and simple’

**Table Nests, Central Saint Martins, University of the Arts**
by Featherstone Young
‘Witty, playful adaptable and practical’

**Secret Garden by Alan Maskin/Olson Kundig Architects**
‘Organic forms in very structured settings’

**The Pheasantry by Mizzi Studios**
‘Light space with simple form’

**UNLIMITED BOUNDARY, INFINITE VISION by Kris Lin**
‘Simple/harmonic, good detail’

**Guntons Atrium by Hudson Architects**
‘A crisply detailed unifying space’

**The Beach, Dubai, UAE**
by Benoy
‘A design solution that is responsive to context and climate’
Lighting Product

Winner
Pico Zoom
by Peter McClelland
for Precision Lighting

Pico Zoom is believed to be one of the smallest variable beam LED products currently available on the market. Discreet, unobtrusive and without compromise, the Pico Zoom offers flexibility and performance in a product that is incredibly small but still perfectly formed.

Bringing variable beam technology to the Pico range, the Zoom optic can be adjusted between 12 degrees and 30 degrees. Achieved through a linear slider mechanism, it has been engineered to include a finely tuned friction level which ensures that it is comfortable to use when focusing but presents no risk of sagging or movement over time.

The Pico Zoom is machined, not cast, from aerospace grade AL6063-T6 aluminium. Selected for its high thermal performance, this method of production ensures that precision lighting’s exacting high standards are always achieved.

Bearing-assisted rotation and a constant-torque tilt mechanism provide a smooth, constant movement for superior adjustability, enabling precise control. The onboard proprietary 24V driver built into the Pico Zoom provides a number of benefits to the client, including parallel connection and the ability to replace luminaires without shutting off the power supply. The driver, which is not polarity sensitive, also provides onboard filtering, which prevents any conducted noise from affecting the light output. As the current is controlled locally, the same power supply can be used across a whole range of products.

The judges said:
‘A miniature fitting offering maximum control’
‘Every functional detail has been meticulously thought through’

Finalists & judges comments

Soraa Constant Current MR16 LED Lamp by SORAA
‘An extremely versatile light source that is easy to specify’

Black Line by Flos Architectural
‘A consummate piece of minimalist design’

LuxLoop by PhotonStar LED Group plc
‘Pushes the boundaries of LED light source’

Fino Asymmetric Wall Mount LED by John Mack, HLW International
‘Finely honed’. ‘An integral part of the structure’

WILA Transparency by Murray Ward
‘Minimal to the point of being almost invisible’

IC Light by Michael Anastassiades for Flos
‘Very cleverly engineered. A simple, stylish play on geometry and sense of the impossible’

String Light by Michael Anastassiades for Flos
‘Simple and endlessly playful’

Cloud Chandelier by Marques & Jordy
‘A luminaire that blurs the line between function and art, and cleverly creates intricate light and shadow effects’

Soraa AR111 LED Lamp by SORAA
‘A very flexible light source with great optics’
Whitehorse Manor Infant and Junior Schools, which form part of the Pegasus Academy Trust, have undergone significant changes and expansion and now comprise a new nursery, six new classrooms, an enlarged hall, and new entrance and administration areas linking the two previously separate schools.

Hayhurst and Co has designed the buildings in a Victorian style. The design assimilates a fragmented site with a series of roof-scaled interventions and extensions that thread teaching spaces together through a complex arrangement of existing buildings. The concept of a ‘responsive ceiling-scape’ informs a site-wide strategy to revitalise the character of the different learning environments and provide a controlled sense of scale to the new development as it weaves through the existing buildings. Conceived as a series of roof-scaled extensions, the design assimilates the pitches and proportions of the Victorian school but plays with the scale, repetition and constructional authenticity of the forms.

The language of the Victorian school is adapted to shape the character of the newly created spaces. Both inside and out the ceiling-scape is intended to animate and excite a playful and stimulating learning environment, with the scale of the roof pitches growing in response to the age of the children, acting as a shared reference point for children progressing through each year group.

The two schools are fused together with a cathedral-scaled entrance space, where the ply-lined ceiling rises to more than 8m, and leads via amphitheatre stairs to a new library space – a truly inspirational space to learn.

The judges said:
‘Enchanting analysis and concept’
‘A tightly controlled and highly resolved design, with whimsy and playfulness’

Winner
Whitehorse Manor, Pegasus Academy by Hayhurst and Co

Sponsored by:
Drawing and 3D Model Making

Winner

Cascade House staircase by PATALAB architecture

PATALAB architecture reimaged the antecedent windowless circulation routes of this once-rambling, 18th-century listed residence on Hampstead High Street, rendering the staircase as its key intervention.

Running almost the entire height of Cascade House, the staircase leads you on a journey through the dwelling, sitting dramatically in a triple-height space. Large skylights allow natural light to flood in, contrasting against the dark textured internal facade of timber panels and black-stained treads. The timber panelling provides a tactile aspect, alongside which the theatrical qualities of light and darkness turn this journey into a welcome experience.

From every viewpoint the furthest end of the staircase can never been seen, creating a sense of mystery in the journey. This drawing aims to capture this uncertainty, not being simply a description of form, but encouraging the viewer to piece together and study the fragmented perspectives in the hope that an insight into the qualities of the stair might be imagined.

The judges said:
"A balance of complex sketches merging to create a strong graphic response"
"Beautiful simple architectural drawings; abstract but easy to read"

Finalists & judges comments

Palace Ocean by King Wang + Paul Chiang
"Nice fluid sketching supported by very strong renders"

Marimo Puchong Residency, Malaysia, by DMZ Consultancy
"A classic architectural sketch style well executed to communicate the design"
The Frame Store offers a three-dimensional experience of Frame interior design magazine – a creative and innovative universe that surprises and inspires. The Frame Store will stage new talents, new products and new brands from various genres. Fashion, art and design sit alongside media, beauty and food. The interior of the Amsterdam canal side store is just as inspiring as its innovative products. The monumentality of Zuilenzaal (the Hall of Columns) – an attraction in itself – has been heightened through an intervention by i29 Interior Architects. Transforming the space into a mirrored universe, the award-winning designers elevate and reflect its grandeur.

To i29, the multiple use of mirrors throughout the space stands for reflection of time and history, the old versus the new. Furthermore it represents Frame’s role reflecting on architecture, interiors and products as published in its magazine. Products are presented on series of single platforms with mirrored sides and black tops with integrated black frames. The surfaces and products seem to float through space.

Two larger mirrored structures contain fitting rooms, a small art gallery and stairs that offer a different perspective for the visitors climbing them, and a surreal image for the other visitors to the shop looking only at the top half of these climbers. The contradiction in this minimal and modest intervention is that the volumes are absorbed into the existing space and seem to disappear. At the same time they add extreme sharpness and make the experience of the existing space more intense than before.

The judges said:
“The 02 shop connects us with the past in a contemporary and minimal way”
“A very innovative curation”

Sponsored by: JOHNSON-TILES
Public, Leisure or Office Furniture

Winner
Poise Collection by Box Clever

The Poise Collection consists of a table, a bench and a stool. The Poise table’s softly contoured edges and slim silhouette lend it an almost buoyant quality that makes it equally at home in a residential setting or the boardroom. The three panels of the tabletop barely touch, and all rest on a pair of delicately tapered fins. Despite the impression of weightlessness, Poise’s materials could hardly be more earthbound: it is handmade in wood and marble. The table’s centre panel, available in either wood or stone, is removable, offering two options for length. Poise table comes in ash, walnut, and white oak in a number of stains, and Calacatta Oro and Carrara marbles.

The timber Poise bench features the same sleek, almost hydrodynamic, profile as the table. The bench seat is a single, hand-contoured piece of wood sitting atop two trim fins as legs. All the soft rectangular forms are pleasing to the eye and invites being touched, as well as being comfortable. Poise bench comes in two lengths, and is also available in ash, walnut, and white oak, in a variety of stains.

The Poise stool, available in the same wood options as the bench, is made of three contoured squares – one as the seat, the other two arranged in an x-formation as the base – to be simple and endlessly versatile.

The judges said:
‘I like the shapes and materials of this collection’
‘It is well considered and seems beautifully made’

Finalists & judges comments

The Blink Collection by Yabu Pushelberg
‘This makes the working environment a more emotional and crafted space, more humane and accessible’

Public Office Landscape by Yves Behar for Herman Miller
‘This has personality’

CHAIR AKAMI by STEFANO SANDONA for Gaber
‘I like the ventilation and handling aspect’

Locale by Sam Hecht & Kim Colin for Herman Miller
‘A stylish functionality’

BASKET CHAIR by Alessandro Busana, Hole Designstudio for Gaber
‘It has a more illustrated quality and a good narrative alongside the design’

Moll by Jehs+Laub
‘Comfort with style’

Kivo by Alexander Lorenz for Herman Miller
‘Intriguingly stylish’
Universal Design Studio completed Ace’s vision to expand the company’s international footprint by designing its first hotel outside of the USA. Located in Shoreditch, the project is underpinned by the desire to find the voice of a place and the potential for a hotel to nurture the local culture.

The lobby is the embodiment of Ace’s democratic approach to space-making – a hub for interaction for guests as well as the local community. The brick and steel-framed glazing of the façade is extended into the lobby space, creating a series of room-like zones with different spatial qualities.

Engaging local suppliers, consultants and manufacturers was a way of helping ensure the space is of London, and for London. The hotel was subsequently conceived as a series of layers – a collage space with multiple references, programmes, narratives and collaborations.

The design focuses on craftsmanship, embedding the space within the historic context of the Shoreditch district of London. Material choices are informed by East London’s longstanding role as a historic home of skilled trades and manufacturing.

The guest rooms are based on the idea of staying with a friend, embedded within the local culture, with furniture and objects acquired over time, each with stories and memories attached. The rooms subsequently have a domestic feel, with furniture that is multifunctional, avoiding standard hotel archetypes. Each room contains bespoke elements, such as a curated shelf with bespoke objects that act as triggers to explore the area.

The judges said:
‘Creative and authentic design’
‘This is a hotel with a personality that resonates with the place it is located’
Debuting at this year’s Chelsea Flower Show in Hugo Bugg’s gold-medal winner, the RBC Waterscape Garden, Cracked Earth concrete floor tile highlighted an extraordinary bespoke floor surfacing solution set in an innovative and sustainable design environment. Hugo Bugg designed the Waterscape Garden to highlight global water issues by mimicking nature’s way of slowing down water flow, featuring a seamless cracked-earth hard floor to establish the main theme. Drawing inspiration from the parched effects caused by extreme global weather, the design is layered with naturally occurring geometric patterns.

KAza Concrete, closely working with Bugg, designed the technical background and manufactured the seamless cracked-earth motif in form of refined and reinforced concrete mosaic tiles. Two types of mosaic-like element tiles make the Cracked Earth pattern, each of 54 different small cracked-earth pieces. Each piece is individually manufactured, surface treated and applied to a carrier layer. This enables quick and easy installation without being permanently fixed to the ground, while creating a seamless arrangement.

The Cracked Earth mosaic is an ideal surfacing solution for courtyards, terraces and walkways of contemporary commercial environments where the floor covering aims to leave visitors with a bold impression, raises questions and provides an even surface for walking on. Installation on internal and external vertical surfaces is also possible, with Cracked Earth serving as a nature-inspired contemporary feature wall, for example, in a museum or university campus. Bugg’s colour choice of light grey adds a layer of weightlessness to the contemporary concept while showing how sustainable design can be elegant.

The judges said:

‘Innovative, thought-provoking and practical – all the requisites of a winner’
‘Practical but also aesthetically pleasing’

Winner

**Cracked Earth**
by Hugo Bugg for KAza Concrete

**Finalists & judges comments**

**LUMINOUS CARPETS** by Decco and Philips
- Very innovative, a great product

**Fenix NTM** by Arpa Lab
- Family on trend

**Dupont Corian DeepColor** Technology by DuPont Corian
- Tactile and malleable

**Human Nature** by David Oakley for Interface
- Good texture

**RAK Strata** by RAK Ceramics
- Progressing the development of the large-format tile alternative to stone

**100% Recycled Aluminium Floor Tiles** by Famed Khallique
- Has environmental credibility

**Varied Block** by Amtico
- A new take on a classic design in Amtico’s 50th anniversary year

**Upfloor PVC-free** by Upfloor
- Ethical, practical and economical

**Sponsored by:**

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Fenix NTM by Arpa Lab
Dupont Corian DeepColor Technology by DuPont Corian
Human Nature by David Oakley for Interface
RAK Strata by RAK Ceramics
100% Recycled Aluminium Floor Tiles by Famed Khallique
Varied Block by Amtico
Upfloor PVC-free by Upfloor
The Barbarian Group creates consumer experiences for the digital world, and has blazed a trail exploring how technology can invigorate and empower people through connectivity. Clive Wilkinson Architects adapted an existing 1,800 sq m office space for a flexible community of 125-175 Barbarian Group staff, recycling perimeter rooms and services into acoustically controlled spaces, while surgically clearing the central zone.

A continual plywood communal table snakes through the space on the existing oak floor, rising in arches over pedestrian routes that bisect the space, creating intimate and useful spaces underneath for meetings, relaxation and storage. ‘The top surface of this “endless table” is a continual and seamless ethereal pearlescent white with a clear epoxy coating that emphasises the fluid nature of the structure.

Pony walls support flat table areas. The grotto-like spaces underneath the “arches” are characterised by a vigorous plywood coffer structure and can accommodate meetings of up to eight people, provide private focused and high-counter workspaces, house bookshelves, and provide other storage.

After being initially drawn by hand and then molded in a physical model, the plywood supporting structure was thereafter entirely shaped by computer. A detailed computer model was constructed by the architects and analysed by the engineer, and then robotically laser-cut in sections off-site. In its final form, the table is made up of 870 unique plywood panels, providing a total of 409 sq m of table surface and 335m of perimeter edge surface, with a starting density of 1.52m per person.

Like an electrical wire, the table surface itself becomes a medium for connecting and centring a community.

The judges said:
“This unlocks a whole new debate about how offices should work”
“A genuinely new and refreshing approach to working at a big table”

Winner
The Barbarian Group
by Clive Wilkinson Architects
Azerbaijan as a country is experiencing a massive change in its cultural identity; it is shedding its past Soviet-era image for one of a vibrant and confident nation that inspires its people. The capital city Baku is at the epicentre of this change and the Heydar Aliyev Cultural centre is the genesis of this new beginning. This project was designed to create a lighting design solution that complements the fluid nature of the architecture and echoes the architectural narrative by Zaha Hadid Architects.

The design of the building with its seamless curves represents infinite architecture as the building’s walls dissolve in the ground. The cultural centre houses three separate activities: a museum core, learning library and a performance theatre all under one free-flowing roof that spans more than 36,400 sq m. Lighting responds to the constantly varying three-dimensional geometry and is aimed at expressing the sculptural quality of the building. Innovative lighting details discreetly integrated within the building fabric graze the surface of the expansive lobby that connects all the main spaces, modelling the skin and providing indirect lighting.

Numerous lighting studies, calculations, mock-ups, trials and luminaire samples had to be produced to arrive at a design solution that would satisfy the aesthetics and functionality. The lighting design of this building is the culmination of six years of study of and experimentation in complex curved architecture and the pursuit of a unified design that underscores the core architectural narrative.

The judges said:
'Perfect integration of light with architecture'
'Stunning strong architectural forms beautifully lit'

Winner
Heydar Aliyev Cultural Centre, Baku, Azerbaijan by Maurice Brill Lighting Design
The Dutch Silver Museum is a fun and contemporary museum aimed at entertaining visitors of all ages. Tinker Imagineers has succeeded in reinventing the story of silver in a refreshingly engaging manner. Highlights from the permanent collection have been positioned in a playful and alluring presentation, drawing visitors to interact with the exhibits.

The eye-catching piece of the collection is a 14m-long display table that is laid out with argent cutlery, plates and burning candles, conveying a sense of joy, festivity and glamour. The set up also serves as a timeline for visitors to witness how the design of silver has changed over the centuries. Multimedia presentations are in place to explain the various traditions, from baroque to Empire style and from Amsterdam School to the present. Visitors are invited to sit around the beautifully laid table.

Themed cabinets placed around the display table tell a story of their own. For example, the ‘Man and Woman’ cabinet reflects the typical, everyday objects used by each gender, while the ‘Dead or Alive’ cabinet combines the Dutch traditions from when a baby is born with those used in funerals.

The judges said:
‘Lots of beautiful displays, all different yet hanging together and holding interest’
‘Very clever, fun, nicely done, intriguing’

Sponsored by:

Finalists & judges comments

**Biomimicry In Design**
by Sam Jacob Studio

‘A strong and angular geometry contrasts with the organic shape of the space’

**Zi Garden/Tangquan Tea Club, Huizhou, China by Raymon Chiu**

“You know exactly where you are.” ‘Well considered.’ ‘Great zen’

**Danish National Maritime Museum by Købmanden**

“The whole thing left a feeling that you had been to sea”

**Sales and Exhibition Centre of Zhongjianggan Vanke Baiyue Wan, China by Mission & Associates**

‘A lot of fun.’ ‘Great material use’

**Paul H Cocker Architecture Gallery_VI by Gow Hastings Architects**

‘Simplicity, bold use of colour and great use of graphics’

**Huizhou Agile Show House by Ajay Lall & Virginia Lung (One Plus Partnership)**

‘Intricate thought-out design’ ‘Striking staircase’

**Masterpieces of Chinese Painting 700-1900 by Stanton Williams**

‘Easy to view, beautifully lit and very Chinese…’

**Hackney House SXSW Austin Texas by Gensler**

‘Rather charming’

**Himalayan Rock Garden – RHS Chelsea by Project Orange**

‘Very charming and very evocative of Tibetan architecture’

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**Winner**

**Dutch Silver Museum by Tinker Imagineers**
Leisure or Entertainment Venue

Winner
Secret Garden
by Kris Lin

Secret Garden is a high-end, private members club teahouse that offers China's social elite a place to mingle, relax and engage in business negotiations. The venue reflects the Chinese people's longstanding tradition of drinking tea.

Secret Garden's interior design emulates an Oriental garden with features including a pavilion, bridge, pools, a timber tunnel and trees. The pools are scattered across the first and the second floors forming a water system, with the bridge crossing them. The pavilion, which floats on top of the water, represents the VIP area. The timber tunnel ensures that all entrances and exits are connected.

The judges said:
“Moments of exceptional design, beautifully arranged”
“Good use of material”

Finalists & judges comments

QDos by NoChintz
“A post-apocalyptic gym with surreal humour”

JW3 by Lifschutz Davidson Sandilands
“A complete work with mixed suitable spaces and interesting elevations”

Hankou city plaza international cinema by Ajax Law & Virginia Lung (One Plus Partnership)
“Good use of material and light, executed well”

UA Cine Times Cinema, Times Square, Hong Kong by Ajax Law & Virginia Lung (One Plus Partnership)
“Dramatic spaces and vibrant designs”

Nanchang Issun International Cinema by Ajax Law & Virginia Lung (One Plus Partnership)
“The internal logic is pursued right to the end”

Neo Derm by Danny Chan
“Skin care as Space Oddity”

House Spa at Dormy House Hotel by Sparcstudio
“Cotswold Chic’’ meets “Copenhagen Cool’’
Winner
Endo by Andrew Lang for Cycloc

The Endo is Cycloc’s latest design, complementing its innovative product line with broad appeal for today’s cyclists, architects and interior designers. The Endo’s fold-flat feature is versatile and space efficient. The product is crafted with hidden fixings, which ensure that the main unit remains securely mounted to a wall.

The Endo’s hollow hinge provides a locking facility and its discrete clip detail enables the hook element to be positively clipped open. The product carries integrated wheel pads that protect any wall on which it is hooked from dirt and damage. The Endo is available in seven bright and light colours to match a variety of cycles or to integrate with a mixture of interiors.

The judges said:
‘Innovative and very clever...I have one and I love it!’
‘A very simple and clever way to hang a bicycle vertically anywhere there is space in front of the wall’

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UK Project

Winner

Kew House
By Piercy & Company

Set within the Kew Green Conservation Area of south-west London, this four-bedroom family house is formed of two prefabricated weathering steel volumes inserted behind a retained 19th-century stable wall. Approaching the design as a kind of built diagram of the way the family wanted to live, Piercy & Company created an internal landscape of alternative routes, levels, and spaces – many of which are aimed more at children than adults. Manufactured in Hull and assembled on-site, the two shells housing each wing are formed of 4mm-thick weathering steel – a hardworking combination of structure and facade. The rustic weathering steel exterior is maintenance free, essential for the enclosed site, and softened by a patchwork of expressed welds and perforated panels. The simple plan makes the most of the constrained site, reduces the building’s mass in the streetscape, and responds to the living patterns of the family. The two rectangular wings each have living spaces on the ground floor and bedrooms above. Connecting the wings is a glass-encased circulation link, allowing light to fill the house and its courtyard. Unusually for a London house, there is a strong connection with the outside environment, which is achieved through the use of roof lights, the glazed link, and openings out into the courtyard.

Internally, oak-veneer panelling and Dinesen flooring are the basis of a warm and natural material palette. While the interior has an informal tone, it is rich with incidental spaces, unexpected light, and complex vertical volumes, creating moments of delight for adults and children alike. Piercy & Company utilised prefabrication technologies to achieve economical but complex forms and junctions, allowing the elegant, watertight outer skin to be installed rapidly.

The judges said:
‘Clear. Concise. Simple. Inventive’
‘A fascinating low budget project producing a fun family house’

Sponsored by:

Finalists & judges comments

Everyman Theatre by Haworth Tompkins
‘Flexible and modern’

The London Library by Haworth Tompkins
‘A triumph’

Capco & BoldRocket Design & Installation by ThirdWay Interiors/ D+DS
‘Inventive. Raw and transparent’

Hilton Istanbul Bomonti by QA Design International
‘Great sense of scale and occasion setting’

Friends of the Earth by Christopher Jenkyns/ Peldon Rose
‘A great expression of the brand and its values’

Watches of Switzerland – Landmark by Callison
‘An outstanding example of sophisticated retail design’

The Bridge – Crosswater & Bathroom Brands HQ by Thriftfield Architects
‘Bright, simple form. Very legible’

The Brassworks Project by Boluite Architects
‘Considerate refurbishment’

Coca-Cola HQ by Moneymore
‘A very good expression of the brand’

Port Baku Towers CAT A fit-out by KKS Strategy LLP
‘Strong, bold forms’
Global Project

Winner
Quai des Berges
By Make

Make has designed a space that offers confidential and discrete facilities for HSBC's clients, as well as a transparent, secure and friendly working environment for the bank's staff. Seven structurally independent historic buildings have been merged to form this high-end front office for HSBC in Geneva. The existing buildings, located on a prime lake-front setting in one of the oldest parts of the city, have been sensitively transformed into a strategically important client-facing front office for the bank. Quai des Berges provides a spacious, legible workplace for approximately 650 staff as well as a trading floor and premier client facilities, all with breathtaking views.

By subtly unifying the appearance of the roofs and the facades, the seven buildings now appear as one entity while keeping their silhouettes and maintaining the integrity of the original structures. The interior layout creates two separate but interactive realms – one for staff and one for clients – that occupy different parts of the building and have complementary but distinct characters.

An inner courtyard has been replaced with a full-height glazed atrium that forms a central hub joining the buildings together and giving the ensemble a consistent identity. The timber and glass construction enhances the visual connection between floors and provides the workspaces with generous levels of natural light. Circulation has been optimised with the addition of a dramatic cantilevered staircase that connects all seven floors and appears to float in the void between the adjacent historic facades.

The scheme’s sustainability performance is enhanced by using lake-water cooling, thereby meeting Geneva’s stringent environmental rules. The building’s external skin has been thoroughly insulated and triple glazing is used throughout.

The judges said:
‘A beautiful less-is-more approach to architecture and interiors’
‘Consistency in grand and small spaces. Great detailing and materials’

Finalists & judges comments

Generator Hostels by DesignAgency
‘Beautifully photographed sequence of witty, interesting spaces that make you wish you were there’

Uber by Studio O+A
‘Beautiful interiors with quality materials and an unusual severity’

Hilton Istanbul Bomonti by G+ Design International
‘Beautifully tailored interiors with strong geometric-inspired pattern and stunning use of material and colour’

Gantias Hong Kong Lounge by Sumu Design / Caon Studio
‘Bold use of pattern, dark materials and sculptural form’

Friends of the Earth by Christopher Jenks/ Peldon Rose
‘Exposed services and simple unpretentious atmosphere’

Mark Lash Flagship by Burdifilek
‘Stunning, restrained use of tone and material’

BBC, New Broadcasting House, by HOK
‘Truly a global project, involving many hands over many years’

MegaFaces by Asif Khan/Art/ist
‘This is very clever’

Sales and Exhibition Centre of ZhongShan Vanke Baiyue Wan, China by Mission & Associates
‘Dynamic division and slicing of space’
Breakthrough Talent

Winner
Acrylicize

Founded as a continuation of a successful university art project, Acrylicize is a multidisciplinary creative studio developing remarkable and distinct artworks for clients including Heinz, Coca-Cola, ASOS and Mind Candy. It has been chosen to receive our first premier award of the year, with the recipients being voted for online by FX readers.

Under the creative direction of James Burke and the strategic management of Paul Arad, the Shoreditch-based studio works with both in-house talent and a carefully established network of collaborators as part of its on-going ‘mission’ to connect art to space, brand with environment that is both engaging and accessible.

Centered on the business partnership of Burke and Arad, Acrylicize combines its creative flair and a no-fears approach to present high-concept art and interior features for residential and commercial spaces. With a can-do attitude and an overt passion for evolving techniques and technologies, Acrylicize maintains a hands-on approach to projects, big or small, by overseeing all aspects of project management and installation – as seen in its recent project completion for a three-storey heritage feature wall for Coca-Cola’s new London HQ. Complete with bespoke Coke bottle light installation, the project features unique artwork designed by the studio, including a pair of lips crafted from 35,000 drinking straws and a spiral of 4,000 dominos frozen mid-topple.

Acrylicize’s diverse portfolio showcases unique (and often complex) art installations, interior graphics, entire art schemes and architectural features. Its work is underpinned by an extraordinary sense of character and individuality that has come to define Acrylicize’s widely reported projects – a signature detail which has been enjoyed by FX readers throughout the year.
We are thrilled to present the second premier award to this outstanding artist of hand-blown glass, as our acknowledgement of his continual creation of breathtakingly spectacular and unique work.

Dale Chihuly was introduced to glass while studying interior design at the University of Washington. After graduating in 1965, Chihuly enrolled in the first glass programme in the USA, at the University of Wisconsin. He continued his studies at the Rhode Island School of Design (RISD), where he later established the glass programme and taught for more than a decade.

In 1968 on a Fulbright Fellowship he went to work at the Venini glass factory in Venice. There he observed the team approach to blowing glass, which is critical to the way he works today. In 1971, Chihuly co-founded the Pilchuck Glass School, some 86 miles from Tacoma, where he was born and raised, in Washington State. With the establishment of this international glass centre, Chihuly has led the avant garde in the development of glass as a fine art. His work is included in more than 200 museum collections worldwide and he has been the recipient of many awards, including 12 honorary doctorates and two fellowships from the National Endowment for the Arts.

Chihuly has created more than a dozen well-known series of works, among them Cylinders and Baskets in the Seventies; Seaforms, Macchia, Venetians, and Persian in the Eighties; Niijima Floats and Chandeliers in the Nineties; and Fiori in the new millennium. In 1986, he was honoured with a solo exhibition, Dale Chihuly objets de verre, at the Musée des Arts Décoratifs, Palais du Louvre, in Paris. In 1995, he began Chihuly Over Venice, for which he created sculptures at glass factories in Finland, Ireland, and Mexico, then installed them over the canals and piazzas of Venice.

In 1999, Chihuly began Chihuly in the Light of Jerusalem, for which more than a million visitors attended the Tower of David Museum. In 2001, the Victoria and Albert Museum in London presented the exhibition Chihuly at the V&A. Chihuly’s lifelong fascination for glasshouses has grown into a series of exhibitions within botanical settings, including at the Royal Botanic Gardens, Kew, in 2005.

Earlier this year an installation was commissioned for Harrods, for which he created the magnificent Amber and Gold chandelier. This comprises 1,400 hand-blown glass elements flown in from Chihuly’s base in Seattle and assembled on site.
SHH is a 23-year-old architecture practice and interiors consultancy, whose work was once described by the Architect of the Year Awards as ranging from “ultra-fun to super-chic”. It takes our third premier award this year.

The 50-strong, London-based company is a specialist in a wide range of commercial interiors, from offices and airport lounges to health and wellness centres, but particularly in branded hospitality environments. The company is also known for its high-end residential architecture and interiors.

SHH’s restaurant portfolio is notable for its breadth, from Michelin-starred restaurant Umu in Kyoto to 2004’s radical reworking of the flagship for the ultimate mass-market operator McDonald’s on Oxford Street, London, which won six global design awards and led to a five-year, pan-European roll-out.

SHH’s work has been highly visible in London in recent years, from the much-lauded revamp of the Barbican Lounge and Foodhall in 2011 to the remodelling of London Zoo’s Terrace Restaurant in 2013 and, this month, the launch of the new Pennethorne bar/cafe at Somerset House for long-term client Levy Restaurants.

Stand-out workplace interiors include The Clubhouse: a premium Mayfair business club and office, and International Property Awards winner Manchester Square, named by The Cool Hunter trends website as “one of world’s top 20 offices”.

SHH’s approach is always tailored to the brief, the target customer and operational realities, but most of all to the site itself, often taking design inspiration from the host building’s history and fabric. The company’s ethos is to create spaces that are elegant, comfortable, functional and fun for all who use them.
FX is proud to award our most prestigious award to one of the most successful and diverse architects. Spanish-born Patricia Urquiola has applied her architecture and design skills to a wide range of both international projects and products for our industry. Based in Milan, she has designed for high-profile retail stores across the world, and hotels including W Hotel Puerto Rico, Mandarin Oriental Hotel, Barcelona, and the Design Hotel Group Germany.

Patricia has also turned her hand to a wide range of product design including lighting, furniture, flooring and ceramic tiles. She has the most high-profile clients, ranging from Flos, Moroso, Kartell, and Haworth to Axor, B&B Italia and Louis Vuitton.

As well as working on product design, architecture and installations, Urquiola has worked with Honda, LG, Panasonic and the Qatar Museum of Authority, demonstrating the demand for her worldwide design influence on contemporary design.

Since graduating in architecture in 1989 Urquiola has exhibited all over the world, with her products displayed in various museums and collections, which include her Fjord arm chair and stool (2002) and the Bague table lamp (2003) in the permanent collection of MoMA in New York.

She has won many international prizes and awards, including the Gold medal of Fine Arts awarded by the Spanish government, the Best of NeoCon competition, and the coveted Red Dot award. FX is delighted to add the award for Outstanding Lifetime Contribution to Design to Urquiola’s ever expanding, and truly deserved, honours list.
Save the date
25/11/15