

**PRESS RELEASE:**

**Winners of 2019 KI Award selected for London Design Festival showcase**

*Innovations for working & learning spaces of the future*

KI HQ & Showroom open house exhibition: 16-20 September 2019, 09:00-17:30  
[londondesignfestival.com/event/innovations-working-learning-spaces-future-0](http://londondesignfestival.com/event/innovations-working-learning-spaces-future-0)

The winners of the annual KI Award, now in its fourth year, were announced at the Royal College of Art (RCA) graduate show in London. The award and cash prize is given to final year students selected from the RCA's 'Design Products' and the RCA/Imperial College London's 'Innovation Design Engineering' double masters course.



The winning projects showed an outstanding approach to functionality, durability, sustainability and enhancement to user experience for our future working or learning experiences. In addition to the award, each student will be invited to exhibit their works at the KI London HQ for London Design Festival in September 2019.

**Jonathan Hindle, Group Managing Director – EMEA, KI** (pictured with the students above) comments: *"We are delighted to directly support the creative talent on which the future of our industry depends. The UK furniture industry draws much of its competitive advantage from its investment in design, materials and production innovation. By encouraging students to seek careers in our industry, we are laying the foundations for a more prosperous, export- and investment-driven future led by a generation of forward-looking, entrepreneurial individuals."*

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**Royal College of Art/Imperial College London – Innovation Design Engineering**

	<p><b>Winner: James Fraser</b>  <b>"Solace"</b></p> <p>Sustainability, especially around energy generation is more important than ever. Solace integrates solar energy into our everyday lives in an elegant and visible way will help people see the result of greener energy. Changing colours mimic our own circadian rhythm, enhancing biophilic design and improving the user experience in an office or learning space.</p>
	<p><b>Runner-up: Insiya Jafferjee</b>  <b>"Bio Microfactory"</b></p> <p>Materials innovation is an exciting area for manufacturers who want to prioritise sustainability and wellness. 'Bio Microfactory' helps to turn an idea into a marketable object by efficiently understanding the natural performance and tendencies of a new bio-material. This can propel innovation and even uncover unexpected attributes of materials manipulated in different ways, uncovering new applications. It is also great for practical learning for students engaged in science or R&amp;D activities.</p>
	<p><b>Runner-up: Nicole Stjernswärd</b>  <b>"kaiku color"</b></p> <p>Improving sustainability whilst reducing toxins in our built environment, 'kaiku color' aims to displace pigments derived from petrochemicals. This concept both reduces waste to landfill and combats our reliance on non-renewables. Additionally, it is readily suited to biophilic design as all colours are naturally occurring. By replacing existing printer ink, organisations could improve their indoor air quality, which has been shown to improve wellness and productivity.</p>
	<p><b>Runner-up: Ryo Tada</b>  <b>"FULU"</b></p> <p>Bringing to power of touch to the augmented reality experience has obvious advantages for vision-impaired users. However, this concept could really help in the effective delivery of remote or virtual learning and working. Being able to share ideas effectively across the world is often cited as an important part of the future employment landscape, so these could be both an excellent training and working tool to make this experience better. Combining real-life and simulated touch, in a simple, portable object makes it user-friendly and suitable for occasional use.</p>

**Royal College of Art – Design Products**

	<p><b>Winner: Ned Quiney</b>  <b>"D.M.P."</b></p> <p>Exploring a novel production technique for distributed manufacturing, "D.M.P." (Digitally Moulded Plywood) brings together age-old processes with modern technology. Manufacturers looking for ways to create customer-driven solutions could benefit from a prototyping and production system that requires minimal initial outlay, making customisation of everything from furniture to buildings quicker, easier and more affordable.</p>
	<p><b>Runner-up: Taiho Shin</b>  <b>"Purify-able"</b></p> <p>Poor air quality is a major contributor to ill-health all over the world, particularly in urban areas. "Purify-able" can be used as a substrate for any surface including furniture, helping to improve indoor air quality, which is often more harmful than the air outside. Working passively to reduce air-borne pollutants, its 'crinkle-cut' pattern improves effectiveness by increasing surface area. If available in a range of colours and textures, it could be readily incorporated into any building project.</p>
	<p><b>Runner-up: Alessandra Romario</b>  <b>"Imaginary Language"</b></p> <p>As we head into the 'future of work', creative problem-solving and communications skills are often referred to as core skills in a knowledge-based economy. Helping to build these creative skills at a young age, "Imaginary Language" can enhance current learning models. In an increasingly globalised world, understanding shared or differing socio-cultural norms can be a valuable human skill in future generations both in an education and working context.</p>
	<p><b>Runner-up: Rafael El Baz</b>  <b>"Reassemble"</b></p> <p>The circular economy can dramatically improve sustainability by reducing waste and habitat destruction caused by materials extraction. "Reassemble" presents manufacturers a 'homogenised' set of materials that can be adapted and re-adapted to suit numerous applications. A transformative concept, it could change the way we create and consume products, especially if it can be done flexibly and at scale. This concept goes beyond simply 'upcycling' waste products or materials and allows a more comprehensive repurposing of the ingredients of an object. As our working and learning environments continue to evolve, so too could furniture and fixtures.</p>



## **Editor notes:**

### **About KI**

KI's furniture helps the world's leading organisations create happy, healthy, high performing working and learning environments for their people. Bringing together good design, advanced engineering and sustainable resources, KI's products are durable, flexible and offer excellent value.

Founded in 1941, KI (Krueger International, Inc.), remains employee-owned and has grown to become one of the world's largest, most respected furniture manufacturing groups. KI's EMEA headquarters and showroom in Central London is supported by an established network of manufacturing facilities and distribution partners across the UK, Europe and the Middle East. For more information, visit: [www.kieurope.com](http://www.kieurope.com)

### **About KICKSTART**

Committed to supporting British design and manufacturing, KI sponsors a number of initiatives under its KICKSTART programme. KI Europe recognises emerging talent through the annual Mixology Student Furniture Designer of the Year Award. Opportunities to display projects during design events in London are provided within KI's headquarters & showrooms. KI also works closely with the Worshipful Company of Furniture Makers, the furnishing industry's charity, to support their fundraising and student support initiatives such as factory tours, apprenticeships and student awards and bursaries. [www.kieurope.com/KICKSTART](http://www.kieurope.com/KICKSTART)

### **About the KI Award**

Recipients of the KI Award are chosen from final year students at the Royal College of Art/Imperial College's double masters Innovation Design Engineering course and the Royal College of Art's Design Products masters course. Each awardee has demonstrated through their final projects, ways in which product development or production process can be improved in order to create better working & learning experiences in the future. This cash prize is awarded during the final semester, helping recipients achieve better models and prototypes.

### **About Innovation Design Engineering**

Innovation Design Engineering (IDE) is a dual master's course at the Royal College of Art (MA) and Imperial College London's Dyson School of Design Engineering (MSc). IDE takes its participating students on a 2-year journey, embracing complexity, challenging real world problems, playfully experimenting, exploring future scenarios, and generating cutting-edge innovation. IDE students tackle topics that are integral to our lives: the future of the human self, the enhancement of the human body, the preservation of the environment, the cutting edge of technology and the utopian ideals of society. Topics of human-computer interaction, future healthcare, the experience of different realities, re-inventing media consumption, application of artificial intelligence are all presented, embedded into the reality and daily lives of our future selves. Their design and engineering interventions represent an important window into the near future of our society through the innovation of values, products, systems and services we will be experiencing in the next decade.

### **About Design Products**

The Royal College of Art's Design Products programme is about creativity for purpose – educating students to be design leaders who address real-world challenges through balancing high levels of creativity and technical capability with contextual insight and empathy for people. The MA programme provides students who have already acquired knowledge and skills in various areas of design with an academic framework in which to continue to develop their own professional direction. The course takes a pluralistic view of the students' ideas and interests and there is an atmosphere that encourages experimental, ground-breaking work, encouraging a critical approach and a questioning of accepted practices. The two-year, full time course is headed up by Professor Saeema Ahmed-Kristensen, supported by senior tutors James Tooze and Dr Rob Phillips.



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