

Key People in Design

Year 1

Name: Karl Benz **Lived:** 25th November 1844th April 1929 **Nationality:** German

Key Information:

In 1885, Benz built a motorcar whose internal combustion engine was powered by gasoline. A love of bicycling had inspired his desire to create this vehicle, and his first design drew on the tricycle. Benz's three-wheeled automobile, which he called the Motorwagen, could carry two passengers. Prior to building this car, Benz also invented several of its key components, such as the electric ignition, spark plugs, and clutch.

At the time other inventors were also trying to build or had already constructed their own versions of a "horseless carriage," but Benz's work stood out because his car was constructed around its engine, as opposed to the approach of simply adding an engine to an existing cart or carriage. Benz was granted patent No. 37435 for his automobile on January 29, 1886.



Year 2

Name: Althea McNish **Lived:** 15th May 1924 – 16th April 2020 **Nationality:** Trinidadian

Key Information:

Althea McNish was a British textile designer born in Trinidad, McNish moved to Britain in the 1950s. She was associated with the Caribbean Artists Movement (CAM) in the 1960s, participating in CAM's exhibitions and seminars and helping to promote Caribbean arts to a British public. Her work is represented in the collections of the Victoria and Albert Museum among other places. Althea's original prints combined English artistic tradition with the Caribbean inspired colours and patterns. These textiles were massively attractive in post-war Britain as people were desperate to put aside the greyness and embrace new fresh colours. Althea was commissioned for both fashion and furnishing fabrics. So influential her work had become, McNish's design was worn by British actress Audrey Hepburn in the 1957 American musical, Funny Face. "People needed more colour in their lives and I decided to give it to them," she says. From there she appeared in magazines such as Vogue and Harper's Bazaar and also worked for Dior. Althea also was commissioned for non-fashion jobs designing restaurants murals, hangings for British Rail's Euston offices and a banner for London's Design Centre.

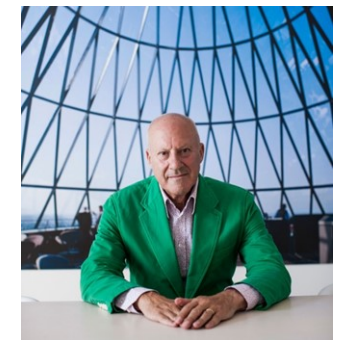


Year 3

Name: Norman Foster **Born:** 1st June 1935 **Nationality:** British

Key Information:

Norman Foster is a British architect and designer. Closely associated with the development of [High-tech architecture](#) and the early adoption of energy-efficient construction techniques, Foster is recognised as a key figure in British modernist architecture. Norman founded his practice in 1967, and over five decades he has established a sustainable approach to the design of the built environment. He believes that the quality of our surroundings affects the quality of our lives, and is driven by his passion for innovation and excellence. He is also president of the Norman Foster Foundation, based in Madrid. In 1999, he was honoured by The Queen with a life peerage, taking the title Lord Foster of Thames Bank.



Year 4

Name: Miraphora Mina and Eduardo Lima ('House of MinaLima') **Born:** Miraphora – 26th January 1965
Eduardo – 24th February 1974

Nationality:

Miraphora – British

Eduardo – Brazilian

Key Information:

Miraphora Mina graduated in Theatre Design from London's Central Saint Martins School of Art and Design in 1987. Eduardo Lima graduated in 1997 in Visual Communications from Pontifical Universidade Catolica, Rio de Janeiro. They started working together in 2001 to imagine and create the graphic universe of the Harry Potter film series for Warner Bros. films. Sharing a common artistic vision, they crafted the style of all the Harry Potter movies. Since finishing on the films, Mira and Eduardo have continued their involvement in the Harry Potter franchise with numerous design commissions for the Wizarding World. The studio spent two years designing all the graphic elements for The Wizarding World of Harry Potter — Diagon Alley at Universal Orlando Resort, as well as creating award winning publications and marketing materials for the franchise.



Year 5

Name: Sir William Arrol **Lived:** 13th February 1839 – 20th February 1913 **Nationality:** Scottish

Key Information:

William Arrol started training as a blacksmith by age 13, and went on to learn mechanics and hydraulics at night school. In 1863 he joined a company of bridge manufacturers in Glasgow, but by 1872 he had established his own business, the Dalmarnock Iron Works, in the east end of the city. The business evolved to become Sir William Arrol & Co., a large international civil engineering business. Projects undertaken by the business under his leadership included the replacement for the Tay Bridge (completed in 1887), the Forth Bridge (completed in 1890) and Tower Bridge (completed in 1894), as well as the Tees Transporter bridge in 1911. The bridge replaced the overcrowded ferries that had transported workers between the factories and foundries in Middlesbrough and Port Clarence during the Victorian period. The celebrated landmark was designed by Cleveland Bridge and Engineering Co. from nearby Darlington.

Sir William Arrol was also contracted by the Harland and Wolff Shipyard, Belfast, to construct a large gantry (known as the Arrol Gantry) for the construction of three new super-liners, one of which was the *RMS Titanic*.



Year 6

Name: William Morris **Lived:** 24 March 1834 – 3 October 1896 **Nationality:** British

Key Information:

William Morris was a textile designer, poet, artist, novelist, translator and socialist activist associated with the British Arts and Crafts Movement. He was a major contributor to the revival of traditional British textile arts and methods of production. During his lifetime, Morris produced items in a range of crafts, mainly those to do with furnishing, including over 600 designs for wall-paper, textiles, and embroideries, over 150 for stained glass windows, three typefaces, and around 650 borders and ornamentations for the Kelmscott Press. He emphasised the idea that the design and production of an item should not be divorced from one another, and that where possible those creating items should be designer-craftsmen, thereby both designing and manufacturing their goods. In the field of textile design, Morris revived a number of dead techniques and insisted on the use of good quality raw materials, almost all-natural dyes, and hand processing. He also observed the natural world first hand to gain a basis for his designs and insisted on learning the techniques of production prior to producing a design.

