

**Relocation of Hans Tisdall Mosaics from Faraday Building (now demolished) to Schuster Building
(University Project Number PN6241)**

Design & Heritage Statement



Mosaic nr1 above



Mosaic nr2 above



Mosaic nr3 above

The three Hans Tisdall mosaics in their original location, entrance colonnade, Faraday Building (building now demolished). The two large mosaics are approx. 4.5m wide x 4m high, the smaller mosaic nr1 is approx 1.5m wide. A depiction of the four classical elements, fire, earth, air and water; gold associated with the alchemists' quest to take base elements and make into gold



The artist's signature located in the bottom right corner of the above mosaic nr3. The mosaics consist of 10mm thick ceramic tesserae embedded in bitumen applied to 12mm asbestos cement backing panels

Prior to the demolition of the University of Manchester's Faraday Building in 2016, on the former UMIST (North) Campus, Sackville Street, and the construction of the now completed (May 2018) and

opened Graphene Engineering Innovation Centre (GEIC Masdar Building) research building for advanced materials engineering, Hans Tisdall's 'The Alchemist's Elements' series of three mosaic panels installed externally in the entrance colonnade were removed and stored for relocation.

Although the Faraday Building was not of major historical or heritage significance these mosaics are considered to have artistic heritage significance. A brief biography of Hans Tisdall is contained in Appendix 1, compiled and written for the University by the Rafael Vinoly Architects (RVA), the designers of the new GEIC Masdar building built on the site of the demolished Faraday Building.

Setting

Numerous locations for the mosaics on South Campus were appraised to ensure that its new location and setting did not detract from the mosaics significance.

The proposed location wall mounted on the University's Schuster Building in Brunswick Park off Oxford Road was considered as the most appropriate setting for the mosaics, and also addressed practical and security issues.



Photograph showing the existing elevation and roof-top Michael Piper Sculpture, Schuster Building Lecture Theatre wall with mosaics superimposed.

Continuity of original setting

Schuster is an appropriate building as home for the relocated mosaics.

Schuster and Faraday are of the same age, both designed by the same architects, Harry S. Fairhurst & Sons, and both completed around the same time in 1967.

When Faraday was demolished, staff and students were moved into the Brunswick Park buildings, and now it is hoped that the mosaics will follow them.

Schuster Building houses the Department of Physics and Astronomy, named after Sir Franz Arthur Friedrich Schuster. Sir Franz Arthur Friedrich Schuster FRS FRSE was a German-born British physicist known for his work in spectroscopy, electrochemistry, optics, X-radiography and the application of harmonic analysis to physics. Schuster's integral is named after him. He contributed to making the University of Manchester a centre for the study of physics.

Schuster is one of a cluster of 1960's buildings in Brunswick Park, originally called the 'Science Quadrangle', similar to Faraday's building setting surrounded by science buildings.

Brunswick Park has a magnificent cluster of 1960's buildings that includes Schuster Building; directly opposite Chemistry Building (Faraday was a chemistry building), adjacent to Roscoe and Williamson Buildings, and to Simon Building the 'mirror' of Williamson.

This area already has a 1960's public art environment with some noted works of art, and the Hans Tisdall mosaics will enhance this cluster of 1960's artwork: -

The Elements also by Hans Tisdall is on Chemistry Building, directly opposite to the proposed relocation site



The Elements by Hans Tisdall on Chemistry Building opposite

The 1960's Michael Piper abstract sculpture on Schuster roof above the proposed relocation site. See Appendix 2 for Michael Piper's biography, text sourced from Art UK



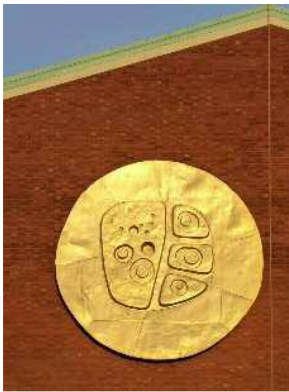
Michael Piper sculpture above proposed relocated mosaics on Schuster roof

Inside Schuster Building is a mosaic by 60's photographer John d'Green. John d'Green was a Sixties photographer chosen by the original architect for the mural, author of the 'legendary' book *Birds of Britain* (photographs of 1960's fashion models), was recently the subject of an exhibition at Snap Galleries in London, and has numerous photographic portraits owned by the National Portrait Gallery.



John d'Green's mosaic inside Schuster Building

Close to Lynn Chadwick's 'Manchester Sun' on Williamson Building



Lynn Chadwick's 'Manchester Sun'

Design and location

Accessible and to be enjoyed by all.

Henrietta Billings: 'Public art is part of enriching daily life . . . is part of place making, enlivens the street scape and creates places that people want to work in'.

It is anticipated that the mosaics in their new location will be a positive intervention and enhance the Brunswick Park environment – the visual impact of these large 4.5m x 4m vibrantly coloured works of art will be place making, will enliven the area and will create a place that people want to work and live in.

The mosaic location is accessible to the local residents from the adjacent Upper Booth Street. All will be able to enjoy the mosaics, and is inclusively accessible – Brunswick Park has been designed and laid out for level and inclusive wheelchair access, and the hardstanding will be extended in front of the mosaics for closer viewing.

The proposed location is safe for the mosaics and safe for all to visit and enjoy – Schuster Building is in the heart of the University's land within the recently landscaped Brunswick Park, and the

University maintains a 24hr security presence in the area. There are no current issues with anti-social behaviour or vandalism, or any issues with graffiti.

The specialist Mosaic Restoration Company will be employed for repairs and for professional advice as part of the relocation, and there will be a future scheme of inspections and repairs to maintain the artwork.

The chosen location is south facing, and will benefit from good natural illumination. The gloss of the tesserae should reflect the sunlight and 'sparkle', especially the gold tesserae elements.

Unlike the mosaic's original location, the location on Schuster wall will enable previously impossible viewing of the works of art from all angles through the full 180 degrees.

It is proposed to retain the existing original timber frame construction supporting the mosaics, repairing the timberwork and applying a wood preservative treatment, and fix the frame to Schuster wall via a supporting metal frame structure, all hidden. Fixing all the existing framework to the wall will minimise any structural stress on the mosaic panels (which may be present if freestanding and if supported at the edge or restrained structurally just at the perimeter).

A freestanding structure was considered in a number of locations, but wasn't favoured because unless the two large mosaics were placed back to back there would be a large blank vertical surface to their rear, subject to fly posting, graffiti, created a considerably large (4.5 x 4m each) blind spot for anti-social activities, and mostly overwhelmed a landscaped setting due to their sheer size.

An objective was to try and mostly replicate the original mosaic positioning and how they were ordered relative to each other originally on Faraday Building, an objective not met with the freestanding option but can be mostly met with the Schuster wall option.

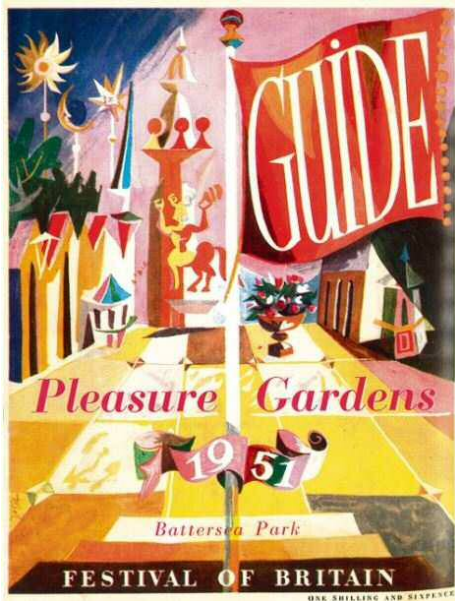
The smaller mosaic (mosaic nr 1) will be set into and surrounded by a coloured render to match its setting in the Faraday entrance area.

It is proposed to minimise the size any surround to the mosaics to keep all focus on the mosaics themselves, but a surround is necessary a) to protect the edge of the (encapsulated) asbestos panels from damage and b) to hide the structural support frame and fixings. The only exception to this is the provision of a 900mm wide interpretation panel and explanatory note of the mosaics' history, significance, value and explanation of the work of art, and the artist's significance. It is thought that Hans Tisdall's own typeface could be used as the script, and that appropriate artwork that reflects Hans Tisdall's own graphic work will be incorporated into the design.



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Hans Tisdall's own typeface



Hans Tisdall's design for 1951 The Festival of Britain official Guide Book

A 200mm wide (x 150mm deep) perimeter surround ('picture frame') is proposed with its face flush with the mosaic face to protect the asbestos cement edge from damage. Keeping the surround above and off the ground will be appropriate for framed artwork hung on a wall, and clear of the ground by 150mm to avoid damage from mud and rainwater bouncing off the ground.

The surround will be stove enamelled aluminium coloured dark grey.

The interpretation panel will be stove enamelled aluminium, coloured to match the original wall colour of Faraday Building (a light beige) and render surround of mosaic nr1.

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Appendix 1

Hans Tisdall

GRAPHENE ENGINEERING INNOVATION CENTRE

HERITAGE OPTIONS APPRAISAL INTRODUCTION

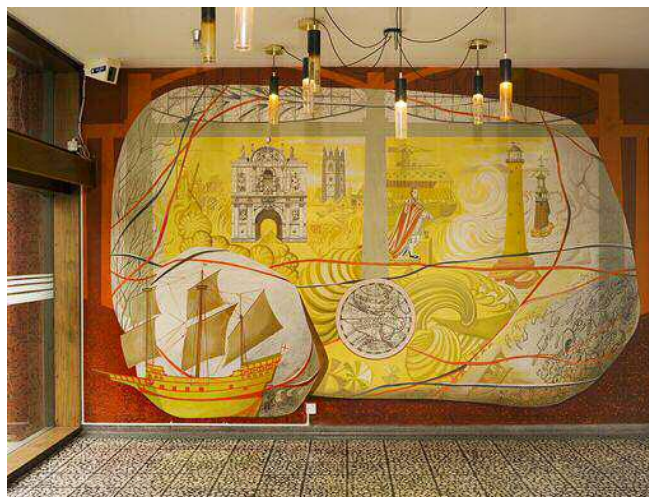
1.1 Hans Tisdall 1910-1997

Hans Tisdall was a German-born artist, illustrator and designer with a distinguished career in twentieth century Britain. He studied in Munich, Paris and Switzerland before moving to London in 1930.

In the 1930s he was most active in textile design, working under his original name Hans Aufseeser. Also in this period he was commissioned to paint several murals in buildings across London. He worked with the architect Oliver Hill on a number of occasions including the illustrated children's books *Balbus* and *Wheels* in the mid-1940s. This led to him designing several book covers for the publisher Jonathan Cape.

In 1941 he married textile designer Isabel Gallagos who went on to found Tamesa Fabrics in 1964 for which Hans was also a designer.

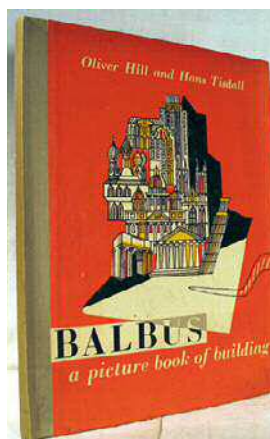
Following the Second World War, Tisdall became involved in the revival of public artworks with commissions including the Festival Pleasure Gardens for the 1951 Festival of Britain, Plymouth Civic Centre and many educational and industrial buildings - one of which included the Faraday Building at the University of Manchester Institute of Science and Technology (UMIST).



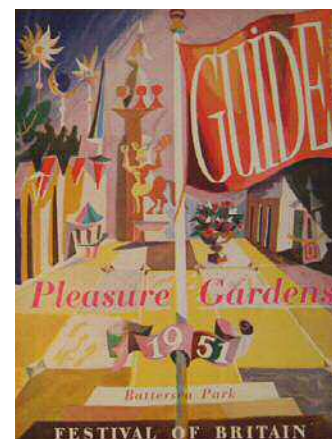
Plymouth Civic Centre Mural
Image: English Heritage DP034889



Tamesa Fabrics - Othello, 1972
Image: Design Council Slide Collection



Balbus, 1944
Image: Bow Windows Books



Pleasure Gardens Guide, 1951
Image: Paper & Plastics



The Alchemist's Elements, left panel & side panel
Image: RVA



The Alchemist's Elements, right panel
Image: RVA



The Alchemist's Elements, detail
Image: RVA

1.2 The Alchemist's Elements

Described as 'a riot of Technicolor, a modernist Roman mosaic', the Alchemist's Elements is an excellent example of Hans Tisdall's public artwork. The mosaics portray the four classical elements of fire, earth, air and water through three faceted and textured ceramic mosaic panels. The artwork consists of two large panels filling two structural bays of the north elevation of the Faraday Building, accompanied by an additional composition of three panels to the west facing wall of the entrance colonnade.

References:

Obituary: Hans Tisdall, *The Independent*, 18 September 2011.

The Alchemist's Elements, Manchester Modernist Society, 23 January 2012.



The Alchemist's Elements, location on the Faraday Building
Image: RVA

GRAPHENE ENGINEERING INNOVATION CENTRE

HERITAGE OPTIONS APPRAISAL HANS TISDALL RETROSPECTIVE

2.1 Major Works & Career

Hans Tisdall (originally Hans Aufseeser, son of artist/designer Ernst Aufseeser) studied at the Munich Academy of Fine Art and the Berlin Akademie. In 1930 he moved to London where he built his reputation for textile design working for Edinburgh Weavers producing designs including those illustrated below and right (*Athene*, *Cockerels*, *Pheasant Moon*).

In the 1940s he developed his reputation for graphic design and brush script with book jacket designs for publishers including Jonathan Cape, Chatto and Windus and Cresset Press (see illustration top right). He illustrated and devised two children's books with the architect Oliver Hill - *Balbus* (1944) and *Wheels* (1946).

Between the 1940s and 60s he became increasingly known for his painting and illustration - examples of which include the *Fisherman's Hut* and *Moorings at Kew*, illustrated right.

Tisdall taught at the Central School of Art in London from 1951 to 1962 in the Schools of Textile Design and Painting.

During the 1950s, 60s and 70s Tisdall designed tapestries, mosaics and murals for public buildings and industrial premises.

In the 1980s he continued his teaching career as a lecturer at Central Saint Martins College in London.



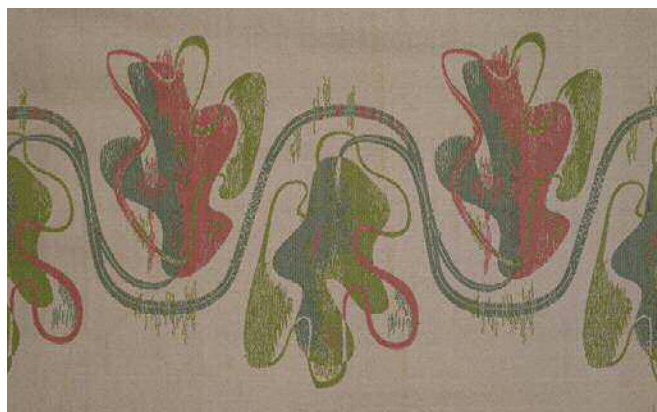
Fisherman's Hut (Print), 1946

Image: V&A Images



Moorings at Kew (Oil painting), 1946

Image: Manchester City Galleries



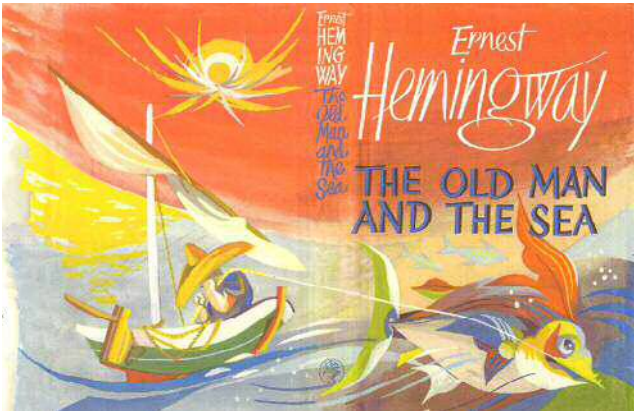
Athene (Furnishing fabric), 1938

Image: V&A Images



Still Life (Oil painting), 1946

Image: Manchester City Galleries



The Old Man and the Sea (Book jacket), 1952

Image: *Repro Jackets*

2.2 Major Exhibitions

- Leger Galleries, London, 1945, 1946
- Brighton Museum, 1947
- Galerie Vömel, Düsseldorf, 1958, 1965, 1970, 1974, 1990, 1995, 2003 (group)
- Hanover Gallery, London, 1961
- Plymouth Art Gallery, 1962
- International Tapestry Exhibition, New York, 1969
- 'Art of the Letter', Edinburgh, 1970
- Pride Gallery, London, 1988
- Albemarle Gallery, London, and Galerie Vömel, Düsseldorf, 1990
- Central, St Martins, London, 2000 (group)
- Galerie Vömel, Dusseldorf, 2007.



Cockerels (Furnishing fabric), 1957

Image: *V&A Images*

Hans Tisdall's work can be found in the collections of the Manchester City Art Galleries and the Victoria & Albert Museum in London.

References:

Artists in Britain Since 1945, Goldmark Gallery, 2011:

http://issuu.com/powershift/docs/dictionary_t/62

German graphic designers during the Hitler period, Gerald Cinamon, 2013:

http://www.germandesigners.net/designers/hans_tisdall

Manchester Art Gallery:

<http://manchesterartgallery.org/collections/search/>

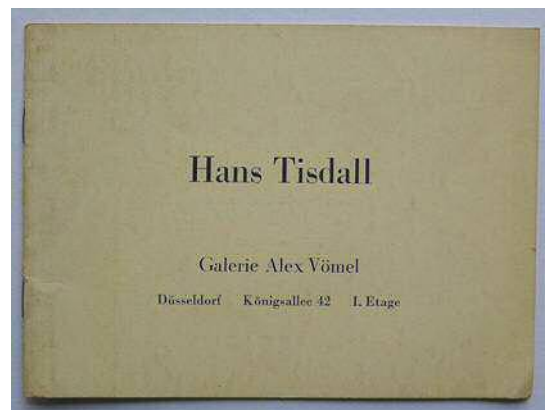
V&A Images:

<http://collections.vam.ac.uk/>



Pheasant Moon (Furnishing fabric), 1960

Image: *V&A Images*



Exhibition Catalogue, 1957

Image: *Roe & Moor/Abebooks*

Appendix 2

Michael Piper (1921–1997)

Appendix 2

Text source Art UK

Michael Piper (1921–1997)

Sculptor and poet, born in Nottingham, who began studying economics and philosophy at Queen's College, Oxford, in 1939, interrupted by Army service abroad from 1940–5, returning to complete his degree in 1946. After studying sculpture with Frank Dobson at the Royal College of Art, 1949–52, in 1953 he left on a short travelling scholarship to Greece, staying for several years. Although he returned to England for six years, Greece remained a lifelong passion and he periodically visited it, living for a time on the island of Lesbos.

His second wife was from Sweden and he settled there in 1971. Piper's exhibitions included Piccadilly Gallery, 1957, and Galerie St Paul, Stockholm, 1972. His public commissions included both abstract and figurative work, notably in Leicestershire, examples there ranging from the 1958 stylised Boar, in bronze, at Burleigh Community College, Loughborough, to the 1962 abstract Mineral Tree, in a range of materials, at Loughborough University. A big stone Horse and Rider, acquired by Hertfordshire County Council, stood at Clarendon School, Oxhey. Piper's poems of love and anger, *A Lemon in the Ashes*, were published in Sweden in 1991.

Text source:

'Artists in Britain Since 1945' by David Buckman (Art Dictionaries Ltd, part of Sansom & Company)