

## 5.1 Totem

### Design Considerations

#### DESIGN

Over the years the Museum has undertaken extensive audience research, gaining a better understanding of the barriers preventing people from visiting. One of the main barriers has been a lack of understanding about what the Museum is, who it's for and what it does. Many think the Museum is only for Jewish people. This totem sign has been designed to address this issue. Not only will it help visitors find the Museum on the busy Cheetham Hill Road but the words 'Exhibitions, Events, Café, Shop' will establish the Museum as a cultural attraction for everyone. The sign also communicates a new café to local residents, workers and commuters – a café for everyone, regardless of whether they are visiting the Museum or not. (PalmerSquared).

The totem design has taken references from the corten façade, using the same materials and patterned perforations. Totem signs often possess an inherently monolithic quality from a standing viewpoint, to soften this we use the intricate pattern taken from the façade, placed at the bottom half of the sign aligns with visitors viewpoint creating an opportunity to draw upon the Moorish origins of the original design.

The lettering design: engraved grooves on the corten sheets are inlaid with precision-cut opal letterings – with lighting from ground level – the illuminative nature of opal acrylics means that we can achieve a highly legible sign at night without the need of strong lighting.

#### LOCATION

The totem has been placed in the far left corner of the building to keep the front elevation of the existing building as free as possible whilst still creating a presence on the street.

The size and position of the totem have been carefully considered, it is consistent with other similar signage along Cheetham Hill Road: placing in front of the fencing of the Safestore, it does not obstruct other signs or structure nor does it protrude beyond the existing streetscape, regardless travel directions. The totem whilst still being competitive in the busy street life doesn't mask or detract from the heritage elements of the building.

#### SCALE & HEIGHT

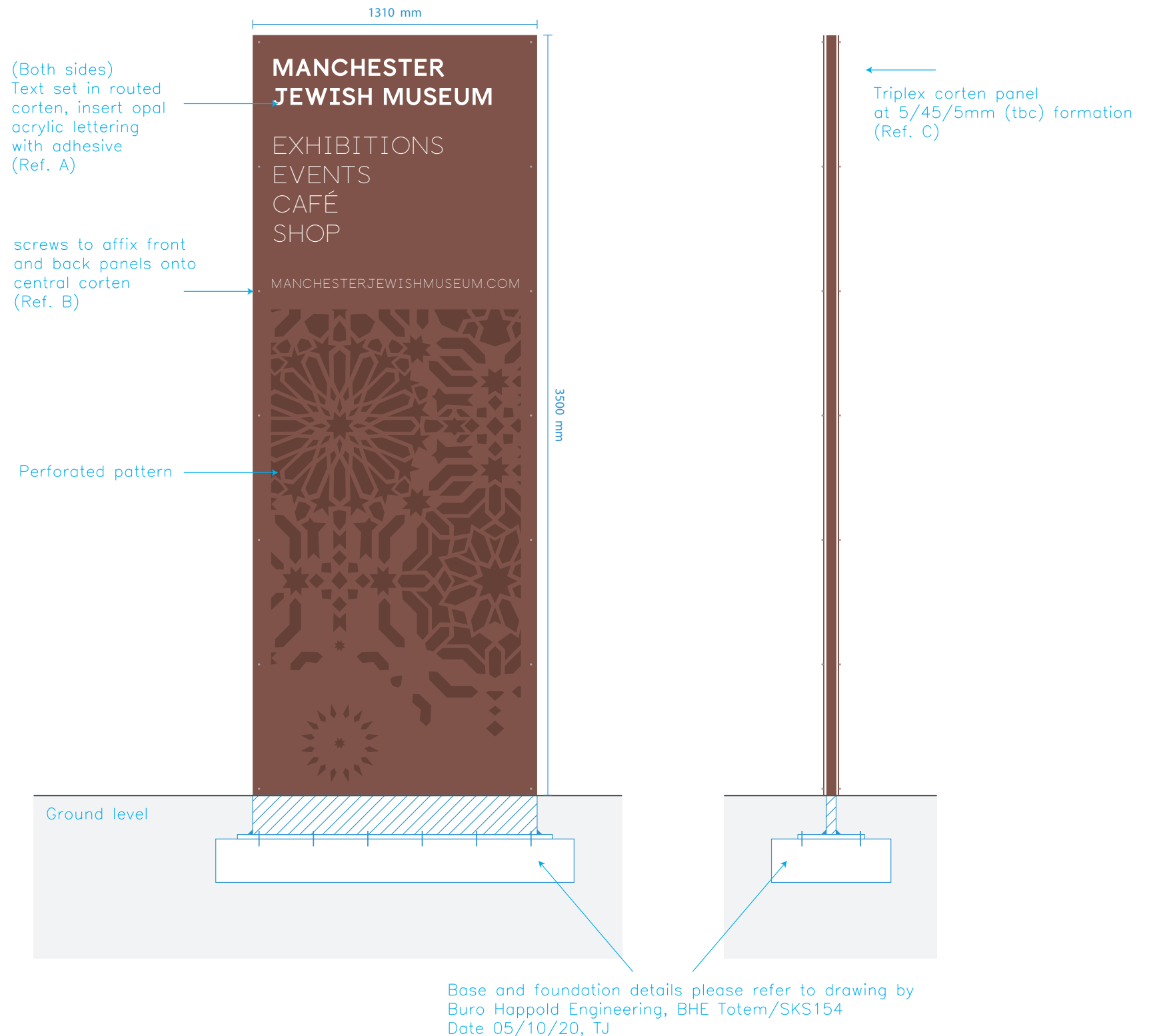
The totem is sized to be visible, but not too tall or wide as to obstruct the view of the Listed Building from the Northern approach.

#### MATERIAL

The corten steel picks up the tone of the brickwork without mimicking it and will be pre-weathered to reduce any off run and to allow the elements to look fully settled in the street

#### LIGHTING

The sign will be light from 2 up-lighters with side installed into the gravel below.



Totem design by Twelve Graphic Designers

# 5.2 Wall Sign

## Design Considerations

### DESIGN

We have explored a number of signage options to promote the Museum’s changing programme of activities. It was felt large banners or billboards publicising Museum events would not only be costly but would detract from the architectural splendour of the synagogue. A smaller, but equally effective solution is being proposed, with a modular signage system, sitting on the Museum’s front wall. This playful system will give the Museum the opportunity to advertise forthcoming events in a quick, low cost way. Designed to catch the eye of commuters driving past, this signage uses the Museum’s new visual identity to promote events through short words and phrases. Following concerns from Greater Manchester Police about people loitering on the Museum’s front wall, this modular system has also been designed as an essential security element, preventing anyone from sitting on the Museum wall. (PalmerSquared).

### LOCATION

This is placed along the wall in front of the extension to avoid detracting from the heritage building which has been kept clear of any signage. The sign also prevents anyone from sitting on the front wall which was a request from Secure by Design but allows people to easily read open times etc without having to come onto the site boundary.

### SCALE & HEIGHT

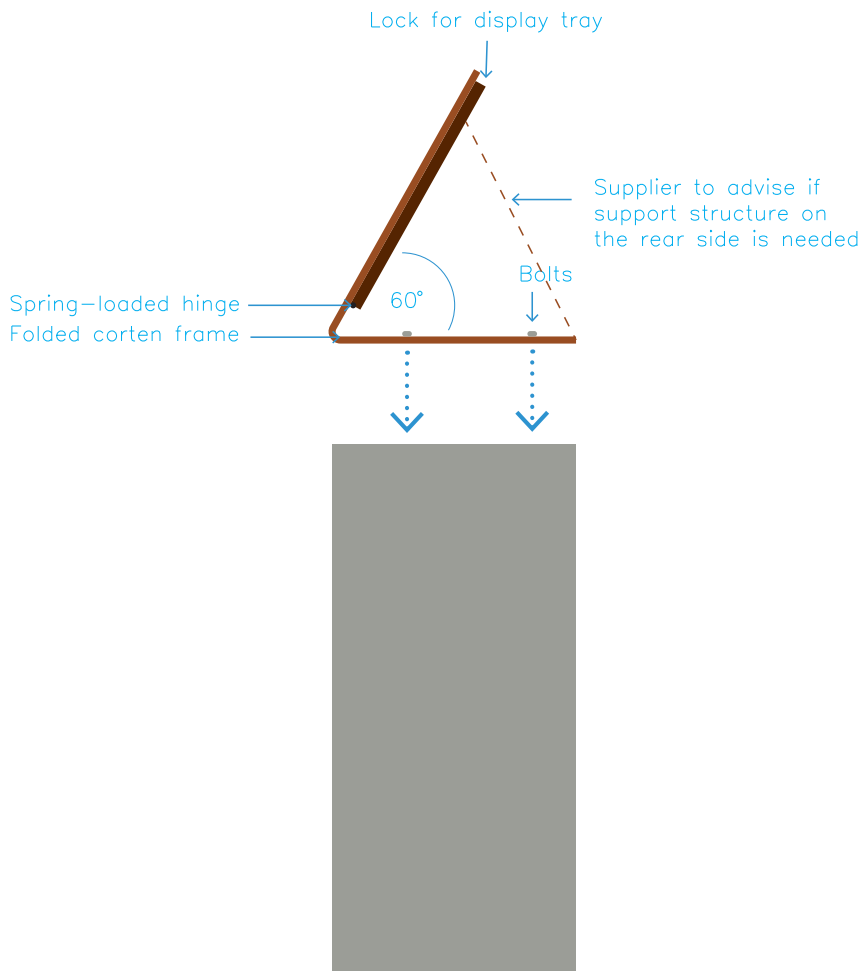
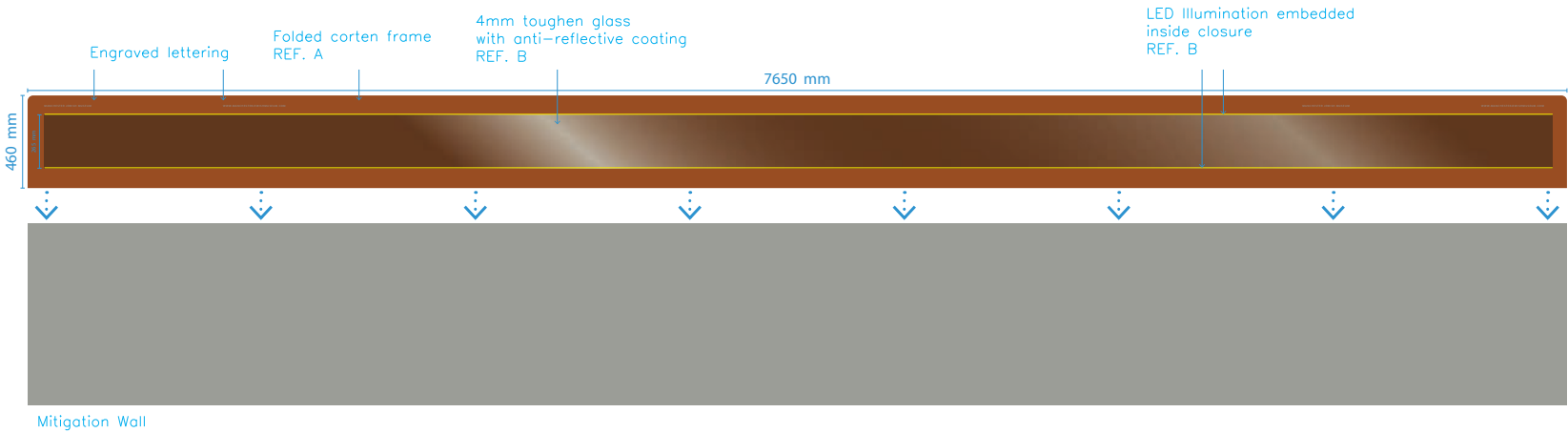
The scale of the sign has been developed so that the larger letters can be read from a car but that the smaller lift up elements are A3, read by pedestrians and can easily be reproduced and replaced by the museum. The height is fixed at the height of the existing wall which will be squared off with render.

### MATERIAL

The wall signage will be made in folded corten in-keeping with the rest of the development preweathered to reduce any off run and to allow the elements to look fully settled on the wall.

### LIGHTING

The sign will be top lit from via LED strips integrated into the top of the sign.



Wall signage design by Twelve Graphic Designers



## 5.3 Lettering above door

### Design Considerations

#### DESIGN

*The Museum's name needs to sit prominently above the main entrance. Sitting on a busy road, surrounded by commercial signage, this Museum sign is essential to define the building. This sign will also play an important navigational role, ensuring visitors enter the Museum through the new extension and not, as they have done over the past 36 years, through the synagogue doors. (PalmerSquared).*

The signage above the door is integrated within the corten facade.

#### LOCATION

The text 'Manchester Jewish Museum' is placed above the new main entrance in the extension, highlighting to passers-by both the name of the building and the point of entry. It was important for the museum to be inclusive for everybody which is why simple bold lettering defining the use of the building was used above the new door.

#### SCALE & HEIGHT

Sizing and location have been tested on site to ensure the lettering felt correctly proportioned on the building - we went with the smaller text size following this mock up as we felt it was still legible from the street but looked in proportion as you approached the building.

#### MATERIAL

Integrated corten panels will be pre-weathered to minimise water run off / staining. Middle parts of the lettering (ie inside of the R) will be rodded from behind. We think this will look cleaner and want to avoid the font looking like a stencil.

#### LIGHTING

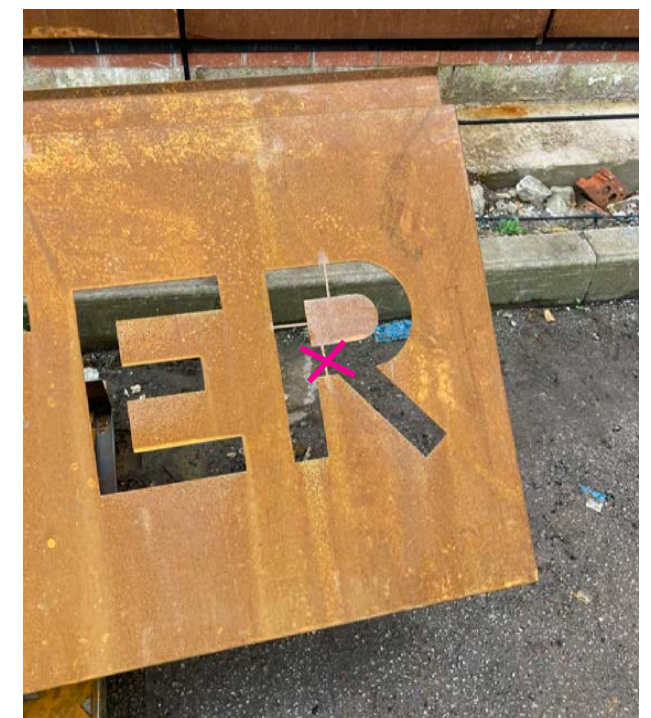
The lettering will be bottom lit in the same led fittings used on the building facade. (Colour temp 3000k) This warm light will be used in the evening to maintain the legibility of the signage when dark. The panels are removable for access when needed.



Photograph of text size testing on site



Photograph of text size testing on site



Photograph of lettering on site



# 5.4 & 5.5 Sigange on the walls

## Design Considerations

### DESIGN

The wayfinding signs will be perforated in metal in keeping with the extension facade.

### LOCATION

1. Outside the rear door to indicate deliveries and 2. Outside the external learning room door for wayfinding for school groups and other visitors.

### SCALE & HEIGHT

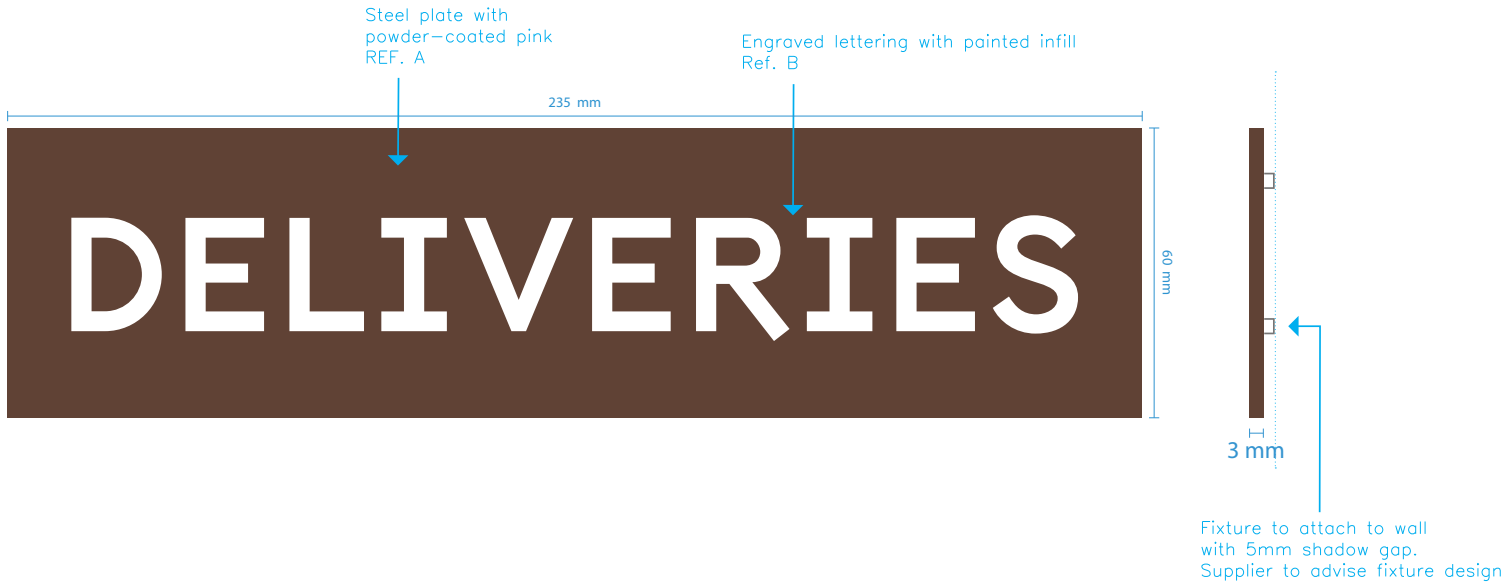
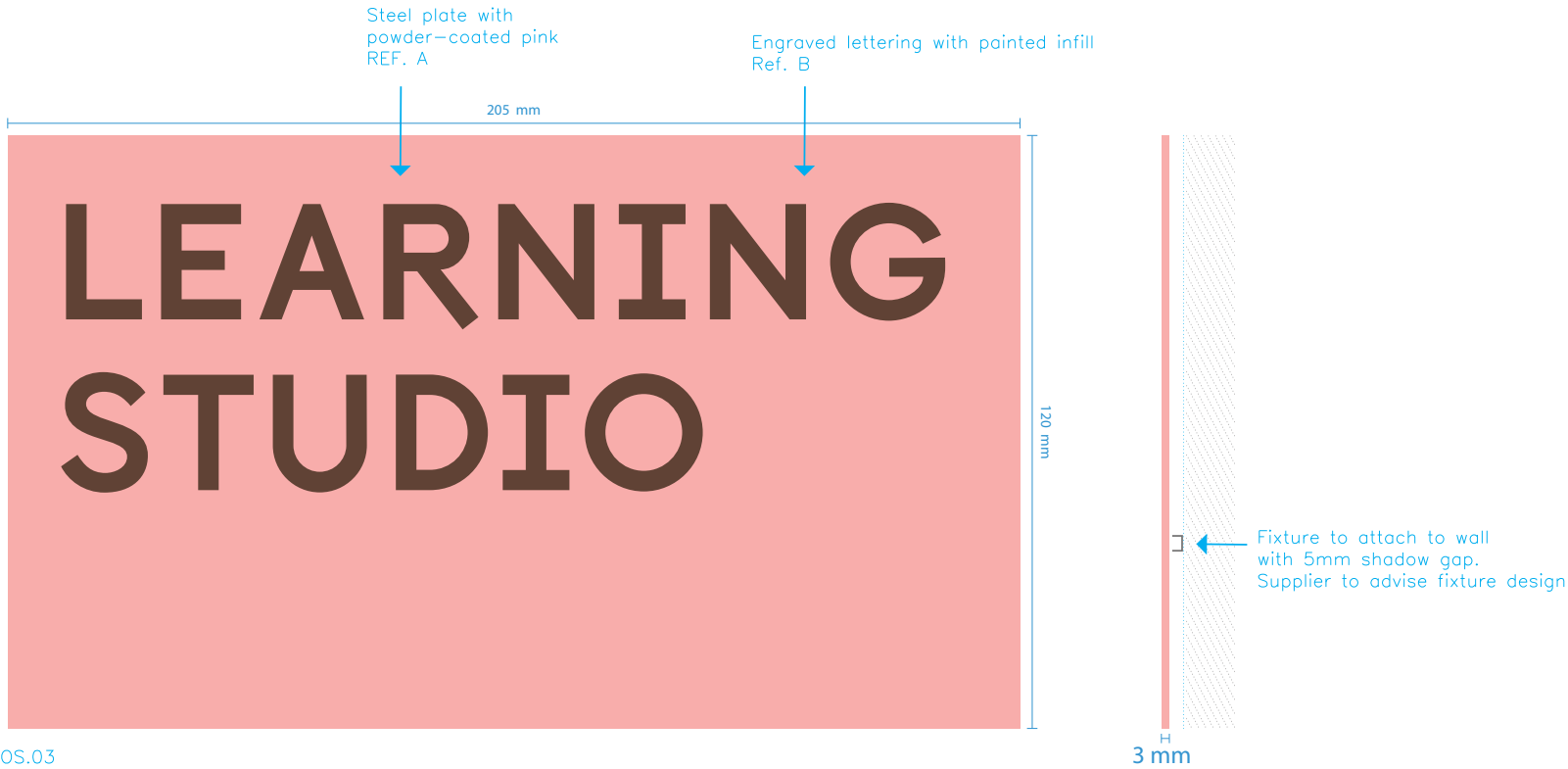
The text has been scaled to be readable and agreed by the museum’s access consultant. The signs themselves have also been sized to fit on the existing building so that they fit on the existing pier space or between drainpipes.

### MATERIAL

This will be PPC metal. Corten was considered but was too difficult to read against the red brickwork so a pink colour will be used to enhance readability and wayfinding.

### LIGHTING

These signs do not have and specific lighting but will be ambiently lit either the wall lights or general landscape lighting.



Twelve

Way finding signs by Twelve, Graphic Designer

# 5.6 Manifestations

## Design Considerations

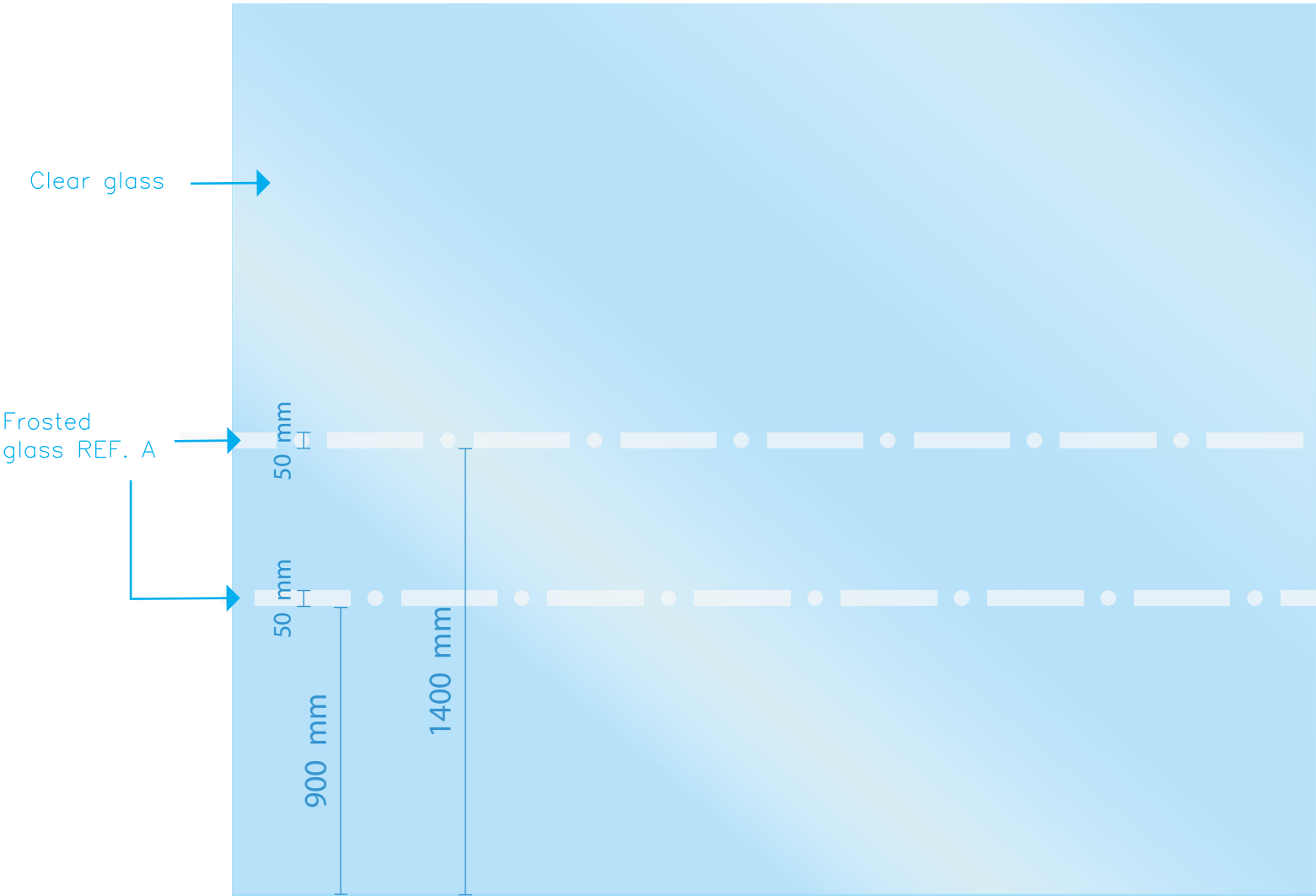
**DESIGN**  
Following the original concept of dots and lines, they will be used to create the manifestations across the front glazing.

**LOCATION**  
Across glazed areas on the front of the building.

**SCALE & HEIGHT**  
Height to follow building regulation requirements for manifestation

**MATERIAL**  
Vinyl on glass.

**LIGHTING**  
There are no specific lights for the manifestation although they will be ambient lit from the lights in the cafe and the external landscape lighting.



Twelve

Manifestation Design by Twelve, Graphic Designer

## Conclusion

*All of the above elements serve different purposes – defining the building, navigating visitors, attracting passers-by, strengthening the new brand and promoting the Museum offer and events programme. However, all three elements have been designed to complement one another. All will produced in Corten steel, the same material being used on the Museum's façade. The totem sign will also include the same pattern as the façade. As such, we believe this signage will enhance the historic site, whilst also establishing the Museum as an exciting and dynamic cultural attraction on the busy Cheetham Hill Road. (PalmerSquared)*

The approach delivers a delicate balance of both sensitivity to the Grade II\* Listed building but not so much reverence and modesty that it recedes. The current signage was lost in the visual noise of signage and warehouse architecture on Cheetham Hill Road. This proposal is therefore designed to announce its presence, to welcome and play off the motifs and symbolism of the existing building complimenting the new extension.

The application is both supported by the Conservation Consultant (Ian Lucas of Smithers Purslow) and the museums PR consultant Palmer Squared.



External view of totem by Twelve, Graphic Designer

# Consultant Team

---

## Architects

Citizens Design Bureau

Ground floor Units 01 & 03  
6 Westgate Street  
E8 3RN  
candice@citizensdesignbureau.net  
t: 02030959732

## Graphic Designer

Twelve Design

22 – 24 Prince of Wales Rd  
NW5 3LG, London  
sy@twelve.la  
t: 020 8133 1212

## Structural Engineer for totem

BuroHappold Engineering

2nd Floor, Eastgate  
2 Castle Street  
Castlefield  
Manchester  
M3 4LZ  
ethan@burohappold.com  
t: 01612335000

## Conservation Architect

Smithers Purslow (formerly Byrom Clark Roberts)

Washbrook House, Talbot Road,  
Old Trafford  
Manchester M32 0FP  
ilucas@smitherspurslow.com  
t: 0161 875 0600

## PR Consultant

Palmer Squared

helen@palmersquared.co.uk  
t: +44(0) 7957 544290

