



Typographical Voices:
Poetic reflections on the Pātea Freezing Works

by David Lewis Sinfield

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Designed by David Lewis Sinfield

Film work, photography and illustrations by David Lewis Sinfield

Typefaces used in this publication

Archer Hairline, Archer Light, Archer Light Italic, Archer Book, Archer Book Italic, Archer Medium, Archer Semi Bold, Archer Semi Bold Italic, Archer Bold

Din Condensed Light, Din Regular, Din Condensed Bold, Din Bold

Strike Erode Light, Strike Erode Light Italic, Strike Erode Regular, Strike Erode Regular Italic, Strike Erode Bold, Bold Italic. © David Lewis Sinfield.

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Toime Light, Toime Light Italic, Toime Regular, Toime Regular Italic, Toime Bold, Toime Bold Italic, Toime Extra Bold, Toime Extra Bold Italic, Toime Extra Bold Inline, Toime Extra Bold Inline Italic, Toime Heavy, Toime Heavy Italic. © David Lewis Sinfield.

June 2020

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Typographical Voices:

Poetic reflections on the Pātea Freezing Works

This thesis is submitted to **Auckland University of Technology** in partial fulfilment of the degree of **Doctor of Philosophy**.

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Abstract

This practice-led artistic research project asks:

What is the potential of typography, sound, imagery and the content of recorded speech to capture the poetic nature of remembered space?

As an artistic inquiry the study uses interviews with people who have worked at the Pātea freezing works to develop a series of typefaces. The thesis project exercises type as a nuanced and temporal voice that speaks of ‘storied lives’ through its ability to respond to the expressive dialect, texture and values of the recorded voice - and the physical spaces where people worked. The study resulted in the development of a series of site reflective, poetic, typographical texts that recycle spoken narrative back into a local community as artistic works.



Pātea: The Project, is a documentary film that offers a brief insight to the practice of this thesis. A high resolution version of this documentary can viewed at: <https://vimeo.com/343791282>

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Contents

Abstract	III
Acknowledgements	IV
Contents	V
Table of images	XI
Attestation of Authorship	XV
Intellectual property declaration	XVI
Ethical approval and consents	XVIII
INTRODUCTION	1
Sign and erosion	1
Research question	3
RATIONALE AND SIGNIFICANCE OF THE STUDY	4
Rationale	4
Significance of the study	4
Beyond historicalisation	4
Type as poetic	4
Emotion through subtraction	4
Augmented Reality and social narrative	5
KEY TERMS AND LOCATIONS USED IN THE RESEARCH	5
Augmented reality	5
Handmade typography	5
Spatio-temporal typography	5
Paralinguistics	5
Poem film	6

THE NATURE OF THE SITE	7
THE NATURE OF THE PRACTICE	11
Poem films	11
Type display posters	11
Typographical style books	19
Poem film posters	43
Typographical broadsheets	53
The documentary film	55
Typographical monologues	57
THE STRUCTURE AND AESTHETIC OF THE EXEGESIS	59
Features of the interactive pdf	59
Structure	59
Aesthetic	59
Chapter 1: POSITIONING THE RESEARCHER AND THE RESEARCH	62
Tenements and protest	63
Reading signs	69
Becoming a designer	73
Education and research	73
Conclusion	77

Chapter 2: RESEARCH DESIGN	80
Paradigm	81
Interpretivist orientation	81
Artistic research	81
Methodology	82
Heuristic inquiry	82
Methods	83
Data gathering	83
Audio recording interviews	83
Dwelling within	83
Site recording	84
<i>Still photography</i>	84
<i>Filmed footage</i>	84
<i>Sound</i>	84
<i>Field notes</i>	87
Data processing	89
Creative synthesis	89
<i>Poem films</i>	89
<i>Handmade type</i>	89
Typeface design	90
Exhibition and presentation	91
Critique of the research design	93
The challenge of self-referentiality	93
Challenges to time and resources	93
Self-exposure	93

Chapter 3: REVIEW OF KNOWLEDGE	96
Historical and artistic documents relating to Pātea, it's Freezing Works and Cool Stores	97
Historical discourse	97
The physical establishment of Pātea	97
The establishment of meat works in New Zealand	97
Māori, and growth of the Pātea works	99
Changes in viability	99
The social impact of the work's closure	100
Culture and language in the freezing works	101
Post-closure impacts	101
Restoration and progress	102
Photographic archives	103
Documentaries	104
Artistic Interpretations of Pātea's Freezing Works and Cool Stores	105
Poem films	107
The media form	107
The poem film and the film poem	107
The structure and nature of typography	119
Conflicting positions	119
Kinetic type	119
Motion typography	119
Fluid typography	121
Handmade typography	123
Typography and place	123
Typography as a technical consideration	131
Conclusion	134

Chapter 4: CRITICAL COMMENTARY	136
Designing the human voice in the realm of standardisation	137
Introduction	137
Standardisation	137
Standardisation and otherness	138
The voice of non-standardised type	143
 John McBeth and the voice of Strike	147
Strike Cut	147
Strike Erode	155
Erosion of the self	155
Erosion of place	157
Interpreting erosion in the typeface	162
Strike Space	169
 Joy McBeth and the voice of Toime	173
Toime	173
Interpreting Toime as a typeface	175
 Marks of labour	187
Time and physicality	187
Handling as thought	187
Type and physicality	189
The poetic and the physical	189
 Typographical poem films	195
The poetics of worker's recollection	195
The five poem films	196
The Bar	196
Works	198
Strike	200
Gone	202
Hope	204
 Pātea: the project	207
 Art in the community	209
Writing so people can understand	211

CONCLUSION	214
Summary	215
The thesis exhibition	215
Contributions to the field	219
Further research	236
Practice	221
Conferences and publications	221
Collaboration	223
The community	223
In closing	225
REFERENCES	228
APPENDICES	244
Appendix 1:	
Documentation relating to university ethics approval	245
Appendix 2:	
URLs to interviews and brief summaries of their contents	246
Appendix 3:	
Interview transcripts	249
Appendix 4:	
Indicative examples of field journal entries	265

Table of images

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INTRODUCTION

- Figure 0.1.* Signage on the fascia of the Cool Stores at Pātea (September, 2014).
Figure 0.2. Screengrab of the billboard in the film *The Great Gatsby*, directed by Baz Luhrmann (2013).
Figure 0.3. Butter grading store Pātea (n.d.).
Figure 0.4. Cool Stores and wharf Pātea, Taranaki, New Zealand (October, 1929).
Figure 0.5. The old Pātea Post & Telegraph Office Pātea (February, 2018).
Figure 0.6. Albion Pub now converted into a hotel (February, 2018).
Figure 0.7. Poster 4 ‘Strike Cut Compressed’ (April, 2018).
Figure 0.8. Poster 5 ‘Strike Cut Bold’ (April, 2018).
Figure 0.9. Poster 6 ‘Strike Erode Light’ (April, 2018).
Figure 0.10. Poster 7 ‘Strike Erode Bold’ (April, 2018).
Figure 0.11. Poster 1 ‘Toime Light’ (July, 2018).
Figure 0.12. Poster 2 ‘Toime Regular’ (July, 2018).
Figure 0.13. Poster 3 ‘Toime Light’ (July, 2018).
Figure 0.14. Type Style Book 1 (May, 2018).
Figure 0.15. Type Style Book 2 (June, 2018).
Figure 0.16. Type Style Book 3 (July, 2018).
Figure 0.17. Poem film poster 1 (August, 2018).
Figure 0.18. Poem film poster 2 (August, 2018).
Figure 0.19. Poem film poster 3 (August, 2018).
Figure 0.20. Poem film poster 4 (August, 2018).
Figure 0.21. Poem film poster 5 (August, 2018).
Figure 0.22. Typographical broadsheet 1 (March, 2019).
Figure 0.23. Screen grab of the documentary, Pātea – the project (September, 2019).
Figure 0.24. Typographical monologues 1 (March, 2019).

CHAPTER 1

- Figure 1.1.* Location of my first home. Islip Street, Kentish Town (July, 2014).
Figure 1.2. Police attacking anti-fascist protesters in Cable Street (October, 1936).
Figure 1.3. The 1959/60 St Pancras council tenant rent strike. (November, 1961).
Figure 1.4. Wall plaque on Leighton Road, Kentish Town, commemorating the St Pancras rent strikes (July, 2014).
Figure 1.5. Brick wall in Islip Street, Kentish Town showing the ghosted remains of the graffiti ‘10/- ENOUGH’ (July, 2014).
Figure 1.6. Hand painted street sign on Castlehaven Road (July, 2014).
Figure 1.7. Factory wall, Chicago (March, 2013).
Figure 1.8. Large format serigraphic posters (February, 2010).
Figure 1.9. Screen grabs from the poem film, *Memories on Vacant Walls* (January, 2015).
Figure 1.10. Screen grabs from the poem film, *Loss and Reflection* (March, 2015).

CHAPTER 2

- Figure 2.1.* Diagram showing the research design (April, 2019).
Figure 2.2. Still image used in the background in the poem film *Hope* (July, 2017).
Figure 2.3. Sequence of still shots take from the poem film *Gone* (April, 2018).
Figure 2.4. Photograph showing the opening night exhibition (April, 2019).

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CHAPTER 3

- Figure 3.1.* Diagram showing the plan for improvements suggested by Sir John Coode (May, 1887).
Figure 3.2. Photograph showing S.S Mana loading cheese at Pātea wharf (1906).
Figure 3.3. Group photograph of workers and managers of the Pātea freezing works (n.d).
Figure 3.4. Picket line outside the freezing works gates (1982).
Figure 3.5. Photograph showing fire damage at the freezing works (June, 2009).
Figure 3.6. Frame grab from Urban Exploration – Grader Cool Stores (2013) © Na Vik.
Figure 3.7. Photograph from the Twisted Ruins (2009). © Jin Jiangbo.
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Figure 3.9. Title frame from Shirt (2014). © Robert Pinsky.
Figure 3.10. Mother breastfeeding. Frame grab from Embarrassed (2016). © Jake Dylka
Figure 3.11. Frame grabs illustrating how city signage operates as a visual/typographical voice in, Mankind Is No Island (2008). © Jason Van Genderen.
Figure 3.12. Peeling paint from an abandoned prison block. Frame grab from Beyond this Place (2016).
Figure 3.13. Frame grab from All The Way (2014). © William Martinot.
Figure 3.14. Mother with her son on her shoulders at the beach. Frame grab from 160 Characters (2017). © Victoria Mapplebook.
Figure 3.15. Illustration showing Motion and Fluid typography (October, 2019).
Figure 3.16. Photograph showing scrolling text at Reuters’ News ticker, New York (March, 2020).
Figure 3.17. Photograph of computer-generated, printed street sign, London (July, 2014).
Figure 3.18. Photograph showing eroded street sign in Pātea (April, 2019).
Figure 3.19. Photograph showing hand painted business signs in Otara (January, 2013).

CHAPTER 4

- Figure 4.1.* Demonstration of text set in different publication’s house styles (November, 2019).
Figure 4.2. Example showing Strike Cut Regular as body copy (November, 2019).
Figure 4.3. Example showing strike Space as body copy (November, 2019).
Figure 4.4. Anatomy of the typeface Strike Cut Bold (November, 2018).
Figure 4.5. Demonstration of the lowercase ‘k’ in the typeface Strike Cut (November, 2018).
Figure 4.6. Demonstration of how Strike Cut typefaces can be used without disrupting spatial continuity (November, 2018).
Figure 4.7. Screen grab of John McBeth from the documentary, Pātea: The Project (December, 2019).
Figure 4.8. Detail showing the characteristics of the typeface Strike Cut (November, 2018).
Figure 4.9. Strike Cut as body copy (November, 2018).
Figure 4.10. The destabilisation of serif letterform design for I and J in Strike Cut (November, 2018).
Figure 4.11. Strike Cut family of typefaces (December, 2018).
Figure 4.12. Exterior view of the Pātea Cool Stores, designated a hazardous site (April, 2015).
Figure 4.13. Interior of the Cool Stores building showing erosion of metal framing, wall surfaces and roofing (April, 2015).
Figure 4.14. Style sheet for Strike Erode Bold (July, 2019).
Figure 4.15. Strike Erode Bold applied as a display face and applied conceptually as signage (July, 2019).
Figure 4.16. Typographical broadsheet for Strike Erode.(July, 2019).
Figure 4.17. Interview segment from John McBeth
Figure 4.18. Strike Cut Regular interspersed with upper and lower-case letters k, d and t, taken from Strike (November, 2018).
Figure 4.19. Strike Erode family of typefaces
Figure 4.20. Strike Space Light and Strike Space Bold typefaces demonstrating compressions and expansions of kerning (July, 2019)
Figure 4.21. Example using Strike Space to illustrate disrupted pace and timing in an excerpt of John’s interview (July, 2019).

- Figure 4.22. Screen grab showing Joy McBeth in the documentary, Pātea: The Project (December, 2019).
- Figure 4.23. Typographical broadsheet for the typeface Toime (July, 2019).
- Figure 4.24. Toime family of typefaces (July, 2019).
- Figure 4.25. Figure showing the design and construction of the phonic glyph for the letters o and I, for typeface Toime (July, 2019).
- Figure 4.26. An excerpt of Joy McBeth's interview set in the early 1990s typeface house style of the Sunday Star Times (December, 2019).
- Figure 4.27. Interview monologue of Joy McBeth, using Toime (July, 2019).
- Figure 4.28. Detail of a road sign on State Highway 3 at the entry to Pātea.(January, 2019).
- Figure 4.29. Screen shot of the original GoPro footage before and after the post-production (July, 2017).
- Figure 4.30. Photograph of wooden type being burnt (January, 2017).
- Figure 4.31. Photograph of soil covering type (January, 2017).
- Figure 4.32. Photograph using a TIG torch (January, 2017).
- Figure 4.33. Screen grab from the poem film The Bar (January, 2019).
- Figure 4.34. Screen grab from the poem film Works (February, 2019).
- Figure 4.35. Screen grab from the poem film Strike (April, 2019).
- Figure 4.36. Rig set-up for filming the poem film Strike (April, 2019).
- Figure 4.37. Screen grab from the poem film Gone (March, 2019).
- Figure 4.38. Screen grab from the poem film Hope (July, 2019).
- Figure 4.39. Screen grabs from the documentary film Pātea: the project (February, 2020).
- Figure 4.40. Photograph of the front window of the Pātea Freezing Works museum (April, 2019).
- Figure 4.41. Photograph of the shop window of the pharmacy on Egmont street (April, 2019).

CONCLUSION

- Figure 5.1 An impression of a potential entrance to the exhibition (David Sinfield, March, 2020).
- Figure 5.2 An impression of the interior of the exhibition showing the installation of the 5 poem films (David Sinfield, March, 2020).
- Figure 5.3 An impression of the interior of the exhibition showing the installation of the typographical posters (David Sinfield, March).

APPENDICES

- Figure 6.1. The camp site at Pātea (January, 2017).
- Figure 6.2. Google map showing the river flowing inland, away from habitation (December, 2016).
- Figure 6.3. A small beach on the Pātea river. (January, 2017).
- Figure 6.4. The crumbling stone pier structure at the entrance to the bar at the Pātea river (January, 2017).
- Figure 6.5. The eroded wooden wharf leading to the freezing works. (January, 2017).
- Figure 6.6. An example of a typical workflow in film production (February, 2017).

Attestation of authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly) nor material, which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

David Lewis Sinheld

Date: June 2020

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Figure 5.2. Map showing the river flowing inland, away from habitation.
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David Sinfield

David Lewis Sinfield
Date: June 2020

Ethics approval and consent

This research received approval from the AUT University Ethics Committee (AUTEC) on the 15th of May 2017, for a period of three years until the 15th of May 2020. Ethics Approval Number: 17/131

All research was conducted in accordance with the regulations and guidelines of the approval.

INTRODUCTION

Sign and erosion

When I look up above the window line I see lettering ... cream and white and the colour of rust. It is a ghost of itself. When I step back its message is barely discernible. My typographer’s eye connects spaces and erasures to create a sign that once read, *West Coast Refrigerating Co. LTD. Grading & Cool Stores* (Figure 0.1).

The rooms behind the concrete and plaster wall are empty now. There are spaces where doors once hung, but they open into silence. Once this wall boasted a robust identity. Its signage was confident speaking to the world about industry and security. When I read these typographical echoes of what was once so assured I am reminded of a billboard in Scott F.

Fitzgerald’s 1925 novel *The Great Gatsby*. Standing in the Valley of Ashes in the industrial area positioned between the West Egg and Manhattan Fitzgerald describes a billboard that features decaying type and the eyes of Doctor T.J. Eckleburg (Figure 0.2).

But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive after a moment the eyes of Doctor T. J. Eckleburg. The eyes of Doctor T. J. Eckleburg are blue and gigantic - their retinas are one yard high. They look out of no face but, instead from a pair of enormous yellow spectacles which pass over a non-existent nose ... But his eyes



Figure 0.1. Detail of decayed signage on the fascia of the Cool Stores at Patea Freezing Works (Photograph, David Sinfeld, September, 2014).



Figure 0.2. Billboard screengrab from the film *The Great Gatsby*, directed by Baz Luhrmann (2013).

dimmed a little by many paint less days under sun
and rain brood on over the solemn dumping ground.
(1925, p. 20)

This bill board is a marker of time and decay. Although writers like Anna Wuilck have described the sign as a reference to “God or at least an overseeing presence [or people’s] externalizing of anxiety about the moral vacuum at the center of their world” (2018, para. 28), I have always thought of it differently. As a typographer I read its writing as a voice. What broods over Fitzgerald’s ‘dumping ground’ is not an image of a watching deity but a typographical trace ... a once boldly written statement of identity now dislocated and rendered into a frail residue of itself. What is prominent for me is not the decay of the image but the decay of the type.

When I see physical signs in the landscape, I ‘hear’ them; they speak of time, the accretion of layers and the erosion of physicality. I wonder at the hushed way they give account to memory and experience and the eroding forces of time. It is this voice of type and its relationship with loss and time that forms the substrate of this inquiry.

Research question

This thesis asks:

What is the potential of typography, sound, imagery and the content of recorded speech to capture the poetic nature of remembered space?

In considering this question over a period of five years I visited on numerous occasions, Patea a small town with a population of 1,098 (2013 National census) located on the western bank of the Patea River in South Taranaki in the North Island of New Zealand. On these expeditions I explored the abandoned freezing works filming the location and surrounding area and interviewing people who had worked at the factory before its closure in 1982.

Using extracts from the interviews I developed a range of typefaces and poem films that capture the nature of speech and emotional resonances within the participants' recollections. This work speaks to recollection experience and associations with place.

RATIONALE AND SIGNIFICANCE OF THE STUDY

Rationale

This research project is concerned with workers' stories and typographical poetics.

Jean Paul Sartre said,

“People are always tellers of tales. They live surrounded by their stories and the stories of others; they see everything that happens to them through those stories and they try to live their lives as if they were recounting them” (1964, p. 71).

Given this premise the rationale for this study lies in the need to draw such stories to the surface so they enrich not only historical accounting but also the manner in which we might think about recollection. The thesis proposes that there are typographically poetic ways of telling stories. Conventional recordings often tend to be media specific; an oral history is normally an audio recording without images² a social or environmental report normally contains statistics and records without regional dialect; a photograph is an image without sound. Few of these approaches to documenting narratives of experience fuse media in such a way that content personality and emotion coexist. If we are to record histories richly perhaps we might consider how they are constituted and the manner in which they become available to people living in the spaces in which they unfolded.

Significance of the study

The thesis proposes four significant contributions.

Beyond historicalisation

First it nominates the storied lives of workers as artistic typographically interpreted artefacts and in so doing proposes them as poetic works.

Type as phonemic and paralinguistic

Second it expands considerations of typographical design beyond the conventional realms of print to consider both type's phonemic³ and paralinguistic potentials. This renegotiation of typography is interfaced with narrative, imagery and sound to demonstrate how certain concerns of graphic design might be employed poetically to draw attention to lived experience.

Emotion through subtraction

Third the study creatively expands on discourse surrounding typography as emotive by considering the erosion and decay of letterforms as generative of meaning. Thus instead of type being treated as a constructed (additive) medium its loss of form is explored as expressive.

Augmented Reality and social narrative

Finally the study demonstrates how the potentials of Augmented Reality (AR) can be employed to create a form of social narrative that permeates lived space. Utilising personal user-generated mobile devices, local people were able to interact with walls and windows in their town exposing layers of historical and social narrative.

2. Concerns with typographical voice build upon experiments developed through my two Master's research projects (Sinfield 2011, and Sinfield 2016). These were initial inquiries into typography's ability to capture the essence of recorded recollection.

3. Phonemic awareness relates to sounds in spoken words.

KEY TERMS USED IN THE RESEARCH

Because this thesis employs descriptions that are sometimes discipline-specific it is useful at the outset to establish brief definitions for five key terms used in the inquiry. They are augmented reality, handmade typography, spatio-temporal typography, paralinguistics and poem films.

Augmented Reality

Augmented Reality [AR] involves the overlaying of digital information with the user's existing environment in real time (Rouse, 2018). AR may be distinguished from virtual reality [VR], which creates a purely artificial environment. Fitzgerald, Ferguson, Adams, Gaved, Mor and Thomas, suggest that AR “enables us to integrate experience and meaning within specific contexts” (2013, p. 45). In this thesis AR utilises typography, sound and image manipulation through a range of technologies, media and applications to integrate poetic responses with existing physical contexts via handheld smart devices such as mobile phones and digital tablets.

Handmade Typography

Handmade typography refers to fonts that are either hand drawn (Hassell, 2014) or made physically - then scanned into digital environments for use in print or projection applications. Significant bodies of type in this thesis have been constructed manually then filmed (rather than digitally animated). Such typography can speak with a distinctive voice made up of often irregular form, weight, space, tone and texture and in the study I demonstrate how it can operate in both print and spatio-temporal environments.

Spatio-temporal typography

Spatio-temporal typography refers to moving type that is animated or filmed. As a communicative device it has evolved away from the conventional realm of typography in print. There are a number of other terms for such type. Curran (2001) utilises the description ‘motion graphics’ but this definition normally encompasses a broader range of graphic elements including imagery. Conversely Brownie (2001) describes letterforms that evolve and adjust within their location as ‘fluid typography’ and Bellantoni and Woolman (1999) note a range of alternative terms including “time-based typography and dimensional typography” (Bellantoni and Woolman, 1999, p. 9). However, in their 2000 book *Moving Type* the authors employ the term spatio-temporal typography and given its specific reference to a multidimensional context, this is the term I employ as a generic description throughout the thesis.

Paralinguistics

Paralinguistics is the study of paralanguage or the non-lexical elements of spoken communication. Broadly it may be understood as “how we say things as opposed to what we say” (Townsend, 1985, p. 31). Paralinguistics include vocal qualities of speech beyond its basic verbal message. Townsend divides these into seven categories: “timing, emotional tone/inflection, speech errors, national or regional accent, choice of words/sentence structure, verbal “tics” and tonic accent” (ibid., p. 27).

However, the term may also be used to consider speech qualities like speed, rate, rhythm, volume, pitch, modulation, tone and emphasis. In his discussion of the paralinguistics of typography Mealing suggests “There is a clear opportunity for the accompaniment of text by dynamic material that simulates or represents the gestures that accompany speech” (2003, p. 43).

Poem films

Poem films combine moving imagery and written or spoken text into poetic works. Poem films can also be described as Poem Short Films⁴ or Cinematic Poem Short Films⁵. Such work is often characterised by either linear or nonlinear structures.

4. See: <https://www.shortoftheweek.com/channels/poem-genre/>

5. See: <https://cinematicpoems.com/about/>

THE NATURE OF THE SITE

This thesis considers lived experience and spaces in the small town of Pātea concentrating primarily on the residues of the freezing works that occupied a body of land flanking the Pātea river. Pātea is a town 28 km south-east of Hāwera. Its name was changed in 1818 from Carlyle when it had been a military outpost. Pātea is named after the river that drew its name from an action by Turi, the captain of the Aotea canoe. He led his people from Aotea waka overland from Kawhia to Pātea. When he reached *parara ki te uru* (the river facing the west) he and his followers threw down their pātea (burdens) and he called the place, *Pāteanui-a-Turi* - (the great burden or pack of Turi).

Pātea’s Freezing Works were first established on the Eastern bank of the Pātea River in 1881 and were initially concerned with the processing of woolskins and tallow. However, at this time a small amount of meat was also produced. By 1898 the factories covered twice the area formerly occupied and the volume of carcasses processed was predicted to climb to a thousand per day. Reynolds (2013) notes that as employment associated with the factory grew during this period many young Māori were enticed away from their traditional way of life because more money could be earned at the factory.

In this period to increase production beef was taken in at the end of the sheep killing season and production continued throughout the year.

In 1901 dairy produce was added to the complex and along with this came the construction of the Cool Stores (Figures 0:3 -0:4). At this time, the factory evolved into the Pātea Freezing Co-Op and it became South Taranaki’s primary employer. These additions made Pātea the largest cheese exporting port in the world (Reynolds, 2013). In 1904 in addition to the canning of mutton, beef and pork, freezing facilities were introduced to the site and Pātea became one of the first companies to export frozen meats globally. The company continued to grow over the next eighty



Figure 0.3. Butter grading store Pātea, Taranaki, New Zealand (n.d). Property of the Aotea Utanganui Museum [Photo reference number 00-406].



Figure 0.4. Cool Stores and wharf Pātea, Taranaki, New Zealand (October, 1929). Property of the Aotea Utanganui Museum [Photo reference number 00-167.2].

years and at its height it employed over 900 people (Reynolds, 2013). Correspondingly the town of Pātea grew around the factory and the facility and its associated functions formed the main source of income in the area.

During the 1970s and 1980s the site developed a reputation for strikes and industrial action brought about mainly by under productiveness and the changing tides of exports. This period also saw over-processing capacity throughout New Zealand

with Pātea becoming one of the first factories to close its doors in August 1982.

After its closure the freezing works remained a contentious topic for the people of the town. Some preferred to see the factory demolished and the site flattened whilst others wanted certain parts restored as a monument to the history of the region (Taranaki Daily Times, June 2009). However, on the 6th of February 2008 the heavily vandalised, deteriorating remains of the works were destroyed by fire. It was suggested that the fire was started by an arsonist who wanted to encourage the demolition of the site but this was never proven (Taranaki Daily Times, June 2009). Because of the fire, the remaining buildings were deemed to be a substantial health and safety risk due to collapsing structures, asbestos

cladding and ash dumps (Pātea Freezing Works detailed site investigation report, May 2008). After extensive negotiations and disputes between local residents demolition began and in 2009 the site underwent a substantial clean-up.

Although maintaining a strong community spirit the town suffered considerably from the demise of the factory and in the years following its closure there was a significant exodus of families from the district. Although Pātea surfaced in the

national consciousness in 1984, when a song by the local Māori Club, *Poi e*, became a number 1 best seller in New Zealand,⁶ there were few work opportunities generated from the surrounding rural sector to hold people in the district. However, by 2016 Pātea saw a revival in property prices and a rising school roll (Groenestein, 2016). Significantly, with an increase in regional tourism the local museum (Aotea Utanganui) and property in the center of the town has undergone a considerable upgrade with both the local Post and Telegraph building being refurbished and converted into a hotel (Figure 0.5) and other properties on the main street including the Albion Hotel having been modernised and turned into a bed and breakfast businesses (Figure 0.6).



Figure 0.5. The old Pātea Post & Telegraph Office on Egmont street, now converted into a hotel (Photograph, David Sinfield, February, 2018).

6. The music video can be accessed at: <https://www.youtube.com/watch?v=DQUygSoIAQ>



Figure 0.6. The Albion public house on Egmont street, now converted into a bed and breakfast business (Photograph, David Sinfeld, February, 2018).

THE NATURE OF THE PRACTICE

The exhibition accompanying this study contains seven components:

- Five poem films
- Seven type display posters
- Three typographical style books
- Five poem film posters
- Two Typographical broadsheets
- Two Typographical monologues
- and a documentary film.

Poem films

The Bar

This work offers a poetic reflection on the Māori settlers who first inhabited the district. Filmed at the entrance to the Pātea river, the poem film considers the turbulence of arrival.

Strike

Set against the revelation of the word ‘strike’, in this piece John MacBeth, a former labourer at the works, talks about the industrial action that took place in the late 1970s and early 1980s.

Gone

In this work John MacBeth reflects on the impact of the closure of the Freezing Works in the town of Pātea.

Works

This poem draws on fragments of Bruce Phillips’s interview where he reflects on the factory’s abandoned buildings.

Hope

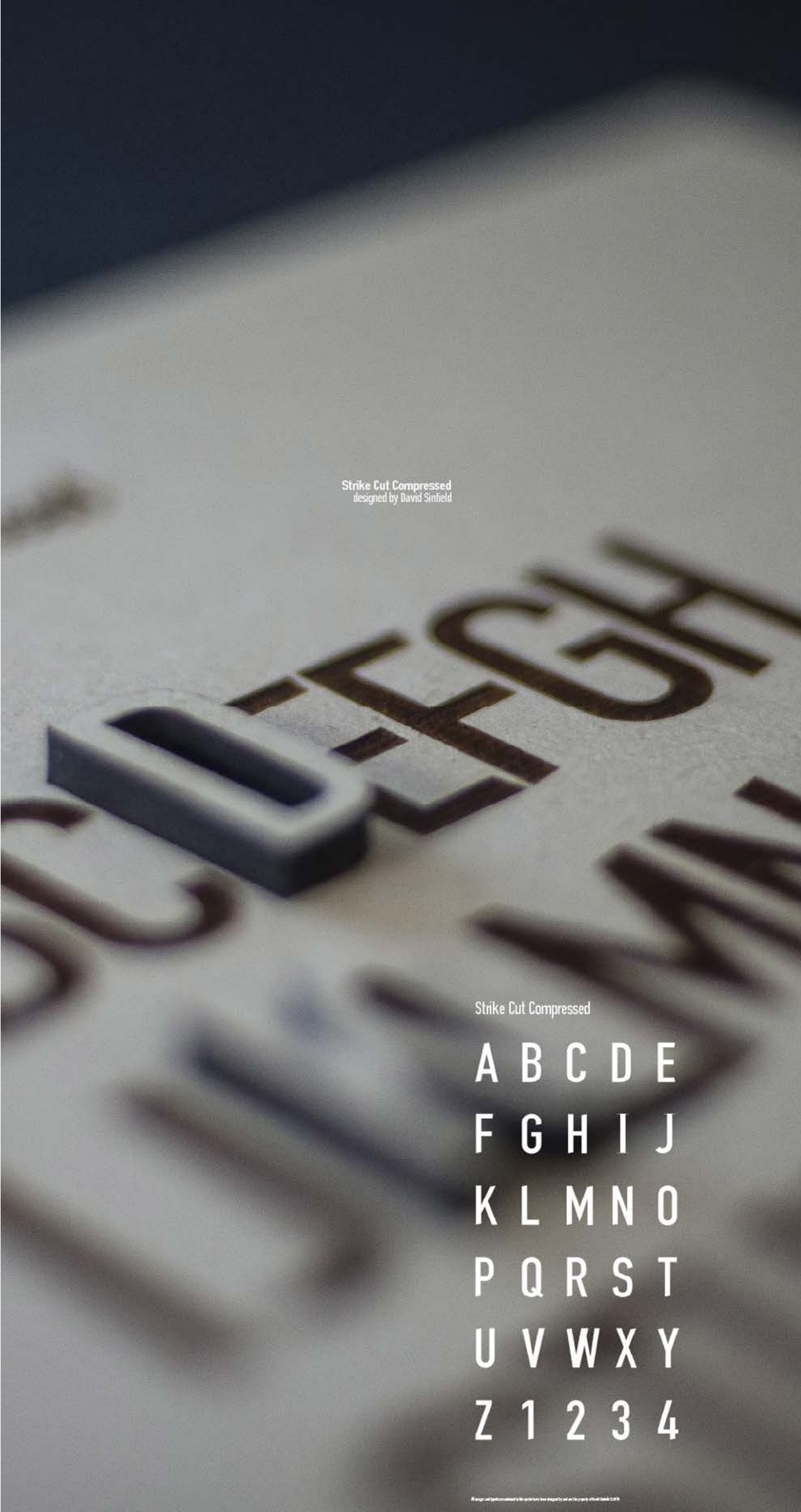
In this work Joy MacBeth fondly remembers the times she spent when she was employed at the Freezing Works and her experiences living in Pātea.

Type display posters

The exhibition contains seven, large format portrait posters that demonstrate the characteristics of three interpretive typefaces designed for the thesis: *Strike Cut*, *Strike Erode* and *Toime*.

Type display poster 1

Figure 0.7. Strike Cut Compressed, 600mm x 1040mm,
(David Sinfield, April, 2018).



Strike Cut Compressed
designed by David Sinfield

Strike Cut Compressed

A B C D E
F G H I J
K L M N O
P Q R S T
U V W X Y
Z 1 2 3 4



Strike Cut Bold
designed by David Sinfield

Strike Cut Bold

A B C D E
F G H I J
K L M N O
P Q R S T
U V W X
Y Z 1 2 3

#image and type are related to the poster by property of David Sinfield 2018

Type display poster 2

Figure 0.8. Strike Cut Bold, 600mm x 1040mm, (David Sinfield, April, 2018).

Type display poster 3

Figure 0.9. Strike Erode Light, 600mm x 1040mm, (David Sinfield, April, 2018).





Strike Erode Bold
designed by David Sinfeld

Strike Erode Bold

A B C D E
F G H I J
K L M N O
P Q R S T
U V W X
Y Z 1 2 3

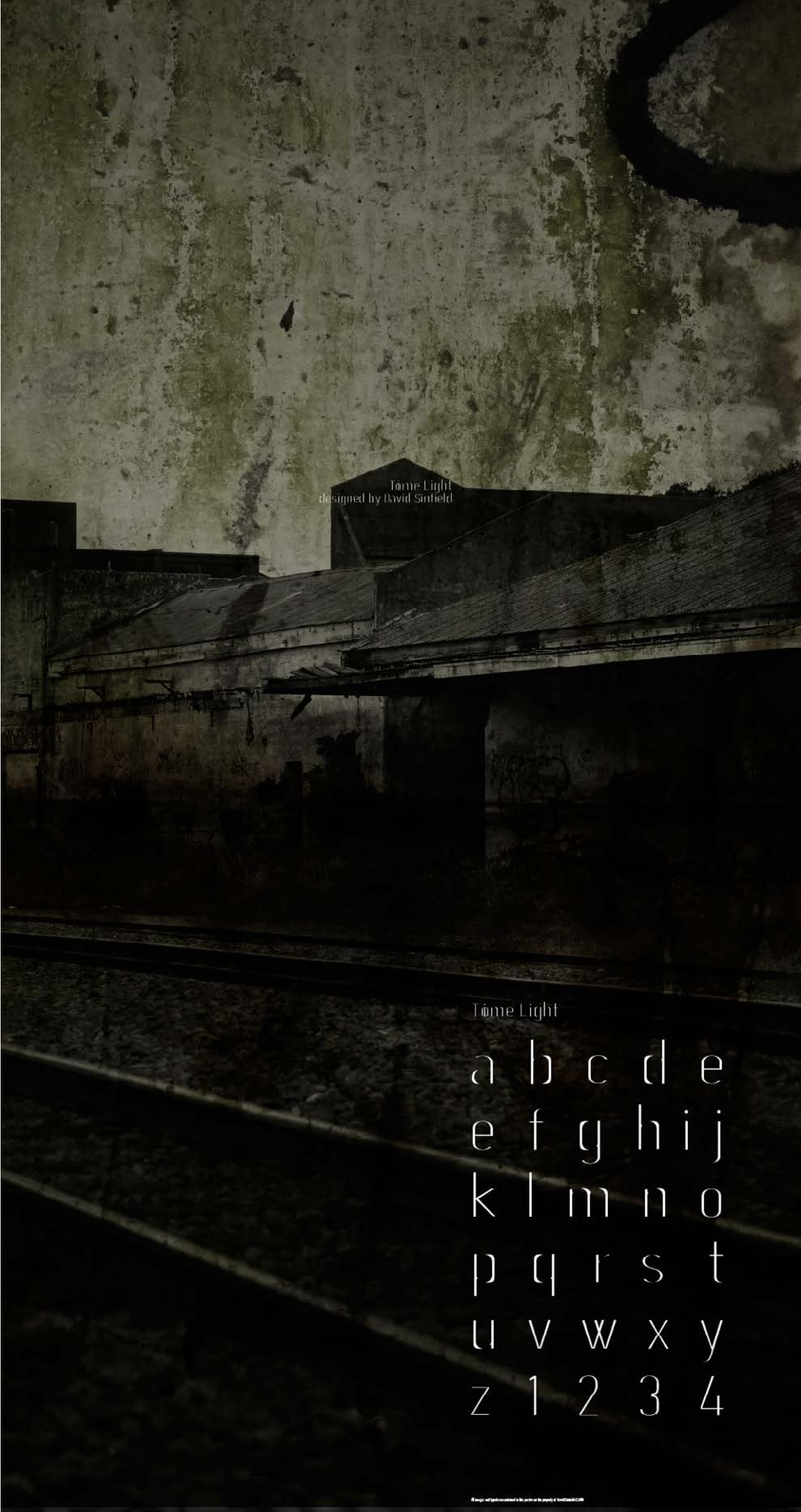
All images and graphics included in this poster are the property of David Sinfeld ©2018

Type display poster 4

Figure 0.10. Strike Erode Bold, 600mm x 1040mm,
(David Sinfeld April, 2018).

Type display poster 5

Figure 0.11. Toime Light, 600mm x 1040mm, (David Sinfield, July, 2018).



Toime Light

a b c d e
e f g h i j
k l m n o
p q r s t
u v w x y
z 1 2 3 4



Toime Regular
designed by David Sinfield

Toime Regular

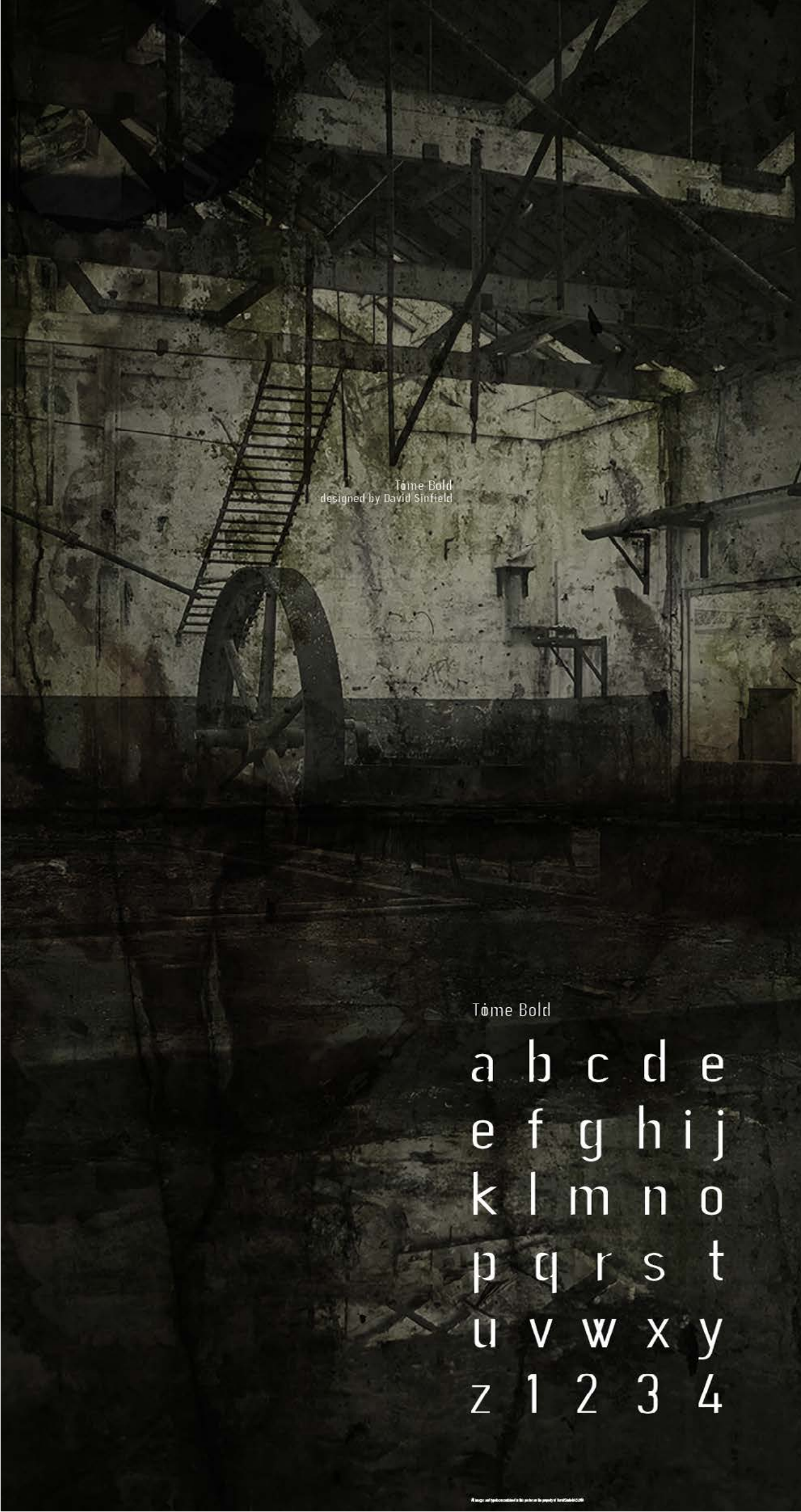
a b c d e
f g h i j
k l m n o
p q r s t
u v w x y
z 1 2 3 4

Type display poster 6

Figure 0.12. Toime Regular, 600mm x 1040mm, (David Sinfield, July, 2018).

Type display poster 7

Figure 0.13. Toime Bold, 600mm x 1040mm, (David Sinfield, July, 2018).



Typographical style books

The posters are accompanied by 3 style books that demonstrate the rationale, characteristics and application of each type face, within its designed family of fonts.

Style book 1

The book contains examples of *Strike Cut Regular*, *Strike Cut Regular Italic*, *Strike Cut Bold*, *Strike Cut Bold Italic*, *Strike Cut Compressed*, and *Strike Cut Compressed Italic* in upper- and lower-case styles. Accompanying the letters are numbers and a complete set of glyphs.

Style book 1

Figure 0.14. Strike Cut, 150mm x 297mm, 16 pages (David Sinfield, May, 2018).



Strike Cut

Strike Cut Regular

Strike Cut Regular © David Sinfield 2019

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; " ' < . > . ? / ` ~

Strike Cut Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Strike Cut © David Sinfield 2019

Strike Cut Bold

Strike Cut Bold © David Sinfield 2019

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; " ' < . > . ? / ` ~

Strike Cut Bold Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Strike Cut © David Sinfield 2019

Strike Cut Compressed

Strike Cut Compressed © David Sinfield 2019

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; " ' < . > . ? / ` ~

Strike Cut Compressed Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Strike Cut © David Sinfield 2019

Style book 2

The book displays examples of *Strike Erode Light*, *Strike Erode Light Italic*, *Strike Erode Bold*, and *Strike Erode Bold Italic*, in upper- and lower-case styles. The letterforms are accompanied by numbers and a complete set of glyphs (June 2018).

Style book 2

Figure 0.15. Strike Erode, 150mm x 297mm, 16 pages
(David Sinfield, June, 2018).

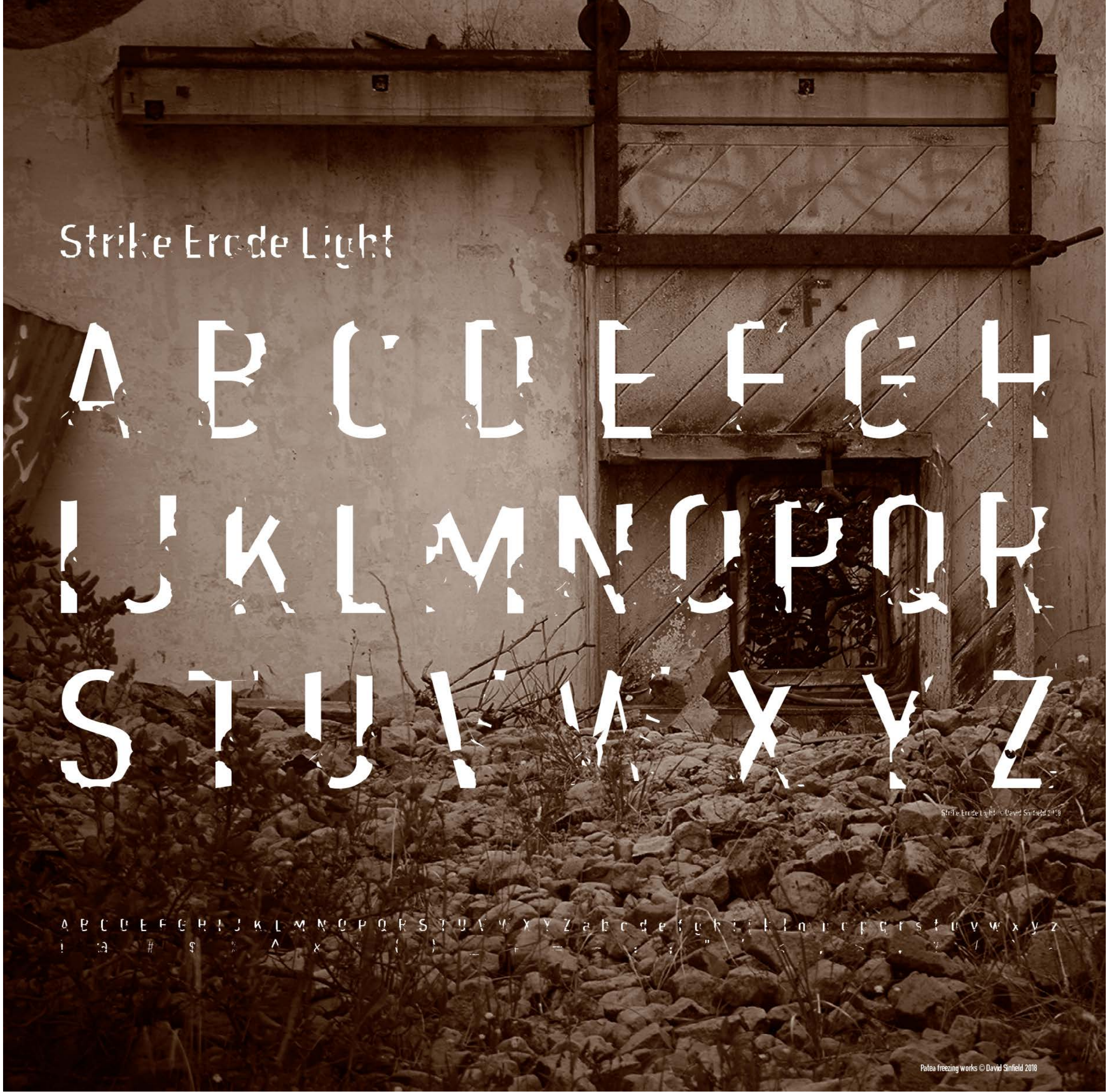
Strike Erode

Strike Errde Bold

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

Strike Errde Bold © David Sinfield 2018

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! " # \$ % ^ & * () _ + = - : ; ' , . > < ? / ~



Strike Erode Light

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

Strike Erode Light © David Sinfield 2018

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! " # \$ % & ' () * + , - . / : ; < = > ? @ [\] ^ _ { | } ~

Italics

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poetics of the eroding forces of time, materiality and the

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e eroding forces of time, materiality and the elements.

nd created with the concers of workers stories and the typographical poetics of the eroding
elements.

lower case

24/28pt

this typeface has been de
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stories and the typograph
the eroding forces of time
the elements.

18/24pt

this typeface has been designed a
the concers of workers stories and
poetics of the eroding forces of ti
elements.

14/16pt

this typeface has been designed and create
workers stories and the typographical poet
time, materiality and the elements.

this typeface has been designed and created with
and the typographical poetics of the eroding force
elements.

this typeface has been designed and created with the conc
typographical poetics of the eroding forces of time, material

this typeface has been designed and created with the concers of workers s
forces of time, materiality and the elements.

5 6 7 8

Style book 3

The book contains *Toime Light*, *Toime Light Italic*, *Toime Regular*, *Toime Regular Italic*, *Toime Bold*, and *Toime Bold Italic*, in upper- and lower-case styles, together with numbers and a complete set of glyphs.

Style book 3

Figure 0.16. Toime, 150mm x 297mm, 16 pages (David Sinfield, July, 2018).

Toime



Tome Light

Tome Light © David Sinfield 2013

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; ' < . > . ? / ' ~

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Exterior of the cool stores at Patea, Taranaki, New Zealand © David Sinfield 2013

Tòrne Regular

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; ' , < . > . ? / ` ~

*A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z*

Tòrne Regular ©David Sinfield 2013

Cool stores doorway leading to the wharf © David Sinfield 2018

Tòme Bold

A B C D E F G H
I J K L M N O P Q R
S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
! @ # \$ % ^ & * () _ + = - : ; " ' < . > . ? / ` ~

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

Poem film posters

Five posters were designed to complement and activate the respective poem films. By using the QR (Quick Response) code at the bottom right of each print, a viewer is directed to a URL website where the poem film can be viewed. The posters were displayed in a range of Pātea’s public places so local people were able to activate an AR interaction with artwork in association with the space.

Poster for The Bar

Figure 0.17: The Bar, 1040mm x 600mm (David Sinfield, August, 2018).



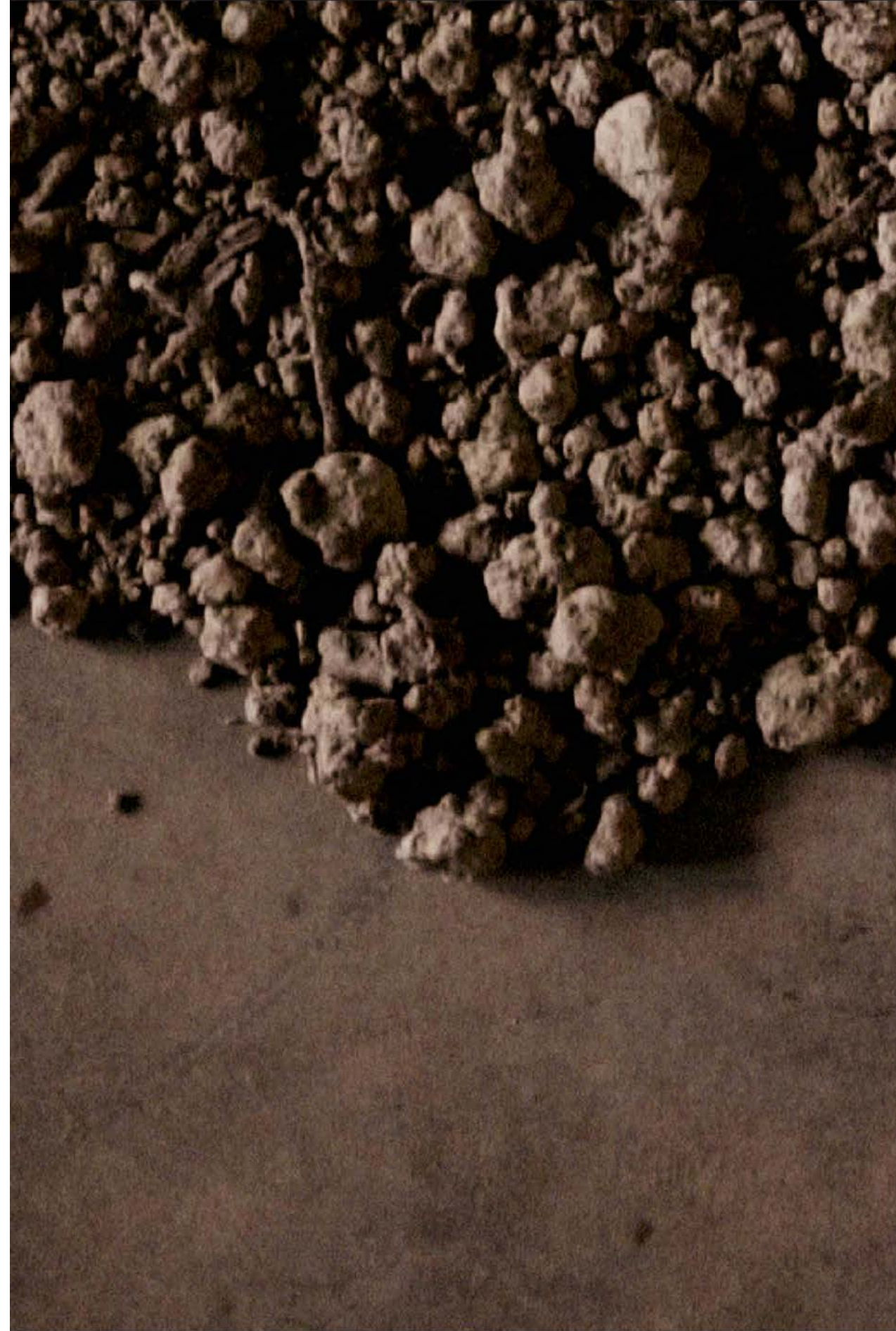
Poster for Works

Figure 0.18. Works, 1040mm x 600mm (David Sinfield, August, 2018).



Poster for Strike

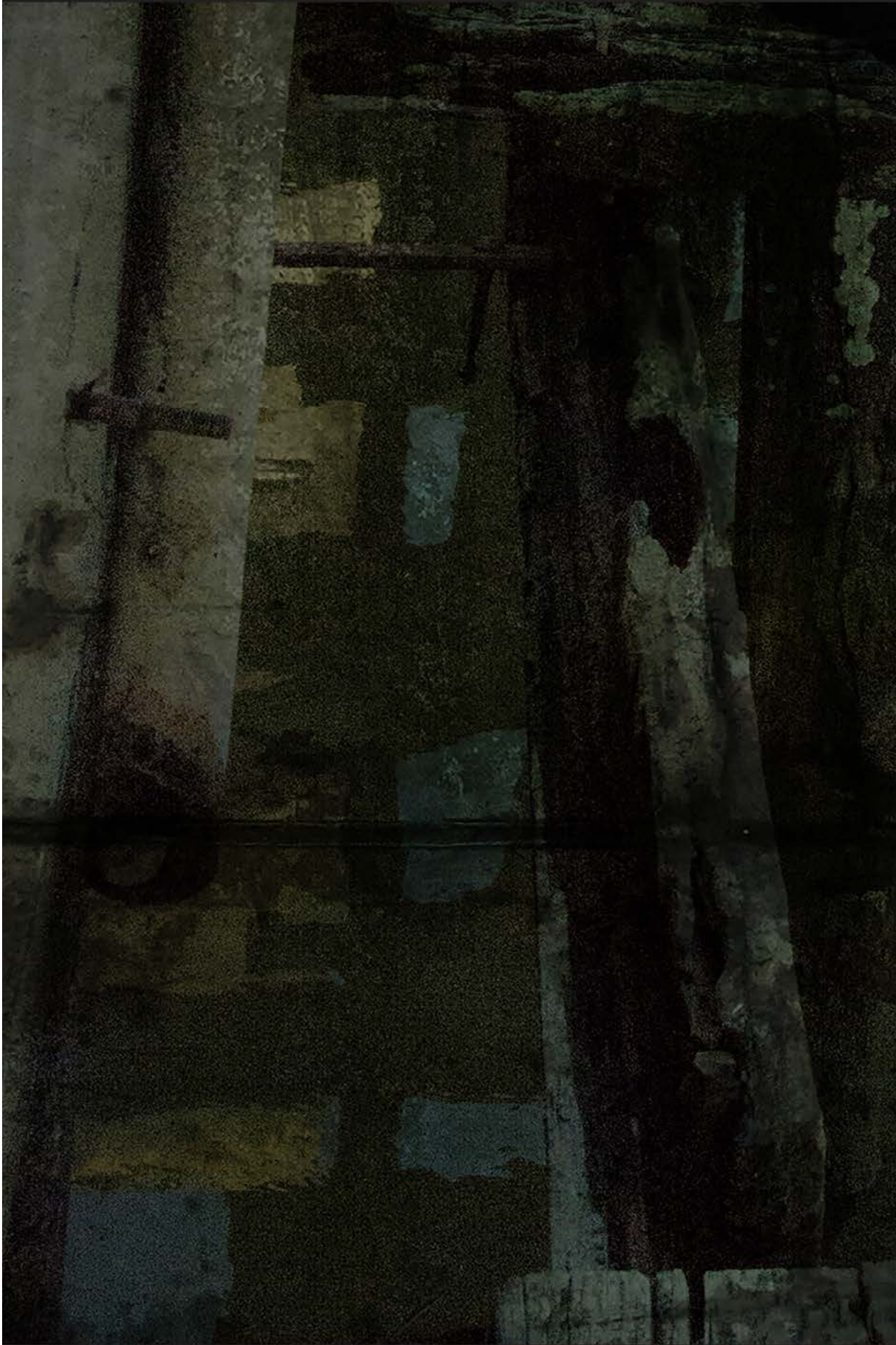
Figure 0.19. Strike, 1040mm x 600mm (David Sinfield, August, 2018).





Poster for Gone

Figure 0.20. Gone, 1040mm x 600mm (David Sinfield, August, 2018).



Poster for Hope

Figure 0.21. Hope 1040mm x 600mm (David Sinfeld, August, 2018).

Typographical broadsheets

A typographical broadsheet is a poster that discusses or demonstrates the architecture of a face, its visual attributes, functions and ethos (Figure 0.22). There are 3 (1040mm x 600mm) broadsheets exhibited. These have been designed to show the construction of the typefaces Strike Cut, Strike Erode and Toime.

The documentary film

The exhibition and broader research project are contextualised by a 14:26-minute artistic documentary, *Pātea: The Project*. This is a work that I filmed, edited, narrated and sound designed. It provides an outline of the history of the Freezing Works, a brief introduction to the research participants and an overview of the typographical design, poetic application and approach taken to exhibiting the study's outcomes.

Typographical monologues

The exhibition also features two interactive monologues that have been designed to demonstrate the manner in which the typefaces I have designed that can interpret a recorded monologue. The monologues are activated via a QR code (in the bottom left hand corner of the image), so one can listen to the recorded voice while observing how the type responds to character, pronunciation, pause, repetition and intonation.

Broadsheet Strike Cut

Figure 0.22 Typographical broadsheet, Strike Cut. 1040mm x 600mm (David Sinfield, March, 2019).

Strike Erode

THIS BROADSHEET HAS BEEN DESIGNED TO SHOW SOME OF THE CONSTRUCTION

INTRODUCTION

The family typeface Strike and its various associated fonts, have been designed as a response to the linguistic and paralinguistic nature of a worker's discussion about strikes at the Patea Freezing Works in Taranaki New Zealand.

Paralinguistics is the study of vocal qualities of speech (beyond its basic verbal message). In other words, how something is said, not what is said. Thus, Strike has been constructed to also interpret voice features like tone, modulation, accent, pitch, clarity, pace and the rhythm of speech.

Strike is designed in response to an interview with Mr John McBeth, a meat trimmer who worked in the Patea Works boning room between 1968 and 1982. In September 2017, he discussed how strikes operated at the works and the impact that the factory's closure had on the town.

I created Strike as a way of drawing attention to the manner in which time and experience have textured and shaped the personality of his voice.

The typeface Strike Erode interprets the impact of time and health on the clarity of John's voice. The eroded letter forms contain varying levels of subtraction. These can be used interchangeably with Strike Cut to graphically emphasize levels of fatigue or indecipherability in John's speech patterns. Because consonants like K, D and T are often muted, due to the nasal quality of his speech, they are able to be used as substitutes for more fully resolved letter forms when using Strike Cut. John's speech modulation is irregular, so kerning and character spacing is subtly inconsistent. This means that when the letter forms are assembled they produce a distinctive tension both within a word and in its overall appearance. This allows a typographer to interpret variations in John's pace and pitch.

The levels of erosion have been designed in 6 interchangeable weights that can be used to indicate increasing levels of sound ambiguity. Accordingly, the typeface can be interfaced with Strike Cut in animated or print form to interpret a spoken voice where there are alternating periods of clarity and indecipherability.

STRIKE ERODE LIGHT

This is a very decayed face that slows reading as the eye attempts to gather word shape from remnant parts of letterforms. Because it is interchangeable with the other fonts in the family, it can be used to emphasise a loss of definition or the subsuming of clarity into more dominant sounds. For example, when it is used as an intrusion in body copy set in Strike Cut,

Strike Erode Light Itak c
The decayed letterforms are given a degree of dynamism in this face but they are still difficult to read, the face is designed to operate in a manner similar to high frequency hearing loss, where limited information is available and the information is forced to fill in a evening. This necessitates 'double checking' provided information.

STRIKE ERODE BOLD

This is a dominant, heavily eroded, emotional face, designed primarily for display titles but useable when speech volume is loud but unclear. While letterforms are recognisable, the background impacts heavily on readability. Collectively the letter forms and the space they occupy produce a discordant tension (especially when the font is reversed out of a black background).

STRIKE ERODE BOLD ITALIC

This face still struggles with legibility but the decayed letterforms create a greater sense of forward movement. Strike Erode Italic is primarily designed as a display face although its letters can be substituted for equivalents in Strike Cut to draw attention to a loss of aural clarity.

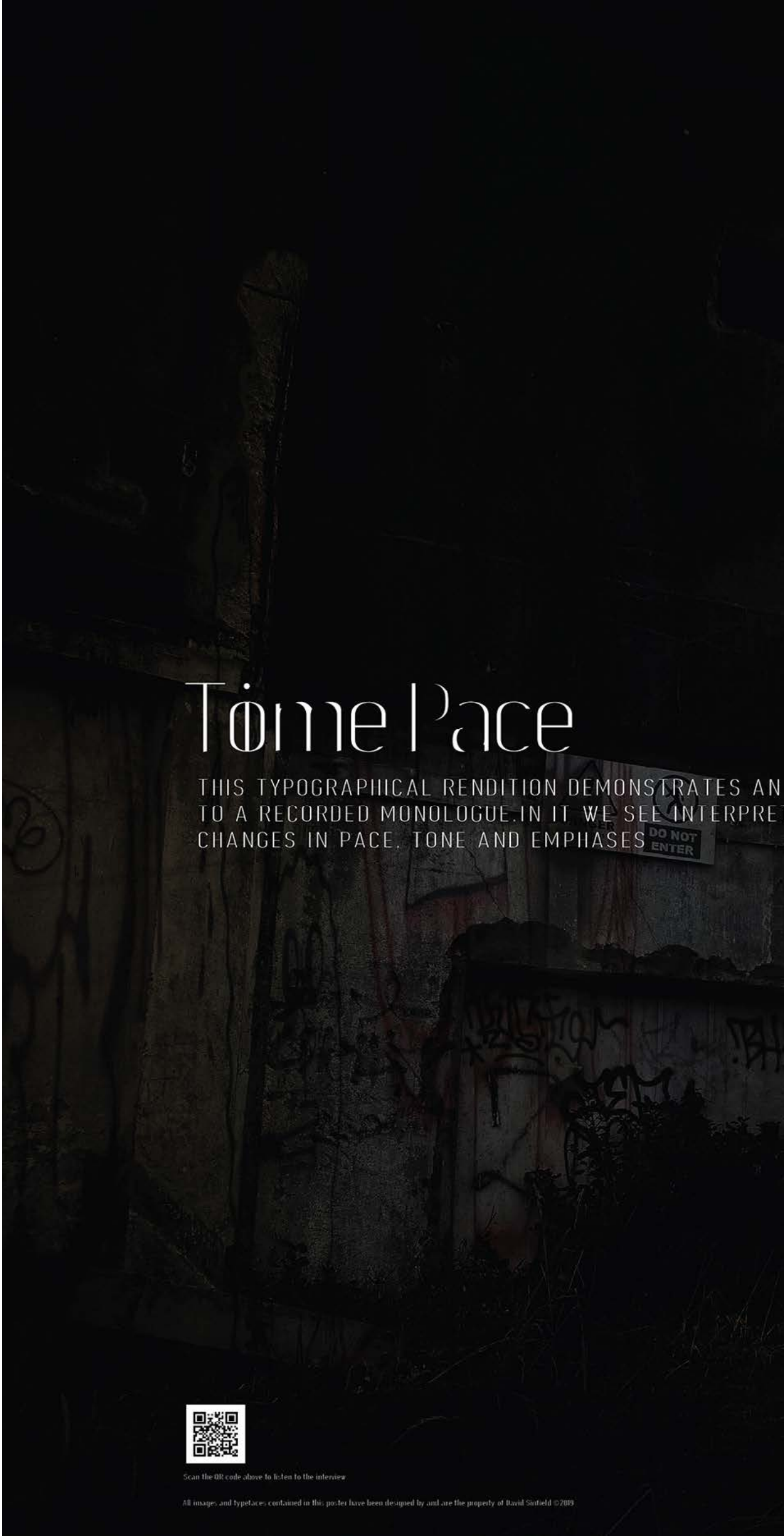
Documentary film

Figure 0.23 Screen grab of the documentary, Pătea: The Project (David Sinfeld, September, 2019).



Typographical monologues

Figure 0.24 Typographical monologues, Toime Pace.
1040mm x 600mm (David Sinfield, March, 2019).



Toime Pace

THIS TYPOGRAPHICAL RENDITION DEMONSTRATES AN
TO A RECORDED MONOLOGUE. IN IT WE SEE INTERPRE
CHANGES IN PACE, TONE AND EMPHASES



Scan the QR code above to listen to the interview

All images, and typefaces, contained in this poster have been designed by and are the property of David Sinfield ©2019

THE STRUCTURE AND AESTHETIC OF THE EXEGESIS

This interactive exegesis has been structured into four chapters prefaced by an introduction and summarised in a conclusion.

Features of the interactive pdf

As an interactive pdf it allows one to watch moving image segments and listen to audio files. Sonic and spatio-temporal material can be activated by pressing a play button positioned next to the piece under discussion. Thus, my experiments and poem films in addition to examples of work by other film poets appearing in the Review of Contextual Knowledge are playable in their entirety.

Structure

In chapter 1, I position myself as the researcher. I discuss my family’s involvement with workers’ rights, transformative events in my educational and professional career and recent research prefiguring the thesis inquiry. In chapter 2, I provide a review of knowledge impacting on the research. Chapter 3, unpacks the research design underpinning the thesis. Here, I discuss, the paradigm, methodology and methods employed in its explication and experiments appearing in Appendix 3 of the thesis. In chapter 4, I offer a critical and reflective commentary on the work produced in the study. The exegesis concludes with a thesis summary, a discussion of contributions to the field, a consideration of further research and a brief concluding reflection.

The thesis contains four appendices.

Appendix 1, provides evidence of ethics approval underpinning the research.

Appendix 2, contains URL links to interviews conducted during the inquiry and a brief summary of content.

Appendix 3, contains transcripts taken from the interviews.

Appendix 4, provides indicative examples of field journal entries.

Aesthetic

The exegesis is a distinctive document because I understand it as not only a body of writing but also an undertaking in information design. It is written in diverse registers that seek to capture both the analytical and poetic nature of the inquiry. I approach the research in this manner because I understand that the thesis has the propensity to speak both to my profession as an academic, from my position as a designer. Because thinking in research aims to offer something useful to the design world, it has to be both accessible and credible to other typographers.

The main text of the document is set in Archer or Din Regular, supplemented with Strike Cut Regular (the typeface I designed for John McBeth). In instances where I talk about specific faces outside of these, an indication is noted in the text. Using Archer and Din as my narrator's voice enables me to create a clear distinction between my commentary and illustrative sequences set in Strike or Toime.

I see the aesthetics of the exegesis as potentially widening its potential readership - beyond the academy and professions into the community which has been so integral to its creation. Because of my ancestry and experience as a working-class man I perceive knowledge as belonging to everybody regardless of where they work or their level of formal education. Accessibility to knowledge I understand as a fundamental aspect of social justice. Thus, I believe that a thesis might be consciously designed to reach out in multiple directions.

Finally, the aesthetic of the document is also a reflection of my belief that scholarship is inherently beautiful. I see the heightened application of intelligence to complex problems as driven by respect for, and admiration of the preciousness of thought. The orchestration of space, the careful selection of type and the hierarchy of imagery in the design all speak to this.

Chapter 1:
POSITIONING THE RESEARCHER

In this chapter I position myself in relation to the inquiry. The chapter discusses the formative years of my youth, my professional career and research preceding this thesis.

Tenements and protest

Home is a word that means different things to different people. When I was young home was a tenement block in Islip Street, Kentish Town, North London, UK (Figure 1.1).

When we lived here my parents were still together. They met after WWII in London. My father was a coal miner from Yorkshire and my mother came from Liverpool. She moved to London with her family in 1933 after her father, who had worked on the merchant ships as a labourer was murdered.

In the early 1930s things were hard in London for working-class families. Food was scarce and jobs were difficult to find. Fascism was on the rise and my mother joined the communist

party and fought the Black Shirts during the Cable Street riots.⁷ As a child I would listen wide eyed while she recounted how she was be chased through the streets by the Black Shirts terrified for her life because of the beatings they were known to mete out.

In the early 1960s my mother was also involved in the St. Pancras rent battles. These protests mobilised the working classes of the area and the mounted police were deployed to break them up (Figure 1.3). I remember my mother telling me about how they fought back and the strategies they used in their attempts to defeat the bailiffs. The tenants mobilised and barricaded entrances to the tenement blocks. Fireworks were



Figure 1.1. My first home - Islip Street, Kentish Town (Photograph, David Sinfield, July, 2014).

7. These riots occurred as a consequence of a planned march by the English fascist Oswald Mosely and his Blackshirt supporters. Cable Street was predominately a Jewish area in the East End of London. The proposed demonstration was met with strong opposition from the community, the Communist party and local workers. More than 7,000 police were called in to protect the fascists and the planned event was thwarted.



Figure 1.2. Police attacking anti-fascist protesters in Cable Street on Oct. 4, 1936. Although the image primarily depicts men, my mother was among a small number of women who turned out in an attempt to obstruct the demonstration. (Photographer, unknown, n.d.). Courtesy of the Bishops Gate Institute, reference number LHW-329.jpg

strategically positioned at certain areas on the streets and rooftops and were ignited to warn the tenants of an impending arrival by the bailiffs. One of the organisers barricaded himself in his flat when the police and bailiffs tried to arrest him. Although they were unsuccessful, after several days he had run low on food. The police would not let anybody in as they waited for him to break. However, one of the tenants dressed in his best suit, borrowed a briefcase and pretended to be his lawyer. He got past the barricade and into the house where he was able to furnish the tenant with supplies. My memories of this time are similar to those of Derek Jaman who recalls,

I remember marches with thousands of people and watched barricades and barbed wire going up at Kennistoun House where they tried to stop the bailiffs

getting in to evict one of the key tenant leaders. Even in the early stages of the campaign there was a march of 4000 tenants from Kentish Town down to the St Pancras Town Hall in Euston Road. (Jaman, 1992, para. 3)

Although I had no direct engagement with these events the stories and graffiti emanating from them permeated my childhood. I remember some hand painted text on a brick wall in Islip that read '10/- ENOUGH'.⁸ For many years I would walk past and ponder its significance. Unfortunately the text was recently erased by the council's anti-graffiti squad. It is only the ghost of a voice now ... perhaps the new generation of council workers did not understand its historical significance. (Figure 1.5).

8. 10 shillings.



Figure 1.3. The 1959/60 St Pancras council tenant rent strike occurred in opposition to the council's intention to impose maximum and minimum rents based on the rateable value of their properties. This meant significant rent increases for the largely working-class occupants. During the tenant campaign women like my mother knocked on councillors' doors. Eventually a petition was signed by 16,000 people. Because the council would not negotiate, in January 1960 the tenants refused to pay the increase, so the council retaliated by issuing eviction notices. Blockades were built to stop the police and bailiffs from entering the flats and banners were hung from balconies stating 'No Evictions' and 'Force the Council to Negotiate'. Picture shows the barricades at Kennistoun House (Photographer, unknown, 1960). Courtesy of the Camden Local Studies and Archives Centre, reference number Kennistoun House 1960.



Figure 1.4. Wall plaque on Leighton Road, Kentish Town, commemorating the St Pancras rent strikes. Don Cook was one of the two tenants evicted (the other being Arthur Rowe). Both men were instrumental in the abolition of the rent scheme. During this time the tenants looked for support from trade unions and other ratepayers in the borough and through this, my mother (as a tenant in the borough) became involved with the protests (Photograph, David Sinfield, July, 2014).



Figure 1.5. Brick wall in Islip Street, Kentish Town showing the ghosted remains of the graffiti '10/- ENOUGH, which was scrawled up in protest at the St Pancras rent rises. (Photograph, David Sinfield, July, 2014).

Reading signs

Things didn't work out with my parents' marriage and one day while my father was at work, my mother grabbed a few pieces of clothing and we left. Escaping alcoholism and violence we fled to my aunt's council house. Because this was very small we slept in one room on the floor. But we were safe.

As a boy I struggled at school because I couldn't read books until I was eleven. Text on a page frightened me. However, I was captivated by signs. This might sound unusual but signs in my city kept me safe. They were simple words that I could associate with environments and they helped me navigate a complex environment. Even as a child I was captivated by their unique letterforms and idiosyncratic combinations (Figure 1.6). There was something distinctive and benevolent about them. I was fascinated by the manner in which texture, shape and colour gave these letters a voice. When the sign was new it spoke with confidence and clarity; as it decayed it told me about belonging, duration and the forces of time.

I continued to struggle with education well into my teenage years. A respite from mediocrity only occurred in Mrs Godfrey's Art class. In this discipline I was transported into a different world. I could think without the fear of failing. I could talk with her about the way I saw the world. When I took my final school exams, I failed everything except for her subject.

As a working-class boy with a less than successful education I was expected to slide seamlessly into the blue-collar workforce. There weren't alternatives. Certainly nobody in this world entertained middle-class aspirations to becoming an artist. I remained at school for an additional year in an effort to lift my grades and during this time I made the obligatory visit to the school's careers officer. She suggested that my aspirations

to be an architect were perhaps overly optimistic but I might perhaps settle for a job as a draughtsman. So lowering my sights I sent letters to various companies applying for such a position ... and I waited. But nothing happened.

Coming from a one parent family I needed to secure a job so I obtained a position as a labourer on a local building site. It was hard work for a skinny seventeen-year-old carrying bricks and cement up to the top floor for the bricklayers. I was exhausted by the end of the day but the money helped us to pay the bills and gradually I came to understand that this would be my place in the world.

Even though this was the late 1970s, North London still bore the scars of the Second World War bombings. Many buildings were either partly demolished or abandoned. But these spaces had constituted my childhood playgrounds. Their broken windows and poorly constructed signs prohibited entry but they also indicated clandestine access to a strange world of vacancy and wonder. Many of the buildings were Georgian or Victorian and as a labourer I was now employed by contractors to refurbish them so they could be sold in what was to become the first wave of the North London gentrification.

Like most working-class boys I lived in a prescribed world. Lunchtimes were spent down at the local pub with the other workers. Three pints of beer in an hour ... then back to work. When we finished up at the end of the day, we would head back to the Abbey Tavern pub on Kentish Town Road. Within the space of an hour the room would be full of workers; the atmosphere thick with the smell of beer and smoke. This was a 'tight' community. Everybody knew each other and when you needed a job this was the labour exchange. When you had

work, it was the local bank.⁹ My life seemed predestined. My unusual fascination with signage and the beauty of letterforms slipped into the background and I became part of the assumed society that my family had populated for generations.

Then one day an incident occurred.

I was on my way home from work and I ran into my old art teacher. Mrs Godfrey asked what I was doing and I sheepishly explained that I was a labourer. I saw the flicker of disappointment on her face. Sometimes in your life somebody reminds you of something ... of how you might be destined for something else in the world. She explained to me that I should not be working here. She asked me if I had considered enrolling at university and studying graphic design. I didn't know what graphic design was, and I was uneasy about the thought of returning to study.

However, over the following weeks she helped me to compile a portfolio and apply. When I was invited for an interview I assembled some old school work and I took the framed pictures, that I had made for my mother, off the wall in our living room and brought them along with me. In retrospect I guess it looked a bit odd. The review panel asked me about the pictures and I explained that my mother had saved up money to have the artwork framed.

Although nobody in my family, or among my friends, had ever entered tertiary education I was accepted into the London College of Printing on the Graphic Design programme and before long I was immersed in a world that I innately understood. Here were people who were passionately concerned about letterforms about how spacing spoke, about

the weight and shape of type - and how such things contributed to an emotional impact. In hindsight I realise that Mrs Godfrey was a sign.¹⁰ She pointed me to another future when I had become lost.

9. Most workers didn't have a bank account. If you were known at a local pub it was generally understood that your cheque would be cashed.

10. When I completed my Master of Philosophy Degree I managed to contact her and send her a copy of my exegesis. I wanted her to know how profoundly she had changed my life.

Borough of St. Pancras
CASTLEHAVEN
ROAD NW1

Figure 1.6 Hand painted street sign on Castlehaven Road, near to where I grew up. Such signs I still read as meetings of time; references to the history of the world in which I lived and its aspirations for modernity (Photograph, David Sinfield, July 2014).

Becoming a designer

I left university in 1986 and secured a position as a junior designer at the London Typographical Designers’ Company. I worked there for three years. In this world I learned about deadlines, dealing with clients and handling paste-up artwork for printing. My ability to speak with type and space began to secure for the company a number of significant blue-chip accounts. Concurrently I began to accrue freelance work and in 1989 I set up my own design company. By 1998 I was employing 10 people with a portfolio that included clients like the BBC, BP, Marks and Spencer and Smiths Group PLC.

Although the professional success of the company suggested a trajectory into expansion at this time I began to question my place in the world as a designer (and indeed what design might actually mean). As a service provider I could ‘give voice’ to clients’ identities and elevate the apparent value of their services but my roots lay in something very different. They were embedded in the grit of human experience and what it meant to speak from the fringes. So I stepped away from the smooth world of elevated products and services and in 2004 my young family and I left for an unknown country on the other side of the world. I decided to start again.

I had no contacts in Aotearoa/New Zealand, no professional networks or prearranged clients. However, I had questions and it seemed that perhaps education might be a good place to revisit.

Education and research

In the first months of arriving in New Zealand in 2004 work was hard to come by. I secured brief freelancing graphic design jobs but mostly we lived off the savings we had from the sale of our house in the UK.

Through my freelancing I eventually heard of an hourly paid lecturing position at Auckland University of Technology where I applied for and secured a position teaching graphic design on an undergraduate Diploma programme. Over the next three years the programme grew in popularity and I was offered a permanent position as a lecturer and programme leader.

I have continued to teach and grow my research and education in the university. In 2014 I designed a new programme at the AUT South campus in Manukau, which focused on graphic design for moving image and new and emerging technologies including AR and VR.¹¹ Accordingly, I have continued to teach, publish and exhibit nationally and internationally and I have been the recipient of awards for my approaches to pedagogy. In 2018, I was elected the branch president of the Tertiary Education Union (TEU)¹² at AUT and in this role I currently support over 800 academic and allied staff members.

Aesthetically and conceptually I am still drawn to that strange liminal space between the derelict and the recovered. When I visit cities to attend conferences I will often walk for days just to orient myself ... and invariably I gravitate to abandoned spaces that workers once occupied. I see something poetic in the way that the walls peel in such places about the way that the ghosts of signs whisper into the present and time passes ... but also preserves. I am captured by the directness and obscurity of the language of signs (Figure 1.7). When I walk through these worlds I sometimes think of John Muir, the environmental philosopher who said, “I went out for a walk and finally concluded to stay out till sundown, for going out, I found, was really going in” (1979, p. 439). What he was talking about I believe, was the intimate relationship between one’s environment and the inner state of the self.

11. Augment Reality and Virtual reality.

12. The TEU has over 10,000 members nationwide and represents people in all sectors of tertiary education, including universities, polytechnics, wānanga, private training institutions, REAPs and OTEPS. <https://teu.ac.nz>

Leading up to this doctoral study have been two research theses that have helped to shape the inquiry. In 2009 I completed Master of Art and Design degree titled *Under the Surface: Reflections on workers' narratives from below the minimum wage*.¹³ In this project I interviewed three people who worked illegally below the minimum wage in New Zealand. From their narratives of experience I produced a series of nine typographical posters (Figure 1.8) that responded to the emotional resonance of their interviews. These posters were exhibited with segments of their audio recorded narratives that could be listened to through headphones. Through this research I sought to offer a wider discussion of such workers and their stories. I was looking for unique ways of expressing narratives of experience visually. I utilised the potentials of serigraphic (screen-printed) posters because such printing is a relatively cheap process for limited runs. In making this decision I was also cognisant that this form of printing has a long history with trade unions, working class politics and left wing protest movements.

In 2016, I completed Master of Philosophy with a thesis titled *Typographical Poetics: A contemplation on memory and loss at the Pātea Freezing Works and Cool Stores*.¹⁴ I chose Pātea and its Freezing Works for a number of reasons. In prefiguring a



Figure 1.7: Factory wall, Chicago. I find particular beauty in the residues of type ... not only for the enigma of meaning that was once obvious but also for the way that type reintegrates with the textures of the structures it once covered (Photograph, David Sinfield, March, 2013).

possible PhD, I wanted to find a place that had been abandoned over time yet recovered in the face of decay and loss. I was also becoming increasingly interested in the nature of overlooked stories. Locating Pātea's abandoned Freezing Works as a site of consideration I explored the nature of workers' narratives of experience and the manner in which palimpsest might be a device for communicating them (Figures 1.9 and 1.10).

13. Sinfield, D. (2009). *Under the Surface: Reflections on workers' narratives from below the minimum wage* (MA). Auckland University of Technology. On-line <http://aut.researchgateway.ac.nz/handle/10292/815>

14. Sinfield, D. (2016). *Typographical Poetics: A contemplation on memory and loss at the Pātea Freezing Works and Cool Stores* (MPhil). Auckland University of Technology. On-line <http://aut.researchgateway.ac.nz/>



Figure 1.8. Large format serigraphic posters hand printed on newsprint, building paper, brown wrapping paper respectively. Left: *Blessed to have a job*. 1000mm x 2500mm. This participant worked in a restaurant washing the dishes. She spoke of the long hours and how her skin blistered as a reaction to the detergent. Centre: *Chinese worker*. 1500mm x 4000mm. This participant worked in the refrigeration unit of a fruit distribution centre without warm clothing. Right: *Teddy bear*. This beneficiary worked in a childcare centre and cleaned houses for enough money to support her two children. The identities of these workers were kept anonymous.¹⁵

¹⁵ University ethics approval was granted for the research project in 2009.

Conclusion

This PhD thesis has grown out of sites of labour both those of my childhood and those I have encountered. It is underpinned by relationships. Some of these are fragments in my past and some of them have grown through my journeys down to Pātea and my involvement with curators at the Aotea Utanganui Museum and with workers with whom I spent time. They supported me with the project by contributing interviews, historical experience and insight.

In listening to these local people speak I became not only interested in the factory but also in the beauty of speech. I began to ask how type might speak with images about the nature of time, occupation and absence. These things became the scaffolding of the thesis a means of accessing and building both typefaces and the poetics of their interaction with images of the town.



Figure 1.9. Screen grabs from the work, *Memories on Vacant Walls* (January, 2015). Here the walls of an abandoned building became surfaces upon which a poem I wrote, played out as a spatio-temporal text.



Figure 1.10. Screen grabs from the work, *Loss and Reflection* (March, 2015). Here I explored the potentials of palimpsest as a spatio-temporal environment where layered still photography, filmed footage and site recorded sound were combined into a 3-minute contemplation of the building and lives that had passed through it.

Chapter 2:
RESEARCH DESIGN

This chapter discusses the research design developed for the thesis. The approach exercises a reflective practice that navigates relationships between place, people, photography, documentary film making, poem film creation and typographic design. Paradigmatically the study may be understood as Artistic Research (Klein, 2010) that employs a heuristic inquiry (Ings, 2011; Kleining and Witt, 2000; Moustakas, 1990; Sela-Smith, 2002; Ventling 2018), exercised through a range of methods including audio recorded interviews, dwelling within, site recording, field notes, creative synthesis, typeface design and systems for feedback and critique (Figure 2.1).

Paradigm

Interpretivist orientation

A research paradigm may be understood as an orientation or philosophical framework that uses “a basic set of beliefs that guide action” (Guba, 1990, p. 17). It influences the position and methods a researcher adopts in an inquiry.

In *Typographical Voices: Poetic reflections on the Pātea Freezing Works*, the research paradigm may be broadly described as interpretivist. From such a position I accept that the knowledge I encounter can have multiple meanings and understandings. Within this paradigm action is contained in lived experiences from the point of view of those who experience it and there are multiple apprehensible and equally valid realities (Ponterotto, 2005). Accordingly an interpretivist paradigm employs meaning-oriented methodologies¹⁶ and it accepts that the relationship between the researcher and what is researched is subjective.

Artistic research

Within this broad paradigm the research may also be understood as artistic. Julian Klein suggests that artistic research is ultimately,

acquired through sensory and emotional perception ... through artistic experience, from which it cannot be separated. Whether silent or verbal, declarative or procedural, implicit or explicit ... artistic knowledge is sensual and physical, ‘embodied knowledge’. The knowledge that artistic research strives for, is a felt knowledge (Klein 2010, p. 6).

Klein sees artistic research as dependent upon and inseparable from its processes. He notes, “Artistic experience is an active, constructive and aesthetic process in which mode and substance are fused inseparably” (ibid. p. 4). He also observes that artistic research “does not always lead to secure and universally valid knowledge [but that] the arts are granted the authority to formulate and address basal and yet complex issues in their specific ways” (ibid. p. 5).

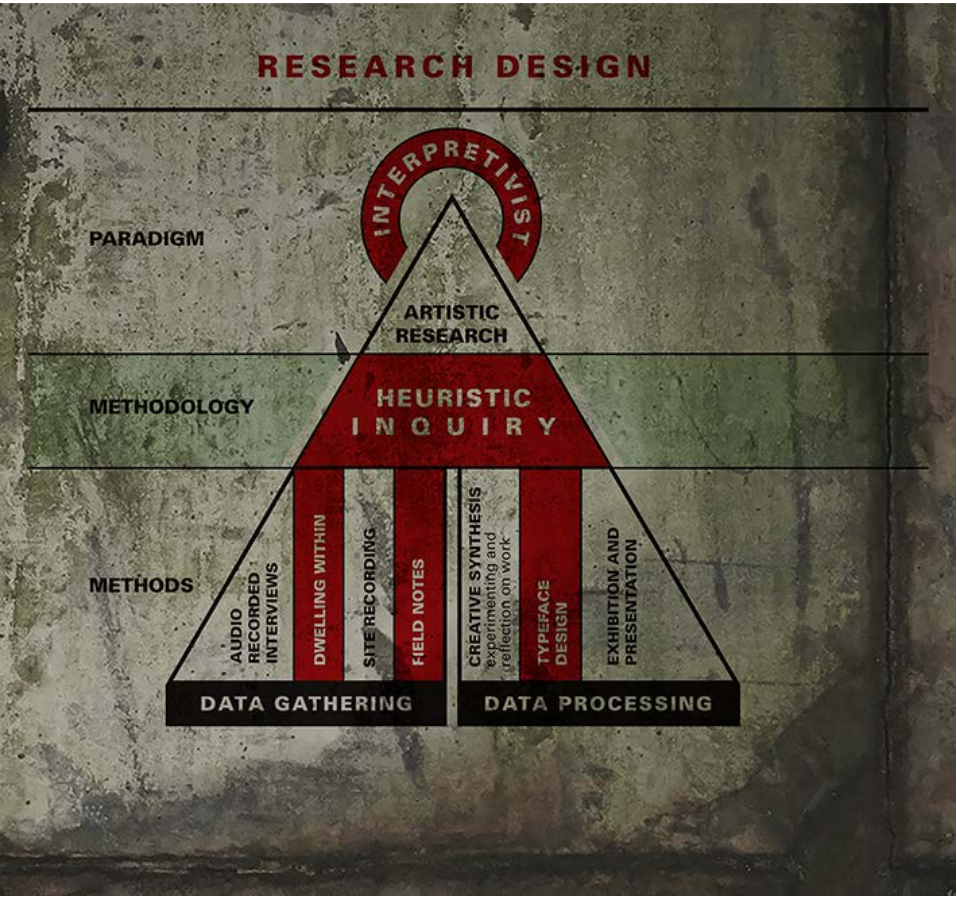


Figure 2.1. Information graphic of the thesis’ research design demonstrating relationships between paradigms, methodology and methods (Diagram, David Sinfeld, April, 2019).

16. Rather than quantitative methods.

Methodology

Heuristic inquiry

Because the research is interpretively oriented and artistic I employ a heuristic inquiry. According to Ventling, heuristic inquiry’s “adaptability in processes and subjective personal viewpoint can make [it] attractive and relevant to the field of artistic research” (2018, p. 127).

Moustakas defines heuristic inquiry as an “internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis” (1990, p. 9). This process enables a connection between the self and the location of the inquiry. To this end a heuristic inquiry enables me to find a way through what is yet unknown using accrued explicit and tacit knowledge (Polanyi, 1966). In such a position I am an “insider” (Duncan, 2004, p. 3) who is immersed within the inquiry. Sela-Smith notes that a heuristic approach “requires that the participant-as-researcher focus on the feeling dimension of personal experience to discover meanings embedded therein” (2002, p. 63).

However, Ventling also notes that heuristic inquiry “requires high levels of self-reflection to drive the questioning deeper” (2018, p. 132). He also notes that,

The virtue of heuristics within artistic enquiry is that it recognises adaptive human behaviour. It values our pivotal subjective position as we work, feel and discover experientially. It explicitly empowers our ability to summon the intuitive and the emotive to reach new understandings and to generate new perceptive interpretations (ibid., pp. 148-49).

In this study such a methodology is useful because of its emphasis on sensing meaning and or ‘feeling’ the resonance

of spaces whether physical (as in an abandoned building) or conceptual (as in typographical decay as an expression of inaudibility in speech).

A heuristic inquiry enables a researcher to evaluate and adjust the research process as required (Schön, 1991; Ings, 2011). Through practice and navigating internal pathways of the self I apply explicit and tacit knowledge and aesthetic sensibilities to generate new perspectives. The approach enables me to encounter unanticipated discoveries and experiment with ideas where no current formula exists. Accordingly a heuristic inquiry enables discovery through processes of trial and error.

However, in the study on occasion I move outside of heuristic inquiry’s emphasis on interiority when I seek external feedback on iterative developments in my work. Sela-Smith in her critique of Moustakas’s method cautions against opening such inquiries up to outside critique, because she suggests this can lead to a “confusion of ... different perspectives and different meanings [that] can fully disorient the researcher doing self-inquiry” (2002, p. 71). Although I am cognisant of this issue my approach aligns more with Ings (2011) and Ventling’s (2018) applications of the methodology in design projects where they argue that the judicious exteriorising of research at certain points can be used to check on communicative clarity. In such instances I protect confusion of the process by ensuring that “feedback is drawn back into the self as opposed to simply being applied to the emerging design” (Ings, 2011, p. 77).

Methods

In activating the heuristic approach to the inquiry I employ seven methods. Although they are discussed separately here they operate in relation to each other so I often move fluidly between them. This said the first four methods are concerned with data gathering from (or about) Pātea, and the last three relate to data processing.

Data gathering

Audio recorded interviews

In the research I conducted a number of interviews with local people who worked in the Pātea Freezing Works and Cool Stores. Given that Pātea is a small community (and I had conducted research in the area in the past) I had already established a small network of people who knew me. I was helped especially by Mrs Kathy Taylor from the Pātea Public Library who suggested potential participants and contacted them in advance to assure them of the validity of the project. In preparation for conducting these interviews I applied for ethics approval and consent¹⁷ from my university and this was subsequently approved.

Interviews were conducted in a private room in the Pātea library so that extraneous noise was minimised. When interviewing I employed a process of reflective interviewing (Jameson 2006). This form of interview is activated by a small number of ‘focus questions’. Subsequent questioning responds to the narrative that the participant is sharing. This enables not only a significant level of potential discovery but also a sense for the participant that they are ‘telling a story’ rather than responding to a set of questions. This approach to drawing narrative forward often elicits a more deeply “resonant form of narration” (Jameson, 2006, p. 58).

For recording data I used a high-end Zoom H1 digital sound recorder with a Phantom microphone. The resulting data was processed in Adobe Sound Studio. The advantage of audio recording interviews with a high level of sound quality is that I gather not only recollection but also data related to speech quality and distinctiveness. This enables me later to analyse speech patterns, tone, emphasis, pitch, pauses, intonation patterns and variations in speed.

Dwelling within

A second site-related method we might describe as ‘dwelling within’. By dwelling within I refer to a state of embodied open awareness that I achieved by walking, sitting, standing or floating on my kayak. In such a state I became an ‘indweller’ (Polyani 1967). I ‘waited with’ and immersed myself in a “process of turning inward to seek a deeper, more extended comprehension of the nature or meaning of a quality or theme of human experience” (Moustakas, 1990, p. 24). In this state I dwelled ‘within’ questions that were not sharply defined searching for the nonexplicit. Here, I drew on both poetic and tacit knowing, (both of which resourced emotional reactions that would be artistically interpreted later in the research).

This method normally constituted my initial engagement with a site. It was always conducted away from the company of other people because it relied on a highly sensitised and attuned state of waiting, watching and listening. In this state I ‘felt’ my way around heuristically in a “discerning personal involvement [that constituted] an effort to know some aspect of life through the internal pathways of the self” (Douglass and Moustakas, 1985, p. 39).

17. This research received approval from the AUT University Ethics Committee (AUTEC) on the 15th of May 2017, for a period of three years until the 15th of May 2020. A copy of the letter of approval is provided in Appendix 1.

Site recording

In my field work I employed three primary methods of recording. These were still photography, filming and sound recording. The recording devices I used in the field were selected based on quality and portability.

Still photography

To record still images I used Nikon D600 and Sony a6300 cameras. These both come with a range of interchangeable lenses, ('wide angle' through to 'telephoto'). I also carried a pocket Sony RX100 MKIV that enabled me to record material over an extended period of time.

The Sony RX100 MKIV is particularly useful because it is small, portable and it can be activated quickly. It records at 20.1 mega pixels producing a high depth of resolution when an image is enlarged. The camera also has very good moving image settings including 4K and S-Log. In the research, still photography was used both for reference material and as background plates that could later accommodate animated image details or typographical responses (Figure 2.2).

Filmed footage

I recorded moving imagery using a range of cameras, including the Blackmagic Pocket Cine Camera 4k (BMPCC4K), a Sony RX100 MkIV, and a range of GoPros. I used the BMPCC4K as my primary device because it produced a quality, cinematic feel when I employed the Blackmagic Raw codex recording file. This device has a high dynamic range and is capable of recording in very low light, producing imagery that is largely free from unwanted film noise. For difficult places to access and for overhead and aerial shots I used DJI Spark and DJI Mavic 2 Pro drones. These devices are small in size and relatively

quiet so they do not attract undue attention. They were also capable of recording both moving image and still data at a high resolution (4k).

In addition I used a Sony RX100 MkIV for filming at very slow speeds (up to 250 frames per second) and an Apple iPhone for filming at 120 frames per second. This is a very small device that proved useful when I needed to be very discrete.¹⁸

When filming material on the river (from my kayak) I generally used a GoPro. This is a light, manoeuvrable, waterproof camera that has facilities for in-camera video stabilisation. However, due to wind and the movement of water currents the footage still needed to be stabilised in post-production because it was not feasible to use a gimbal.¹⁹

GoPro footage I often used as background material in my work (Figure 2.3) or to remind myself emotionally and spatially of a site I have visited.

Sound

My final method of site recording relates to sound. When gathering this material I was not only recording what was identifiably audible but also the atmosphere that lay underneath it (atmos). Thus, I was interested in the sound of space, the depth of emptiness and what was unacknowledged but subconsciously perceived. For such recording I used a Zoom H4n and the Zoom H1 digital microphone because these devices were able to document very high levels of detail. They were also relatively small; making them very portable. These atmospheric recordings I imported into my work to create a sense of space, texture or depth of aural field.

18. The device was mounted on a Zhiyun Smooth Q gimbal using the FilmicPro App.

19. A gimbal is a handheld device mounted to the camera. The gimbal has a 3-axis stabilization gyroscopic motors to maintain a fixed position relative to any yaw, pitch or roll motion, so the image remains steady.



Figure 2.2. A still photograph of the pump room at the Pātea Cool Stores taken on a Nikon D600 camera in low light. This image formed a background plate in the poem film *Hope* (David Sinfield, January, 2017).

Field notes

Because my processes of thinking and feeling were not always explicit I found it useful to keep field notes. (Examples of these are provided in Appendix 3) These notes provided what Schatzman and Strauss, describe as a “vehicle for ordered creativity” (1973, p. 105). In other words, they enabled me to record material that constitutes an immediate personal response to what I have experienced. Newbury suggests that such notes are “a self-reflexive and media literate chronicle of the researcher’s entry into, engagement with and departure from the field.” (2001, p. 7). Although they were not intended for sharing with others they “facilitated the research process through recording observations, thoughts and questions as they happened, for later use by the researcher. [They also] stimulated reflective thinking about the research” (ibid., p. 2).

My notes were normally written up on site and transcribed and ‘fleshed out’ within days of returning from the field. This method provided me with both immediate, subjective responses and later reflective interpretation. The field notes integrated technical material, historical data and poetic thinking. Technical information normally related to recording details (e.g. camera settings), site sound recordings and potential locations for installations. Historical information was generally gathered from archives within the Aotea Utanganui museum and the material was helpful because it often provided data that helped to shape interview questions. Poetic entries enabled me to ‘feel’ and record the world in impressions. Rather than ‘high art’ this writing may be understood as sensory fragments ... the nuance of a place experienced. Indicative of this writing is an excerpt from my field notes in January, 2017 (Appendix 4: p. 286). This entry discusses a period when I stood at the bar separating Pātea from the force of the ocean.

When I visited the bar my emotional ‘self-scape’ changed. There were 40 knot winds here, tearing and pushing against my body. I stood on wet stone ... slippery ... looking into the churning water. Waves crashed against the entrance to the river... an outer and inner world ... and I was positioned between them. I felt the frailty of my mortality. One slip and I would be gone ... the currents impossible to fight, dragged into, and becoming, part of torrents of water. Death. But I was also part of the incessant movement back and forth, the sound of wind, the force of waves crashing against the pier ... energy collecting and bursting like an eternal crescendo to a symphony that could never end. I thought about the first men who came to this coast. Long journeys across the Pacific ... deep water ... the enclosing of horizons ... the sound and structure of Māori voices caught and dissipated in the wind. Sky, the colour of graphite, land, heavy and forbidding, churning water ... pulling in different directions ... yet at the same time the final welcome after weeks on open water. (Sinfield, January, 2017)

These notes were instrumental in the design and construction of the poem film *The Bar*, not only because they translated emotion into language but also because they caused me to think of the site as something both internal and external. The entry set the depth of hypnotic movement, the colour of imagery, the tone of the type and the sense of unstable, ominous drift in the work.



Figure 2.3. Screenshots from a tracking sequence across abandoned shops on Egmont Street, Pātea. The footage was recorded on an Apple iPhone 7plus in January, 2018. The single shot, moving from right to left, constituted the background for the poem film *Gone* (David Sinfield, April, 2018).

Data processing

The following three methods relate to how gathered data was developed through artistic processing.

Creative synthesis

My most common method of data processing may be described as creative synthesising. By this I mean recorded data is broken down, considered from a variation of perspectives and re-orchestrated through a process of move testing into assembled artistic artefacts. The process involves experimental assembly, reflection and refinement. Applications of this process may be illustrated through the creation of two types of artefact: poem films and handmade typography.

Poem films

In creating these works data from the field was edited and then ‘written across’ to construct poetic reflections. I edited the film footage using Adobe Premiere Pro software and I constructed type in After Effects or from filmed handmade experiments. I then embedded this new material into the filmed footage. The roughly edited footage provided me with a substrate from which I could manipulate visual material, sound, colour and movement. These experiments may be understood as iterative drafts.²⁰

In this process I utilised editing as a method for discovering potential. The iterative process of refinement involved what Donald Schön (1984) calls ‘move testing’ as experimentation. In such instances as each development in the project reveals potentials the practitioner performs a specific task in order to “see what happens” (1984, p. 146). Through move-testing incrementally a sense of ‘what works’ and ‘what doesn’t’ occurs through a process of reflecting ‘on and in action’ (Schön 1991).

This leads iteratively towards the refinement of a cohesive, poetic narrative of experience.²¹

Handmade type

An iterative approach was also taken to developing handmade typography for the thesis where again I engaged in a process of experimental assembly, reflection and refinement.

After listening to interviews and recalling the ethos of the Cool Stores I began to ‘think with my hands’. The ‘thinking hand’ is a concept explored by Juhani Pallasmaa who argues that,

The *hand-eye-mind* connection in drawing (*I would extend this to making*) is natural and fluent, as if the pencil (*or tool*) were a bridge that mediates between two realities, and the focus can constantly be shifted between the physical and the non-existent object in the mental space that the drawing (*making*) depicts (Pallasmaa, 2009, p. 60).

My physical thinking involved using materials like MDF, wood, steel, plastic, soil, sand, masking agents, laser cutters and air compressors. It is in the physical engagement with these materials that I began to ‘feel’ potential. I physically experienced their weight, texture and reactions to stress. I watched the way that light, air and smoke moved across them and these things spoke to me of possibility.

The process of handmade thinking provided a slower environment inside which I could dwell on the poetics of form and space. The materiality I experimented with impacted on how I contemplated time and weathering. I touched and

20. By an ‘iterative draft’ I refer to a text that changes inside its self. I do not create parallel versions as discrete artefacts, instead I work on one design, erasing and adding, testing and refining multiple dimensions. In this regard we might understand emerging work as an environment in which I experiment with elements until it reaches a satisfactory level of resolution.

21. As iterations of the work refined I strategically showed drafts to experts (directors, poets and camera operators) to elicit feedback. Their critique and questioning I drew inside myself and considered in terms of potential refinements to the work.

thought. I felt the weight, pressure, surface and substrate of form. I smelt the burning of MDF board I watched the discolouration of heat and pressure - and such experiences of the physical enabled me to creatively synthesise in material realms providing discoveries that I was able to import back into the digital realm.

Typeface design

Typeface design (as a digital method) may be seen as an approach to creative processing that drew on both explicit and 'poetically sensed' data. Broadly this is a method where a creative synthesis occurs through iterative refinement. In this process interpretive letterforms and spatial treatments are used to interpret the nature of recorded voices. With the exception of the handmade thinking, this method occurred primarily inside digital realms.

The approach began with a careful analysis of audio recorded interviews. Here I was especially attentive to dialect, tone, emphasis, pitch, pauses, intonation patterns and variations in speed. In addition to these technical features I also thought about gender, personality, occupation and the content of the speaker's recollection. These features I began to interpret as letterforms (or variants of letterforms). Through a process of trial and error I then began to refine elements and relationships often returning to the audio data when I was interpreting and reflecting on a specific feature of speech or character.

However, when designing typographical responses I was not simply making interpretive letterforms. I was designing fully functioning families so in addition to considering the face's potential variants (light, regular, compressed, italic, bold etc.) I also experimented with the formal technical challenges of spacing (leading and kerning) the impact of ascenders and descenders on wordform and the functionality of the face when used as body type.

The method of designing these faces moved in and out of dialogues with imagery and sound because the development of each of these aspects impacted on the form and nature of the other. For example when I applied atmospheric sound to a typeface as it played out in an environment I would observe things that caused me to rethink letterforms or their clarity. A pronounced example of this dialogic relationship between sound and type design occurred with the design of the typeface Toime.

It was only after testing an initial response to Mrs Joy MacBeth's speech excerpt that I became aware of her distinct pronunciation of vowels like 'i' and the manner in which the pace of her speech challenged conventional approaches to letter spacing. Watching the typeface while listening to the sound of her voice caused me to reconceptualise both kerning and the need for hybrid letterforms within the design.

Exhibition and presentation

The final group of methods relate to the importing of external critique and review into my design process. Although I sought some feedback during the formative development of my designs I tended to reserve focused critique for instances where I had achieved a substantial level of resolution in my work, and I was checking for communicative clarity.

Accordingly whilst developing the thesis I published work relating to Augmented Reality design in peer reviewed journals²² I delivered papers at international conferences²³ and I exhibited and spoke about iterations of my practice.²⁴ Engagements like these not only provided critical feedback on advanced developments of my work but they also enabled me to test the veracity of theoretical ideas.

Formal peer reviews enabled me to clarify the way I explained my thinking processes and sharpen up the manner in which I structured my ideas. Writing articles for pedagogically focused journals while I was developing the thesis enabled me to draw useful relationships between my research and my teaching.

Exhibiting my work became a method for not only trying approaches to visualising compositional thinking (posters and type manuals) but also a way of observing issues like impact and engagement. By this I mean I was able to witness emotional reactions, attention to detail and depth and duration of engagement by watching how the public ‘read’ my work. Exhibiting in local museums and shop windows also provided a way of ‘giving back’ to the Pātea community who were supporting me with the study (Figure 2.4).

22. Sinfield, D. (2018). Augmenting Visual Design: Designing the changing classroom. *Journal, E-Learning and Digital Media* DOI 10.1177/2042753018773769

Sinfield, D. (2018). The Boundaries of Education: Using mobile devices for connecting people to places *Journal, Research in Learning Technology*. 26(1), 1-14. doi: 10.25304/rlt.v26.2121

23. Sinfield, D. (2018, October). *Reflections on Remembered Space: The art of having political agency within the community*. Paper presented at the Third International Conference on Communication & Media Studies, Berkeley, CL. Abstract retrieved from <https://oncommunicationmedia.com/assets/downloads/media/P18FinalProgram.pdf>

Sinfield, D. (2017, October). *Expanding the Atelier: Design*

lead academic project using Immersive user-generated mobile images and augmented reality. Paper presented at the International Conference on Computer Supported Education and Information Technology, New York, NY. Abstract retrieved from <https://waset.org/conference/2017/10/New-York/program>

Sinfield, D. (2017, May). *Augmented Reality: Connecting the classroom and the*

community. Paper presented at the Conference of The Higher Education Technology Agenda, Auckland, NZ. Presentation retrieved from https://www.caudit.edu.au/system/files/Media%20library/Resources%20and%20Files/THETA%202017/Mon_1155_David%20Sinfield%20THETA%202017%20Audio%20Slides.mp4

24. Sinfield, D. (2019). *Remembered Space: Reflections on the Pātea freezing works*

[Digital works and printed posters]. Aotea Utanganui, Pātea, New Zealand.

Sinfield, D. (2019). *Augmented Space* [Augmented printed posters]. Aotea Utanganui, Pātea, New Zealand.



Figure 2.4. Photograph of a solo exhibition of typefaces and poem films at the Aotea Utanganui Museum in Pātea on 15th April, 2019. The preview was on the evening of 15th April and then the exhibition was opened to the general public between the 16th April – 31st July, 2019. The posters and the poem films were gifted to the museum and are now stored in their archive.

Critique of the research design

In concluding this chapter it is useful to stand back and consider the effectiveness of the overall methodological approach.

A heuristic inquiry is not always an easy model to employ in research (Ventling, 2018; Ings, 2011; Sela Smith 2002). Because it is largely intuitive and question led a researcher can suffer from uncritical dependence on self referentiality challenges to time and resources and significant levels of self-exposure.

The challenge of self-referentiality

Because heuristic inquiry relies so deeply on subjective self-referential questioning and response the researcher can easy lose sight of the communicative nature of what is being designed. Being so ‘inside’ the work one can often end up assuming a presence of meaning when it is in fact unclear. Being aware of this danger I sought out expert feedback at critical stages in the research employing highly targeted questioning where I showed iterations of my thinking to a small group of other poem film directors and designers.²⁵ I asked them to critique the work’s interpretation and clarity. Their opinions I drew back into iterative experimentation, framing the feedback as issues for attention rather than immediately actionable advice. This enabled me to maintain a high level of agency in decision making while opening iterations of the work to external reading.

Challenges to time and resources

Because they are highly responsive to data and subjective response, heuristic inquiries are often non-linear. This means that it can be difficult to strategically budget a project in terms of time and resources. Accordingly I learned not to approach visits to Pātea with a list of tick-box items. People were sometimes not available, locations had been closed

off, individuals serendipitously became interested in sharing experiences weather conditions changed and new trajectories for research suddenly surfaced from unexpected findings.²⁶ Over time I learned to take with me a wide variety of equipment so I could respond as richly as possible to opportunities that arose. The constant state of instability also meant that I could not apply for funding based on guaranteed outcomes. Instead I had to elevate my sense of trust in the validity of what might happen and fund the inquiry personally. This meant manufacturing a significant amount of equipment myself²⁷ and engaging productively with serendipitous opportunities.

These challenges aside because of its flexibility and structural predisposition to discovery (Kleining & Witt 2000), a heuristic inquiry can result in a deeply ‘felt’ subjectivity and high levels of serendipitous discovery. An openness to change within the methodology meant that when dealing with the community over a period of five years I needed to be very adaptable when encountering changes in weather conditions the availability of participants and physical changes in locations.²⁸

Self-exposure

Finally heuristic inquiry because it draws so deeply on the researcher’s inner self can be very self-exposing. An example of this is my use of poetic thinking (in both type and exegetical writing).

In self-oriented inquiry the researcher’s self becomes an integral part of what is thought and expressed. In such instances Chase notes the researcher “turns the analytic lens on themselves ... writing, interpreting and performing their own narratives about culturally significant experiences” (2005, p. 60). However, despite the fact that writers like Eriksson (2010) and Ryang, (2000) suggest that openness can elevate levels of authority in such inquiries the resulting vulnerability needs

25. Martin Sercombe (film maker), Cameron Curd (art curator), Luana Paamu (Māori language specialist), Dr. Chen Chen (poem film maker).

26. For example, what began in the project as a concern with poem films expanded to include the manner in which type design might interpret the nature of a person’s speech.

27. When designing the poem film Strike I needed to record film footage that would scroll from right to left. To achieve this required a camera suspended and pointing down towards onto the artwork. I didn’t have the budget for a professional setup and studio hire, so I had to manufacture my own setup and light my garage as a film studio.

28. The freezing works buildings have now been demolished and the area is now entirely a grassed paddock used for grazing cattle. I recorded from one visit to the next, subtle changes and access became increasingly difficult.

to be managed because “self-revelation cannot operate as an alternative to, or escape from, rigorous and reasoned critique (Ings, 2014, p. 681).

In dealing with this issue I drew on my professional background as a designer who has for years, worked productively with feedback. Attitudinally, I positioned the communicative quality of the work before the self. This meant that by seeking feedback from respected practitioners I was able to operate both inside [subjectively] and outside of the texts I was creating. I listened to critique, rethought what I had created, and reminded myself that my intimate involvement with the work was a resource for, not the subject of, the inquiry.

Having now discussed the artistic research paradigm from which the study orients itself the heuristic methodology that provided an overarching approach and the methods that were employed to progress the research it is useful to turn to a review of knowledge that contextualises the study.

Chapter 3:
REVIEW OF KNOWLEDGE

This chapter is divided into four sections. Each reviews the knowledge that has resourced or serves to contextualise the practice. The sections consider:

- Historical texts relating to Pātea, it's Freezing Works and Cool Stores
- Artistic interpretations of Pātea's Freezing Works and Cool Stores
- Poem films
- The structure and nature of typography

Historical and artistic documents relating to Pātea, it’s Freezing Works and Cool Stores

A diverse body of archived material supports this study because it provides contextual background to the interview data. Supplementing these documents are a number of creative texts that illustrate existing responses to both Pātea and its physical environs.

Historical discourse

The physical establishment of Pātea

One of the earliest publications about Pātea is the Sir John Coode report of 1897 that records the proposed redesigning and structure of the river bar and the layout of the town of Carlyle (that was later renamed Pātea), (Figure 3.1). A plan drawing in this report proposed by Mr. Carruthers, shows the layout of the construction works for the harbour. This was eventually to become part of the Pātea Freezing Works and Cool Stores.

The establishment of meat works in New Zealand

However, in terms of the actual establishment of the freezing works and their early economic context in New Zealand, a 1916 pamphlet by M. A. Elliot *The Frozen Meat Industry of New Zealand*²⁹ has been useful because it examines the commercial, industrial, and national nature of the frozen meat industry in relation to the concept of Supply and Demand. The pamphlet provides a historical outline of meat exporting up until 1916, beginning with the New Zealand and Australian Land Company’s shipment of 1200 tons of frozen meat on the 7th of December 1881. At this time there were no freezing works in New Zealand. The article then traces the historical development of freezing works in the country beginning with the establishment of the Canterbury Frozen Meat and the

Gear Meat Preserving Companies in 1882. These plants were followed by The Wellington Meat Export Company in 1883, The Longburn Works in 1895, and The Wanganui Works in 1891. In the 10 years leading up to the article’s publication, Elliot records a burgeoning of freezing works at Whangarei, Southdown, Westfield (Auckland), Horotiu (Waikato), Tokomaru Bay, Kaiterataki, Kaiti and Taruheru (Gisborne), Westshore, Paki Paki, Tomoana and Whakatu (Hawke’s Bay), Waingrawa (Wairarapa), Waitara, Taihape, Feilding, Picton, Horiisby, Stoke, Balclutha, Ocean Beach, Matura and Makarea. In this list he also notes the establishment of the freezing works at Pātea in 1883.

Elliot’s article also discusses the early nature of New Zealand freezing works as organisations including the duration of the annual freezing season³⁰ and the positioning of the buildings adjacent to rail facilities and shipping ports. The author also discusses the process of killing, skinning, grading, weighing and ticketing of animals. What is interesting however, is that despite a thorough analysis of the economics of the industry including a discussion of anxieties surrounding the ‘Meat Trust Menace’³¹, there is no consideration of the workers resourcing the industry beyond their function in improving the efficiency of production.

The article is useful because it not only reveals the optimism that surrounded the establishment of the frozen meat industry in New Zealand but it also places the founding of Pātea’s Freezing Works and Cold Stores in the context of a significant nationwide ‘push’ towards the industrialisation of meat as an export commodity within a global market.

29. This is archived in the Sir Robert Stout collection, Volume 79. The 23-page text is available at: <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Stout79-t29-body-d1.html>

30. The freezing season was normally between the middle of November and June.

31. This term refers to American firms who at the time comprised the Meat Trust. Because these companies were not members of the Incorporated Society of Meat Traders, they posed a level of threat during the establishment and early years of marketing New Zealand frozen meat. The Americans were accused of forcing up prices until all competitors were eliminated, then cornering the market and suddenly dropping prices so producers were forced to take whatever the Trust might choose to allocate. If suppliers did not ‘bend’ to the manipulation, they were left with substantial amounts of stock in storage, without a market.

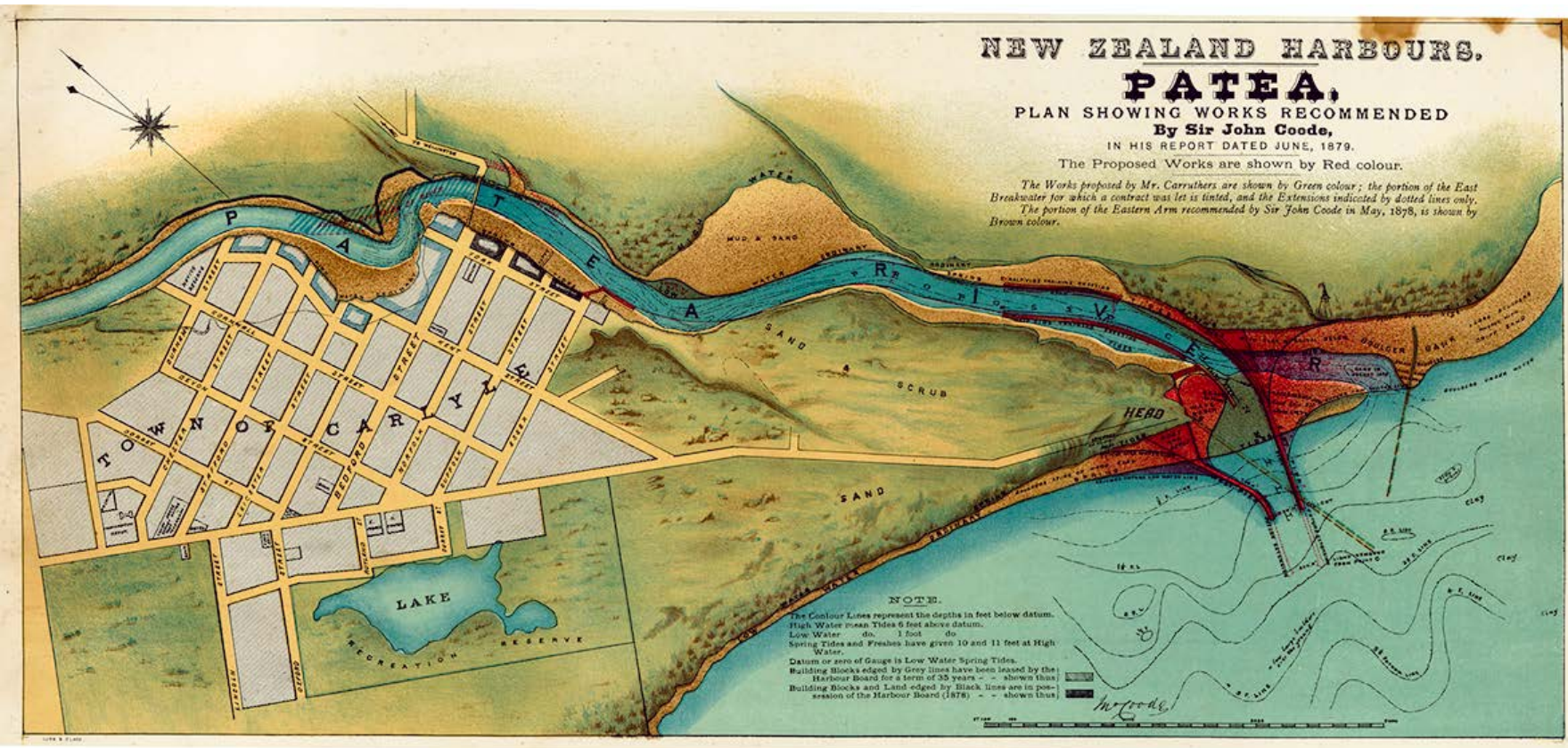


Figure 3.1. Plan of improvements suggested by Sir John Coode in 1897, courtesy of the Aotea Utanganui Museum. In this diagram the portion of the East Breakwater and the extensions are indicated by dotted lines.

Māori, and growth of the Pātea works

Volkerling’s *Decline and Transformation* (2012) discusses Pātea’s dense Māori population during the 19th century and the impact in 1832, of invading Waikato tribesmen who forced the Taranaki people from their land. He also describes the influx of English settlers beginning in 1841, when much of the land was purchased by the Plymouth Company without the knowledge of local Māori. He notes that objections to this purchase were initially upheld and this resulted in a restriction of the land to only 3,500 acres from what was originally 63,000 acres. However, the issue brought about a war between Māori and the settlers and in 1863 the Settlements Act permitted the confiscation of Māori land. This saw the European population grow in the area from 4,500 in 1871 to 15,000 and by 1881, Pātea had become a ‘market town’. At this time a railway system was opened up connecting Wanganui and Hawera and given that it passed through Pātea, the infrastructure led to harbour improvements making the town ideal for shipping internationally. In 1883 the Freezing Works was built with the Cool Stores being added in 1901 for shipping dairy produce. Volkerling records how refrigeration technology and government interventions in conjunction with its 19th century practice of purchasing land cheaply (or confiscating it from Māori) enabled New Zealand to function as ‘Britain’s farm’. He documents early accounts of farming supporting early mission stations and whalers and trading between New Zealand and Australian ports. He also discusses the fitting of the first refrigeration unit in the ship ‘Dunedin’ in 1882, and the European depression and its impact of prices until the 1890s.³²

Volkerling then considers how Pātea and the industry continued to grow so that by 1933 when the Freezing Works were formed the industry provided employment at its peak for 1,000 locals. He suggests that the growth of the Freezing Works

was mainly dependent upon its Māori labour force who were enticed away from their traditional rural backgrounds in the pursuit of better incomes and higher living standards.³³ He also outlines New Zealand’s economic growth, its export of frozen lamb and the difficulties resulting from the post-war economic reorganisation of Britain and Europe.

Changes in viability

Tolerton (2010), argues that three interrelated factors forced changes in the economic viability of the freezing works in New Zealand between 1970 and the 1990s. The first was Britain’s entry to the European Economic Community and the resulting end to free access to the British market. This demise of an assumed stable buyer was compounded by parallel changes in market access to the United States. These changes Tolerton notes, forced New Zealand meat processors to locate new markets. The second change he suggests, concerned new hygiene standards established by Europe and the United States. This resulted in the need for costly upgrades to processing facilities. Developments in technology also meant that new processing and packaging technology enabled meat to be exported as a chilled rather than a frozen commodity. Finally Tolerton argues that the government’s deregulation of the meat-processing industry in 1980 made it easier to establish new alternative plants with more relevant technology to be established.

Tolerton notes that when Pātea’s Vestey-owned Freezing Works closed in 1982, large numbers of workers often from the same extended family³⁴ were suddenly unemployed and spending dropped sharply. This had a significant impact across the community. He notes that in Pātea’s case, the town lost 700 of its 1,000 jobs.

32. This is also discussed in Stringleman and Peden (2010).

33 . Metge, (1995), notes that this migration of Māori men away from rural settlements saw a steady decrease in Māori rural population during the 1950s and by 1981, up to 80% of Māori were living in towns and urban areas.

34. This phenomenon is also noted by Dasler (1982).

The social impact of the work's closure

Of particular use in understanding the social impact of the Pātea Freezing Work's closures has been Yvonne Dasler's 'Closedown Town' published in the *New Zealand Listener* in July 1982. Written a month before the factory's termination when people had become aware of the impending job losses the article discusses the impact on families and the state of bewilderment and anxiety within the community. Specifically Dasler documents the fallout for the four local maraes whose facilities were reliant on donations from the town's workers. She also draws attention to the expected demise of sporting and service clubs.

Dasler noted that at the time, Pātea's population was 1,931 and the works engaged almost all of the town's workforce. When her article was published it was predicted that more than 800 freezing workers were destined to lose their jobs. The town's only other factory (a small clothing enterprise that employed approximately 20 people) and its 62 owner-operated businesses were all predicting dismissals. In addition the local hospital was under threat of closure with kitchen staff and cleaners having already been warned of impending redundancies.

Dasler's article also reveals the impact on both managers and workers in the town and she records how, in many instances these 'opposing work forces' were represented within local families. She also documents the sudden 'unsaleable' nature of homes in the district. Quoting John Reid, a local company manager at the works, she notes, "The middle-aged ones are absolutely terrified. They're established here with families, house and mortgages. They don't know how to do anything else and they know nobody else is going to hire them" (Reid in Dasler, 1982, p. 15).

Dasler's investigation documented a strong community desire for survival inside an impending sense of loss. However, she also tried to make sense of the closure both economically and historically. In an interview with Alan Parker (the work's manager at the time) she recorded a belief that the closure of the works was due to both an "overcapacity of all works in the region [and the] lengthy history of industrial turbulence" (ibid., p. 17). The later view was contested by the union. Despite this she traced the work's closure through a trajectory of historical disruption that followed the opening of the works in the 1880s, the factory being burned down twice in its first 50 years, its being wound up and changing hands numerous times and its internal troubles leading to the suicide of a managing director.

Culture and language in the freezing works

A recent historical analysis of the culture and closure³⁵ of New Zealand’s freezing works by John Summer (2019) draws partly on information from the 1999 volume *Meat Acts*³⁶ and Sheridan Gundry’s *Making a Killing* (2004).³⁷ His heavily illustrated article takes a nostalgic look at the demise of the New Zealand freezing works and the struggles communities went through to preserve their history and identity associated with employment. He notes that after the works closed, the churches in Pātea held weekly prayer meetings. Of the town’s struggle to make meaning of the loss of the Freezing Works he says:

... the local historical society pushed to have the chimney preserved. It would be a monument, said society president Jacq Dwyer, but their plans were foiled when the council demolished it. Instead, Dwyer and her society created a small museum to the freezing works. Two old refrigeration compressors, a mannequin dressed as a butcher, a collection of old photos and half a dozen fibreglass sheep in what used to be the town’s ANZ bank. One closed business within another. (Summer, 2019, para. 7)³⁸

Summer also discusses the nature of language in the works. He notes, “The works had its own lingo” (ibid., para. 18) and he records the practice of workers ascribing nick names to each other like “the Dehydrated Giant”, “Biggie Rat”, “Sleepy Fox”, and “Death”. He also documents phrases like “the gun’s gone off” (the killing chain has closed and the workers need to seek alternative employment until the next season) and “doing a stretch in the chokey” (describing of a fellow worker who was a known thief).

Post-closure impacts

Three articles have been useful in documenting the impact of the factory’s closure on Pātea.

In 2002, Keefe, Reid, Ormsby, Robson, Purdie, Baxter and Ngāti Kahungunu Iwi Incorporated, considered the implications of involuntary job loss following the unexpected closure of large meat processing works across New Zealand. Specifically their paper analysed levels of illness (compared with workers from plants that had not closed). Over an 8-year period, the study found that involuntary job loss increased the levels of mental stress and self-harm in workers.

Grimes & Young’s (2009) comparative impact analysis of factory closure in small New Zealand towns compared Pātea (1982) and Whakatu (1986), in terms of the infrastructure shock and adjustment dynamics (including long-term negative population growth and employment they experienced). The article examined the impacts on negative population, employment and property values in each community. The study suggested that a significant detrimental issue for Pātea was the town’s location in a rural environment. The authors noted that because Whakatu was located near the urban areas of Hastings and Napier many workers who were made redundant were able to find work within the region so the negative employment shock for this town was only temporary. Conversely Pātea, because of its relative isolation suffered a more permanent employment shock.

Finally, Reynold’s (2008) report to the Taranaki Regional Council provided a useful analysis of soil contamination at the Pātea freezing works. The report was based on an extensive site investigation that recorded significant levels of hazardous

35. Between 1980 and 1995, works that were closed included the Southdown, Aotearoa, Shortland, and Westfield works, and those in Picton, Petone, Pātea, Whakatū, Islington, Burnside, Waingawa, Tōmoana, Fielding, Whangārei and Kaiti.

36. This research was commissioned by the NZ Meat Producers’ Board to commemorate its 75th anniversary.

37. These books are of less value to this research project because they focus only on the Gisborne and East Coast Freezing Works factories and their related communities.

38. This shop window is where one of the film poems (Works), was exhibited. (See Figure 0.18)

materials including large amounts of asbestos, lead, zinc, heavy metals, ammonia and underground fuel tanks. As a result of the report funding was approved for the removal of the contaminants and tanks.

Restoration and progress

In 2016, Catherine Groenestein's article, *The Big Read: Pātea coming back from the brink*, documented Pātea's recent increase in population and the resulting gradual rise in property values. Groenestein attributes the population increase to new families moving into the town because they have been unable to afford properties in New Zealand's more expensive cities. She notes that the influx has had a positive impact on the hitherto low school student numbers both within Pātea and the surrounding area.³⁹ The trend she argues indicates a reversal of the 2013 census figures that placed the town's population at 1098.

39. The article can be accessed at: http://archive.stats.govt.nz/Census/2013-census/profile-and-summary-reports/quickstats-about-a-place.aspx?request_value=14176&tabname=&p=y&printall=true

Photographic archives

This study has been heavily resourced by archived photographs of the Pātea Freezing Works and the town. These are held at the Aotea Utanganui Museum of South Taranaki. This visual data has been digitized and the material is drawn from both press files (including the Taranaki Times newspaper), and the archives of local residents. While press photographs are normally dated a significant amount of material donated by private contributors contains minimal annotation. The photographs cover the period from 1906 to the present time. Indicative of the material are documents relating to the factory’s buildings and wharfs (Figure 3.2) people employed at the factory (Figure 3.3), instances of industrial action (Figure 3.4) and the freezing works’ fire in 2008 (Figure 3.5).⁴⁰



Figure 3.3. Group photograph of workers and managers of the Pātea freezing works (n.d.). Property of the Aotea Utanganui Museum



Figure 3.4. Picket line outside the freezing works gates (1982). Property of the Aotea Utanganui Museum.



Figure 3.2. S.S. Mana loading cheese at Pātea wharf (1906). Property of the Aotea Utanganui Museum



Figure 3.5. Fire damage to the freezing works (2009). Property of the Taranaki Times. Image archived at the Aotea Utanganui Museum.

40. A number of these photographs appear in the documentary Pātea: the Project, that forms part of this project and they have been influential in informing issues related to decay and hope in my typographic design. I have been granted use of these images by the Aotea Utanganui Museum for the study.

Documentaries

A small number of documentaries and exhibitions about Pātea provide additional image-based material and local narratives of experience.

The 1994 documentary *Heartland: Pātea*,⁴¹ discussed the town and its growth including the demise of the freezing works in 1982. The work also examined the social and civic devastation the closure wrought on the economy and population including the subsequent exodus of young people. The documentary contains an interview with Dalvanus Prime discussing the making of the stage play *Poi E the musical*. Prime talks about the generations of families who were employed at the works, including his father and uncles. He also discusses his experiences working as an illegal 16-year old labourer on the mutton chain.

A related documentary *Poi E: The story of our song* (Tearepa, 2016) is a work based on the 1984 pop song sung and performed by the local Pātea Māori Group.⁴² The film documents Dalvanus Prime's return home from a successful entertainment career in Australia in an effort to help with what was an increasing loss of identity in the town. The work documents challenges following the closure of the Freezing Works and offers useful insights into the close-knit nature of the community.

Finally, a 5-minute film by Na Vik, *Urban Exploration - Grader Cool Stores*⁴³ (posted online on June 15th, 2013) uses short



Figure 3.6. Frame grab from Na Vik Urban Exploration - Grader Cool Stores (2013), showing rusted machinery and decay that were the main visual themes of the work. © Na Vik

filmed sequences of the exterior and interior of the freezing works focusing on details of the rotting architecture and rusting machinery (Figure 3.6). The soundtrack by Eschberg employs a relentless drumbeat to emphasise the industrial nature of the site. Although the work's artistic merit may be arguable the images offer useful time-specific records of decay and the colonising impact of plants on the interior and exterior surfaces of the building.

41. Directed by Bruce Morrison, the documentary can be accessed at: <https://www.nzonscreen.com/title/heartland-patea-1994>

42. The video released for this song can be accessed at: <https://www.youtube.com/watch?v=DQLUygSoIAQ>

43. The film can be accessed at: <https://www.youtube.com/watch?v=wj-ekA44Mpk>

Artistic interpretations of Pātea's Freezing Works and Cool Stores

In terms of photographic exhibitions, there are two significant bodies of work that contextualise the thesis project. The first, exhibited in 2009, is the work of the Chinese photographer Jin Jiangbo who documented the Freezing Works after the 2008 fire (Figure 3.7). While he was the international artist in residence at the Govett-Brewster Art Gallery, he photographed and documented the empty factory for his exhibition *'Twisted Ruins'*. Like my research his exhibition considered the nature of economic affliction but unlike my study the imagery was not exhibited or gifted back to the community. While most of his panoramas documented the empty production workshops and deserted dormitories of ruined factories in Dongg (in Southern China) the exhibition also included images of the Pātea freezing works. According to Jiangbo, these photographs revealed “the cruelty of democracy” where investors “pour money” into industries but withdraw when the investment is no longer profitable. This said, he saw this situation as having parallels in mainland China.⁴⁴

Following this exhibition, Fergus Cunningham produced an online portfolio of photographic work documenting the Freezing Works' interior.⁴⁵ Chiller (2012) deals with the darkness of the building's interiors and the nature of intruding light (Figure 3.8). His work examines not only the nature of abandonment but also the haunting phenomena of absence. By placing considerable emphasis on perspective and vanishing points his concrete interiors are weighty, desaturated of colour and almost totemic in nature.



Figure 3.7. Photograph from the *'Twisted Ruins'*, Jin Jiangbo's exhibition at the Govett-Brewster Art Gallery (June 2009). © Jin Jiangbo. The photograph shows the devastation after the fire at the freezing works. Property of the Aotea Utanganui Museum

Both of these bodies of work document the state of the Freezing Works and Cool Stores prior to this study. In the intervening period the graffiti increased and the buildings became increasingly decayed with walls crumbling and roofs collapsing. There was also increasing evidence of transitional occupation in the form of old furniture and beer bottles littered through the site.

44. Quoted in the Taranaki Daily News, 24th June, 2009, (p. 9).

45. Although less evocative, Cunningham also photographed the closed Pātea hospital: <https://ferguscunningham.com/2012/06/08/pta-pt-1/> and the factory's cool stores: <https://ferguscunningham.com/2012/09/21/coolstore/>

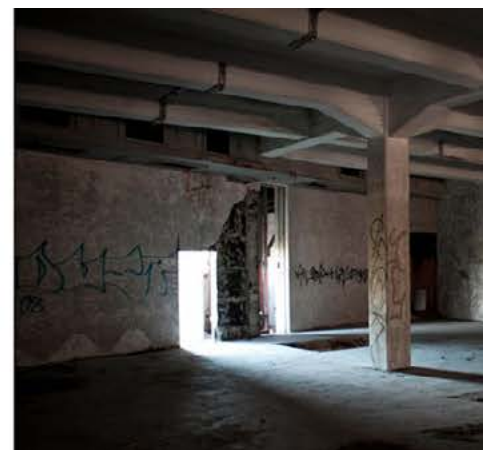
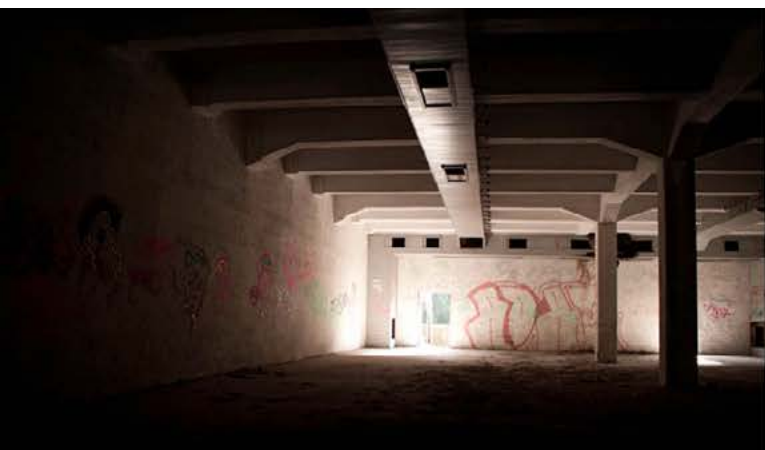


Figure 3.8 Selected screen grab photographs from 'Chiller' an online portfolio by Fergus Cunningham (March 2012). © Fergus Cunningham.

Poem films

The second body of work contextualising the thesis may be broadly grouped under the term poem films.

The media form

Poem films are sometimes called Poem Short Films⁴⁶ or Cinematic Poem Short Films.⁴⁷

Largely a poem film employs imagery, movement and sound in the design of a poetic text that can use either still or moving typography.

Poem films have been associated with avant-garde artists such as Lois Delluc, Hans Richer and Man Ray and with poets like Lawrence Ferlinghetti, Allen Ginsberg and Herman Berlandt. Partnerships between artists and poets have broadened the way in which we consider poetry. William Wees notes that “a number of avant-garde film and video makers have created a synthesis of poetry and film that generates associations, connotations and metaphors neither the verbal nor the visual text would produce on its own” (1984, p. 109).

These texts often have a nonlinear narrative style, although creatively edited linear narration has been used to distinctive effect in certain instances.

Since the turn of this century poem films have been the focus of a number of dedicated annual festivals including the Literaturwerkstatt/ZEBRA Poetry Film Festival (Berlin and Seoul), the Felix Poetry Festival (Antwerp), the Rabbit-Heart Poetry Film Festival (Worcester), The Roma Poetry Film Festival (Rome), the Cin(E)-Poetry (California), and the Sadho Poetry Film Festival (New Delhi). The media form has also featured in television series of poetry films and has been the subject of a number of academic theses (Chen, 2018; Kim, 2010; Leropoulos 2009; and Speranza 2002).

The poem film and the film poem

There is still some debate about differences between a poem film and a film poem because both use moving image in a poetic manner. Leropoulos (2009) suggests that a differentiation between them may be indicated where words are “spoken or written poetry” (para. 23). Comparably, Wees (1984) suggests the poem film “expands upon the specific denotations of words and the limited iconic references of images to produce a much broader range of connotations, associations, and metaphors” (ibid., p. 109).

Wees (1994) argues that the film poem does not necessarily use words in the written or vernacular sense to form the poem, but rather generates poetic meaning through the use of the moving image and the narrative. In this sense the moving image creates the piece without relying on written or spoken text. In contrast to this the poem film relies on the voice over or typographical nature of the written word to create communicate a piece of poetry. In an interview (cited in Leropoulos, 2009, para. 24), Todd suggests that these filmic artefacts “are driven by poets themselves, wishing to explore new areas and ideas or alternatively ... looking for an area which is somewhere between the poetry they are writing and visual material.”

In this thesis I use the term film poem to describe a filmic text that draws on an existing poem or one that is written for the work. Conversely a poem film draws on an environment or experience. Thus, in a poem film it is the approach to the wider idea or inspiration for the work that is considered poetic. Therefore, I use poetic treatments of type, space, imagery and sound to think about Pătea and the lives lived there and these become a filmic poem. In this context the term 'poetic' describes a process or orientation through which the ordinary is rendered extraordinary because there is an elevation of the essence of the phenomenon both aesthetically and emotionally.

46. See archived material at: <https://www.shortoftheweek.com/channels/poem-genre/>

47. See archived material at: <https://cinematicpoems.com/about/>



Figure 3.9. Title frame from Robert Pinsky's *Shirt* (2014). © Robert Pinsky.

You can view an online copy of this poem at: <https://www.newyorker.com/video/watch/pinsky-s-shirt>

Five poem films and one short film serve to contextualise my research project. Similar to my work these examples were chosen because they are all political in nature and they deal with marginalised individuals or communities employing type or voiced poetry as a narrating device.

The Shirt (Robert Pinsky; 2014)

This multi-voiced, 5-minute poem film⁴⁸ combines descriptions of the clothing industry with the narratives of the workers who produce the items we buy and wear (Figure 3.9). The poem film offers an account of the 1911 Triangle Shirtwaist Factory fire that killed 146 workers in Manhattan. It interfaces this with accounts of slavery and exploitation of workers in the garment industry. These accounts are counterpointed by detailed visual references to fabric, machinery and high-quality tailoring. It is within this

48. The poem first appeared in *The New Yorker* in 1989 but the poem film version (2014) was the first instalment of The Nantucket Poetry Project, an initiative by the Harvard Professor Elisa New.

Embarrassed (Jake Dypka, 2016)

This 4-minute, short poem film by British poet and spoken word artist, Hollie McNish highlights the paradox of mothers being socially scorned for breast feeding their babies in public whilst advertisers continue to use women's breasts as publicity material on large format billboards and in popular magazines.

The power of the work lies in its political positioning where the poet speaks directly to us from working-class environments including supermarkets, a launderette, a road flyover, a worker's café and the graffiti covered cubicles of public toilets (Figure 3.10). The language of her poem is assertive:

*...’coz I’m getting tired of discretion and being polite, as
my babies first sips are drowned drenched in shite...*

*...but after six months of her life sat sitting in lifts,
sipping on milk nostrils sniffing on piss...*

*...In this world of billboards covered in tits, I should get
used to this...*

McNish's poem film interfaces her direct address with provocative visual metaphors including melons, pink balloons, powdered milk/cocaine bottles, monopoly money and tin cans. The colour palette has been stripped back to produce highly contrasted, gritty imagery that compliments not only the poet's dialect but also the assertiveness of her politics.

This work was helpful when I was considering the nature of dialect and paradox in my work. I see dialect as a signifier not only of place but also of belonging. In McNish's work, an assertive, uncompromising, vernacular voice speaks from vernacular spaces and this helps to increase both the intensity of her protest and its authenticity.



Figure 3.10. Mother breastfeeding in a men's public toilet. Frame grab from *Embarrassed* (2016). © Jake Dylka.

You can view an online copy of this poem at: <https://www.shortoftheweek.com/2016/07/18/embarrassed/>

Mankind Is No Island

(Jason Van Genderen; 2008)

Filmed on the streets of New York and Sydney this poem film uses footage of displaced and marginalised people living on the streets mixed with cropped street signage that narrates the poem⁴⁹ (Figure 3.11). The work is discreetly shot on a mobile phone and this gives the imagery its distinctive grittiness and low-resolution texture. In the work we are guided through a tightly edited narration of the plight of homeless men. The piano and cello sound track by John Roy synchronises with the distinctive pace of the editing. Permeating the film is a small red balloon that floats though the poem and eventually expires. Like *Embarrassed*, Van Genderen’s work is an unashamedly emotional political statement.

Genderen makes an issue in this work of urban typography. Although this is not a feature of my poem films like Genderen I have also made use of mobile devices to record material in Pātea, in a way that enables me to film environments in an inconspicuousness and non-intrusive manner. This was especially useful when I filmed material for the poem film *Gone*.

49. The lyrics read:
*This story is about two cities
Divided by a great ocean, united by hope ... hunger.
Through your eyes, our city is famous ... happy.
You can feel the, love, love, love, love, love.
I love Sydney,
I love NY.
But what is it we love today?
Do we love the people or the place?
Do we measure empathy by donations?
I walk by you today. I always look away.
Well worn, boots with...
No standing. No standing. No standing.
Do you reason with your condition?
Our city says "we'll look after you"
Your very own family turn blind,
When did you last see your dad, boys, mother, brothers, child.
No fortune to indulge. No sunflower. No rainbow. No successful life.
I walk by you today.
I did not look away.
A story around every corner.
The gentle art of hearing, your truth, your thinking, your inner spirit, no
different to me.
This is Freedom? Mankind is no island
...End.*



Figure 3.11. Frame grabs illustrating how city signage operates as a visual/typographical voice in poem film, *Mankind Is No Island* (2008). © Jason Van Genderen.

You can view an online copy of this poem at: <https://www.youtube.com/watch?v=ZrDxe9gK8Gk&t=2s>

Beyond this Place

(Charles Frank/Clint Smith; 2015)

This 3-minute poem film written by Clint Smith (and directed and read by Charles Frk), describes the emotional strain on incarcerated men and the effects prison has on their families and relationships. Structurally the imagery of an abandoned prison block showing decay and erosion is counterpointed with 16mm footage depicting an intimate relationship between a man and his son. This tightly framed intimacy is pitched against the wider contemplative shots of the building. The emotional resonance of the work surfaces through these two contrasting ways of seeing the world.

The poem is essentially ‘voiced’ over the imagery, and beneath this letterforms and peeling paint form part of a textured sense of loss, anger and decay.

This work is in two parts, the first is a self-narrative where the director explains how he conducted the research and what he discovered. The second part contains the poem film. It was Frank’s introductory commentary that motivated me to frame this thesis project with a short documentary that might overview the primary concerns and context of the Pātea inquiry. In addition, the poem film itself, I found inspirational because of the way it drew on the texture of a building’s decay to speak for emotional loss, and how the director used such an environment to operate as counterpoint to the compassion of family intimacy and belonging.



Figure 3.12. Peeling paint from an abandoned prison block. Frame grab from *Beyond this Place* (2016). © Charles Frank.

You can view an online copy of this poem at: <https://charlesfrankfilms.com/beyondthisplace>

All the Way – A Charles Bukowski poem (William Martinot, 2014)
 Shot in Andalusia, Spain, this 3-minute poem film (directed by William Martinot) is based on the poem “Roll The Dice” by Charles Bukowski. It is less overtly political than the preceding works, but it asserts on an individual level the need for high levels of personal agency and commitment. The relatively diverse imagery in the work maintains continuity through the application of a nostalgic colour grade.

The poem is narrated by Tom O’Bedlam’s deep textured voice and this is visually translated into typographic phrases rendered in uppercase sans serif type (Figure 3.13). This text appears and disappears in relation to the narration and movements within the frame. The type’s diminutive point size and generous letter spacing reinforces the paradoxical delicacy and strength of the work.

The restrained typographical treatment in this poem film influenced the subtle approach I adopted in the documentary ‘Pātea: The Project’. What was particularly significant was the way that cinematic imagery in “All the Way” maintained dominance over typographical narration.



Figure 3.13. Frame grab from *All The Way* (2014). © William Martinot.

You can view an online copy of this poem at: <https://vimeo.com/78472610>

160 Characters

(Victoria Mapplebook; 2017)

This eleven-minute, autobiographic documentary might not be classified as a poem film. However, it is significant to this thesis because of the manner in which typography operates as both a narrative ‘voice’ and an aesthetic that suggests time.

Employing a voiced over narration and pixilated type, the work explores the manner in which type might contribute to a reflective account of a 3-year relationship, its demise and consequences (Figure 3.14).⁵⁰ In this film text messages on an old Nokia phone are used to raise questions about relationships and the manner in which we communicate.

In the work, text conversation is overlaid on filmed scenes of Mapplebook’s daily life. The interplay between imagery and type is supported by a fractured soundscape constituting flickers of environmental audio and the sounds of dialling, texting and message alerts.

The vernacular material used in the documentary contributes to both its intimacy and pathos. Type serves to document time and the breakdown and failed repair of the relationship. Its technological appearance is devoid of humanity and this serves to underscore the lack of intimacy and responsibility in a human relationship where there are spasmodic connections, requests for paternity tests, and a lack of documents relating to fatherhood.⁵¹

While these six short films are illustrations of work where the political interfaces with typography and considerations of the human condition, I am aware that they constitute only a cursory marking of context. However, each film had a distinctive impact on my thinking and in composite they mark out a field of inquiry inside which this thesis project is positioned.

50. The title of the work, 160 characters refers to the maximum characters available to a user on an old SMS.

51. The typography in this work is based on the face Oakland Eight, which was one of the first fonts to be used on dot matrix printers, early computers and mobile phones, because of its simple, pixel-based construction.

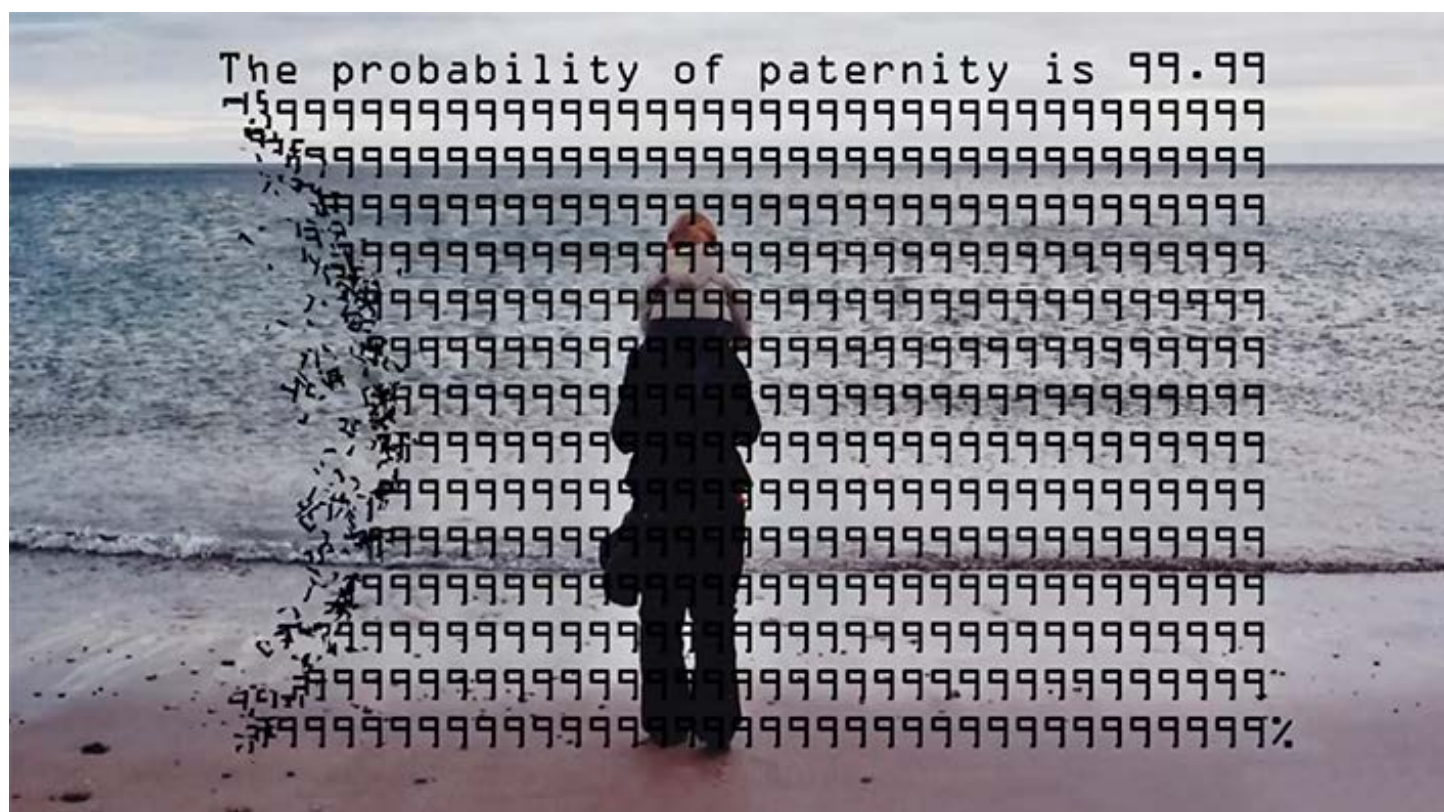


Figure 3.14. Mother with her son on her shoulders at the beach. Frame grab from *160 Characters* (2017). © Victoria Mapplebook.

You can view an online copy of this poem at: <https://vimeo.com/189536800>

The structure and nature of typography

The final section of this review is concerned with knowledge related to typography, its functionality and rhetorical nature.

Conflicting positions

There has been considerable discussion over the function of typography beyond concerns with its physical structure. Warde's seminal (1932) essay *'The Crystal Goblet'*, suggested that type should be invisible and operate without undue intrusion on text content. By this she meant that it was the role of typography to support the meaning of written text (through clarity and ease of readability) rather than to add additional layers of emotion or character to content. Influenced by Warde, writers like Josephson (2008) have suggested that typography on the screen "should be invisible or transparent ... so the reader is not aware of the formal aspects of the typeface" (p. 78).

Conversely, Keedy, (2004), has argued that contemporary type design should reflect context and culture. In considering typography as kinetic (as opposed to a printed phenomenon), Helfand suggests that we encounter a "new language - with its own grammar, its own syntax, [and] its own rules" (2004, p. 278). He argues that in a modern, digital environment, typographers should re-examine existing conventions and values. Writers like Mackiewicz (2005) have also suggested that the personality of type impacts on the linguistic effect of documents and this has been reiterated by Stöckl (2005) and Brumberger (2003) who suggest that typography encodes language, and can also convey emotion and values. Brumberger's research suggests people assign character to typefaces and bodies of text. She uses data from two separate studies to demonstrate that typefaces have personas and that "the visual language of typography ... can convey a visual texture, tone, and mood, that suggests a rhetorical stance, serious, conversational, low key, energetic, highly technical or user-friendly" (2003, p. 208).

Kinetic type

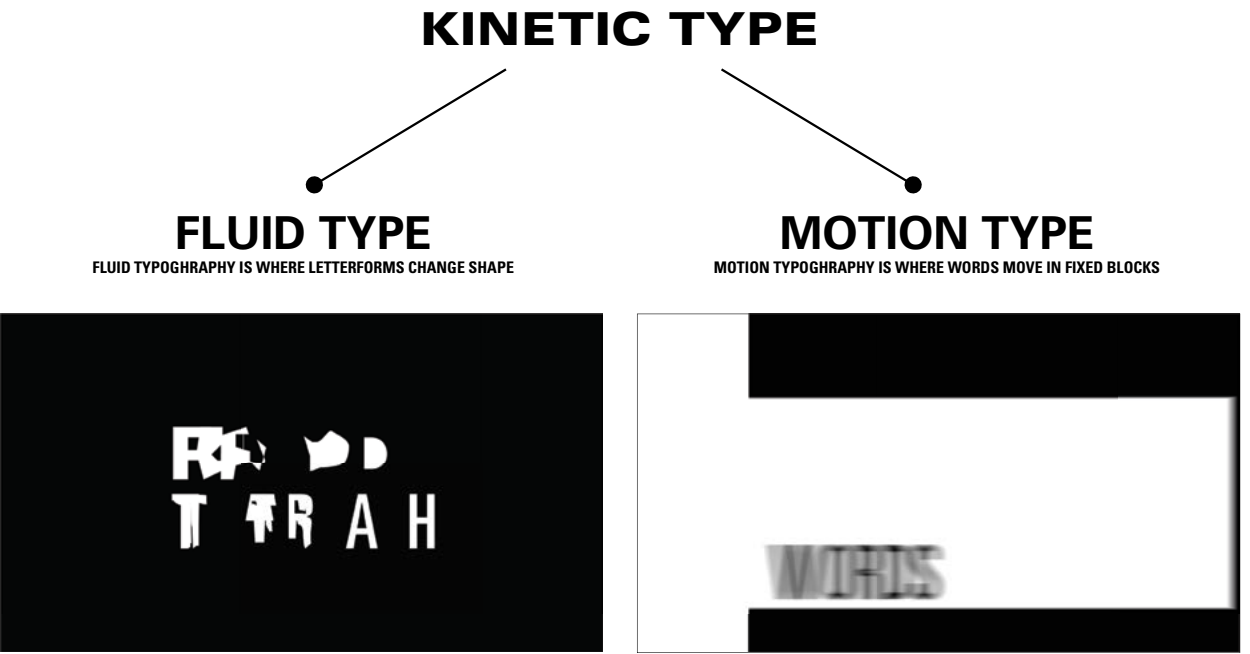
Kinetic type behaves very differently to type printed on a static surface like a page or a sign. There is a diverse array of terms to describe such type including temporal typography (Brownie, 2013) typography in motion (Hillner, 2005), fluid typography (Brownie, 2011) and spatio-temporal type (Bellantoni and Woolman 1999; 2000). However, these terms all refer to a similar phenomenon of type moving through space and time. Bellantoni and Woolman (2000, p. 6) suggest that the dynamic nature of such type means that it can adopt "the intonations and voice of the spoken word, the emotional characteristics of dance or music, or the narrative qualities of film."

In this thesis I use the term kinetic type in the manner of Hillner, (2009) to describe type that emphasises the meaning of a word through its shape and movement, and in so doing transmits both linguistic form and syntax. Kinetic type may be either digitally animated or filmed (as in handmade type). Using Brownie's (2007) framework, I divide such type into two categories; motion type and fluid type. 'Fluid typography' describes type where letterforms change shape while in 'Motion typography' the individual letters or words move in relation to each other (Figure 3:15).

Motion typography

Kinetic type has a long association with titles sequences and credit rolls in cinema (Inceer, 2007; Yu, 2008). Although, initially, inter-titles were employed in silent film to convey dialogue and to establish time and place for specific scenes (Counts, 2005), by 1915 typographic cards were appearing in the opening of films like *The Birth of a Nation* (Griffith, 1915). Initially these plates contained static type that indicated the name of the director and the title of the film (Ings, 2015).

52. Today the rolling of credits normally occurs within 10 seconds of screen time (as type moves from the bottom to the top of the frame).



As cinema progressed scrolling type surfaced in credit rolls at the end of films where large amounts of attributive material needed to be presented in a short period of time (Brownie 2007).⁵² At the same time typographers working in the film industry increasingly began to experiment with motion type. With the arrival of television in the late 1950s, broadcasters found themselves competing for audiences and producers began to rethink the significance of higher impact title design sequences (Ings, 2015). It was at this time when graphic designers and commercial artists like Pablo Ferro, Richard Williams, Maurice Binder and Saul Bass started developing complex sequences where the letterforms themselves were not in motion but words moved in blocks that were synchronized to sound. Significant examples may be seen in Saul Bass’ opening credits for Hitchcock’s films *North by North West* (1959) and *Psycho* (1960) and in Pablo Ferro’s sequence for Yates’ film *Bullitt* (1968). These examples used motion typography to set the mood of the film, in addition to conveying title and attributive information.

More recent applications of Motion typography in cinema may be evidenced in television and film titles sequences like *Mission Impossible: Ghost Protocol* (Kyle Cooper, 2011)⁵³ and *Enter the Void* (Tom Kan, 2009)⁵⁴.

A contemporary use of motion typography outside of filmic environments may also be identified in scrolling text seen in communicative devices like the stocks and shares banners of messaging boards (Figure 3.16). This form of motion type is sometimes called Rapid Serial Visual Presentation (RSVP). It has the benefit of enabling words to be displayed independently while speeding up reading time. Studies in RSVP in 2002, have shown that the approach can enable large amounts of type to be displayed and read effectively on small devices.

Fluid typography

Thornhill (2014) argues that fluid typography can constitute a ‘rhetorical agent’, because its flexibility allows type to behave in a protean manner, either within its construction as a letterform or within wider spatio-kinetic environments. Both he and Brownie (2011) suggest that fluid typography had its origins in Eduardo Kac’s (1997) poetic works where holographic letterforms appeared to gradually transform from one letter into another. Kac suggested that his designs allowed the meaning of a word or letterform to move away from the “constancy of meaning [that] a printed sign would have” (Kac 1997, p. 3).

However, fluid typography was already becoming evident in the 1970s and 1980s as advances in computer technology enabled typography designers to renegotiate space and time. Emerging digital realms enabled type designers for cinema and television to experiment with the movement of individual letterforms within words. Advances in technology enabled designers to typographically amplify the emotional tone of film (Matamala & Orero, 2011) and after the mid-1990s, an increasing array of title sequences began using the animation of individual letterforms to communicate both meaning and emotional resonance (Ings 2015). Indicative of such sequences were Kyle Cooper’s design for *Se7en* (1995)⁵⁵, and Steve Fuller and Mark Gardener’s work for *Mad Men* (2007)⁵⁶. More recent applications of fluid typography in cinematic and televisual texts may be evidenced in the title sequence designed by Jean Servaas for *Balloon Animals* (2012)⁵⁷ and in the animated title graphic by Peter Anderson for *Good Omens* (2019)⁵⁸.

53. This can be accessed at: <https://www.youtube.com/watch?v=FWmDCGBAHlY>

54. This can be accessed at: <https://www.youtube.com/watch?v=wNtxgxYY7sI>

55 The title sequence can be accessed at: <https://www.youtube.com/watch?v=-BjKdYCdwoe>

56. The title sequence can be accessed at: <https://www.youtube.com/watch?v=NJ5-sdHPoYQ>

57. The title sequence can be accessed at: <https://www.bing.com/videos/search?q=+titles+sequence+handwriting&view=detail&mid=CA6F1589F2F5FEC7A051CA6F1589F2F5FEC7A051&FORM=VRDGAR>

58. The title sequence can be accessed at: <https://www.artofthetitle.com/title/good-omens/>



Figure 3.16. Scrolling text at in the business School at Auckland University of Technology (Photograph, David Sinfield, March, 2020).

Handmade typography

Much of the type I have experimented with in this project is handmade. (By this I mean the type is constructed manually then filmed.) In this form of typography, letters speak with a distinctive dialect made up of form, weight, space, tone and material texture.

Handmade letterforms have a history as long as writing itself. Although their origins may be traced back to carving into stone and wood and forward into calligraphic practices on velum and paper I am primarily interested here in the development of handmade type after the advent of digital technologies⁵⁹ when hand crafted type became reconsidered as a reaction against the prevalent aesthetic of digital fonts (Marzotto 2009; McAuley, 2004; Odling-Smee, 2002). As calligraphic form, handmade type has appeared significantly in titles sequences like Hobson & Clowes’s *Sherlock* (2009)⁶⁰ and as more vernacular faces it is evident in Smith & Lee’s design for *Juno* (2007)⁶¹ and in Haynes’s design for *Edgar Allen Poe* (2011)⁶².

Handmade type may be seen as standing in opposition to what Salen (2001) describes as typographic treatments that operate as a form of ‘cultural dominance’. She suggests that standardised typography operates as a “visual voice over, which constitutes a ... symbolic environment, as well as the organic process by which a standardised voice is generalised across an entire range of cultural expression” (p. 134). Thus, typefaces like Cooper Black, Helvetica, Bell Gothic, Arial, Universe, Century School Book, and Times New Roman have become ubiquitous voices to which we have grown accustomed in corporate signage. Salen suggests that these typefaces are “utopian and generic ... belonging nowhere, region less, without accent” (ibid.).

It has been suggested by Schroll, Schnurr and Grewal (2018) that if businesses who move beyond standardisation and employ more handcrafted typefaces they may enable a deeper connection to their clients because the comparatively ‘crafted’ look of such type can evoke a sense of increased personal connection.

The use of hand rendered type in marketing has also been discussed by Mackiewicz (2005), who suggests that the hand-rendered nature of typefaces can produce a ‘friendly’ sense of individuality that may connect with consumers and help to produce higher levels of trust in a brand. Schroll, et al. (2018) argue that such trust relates to the psychological concept of ‘human presence’ that constitutes “a personalized touch of humanity such that consumers sense the presence or involvement of a human being” (p. 651). This idea has also been discussed by Mackiewicz (2005) and Chen (2018) who argue that handmade type can be an extension of the self that communicates higher levels of human presence.

Typography and place

In 2002, in his discussion of urban space Satué claimed that contemporary cities are in a state of typographical crisis. Criticising disparate “social misfits”, for engaging in “the foolish idea” that their contributions to city walls and the sides of public transport might make some kind of useful contribution to the urban landscape he described a form of “design terrorism” that he suggested threatened the ideal of a “typographically tempered city” (2002, p. 208). His tempered city was idealised uniform and ordered. It was ‘designed’ as a cohesive and regulated ‘voice’ and anything opposing this, he argued was “labyrinthine, noisy, and common place” (ibid., p. 210).

59. I acknowledge here though, the handmade approaches to typography in Polish design during the 1950s and 1960s, when free hand writing became part of the manual typographical voice of designers like Fryszak, Kiwerski, Jaworowski and Lenica.

60 This design can be accessed at: <https://www.youtube.com/watch?v=YKFTTigNY6s>

61. This design can be accessed at: <https://www.youtube.com/watch?v=UasFYqKBBPk>

62. This design can be accessed at: <https://vimeo.com/31237224>

Numerous typefaces have been developed to meet the needs and conditions of ‘tempered’ urban space. Indeed Berger (2014), suggests that it was the industrial revolution that generated an increasing demand for larger typefaces that could be used to meet the needs of new urban communications. Typefaces like Baskerville (designed by John Baskerville in 1757), were developed with thick and thin strokes so words could be discerned at greater distances (Hull, 2015). By the 19th century the growth in printing and advertising saw the increasing popularity in large scale colour advertising billboards. In addition expanding underground rail systems in cities like London generated the need for typefaces that not only celebrated the modernity of the transport but also enabled commuters to differentiate station names, exit signs and advertising posters in congested environments. In the following decades concerns with functionality and urban modernity contributed to the rise of a range of sans serif faces. These included Edward Johnston’s design for the London Underground,⁶³ *Futura* (Paul Renner, 1927), *Helvetica* (Max Miedinger, 1957) and *Universe* (Adrian Frutiger, 1957).

The typographer Johnathan Barnbrook, (in an interview with Giovanna Fabiano; 2016) discusses these occurrences that have seen a transition from delicate, serif, hand painted pre-modernist street signs to more uniform, sans serif, computer-generated typography that marks our contemporary cities (Figure 3.17).

63. The research behind this design is often mistakenly attributed to Eric Gill, Johnson’s former student, who designed the face Gill Sans in 1928.



Camden



**GRAFTON
YARD**

NW5

64. The manufacture of signs like this involve a computer-generated screen/plate that is placed on an automated printing press that generates the sign with little to no manual intervention.

Figure 3.17. Computer generated, sans serif street sign in Kentish Town, London, England. Here the sans serif face Helvetica displays digitally templated kerning (spacing) and non-negotiable letterforms that demonstrate strict regularity of application and non-responsiveness to the substrate upon which the sign is appended. (Photograph, David Sinfeld, London, July 2014).

These shifts in typographical style aside, this thesis is concerned with the way in which typography is exposed to and shaped by diverse environmental elements. Indicative of this is a sign leading into Pātea on State Highway 3 (Figure 3.18).⁶⁵

The type on this sign reaches beyond the ideal aspirations of Satué’s “tempered city” (2002). We may read it as an idiosyncratic voice that bears the physical marks of age, adversity and repair. The type talks to us about the brutality of light and the weathering of coastal air. It is co-constructed by the environment in which it dwells. It is shaped by hardship. The sign’s selective repair also reveals the privileging of wealthier larger towns over regional communities. The restoration on the sign is distinctively partial. Whanganui is on a state highway leading somewhere attended and more stable. And yet despite this ... it is the lettering of ‘Pātea Beach’ that is arresting. Its irregular vowels, its emotional peeling paint and its uneven colouring all contribute to a voice that positions it as idiosyncratic and arguably more ‘human’ (Mackiewicz, 2005); Schroll, et al. (2018). Such type stands in opposition to the tempered generic typefaces that belong everywhere and nowhere and show neither discrepancy nor response to the environments they serve. The type in the ‘Pātea Beach’ sign reaches beyond Salen’s “region less [face] without accent” (2001, p. 134). Rather it can be likened to Orlebeke’s discussion of handmade type, that is no longer seamless and standardised. It stands outside of the regulated and is thus rendered valuable. He says of such type, “it is the humanness that shines through, and this is the thing we so desperately crave” (Orlebeke, 2006, p. 57).

65. Although such signs do not constitute ‘literature’ in conventional academic framing, I understand them as contextualizing (sometimes anonymous) typographical practice, and because of this, I have included a consideration of its nature in this chapter.



Figure 3.18. Eroding signage at the entrance to Patea on State Highway 3 (Photograph, David Simfield, Patea, April, 2019).

Such decayed lettering is ubiquitous yet it rarely profiles in discussions about typography. It speaks with an inimitable voice that is richly evocative of time and circumstance. In a study of typography in the CBD of Otara,⁶⁶ conducted in 2013, I documented distinctive examples of the city’s commercial signs that had not been retouched. I suggested that over time the cumulative effects of the environment on such signage:

... operate as a signifier of permanence, a ‘belongingness’ that forms part of an ongoing, joyous vernacular of age and cultural uniqueness. These signs have been there as the local kids grew up; they have formed landmarks in people’s lives. They have offered a form of conversation between local people and local enterprise. (Sinfield, 2013, p. 70)

Many of these signs had been made by local people. The designers were ‘inexperienced’ in the conventions of typography. Kerning was sometimes negotiated by available space rather than determined by convention. My research found that paint and sign substrates had often been pragmatic decisions based on what was available or could be afforded at the time. The type in such signs became increasingly distinctive as time distressed, peeled and decayed the letterforms. As pigment faded often brushstrokes and the unevenness of paint application became emphasised revealing the studious marks of hand-making.⁶⁷

Such lettering speaks for, and is affected by the world it serves. It defies Satué’s desire for typographical order. It is often designed by practitioners who he condemns as typographically inadequate who believe that they might contribute usefully to the place where they live. Yet in towns like Pātea, such signs

become typographical markers of place and time. They suggest distinctive voices beyond the sanctioned and corporate. They are often not maintained, and as such they erode the veneer of order and regulated, urban contemporality.

Typography as a technical consideration

Finally, it is useful to consider a small body of literature relating to the functionality of type. Although there is a plethora of didactic material in instructional handbooks and typography manuals, five texts have been useful in this study because they combine considerations of structure and functionality with the propensity of type to express personality.

In 1959, Burt’s book *A psychological study of typography* offered a foundational analysis of typography and the manner in which it displays personality. Burt demonstrated how a typeface is affected by a relationship between a reader’s personal preconceptions and the legibility of form. He suggested that printed type appears more legible and reading becomes more accurate and rapid, when content is set in type that the reader finds “aesthetically pleasing” (Burt 1959, p. 28). Ruder in *Typographie: A manual of design* (1965), focused on the impact and nature of Swiss letterforms, typographic structure and layout.⁶⁸ His book discussed typography in terms of weight and spacing and demonstrated how within a single word, these attributes can impact on legibility⁶⁹, readability⁷⁰ and reader responsiveness. As an extension of Burt’s (1959) study, Moriarty’s (1982), research found that unique typography treatments can attract readers and cause them to pay attention regardless of the legibility of a face. He argued that if readers found a font ‘pleasing’, the design did not unduly hinder their attention or readership even when words were written entirely in capitals or as reverse type⁷¹.

66. Otara is a suburb in South Auckland that in the 1960s, was chosen as the location for a large state housing development designed to accommodate an influx of manual workers from the Pacific Islands.

67. One is reminded when examining such type of Ruskin’s observation that “it is not the material but the absence of human labour which makes things worthless” (1857, p. 45).

68. These issues were also considered in Pohlen’s 1998 book, *Letter Fountain: The anatomy of type*, which in addition to unpacking the anatomy of typefaces, continues to serve as a respected guide for identifying typefaces, foundries and the historical context of type designs developed before the turn of the 21st century. In a similar vein, Craig’s (2006) *Designing with Type: The essential guide to typography*, (first published in 1971) has been regularly updated so it has remained responsive to technological and contextual changes in type and its use. Craig’s work offers an overview of the origins of typography, its classifications, anatomy and construction, and its measuring system of points and picas.

69. The legibility of a typeface refers to our ability to distinguish one glyph from another when reading. A typeface’s legibility can be affected by x height, character width, weight, stroke contrast, and counters (enclosed or semi-enclosed negative shapes).

70. Readability relates to how type is arranged (or set), and therefore it is controlled by the way one lays out text rather than the typeface designer. Factors affecting type’s readability include: type size, case (the use of caps or lowercase letterforms), leading (spaces between lines), line length and contrast.

71. Reverse type normally refers to type ‘reversed out’ of its background. This normally describes type that appears in white against a printed coloured backgrounds.



Figure 3.19. Hand painted local business signs in Otara, Auckland, New Zealand. (Photograph, David Sinfield, Auckland, January, 2013).

Trimbur, in his consideration of typography and the materiality of writing suggested that we might reconceptualise typography. He argued that previous research had largely limited the study of type to considerations of “technical communication” (2004, p. 263) inside vocational and commercial study. Arguing from a period after digital technologies had dismantled earlier demarcations between the author, designer and printer he suggested that we should reframe typography as ‘writing delivery’. (In other words he proposed that the study of type might be released from purely technical considerations of legibility and readability and be understood as the expression of written thought.) Accordingly, he proposed that typographical study might be considered

from three new standpoints: the narrativity of letterforms; the page as a unit of discourse; and the division of labour that produces written text.

Finally, Spiekermann’s *Stop Stealing Sheep & Find Out How Type Works* (2019), offers a comprehensive overview of how typography is used in contemporary urban environments. He also considers changes in typography as it has developed increasing levels of functionality in diverse digital environments (including the ways in which typefaces have been redesigned so they can be read through scanner systems like ‘E’ tickets and barcodes).

Conclusion

Embracing but reaching beyond Pohlen's (1998) and Craig's (2004) concerns with the anatomy of type my work aligns with Trimbur's (2004) idea that type might be conceived as a "narrativity of letterforms" that function in diverse environments including those that involve scanning data (Spiekermann, 2009). My practice draws into itself Burt's (1959) and Moriarty's (1982) studies that suggest the attractiveness of type may have a positive influence on reader's sense of clarity and this may be linked to high levels of 'humanness' in the design (Chen, 2018; Mackiewicz, 2005; and Schroll, et al. 2018).

In constructing this chapter I am aware that artistic inquiries can reach outwards into wider fields of knowledge. Accordingly, what I have discussed is material that significantly shaped or usefully contextualises the inquiry. These texts (both written and non-written) either provided historical and artistic contexts for the inquiry helped to shape my thinking on the nature of poem films as a media form or contextualised and challenged my accumulated professional knowledge as a typographer.

Having now provided a consideration of knowledge impacting on the inquiry it is useful to turn to a critical consideration of the creative practice that forms the central concerns of the study.

Chapter 4:

CRITICAL COMMENTARY

This chapter offers a critical commentary on the practical work generated in the thesis. It is divided into four broad considerations:

- Designing the human voice in the realm of standardisation
- Typographical poem films
- The documentary, ‘*Pātea: the project*’
- Art in the Community

For this thesis I have designed four typefaces: *Strike Erode*, *Strike Cut*, *Strike Space* and *Toime*. Three of these have been developed as fully functioning typefaces.⁷² I have applied these faces to recorded interviews that have been edited into poem films. The poem films are: *The Bar*, *Work*, *Strike*, *Gone* and *Hope*. In contextualising the project, I have also designed, directed, sound mixed and edited the documentary *Pātea: The Project*. This 14-minute account overviews the research inquiry and its outcomes.

72. The typeface that has not been fully developed is Strike Space. Strike Space is a work in gestation. Unlike the other faces, it does not come with an associated family of fonts. It is based on Strike Bold but it is concerned only with character spacing and it is used in the thesis with small amounts of text to demonstrate the visual appearance of pause and repetition.

Designing the human voice in the realm of standardisation

In this section I consider:

Standardisation

John McBeth and the voice of Strike

Joy McBeth and the voice of Toime

Marks of Labour

Introduction

In 1994, the New Zealand Prime Minister David Lange talked about his experiences working as a labourer in the Freezing works. On a pay rate of 5 shillings and 10 pence an hour he loaded animal pelts into the washers from where they were moved into centrifuge dryers and then onto a conveyor belt. Lange claimed that while he was in the factory he knew of no labourer who enjoyed the work. He said,

... They worked because they needed the money to get some fulfilment out of their life beyond the 12-hour days they worked surrounded by stench or ice. It was easy to fall into complicity with them in their resentment against their employer. (Lange, 1994, para. 8)

These workers were employed in an industry that focused on high owner returns. Lange noted that once Vestey's (the UK owners of the Pātea Freezing works) had “dragged everything possible out of the industry in New Zealand, having, declared in the recent past, a profit of \$9 million ... [they] pulled the plug” (ibid. para. 10). ‘Pulling the plug’ may sound like a relatively simple perfunctory action but it had a huge impact on communities like Pātea. Lange noted that:

The workers were, as always, the last to know. Vestey's arranged it so that they learned their fate from news reports after they'd left the plants. The millions of dollars owed to workers for redundancies [went] down the drain. It was not that Vestey's could not afford to do justice by their suppliers and workers. It was that they would not. (ibid., para. 12)

This project is built on the stories of some of these workers who were affected by the closures. They have remained in Pātea and today they continue to form part of the town's fabric. Due to their age some have now retired but others are working in the local schools and public libraries. Although their labour built and maintained the Pātea freezing works it proved in the end to be expendable. However, it is from an acknowledgement of their value that I have approached the project 38 years after the works in the town closed. In consideration of their voices I have designed typefaces and poem films that reflect on the nature of workers and local citizens. I have considered their hopes, their defeats, their recollections, dialects ... and their innate beauty. Conceptually I have not approached them as a singular labour force, instead I see them as individuals connected by a community. I emphasise their uniqueness as a way of positioning their stories against a historical process of commercial, political and social standardisation.

Standardisation

Conventionally one might approach an issue like Pātea politically, perhaps adopting a Marxist lens through which to frame a binary association between workers and employers or one might study the situation as an economic phenomenon, applying the theories of Easton, (1994), Tolerton (2010), Willis (1993, 1994), or Volkerling (2012), to explain why the Freezing Works closed and the negative impacts of protectionist policies. However, I have chosen to consider the situation as

a typographer; to ask about voice and recollection and how such things might document lived experience. Building on the socio-political work of poem film makers like Dypka (2016), Frank & Smith, (2015), and Pinsky, (2014) and writing from the realm of socio-critical typography (Ings, 2011; Keedy, 2004; Salen, 2001; Schroll, Schnurr & Grewal, 2018; Sinfield; 2016) I have developed a body of work that communicates lived experience through the poetics of imagery and letterforms.

Standardisation and otherness

In 2001, Katie Salen discussed the way in which dominant cultures sanitise and standardise type into a form of ubiquitous language that overrides and renders invisible, social and economic difference. Her positing that “spaces of cultural inclusion and exclusion are mediated by typographical form” (2001, p. 132), and her assertion that regulated, sanctioned typefaces can “operate as agents of invisibility for non-standard speakers or a whole host of others that fall outside of the normalising boundaries of linguistic standardisation” (ibid.), form a conceptual substrate for this study.

A method that dominant cultures use to assert power is through the application of symbolic regulation. Typographically this can be a form of cultural masking where the written voice of the ‘other’ is expressed through a standardised sanctioned typeface nominated by the controlling power. Thus in the media the voices of Pātea workers were read as Rockwell in the *Listener* (1982), as Century School Book in David Lange’s article in the *Sunday Star Times* (1994), or as Garamond in John Summers’ online article ‘*Following the call of New Zealand’s abandoned freezing works*’ (2019). In these publications we encounter the stories and voices of workers through typographical filters that are shaped by discrete, empowered agencies including commercial publishers and local body or government report writers. Through this

standardisation the recollection of lived experience of an individual like John McBeth is represented thus: (Figure 4.1).

“... There would be national strikes ... all over the country the freezing works would be out on strike, and if one had a strike, other freezing works would financially support the other workers [who] would support our plant. And in later years we got down to departmental strikes.”
[Noted (2019)]

“... There would be national strikes ... all over the country the freezing works would be out on strike, and if one had a strike, other freezing works would financially support the other workers [who] would support our plant. And in later years we got down to departmental strikes.”
[The Listener (1982)]

“... There would be national strikes ... all over the country the freezing works would be out on strike, and if one had a strike, other freezing works would financially support the other workers [who] would support our plant. And in later years we got down to departmental strikes.”
[The Sunday Star Times (1994)]

Figure 4.1. Figure 4.1. Example demonstrating how John's interview excerpt would have been set in the house styles of three New Zealand publications. I have provided above, the dates when these house styles were in use (David Sinfield, 2019).⁷³

73. The term house style refers to a set of design guidelines that incorporate specific typefaces to be used by a company in communicating its brand and values. The typefaces may be existing designs or they may be commissioned and specifically created for use only by the company. The Listener and the Sunday Star Times House typefaces used in this example are historical because today these publishers' custom made styles (being patented), are not available for public download.

These standardised house styles present very different versions of John's voice; from the formal, timid and constrained Garamond of *Noted* (2019), to the more assertive masculinity of Rockwell in the *Sunday Star Times* (1994). However, in these examples John's voice has stripped of its dialect intonation and paralinguistic texture. We hear John's voice through the filter of an empowered agency. This is not *his* voice but the journalist's voice speaking in the proscribed dialect of the publisher. Typographically, this sanctioned voice-over operates as a veneer that subsumes how John speaks and what he says.⁷⁴ Even though we might encounter formal devices like speech marks, indentations or brackets, that draw attention to the parameters of his account, John's voice is no longer his own.

In this study I have asked what we might witness if we remove such a standardising filter? I suggest what we might be presented with is a personal voice through which we encounter the texture of lived experience (including the impact of time, strength and aging) ... and the idiosyncrasy of a person's speech patterns. Given the distinctive nature of clarity loss in John's speech I have designed an approach where a typographer can draw upon a spectrum of 8 designed variations of Strike; from the relative clarity of Strike Cut (Figure 4.2) to the more decayed letterforms of Strike Space (Figure 4.3).

Such a reimagining of speech may be positioned against Salen's typographical "voice overs [that constitute a] ... national symbolic environment as well as the organic process by which a standard voice is generalised across an entire range of cultural expression" (2001, p. 134). In my work, her standardised, empowered typographical voices that are "utopian, belonging nowhere, regionless and without accent" (ibid.), are challenged. The distinctive nature of John's voice intrudes on order, it asserts singularity even to the point of disrupting conventions of visibility (in the same way that audio recordings of interviews can disrupt the audible clarity of a commentator's voice narration).

74. Because interview excerpts are decontextualized and often 'cleaned up' by removing word repetition, extended pauses and broken sentences.

**“Very strong locally and nationally.
Like there would be national strikes
when the whole
All over the country the freezing works would be out
on strike
and if one if one had a strike
like we had a strike, the freezing works
would financially support the other
workers would support our plant.
And in latter years we got down to departmental strikes”**

Figure 4.2. Example showing Strike Cut Regular as body copy (David Sinfield, 2019).

"Very strong locally and nationally,
 Like there would be national strikes
 when the whole
 All over the country the freezing works would be out
 on strike
 and if one if one had a strike
 like we had a strike, the freezing works
 would financially support the other
 workers would support our plant.
 And in latter years we got down to departmental strikes

Figure 4.3. Example showing strike Space as body copy (David Sinfield, 2019).⁷⁵

75. This is set in Strike Space. It is the face designed to interpret John's speech and patterns at their most inaudible and expressive. The clearest version of his speech would be set in Strike Cut.

The voice of non-standardised type

The faces I have designed are fully functioning. By this I mean they are not simply display faces that have limited application as adjustable letterforms applied to signage and titles. They are intricately constructed on multiple levels with unique weights, spacing, glyphs, accents, symbols, numerals and upper and lowercase forms. Each is designed for legibility and functionality across a range of point sizes and each has a meticulously designed spacing system. Attention has also been paid to how the descenders and ascenders of individual letterforms impact on leading⁷⁶.

If we consider the anatomy of Strike Cut we notice that the design has a stable x height⁷⁷ and ascenders and descenders whose extreme points end at consistent places (Figure 4.4). These features help to stabilise the face. These features are offset by a subtle destabilisation that occurs in the clipping of the letterforms. This causes many lowercase letters to feel slightly awkward (for example the letters e and c). However, certain letters like k have exaggerated ascenders that subtly disrupt the normal ascender height consistency (Figure 4.5).

⁷⁶ Leading refers to the amount of space given in between each line of text.

⁷⁷ X height refers to the proportion of a lowercase letter that does not have ascenders or descenders.



Figure 4.4. Anatomy of the typeface Strike Cut Bold (David Sinfield, 2018).



Figure 4.5. Demonstration of the lowercase 'k' in the typeface Strike Cut, disrupting the normal ascender height and the cuts on all letterforms causing subtle disruptions to stability (David Sinfield, 2018).

In the typeface character clarity and relationality has also been carefully considered in the kerning (character spacing) of each letter.⁷⁸ There are no set formulae for this; kerning has to be individually designed into individual letterforms. When calculating the spacing of a character one has to increase or decrease a percentage of adjustment on either side of the body of the letter width. Depending on the letter this can change dramatically. For instance the letter ‘i’ can have its bias on the right adjusted for when it is next to the letter ‘n’, but when it is placed next to the letter ‘w’ the spacing can look excessive. So in the design the shape of the letter and its automatic kerning have to be carefully assessed so that right and left biases function elegantly with other letter combinations. In such decision making one is therefore refining both for aesthetics and functionality.

For both John and Joy’s font families I designed type that functions with high levels of interchangeability. By this I mean a letter or word from one font can be effectively replaced by the letter or word from another part of the font family, without disrupting continuity (Figure 4.6).

In addition to this inter-relationality the typefaces Strike and Toime reflect the personality of individual workers because they are influenced by their dialects, tone, pitch and the paralinguistic nature of their interviews. They constitute font families with interrelated characters and accents that can be used to express not only the idiosyncratic nature of an individual but also variations within their speech patterns.

Within each family the typefaces span light through to bold and italics so that diverse emphases can be used to interpret the spoken word, intonation patterns, lack of clarity and pause. To illustrate the broad potential of the type I have created a series of industrial format typographic reference booklets.⁷⁹ These provide guidelines for typographers and graphic designers, and discuss each typeface’s characteristics and usability.

78. Kerning in type design is concerned with adjusting the amount of space in between each letter. The term ‘tracking’ is applied to the uniformity of spacing adjustment over a range of characters.

79. A Typographic reference booklet is a document that shows the characteristics of the typeface, including its various point sizes, upper and lower case, italics and bold versions.



This is an example where **strike cut bold**, **strike cut regular** and *strike cut italic* are *interspersed without* disrupting spatial continuity.

Figure 4.6. Example showing how the Strike Cut family of typefaces are able to be used in John's font family without disrupting spatial continuity (David Sinfeld, 2018).

John McBeth and the voice of Strike

Strike Cut

Strike Cut was the first typeface I created. It was a response to John McBeth's audio interview. It formed the base structure for later developments seen in Strike Erode and Strike Space. The letterforms of Strike were influenced by the texture of John's voice; its pitch, dialect, tone and loss of clarity. The typeface is also inspired by his personality and the nature of his occupation as a factory worker.



Figure 4.7. Screen grab of John McBeth from the documentary, *Pātea: The Project* (David Sinfield, 2019).

John McBeth was employed at the freezing works as a meat trimmer in the boning room between 1968 and 1982. I interviewed him in the Pātea public library on the 19th of January in 2016. John knew the anatomy of the animals he prepared for export and he used an assortment of knives, cleavers and manual and machine saws to cut and trim carcasses. His job required high levels of precision considerable strength (because he was required to lift heavy weights) and the ability to work effectively in chilled environments. In this context he formed part of an assembly process where tasks were strategically spaced and regulated.

These features of his working life I interpreted in a stable, sans serif design that features strong vertical uprights and a relatively strong, compact and compressed form. (Figure 4.8).

When laid up as body copy we notice that each word is separated with an emphasised sense of industrial spacing (Figure 4.9) so there is a subtle reference to the idea of a mechanical production line. In reference to his profession of cutting the letterforms are clipped but never in such a way as to disrupt overall clarity of information. Thus, Strike Cut is designed to be read as highly functional body copy that draws upon John's nature as a thorough practical worker who spent years as a human component in a highly-regulated production line; repeating movements as part of a continuum that cut and processed animals from slaughter to dressed carcasses for export.

In Strike Cut two particular letters, the uppercase 'I' and 'J' are designed as serif forms. When used they add emphasis to the irregular flow of the face while still preserving its overall authority (Figure 4.9).

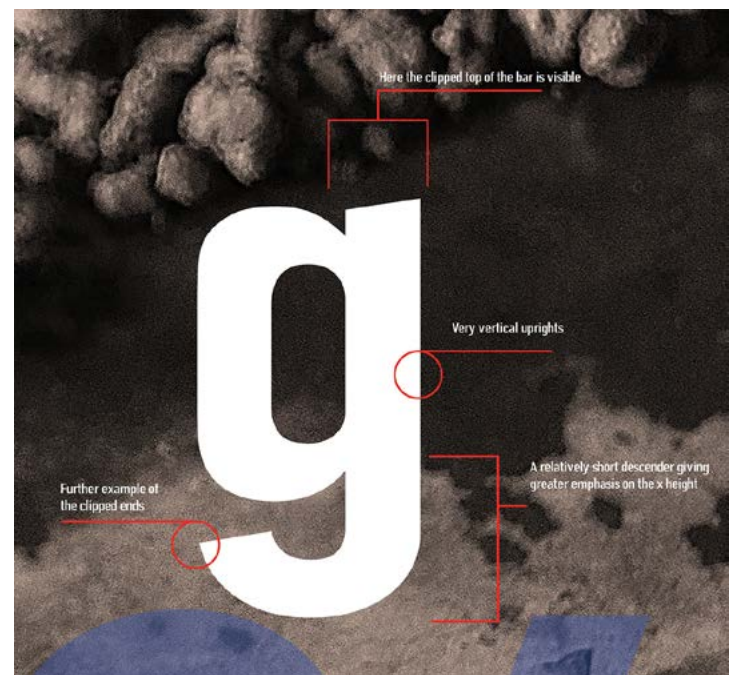


Figure 4.8. Detail showing the characteristics of the typeface *Strike Cut* (David Sinfield, 2018).

Strike Cut can be employed either as a display face for headings or signage (Figure 4.10) or as a working typeface for setting large amounts of text (body copy) that retain high levels of readability (Figure 4.9).⁸⁰ It has been designed in 6 interchangeable styles and weights (Figure 4.11) and it forms a readable substrate into which letters from the complementing typeface *Strike Erode* can be substituted, if a designer wishes to indicate periods of speech distortion or indiscernibility.

80. This face [in CAPS] has been used in the opening sequence of the documentary *Pātea: The Project*.

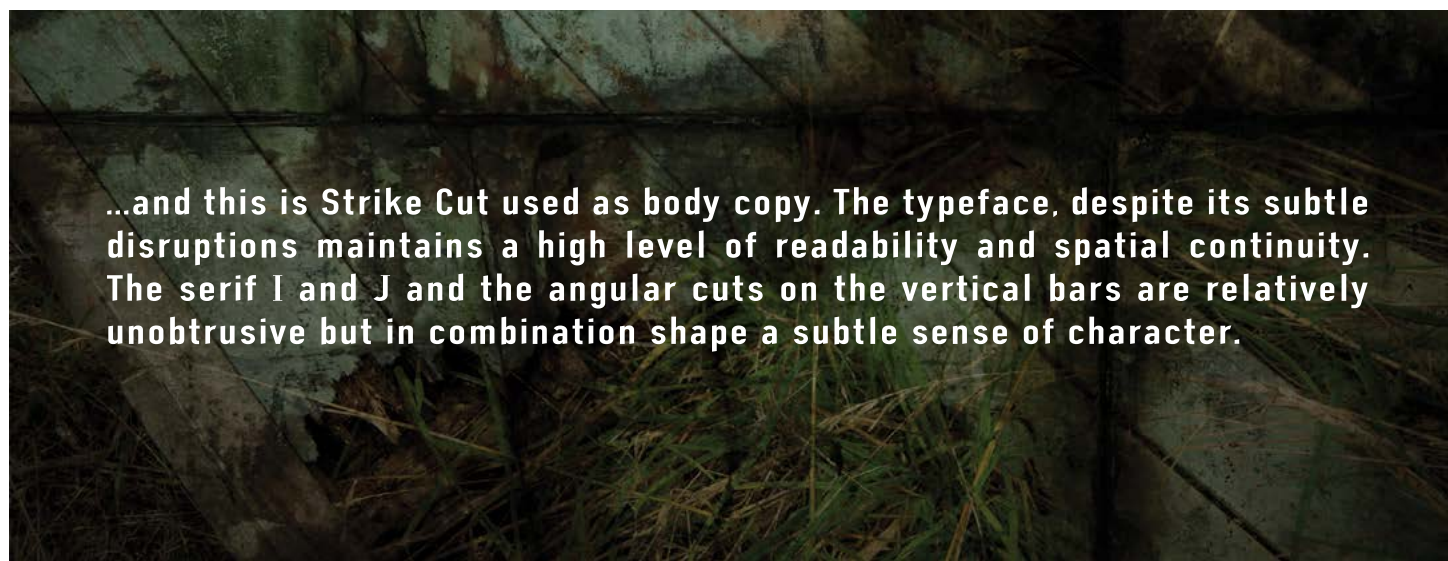


Figure 4.9. Strike Cut typeface shown working as body copy. The design has a high level of readability and mechanical sense of spacing that references John's background as a worker on a production line. (David Sinfield, 2018).



Figure 4.10. Strike Cut typeface shown showing the destabilisation of the serif letterform design for I and J (David Sinfield, 2018).

Strike Cut Compressed

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Cut Compressed Italic

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Strike Cut Regular

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Cut Regular Italic

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Strike Cut Bold

**abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Strike Cut Bold Italic

***abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Strike Cut Compressed

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Cut Compressed Italic

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Strike Cut Regular

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Cut Regular Italic

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Strike Cut Bold

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Cut Bold Italic

abcdefghijklmnopqrstuvwxyz1234567890!@£\$%^&()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Figure 4.11. Strike Cut family of typefaces (David Sinfield, 2018).

Strike Erode

Based on Strike Cut, Strike Erode is a distinctive, corroded typeface that interprets the impact of time and health on the clarity of John's personality, voice and the environment in which he worked. The design uses the same letter forms as Strike Cut but it disrupts clarity and ease of reading through an interpretation of erosion or 'wearing away'. The eroded letter forms can be employed to graphically indicate fatigue and indecipherability at particular points in John's speech.

The principle of erosion is drawn from two aspects of John's world. The first is his nature as a worker who experienced an erosion of economic stability, personal agency and physical health. The second is the erosion of the physical environment in which he worked.

Erosion of the self

Although Chambers 20th Century Dictionary defines erosion as "to eat away or to wear away" (1987, p. 244), in this thesis I use the word to describe a process of subtraction by disintegration that may be physical, social, cultural or emotional. Such erosion normally involves a process of wear through physical forces like time or weather, or emotional states like diminished hope or disillusionment.

John spent 14 years working in the Pātea freezing works. His job secured a stable income. He was heavily involved with the union and he saw his position within this organisation as a fundamental aspect of his identity. He says:

We were told united we stand divided we fall and I still believe in that. You know I was part of the union,

always have been and probably always will. (John McBeth, Interview 2016: time code: 0:03:29.700 - 0:03:34.940)

However, despite his allegiance to the union and his perceived political agency, John and the other workers at the plant lost their jobs. The impact was multifaceted and it played out both physically and psychologically.

In 2002, Keefe, Reid, Ormsby, Robson, Purdie, Baxter and Ngāti Kahungunu Iwi Incorporated's study into associations between involuntary job loss, mortality and serious illness among New Zealand meat processing workers, noted a clear association between sudden unemployment and poor health outcomes. They found among redundant meat processing workers significantly increased levels of mental distress leading to "an increased risk of serious self-harm which led to hospitalisation or death" (2002, p. 1155). Their research may be positioned inside a wider body of evidence that drew significant correlations between involuntary job loss and mental and physical health. These studies document an increase in the use of primary care services (Beale & Nethercott, 1985) increased levels of hospitalisation for specific conditions (Iversen et al., 1989), poor mental health (Eliason, 2009) and increases in self harm and suicide among workers who have involuntarily lost their jobs (Cobb & Kasl, 1977). In addition, Bailey, Chapain, Mahdon et al., (2008) and Hall (2013) found that involuntary job loss also impacts negatively on support structures like the families of workers and the communities in which they live. Their evidence extended a range of qualitative studies that reported for workers who have faced involuntary job loss,

increased levels of divorce, domestic violence and financial hardship - that in turn impacted on parenting, child mental health and educational attainment (Dillion 1987; Grayson, 1985, Spoehr, 2014).

John wore these erosions to the stability of his environment with a distinctive level of pragmatism. He saw himself as a survivor in a world that was far from ideal. He said:

People died, we had accidents at work where people got killed, and another old guy died on the job, but it's part of life. But happy times and we had a few strikes, a lot of strikes, I say more than a few; a lot of strikes, but that was in the days of. Things were hard in New Zealand (Ibid., 2016: time code: 0:02:41.160, 0:03:12.540).

Atkinson (2013) suggests that a worker like John has personal skill sets and propensities for adaption and resources that can influence a sense of control over involuntary job loss. However, the truth is, what happened at Pātea was economically, socially and psychologically devastating for many people. In John's interview we encounter a kind of 'coming to terms with demise'. There is a sense of loss but it does not decorate itself with tragic flourishes or deep recriminations. Work for him had 'closed down' and the impact and residue of this termination gradually eroded what was presumed to be solid. However, the buildings and people still maintained a physical presence in his world.

Erosion of place

Physically and psychologically John weathered not only the economic impact of involuntary job loss⁸¹ but also the toxic environment of the factory and the residue contamination of the environment after the works closed.

On February 5th 2008, 26 years after the closure of the Pātea freezing works, the New Zealand Government allocated 1.5 million dollars towards a clean-up’ of the factory’s contaminated site. When the derelict works caught fire on February 6th of that year, fears of smoke toxicity forced the evacuation of approximately 300 people from the town (NZPA Jan 1st 2009). Because a report in May of that year had identified asbestos in the ash at the site, in addition to a range of other toxic chemicals that had seriously polluted the soil (Reynolds, 2008), the Environment Minister Trevor Mallard assured local residents that the Government had allocated money to investigate the situation. Although he stated that the projected \$2 million clean-up could take 40 weeks, he told the people of Pātea that they should be "rightly concerned about this hazardous blight on their town" (NZPA, Jan 1st 2009).

Although terms like ‘hazardous blight’ carry power rhetorically, in physical terms the pollution caused by the factory and its gradual decay were complex and enduring (Figure 4.12).

Shane Reynolds, the Scientific Officer for the Taranaki Regional Council, in his 2008 post-fire report found that there was extensive petrol contamination of the soil from underground storage tanks on the site. Other soil tests revealed sodium sulphide leakages⁸² as well as evidence of caustic soda and hydrated lime slurry in both the soil and ground water.

The fire destroyed everything except the Storage building, (although it was also severely damaged). Reynolds (2008), report found that asbestos contamination was widespread throughout the site because blue amosite asbestos (a product associated with severe respiratory problems) had been used extensively for pipe lagging (insulation) in the factory. In addition, he noted that there “appeared to be extensive petrol residues in the soil, and approximately 100 m3 of soil was consequently removed. This was stockpiled on site along with the contaminated bedding material (Reynolds 2008, p. 13). He also noted that “Water discharging from the site had concentrations of metals which exceeded the guideline values for 95% protection of aquatic ecosystems” (ibid. p. 9).

In addition to the contamination of soil quality surrounding the site, for 28 years between the factory’s closure and its eventual demolishment the buildings in which John worked also underwent a process of gradual erosion. Fixtures and the remnants of machinery rusted and fell apart. Walls lost their veneers of corporate paint and ceilings rotted and caved in as rain and wind found their way into the interior spaces of the buildings (Figure 4.13).

81. As a man of 72 John has a distinctive nasal quality to his voice that is emphasised by his irregular breathing patterns. This produces fluctuations in sound clarity in his speech.

82. Sodium sulphide is a chemical depilatory applied to sheep skins to dissolve the fibre root, facilitating the easy removal of wool from the carcass. It is dissolved in water and thickened with a slurry of hydrated lime. Collectively, these chemicals produce highly alkaline sodium hydrosulphide and caustic soda (Reynolds, 2008).



Figure 4.12. Exterior view of the Cool Stores building at Pātea Freezing Works and Cool Stores that were designated a hazardous site (David Sinfield, 2015).



Figure 4.13. Interior of the Cool Stores building showing erosion of metal framing, wall surfaces and roofing. (David Sinfield, 2015).

The cool stores, wharves and factories became unregulated spaces that Shoard, (2003) describes as ‘edgelands’. Here weeds grew through cement floors, divisions between rooms of labour crumbled and iron girders, that supported the machinery that drove industry and expansion, corroded and broke. Stanley suggests that such eroded spaces lose their fixed, corporate meanings and become “ruptures in terms of value” (1996, p. 38). The material decay of the Pātea Freezing Works and Cool Stores invoke Bataille’s (1991) idea that production always generates its negative. Thus, these buildings that once enshrined industry became unregulated spaces that in the end, eroded ideas of unity.

Edensor observes that eroded ruins like the Pātea Cool Stores:

... bear traces of the different people, processes, and products which circulated through their environs at different times ... the diverse rates of decay mean that, arbitrarily, some spaces and objects are erased whilst others remain, recomposing a particularly dense and disorganised ‘temporal collage’ (2004, p. 834).

Degen and Hetherington (2001) suggest that such factory buildings and environs constitute a state of ‘unfinished disposal’ where erosion is both physical and conceptual. Unlike the ordered, regulated spaces of the corporate world that Fullagar (2001) suggests are entwined with dominant, highly regulated ways of looking, the environments considered in this study had moved beyond “the repetitive rhythms of quotidian scheduling and tasks [that] consolidate the spatialized order of

production in industrial space” (Edensor, 2004, p. 840). Instead, eroded environments like those of the Pātea Freezing Works and Cool Stores reside at an,

... intersection of the visible and the invisible [because] the people who managed them, worked in them, and inhabited them are not there. And yet their absence manifests itself as a presence through the shreds and silent things that remain, in the objects we half recognise or surround with imaginings. (ibid.).



Figure 4.14. The style sheet for Strike Erode Bold (David Sinfield, 2019).



Figure 4.15. Strike Erode Bold applied as a display face and applied conceptually as signage (David Sinfield, 2020).

Interpreting erosion in the typeface

In designing Strike Erode I was concerned with this intersection between the visible and invisible. In this typeface, the strong, regular letterforms of Strike Cut have been eaten away; they behave in the manner of flaking paint and corroding metal. The negative space around the letterforms intrudes upon their structure. This approach is most evident in the thickest typeface, Strike Bold Erode (Figures 4.14 and 4.16).

In this typeface I used the theme of erosion to emphasise a presence that withstood but was significantly marked by adversity. While the erosion is very subtle in small light and italic point sizes it becomes more pronounced in bold letters, especially when they are employed as a display face in signage (Figure 4.15) or as headings.

Strike Erode

THIS BROADSHEET HAS BEEN DESIGNED TO SHOW SOME OF THE CONSTRUCTION METHODS OF THE TYPEFACE

INTRODUCTION

The family typeface Strike and its various associated fonts, have been designed as a response to the linguistic and paralinguistic nature of a worker's discussion about strikes at the Patea Freezing Works in Taranaki New Zealand.

Paralinguistics is the study of vocal qualities of speech (beyond its basic verbal message). In other words, how something is said, not what is said. Thus, Strike has been constructed to also interpret voice features like tone, modulation, accent, pitch, clarity, pace and the rhythm of speech.

Strike is designed in response to an interview with Mr John McBeth, a meat trimmer who worked in the Patea Works boning room between 1968 and 1982. In September 2017, he discussed how strikes operated at the works and the impact that the factory's closure had on the town.

I created Strike as a way of drawing attention to the manner in which time and experience have textured and shaped the personality of his voice.

The typeface Strike Erode interprets the impact of time and health on the clarity of John's voice. The eroded letter forms contain varying levels of subtraction. These can be used interchangeably with Strike Cut to graphically emphasize levels of fatigue or indecipherability in John's speech patterns. Because consonants like K, D and T are often muted, due to the nasal quality of his speech, they are able to be used as substitutes for more fully resolved letter forms when using Strike Cut. John's speech modulation is irregular, so kerning and character spacing is subtly inconsistent. This means that when the letter forms are assembled they produce a distinctive tension both within a word and in its overall appearance. This allows a typographer to interpret variations in John's pace and pitch.

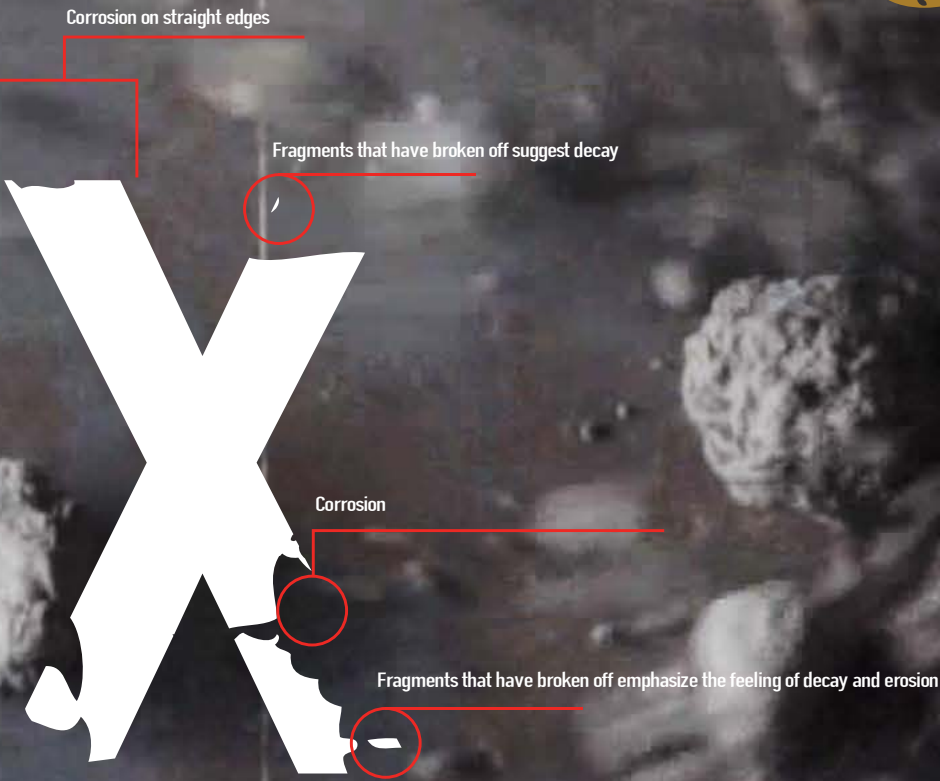
The levels of erosion have been designed in 6 interchangeable weights that can be used to indicate increasing levels of sound ambiguity. Accordingly, the typeface can be interfaced with Strike Cut in animated or print form to interpret a spoken voice where there are alternating periods of clarity and indecipherability.

STRIKE ERODE LIGHT
This is a very decayed face that slows reading as the eye attempts to gather word shape from remnants of letterforms. Because it is interchangeable with the other fonts in the family, it can be used to emphasise a loss of definition or the subsuming of clarity into more dominant sounds. For example, when it is used as an intrusion in body copy set in Strike Cut.

Strike Erode Light Italic
The decayed letterforms are given a degree of dynamism in this face but they are still difficult to read. The face is designed to operate in an environment of high frequency hearing loss, where limited information is available and the information is forced to fill in a void. This necessitates double checking provided information.

STRIKE ERODE BOLD
This is a dominant, heavily eroded, emotional face, designed primarily for display titles but useable when speech volume is loud but unclear. While letterforms are recognisable, the background impacts heavily on readability. Collectively the letter forms and the space they occupy produce a discordant tension (especially when the font is reversed out of a black background).

STRIKE ERODE BOLD ITALIC
This face still struggles with legibility but the decayed letterforms create a greater sense of forward movement. Strike Erode Italic is primarily designed as a display face although its letters can be substituted for equivalents in Strike Cut to draw attention to a loss of aural clarity.



Shown above are the characteristics of corrosion in the typeface

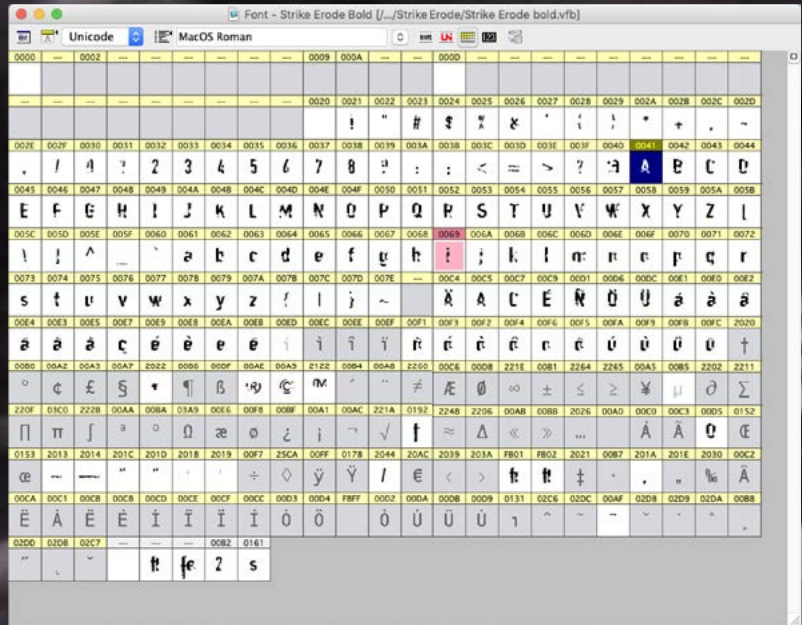
The family typeface Strike and its various associated fonts, have been designed as a response to the paralinguistic nature of a worker's discussion about strikes at the Patea Freezing Works in Taranaki New Zealand. Paralinguistics is the study of vocal qualities of speech beyond its basic verbal message. In other words, how something is said, not what is said. Thus, Strike has been constructed to interpret voice features like tone, modulation, accent, pitch, clarity, pace and the rhythm of speech. For this project, I interviewed Mr John McBeth, a meat trimmer who worked in the Patea Works boning room between 1968 and 1982. In an interview recorded in September 2017, he discussed how strikes operated at the works and the impact that the factory's closure had on the town. I created Strike as a way of drawing attention to the manner in which time and experience have textured and shaped the personality of his voice.

The typeface Strike Erode
Strike Erode interprets the impact of time and health on the clarity of John's voice. Eroded letter forms contain varying levels of subtraction. These can be used interchangeably with Strike Cut to graphically indicate the fatigue and indecipherability of John's speech patterns. Because consonants like K, D and T are often muted, due to the nasal quality of his speech, they are able to be used as substitutes for more fully resolved letter forms when using Strike Cut. John's speech modulation is irregular, so kerning and character spacing is subtly inconsistent. This means that when the letter forms are assembled they produce a distinctive tension both within a word and in its overall appearance. This allows a typographer to interpret variations in John's pace and pitch. The levels of erosion have been designed in 6 interchangeable weights that can be used to indicate increasing levels of sound ambiguity. Accordingly, the typeface can be used in animated or print form to interpret a spoken voice where there are alternating periods of clarity and indecipherability.

Sample text set in 9 / 14pt Strike Erode Bold

abcdefghijklmnopqrstuvwxyz

Letterform erosion occurs primarily on the right hand side of the character suggesting weathering from one direction (as might happen if the letters were physical and exposed to the elements). However there are exceptions to this in some cases where corrosion is evident on the left side. Corrosion does not work in the same way as erosion. Because it is less likely to be directional it appears in a more distributed manner.



An example of the typeface creation software used to generate Strike Erode. After importing material into Adobe Illustrator, I used FontLab Studio to progress the design.

Figure 4.16: Typographical broadsheet for typeface Strike Erode. 1040mm x 600mm (David Sinfield, 2019).

The family typeface Strike and its various associated fonts, have been designed as a response to the 'paralinguistic' nature of a worker's discussion about strikes at the Patea Freezing Works in Taranaki New

Sample text set in 48 / 50pt Strike Erode Bold

Although, as an overall aesthetic Strike Erode provides a sense of damaged experience, my primary concern was with the manner in which an eroded face might interpret John’s speech, which is significantly affected by his respiratory problems. When he speaks his voice is distinctly nasal and his problematic breathing results in unusual pauses and short or unfinished sentences (Figure 4.17).

Significantly, John’s consonants like ‘K’, ‘D’ and ‘T’ are often muted so as listeners, we find ourselves ‘filling in’ aural information. When text is set in Strike Cut Regular and these letters from Strike Erode are inserted to indicate decay, we are presented with a typographical interpretation that comes close to his spoken speech (Figure 4.18).

Because John’s speech modulation is irregular, in this text kerning and character spacing are subtly inconsistent. This means that when the letterforms are assembled, they produce an understated tension both within a word and in its overall appearance.

The levels of erosion have been designed in 4 interchangeable styles and weights that can be used to indicate increasing levels of sound ambiguity (Figure 4.19). Accordingly, the typeface can be employed in animated or print form to interpret a spoken voice that features irregular instances of clarity and indecipherability.

PLAY PAUSE RESUME

Figure 4.17. Interview segment of John (Press play to listen)

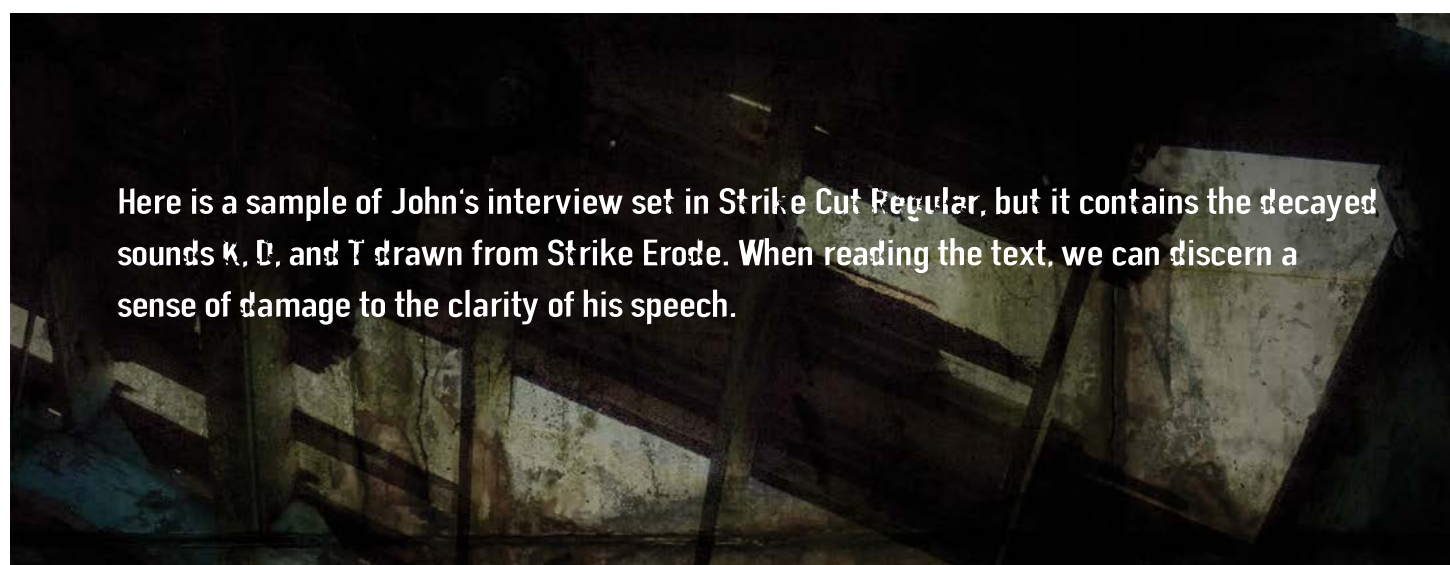


Figure 4.18. An example of Strike Cut Regular interspersed with upper- and lower-case letters k, d and t taken from Strike Erode (David Sinfield, 2019).

Strike Erode Light
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Light Italic
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+*
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Bold
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Bold Italic
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+*
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Light
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Light Italic
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+*
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Bold
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Strike Erode Bold Italic
abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+*
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Figure 4.19. Strike Erode family of typefaces (David Sinfield, 2019).

Strike Space

Having designed Strike Erode and experimented with its interchangeability with Strike Cut, I was still unhappy with the type’s ability to interpret the distinctive nature of John’s respiratory condition. Consequently, I developed Strike Space. This design used the attributes of Strike Erode but with it, I was able to emphasise irregular spacing to express idiosyncrasies in John’s speech rhythms.

In this development, individual letterforms have varying degrees of exaggerated kerning applied in their coding.

This disruption to kerning produces greater or lesser amounts of space depending on what other letters surround it. The design creates an unorthodox look that often results in diminished levels of readability. In many applications the design borders on the illegible but it is created to interpret instances of inaudibility and protracted or compressed timing in John’s speech. The experiment was concerned with both function and the potential poetics of the ‘look’ of pause and irregular rhythm. Given the intended application and extension of these typefaces into poetic realms I wanted to see how far I could push legibility while still maintaining readability.

Significantly, Strike Space has potential to add to the way a designer might interpret paralinguistic features of John’s speech. These include his “timing, emotional tone/inflection, speech errors, national or regional accent ... verbal “tics” and tonic accent” (Mealing 2003, p. 27). Given that the face is still interchangeable with Strike Cut and Strike Erode, (because it comes from the same font family) I was able to demonstrate in graphic form, disruptions to pace and rhythm in John’s speech segment (Figure 4.21).

StrikeSpaceLight

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " # \$ % ^ & * () _ +
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

StrikeSpaceBold

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " # \$ % ^ & * () _ +
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

StrikeSpaceLight

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " # \$ % ^ & * () _ +
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

StrikeSpaceBold

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 ! " # \$ % ^ & * () _ +
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Figure 4.20. Strike Space Light and Strike Space Bold typefaces demonstrating compressions and expansions of kerning (David Sinfield, 2019).

Strike Space

THIS TYPOGRAPHICAL MONOLOGUE CONSIDERS THE MANNER IN WHICH SPACING, LETTERFORM AND CLARITY CAN INTERPRET THE DECAY IN THE PARTICIPANT'S VOICE

Very strong locally and nationally
Like there would be national strikes
where the whole

All over the country there freezing works would be out on strike
and if one if one had a strike

Like we had a strike the other freezing works
would financially support
the other workers would support our plant

and in later years we got down to
departmental strikes

Figure 4.21. Example using Strike Space to illustrate disrupted pace and timing in an excerpt of John's interview. By pressing the play button one can hear the relationship between John's speech and the application of the typeface. (David Sinfield, 2019).

PLAY PAUSE RESUME
(Press play to listen)

Joy McBeth and the voice of Toime

Toime

Joy began working at the Pātea Freezing Works in 1978 when she was 16. She remained there as a lab technician, monitoring bacteria in meat and water until 1982 when she suffered involuntary work loss along with the other workers. She discussed her memories of changes to testing processes and the construction of the stainless steel, purpose-built laboratories that replaced the original wooden, contaminated facilities. She also talked about the changes to the town after the closure of the freezing works.

Joy is a proud woman; a warm sense of nostalgia and affection for Pātea and her time working in the factory permeated her interview. She said of her time in the factory:

Ah I loved it. It was the best time it, was a lovely a lovely time to be – you know, I suppose living in Pātea ... and I'd I've always had a job all my life, you know, from 16 to now, and I've always enjoyed all my jobs. But ahh God! That was the best, best place to work and I think ... if you had to sum it up, it would be quite simply if you didn't work there ... you wouldn't be able to imagine how nice it was going to work - was just an absolute pleasure and it didn't matter what you were doing and in the lab. You know, I had some horrible things that I had to do then and you just loved it. I loved it, it was, um heart breaking for me when they announced the closure ... it was heart breaking because not just was I losing my job and my income but our whole town was losing, you know, something very important, probably far more important than what we ever realised which was quite sad. (Joy McBeth, Interview, 2016: time code: 0:03:48.580 - 0:05:11.470)

Joy remained in the town after the factory closed. What was significant about her conception of Pātea and the closure of the works, was the strong associations she drew across time. By this I mean, Joy distinctively connected the past to the present, ensuring that within her mind and within her family, new generations came to understand the physicality of something that had now become largely invisible. She said:

Over Easter my husband and I drove down there, we took our grandson. My husband worked down there too and we said to my grandson “You know this is where the freezing works was” and he said, “Well where?” and it's like, I suppose Barry and I could look out and just see it, and it's like - How do you describe it to a little child that has no idea what a freezing works looks like or anything like that? (Ibid., 2016: time code: 0:06:23.020 - 0:06:59.490)

Sites of memory are complex things and Edensor suggests that remembering is both “a social and political process, a realm of contestation and controversy” (2005, p. 830). Jedlowski, argues that the past is “constantly selected, filtered and restructured in terms set by the questions and necessities of the present” (2001, p. 30). I would suggest that Joy's memories constitute edited selections and interpretations that have been shaped by the environment where she lives. Although Edensor (2005), Misztal (2002), and Van Dijk (2004), all suggest that increasingly, contemporary processes of social remembering have become externalised and staged outside the local environments in which they occurred (for example through mediatisation via print and online media postings, archive listings and decontextualised exhibitions), Joy's memories of her site of work exist inside an evolving space that she observes every day. In the deserted paddocks she still sees the residues of buildings and the world that unfolded within them.



Figure 4.22. Screen grab showing Joy McBeth in the documentary, *Pâtea: The Project*. (David Sinfeld, 2019).

Her memories are contextualised by enduring landscapes touched by familiar light and discussed in a community primarily composed of people of who also live with memories that are tied to similarly remembered spaces. Thus, Joy's memories of a time of work cannot be entirely compared to Lansberg's (2001) 'prosthetic memories' that spectacularise the local world because Joy lives in "the surroundings in which memory is an essential component of everyday existence" (Nora, 1996, p. 1).

This is not to say that Joy's remembered time is not filtered and reconstituted, but it is partially anchored in a durable physical presence. She, like her brother in law John, has continued to live in the town of Pātea. What is interesting is how it is the incremental loss of the physical 'presence' of the site that she particularly mourns. Speaking of the factory she says:

When it became quite derelict after it closed, a lot of people wanted it gone and whatever ... I've probably always been a little bit sentimental but ... I actually wanted it to always just be there. I could see the dangerous side of it. I could see that - like that it was an eyesore, you know ... and when the fire happened down there, I can remember I was probably one of the first people to know because my husbands on the fire brigade as well and so his pager went off. I read it and then from our place, which was you know on this main street down the other end of town, I could actually see the flames ... and I remember feeling really quite emotional about it and sort of thinking ... it's an old derelict building but it was more than that for me. ... When it came to getting rid of it, oh I found that really hard but now there's nothing there and I even really wanted a bit of the chimney to be saved but that wasn't going to happen. (Ibid., 2016: time code: 0:06:52.500 - 0:08:38.070)

Interpreting Toime as a typeface

Toime has its own set of defining characteristics and personalities. The name of the face is taken from Joy's pronunciation of the word 'time'. As indicative of the region's dialect 'O'(h) is often pronounced 'OI' (oye).

Although toime is a sans serif design with strong vertical uprights and a large x height on the body, its ascenders and descenders are proportionately short. This gives the face strength against which the delicate connections inside letter forms sometimes fail (Figure 4.23). So, Toime is an elegant, readable typeface with connecting details that have become frail. It is an interpretation of remembered information that has faced inevitable weakening over time.

The typeface is concerned with lost details (as Joy's Pātea has lost details of the physical presence of buildings, spaces and relationships within the factory). In Toime fundamental letterforms are still recognisable (as are Joy's strong memories of the spaces where she worked). However, there is concurrently a dissolving of connection – a dissolving definition that means we must sometimes fill in spaces to make meaning.

This said, Toime is designed as a beautiful face. (This is especially noticeable in its variations Toime Light through to Toime Open). It is elegant and delicate and it gathers clarity as the weight of the typeface is increased. Toime has been designed in 10 interchangeable styles and weights. These enable a typographer to swap in lighter letter forms when Joy's voice is softer and to increase emphasis in instances where volume, intensity or clarity is increased. The 10 faces in the family are displayed in Figure 4.24.

Töne

THIS BROADSHEET HAS BEEN DESIGNED TO SHOW SOME OF THE UNIQUE CHARACTERISTICS OF THE TYPEFACE

INTRODUCTION

The typeface Tōme

The family typeface **Tōme** and its associated fonts, has been designed in response to the unique speech accent, pattern and dialect of Mrs Joy MacBeth, a worker the Patea Freezing Works in Taranaki New Zealand between 1979 and 1982.

The typeface draws its form from an interview I conducted with Joy in January 2017 where she discussed her time testing meat for bacterial contamination. In the recording, she discussed changes to work processes, the construction of modernised laboratory from the old wooden contaminated huts, and changes the town underwent following the closure of the freezing works.

I created this typeface as a way of drawing attention to the distinctive nature and spirit of her voice. The typeface also interprets the optimistic yet feminine nature of her voice, and the decay of certain sounds due to age and health.

The lightness of this face profiles a fragility that forces attentive reading. We are slowed because certain letterforms require more concentration to ensure deciphering. This is emphasised in letterforms like a, s and t, because, although their stems are clear, the arcs emanating from them are almost indiscernible.

TOME LIGHT ITALIC

This is the most insubstantial of the faces. The letters produce word forms that have forward movement but collectively they produce a fragile staccato effect that results in an uneasy deciphering of speech. Despite the italic form, we are forced to read words individually.

TOME REGULAR

This face has an elegant verticality to its uppercase letters, where any loss of definition is subtle, appearing most graphically in the lowercase at joints in letterforms like g, a and u. Its uppercase is more stable and it is perhaps the most easily read version of the typeface.

TOIME REGULAR ITALIC

In large blocks of copy this is the most readable of the italicized variations. This face comes close to the nature of flow in Joy's voice. There is still an emphasis on space between words but, the letterforms are clear and the sense of fragility is diminished.

TOME BOLD

This is a relatively stable, legible face. The clipping at the top and bottom of its bold letterforms produces a paradoxical fragility. Like Toime regular, the face is relatively readable in both its upper and lowercase forms.

TOME BOLD ITALIC

This is also a relatively readable version. It has forward movement but we are still forced to consider spaces between words. Perceptible features include the angular shaving of the stems of the letters and the fragile nature of the arc on the lowercase letter r. This is the agent that slows the reading experience.

TOME EXTRA BOLD

The strong, stems in this version of the face produce a rigid, halting reading. Given the letters' sans serif structure, we process copy as assemblies of discrete letters inside words. However, the face has a high level of legibility against textured backgrounds.

TOME EXTRA BOLD ITALIC

This italicized version of the face above adds some flow to its rigidity but given the irregular nature of Joy's speech we are still forced to consider spaces between the words.

TOME OPEN

Based on the bold version of Toime, this face has an outline rather than the fill of the other faces. However, it becomes solid in some letterforms like s, c and o, where the sides of the letterform meet. It is primarily designed for large capitals where these finer details become more evident.

TOME OPEN ITALIC

The italicized version of this variation is again designed for large use as a display face. It produces a diagonal movement that is enhanced by variations in the weight of the stems. In lowercase applications this variance impacts on clarity and renders the face largely ineffective for use as body copy.

[illegible]

This part of the character is very thin especially compared to the downward stroke

This part of the character has completely disappeared, but it will grow back as the font increases in weight. This can be seen in the example to the right.

The downward stroke is the thickest part of the character

A small stem has remained which will grow as the weights increases

Figure 4.23. Typographical broadsheet for typeface Toime. 1040mm x 600mm (David Sinfeld, 2019).

Figure 4.23. Typographical broadsheet for typeface Toime. 1040mm x 600mm (David Sinfield, 2019).

Toime Light

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+ ð ñ ò ó ô õ ö × ø ù

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Light Italic

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+`~|}{\;:'",./*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Regular

abcdefghijklmnopqrstuvwxyz1234567890!@\$%^&*()_+ ð ñ ò ó ô õ ö × ø ù

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Regular Italic

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+`~\|;':",./-+=[]{}()*~{|^%!"*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Bold

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+ ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý ÿ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Bold Italic

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+ ð ñ ò ó ô õ ö × ø ù*

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Toime Extra Bold

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+ ì ï ð ñ ò ã ä å ç è é

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Extra Bold Italic

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&()_+ ð ñ ã ò ð ñ ã ò*

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Open

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+ ì ï ð ñ ò ã ä å æ ç è é

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Open Italic

abcdefghijklmnopqrstuvwxyz1234567890!@#\$%^&*()_+ ð ñ ã ä å ç è é

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Toime Light

abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Light Italic

abcdefghijklmnopqrstuvwxyz1234567890!@%^&()_+ ð ñ ã ò ã ð ñ
*ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Toime Regular

abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Regular Italic

abcdefghijklmnopqrstuvwxyz1234567890!@%^&()_+ ð ñ ã ò ã ð ñ
*ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Toime Bold

abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Bold Italic

abcdefghijklmnopqrstuvwxyz1234567890!@%^&()_+ ð ñ ã ò ã ð ñ
*ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Toime Extra Bold

**abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Toime Extra Bold Italic

***abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Toime Open

abcdefghijklmnopqrstuvwxyz1234567890!@%^&*()_+ ð ñ ã ò ã ð ñ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Toime Open Italic

abcdefghijklmnopqrstuvwxyz1234567890!@%^&()_+ ð ñ ã ò ã ð ñ
*ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Figure 4.24. Toime family of typefaces (David Sinfeld, 2019).

As Strike was influenced by erosions to John's voice and environment, Toime responds to the nature of Joy's memory and her distinctive dialect. In her speech, 'E' often sounds like 'T'. So, 'New Zealand', sounds like 'New 'Zillan', 'ten' sounds like 'tin' and 'Yes' is pronounced 'Yis'. In addition, the sound 'i' is extended to an 'oye'. So, Joy says 'toime' instead of 'time'. I interpreted this feature by developing a new phonic glyph 'oi' (Figure 4.25), to reflect more accurately sentences like ... "oye (I) always really loved it" and how 'noyce' (nice) it was."

The letters 'T' and 'K' when they occur at the end of a word are generally softened in Joy's speech. So, when she says "I think there was" ... it sounds like "I thing there was". This softening is also evident with the letter T, especially at the end of a word. So, 'Wouldn't' is pronounced Wooden. However, this is not consistent with all of her speech. On occasions the letter 't' is clearly discernible as in 'Heart breaking'. Accordingly I designed both a soft and a hard 't' - and a soft and a hard 'k', that can be used, depending on how a sound is pronounced. The soft 't' and 'k' have a much lighter look than other letters but our attention is drawn to them because they lean to the left (in opposition to the direction flow of normal italicised letterforms).

If we were reading a transcript of Joy's interview with a standardised voice over in Rockwell, her memorising would look like this: (Figure 4.26)

However, the same excerpt taken from her interview featuring the softened letterforms, the new phonic glyph and differentiations in tone, volume, pause, repetition and rhythm, looks like this: (Figure 4.27)

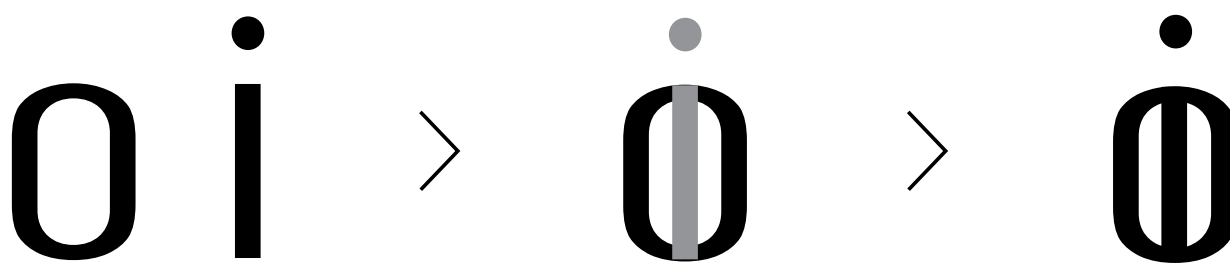


Figure 4.25. Figure showing the design and construction of the phonic glyph for the letters o and i, for typeface Toime. David Sinfield,

“...I loved it. It was the best time. It was a lovely time to be living in Pātea. I have always had a job, all of my life; from 16 ‘til now and I’ve always enjoyed all of my jobs. But, ahhh God! That was the best place to work.”
 [The Sunday Star Times (1994)]

Figure 4.26. An excerpt of Joy’s interview set in the early 1990s typeface house style of the Sunday Star Times (David Sinfield, 2019).

Toime

Ah I loved it. it was the b1st t0me. it was a
lovely a lovely t0me to be um you know 0
suppose living in Patea and and um. iiiiiiI've. I've I always had a job all my life. you
know from sixteen \t\t0 now and I've always enjoyed all my jobs. but ah. god t h a t
was the b1st. b1st place to work.

Figure 4.27 Interview monologue of Joy McBeth, using Toime. By pressing the play button one can hear the relationship between Joy's speech and the application of the typeface. (David Sinfeld, 2019).

PLAY PAUSE RESUME
(Press play to listen)

Marks of Labour

While the refinement of these fonts occurred largely in the digital realm, it is useful to discuss the role of handmade typography in relation to the form and processing of the typeface Strike Bold and how this emanated from my broad approach to designing type as a physical expression of thought.

In this study I was particularly influenced by Juhani Pallasmaa's (2009) assertion that in our current digitally shaped culture (that puts considerable emphasis on the virtual and the visual) designers should consider relationships between the mind and the body so they are not detached and ultimately disconnected from the world they interpret. Pallasmaa proposes the idea of a 'thinking hand'. He suggests that in the process of physical making we can ideate and process creative considerations in distinctive, multi-sensory ways. Such an approach he suggests, stands in opposition to prevailing approaches to design that emphasise conceptual and verbal knowledge over the 'felt', tacit and non-conceptual knowing of our embodied processes.

My approach to this project has been influenced by this belief. At times while creating the typefaces I have asked how designing type for workers might carry 'labour processes' in its gestation and development. In other words I have explored how 'physically' making type in my workshop might open up alternative ways of thinking about letterforms and how they operate as communicative devices.

Time and physicality

In Chapter 3, I considered a sign on the main road, just outside of Pātea. Like the billboard showing the Eyes of Doctor T. J. Eckleburg in Scott Fitzgerald's (1925) *The Great Gatsby* (that I discussed in the introduction to this exegesis) this sign has been eroded by wind and sun and time. Its paint is peeling and

it speaks of both what exists (Pātea the town) and of loss and neglect (Figure 4.28).

As the type on this sign has been exposed to time and weather, it has developed a unique aesthetic that has altered its meaning. Here the background has intruded on the dialect of the original wording. Such type may be understood as belonging to Marion Shoard's (2003) 'edgelands'. It has become an unsanctioned voice of a liminal, transitional space that exists on the margins. Shoard would discuss the sign as something 'unlawful' that becomes part of a disorganised but fertile hinterland.

The eroded type on this road sign is no longer Fullagar's (2001) neutral, regional voice that occupies the regulated spaces of the corporate world; instead, it now speaks from Edensor's (2004) intersection of the visible and the invisible. It has a new, emotional resonance. We 'hear' within the damaged letterforms, the voices of neglect, fatigue, vulnerability and perhaps tenacity.

Handling as thought

I drew this consideration of eroded materiality into a series of experiments where I began developing typography by hand. I experimented by making letterforms from a diverse range of materials including plywood, metal and mdf board.⁸³ These constructions I burned, corroded and soiled in an effort to see what processes of distressing might suggest. The results became influential in the development of Strike Erode⁸⁴ and also helped me, in an embodied way to 'feel' my way through the emotional potentials of letterforms that might become voices for the spaces of the abandoned works and the idiosyncratic speech features of the people I was studying.

83. Medium Density Fiber Board.

84 As Strike Erode developed I would transfer digitally processed ideas back to physical letterforms so the process of digitized and physical thinking was in constant dialogue.



Figure 4.28. Detail of a road sign on State Highway 3 at the entrance to the town of Patea (David Sinfield, 2019).

Sennett (2008) suggests that the process of making material objects by hand constitutes a form of thinking. He argues that, “Touch delivers invasive “unbounded” data. [Although] the eye supplies images that are contained in a frame; a neural network of eye-brain-hand allows touching, gripping, and seeing to work in concert (pp. 152-153). This idea may be likened to Dewey’s (1934) argument that physical experience involves a mutual relationship between the hands and eyes. However, perhaps it is Carter’s (2004) conception of “material thinking” that most articulately expresses my position. In his discussion of active materials in the creative processes, he argues that materials are not passive; they interact with the maker’s artistic intelligence and in this process the hands, mind and eyes become connected in a creative process.⁸⁵

Nimkulrat (2012) suggests that in artistic inquiry, such handling of materials causes us to engage with levels of tacit knowing that enables us to think through and understand our practice.

Type and physicality

In this study I pursued high levels of physical embodiment (Mäkelä, 2007, 2016; Nimkulrat, 2012) in both the environments of Pātea and processes of making emanating from my reflections upon what I encountered. Thus, in my initial field work I documented material from often, physically challenging sites. I wandered through crumbling buildings whose structures were now sagging under the weight of water leakage and vandalism and I paddled my kayak through treacherous currents seeking footage of the buildings from perspectives not available to the casual visitor. My purpose was to physically experience the emotional resonances of the environment.

Given the potential physical danger of much of my recording work, I travelled with a colleague John Prince who is also an experienced sea kayaker. Both he and I have designed and built our own custom water craft.⁸⁶ I wanted to film the factories from the decayed wharf and to understand the weight of ocean sounds that formed an aural backdrop to the site. I thought there might be information in the pull of water currents, in the crashing of nearby coastal waves, in the texture of wharf plies and the unseen ‘beneathness’ of buildings.⁸⁷

Given the instability of the water I needed to design and manufacture a gimble that I mounted on a hand-built rig at the front of the kayak (so I could elevate the filming devices safely away from the water). Even though the GoPro cameras I was using had inbuilt stabilisation facilities they were not sufficient to deal with the often violent movement of the kayak. The water currents were so strong that even with these physical devices, my recordings still required digitally stabilising in post-production. (Figure 4.29).

The poetic and the physical

The physicality of what I experienced throughout the fieldwork I recorded as poetic reflections in my field journal (see Appendix 3). Hamilton and Jaaniste suggest that in artistic inquiry:

Often poetic evocations themselves ... are testament to the depth and breadth of the evocation of the work, how it draws attention to the contingencies of the body/self, and how it provides diverse insights into the subjective qualities of awareness and perception (ways of seeing, being in and knowing-of the world). (2009, p. 12)

85. This may be likened to Heidegger’s (1962) concepts of “handling” and “handlability”. Heidegger argued that the way we understand “the world” is a consequence of our “handling” things around us, rather than from our detached contemplation on those things.

86. The kayaks were a traditional design, made from 3mm marine ply and glassed on the inside and epoxied on the outer surface. This construction was for minimum weight at a maximum strength ratio. The kayak was a stitch and panel design with a closed deck, hollow structure enabling me to store necessary camera equipment. The design had a single cockpit covered with a spay skirt (approximately 6.25 metres in length).

87. The tidal river that runs past the buildings of the Pātea works has very strong currents. To gather film data, I had to pay careful consideration to tides charts and discuss danger areas with the local people.



Oroiginal GoPro Footage



Stabilised Graded and Cropped in Post

Figure 4.29. GoPro footage taken in 2017, before and after the post-production., one can see how the stability and camera pitch have been digitally rectified (David Sinfield, 2017).

Click on the images to play

I oscillated in my field journals between the poetic and the prosaic (including the technical), but it was the poetics of physical embodiment that enabled me to touch the essence of experience. Thus, when I recorded my filming of the wharf in strong currents, my physicality was recorded like this:

... I was pulled forward and sideways by the depth and power of the water, the currents swept me past the totemic structures of the wharf and freezing works, their wooden pillars eroded by time and weather. Yet this was an almost silent world, uninhabited ... all I experienced was the comforting sound of water lapping against the side of the kayak. When I beached, I listened to the emptiness of the building ... I could hear inaudibly the sounds of the factory in full production, the resonance of great container vessels nudging against the wooden pillars, loading goods for a journey away from these currents and off to foreign lands (See Appendix 4: p. 269)

This physicality extended into how I created type by hand. I thought about materials and erosion. I felt the weight, texture and flexibility of physically constructed letter forms. By cutting into plywood or metal I became viscerally aware of what was removed from a sheet (negative space). I watched which parts of a letterform were most vulnerable to decay or disintegration by burning (Figure 4.30). I smelt the acridness of heat on mdf board and I observed as fire burned into the surface of a letter. I also watched the graceful pace of smoke as it rose from this burning and I reflected on the amount of time that the bright

red of a heated material took to cool again into darkness. This sense of delay influenced my later process of dissolving type in the poem films *Strike* and *Works*.

I also observed how soil wrapped around a word (Figure 4.31); what it exposed first and what it stubbornly clung to. I smelt the dry brittleness of stone and ash. I thought about Reynold's (2008) account of the polluted earth at the abandoned Pātea works; the petrol residues, sodium sulphide, caustic soda and hydrated lime slurries left behind. I reflected on how this toxicity decreased over time but also remained, clinging to the soil. I recalled on my site visits, picking up bits of friable debris from beneath piles of rock discovering marred forms that had been buried and damaged. In the physicality of these experiments I thought about the relationship between time and soil and movement.⁸⁸

I also tried welding letter forms onto metal. Although these experiments did not eventually influence the shape of the typefaces, I was moved by Joy's recollection of the fire on February the 6th 2008. The conflagration occurred in darkness (shortly before 1.00am). The unexplained fire left an indelible impression on her. It completely destroyed the Freezing and Cold Storage Buildings and a number of buildings west of the Boiler House. It also caused significant damage to the old Slaughter House to the east of these buildings (Reynolds 2008). The heat, mixed with the toxic chemicals and a strong onshore wind resulted in the evacuation of part of the town (between State Highway 3 and the river) shortly after daylight (New Zealand Police, 2008).

88. It was from these investigations that I created the third poem film *Strike*.

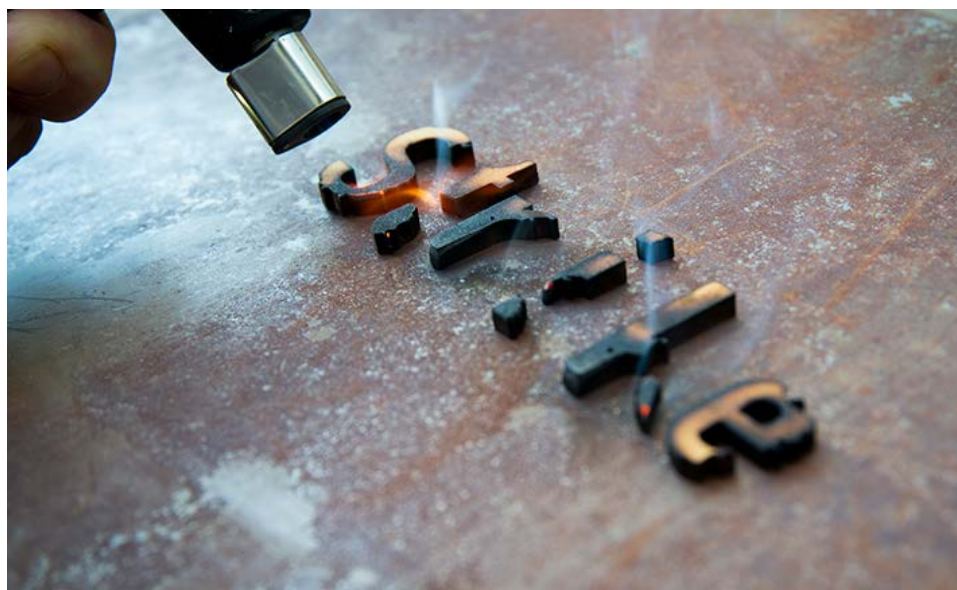


Figure 4.30. Using a torch flame to burn the wood with the different degrees of charring. Here I was considering both decay and the distinctive changes of colour (from the beige of the wood through to black). It was this colouring that eventually set the palette for the typeface's style and broadsheets (see figures 4.14 and 4.15). (David Sinfeld, January, 2017).



Figure 4.31. An experiment where I crumbled soil over the word Strike, observing the manner in which it buried burnt letter forms and increasingly compromised clarity (David Sinfeld, January, 2017).

As I watched the glow of fire on steel I thought about the fierceness of resistance (Figure 4.32). I considered how fire enables both the construction and destruction of buildings. I thought about how it is capable of being both constructive and potentially ‘unlawful’.

As I worked I was connected with a familiar process. I watched the metal substrate glow and discolour. In the dirt and grime of my workshop something familiar pervaded my thinking – worker to worker. I was reminded of Uleshka (2008) who, in his commentary on hand made type argued that as a designer I should progress beyond the limitations of the digital so I might “still touch people ... in a world flooded with impersonal information and fleeting messages” (2008, p. 3).

Conceptually I see myself as connected to the Pātea workers I interviewed because I have also been a labourer.⁸⁹ In my research I shape things and through reflection on this ‘making’, I seek ideas and consider associations in a world that smells and tastes like ash and smoke, that grinds and sparks with the sounds of industry, that soils my tools and my hands ... and from these actions surface the poetics of embodiment.

Given the richness and emotional impact of the John and Joy’s recollections - and those of the other workers I interviewed, I decided to apply the typefaces (and thinking surfacing from the process of designing them), to their interviews. To do this I designed 5 short typographical spatio-temporal works where their recollections of labouring at the factory and living with the outcomes of its demise, were reconstituted as poem films.

89. Tungsten Inert Gas welding uses Argon gas for shielding the electrode while welding. TIG welding can be used on a wide range of metals such as mild steel, stainless steel, aluminium and titanium.



Figure 4.32. Photograph using a TIG⁹⁰ torch. Here I considering what the word Strike might look like welded into the metal. (David Sinfeld, January, 2017).

90. Tungsten Inert Gas welding uses Argon gas for shielding the electrode while welding. TIG welding can be used on a wide range of metals such as mild steel, stainless steel, aluminium and titanium.

Typographical poem films

In this section I consider:

The poetics of workers’ recollection
The five poem films

The poetics of worker’s recollection

One might not normally think of recorded interviews as poetic. Although the Chambers Dictionary defines poetry as “a piece of writing in lines which have a regular beat and often rhyme” (1987 p. 565), I consider that what we might regard as poetic, might extend well beyond such limitations. I believe that the poetic may be found in seemingly ordinary accounts of human experience and when treated typographically (to draw attention to nuances of sound and content) excerpts of recorded speech may be reconstituted as typographic poem films. This is because in the interviews I record, I hear the beauty of ordinary people and their extraordinary speech. The rhythms in their recollections do not have the regulated pace of conventional poetry, words are not perfectly audible and there is no conscious arrangement of structure or themes. Yet within these irregularities, there resides a visceral (and I would suggest, poetic) experience of a world.

Laura McGuire (2012) suggests that poetry uses language to capture impressions and express feelings while providing us with “*phenomenal* knowledge, or knowledge about what it’s like to have a particular kind of experience” (2012, para. 7). By drawing on Thomas Nagel’s thinking in ‘*What Is It Like to Be a Bat?*’ (1974) she suggests that the subjective experience of something is knowledge even though it cannot be reduced to objective facts. Such poetry she argues “provides a unique window” (ibid.)

The subjective experience of the workers I interviewed was lifted directly from their interviews. Instead of applying the conventions of written poetry to the content of their recollections,⁹¹ I drew upon certain devices of spatio-temporal design, including typography, movement, pictorial imagery and sound. I used field data (film and sound recordings of the Pātea coast, river and the areas surrounding the abandoned freezing works) to construct substrate material that was edited using Adobe Premiere Pro and Adobe After Effects. Over this I applied spatio-temporal typographical designs using my newly designed faces and manual experiments.

The resulting five poem films use imagery and spoken or written language I recorded. Poetic devices are extended to include considerations from the aural and visual realms, including movement and palimpsestic layering. Words and spacing appear in either Motion or Fluid typographical form. These poem films constitute a “synthesis of poetry and film that generates associations, connotations and metaphors neither the verbal nor the visual text would produce on its own” (Wees, 1999, p. 1).

A significant number of writers (Chen, 2018, Halloran, 2015; Ieropoulos, 2009; Konyves, 2011; Wees, 1984) argue that a poem film constitutes an independent work that is an artistic response to an idea. Indeed, Halloran (2015) states that, “film poems should creatively exceed standard perceptions of what a poet intended as well as going beyond a conventionally acceptable range of readings, becoming a new artwork” (p. 86).

The film poems in this study were developed between January 2018 and January 2019. With the exception of the first work they used spoken content that was drawn directly from the interviews I conducted with John, Joy and Bruce Phillips.

91. I am referring here to creating consistent rhythms, or formatting what is said into physical structures like stanzas or verses.

The five poem films

The Bar

The Bar is a 2:17-minute work that is the first design in the series. It is a precursor to the other poem films. It locates the study geographically and in time (with the first arrival of people to the land).

In the darkness there are co-ordinates. They mark the location of Pātea. The sea slides, turgid in a struggling dreamlike motion. Over this a typographical voice speaks to us from an aural realm filled only with the battering sounds of the wind and surf.



Figure 4.33. Screen grab of the poem film *The Bar* (David Sinfeld, 2019). The high resolution version can viewed at: <https://vimeo.com/276779356>

The palette of the poem is reduced to black and white with only type registering a sense of cyan.⁹² The typeface I used is the only one that does not emanate from the study. This is because *The Bar* was a work I made before interviewing participants in the project. In this work I used the typeface, Times New Yorker Caps (2007, DOCS) because its serif form created easily read blocks of type [words] that remain consistent against transformations and the unsettled movement of the background (Figure 4.33). This type dissolves into itself in short statements describing how the land was settled. There is no poetic rhythm here ... we wait for phrases that resist regularity. Eventually from beneath the words a karakia (Māori prayer of incantation) surfaces. Given that a karakia is a prayer often delivered when beginning a ceremony, in this project it calls us into the poem films.⁹³

92. This was the colour of the ocean on the day that I filmed.

93. The karakia is performed by Robert Marunui Iki Pouwhare. In its original, recorded form it can be accessed at: <https://vimeo.com/370583983>

Kī mai nei ngā atua o te pō	<i>The gods of the night speak to us</i>
Ka tuhi, ka rapa, ka uira	<i>Point to the direction, seek the destination like flashing lightening</i>
Ka tō te mahuru	<i>Let the sailing be smooth, settled and calm</i>
Ki oki oki e...	<i>To finally rest at journey's end</i>
Tōia te waka	<i>Haul forth the canoe</i>
Pōuri Pōuri	<i>From the dark</i>
Pōtango Pōtango	<i>From the intensely dark</i>
Whēkere Whēkere	<i>From the darkest parts of the ocean</i>
Whēkere rā i mau ai te Tīeke he...	<i>From the very dark seas came forth Tīeke, to predict weather</i>
Te Tīeke he...	<i>Tīeke the sacred water bird, to pilot the canoe</i>
Haere haere i te wīwī	<i>Go forth, travel to distant places</i>
Haere i te wāwā	<i>Journey to far distant, scattered locations</i>
Haere i te maru-ō-whiti	<i>Proceed and be sheltered from harm</i>
Whakamauā kia tīnā, (tīnā!)	<i>Let us be inspired, strengthened and emboldened</i>
Hui e, Tāiki e! ⁹⁴	<i>In unity we shall prevail!</i>

The karakia is layered into the darkness of environmental sound. Like the typography, it dissolves into itself - its clarity is distorted by time and the adversity of the wind-buffed location. It speaks to us over the treacherous bar at the mouth of the Pātea river that was first crossed by Turi and his followers, centuries before European settlement. This is also the bar that container vessels later, had to navigate as they transported produce from the Freezing Works.

In the poem film we are called from the darkness by a pūkāea⁹⁵ and at the conclusion of the work, we are returned to the darkness. In the closing frames, the poem reorients us to the geographical site of Pātea and we are positioned to approach the four poems about what happened on this site centuries later.

94. This ancient karakia belongs to the Aotea canoe that landed in the Taranaki district. The karakia was invoked to ensure safe passage across tumultuous seas and was chanted to secure safe landing at a journey's end. The canoe was captained by Turi Ariki who once lived on Ra'iatea, (an island situated in the Society Islands of Tahiti). This is considered an ancient and sacred island because one of the most prominent and venerated marae, Taputapuātea is located there. Ra'iatea is considered the ancestral homeland of Hawaiki, the birthplace of Polynesia and the island was the fount of religion; the cradle where religious ceremonies were conducted before the major canoes departed for the long journeys across Te Moana-nui-a-Kiwa, (the Pacific Ocean).

95. A *pūkāea* is a traditional Māori wooden signalling trumpet. It is normally constructed from two pieces of hardwood that have been lashed together. The pūkāea's primarily function was to announce spiritual pathways.

Works

The second poem film is 1:11 minutes in duration. *Works* reflects on a segment of the interview I recorded with Bruce Phillips⁹⁶ where he discussed the nature of the factory's abandoned buildings. In this poem, the typeface Strike Cut Bold is used as an unstable, struggling ghost of recollection.⁹⁷

We encounter at the opening of the work, a highly contrasted tracking shot of what remains of an exterior wall of the Works (Figure 4.34).⁹⁸ Here I have emphasised the structural decay of the factory; its walls and roof have been rotted by rain and neglect. The aesthetic interprets Bruce's disdain for the factory's ruined buildings. The colour grade of the footage was reduced to a palette to a distressed, dirty, black and white, with cyan staining, in reference to his discussion of the toxicity of the site.

Aurally the poem film is distinguished by repetition. This is because Bruce, (like John), worked as a functionary on a production line. His actions and the sounds that surrounded him constantly repeated. I asked myself "What might such repetition sound and look like if it decayed?" In response, I created a form of aural palimpsest⁹⁹ where Bruce's recollections, atmospheric sound and the decayed building became an inseparable fusion of layered fragments of information that were inseparable aurally or typographically. Here recollection dissolved in on itself and repetitions became echoes of half established phrases. Bruce's memories are only lucid for a moment when we hear fragments of his interview: "I think it's an eyesore. I've got good memories and ... by looking at it ... because they've never been looked after."



Figure 4.34. Screen grab of the poem film *Works* (David Sinfeld, 2019). The high resolution version can viewed at: <https://vimeo.com/276572781>

96. The full interview can be accessed at: <https://vimeo.com/302626838>

97. I did not develop a typeface for Bruce given my emphasis in the study on interpreting John's and Joy's voices.

98. The filming of this section of the works was a considerable challenge because the wharf facing the river was so decayed, it was too dangerous to walk on. Initially, I attempted to film from the river in my kayak. However, the angle was too low and the footage too unstable. In the end I used a drone, filming the tracking shots over the river - parallel to the building.

99. The word palimpsest refers to layered script on seventh to fifteenth century parchments. On these manuscripts, surfaces were written on, scratched back and written on again. This produced a form of layered communication where residues of past writing became part of present reading. The concept of the palimpsest has become increasingly associated with studies of land and narrative. It has been employed by artists like Mairi Gunn (2014), anthropologists like Barbara Bender (1998), geographers and geomorphologists like Sven Lukas (2005) and Jasper Knight & Stephan Harrison (2013), and architectural historians like André Corboz (1983). Mairi Gunn suggests that human recollections can be palimpsestic because "they are constructed through a process of forgetting and retrieving lived experience" (2014, p. 89).

Following these discernible fragments, only small residues of his interview are decipherable:

... done up mean ... restored to ... restored to freezing works ... broken ... people ... smash ...you know restored to ... wreck [00:33 - 00:57].

Through this sonic palimpsest, type struggles to gather clarity fading up and down on the walls almost indiscernibly. In adopting this approach I was influenced by the palimpsestic nature of the graffiti that I had encountered on the walls of the buildings. As I wandered through the interior spaces I saw that it had appeared and been written over in the years following the Vestey Group's abandonment of the factory. In these rooms, beneath the graffitied walls I picked my way through the residues of rotted blankets, discarded bottles, sodden mattresses, cigarette butts, spray cans and empty food containers. The graffiti also marked exterior sections of the building.¹⁰⁰ The writing seemed to me, to be the palimpsestic typographical voice of unsanctioned occupation.

Ronald Krammer (2015) in his discussion of graffiti in New Zealand, notes that as businesses extract profit from land their presence is normally accompanied by dominance over the appearance of a site. He suggests that in such spaces graffiti is perceived as aberrant because like "homelessness and everyday incivilities [it threatens the idea that] one must do away with social diversity and differences; anything that may generate a sense of fear and anxiety amongst

privileged social classes" (para. 10). While spaces like Pātea's factory buildings remain financially productive they are "dominated by the aesthetics of exchange-value" (ibid. para. 17). Ferrell (1996) calls this the "aesthetics of authority," where manufacturing elites regulate uniform environments as signifiers of ownership. However, when manufacturers' control over these spaces is lost, graffiti often appears, marking walls as sites of new and unregulated occupation. Here, painted type becomes the occupying voice of Shoard's (2003) 'Edgeland.' Its layered voices become the marks of otherness; signatures of occupation from outside of what was once systematically controlled and dominated.

The constantly written over graffiti also provided the inspiration for the aural palimpsest of the poem. Here aural clarity was subsumed into tiered, inseparable, faded statements.

The audio parchment was built from recordings I took as I entered the wharf side of the building. Inside I encountered a large, empty void with large concrete pillars. The atmosphere was hollow. In postproduction I applied a reverberation to this atmospheric data to create greater depth and intensity. I then added a level of static 'noise' to produce a coarser level of aural graininess. Segments of Bruce's interview were then layered into this and I matched the atmos¹⁰¹ to the tone of his voice to reinforce the integration.

100. Some of this appears in initials and 'tags' on the walls in the footage recorded for the work.

101. Atmos is a term borrowed from film production. It refers to recorded atmospheric sound that is positioned behind dialogue or is used to suggest a nebulous quality or feeling of space.

Strike

The third poem film is 2:00 minutes in duration. It exhumes a single word. The work contains, unaltered, a section of my interview with John MacBeth where he discusses the nature of industrial action. The work is a sombre poetic reflection on his political beliefs and understanding of what happened at the Pātea freezing works.

Although on first viewing this appears to be a simple filmed sequence the poem was very difficult to make. Shot on a rusted sheet of mild steel (to suggest the texture and feeling of an abandoned factory), the poem opens with John's assertion:

"United We Stand - Divided We Fall ... and I still ... I still believe in that" [00.06-00.09].

From the darkness we see gradual movement in a scattering of dry soil. As the camera tracks slowly from left to right, we encounter the sound of a breeze I recorded on the river bank at the side of the Pātea River. As we progress through the poem this aural substrate is subtly infused with the sound of the compressor I used for blowing the soil.¹⁰²

Visually the poem is a gradual revelation and a contemplation on a process of striking that failed to stop the closure of the works. The work is a poetic deliberation on strength and loss. The soil references to toxic earth that was dug up and removed from the factory site in 2007. The lettering used for the word Strike came from the laser cut wooden experiment I created in the development of the typeface Strike Erode.



Figure 4.35. Screen grab of the poem film *Strike* (David Sinfield, 2019). The high resolution version can viewed at: <https://vimeo.com/276568730>

102. This material was slowed down to produce a more of industrial atmosphere.

I glued these letters onto the steel and covered them so initially, only the soil was discernible.¹⁰³ The letterforms were spaced irregularly in response to experiments I had been doing with the uneven pace of John's speech.

To record the work I used a specialised camera mounting rig on a motorised rail, with the camera fixed in a downward position (Figure 4.35).¹⁰⁴ As I gradually blew the dry soil away, I manipulated the camera so it moved gradually from left to right while filming in slow-motion at 120fps.

The result is almost dreamlike. The poem film is a visual paradox played out using the strength of John's assertions set against the toxicity of soil and the damaged action of striking. In the end, only the belief in striking remains; an action that once stood firmly but now exists only as a memory.



Figure 4.36. Rig set-up for filming the poem film *Strike* (David Sinfield, 2019). The high resolution version can be viewed at: <https://vimeo.com/330437593>

103. Footage in real time, showing the soil being blown away with compressed air can be accessed at: <https://vimeo.com/330419193/>

104. A video showing the set-up can be accessed at: <https://vimeo.com/330437593>

Gone

This fourth poem film *Gone* is 1:18 minutes in length. It is also based on a segment of John MacBeth's interview. Set in Strike Space it reflects on his discussion of the demise of the town following the closure of the Freezing Works.¹⁰⁵

Gone was shot on a mobile phone using an Apple iPhone 7plus, mounted on a handheld stabilising gimble. I recorded the footage while walking parallel to the shop fronts utilising the slow frame rate of 120fps. In postproduction I applied a colour grade to the sequence to partly desaturate the imagery and emphasise the cold hues in the footage. This approach emphasised a sense of unsettled abandonment. A tilt shift effect on the footage to give the edges of the film a slight blurriness that drew the eye to the centre of the frame (Figure 4.37).



Figure 4.37. Screen grab of the poem film *Gone* (David Sinfield, 2019). The high resolution version can be viewed at: <https://vimeo.com/276568448>

Gone might be defined as a grief poem film; or a form of elegy. Although the poem does not use the traditional structure of elegiac couplets, it is composed in honour of the deceased (in this instance the spirit of what was once a thriving town). The word 'elegy' is derived from the Greek word elegus, which is a song of bereavement sung to the accompaniment of a flute (The New Zealand Oxford Dictionary, 2005, p. 347). However, the wind instrument used in this poem is a clanging sign. It is a recording of an old piece of a metal that had become partly disconnected from a shop front that I was filming on the main street in the town; precariously suspended, it was being blown around so it banged against the wall at irregular intervals.

105. This portion of his interview can be accessed at: <https://vimeo.com/302621809>

The sound of this ‘wind instrument’ surfaces from the darkness at the beginning of a work that is divided into three sections. The first (verse) is typographical, the second is filmed footage of vacant shop fronts and the third is a return to typographical reflection.

In *Gone* I have employed type graphically as an interpretation of voice. Here, Strike Space (the most eroded and unstable of the Strike family) is used to draw attention to distinctive features of John’s speech. At times when his words are unclear, the type is faint and barely readable then, when what he is saying becomes more discernible it draws itself into readable form. In this work type does not behave as traditional translative subtitles to speech we see in film. It positions itself irregularly in the frame sliding and dissolving uncertainly in response to John’s voice. Generally it is timed to appear uneasily around what he is saying. It feels tired and grief stricken. This expression of delay reaches its most pronounced form at the close of the poem when the words “overnight, just gone” appear well in advance of John speaking the words.

We leave the poem in a state of typographical dislocation and sadness.

Hope

The fifth and final poem film is called *Hope*. It is 1:20 minutes in duration and it is based on the tone and content of a section of Joy MacBeth's interview about her memories of working in the factory.¹⁰⁶

This is a love poem that is a refrain to the memory of work. I use the word 'refrain' here in reference to the poem being a parting account. In conventional, written poetry a refrain often describes a line or set of lines appearing at the close of stanza. However, in *Hope* it is not what is written that repeats but layers of imagery and stains that drift across them. In this work we encounter the interior of a building and the water beneath it. We drift through a palimpsest of layers that are in a state of dissolution.

The soundtrack was also created as a palimpsest. It was built from layered recordings I made inside one of the cool store buildings. I initially placed my microphone in the frame of a broken window where the wind was blowing so I could capture the unusually deep, hollow, sound of air movement. I then layered this material with atmospheric recordings taken deeper inside the building and mixed them with the subtle, distant sound of an air conditioning unit.

As we watch the first part of the poem we cannot discern Joy's presence; there is only movement, sound and decay. However, half way through the piece we encounter three notes repeated over and over, as a refrain. These prefigure Joy's voice that appears subtly in the typeface I designed for her (Toime). Her flickering words try to draw themselves forward into definition until, in larger type, she eventually moves into discernible presence with the statement "Ah I loved it" [00.45].



Figure 4.38. Screen grab of the poem film *Hope* (David Sinfield, 2019). The high resolution version can viewed at: <https://vimeo.com/284059287>

106. This portion of his interview can be accessed at: <https://vimeo.com/302624185>

I have layered Joy's voice inside the depths of the building (and metaphorically, in time). As the poem progresses, the interior spaces dissolve into the river currents rippling beneath the factory. Here her voice and the type that responds to it, reside in the company of light moving across water, but the writing is delicate and remains disconnected from direct association with her monologue.

Hope is distinguishable from the poem films that precede it by its distinctive, painterly treatment. Its pigmentation is drawn from the colours that pervaded my physical experiments with handmade type (Figure 4.38). It uses the colours of steel and rust and old metal. These are blended with the soft ochres of mdf board and the marks of burning. The images feel water stained and marked by time and neglect.

We drift here, through an account of love in a world now dissolving into memory.

Pātea: The Project

Contextualising the film poems within the wider study is a 14:26-minute documentary I designed called *Pātea: The Project*.

The aim of this work was to provide an overview of the thesis that might operate as a supplement to the exegesis. The advantage of a documentary is that I was able to work with sound files, visual and narrative transitions and discussion that were not easily integrated into a written text. The work provides an outline of the historical context of the freezing works and an introduction to the four main research participants (John McBeth, Bruce Phillips, Joy McBeth and James Clark. It then offers an account of my typographical experiments and the exhibition of the poem films I returned to the community in April, 2019.

I filmed all material in the work except for the eight archive photographs that I accessed from the Aotea Utanganui, Museum. The documentary content was divided into segments that I constructed using Adobe Premiere Pro, Adobe After Effects and DaVinci Resolve. Once I had established the basic content of the narrative, I worked with subtle gradations of sound and colour to create resonance in the imagery and subtle visual relationships between sections of the work.

The documentary opens in darkness with the sound of waves. Over this we hear Bruce talking about memory and the eyesore that the factory became to him. Fragments of his opinions flicker typographically¹⁰⁷ across the vacant fields where parts of the factory once stood. The paddocks are brown now; the soil damaged and the vegetation sparse. The desaturated pallet, inspired by my experiments with mdf board and old metal, creates continuity between imagery of the coast and the sand dunes that mark Pātea’s western perimeter. In this segment my narration connects the nature of the study and my background as a working-class labourer.

As we move into a discussion of Pātea’s history I begin to reframe and texture footage so it leads us into archive photographs of the old factory and the town. In this section sound is more palimpsestic with subtle layers of singing, work sirens and the sound of an old film projector. These elements are layered across and dissolved into each other. We leave the historical narrative with a digitally constructed time lapse that shows how type has appeared on and disappeared from the factory walls. The palette at the close of this segment returns us to more contemporary colouring.

In the next phase of the work we meet four of the research participants speaking briefly about the impact of the freezing works on their lives. Each person is composed in front of a background plate that shows a detail of a textured surface I photographed inside the abandoned buildings. I did not employ any sonically composed backgrounds for these interview clips so we remain attentive not only to what each person says but also to the distinctive nature of their local dialect and idiosyncratic features of speech.¹⁰⁸

The documentary then progresses to a discussion of the typefaces designed for the thesis. While the commentary avoids the technical intricacies of such work it shows how questioning and handmaking impacted on the design of the Strike faces and Toime. The documentary then closes with a discussion about the nature of the exhibition in the local museum and at sites around the town.

Because the work was as an account of the research for the community who supported it I adopted a colloquial/ conversational mode of address and emphasised the humanness of the inquiry and the questions that drove it.

107. The typeface used throughout the documentary (with the exception of the small segment where Joy McBeth talks) is Strike Cut.

108. Significantly, it is in these small interview segments that we see subtle signs of the health issues that have impacted on the local people. All of the men have hearing loss (their hearing aids are just discernible), and speech impediments (due to either respiratory conditions or the loss of teeth).



Figure 4.39. Screen grabs from the documentary film *Pātea: The Project* (David Sinfield, 2020).

The high resolution version can viewed at: <https://vimeo.com/343791282>

Art in the community

The film poems, documentary, broad sheets and typographical posters that comprise the outward substance of this inquiry were not exhibited in a white walled art gallery.

After 5 years of visiting Pātea and interviewing, filming and collating information for the thesis I felt that it was important to give back to the community the synthesis of what they had so generously shared with me. Over the years I had spent developing the project I had forged deep connections with the community including the local museum, the public library and individual business owners. Drawing upon this good will, in February 2019 I exhibited two bodies of work in the town. The first was in the Aotea Utanganui Museum and the second was an augmented reality exhibition distributed through the town on walls and in shop windows. This took the form of 5 individual posters. When local people held their mobile devices up to the QR code positioned at the bottom of each print, the poem film played on their phone.

Although Pātea doesn't have an art gallery, I would not have exhibited the work I produced in such a location. Traditionally the art gallery with its whitewashed walls and engineered lighting is a socially prescribed space that Duncan describes as a "carefully constructed ritual site where visitors go to perform the ritual of seeing art in a contemplative state" (1995, p. 7). Such rituals she suggests have been carefully choreographed by teams of artist, curators and art historians so that the visitor's journey is uninterrupted and focused on the artefact. Enwezor & Okeke-Agulu describe the gallery rooms in which artworks are placed as 'scripted platforms' or "aesthetically homogenised environments" (2009, p. 23). They suggest that such places tell us how to act and behave and as such they become a site of pretending when looking at art. The interiors of such galleries are often conceptually sealed off from local world that surrounds them.

The museum at Pātea is neither an art gallery nor a repository of non-local material. It is a regional facility that houses local

artefacts and photographs. However, Edensor suggests that such museums (as heritage spaces) can be constructed to:

...seamlessly banish ambiguity and the multiplicity of the past into a compiled series of potted stories, display boards, audiovisual presentations, and themed simulacra that attempt to capture the 'feel' of a historical period, performing a narrative and dramatic fixing, and which potentially limit the interpretative and performative scope of visitors. (2005, p. 831).

Bauman (1987) suggests that the interpretive dramatizing of ideas about the past can replace authentic experience so that selected stories, people and events, stimulate unrepresentative memory. Moreover, Thomas suggests that the conscious arrangement of an artefact edited out of its context and arranged into an orderly display "stabilises the identity of a thing" (1991, p. 4). What often becomes preserved and championed are preservable objects that are positioned against neutral back-grounds that memorialise culture via 'publicly sanctioned narratives' (Ferguson, 1996) using a new "institutionalised rhetoric ... for understanding objects" (Edensor 2005, p. 831).

Bauman's anxieties about a museum interpretively dramatizing aspects of the past by replacing authentic experience with decontextualized artefacts might arguably be levelled at the Aotea Utanganui Museum. However, I would suggest that his critique might be less relevant here because of the museum's location and history. Aotea Utanganui is physically situated in the middle of Pātea. People pass it every day. Its photographs are of sites that are still visible in the town and its spaces are shaped by local commitments.¹⁰⁹ Because the museum was officially opened in April 1974, (8 years before the works closed), it coexisted with the impact of the layoffs. It developed alongside the closures and iterations of its structure and contents have been the result of ongoing support from iwi, the local Lions Club and volunteers. The facility exists because of

109. Indicative of this is the dedication of the main court of the museum to Mrs Reti (Eva) Kershaw, one of two elders who were approached and asked to help develop the Māori section. Tragically Mrs Kershaw died the day before work was to have started and the local people dedicated the court as a memorial to her.



Figure 4.40. Left: photograph of the window front of the Pātea Freezing Works museum¹¹⁰ showing the installed, QR code-activated poster for the film poem *Works* (positioned just above the existing collection of fibreglass sheep).

its networked nature *inside* the community. This networking means that the contents of the museum are connected to the lived experiences of local people. Thus, there are living contexts in the world outside the museum, for artefacts and photographs on display. People see here historical images of themselves, their town, their friends and families. There are stories inside the community associated with what they encounter. In this regard for many local residents much of the material in the museum may operate as a catalyst for remembered, first-hand experience of what occurred with the factory's closure.

When they became aware of my project the museum staff offered space for a display of my typographical work. I was appreciative of the fact that what I designed would not be sealed off from existing material but integrated into what existed. There would be no special lighting or discrete designated space; my contribution would speak in the context of existing narratives of the community.

Because of the generosity of local retailers, the posters activating the film poems were able to be displayed concurrently throughout the town (Figures 4.40 and 4.41).

I owe the community of Pātea a huge debt of gratitude for the manner in which they embraced this research. When the exhibitions opened they were advertised on the museum's website and in printed literature documenting up-and-coming events.

This material was distributed to over 10,000 residents in the wider Taranaki area. At the same time local people using a variety of personal mobile handheld devices viewed the film poems using the QR code printed on each poster.

110. This is a small museum that displays some of the machinery from the freezing works. The sheep on display are representative of the sheep that were the main source of the meat production.



Figure 4.41. Left: photograph of the shop window of the pharmacy on Egmont street, showing the installed, QR code-activated poster for the film poem *The Bar*.

Ravetz and Wright (2015, p. 1) note that artists who exhibit outside of galleries are not a homogenous group. While their “practices and attitudes” may differ, the majority they suggest appear to place high value on self-direction and creating distinctive relationships inside the communities with whom they work. In choosing to move the primary creative texts (the poem films) beyond the museum spaces, I sought to permeate the town both physically and socially. In so doing I was hoping to reach a wider cross-section of people. The shop windows where the posters were displayed were buildings that locals entered each day. These were cafes, libraries and local specialty shops. By scanning the QR code on their mobile device, viewers found themselves linked to moving image files, where the imagery they encountered was an artistic synthesis of the physical world and histories that surrounded them. By having the posters exhibited in the town I was purposefully moving my reflections on Pātea and its community away from Edensor (2005) and Misztal’s (2002), divorced, ‘staged spaces’ of remembering. The distribution of the poem films through the town was an assertion that an artistic consideration of local identity might reside most effectively inside familiar spaces.

These spaces did not remove or neutralise contextualising material like traffic noise, reflections in windows or shop signage, instead, the poem films sat comfortably within the everyday functioning of the town.

Writing so people can understand

With all of the work exhibited in the town it was my intention to have the material ‘make sense’ to the people who inspired it. I wanted the interpretations I made to feel familiar, even if they were filtered through an unusual artistic lens. Although the concept of a typographer as a researcher was largely unfamiliar to them I wanted to do everything I could to ensure that these artistically treated records of local lives would use language that would be relevant and accessible in the local spaces where they were presented.

This pursuit of clarity has therefore directed both the artworks and the manner in which this exegesis has been written. I have tried to write in an accessible way. I have avoided convoluted language so accompanying theory relates directly to what

has been made. Wherever possible I have used a familiar spoken register and made an intimate declaration of my poetic thinking and responses to what I have read and experienced. I have taken this approach because the artwork in this thesis has been gifted to the museum and this interactive exegesis will be available on their website.

CONCLUSION

... and now we draw this exegesis to a conclusion. This section briefly summarises the key ideas in the study through a consideration of both the practice and exegetical writing. It then reflects on potential contributions to the field and my plans for extending the inquiry into further research.

- Designs for 4 functioning typefaces (*Strike Erode*, *Strike Cut*, *Strike Space* and *Toime*)
- 5 poem films
- An overviewing documentary
- An interactive exegesis

The study addresses a question that was only able to be resolved through practice:

What is the potential of typography, sound, imagery and the content of recorded speech to capture the poetic nature of remembered space?

In addressing this question the thesis exercised type as a responsive, temporal voice that spoke of ‘storied experience’ through its ability to respond to dialect, texture, values and the physical environments where people worked. The study resulted in a body of site-specific, poetic, typographical texts that recycled spoken narrative back into a local community as installed works.

Summary

Paradigmatically positioned as artistic research the study employed a heuristic inquiry exercised through audio recorded interviewing, dwelling within, site recording, field notes, creative synthesis, typeface design and methods designed to elicit feedback and critique.

Thematically I was concerned with Katie Salen's (2001) discussion of how dominant cultures mediate meaning (and power) through typographical form and her assertion that regulated, sanctioned typefaces can often operate "as agents of invisibility for non-standard speakers" (2001, p. 132). This was tied to thinking about ways in which workers from Shoard's (2003) 'Edgelands' have their stories of experience marginalised and Fullagar's (2001) discussion about how manufacturing seeks to elevate a neutral, regional voice that occupies the regulated spaces of the corporate world.

I also considered ways in which Juhani Pallasmaa's (2009) concept of 'the thinking hand' and Sennett (2008) and Carter's (2004) work around 'material thinking' might operate as a process for expanding the manner in which a designer can approach typographic inquiry.

The thesis exhibition

New Zealand recorded its first case of the coronavirus disease on the 28th of February 2020. By March 19th both New Zealand and Australia had moved to seal off their borders. This action included unprecedented bans on entry for non-residents. On the 21st of March, Auckland University of Technology suspended all face to face teaching and by midnight on March 25th the country had moved into a *lockdown*, where individuals were only allowed to maintain close contact with others in their household. In addition travel was restricted to the provision of or access to, essential services.

Given these circumstances, doctoral theses involving exhibitions and international travel were required to reformat aspects of their submissions so examinations could be conducted discretely, without compromising examiners', candidate's, supervisors' or facilitator's safety. Accordingly the exhibition venue booked for the examination of this thesis was cancelled and the creative work has been reformatted inside this interactive exegesis. Although all of the artefacts generated in the study are contained within this document, its submission is also accompanied by mp4 files of the poem films and documentary that are accessible online.



Figure 5.1. An impression of a potential entrance to the exhibition (David Sinfeld, March, 2020).

However, because the design work generated by the study was intended as an exhibition that bore the same name as the thesis, it is useful to briefly discuss the design of the presentation, based on visualisations completed as guides for the installation in late February and early March. The intended exhibition space was not an Art gallery; it was a reconstituted theatre studio designed as an aurally neutral, blackened room capable of facilitating a deep engagement with the work. On the outside wall the word ‘Strike’ was to be rendered in handmade type (Figure 5.1).

The interior was to be dimly lit so moving image work ‘glowed’ in the half light. On the back wall the documentary was to play on a large screen and there were to be 5 monitors, each of which played one of the poem films (Figure 5.2). These screens were to have headphones to render the listening experience

discrete from other work in the room. The interpretative typographical posters were already pre-mounted so they could be suspended in the darkness given that their purpose was primarily to draw the viewer in and provide an explanation of the architecture and nature of each typeface (Figure 5.3). The lighting design was formatted so the posters appeared to be floating in darkened space.



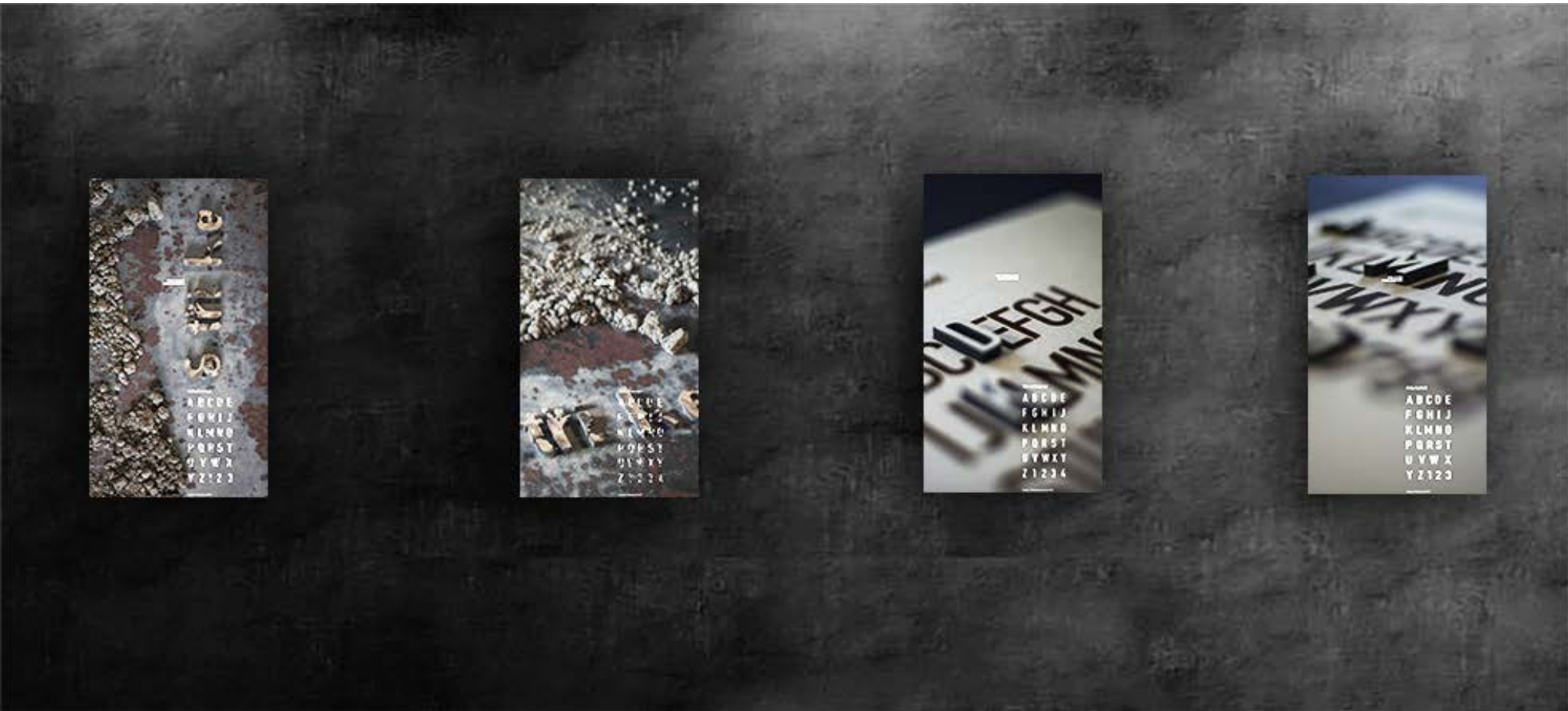


Figure 5.3. An impression of the interior of the exhibition showing the installation of the typographical posters (David Sinfield, March).

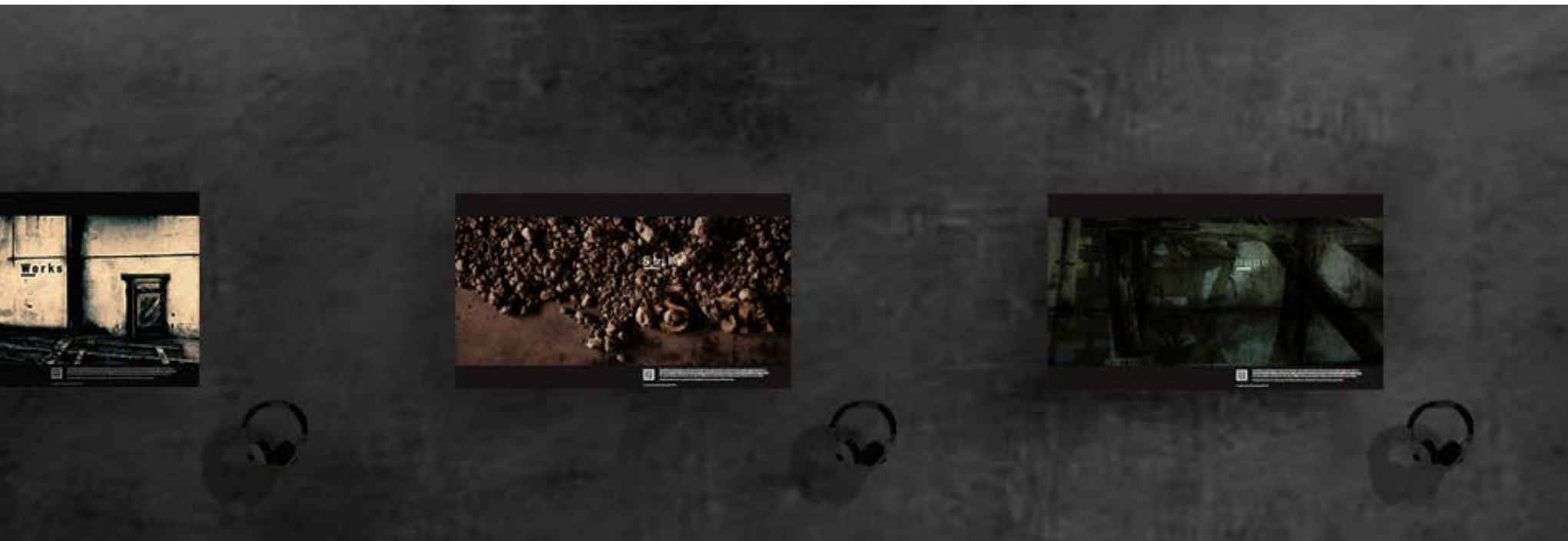


Figure 5.2. An impression of the interior of the exhibition showing the installation of the 5 poem films (David Sinfield, March, 2020).

Contribution to the field

At the end of a PhD study one is asked to consider the contribution to knowledge. While there are ongoing debates about the way that artistic work might constitute knowledge (Borgdorff, 2010; Cazeaux, 2018; Edmonds & Candy, 2002; Klein, 2010; Nelson, 2004), my thinking tends to align with that of Henk Borgdorff who suggests that:

artistic research seeks not so much to make explicit the knowledge that art is said to produce, but rather to provide a specific articulation of the pre-reflective, non-conceptual content of art. It thereby invites ‘unfinished thinking’. Hence, it is not formal knowledge that is the subject matter of artistic research, but thinking in, through and with art. (Borgdorff, 2010, p. 44)

I think his statement articulates the role and nature of thinking into and through artistic practice and in this regard I believe there is an initial contribution the study makes.

This is a contribution that ‘thinking in, through and with’ typography makes explicit. Traditionally typography is considered in terms of its readability, legibility and the manner in which these features operate on a page or a screen. However, in this study I demonstrate how handmade type can generate and communicate both poetic thought and high levels of human presence (Mackiewicz, 2005). Such type is the result of a process of typographical thinking where physical embodiment operates as a resource for questioning and discovery.

Although Borgdorff (2010), argues artistic research as something ‘informal’ and ‘process-focused’, that invites ‘unfinished thinking’ I would suggest that this thesis makes four other contributions to the field; not so much as formal knowledge but as examples of how artistically synthesised knowledge may be positioned.

First, it re-questions the way that places like Pātea (and the impact that factory closures had on them) are discussed in the public domain. Although there is currently available, a number of reports and articles on what happened to the community, rarely do these documents deal in any depth with the stories of individual workers. This thesis nominates two workers and lifts their narratives of experience into the light, concurrently framing what may be seen as statistical or prosaic, as sensitive and poetic. As a consequence, the study proposes that we might understand the loss of employment and its impact on people as personal and artistically expressive.

Second, the study makes a contribution to poetic film as a media form. Traditionally poem film makers take existing poetry that has appeared in written form and they interpret it using imagery, sound and type. But this thesis posits ‘the poetics of ordinary speech’. Extending McGuire’s (2012) idea of ‘*phenomenal knowledge*’, (or knowledge through experience), I demonstrate how the subjective experience of a worker, when perceived through McGuire’s ‘*unique window*’ may be conceived of as a poetic work. Instead of conventional features like rhythm, rhyme, structured themes or reoccurring metaphors, my poem films utilise the poetics of irregularity, inaudibility and dialect. They artistically integrate atmospheric sound and imagery (often as palimpsests) to suggest beauty and poetic significance in what might otherwise be treated simply as an interview transcript.

The third contribution concerns the way we might consider artistic work about and within a community - and how such work might become locally integrated. In the face of concerns expressed by Bauman (1987), Duncan (1995), Edensor (2005), Enwezor & Okeke-Agulu (2009), and Thomas (1991), about dislocation and ritualised viewing, the study demonstrates how, (by using posters and QR codes), a typographer can permeate everyday spaces in a local environment that are in physical view of the world that has been interpreted.

Finally, we might consider this document itself as a contribution to the way we think about exegetical writing through the manner in which information is presented. As far back as 2004, Nelson suggested that in creative, practice-led research degrees the exegesis was being reconceptualised as “a cultural contribution of substantial significance” (2004, para. 8). Hamilton noted in 2011 that the exegesis is often required to assume “a dual orientation, looking outwards to the established field of research, exemplars and theories, and inwards to the methodologies, processes and outcomes of the practice” (Hamilton, 2011, para. 1). Within this dynamic the visual communication designer encounters opportunities to speak (and write) in diverse registers navigating both the objective and the lyrically subjective. As we increasingly question the exegesis as a scholarly media form, we can align developments in its design with emerging practice in an increasing number of academic journals that reach beyond the potentials of the printed page in an effort to enrich the manner in which information is accessed.¹¹¹

This exegesis has been designed as an interactive PDF that enables the reader to concurrently open contributing material while they are embodied inside the writing text. They can also experience multiple levels of sound, movement, pace, and timing as part of a strategically designed, integrated form of narration. However, beyond these things the design of the exegesis suggests a voice of the researcher that reaches beyond the written word. As we move through the document we can sense the weight of emotion, the texture of embodiment and the poetic way that thought is felt.

111. Currently, a variety of journals from diverse disciplines incorporate multimedia components in an effort to enhance reader understanding. Indicative of these are the Internet Journal of Chemistry (<https://www.emerald.com/insight/>), The International Journal for Critical Geographies (<https://acme-journal.org/index.php/acme>), Visual Methodologies (<http://journals.sfu.ca/vm/index.php/vm/index>), and Expert Reviews in Molecular Medicine (<https://www.scimagojr.com/index.php>).

Further research

I was told once that a good PhD is never finished. This is because research is a living thing. All of the council papers, essays, books, websites, imagery, poem films, news broadcasts and articles I have examined in this study are part of a flow of knowledge that is read or viewed and then resynthesised into new thinking. This thesis now becomes part of that trajectory. In the light of this understanding it is useful to consider trajectories I see emanating from the study.

Practice

I intend to enter the 5 poem films in the thesis into national and international film festivals. In initiating this process I have just submitted *The Bar* to the Berlin-based Zebra Poetry Film Festival¹¹² (November 19-22nd 2020). Established in 2002, this is the oldest and most highly regarded festival for short poem films in the world.¹¹³ The festival features a main competition complemented by film programmes, poetry readings, colloquia, and lectures. The festival actively pursues diversity in poem film form¹¹⁴ and is widely networked, so I see it as a useful forum for disseminating my work and the thinking behind it.

Given the sheer complexity of designing functioning typefaces, it was impossible to create interpretations for each person I interviewed in this project. However, it is my intension to develop additional font families based on the interviews I conducted with James Clark, and Bruce Phillips. Both men

have unique speech features and rich reflections on the town and their time working in the factory. With the addition of their interpretations (and perhaps one more interview), at the conclusion of a post-doctoral project, I would like to eventually release a font family called Pātea. As part of this research, I also intend to develop experiments with TIG welding and examining the manner in which toxic chemicals found on the site erode or discolor the surface of diverse kinds of building materials.

The poem films, posters and documentary are scheduled to be reconstituted for an exhibition in St Paul Street Galley 3 in October this year. The 2-week installation will be accompanied by a catalogue I will write and design, and an artist’s talk on the project.¹¹⁵ This exhibition I see as part of a series that might be installed with minimum difficulty at conferences of other locations (like libraries or community halls) because the posters are able to be transported in cardboard rolls or as digital files (for example the poem films).

Conferences and publications

I have recently had a paper accepted for the Fifth International Conference on Communication & Media Studies, at the University of Toronto in Canada (1- 2 October 2020).¹¹⁶ The conference theme ‘*The Data Galaxy: The Unmaking of Typographic Man*’ forms part of the International Communication and Media Studies Research Network that

112. The festival website can be accessed at: <https://filmfreeway.com/ZEBRAPoetryFilmFestival>

113. The festival’s website can be accessed at: <https://filmfreeway.com/ZEBRAPoetryFilmFestival>

114. In 2013 my poem film ‘3 Lives’ was selected in competition for this festival

115. I am aware that this is an art gallery and I have wrestled somewhat with the implications of installing in such a site. However, the exhibition series that presentation contributes to, is concerned with the Nature of Artistic Research. Given the support the university has afforded my study it would feel mean spirited not to contribute my thinking back to an educational environment that seeks to grow artistic research.

116. The conference website can be accessed at: <https://oncommunicationmedia.com/2020-conference>

offers an interdisciplinary forum for discussing the role of media and communication in society. My paper *‘Typography as Personality and Place: A study of how typography can speak of community’* draws on and expands ideas discussed in this thesis. Its focus is on how interview material can operate as a form of typographical poetics that captures not only the phonetic but also the paralinguistic nature of speech associated with recollection. The conference is associated with the Common Ground Publishing network which hosts associated journals and it is my intension to develop the paper, post presentation into an article in one of these.

I am currently also considering other conferences concerned with typography and the community, the poetics of augmented space or community storytelling. Among these are the 2021 14th CfP - Typography Day.¹¹⁷ Although the call for papers in 2020 passed while I was drawing this thesis together, the 3-day conference is an annual event and its call for papers and posters in 2021 will be issued later this year. The conference traditionally features a 1 day workshop followed by two days where jury reviewed papers addressing issues faced by type designers, type users and type educators are presented.

I am also considering the Nineteenth International Conference on New Directions in the Humanities¹¹⁸. This is a 3-day conference in July 2021 that has two specialised themes that may be appropriate for thinking generated in this study: Theme 2 deals with research into communication and

linguistic studies, and Theme 6 considers critical thinking, soft skills and technology. I am especially attracted to the conference’s articulation of its scope and concerns:

There is no science-technology, however, without the human. There is no commerce-economics without the human. Not only are the humanities a third major area of inquiry; the object of study of the humanities is integral to the other two. The humanities interrogate the nature of the human and build a normative agenda for the human, developing programs of action for the humane, the humanistic, human rights, global humanity, the locally humanised ...¹¹⁹

Because typographical inquiry has the ability to reach out beyond its traditional disciplinary focus, a conference with concerns of this nature might form a useful forum for considering that nature of the Pātea project as ‘locally humanised’.

117. The 2020 conference website can be accessed at: <https://www.cumulusassociation.org/cfp-typography-day-2020/>

118. The conference website can be accessed at: <https://thehumanities.com/2021-conference>

119. See <https://thehumanities.com/about/scope-concerns>

120. This research project is due for completion in 2021.

Collaboration

Because of the skills I have developed recording sound and imagery I have been offered opportunities to undertake research in other disciplines. Specifically I have been approached by Dr. John Prince (from the Auckland University of Technology's School of Engineering, Computing and Mathematical Sciences) to collaborate in a research project concerned with documenting wave action, scientific clustering and energy patterns that form on New Zealand beaches. I have already begun work on this project, making field trips over the summer in kayaks to remote beaches.¹²⁰ I have begun using drone footage and time-lapse images that may be utilised in poem films that can be shown at both scientific and artistic conferences.

The community

Although the Aotea Utanganui Museum and the Pātea Public library already hold copies of the work I produced for the exhibition in the town (including the typography and QR activated posters), I will also be giving them copies of the documentary and the interactive PDF exegesis (that were produced after the event). These works will contextualise the posters and poem films and offer an overview of the research project. I intend to build on the relationships I have established in this community to extend ways that I can help to create visible documents that serve to 'humanise the local'.

¹²⁰ This research project is due for completion in 2021.

In closing

At the end of summer I was heading down State Highway 10, past the community that has been the centre and the sustenance of this artistic enquiry. To most people Pātea is just another New Zealand small town. Its closed shops and the residue of its buildings lay baking in the summer heat. In 2020, the year I submitted this exegesis it had been a summer of droughts. I thought as I drove through the main street with Mount Taranaki at one end and the river mouth at the other, how many intimate histories are forgotten except by the people who experienced them.

I do not believe that his thesis will change the world. It is simply a contribution to an idea that as designers we might work with and inside communities to help elevate identities, experiences and histories that might otherwise be lost. Pātea will always be in my heart because I understand the connection that occurred between me (as a man from generations of workers) and individuals in a community whose lives were disrupted by involuntary job loss. Like my mother and her relentless facing down of injustice a generation before, these people tell rich and resonant stories - and they do not give up. Their community has survived and their collective spirit continues to drive it forward towards richer horizons.

In a small way this thesis has been an effort to honour that. It has been an attempt to respect the power of storytelling and hope ... and it has sought to respect the extraordinary and beautiful nature of 'ordinary' lives.

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APPENDICES

This thesis contains five appendices.

Appendix 1

Documentation relating to university ethics approval




AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

15 May 2017

Welby Ings
Faculty of Design and Creative Technologies

Dear Welby

Re Ethics Application: **17/131 Typographical Portraiture: Reflections on the Patea freezing works**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Subcommittee (AUTEC).

Your ethics application has been approved for three years until 15 May 2020.

Standard Conditions of Approval

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: <http://www.aut.ac.nz/researchethics>.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. If the research is undertaken outside New Zealand, you need to meet all locality legal and ethical obligations and requirements.

For any enquiries, please contact ethics@aut.ac.nz

Yours sincerely,



Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: david.sinfield@aut.ac.nz; Thomas Cochrane

Appendix 2

URLs to interviews and brief summaries of their contents

- **Interview 1:**

John MacBeth (Pātea public library).

Interviewer David Sinfield

<https://www.youtube.com/watch?v=mx2mOea9Mps>



Use the hyperlink above or scan QR code for an automatic link to the audio interview.

In this interview John talks about when he first began working at the freezing works in 1968 up to the day it closed in 1982. He was employed in the boning room as a labourer-trimmer. In the interview he also discusses the strikes that took place at the factory.

Appendix 2

- Interview 2:

Joy MacBeth (Pātea public library).

Interviewer David Sinfield

https://youtu.be/g_Q-o2M37qs



Use the hyperlink above or scan QR code for an automatic link to the audio interview.

In this interview Joy talks about working in the laboratories as a freezing works technician. She reflects on her valuing of work and aspects of the close knit committee of Pātea.

Appendix 2

• Interview 3:

Bruce Phillips (Pātea public library)

Interviewer David Sinfield

<https://youtu.be/T8V8tbqQS4g>



Use the hyperlink above or scan QR code for an automatic link to the audio interview.

In this interview Bruce talks about when he was employed at the freezing works in the stock yards and his reflections on the site and the culture of work within it.

Appendix 3

Interview transcripts

Interview 1. Transcript of interview with Bruce

	0:00:45.550,0:00:49.710 I worked there from 1970 to the day it closed	0:01:28.349,0:01:29.590 <i>Was it more money?</i>
0:00:00.000,0:00:01.939 Good having a good old chat	0:00:52.570,0:00:54.570 So it was Eighty-three closed	0:01:29.590,0:01:31.619 Ah yeah. Better hours
0:00:02.439,0:00:06.269 Cuz I did I, enjoyed my four months in Somerset, I really did	0:00:56.260,0:00:57.760 See, was only there to	0:01:33.250,0:01:37.589 And you are on an incentive as well you see so much products for you
0:00:06.269,0:00:07.280 Great people	0:00:58.260,0:01:05.300 I left School, went straight to the freezing works and left the day it officially closed	0:01:37.590,0:01:44.009 Yeah, I think you had boners are on A grade the trimmers and all that were on B grade and the sweepers and all that were on C grade
0:00:07.280,0:00:08.500 Great people	0:01:06.400,0:01:08.400 <i>So it was your first job?</i>	0:01:44.860,0:01:50.849 All different incentives for the day, for the day's work. So it was miles better money for less hours
0:00:08.500,0:00:10.500 Yeah right oh, get into it.	0:01:08.400,0:01:10.400 First job	0:01:52.240,0:01:54.240 <i>What do you remember about the buildings there?</i>
0:00:12.000,0:00:12.500 <i>so these are just some indicative questions all about memories when you worked at the freezing works.</i>	0:01:12.650,0:01:14.650 <i>And what was the job you did there?</i>	0:01:56.560,0:01:58.360 What you mean by memories of the building
0:00:28.390,0:00:35.309 Is this recorded is it?	0:01:14.650,0:01:17.609 Started off in the stockyards	0:01:58.860,0:02:00.860 <i>Were they clean? Were they dirty?</i>
0:00:35.820,0:00:37.320 <i>Yes, are you okay with that?</i>	0:01:18.790,0:01:23.639 Worked in the stockyards for four years and then I applied for a job up on the boning room	0:02:03.890,0:02:05.390 <i>Were they big - were they small? What was the environment like?</i>
0:00:36.309,0:00:36.820 Yeah good as gold	0:01:24.549,0:01:28.349 And got a job up there. I've got a transfer back up to the boning room	
0:00:37.820,0:00:37.320 <i>What were the years you worked at the freezing works?</i>		

0:02:05.390,0:02:05.890 Oh the working environment was	0:02:35.860,0:02:38.699 They had to change it along with everything it had to be stainless steel	0:03:14.519,0:03:18.929 I say that was wonderful ruby, you know give me shit. So it was not it was great
0:02:05.890,0:02:10.110 bloody great because they tried to modernize it every two or three years like	0:02:51.110,0:02:53.110 <i>What are your memories of working there? Did you have fun, did you have jokes, anything that springs to mind?</i>	0:03:18.930,0:03:23.220 no I loved it eh the comradeship down there to this day I miss it
0:02:10.110,0:02:13.020 Our boning room was pretty well re-done up	0:02:53.110,0:02:54.700 Oh	0:03:23.830,0:03:31.379 You know, I always had a great, great working environment there. I and some really, really good friends. I loved it
0:02:13.020,0:02:19.589 The beef floor next to us was completely re-done up it was only the buildings underneath that was sort of	0:02:54.700,0:02:59.220 I just I couldn't wait for Monday morning to go to work because the comradeship, you know	0:03:32.000,0:03:37.659 <i>Was there any social activities associated? Did you go out drinking with the fellas?</i>
0:02:20.620,0:02:23.819 foul Montgomery, blood room stuff like that	0:02:59.220,0:03:05.249 I people from Hawera, Kakaramea, Manautahi, Waverley, Whanganui, Waitotara	0:03:37.659,0:03:42.089 Yeah like you the department you worked in you usually, like, on a Friday
0:02:24.580,0:02:26.290 hydrant that they were	0:03:06.010,0:03:07.890 All congregated. They all worked at the freezing works	0:03:42.480,0:03:47.399 You'd go to the one of the locals or something like that, or even on a Saturday day if ruby had finished
0:02:26.290,0:02:28.709 And they did the necessary work to keep me going	0:03:07.890,0:03:11.699 so you got a different insights what guys were doing and of course I was a sports man and	0:03:47.400,0:03:49.239 Yeah, you'd meet your certain mates
0:02:28.709,0:02:31.768 But the top floor where all the killing was done in the meat was processed, yeah	0:03:11.830,0:03:14.519 Some of the boys say, oh you'd play a shit game on Saturday	0:03:49.239,0:03:53.999 That you'd work with and have a beer with them, you know, and we talk about our sport or something else in life
0:02:31.769,0:02:35.360 That was all modernized because I had to be under the European hygiene rules		

0:03:54.000,0:03:56.000 Yeah	0:04:36.360,0:04:39.760 Every buildings have going	0:05:20.700,0:05:22.819 I've got good memories and by looking at it
0:03:57.100,0:04:03.330 <i>Sounds great and I know it has been devastating for the town</i>	0:04:39.760,0:04:40.260 Apart from the cold storage ...	0:05:23.970,0:05:28.940 because they've never been looked after and done up mean, you know restored to
0:04:03.330,0:04:06.679 <i>but talking to you and it really feels like</i>	0:04:40.260,0:04:47.809 No, there's nothing there at all because that bit down there on the wharf that's is the cheese factory. That was the grader	0:05:29.550,0:05:34.070 Even if it was empty but restored as, this was a freezing works I wouldn't have minded
0:04:06.760,0:04:08.200 Loved it	0:04:48.419,0:04:50.419 So that's not part of the works	0:05:34.070,0:05:39.379 But it was just deteriorating windows were being broken kids, you know people just getting a bunch of stuff and smash it
0:04:09.200,0:04:11.539 You enjoyed working there. That wasn't just like a job, it was more like a community	0:04:51.120,0:04:56.090 What you were calling the cool stools? Oh, yes. Yeah now that's always been the cheese grader	0:05:39.380,0:05:43.639 so to me was the best thing they ever did was clean it up and use the site for something eh
0:04:13.050,0:04:16.130 I love the job now. I'll enjoy the job	0:04:56.280,0:05:01.910 All cheese from the country came in they stored it then they railroaded out	0:05:43.889,0:05:49.668 For grazing whatever they're using it for now say no and I reckon it's a great idea getting rid of it
0:04:16.130,0:04:21.169 I enjoyed working with cold meat because it was chilled meat that came out every day into the boning room and	0:05:02.789,0:05:04.789 on the trains	0:05:51.000,0:05:55.429 Because those days are gone, haven't they and you can't bring them back. So
0:04:21.169,0:04:26.539 I enjoyed that part of it because we weren't up working in hot conditions - not like the B floor and the Mutton floor and	0:05:05.300,0:05:10.800 <i>Would you have preferred the buildings to be left standing there so you could look at them as a memory</i>	0:05:56.310,0:05:58.820 you know if you've been up the road and look at the at the
0:04:27.300,0:04:29.990 No, yeah, I loved all aspects of it eh	0:05:11.800,0:05:13.300 <i>or do you think its better there's no buildings there?</i>	0:06:01.020,0:06:03.020 Hospital that's a bloody
0:04:31.500,0:04:35.500 <i>Now that it has closed down and most of the buildings are now gone ...</i>	0:05:14.300,0:05:19.760 No, I think it's great it's gone eh, it was just to me was an eyesore, you know the thing is	

0:06:03.990,0:06:10.640

That's an eyesore. Have you seen it. Our old hospital that's been closed about 20 years. It's just it's just a bloody wreck. Eh

0:06:10.640,0:06:12.769

It's terrible to look at

0:06:13.349,0:06:18.919

So you come down that main hill into Pātea now you got a great view straight out to the sea and the bay

0:06:19.190,0:06:22.219

and the bar going out there you haven't got a deteriorated building and

0:06:22.920,0:06:24.920

The memories are good

0:06:25.140,0:06:30.769

That's the main thing isn't it, for me the memories are great, and you can't take that away

0:06:31.480,0:06:33.480

At all

0:06:33.480,0:06:35.480

Great place to work

Interview transcripts

Interview 2. Transcript of interview with James	0:01:23.250,0:01:30.000 board where the killing and skinning was done and retained my man’s wages	0:02:17.500,0:02:19.400 <i>Did your father get you the job there?</i>
0:00:21.900,0:00:24.500 <i>What were the years you worked at the Pātea freezing works?</i>	0:01:30.200,0:01:34.700 <i>You were about 16 at the time?</i>	0:02:19.700,0:02:26.540 No, no I got the job myself we had to approach the employment
0:00:26.900,0:00:33.900 Roughly from 1959 to halfway through 1960	0:01:35.000,0:01:37.500 I was about 16, yes, yeah.	0:02:26.540,0:02:36.379 officer whose name was Jim Anderton, Anderton, Anderson an old man who
0:00:39.400,0:00:41.900 <i>What was the job you did there when you worked there?</i>	0:01:37.800,0:01:41.700 <i>So for a 16 year old to have a man’s wages you must have felt ...</i>	0:02:36.379,0:02:41.660 looked over the top of his glasses at you and said what do you want boy
0:00:43.400,0:00:52.530 First of all I started off in the fellmongery which, was a horribly stink place the smell	0:01:42.500,0:01:44.500 Oh yes I was rich, gambling	0:02:41.660,0:02:46.519 he always wore a bowtie I can remember that and of course you look
0:00:52.530,0:01:00.390 got really into your pores but anyone who worked there automatically went on man’s wages	0:01:45.570,0:01:48.900 and buying whatever clothes I wanted	0:02:46.519,0:02:52.489 up and down and knew that you were you were from so and so’s family but he nearly
0:01:00.390,0:01:06.960 people working with under 18 I can't remember	0:01:51.000,0:01:52.900 Was there a lot of gambling that went on there?	0:02:52.489,0:02:57.300 knew everything about you but I got the job by myself
0:01:06.960,0:01:16.560 They got boys’ wages, so from the age of 16, I had man’s wages and after a few	0:01:54.500,0:01:56.979 Ooh gambling we lived on it - thrived on It.	0:02:58.000,0:02:59.300 <i>Was it difficult to get the job?</i>
0:01:16.560,0:01:23.250 months or so I knew the system I transferred up to what we called the	0:01:56.979,0:02:05.900 horses, cards were our favourite and of course a big occasion would be a Calcutta	0:03:00.300,0:03:08.900 No not really you had to just pretend that you were fit healthy and older than what you were
	0:02:07.900,0:02:14.000 and of course I had money to go and enjoy these things to - loved it	

0:03:10.400,0:03:18.900 <i>Do you remember any social or family activities they did in the works, did they encourage family activities, was it family oriented?</i>	0:04:08.069,0:04:15.299 of course every time we had a break which was smoko and lunchtime	0:05:02.120,0:05:10.680 for something running amok in the building I don't recall anyone dying
0:03:19.000,0:03:20.900 Did they encourage activities?	0:04:15.299,0:04:22.000 we would all rush to the donko where we had our food cuppa tea etc	0:05:11.020,0:05:13.980 there when I was there, actually dying there
0:03:25.440,0:03:27.440 Eh	0:04:22.320,0:04:29.000 as soon as we get together out would come the table and the cards dealing up we were all sharks	0:05:21.900,0:05:26.480 <i>What do you feel when you look back and look at the vacant buildings?</i>
0:03:27.440,0:03:28.400 <i>Sort of families, um</i>	0:04:35.660,0:04:37.340 <i>What are your other memories of working there?</i>	0:05:26.620,0:05:29.060 <i>I know most of the buildings have gone</i>
0:03:29.440,0:03:36.019 followed in if fathers or grandfather's footsteps the freezing work that	0:04:37.500,0:04:39.680 <i>Can you remember anything</i>	0:05:29.420,0:05:37.240 <i>Which is a shame because it was the heart and soul of the town</i>
0:03:36.019,0:03:43.040 was the biggest employer in Pātea being young all you want to do is get a	0:04:39.820,0:04:41.240 <i>That happened?</i>	0:05:37.620,0:05:40.120 <i>and the buildings have gone</i>
0:03:43.040,0:03:48.000 job and get some money but all of us enjoyed	0:04:41.560,0:04:43.880 <i>I heard from someone else that sometimes there would be an accident</i>	0:05:40.140,0:05:40.640 yeah
0:03:52.500,0:03:53.000 in the freezing works that is	0:04:45.200,0:04:48.640 <i>and people died there, and stuff like that, do you remember anything like that?</i>	0:05:40.780,0:05:41.900 and those memories have gone?
0:03:54.400,0:03:59.979 Gambling, culuta was our favourite game hoo money	0:04:53.780,0:05:02.120 Bad cuts yes they were quite common sometimes an animal escaping from the slaughter floor	0:05:42.140,0:05:42.800 yes
0:03:59.979,0:04:06.800 \$10...10 ponds pounds into the pool no problem		0:05:43.340,0:05:45.800 <i>What does that mean to you, do you think?</i>

0:05:46.040,0:06:03.539 I found it very sad because the freezing works was basically the foundation of Pātea you know even employment I think	0:07:06.420,0:07:08.200 <i>That's very sad.</i>
0:06:03.539,0:06:07.820 about five six hundred people employed there	0:07:08.920,0:07:09.920 Pardon?
0:06:08.180,0:06:16.360 it gave people a good living life, living style	0:07:10.020,0:07:10.560 <i>Sad</i>
0:06:16.360,0:06:23.680 when the freezing works closed the families were broken up people sold	0:07:10.600,0:07:12.500 It is sad, yes
0:06:23.680,0:06:30.840 houses had to move that of course for employment and they were left with	0:07:13.000,0:07:19.220 and of course the town it was a bustling place, shops of all
0:06:30.840,0:06:41.550 rotting buildings and what you call them P... P schemes which gave no one any incentive	0:07:19.229,0:07:26.469 varieties there was no need to go to have Hawera or Whanganui except for bargains
0:06:41.550,0:06:49.780 no money to save so families started to move out of Pātea lost contact with	0:07:26.469,0:07:27.760 or something like that
0:06:49.780,0:06:56.500 the town and all these memories of all the old men who worked there	0:07:27.760,0:07:34.760 because we had everything here slowly they closed down and Yoda's moved away
0:06:56.500,0:07:05.800 we enjoyed their life etc everything was gone now there's nothing to identify of the place	0:07:37.740,0:07:41.380 and now we're left with a shell of the town
	0:07:47.400,0:07:57.860 <i>Thank you very much James.</i>

Interview transcripts

Interview 3. Transcript of interview with John	0:01:24.980,0:01:29.040 we cleaned it up and trim it to speck and and also boned as well	0:02:14.520,0:02:19.280 It was just like in family that was an extended family that it really was it
0:00:51.060,0:00:54.700 <i>So John, what were the years when you worked at the Pātea freezing works?</i>	0:01:30.340,0:01:32.540 did a bit of boning in later years	0:02:20.000,0:02:23.800 was good it was just awesome
0:00:55.000,0:01:01.220 I started there in 1968 and I went right through to the day it closed in 82	0:01:35.200,0:01:36.700 <i>Was it hard work there?</i>	0:02:33.680,0:02:37.260 <i>Did you have happy memories or sad memories?</i>
0:01:01.340,0:01:02.100 1982	0:01:37.040,0:01:46.140 Erm ... no not hard, hard probably on your mind but I'm lucky I can just switch off	0:02:37.620,0:02:40.540 Mainly happy memories
0:01:02.300,0:01:04.320 yeah so it's 15, 14, 15 years	0:01:47.020,0:01:51.800 and just do do things I can just switch off ... doesn't matter if I'm at the freezing	0:02:41.160,0:02:46.880 I remember the happy times but there were sad times like people died we had accidents at
0:01:04.740,0:01:06.220 <i>That's quite a while isn't it?</i>	0:01:51.800,0:01:57.740 works or painting the house or whatever I can you switch off and yeah, yeah	0:02:46.890,0:02:54.720 work we people got killed and another old guy died on the job and but it's
0:01:08.260,0:01:12.260 It is but then the last job I had was 26 years	0:01:57.740,0:02:01.240 but we had a lot of fun there during the working hours we we had a lot of lot of	0:02:54.720,0:02:59.670 part of life, but happy times and we had a few strikes a lot of strikes
0:01:12.820,0:01:13.660 yeah	0:02:01.260,0:02:06.420 fun and you know we did have arguments and nothing serious but yeah	0:02:59.670,0:03:03.180 I say more than a few a lot of strikes
0:01:13.880,0:01:16.640 <i>What was the job you did there?</i>	0:02:06.840,0:02:10.580 know ask each other questions and	0:03:05.420,0:03:07.240 but that was in the days of
0:01:16.960,0:01:24.980 I was in the boning room as a labourer trimmer after, after the boners had boned the meat	0:02:12.100,0:02:13.540 <i>Was it friendly?</i>	

0:03:08.400,0:03:12.540 Things were hard in New Zealand and it was an English company I'm sorry but you're English but	0:03:48.680,0:03:54.180 like we do would be national strikes with the whole all over the country the	0:04:34.740,0:04:42.420 forward to rebuilding the place plans throughout and everything and if you go
0:03:12.540,0:03:16.680 it was Lord Vesti and they were hard it's like especially over in Argentina they were hard	0:03:54.180,0:03:59.370 freezing works will be out on strike and if one had a strike like we	0:04:42.420,0:04:44.389 to the museum over there you might, not sure if there is anything over there or not
0:03:16.680,0:03:21.000 on the people and they tried the same here and Kiwis just wouldn't take it.	0:03:59.370,0:04:03.720 had a strike other freezing works with financially support the other workers	0:04:44.389,0:04:48.530 Timona which was part of the Vesti group had a fire over in Hastings and
0:03:21.000,0:03:29.700 They, they fought and we had communism. All that was in the sixties seventies eighties and but	0:04:03.720,0:04:08.130 would support our plant and, and then in latter years we got into - departmental	0:04:48.530,0:04:54.080 the money that was going to come here was all channelled over there
0:03:29.700,0:03:34.940 we were told united we stand divided we fall and I still believe in that.	0:04:08.130,0:04:13.500 strikes we'd stay at work and we support the ones that were out on strike a lot	0:04:57.320,0:05:00.520 and we had a manager come out from England and he
0:03:34.940,0:03:40.420 You know I was part of the Union always have been and probably always will, not now I'm retired	0:04:13.500,0:04:17.780 of the strikes were engineered by the company, yeah	0:05:00.530,0:05:08.270 his cohort Paul Jones they decided they're gonna close it - or beat us
0:03:41.880,0:03:43.380 Was it a strong union?	0:04:20.980,0:04:22.180 <i>What sort of ...</i>	0:05:08.270,0:05:14.240 know and in the end they closed it, it was a sad day you know,
0:03:44.060,0:03:48.020 Yeah very strong - yeah very strong, locally in nationally	0:04:22.340,0:04:24.360 <i>What did they what to engineer them for?</i>	0:05:15.460,0:05:19.120 oh what do I do now, where am I going what am I gonna do
	0:04:24.360,0:04:29.920 Erm, I think they wanted the close it	0:05:19.600,0:05:21.540 but things turned out good
	0:04:32.720,0:04:34.540 Erm, go back a bit ... there's was a lot of money put	0:05:21.740,0:05:24.100 <i>It must have been devastating for the town as well.</i>

<p>0:05:24.740,0:05:26.440 Yes it was very devastating for the town</p>	<p>0:06:22.830,0:06:27.260 each department was - and now it's all gone there's nothing to see there but the</p>	<p>0:07:33.820,0:07:37.740 I used to enjoy getting up and going to work</p>
<p>0:05:27.740,0:05:32.940 Like I don't know if you been through town but there's not much here now in the old days there we're menswear shops</p>	<p>0:06:27.400,0:06:32.960 memories are still ... you can't take memory, so it doesn't matter if the buildings are gone or not, the memories are still there</p>	<p>0:07:40.960,0:07:44.720 <i>That's great, thank you very much.</i></p>
<p>0:05:33.280,0:05:36.919 and ladies shops and barbers and everything</p>	<p>0:06:37.860,0:06:42.400 Is there no future for the place now all of the buildings are gone?</p>	
<p>0:05:36.920,0:05:42.360 Friday night shopping the town used to be crowded, movie theatre, 3 pubs ...</p>	<p>0:06:42.740,0:06:44.740 Yeah</p>	
<p>0:05:44.100,0:05:49.420 <i>So it sounds like you had some great times there.</i></p>	<p>0:06:44.960,0:06:52.720 And that was part of the spirit of the town, and it was the economy of the town?</p>	
<p>0:05:50.500,0:05:53.020 Some fantastic memories of the place</p>	<p>0:06:53.000,0:06:56.380 It was, yeah, yeah and the surrounding areas, yeah</p>	
<p>0:05:55.140,0:06:02.370 We get older and retirement and that's that but, but it's that's, that's</p>	<p>0:06:57.040,0:07:08.380 Like in the full part of the season there be 800 working there - a lot of jobs that you know overnight just gone</p>	
<p>0:06:02.370,0:06:06.840 retired as well if you like, it's not there anymore so it's like still living</p>	<p>0:07:12.400,0:07:17.480 all good memories yeah some bad ones</p>	
<p>0:06:08.760,0:06:13.920 <i>What do you feel like now still living in Pātea and seeing it's no longer there?</i></p>	<p>0:07:19.240,0:07:26.800 Now and again you'd get into a personal argument but I'm lucky like I say I can just I switch off</p>	
<p>0:06:14.760,0:06:17.879 Yes, it's, it's hard because you know I got in the beach and you look</p>	<p>0:07:30.040,0:07:32.040 It was a good life</p>	
<p>0:06:17.879,0:06:22.830 over there and its where the works used to be and you could work out where each</p>		

Interview transcripts

Interview 4. Transcript of interview with Joy

0:00:05.980,0:00:08.340
What were the years you worked there at the freezing works?

0:00:09.620,0:00:16.940
I worked there for three years before it closed so, I started the

0:00:16.940,0:00:21.400
3 years before it closed and right up until the last day.

0:00:24.280,0:00:25.640
What was your job?

0:00:26.120,0:00:32.940
I worked in the laboratory as a, just a lab technician and on the bacterial

0:00:32.940,0:00:37.440
side of things there was a chemistry side and a bacterial site and and I

0:00:37.440,0:00:41.680
worked on that site so it was basically testing the meat for different bacteria

0:00:42.180,0:00:46.120
and also the water in and whatever yeah, yeah

0:00:46.420,0:00:48.140
Did they do that very often?

0:00:48.280,0:00:49.260
Every day.

0:00:50.580,0:00:52.180
So it's quite precise?

0:00:52.440,0:00:57.539
Yes it was very precise because you were looking for you know certain bacteria that grow and me

0:00:57.539,0:01:02.160
meat and water and whatever so yeah I mean if there was bacteria and

0:01:02.160,0:01:05.460
that didn't get sold yeah

0:01:06.120,0:01:12.040
I was just talking to James when he was working back there as a boy in the 60s

0:01:12.200,0:01:16.860
He was saying that they didn't have all that then, like the whites

0:01:17.060,0:01:18.880
they were smoking and that.

0:01:19.380,0:01:22.100
Yeah I've seen photos of it and its like and they used to do that

0:01:22.100,0:01:26.580
and now they're pretty you know focused on

0:01:26.580,0:01:32.310
hygiene and everything and yeah often I wonder just what difference it'll makes

0:01:32.310,0:01:36.570
... you know I wonder what the hygiene you know you presume the hygiene back then would

0:01:36.570,0:01:43.100
have been horrible but I don't know if there was any proof of it.

0:01:43.100,0:01:44.720
Interesting

0:01:45.280,0:01:49.040
What do you remember of the buildings?

0:01:52.320,0:01:59.720
Um we and I when I started I - I worked there in the Christmas holidays before

0:01:59.720,0:02:05.250
one particular year I must have been probably just turning 16 then

0:02:05.250,0:02:09.750
and my dad got me a job in the holidays and I worked and the lab at that time -

0:02:09.750,0:02:13.380 was like two dingy little rooms oh it was horrible	0:03:01.920,0:03:07.650 could make two buildings put them together and yeah without even realizing	0:03:59.170,0:04:06.129 know I suppose living in Pātea and and I'd I've always had a
0:02:13.380,0:02:22.800 they were tiny really, really tiny and they were waiting then to have a new	0:03:07.650,0:03:12.120 that maybe that might have been a little bit of writing on the wall about what	0:04:06.129,0:04:11.019 job all my life you know from 16 to now and I've always enjoyed all my jobs
0:02:22.800,0:02:25.560 building you know bought into that to the	0:03:12.120,0:03:16.260 was going to happen in the future but all the other buildings were there	0:04:11.020,0:04:19.520 but ah god that was the best best place to work and I think there was a very, um
0:02:25.560,0:02:31.740 freezing works it was a brand new lab and that's how I got the job it was they	0:03:16.260,0:03:21.360 you know they were some of them were so old and yet you know that there was a	0:04:20.040,0:04:23.500 if you had to some it up it would be quite simply if you didn't work there
0:02:31.740,0:02:36.300 you know I was basically told that when the new lab arrived they would be	0:03:21.360,0:03:28.380 new amenities block the huts that the some of them mean used to live in they	0:04:23.500,0:04:28.570 you just wouldn't understand if you didn't work there you won't know
0:02:36.300,0:02:42.660 employing more people and when I went for my job interview this new lab was	0:03:28.380,0:03:34.830 looked horrible but they were always occupied yeah so it was like it was new	0:04:28.570,0:04:34.000 you wouldn't be able to imagine how nice it was going to work was just
0:02:42.660,0:02:51.270 huge it was a huge laboratory and but it was built in two so it was made to be	0:03:34.830,0:03:41.280 there was new buildings there and then very old buildings yeah but a both	0:04:34.000,0:04:39.639 an absolute pleasure and it didn't matter what you were doing and in the
0:02:51.270,0:02:57.600 able to be transferred away - what you know, when I think back probably was a	0:03:41.280,0:03:42.840 Really	0:04:39.639,0:04:45.760 lab you know I had some horrible things that I had to do them and you just loved it
0:02:57.600,0:03:01.920 tell-tale sign - you know. But at 16 I just thought oh that's amazing that they	0:03:43.240,0:03:48.360 <i>When you look back at your memories there are they fond memories?</i>	0:04:45.760,0:04:53.740 I loved it it was, um heart breaking for me when they announced the closure and
	0:03:48.580,0:03:59.160 Ah I loved it it was the best time it was a lovely a lovely time to be you	

0:04:53.740,0:04:59.430 it was heart breaking because not just was I losing my job and my income but	0:05:51.580,0:05:56.250 the day I I felt very safe which is quite nice you know	0:06:46.410,0:06:52.500 it's like we how - how do you describe it to a little child that has
0:04:59.430,0:05:06.220 our whole town was losing you know something very important probably far	0:05:56.250,0:06:00.720 but you know it's a neat place to be. A lovely, lovely place.	0:06:52.500,0:06:59.490 no idea what a freezing weeks looks like or anything like that, but when it
0:05:06.220,0:05:11.470 more important than what we ever realised which was quite sad yeah but	0:06:02.480,0:06:05.460 Looking back now,	0:06:59.490,0:07:04.710 became quite derelict after it closed, a lot of people wanted it gone
0:05:11.470,0:05:16.090 it was I loved it I loved it there wasn't anything I didn't and worry	0:06:06.040,0:06:08.040 now that its closed,	0:07:04.710,0:07:09.600 and whatever ... I you know I've probably always been a little bit sentimental but
0:05:16.090,0:05:23.199 about it was it was just a nice place to be and you know and as a 16 year old	0:06:08.820,0:06:17.860 <i>but since then - they have demolished all the buildings, what are your memories now looking back</i>	0:07:09.600,0:07:16.650 things I I actually wanted it to always just just be there I could see the dangerous
0:05:23.199,0:05:29.320 girl because they were very few women other than you know in the office there	0:06:18.100,0:06:22.880 <i>at that now the buildings are not there anymore?</i>	0:07:16.650,0:07:22.350 side of it I could see that like that was an eyesore you know and when it when
0:05:29.320,0:05:34.960 was only probably three or four others and walking around the freezer it's and	0:06:23.020,0:06:28.580 Yeah funny you should say that because it was only over Easter, my husband and I drove down there	0:07:22.350,0:07:28.830the fire happened down there I can remember I was probably one of the
0:05:34.960,0:05:41.010 it was all men and a lot of them you know it was one of those things	0:06:28.590,0:06:35.640 took our grandson and my husband worked down there too and we said	0:07:28.830,0:07:31.740 first people to know because my husband's on the fire brigade as well
0:05:41.010,0:05:45.520 they were so there was a lot of respect and that was you know I mean you've got	0:06:35.640,0:06:40.700 to my grandson you know 'This is where the freezing works was' and he said 'Well where?'	0:07:31.740,0:07:38.400 and so has pager went off I read it and then from our place which was you know
0:05:45.520,0:05:51.580 you got teased and and you know whatever that goes with it all but, at the end of	0:06:40.940,0:06:46.400 ... and it's like I suppose Barry and I could look out and just see it and	0:07:38.400,0:07:42.690 on this main street down the other end of

town I could actually see the flames	0:08:34.110,0:08:38.070	0:09:20.700,0:09:24.930
0:07:42.690,0:07:49.979	a bit chimney to be saved but that wasn't	but I found that really hard I found it was
and there and hear the noise from there	going to happen but I just yeah I	like oh it's all gone now it's
and I remember feeling really quite	0:08:38.070,0:08:44.640	0:09:24.930,0:09:44.960
0:07:49.980,0:07:55.700	don't know I think I always wanted to be	all over really it's over yeah sad
emotional about it and and sort of	able to pinpoint where it was for for	
thinking it's you know it's an old derelict	0:08:44.640,0:08:50.520	
building	future generations you know I can	
0:07:55.920,0:07:59.040	remember one day at school we were	
I don't know it was more than that for me	0:08:50.520,0:08:54.690	
it was it was	having a sports event and we looked	
0:07:59.040,0:08:03.240	down on the old freezing works and I	
very important maybe it was because it	remember	
was my first job I don't know but my dad	0:08:54.690,0:08:59.490	
0:08:03.240,0:08:07.380	one of the boys saying to another boy	
worked there too so it was there's lots of	yeah oh my gosh look at the freezing	
little connections and	0:08:59.490,0:09:04.260	
0:08:07.380,0:08:16.220	works a major being you know you know	
then when it came to getting rid of it, oh	that old that you work there and it's	
I found that really hard because I I	0:09:04.260,0:09:09.900	
0:08:16.220,0:08:24.990	like oh my gosh and I did and it's you	
guess for me it's like I you know I work at	know you know to them it was	
a school now and some of these kids	hundreds of	
0:08:24.990,0:08:28.110	0:09:09.900,0:09:15.440	
are never going to even know what it	years ago but, it really wasn't it was you	
looked like you know before it was quite	know only a matter of years really	
0:08:28.110,0:08:34.110	0:09:15.440,0:09:20.700	
a rugged old building but now there's	Yeah so I found that very hard you know	
nothing there and and I even really want	more so than a lot of other people oh	

Appendix 4

Indicative examples of field journal entries

Field Journal Entry: (10th January – 14th January 2017) Pātea

Scouting trip to Pātea

In this scouting trip, I took a friend and colleague (John Prince) to help with filming equipment and for safety reasons. We established a base at the Pātea camping ground (Figure 6.1), which is situated adjacent to the river at the far end of town, and we camped there for 5 days. The purpose of this trip was to investigate locations for filming and audio recording in preparation for future visits. I intended to record and film the river, the freezing works (from the river), the abandoned wharf, the entrance to the river and the bar. I also wanted to test the equipment to ascertain its potentials and limitations.

Kayaking on the Pātea river

Both John and I are experienced sea kayakers and we have both designed and built our own custom kayaks.¹²¹ The river is tidal with some strong currents, so careful consideration of tides charts and discussions with locals helped us immensely. We set off on the high, incoming tide around mid-day, so the incoming current was able to carry us up river.¹²² When kayaking we saw few signs

of habitation and despite some land being broken in, I was put in mind of the land originally experienced when Turi¹²³ first encountered the area.

Camera and sound equipment

The equipment I took had to be light and compact so it would fit inside the kayak, be easily accessed, and used. I took with me a *GoPro camera*: The GoPro is waterproof and could be fixed to the kayak while paddling. I tested this at 3 different points on the vehicle. At the very front I was trying to establish film footage from the lowest possible angle to the water when moving in a forward direction. Positioning the camera on either side nearest to the cockpit gave the appearance of sideways moving footage. I was seeking to record a sense of the speed and power of the river, in relation to the land that flanked it. Close footage was also gained by paddling very close to the freezing works’ wharf structure. Here I was able to record how the seawater had eroded the structure over time. I also took a *Blackmagic Pocket Cinema Camera (BPCC)*. Although this only weighs 355 grams and is 128mm in length, it is able to shoot and retain fine detail with a wide dynamic range. It can film in RAW and



Figure 6.1. The camp site at Pātea (David Sinfield, 10th January, 2017).

121. The kayaks are a traditional design, made from 3mm marine ply and glassed on the inside and epoxied on the outer (this construction is for minimum weight at maximum strength ratio). The kayak is a stitch and panel design, closed deck hollow structure enabling supplies and equipment to be stored inside, (in this case the camera equipment). It has a single cockpit covered with a spray skirt (approximately 6.25 metres in length).

122. Launching from the bank of the campsite was precarious and very steep, but the lightweight construction of the kayaks enabled us to do this. This is one of the benefits of these kayaks as you are able launch and beach in some very tight shallow spots where other craft can't (Figure 6.3).

123. Turi, the captain of the Aotea canoe was the first recorded man to encounter this landscape (parara ki te uru). When he and his people threw down their burdens (Pātea), he named the place, in full, Pāteanui-a-Turi; Pātea.

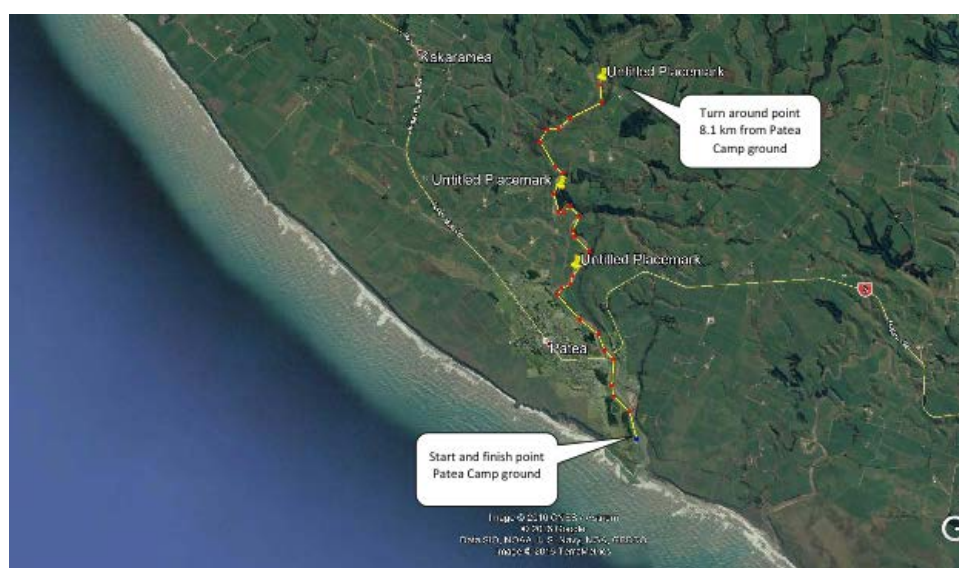


Figure 6.2. Google maps showing the river flowing inland, away from habitation. J. Prince, December, 2016

ProRes 422 HQ, producing very high quality film. (It is used by many professional filmmakers when size and weight are a factor). I used the BPCC to film a test piece from the campsite looking over the river to the adjacent bank through the grass and weeds. I also recorded material on a small beach (Figure 6.3) that I managed to access from the river about 4km up stream. The footage taken at this point was looking over the river to the steep cliff face¹²⁴ on the other side. The cliff face is about 40 metres in height and comprises textured bedrock.

The Sony RX100 MkIV camera is ideal on expeditions such as these because it is so small. Its size and versatility means that you are able to shoot in 4K, S-log and slow motion up to 1000 fps. I tested the device, shooting in slow motion (250 fps)

handheld on the beach at the bar to the river. It was a stormy day, gusting at 40 knots so the river entrance was very rough with turbulent, high waves. I took additional footage from the old pier at the entrance to the bar (Figure 6.4), shooting from the end of the pier looking down into the ferocity of the sea.

Sound recordings from cameras are never good enough for a final production, so I took the Zoom H1 recorder because although it is very small, it is a professional, digital sound recorder. I wanted to record ambient sounds like the waves crashing and the water hitting the side of the kayak. Additional sounds were recorded including the howling of wind and distant rolls of thunder.

124. This is a significant cultural site for local Māori. I may make further investigations using a drone for recording.



Figure 6.3. A small beach on the Pātea river (David Sinfield, 14th January, 2017).

What was learnt from the visit

The primary purpose of this initial site visit was to test equipment and scout for possible future locations. I didn't expect to come away with any usable footage, but certain material and resonances accruing while immersed at even a technical level have proven fruitful.

The GoPro footage taken from the kayak proved to be too unstable due to the sideways movement of the vehicle on the water. I have tried to eliminate this in post-production, and while this has been improved, it still has a rocking motion that has to be eliminated. When I return, I will bring a steady cam

attached to the GoPro. Additional mounting modifications will also have to be made to the kayak (it is worthwhile noting that I need to keep both hands on the paddle at all times).

I am also considering purchasing a drone for filming footage from the water. This may give the sense of gliding at water level without the rocking of the kayak. This is because the drone has a 3-way axis stabilisation that should eliminate unnecessary movement. The drone will need to be sufficient to shoot in 4k and small enough to fit inside the kayak. Having done some initial research, it appears that the Mavic Pro from DJI might suit my needs.



Figure 6.4. The crumbling stone pier structure at the entrance to the bar at the Pātea river (David Sinfield, 13th January, 2017).

The Sony RX100 MKIV was a good camera to use because of its size and flexibility. Shooting in 4k in S-log proved to be successful. However, the slow-motion facility on this camera only shoots in separate slots to a maximum of 8 seconds with a 20 second buffering time between shots. This makes it unusable for recording over longer periods. For shooting scenes, longer than 8 seconds I may have to consider a Sony a6300 or a6500 because these cameras have the capability of filming in unlimited slow motion and are only slightly larger than the RX100.

The Blackmagic Pocket Cinema Camera and the Zoom H1 Handy Recorder proved to be very successful and I will continue to use both devices.

Emotional response

I went down to Pātea supposedly on a technical reconnaissance, but the land and the marks of man upon it moved me such that when I returned I began working creatively with some of the material I had gathered.



Figure 6.5. The eroded wooden wharf to the freezing works (David Sinfield, 12th January, 2017).

When I launched the kayak, I was pulled forward and sideways by the depth and power of the water, the currents swept me past the totemic structures of the wharf and freezing works, their wooden pillars eroded by time and weather. Yet this was an almost silent world, uninhabited ... all I experienced was the comforting sound of water lapping against the side of the kayak. When I beached I listened to the emptiness of the building ... I could hear inaudibly the sounds of the factory in full production, the resonance of great container vessels nudging against the wooden pillars, loading goods for a journey away from these currents and off to foreign lands.

When I visit the bar, my emotional 'self-scape' changes.

There are 40-knot winds here, tearing and pushing against my body.

I stand on wet stone ... slippery ... looking into the churning water.

*Waves crash against the entrance to the river... an outer and inner world ...
and I am positioned between them. I feel the frailty of my mortality.*

One slip and I will be gone ... the currents impossible to fight.

*I am part of the incessant movement back and forth, the sound of wind, the
force of waves crashing against the pier ... energy collecting and bursting like
an eternal crescendo to a symphony that can never end.*

I think about the first men who came to this coast

... long journeys across the Pacific

... deep water

... the enclosing of horizons

... the sound and structure of Maori voices caught and dissipated in the wind.

Sky, the colour of graphite,

Land, heavy and forbidding,

Churning water ...

*Pulling in different directions ... yet at the same time the final welcome after
weeks on open water.*



Figure 6.6. Looking down at the turbulent waters of the bar. D. Sinfield, 11th January 2017.

Out of the field and workflow

Upon my return, I began reviewing footage and considering its relationship to the ethos of the site. This was not something I thought I would be doing, given the technical nature of the field trip but the turbulent conditions and instability of the excursion had begun to talk to me. While engaged in this process I began to think about how my approach disrupts conventional workflows in film making (Figure 6.7).

Production normally engages a linear flow of a team of people carrying out various roles overseen by a director and producer but involving a camera operator [DOP], lighting [gaffer], sound recorder, and production designer [sets and props].

In my work, all of these elements will probably be merged. They will fold back into and across each other. This is something I will need to think about. Below is a rough articulation of my traditional approach.

In my new work, all of these elements will probably be merged. They may fold back into and across each other. This is something I may need to think about when I come to write up the research design for the thesis.

The same non-linear workflow permeates the postproduction processes in my work [the editing, sound mixing, VFX (special effects), title sequencing and colour grading]. In my approaches to film making I tend to move back and forwards between a range of software for editing image (*Premier Pro/ Final Cut Pro*), sound, and music, (*Soundtrack Pro, Audacity*) generating special effects and typography (*After Effects*), and final colour grading (*Blackmagic DaVinci Resolve*).¹²⁵

But in this project, I have chosen to function in a more non-linear way because I understand all elements in my work as talking-back to me in layers that lead to multi-dimensional transformations. In this more holistic process I can ask ‘What is the colour of that sound?’, or “What is the saturation of that rhythm?” or “What is the rate of decay of that typography?” Then I can adjust and refine colour and timing and texture and sound so they speak with each other.

In this process, I become the work, and the work becomes me; each stage adapting, changing and transforming all elements involved in a kind of evolving dynamic. This process is an adaptation of recent discussions (Groth, Mäkelä & Seitamaa-

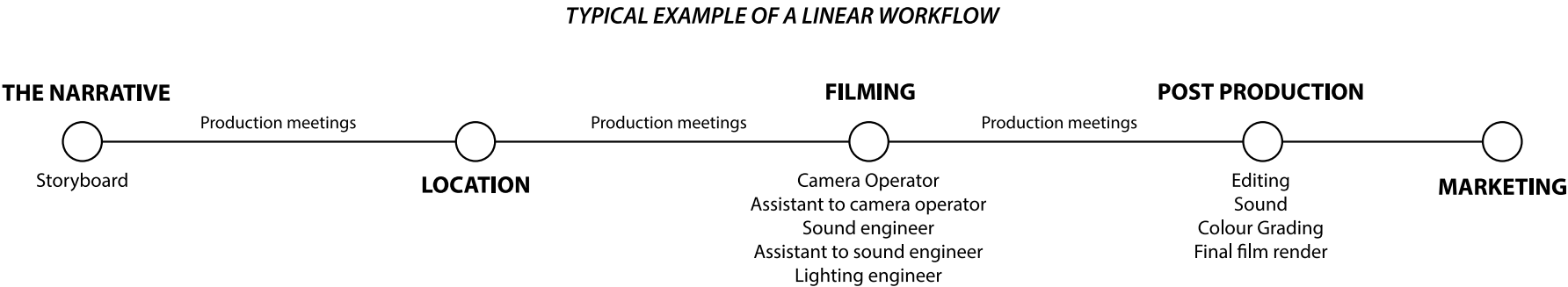


Figure 6.7. An example of a typical workflow in film production (David Sinfield, February, 2017).

¹²⁵ These are indicative examples of software that I use.

Hakkarainen, 2015; Ings, 2016) where the artist is immersed inside a flow and delves into and is sustained by the process of the work itself.

Working immersively means that I understand each iteration in terms of a whole. My emerging poem films won't be sequential assemblings of parts, but perhaps a multi-dimensional progression where I do not have to wait or interpret other people's ideas. There is of course a down side of this, because the workload is much larger it will probably take a lot longer.

If I choose to operate in this non-linear manner I will have to work in one digital environment, rather than setting up work-flows across several different pieces of software. The conventional way of working may be too disruptive to my creative flow and might not allow for sufficient reflective immersion during the production.

Therefore, I think I will probably work primarily in Adobe After Effects.¹²⁶ This can be quite slow for rendering sequences, so I have to adapt my expectations. However, perhaps this might slow down anxiety and give me more time for reflection inside the process of thinking.

I have decided not to work with storyboards, shot lists, treatments or scripts. My approach with this inquiry will be to feel the world I am entering and as I draw ideas to the surface I will try to respond to them in multi-dimensional ways (across media). I may choose to colour grade the footage first to establish a feeling that might evoke further ideas, or

I might listen to sound recordings and see how they 'feel' against the moving image. Within this dynamic I will try using typography as a catalyst for meaning or mood, so it talks with and into imagery and sound, being refined, integrated or removed as dimensions of the poem film draw into higher levels of harmony.

The next step

I will revisit the kayak-based filming of the freezing works wharf, but this time I will approach the shoot in two ways. Firstly, I will re-design the construction of the GoPro mount using a steady cam on the GoPro. I will install this into a sleeve on the kayak. This should eliminate a lot of the sideways movement, but still give me 'low to the river' footage as I pass the wharf. Secondly, I will film using a camera mounted in a drone for angles and elevations that cannot be achieved from the GoPro. Potentially I should, in postproduction, be able to combine both forms of footage.

¹²⁶ Adobe After Effects is a post-production process visual effects software, used in film making and television production.

