capital letters

Revealing Wellington's urban history through typographic remnants
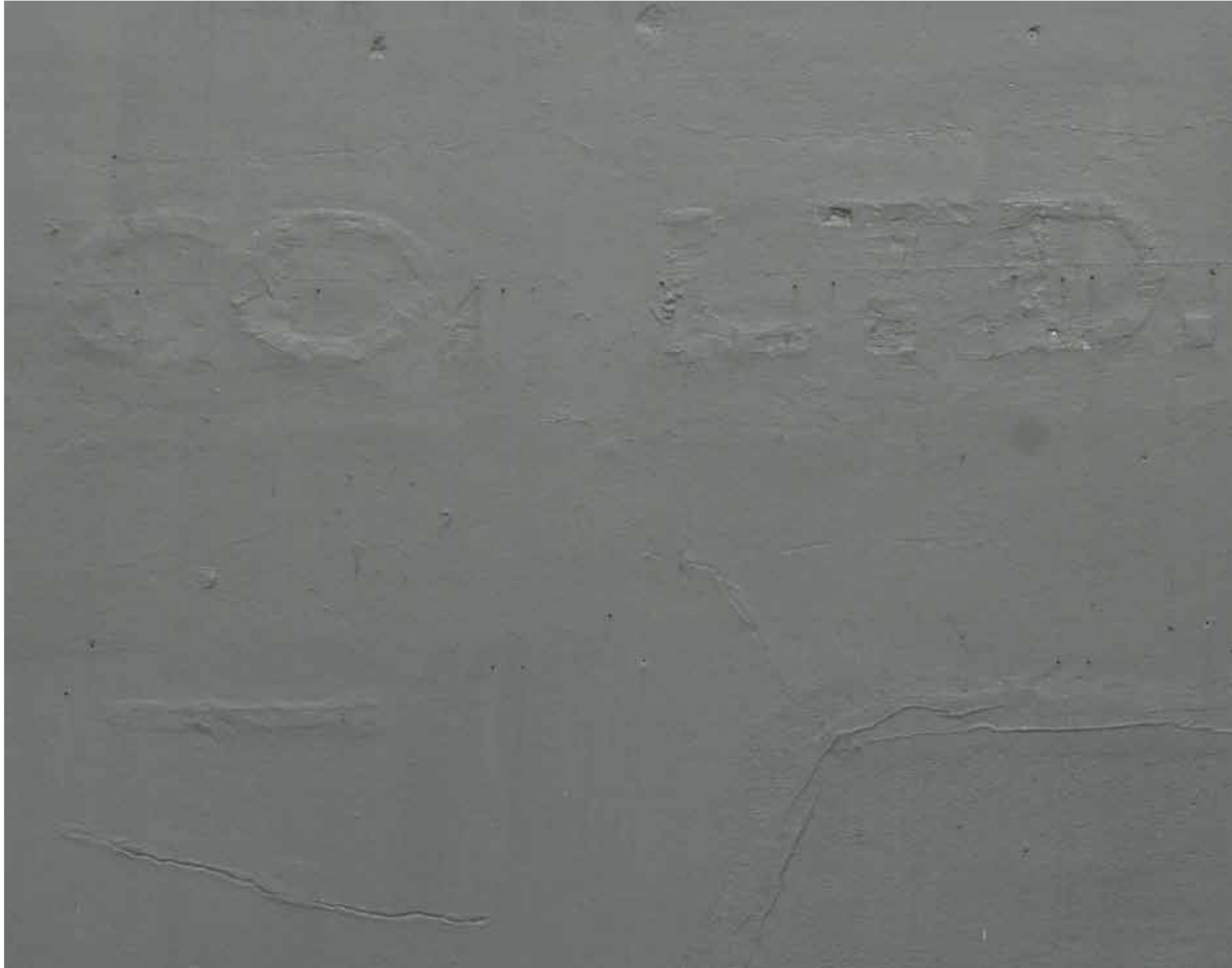
FIG. 1.

'We have at our disposal in our cities a genuine museum woven together with the threads of the alphabet.'
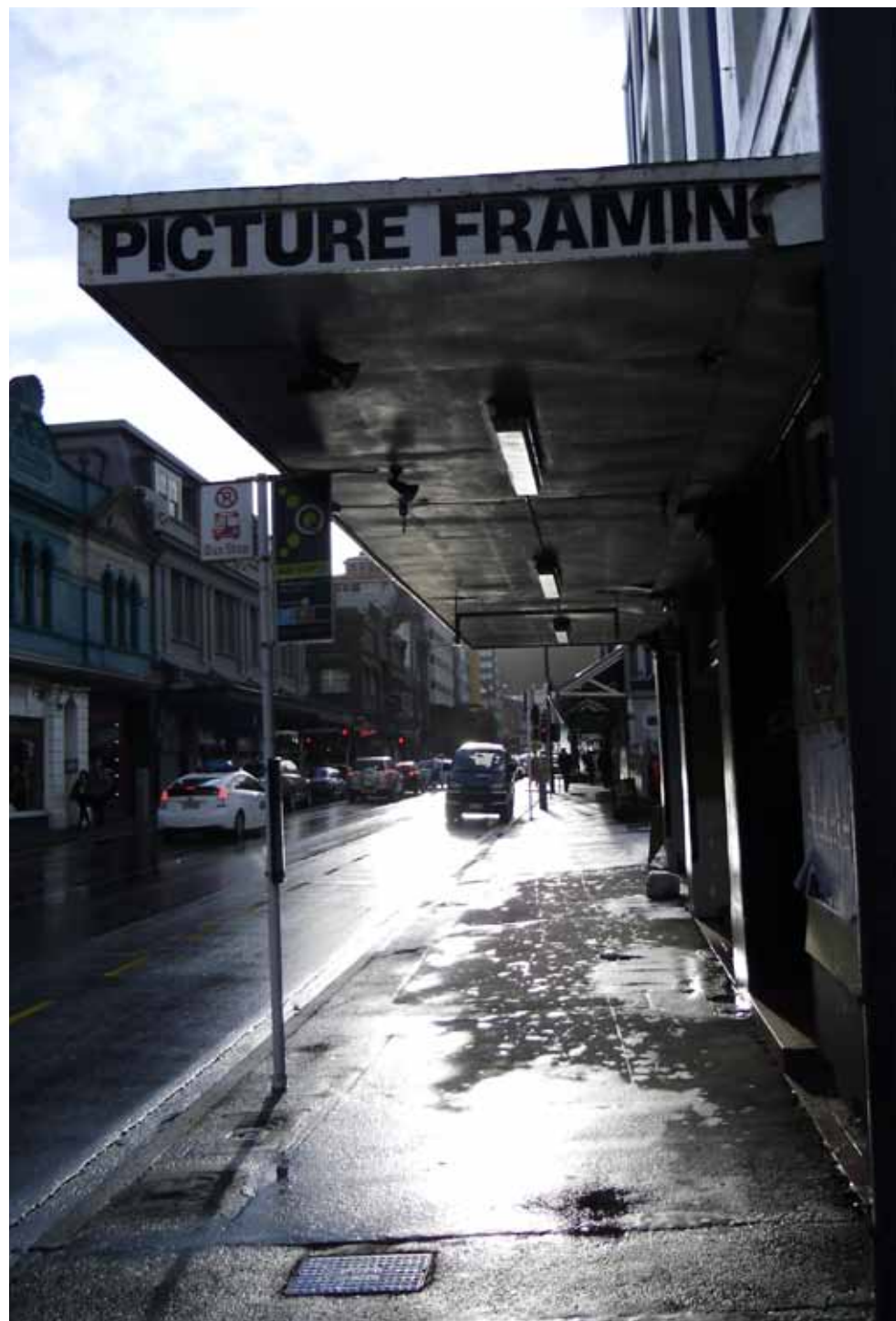
Huerta, R. (2010)

FIG. 2

FIG. 3.

Capital Letters uses visual communication design to forge relationships between the city and its past. It draws on the theory of geosemiotics (Scollon & Scollon, 2003) to position typographic remnants found in urban spaces, in time and place.

In order to fully understand the semiotic meaning of typographic remnants, their historical context must be uncovered. As indexical signs, their semiotic meaning shifts as their surroundings change.

This project examines the role that signage plays in the authentication of local places and highlights their importance as a form of visual cultural history. The city is explored, specific areas are traversed and the typographic discoveries documented. Semiotic archaeology extracts both the individual and the collective memory of the remnants, revealing their narratives and historical context, allowing previously indiscernible connections to be made.

Focussing on these connections – the clustering of remnants and their shared indexicality – changes in the urban fabric of the city are revealed, traces of a continuously reshaped environment become apparent. The remnants act as indices to previous times. They inform of topographical changes in the urban fabric of the city and shifts in urban functional zones.

Capital Letters uncovers a map of historical change and provides a new way in which to discover the city: through typographical remnants.

FIG. 4.

CONTENTS

FIG. 5.

Modern cities are expanding and developing at an unprecedented speed. This factor, combined with the advancement of globalisation, is causing them to become more and more generic. Typographic history, in the form of historical signage, is fast disappearing as old buildings are demolished and new structures take their place. The notion that it is an advantage to preserve original signs on buildings and their significance in a city's visual cultural history is being overlooked.

Signs in the built environment not only provide wayfinding, but also facilitate the narrative of a city by conveying its history. In architectural lettering the name and architecture are inextricably linked. This form of lettering adds character to buildings and in turn, the city. Textual naming allows one to locate structures in time and space, which adds to a sense of place and makes a city more amicable. A sense of identity adds to a city's legibility. Place or street names on the other hand become abbreviated histories, recording sites of events and activities, marking former landscape features or commemorating specific lives. As Baines & Dixon (2003) have pointed out, all of these qualities act as indices to previous times by naming places and defining spaces.

There has been a significant change over time in the way in which typography is implemented in the environment. Historically, lettering was integrated within the architecture of a building and designed to last. It was a way of visually recording the history of a city by conveying the narratives and / or occupations of its inhabitants, used to mark events, names or occasions of human achievement (AbiFarès & Khatt Foundation, 2010, p. 118).

Nowadays, what we see is the homogenisation of the urban fabric. Corporate type dominates our environment and is layered, or stuck to a building in such away so that it can easily be removed or changed. This transient form of signage has no material relevance to the buildings it adorns and is predominantly implemented with little regard to the requisites of local context. There is now a disconnection between the structure and the typography – the relationship between type, material and architecture is lost. Typography and lettering are no longer necessarily connected to architectural styles of specific periods, resulting in a demise of indices to the cultural, social or urban development of the time. With this, the overall character of the city itself is repressed. These discourses no longer define the

spaces in which they are placed and the local ambience of a city is masked. 'Nothing eradicates a sense of locality more than the consistent promotion of identity' (Baines & Dixon, 2003, p. 101). The proliferation of disengaged international brands has come to dominate and according to AbiFarès (2010), not only does this make every city look the same, in doing so living history is lost (AbiFarès & Khatt Foundation, 2010, p. 119).

Cities are full of messages and a city's past can be revealed through its letterforms. Huerta (2010) states that the efficacy of letterforms found in the urban environment goes beyond their verbal meaning and by following these letter trails, 'we find trajectories that lead us to culture and heritage' (Huerta, 2010, p. 73). This is further supported by AbiFarès (2010), who points out that typography and alphabets are made up of several layers that can communicate characteristics of human civilisation, 'they represent both the literal meaning of the text they aim to visualise and the implied messages conveyed by the visual choices and aspect of the (typo-)graphic form.' (AbiFarès & Khatt Foundation, 2010, p. 128). It is the patterns that are derived from this information displayed through visual documentation, which reveal what they say about a city's urban fabric.

Relatively little research has been undertaken regarding the relevance of typographical remnants in cityscapes. Currently only a few studies (outlined in Chapter 3) appear to exist which specifically address how typographic remnants and their narratives can be used to trace shifts in the urban fabric of the city, especially with regard to New Zealand's capital.

This research focuses on Wellington, New Zealand and investigates the relevance of typography's historic and contemporary roles in this specific urban landscape. This project aims to explore typographic remnants, not just as forms of lettering but the narratives, information and connections they reveal. Other than as a means of identification, the scope of this study however, does not set out to explore the individual typefaces or typeforms encountered, instead concentrates on the stories and histories that they express. The typographic remnants and the names they display or words they spell out are a code to the past.

AIMS

Capital Letters addresses three primary aims:

To uncover the histories of typographic remnants in the central Wellington area.
Cities are a complex fabric of collective memories, some of which can be uncovered through these remnants. Offering the city as a window to the past, typographic/semiotic archaeology can be used to reveal former place identities and patterns of change.

To use information design methods to show patterns of change within the cityscape.
What do the remnants and their narratives tell us about the city as a whole, what patterns can be discerned? What process can be used to ascertain their significance in Wellington's urban cultural history? How can the data be visually represented to allow existing patterns to be revealed?

To develop a design strategy that can be employed to express both the narratives and the changes they reveal.
Create a strategy that identifies and visually displays the findings in a manner that engages and creates a dialogue between the city and its inhabitants through typographic remnants.

OVERVIEW

This thesis is developed through considering relevant theory, the practice of precedent designers and design explorations.

A definition of typographic remnants and specifics regarding the criteria for their inclusion in this study are put forward in Chapter 2.

Chapter 3 gives insight into relevant research and the practice of various designers engaging with typography in the urban environment. Their work and design precedents undertaken in similar environments are examined and considered.

The concepts of narrative, sense of place and the navigation of public space are further investigated in Chapter 4. Subsequently the theory of geosemiotics is outlined and its relation to the typographic remnant is discussed.

The methods used in the research process are outlined and documented in Chapter 5. These include: walking the city to discover typographic remnants; recording them photographically and geographically; researching their narratives and historical context; the exploration of various mapping techniques; analysing the patterns that subsequently emerged and comparative analysis of the patterns and their shifts over time.

Chapter 6 explores possible design solutions through design experiments and design principles derived through this process, with regard to the aims and objectives outlined above. It also advances the final design. This is further explored in Chapter 7 through visual strategy and various design elements, to produce the final outcome shown in Chapter 8. Additionally some points of departure are put forward for further research and design in Chapter 9.

Chapter 10 contains a discussion of the design outcome, followed by a conclusion that evaluates the effectiveness of the project.

All of the methods and practices outlined in the above chapters combine to achieve the project aims by linking typographic remnants to urban contexts.

FIG. 15 (above) Plumber's Building – now Finc Dining Room
FIG. 16 (right) The Oaks Shopping Complex – former site of the Royal Oak Hotel

The term 'typographic remnant' will be used to describe the lettering or type found and researched in this project.

A remnant is defined as a surviving trace (Collins English Dictionary, 2011) and typographic is derived from typography, which refers to the art of arranging type, and has its origin in the Greek 'typos' meaning impression and 'graphia' meaning writing (Online Etymology Dictionary, 2011).

For this research a typographic remnant is:
– Lettering or typography, which is found in the urban landscape which no longer pertains to its context (Fig. 15).
– And /or in some cases, lettering or typography whose naming is out of context (Fig. 16).

FIG. 6–14.

This chapter outlines the work of designers and/or researchers within the field whose work bears relationship to this thesis. The successful principles in the precedent work discussed in the following section subsequently influence the design phase of this project.

There has been a significant rise in the awareness and appreciation of typography amongst the general public. The ability of letterforms to convey a sense of place or a connection to a particular culture is more widely recognised. Typography has most definitely entered mainstream culture and become, in its own right, a new kind of commodity. Shops are selling typographic canvases displaying words relevant to the cities and cultures we live in (Fig. 18), Freedom Furniture sells 'Helvetica' bar stools (Fig. 19) and not so long ago, Ikea changing its catalogue font made the mainstream news (Fig. 20). Increasingly, typographic remnants in the form of disregarded signage are being sold as art. Banham (2001), points out the irony in that rather than being preserved, these 'disconnected histories' have to be purchased later. He believes it has a lot to do with education. Not only do developers need to be more informed regarding architectural history but perhaps more importantly, heritage organisations, especially those which

advise city councils and governments need 'to understand and appreciate the importance of signage as a valid form of visual cultural history.' (Banham, 2001, para. 2)

In her collective works, Gray has completed extensive research on signage in the urban context regarding legibility, function, proportion, surface, material and placement. The origins, letter styles and application of lettering in the environment are paramount to her research. She also discusses how signage adds to the character of the space, informing a sense of place. She states that, 'lettering can not be reduced to function in the sense of legibility. Its function is to convey an impression, as well as spell out words; also it is part of a whole, and must be related to the function and design of that whole.' (Gray, 1960, p. 39)

Baines & Dixon (2003), investigate different forms of lettering, and the difference between 'signing the way' and 'naming places and defining spaces'. They explore how signs and lettering help us navigate cities and contribute to a sense of place. They point out that, 'more than just a literal identification of location, the essential dynamic between practical use and expression allows for lettering to say something

FIG. 17.

FIG. 18.

Helvetica Bar Stool 72cm

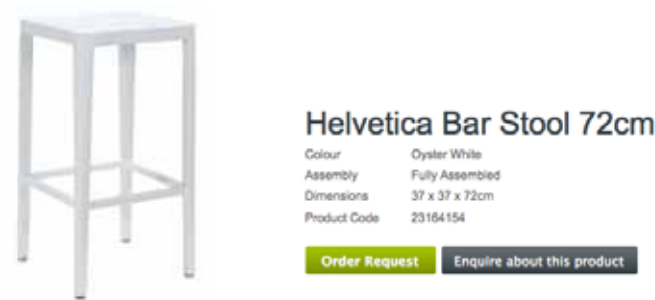|	
Colour	Oyster White
Assembly	Fully Assembled
Dimensions	37 x 37 x 72cm
Product Code	23164154

Order Request   Enquire about this product

FIG. 19.

FIG. 20.

more about the spaces and places around us.'
(Baines & Dixon, 2003, p. 97).

With the shift towards more transient signage, typography in the environment is taking a more collaborative approach, merging with other disciplines to create places of discovery and belonging.

In *Typographic Matchmaking in the City*, AbiFarès (2010) and her colleagues explore new ways of implementing type in the environment. The project explores how typography and urban design can work together to create public spaces with a distinct sense of place. In a number of workshops, designers came up with new fonts that are fit for their environment. The project addresses identity, a sense of belonging, and all sorts of associated dichotomies such as tradition vs. progress and local vs. global, which become apparent through this investigation (AbiFarès & Khatt Foundation, 2010). Although this project focuses on the methods of applying type in a cross-cultural environment (in this case mixing Latin and Arabic text), it highlights the historical and cultural importance associated with type in an urban context as well as the connection to material and architecture as an important consideration when implementing typography in the urban environment.

With cultural sustainability at the forefront of city planning and development, there is more environmental graphic design being practiced

and its ability to engage and strengthen a sense of coherence within a community has become evident. This seems to be the way of the future, however the importance of preserving and understanding the past should not be ignored. 'Beyond the verbal meaning of words, letters hide a graphic and symbolic code that connects directly with our cultural heritage' (Huerta, 2010, p. 77).

Advertising from former decades, building names and hidden typographic messages are encountered on a daily basis yet little is known of the stories or cultural significance behind them. The city itself can be viewed as a mnemonic device – architectural lettering, fascia lettering, place/street names can all be seen as elements in the landscape which provide access to this memory landscape (Potteiger & Purinton, 1998, p. 20).

TALKING WALLS

Heidegger expressed that in terms for everyday being in the world, our understanding (verstehen) of being could be differentiated between knowing one's way around (sich auskennen) and to possess actual knowledge (Wissen) of a place (Inwood, 1999, pp. 111, 112). Knowing more about our surroundings allows us to form a critical relationship with them.

Although we are able to find our way around the cities we live in, even more so now that technological advancement is making navigation more readily accessible, how much do we really know about our surroundings? Understanding the character of a place allows us to connect to our environment. Taking the time to engage with our surroundings allows us to understand our heritage and gives meaning to the places we pass on a daily basis.

According to De Certeau (1984), 'everyday life is different from other practices of daily existence due to its repetitive and unconscious nature … individuals unconsciously navigate everything from city streets to literary texts'. Our everyday existence and experience of the city can often become mundane and monotonous through repetition and familiarity. By revealing the hidden narrative of a place, a connection is made between the person, the place and the past to the present.

TYPE WALKS

The design and stories surrounding letterforms in cities have predominantly been explored by means of typography tours / walks.

Concentrating on one city block in Melbourne, Banham (2005) researched the stories behind the logos and brands found in that area. In this self-guided walking tour, *Characters and Spaces*, he maps the cultural and historical points of interest that frame this area of the city through the type and logos encountered. Banham's studio, Letterbox, has also developed several other tours for Melbourne, North Melbourne and Richmond.

The *Public Lettering Project* is a walk through central London initially designed by Baines (1997) for his graphic design students, to allow them to both discover as well as study examples of public lettering. It concentrates on larger, site-specific lettering on buildings and other structures. It does not include what he calls the 'incidentals' (dates on buildings, builders marks, manhole covers etc.). This walk focuses on the particular letterforms, typefaces and materials used and generally only comments briefly on the owners or perpetrators thereof.

Wellington's Blow Festival 2009 hosted *Type-Walk*. This was a tour around part of Wellington, which embraced all forms of typography and lettering found in the city – from street art and graffiti, to historic type and signage.

Although these walks highlight the letterforms and materials used as well as the narratives of the signage encountered, and often touch upon cultural heritage, they do not necessarily specifically deal with this particular subject in depth or the connections that could be made. *Characters and Spaces* provides the most detailed insight into the narratives of

the typography encountered, however it also encompasses icons and logos that do not necessarily bear relevance to Melbourne's history in particular. Overall the walks all tend to follow a more random or all-inclusive approach to the selection of typography and generally concentrate on a particular geographical area or follow a route in the given city.

Concentrating on a particular form of indexical signage, typographic remnants, and further exploring the words or names displayed by the typography or lettering encountered, connections within the cityscape can be made. Researching their narratives and exploring their past and present contexts could reveal an additional layer of Wellington's urban history.

SIGNS OF THE TIMES

Relatively little has been explored about the narratives of existing letterforms and how typographic remnants act as visual artefacts of a city's culture or past urban landscape.

Wayne Hosie, a Wellington based designer and photographer, produced a photographic project consisting of images of dates on buildings in the city ranging from 1900–1945 which was exhibited in 2010. He is currently in the process of researching the buildings they adorn, the architects thereof and the social and political contexts at the time, in order to produce a book. Hosie's work appears to primarily focus on the dates' associations with the origins of the buildings themselves rather than the occupants thereof. (Hosie, 2010)

The most comprehensive collection of signage, typography and their narratives can be seen in *Characters*, Stephen Banham's latest book, which documents his research into individual stories behind signage and typography in Melbourne. He addresses advertising, design, architecture and cultural history, providing a fresh perspective from which to engage with the city. *Characters* investigates all types of signage, old and new, including ghost signs, 'shadow letters', neon signs, 'typotecture' and all other forms of signage that adorn, or once adorned, Melbourne's cityscape. Through this form of typographic storytelling, he shows how typography is a very significant form of cultural expression. His research puts forward the case for the importance of existing signage and typographic remnants and their place in a city's cultural, historical and social history.

In many cities, especially in the United Kingdom and the United States, projects exist which aim to document and preserve ghost signs. Ghost signs are faded wall painted advertisements, usually on brick walls, that allude to bygone eras. The use of lead-based paints in the early to mid-twentieth century has contributed to the durability, longevity and legibility of these signs.

FIGS. 21– 24. Faded and restored ghost signs, Hico, Texas USA.

The first Ghost Signs book was published in 1989, *Ghost Signs: Brick Wall Signs in America*. This book documents the work of so-called 'wall dogs' (sign writers) in America, photographed by William Stage who states that, 'these signs comprise an historic record of by-gone products and services, the value of which should be evident' (Stage, 1989, p. 11). He introduces the idea of these signs being latter-day hieroglyphics, which can be studied and learned from. The notion put forward, that the ancients did not take this form of visual semiotics for granted and that we quite possibly are, underpins the importance of recording the existence of these signs in order to create a record of by-gone industries and cultural practices.

More recently, Jump (2011) documents and discusses signs that are disappearing from the sides of buildings in New York City, which he claims point to lost eras of the city's life. He invents the term 'ediglyph', from edifice (building) and petroglyph (ancient stone wall etching). Ediglyphs encompass both fading ads and graffiti. Jump's research and terminology further underpin the historical and cultural significance of ghost signs.

Passikoff (2006), relates more closely to the economic aspect of ghost signs. His research captures how the shifts in New York's economy and urban development have left an impression on the cityscape.

In the UK, Roberts (n.d.) classifies these remnants as important pieces of commercial and cultural history. His project stresses the importance of archiving these remnants and he has created a permanent online record of their existence, 'for the benefit of our own and future generations' understanding of this important but often over looked part of our commercial, craft and advertising history' (Roberts, n.d., para. 7).

All of these projects or publications tell the story of a city's past through looking at the cultural, social, economic or industrial significance of the signs documented. They show that more than just simply being relics; they allow a glimpse into the past of any given city.

Wellington is a relatively young city and does not comprise a wide variety of either ghost signs or remnants of textual naming, therefore this project does not differentiate or separate, rather it encompasses all forms of typographic remnants.

Signs in the environment help us navigate the urban jungle and are essential to our daily existence. They are the most noticeable graphic element of modern cities and although architecture, urban planning and history all structure our environment, typography 'is the most obvious aspect of the detail and however much we take this work for granted (and this is no accident), the strategies informing it can be quite complex' (Baines & Dixon, 2003, p. 7).

This chapter goes beyond the signs and discusses the meaning behind signs and sign remnants, their significance in the material world and how they can be better understood through Scollon & Scollon's theory of geosemiotics (2003).

REVEALING THE NARRATIVE

Narrative is fundamental to the way people shape and make sense of place (Potteiger & Purinton, 1998, p. 23). The letters, names and words spelt out by these signs point to past businesses, persons and industries as well as social and cultural practices. Companies for example, have relocated, merged or gone out of business. Just as cathedrals or other historic buildings can, these signs inform us about our past. The stories

and histories behind them give us an account of past urban environments; they represent relics of a city's social, cultural and commercial history.

By revealing the histories of seemingly disconnected typographic remnants, the experience there of, becomes more of an emotional one, which along with its narrative lives on in memory. 'To some extent every place can be remembered; partly because every place is unique, affecting our bodies as well as our minds, and thereby generating associations to hold it in our personal world.' (Bloomer & Moore, 1977, p. 106).

People can be made more aware of their visual environment by forging a connection between the city and its past through the exploration of typography in the urban context.

UNDERSTANDING TYPE AND PLACE THROUGH GEOSEMIOTICS

Many historical examples of type or lettering still perform their original function and continue to inform the way we interact with our environment, 'with strange juxtapositions of new and old being an integral part of the contemporary landscape' (Baines & Dixon,

FIG. 25.

FIG. 26.

2003, p. 9). In many cases however, the functions of buildings / spaces change while (some of) the original lettering remains (Fig. 26).

Signs make meaning in relation to where and when they are placed in the material world, with regard to the interaction of spatial, social, and cultural contexts. To Scollon & Scollon (2003), this is geosemiotics. Geosemiotics consists of three subsystems: the interaction order, visual semiotics and place semiotics. Place semiotics is paramount to this research and is divided into three parts; code preference, inscription and emplacement. Code preference concerns indexing the geopolitical world, explored through choice of language, graphic representation and hierarchy within signs. Inscription pertains to different orthographies and font types which carry different meaning with regard to temporality or newness, as well as the quality of a sign. The third part of Scollon & Scollon's system is emplacement, which deems that 'the geosemiotic meaning of a sign depends on where on the earth it is placed' (Scollon & Scollon, 2003, p. 164).

The main focus of geosemiotics is indexicality whereby signs depend on their context for meaning. Typographic remnants point to times gone by and it is their context that has changed. Icons or logos are not sensitive to their emplacement, they mean the same regardless of where they are found, whereas indexical signs depend on what they point to for their meaning (Scollon & Scollon, 2003, p. 29).

The Scollons' work, 'demonstrates that globalisation challenges one's intuitions about reading signs and understanding indexicality in the world' (Olmstead-Wang, 2005, para. 1).

According to Scollon & Scollon, any area of the cityscape is regarded as a 'semiotic aggregate', constituting a multiplicity of discourses. They identify four main types of discourses within the urban environment; municipal regulatory discourses, municipal infrastructural discourses, commercial discourses and transgressive discourses. Regulatory and infrastructural discourses describe municipal signs. Shop signs and other identifications of businesses are classified as commercial discourses. Transgressive discourses are signs that violate (intentionally or accidentally) the conventional semiotics expected in a given place (Scollon & Scollon, 2003, pp. 175–189).

Although the remnants can also be seen as transgressive, it is their history which gives them meaning. The Bond Store remnant (Fig. 27), above the entrance of Wellington's Museum of City and Sea on the waterfront, refers to when it was used as a holding warehouse for goods requiring the payment of customs duty before being released to the importer.

Typographic remnants that are still apparent in the ever-changing cityscape (Fig 26 & 27), point to or represent slices of time in the narrative of a city and are potentially an alternative way of reading

FIG. 27.

our surroundings. These traces remain while their immediate environment has changed. To fully understand the meaning of these remnants their past and present context must be researched – their time and place, and place in time discovered. Through recording the geographic locations and the typographic and textual naming of places, moments in Wellington's geosemiotic history can be mapped.

The main research methods used for this thesis are discussed in this chapter. An introduction to the location, Wellington city, is followed by the primary research methods of wandering the city and recording the discoveries. Subsequently, the secondary research methods of data collection and analysis are explained.

PRIMARY RESEARCH

LOCATION

On a global scale Wellington is a relatively young and fast developing city. Wellington was first settled in 1840 and named New Zealand's capital in 1865. It sits between Cook Strait and the Rimutaka Ranges, is New Zealand's centre of government and also widely regarded as the country's cultural capital.

Wellington's Quarters
Positively Wellington Tourism, funded by the Wellington City Council, designated and named the four inner-city quarters: Lambton Quarter, Cuba Quarter, Courtenay Quarter and the Waterfront Quarter (Fig. 30). Prior to 2007, the Lambton Quarter was split into both the Lambton and the Willis Quarter (Fig. 31). The Waterfront Quarter was not part of the quartet.

FIG. 28.
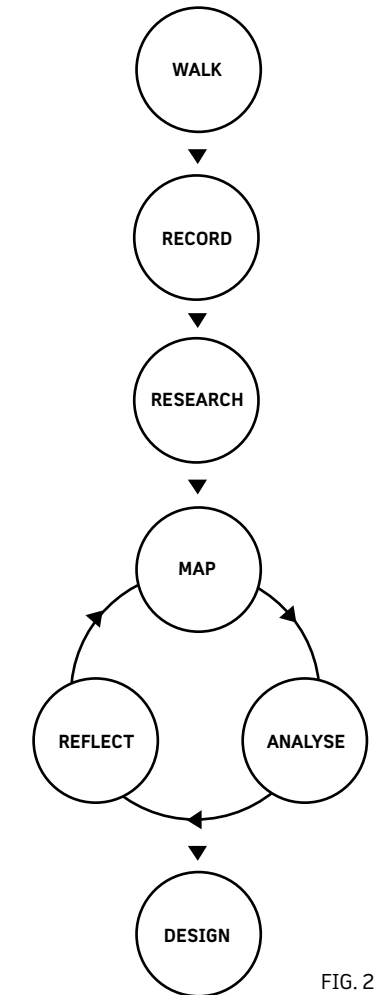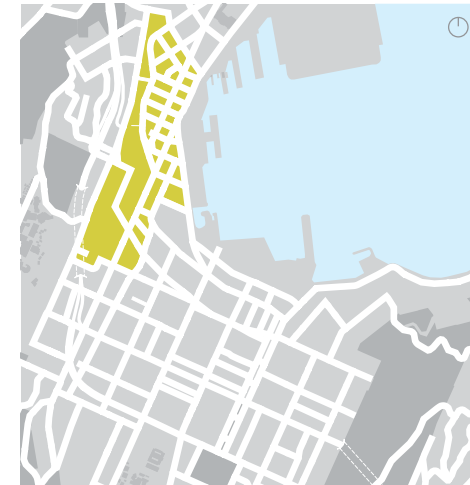
FIG. 29.

FIG. 30. Quarters 2007.

FIG. 31. Quarters 2005.

FIG. 32. Lambton

FIG. 33. Cuba
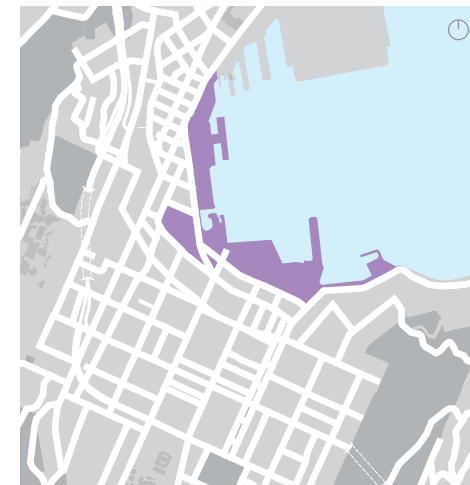
FIG. 34. Waterfront

FIG. 35. Courtenay

FIG. 36. Remnant of the Wellington Municipal Milk department.

This discernable change in perception of the quarters of central Wellington also accentuates the nature of shifts in urban zones over time in a city.

For the purpose of this research the Courtenay Quarter (Fig.33) is demarcated as a blend of the old and new council boundaries, to include the historically industrial areas that are less developed than the chosen tourist area shown in the newer council map and excluding east of Kent Terrace. The other quarters are in accordance with the council's proposed areas (Figs. 32–35).

In inner city districts /quarters the pedestrian can often find typographic remnants of times gone by,

remnants of place names, persons or businesses, providing clues not only of past trading but also of political, social or industrial change (Fig. 36).

WALKING THE CITY

The way in which we navigate the city is affected by dominant spatial frameworks put in place by government bodies, architects, urban planners, or tourist offices and is generally supplemented by maps, city guidebooks or apps, guided tours, or signposts. 'Our perception of space is shaped by habitual and conventional relationships to it, by the tangible and intangible laws of place.' (Wrights

FIG. 37.

& Sites, 2008, para 1). Rather than focusing on the conventional places such as historic sites or monuments, this project aims to explore the city by means of alternative landmarks, typographic remnants.

Initial research into the urban environment was informed by the act of flânerie. The flâneur is a person who walks the city in order to experience it, as characterised in the work of Charles Baudelaire (Benjamin, 1983). Flânerie has been described as 'a function of nostalgia, or rather the ecstatic remembrance of lost times, sensations and landscapes.' (Parker, 2004, p. 18). This form of wandering is concerned with the impressions that lie beneath the immediately obvious.

The flâneur's methods have had particular influence on street photography. 'The street photographer is seen as a modern extension of the urban observer.' (Gardner, 2010, p. 3). The photographic flâneur records and preserves traces of urban development, by capturing the nature, activity and movement of the city. The camera has become the tool of the flâneur. As Sonntag has pointed out, 'The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno.' (Sontag, 1977, p. 55).

Careri (2002), also discusses the act of walking as an aesthetic practice to perceive city and landscape. He is concerned with the marginal or forgotten places that represent the unconscious of the city. Within their semiotic aggregate, the remnants can be seen as marginal, as they no longer represent the present and are evidence of forgotten histories or signs of alternative narratives of occupation.

DATA COLLECTION

The search for typographic remnants began by method of ambulation. Walking through the city, discovering typographic remnants, recording them photographically as well as mapping their locations.

Initial surveys / field notes
Having initially discovered various typographic remnants across the city (Fig. 37), it was apparent that the project required a narrower geographical focus in terms of specific areas to concentrate on. The quarters of downtown Wellington lend themselves well to this stage of the process.

Concentrating on the Cuba Quarter, the area was once again explored in a more systematic manner, walking the blocks numerous times to identify sites of interest and the best vantage points for recording thoughts, images and perspectives. The locations were recorded photographically and on discovery maps (Figs. 38 & 39). The remaining quarters, Lambton, Courtenay and The Waterfront, were subsequently systematically traversed and the discoveries recorded (Figs. 40–42).

Data recorded
– Photographic evidence
– Site / location / physical address
– Remnant name / word / letter(s) displayed
– Field notes regarding anything on site.
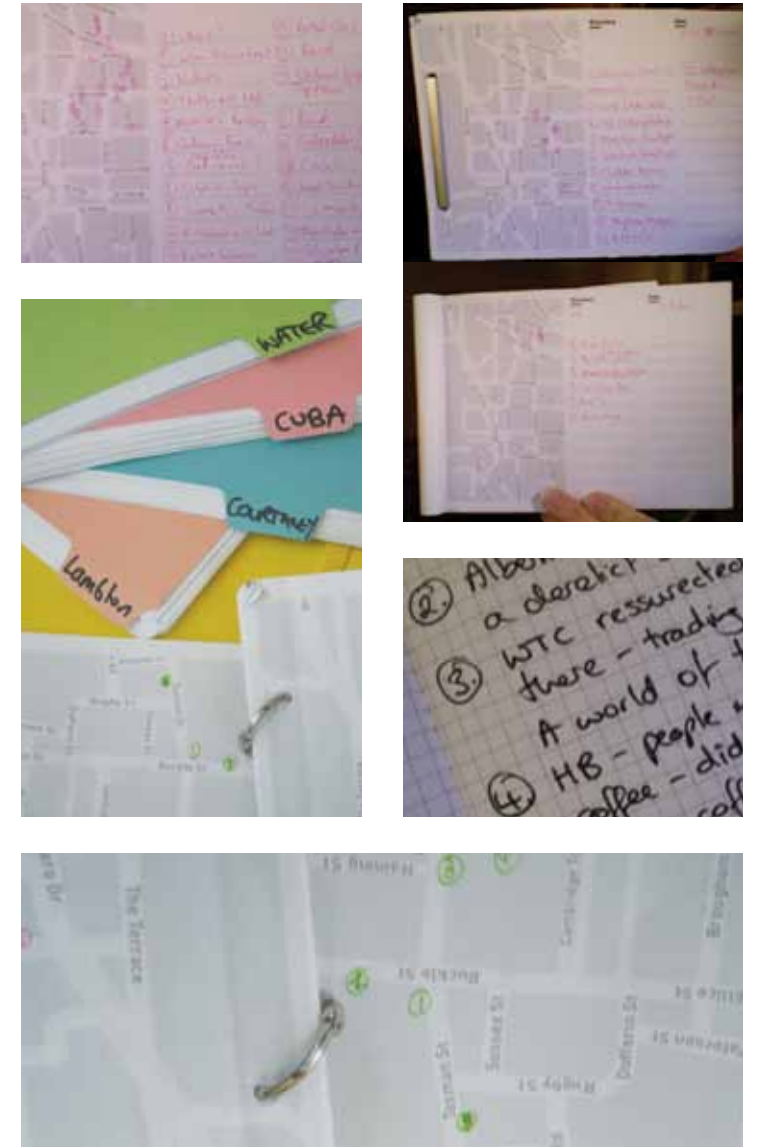
FIGS. 38–42 (clockwise from top left).

SECONDARY RESEARCH

The remnants recorded across the quarters were researched in order to obtain dates and histories regarding their existence. Any information concerning their indexicality, also with regard to inscription and emplacement, was researched. Any information concerning the subsequent usage of the individual sites was also recorded.

DATA RESEARCHED

Dates – significant dates pertaining to when the remnant originated, significant changes it went through and when it ceased to be indicative of where it is placed (Fig. 43 & 44).
History / Narrative – the history of the building, business or site was noted and any architectural, social, cultural references were recorded.
Historical photographs – any photographic references showing the lifetime of the remnant were collected (Figs. 45 & 46)
Newspaper archives – any articles pertaining to the remnant in question (Fig. 47).
Subsequent usage – information regarding the types of businesses or entities that took over the space / location.

This process involved subjecting the remnant to a 'screening process', accessing information held by various databases or organisations:
– The Wellington Archives
– Wellington City Council Heritage
– Building Records
– Turnbull Library's Timeframe Collection
– Newspaper records / Papers Past
– Te Ara Encyclopaedia of New Zealand
– New Zealand Electronic Text Centre
– New Zealand Companies Office
– Postal / telephone book records
– Google search
This data was then collated for each remnant on individual infocards (Fig. 48).

DATA COLLATED

Where information was not immediately discernable from the written message of the remnant, any related information regarding it was cross-referenced from other sources.

Slight name variations, dates and/or location were processed through the databases to obtain a different angle from which to research the remnant. Some complications arose due to spelling variations within the recorded and archival material. Development and urban infill over the years had caused street addresses to change over time, which made it more difficult to trace some remnants, however all of these factors

FIG. 43. 176–182 Cuba St, 2011.

FIG. 44. 176–182 Cuba St, 2011.

FIG. 45. 176–182 Cuba St, c.1940.

FIG. 46. Cuba St, c.1924.

FIG. 47. Evening Post ad, 1905.

FIG. 48. Watkins Ltd infocard.

were interesting by-products indicating structural, social and cultural changes over the years.

Once a system was in place for the geographical mapping and recording of the data pertaining to the remnants, the remaining three quarters, Lambton, Courtenay and the Waterfront, were subjected to the same process.

As stated by (Scollon & Scollon, 2003), materials, letterforms, layering and state changes also give meaning to signs. Permanence, durability, temporality, newness and quality are all apparent in the medium of inscription, the material of the sign itself and the time of installation. These are examples of the information, which provide a better understanding of the meaning systems by which language is located in the material world, and were also used to help inform the dating process and data collection regarding the individual remnants.

The Watkins Ltd remnant (Fig. 43) points to a business through the discourse located within the signage referring to 'limited', which indicates some form of company. The placement of the sign, located at the top of the building structure gives it relation to the space / location. The temporality of the sign demonstrates that the business is possibly no longer practicing in this location and the absence of any evidence of the firm's existence at ground level substantiates this.

Coding

Business and Commerce
Retail, offices

Industrial
Factories, manufacturers, industrial storage

Hospitality and tourism
Hotels, cafés, restaurants

Residential
Houses, apartments, flats

Health and Recreation
Public sports facilities, parks

Social and Political
Police stations, army, fire stations, charities, social institutes

Arts and Culture
Galleries, museums, theatres

FIG. 49.

The inscription helps locate the firm in time to some extent, in that the material becomes of relevance, as this particular form of sign writing indicates circa 1900–1950, an era in which lead-based paints were commonly used. This particular site is interesting in that another remnant exists on the same building, referring to 'Wholesale & Retail' (Fig. 44). Again, the same factors discussed regarding the Watkins Ltd remnant help indicate that either this also refers to Watkins, however as an earlier sign, or that another business was also present at this location. Further research regarding all discourses present within this semiotic aggregate, reveal that 'Watkins Ltd' refers to a printing / publishing company and 'Wholesale & Retail' to a firm by the name of Veitch and Allen, a drapers, clothiers, tailors and milliners business.

FIG. 50.

The site-specific evidence, examined through semiotic theory, combined with further archival research into the individual remnants, substantiates and uncovers their geosemiotic meaning.
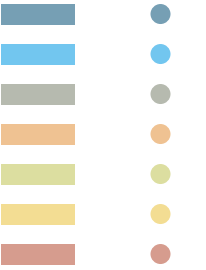
In the few cases where insufficient information could be obtained to ascertain the geosemiotic meaning of a remnant, it was excluded from this part of the study.

MAPPING AND TRANSLATION

In order to display the information collected regarding shifts in the urban landscape, this next section draws on information design theory to order the data collected into graphic form, making it easier to read, interpret and understand.
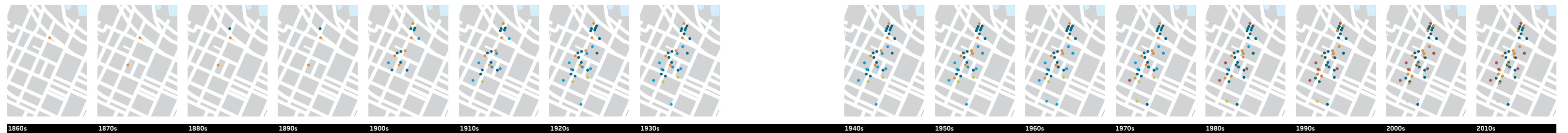
Using various coding and mapping techniques, this produced interesting results and connections between the variables. Seemingly unconnected places became connected by their histories.

Coding Sites & Reference System
Building type catalogues are normally ordered according to types of use. A similar system was implemented to typify the remnants. Each remnant was codified according to what it represented and assigned the relevant colour (Fig. 50).
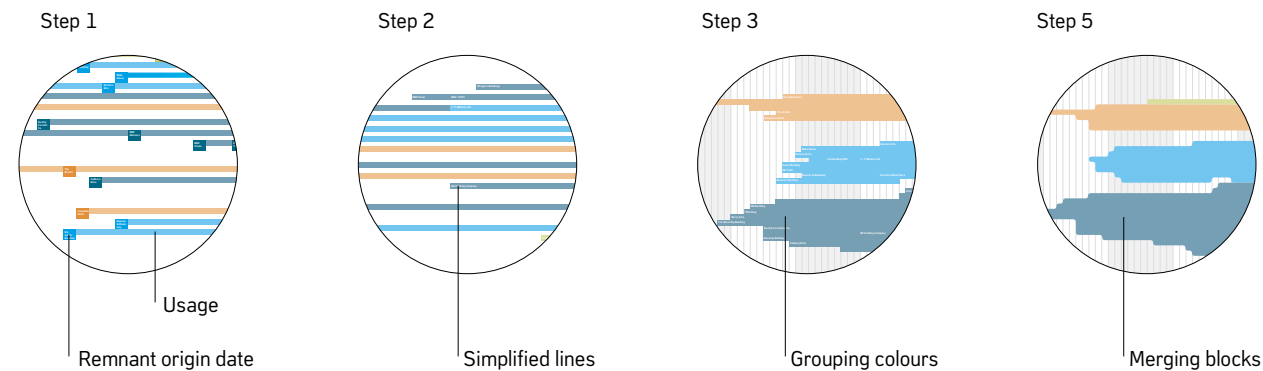
1860s 1870s 1880s 1890s 1900s 1910s 1920s 1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s 2010s

1860s 1870s 1880s 1890s 1900s 1910s 1920s 1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s 2010s

FIG. 51. Cuba Quarter remnants shown
with street map and without.

- Business / Commerce
- Industrial
- Health and Recreation
- Hospitality and tourism
- Social and Political
- Arts and Culture
- Residential

Sequence mapping

Using the maps of Wellington's quarters, the remnants
in the Cuba Quarter were mapped geographically
implementing the codification system. The coloured
circles represent their code when they came
into existence and how their code changed over
the decades, reaching the code of their present
context (Fig. 51).

This method of mapping identifies the location of
remnants in the cityscape as they come into existence
over time, however is not ideal for displaying changes
over time as the linear nature of time is harder to
discern. A timeline approach is a more suitable.

Step 1   Step 2   Step 3   Step 5

Usage

Remnant origin date   Simplified lines   Grouping colours   Merging blocks

Timeline mapping
Using the data acquired from the secondary research a timeline was produced for the Cuba Quarter (Figs. 52 & 53). Using a grid structure, the timeline goes horizontally from 1865 to 2011.

Step 1 – Each colour-coded remnant was placed (represented by a coloured square) according to its date of origin on the vertical grid of the timeline. The codification colour was used to display the function of the remnants and their subsequent changes in usage were mapped horizontally, represented by coloured bars.
Step 2 – In order to simplify the visual language, the squares were dropped and the remnant bars rearranged so as to reduce the spacing. What became apparent was that the remnants and their coding, through emerging colour patterns, seemed to be showing shifts in urban function. Patterns of change thus became apparent.

Step 3 – The timeline data was then subjected to a refining process , whereby the remnant bars were shifted vertically up or down in order to group the colours. The horizontal dating scale was also refined so that patterns within decades would be easier to discern.
Step 4 – The vertical scale was adjusted, to allow easier reading of the emerging pattern. The linear bars were also shifted up or down to reduce space between the various colour blocks .
Step 5 – Additionally, adjustments were made vertically, within the individual colour blocks themselves, in order to solidify them. This was achieved without manipulating the actual surface area of the block, so as not to change the overall outcome (functions within the quarter over time). The remnant names were also dropped, as this particular outcome refers to general, rather than individual usage patterns across a quarter.

Step 1

Step 2

Step 3

Step 4

Step 5

Business / Commerce
Industrial
Health and Recreation
Hospitality and tourism
Social and Political
Arts and Culture
Residential
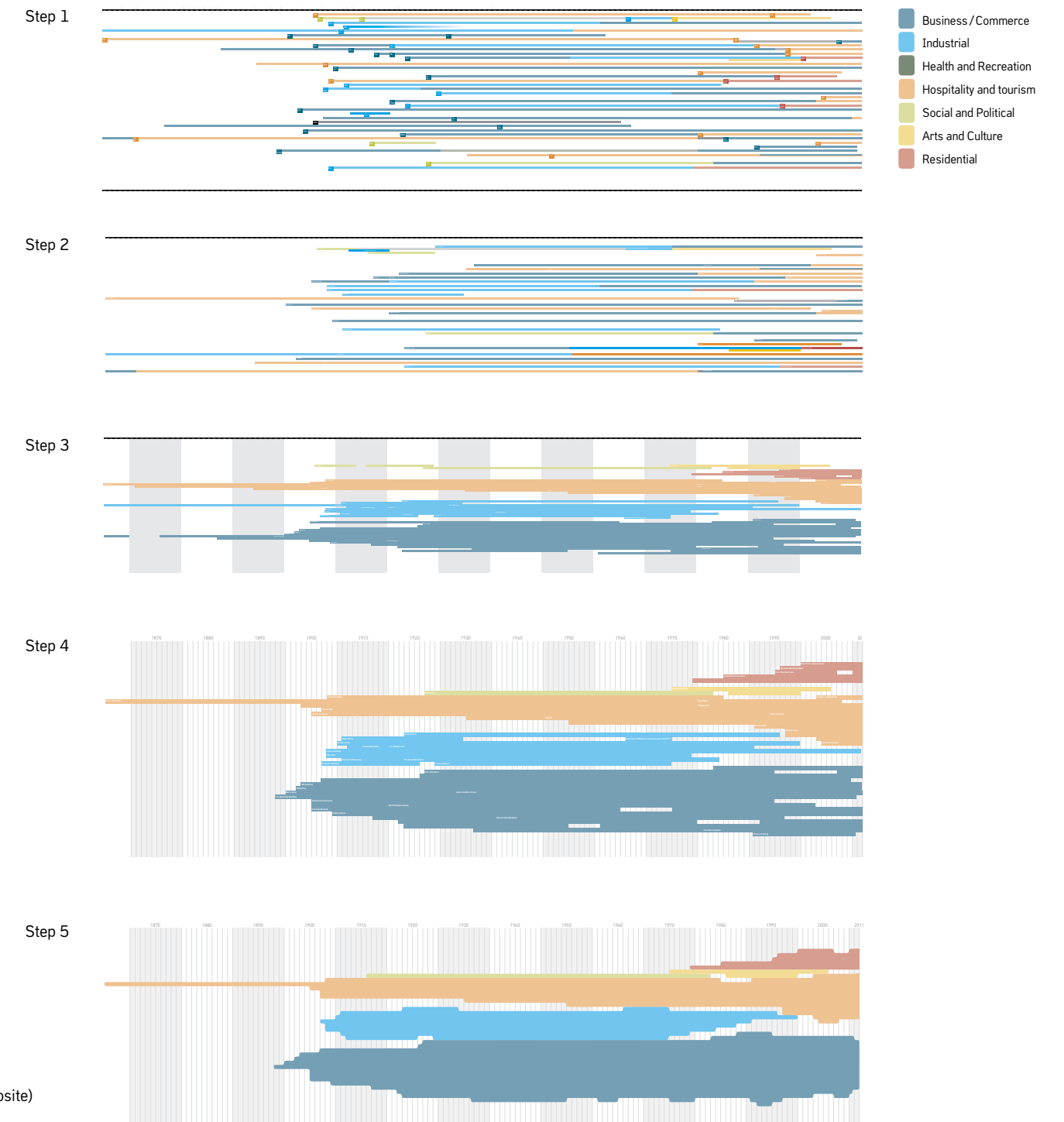
FIG. 52. (opposite) & 53. (right)

FIG. 54–58.

FIG. 59 & 60.

Throughout this process the mapping was adjusted accordingly if any additional data became apparent through ongoing research (Figs. 54–60).

The process outlined above resulted in the display of usage patterns for the Cuba Quarter, according to the remnants and their histories.

To ascertain whether the system worked and patterns would become apparent in other quarters, a refined version of the process involved in steps 1–5 was carried out on the remaining quarters, Courtenay, Lambton and the Waterfront (Figs. 61–64).

Photomapping
The photographic remnant data gathered in the primary research phase was placed on the timeline accordingly. (Figs. 55–58) This form of mapping displays the inception of the remnants across the decades.
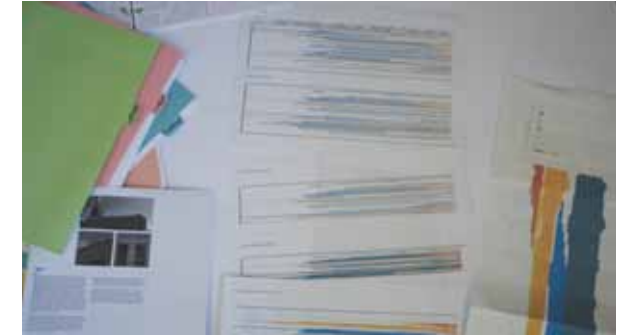
COMPARATIVE ANALYSIS

The visual outcomes produced through the various mapping techniques (sequence mapping, timeline mapping and photo mapping) were compared to see what connections could be deduced. Although the sequence mapping was useful in locating the remnants geographically within their quarters and the photo mapping corroborates the inception dates and adds visual evidence of the remnants themselves, the timeline mapping proved to be the most successful. This method not only allows shifts regarding the individual remnants to be displayed (in Step 1), but the final outcome shows urban change across the individual quarters. When all four quarters are taken into account, considered in this manner, patterns emerging from these comparisons show evidence of several shifts in the urban fabric of Wellington's downtown quarters. The number of remnants found within the individual
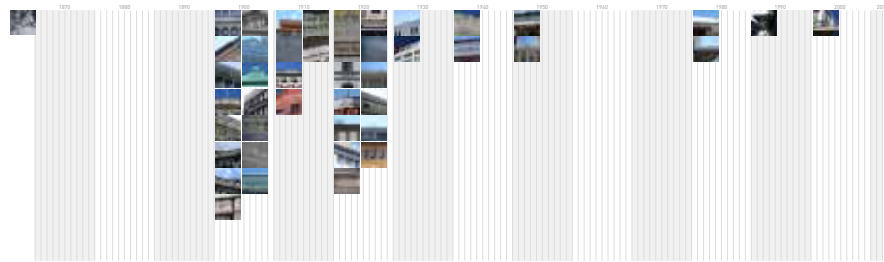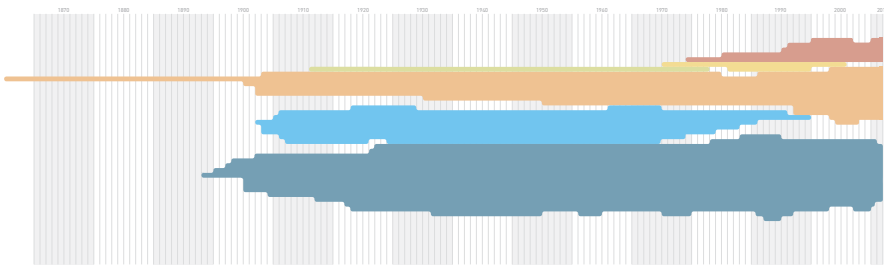
FIG. 61. Cuba Quarter
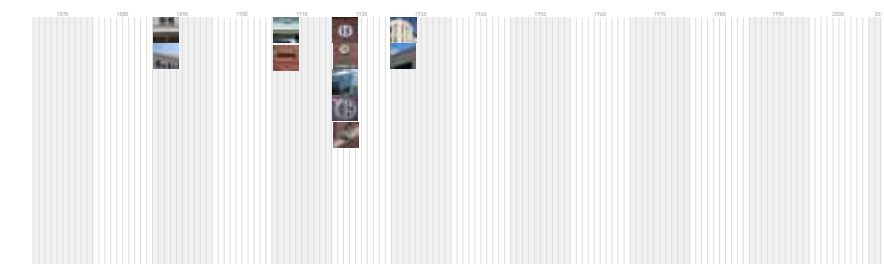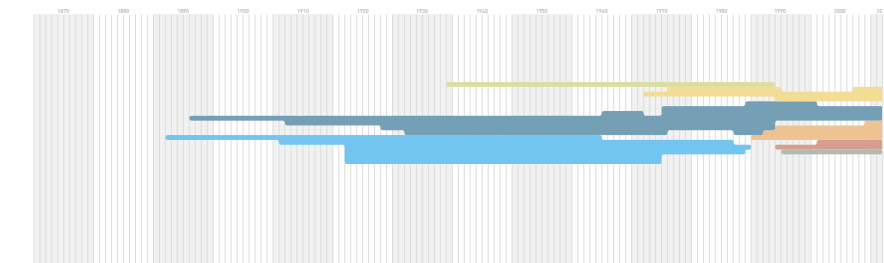
FIG. 62. Waterfront Quarter
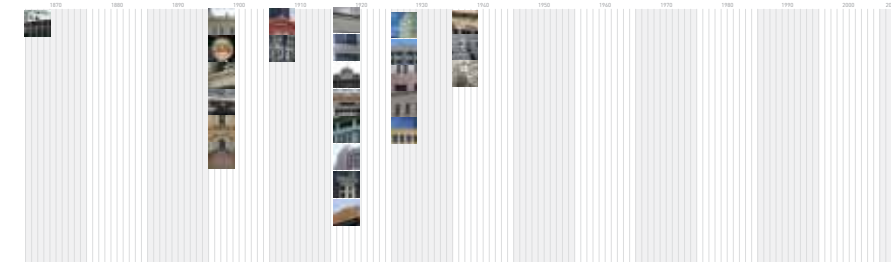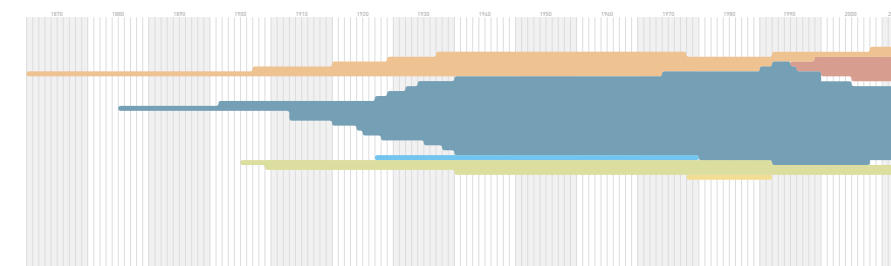
FIG. 63. Lambton Quarter

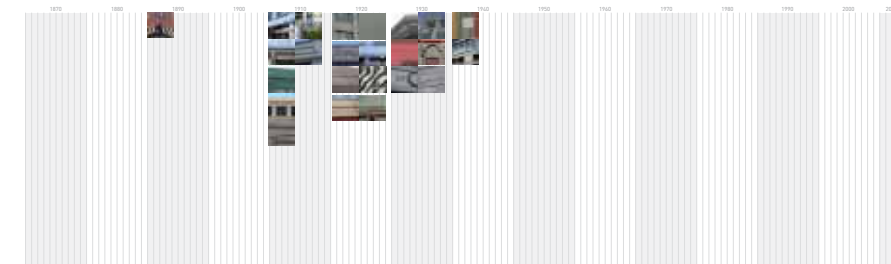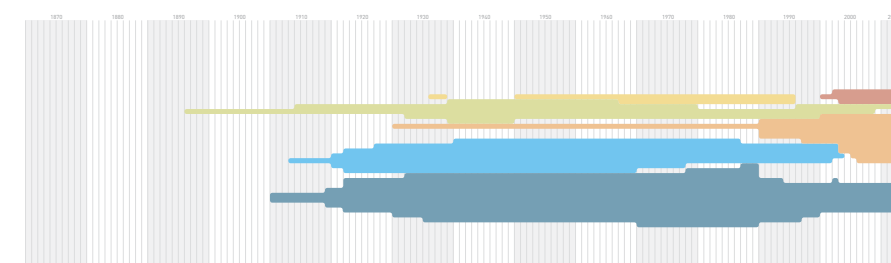FIG. 64. Courtenay Quarter

FIG. 65. Cuba Quarter

Legend:
- Business / Commerce
- Industrial
- Health and Recreation
- Hospitality and tourism
- Social and Political
- Arts and Culture
- Residential

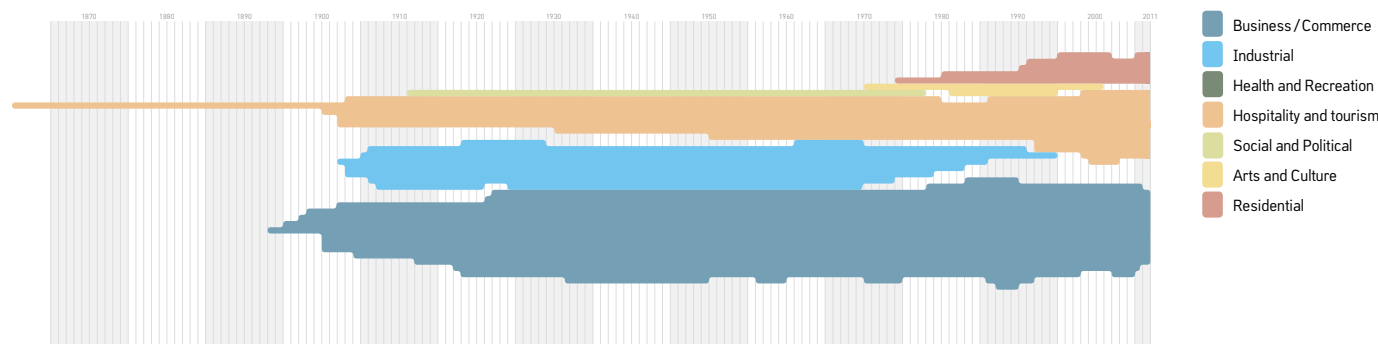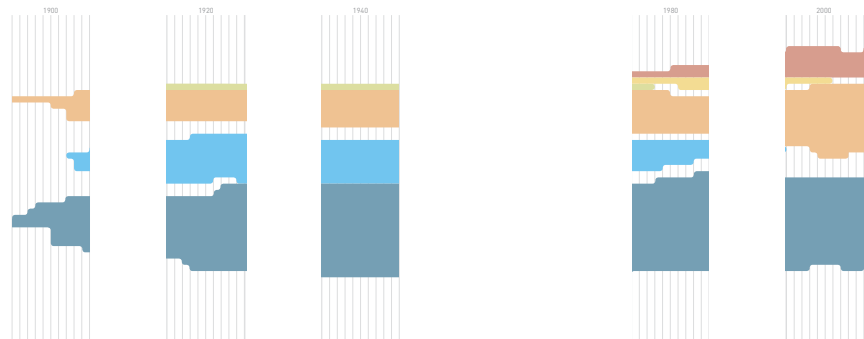quarters in the primary research process varies. This characteristic says much about the nature of the quarters themselves and is affected by several factors. The quantity of remnants reflects the nature of activities within that area. Industrial, commercial and economic development all play their part. The extent of urban regeneration and renewal is mirrored in the findings. Where the activity has been highest, the presence of remnants is more limited (Courtenay & Lambton), where as the high number of remnants found in the Cuba Quarter suggest that it is significantly less developed.

In the case of the Waterfront Quarter, much of which was reclaimed land and industrial in nature, the number of remnants is low due to major redevelopment.

The nature of the timeline, sectioned into decades, allows for analysis across the individual quarters. The decades represent slices in time throughout the history of the city (Fig. 65). For instance, when comparing 1920s Cuba Quarter with 2000s, an absence of industrial activity is apparent in 2000s, along with an increase in hospitality/tourism and residential activity.
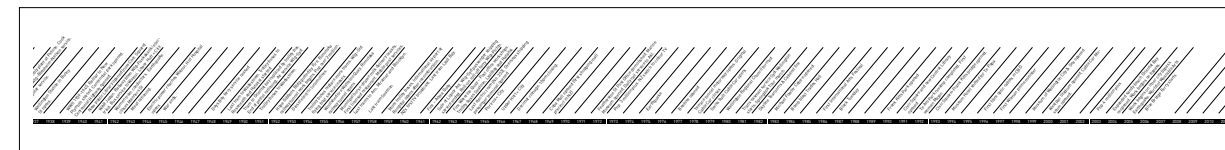
The timelines allow one to see the changes in urban functional zones, using typographic remnants as a reflection on the city to create visual geographies.
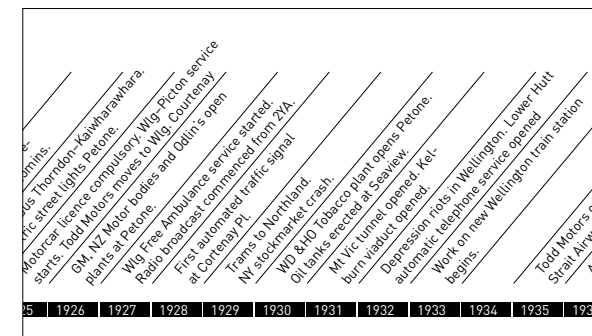

FIG. 66.

HISTORICAL CONTEXT

Research into the contextual history of the area or quarter (Fig. 66) allows for comparative analysis of the typographical remnant, the coding and the history of the area itself.

This research also shows correlations with other signs of change within the city. For instance the low number of remnants from around 1940 (Figs. 61–64) possibly reflects the lack of development before and during WWII. Equally, a larger number of remnants originating from 1900s could point to the change in building typology at that time. Factors that may have influenced the existence or renewal of typographical remnants include reclamation, earthquakes and fires.

SUMMARY

Through tracking typographical remnants, this research shows shifts in the urban functional zones that might not be immediately apparent under other conventional observations. Both the individual and collective histories of the typographic remnants in any given quarter, provide an insight into past semiotic aggregates that inform us of the type of activities that occurred in that area of the city. The timelines produced validate the remnants as an important part of our visual cultural history and show that through following their trajectories changes in the urban fabric of Wellington are revealed.

In order to generate a final outcome, an analytical appraisal of possible design directions was determined using the methodology outlined in this chapter.

DESIGN EXPERIMENTS

Schön's (1995) method of reflection-in-action was implemented during the experimental process to evaluate the effectiveness of the visual outcomes explored. Reflection-in-action concerns challenging our assumptions. It is about re-thinking situations encountered and forming new ways of exploring them. In reflection-in-action, experimenting consists of exploratory experiments, move-testing experiments, and hypothesis testing. The practitioner evaluates their experiments through continuous testing of hypotheses, re-evaluation and alterations, forming a continuous process of reflecting-in-action in order to produce a successful outcome. This method was used as an effective tool in the design process throughout.

During the research process various representational media were accessed to explore the possibilities they offer in displaying the researched information (Appendix 02). Drawing on precedent material and the work of other designers discussed in Chapter 3, the

various levels of information were explored on posters, postcards, maps / walks, websites and brochures. Various ways of displaying all the relevant information and combining various levels of information across the media were investigated.

In accordance with the timelines produced in Chapter 5, formative experiments using elements of the timeline to create a visual language were explored. Decade coding was produced (Fig. 68). This was then combined with image and remnant information and applied to poster format (Fig. 69–72). Although successful in displaying the individual remnants, placing them in time and conveying the information pertinent to them, upon reflection, the visual coding was too complex. Once broken down into sections (decades) the coding proved hard to decipher when used as a standalone element to represent the remnants' place in time. Without the whole timeline as a guide, the connection was lost. The poster medium in this format, unless placed in the context of the urban landscape, would not necessarily produce a connection to place. The essence of the project did not translate as desired to this particular form of representation.

'When a move fails to do what is intended and produces consequences considered on the whole

FIG. 67.   capital letters | **49**

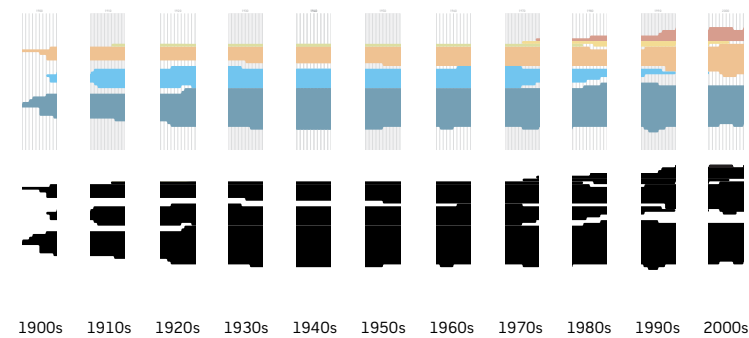1900s 1910s 1920s 1930s 1940s 1950s 1960s 1970s 1980s 1990s 2000s

FIG. 68.

FIG. 69–72.

to be undesirable, the inquirer surfaces the theory implicit in the move, criticizes it, restructures it, and tests the new theory by inventing a move consistent with it.' (Schön, 1995, p. 155). Upon reflection of the design experiments carried out, the experience and process involved in the research was deemed paramount to the project as a whole. The present context of the remnants, the urban environment, and the connection from person to place to past is pertinent to a successful outcome.

In order to devise a solid design strategy, the key principles regarding the essence of the project were assessed.

DESIGN PRINCIPLES

How can accounts of a city's past be revealed, reconstructed and retold through the remnants discovered, so that sites in the city become spaces of discovery, belonging, conversation and public engagement (AbiFarès & Khatt Foundation, 2010, p. 122)? How can a heightened sense of topophilia within Wellington's urban landscape be engendered?

In order to create a dialogue with the city and its inhabitants, a way of engaging individuals with their surroundings is paramount. How can people be made more aware of these hidden narratives that they pass in the city?

Reflecting on the research and the initial design experiments, three main principles emerged that became pertinent to the final outcome:
– The element of discovery / immersion
– The act of archiving / recording
– The process of engagement

DESIGN STRATEGY

With the wealth of information regarding the remnants, no single medium seemed to encompass the criteria and a hybrid system was devised. A combination of the above approaches is therefore fitting (Fig. 73). The data collected lends itself to creating various nodes, whereby the data can be collected, preserved and subsequently made accessible to the public.

Hybrid System

Typo Tour – The built environment contains remnants and histories of a continuously reshaped city. These represent possibilities and potential for the expression of narratives that are not immediately discernable. By revealing site-specific narrative through existing typographic remnants in a walk through the Cuba Quarter, another layer of urban fabric is revealed.

This medium is a way of connecting people with these seemingly disconnected remnants in order to create a strong sense of place and underpin not only the

existence of these remnants, but also to introduce and uncover their past and the stories that surround them. It also facilitates the return of the project to its realm, the urban alphabet jungle.

Letterbox – The walk is combined with postcards, which allow the participant to map further discoveries or record comments and return them to the project. These are subsequently added to the website. This form of 'letterbox' is a means through which individuals can add information to the project. The 'letterbox' is supported by the common digital medium of email which can be accessed through the proposed website should conventional post prove undesirable.

How can the project create an experience so as to engender a sense of belonging? This is achieved by allowing the individual to take an active role in the remembering and recording of the remnants and their narratives, through user participation. The city is therefore rebuilt online through typographic remnants provided by its inhabitants, creating a personal connection with the project.

Online Repository – The secondary research performed in Chapter 4, showed that although one expects that most things are held on record, not everything is in fact recorded. Information regarding the remnants was not always readily available, sometimes even seemingly nonexistent. A method whereby a biography of Wellington, informed by typographic remnants, can be digitised is paramount

to the preservation of the information researched throughout this project.

This type of medium works well with the changing nature of the urban environment. A repository in form of a website, acting as a platform/hub could hold all the data but can also be updated as the city evolves. It becomes a storage platform for local signage heritage and is a method of ensuring that these living histories do not disappear completely, at least in a virtual format.

The continuous reshaping of the city and the fact that the more the city is traversed, the more remnants might be discovered, calls for a method by which once this Master's thesis is completed, the project lives on and can also be updated.

SUMMARY

When used collectively these strategies encompass all three design principles. The walk is representative of both the discovery and immersive qualities deemed important parts of the whole, allowing the individual to experience the context of the remnants. The letterbox element allows the updating of the project through user participation. The proposed website addresses the eventual recording/archiving aspect, which can be maintained and upgraded as changes take place or new discoveries emerge. Together the elements create a feedback loop where they continue to inform each other and allow the project to build.
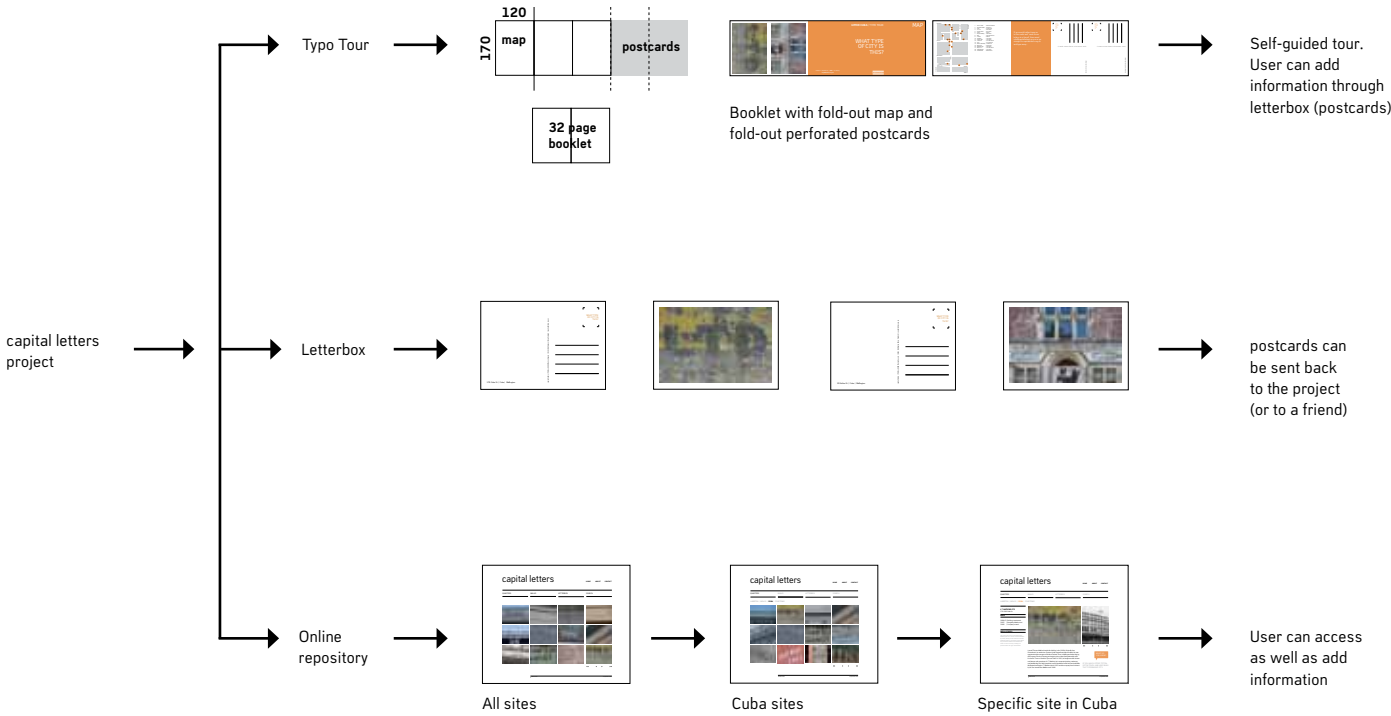

FIG. 73. Hybrid System.

The final outcome draws on information design theory to implement various design elements and order information into a visual form that can be clearly understood. With regard to information design, 'the graphic designer uses color, symbols, type, imagery, and makes deliberate aesthetic and cognitive choices to create effective communications' (Baer & Vacarra, 2008, p. 24).

VISUAL STRATEGY

An important factor to consider, in any design, is how much information is included or omitted to create a visual balance, so that a clear message can be contained within the design work and remain consistent throughout. As stated by Tufte, 'Design cannot rescue failed content.' (as cited in Peterson, 2011, para. 7).

In order to produce a visual language, the key content material for inclusion was identified:

Content material
Location – Wellington / quarter / map (primarily within a given quarter within downtown Wellington and secondarily within the quarter itself).
Remnant dates – dates / changes in usage.

Brief narrative – background information.
Image(s) – remnant image.

The way in which the content material was included is discussed through the following design elements. In doing so several considerations were addressed, including factors such as continuity, connectivity and identity throughout the design.

DESIGN ELEMENTS

These elements are discussed through the Cuba Quarter Typo Tour and Letterbox element of the project which form the final design. An identity and design for the walk and postcards was produced which can be applied to all four quarters and transferred accordingly to other media.

Hayman (as cited in Baer & Vacarra, 2008, p. 40), strongly believes in using a limited palette of typefaces and colour and states that, 'while designers might feel that a restrained type and colour palette is restrictive or even boring, the reader has often only minutes to scan a publication. Consistent formatting can guide them through it'. With regard to the nature of the Typo Tour document, which is read on the move, this statement is

FIG. 74.

FIG. 75–77. Folding experiments.

particularly relevant, as the information displayed needs to be clear and easy to understand. The interaction with the designed piece within the urban environment influences all aspects of the design.

Format

Various formats and folding methods were researched both through precedent material, brainstorming and practical experiments (Figs. 75–77). A single sheet, folded, did not successfully incorporate all the remnant information and the map so a booklet format was chosen. With relevance to the way in which the designed object will be utilised in the urban environment, various sizes were tested. The reading of the map combined with accessing the desired remnant information was paramount to the outcome. The chosen size (Fig. 79), is a standard postcard size lending itself not only to the inclusion of information / balance thereof on the pages and detachable postcards but also, a fold out map which can be both read and held comfortably whilst accessing the relevant remnant information.

Colour

'A great pared-down palette allows the liveliness of the art to come through, so you can focus on great photo editing, illustration, and information graphics.' (as cited in Baer & Vacarra, 2008, p. 140). The images of the remnants are central to the layout, as well as being important in the recognition process when discovering the remnants in the urban environment. Simplicity

FIG. 78–85. Booklet design process & design elements.

was a key principal when applying additional colour within the layouts.

'Colour is a very effective way to convey differentiation' (Baer & Vacarra, 2008, p. 90) and was primarily implemented in the coding of the quarters (Fig. 81). This coding can be employed across the various media, effectively linking aspects of the design creating order and cohesion.

Typography
As the images of the remnants themselves include various letterforms, a typeface was selected that would contrast yet not compete with them.

The chosen typeface is *Copy* (Figs. 81–85), seen also in this thesis, which is a contemporary grotesque. It is both a legible and readable, and perhaps most importantly a neutral, sans serif. A particular typeface can signify a concept removed from the content. The letterforms' design or when they were designed can represent something beyond the letters themselves. *Copy* was chosen specifically for its contemporary qualities in that, it does not (yet) have any semiotic connotations with regard to associations with a bygone era or another city as some typefaces do.

Weight and scale were implemented as an ordering device to create hierarchy and lead the reader through the information.

Grid structure
According to Edward Tufte, 'clutter and confusion are failures of design, not attributes of information' (Tufte, 1990, p. 53). In order to form a clear layout and not interrupt the message intended, the design takes a strong grid-based approach, using scale, negative space, image, typeface and colour to create order. The layering of information implemented this way establishes a clear hierarchy of elements to attract and interest the viewer at a variety of levels and scales.

Material
Once the primary elements of the design were established other material considerations such as paper stock, ink and printing methods were incorporated to support the overall visual language of the final outcome.

The choice of paper stock plays an important role in the overall outcome. The paper weight of the cover gives structure to the fold out map and the texture references the uneven surfaces encountered in the urban environment.

SUMMARY

The resulting visual language can be applied to Typo Tours across all four quarters and adapted to suit other media such as the proposed website (Fig. 86).
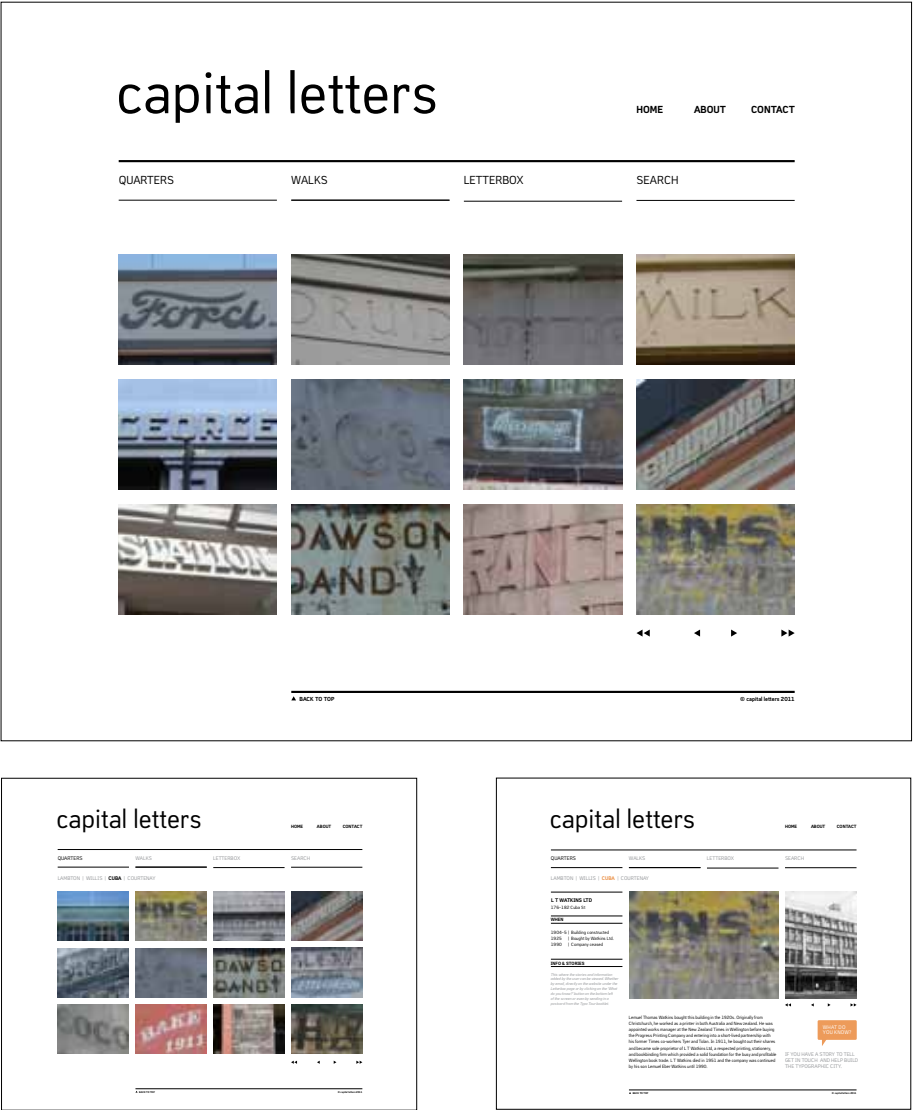
FIG. 86. Proposed website.

FIG. 87.

FIG. 96–99. Typo Tour element Upper Cuba Quarter.

FIGS. 100–103.

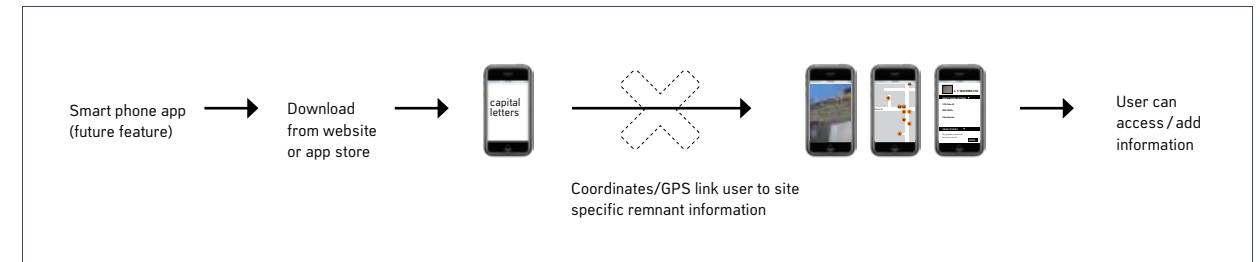FIG. 104. Letterbox element – postcards.

FIG. 105. Smart phone app sketch.

The Typo Tours could eventually be turned into an app, whereby any changes in information could be constantly updated and universally available. This could be downloaded from the proposed website or app store.

This form of contemporary mapping, geo-mapped storytelling, which allows for the inclusion of AR (augmented reality) techniques, could further help build relationships between the old and new and make the project available to an even wider audience.

FIG. 106.

Essentially this project deals with character, the character of Wellington, its past, and the connections that can be made. It investigates a method of looking at typography as a way of understanding the character of space and its past/narrative. Informed by the theory of geosemiotics, it uses typographic remnants as a marker of time and space, to express and accentuate sense of place and reveal changes in the cityscape. This allows an alternative way of discovering the city: through lettering and type.

By analysing the metaphorical and phenomenological fabric of these remnants, recording, mapping and analysing their temporal and spatial frameworks, connections and patterns are apparent. Both the individual as well as collective memories of the remnants provide an insight into Wellington's past. Through exploring the city and the stories behind the sites in central Wellington and their connections with a form of architecture or a time in social history, people are made aware of the connections to place and history, which in turn show new ways of reading and interpreting the city.

The information gathered through using typographic archaeology/extraction in order to research their indexicality and geographical and historical context are translated in the final outcome. The consequent design enables the deciphering of the city on multiple levels. The Typo Tour allows access to the city's past through physically walking the city to discover and experience the sites and the city first hand. The proposed website acts as a platform, a repository for the typographic remnants found in the urban context. The result is a form of museum, one without walls, which can be accessed both physically and virtually. This allows for a continuous realm in keeping with the continuous reshaping of the urban environment and supports a better understanding of our urban visual landscape.

The graphic messages that cover Wellington's urban architecture are explained, explored and preserved through the various media. Through investigating the placement of typographical remnants and highlighting their existence as well as exploring their narratives, memory and presence are reinforced. This forms a symbiotic relationship in which the 'various elements reinforce each other and perform a range of communication functions' (Emery, 2002, p. 15). Furthermore, this process encourages history to re-emerge and authenticates local places.

The processes of urban change are constant. The methods and media used allow for the changes within the cityscape to be recorded, preserved and experienced regardless of changes in the context of the urban landscape. This project validates typographic remnants in the urban environment as an important part of our visual and cultural history.

AbiFarès, H. S., & Khatt Foundation. (Eds.). (2010). *Typographic matchmaking in the city : propositions for a pluralistic public space = voorstellen voor een pluralistische openbare ruimte* (1st ed.). Amsterdam: Khatt Books.

Baer, K., & Vacarra, J. (2008). *Information design workbook : graphic approaches, solutions, and inspiration + 30 case studies*. Beverly, Mass.: Rockport.

Baines, P., & Dixon, C. (2003). *Signs : lettering in the environment*. London: Laurence King.

Baines, P. (1997). Public Lettering Project Retrieved September, 2011, from http://www.publiclettering.org.uk/Background.php

Banham, S. (2005). *Characters & Spaces: 1 city block 17 stories*. Melbourne: RMIT University.

Banham, S. (2001). *Position, Position, Position* Retrieved August, 2011, from http://www.letterbox.net.au/typosites-2

Bloomer, K. C., & Moore, C. W. (1977). *Body, memory, and architecture*. New Haven: Yale University Press.

De Certeau, M. (1984). *The Practice of Everyday Life. Practice, 38, 229*. Retrieved from http://wiki.daviddarts.com/images/6/60/Decerteau.pdf

Emery, G. (2002). *Outside inside out : inside outside in*. Mulgrave, Vic.: Images Publishing Group.

Gardner, P. (2010). *The Flâneur as Photographer* Southhampton: Bedre Books.

Gray, N. (1960). *Lettering on buildings*. London: Architectural Press.

Hosie, W (2010), *Get a date with Wayne* Retrieved October, 2010 http://www.capitaltimes.co.nz/article/3570/GetadatewithWayne.html

Huerta, R. (2010). *I Like Cities; Do You Like Letters?* Introducing Urban Typography in Art Education. International Journal of Art and Design Education, 29,1, pp. 72-81.

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FIG. 107 & 108.

EXHIBITION

The scale of the remnants in-situ, surrounded by their present context, is paramount to the experience of the project. These can be discovered by collecting a brochure at the exhibition from the stand that holds the Letterbox (postcards) and Typo Tour (booklet) documents (Fig. 107 & 108).and commencing the tour round the Cuba Quarter.

ONLINE WORKBOOK

www.typopath2.tumblr.com

CD WORKBOOK

CD including digital workbook outlining the project process.

capital letters