



Port of Tauranga

Tauranga Container Terminal
Sulphur Point

Bureta

Pillans Point

Tauranga

SH 2

SH 2

SH 2

SH 2

SH 2

Vale Street Vale Street

Chapel Street

Chapel Street

Dive Crescent

Dive Crescent

Chapel Street

Cameron Road

Dive Crescent

East Coast Main Trunk

Takitimu Drive

Cameron Road

Evonport Road

East Coast Main Trunk

Totara Street

Totara Street

Sulphur Point

Site Analysis & Design Language

Sulphur Point (Te Pari Taha o Te Awanui), located in Tauranga is a mixture of port and recreational marine activities.

It was reclaimed from the original harbour sandbar into extensive port and marina facilities over a period starting in 1970 to mid-1990 (Tauranga City Libraries Staff, 2012).

My personal history with Sulphur Point is long and varied. I've fished off the rocks as a teenager, set out from the marina on family launches countless times, launched my own boat, watched the storm clouds roll over the Kaimai ranges and waited in the cold for trains to rumble past with a tired four-year-old on my shoulders.

Sulphur Point is a past half forgotten, and an anchor in the present.

Spatially Sulphur Point is an ode to parking, be it car parks, containers or boats; the primary function of Sulphur Point is to park. It's an organisational utopia of rigid divisions, rows and columns, yellow and white paint, order fenced from order. An expression of human dominion over nature. It's a space to pass through, not to linger. It's colonising design ethos as all good design should be, is stepped back and unnoticed, shaping spatial navigation, demanding usages and ensuring flow.

Sulphur Point is divided roughly into thirds, one third into public and the other two thirds into private, corporate spaces. Boat ramps on one side, the port on the other. A 2.4m high, rusting barbwire topped fence, neatly obscured by a row of generic landscaped vegetation in between.

Henri Lefebvre talks about the fetishisation of space in the service of state, where "space, already mystified and presumed innocent, is produced in

capitalism in a way that makes it appear all the more devoid of social relationships" (Ballvé, 2011). To the casual user, Sulphur Point is simply a place to carry out preordained, spatially scripted tasks, as Ballvé (2011) describes, a non-thing, an empty, static plane upon which people act and events unfold. The refusal of opportunity for other interpretations, to be childlike with a sense of play is certainly an expedient expression of capitalist organisational dogma. Here space is organised around commerce and notions of work and compartmentalised play. Even when transiting the space to reach moored boats and be 'free' on the ocean, members of the public are elements in a capitalist spatial composition, which seeks to erase them from the site.

By journeying through the Sulphur Point environment without any of its prescribed usages as an end goal I have sought to carve out my own personal perspective of, and locality within, the space. To ignore the ideological wayfinding, to observe, to blend personal histories and perceived materialities, is to subvert the ideology of the space.

When Sulphur Point's environment is viewed and experienced through the formal modernist compositional eye and thinking my institutionalised design training affords me, rigid organisational patterns begin to emerge. These patterns resonate most closely with Bauhaus functional units and an overarching spirit of the 'machine'. This is a space which is predicated on moving machines, a technological utopia.

Walter Gropius, when starting the Bauhaus sought to 'reconcile the artist and machine' (Snider, 2018) by using many of the same inherited techniques which are employed as planning constructs within the Sulphur Point spatial environment. The principles

most evident to me, as observer are;

+Simplicity	+Organisation
+Symmetry	+Economy
+Angularity	+Subtlety
+Abstraction	+Continuity
+Consistency	+Regularity
+Unity	+Sharpness

Deriving a series of utilitarian compositional rules from the observed environment enabled a straightforward mapping from the physical and ideological space of Sulphur Point to the conceptual and compositional space where a typeface might be drawn from. This design vernacular, allowed me to formulate a series of formal compositional rules which as Lewis, (2018) states “in this design process, a typographic composer is provided the affordance to mobilise the created letterforms as meaning-making artifacts”.

Historically the typography which embodies the expression of ideology closest to the spatial ideology of Sulphur Point is Bauhaus typography. A good example is Futura, whose geometric foundations are a reflection of Paul Renner sensing a zeitgeist (Challand, 2009). Futura is not strictly a Bauhaus typeface, as it makes concessions to legibility and utility which are absent from pure Bauhaus philosophic embodiments such as Herbert Bayer's “Universal” (Design History, 2011). Irrespective of purity of approach, these typefaces prioritise geometry, regular form, legibility and as Majoor (2018) suggests, an impression of construction.

Formal Design Rules

The ideologies evident in the Sulphur Point environment are mediated through my personal compositional biases, design education, emotional

attachments and personal design *raison d'être*, to create useful and used artefacts. This moderating heliocentric approach, where the user sits at the center of a design universe is coupled with Bauhaus functional units to drive a typographic composition which formally references the ideologies and spatial organisation of the Sulphur Point environment.

The typographically useful signifiers which most readily signify some of the Bauhaus functional units are the circle and the straight line. How these signifiers are *rendered* within the glyphs of the typeface signifies the ‘simplicity’, ‘angularity’, ‘abstraction’, ‘economy’ and ‘sharpness’ Bauhaus compositional units. How the typeface employs these signifiers and applies them as the *in situ* design language across the entire glyph set signifies the more organisational units such as ‘unity’, ‘consistency’, ‘organisation’, ‘economy’, ‘subtlety’, ‘regularity’ and ‘symmetry’.

Following the basic structuralist approach above, I've contrasted some functional units into binary oppositions as a means of working backward, and error checking the basic compositional approach underpinning the typeface. A sample of these units follows;

simplicity < > complexity
regularity < > irregularity
angularity < > organic
abstraction < > literal

On closer inspection, these oppositions break down and blur into each other. But as expressions of the modernist perspective encapsulated by both the Bauhaus and the spatial planners of the Sulphur Point environment, these oppositions direct the visual language of the typeface into what it should and shouldn't be.

The Sulphur Point (typeface) is a product of Sulphur Point's spatiality, its influence on me and my interactions within it. The typeface represents a personal wrest of power from the space to create a new public artefact and the potential for new typographic spaces.

Documenting the Sulphur Point space involved photography, Dérive (drift), observation, wayfinding, and drawing. Photography, in particular, was perceived as a noteworthy deviation from the spaces normative usage patterns. Which is ironic, considering how thoroughly surveilled the space is.

Sulphur Point supports Western, Central and South Eastern European languages.

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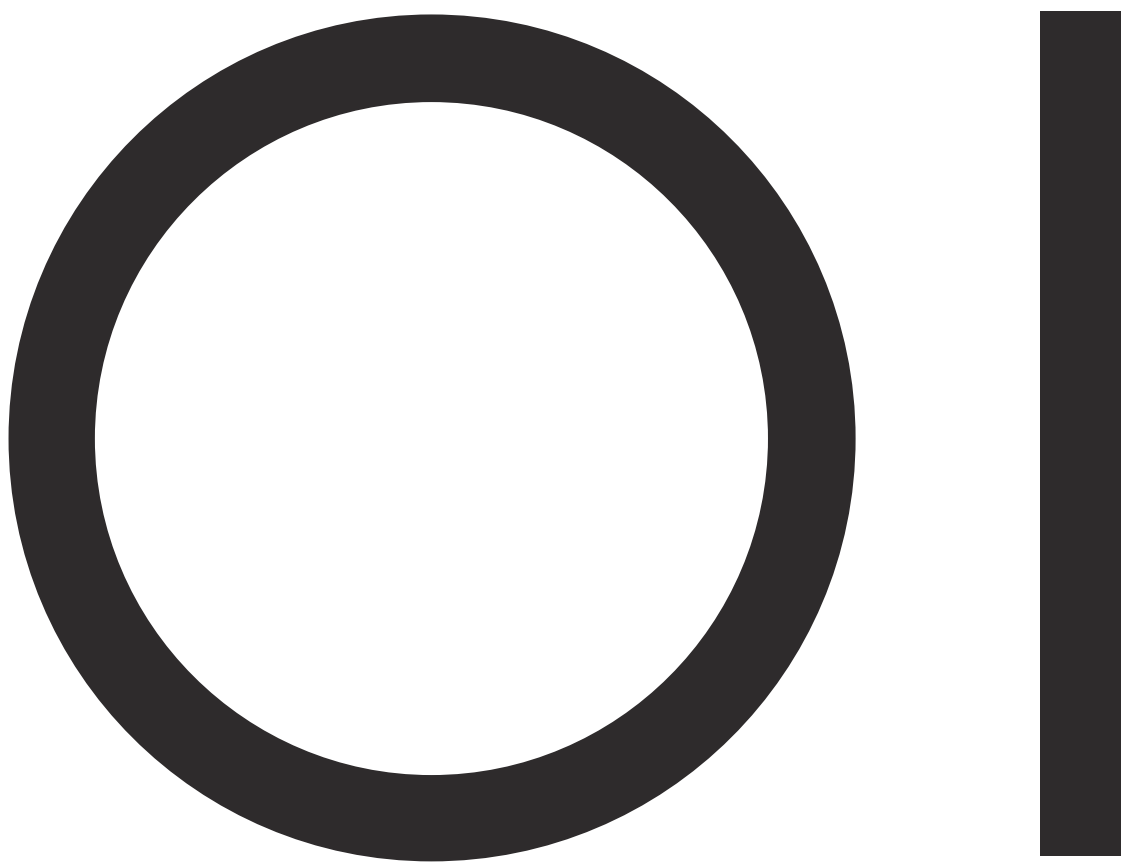
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Sulphur Point - Formal foundations



'O' and 'l' from Sulphur Point Regular, set at 450pt. The circle and the straight line are the geometric foundations of the glyphs in Sulphur Point. There is a slight degree of movement away from hard geometry when bowls intersect with stems. Reflecting an optical balancing of the typeface and a nod to utility.

Sulphur Point – Anatomy



700 em Ascender

665 em Cap Height

500 em X-height



0 em Baseline

-215 em Descender

d

d

d

q

q

q

Hamburgefonstiv
Hamburgefonstiv
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Sulphur Point - Light

48pt

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890
!@#\$%^&*()+=
Light 48pt

9pt

The Tauranga wharves were completed in 1992 and officially opened by the Governor General, the Honourable Dame Catherine Tizard, on 26 April 1992. The Tauranga Container Terminal was officially opened on 30 July 1998 by the Prime Minister, Rt Hon Jenny Shipley.

This facility features 770m of heavy-duty wharf, seven container cranes and 38 hectares of paved container yard. This facility features 770m of heavy-duty wharf, seven container cranes and 38 hectares of paved container yard. The terminal has 2,250 fixed reefer points available for refrigerated containers. More than 25,000 m² of covered storage is available for cargo handling and a further 9,000 tonne coldstore caters for temperature controlled cargo.

50pt

The port has 2,250
reefer points.

95pt

P141L/Super
lift

185pt

PORT

Sulphur Point – Regular

48pt

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890
!@#\$%^&*()+=
Regular 48pt

9pt

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50pt

Jeppesen Maersk,
Berth 25.

95pt

16/04/2018
09:09

185pt

ISS &

Sulphur Point – Bold

48pt

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890
!@#\$%^&*()+-=
Bold 48pt

9pt

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50pt

Sir Robert, Tai Pari
and Tai Timu.

95pt

8-12 @
million*

185pt

REEF+

abcdef
ghijklmn
opqrstu
vwxyz
12345
67890

abcdef
ghijklmn
opqrstu
vwxyz
12345
67890



MORU 072 072 8
22R1

TRIU 663682 0
22R1

BMOU 870329 6
22R1

MORU 0621 60 1
22R1

TRIU 663427 9
22R1

SEGU 927112 6
22R1

MORU 0621 93 6
22R1

BMOU 870509 3
22R1

MORU 0622 02 2
22R1

TRIU 667985 9
22R1

TRIU 665481 8
5

MORU 0620 39 6
22R1

TRIU 664450 7
22R1

BMOU 870563 7
22R1

TRIU 667199 2
22R1

TRIU 664488 9
22R1

MORU 0623 89 9
22R1

TRIU 664353 7
22R1

TRIU 677012 5
22R1



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SULPHUR POINT

SULPHUR POINT

SULPHUR POINT

SULPHUR POINT

POINT

IT

Henri Lefebvre

(1976)

Space is
political.





