

PART 1 /  
Written thesis



MAPPING  
THE GRAPHIC  
LEXICON OF  
EMIGRE  
MAGAZINE

*A visualisation framework for the  
study of visual communication  
design artefacts and collections*

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**Doctor of Philosophy**  
**2020**

Faculty of Design, Architecture and Building /  
University of Technology Sydney

# CERTIFICATE OF ORIGINAL AUTHORSHIP /

**I, Erin Turner** declare that this thesis, is submitted in fulfilment of the requirements for the award of Doctor of Philosophy, in the School of Design, Faculty of Design, Architecture and Building at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise referenced or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This document has not been submitted for qualifications at any other academic institution.

This research is supported by the Australian Government Research Training Program.

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Date: *April 2020*

## ACKNOWLEDGEMENTS /

*'It was quite an experience'*

— Rudy VanderLans in *Emigre No. 69: The End* (2005).

I wish to thank my supervisors Professor Louise McWhinnie and Professor Kate Sweetapple for their wisdom and guidance. I am particularly grateful for their unwavering confidence in me and my work even when I journeyed down creative and intellectual 'rabbit holes' — the best ideas came from those tangential explorations.

I also wish to thank Associate Professor Jacqueline Lorber-Kasunic and Dr Zoë Sadokierski for providing valuable feedback on my thesis.

Special acknowledgment goes to Rudy VanderLans and Zuzana Licko of *Emigre* — it has been an absolute pleasure to spend these years immersed in such rich research material. I thank Rudy for kindly giving me permission to digitise *Emigre* magazine for use in this research.

I wish to thank Professor Gerry Leonidas from the Department of Typography and Graphic Communication at the University of Reading for allowing me access to his personal collection of *Emigre* magazines and for giving up his office floor so that I could use the space to photograph them.

I extend my gratitude to my amazing ex-students Tim Busuttil and Shay Xayalith. Tim's programming skills enabled me to fully realise visualisations which would have otherwise been unfeasible, while Shay brought my ideas to life through animation.

Thanks to professional editor, Hazel Baker, who provided copyediting services according to the IPEd guidelines for editing research theses. Any remaining errors are my own.

I would like to acknowledge the University of Technology Sydney and am grateful to have been supported by a scholarship provided by the Faculty of Design, Architecture and Building.

I express my gratitude to many people who have given me continuous support, encouragement and friendship over the years:

From the School of Design at the University of Technology Sydney, I'd particularly like to thank Dr Gerhard Bachfischer, Associate Professor Jacqueline Gothe, Dr Sally McLaughlin, Nicky Hardcastle and Sarah Jane Jones. I'm grateful for their learned advice and for their confidence in me.

I have been lucky enough to have shared this journey with a number of doctoral candidates who I now count as dear friends. I'd particularly like to acknowledge Dr Evelyn Kwok for adopting this introvert on the first day of starting our research and for challenging and inspiring me. I'd also like to thank Dr Emily Brayshaw and Tom Rivard who, along with Evelyn Kwok made room 6.41 a lively, stimulating and inspiring place to work. Thanks also goes to Dr Georg Hibberd, Dr Jenni Hagedorn and CC Williams for their advice and encouragement. It has been a pleasure.

I am indebted to the support of many friends and family in Australia and in Iceland. In particular, I would like to thank my wonderful parents Jill and Phillip for their unwavering support and confidence. I am forever grateful for their belief in furthering one's education and for encouraging me to pursue endeavours that I would have never thought possible. Thanks also, to Maddii for her humour and healthy doses of reality. And to Hamlet ... because his sunny disposition was the ultimate remedy for a stressed 'hooman'.

To Huxley, the best study buddy a girl could ever have: thanks for sitting by my side throughout this whole PhD. I owe you a lifetime of expensive chicken and tuna treats.

Finally, I wish to thank Atli Arnarson. Thank you for putting your life on hold to support me, for being a calming presence and an unyielding advocate for me and my work.

Thank you all, I couldn't have done it without you.

This thesis comprises three complementary parts:

**Part 1:** The written thesis, this volume.

**Part 2:** A presentation box containing the design research artefacts produced in this inquiry, namely, the loose, unbound visualisations of *Emigre*. Where referenced in the written thesis, the visualisations are shown alongside the text but reproduced in full and on a larger scale in Part 2 to enable their detail to be examined. As a printed document, the folded format of the visualisations in Part 2, 11.5" x 17", reflect *Emigre's* early issues and offer the reader a tangible representation of the magazine's original scale.

**Part 3:** Companion website: This supporting website enables the user to explore the proposed framework and visualisations of *Emigre* at their own volition. The website serves as an interactive documentation of the research, in addition to demonstrating aspects of the visualisation process that cannot be illustrated accurately in the printed thesis volumes.

The website can be accessed at [www.mapping-emigre.com](http://www.mapping-emigre.com)

Website password: *designinquiry*



This thesis is typeset using typefaces from the Emigre Fonts catalogue:

*Chapter titles* are set in MRS EAVES, designed by Zuzana Licko in 1996 and *Matrix II*, designed by Zuzana Licko in 1986 (redesigned in 2007).

*Headlines* are set in **Matrix II** and **Alda**, designed by Berton Hasebe in 2008.

*Body copy* and *Figures* (in-text and captions) are set in Alda.

*Running headers* and *folios* are set in *Dalliance*, designed by Frank Heine in 2000.

*Typographic ornaments* used throughout this thesis are **Matrix II ornaments** (✿✿→←)





Early in my undergraduate design studies I was introduced to the work of Rudy VanderLans and Zuzana Licko and their self-published design magazine *Emigre* (1984–2005). In particular, *Emigre No. 19* (1991)—with its bold yellow cover, typeset in Barry Deck’s *Template Gothic*—was etched firmly in my mind (FIG. 1). I began my visual communication design degree in 2005 as *Emigre* was publishing its final issues. The final edition, *Emigre No. 69* (2005) (FIG. 2), became one of the first design publications that I as a fledgling designer purchased. This now well-worn copy of *Emigre No. 69* is small, the dimensions of a paperback novel, featuring full pages of neatly typeset text with but a few black and white images. This issue is very different to those I had been introduced to in undergraduate typography lectures; it did not feature the exciting page layouts seen in issues from the 1980s and 90s. Yet, in purchasing *Emigre No. 69*, I felt I had acquired a significant piece of graphic design history.

FIGURE 1 →  
Cover of *Emigre No. 19* (1991)  
designed by Rudy VanderLans  
using the typeface *Template Gothic*.  
Designed by Barry Deck.



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FIGURE 2 →→  
Cover and double-page spread  
from *Emigre No. 69* (2005).  
Designed by Rudy VanderLans.



#69

In 2009, *Emigre* published *Emigre No. 70: The Lookback Issue*, which featured a selection of work from the magazine’s 69 issues in celebration of 25 years since it was first published in 1984. Commenting on the directive of this *Lookback* publication, VanderLans postulates:

It does not analyse, criticise, nor does it explain the work. Such book, if we’re so lucky, may be published sometime in the future, written by someone other than ourselves... (VanderLans 2009, p. 9).

This research responds to VanderLans’ provocation for a critical analysis of *Emigre*, presenting a sustained and scholarly study of the publication.

I have been fortunate to study *Emigre* magazine as part of this doctoral inquiry. As source material for

research, the pages of the magazine's 69 issues were digitised and catalogued as a database of images. Rarely represented in histories of graphic design and typography by more than a few key spreads from early issues, the entire catalogue of the magazine is comprised of more than 2000 double-page spreads.

With the formation of *Emigre* as a digitised collection, I began to ask how might I, as a *visual communication design practitioner* and *researcher*, make sense of this corpus? And what types of knowledge could be revealed through a *designerly* study of this material? ✱



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*A catalogue of visual references identified, gathered and analysed to inform the development of a visualisation framework.*

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Photography and design by Rudy VanderLans.

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Designed by Rudy VanderLans.

**FIGURE 103**

A selection of visual references informing the development of the *Sorting* visualisation.

**FIGURE 104**

Detail from Bernd and Hilla Becher's *Water Towers, 1963–1983* (Becher & Becher 2004) (Plates 5, 6, 16 and 17). © Estate Bernd & Hilla Becher, represented by Max Becher.

**FIGURE 105**

*Pink Art*, 2017 (Williams College Museum of Art 2017).

**FIGURE 106**

*Emigre* visualised. *Sorting* visualisation.

**FIGURE 107**

Detail from *Amsterdam in stukken: Amsterdam in documents 2010–1275* (Hageman & Schuller 2011, pp. 320–1; pp. 362–3).

**FIGURE 108**

Text alignment illustrated through examples from *Emigre*.

>> Range left / *Emigre* No. 43 (1997).

>> Justified / *Emigre* No. 44 (1997).

>> Centred / *Emigre* No. 15 (1990).

>> Mixed / Freeform / *Emigre* No. 9 (1988).

Designed by Rudy VanderLans.

**FIGURE 109**

*Sorting* visualisation. Comparative set of visualisations exploring *Emigre's* text alignment preferences.

**FIGURE 110**

Double-page spreads configured of multiple, primary text units.

>> Uniform / *Emigre* No. 1 (1984).

>> Irregular / *Emigre* No. 11 (1989).

Designed by Rudy VanderLans.

**FIGURE 111**

*Sorting* visualisation. Comparative set of visualisations exploring *Emigre's* text configuration preferences.

**FIGURE 112**

*Sorting* visualisation. Comparative set of visualisations darkened to better illustrate patterns of typographic preferences.

**FIGURE 113**

Pages configured of multiple uniform-width text units.

>> Pages from *Emigre* No. 1 (1984).

>> Pages from *Emigre* No. 2 (1985).

Designed by Rudy VanderLans.

**FIGURE 114**

A selection of pages configured of multiple irregular text units that support the formation of multiple narrative threads across pages.

**FIGURE 115**

Multiple narratives in *Emigre* No. 11 (1989). Designed by Rudy VanderLans.

**FIGURE 116**

*Sorting* visualisation. Some variations of the manuscript-style page are highlighted.

**FIGURE 117**

Subversion of the manuscript style page illustrated in *Emigre* No. 15 (1990). Designed by Rudy VanderLans.

**FIGURE 118**

Subversion of the manuscript style page.  
>> Double-page spread from *Emigre* No. 22 (1992).

>> Double-page spread from *Emigre* No. 24 (1992).

Designed by Rudy VanderLans.

**FIGURE 119**

Three examples fitting the same descriptive code (multiple, irregular text units).

>> *Emigre No. 30* (1994).

>> *Emigre No. 32* (1994).

>> *Emigre No. 46* (1998).

*Emigre No. 30* and *No. 32* designed by Rudy VanderLans and Gail Swanlund. *Emigre No. 46* designed by Rudy VanderLans.

**FIGURE 120**

Double-page spreads from *Emigre No. 11* (1989) and *Emigre No. 19* (1991). Designed by Rudy VanderLans.

**FIGURE 121**

Double-page spread from *Emigre No. 16* (1990). Designed by Rudy VanderLans.

**FIGURE 122**

Latin Bible, printed by Anton Koberger in 1487 (Lupton 2010, p. 154).

**FIGURE 123**

Double-page spread from *Emigre No. 33* (1995). Designed by Rudy VanderLans and Gail Swanlund.

**FIGURE 124**

References from *Emigre* against which typographic interventions were considered.

>> *Emigre No. 1* (1989).

>> *Emigre No. 5* (1986).

>> *Emigre No. 42* (1997).

>> *Emigre No. 44* (1997).

Designed by Rudy VanderLans.

**FIGURE 125**

*Emigre* visualised. *Sorting* visualisation. Typographic intervention (*architectural digression*).

**FIGURE 126**

*Fluctuations in column measure*. Double-page spread from *Emigre No. 24* (1992). Designed by Rudy VanderLans.

**FIGURE 127**

*Fluctuations in column measure*. Double-page spread from *Emigre No. 11* (1989). Designed by Rudy VanderLans.

**FIGURE 128**

*Fluctuations in column measure*. Double-page spread from *Emigre No. 15* (1990). Written and designed by Ellen Lupton and J. Abbott Miller.

**FIGURE 129**

*Fluctuations in column measure*. Double-page spread from *Emigre No. 15* (1990). Designed by Barry Deck.

**FIGURE 130**

*Spliced and shifted structures*. Double-page spread from *Emigre No. 18* (1991). Designed by Phil Baines.

**FIGURE 131**

*Entanglement*. Double-page spread from *Emigre No. 36* (1995). Designed by Anne Burdick.

**FIGURE 132**

*Entanglement*. Double-page spread from *Emigre No. 34* (1995). Designed by Rudy VanderLans.

**FIGURE 133**

Generative mashup from *Drifter*, 2016 (Whitelaw 2016). Screenshot from *Drifter* web interface:  
<http://mtchl.net/drifter/compositor.html>.

**FIGURE 134**

Rianne Petter & René Put. *Poster No. 524/ Colour visualisations* (Petter & Put 2012, pp. 138–139).

**FIGURE 135**

Jason Salavon *100 Special Moments*, 2004 (Salavon 2004).

**FIGURE 136**

Ed Spence *Dataforms / Dancing Aquatic Dissolve*, 2013 (Spence 2013).

**FIGURE 137**

Palimpsests from *Unexpected Connections* (Shep & Owen 2019, p. 16).

**FIGURE 138**

A selection of visual references informing the development of the *Composite* visualisation.

**FIGURE 139**

Jesse Hurlbut *The Manuscript Average*, 2013 (Hurlbut 2013).

**FIGURE 140**

Idris Khan *Homage to Bernd Becher*, 2007 (Khan 2007). Gelatin silver print. 19 5/8 x 15 5/8" (49.8 x 39.7 cm). Solomon R. Guggenheim Museum, New York Purchased with funds contributed by the Photography Committee, 2007 (left) and *Every ... Bernd And Hilla Becher Spherical Type Gasholders*, 2004 (Khan 2004). Colour coupler print 201x154cm © Photo Scala, Florence 2021 Christie's Images London / SCALA Florence.

**FIGURE 141**

Jason Salavon *Portrait*, 2009–2010 (Salavon 2009–2010).

**FIGURE 142**

Joseph Ernst *One Page Magazine: TIME Magazine*, 2007–2016 (Ernst 2007–2016).

**FIGURE 143**

Joseph Ernst *One Page Magazine*, 2007–2016 (Ernst 2007–2016).  
>> *WIRED*  
>> *French Vogue*  
>> *National Geographic*  
>> *Ok!*

**FIGURE 144**

*Emigre* visualised.  
Diagrammatic representation of the *Composite (Composition)* visualisation's construction.

**FIGURE 145**

*Emigre* visualised.  
*Composite (Composition)* visualisation.

**FIGURE 146**

*Emigre* visualised.  
*Composite (Text)* visualisation.

**FIGURE 147**

*Emigre* visualised.  
*Composite (Headline)* visualisation.

**FIGURE 148**

*Composite (Composition)* visualisation.  
>> *Emigre No. 34* (1995).  
>> *Emigre No. 46* (1998).  
>> *Emigre No. 54* (2000).

**FIGURE 149**

*Composite (Composition)* and *Composite (Text)* visualisation signatures of *Emigre No. 9* (1988).

**FIGURE 150**

*Composite (Composition)* visualisations of *Print* magazine.  
>> *Print Vol. 45, No. 1* (1991).  
>> *Print Vol. 45, No. 5* (1991).  
>> *Print Vol. 46, No. 5* (1992).  
>> *Print Vol. 48, No. 5* (1994).  
>> *Print Vol. 50, No. 2* (1996).

**FIGURE 151**

*Composite (Composition)* visualisation of *Print* magazine, annotated to illustrate the publication's underlying grid system.

**FIGURE 152**

*Composite (Composition)* visualisation. The composite signatures are annotated to illustrate the underlying structures revealed through this visualisation approach.  
>> *Emigre No. 19* (1991).  
>> *Emigre No. 29* (1994).  
>> *Emigre No. 39* (1996).

**FIGURE 153**

*Composite (Text)* visualisation.  
>> *Emigre No. 24* (1992).  
>> *Emigre No. 25* (1993).  
>> *Emigre No. 26* (1993).  
>> *Emigre No. 27* (1993).

**FIGURE 154**

*Composite (Headline)* visualisation.  
>> *Emigre No. 1* (1984).  
>> *Emigre No. 2* (1985).  
>> *Emigre No. 3* (1985).  
>> *Emigre No. 4* (1986).  
>> *Emigre No. 5* (1986).  
>> *Emigre No. 6* (1986).

**FIGURE 155**

*Composite (Headline)* visualisation. Composite signatures of *Emigre No. 64* (2003) (left) and *Emigre No. 65* (2003) illustrating continued typographic eclecticism.

**FIGURE 156**

A selection of visual references informing the development of the *Concertina* visualisation.

**FIGURE 157**

Jeremy Douglass & Lev Manovich *Mapping Time*, 2009 (Douglass & Manovich 2009).

**FIGURE 158**

Comparison between detail from the two *Mapping Time* visualisations showing the presence of the red *Time* masthead (Douglass & Manovich 2009).

**FIGURE 159**

Kevin L. Ferguson *What does a Western really look like?*, 2015 (Ferguson 2015).

**FIGURE 160**

Melvyn Laïly. *Movie Barcode Collection* (Laïly n.d.). A comparison of *The Lord of the Rings* trilogy facilitated through the *Concertina* approach. Laïly's visualisations are annotated to show a patterned tonal similitude between the first and second films.

**FIGURE 161**

*Emigre* visualised.  
Diagrammatic representation of the *Concertina* visualisation's construction.

**FIGURE 162**

*Emigre* visualised.  
*Concertina* visualisation.

**FIGURE 163**

*Concertina* visualisation signature of *Emigre* No. 8 (1987).

**FIGURE 164**

*Concertina* visualisation. The visualisation is annotated to show broad trends previously identified in the *Sequence* visualisation.

**FIGURE 165**

*Concertina* visualisation.  
*Concertina* signatures:  
>> *Emigre* No. 5 (1986).  
>> *Emigre* No. 24 (1992).  
>> *Emigre* No. 47 (1998).  
>> *Emigre* No. 54 (2000).  
>> *Emigre* No. 66 (2004).

**FIGURE 166**

*Concertina* visualisation. Annotations indicate issues featuring graphically distinct content, bound into the centre of the magazine.

**FIGURE 167**

*Concertina* visualisation. *Concertina* signatures:  
>> *Emigre* No. 42 (1997).  
>> *Emigre* No. 44 (1997).  
>> *Emigre* No. 49 (1999).  
Annotations indicate consistently-applied features, graphic continuity and sequential structure.

**FIGURE 168**

*Concertina* visualisation. Compositional consistency (standardised margins, regularised image placement) is evidenced in the *concertina* signature of *Emigre* No. 33 (1995), but largely absent from the visualisation of *Emigre* No. 5 (1986).

**FIGURE 169**

Comparison between the *Composite* (*Composition*) and *Concertina* visualisation signatures of *Emigre* No. 49 (1999).

**FIGURE 170**

*Concertina* visualisation. *Concertina* signatures:  
>> *Emigre* No. 64 (2003).  
>> *Emigre* No. 65 (2003).  
>> *Emigre* No. 66 (2004).  
>> *Emigre* No. 67 (2004).

**FIGURE 171**

*Concertina* visualisation. *Concertina* signatures of *Emigre* No. 4 (1986) and *Emigre* No. 49 (1999).

**FIGURE 172**

A selection of visual references informing the development of the *Mashup* visualisation.

**FIGURE 173**

Generative 'fossils' from *Succession* (Whitelaw 2014). Visuals generated from the *Succession* web interface: <http://mtchl.net/succession/#/>

**FIGURE 174**

Mathilde Buenerd, David Héritier & Nicolas Baldran *Ultimate Faust*, 2017 (Buenerd, Héritier & Baldran 2017).

**FIGURE 175**

*Emigre* visualised.  
Diagrammatic representation of the *Mashup* visualisation's construction.

**FIGURE 176**

*Emigre* visualised.  
*Mashup* visualisation.

**FIGURE 177**

*Emigre* visualised.  
*Mashup* visualisation of *Emigre No. 8* (1987)  
 and *Emigre No. 22* (1992).

**FIGURE 178**

Willi Kunz *Topology of Typography*  
 Original poster composition  
 diagrammatised into five layers or optical  
 levels (Kunz 2003, p. 136–7).

**FIGURE 179**

A selection of visual references informing  
 the development of the *Autopsy*  
 visualisation.

**Figure 180**

Annesas Appel *Notebook*, 2009 (Appel 2009).

**Figure 181**

Annesas Appel *View on the World Map 04:*  
*Entities*, 2014 (Appel 2014).

**FIGURE 182**

Todd McLellan *Things Come Apart* 2013  
 (McLellan 2013, p. 53–54).  
 >> SLR Camera 1973.  
 >> Digital SLR 2012.

**Figure 183**

*Emigre* visualised.  
 Two phases of the *Autopsy* visualisation.

**Figure 184**

Double-page spread from *Emigre No. 4* (1986),  
 designed by Rudy VanderLans. Selected for  
 visualisation using the *Autopsy* approach.

**Figure 185**

Double-page spread from *Emigre No. 30*  
 (1994), designed by Rudy VanderLans and  
 Gail Swanlund. Selected for visualisation  
 using the *Autopsy* approach.

**Figure 186**

*Autopsy* visualisation (phase one).  
 Double-page spread from *Emigre No. 4* (1986),  
 designed by Rudy VanderLans. Decomposed  
 into its compositional strata.

**FIGURE 187**

*Autopsy* visualisation (phase two).  
 Double-page spread from *Emigre No. 4* (1986)  
 decomposed into key design components.  
 Annotated to illustrate the composition's  
 typographic system.

**FIGURE 188**

Typographic inflection (on recto page)  
 illustrated in *Emigre No. 15* (1990). Designed  
 by Rudy VanderLans.

**FIGURE 189**

Typographic inflection illustrated in *Emigre*  
*No. 19* (1991). Designed by Rudy VanderLans.

**FIGURE 190**

*Autopsy* visualisation. (phase one).  
 Double-page spread from *Emigre No.*  
*30* (1994), designed by VanderLans and  
 Gail Swanlund. Decomposed into its  
 compositional strata.

**FIGURE 191**

Detail from the *Autopsy* visualisation of  
*Emigre No. 30* (1994).

**FIGURE 192**

*Autopsy* visualisation (phase two).  
 Double-page spread from *Emigre No.*  
*30* (1994) decomposed into key design  
 components. Annotated to illustrate the  
 composition's typographic system.

**Figure 193**

A selection of visual references informing  
 the development of the *Extraction*  
 visualisation.

**Figure 194**

Alex Dipple *Daily Mail Grid*, 2013  
 (Dipple 2013).

**Figure 195**

Detail from Hans-Rudolf Lutz's *Edmonton*  
*Journal*, 1977 (Lutz 1977).

**Figure 196**

Detail from Hans-Rudolf Lutz's *Edmonton*  
*Journal*, 1977 (Lutz 1977). Side-by-side  
 comparison of original and extracted page  
 from Lutz's *Edmonton Journal*.

**FIGURE 197**

Double-page spread from *Emigre No. 43* (1995), designed by Rudy VanderLans featuring a visible grid (*graphic partitioning device*).

**FIGURE 198**

Diagrammatic representation of the *Extraction* visualisation's construction.

**FIGURE 199**

*Emigre* visualised.  
*Extraction* visualisation.

**FIGURE 200**

*Extraction* visualisation. A range of *graphic partitioning devices* observed through an analysis of the *Extraction* visualisation.

Selected examples from:

- >> *Emigre No. 1* (1984).
- >> *Emigre No. 6* (1986).
- >> *Emigre No. 22* (1992).
- >> *Emigre No. 28* (1993).
- >> *Emigre No. 40* (1996).
- >> *Emigre No. 48* (1998).
- >> *Emigre No. 55* (2000).
- >> *Emigre No. 60* (2001).

**FIGURE 201**

*Typology of graphic partitioning devices*.  
Frames/*Emigre No. 48* (1998).

**FIGURE 202**

*Typology of graphic partitioning devices*.  
Windows/*Emigre No. 24* (1992).

**FIGURE 203**

*Typology of graphic partitioning devices*.  
Grids/*Emigre No. 28* (1993).

**FIGURE 204**

*Typology of graphic partitioning devices*.  
Dividing rules/*Emigre No. 33* (1995).

**FIGURE 205**

*Typology of graphic partitioning devices*.  
Orientation marks/*Emigre No. 27* (1993).

**FIGURE 206**

*Typology of graphic partitioning devices*.  
Contrasting fields/*Emigre No. 53* (2000).

**FIGURE 207**

*Emigre* visualised.  
*Extraction* visualisation. Annotations illustrate trends in the use of *graphic partitioning devices*.

**FIGURE 208**

*Extraction* visualisation.  
Double-page spread from *Emigre No. 28* (1993), designed by Gail Swanlund and pages from *Emigre No. 28* visualised using the *Extraction* approach.

**FIGURE 209**

*Extraction* visualisation.  
Detail from the *Extraction* visualisation of *Emigre No. 32* (1994).

**FIGURE 210**

*Extraction* visualisation.  
Double-page spread from *Emigre No. 23* (1992), designed by Rudy VanderLans, visualised using the *Extraction* approach.

**FIGURE 211**

A selection of visual references informing the development of the *Substitution* visualisation.

**FIGURE 212**

Abstracted design components in Rianne Petter and René Put's *Poster No. 524* (Petter & Put 2012, pp. 120–1, pp. 126–7).

**FIGURE 213**

Joseph Ernst's *Nothing in the News* (Ernst n.d. -b).

**FIGURE 214**

Sally Lynn Maier *Design Dissection: White Space*, 2014–201. (Maier 2014–2015).

**FIGURE 215**

Marcel Broodthaers' *Un Coup de dés jamais n'abolira le hasard* (*A throw of the dice will never abolish chance*), 1963 (Broodthaers 1963).

**FIGURE 216**

Diagrammatic representation of the *Substitution* visualisation's construction.

**FIGURE 217**

*Emigre* visualised.  
*Substitution* visualisation (*Table of Contents pages*).

**FIGURE 218**

*Emigre* visualised.  
*Substitution* visualisation (*Introduction/ Editor's Letter*).

**FIGURE 219**

*Emigre* visualised.  
*Substitution* visualisation (*Reader Mail*).

**FIGURE 220**

*Substitution* visualisation. Annotations show comparative findings from the *Concertina* signature of *Emigre* No. 48 (1998) and pages from the same issue visualised using the *Substitution* approach.

**FIGURE 221**

*Substitution* visualisation. Annotations highlight examples of left-aligned and centred *table of contents*.

**FIGURE 222**

Spectrum of graphic granularity and density using examples the *Substitution* visualisation, following Gillieson (2008, p. 210).

**FIGURE 223**

Double-page spreads from *Emigre* No. 24 (1992).  
Designed by Rudy VanderLans.

**FIGURE 224**

Possible variant of the *Substitution* visualisation using pages from *Emigre* No. 11(1989), annotated to show the dispersion of VanderLans' interview with Mr (Jeffrey) Keedy over consecutive pages.







This thesis explores the potential of *visualisation* as a means of inquiry. The primary aim of the research is the development of a *visualisation framework*, offering new possibilities for analytical tools to parse visual communication design artefacts and collections in order to identify, describe and elucidate their graphic language features. Given expanding access to digitised archives of graphic design, this research is well positioned to contribute to the methods design researchers use to investigate these collections and support formal analyses of the material they contain. In pursuit of this aim, the 20th-century typography and graphic design publication *Emigre* magazine (1984–2005), is used as a prototypal study. Contributing significantly to design history and practice, *Emigre* offers a rich and heterogeneous collection of material for investigation. Although the *visualisation framework* proposed in this thesis is applied to *Emigre*, it is applicable to visual communication design material more broadly. These *visualisations* provide new ways of seeing the *Emigre* collection; identifying and elucidating graphic language features enables more informed, nuanced statements to be made about the complex character of the material.

This framework, offering a suite of three *visual strategies* (*Emplacement, Amalgamation, Disassembly*) and nine *visualisation approaches*, emerges from an approach to data practice I have defined as an *expanded visualisation practice (EVP)*. As a means of visual inquiry, an *EVP* offers an alternative or more expansive domain of practice than conventional *visualisation*. Conventional *visualisations*—reductive, quantitative studies of phenomena, such as graphs and charts—are limited in their capacity to respond to the graphic complexity and nuances of visual communication design artefacts and collections. A *visualisation framework* based on an *EVP* is proposed as a means of facilitating multidimensional understandings of this material, enabling researchers to *parse* graphic artefacts and collections, while maintaining the richness of the visual material, its context and complexity.

This thesis is situated within the model of *Research through Design*, which recognises the distinct contribution of design practice to scholarly inquiry and the production of knowledge. The knowledge produced through this approach to inquiry emerges from both the *practice* of *visualisation* (a process of *thinking-through-making*) and the *analysis* of the visual representations generated through this process. As research artefacts, the *visualisations* produced for this thesis evidence the potentiality of the proposed framework and serve as an adaptable model for future study. These research artefacts

provide new ways of seeing the *Emigre* collection; through an analysis of the visualisations, aspects of *Emigre's* graphic lexicon are explicated. The prevailing narrative on *Emigre* and the narrow, idealised representation of its graphic expression are both extended.

The study of *Emigre* becomes a prototype investigation, formalising alternative means of analysing visual communication design material and demonstrating how visualisation can support the identification and elucidation of a particular graphic lexicon. ❁



