

INSTITUTION NAME

DOCTORAL THESIS

My awesome thesis

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*A thesis submitted in fulfillment of the requirements for
the degree of Doctor of Philosophy*

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Department of Philosophy

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Abstract

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

Keywords : *Keywords here or empty ({}) to not display this field*

Declaration of Authorship

I, JOHN DOE, declare that this thesis, titled “*My awesome thesis*”, and the work presented in it, is my own. I confirm that:

- This work was done wholly or mainly while in candidature for a research degree at INSTITUTION NAME.
- Where any part of this thesis has previously been submitted for a degree or any other qualification at this or any other research institution, this has been clearly stated.
- Where I have consulted the published work of others, this is always clearly attributed.
- Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work.
- I have acknowledged all main sources of help.
- Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself.

Signed : _____

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Preface

This nation, turning 100 years old, had no *Odyssey*, no St. George slaying the dragon, no Prometheus. The emerging American genius for making a lot of money was a poor substitute for King Arthur and his knights (although the Horatio Alger myth of rags to riches was good for a lot of mileage). Without a mythology and set of ancient heroes to call its own, America had to manufacture its heroes. So the mythmaking machinery of nineteenth-century American media created a suitable heroic archetype in the cowboys of the Wild West. The image was of the undaunted cattle drivers living a life of reckless individualism, braving the elements, staving off brutal Indian attacks. Or of heroic lawmen dueling with six-guns in the streets at high noon. This artificial Wild West became America's Iliad.

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Introduction

Imagine trying to live in a world dominated by dihydrogen oxide, a compound that has no taste or smell and is so viable in its properties that it is generally benign but at other times swiftly lethal. Depending on its state, it can scald you or freeze you. In the presence of certain organic molecules it can form carbonic acids so nasty that they can strip the leaves from trees and eat the faces off statuary. In bulk, when agitated, it can strike with a fury that no human edifice could withstand. Even for those who have learned to live with it, it is often murderous substance. We call it water.

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Thus, I came to the conclusion that the designer of a new system must not only be the implementer and first large-scale user; the designer should also write the first user manual. The separation of any of these four components would have hurt T_EX significantly. If I had not participated fully in all these activities, literally hundreds of improvements would never have been made, because I would never have thought of them or perceived why they were important.

But a system cannot be successful if it is too strongly influenced by a single person. Once the initial design is complete and fairly robust, the real test begins as people with many different viewpoints undertake their own experiments.

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Chapter 1

Theory

Imagine trying to live in a world dominated by dihydrogen oxide, a compound that has no taste or smell and is so viable in its properties that it is generally benign but at other times swiftly lethal. Depending on its state, it can scald you or freeze you. In the presence of certain organic molecules it can form carbonic acids so nasty that they can strip the leaves from trees and eat the faces off statuary. In bulk, when agitated, it can strike with a fury that no human edifice could withstand. Even for those who have learned to live with it, it is often murderous substance. We call it water.

1.1 Background

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close to my deepest interests in artificial intelligence and esthetic theory, I felt compelled to make some comments to clarify certain important issues raised by “The Concept of a Meta-Font”. (Merton, 1979)

1.2 Theoretical framework

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC’s tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

1.2.1 Concepts

If [in 2600] you stacked all the new books being published next to each other, you would have to move at ninety miles an hour just to keep up with the end of the line. Of course, by 2600 new artistic and scientific work will come in electronic forms, rather than as physical books and paper. Nevertheless, if the exponential growth continued, there would be ten papers a second in my kind of theoretical physics, and no time to read them. (Simon, 1997)

1.2.2 Famous theory A

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1.2.3 Famous theory B

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1.3 Research question

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

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	P	W	D	L	GD	PST
Paris Saint-Germain	6	5	0	1	21	15
FC Bayern München	6	5	0	1	7	15
Celtic FC	6	1	0	5	-13	3
RSC Anderlecht	6	1	0	5	-15	3

Table 1.1 Group B Champions League 2018

was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on. Bensaou and Venkatraman (1995)

Question 1. What is the airspeed velocity of an unladen swallow?

Thus, I came to the conclusion that the designer of a new system must not only be the implementer and first large-scale user; the designer should also write the first user manual. The separation of any of these four components would have hurt T_EX significantly. If I had not participated fully in all these activities, literally hundreds of improvements would never have been made, because I would never have thought of them or perceived why they were important.

But a system cannot be successful if it is too strongly influenced by a single person. Once the initial design is complete and fairly robust, the real test begins as people with many different viewpoints undertake their own experiments. Negandhi and Reimann (1973)

Chapter 2

Research design

Imagine trying to live in a world dominated by dihydrogen oxide, a compound that has no taste or smell and is so viable in its properties that it is generally benign but at other times swiftly lethal. Depending on its state, it can scald you or freeze you. In the presence of certain organic molecules it can form carbonic acids so nasty that they can strip the leaves from trees and eat the faces off statuary. In bulk, when agitated, it can strike with a fury that no human edifice could withstand. Even for those who have learned to live with it, it is often murderous substance. We call it water.

2.1 Quantitative methodology

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2.3 Ethical considerations

This nation, turning 100 years old, had no *Odyssey*, no St. George slaying the dragon, no Prometheus. The emerging American genius for making a lot of money was a poor substitute for King Arthur and his knights (although the Horatio Alger myth of rags to riches was good for a lot of mileage). Without a mythology and set of ancient heroes to call its own, America had to manufacture its heroes. So the mythmaking machinery of nineteenth-century American media created a suitable heroic archetype in the cowboys of the Wild West. The image was of the undaunted cattle drivers living a life of reckless individualism, braving the elements, staving off brutal Indian attacks. Or of heroic lawmen dueling with six-guns in the streets at high noon. This artificial Wild West became America's *Iliad*.

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But a system cannot be successful if it is too strongly influenced by a single person. Once the initial design is complete and fairly robust, the real test begins as people with many different viewpoints undertake their own experiments. (Weber, 1978)

Chapter 3

Observations

Imagine trying to live in a world dominated by dihydrogen oxide, a compound that has no taste or smell and is so viable in its properties that it is generally benign but at other times swiftly lethal. Depending on its state, it can scald you or freeze you. In the presence of certain organic molecules it can form carbonic acids so nasty that they can strip the leaves from trees and eat the faces off statuary. In bulk, when agitated, it can strike with a fury that no human edifice could withstand. Even for those who have learned to live with it, it is often murderous substance. We call it water.

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Figure 3.1 TeX lion

3.2 Case B

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Chapter 4

Discussion

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```
1 # Source: https://ruby-doc.org/core-2.5.0/Object.html
2 module Enumerable
3   # a generic method to repeat the values of any enumerable
4   def repeat(n)
5     raise ArgumentError, "#{n} is negative!" if n < 0
6     unless block_given?
7       return to_enum(__method__, n) do # __method__ is :repeat here
8         sz = size # Call size and multiply by n...
9         sz * n if sz # but return nil if size itself is nil
10      end
11    end
12    each do |*val|
13      n.times { yield *val }
14    end
15  end
16 end
17
18 %i[hello world].repeat(2) { |w| puts w }
19 # => Prints 'hello', 'hello', 'world', 'world'
```

Listing 4.1 Repeat values of enumerables in Ruby

Coming back to the use of typefaces in electronic publishing: many of the new typographers receive their knowledge and information about the rules of typography from books, from computer magazines or the instruction manuals which they get with the purchase of a PC or software. There is not so much basic instruction, as of now, as there was in the old days, showing the differences between good and bad typographic design. Many people are just fascinated by their PC's tricks, and think that a widely-praised program, called up on the screen, will make everything automatic from now on.

```
;;; Source: https://rosettacode.org/wiki/Sorting\_algorithms/Quicksort

(defun quicksort (list &aux (pivot (car list)) )
  (if (cdr list)
      (nconc (quicksort (remove-if-not #'(lambda (x) (< x pivot)) list))
              (remove-if-not #'(lambda (x) (= x pivot)) list)
              (quicksort (remove-if-not #'(lambda (x) (> x pivot)) list)))
      list))
```

Listing 4.2 Quicksort in Common Lisp

Chapter 5

Conclusions

Appendix A

Interview questions

Appendix B

Surveys

Appendix C

Correspondence

Glossary

Banana	a yellow fruit
Recursion	see <i>recursion</i>

Abbreviations

EU	European Union
NATO	North Atlantic Treaty Organization

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This thesis has been created using the CONTEXT MKIV (luatex 1.05) typesetting software. The body text of the document is typeset in the *Gentium* typeface in size 12.0pt, with distance between text lines set to 15.25783pt, and the print and papersize settings of the thesis corresponds to measurement values of the *letter* standard in the *American* print standard series.

The layout of the document has these parameters: *width* is 15.4213cm, *height* is 23.5185cm, *backspace* is 2.5703cm, *topspace* is 2.3516cm, *header* is 1.8814cm, *footer* is 1.8814cm, and the *location* parameter is doublesided.



