

### Type classification

There are thousands of Latin typefaces<sup>12</sup> and it isn't easy to find your way around these to choose one. First, one can roughly divide faces into serif and sans serif fonts, that is, those with serifs and those without serifs. Beyond that, there are different classifications within the serif group such as Anglo-Saxon, French or German. Five main historical groups are presented here<sup>13</sup>

Classification of Latin type began in 15th century Renaissance Europe. Fonts were often named for the highly respected letterpress printers and punch cutters who designed them. For example, Garamond, designed by Claude Garamond in the 16th century, is still very much in use today with many new editions. It is a French Renaissance antiqua, which spread across Europe quickly, due to its legibility, diverse variations and strength.

Didone established itself in the 18th century, following the French Revolution. It exhibits strong contrasts between its thick and thin strokes and comes across as cool, thanks to its angular serifs. The first printed cursive types, based on the strokes of a brush or quill, emerged at around the same time as one another.

Sans serif is a relatively new type classification, which first emerged at the beginning of the 19th century. Slab serif Egyptian came onto the market at around roughly the same time, during the Industrial Revolution. New products were advertised in newspapers and magazines using these heavy and striking serif faces.<sup>14</sup> The main developments of type classification were completed with these two type groups. Further developments were more of a technical nature, such as the spread of the open type format or the so-called variable fonts.



3.07 Font examples

### Sans Serif / Grotesque

- 1 Helvetica Regular
- 2 Frutiger Bold
- 3 The SansCd Bold

A B C

### Serif / Humanist / Old Style

- 1 Garamond Italic
- 2 Bembo Regular
- 3 Centaur Swash

D E F

### Serif / Modern

- 1 Bodoni Bold
- 2 Walbaum Bold Italic
- 3 Didot Bold

G H I

### Slab Serif / Egyptienne

- 1 Rockwell Regular
- 2 Clarendon Light
- 3 American Typewriter Regular

J K L

### Script

- 1 Edwardian Script
- 2 Monoline Script
- 3 Kuenstler Script

M n O



3.13 Architectural model of  
German Embassy in  
Tiflis, by Wulf Architekten,  
Stuttgart, Germany

Another interpretation takes a linguistic approach and is based on Austronesian mythology, as Indonesian or Malayan are founded in the same family of languages that are spoken to the present day in Malaysia, on the Philippines, on Madagascar and in parts of Thailand, Vietnam, Cambodia and China.<sup>53</sup> Here, the colors red and white symbolize Mother Earth and Father Sky. A dual concept that is actually known from the creation mythologies of Indonesia.<sup>54</sup> In Hindu philosophy, the colors red and white stand for the two elements of conception, namely Kama Bang (the woman's ovum, the menstrual blood) and Kama Petak (the man's sperm).<sup>55</sup>

Bearing this in mind, it becomes easier to understand the following quote from Sukarno: "The colors (red and white) were not just decided for the Revolution. The colors came from the beginning of human creation. The blood of a woman is red. Sperm is a white man. The sun is red. The moon is white."<sup>56</sup>

In addition to this, red symbolizes courage, the fighting spirit and bravery, a meaning that has only existed since independence. Since then, the color white has been given a clear meaning for the Indonesian population: "*Red is the symbol of bravery, white is the symbol of purity.*" The link between purity and the color white can also be found in the Jasmine petal, which is Indonesia's national flower. It is also associated with purity, honesty and modesty. And on Java, the Jasmine flower is also the flower of weddings. The color white has mainly positive connotations in Indonesia.

The color black represents the circle of life and people's connection from the beginning of creation to the end of all life.<sup>57</sup> Black symbolizes permanence and eternity.<sup>58</sup> In Javanese society, the spiritual meaning of black is truth, wisdom and equality. The traditional clothing of most Javanese men was also black, which stands for courage. An unbending will, historically with masculine connotations, is one of the historical cultural values of the people of East Java.<sup>59</sup>

The *Garuda Pancasila* symbol is also seen by most young people in a positive light. The popular folk song *Garuda di Dadaku* (*Garuda in my heart*), of which there are many different versions, and which is sung at football matches, for example, demonstrates the positive national unity.<sup>60</sup>



4.52 Animations based on Augmented Reality

