

Typeface	Publisher	Release Date	Type Designer	Type Direction	Scripts	Glyphs
Audela	Fontfabric	2021	Léa Bruneau	Plamen Motev	Extended Latin & Cyrillic	710

Audela

Serif type family of 14 styles

Audela

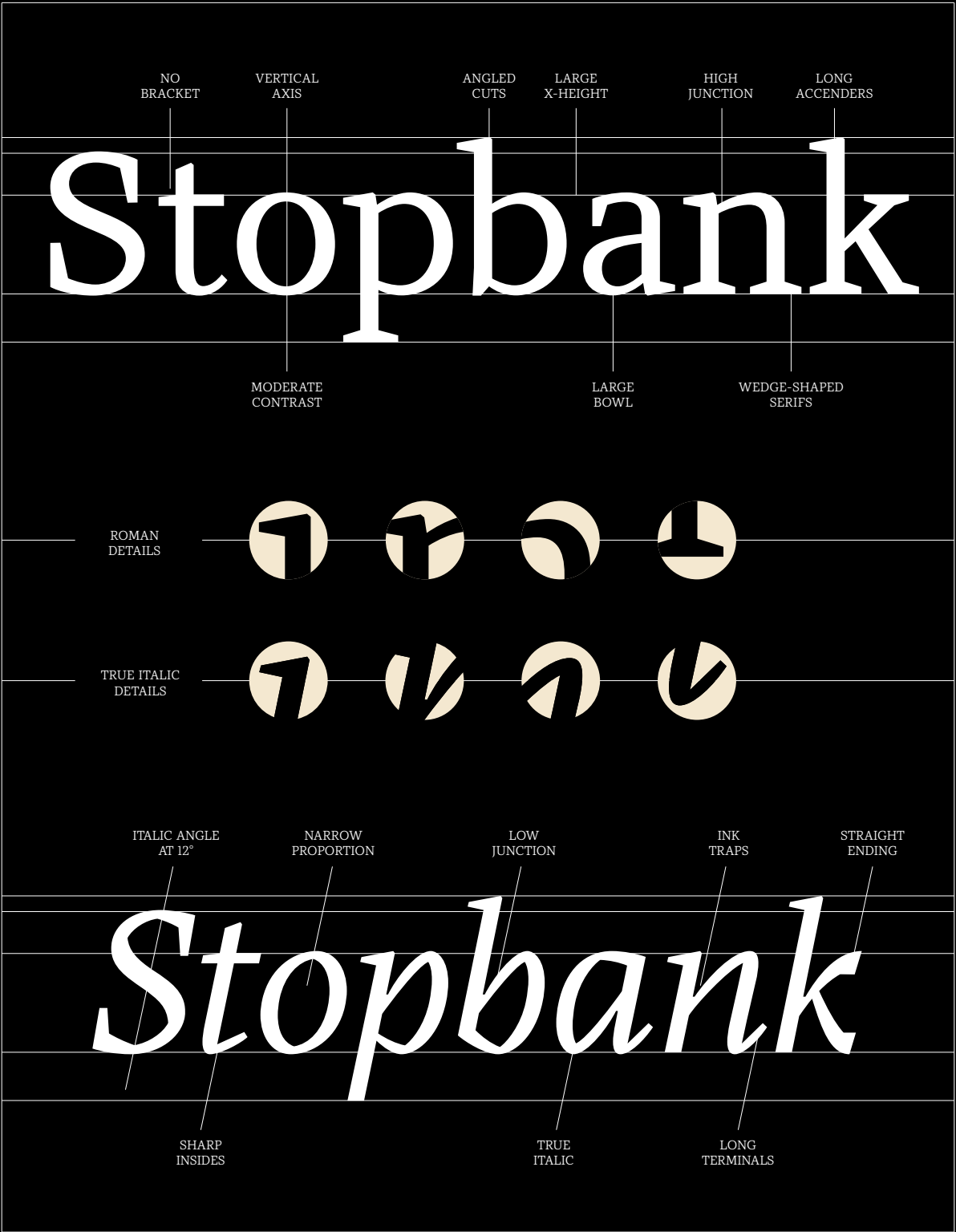
Serif type family of 14 styles

Surpassing traditional Antiqua, our new collaborative font family Audela emerges after overcoming time, national borders, language differences, cultural gaps, and professional challenges.

Starting as an exercise project of our very first intern Léa Bruneau in 2018, Audela slowly shaped into a full-fledged elegant serif typeface of 14 styles under the watchful eye of Plamen Motev, Fontfabric's Type Director.

Three years later, Audela is internally regarded as a breaker of limits earning its name from the French "au-delà", meaning "beyond." This new rising star features sharp serifs, flowing letterforms, advanced OpenType features, Extended Latin and Cyrillic support, to name a few.

TYPE DIRECTION	Plamen Motev
TYPE DESIGN	Léa Bruneau
PUBLISHER	Fontfabric Type Foundry



Hamburgefonstiv EXTRALIGHT

Hamburgefonstiv LIGHT

Hamburgefonstiv BOOK

Hamburgefonstiv REGULAR

Hamburgefonstiv SEMIBOLD

Hamburgefonstiv BOLD

Hamburgefonstiv BLACK

Hamburgefonstiv

EXTRALIGHT ITALIC

Hamburgefonstiv

LIGHT ITALIC

Hamburgefonstiv

BOOK ITALIC

Hamburgefonstiv

REGULAR ITALIC

Hamburgefonstiv

SEMIBOLD ITALIC

Hamburgefonstiv

BOLD ITALIC

Hamburgefonstiv

BLACK ITALIC

EXTRA LIGHT	LIGHT	BOOK	REGULAR	SEMIBOLD	BOLD	BLACK
g	g	g	g	g	g	g
g	g	g	g	g	g	g

EXTRA LIGHT ITALIC	LIGHT ITALIC	BOOK ITALIC	REGULAR ITALIC	SEMIBOLD ITALIC	BOLD ITALIC	BLACK ITALIC
g	g	g	g	g	g	g
g	g	g	g	g	g	g

the *BRIDGE* →

← *BETWEEN* you

and *EVERYTHING* →

← *BETWEEN* you

the *BRIDGE* →

Worldwide approaches
Vehicular transportation
Established to design
Highlighted comprise
Completely wooden
Environmental impact
Capacity to surprise
Projects underlined
Aesthetic harmony
Building alongside

INFERIORS AND DENOMINATORS	SUPERIORS AND NUMERATORS	FRACTIONS								
H20 → H ₂ O	m3 → m ³	7/8 → ⅞								
LOCALIZED CYRILLIC										
ВЪЗЕЛ → ъ̀зел										
CASE-SENSITIVE FORMS	OLDSTYLE FIGURES				TABULAR LINING					
(up) → (UP)	1234567890					1	2	3	4	5
						6	7	8	9	0
STANDARD LIGATURES										
ffi → ffi ff → ff ffl → ffl fi → fi fl → fl				shuffle						
DISCRETIONARY LIGATURES										
ffh → ffh fft → fft fh → fh ct → ct ft → ft Th → Th st → st tt → tt				Think						
DISCRETIONARY LIGATURES										
					Action → Action					
					Contract → Contract					
					Directly → Directly					
					Electric → Electric					
					Selector → Selector					

Интегрални мостове
Металлические фермы
Обсыпную козловую
Безростверковых опор
Дорожного полотна
Выбора конструкций
Стоманени колони
Монтажных блоков
Подвесных мостов
Носеци элементы

Cañon City

Under the bridge

15- 17.06 2021

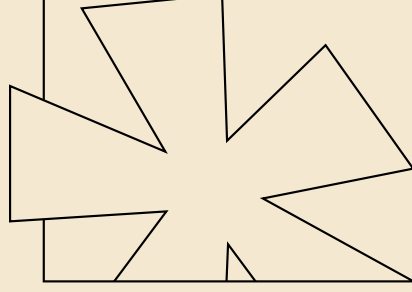


Catfish and the Bottlemen,
Post Malone,
Tame Impala,
Liam Gallagher,
Queens of the Stone Age, Cardi B,
Deftones,
Faith No More,
Lizzo, The Killers,
Kehlani,
Kings of Leon,
Pixies, Placebo,
Red Hot Chili Peppers,
Royal Blood, Lizzo,
Twenty-One Pilots,
Foo Fighters, Tyler,
Lana Del Rey,
Stormzy,
Megan Thee Stallion,
The Strokes
Glass Animals,
J Balvin,
Kehlani,
RÜFÜS DU SOL,
the Creator,
Tame Impala



under the bridge

*connection between humans
and the universe*



music
festival

15-17.06

Time:

8:00 PM

Location:

Under the bridge

2021

Przegród budowlanych
Fremtrædende placering
Genellikle görünüşleri
Přístřešků poskytujících
Szerkezeti felépítése
Nadziemnych włącznie
Circulației feroviare
Mahdollisesti väliltä
Hídépítés története
Složitých budovách

BUILDINGS
GINGERBREADING
PICTURESQUE PILLAR
ARCHITECTURAL SYMMETRY PLAN
INCISED LINEAR SHAPES FREE-FLOWING SLATE
FIREPLACE SURROUNDS IN WOODEN CLAPBOARDS MASONRY
TRADITIONAL ETHOS ENCOMPASSES FOLKLORE MUSIC DRESS AND BUILDING METHODS
THE ROMANS BUILT ARCH BRIDGES AND AQUEDUCTS THAT COULD STAND IN CONDITIONS THAT WOULD DAMAGE OR DESTROY EARLIER DESIGNS



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III THE BRIDGE: A LINK BETWEEN PHYSICAL, ECONOMIC, SOCIO-POLITICAL AND MENTAL LANDSCAPES

buildings with the well and the basin and the furnishings, will be discussed with the purpose of identifying possible secular and/or sacred functions. The evidence mentioned above will form the basis of the discussion of functions for the whole bridge complex.

The building associated with the bridge has earlier been seen as a way-station and a custom house.⁷⁵⁹ After the analyses of the archaeological evidence the suggested functions will be discussed in relation to the new results.⁷⁶⁰ The wider context of the bridge complex, that is the location at a liminal place, at a natural boundary as well as multiple (integrated) functions have so far not been considered.⁷⁶¹ The following functions will be discussed: (a) domestic function of the building; (b) public way-station, rest place, an inn/taverna; (c) strategic-defensive function of the place, a watch-house, a casa torre, (d) a means of communication between two settlements; and lastly (e) custom-house.

As a point of departure for the discussion I will focus on the most characteristic find category from the bridge complex, namely the abundant number of pottery dated to several periods ranging from the Protovillanovan to the Hellenistic/Roman periods. The ceramics have been divided into functional classes such as tableware, cooking/kitchen ware and storage ware, locally produced and imported Italic wares (Tables 5-24).

THE POTTERY

The different wares and their characteristic shapes found at both riverbanks of the Pietrisco were similar to those found in the settlement and in the tombs at San Giovenale. They also correspond in large to pottery categories found in the Houses I-III in Area F East as well as in the Borgo settlement. Because of the many disturbances in the stratigraphy, there are some difficulties in dating the complex, but thanks to the rather clearer stratigraphy in other areas it is possible to relate the pottery from the bridge to the different phases in Area F on the Acropolis and at the Borgo.

The shapes indicate normal pottery functions, that is eating, drinking, pouring, storing, cooking, heating and lighting (Figs. 75-89). Some shapes are identical to those in the set of banqueting vessels from House I on the Acropolis as well as those from Ficana. These are dated to the Orientalizing period and contain a cup, a plate, a jug, a holmos (a support for containers at the table and at banquets,⁷⁶² and for water basins, louthetion)⁷⁶³ and a kantharos. The same set of vessels connected to drinking and eating, is represented also in the bucchero wares, and the local and imported Greek fine tablewares. A simplified version of the holmos is represented at the bridge whereas there are fragments of an Etrusco-Corinthian example found in the Borgo settlement.⁷⁶⁴ Consequently the pottery of the Orientalizing and the Archaic periods from the bridge area does not differ from the settlement and the tombs. Also many pieces of Protovillanovan pottery found at the bridge consisted of shapes (biconical jars and bowls, conical and carinated bowls, cups) similar to those found in the huts on the plateau of the same period.⁷⁶⁵

The amount of Greek imports of high quality fine tableware, mostly black-figure, red-figure and blackglaze, make the bridge area unique, both compared to the tombs⁷⁶⁷ and the residential areas, where such finds are less common [Figs. 82-89].⁷⁶⁸ The many imported vessels, mostly from Attica, together with the single Chalkidian fragment and a couple of Etrusco Campanian bowls, underline the importance of the site. A few of the Greek imported vessels, Attic blackfigured and redfigured kylikes, cups and lekythoi are attributed to well-known Attic painters and their schools, for example Oltos or Epiktetos, Douris (?), the Athena painter and the Brygos painter and his circle [Figs. 82/32, 9, 11, 4, 10; 89/4, 9, 8].⁷⁶⁹ One explanation of these finds can be the closeness of the bridge to the main transit road, La Dogana, with links to the coastal cities of Cerveteri and to the emporia of Pyrgi and Gravisca. A fragment of an Attic blackglazed cup/skyphos, dated to 480 B.C., joins another fragment found in stratum 3 near the well, i.e. the

⁷⁵⁹ Forsberg 1984, 75.

⁷⁶⁰ We have already discussed a multifunctional use at a symposium back in 1997 at the Swedish Institute in Rome. See also the discussion by Andersen proposed in a 'political' sanctuary at the bridge.

⁷⁶¹ Jørgensen Andersen 1998 has discussed the political palazzi as meeting places for the aristocracy and the elite. In the case of the bridge she has classified the bridge area as a settlement with integrated functions.

⁷⁶² See the holmos in the banquet scenes from the House of the Triclinium at the Villa of the Papyri, Herculaneum, *Bull. Ant. Soc. Napoli* 1991, 255-265, at *Thucydides in Sparta* Morini 1994, fig. 2, 1998, fig. 8, and at Muro in Balise 1999, figs. 1 and 4.

⁷⁶³ Cf. the basin on a stand beside a fountain, depicted on a mural in the Tomb of the Bulls at Tarquinia, dated to the 5th century B.C., *Bull. Ant. Soc. Napoli* 1992, fig. 452.

⁷⁶⁴ See *San Giovenale* 5.2 forthcoming.

⁷⁶⁵ See *San Giovenale* 5.2 forthcoming; *San Giovenale* 4.1 forthcoming.

⁷⁶⁶ This is based on both published material and unpublished material from the excavations of the bridge. The tombs excavated by the Italian archaeologists are not yet published in full. Some results have been reported in the *Bull. Ant. Soc. Napoli* 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 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▼ 133 SUPORTED LANGUAGES

Albanian	Greenlandic	Piedmontese	Ukrainian
Alsatian	Haitian Creole	Polish	Uyghur (Latinized)
Aragonese	HawaiianHiligaynon	Portuguese	Veps
Arapaho	Hmong	Potawatomi	Volapük
Aromanian	Hopi	Quechua	Votic (Latinized)
Arrernte	Hungarian	Rhaeto-RomanceRomanian	Walloon
Asturian	Ibanag	an	Warlpiri
Aymara	Icelandic	Romansh (Rumantsch)	Welsh
Basque	Iloko (Ilokano)	Rotokas	Xhosa
Belarusian	Indonesian	Russian	Yapese
Belarusian (Lacinka)	Interglossa (Glosa)	Rusyn	Zulu
Bislama	Interlingua	Sami (Inari)	
Bosnian	Irish (Gaelic)	Sami (Lule)	
Breton	Istro-Romanian	Samoan	
Bulgarian	Italian	Sardinian (Sardu)	
Catalan	Jèrriais	Scots (Gaelic)	
Cebuano	Karachay (Cyrillic)	Serbian (Cyrillic)	
Chamorro	Kashubian	Seychellois Creole	
Cheyenne	Kurdish (Kurmanji)	(Seselwa)	
Chichewa (Nyanja)	Ladin	Shona	
Cimbrian	Latvian	Sicilian	
Corsican	Lithuanian	Slovak	
Croatian	Lojban	Slovenian (Slovene)	
Cyrillic	Lombard	Somali	
Czech	Low Saxon	Southern Ndebele	
Danish	Luxembourgian	Southern Sotho (Sesotho)	
Dutch	Malagasy	Spanish	
English	Malay (Latinized)	Swahili	
Esperanto	Maltese	Swati/Swazi	
Estonian	Manx	Swedish	
Faroese	Maori	Tagalog (Filipino/Pilipino)	
Fijian	Megleno-Romanian	Tahitian	
Finnish	Mohawk	Tausug	
French	Nahuatl	Tetum (Tetun)	
French Creole (Saint Lucia)	Norfolk/Pitcairnese	Tok Pisin	
Frisian	Northern Sotho (Pedi)	Tongan (Faka-Tonga)	
Friulian	Norwegian	Tswana	
Galician	Occitan	Turkish	
Genoese	Oromo	Turkmen	
German	Pangasinan	Turkmen (Latinized)	
Gilbertese (Kiribati)	Papiamento	Tuvaluan	