George Edge

info@georgeedge.com

07403587755
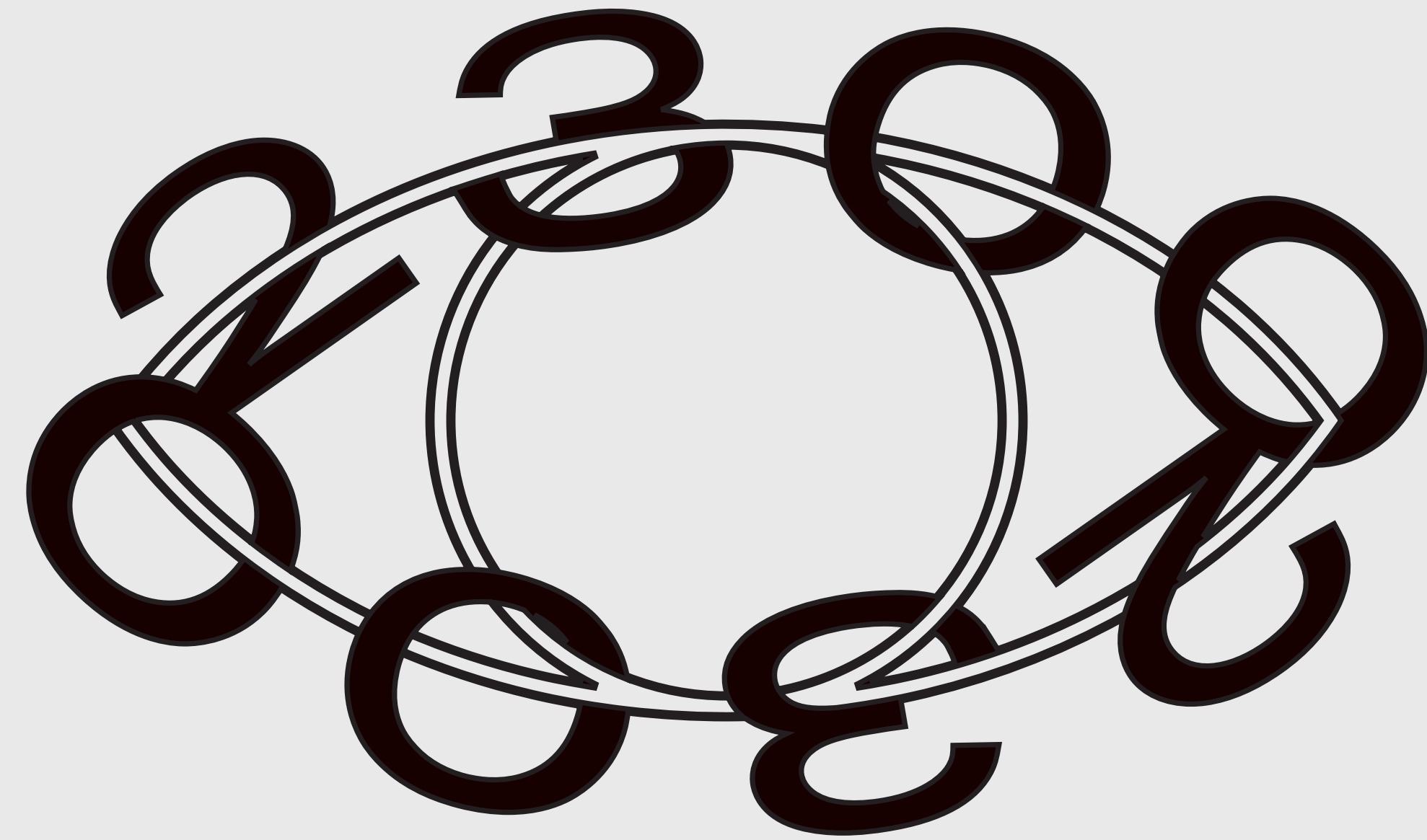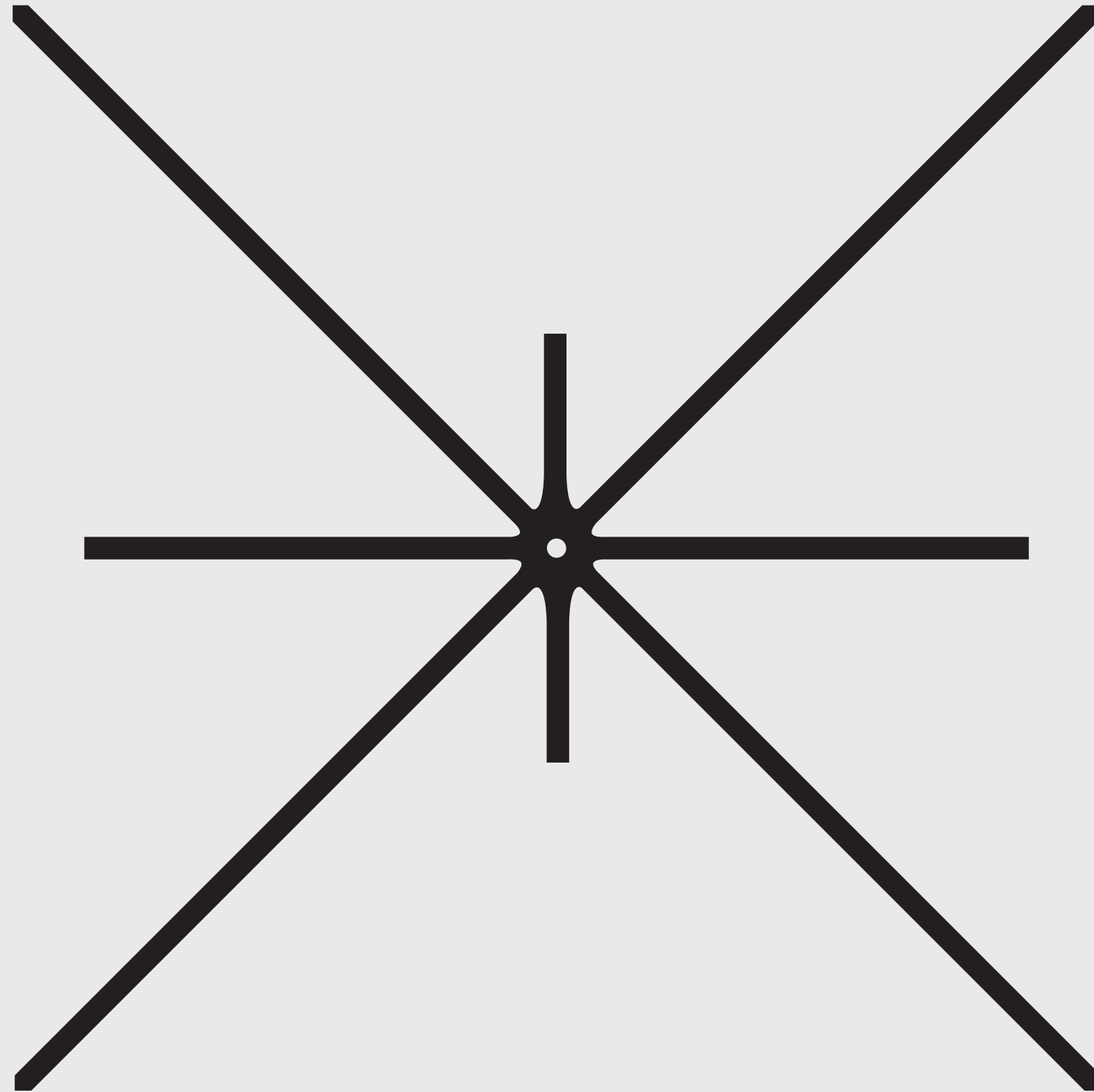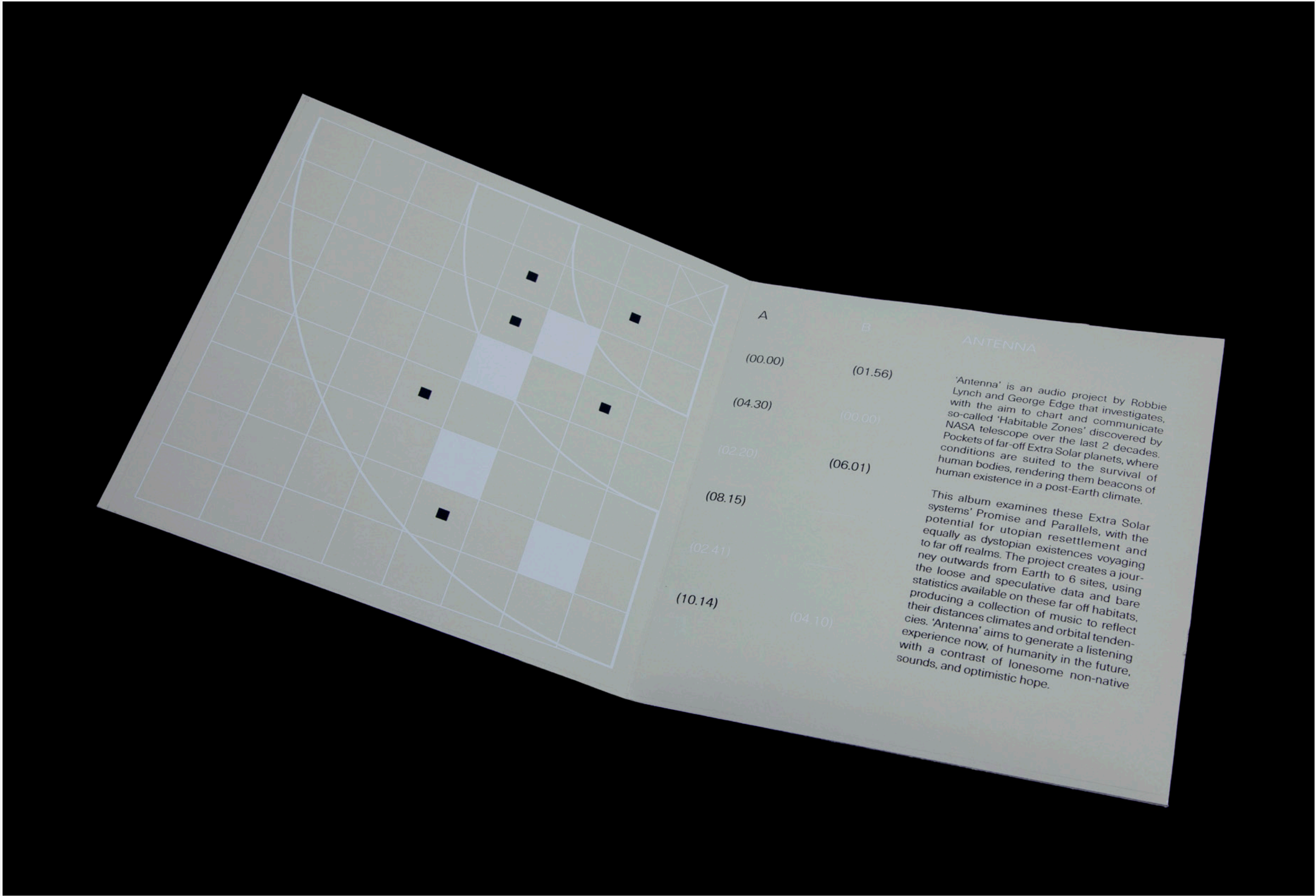
Projects

This project was a collaboration with Glasgow based musician Robbie Lynch, which aimed to communicate the Extrasolar systems (solar systems from beyond our own), of Trappist and Keplar, hailed by some as the future homes of humans.

Each piece of Music was composed around an individual extra solar planet's mathematical data, such as orbit and size, thus creating a body of music working almost like a map, or an audio description. This was used to generate a visual language inspired by space voyage, taking inspiration from the 'voyager mission', and turning the sleeve into a capsule of various elements, including map and exploration patch.

The brief for this project was to create an identity and a publication for a range of hand crafted outdoor goods.

I responded with a design that reflects the handmade and playful nature of the objects, harnessing their vibrancy and forms to create a visual language throughout the publication. I photographed, illustrated and designed all the content myself with this identity in mind. The aim was to achieve a harmonious flow that creates a journey through the catalogue, working both in and beyond the books parameters.

This project aimed to articulate the nebulous subject of the internet and its own carbon footprint made up of mainly speculative data and abstract estimations, outside of a 2 dimensional info graphic.

The Google search bar is a piece of visual language that is universally recognizable and relatable too, with the online location being visited over 40,000 times per second throughout each day it is an activity carved into most daily routines.

The shallow slim casts size is in relation to its weight in carbon, with an estimated 7g produced per Google search, this object would amount to around 30-40 searches, on a typical day, around an hour in front of a screen.

Exhibited by Glasgow City Council.

'Emoticash' was a project for creative studio Superimpose, which examined the current climate of 'data harvesting'. It probed the emerging 'Emotional Detection and Recognition' (EDR) softwares that are being used to track human faces through mobile device cameras on various platforms in order to gauge and analyse their reactions. This then allows businesses to catalogue these emotional reactions in relation to their goods / services - and for a profit.

Emoticash is a theoretical crypto currency created to induce a discussion and attempt to understand the implications of this potentially widespread and problematic technology. Acting as a platform in which one can 'opt in' and trade their reactions to various content for wellness events.
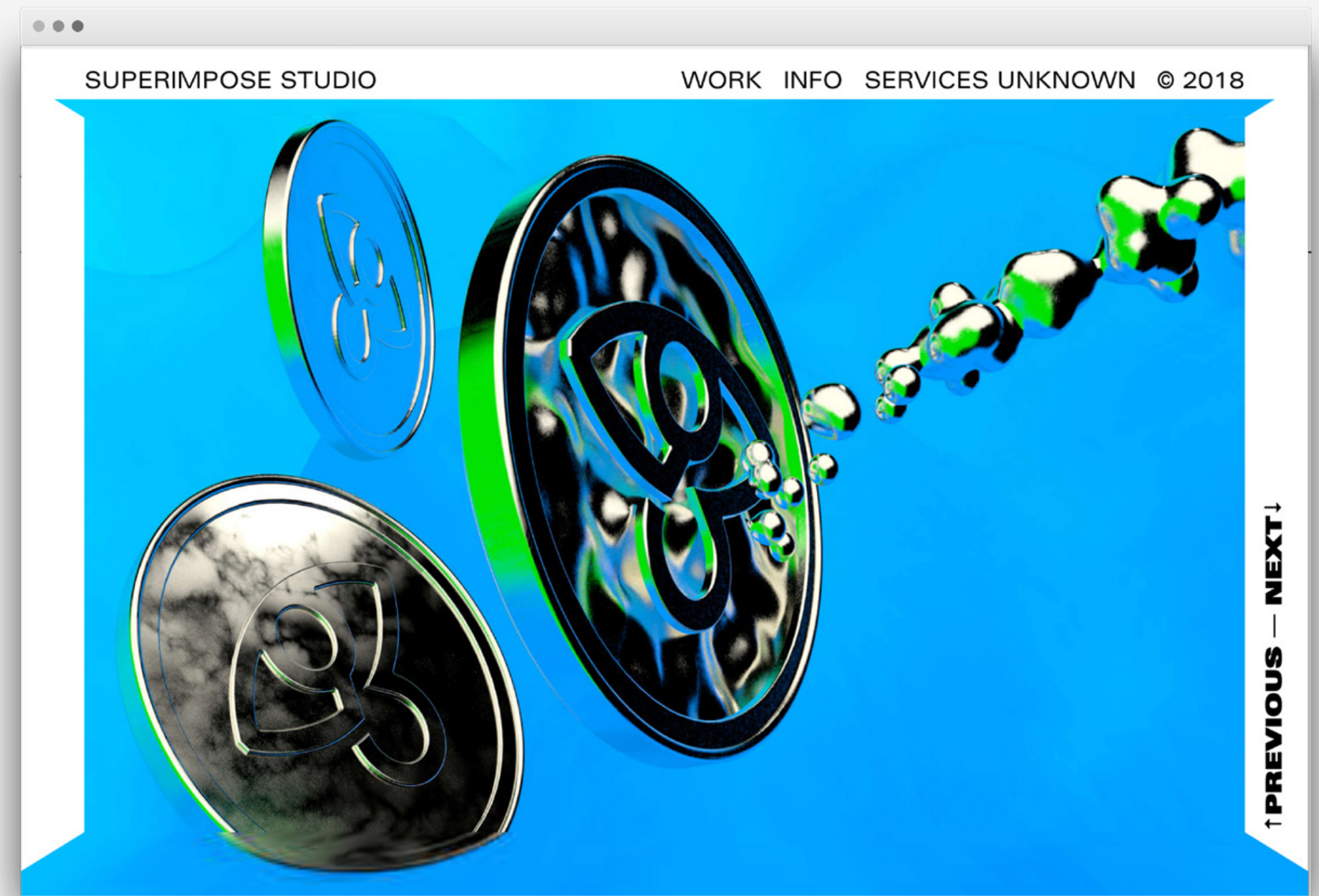
This research project ended in the 'Emoticash' going live on Instagram and users being able to attend the events. The Emoticash branding took after what we described as 'corporate zen' and harnessed the visual language of big data, as well as aspects of meditation and wellness. The identity surrounds the main monetary symbol which resembles a 'circuitboard weeping eye'.

The Emoticash Coin has since been added to the London Science Museums permanent coin collection.
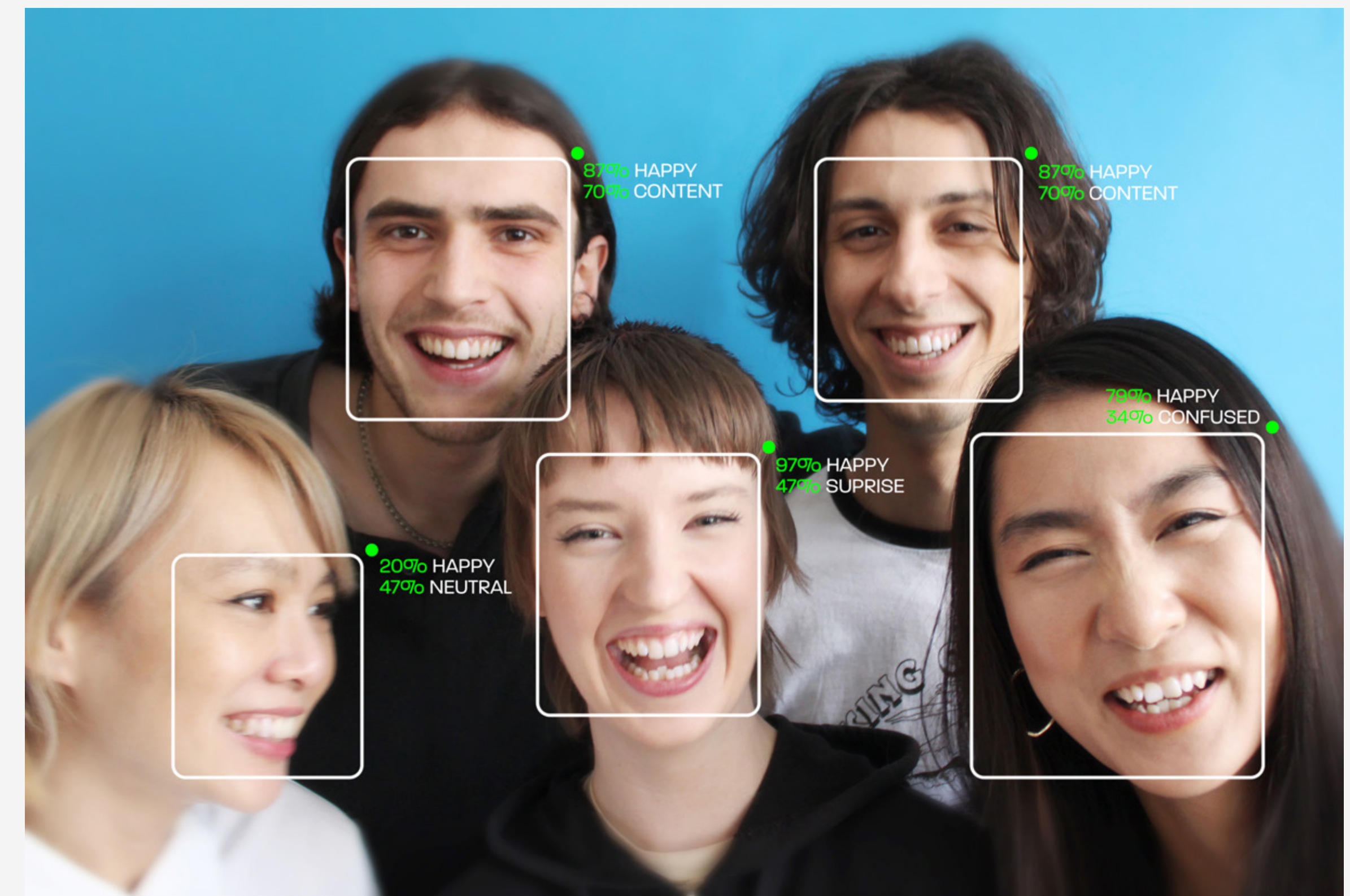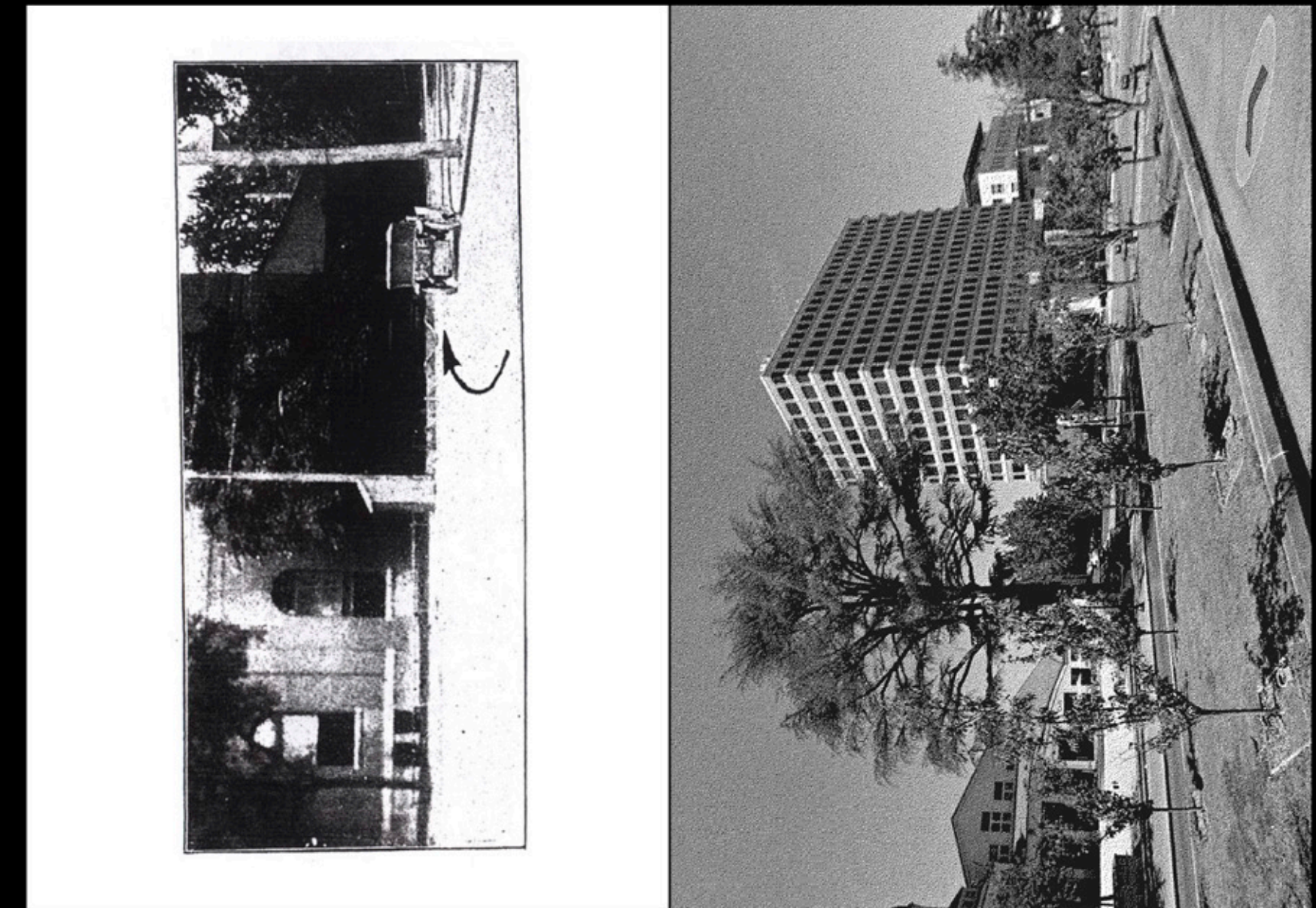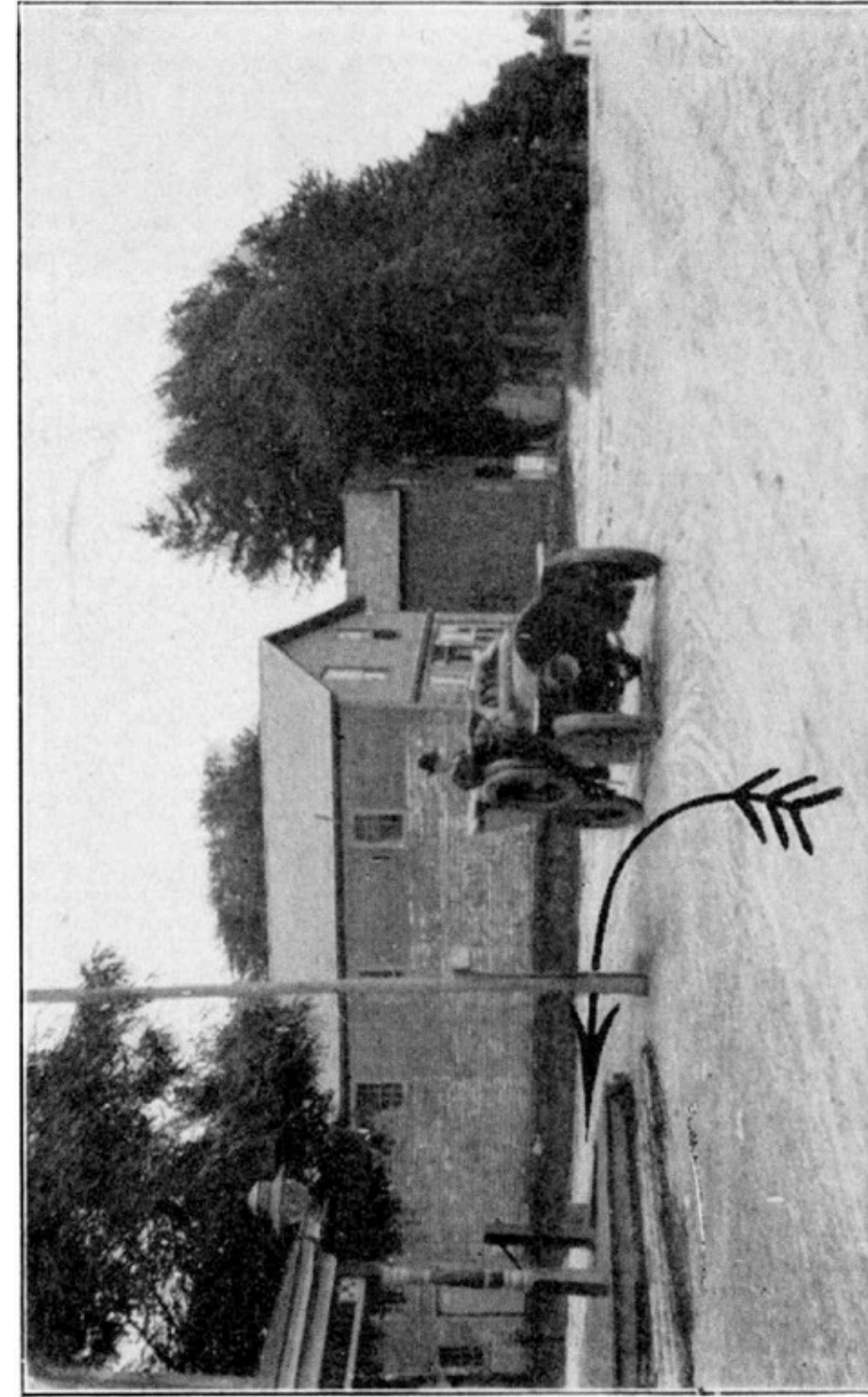
Stills from Animated Social Media Content

Extracts from a publication charting the history
of virtual road journeys, stemming from the
'Auto-Photo' maps of Rand McNally in the
early 20th century, which can be seen as early
analogue prototypes of Google street view.

Rand McNally Chicago Photo Auto Maps —————— (1907)

Map Maker Rand Mcnally released the 'Photo-Auto map' in 1907, which photographically charted various road journies, creating a pictorial step-by-step account of a driven voyage. This imagery, along with captions and iconography indicating the direction of the turn, along with the mileage to the next stage of the route from A to B. It cast photographic technology in a new light and documented an experience that allowed each viewer to mentally take a journey before physically driving. These vast numbers of images where catalogued in bound publications.

↗   51.790787, 87.722212   02

C3 Technologies Stereoscopic Maps ——— (2004)

Swedish C3 Technologies created 'Stereoscopic' maps by flying multiple passes over a city with a specialized plane at a height of just 1,600 feet. The photographs taken create a photogrammetric 3d map, a literal scan of the city which not only collects detailed photographic data, but re-builds the terrain and buildings, making a more complex model that can be explored from any angle, as well as downloaded into other software, such as computer game building programmes. As well as printed, and resurrected back into reality in some form or another.
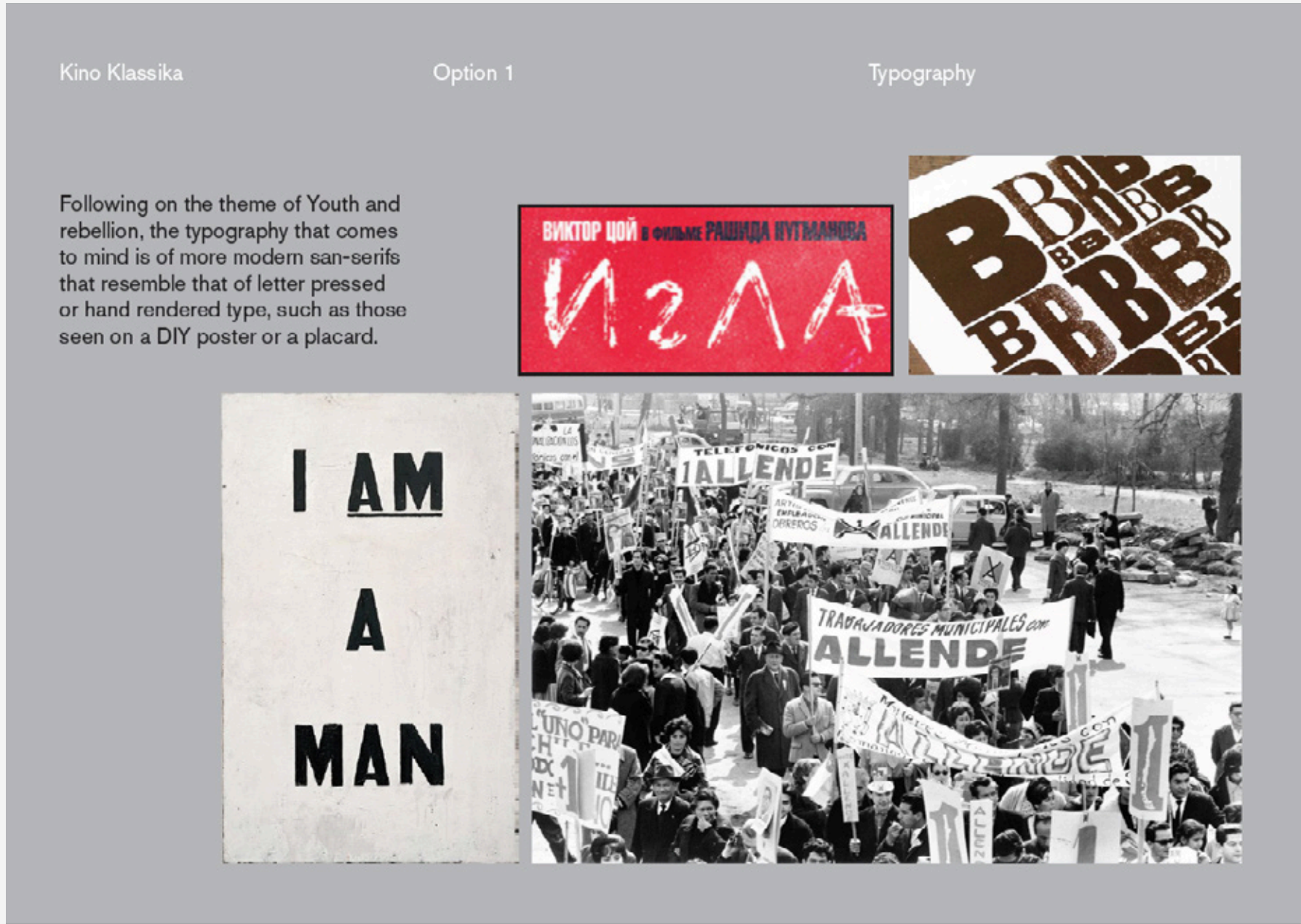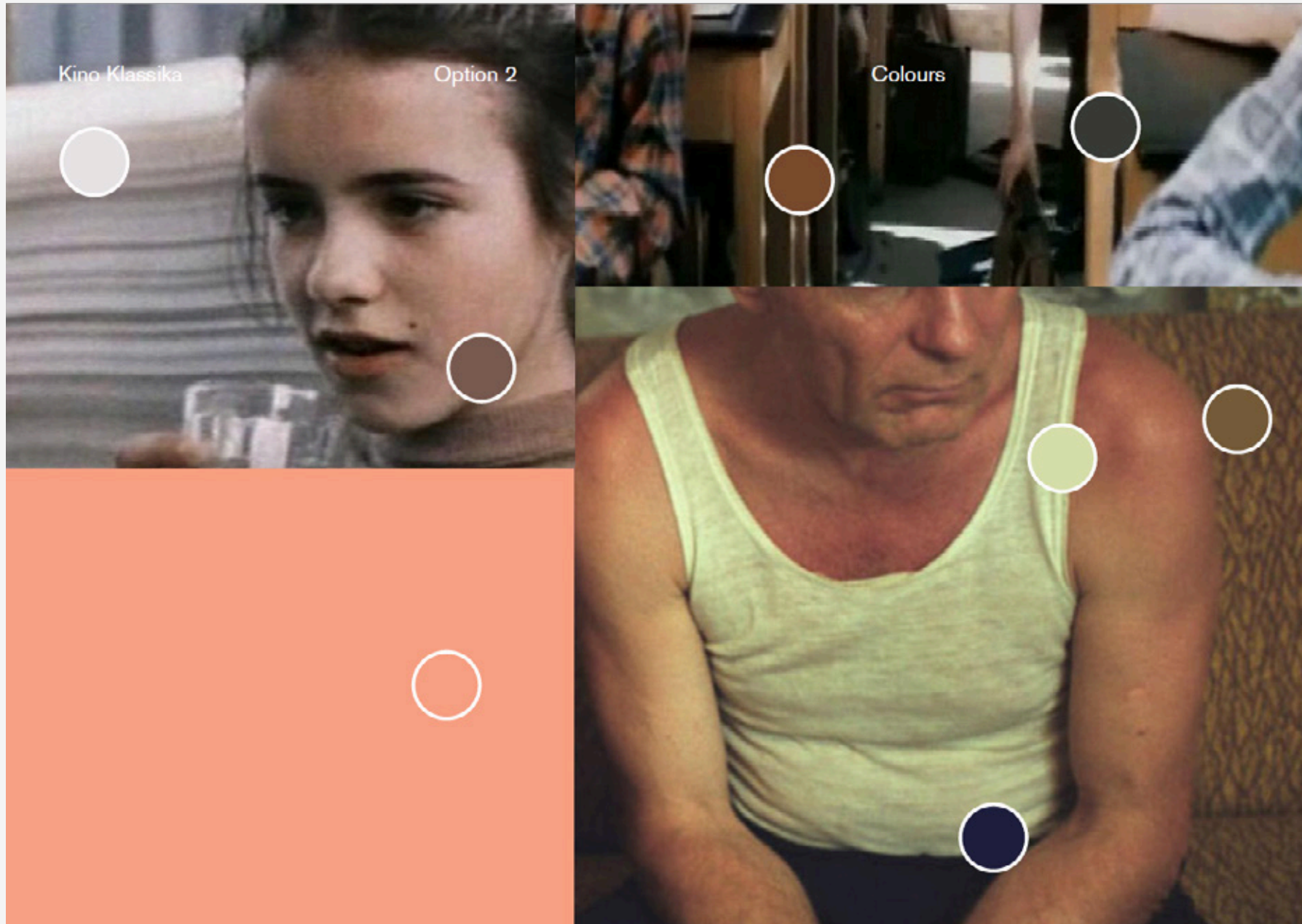
12.3556, 32.10090   01

For their Summer Film Festival, 'Youth on the March!' a show case of Soviet New Wave cinema, I was asked to create the collateral and promotional material for a season of screenings. Paying homage to the visual iconography of the cinematographers and allowing the films themselves to inform the design, I catalogued colours, moods, imagery and typography from the selected movies. Then using this to create an overall visual language that spoke of youth culture in Soviet Russia in a way that was accessible to a wider audience to engage with.

The result was a series of collateral that bore placard like typography and subtle indications of collage and DIY Reproduction.

Kino Klassika — Option 2 — Colours

Kino Klassika — Option 1 — Colours

The colour Red displayed in many of the 'Youth on the March!' Collection of Films posters contain a lot of orange and pink, slightly lighter and friendlier than the hard, bold blood red we automatically think of when recalling anything Russian or of Soviet connection.

These reds still hold the instant visual communication of 'Russian', which is needed in something such as a flyer.

Kino Klassika — Option 1 — Typography

Following on the theme of Youth and rebellion, the typography that comes to mind is of more modern san-serifs that resemble that of letter pressed or hand rendered type, such as those seen on a DIY poster or a placard.

I AM A MAN

Kino Klassika — Option 1 — Typography

YOUTH ON THE MARCH!
THE RISE OF THE SOVIET NEW WAVE

FALLING LEAVES
OTAR IOSSELIANI (1966)

An idealistic young worker discovers the immoral realities of a state-run wine collective in this complex meditation on factory life, disappearing rural traditions and Georgian history.

This self initiated project aims to examine the change the contemporary crossover of Man and Machine can potentially have outside of labour.

The 'Robocup' is a football league of autonomous robotic athletes. According to their conceivers, the teams are made up of various doctor and student groups from around the globe who aim to be competing, beating and overtaking the best footballing nations in the world by 2050.

Football is something that is tribal and primeval at times, in many senses holding a core essence of humanity. Whether symbolisation of iconography and colours or meaning placed on ones area of birth with intrinsic pride of belonging.
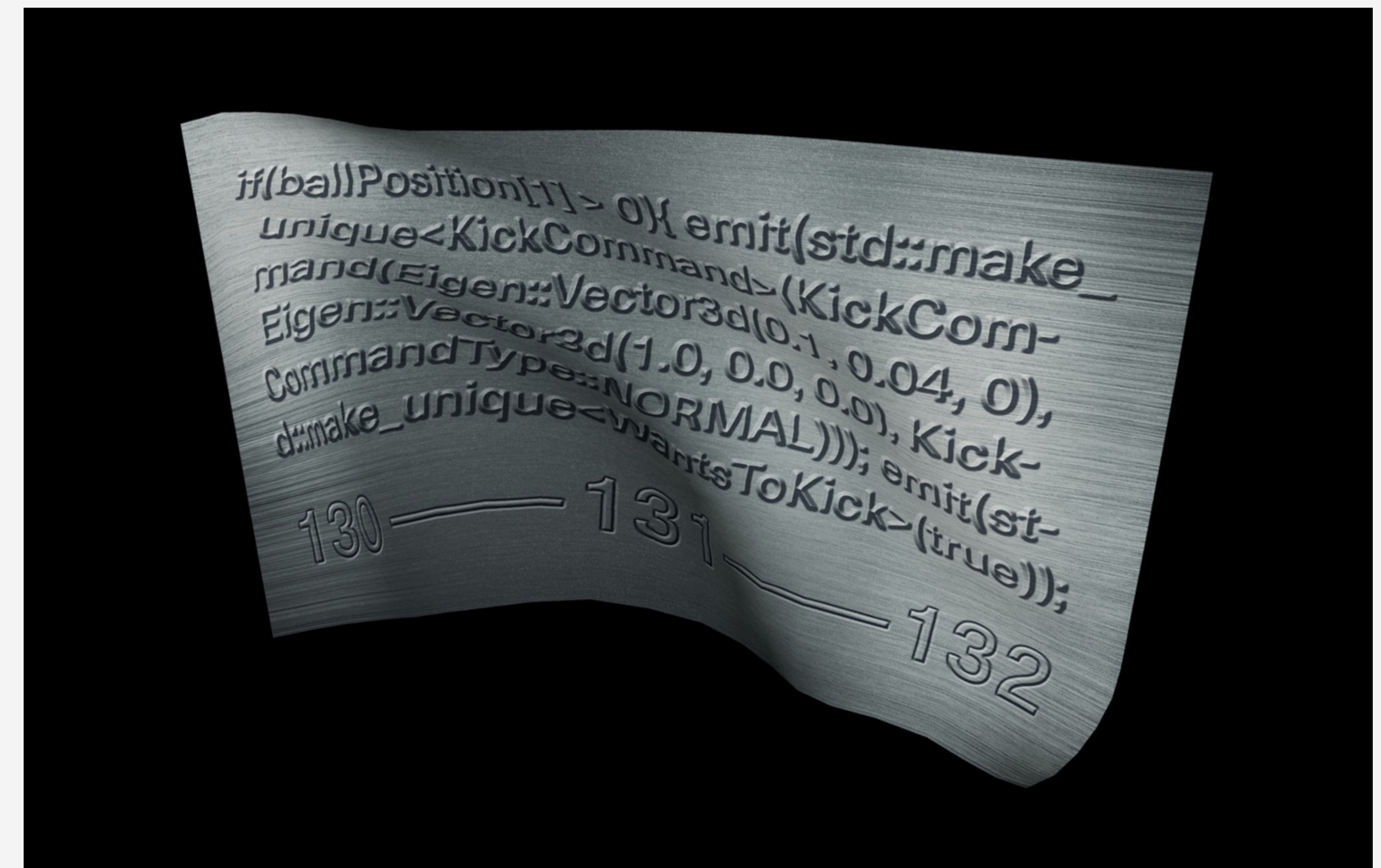
However a Robotic Athlete has no bond to its place of assembly or any notion of its history. In the case of the 'Robocup' I was interested in the aspects that fans could get behind? Or be held up as meaningful?

The final outcome of this project was a Supporters scarf, an artefact I saw as being most natural to football fandom, and an object with two faces which could facilitate framing the past and present together. One, the oldest 'motto',(from where?) with Robocup code that 'motivates' the robotic atheletes to score goals.

This project was a redesign of the Album Artwork
for Early electronic musician Carl Stones 'Shing
Kee' and 'Shibucho'. Most of his work is solely
constructed from repetitive samples that slowly
build and escalate into harmonious compositions,
with a heavy emphasis on Japan, a location where
he resided and recorded over 50 hours of audio.

This marriage of repetitive beats and underlying
Japanese influence informed the artwork which
transformed these continuous musical scales into
a screen-printed skin of carp fish scales. A group
of mimetic objects that form a complete body,
like Stones work, each overlaying and working
together to achieve an overall piece and create a
visual cue that runs parallel with the music.
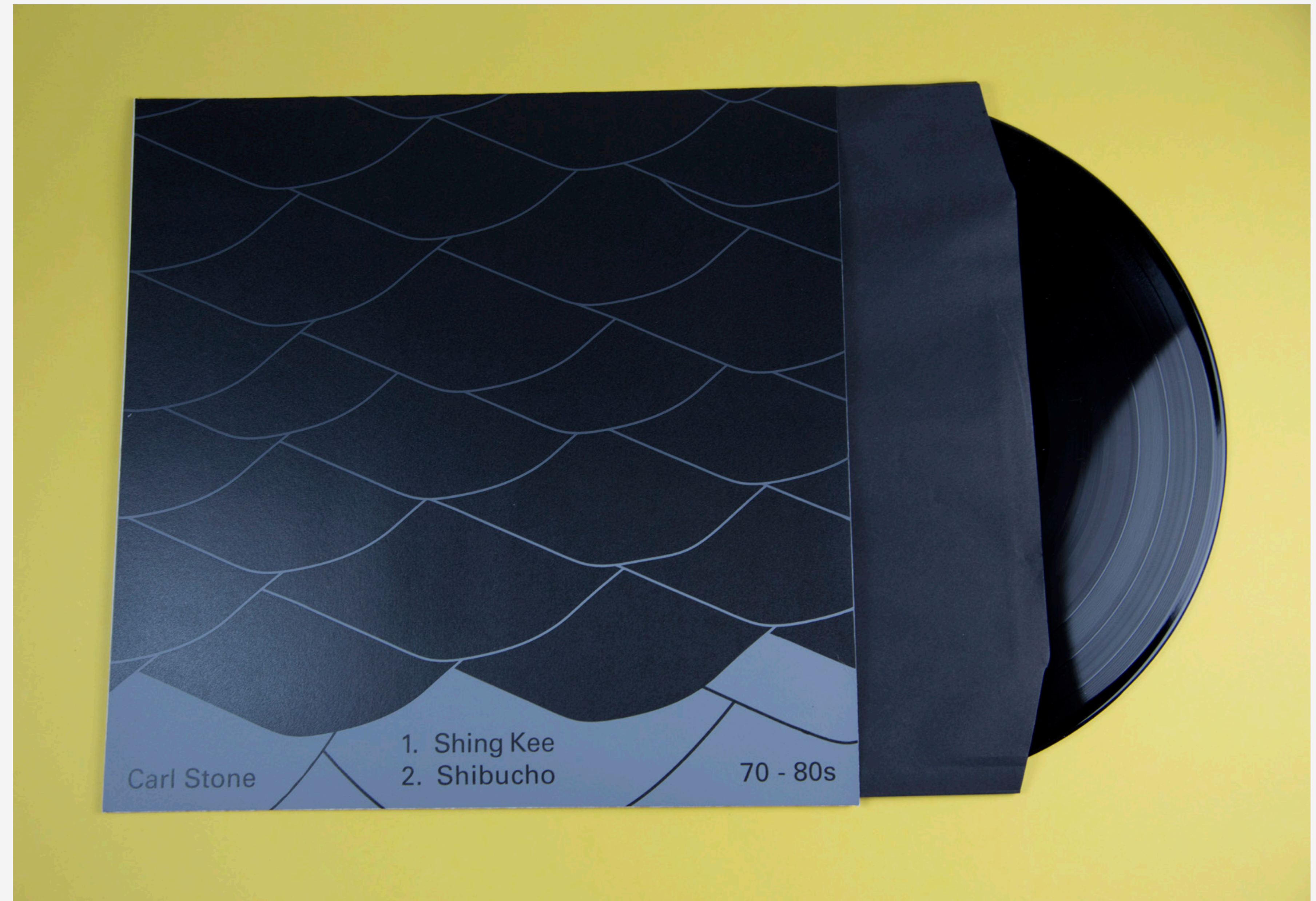
'Self scanned' is a project that looks at the
contemporary climate of social apps. In a decade
where every object seems to be adorned with
lenses we are encouraged more and more to
broadcast ourselves and 'share our stories'.
In the constant consumption of these free
applications, and self-broadcasting, not only
are we giving away our intimate details and
information, but also ourselves.

The web mask was captured through Skype,
using photogrammetric programs that when fed
different angles of an object, can resurrect them
as a model. Calling unsuspecting people, I was
able to 3d pigment print their faces into masks, to
re-enter this online sphere under a false identity.

This process was then used in collaboration with
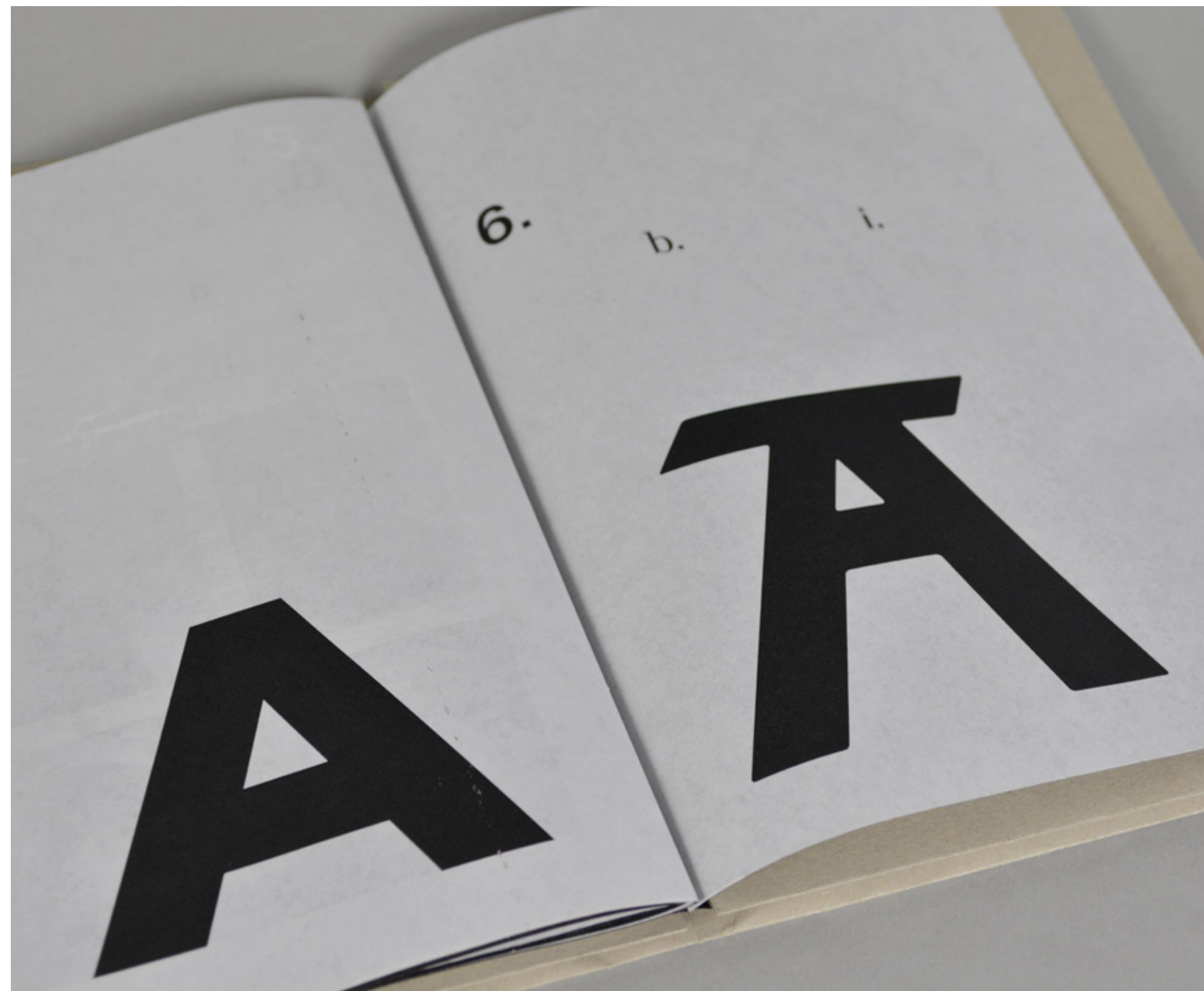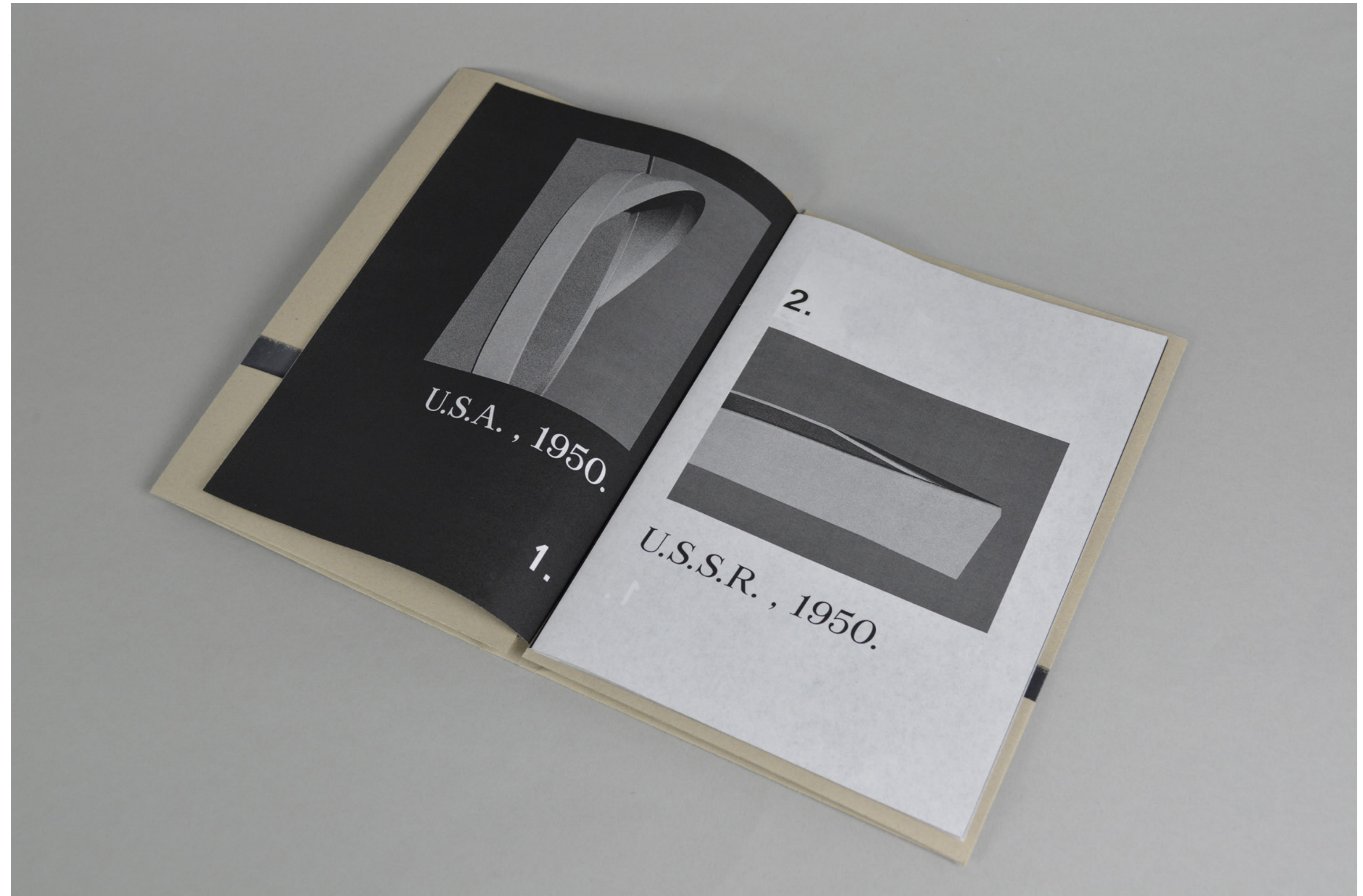photographer Joshua Gordan for the cover shoot
of CRACK Magazine.
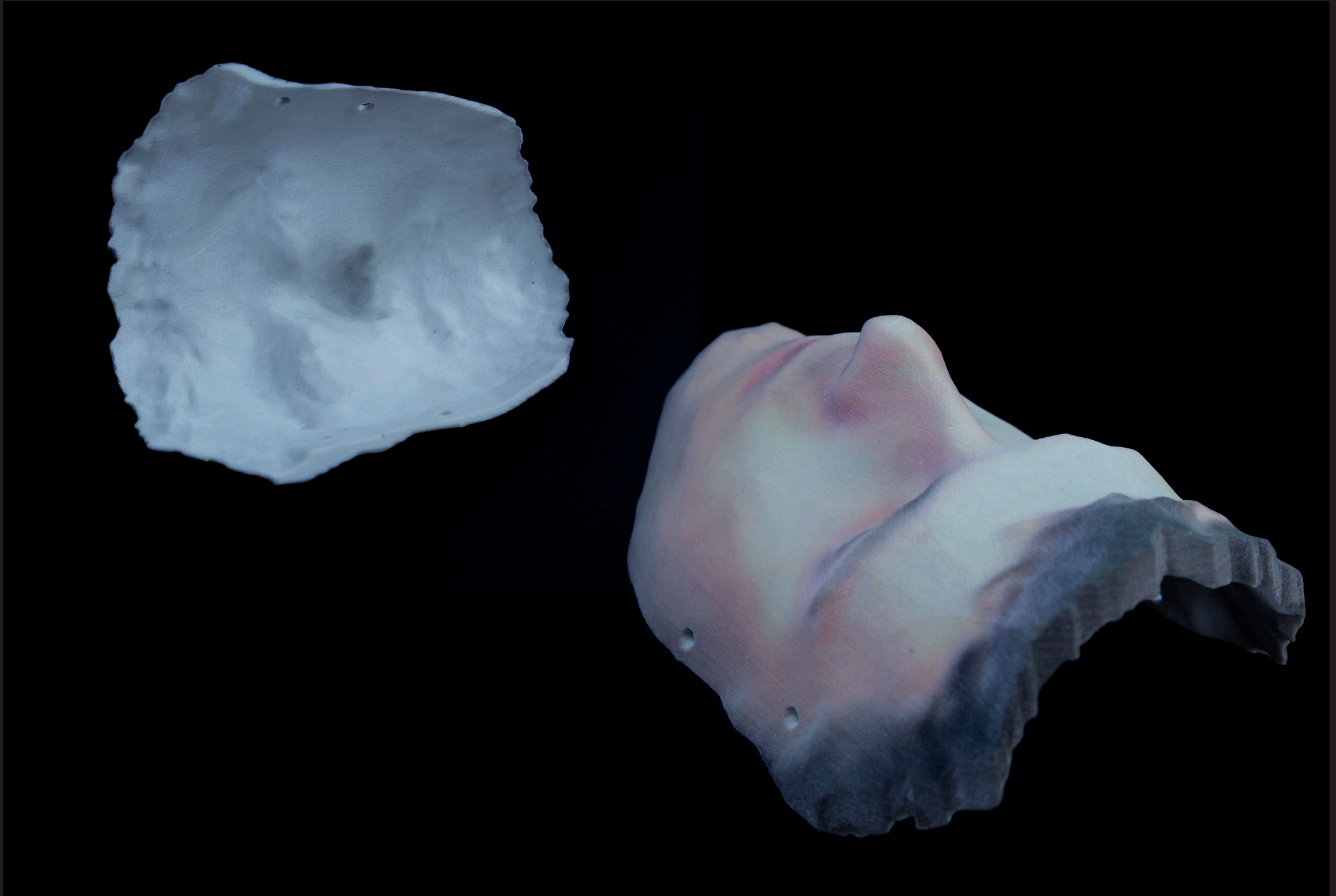
Design and Content for a Photo-essay that examines the computer apparatus of the Cold war era, looking at how the hardware on either side of the Iron Curtain's design reflect aspects of further general life, objects and routines of their societies.