Edge, a geometric slab serif typeface

by Ermin Međedović
Edge is a sturdy geometric slab serif typeface based on the orthogonal grid.

The underlying grid system behind the Edge’s simple, rigorous shapes remains the same as in the companion version Edge Sans, while the typeface uses the rational grid in a different way. The typeface is the logical extension of that grid. Edge is playful despite its strict, formal constraints, building on the heritage of pioneers in graphic design, yet it is equally relevant for designers today. Because of the universal ideas behind this typeface, Edge easily absorbs ideas from the context in which it is placed. It can be both timeless and retro; it can be static and machine-like and also vibrant and evocative of sports and movement.
John Carpenter’s Moog Machines!
Auto–Magazines
Großbreitenbach
IBM Machinery*
Alan★Vega Tour
Route-98 Motel
Obsc. Timezones
Thunderdrome 2
(Bonnie & Clyde)
Infinite St
Metal Foundry?
Informing Youth
Architekts Now
William Gibson’
In the world of quantum physics, nothing is real. No matter what form they take, all energy, objects, beings are made from the same raw material. Physician, endocrinologist and author Deepak Chopra writes: “How would you see your arm through a high-powered microscope?

If you used an even more powerful microscope, you would see separate atoms of carbon, hydrogen, and so on. Go even closer and you would arrive at the boundaries between matter and energy: you wouldn’t see ‘things’, but whirling electrons dancing around a nuclear core. At this level there is nothing substantial to be touched or seen. Matter is 99.9 percent empty space. The void between two electrons is proportionately that of the space between galaxies.” If you look closely enough, you see nothing. These assertions may sound all but helpful for graphic de-

Yet although nothing and everything are binary opposites of each other, still they are inseparably connected. In the design context, ‘nothing’ (the absence of content) can only exist in relation to ‘everything’ (content overload). Thus ‘nothing’ gains value progressively as it bal-
Kraftwerk
“Power Station”
Düsseldorf (1970)

Blöck Blöck Blöck Blöck

MERZBOW
“NOIZE”
FEST2021
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Stylistic Set 1 (Blocky A, V, W, X, Y)

AVWXY ʋwx ➤ AUWXYZ ʋwx

Stylistic Set 2 (Diagonal y)

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Numeral Sets

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