

Post modernism

Swiss Punk

Design

~~Is Science~~

Design can help

Society

Grids

~~Control Us~~

Make Design

Fun Again

Experimentation

~~Standardization~~

Radical

Modern-

ism

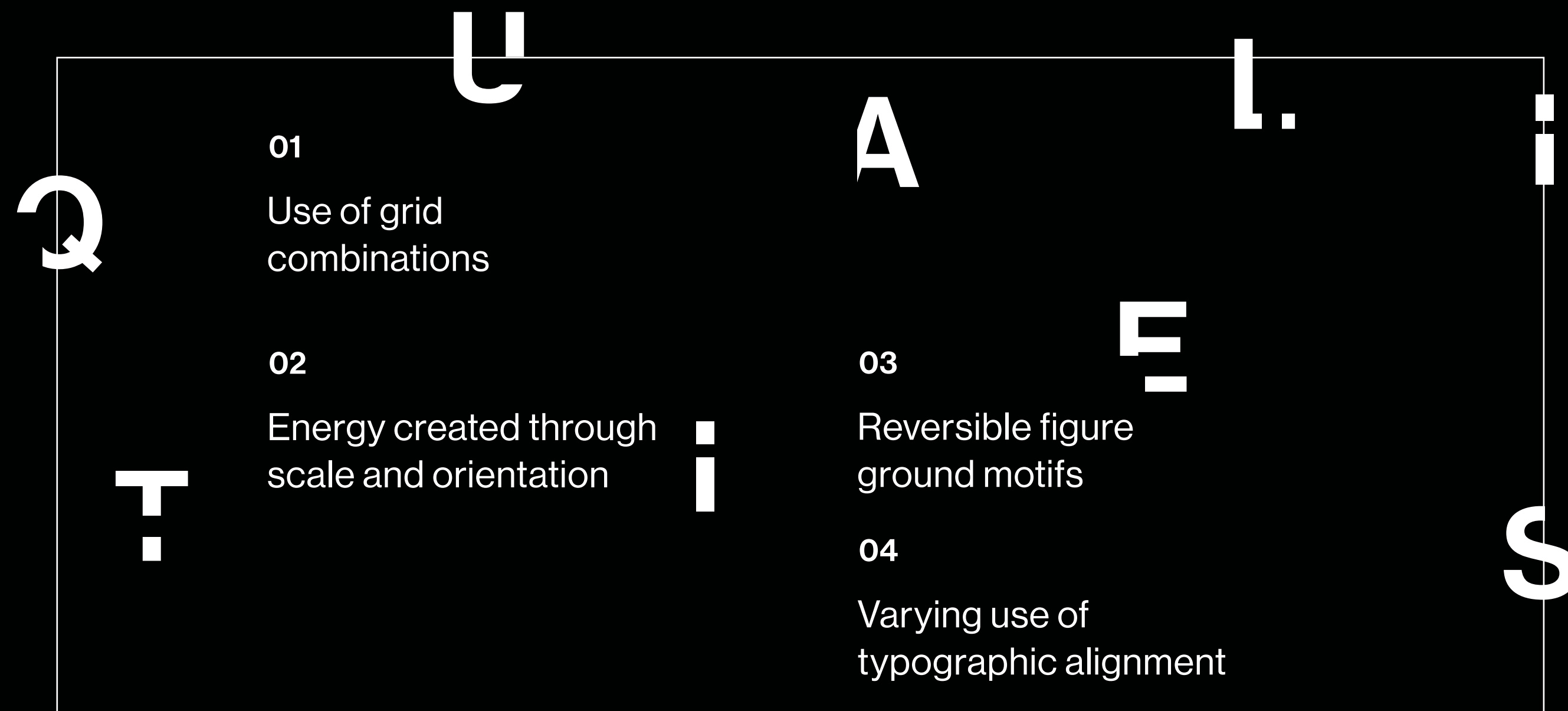
Dan Friedman

“  
When the ‘look’ of Modernism was appropriated  
by industry and named the International Style,  
it lost moral authority.

“  
Radical Modernism, therefore, is my reaffirmation  
of the idealistic roots of our modernity, adjusted  
to include more of our diverse cultures, history,  
research and fantasy.

# P o s t modernism





Studied at Ulm  
**1963**

Moved to Basel  
**1964**



Graduated from Basel  
Taught at Yale University  
**1970**

Joined Pentagram  
**1979**

Focused on  
furniture works  
**1980**

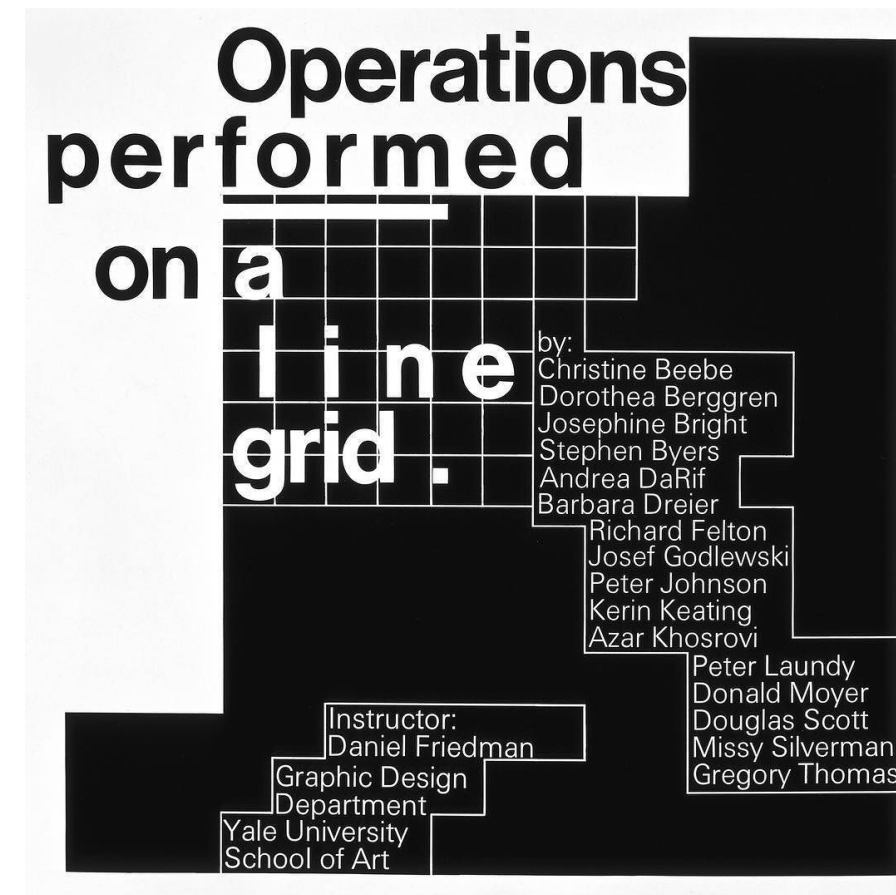
Left Pentagram  
**1982**

Published Radical Modernism  
**1994**

**Friedman Time Line**

# 1 Use of Grid Combinations

Influenced by his mentor, Armin Hofmann, Friedman challenged the strict grid system that is commonly used in Swiss Typography. He begins by laying out the grid and slowly overlaps elements on the lines. Through this technique, he transforms the static grid based typography into a more dynamic composition.



*dan friedman, 1973*



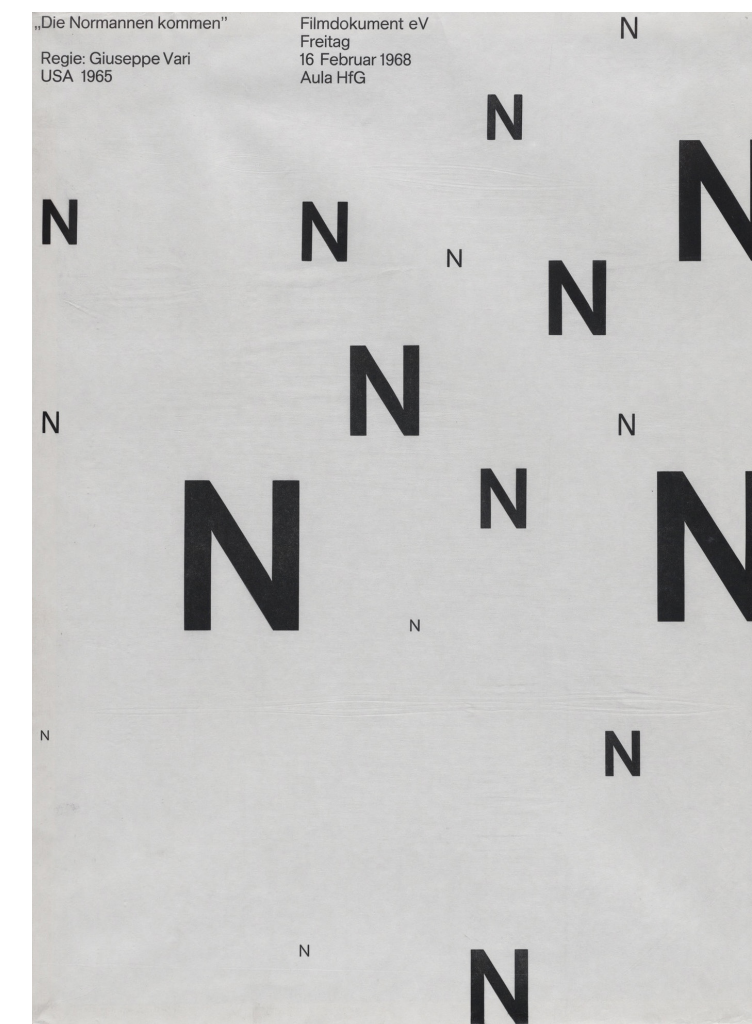
*armin hofmann, 1961*



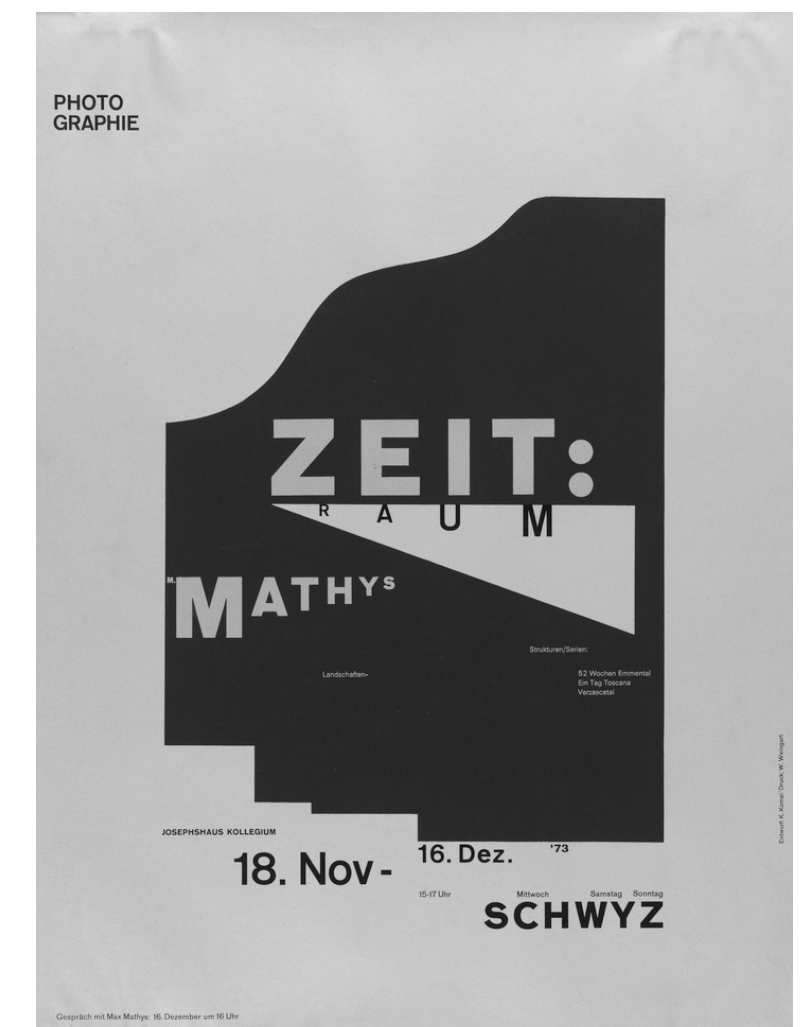
# Energy created through **scale** and orientation

02

Friedman is a firm believer of legibility and unpredictability (readability). He aims to optimize communication by providing a clear yet engaging message through the use of scale and orientation. As seen in most of his typography works, he creates energy by scaling letters and words, and rotating texts to communicate its meaning.



*dan friedman, 1973*



*wolfgang weingart, 1973*

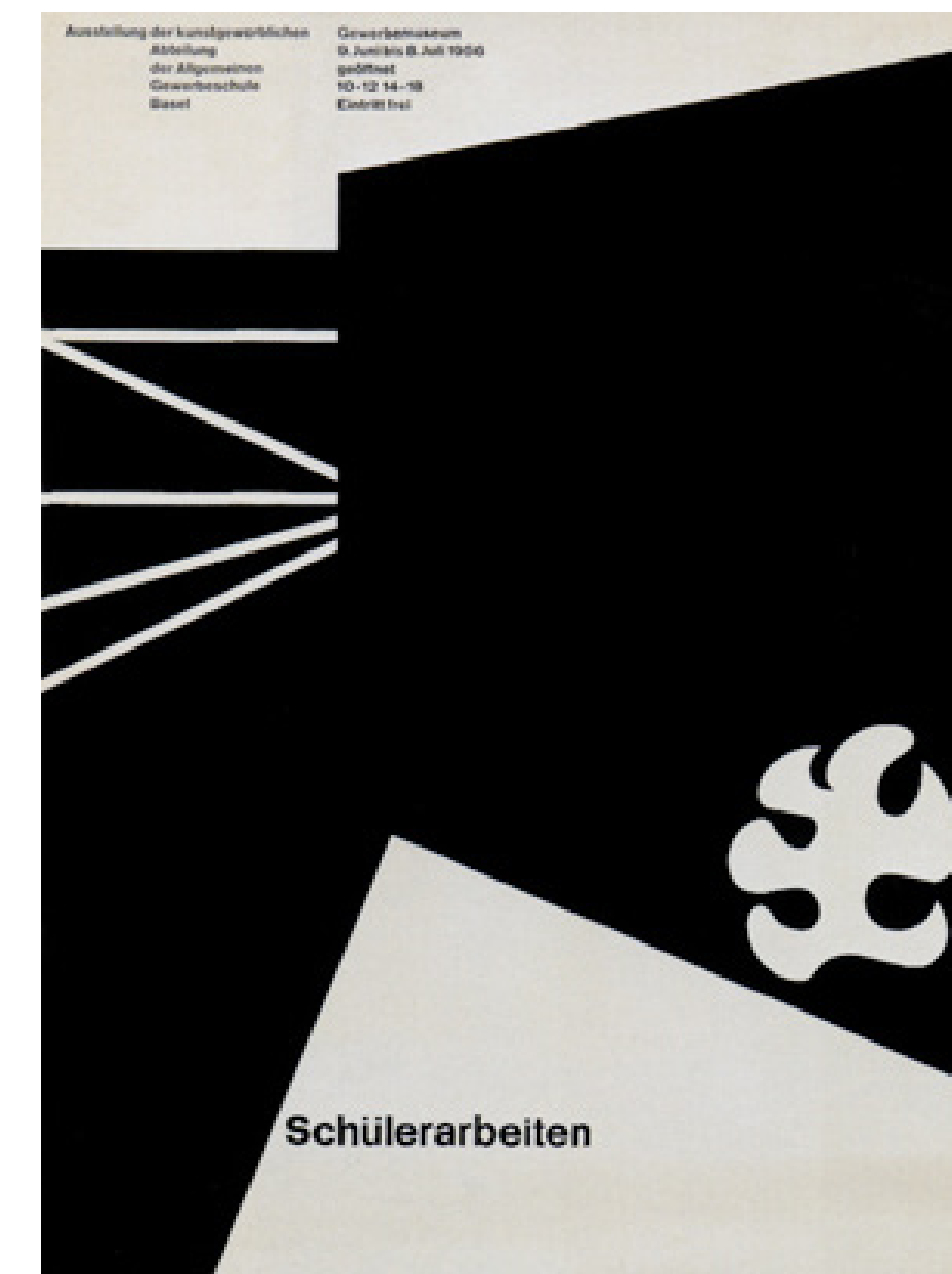
# Reversible Figureground Motifs

Dan Friedman plays with the interpretation of figure ground to carry and hold the viewer's eyes in the work. The balance between positive and negative spaces attract attention equally and alternately to each other. This quality of Friedman's graphic design expresses deeper layers of meaning and readability to his work.



dan friedman, 1974

kurt hauer, 1956



Schülerarbeiten



# Varying use of typographic alignment

## 04

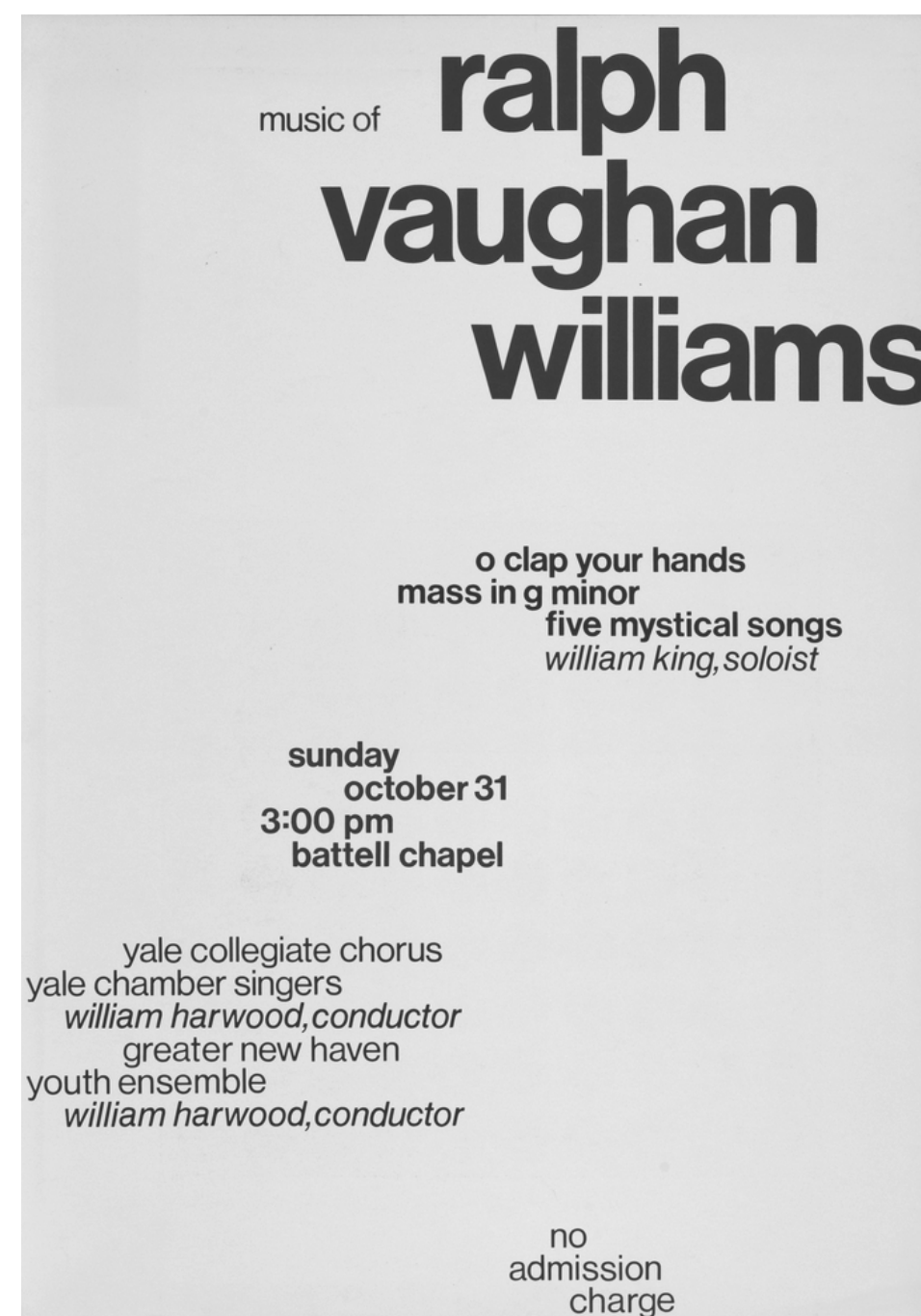
Encompassing all the years he spent as a graphic designer, Friedman uses varying typographic alignments to create categories within the content. Elements that are in relation to each other are either

flushed left,

right, or

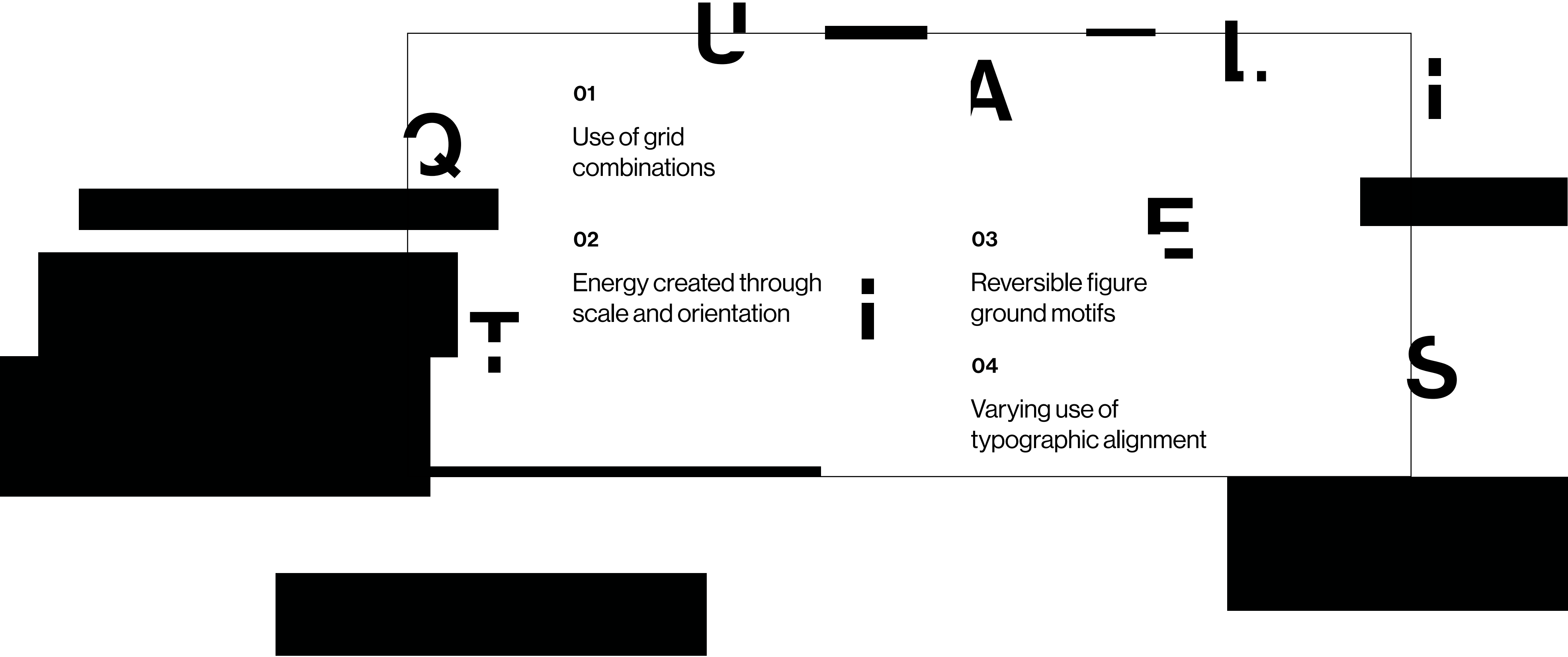
aligned centred.

When the content is read by the reader, they are forced to pause between the lines which brings emphasis to each line.



dan friedman, 1973





# Reenfrere - encore

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