

It should be recalled that all the innovations were accomplished with complete respect for typographical technique, certainly pushed to its limits, and perhaps diverted from its normal use, but not overshoot. There was no invention of new characters – for that, it will be necessary to wait for the experiments of the Constructivists, were undertaken in much more depth – nor transgression of the rules of alignment – note that the famous pages composed by Tzara, *Une nuit d'échecs gras* and *Le Cœur à Barbe*

as visually disconcerting as they appear, in fact maintain a solid structure.

in fact, the primacy of innovation in this field belongs to the Italian and Russian Futurists

. In 1913 the Marinetti Manifesto on 'words in freedom' is particularly noteworthy, expressing in virulent terms of which the Dadaists were certainly aware: 'I undertake a typographical

revolution directed especially against the idiotic and nauseous conception of old-fashioned books of verses [...] better still,

of old-fashioned books of verses [...] better still, my revolution is directed against what is called

typographical harmony of the page [...] tend to redouble the

expressive force of

The Dadaist typographical oeuvre, while not fully pioneering is no less considerable. Its fundamental contribution is to