MARINETTI'S WORDS -IN- FREEDOM

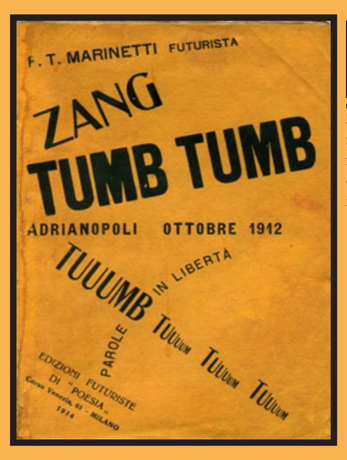
1909 1914 CONCEPTION OF WORDS-IN-FREEDOM

1909 FOUNDING MANIFESTO OF FUTURISM

This manifesto, published in 1909 in a French newspaper Le Figaro, marks the beginning of the Futurist movement. The manifesto introduces the ideas such as the detachment from the outdated principles of art and literature of the past, celebration of change and innovation in society and culture, the love of speed, industrialism and science, the glorification of war and violence to cleanse the world of the past and the destruction of the places of history, such as museums and libraries.

1913 WORDS-IN-FREEDOM MANIFESTO

Destruction of Syntax—Wireless Imagination—Words-in-Freedom elaborates on the poetic techniques presented in Marinetti's Technical Manifesto of Futurist Literature. Marinetti proclaims the death of the free verse and introduces a typographical revolution into poetry. "The book must be the Futurist expression of Futurist thought." His revolution is directed against the so-called typographical harmony of the page and he introduces such typographical techniques: In the same page, use three or four different colours of ink To use as many as twenty different typographical fonts. Example: italics for a series of swift or similar sensations, boldface



1914 ZANG TUMB TUUM: ADRIANOPLE OCT. 1912

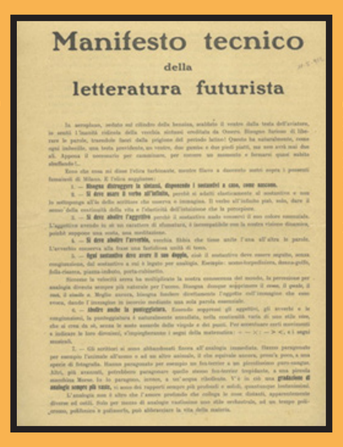
Zang Tumb Tuum, the most famous and influential work by Marinetti and the very first typographical Words-In-Freedom composition, often dubbed the birth of modern visual communication.

ZANG TUUM TUMB

Marinetti begins to consider the word both a verbal and visual element: the sounds of explosions in onomatopoeias are not only perceived through reading but also depicted through varying weights, sizes and styles of different typefaces present.

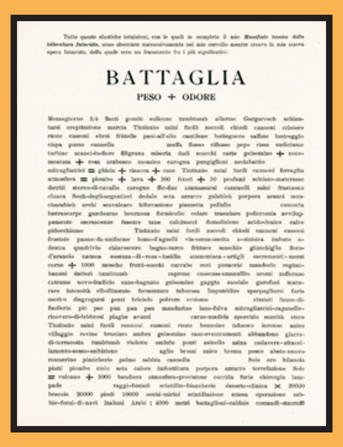
1912 MANIFESTO OF FUTURIST LITERATURE

This manifesto introduces Marinetti's ideas about poetic inspiration and presents his new poetic technique, which is a precursor to the typographical Words-In-Freedom. Marinetti urges: To destroy syntax, to use verbs in the infinitive. "Only the infinitive can give a sense of the continuity of life and the elasticity of the intuition that perceives it." Adjectives must be abolished. Adverbs must be abolished. Every noun must have its double. Abolish all punctuation. "To accentuate certain movements and indicate their directions, mathematical

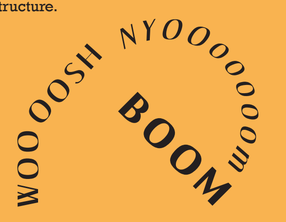


1912 BATTAGLIA PESO + ODORE *[BATTLE WEIGHT + SMELL]*

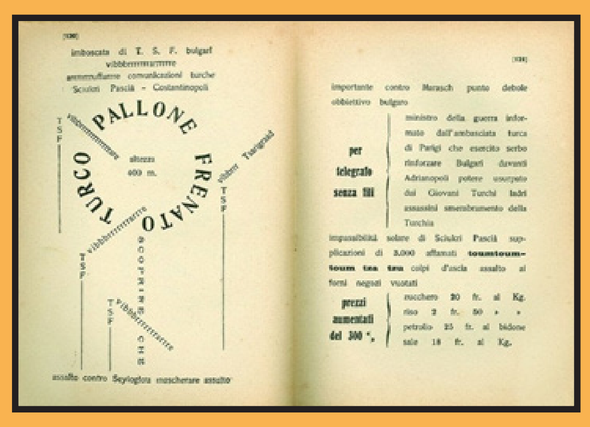
Battle Weight + Smell is the first prose poem written based on commandments outlined by Filippo Marinetti in Technical Manifesto of Futurist Literature, which include simplified syntax, noun analogies and lack of punctuation.



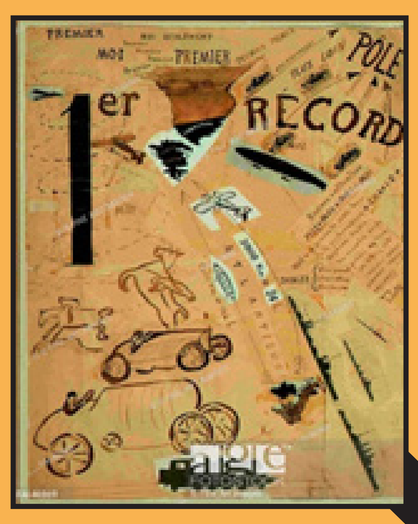
Marinetti breaks the symmetry of the page, as he describes a collective action, which takes place simultaneously and therefore cannot be contained in a rigid narrative structure.



Text becomes arranged vertically, diagonally, and even circularly, denoting the dynamic directional movement.



1914 1918 WORDS-IN-FREEDOM AT WAR



1914 VITESSE ELEGANTE

This work appears to be hand-made but now includes illustrations and stencils of dirigibles, battleships and cars, which represent Italy's energy potential.

Repeating the word "MOI" (French "I") pulls the creator and the reader into the midst of dynamic events.

zig-zag

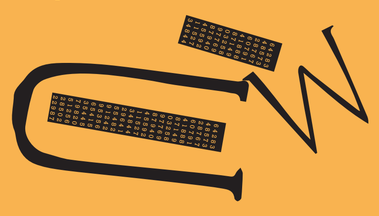
1914 IRREDENTISMO

This work is a mix of typographical collage for names and handwriting for onomatopoeia
The calligraphic arrows zig-zag and push the composition up-wards to the name

1914 VIVE LE FRANCE

This work incorporates large painted letters that connect and separate smaller calligraphy and onomatopoeias.

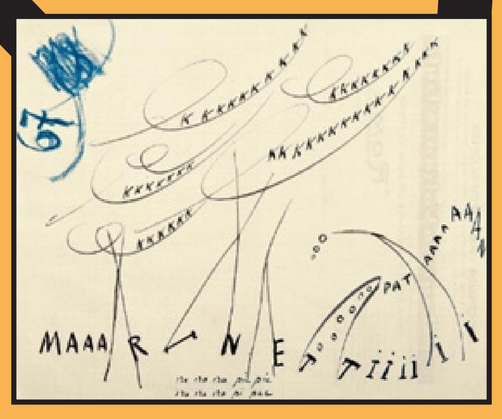
Marinetti begins using cut-out strings of text to depict crowds of people in his compositions.

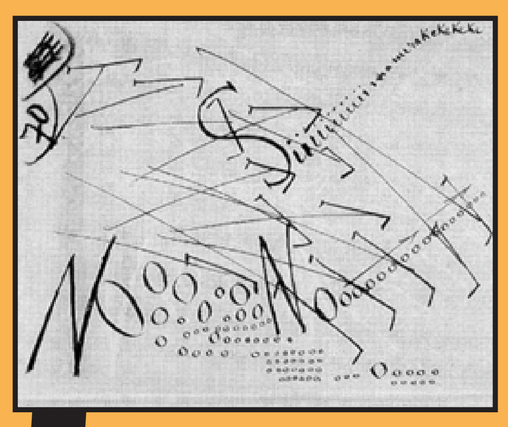


1915 BORBARDAMENTO

Here Marinetti fully embraces the chaos of war and goes completely caligraphic.

Marinetti uses repeating dynamic lines to present air bombardment happening during WWI.





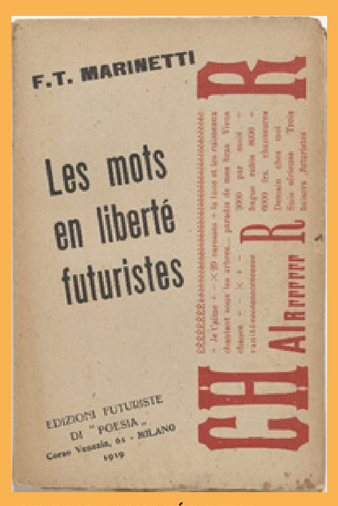
1916 ACCIÓN

Marinetti continues the calligraphic representations in Accion, but instead of flowing curled lines, he uses abrupt jagged strokes to represent rifles and gunfire, with Os acting as representations on soldiers in a battlefield.

1919 1944 POST WAR DEVELOPMENTS

1919 LES MOTS EN LIBERTÉ FUTURISTES

This post-war portfolio is a mini- anthology of the writing and typographic experiments that were introduced by Marinetti and his Fellow futurists before and during WWI. This book represents a high point of futurist typographic experimentation as well as showcasing Marinetti's genius as a designer and visual poet.



LE SOIR, COUCHÉE DANS...

Le Soir, Couchée dans son lit, elle relisait la lettre de son artilleur au front

This composition plays out several action scenes written in a letter by soldier to his wife. The composition does not have static elements, everything contrasts and bounces of each other. The silhouette of the woman acts as the starting point from which the entire composition explodes outwards

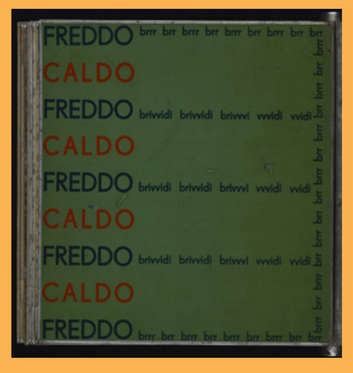
UNE ASSEMBLÉE...

Une Assemblée tumultueuse. Sensibilité numérique

This work is a pure typographical collage, which involves both letter types, typographical elements of letters and stencils of illustrations such as the drummer. Marinetti again uses strings of text paragraphs to create contrast between the thick black elements. Bold typography and elongated typographical elements are used to separate the composition into clusters of content.

1932 PAROLE IN LIBERTÀ: OLFATTIVE, TATTILI...

Inspired by Fortunato Depero's Book, Depero Futurista, Marinetti creates his own version of Futurist typographical achievement. This book was not designed by Marinetti, but instead by Tullio d'Albisola, a second-generation Futurist.



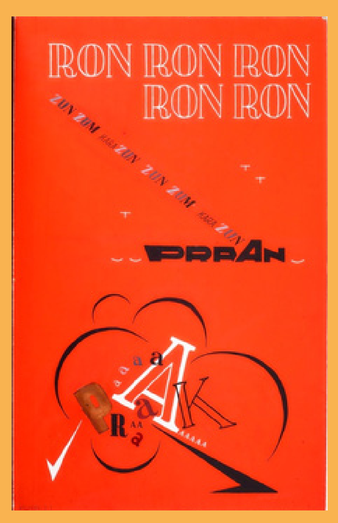
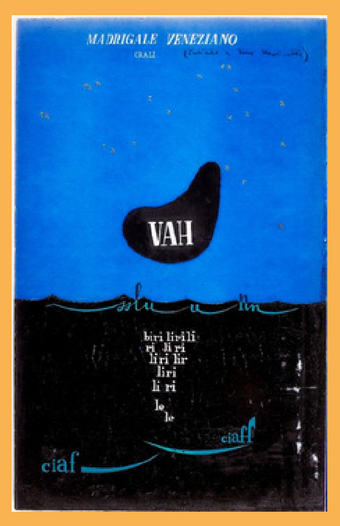
He designed the page layuts, responding to Marinetti's texts by highlighting selected phrases in dynamic compositions that combine crisp geometric shapes with sleek modern typefaces in playfully exaggerated sizes.

Most extraordinary, however, is that the book is made entirely of tin, with the texts and designs printed on the metal pages via lithography and a cylindrical mechanism with ball bearings used for the binding.

1944 AEROMUSICHE D'ALFABETO IN LIBERTÀ

Aeromusiche d'alfabeto in libertà is the very last Words-In-Freedom endeavour created by Marinetti in collaboration with artist Tullio Cralli.

The compositions presented in this book are the epitome of Marinetti's Words-In-Freedom practices over the years.



Each composition is filled with unique colour contrast between the typographical elements and the background, which sets up the mood for each work.