



**FIT ARMS**

Hayden Ma

**1914**

**ITALY**

# Futurism

## ***HISTORY***

Focusing on progress and modernity, the Futurists sought to sweep away traditional artistic notions and replace them with an energetic celebration of the machine age. The focus was placed on creating a unique and dynamic vision of the future and artists incorporated portrayals of urban landscapes as well as new technologies such as trains, cars, and airplanes into their depictions. Speed, violence, and the working classes were all glorified by the group as ways to advance change and their work covered a wide variety of art forms, including architecture, sculpture, literature, theatre, music, and even food.



# Forgotten Futurist Typography



**F**orgotten Futurist is an industrial typeface, inspired by high-tech logotypes of the 1960's and 1970's. It's available in Ultra-Light, Extra-Light, Light, Book, Regular, Semi-Bold, Bold, Heavy, Black and italics.

Hayden ma | Digital Booklet



The Futurist typographical revolution began in 1912 when Filippo Tommaso Marinetti wrote his first "parole in libertà" (words in freedom), works in which words have no syntactic or grammatical connection between them and are not organised into phrases and sentences. The style was as phonetically revolutionary as it was visually. The sounds of the words, often onomatopoeic, and their typographical treatment on the page are of utmost importance in this blend of literature, music and visual art.

An example of words-in-freedom in use can be found in Filippo Tommaso Marinetti's book *Zang Tumb Tumb* (1914) which celebrates the battle of Tripoli. The title evokes the mechanical sounds of war – artillery, bombardments, explosions. The typography reflects the crude and evocative power of the language. Rather than follow the rules of syntax and punctuation, the letters come alive and express themselves on the page.





# UMBERTO BOCCIONI BIOGRAPHY

Umberto Boccioni was born on 19 October 1882 in Reggio Calabria. His father was a minor government employee, originally from the Romagna region in the north, and his job included frequent reassignment throughout Italy. The family soon relocated further north, and Umberto and his older sister Amelia grew up in Forlì (Emilia-Romagna), Genoa and finally Padua. At the age of 15, in 1897, Umberto and his father moved to Catania, Sicily, where he

would finish school. Some time after 1898, he moved to Rome and studied art at the Scuola Libera del Nudo of the Accademia di Belle Arti di Roma. He also studied under the Liberty style poster artist Giovanni Mataloni.

The little known about his years in Rome is found in the autobiography of his friend Gino Severini (1883–1966), who recalled their meeting in 1901 and mutual interest in Nietzsche, rebellion, life experiences and socialism.

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