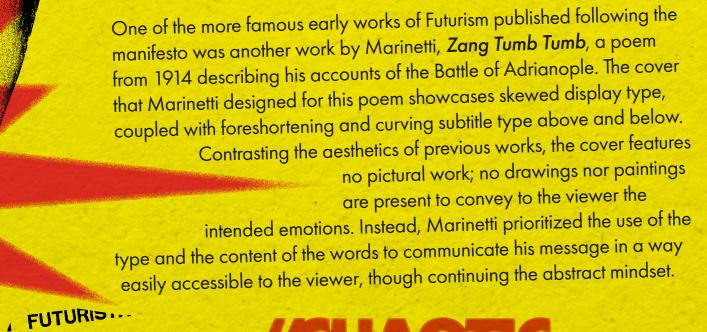


Since the early days of graphic design, artistic movements have influenced the laceologies guiding designers. In 1908

Marinetti aimed to revitalize design by challenging conventional design ideas and give rise to his newly created Fully Cr nostalgia seen at the time and embrace a rule-breaking mindset. By the following year, he had published these ideas in his book, the Foundation and Manifesto of Futurism. Marinetti's manifesto called for celebrating modernity, using war for creative manifesto callea for celeprating modernity, using war for creative destruction, embracing new technology and machine aesthetics, and destruction, embracing new technology and machine desinetics, and championing freedom of expression while rejecting artistic convention. Though a few of the ways the Marinetti sought to change design is similar to hough a tew of the ways the Marinetti sought to change aesign is similar to change aes some past artistic movements, Marinem uniquely called for the destruction of museums and libraries, viewing them as a way for outdated ideologies or museums and libraries, viewing them as a way for outdated ideologies to continue on throughout this period of artistic change. In his rejection of tradition and nostalgia, Marinetti sought to eradicate any place that would allow the past to endure.

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Futurism, beginning by Marinetti publishing his manifesto in the French magazine Le Figaro, marked a transformative shift in the way one would think about design. It was not only influencing contemporary artistic endeavors but was also laying the beginnings of subsequent movements by challenging designers to defy norms and embrace the evolving spirit of the times.



These ideas set also extended over to a separate work of Marinetti's, a piece published in 1919, five years following that of Zang Tumb Tumb. A Tumultuous Assembly is an amalgamation of contrasting typefaces and type sizes, deformed type, as well as what seems to be clippings from other typed works. The works reflects that of what Marinetti had described the core features of Futurist work: chaotic, deviating from traditional, normality, and comfortability of the modern design language, as well as being freely expressive in the work through and through. Despite the monochromatic palette featured in the work, it excels in an almost machine aesthetic, capturing the ever-evolving impact of technological advancements made in

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Although unofficially ending in 1944 following Marinetti's passing, Futurism has demonstrated the lasting effects of its ideologies and aesthetics by influencing and shaping subsequent artistic movements and aesthetic choices throughout the decades since. American designer Paula Scher, born four years following the end of Futurism, has gained recognition for her works that resemble that of Futurist design. Bold colors, dynamic type, and vibrant compositions are facets that are TUllun TUllun Toran commonly associated with both Scher and Futurist principles. Works like her series of posters for The Public Theater in New York, started in 1995, closely mirror Marinetti's approach by way of composition of type and color. Even past these posters and Scher herself, one can see the movement's influence thorough the early 21 st century punk aesthetic, characterized by personal expression, deviating from the norm, and what can be described as the union

of both modern and Futurist influence.

While Futurism may not officially recognized as a contemporary artistic movement, the ideas and aesthetics described now over a century ago continues to thrive in today's society. Despite its informal conclusion, the essence of futurism continues to impact contemporary artistic disciplines by focusing on the rejections of normality, bold and personal expression, and dynamism. The efforts and principles set forth by Marinetti and Futurist visionaries alike have and will continue to inspire artists, ensuring that the movement's legacy remains vital and relevant in shaping the evolving landscape of artistic innovation and expression.