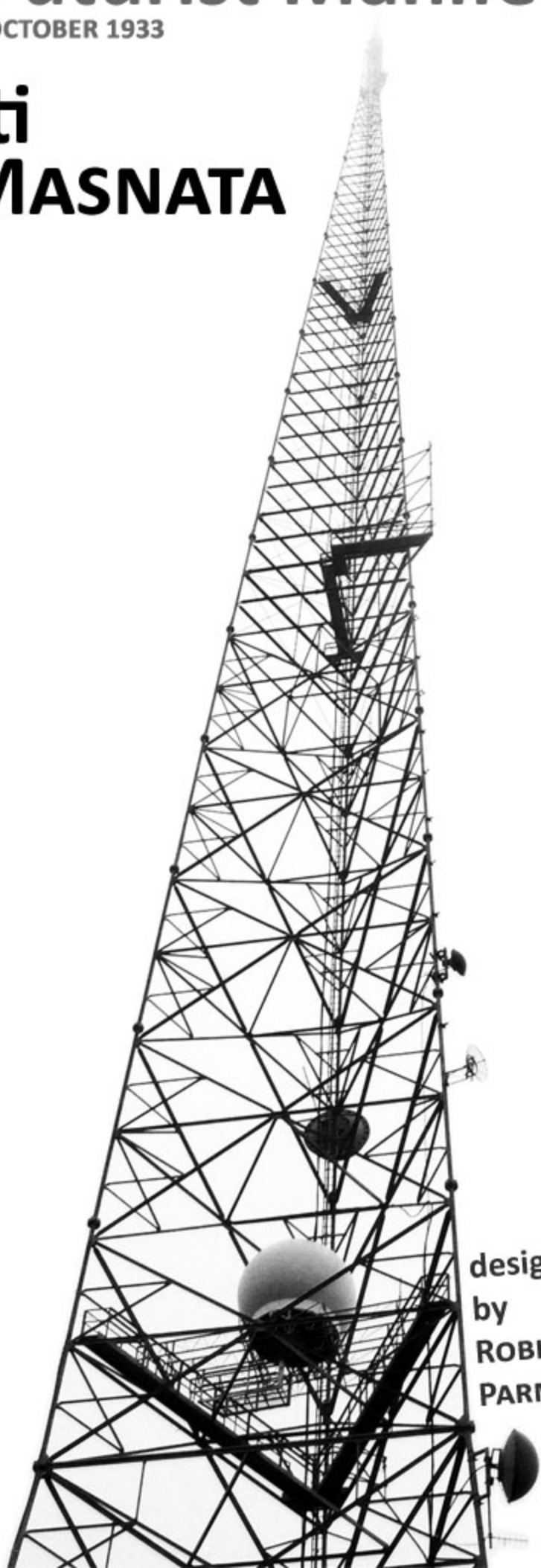


La Radia: Futurist Manifesto

OCTOBER 1933

FT Marinetti
PINO MASNATA



design
by
ROBIN
PARMAR

1. theatre because radio has killed the theatre already defeated by sound drama

2. cinema because cinema is dying

(a) from rancid sentimentalism of subject matter

(b) from realism that involves even certain simultaneous syntheses

(c) from infinite technical complications

(d) from fatal banalizing collaborationism

(e) from reflected brilliance inferior to the self-emitted brilliance of radio-television

3. books because the book which is guilty of having made humanity myopic implies something heavy strangled stifled fossilized and frozen (only the great freeword tableaux shall live, the only

poetry that needs to be seen)



1. the space and stage necessary to theatre including Futurist synthetic theatre (action unfolding on a fixed and constant stage) and to cinema (actions unfolding on very rapid variable simultaneous and always realistic stages)

2. **time**

3. unity of action

4. dramatic character

5. the audience as self-appointed judging mass systematically hostile and servile always against the new always retrograde



1. Freedom from all point of contact with literary and artistic tradition. Any attempt to link la radia with tradition is grotesque

2. A new art that begins where theatre
cinema and narrative end

3. The immensification of space.
No longer visible and framable the
stage becomes universal and cosmic

4. The reception amplification and transfiguration of vibrations emitted by living beings living or dead spirits
dramas of wordless noise-states

5. The reception amplification and transfiguration of vibrations emitted by matter. Just as today we listen to the song of the forest and the sea so tomorrow shall we be seduced
by the vibrations of a diamond or a flower

6. A pure organism of
radio sensations



7. An art without time or space without yesterday or tomorrow. The possibility of receiving broadcast stations situated in various time zones and the lack of light will destroy the hours of the day and night. The reception and amplification of the light and the voices of the past with thermoionic valves will destroy time

8. The synthesis of infinite simultaneous **ACTIONS**

9. Human universal and cosmic art as voice with a true psychology-spirituality of the sounds of the voice and of silence

10. The characteristic life of every noise and the infinite variety of concrete/abstract and real/dreamt through the agency of a people of noises

11. Struggles of noises and of various distances that is spatial drama joined with temporal drama



12. Words in freedom. The word has gradually developed into a collaborator of mime and gesture. The word must be recharged with all its power hence an essential and totalitarian word which in Futurist theory is called word-atmosphere. Words in freedom children of the aesthetics of machines contain an orchestra of noises and noise-chords (realistic and abstract) which alone can aid the coloured and plastic word in the lightning-fast representation of what is not seen. If he does not wish to resort to words in freedom the radiast must express himself in that freeword style which is already widespread in avant-garde novels and newspapers that typically swift quick synthetic simultaneous freeword style

13. Isolated word repetitions of verbs in the infinitive

14. Essential art

15. Gastronomic

amorous

gymnastic

etc. music



16. The utilization of noises sounds chords harmonies musical or noise **simultaneities of silence** all with their graduations of **appaggiatura crescendo and decrescendo** which will become strange brushes for painting **delimiting and colouring the infinite darkness of la radia** by giving squareness roundness spheric in short

17. The utilization of interference between stations and of the birth and evanescence of the sounds

18. The delimitation and geometric construction of silence

19. The utilization of the various resonances of voice or sound in order to give a sense of the size of the place in which the voice is uttered. The characterization as the silent as semi-silent atmosphere that surrounds and colours a given voice sound or noise

20. The elimination of the concept or the illusion of an audience which has always had even for books a deforming and damaging influence.



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photo of radio tower (page 1)
Sharp's Ridge, Knoxville, Tennessee
by Brian Stansberry

photo of comms tower (page 8)
Limerick, Ireland
by Robin Parmar

photo of radio telescope
Very Large Array, New Mexico
courtesy US government

design by Robin Parmar