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2015/16

How Does Nietzschean Philosophy Affect
The Viability Of The 2000 First Things First
Manifesto's Approach To Graphic Design?

8,978 Words

Acknowledgements

I would like to thank my tutor, Richard Miles, for his continued support and enthusiasm for this project, as well as Daniel Cookney and Simon Jones, who's encouragement and guidance in previous projects first introduced me to Friedrich Nietzsche's work.

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Introduction

This essay looks at the relationship between some of Friedrich Nietzsche's key thoughts and the 2000 *First Things First Manifesto's* (FTF 2000) approach to graphic design. The nature of Nietzschean philosophy means that *FTF 2000* will be looked at from a moral-free viewpoint, potentially providing the reader of this essay with an opportunity to read into *FTF 2000* free from the praises and criticisms it has received in the past.

A Nietzschean methodology has been taken in researching this project. It is particularly appropriate, as Nietzsche's philosophy generally tends to champion the achievement of the individual, and, given that his thoughts are part of the main focus of this essay, analysing research from a Nietzschean point of view will provide a critical answer that truly fits the question the essay poses. Paradoxically, this means that one of the biggest flaws in the essay is its general lack of discussion of FTF 2000 other than from a Nietzschean perspective. However, given this essay's philosophical nature, a detailed exploration of more than one perspective would become too lengthy.

The research was compiled mainly by my first hand readings of Nietzsche's books; *Beyond Good and Evil* (1886), *Ecce Homo* (1908), *Human All Too Human* (1878), *The Antichrist* (1895), *The Gay Science* (1887), and *Thus Spoke Zarathustra* (1888). Secondary texts on Nietzsche from Arthur Danto and Lee Spinks supplemented and provided context to my own reading. These readings are supported by texts from one of Nietzsche's key influences, Arthur Schopenhauer, and their fellow pre-existentialist thinker Søren Kierkegaard. The sources that relate to FTF 2000 also relate to graphic design, including signatories such as Rick Poynor, Lucienne Roberts, Erik Spiekermann, as well as Ken Garland and Cole Peters, writers of FTF Manifestos published in 1964 and 2014 respectively. The choice to include the latter sources are to try and offset the inevitable bias formulated after considering *FTF 2000* from a singular viewpoint. The references chosen have been published after the publication date of *FTF 2000* in order to confirm their relevance. There are also references to more neutral perspectives, notably philosopher Anthony Grayling and former Bishop of Edinburgh Richard Holloway, both

of which make the discussion about philosophy and religious morality respectively more valid through their more contemporary views.

In order for this essay to be understood as fully as possible, it must be accepted, if only for the course of this reading, that *FTF 2000* was written on moral grounds. The morals behind *FTF 2000* are the ones that have been embedded into Western society by Christianity. This point will be raised and established before any major discussion of Nietzsche's ideas. It should also be noted that will be discussing Nietzsche's anti-Christian thoughts in terms of their applications, and for this reason, the essay will appear to be written from a standpoint that is backing Nietzsche against Christianity, as few counter arguments or thoughts will be offered against them. This is an inevitable and unavoidable yet crucial by-product of the essay.

Chapter 1 examines *FTF 2000* and distinguishes any differences between it and either of its other two iterations. This will explain why the 2000 version was specifically chosen despite not being the latest, nor the original version, and it will also provide a basis for Chapters 2, 3, and 4 to discuss how Nietzsche's thoughts can be interpreted in relation to *FTF 2000*. These three chapters analyse the applications of the will to power, the Übermensch, and the eternal recurrence to graphic design respectively and how these applications relate to *FTF 2000*'s approach to graphic design. They have been kept in separate chapters and ordered in this way as some of the points made or assumptions established in the latter two were established in the previous two, which logically dictates they should be read in this order.

In sum, this essay is a Nietzschean- framed monologue on *FTF 2000* which uses Nietzschean philosophy to formulate a conclusion suggesting what the next step for *FTF 2000* could be.

Chapter 1 - The First Things First Manifesto

The *First Things First Manifesto* is an ideological approach to the creative industries that is almost unquestionably built on the engrained Christian ideas of what is required to be a good person. It was published in 1964 (Appendix A) by Ken Garland in an attempt to warn graphic designers that their ‘manufactur[ing] of contemporary society’, the approach their industry was taking at the time, was unsustainable and only possible because of the economic upturn at the time (Poynor, 1999).

Initiated by Tibor Kalman, The *First Things First Manifesto* was re-written and published by Adbusters in 2000 (Appendix B); the reimagined version was also signed by Ken Garland. The anti-consumerist message behind it (Ball, 2014) is clear through passages such as ‘Consumerism is running uncontested; it must be challenged by other perspectives’ (Adbusters, 2000) but contradicts Garland’s original message, which stated; ‘We do not advocate the abolition of high pressure consumer advertising’ (Garland, 1964). The words that followed the latter quote, ‘Nor do we want to take any of the fun out of life.’ (Garland, 1964) were omitted from FTF 2000, which perfectly sums up the negativity of the re-issuing, which, as signatory Rick Poynor acknowledges, has been criticised as; ‘Naive. Elitist. Arrogant. Hypocritical. Pompous. Outdated. Cynically exploitative. Flawed. Rigid. Unimaginative. Pathetic’ (Poynor in Ball, 2014).

A lesser-known update of *FTF* was published in 2014 by Cole Peters (Appendix C) that was aimed more at encouraging political messages, such as diversity and technological progress, than anti-consumerism. The return to the original message is reflected in the re-inclusion of the line ‘It is not our desire to take the fun out of life’ (Peters, 2014) but, curiously this version isn’t signed by Ken Garland. Regardless, the 2014 ‘update,’ and the original make the 2000 edition stand out as overtly anti-consumerism, making it the focus of this essay.

The anti-capitalist message of *FTF 2000* is picked up on by Michael Beirut (2007), quoting the below as Adbusters’ “dream”;

We wait for that inevitable day of reckoning when the stock market crashes, or the world is otherwise destabilized... ..On that day we storm the TV and radio stations and the internet with our accumulated mindbombs (Lasn in Bierut, 1999, p59)

This, when aligned with ‘Consumerism is running uncontested; it must be challenged by other perspectives’ (Adbusters, 2000), sets an inevitably semi-communist and therefore religious agenda, as suggested by Niebuhr in his recollection of ‘The prophet Isaiah dreamed of the day when the lion and the lamb would lie down together’ (Niebuhr, 2005, p41). In this passage Niebuhr would be suggesting that *FTF 2000* is trying to break the law of nature that dictates that the strong overcome the weak. This and his assertion that modern communist dreams are simply versions of traditional religious ones (Niebuhr, 2005, p41) make a dangerous precedent for *FTF 2000* to set as communism has been proven to fail, as shown in the Soviet Union in the 1930’s and currently in North Korea. *FTF 2000* also blames graphic designers for the problems caused by consumerist capitalism, claiming that; ‘Commercial work has always payed the bills, but many graphic designers have now let it become, in large measure, what graphic designers do.’ (Adbusters, 2000)

Whilst this is true in some cases, stopping advertising within a specific marketplace can benefit the industry. The Tobacco Advertising and Promotion Act of 2002 strongly restricted the advertising of cigarettes – one of the more understandable products Adbusters condemned – but research has concluded that the restrictions were merely ‘promising steps’ at reducing the influence of tobacco companies over their consumers (IJERPH, 2011). At the same time tobacco companies were saving millions due to the reduced competition against each other. To put this in perspective, it’s estimated that about £60m was spent on tobacco advertising between 2009 and September 2013 (Mail Online, 2013). This lends *FTF 2000*’s ideology to a revolution that replaces commercial manipulation with political manipulation (Bierut, 2007, p59) which tries to repress

designers, as well as consumers, of their freedom in the same way that Nietzsche (1886, p75) accuses Christianity of depriving it’s followers of theirs.

A common criticism of *FTF 2000* is how it's simplicity doesn't reflect the complexity of life (Beirut, 2007, p.58) and that for a code of practice for graphic design to succeed, it shouldn't be inflexible and idealistic by dealing in absolutes such as "thou shalt and thou shalt not" do (Grayling in Roberts, 2006, p36). These are criticisms that Søren Kierkegaard points at Christianity:

In the outward world everything belongs to whoever has it... ..and whoever holds the world's treasures does so however he came by them. It is otherwise in the world of spirit. Here there prevails an eternal divine order, here it does not rain on the just and the unjust alike, here the sun does not shine on both good and evil, here only the one who works gets bread. (Kierkegaard, 1843, p27)

This is another distinction between the attitude of *FTF 2000* and that of Garland who maintains that in order for change to be made, you must 'Start with the real world, not the ideal world' (Garland in Roberts, 2006, p177); this point is surprisingly presented impeccably well in Lisa's conversation with Reverend Lovejoy (Appendix D) about the 5th and 8th commandments circumstantially contradicting each other (The Simpsons, Series 2, Episode 13). Having been interviewed after watching the clip from the previously mentioned Simpsons episode (Appendix E), Dr John Revill, a doctor of 53 years and Christian preacher of 59 years agrees that you can't follow every rule all the time saying:

The ten commandments have to be taken together as a whole and sometimes one of them is much more relevant than the others, meaning that sometimes you can not obey one of the commandments without breaking one of the others. We call this situational ethics. (Revill, 2015)

By being inevitably unable to follow these idealistic principles, you're made to feel ashamed and subordinate to a higher power (Niebuhr, 2005, p35), something which Arthur Danto (1980, p181) suggests religious morality does to its followers through their debt to God. This feeling of shame represses the people's creativity rather than encouraging it, which Zarathustra, Nietzsche's 'prophet,' teaches is 'the great redemption from suffering' (Nietzsche, 1883, p111). It is fitting then that this creation is achieved by breaking the values of the 'good and just', and being subsequently hated for it (Nietzsche, 1883, p51).

Trying to fit into the image of these laws is a vain exercise, as an individual can only ever interpret a message in their own way. Nietzsche (1895, p62) suggests that this, too, can be applied to religious morality, claiming that Jesus was the only Christian to ever live. This is embodied in graphic design by the practice of pastiche, as a particular style will vary slightly every time it's reproduced.

Some of the cultural ideals that First Things First were built on were modernist (Ball, 2014), so *FTF 2000* is, arguably, inadvertently promoting modernism, modernist ideology, and the sort of snobbishness described by Lloyd Johnson (2012) that comes with it: "he looked down his nose at me and said "we're modernists", and he turned his back on me, and I felt about two inches tall" (Johnson in Letts, The Fred Perry Subculture Films, Episode 2). This is done through the list of products noted as what a graphic designer typically wastes their time on: 'dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles.' (Adbusters, 2000). These objects tend to be what the public are familiar with (Bierut, 2007, p56), but modernist design generally doesn't fit these products but does fit the projects they endorse. For example, the aesthetic minimalism (Roberts, 2006, p105) that is often created from modernist design works well for road signage (Images 1 and 2) but not for alcohol branding (Images 3 and 4). This leads one to the conclusion that modernist design isn't something that people are likely to associate with (Bierut, 2007, p54-55) which undermines the idea that *FTF 2000* is trying to change design communication to make it more lasting, democratic, and therefore accessible (Adbusters, 2000), a principle which, in itself, undermines its semi-communist agenda (Niebuhr, 2005, p41) and further confuses *FTF 2000's* message.

Bierut (2015, p14) notes how easy it was to mimic the aesthetic style of modernist designer Massimo Vignelli in his time working for him, which isn't surprising given its 'formulaic' (Roberts, 2006, p105) nature. Nietzsche (1887, p283) asserts that 'a weakened, thin, extinguished personality that denies itself is no longer fit for anything good'; formulaic minimalist design could well be argued as such an expression,

meaning that the designers following modernism because of *FTF 2000* are being denied both physical and metaphysical happiness about their practice.

Bold statements like the above quote from Nietzsche make Nietzschean philosophy more accessible to the general public (Danto, 1980, p13). It could be said that Garland's initial goal of warning designers to change their priorities for the good of the wider public is in line with Nietzschean philosophy as there can be little doubt that the way Garland's rebellious spirit first kindled the idea of First Things First, as the way it was 'dashed off in the heat of the moment' (Poynor, 1999) would have been admired by Nietzsche, who wrote; 'Of all writings I love only that which is written with blood. Write with blood: and you will discover that is spirit' (Nietzsche, 1883, p67).

FTF 2000, however, has far less of this passion, as shown in the slight changes in the list of demonised products, such as cat food becoming dog food, and hair restrainer becoming hair gel. The change in attitude to a comparatively more negative, anti-capitalist approach is enough to make one immediately place *FTF 2000* outside of the realm of Nietzschean thought, and the following three chapters will examine *FTF 2000* under a Nietzschean eye with the intention of discovering if it is worthy of praise like Garland's original, or is, in fact, deserving of the previously mentioned criticism described by Rick Poynor.

Chapter 2 - The Will To Power

Schopenhauer (1890, p14) suggests that life is a fight to maintain a balance between experiencing pain and experiencing boredom for want of finding happiness somewhere in the middle. Therefore, all human existence can objectively be said to be suffering (Schopenhauer, 1850, p11-15), something which Nietzsche's suggestion that 'as deeply man looks into life, so deeply does he look also into suffering' (Nietzsche, 1883, p177) seems to support. This certainly stands true when you consider Schopenhauer's assertion that 'we find pleasure much less pleasurable, pain much more painful than we expected' (Schopenhauer, 1850, p4). This idea is connected to graphic design through Bierut's (2007, p58) explanation that it's easier to win an award for a morally sound project than a commercial one.

From this notion, Nietzsche theorised that the 'meaning of life' was self-empowerment, or, the will to power, rather than the religious moralities of traditional self-preservation (Spinks, 2003, p151), which is of no concern to the will to power (Smith, 1998, p152). The will to power is 'a principle of life that is interior to life rather than a metaphysical concept above and beyond life such as transcendental reason' (Spinks, 2003, p151), something which is found within every form of life (Nietzsche, 1883, p137). What makes mankind different from all other creatures is not religious sanctity of life or deeper meaning, but that we, as a species, have been more successful in our pursuit of power than other creatures (Danto, 1980, p224-225), something which Nietzsche openly agrees with (Nietzsche, 1883, p177).

Similarly to how religious morality's goal of self-preservation means that being safe leads to happiness, the will to power's goal of self-empowerment means that having power makes you happy, as you're completing your natural goal. Based on this principle, separating a fulfilled will to power and happiness is impossible (Danto, 1980, p224-225), therefore asking one to relinquish their power is to ask one to accept unhappiness:

What is heavy? thus asks the weight-bearing spirit, for the strong, weight-bearing spirit, thus it kneels down like the camel and wants to be well laden... ...is it this:

to desert our cause when it is celebrating its victory? To climb high mountains in order to tempt the tempter? (Nietzsche, 1883, p54)

Speaking through Zarathustra, Nietzsche is telling us that working, struggling, suffering, and therefore living towards the pursuit of power is necessary for the will to power to succeed, as it can only succeed within this struggle (Aydin, 2007, p26). Therefore abandoning our cause and achievement when it has become successful is a difficult task which causes us to also abandon our will to power, and, by extension, our happiness. Adbusters' message in *FTF 2000* is that designers are responsible for the success of consumerist led capitalism; 'It is no exaggeration to say that designers are engaged in nothing less than the manufacture of contemporary reality' (Poynor, 1999), something unsurprisingly echoed by some of its individual signatories: 'Lubricated by design, the Juggernaut rolled on' (Poynor, 1999), 'Designers are generally tools of capitalism' (Roberts, 2006, p56). It implies that we should be the ones doing something about it, as 'we are all helping draft a reductive and immeasurably harmful code of public discourse' (Adbusters, 2000). Nietzsche's theory of the will to power directly opposes this because if consumerism is our 'achievement' as *FTF 2000* says it is, then Nietzsche would suggest that abandoning it is the opposite of what we should be doing. Such opposing attitudes are examples of the will to power in action – a constant battle towards subduing another will (Aydin, 2007, p28). The struggles of the wills to power represent the consumerist market itself: two sides of the same argument vying for your favour, in this case the physical happiness offered by consumerism, Nietzschean philosophy, and the promise of metaphysical happiness of the soul in the case of *FTF 2000* and Christianity (Nietzsche, 1895, p31-32) are trying to sell themselves as the superior product.

This struggle for victory between the will to power is one that consumerism will not lose since it empowers people as opposed to the communist-like restraint of the religious ideology that's inherently present in *FTF 2000* through its anti-capitalist agenda (Niebuhr, 2005, p41). The agenda is a revolution that "is aimed at replacing mass manipulation for commercial ends with mass manipulation for cultural and political ends" (Bierut, 2007, p59) which only prevails where the will to power is weak:

Faith is always coveted most and needed most urgently where will is lacking; for the will, as the affect of command, is the decisive sign of sovereignty and strength. In other words, the less one knows how to command, the more urgently one covets someone who commands, who commands severely - a god. (Nietzsche, 1887, p289)

The fact that *FTF 2000* discourages designers from taking on commercial work is another sign of the implicit anti-capitalist stance that was established in the last chapter based on extracts from the manifesto such as ‘Consumerism is running uncontested; it must be challenged by other perspectives’ (Adbusters, 2000) and Bierut’s discussion of Adbusters’ ‘dream’ (Bierut, 2007, p59) being the cease of capitalism which is, realistically, incomprehensible in modern society (Fisher, 2009, p2). Examples of this can be commonly found in different advertising strategies; some offer physical messages about the product or service, while others offer more abstract and metaphysical ones. The comparison between the two is clear when comparing the messages communicated in the iconic dancing robot advert for the 2007 Citroen C4 (Image 5) with those in the more recent 2015 Toyota Auris advert (Image 6).

The contents of the Citroen C4 advert are blatantly fictional, so the advert communicates no physical messages or promises but instead communicates messages along the lines of ‘this car is fun, buy it, it will make your life more fun’ which is a metaphysical promise based on its lack of physical backing. It doesn’t tell you anything factual about the car, which makes it quite unsuccessful in terms of the clarity of its communication, which is what *FTF 2000* is trying to promote through its anti-consumerist stance and its foundations on modernist principles (Ball, 2014).

Toyota’s approach to advertising their Auris (2015, Image 6) is based far more on physical messages. It places an emphasis on the ease of the navigation system and the effectiveness of charging system, which is made clear to the viewer through the use of a lie detector which goes off every time the actor tells a lie or makes an irrelevant metaphysical promise like how the car will help you “revolutionise your life” or come up with “revolutionary business ideas.” The general message communicated by the advert is ‘this car is practical

and makes your life easier' which is far less subjective than the message of the Citroen C4 advert, improving the effectiveness of the adverts communication.

This sort of variation within advert is found in many products. For example, Coca-Cola's 2014 '*One World, One Game*' campaign (Image 7) that ran alongside the 2014 FIFA World Cup. This advert communicates little about Coca-Cola's product. Whilst it's arguable that a brand the size of Coca-Cola doesn't need to communicate much about its product compared to brands promoting a new car, the advert is still choosing to sell the product through the metaphysical message of 'by buying Coca-Cola you're helping people in poverty, which makes you a better person', which, while the outcome of the actions are undeniably noble, they aren't at the forefront of the consumers mind when buying a drink. These things combine to make the communication with the consumer unsuccessful in terms of selling the product.

In contrast, the 2014 *Lucozade Sport: The Fuel to Rule* advert (Image 8) sells the product on messages of self-empowerment by communicating messages like 'this drink makes you a better athlete', which shows physical and measurable results. This gives the consumer a physical reason to buy the drink, making the communication between the company and the consumer more successful than that of Coca-Cola. Adverts such as these suggest that the most successful forms of communication contain physical messages rather than metaphysical ones, which backs up Danto's suggestion that 'Happiness, as far as it is relevant, is not separable from the struggle for power, for pleasure is simply the conscious reflection of the ascendancy of our strength' (Danto, 1980, p224-225).

According to the theory of the will to power, designers will find more happiness in embracing a capitalist mentality than from embracing that of *FTF 2000*, because working on consumer-based projects give the designer a chance to allow their will to power to transcend them and influence others through the promise of physical happiness (Nietzsche, 1887, p77-78). This is something that can't be achieved through following *FTF 2000*, as the 'environmental, social, [and] cultural' (Adbusters, 2000) projects it

endorses generally offer only metaphysical happiness, which, unlike physical happiness, doesn't satisfy the will to power.

As established, *FTF 2000* blames designers for the failures of consumerist lead capitalism, and from a Nietzschean perspective, it's blaming designers for exercising their will to power and finding happiness. This puts Adbusters in a similar position to designers as religious morality is to its followers where it makes the individual designer, or Christian, in comparison, feel pity, which is a feeling that opposes all the positive feelings and aspects of being alive, makes suffering "contagious" through its effect on others, and represses the will to power (Nietzsche, 1895, p30).

Chapter 3 - The Übermensch

Zarathustra taught that all values and moralities are relative to one another (Aydin, 2007, p26) meaning there can be no concrete right or wrong, rather only right or wrong according to the conditions one is in; this is known as the relativity of all values (Danto, 1980, p196), a principle Roberts suggests is a valid ethical approach to graphic design:

The result of this way of thinking is that a design project cannot be deemed good or bad in itself. It can be said to be good or bad when considered against the circumstances that created it, or by applying a variety of different criteria. (Roberts, 2006, p103)

Zarathustra himself is an embodiment of Nietzsche's Übermensch, which Nietzsche proposes to be 'the meaning of the earth' (1883, p42) or the aspiration of all moralities and sets of values. Golomb (2006, p33) disagrees with this however, and suggests that Nietzsche's teachings make the Übermensch the secondary aspiration behind the 'free spirit par excellence'. The Übermensch asserts their own will by accepting that they must create their own meaning and set of values to fit the scenario of their existence rather than following the meaning and values that fit someone else's existence; one 'seizes the right to new values by replacing every traditional law or 'Thou shalt' with the affirmation of 'I will' (Spinks, 2002, p124). This is important because, as Kierkegaard discusses in *Fear and Trembling*, even in a religious morality, following a prescribed morality is, to a certain extent, subjective to our own interpretation of scenarios. This is exemplified in the dilemma faced by Abraham when God asked him to sacrifice his only son Isaac, which Kierkegaard (1843, p10) discusses. It appears that Nietzsche would agree in saying:

It is in vain we parade ourselves as romantic or classical or Christian or Florentine or baroque or 'national'... ..the 'cap doesn't fit'! But the 'spirit', especially the 'historical spirit', perceives an advantage even in this despair: again and again another piece of the past and of foreignness is tried out, tried on, taken off, packed away, above all *studied*... ..Perhaps it is precisely here that we are discovering the realm of our *invention*, that realm where we too can still be original, perhaps as parodists of world history and God's buffoons. (Nietzsche, 1886, p152)

Here Nietzsche is suggesting that the only person who can truly follow a prescribed morality or set of values is the one who created them, which is backed up by the change in message and writer from the 1964 *First Things First Manifesto* to *FTF 2000*. However, because a morality has successfully proven its will to power in the past, such as Christianity, those too mentally weak to become the *Übermensch* adopt the morality in the hope that they will share in the victory of that morality as part of its group, as is done by many designers who follow *FTF 2000*. This is supported by Nietzsche's assertion that 'he who cannot obey himself will be commanded. That is the nature of living creatures' (Nietzsche, 1883, p137).

Thus Spoke Zarathustra is written in a fictional style, because imagination is required to comprehend the *Übermensch*, as one doesn't yet exist (Loeb, 2005, p73). This is backed by the allusion in *The Gay Science* (Chapter 342) to Zarathustra as someone who is yet to have overcome themselves (Loeb, 2005, p87). Nietzsche makes clear that the *Übermensch* lives and works within society, meaning they'd have to continually repress and overcome themselves, (Golomb, 2006, p31) as 'It is hard to live with men, because keeping silent is so hard' (Nietzsche, 1883, p113). This is contradictory to the idea that the *Übermensch* wouldn't allow negative feelings to be repressed (Golomb, 2006, p36). Therefore, it's arguable that a 'pure *Übermensch* is impossible' (Golomb, 2006, p36), which would explain the previously mentioned points raised by Loeb, because if the *Übermensch* is impossible, it can only be imagined and couldn't have existed previously.

The true creation and originality of the *Übermensch* - the proposed to be the single concrete value and aspiration to all people - can be found only in creating one's own values. The *Übermensch* does this by taking previous values founded in conditions different to those he finds himself in and makes them productive for himself (Spinks, 2003, p80-85). Nietzsche recognised that the meaning of things changed over time, including religion and religious morality:

They feel they are already fully occupied, these worthy people, whether with their businesses or with their pleasures... ...it seems that they have no time at all

left for religion, especially as it is not clear to them whether it involves another business or another pleasure - for they tell themselves it is not possible that one goes to church simply to make oneself miserable. (Nietzsche, 1886, p83)

If we accept Nietzsche's Übermensch as the one true universal value as he says it is, then surely *FTF 2000*, a manifesto for a field of work to which creativity is absolutely vital, should be focusing on encouraging the creation of the Übermensch rather than focusing on politics and traditional ideas of good and right. *FTF 2000* is guilty of oversimplifying what is good and right to the traditional religious ideas and values through oversimplified phrases that don't consider individual situations, instead suggesting that commercial activity is always bad and immoral:

Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages (Adbusters, 2000)

This puts *FTF 2000* in a position of absolute duty to those who follow it, similar to Kierkegaard's (1843, p80) assertion that Christians have an absolute duty to God. Religious duty makes its people follow it out of nothing more than the shame of our lack of individual power; the shame at our part in causes the problems that come with consumerist lead capitalism, and the shame of our will to power being conquered. This scenario makes it impossible for an Übermensch to exist while following *FTF 2000*.

The passage discussed (Nietzsche, 1886, p152), paired with Nietzsche's assertion; 'at bottom there was only one Christian, and he died on the cross' (Nietzsche, 1895, p62) suggest that following *FTF 2000* is done so in vain, as the only person who could successfully follow it are the writers themselves. Similarly the only one who could truly follow the 1964 version is Garland, this becomes evident when one considers that it was 'dashed off in the heat of the moment' (Poynor 1999). The confusion caused by the misunderstanding and misdirected following of the Manifestos is exemplified in the absence of Garland's signature from the *2014 First Things First Manifesto*.

The Übermensch's re-appropriation of values is found in graphic design in the form of pastiche – a practice key to branding and advertising because of how it satisfies the

semiotic needs of the fields. These are fields that are repressed by *FTF 2000*. However, pastiche isn't reserved only for branding and advertising. It is, in general, universally applicable to design, including to the vaguely defined "Unprecedented environmental, social, cultural crises" (Adbusters, 2000) that have the blessing of *FTF 2000*. If an *Übermensch* used pastiche in their approach to design, the design would always be good in its own right because it meets the universal goal of free creativity, unlike modernism which is morally good, and therefore can only be good relatively. When modernist design is considered 'good,' it is often because it's 'good' relative to its principles, which is comparable to the idea that 'Abraham has acquired proprietary rights to the title of great man, so that whatever he does it great, and if anyone else does the same it is a sin' (Kierkegaard, 1843, p31).

FTF 2000's choice to promote a discriminative approach to design, such as modernism, over far more inclusive principles and ideas, such as pastiche, portrays its publishers as envious of the successes of consumerist lead capitalism. This is particularly true when you consider that their hypothetical alternative to commercial mass manipulation is cultural and political manipulation (Bierut, 2007, p59). *The 2014 Manifesto* states that one problem with the design industry is that it 'lacks critical diversity in gender, race, and age' (Peters, 2014). Perhaps the inclusion of this line is hinting that the industry doesn't care about discrimination, which would support the idea of *FTF 2000* discriminating against the *Übermensch*'s free creativity. Given that *FTF 2000* is written on foundations of moral Christian good, the previously mentioned envy is rather hypocritical in itself, as envy is

when a person has a gift and does something good and that makes you sad. This makes it the meanest sin in the book. All the other since have a positive end, they're a good thing gone slightly wrong... ..But envy has no positive outcome at all. (Holloway in Roberts, 2006, p55)

The benefits of pastiche can be found by comparing Morrison's Savers alcohol branding (Images 3 and 4) to the branding of Smirnoff and Jack Daniels (Images 9 and 10). The difference in connotations are clear; the use of pastiche in the branding provides connotations of history, success, and power. This is crucial given that the will to power

suggests that life thrives on gaining power. The Morrison's Savers alcohol bottles don't have these beneficial connotations because they are based on modernist principles and don't make use of pastiche.

As previously mentioned, pastiche also works for cultural design. Image 11 is a poster by the Guerrilla Girls (1989), and Image 12 a re-appropriation of it from 2014, also by the Guerrilla Girls. Pastiche's ability to appropriate historical messages is useful to set the tone for a piece of design. In this example, suggests that the current problem is outdated and politically incorrect. It does so without compromising the iconic design of the poster which would have compromised the effectiveness with which its message is communicated.

The variation and creativity in design provided by the use of pastiche allows an Übermensch a platform for their free creativity, which is 'the great redemption from suffering' (Nietzsche, 1883, p111). It is natural that designers happily continue in a capitalist system that gives them plenty of opportunity for free creativity because of the large amounts of advertising and branding that are present in the system, as 'Having creative freedom brings happiness to the designer' (Roberts, 2006, p37). This makes the individual feel more important than the crowd because of his suspension of ethics (Kierkegaard, 1843, p78) due to the satisfying of the individual's will to power.

In this sense, for *FTF 2000* to successfully restrain consumerist lead capitalism as per its intentions it would have to restrain the individual designers working with the capitalist system, which, as is established in the previous chapter, can't be done because of the innate happiness the comes with a successful will to power. This is something that *FTF 2000* fails to acknowledge through their exclusion of the statements like 'Nor do we want to take the fun out of life' (Garland, 1964) and 'It is not our desire to take the fun out of life' (Peters, 2014). This is critical, as the Übermensch creates his own values so he can be successful and enjoy physical happiness, something that is repressed by *FTF 2000* through its focus on metaphysical morality.

Chapter 4 - The Eternal Recurrence

The eternal recurrence is Nietzsche's theory that life cycles through itself in an eternal repetition of everything that has ever been (Danto, 1980, p210). This is incompatible with the idea of heaven, as any ultimate state you wish to end up in after life or any goal that you live your life towards reaching for eternity, such as heaven, would already have been achieved; "That which is always the same is obviously never different." (Danto, 1980, p211).

It is often suggested that Nietzsche was never interested in the cosmological truth of the eternal recurrence but rather the consequences of thinking about life in relation to the thought of it (Loeb, 2005, p85), Ridley agrees:

It is clear that the thought of eternal recurrence is being proposed as a test of some kind, a thought experiment which will somehow sort the sheep from the goats. It is not being offered as a cosmological hypothesis about the nature of the universe. (Ridley, 1997, p.19)

The eternal recurrence is largely discussed in *Thus Spoke Zarathustra*, a book written largely in Zarathustra's voice rather than Nietzsche's own, because Nietzsche doesn't think himself strong enough to affirm the idea strongly enough to do it justice (Loeb, 2005, p73-74). In doing so, it offers itself to criticism such as Ridley calling the eternal recurrence a "philosophical and moral embarrassment" (Ridley, 1997, p24). However, Loeb (2005, p73-74) argues that Nietzsche thinks the futuristic nature of the idea makes it more worthy of belief than some of his other ideas.

Since Nietzsche's intentions appear to support a life lived in relation to the theory of the eternal recurrence, then Christianity and religious morality cause eternal misery to their followers by instructing them to lead lives aimed at attaining an impossible metaphysical happiness through following ideals that impossibly claim to be good for all. This weakens their will to power and stops them from finding physical happiness through the creation of their own values. Finding this physical happiness can be done only by embracing the eternal recurrence by an Übermensch, as Spinks (2003, p130-

131) suggests is done by Phil Connors (Bill Murray) in the film *Groundhog Day* (1993); Connors is only able to find physical happiness when his life resumes after embracing the eternal recurrence of the same day despite his initial miserable reaction to the idea. This miserable and fearful reaction is one that Nietzsche shares upon his inception of the thought:

What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: "This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you"... ..Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus? Or have you once experienced a tremendous moment when you would have answered him: "You are a god and never have I heard anything more divine." If this thought gained possession of you, it would change you as you are or perhaps crush you. (Nietzsche, 1887, p273-274)

The use of a 'demon' is particularly important because of its direct opposition to God, meaning that those who are strong enough to accept the demon's proposition will have succeeded which implies that relying on a God or a religious morality is failure (Ridley, 1997, p20). Particular phrases within this description of the eternal recurrence such as 'Would you not throw yourself down and gnash your teeth and curse the demon who spoke thus?' and 'If this thought gained possession of you, it would change you as you are or perhaps crush you' suggest Nietzsche's fear at the thought of the eternal recurrence. It is further supported by other allusions to the eternal recurrence in *Thus Spoke Zarathustra* such as 'I am the stronger of us two - you do not know my abysmal thought! That thought - you could not endure!' (1883, p178). This would suggest that Nietzsche was fearful of any set of principles based on ideals said to benefit everyone, such as religious morality and modernism; the ideology on which *First Things First* is based (Ball, 2014) through principles such as the idea of function leading form making as little intervention with the message of the design as possible (Roberts, 2006, p105).

Hemingway suggests that the modernist look in fashion is something that doesn't change much visually over time and still looks 'fresh' regardless of the era it's viewed in (Hemingway in Letts, *This Is A Modern World*, 2012), and this also applies to graphic

design because of the minimal intervention by the designer, as mentioned above. This lack of intervention makes the design honest and therefore good in the eyes of religious morality, society, and *FTF 2000*. This means modernist design satisfies the conditions set by *FTF 2000*. In its most basic form, this is the same way a Christian satisfies the conditions set by Christianity to reach heaven – by being good. It could therefore be suggested that Nietzschean philosophy is anti-modernist because of the criticisms of ideological principles that are inherently present in his criticisms of Christianity and in his fear of the eternal recurrence.

Embracing the eternal recurrence is a test of the *Übermensch*, as one ‘will long for nothing more fervently than for the eternal recurrence of his identical life. For this reason, he will bless the news of such recurrence as an eternal confirmation’ (Loeb, 2005, p87). The *Übermensch* would be able to create a new meaning for their life by affirming the experiences that they feel the most appropriate to their individual scenario rather than having a reactive morality (Spinks, 2003, p132) that leads to eternal misery. This test is being failed by designers who produce work that first and foremost satisfy modernist principles in the same way that *FTF 2000* criticises designers that fuel capitalism by satisfying the need for consumerism above all else; ‘Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do’ (Adbusters, 2000). If the outcome of a principle becomes subordinate to the principle itself, as this slight hypocrisy would suggest it potentially has done in *FTF 2000*’s case, it can be damaging to the outcomes, as we forget about their potential implications (Roberts, 2006, p105).

For this reason, *FTF 2000* should be promoting freedom of creativity rather than a political agenda that ‘the world’ needs to change to further accommodate graphic designers, which is clear from the very beginning of the Manifesto;

We, the undersigned, are graphic designers, art directors and visualcommunicators who have been raised in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. (Adbusters, 2000)

FTF 2000 could instead be arguing that making form follow function is the skill the designer possess and should be encouraged in all forms to benefit the designers happiness, just as a sculptor is more concerned with the slight details of their sculpture than the one commissioning it (Nietzsche, 1878, p90). If this were the case, no piece of design could ever be considered bad, as the designer's function can't change of its own accord, be it for better or for worse, as Nietzsche notes:

Is it virtuous when a cell transforms itself into a function of a stronger cell? It has no alternative. And is it evil when the strong cell assimilates the weaker? It also has no alternative; it follows necessity, for it strives for superabundant substitutes and wants to regenerate itself. (Nietzsche, 1887, p175-176)

We do not accuse nature of immorality when it sends us a thunderstorm and makes us wet: why do we call the harmful man immoral? Because in the latter case we assume a voluntarily commanding free will, in the former necessity. But this distinction is an error. (Nietzsche, 1878, p55)

In the above extracts, Nietzsche suggests something done out of necessity or a lack of choice can't be bad or evil, so when a movement like *FTF 2000* pushes a message that represses creativity by making it suffer through modernism, its followers allow their will to power to be unnecessarily conquered. This suggests one cannot find physical happiness through modernism, as they can't make their own decisions about form, as previously mentioned (Nietzsche, 1887, p175-176). Therefore, as concluded in chapter 2, it is only metaphysical happiness that is offered to the followers of *FTF 2000's* ideology, which the eternal recurrence renders impossible through its incompatibility with an ultimate idealistic goal.

The promotion of modernist design and the hypocrisy involved in *FTF 2000's* promotion of modernism are exemplified in work done by Edenspiekermann and MetaDesign, design agencies heavily influenced by Erik Spiekermann, one of the most widely known and successful signatories of *FTF 2000*.

For example, Edenspiekermann's work for Optvio (Image 13), the City of Amsterdam (Image 14), and Utrecht City Theatre (Image 15), were projects run by different people in different parts of the world: Steven Cook in Berlin, Edo van Dijk in Singapore,

and Marieke Griffioen in Amsterdam. The fact that these projects resulted in similar-looking work is very reminiscent of Bierut's (2015, p14) earlier admission that he found the modernist style of Vignelli easy to replicate. The similarities also lend further weight to Roberts' (2006, p105) earlier acknowledgement of modernist work being criticised as 'formulaic'.

Eddie Piller describes a modernist's lifestyle as 'an aphorism for clean living under difficult circumstances' (Piller in Letts, *This Is A Modern World*, 2012). In terms of the ease of which it is for them to find work, 'difficult circumstances' are likely to be inapplicable to a high profile name in the field of graphic design such as Spiekermann. If Piller's assessment of modernist culture is extendable into modernist graphic design, this shows how the principles of *FTF 2000* may have become more important to Spiekermann than the outcome result of it.

The client list published on MetaDesign's website – which includes a number of highly commercialised companies such as Bosch, Volkswagen, Raiffeisen, Audi, Karcher, Coca-Cola, Siemens, and Lacoste – is quite hypocritical given that Spiekermann actually founded MetaDesign, and shows a perfect example of Niebuhr's assertion that:

Dominant groups indulge in other hypocrisies beside the claim of their special intellectual fitness for the powers which they exercise and the privileges which they enjoy. Frequently they justify their advantages by the claim of moral rather than intellectual superiority. (Niebuhr, 2005, p82)

This seem like a practical admission that the ideology of *First Things First* as a whole is nothing more than an impossible ideal, as capitalism is generally accepted as the only economic and political system that is viable in practice (Fisher, 2009, p2).

It also heavily undermines the anti-capitalist agenda set by *FTF 2000*, which, given Piller's assessment of modernist life, would surely encourage one to pursue money, as it is the only commodity available to mankind that we're able to turn into the things that satisfy our particular and individual needs (Schopenhauer, 1890, p30). This is something

Grayling agrees with: 'It's useful to have coin in your pocket to buy bread rather than a sack of coal to be exchanged for it' (Grayling in Roberts, 2006, p36).

The visual subculture of rave was the last clearly definable visual subculture (Elms in Letts, *The Beaten Generation*, 2012), and the difficulties that exist in trying to define by name the visual era design, fashion, and the creative industries as a whole are currently in, suggest that designers, architects, photographers etc are subconsciously embracing the idea of the eternal recurrence through the fairly common use of pastiche amongst various fields of design despite *FTF 2000's* implicit want for Christianity-like repression of modernism to be embraced. In this sense, Nietzsche's famous assertion that 'God is dead' (Nietzsche, 1887, p167) is an ominous sign for *FTF 2000's* approach to graphic design. None of its three versions have made much of a difference, as suggested by 'their message has only grown more urgent' (Adbusters, 2000) and 'a planned update of the manifesto for 2014 is determined to engage a wider audience in the debate out graphic design's relationship with life and society' (Ball, 2014), whilst over the same period of 50 years, traditional religion such as going to church every Sunday to worship God has played increasingly less of a role in the life of the regular person. Ball summarises this well:

Despite the amount of debate in the wake of 'First Things First 2000', I would argue that the graphic design profession has remained largely unchanged by the manifesto in the past fourteen years. Designers like Cole Peters, who were moved enough to create some change in their own practices, are rare. (Ball, 2014)

This paves the way for a generation of designers, photographers etc. who will assert themselves like the *Übermensch* and enjoy the eternal recurrence in their own way. This is understandable in our current society where *FTF 2000* is eternally repressive. After all, you wouldn't expect modern day church-goers to go for the same reasons as church goers 1000 years ago (Nietzsche, 1878, p65-66).

Conclusion

In writing the *First Things First Manifesto*, Ken Garland was asserting his own created values, which is an act of the Übermensch satisfying his will to power, so Nietzsche would have encouraged Garland's act as an individual given how he encouraged his readers to speak their mind with pride and passion (1983, p63). However, the re-writing by Adbusters undermines this, and was, to some extent, an admission that the Manifesto wasn't working in practice and could only work in theory, similar to Kierkegaard's assertion that 'whatever can only be great at a distance, whatever people want to exalt with empty and hollow phrases, that they themselves reduce to nothing' (Kierkegaard, 1843, p76).

Chapter 2 establishes that religious morality can't overcome consumerist-led capitalism, as it can only overcome those with a weak will to power. This directly opposes the underlying concept of self-empowerment found in capitalism which is a point directly supported by Nietzsche's assertion that 'Faith is always coveted most and needed most urgently where will is lacking' (Nietzsche, 1887, p289). The distinction between the strong will to power and the weak will to power is that the weak is reactive to the strong, and is incapable of acts of the Übermensch like affirming its own creative thoughts (Spinks, 2003, p63).

The creative acts of the Übermensch innately come with freedom and happiness, and these are inseparable from the power found in being victorious in our struggle for power (Danto, 1980, p224-225). This happiness is provided for designers in fields of design that are opposed by *FTF 2000* such as advertising and branding, and can't be found in the areas of design that have *FTF 2000*'s blessing because they offer only metaphysical happiness, as concluded in Chapter 3. This is a similar situation to the one Nietzsche recalls the German people found themselves in during the late 1800's where the meaning of church was beginning to come unclear (Nietzsche, 1886, p83).

The choice designers have made to practice free creation like the *Übermensch* has led to a society that doesn't know where it stands culturally (Black in Letts, *The Beaten Generation*, 2012). The choice for free creation also shows that western society as a whole no longer claims to be anything as a whole, be that a religious identity such as Christian, Muslim, Jewish etc., or a cultural one such as modernist or post-modernist which is a sign of the herd mentality declining. The move away from the modernist principles supported by *FTF 2000* is a sign that people, designers included, are starting to embrace the idea of the eternal recurrence regardless of their awareness of the theory or not. It is also a sign that people are moving away from being bound by their morality to a position of being an individual free to enjoy their eternal recurrence, as concluded in Chapter 4. This is a suggestion that people are starting to embrace Nietzsche's assertion that; "Good" is no longer good when your neighbour takes it into his mouth. And how could there exist a 'common good'? The expression itself is a contradiction: what can be common has ever but little value' (Nietzsche, 1886, p71).

The following passage is from *Thus Spoke Zarathustra*;

Has a man ever caught a fish on a high mountain? And if what I want and do up here is stupidity, better to do it than to become solemn and green and sallow by waiting down there, to become by waiting a pompous snorter of wrath, a holy howling storm from the mountains, an impatient man crying down into the valleys: 'Listen, or I shall lash you with the scourge of God!' (Nietzsche, 1883, p253)

Here, Nietzsche is suggesting that doing something differently to how it's normally done will produce different results, so if taking a new approach to graphic design to solve the problems with consumerist-led capitalism is 'stupid', it's better to be 'stupid' than to take the same approach as Adbusters and blame the problems on others using their religious morality as their scapegoat. Einstein said 'The definition of insanity is doing the same thing over and over again, but expecting different results,' (Graham, 2012) which is, effectively, what the *First Things First Manifesto* did in 2000, and for this reason it will probably prove to be the case for the 2014 edition too.

This essay was undertaken from a Nietzschean point of view, a position from which I'd never seen *FTF 2000* from before, so, according to Einstein, I'd be entitled to expect a result other than the accepted criticisms of it being: 'Naive. Elitist. Arrogant. Hypocritical. Pompous. Outdated. Cynically exploitative. Flawed. Rigid. Unimaginative. Pathetic' (Poynor in Ball, 2014) without being considered insane. Despite this, the three Nietzschean theories this essay examines would only support these criticisms; the *2000 First Things First Manifesto* is not a viable model of practice for graphic designers.

Perhaps instead of the old-fashioned restraint founded in religious morality, the way forward is to further encourage people to empower themselves through their own free creativity. This is applicable to not only designers, but consumers too. If this was to be the case, and the problems of consumerism and capitalism persist, then the people will still have the freedom and happiness their creativity allows.

Image 1 - British Road Signs

Image 1a - *Advance Direction Sign* (Calvert, M & Kinneir, J)



Calvert, M & Kinneir, J. *Advance Direction Sign*. (1962) [Road Sign] Available from: [http:// www.eyemagazine.com/feature/article/the-way-ahead](http://www.eyemagazine.com/feature/article/the-way-ahead). [Accessed: November 6th 2015]

Image 1b - *Identify these British Road Signs* (Calvert, M & Kinneir, J)



Calvert, M & Kinneir, J. *Identify these British Road Signs*. (1962) [Road Signs]
Available from: http://print4uk.com/oct2015_itbrs/. [Accessed: November 6th 2015]

Image 2 - Moscow Sans

Image 2a - *a2-moscow-int-Lead* (A2SWHK & Calvert, M)



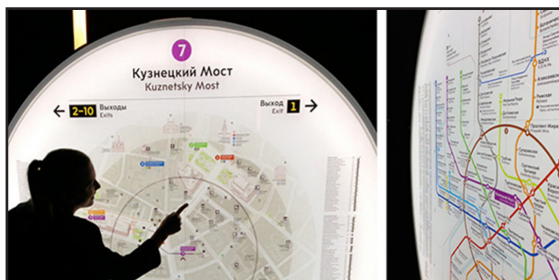
A2SWHK & Calvert, M. *a2-moscow-int-LEAD*. (2015) [Typeface] Available from:
[http:// www.itsnicethat.com/articles/a2swhk-moscow](http://www.itsnicethat.com/articles/a2swhk-moscow). [Accessed: 6th November 2015]

Image 2b - *a2-moscow-int-5* (A2SWHK & Calvert, M)



A2SWHK & Calvert, M. *a2-moscow-int-5*. (2015) [Pictograms] Available from: <http://www.itsnicethat.com/articles/a2swhk-moscow>. [Accessed: 6th November 2015]

Image 2c - *a2-moscow-int-8* (A2SWHK & Calvert, M)



A2SWHK & Calvert, M. *a2-moscow-int-8*. (2015) [Transport Signs] Available from: [http:// www.itsnicethat.com/articles/a2swhk-moscow](http://www.itsnicethat.com/articles/a2swhk-moscow). [Accessed: 6th November 2015]

Image 3 - Morrisons Savers Vodka

Image 3 - *M savers Vodka 70cl* (Morrisons)



Morrisons. *M savers Vodka 70cl*. (2015) [Alcohol Bottle] Available from: https://groceries.morrisons.com/webshop/product/M-savers-Vodka/299262011?from=search&tags¶m=morrisons+value+vodka&parentContainer=SEARCHmorrison+value_SHELFVIEW. [Accessed: November 6th 2015]

Image 4 - Morrisons Savers Whisky

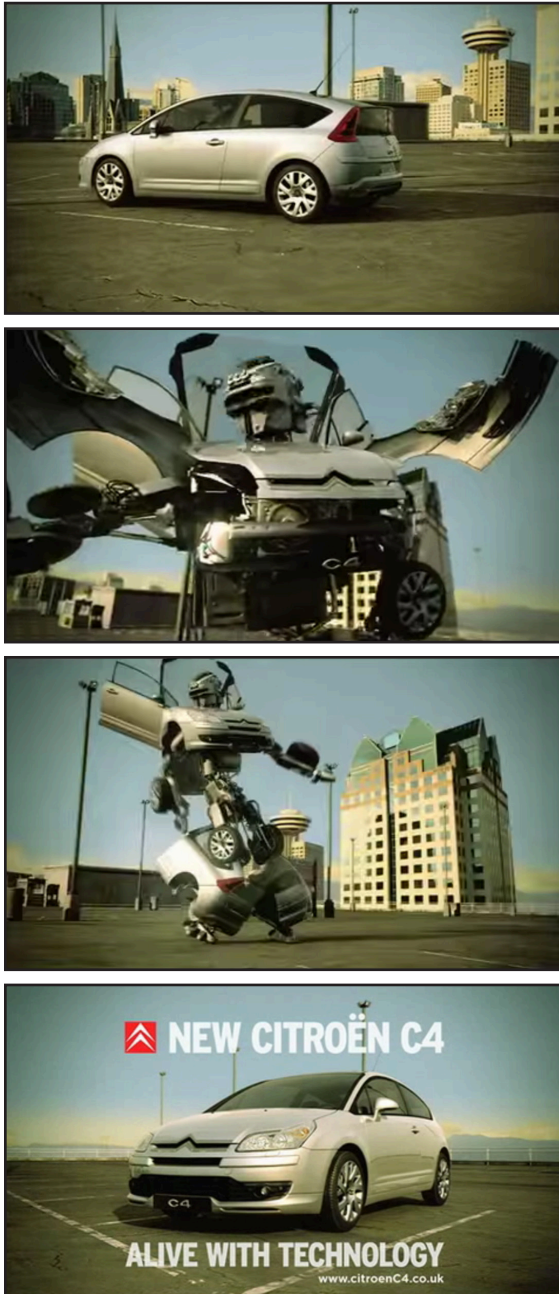
Image 4 - *M savers Scotch Whisky 70cl* (Morrisons)



Morrisons. *M savers Scotch Whisky 70cl*. (2015) [Alcohol Bottle] Available from: https://groceries.morrisons.com/webshop/product/M-savers-Scotch-Whisky/268529011?from=search&tags¶m=morrisons+value+whiskey&parentContainer=SEARCHmorrison+value_SHELFVIEW. [Accessed: November 6th 2015]

Image 5 - Screenshots From Citroen C4 Advert

Image 5 - *Citroen Robot Dance* (Citroen)



Citroen. (2007) *Citroen Robot Dance*. [Online video] Available from: <https://www.youtube.com/watch?v=4dilUbkP-PI>. [Accessed: 6th November 2015]

Image 6 - Screenshots From Toyota Auris Advert

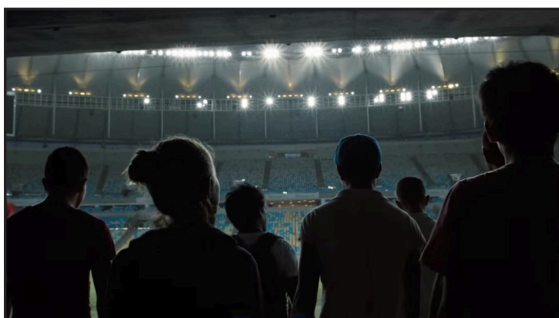
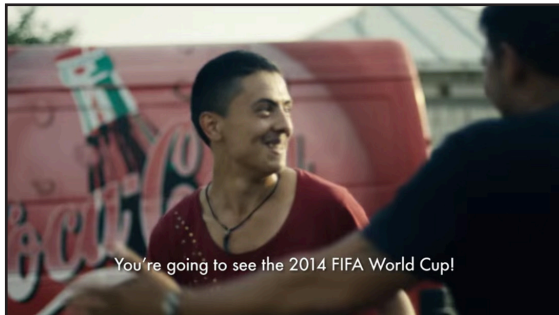
Image 6 - *Toyota Auris Hybrid 2016 TV advert: It's innovative.* (Toyota UK)



Toyota. (2015) *Toyota Auris Hybrid 2016 TV advert: It's innovative.* [Online video]
Available from: <https://www.youtube.com/watch?v=2WI9wBrscUQ>. [Accessed: 6th November 2015]

Image 7 - Screenshots From Coca-Cola Advert

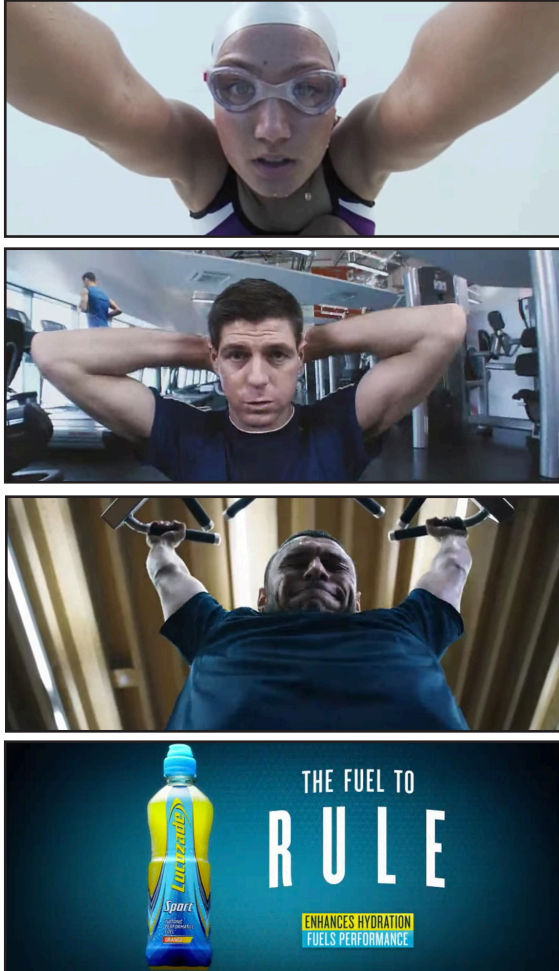
Image 7 - *One World, One Game - Brazil, Everyone's Invited -- 2014 FIFA World Cup™* (Coca-Cola)



Coca-Cola. (2014) *One World, One Game - Brasil (Brazil), Everyone's Invited -- 2014 FIFA World Cup™*. [Online video] Available from: <https://www.youtube.com/watch?v=aMed07FEDEg>. [Accessed: 6th November 2015]

Image 8 - Screenshots From Lucozade Sport Advert

Image 8 - *Lucozade Sport: The Fuel To Rule Advert* (Lucozade Sport)



Lucozade Sport. (2104) *Lucozade Sport: The Fuel to Rule*. [Online video] Available from: <https://www.youtube.com/watch?v=3Y7CnGymbD8>. [Accessed: 10th December 2015]

Image 9 - Smirnoff Vodka

Image 9 - *Smirnoff Red Label Vodka 70cl* (Smirnoff)



Smirnoff. *Smirnoff Red Label Vodka 70cl*. (2015) [Alcohol Bottle] Available from: https://groceries.morrisons.com/webshop/product/Smirnoff-Red-Label-Vodka/119514011?from=search&tag=%7C105651¶m=smirnoff&parentContainer=SEARCHsmirnoff_SHELFVIEW. [Accessed: 6th November 2015]

Image 10 - Jack Daniels Whiskey

Image 10 - *Jack Daniel's Tennessee Whiskey 70cl.* (Jack Daniels)



Jack Daniels. *Jack Daniel's Tennessee Whiskey 70cl.* (2015) [Alcohol Bottle] Available from: https://groceries.morrisons.com/webshop/product/Jack-Daniels-Tennessee-Whiskey/119493011?from=search&tags¶m=jack+daniels&parentContainer=SEARCHjack+daniels_SHELFVIEW. [Accessed: 6th November 2015]

Image 11 - Guerrilla Girls Posters

Image 11a - *Do women have to be naked to get into the Met. Museum?* (Guerrilla Girls)
Guerrilla Girls. *Do women have to be naked to get into the Met. Museum?* (1989)



[Poster] Available from: <http://www.vam.ac.uk/blog/disobedient-objects/the-guerrilla-girls-fierce-and-funny-feminists>. [Accessed November 6th 2015]

Image 11b - *Do women have to be naked to get into music videos?* (Guerrilla Girls)
Guerrilla Girls. *Do women have to be naked to get into music videos?* (2014) [Poster]



Available from: <http://www.vam.ac.uk/blog/disobedient-objects/the-guerrilla-girls-fierce-and-funny-feminists>. [Accessed November 6th 2015]

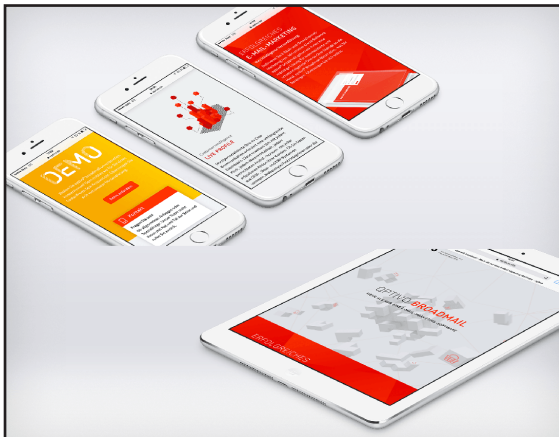
Image 12 - Edenspiekermann's Design Work for Optivo

Image 12a - *optivo-brochure* (Edenspiekermann)



Edenspiekermann. *optivo-brochure*. [Icon Set] Available from: [http:// www.edenspiekermann.com/projects/optivo](http://www.edenspiekermann.com/projects/optivo). [Accessed 6th November 2015]

Image 12b - *optivo-website-responsive* (Edenspiekermann.)



Edenspiekermann. *optivo-website-responsive*. [Website Mock-Up] Available from: [http:// www.edenspiekermann.com/projects/optivo](http://www.edenspiekermann.com/projects/optivo). [Accessed 6th November 2015]

Image 13 - Edenspiekermann's Design Work for the City of Amsterdam

Image 13a - *GASD_Adam_covers*. (Edenspiekermann)



Edenspiekermann. *GASD_Adam_covers*. (2013) [Leaflets] Available from: <http://www.edenspiekermann.com/projects/city-of-amsterdam>. [Accessed 6th November 2015]

Image 13b - *GASD_campaign*. (Edenspiekermann.)



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Image 14 - Edenspiekermann's Design Work for Utrecht City Theatre

Image 14a - *covers* (Edenspiekermann)



Edenspiekermann. *covers*. (2014) [Brochure] Available from: <http://www.edenspiekermann.com/projects/utrecht-city-theatre-campaign-2014>. [Accessed 6th November 2015]

Image 14b - *poster2* (Edenspiekermann.)



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Appendix A - 1964 First Things First Manifesto

We, the undersigned, are graphic designers, photographers and students who have been brought up in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable means of using our talents. We have been bombarded with publications devoted to this belief, applauding the work of those who have flogged their skill and imagination to sell such things as:

cat food, stomach powders, detergent, hair restorer, striped toothpaste, aftershave lotion, before shave lotion, slimming diets, fattening diets, deodorants, fizzy water, cigarettes, roll-ons, pull-ons and slip-ons.

By far the greatest effort of those working in the advertising industry are wasted on these trivial purposes, which contribute little or nothing to our national prosperity.

In common with an increasing number of the general public, we have reached a saturation point at which the high pitched scream of consumer selling is no more than sheer noise. We think that there are other things more worth using our skill and experience on. There are signs for streets and buildings, books and periodicals, catalogues, instructional manuals, industrial photography, educational aids, films, television features, scientific and industrial publications and all the other media through which we promote our trade, our education, our culture and our greater awareness of the world.

We do not advocate the abolition of high pressure consumer advertising: this is not feasible. Nor do we want to take any of the fun out of life. But we are proposing a reversal of priorities in favour of the more useful and more lasting forms of communication. We hope that our society will tire of gimmick merchants, status salesmen and hidden persuaders, and that the prior call on our skills will be for worthwhile purposes. With this in mind we propose to share our experience and opinions, and to make them available to colleagues, students and others who may be interested.

Edward Wright, Geoffrey White, William Slack, Caroline Rawlence, Ian McLaren, Sam Lambert, Ivor Kamlish, Gerald Jones, Bernard Higton, Brian Grimby, John Garner, Ken Garland, Anthony Froshaug, Robin Flor, Germano Facetti, Ivan Dodd, Harriet Crowder, Anthony Clift, Gerry Cinamon, Robert Chapman, Ray Carpenter, Ken Briggs.

Garland, K. (1964) *The First Things First Manifesto*. [Online] Available: <http://www.designishistory.com/1960/first-things-first/>. [Accessed 1st October 2015]

Appendix B - 2000 First Things First Manifesto

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programmes, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favour of more useful, lasting and democratic forms of communication – a mindshift away from product marketing and toward the

exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Jonathan Barnbrook, Nick Bell, Andrew Blauvelt, Hans Bockting, Irma Boom, Sheila Levrant de Bretteville, Max Bruinsma, Siân Cook, Linda van Deursen, Chris Dixon, William Drenttel, Gert Dumbar, Simon Esterson, Vince Frost, Ken Garland, Milton Glaser, Jessica Helfand, Steven Heller, Andrew Howard, Tibor Kalman, Jeffery Keedy, Zuzana Licko, Ellen Lupton, Katherine McCoy, Armand Mevis, J. Abbott Miller, Rick Poynor, Lucienne Roberts, Erik Spiekermann, Jan van Toorn, Teal Triggs, Rudy VanderLans, Bob Wilkinson

Adbusters. (2000) *First Things First Manifesto 2000*. Available: <http://www.eyemagazine.com/feature/article/first-things-first-manifesto-2000> [Accessed: 1st October 2015]

Appendix C - 2014 First Things First Manifesto

We, the undersigned, are designers, developers, creative technologists, and multi-disciplinary communicators. We are troubled by the present state of our industry and its effects on cultures and societies across the world. We have become part of a professional climate that:

prizes venture capital, profit, and scale over usefulness and resonance; demands a debilitating work-life imbalance of its workers; lacks critical diversity in gender, race, and age; claims to solve problems but favours those of a superficial nature; treats consumers' personal information as objects to be monetised instead of as personal property to be supported and protected; and refuses to address the need to reform policies affecting the jurisdiction and ownership of data.

Encouraged in these directions, we have applied ourselves toward the creation of trivial, undifferentiated apps; disposable social networks; fantastical gadgets obtainable only by the affluent; products that use emotion as a front for the sale of customer data; products that reinforce broken or dishonest forms of commerce; and insular communities that drive away potential collaborators and well-grounded leaders. Some of us have lent our expertise to initiatives that abuse the law and human rights, defeat critical systems of encryption and privacy, and put lives at risk. We have negated our professions' potential for positive impact, and are using up our time and energy manufacturing demand for things that are redundant at best, destructive at worst.

There are pursuits more worthy of our dedication. Our abilities can benefit areas such as education, medicine, privacy and digital security, public awareness and social campaigns, journalism, information design, and humanitarian aid. They can transform our current systems of finance and commerce, and reinforce human rights and civil liberties.

It is also our responsibility as members of our industry to create positive changes within it. We must work to improve our stances on diversity, inclusion, working conditions,

and employees' mental health. Failing to address these issues should no longer be deemed acceptable by any party.

Ultimately, regardless of its area of focus or scale, our work and our mindset must take on a more ethical, critical ethos.

It is not our desire to take the fun out of life. There should always be room for entertainment, personal projects, humour, experimentation, and light-hearted use of our abilities.

Instead, we are calling for a refocusing of priorities, in favour of more lasting, democratic forms of communication. A mind shift away from profit-over-people business models and the placing of corporations before individuals, toward the exploration and production of humble, meaningful work, and beneficial cultural impact.

In 1964, and again in 1999, a dedicated group of practitioners signed their names to earlier iterations of this manifesto, forming a call to put their collective skills to worthwhile use. With the unprecedented growth of technology over the past 15 years, their message has since grown only more urgent.

Today, in celebration of its 50th anniversary, we renew and expand the First Things First manifesto, with the hope of catalysing a meaningful revolution in both our industry and the world at large.

Peters, C. (2014) *First Things First 2014: A Manifesto*. [Online] Available from - <http://firstthingsfirst2014.org/>. [Accessed: 8th October 2015]

Appendix D - Lisa Simpson's Conversation with Reverend Lovejoy

LS = Lisa Simpson

RL = Reverend Lovejoy

LS: So, even if a man takes bread to feed his starving family, that would be stealing?

RL: No, well it is if he put's anything on it, jelly for example.

LS: I see.

RL: Oh come on Lisa, now you're here for a reason. Is your father stealing bread?

LS: Maybe, I don't watch him every minute, but what I am sure of is we're getting cable for free.

RL: Well I'm afraid that is stealing Lisa, and I think you must do something.

LS: Should I have my father arrested?

RL: Well Lisa on the surface that would appear to be an ideal solution to the problem, but remember the fifth commandment, honour thy father and thy morer. Lisa, I would like to see you set an example by not watching the offending technology yourself.

Moore, R. (1991) *The Simpsons. Series 2, Episode 13: Homer vs. Lisa and the 8th Commandment*. [Online video]. Available from: <http://www.thedaretube.com/tv/simpsons/season/2/episode/13>. [Accessed: 10th October 2015]

Appendix E - Interview with Dr John Revill

MB = Matthew Brewer

JR = Dr John Revill

*Interview starts with MB showing JR the first 13 minutes and 30 seconds of The Simpsons, Series 2, Episode 13: Homer vs Lisa and the 8th Commandment.

MB: How long have you been a Doctor?

JR:. 53 Years.

MB: And how long have you been a protestant preacher?

JR: A bit longer, 59 years.

MB: If you were Reverend Lovejoy having the conversation with Lisa Simpson, what would your advice to her have been?

JR: Certainly is not to watch the forbidden fruit as it were, but then to tell her farther that he ought not to be involved as he may get into trouble with the law.

MB: Is this not going against the fifth commandment?

JR: Not really, no. She's still respecting her father, and he ought to set an example as a father not to encourage his family to use methods of stealing which were dubious.

MB: So does this mean that, on occasion, there are situations where any rule, even one of the ten commandments, will find an exception?

- JR: Yes. The ten commandments have to be taken together as a whole and sometimes one of them is much more relevant than the others, meaning that sometimes you can not obey one of the commandments without breaking one of the others. We call this situational ethics, so stealing a loaf of bread for someone who's starving isn't necessarily wrong.
- MB: You said something to me the other day about the war with Isis, and how you don't believe in war, but you believe in peace, and you believe in defending innocent people. In defending innocent people in this instance, to some extent there's a case of accepting war. Does this mean that you don't think moral rules should have some wiggle room in them?
- JR: Yes. This is situational ethics.

Revill, J. (2015) *Religious Morality in Relation to The Simpsons Series 2 Episode 13: Homer vs Lisa and the 8th Commandment*. [Interview]. 11th December 2105.