

resent. It means that every memory is new, and, as such, a potential for growth itself.

THE PEOPLE.

y have control over their lives. We can't be

FUCK COMMITTEES (I BELIEVE IN LUNATICS)

Tibor Kalman

It's about the struggle between individuals with jagged passion in their work and today's faceless corporate committees, which claim to understand the needs of the mass audience, and are removing the idiosyncrasies, polishing the jags, creating a thought-free, passion-free, cultural mush that will not be hated nor loved by anyone. By now, virtually all media, architecture, product and graphic design have been freed from ideas, individual passion, and have been relegated to a role of corporate servitude, carrying out corporate strategies and increasing stock prices. Creative people are now working for the bottom line.

Magazine editors have lost their editorial independence and work for committees of publishers (who work for committees of advertisers). TV scripts are vetted by producers, advertisers, lawyers, research specialists, layers and layers of paid executives who determine whether the scripts are dumb enough to amuse what they call the "lowest common denominator." Film studios put films in front of focus groups to determine whether an ending will please target audiences. All cars look the same. Architectural decisions are made by accountants. Ads are stupid. Theater is dead.

Corporations have become the sole arbiters of cultural ideas and taste in America.

Our culture is corporate culture.

Culture used to be the opposite of commerce, not a fast track to "content"-derived riches. Not so long ago captains of industry (no angels in the way they acquired wealth) thought that part of their responsibility was to use their millions to support culture. Carnegie built libraries, Rockefeller built art museums, Ford created his global

foundation. What do we now get from our billionaires? Gates? Or Eisner? Or Redstone? Sales pitches. Junk mail. Meanwhile, creative people have their work reduced to "content" or "intellectual property." Magazines and films become "delivery systems" for product messages.

But to be fair, the above is only 99 percent true.

I offer a modest solution: find the cracks in the wall. There are a very few lunatic entrepreneurs who will understand that culture and design are not about fatter wallets but about creating a future. They will understand that wealth is a means, not an end. Under other circumstances they may have turned out to be like you, creative lunatics. Believe me, they're there, and when you find them, treat them well and use their money to change to world.

THE VOW OF CHASTITY

First-Year Students at Central St. Martins College of Art and Design, London

AUTHOR'S NOTE—First Year design brief: Monday 26 February–9 March 2001. Set by John Morgan at Central St. Martins, London. These design rules had the expressed goal of countering "certain tendencies" in graphic design at St. Martins. Each first-year student had to sign up and swear to submit to the rules for the duration of the project.

They were produced with tongue in cheek and in direct reference to the Dogma95 "Vow of Chastity" for filmmaking by Lars von Trier and Thomas Vinterberg.

I swear to submit (for the period of this project) to the following set of rules drawn up and confirmed by DOGMA 2001:

1. CONTENT MATTERS: DESIGN NOTHING THAT IS NOT WORTH READING.

The job should speak for itself (if it doesn't, the designer hasn't learned to listen). Books showing pictures of other designers' work must not be referred to (unless as part of a critical study).