A soft, yellow watercolor splash or wash is centered on the page, serving as a background for the title and author's name.

Genuine

CAROLYN LOUISE SMITH

Genuine

Carolyn Louise Smith

Matrikel Nr. 11055987

14 März 2011, SS 2011

Fachhochschule Köln, Design

Köln International School of Design

Prof. Wolfgang Laubersheimer

Diplom Nebenthema I

Hiermit versichere ich, dass ich die Arbeit – bei einer Gruppenarbeit den entsprechend gekennzeichneten Anteil der Arbeit – selbstständig angefertigt habe und keine anderen als die angegebenen und bei Zitaten kenntlich gemachten Quellen und Hilfsmittel benutzt habe.

Carolyn Louise Smith
Köln, 9. März 2011

PREFACE

I care about genuineness. Over the years, and throughout my study of design, it has become an increasing priority for me. I strive toward genuineness in my self, trying to be honest and true to myself. In shops, I gravitate toward the genuine, carefully inspecting objects' integrity, the integrity of the brands I choose. And in my work I endeavor to embed genuineness within my designs, to imbibe them honesty and purity.

Yet genuineness has long been a frustration to me. Despite all my attempts, no matter how hard I try, or how long I search, genuine seems to remain out of my grasp. Its elusiveness inspired me to take it on as the focus of this work.

On the desk next to me sits a Muji desk calendar, into which I have poured my life. It is the epitome of calendariness. Its design has the perfect balance between markings and empty space. Yet pondering on its structure, and the societal constructs it is based on, I come to think that it might not be genuine at all. I look at the carefully structured framework of boxes and numbers, and see no direct connection to the messy, dynamic flow of time. A line separates one day from the next, but I don't see a line pass before my eyes when the clock strikes midnight and a new day begins, there is no clear cut. The names of the months are a roman construction, August was named after the

emperor Augustus Caesar, and I cannot help but see this name as an ungenue act of vanity. The further I think about the calendar, the more ungenue it becomes to me.

In this way, my minute and calculated approach to genuineness has begun to tear me into two halves. One half was magically thinking about genuine things, praising them in their perfection while ignoring their inconsistencies. The other, trying to logically get to the bottom of all things, pulling things apart and criticizing them from every angle.

Through writing this work, I have come to give up my struggle with genuineness. Genuine is not meant to incite battles, it is meant to provide understanding and clarity. The concept carries the spirit of curiosity and wonder with it. In design, striving toward genuineness encourages us to question the world, and in doing so, to come to a closer understanding of it. Rather than being confounded by the exponential growth of questions in our heads, each question leads us to further avenues of thought, further possibilities for exploration, further opportunities to learn and gain unclouded insight. Genuine things are lucid. They are not abstract and distant; they are transparent and close by.

It is my hope that these pages will bring a closer understanding of the power and value of genuineness. That the concept will become transparent. And that my investigation will incite further contemplation on its meanings and facets, and further exploration of the vigor and potential genuineness holds.

TABLE OF CONTENTS

Preface / 4

Introduction 9

Designer's Responsibility / How should things be?
Designerly Crisis

Being and Seeming 17

On Being / On Seeming / On Abstraction
On Perception / Theories on Being and Seeming
Interdependence of Being and Seeming

Genuine in Society 47

Dualities / Genuine and Trust / *Why Trust?*
Genuine and Trust / Genuine as a Core Value of Society

Genuineness 59

Universality / 61

Finite Contexts / Context is excuse

Contextuality: Costume Jewelry / Beyond Context

Toward Universality / Designing Universality

Silence / 70

Signal is distortion / Omitting Expression

Designing Silence

Economy / 75

Simplicity of Communication

Toward Economy / Designing Economy

Humility / 80

Proximity of Being and Seeming

Toward Humility / Designing Humility

Designing Genuine 89

Polishing Genuine / Genuine Allows Judgement

Pots

References / 97

Introduction

Genuine people, and genuine things have a distinctive and nuanced presence. They glow with confidence, yet they do not boast. They have the force to move us, but they never push or coerce. They are clear and concise, even communicative, yet in some way they are silent and simple. Genuine things take our selves up within their own being. They become the container for our lives, and our needs. They are receptive. Genuine is pure and understandable. It is accessible to everyone.

But at the same time, society has nurtured a brazen concept of genuineness, bound to brands that we distrust, and to nostalgic ideals that seem impossible or exaggeratedly romantic in our contemporary context. Most of the texts that inspect genuineness and authenticity take a negative stance toward it. Or explain that it is a perpetual lie, which must be told.

As designers, we strive to capture the air of genuineness in our work. But in designing for mass production, we find that we have lost touch with genuineness. We are only making counterfeits of an ideal that never existed. (BAUDRILLARD, 2005, P.164) We can never make originals or single pieces; they would be contradictory to the foundation of our work. Having the power to make things in any way we choose, and then looking out into the proliferation of objects that flood the marketplace. We begin to see the ambiguity of our work. Its differentiation from the masses makes it only one of the many variations and possibilities for an object.

In this way, genuine represents an ideal that we strive for, and a vulgarity that we avoid. We are concurrently repulsed by genuineness and enticed by it. We seek out the genuine, but feel cheap, and gullible when we are persuaded by it. And even-

tually, our negative perspective on genuineness destructs our perpetual magnetism toward it. In this context, we being to wonder: is genuine a valuable aspiration in design?

Designer's Responsibility

Designers are creators. We can create typewriters or books – concepts, communication, services, and theories. We can create feelings of awe or disgust, attention or ignorance. Through our creations we imagine, generate, experiment, devise, discover, and connect. Our work is to reflect upon life, and our environment, and to construct it to our liking. Like alchemy, we take the raw materials of the world and transform them into meaning, giving order and structure to molecules, to ones and zeros, and to abstractions. Through formation, we give things meaning and embed them within the context of life – or individual human lives. “wir entdecken, daß wir weniger eingebunden sind in eine vorgefundene realität, sondern vor der offenheit freier räume stehen. wir entwerfen uns nicht nur in die zeitliche zukunft, sondern überschreiten auch die grenzen der gegebenen welt in neue möglichkeiten hinein. stück für stück bauen wir an der konstruktion, die mögliches in neue realität umsetzt, in gemachte realität.” (AICHER, 1991, p.28)¹ We

1 Author's translation: We discover that we are not bound in the existing reality, rather we stand before the openness of free space. We do not just design ourselves in the near future, rather we pass over the boundaries of the existing world into new possibilities. Piece by piece, we build on the construction that transfers possibilities into new realities, in the constructed reality.

give form to bits and pieces of the world, and in doing so, we transform it.

The decisions we make between the drawing board and the production line move out into the world to become part of the new reality within which others build their lives. Venturing beyond the confines of our minds and desks, our creations gain volition of their own. The omnipotent power we had in their development is transferred to the product itself, and the user's decisions about how and whether to use it. Out in the real world, they are tested and manipulated. Our outcomes become a part of individual lives, and have the capability to transform them. In influencing individuals, we also impact culture: our shared values, morals and priorities. And have impacts on the planet: the use, protection, or degradation of non-human life. Each of our decisions can have wide-reaching impacts on mankind's contemporary reality and future.

As products leave our desks, our power becomes consequential, but our responsibility remains omnipotent. The impact our creations have, and the volition that they grow comes as a direct result of our choice to create, like Frankenstein's monster. We are responsible for the uses and possible perversions that emerge from our creations. At this point we come to the realization that we can support and reject positive and negative movements in society with our own hands and thoughts. Through genesis, we can support or reject, provide opportunities or barricades.

In order to influence we are obligated to create, and decide. Choosing not to create because our work *could* have negative impacts, we hinder the possibility for positive impacts. We

must create, but we must also be wary of our choices. In realizing the power we could potentially have, and the responsibility simultaneous to it, we come to the designerly question: How should things be?

How should things be?



Designerly Crisis

Back at the drawing board, the weight of our choices bears down upon our shoulders. Our hands become temporarily paralyzed. Any line we draw, any code we type, font we choose or concept we decide upon seems to be wrong. We know there is no single right answer in design, but it seems that there is no right answer at all; that there is only a bountiful amount of wrong answers.

By nature of the question central to our task – how should things be – designers are in a perpetual existential crisis. From this question, our inquisition exponentiates, with each query leading to multiple others. We continually challenge society, norms, and our own understanding. Until we come to the conclusive question central to all existence: what is truth? I believe it is at this point where designers turn to, and desperately seek genuineness. Genuine as a designerly concept and priority stems from the need to know how things should be, and the confusing proliferation of philosophical questions and answers we come to. Genuineness describes what we feel about truth, that which is, and not just that which seems to be. We look to it for guidance.

Being and Seeming

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 a : actually having the reputed or apparent qualities or character <*genuine* vintage wines>
 b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
 c : sincerely and honestly felt or experienced <a deep and *genuine* love>
 d : actual, true <a *genuine* improvement>

2 : free from hypocrisy or pretense : sincere

— gen·u·ine·ly *adverb*

— gen·u·ine·ness *noun*

(MERRIAM-WEBSTER DICTIONARY)

Genuineness is usually taken on the basis of a claim - it is 'reality' in comparison to what someone has said. But isn't passive communication (through look and form) also a form of claim?

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 (a) actually having the reputed or [↑]apparent qualities or character <*genuine* vintage wines>
b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
c : sincerely and honestly felt or experienced <a deep and *genuine* love>
d : actual, true <a *genuine* improvement>

2 : free from hypocrisy or pretense : sincere

— *gen·u·ine·ly* *adverb*

— *gen·u·ine·ness* *noun*

(MERRIAM-WEBSTER DICTIONARY)

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 a : actually having the reputed or apparent qualities or character <*genuine* vintage wines>
b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
c : sincerely and honestly felt or experienced <a deep and *genuine* love>
d : actual, true <a *genuine* improvement>
- 2 : free from hypocrisy or pretense : sincere
- gen·u·ine·ly *adverb*
— gen·u·ine·ness *noun*

(MERRIAM-WEBSTER DICTIONARY)

Isn't this synonymous with having the reputed qualities or character? This definition is a description of a single type of being as it seems.

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 a : actually having the reputed or apparent qualities or character <*genuine* vintage wines>
b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
c : sincerely and honestly felt or experienced <a deep and *genuine* love>
d : actual, true <a *genuine* improvement>

2 : free from hypocrisy or pretense : sincere

— *gen·u·ine·ly* *adverb*

— *gen·u·ine·ness* *noun*

(MERRIAM-WEBSTER DICTIONARY)

↑
When I say
that I am
genuinely in
love, isn't this
also a way of
reaffirming
that I am as I
profess to be?
That I am how
I seem?

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)win, ÷- .wɪn\

- 1 a : actually having the reputed or apparent qualities or character <*genuine* vintage wines>
b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
c : sincerely and honestly felt or experienced <a deep and *genuine* love>
d : actual, true <a *genuine* improvement>

2 : free from hypocrisy or pretense : sincere

- gen·u·ine·ly *adverb*
— gen·u·ine·ness *noun*

(MERRIAM-WEBSTER DICTIONARY)

... for no man lives
in the external truth
among salts and acids,
but in the warm,
phantasmagoric chamber
of his brain, with the
painted windows and
storied wall

JAMES, 2009, P.9

Can we experience actuality or truthness? Thinking and perception are our only interaction with it. Thinking is translation - it separates us from the truth. Truth is being as it seems. Seeming is part of it.

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 a : actually having the reputed or apparent qualities or character <*genuine* vintage wines>
b : actually produced by or proceeding from the alleged source or author <the signature is *genuine*>
c : sincerely and honestly felt or experienced <a deep and *genuine* love>
d : actual, true <a *genuine* improvement>

② : free from hypocrisy or pretense : sincere

— gen·u·ine·ly *adverb*

— gen·u·ine·ness *noun*

(MERRIAM-WEBSTER DICTIONARY)

These words are charged with such strong moral energy! They describe criminals and misers! But they really only mean feigning or proclaiming to have a belief, which one doesn't have. They describe seeming without being. 29/100

gen·u·ine *adj* \ˈjɛn-ye-wen, -(.)wɪn, ÷- .wɪn\

- 1 a : being as it seems
b : that which is as it seems

— gen·u·ine·ly *adverb*
— gen·u·ine·ness *noun*

To ask if something is genuine, is to ask if it *is* as it *seems*. Genuineness is a measure of how closely an object's being and seeming correlate with each other. These two words, as simple and common as they are, are big words. They have extensive meanings and interpretations that stretch across all branches of science and philosophy. To talk of being and seeming, is to talk about how we perceive the world, and what we understand about it. To ask about their proximity, is to ask about the incapability of our perception. To what extent we can see and understand what is happening around us. Whether or not we can perceive truth.

Here genuineness already moves into the philosophical realm. To inquire about genuineness, in a way, is to ask about truth: what it is, and if we have access to it.

Although it would be possible to inspect many philosophical and scientific perspectives on being and seeming, the way that I define them here is based on the way we use them in common language. Being is what we understand of being when we put it into a sentence. Seeming is what we imply when we talk of it in a normal conversation.

On Being

In language, being is part of all actions: to be going, to be singing, and to be jumping. It stands at their side, and supports their activity, but has no activity of its own. Being is part of all descriptions: to be bright, to be jagged, to be smooth. Again at their sides, it reinforces their descriptive capacity, but it cannot be described. All things have being: to be a ball, to be a tree,

to be an ocean. Accompanying all things, being sustains their thingness, but it has no thingness of its own. Being is part of all verbs, adjectives and nouns. It is ubiquitous. Simultaneously standing at the side of everything and inherent within them.

Separated from these things, being is pure existence without content. "So we look at things and see things, but it is only an outward form and colour, and what can be heard is just the name and sound. How sad that this generation imagines that the form, colour, name and sound are enough to capture or convey the truth, ..." (TZU, 2010, p.82) Being is ultimate. Being is not the perceived, but the underlying structure below it.

We encounter some of the essence of being in still moments of non-thought. In being we let go of our sensory inputs: sound, word and light. The pressure from the chair we are sitting on, its impression on our legs and back dissolves. We lose touch with the electronic buzz in the room, and the texture on the wall. All sensory inputs are gone. All analysis and consideration come to a halt. We experience a moment of pure existence, without content. This is being.

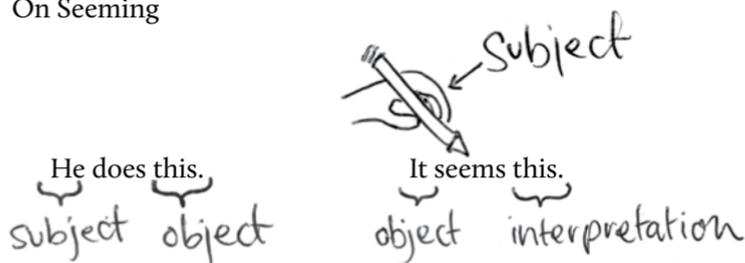
Separated from all actions and objects, being is restful and eternal. In being, the pressures of the world are relieved. There is only essence. The flow of moments converges into one moment, and all of time concurrently. There is no transformation by which to measure it.

To be something is to embody it, to have it deep within our essence. To say 'I am blue' is to express oneness with the concept of blue – to have blueness deep within you.

Separate but internal to all, being is the structure that gives form to the world – it carries all existence and holds it together.

I am. We are. You are. He is. She is. They are. It is. Everything has being, belongs within being, and is dependent on it.

On Seeming



Seeming incites the reversal of roles between subject and object. As the subject of seeming, “it” becomes the object of interpretation. Seeming is not just “its” active emission of sensory information, and is the interpretation of all sensory input related to “it”. Therefore, seeming does not belong completely to the subject; it emerges from the interaction between subject, and interpreter.

“It” is not completely passive, but can influence how “it” seems to be through sensory outputs – transforming the way “it” appears, or portraying “its” self as one thing or another. “It” can yell and shout, preach from “its” soapbox about what “it” is, giving unidirectional speeches only meant to be heard, and not interpreted. “It” can also incite give and take between “its” self and the interpreter, opening up a dialogue with them, allowing

2 Here the subject that seems will be marked with quotation marks, as “it” to simplify sentence structure, and clarify roles. The interpreter is the person to whom “it” seems.

their interpretation into “its” seeming. Or “it” can sit quietly, and not seem to be anything.

“Its” seeming can come from constructed appearances, cautiously exposed to the world, through “its” surface qualities, shape, expression, careful movements and poise. The way “it” carries itself, and the interactions “it” has with “its” surroundings. But seeming can also shine from deep within “its” being, from the motivations behind “its” actions and appearances. It can be gleaned from “its” innate being, which is not actively emitted, rather just exists.

“Its” output can be nuanced and subtle, or frank and direct, saying, “I am red”, or rather “I am the color of oak leaves decaying under a pale autumn sky.” Both statements infer the same conclusion – “it” is red – but do it in dramatically different ways.

In the receptive interpreter, all of these components are combined, translated and transformed into “its” seeming. “The way we see things is affected by what we know, or what we believe.” (BERGER, 2008, P.O-1)

The sensory outputs from “it” are intertwined with the interpreters own knowledge and feelings. When looking at the color of an object, we see beyond the succinct combination of yellows, reds and blues. We also interpret the feeling that the color evokes, the memories we have of experiencing it. “Things like the rich golden yellow of the yolk from a broken egg, or the color of tea brimming in a teacup, are not merely colors; rather they are perceived at a deeper level through their texture and their taste, attributes inherent in their material nature. People perceive color through the combination of such

elements.” (HARA, 2010, P.3) In seeming, the interpreter braids his own feelings and memories into the empirical reality of its perceptions. In this way, “its” seeming becomes a mixture of “it” and the interpreter, a conglomeration of objectivity and subjectivity.

The way “it” seems can be deciphered through carefully coordinated studies involved the testing of variables and constants. By observing and logically interpreting all of “its” actions and interactions within and among the characters surrounding it and the context it rests in. By inspecting “its” relationship to society as it is, and as it was. By measuring and documenting its exact form, and the reflection of light off its surface. After comparing and contrasting these findings, “it” seems to be social or cold, boisterous or humble, unique or mainstream. However, it is just as easy to capture the seeming of “it” in a short flicker of a moment. Getting just a trace of “its” shape and hue, a wink of red up there, dark stormy grey and jagged curve here. Even one’s fleeting sweep past “its” surface reveals a certain texture, the way the air moves past “it”. With this, “it” already seems. Neither method is more objective.

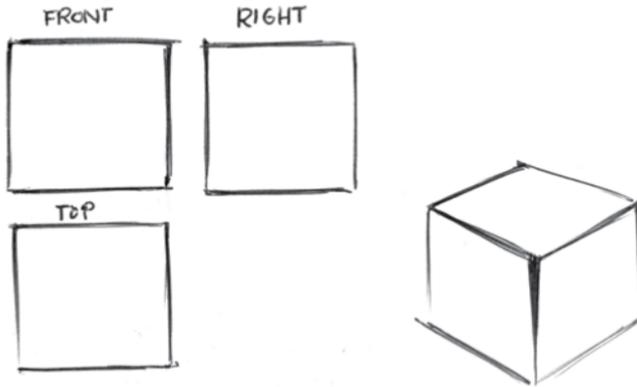
In seeming, outward portrayal, and inward interpretation are combined. Everything “it” is in the world – all that can be sensed about “it” – is amalgamated with the all that the interpreter knows and senses. Together, this messy combination of ingredients is “its” seeming. In this way, seeming is flexible and transitory, oscillating among “its” outward radiation, and the interpreter’s inward reflection.

On Abstraction

Abstraction deals with the way that we communicate being. Mathematicians communicate truth through numbers and signs, each a representation of a concept that has no concrete manifestation. Musicians communicate with heavy-footed, long-tailed notes and elegant calligraphic symbols carefully place along 5-lined staves. Each of these is given a name and significance that has (other than the fact that they have been decided upon) no direct connection to musicality. Our society communicates such topics as being and seeming through words, which are carefully composed sequences of letters, which are carefully composed combinations of lines. In their combination these lines mean something. Words are built into sentences and paragraphs, poems, novels, conversations and 'tweets' to communicate one's understanding of the world. As Aicher points out, "ein begriff ist keine abbildung eines dinges oder sachverhalts. das wort kreis ist nicht rund."³ (1991, p.58) Words are not innately expressive of the concepts they portray. They are abstractions of reality.

Communication is not limited to words, or signs on paper. Visuals, sounds, gestures, even meals are communicative, but are also abstractions. Paintings are flattened versions of three-dimensional experience. Sculptures are ripped out of the change and movement of time they portray. We see this in Aicher's example of the technical drawing of a cube by

3 Author's translation: A word is not a depiction of a thing or activity. The word circle is not round.



Descartes, in our attempts to precisely explain and share, we ultimately distort. “die obere zeichnung mit drei ansichten des würfels wird von jedem anders gelesen. die abbildung ist falsch, aber die werte, die einen würfel bestimmen, sind unverfälscht wiedergegeben. nach dieser zeichnung kann man jede seite abmessen. nach dieser zeichnung kann man würfel bauen. aber man versteht sie nicht. und man baut nach dieser methode nicht nur würfel. man baut häuser, man baut geräte, man baut maschinen.”⁴ (AICHER, 1991, P.66)

Expression is abstraction, having been translated by our senses and brains on the way in, and translated into a multitude of signals on the way out. Our understanding of words,

4 Author’s translation: The drawing above with three views of a cube is read differently by each person. The image is wrong, but the values that determine a cube are presented undistortedly. With this drawing one could measure each side. With this drawing one could build a cube. But one does understand it, and one doesn’t just build cubes with this method, one builds houses, gadgets, and machines.

numbers and symbols is not innate to us. It is not sensible. It requires knowledge, and context – that we have the same background as the communicator.

Each level of abstraction and symbolization represents another degree of distortion between seeming and reality.

On Perception

Limitations in our senses contort our perception of our environment, and bring us further away from understanding pure being. They affect the way things seem to us. Because humans are the interpreters of an object's seeming, any impairment to human senses is a further step away from our ability to comprehend genuineness, and the object's ability to be genuine to us.

Our perception of the world around us is bound to the sensory receptors we have. We can see light with the receptors in our eyes, we can hear with the sound receptors in our ears, and the receptors in our noses, on our tongues, and scattered across our skin perceive smell, taste, and touch. This fact is common knowledge, but also incites the question: could there not be further senses that we do not have the receptors for? Is the limit really five?⁵ We would have no way of knowing if there were a sixth, or a tenth, or a fortieth sense, as we do not have the corresponding receptors. Beyond this, a wide spectrum of realities spreads before us, which we have no access to.

5 Sense of balance may also be added to this list, (I am not sure what position elementary school education takes nowadays); its corresponding organ is the inner ear.

The ability to perceive these senses may have a dramatic effect on our perception of reality, meaning that our current limited perception is only a small component of the ‘real’ reality that lies beyond our reach. This is a perplexing way to perceive the world, but it remains a possibility.

Back within the world that we *can* perceive, our senses are limited to our direct surroundings. We can only see a finite distance and minuteness with the naked eye, everything beyond that – smaller and further – becomes unclear and then invisible to us. The ranges of our other senses are generally much more constricted, in order to smell something it must be in close proximity, to taste and touch require almost direct contact with the object. We have microscopes and telescopes, and all sorts of electronic sensors to help us see beyond the limits and expand our knowledge, but they are also limited. The Eames’ film “Powers of Ten” (1968) puts our sensed reality into perspective, zooming from a viewpoint ten meters square to the outer stretches of the known universe 1,000,000,000,000,000,000,000,000 meter away, and then closing in to watch the movement of quarks in a frame .0000000000001 meters wide. From these vantage points, we realize the finite limitations of our own senses.

Within our brain, sensory information is translated and changed through the influence of memories. Our thoughts pass through our brain by way of thousands of interconnected pathways. At birth these trails are hardly trails at all, but a tangled web of matter. Mental impulses have no inclination to move down one passage or the other, but move freely through our gray mass. As memories pass along these paths, they build

trails that the next impulses follow. (SMITH, 2008. P.14-16, RATTY, 2001, P.20)

When a person first travels through a heavily wooded forest, the likelihood that of going to the left or the right of a certain tree is quite random. So, one chooses – left. Each repetition of this walk brings the renewed decision to go to the left or the right. The foliage to the left is still slightly trampled from the original walk, making it more passable. So the left is taken again. With each repetition of this decision the pathway is trodden deeper into the earth. Going from trampled vegetation, to sandy trail. With the strengthening of the path, it becomes more and more probable that this or any other traveler will take the path again. Similarly in our brain, every time a thought or incoming sensation travels a certain trail, it becomes stronger, and more likely that the next similar impulse will follow it. This means that our new thoughts are influenced by what we have thought before.

In this way, our memories become the templates for our perception of future experiences. The more red we have seen, the higher our propensity to perceive redness. Reds becomes redder, and the red slice of the color spectrum grows wider, overtaking the edges of orange and purple. Eventually the concept of purple and orange may become lost to us – overtaken by redness, and the color of grapes, apples and oranges melts into one.

When interpreting genuineness, the fallibility of our senses brings us another step away from objectivity. Under their influence, seeming is inherently muddied by our memories, mak-

ing it more difficult to clearly interpret being, and providing a challenge to designers trying to creating the genuine.

Theories on Being and Seeming

The way that I interpret being and seeming here has close correlations with many theories of science and philosophy. Plato's 'Theory of Forms' a basic work of philosophy deals with these two components directly. What I call "being", is closely related to what he calls "Form" (with a capital "F"). What he calls "form" (with a lower-case "f") is similar to what I call "seeming". (380 BC)

Erich Fromm's theory of "Having and Being" also correlates closely. In his theory there are two different ways of building up our personal identity. In being, the identity is built up through one's actions and thoughts, their intangible existence: "to use themselves up in a process of being" (BBC, N.D.). Alternatively the interpretation of one's personality is based on the tangible things that they own, and that surround them: "to add themselves up in terms of what they possess" (BBC, N.D.). Here we see a similar separation between the intangible and the tangible.

In natural sciences, being could be compared to the natural laws that dictate how things act in the world, such as gravity or entropy. And seeming would be the sensory information we get from the material that is acted upon: molecules and elements.

My work, while incorporating concepts from all parts of these theories, doesn't focus on any single one. None of these

perspectives has been chosen as *the* authority on being and seeming, therefore none of them can be ranked as the most relevant. This ambiguity is advantageous. Without the confines of a single theory, we have the space to inspect the concepts of being and seeming ourselves. And considering the nuances of being and seeming is an important part of working toward genuine design.

Interdependence of Being and Seeming

We are not able to understand being in its pure state. Being is without form, and without activity. Instead, we see being as it is translated through our senses. We understand being as it is communicated through abstractions. Our only interface with being is through seeming. As being stands beside all things, separate yet also inherent to it, we see being only through its partnership with concrete objects, their qualities and their movement. We can only access being through our sensory perception of the world. In short, being only seems to us.

Because we access it through seeming, being necessarily becomes entangled with our own speculations. In this, being and seeming are indivisibly bound together.



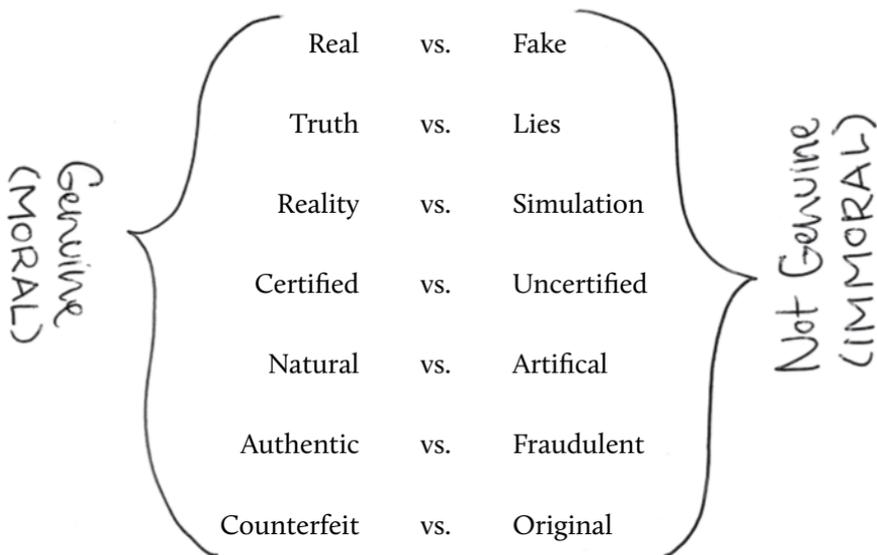
Therefore, genuineness as the proximity of being and seeming, does not deal with the separation and comparison of being and seeming. Inspecting



genuineness is not like inspecting a picture puzzle from the newspaper, where two images are juxtaposed so we can easily compare the differences. We cannot juxtapose being and seeming in order to find the variations between the two. Seeming always lays on top of being, like a colored pair of sunglasses permanently attached to our eyes. Seeming distorts our perception – even in just a minor way – of the underlying being.

In order to be how it seems, what it seems to be and what it is must be the same. Genuine, then, advocates the reduction of distortion in seeming. It is the lowest degree of translation and disfiguration between the two. Allowing being to shine through in its truest form requires concise communication and interpretation on the level of seeming.

Genuine in Society



These dualities occur on the moral level, they include genuineness in reference to a moral state

To ask if an object is how it seems is not a moral question. Being is imperceptible and it has no method of communicating with us. In its silence, it cannot explain to us what is right or wrong, or how to act. As the underlying nature of things, it would not be able to decipher between moral and immoral. It can only describe the nature of things, it cannot judge. Seeming would be capable of judging – judgment is part of its nature. But seeming is inherently distortive. It cannot explain the true nature of things, let alone the true nature of virtue. Combining being and seeming into genuine, we assume that their relationship and proximity could exist within a moral sphere on the premises that not being as you seem is lying. But lying is not inherently immoral, and telling the truth – being as you seem – is not necessarily virtuous.

A criminal who is honest about his criminality is genuine; he expresses himself as he is. But he is not righteous; he remains a criminal despite his honesty. Alternatively, an individual who has never broken a law or imagined a criminal thought, but seems to be villainous is not genuine. He does not appear to be as he is, nor is he bad. In the world of objects, a coffeemaker in the form of a chair is not genuine, but is not necessarily immoral. It is surely more difficult to use, but this quality also does not make it immoral. Likewise, a coffeemaker that appears to be such is not inherently moral. Its genuineness does not imbue virtue upon it. Genuine only describes consistency between being and seeming.

In isolation from society and the concepts it prescribes, genuine is neutral. It doesn't tell us whether or not we should be genuine, nor does it demand that we be one way or the other

Genuine
(MORAL)

Not Genuine
(IMMORAL)

Trust {	Real	vs.	Fake
	Truth (communication)	vs.	Lies
	Reality (experience)	vs.	Simulation
Brands/ Seals →	Certified	vs.	Uncertified
Nature/ Innate →	Natural	vs.	Artificial
Individuality →	Authentic	vs.	Fraudulent
Serial/ original →	Counterfeit	vs.	Original

to be good. It is the Switzerland of descriptive words, remaining quiet, not judging or promoting any single perspective. It involves itself in minor ways, but never entangles itself in the moral debate.

Dualities

Contrary to its true meaning, the word 'genuine' has been charged with morality. It has grown a trail of connotations. Concepts such as trust, naturalness, brands, history, and individual identity have been tied onto it. Like tin cans trailing behind a newlyweds' escape vehicle, they are making a lot of noise in their attachment to genuine. However, a closer inspection of the words, and their connotations, shows that they always indicate genuineness in combination with something else, or toward something else. Valuing truth, and disliking lies comes from our need for trust. Valuing individuality, and disliking conformism comes from the high value we place on individuality. In this way, if one sees humans as their core value, then anything human, or made by man is genuine. If nature is one's highest priority, then naturalness is genuine. If one values technology, then the technological is genuine. If one puts importance on money, then the expensive is genuine. These dualities are good and bad only in reference to the different values our society has built around them. They are only genuine within a context.

Genuine and Trust

Our environment is louder, more intense, complex and abstract than ever before. “We are stuffed with abstract conceptions, and glib with verbalities and verbosity;” (JAMES, 2009, p.22) we stand powerless to comprehend the wave of information that is crashing over us. Incapable of understanding even its smallest intricacies; the option to make rational, calculated choices is outside our reach. In order to cope with these complexities, we must at some point jump across the gaps in our knowledge with trust. The concept of genuine has proliferated as a method of weeding out the trustworthy from the non-trustworthy.

Why Trust?

Without trust, we would stand in the cereal aisle incapable of making a choice. Looking at all the boxes, we would question each and every word and image. We would never be able to decide on one or the other, as we are incapable of comprehending all the factors that could go into the decision. Every abstraction we encounter would be surrounded by theoretical parentheses, indicating some kind of qualification “Honey” “Nut” “Crunch”. We would wonder about the deeper meaning and implications of the word honey. Which species of bee made it, in which country? Which flower did the nectar come from? How could this affect the taste of the cereal? Crunchy by whose standards? Do they interpret crunch in the same way that I experience crunchiness? Nuts from which tree, where

was the tree growing? Or simply, is this cereal going to taste the same as the last box I bought from the same brand?

With a combination of trust, and the choice to focus on certain qualities rather than others, we can make the decision. We decide that the kind of honey is not important to us, and ignore that statement. And trust that crunch – an important quality to us – can be trusted as an expression of our experience of crunchiness. Over time, we build our opinions through trial and error, trusting our own experience and others' recommendations and statements.

Genuine and Trust

The concept of genuineness has emerged as a statement of what we can trust. The genuine is what it proclaims to be, and what others proclaim it to be. We know that it can be trusted. The basis of brand loyalty lies in trust. If we have liked the brand's products in the past, we can trust that we will like them in the future, and we continue to buy them. Seals and certification systems are also based on trust. Each seal expresses: "This can be trusted" for a different quality. If we value fair trade, then we look to the fair trade label to see what we can trust. Organic labels, help us to trust that our food was made in a way that conforms to the organic standards. The concept of genuine – a genuine Louis Vuitton, or a genuine person – helps us to trust things' appearances.

We strive for the genuine because it is trustworthy. Recent research in psychology has shown that seeking and trusting the genuine come from deep within our psyche. Bruce Hood and

Paul Bloom conducted experiments with a “copying machine”, explaining to children that this machine could make exact copies of anything. First, they displayed the function of the machine with a generic toy, putting it into the “machine” and taking out the “copy”. The children were generally enthusiastic about the copies of generic objects. But when it came to copying something they loved and trusted – their favorite stuffed animal or blanket – they were much more skeptical about the machine, either not allowing their blanket to be copied, or refusing to trust the copy. “The new duplicate was a bootleg blankie, an ersatz stuffed animal.” (LEHRER, 2010) This experiment shows us the (sometimes illogical) significance we give to genuineness. It is a combination of our values and trust.

A further experiment tested the behavior of people wearing brand-name sunglasses versus counterfeits (see GINO ET AL. 2010 for a full description of the experiments). It began with the theory that, “...people buy counterfeit products to signal positive traits, to themselves and others. Counterfeits, however, have an additional property, in that they signal an aspiration to be something one is not...” (GINO, ET AL. 2010). Study participants were given or were able to choose either one or the other to wear while taking various tests that would slightly reward cheating. Those wearing the counterfeit sunglasses had a higher propensity to lie, and cheat than the people wearing the genuine sunglasses. Additionally, they were more likely to believe that others around them were dishonest in their behavior. “In short, these results demonstrate that wearing counterfeits causes people to feel inauthentic, and these feelings of inauthenticity drive unethical behavior.” (GINO, ET AL. 2010)

Here we see that trust is a driving factor in our magnetism toward genuineness. Our purchase and use of the genuine comes from our need to sort through the complication of our daily lives, and to make decisions. We are much more likely to trust genuine objects and invest ourselves in them. And we are much more likely to trust others and ourselves when we are using genuine objects. Genuine, although not inherently moral, participates in morality through the role it plays in trust.

Genuine as a Core Value of Society

Society invests great importance in the concept of genuine. It is a ubiquitous truth that all people, brands and products are striving for. Through modernization our perception and feeling for genuine is “rauher, konkreter, extremer geworden”¹ (VOSSENKUHL, 1991, P.8) Bookstores overflow with self-help titles that teach authenticity and genuineness as paths to happiness. In their pages readers learn to recognize who they are, and to be it. “The pricing of fakes reveals something important about how the human mind calculates value. In many instances, we crave authenticity as an end unto itself. We want the real iPhone not because it works better but because its the real one. The same logic explains why we splurge on Hermes bags, Rolex watches, Prada t-shirts, fancy Bordeaux, and expensive art. ... While a Rolex is a lovely piece of time keeping machinery, the value of the watch has nothing to do with its function. Instead,

1 Author's translation: Feeling for Authenticity has become rougher, more concrete, more extreme.

it depends on the intact authenticity of the brand.” (LEHRER, 2010) High streets are bursting at the seams with voices boasting to be the original, the authentic, the genuine, and stores that boast to be nothing, but yearn to be seen as genuine.² Great lengths are taken to protect their genuine surface from being tarnished by inconsistencies. And individuals demand genuineness from their belongings; it is “becoming the new consumer sensibility. The buying criteria by which consumers are choosing who they are going to buy from and what they are going to buy. Becoming the basis of the economy.” (PINE, 2004) People expect genuineness from their brands, their friends and family, and from themselves. On the other side of society, the prospect of being genuine has also inspired movements back to the countryside. Genuine is the mantra underlying forging one’s own path in one direction or the other.

But rather than investing ourselves in neutrality, the drive for genuine is laden with vehement emotions, especially virtue. “The demand for authenticity is... reflected in an obsession with certainty – specifically, certainty as to the origin, date, author and signature of a work” (BAUDRILLARD, 2005, P.81) It has become the scale upon which we weight our decisions, and the compass that guides our maneuvers. To us, genuineness on its own is morality.

But in striving for genuineness we have misplaced our values, and ourselves been misled. Genuineness alone is neutral. Its morality can only come from its combination with our own moral judgments. A genuine person is not a moral person.

2 See Joseph Pine’s explanation of Starbucks in: PINE, 2004

Genuine leather is not moral leather. Genuine thoughts are not pure thoughts. We have condensed these statements, and removed the context from genuineness, falsely believing that it is inherently moral. We have endowed significance on the description, and not the value that it is meant to describe.

Genuineness

Genuineness does not seem to be far off. It is part our visceral sense of the world; we feel its influence on us. But looking more closely, and trying to describe it, we find ourselves lost for words. 'Wood draws its substance from the earth, it lives and breathes and 'labours'. It has latent warmth; it does not merely reflect, ... but burns from within. Time is embedded in its very fibres, which makes it the perfect container, because every content is something we want to rescue from time. Wood has its own odour, it ages, it even has parasites, and so on. In short it is a material that has being.' (BAUDRILLARD, 2005, P.38) Genuineness seems to be concealed within it. But cutting it apart, breaking it to pieces, cannot help us find that genuineness. Genuineness glimmers within the dusky oiled patina of a thousand uses in the iconic Bialetti espresso maker. But scraping off the oils, inspecting them through a microscope, we can't find it. It whispers a deep bass-note from Miles Davis' saxophone as it rills through the "Kind of Blue". While flicking, pinching and pulling across the surface of an iPhone genuineness seems to poke us. But genuineness cannot be found in our fingers. The genuineness we search for remains hidden. We play hide and seek with it. Like trying to catch a rabbit peering out from its hole, the objectively genuine retreats before we can grab it by the ears. We *seem* to feel it, we *seem* to know it, but its true being eludes us.

To find genuine, we need to understand how we perceive and interpret the world. "wir müssen unseren blick verändern. wir müssen wissen, daß wir nicht nur sehen und denken. wir müssen wissen, daß wir auf unterschiedliche weisen sehen und denken." (AICHER, 1991, P.69) By understanding the ways

we think, and perceive the world, we are closer to finding what genuine is.

By inspecting the nature of being and seeming, we can come to conclusions about what genuine might be, or at least where to look for it. The nature of being as universal, embodying all things, and relevant to all things, teaches us that genuineness is also universal. In our understanding that being has no content, and no sensory output we learn that being is silent. In knowing that genuineness must be communicated through seeming, we learn to economize being to be simply communicable. And considering that genuine is the relationship between being and seeming, we can look at humility as an example on the way to genuineness. From these perspectives, we have a platform from which we can begin to further inspect the nature of genuineness, and begin creating genuine designs.

Universality

Being is with and internal to everything. Being is within the whole spectrum of movement. Every single trait belongs to being. Every entity, all substance is summed up within being. Being is the omnipresent companion, and is pertinent to the entirety of existence; it is universal.

As undistorted being, genuineness is also universality. Genuine things are pertinent to all people and all times. They have compassion toward their surroundings, and seek to be understood by all people. To create the genuine is to create that which will be universally understood, and will be universally applicable. In order to do this, we must persistently expand

the context in which our designs are embedded, letting their boundaries dissolve.

Finite Contexts

Contexts at their simplest are boundaries. They are the frames of reference in which we understand and can freely move. Contexts are contained and closed. Regardless how wide their boundaries stretch, they are the polar opposite of universality.

To create design within a context is to impose distortion in its interpretation, in the way it seems. Like looking at a landscape through a window, the pane of glass with each imperfection in the material, and each fleck upon its surface distortions that which lies behind it. The frame restrains the image, and conceals important parts of its being. We cannot see the spaciousness of the sky, or the objects that lie to the left or right of the pane. Here the horizon is cut into pieces, it has a beginning and an end within the frame, yet the endlessness of the horizon is part of the landscape's essence. The connection between the floor we stand on and the image we see is lost, it is broken in two. Stepping further away from the window, the distortion of the landscape becomes greater, we see a smaller portion of its being. Standing beyond the window, we are free to take in the whole of the landscape's being. We come to understand it. We see ourselves as part of it. The connection between the earth that our feet are planted on and the horizon line that stretches before us is clear.

Here we see the relationship between context and seeming. Contexts distort the way our creations seem within the

minds of the viewer by cutting them down to only be understood from a certain perspective. Standing outside of the context and looking at it through our own limited understanding, the landscape is distorted to us. Contexts require of the viewer that they have a certain composition of knowledge and understanding. Without that knowledge, they are vulnerable to being falsely understood. The boundaries of context confine and distort the object's being. Looking upon them from outside of the context, we cannot understand their wholeness. They seem to be something they aren't.

Context is excuse

Context is the great justification. Nations explain away wars and conflicts as a difference of understanding between cultures, a difference of context. Individuals justify mediocrity as the best that could be done with the available means: within the context they were working in. Designers justify the uselessness or irrelevance of their designs by saying that it comes from their being, and their understanding: putting them within the context of their self. Context is used as a shield, impenetrable to criticism, and questioning. The confines of contexts are the excuses for imperfection. Through contexts, distortion and inconsistencies are allowed.

To base our work on contexts, is to be founded in finite and flexible realities. Contexts are constantly changing, based on the development of new tools and technologies, and the changes in ourselves. "der mensch ändert ständig seine positionen, seien es solche der geographie, des berufs, der gesinnung oder

der neigung, die bezugspunkt sind ein sich bewegendes umfeld mit ständig neuen ideen, ständig neuen positionen.”¹ (AICHER, 1991, P.183) Contexts are unreliable as foundations for genuineness. As soon as the context changes, the object is no longer genuine.

In striving to be how it seems, genuineness cannot allow for inconsistencies. To require justification is to seem to be what one is not. Genuineness advocates agreement and understanding from all perspectives.

Contextuality: Costume Jewelry

Looking at the various contexts that a single item (or category of items) can be placed in, we see that contexts are fallible. Considered from different contexts, costume jewelry takes on greatly varying degrees of genuineness and non-genuineness.

Within the context of precious jewelry, costume jewelry seems to be the ultimately non-genuine. It seems that its golden surface is made of gold, and that its pearlescent white beads are pearls, but they are brass and plastic. It feigns to be something it is not, and gains its value and meaning in mimicking precious jewelry.

In deception however, costume jewelry contemplates the possibilities of jewelry. Lucius Burkhardt painted the world of costume jewelry as visionary saying, “Der falsche Schmuck

1 Author's translation: People constantly change their position, be they positions in geography, of the moral sense, or their tendencies, the reference points are a moving contexts that bring new ideas, and new positions.

ist eine Utopie, er denkt darüber nach wie Schmuck sein könnte..." (1995) He argued that costume jewelry does not copy precious jewelry. Rather, it goes beyond the precious. "Echter falscher Schmuck imitiert nicht den echten Schmuck, den es gibt, sondern solchen den es eben nicht gibt, er gar nicht sein kann, weil es so edle Steinen gar nicht gibt, es sei denn, sie seien gefälscht." (1995) From this perspective, it is a genuine expression of imagination.

In its flexibility, costume jewelry is expressive. It is not confined to the rules, colors, and natural blemishes of precious materials. It is free to be anything it wants. It is free to be anything *I* want it to be. It can be a genuine expression of my personality. Plastic beads and bangles do not seem like anything but plastic, and their plasticity is a genuine expression of the plasticity of my personality.

If mimicry makes costume jewelry ungenueine, then precious jewelry is just as ungenueine. Tiffany recently produced a line of jewelry designed by Frank Gehry. (TIFFANY & CO., N.D.) The whole set, while beautiful, emits the essence of costume jewelry. One particular bracelet made of agate, mimics the style of fat plastic bangles that my sisters wore in the early 1990s, at least ten years before the line was conceived. The whole style seems to be expensive mimicry of costume jewelry.

In the context of ornamentation, no jewelry can be genuine. "Da das Ornament nicht mehr organisch mit unserer Kultur zusammenhängt, ist auch Ornament nicht mehr der Ausdruck unsere Kultur. Das Ornament, das heute geschaffen wird, hat keinen Zusammenhang mit uns, hat keine menschlichen Zusammenhänge, keine Zusammenhang mit der Wel-

tordnung. Es ist nicht entwicklungsfähig.” (LOOS, 2000, P.197) Explaining that it no longer fits within the context of our culture, he proclaims jewelry, as a form of ornamentation, to be criminal and not genuine.²

Looking at the history of costume jewelry, we find the opposite perspective. It is actually quite modern. It arose from the urge to shed the past, and reinvent femininity. As part of Coco Chanel's vision, it is an expression of the need to emancipate women from corsets, and lift the burden of their ornate hats. By mixing real stones (taken from the garish gifts of her lovers) with glass cuttings, and cheap chains, she gave costume jewelry enough momentum to become mainstream. (KARBO, 2009) Here costume jewelry is genuinely modern, and genuine Chanel.

Laying out two identical, and expertly formed jewels side-by-side, one of glass and one of diamond, they appear to be the same. In this juxtaposition, it could be argued that glass is professing to be diamond, thereby becoming ungentine. But in a society that puts value on glass, could it not also be that diamond is professing to be glass? In this way both glass and diamonds are genuine, and ungentine.

Diamonds are genuine expressions of our love. But they are also genuine drivers of slavery and war.

Inspecting the genuineness of costume jewelry and precious jewelry, we see the inconsistencies that finite contexts can create. The different contexts in which these judgments take place are independent from another. When compared

2 Compare: LOOS, 2000, P.91

side-by-side, they clash, and reciprocally undermine each other. “This inconsistency, far more than treachery or cruelty, sends the audience beside itself with rage: offended not in its morality but in its logic, it considers the contradiction of arguments as the basest of crimes.” (BARTHES, 1957, P.24) To maintain any sort of genuineness here would require keeping each individual context completely separate from each other. Comparing, and combining the contexts, makes genuineness discordant and ambiguous in short – non-genuine. In this way, adding contexts adds layers of seeming and distortion.

Beyond Context

In genuineness, universal means being free from the confines of context. It is to be relevant, and understandable from every perspective. This means that, to be universal, our designs must expand beyond the barriers of finite contexts and become autonomous from them. In designing, we must inspect the largest contexts we know, and direct our attention toward them. Steadily expanding beyond contexts as we become aware of their confines, and the opportunities on the outside.

Universality destructs the personal context we usually associate with genuineness. Designing genuine requires us to respect objects as separate and unique entities from ourselves. We have power in creating them, but after we send them into the world they grow volition of their own, and are influenced by other people. Our creations have their own thingness and must have the capacity to communicate for themselves from

their innate being, and not the words (contexts) we build up around them.

The genuine is understood within the flow of time, the momentum of change and transformation. It is not confined to a finite context of a single time period. It is relevant within the whole of time, and moves freely between eras and ages. Genuine remains undistorted whilst seconds build up into minutes, minutes expand into hours, hours growing into days, then to months and years, decades and eras. In time, genuine stays pure for the duration of the sun's movement and rotations – through the passage of the sun that marks each day, and the passage of years with each full rotation of the planet. Genuine moves within the current of time, and doesn't swim against it.

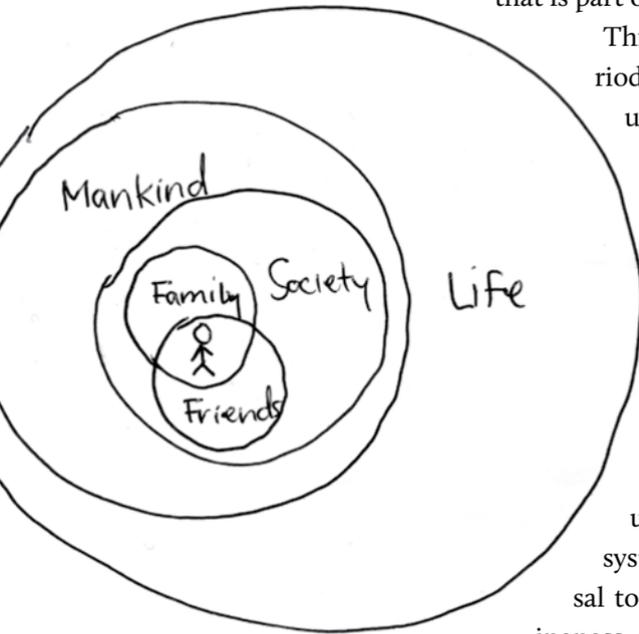
The rise and fall of societies, of individual humans and complete species is familiar to Genuine. It is relevant through birth, childhood, adolescence, adulthood, aging and death. It recognizes their cyclical nature. It is sympathetic to the rhythm of life, and the cadence of generations: each moving in after the other, each unknowingly repeating the mistakes and joys of their parents. Genuine aligns itself with each new generation, and accompanies it through the complete cycle. Genuine attaches itself to all of humanity. It is not interested one society or one class above another; rather it tries to be relevant for all of them. It recognizes and sympathizes with the universal qualities of the human condition. From behind each tear, and every smile, genuine remains pure.

In these wide contexts, we are able to see the potential power that genuineness holds. Through universality, we can impact a wide array of lives, human and non-human, from

now into the unforeseeable future. But we also understand the expansive stretches that genuine design must traverse to do so.

Toward Universality

As designers, we already have a feel for creating the universal. The fission of craft and design came about with the age of mass-production, and mass-communication. With this, our task evolved and became more specific: producing for a massive audience. Massive distribution, however, does not necessarily include the discerning affinity for the human condition that is part of genuineness.



Through the modern period's obsession with modularity, design began to think in systems, think about wider compatibility, and interaction. ISO standards, such as page formats, and the shape of electricity outlets have also attempted to impose universality. But these systems are not universal to the degree that genuineness requires. They do not

stretch across time and humanity; they are only exchangeable within their own closed context.

Designing Universality

Designing genuine, calls for increased understanding of the expansive array of interpreters who will perceive our work. It asks us to gain respect for these viewpoints, and compassion for their needs and desires. Here, designers grow an acute awareness for the universal human condition, and human nature, as well as for the array of unique differentiations that lie within this universality. Genuine designers become philosophers on the art of being human, and grow compassion and respect for its intricacies.

Silence

Being is silent. It has no description of its own. As pure existence without content, its silence does not just refer to a lack of all sound. Rather, being lacks all signals.

Yet in its silence, being contains all things and is full and robust. It is the receptacle for all feelings, all life, molecules and compositions of them. It is receptive to all.

Being does not express itself, but in complete silence, and complete emptiness it embodies all qualities, drives all actions, and holds all things together. It has the force to organize and orchestrate the world. This force – invisible but ubiquitously present – has been the muse of scientists and inquisitors since humanity gained the capacity to reflect on their existence and

surroundings. Attempts to quantify being, to hold it together in calculations and mathematical theories, remain fragmented. They only describe pieces of being's power, and not its entirety. Free from content, being holds omnipotent force.

Signal is distortion

The concept of pure silence and absence of expression as a whole is difficult to comprehend, but we understand it in fragments from our own experiences. It is lofty, but not distant from our own awareness. Our friends and colleagues sometimes over-express themselves. In their attempt to represent themselves, each additional expression breaks down the purity of their being, and they reduce themselves to seeming. We begin to see them as ungenueine. Over-communication is felt in our dismay for overdressed store windows, in our critique of branded t-shirts. These things try to be genuine through expression, but ultimately undermine their own genuineness.

“Garrulity causes the value of words to deteriorate by unnecessarily inflating the impression of meaning. Silence, when used effectively, actually secures meaning; it is a necessary part of communication and wisdom.” Silence lies in between words, on the margins of pages, and the pauses in conversations. We recognize the gravity of these spaces. In them, we find the space to pull our thoughts together, the share without active expression.

Over-communication puts weight on seeming, and reduces our ability to understand being. “Silence is eloquent.” (HARA, 2010, p.60) Each signal that is expressed becomes a step further

away from understanding the being underneath. The genuine must be silent, allow itself only to be.

Omitting Expression

Silence is non-communication; it excludes active expression. In designing genuine, we must come to understand the power and fullness of silence, and move toward it. Learning to omit superfluous expression.

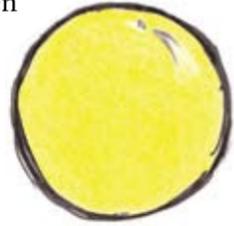
In omitting expression, designing genuine requires a clear understanding of communication. Inspecting communication, we learn of its necessary fallibility, the value of silence and the uselessness of active communication. Active communication can never express the true being of our creations. Words and abstractions of all sorts only muddle and distort. The addition of shapes and colors, the addition of expression, begin to seem forced. These additions only confuse the viewer and user's understanding of the being, which lies underneath.



In pondering silence, and working toward it, we also start to think about power and influence. I was recently given a water carafe as a gift. It expresses nothing in particular. It is plain and basic, with the clear function to hold water, and little more. Yet since having the carafe in my refrigerator – perpet-

ually full – my water consumption has risen dramatically. It seems so silly, and so sinless, had I wanted to start drinking more water, I would have never come across the idea to buy a carafe. It emits no signal; it doesn't have a timer counting down to the next forced glass of water, yet its presence has drawn me magnetically to drinking.

Silence holds this gentle force. It does not push, or coerce, is simply is. (COMPARE: ZUMTHOR, 2005, P.34) In being, it tugs on certain strings and we submit to its pressure. Not realizing that it has exerted force, and not realizing that we are docile to it. Rather than commanding, its force is a gentle pull, a slight nudge in a certain direction.



Designing Silence

As designers, we build up and give form. Lack of content and lack of communication seem to be contradictory to our task and goals. Creation is active expression. Yet in silence we see dissolution, rather than growth. A yellow ball, one of the simplest objects from our childhood, begins to disintegrate in silence. Its roundness is deflated; its curves becoming lumps, and then wrinkles. Its

brilliant yellowness losing its luminescence, turning a transparent banana color. And then nothing, it is gone.

When working toward genuine creations, watching things fade away becomes part of the design process. We hear great voices saying, if they had had more time it would have been shorter,³ that design is the process of taking away, until nothing can be taken away anymore.⁴ These words, or combinations of them, have been expressed so often, that original authorship cannot be defined. The concept of reduction is universal to our experience of creation.

Genuineness advocates for less rather than more. We are familiar with the concept from Dieter Rams' (N.D) and John Maeda (2007). Both preach and practice simplicity and reduction to the essentials. But we do not learn about silence through mantras, or books, we grow an affinity for it over time, and through personal consideration. As Hara says, "...even if someone self-consciously applies a simple geometric style to his work, or maintains a pretentious silence, he or she cannot grasp the true meaning of emptiness. One must train oneself and build up experience in order to apply that concept efficiently." (2010, p. 60)

In creating the genuine, we move toward the goal of non-communication. Silence encourages us to reduce active portrayal. Rather than projecting meaning onto the surface of our

3 Usually attributed to Blaise Pascal, but its origin is unclear.

4 Originally written by Antoine de Saint-Exupéry, in his book "Terre des Hommes" (1939) but it has been repeated so many times since, by so many designers that it has been attributed widely.

creations – appending stories and statements to its being – we are to refrain, and reduce. In this, meaning is allowed to emerge from deep within, shining outward from its essence.

Economy

The concept of genuineness results from the fallibility of communication and interpretation between being, and the interpreter. In genuine, being is flawlessly presented to the world, allowing it to be flawlessly interpreted. The approach toward genuineness, then, is not just comprised of reducing seeming, but can also include improving the communicability of being. By reducing the complication and frivolity of that which is to be communicated and interpreted, communication can be improved. Achieving the desired result with the simplest means – by being economical.

Economy describes the thoughtful allocation of resources – money, effort, time and material – in every stage of achieving a goal. In designing genuine, economy is present in every stage of a product or tool’s lifecycle: the creation and development, manufacture, acquisition and use.

Economy is simplicity, but also includes richness. Rather than being sparse, and bare, economy expects that we achieve strong results with the materials implemented. We increase output and influence – the effect that our work has on the outside world – while reducing the resources applied. In economy, the simple becomes robust and effective.

Simplicity of Communication

As the container for all material, being lies underneath that which we perceive. In design, being is composed of the underlying intentions and thoughts that dictate the form of a creation. It is the choreography that tells where each line and color should be placed, what the object should achieve, and the impression the object should give.

When buying a drill we aren't buying a motor, and housing, we are buying a hole in the wall. When turning on a lamp, we are not giving power to electric filaments. We are turning on sight and independence from the sun. Reading a book is not turning pages, and interpreting letters, it is gaining knowledge and insights about others' perspectives on the world. These underlying functions, and meanings represent an object's being.

Looking at two approaches to designing a spoon, we can understand being more clearly. In one approach we think of the spoons we know, of their forms, and shapes: the object has a handle, and a small concave platform at the end of them, usually made of metal, but sometimes plastic or wood. In the other approach we break away the formal structure of a spoon, its material construction and form: the object is taken in the palm of the hand, and is used to raise fluids, gel-like substances, or many small solid pieces into the mouth.⁵ Here, seeming is the physical form and construction of the object – it describes our

5 See also a similar example with a wine bottle in Aicher, 1991, p.153

physical perception. Being is the underlying function and purpose of the object.

In economy, we break down the underlying essence to its most simple iteration. The being of a spoon, as it is laid out above, is more complicated than it needs to be – it can be further broken down to the function of moving substances into the mouth without contacting them with our hands. The use of chopsticks in Asian cultures exemplifies a more economical perspective toward moving food to the mouth. With two non-descript sticks, and regular plates and bowls, each function of Europe’s 100 piece table settings is achieved. Rather than using a spoon to carry liquids, the bowl is lifted. Instead of a knife to cut foods, teeth are used.

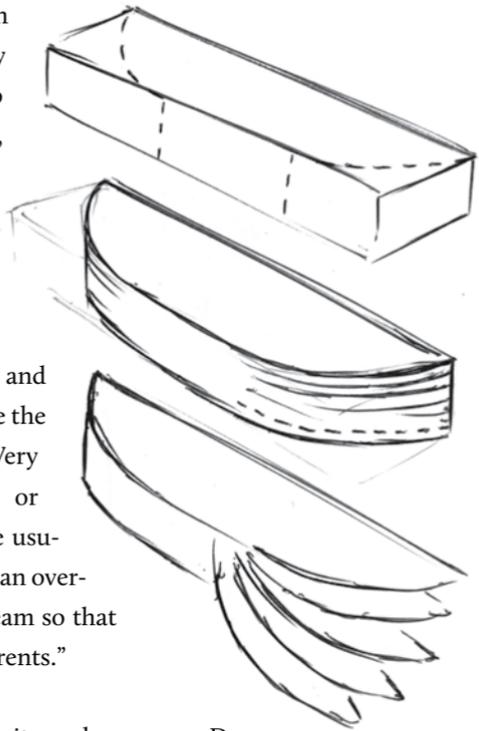
In genuineness, economy indicates the reduction of an object’s being, allowing the same results with fewer resources.

Toward Economy

We see economy in John Berger’s description of a specific type of wooden handcrafted dove. In his essay “The White Bird” (2009) he explains how the bird is created:

“The principle of the construction of these birds is simple enough, although to make a fine bird demands considerable skill. You take two bars of pine wood, about six inches in length, a little less than one inch in height and the same in width. You soak them in water so that the wood has the maximum pliability, then you carve them. One piece will be the head and body with a fan tail, the second piece will represent the wings. The art principally con-

cerns the making of the wing and tail feathers. The whole block of each wing is carved according to the silhouette of a single feather. Then the block is sliced into thirteen thin layers and these are gently opened out, one by one, to make a fan shape. Likewise, for the second wing and for the tail feathers. The two pieces of wood are joined together to form a cross and the bird is complete. No glue is used and there is only one nail where the two pieces of wood cross. Very light, weighing only two or three ounces, the birds are usually hung on a thread from an overhanging mantelpiece or beam so that they move with the air currents.”



He continues on to explain,

“...there is a formal unity and economy. Despite the object’s apparent complexity, the grammar of its making is simple, even austere. Its richness is the result of repetitions which are also variations.” (BERGER, 2009, P.55)

Here we recognize economy in the simplicity of creation. With only a few repetitive gestures, the bird becomes complex

and rich, yet the result has been created with the minimal possible investment.

Economy as a whole is not foreign to our society. In fact, we describe our society, and the way it works as our economy. We focus on reduction of waste, careful allocation of our resources. Even our approach to economy as saving money is being expanded to include economies of natural resources, human resources, and even happiness.

Designing Economy

In designing genuine, we look for the simplest possible way to achieve a task, reducing the being that underlies the structure and form of our creations.

Genuineness is not just reduced seeming but reduction of being. Economy teaches us to trim our design problems to the simplest possible iterations – to look at the holes in the wall, rather than the motor and housing of a drill. We learn to look at human lives, and the actions we carry out as combinations of gestures and forces we exert on the world. In this, we learn that even the most banal of actions can have robust effects.

From this perspective we see superfluous actions as non-genuine, and begin to understand our distaste for the gadgets we see in late-night infomercials, and in-flight catalogues. We break down use, and usability to their core, and begin to look at design from the perspective of fulfilling basic human needs and desires. Our approach to genuineness moves into the evolutionary realm, and we see our work as tools to aid in

survival – or the realm of biology, as enhancement of negative entropy.

In economy, our sense of force gives way to the forces of the universe. We learn to use them as they are, to our benefit, rather than trying to conquer or change them. In this we come into harmony with our surroundings, rather than arguing or fighting against them. “The snow goose doesn’t need a daily bath to stay white, nor does the crow need to be stained every day to stay black. Black and white comes from natural simplicity, not from argument.”⁶ (TZU, 2010, P.88)

In economy, we look at the innate qualities of materials, the innate nature of life, and of being. We become philosophers and scientists, inspecting the being that gives form and structure to the world.

Humility

Genuineness appears when seeming is undistinguishable from being, both components in alignment with each other. Never feigning to be more than it is, genuine is honest about what it is. In short, it is humble.

Humility describes the modest, and the common, always seeming to be slightly less than one’s self. In this, the humble never presumes to be more than it is, rather it portrays itself as it is, always erring on the side of caution, always avoiding misrepresentation.

6 See also Chuang Tzu’s description of cutting an ox in TZU, 2010, P.13

Humility is often used to describe the poor and the lowly, but in these contexts, humility is accompanied by respect for the simplicity of the poor man's life, or nostalgia for the way things were before the confusion, and speed of the contemporary city, such as in Baudrillard's description of peasants: "they are not as yet touched by the acculturation phenomenon affecting other classes (Not that they consciously refuse it – rather, they simply fall outside the sphere of influence.)". (2005, P.163)⁷ In this, humility is a way of life, a way to carry and present one's self without bias or persuasion. To be humble then, requires dignity and security in being as one is. Humble must not puff itself up, or sell itself. It does not focus on portrayal, instead on being. In humility, being is enough.

Humility requires self-understanding, awareness and an open perspective. The humble understand the wide perspective of the world: the vastness of the universe, and the generations of men that came before them. They recognize their lowly position within this vastness, and that they are a tiny fleck in comparison.

In this understanding, the humble is mildly submissive. It never purports to know the right way, or push its perspective outward. Humble caters to one's interests and needs without pushing their own upon them. It awakens respect and trust. Coming into close contact with humility one is pleasantly sur-

7 Note: peasants and humble, uncultured cultures are favorite examples of the moral and the genuine in Baudrillard's, Loos' and Berger's work. Compare: BERGER, 2009, P.16; BAUDRILLARD, 2005, P.22-23; AND LOOS, 2000, P.33

prised at the being unfolding before them, rather than feeling betrayed by concealment and lies.

Proximity of Being and Seeming

So far, I have handled the approach toward genuine as a process of reducing seeming, and bringing being to the surface. From this perspective genuine indicates a one-to-one match between being and seeming, it is the superlative coherence of the two elements. Yet, this degree of absolution is overbearing and unobtainable – the fallibility of our senses, and emotional intellect get in the way. The concepts I have lain out – universality, silence, and economy – sway up in the air, out of our reach. Their extremeness makes them almost incomprehensible in the act of genesis. To have no expression and no form become paradoxes for meditation, not for creation. Humility represents the reasonable compromise among these aspirations. Humility is softer, and allows for more freedom of movement.

The implications, and the pursuit of humility are parallel to those of genuine. When working toward humility, we undertake similar actions to the approach of genuine, inspecting being and seeming, bringing them toward coherence. The consequences of these actions are also similar. Our work can be better understood, it moves away from deceit. Only its goal has a slightly different nuance. Genuine pushes for the complete expulsion of seeming, while humility strives for a balance between the being and seeming. In moving toward humility, we look how the two relate, and how close they are to each other,

rather than at reducing them to their purest state. In humility, the superlative nature of being and seeming are reduced. Their proximity is the central focus.

Toward Humility

In contemporary life, the trends and forces that pull us into action don't have the tact for humility. This has come from the proliferation of competition, and choice, among products, websites, services, and people. The social internet exemplifies this in its promotion of self-importance. What is being sold as social – a way to communicate and share between friends and colleagues – is actually ego. We express every thought within 140 characters, share every memory in pixels, and when we feel the need, can give monologues to the world in video, sound, or text. The days of locked diaries are over, we no longer pour ourselves into private pages. Rather, we broadcast ourselves⁸ to the anonymous universe. Social media floats somewhere between mass communication, and mass archive.⁹ Our social self floats between boasting and presumptuousness. As a result, individuality and persona have become brands, and true humility has become a lost art.

8 Also the Youtube slogan: "Broadcast Yourself"

9 Note: based on my notes from lecture by Prof. Dr. Michael Erlhooff at the K n International School of Design on 21 October 2009

Designing Humility

Humility tends toward under-representation. In this, it incorporates the qualities of silence, economy, and universality, and adds new nuances of meaning to them. In designing the humble, one learns the value of submission, of admission that one's own perspective is not omniscient.

The humble object is not different for difference's sake. It is modest and common. It never purports to be more than it is. As Jasper Morrison pointed out, "things which are designed to attract attention are, from the outset, going to be unsatisfactory. There are better ways to design than putting a lot of effort into making something look special. Special is generally less useful than normal, and less rewarding in the long term. Special things demand attention for the wrong reasons, interrupting potentially good atmosphere with their awkward presence." (2006) When we try to attract attention, we only inflate the expectations of users.

Humble designs are not pushy in any way, they tend to fade into the background. "I came to believe that if I wanted to weave a tapestry that was meaningful, it was narrow gradations, not great disparities which mattered. In that way, the tapestry would be far more delicate." (HARA,





2010, p.19) They don't announce their presence, rather are indifferent to attention.

Humility does away with design as a 'rock-star' profession. The humble object does not carry our name, or any message of its own. It takes in the owner, lets itself be the vessel for carrying and embodying their feelings and needs. "The value of the anonymous object is to remind us (those involved in design) that in the real world an object is just an object that depends on its long-term usefulness for survival." (MORRISON, 1996) The creation of humble objects includes letting go, allowing the object to be its own self and become invested with its own meaning, rather than transporting ours. In this, we must let go of our ideas that we, as the creators, are worthy of attention. Humble objects give attention to their owners.

In use and function, the humble object is politely submissive; its focus lies on the user's experience, needs and feelings. Rather than telling buyers what they need, and how they should go about attaining their needs – pushing their own perspective on the user – it is receptive to their needs and goals. It becomes a receptacle for the owner's life, "...Hülle und Hintergrund des vorbeiziehenden Lebens, ein sensibles Gefäß für den Rhythmus der Schritte auf dem Boden, für die Konzentration der Arbeit, für die Stille des Schlafs."¹⁰ (ZUMTHOR, 2005, p.12) Polite submis-

¹⁰ Author's translation: mantle and background for the life passing before it, a sensible container for the rhythm of steps on the floor, for the concentration of work, and the still of

sion is touched on within the mantra “form follows function” (SULLIVAN, 1896), in the design of user-interfaces, and usability. But its meaning goes far beyond being strictly functional. The product is compassionate, and the user feels that they are understood and cared for. It is an emotional exchange, and not stark or forced. This form of submission emerges from lowliness, the designer’s and object’s realization that one’s own perspective is not the only perspective, nor is it necessarily the right perspective.

The category of humble objects might seem poor and lowly at first, but they also carry an atmosphere of self-confidence with them. The humble does not require bells and whistles; being is enough. It is secure in its simplicity. Polite submission does not mean that an object is a shape-shifter fitting to all needs, and to all desires. Rather, it is comfortable in itself, and does not force itself upon the user. It has a “besondere Präsenz der Form... ein selbstverständliches und selbstbewusstes Dasein, das dem Objekt eigen ist.”¹¹ (ZUMTHOR, 2005, P.75) This explains the incredible atmosphere that the humble brings. Even just their presence slightly charges the air. Their being is concurrently obvious and surprising.

As I said earlier, humility constitutes the compromise between the extremeness of pure being and the fallibility of our own capabilities and humanness. It is an achievable milestone

sleep.

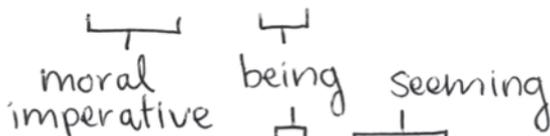
11 Author’s translation: For as long as I can remember, I have experienced the beauty of an object made by the hands of man, as an extraordinary presence of form, as a clear and self-confident dasein (existence), that is inherent to the object.

on the way to genuine. But although it is a concession, it is not easy to achieve. Humility is a carefully nuanced combination of being and seeming, confidence and insignificance. It is the careful equilibrium of the two. But we have lost our sense of balance within humility, we no longer have an innate feeling for it. To us, the concept has become foreign and antiquated. Yet, in order to create humble designs, we need to understand its intricacies: learning about it, building up our sensitivity to it.

Designing Genuine

DESIGNERLY
QUESTION

How should things be?



Is it as it seems?

GENUINE
QUESTION

One cannot answer the designerly question with genuineness alone. Comparing the two questions central to the investigation of design and genuine, this fact becomes evident. In design, special weight is put on how things *should* be. Genuine, however, exists outside of the domain of the moral imperative.

The overlap between the investigation of being (in genuine) and manipulation of being (in design) illuminates the value that genuine can have in the design process. In investigating genuineness we learn that seeming is inherent and intertwined within being. They are inseparable. This is a valuable insight for designers: in manipulating being, we are also working within the realm of seeming. Our outcomes are not just our own, but are susceptible to the impressions of others. Through genuine we discover that we need to manipulate being *and* seeming, and perceive them as two specific challenges in the design process.

Here, our task acquires intricacy and nuance. Seeming is fickle. It allows the object to share its own perspective, but ultimately it is vulnerable to the audience. Their previous awareness and impressions have strong leverage on an object's seeming. But, just by comprehending this fact we are more suitably equipped to work toward our goal.

Polishing Genuine

In wiping and polishing silver we come to understand the nature of creating the genuine. Before beginning, tarnish conceals the true nature of the utensil behind it. Each motion over the

blackened surface pulls particles of darkness with it. Through repetition and pressure the distortions and inconsistencies of the tarnish are wiped away. With each sweep of the cloth, the underlying object appears to be different, strange and unfamiliar at first, but with intensified presence. The process culminates to reveal a different object than we knew before; it shines in a brighter light, and reflects more of ourselves in its surface. Designing genuine is the process of reducing the influence of seeming to let the object's essence shine through.

It is here that the fundamental value of genuineness can be understood. Genuine designs are transparent. Their purity allows them to be attentively scrutinized – a strong tool for designers seeking morality. Being better able to judge our creations, we are more capable of working toward morality. Genuine, therefore, is not the answer to how products should be. Rather it is a tool toward more careful scrutiny of them. With a genuine design we have not achieved omnipotent virtue; we have achieved the ability to neutrally inspect our work.

Genuine Allows Judgement

Genuineness incites curiosity, and a search for the truth. In striving for genuineness, we learn to pull reality apart, look at it from different angles, and in varying light. In short, we learn how to question the world, in our attempt to reform it.

The German word for designing, *entwerfen*, shines a unique light on this process. The core verb, *werfen*, means to throw. The prefix *ent-* is prepositional, signifying an outward direction: away, out, from. Here the design process becomes vis-

ceral, a process of throwing things out, and out there. On our drawing boards we create sketches and drafts, and repetitively throw them out. Each variation is slightly different, more fitting, and genuine than the last. Each step is incremental, and each is thrown away and replaced with another.

Following the product's production, *entwerfen* takes a different orientation. Here, the designer throws his products out into the world. Out there, the ideas are free to take on a life of their own, develop their own personalities, and *seem* to other people. From our desks, we watch the horizon for resonances. We observe how it interacts within the marketplace, and people's environment. We survey how it behaves among the objects surrounding it, and in the lives of its users. Where it fits and where it doesn't. Persistent reconsideration, and reception of feedbacks from the outside world help us to reassess the essence of our work, and move closer to it. When we have achieved genuineness, they help us to reassess the contexts in which our products have been created, and their morality.

Genuineness cannot be achieved in a single sitting, a single conversation or deliberation. In designing, we follow the same cycle as evolution, science and philosophy. Coming to individual truths, and expanding upon them incessantly. This is often a lifetime, sometimes multiple lifetimes of work. Like all design and all truth, genuine is achieved through repeated trial and error. Throwing things out, and out there, then creating anew.

Pots

I recently became fascinated with the genuineness of pots. It may have originally stemmed from my idea to take a pottery class, but I have come to believe that pots are the epitome of genuineness. They seem so banal, and so simple, yet in ruminating on pots, we come to see the power of genuineness, and the path to creating it.

Pots are pulled from the earth, and are connected to it. The clay they are made of comes from the ground, and is placed unchanged, unprocessed onto the potter's wheel. It is the universal building material. Connected to the earth in the most visceral relationship, it lets itself be formed, and molded by human hands, giving in to our wishes. A potter takes that formless earth and pulls it into shape, imbibes it with a function and a meaning. This act of genesis is so godlike, and so innate to humanness. God took the clay of the earth and formed it, breathed life into it, and built Adam. Man took the clay of the earth and made a pot, in which all that gives life and all that surrounds us in life can be stored. And again they are pulled from the earth as artifacts in excavations of ancient civilizations. I imagine that archaeologists experience a moment of hope in finding composed, and constructed earth, rather than the chaos of sand and decay. They are the archetypal artifacts, a sign that humans have lived. Pots are connected to human life across all history.

Pots are silent and receptive. Usually they recede into the corner, taking any function we ask of them, and not asking for any attention or privilege. Decorated pots become vessels for

transporting our thoughts, they emerge as messengers carrying our ideas out into the world.

Pots are humble and simple. They come from the most humble of roots – dirt – and become our humble servants. With their humility, they are also precious and useful.

Pots are the mother of all containers, be it wheat or white bread, plastic bangles or carefully woven beaded bracelets, water or soda, they are fitting for the purpose. Through modernization, and industrialization, the form of pots has transformed into many various species, but they all stem from the same parentage. Tupperware and boxes, although they now appear quite different, are the descendants of pots. Our cooking pots may look different, but pots were always used for cooking. Their function is economical and direct. They contain.

In pots I see the potential for genuine design. In creating genuine, we strive toward universality, rather than building our products into compartments and contexts. We silently work to make creations that are receptive to humanness, and that serve mankind. We move with the nature of our materials, the laws of nature, and the essence of being to create the economical, and omit the superfluous. Rather than striving for differentiation, and boldness, we make products that are meek and common. Here we see that genuineness is not a word to plaster on packaging, rather it carries a much deeper meaning and the potential for widespread resonance.

REFERENCES

- AICHER, O., 1991. *analog und digital*. Berlin: Ernst & Sohn.
- BARTHES, R., 1957. *Mythologies*. Translated from French by J. Cape. New York: Hill and Wang.
- BAUDRILLARD, J., 2005. *The System of Objects*. Radical Thinkers ed. London: Verso.
- BBC, N.D. Erich Fromm: Having and Being. *The Book Programme*. [online video] BBC. Available at: <<http://www.youtube.com/watch?v=07GpHrdXOFI>> [accessed 1 Mar 2011]
- BERGER, J., 2008. *Ways of Seeing*. Reprint in Penguin Design Series. London: Penguin.
- BERGER, J. 2009. *Why Look at Animals?*. Penguin Books, Great Ideas 80. London: Penguin.
- BURKHARDT, L., 1995. *Design = Unsichtbar*. Ostfildern: Rat für Formgebung.
- EAMES C. AND R., 1968. *Powers of Ten*. [online video] Available at: <<http://vimeo.com/819138>> [accessed 1 Mar 2011]
- GINO, F. ET AL., 2010. *The Counterfeit Self: The Deceptive Costs of Faking It*. *Psychological Science* 2010 21: 712. [online] Available at: < <http://www.people.hbs.edu/mnorton/gino%20norton%20ariely.pdf>>. [accessed on 5 Feb 2010]
- HARA, K., 2010. *White*. Translated from Japanese by J. Rhee. Baden: Lars Müller Publishers.
- KARBO, K. 2009. *The Gospel According to Chanel: Life Lessons from the World's Most Elegant Woman*. Guilford: Skirt!.
- LEHRER, J., 2010. Why Do We Care About Luxury Brands?. *Wired Science: The Frontal Cortex*, [blog] 2 August, Available at: <<http://www.wired.com/>

wiredscience/2010/08/why-do-we-care-about-luxury-brands/> [accessed 14 Jan 2011].

LOOS, A., 2000. *Ornament und Verbrechen: Ausgewählte Schriften die Originaltexte*. Wien: Georg Prachner Verlag.

MAEDA, 2007. *Simplicity*. Translated from English by S. Vogel. Heidelberg: Elsevier.

MERRIAM-WEBSTER DICTIONARY. [online] Available at: <<http://www.merriam-webster.com/dictionary/genuine>> [accessed on 7 March 2011].

MORRISON, J., 1996. Immaculate Conception – Objects without Author. *Ottagono*, No. 118. [online] Available at: <<http://www.jaspermorrison.com/html/4837808.html>> [accessed on: 24 Feb 2011].

MORRISON, J., 2006. Super Normal. In: J. Morrison and N. Fukasawa. *Super Normal*. Baden: Lars Müller Publishers. [online] Available at: <<http://www.jaspermorrison.com/html/8851725.html>> [accessed on: 24 Feb 2011].

PINE J., 2004. *Joseph Pine on what consumers want*. TED [video online] Available at: <http://www.ted.com/talks/lang/eng/joseph_pine_on_what_consumers_want.html> [accessed 1 Mar 2011]

PLATO, 380 BC. *The Republic*. Book VII. Translated by B. Jowett. [online] Available at: <<http://classics.mit.edu/Plato/republic.mb.txt>> [accessed on: 7 March 2011].

RAMS, D., N.D (EARLY 1980S). *Ten Principles for Good Design*. [online] Vitsoe. Available at: <<http://www.vitsoe.com/en/gb/about/dieterams/gooddesign>> [accessed on 1 Mar 2011]

RATEY, J., 2001. *A User's Guide to the Brain: Perception, Attention, and the Four Theaters of the Brain*. New York: Random House.

SMITH, C.L., 2008. *Object Love: Interactions with the self*. Vordiplom. Köln International School of Design.

SULLIVAN, L.H., 1896. The Tall Office Building Artistically Considered. [online] Available at: <<http://academics.triton.edu/faculty/fheitzman/tallofficebuilding.html>> [accessed 25 Jan 2011].

TZU, CHUANG, 2010. *The Tao of Nature*. Penguin Books, Great Ideas 81. London: Penguin.

TIFFANY & CO., N.D. [online] Available at: <http://www.tiffany.com/Shopping/Item.aspx?fromGrid=1&sku=22418335&mcat=148206&cid=288188&search_params=s+5-p+3-c+288188-r+101287458-x+n+6-ri+ni+o-t+k+> [accessed on 7 March 2011]

VOSSENKUHL, W., 1991. Einführung. In: AICHER, O., 1991. *analog und digital*. Berlin: Ernst & Sohn.

ZUMTHOR, P., 2005. *Architektur Denken*. 3rd ed. Basel: Birkhäuser Verlag.

FURTHER READING

BENJAMIN, W., 2008. *The Work of Art in the Age of Mechanical Reproduction*. Penguin Books, Great Ideas 56. London: Penguin.

BAUDRILLARD, J., 2010. *Simulacra and Simulation*. Translated from French by S.F.Glaser. Ann Arbor: University of Michigan Press.

BISKY, J., 2009. *Sehnsucht Nach Verbrechen*. Merkur: Deutsche Zeitschrift für europäisches Denken. 63(8), pp. 709-713.

CAMUS, A., 2005. *The Myth of Sisyphus*. Penguin Books, Great Ideas 39. London: Penguin.

ECONOMIST, 2010. You choose. *The Economist*. 18 Dec 2010. pp.111-113

JAMES, W., 2009. *On a Certain Blindness in Human Beings*. Penguin Books, Great Ideas 75. London: Penguin.

SARTE, J.P., 2007. *Existentialism is a Humanism*. Translated from French by Yale University. New Haven: Yale University Press.

SUDJIC, D., 2009. *The Language of Things*. Reprint in Penguin Design Series. London: Penguin.

VEBLEN, T., 2005. *Conspicuous Consumption*. Penguin Books, Great Ideas 38. London: Penguin.

KÖLN INTERNATIONAL SCHOOL OF DESIGN