

MAKE. LOVE. BRAND. VOL. ONE:

AUTHENTICITY
IS NOW:

A WORKING
DEFINITION
OF THE FLUID
STATE OF BEING
AS IT APPLIES
TO BUSINESS
AND DESIGN.

ZIBA DESIGN, PORTLAND, OR.

MAKE. LOVE. BRAND. VOL. 1:

AUTHENTICITY IS NOW:

← BOLDSANS

A WORKING DEFINITION
OF THE FLUID STATE ← THIN
OF BEING AS IT
APPLIES TO BUSINESS
AND DESIGN

2 WHAT DAY -
FINISHED STORIES?

DESIGNED ON:

MAY 7, 2007
10:07 am

DATE:

BOLD
AGAIN

"DATE
STAMPED"

ZIBA DESIGN

GN



Gillian Almy, [redacted]
03/14/07 08:50 AM

To Steve McCallion, [redacted], Jeremy Kaye, [redacted], Henry
Chin, [redacted], Sohrab Vossoughi, [redacted], Kristine [redacted]
cc Chelsea Vandiver, [redacted], Anne Tevlin, [redacted], Eric
Lawrence, [redacted]
Subject 3.12 Meeting Recap

Thank you all for attending Monday's meeting and offering your insights. We extracted just what we needed to proceed. A quick recap to highlight some intriguing ideas:

Overall purpose/goals of book:

Purpose: To inspire people around authenticity—something you flip to to be inspired
Sincerity, what's real
We're talking about inspirational, intellectual musings here. Although, should be better than musings.
Blog feel: it's live and fresh
It's a timestamp—we're talking seconds
A navigational tool through "authenticity"—mapquest
Essence: Time FULL: Both timeless and contemporary
The Bible—THE authentic book—it's a collection of stories and archetypes—the Good Book
Authenticity as a business practice
—"authentic culture"
Instruction manual
Theater experiences

Take Away:

1. We (ZIBA) know that authenticity is important
2. We know how to make authentic design

Form

Should be simple
the book IS the timeline
Expose how the book is organized (i.e. external table of contents)
-transparency
-clever
Fluid

Title

Title with form: Front could be LOVE and back could be LIES or vice versa
"Inspirational musings of a design firm in Portland, Oregon about authenticity..."—the title as a musing

Graphics

News headlines
Digital photography

Thank you again. I'll work with the design team to establish our next group meeting which will be a "sign-off" meeting. Invites + agenda will arrive shortly. In the meantime, please feel free to send any of us, especially Eric, any follow up ideas.

G

WHERE IS THE LOVE?

DEAR READER,

When I was a boy in Tehran, Iran, I lived in a neighborhood where everyone knew each other by name. We had a family doctor, Dr. Neha, who didn't just fit you into a busy schedule and then dispense medication. He would also sit down with you before your appointment and talk about life over a cup of tea. When I had to get groceries for the family, my mother didn't just tell me to go to the grocery store. Instead, she would say, "Why don't you get some fruit from Mr. Hassan?" Business had a face.

When I visited Mr. Hassan, he always advised me on what products I should purchase based on what he knew my parents liked. I didn't pay for the groceries up front. Mr. Hassan kept a written record and at the end of the month

my father would pay him a visit to settle up. And, if Mr. Hassan sold us a faulty product—say, bad tomatoes—we would address the problem with him personally. To maintain the respect and loyalty he had established with our family—and, by extension, the neighborhood—Mr. Hassan would take care of the matter. Relationships formed the bedrock of business.

The twenty-first century has ushered in an era in which products and services have glutted the global marketplace. Brands have become adept at being “new,” “unique” or “feature-rich” and telling seductive stories to make themselves more alluring than the next brand. But something is missing amidst the cacophony. We seem to have forgotten that consumers are people too and that behind brands there are people. We have forgotten how to genuinely relate to each other. We have forgotten that meaningful relationships are the bedrock of business.

Today, consumers have an abundance of options to choose from. If a company

doesn't deliver on its promise, customers can easily choose a competitor's product and then spread the word on the Internet. The only strategy for establishing loyalty is to create a meaningful relationship. And what forms the basis of every meaningful relationship? Love, of course. Businesses need to start thinking in basic human terms. Love is based on trust. Respect. Being authentic.

Loving your customers means ditching the command-and-control mentality. It means abandoning seasonal seduction for authenticity. And, forget about trying to make love to the masses. Loving your customers means acting like Mr. Hassan—providing a service and experience that caters to your customers' specific needs and unspoken desires and then going the extra mile to take care of them because you value the respect engendered by a committed relationship. It is the backbone of your business. If you take the time to love your customers, they will love you back and tell others about you too.

As designers and brand experience strategists, we consider ourselves to be in the business of making love happen. Today, more than ever, it is time to make love. Everyone is longing for it.

We hope you enjoy Ziba's first volume in our book series *MAKE. LOVE. BRAND.* We chose authenticity as the theme for our first book because we believe that the terms of engagement for business are being redefined. We believe that authenticity is a requirement for any company intending to be relevant. And, we believe that without authenticity, there is no love.

We'd love to know what you think.

Sohrab Vossoughi

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1750

A TIMELINE OF
AUTHENTICITY:
HOW WE GOT TO
WHERE WE ARE TODAY,
AND SIGNIFICANT STEPS
ALONG THE WAY...

1776

JAMES WATT'S RECIPROCATING-MOTION STEAM ENGINE FIRST PUT INTO COMMERCIAL USE, PAVING THE WAY FOR THE INDUSTRIAL REVOLUTION AND THE ERA OF MASS PRODUCTION.

ERA OF REPRESENTATION
ADVANCEMENT OF MANUFACTURING
TECHNOLOGY ALLOWS PEOPLE TO
CREATE NEAR-IDENTICAL PRODUCTS.
EMPHASIS IS ON THE CRAFT OF
MAKING SOMETHING THE SAME.
PROPRIETARY NATURE AND COST OF
CAPITAL EQUIPMENT AND METHODS
ARE BARRIERS TO ENTRY FOR
COMPETITORS. IT IS THE ERA OF
MASS PRODUCTION...

1908

“A LIE CAN RUN
 AROUND THE
 WORLD BEFORE
 THE TRUTH CAN
 GET ITS
 BOOTS ON.”
 -JAMES WATT

FIRST MODEL T ROLLS OFF PRODUCTION LINE: AVAILABLE IN ANY COLOR, “AS LONG AS IT'S BLACK,” PROCLAIMS HENRY FORD.

1929

WALL STREET CRASH: INVESTORS FEAR THE LIMITS OF REPRESENTATION AND HOLD ONTO THE IDEA OF “WHAT’S REAL”—CASH.

1947

WORK BEGINS ON LEVITTOWN, NEW YORK—THE COUNTRY’S FIRST PLANNED COMMUNITY. WITH MODERN PRODUCTION METHODS, DEVELOPER WILLIAM J. LEVITT MAKES THE AMERICAN DREAM OF OWNING A SINGLE FAMILY HOME (IDENTICAL AS IT MAY BE TO THE NEIGHBORS’) AFFORDABLE TO MILLIONS.

ERA OF SIMULATION
MANUFACTURING EXCELLENCE
AND KNOW-HOW MAKES IT
INCREASINGLY DIFFICULT TO
DIFFERENTIATE BETWEEN REAL
AND FAKE. CONSOLIDATION OF
MANUFACTURING IN OEM FACTORIES
CREATES A “GRAY MARKET” SELLING
NEAR-REAL ITEMS. THE ERA OF
THE KNOCK-OFF HAS ARRIVED...

1955

“DISNEYLAND IS THE STAR, EVERYTHING ELSE IS IN THE SUPPORTING ROLE.”
 —WALT DISNEY

DISNEYLAND OPENS, INCLUDING A SIMULATION OF MAIN STREET, USA, BASED PARTIALLY ON WALT DISNEY’S BOYHOOD HOME IN MARCELINE, MISSOURI.

1960

“I LOVE LOS ANGELES.
I LOVE HOLLYWOOD.
THEY’RE BEAUTIFUL.
EVERYBODY’S PLASTIC,
BUT I LOVE PLASTIC. I
WANT TO BE PLASTIC.”
– ANDY WARHOL

ANDY WARHOL AND OTHER POP ARTISTS BEGIN EXPLORING
THE LIMITS OF REPRESENTATION AND MEANING.

1968

CIRCUS CIRCUS CASINO OPENS IN LAS VEGAS,
FUNCTIONING AS “THE LARGEST PERMANENT BIG
TOP IN THE WORLD” AND USHERING IN LAS VEGAS’
VERSION OF “REAL FAKE” CULTURE.

1975

CHINA’S ZHOU ENLAI INTRODUCES “INDUSTRY”
AS ONE OF THE FOUR MODERNIZATIONS, MARKING
A PERIOD OF BUSINESS AND SCIENTIFIC REFORM
IN CHINA. CHINA AND TAIWAN BECOME HOTBEDS
OF LOW-PRICE, HIGH-VOLUME MANUFACTURING.

ERA OF MEANING

**ABUNDANCE AND TRANSPARENCY
CREATE A DEMAND FOR MEANING.
SOCIAL NETWORKS LEVERAGE THE
INTERNET TO EXPOSE INSINCERE
BRANDS. THIS IS THE ERA OF TRUST
AND PASSION...**

1985

“IN THIS ERA OF MOUNTING
COMPLEXITY WITH MORE
PEOPLE, SYSTEMS AND
PRODUCTS ENTWINED IN
A BEWILDERING WEB OF
GLOBAL NETWORKS,
EXPLAINING IS AN ENOR-
MOUSLY VALUABLE SKILL.”
-THOMAS FRIEDMAN

NEW COKE BREAKS CONSUMER TRUST AND BRAND EQUITY—
THE RESULT OF INSINCERE PANDERING TO TASTE TESTS.

1989–1991

TIANANMEN SQUARE PROTESTS AND THE FALL OF THE BERLIN
WALL. IMAGES AND COVERAGE FROM WESTERN NEWS SOURCES
MAKE IT IMPOSSIBLE FOR GOVERNMENTS TO CONTROL FLOW
OF INFORMATION. DISMANTLING OF COMMUNIST EUROPE BEGINS.

1991

FIRST WORLD WIDE WEB SITE GOES ONLINE,
“FLATTENING” THE WORLD AND MAKING IT
DIFFICULT FOR COMPANIES TO FAKE IT.

1998–2001

U.S. RECESSION, INTERNET BUST,
CORPORATE SCANDAL AND 9/11
LEAVE AMERICANS SEARCHING
FOR “MEANING, GOD AND JIHAD.”

1999

ESTABLISHMENT OF EPINIONS.COM SITE FOCUSED
ON CONSUMER PRODUCT REVIEWS.

2002–2003

NATIONALLY RESPECTED JOURNALISTS DORIS
KEARNS GOODWIN, STEPHEN AMBROSE, JAYSON
BLAIR EMBROILED IN PLAGIARISM SCANDALS.

2003

“IF YOU WATCH THE
NEWS AND DON’T
LIKE IT, THEN [*THE
DAILY SHOW*] IS YOUR
COUNTER PROGRAM
TO THE NEWS.”
–JON STEWART

PEW RESEARCH STUDY SHOWS THAT 21% OF PEOPLE
AGED 18-29 GET THEIR NEWS MAINLY FROM *THE DAILY
SHOW* AND *SATURDAY NIGHT LIVE*.

2005–2007



CONSUMERS BECOME CONTENT CREATORS: YOUTUBE LAUNCHES; EXPLOSION OF USER-GENERATED VIDEO CONTENT; 'YOU' VOTED *TIME'S* PERSON OF THE YEAR; MYSPACE IS THE WORLD'S SIXTH MOST POPULAR WEB SITE, PICKING UP 80% OF VISITS TO ALL SOCIAL NETWORKING SITES.

SO NOW THAT
WE'RE UP TO SPEED...



CHAPTER ONE

AUTHENTICITY IN THE 21ST CENTURY

By Sohrab Vossoughi*

** More on ghostwriting on page 130*



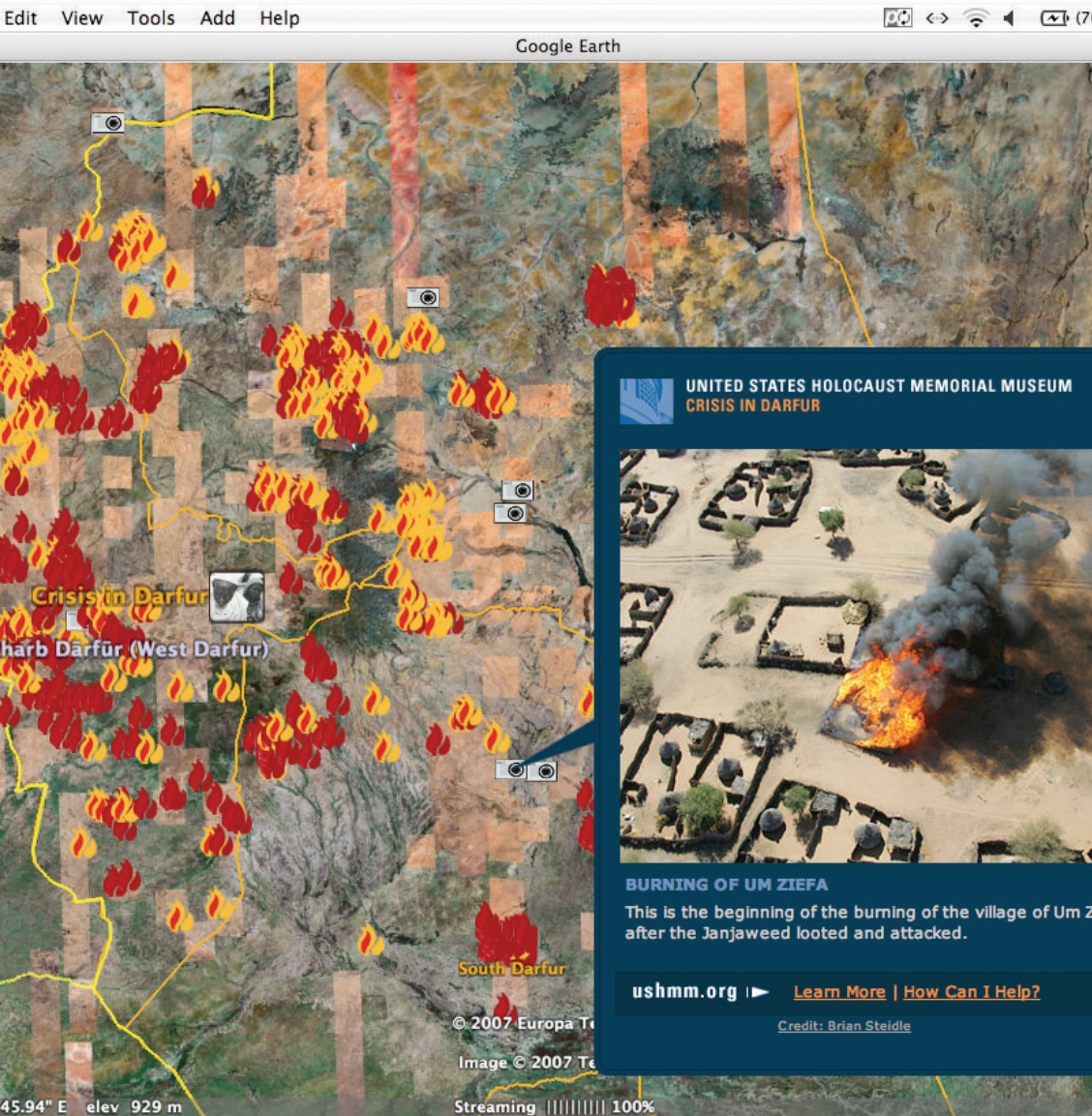
MAKE.

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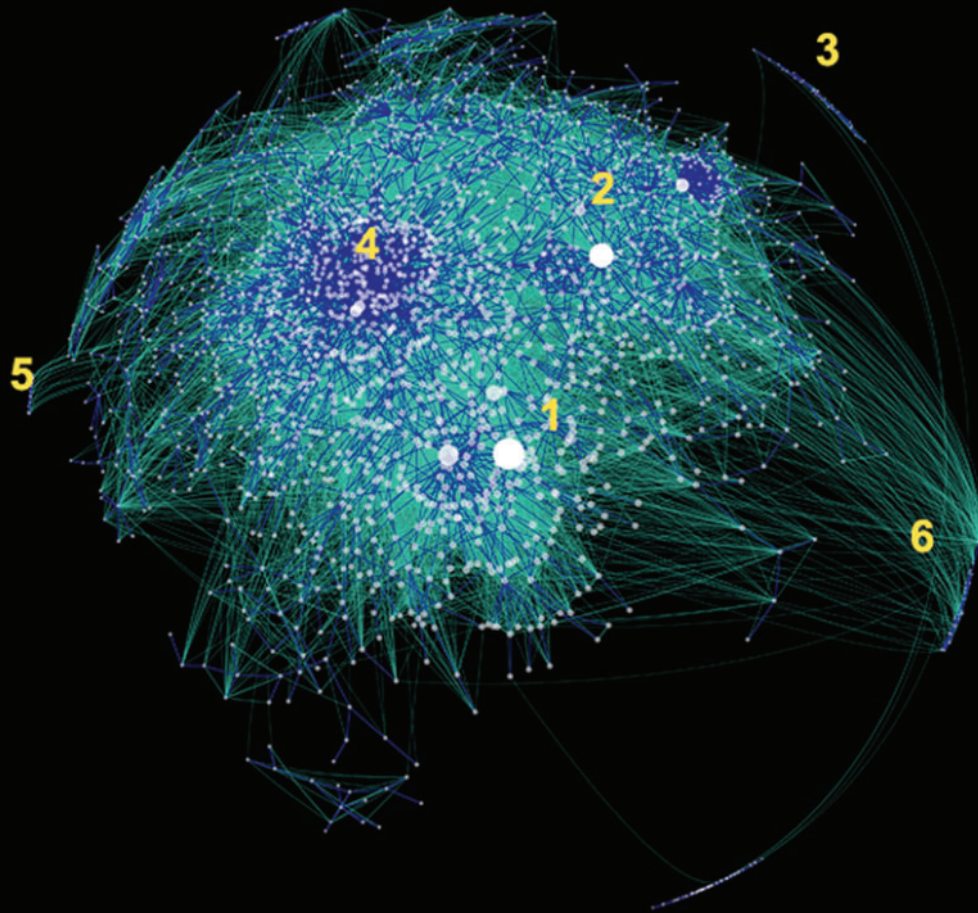
There is one question that I am asked on an almost weekly basis by business executives and that is, "How can I differentiate my company in the marketplace?" My answer to every president, CEO or VP of marketing is always the same: "Why do you want to be different? Why not truly be yourself and create a meaningful relationship with your customers?" We are swimming in an over-abundance of products and services. "Different" is no longer a differentiator. Creating an authentic relationship with your customers, however, is.



In a sobering use of Web 2.0 mashups, the United States Holocaust Museum collaborated with GoogleEarth to present a real-time documentation of the crisis in Darfur. Flame icons represent villages destroyed and can be clicked to reveal photos, videos and information on how to help.

Web and media technologies have enabled an unprecedented level of transparency. Countries, companies and brands alike can be the subject of scrutiny—either to expose or applaud.

Authenticity in business is a distinctly twenty-first century concept made relevant by a confluence of factors. The last decade is rife with examples of exposure of institutional dysfunction—from Enron and other companies being put to task for unfair labor practices, to academic and literary plagiarism, to the failure of government to perform its duties in cases like the aftermath of Hurricane Katrina. The public's trust of businesses and institutions is in steep decline. Consumers' media savvy has pulled back the wizard's curtain on insincere marketing ploys that are only surface-sexy. Reality TV and online characters like MySpace's lonelygirl15 have redefined our sense of reality, bringing the question of "What is real?" into mainstream dialogue. Additionally, advances in manufacturing and technology, particularly the Internet, have made available a proliferation of product and service offerings from around the globe, overwhelming consumers with options. The Internet has also empowered those consumers to create an unprecedented peer network that critiques



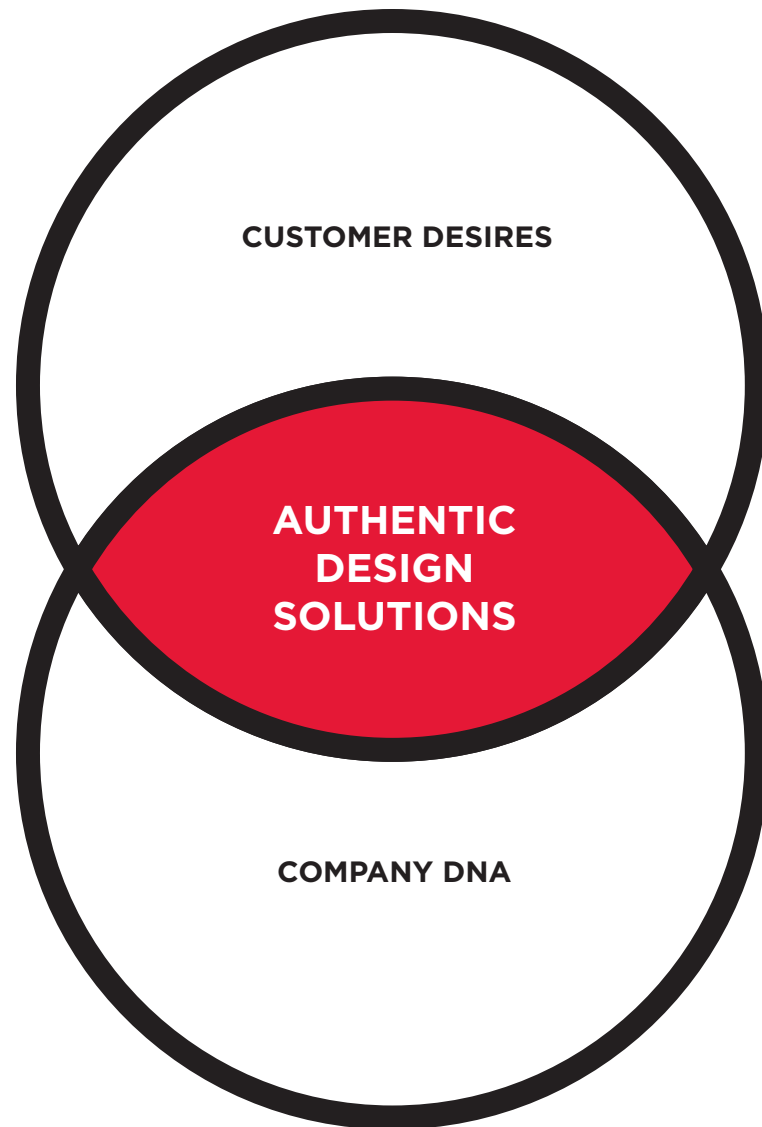
This is a map of the blogosphere. White dots represent individual blogs and are sized according to popularity. Lines represent links between blogs.

In April 2007, *Discover* magazine reported that there are an estimated 60 million blogs online and approximately 175,000 cropping up daily (that's two every second).

companies and allows users to find exactly the product they want.

Consumers seek meaning and a brand they can trust. They are busy at work on Web 2.0 platforms creating ways to cut through the noise in search of products and services that resonate with integrity and transparency: in a word, authenticity. It's no wonder, then, that *TIME* magazine voted 'You' its Person of the Year in 2006. As *TIME* Editor Lev Grossman wrote, "[2006 is a] story about community and collaboration on a scale never seen before... It's about the many wresting power from the few and helping one another for nothing and how that will not only change the world, but also change the way the world changes." Not to mention the way we do business. The cry for authenticity is a call to action for any company intending to be relevant in the twenty-first century.

Ziba has spent 24 years helping companies innovate. Initially, as a product design firm, we designed products that inspired company offerings, many of which won international



awards. But, as the marketplace has shifted, so too has our own practice. We began to notice that a single, beautifully designed product was nothing more than a beautiful object without the focused intent of a company that had taken the time to understand three things: the deep-seated desires of its customers, its own DNA and the sweet spot where the two overlap.

We began to change our approach. We started talking to potential clients as an experience innovation consultancy about taking a step back before populating the world with another product. Now we work with them to evaluate who their true tribe is and what makes the most sense for those customers and the company at that point in time. In many instances, we ask clients to push the pause button, dig deeper and re-consider what it would take to act authentically and make their customers truly love who they are as a brand.

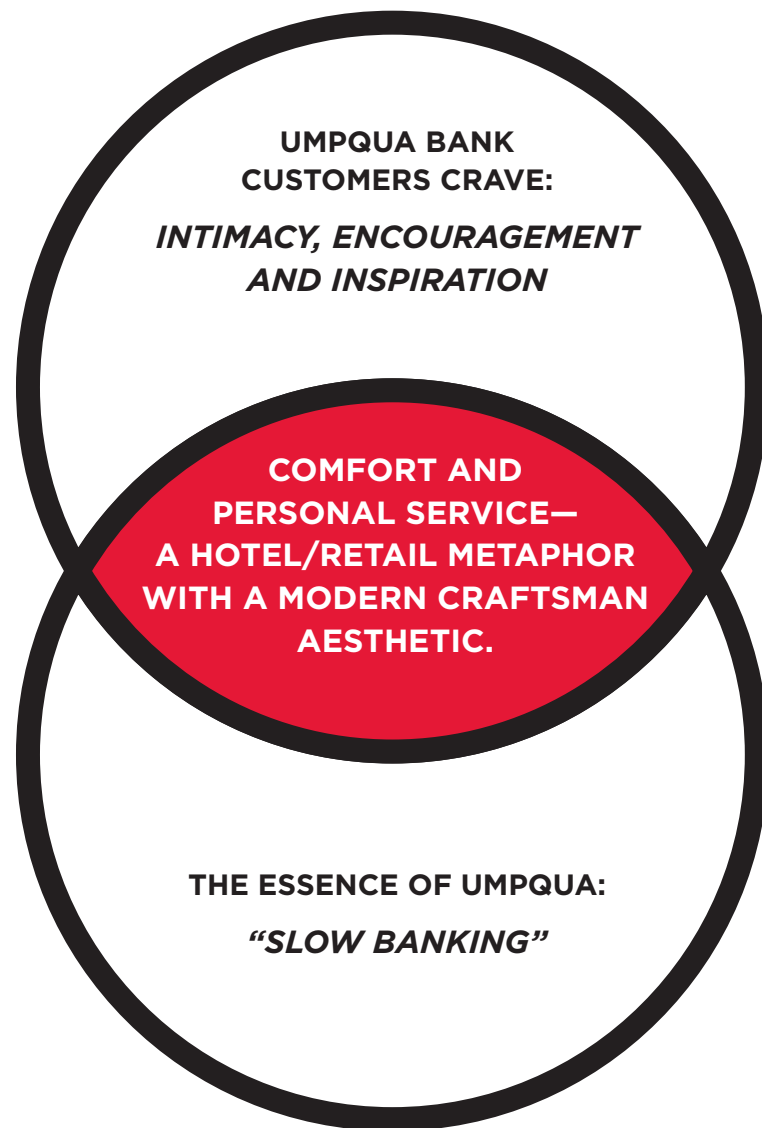
Ziba did this with Umpqua Bank, a regional bank with over 65 branches in Oregon founded



to provide loggers and farmers a banking alternative. When Umpqua approached Ziba to redefine its banking experience, we didn't start designing right away. First, we needed to discover what banking meant in the hearts and minds of Umpqua's customers. What were their attitudes about banking in general? How did community banks like Umpqua fit into that picture? How did large, commercial banks fit into that same picture? With the convenience of online banking and ATMs, what would motivate customers to even go into a bank in the first place?

Next, we needed to understand Umpqua's culture. What did Umpqua believe in? What was it good at? What did it stand for? What *could* it stand for?

After researching these questions thoroughly, we found that what Umpqua's customers were craving was *intimacy*. They were tired of the impersonal service they received from regular banks and suspicious of financial institutions in general. While other banks were competing



with the Internet and ATMs based on convenience, we identified an opportunity for Umpqua to provide customers with a “slow banking” experience that was both inspirational and encouraging. This translated into comfort and personal service—a hotel/retail metaphor with a modern craftsman aesthetic.

The result was an unprecedented banking experience truly tailored to the specific needs of Umpqua’s customers and the unique expression of Umpqua’s DNA. It also happened to make Umpqua a lot of money. The first week the store was open it generated a record one million dollars in deposits. Nine months into the first year Umpqua’s new store had a record \$50 million in deposits. The company is currently rolling this store concept out to its other branches up and down the West Coast.

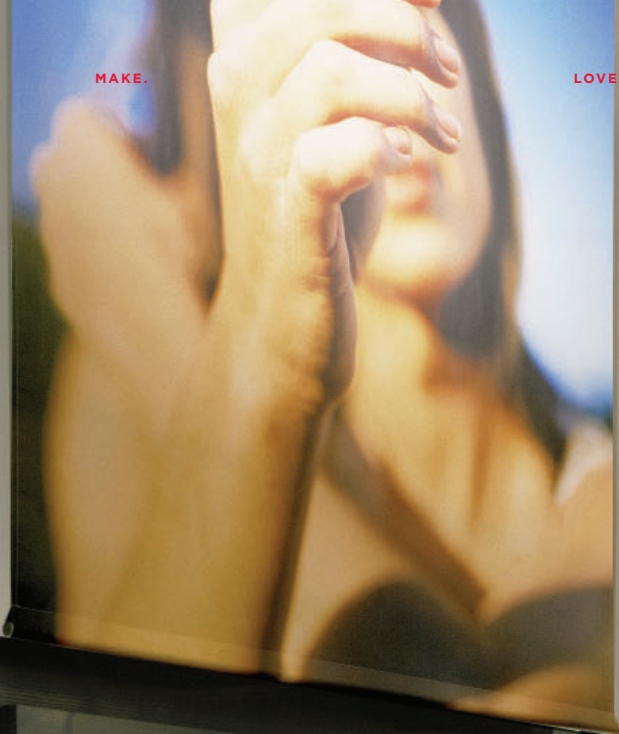
This is what we mean by forging an authentic relationship. It’s not the kind of relationship that lasts for only one season, or that comes on suddenly because your product is cheaper or

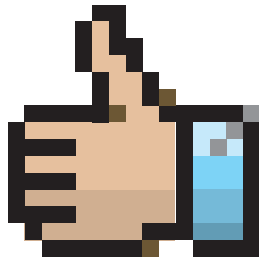
MAKE.

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more beautiful than another. It's the kind of relationship that emerges because you offer something that caters to an essential desire and makes your customers feel that they can be more authentically themselves. It's the kind of relationship that allows for mistakes and forgiveness and creates a bond of loyalty. And, once you have established an authentic bond, you can never rest on your laurels. People change, trends change and you must always be willing to reinvent yourself as both your company and your customers evolve. If you do, however, your true tribe will love and reward you for it, then spread the word on Epinions, BizRate, Digg, Amazon and so on. It is hard work. It takes courage and a willingness to give up trying to be everything to everybody. But, in this age when people are longing for authenticity, your tribe demands it—and your business depends on it.

CHAPTER TWO

AUTHENTIC [BRAND]

By Steve McCallion



MAKE.

LOVE.

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218A



BRAND.

AUTHENTICITY IS NOW

"Poetry is what
gets lost in
translation."

— Robert Frost

DESIGN

45



MAKE.

LOVE.



BRAND.

AUTHENTICITY IS NOW

DESIGN

47

MAKE.

LOVE.

BRAND.

AUTHENTICITY IS NOW



48

218A

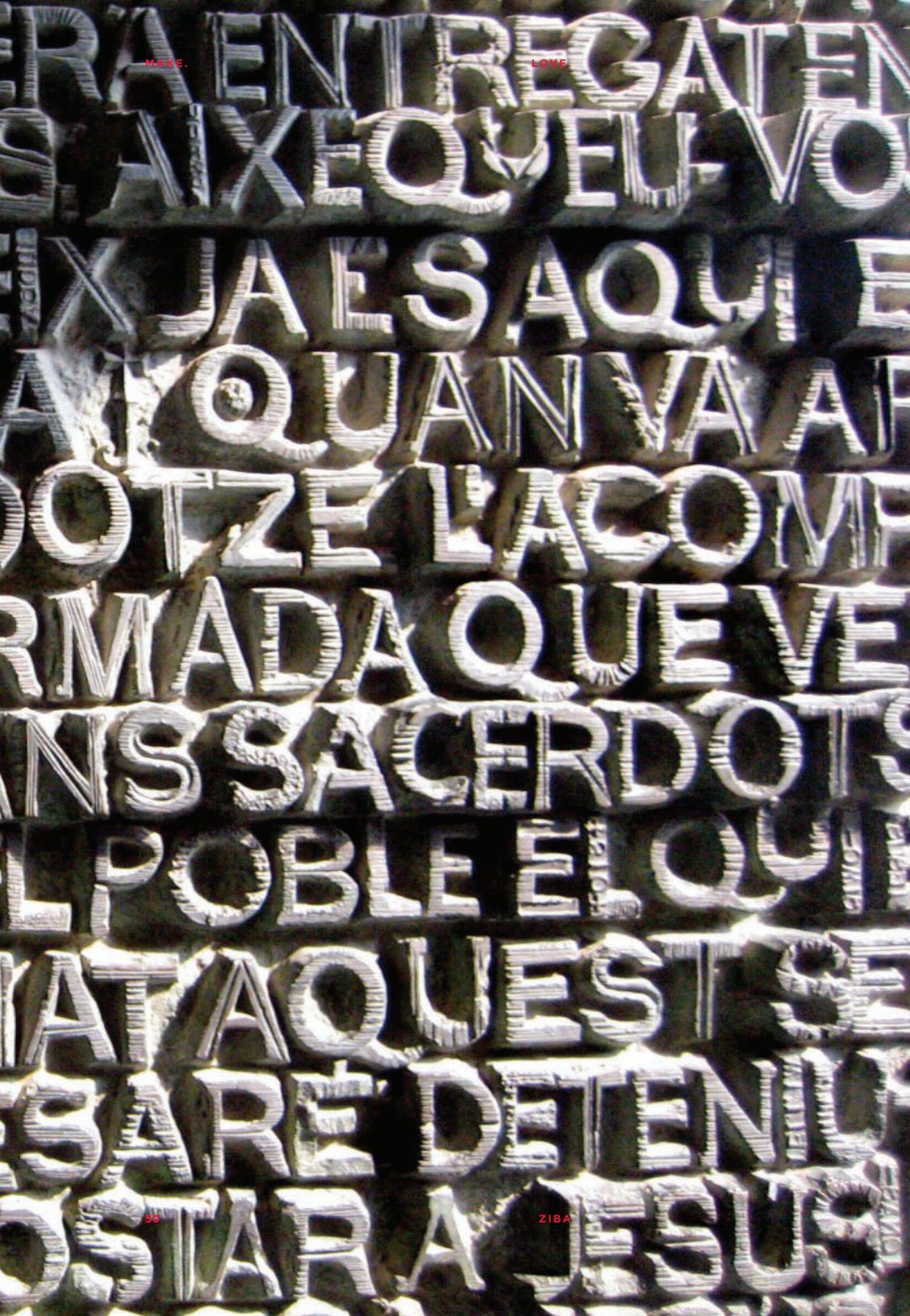


"Why shouldn't truth be
stranger than fiction?
Fiction, after all, has to
make sense."

—Mark Twain

DESIGN

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MEME.

LOVE

99

ZIBA

BRAND.

AUTHENTICITY IS NOW



DESIGN

51

TO ALL WHO WANT POWERFUL MUSCLES FAST!



**I WANT TO SEND YOU MY FREE
MUSCLE BUILDING LESSON
WITH MY COMPLIMENTS**

Yes, I will rush you (absolutely FREE) LESSON ONE of the startling new OLYMPIC MUSCLEBUILDERS home-study Body-Building Course.

If you enjoy good robust health right now, then I don't care if today you own the skinniest, flabbiest or most laughed at body — Whether you're tall or short, young or not so young, my OLYMPIC MUSCLEBUILDERS COURSE will quickly remold you to brand new rippling muscularity that will amaze your friends.

Slowly, before your eyes, you will see handsome muscles bursting out all over you — rippling with POWER, exuding energy and fitness.

For the first time in your life others will see and admire YOUR NEW BODY. A physique that brings fame, rather than shame. A NEW YOU will be in the making!

That's right! A whole new world of Strength, Energy and Rippling MusclePower can be yours! I'll teach you the "Progressive - Power Method" which involves no special apparatus whatsoever.

No springs, gadgets, appliances or gimmicks. Preter weights? Then you can follow our sensational "Resistance Program" also Included FREE!

In simple language, I'm asking you to Put an End to your Weakness — Fill in and mail the special \$2 value coupon below.

READ WHAT OTHERS SAY...



"My muscles just got bigger and bigger. All due to OLYMPIC MUSCLEBUILDERS. I cannot thank you enough." Jeff Williams, Wa.

"The OLYMPIC MUSCLEBUILDERS course gave me a new life of muscles, strength and fitness. Thanks." Rick Dayton, Brooklyn, N.Y.

"Look at me now! I have a great looking body, added 4 inches to my chest, 3 inches on each arm, using the OLYMPIC MUSCLEBUILDERS resistance course." Stew Cornell, L.A., Calif.

Imagine walking through your local beach or neighborhood swimming area... friends noticing your Titanic Legs, your Wide Manly Shoulders, Rock Hard Stomach Muscles, and last but not least, your full High-peaked Biceps that attract second glances from all!

Isn't this the kind of respect and admiration you want? Take advantage of this genuine, no obligation offer. Make something of yourself by grabbing this opportunity today. It's FREE. ACT NOW!

OLYMPIC MUSCLEBUILDERS

Physical Culture House, Box 125, Rockaway, N.J. 07866

\$2 ~~19.99~~ **\$2**

OLYMPIC MUSCLEBUILDERS Physical Culture House Dept OM-DCI
Box 125 Rockaway, N.J. 07866

☐ Yes! Rush my FREE OLYMPIC MUSCLEBUILDERS lesson that I can use right now at home to build a handsome body. I'm enclosing 50c for handling and mailing charges. No obligation of course!



NAME ZIBA
ADDRESS
CITY STATE ZIP

\$2 ~~19.99~~ **\$2** FREE GIFT COUPON **\$2**



FREE!

Lesson 1

		BEFORE		Killeen, Texas
		Weight 125		
		NECK	37.5	
		CHEST	26.0	
		WAIST	18.0	
		THIGHS	13.0	
		UPPER ARM	10.7	
AFTER		Killeen, Texas		
Weight 150				
NECK	45.0			
CHEST	32.5			
WAIST	27.5			
THIGHS	22.4			
CALVES	15.3			
UPPER ARM	12.0			
FOREARM	15.0			

The screenshot shows a YouTube video player with the title "Lonely Girl 15 REVEALED". The video is from the channel "monzillar", uploaded on October 14, 2006. The video has 280,181 views, 276 comments, and 118 favorites. The video player shows a young woman with long brown hair, wearing a black top, holding a small object in her hand. Below the video player, there are links to "Login to rate", "Save to Favorites", "Share Video", "Flag as inappropriate", "Add to Groups", "Post Video", and "Inappropriate". The video has 234 ratings. Below the video player, there are links to "Comments & Responses", "Post a video response", and "Post a text comment". The comments section shows a comment from "hahafunny321" (15 hours ago) saying "Imao loneygirl u suck!".

Added October 14, 2006
From [monzillar](#) to monzillar
Lonely Girl 15 REVEALED
Category [People & Blogs](#)
Tags [Lonely](#) [Girl](#) [15](#)
URL <http://www.youtube.com/watch?v=5XSld5qwc>
Embed `<object width="425" height="350"><param r`

Related [More from this user](#) [Playlists](#)

Showing 1-20 of 29 [See All Videos](#)

- [First Blog / Dorkiness Prevails](#)
01:35
From: [lonelygirl15](#)
Views: 1055505
- [Lonely Girl 15 Song](#)
03:38
From: [mossymansions](#)
Views: 85677
- [My First Kiss](#)
03:02
From: [lonelygirl15](#)
Views: 1207539
- [LonelyGirl15 a.k.a Bree a.k.a. Jessica Rose Exposed](#)
02:43
From: [mqapacs](#)
Views: 1195355
- [Lonely Girl 15 is HOT 2!](#)
00:54
From: [xARCTICMONKEYx](#)
Views: 23931

Showing 1-20 of 29 [See All Videos](#)



The exploits of lonelygirl15 were hugely popular because she seemed authentic, even if people were suspicious that the video blogs might not be 'real.' As soon as it was confirmed to be a scripted show with actors, its popularity waned. People can be attracted to authenticity, even if it's a well-crafted illusion.

a growing intolerance for the increasing number of messages that are fake.

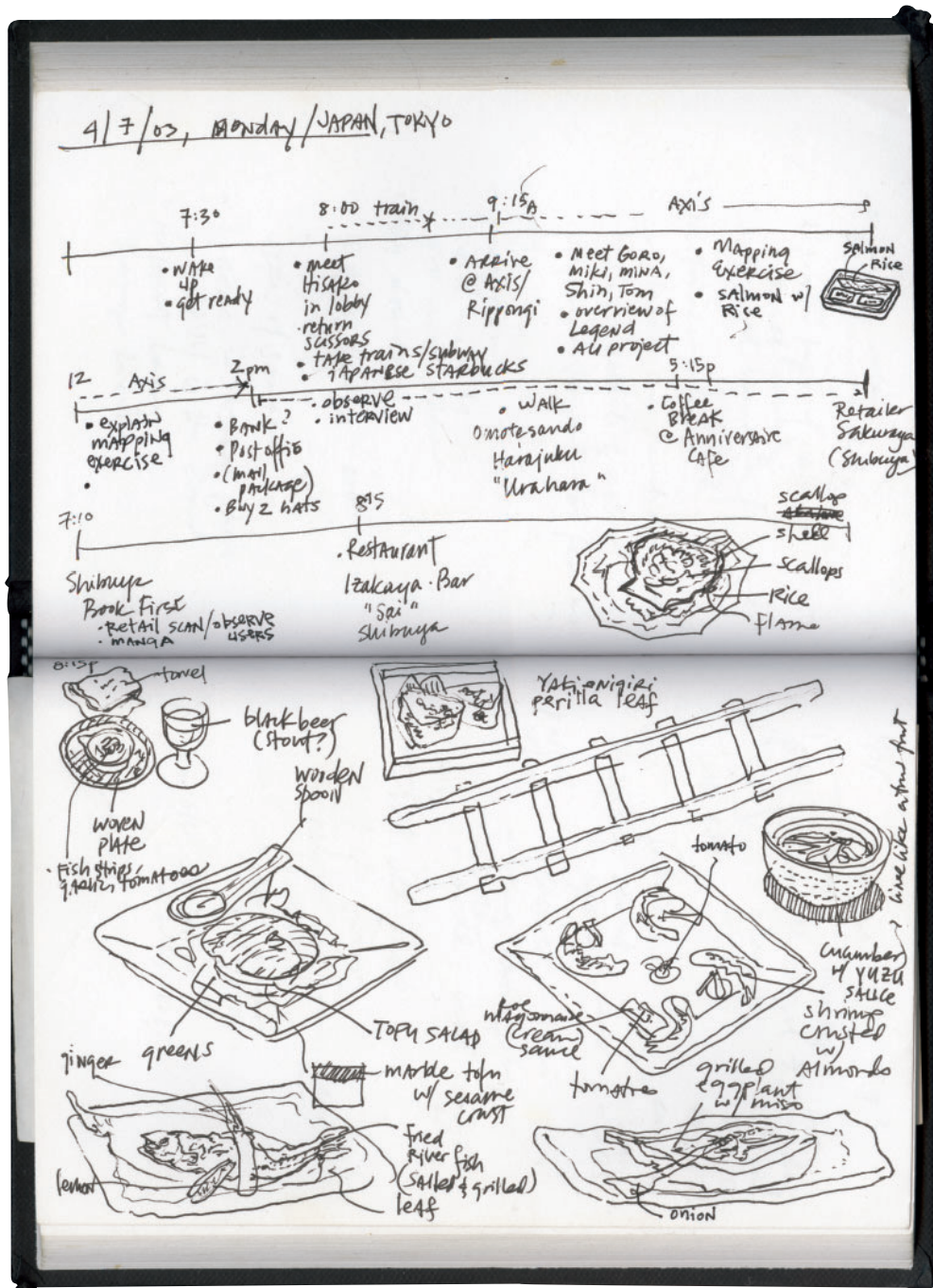
Every day we are confronted by experiences that challenge our understanding of what is real and what is fake. Kids download school papers online, rappers "sample" music and resell it, pop singers lip-synch "live" shows. Reality TV is edited to make it seem more real. We live in suburbs dressed up to look like turn-of-the-century English garden towns. We eat fake eggs that taste pretty close to real eggs. Women who can easily afford genuine Louis Vuitton bags frequent New York City's Canal Street to purchase illegal knockoffs. Hipsters are paid to sit in cafés and "casually" promote products. And YouTube's lonelygirl15 draws everyone into the debate over what is real and what is fake.

The Internet has also created transparency as customers use information to strip away the veneer of sexy marketing to reveal the true product, service or company. This, in turn, has created suspicion. They are tired

of what Steven Colbert has satirically termed “truthiness”—the notion that something can be proclaimed true without any regard to evidence or fact. People are increasingly searching for things that are authentic, sincere and genuine.

Even so, many companies seem to have fallen into the trap of trying to seduce customers, rather than authentically connect with them. Authenticity is more than just a “bellyfeel,” to borrow a Newspeak term from George Orwell’s *Nineteen Eighty-Four* (for the record, I have not read Orwell’s *Nineteen Eighty-Four*, but I have read Wikipedia’s entry on “truthiness” where this reference is made). At Ziba, we create authentic experiences by truly understanding the motivations of customers—not by asking them what they want, but by understanding what they need. We combine that knowledge with a deep understanding of why a product or service exists. Over the years of creating authentic products and services we have identified four sources of authenticity to consider when you are trying to reinvent





your brand, your company, a product, or just trying to stand out in a world overrun by inauthentic products and services. These sources of authenticity include place, person, artifact and time.

AUTHENTIC [PLACE]

I don't know a lot about wine, but I love a good story. In the tasting room of the Square Deal wine shop in Portland, Oregon, a map of Europe hangs on one wall. The shop imports wine from small, undiscovered wineries throughout Southern Europe. The shop's sommelier introduces each wine by pointing out its location on the map and then tells a story filled with details of where the wine comes from as well as the climate and soil conditions of the place. Drinking ourselves around the map, it is the stories of *place* that make the experience, and therefore the wine, more meaningful.

Square Deal is not the only company to leverage place to build a meaningful brand experience. rag & bone crafts handmade



Memory maps are a way for one of the designers here at Ziba to remember his travels. Tracking his time, the mode of travel and things he ate are his way of capturing the details of place that might be forgotten.

denim jeans in North Carolina, where generations of jean makers live. The brand is about returning to the authentic origins of denim jeans. In its marketing materials, rag & bone leverages the denim-jean-making-heritage of North Carolina to make its brand more sincere. Killer Dana Surf Shop, located in Dana Point, California, is believable because it is located blocks away from the local surf spot bearing the same name. By using a local surf spot name, the shop leverages the power of place and gives credibility to its brand and product offering. Nintendo understands the power of place in creating meaning. Its introduction of the Wii leverages Japan's reputation for creating innovative consumer electronics to introduce a completely foreign way of gaming to the rest of the world.

Place connects with our hearts. It provides immediate imagery. It defines culture and triggers memories. Place is difficult to fake—you either come from a place or you don't. It resonates in this age of misrepresentation.



Ziba leveraged Umpqua's authenticity of place, Oregon's Umpqua Valley, into the visual language of Umpqua's flagship store.



AUTHENTIC [PERSON]

Richard Branson, Steve Jobs, Phil Knight.

These are *people* with a deep passion for what they do. They each have a strong vision and point of view. They are courageous in sharing their point of view with other people. They are not afraid of being rejected.

These people possess a core set of values and are compulsively committed to creating products, services and brands that embody these values, whether you agree with them or not. American Apparel's controversial founder, Dov Charney, has created a \$250-million business not by selling T-shirts, but by selling his seemingly incompatible values of social responsibility (made in L.A.) and seventies-style eroticism. It works because Charney truly believes in these values and runs his company accordingly. American Apparel offers health care to all employees, including those working in downtown L.A. factories. The company's retail stores celebrate the sexual freedom of the Seventies with historic *Penthouse* magazines pinned to



In the virtual world known as Second Life, real-world stores have been opening up and extending brand recognition into the realm of fantasy. These stores advertise actual goods, and sell products (virtual and real) for actual currency.

BRAND.

AUTHENTICITY IS NOW

the walls. You might disagree with Charney's point of view, but the fact that he actually has one, is willing to embody it and realizes his vision in every detail of the company is attractive to many. He's not trying to make *everyone* happy. But he knows that some people will be attracted with a great deal of passion.

Brands with strong people and clear values inspire us. They help us relate to a brand. They give us someone to cheer for or root against. They connect us with archetypal stories—good overcoming evil, kings being toppled only to climb their way back to the top.

AUTHENTIC [ARTIFACT]

Even though the world doesn't need another sandal, we have one—Crocs. In just five years, Crocs went from an idea in Lyndon "Duke" Hanson's head to a \$239 million company. Why do people love them? While many of us find them downright ugly, Crocs have a rapidly growing base of enthusiastic fans.

DESIGN

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To create an authentic product for SIRIUS Satellite Radio, Ziba leveraged the power of the artifact to tell the satellite radio story—simply great radio. The solution combines the simplicity of a radio dial with the controls and visual language of digital audio to create meaning.

They are loved because the product itself is authentic. Crocs focused less on fashion and more on the technology of the resin that makes their shoe unique. Croc resin is waterproof, lightweight and, unlike plastics and rubber, resists bacteria and fungus. The sandals provide an unusually comfortable fit because they mold to the contour of the foot while “circulation nubs” improve circulation and reduce muscle fatigue. The story of Crocs is in the artifact itself: how it was made, its clarity of purpose.

We love products that express their authenticity. Authentic artifacts connect with our senses. They have clarity of purpose and often express the process of making. They can be low- or high-tech, but there is always an honesty to the materials and processes used.

AUTHENTIC [TIME]

Many people believe that an old product is somehow more authentic than a new one. If you ask someone to name an authentic product, they will often name something

MAKE.

LOVE.



The MINI Cooper successfully updates the classic original and both versions are excellent examples of a brand reflecting its era, whether it's yesterday or today.



BRAND.

AUTHENTICITY IS NOW

40 to 50 years old. For example, a 1956 Ford truck or a molded plywood Eames chair from the Sixties. However, authenticity is not defined by the age of the item. The 1956 Ford and the Eames chair are authentic because they are “of-the-time.” They reflect the social and cultural values of the era in which they were made. Attempts to replicate or imitate these products become an expression of nostalgia and read as inauthentic. In order for today’s products and services to be authentic they can be inspired by the past, but they need to reflect today’s values and technological capabilities. Authenticity is about being timely, not imitating the past.

AUTHENTICITY [NOW]

It wasn’t long ago that you could attract people by being new and innovative. Today, however, new is expected. In a world where the same factory makes products for competing companies and retailers and service providers are going directly to manufacturers to make products themselves, people are looking for something more

DESIGN

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An interactive touch wall Ziba created for Bellevue Towers, a residential tower in Bellevue, Washington, delivers an authentic experience for technology-oriented homebuyers from the Silicon Forest.

meaningful than another widget or me-too service. Authentic experiences cut through this noise. They derive meaning from real stories of place, people, product and time. Great product and service experiences get their authenticity from all four sources. They connect with us on a deeply emotional level and have the power to last through trends and fads. Companies that make them don't ask permission to act. We are drawn to these companies and their products and services because they stand for something. And, especially for a message junkie like me, meaning and sincerity matter.



CHAPTER THREE

AUTHENTICITY: IN THE EYE OF THE BEHOLDER

By Henry Chin*

** More on ghostwriting on page 130*

MAKE.

LOVE.

BRAND.

AUTHENTICITY IS NOW

"Each generation imagines itself to be more
intelligent than the one that went before it,
and wiser than the one that comes after it."
—George Orwell



MAKE.

LOVE

BRAND.

AUTHENTICITY IS NOW



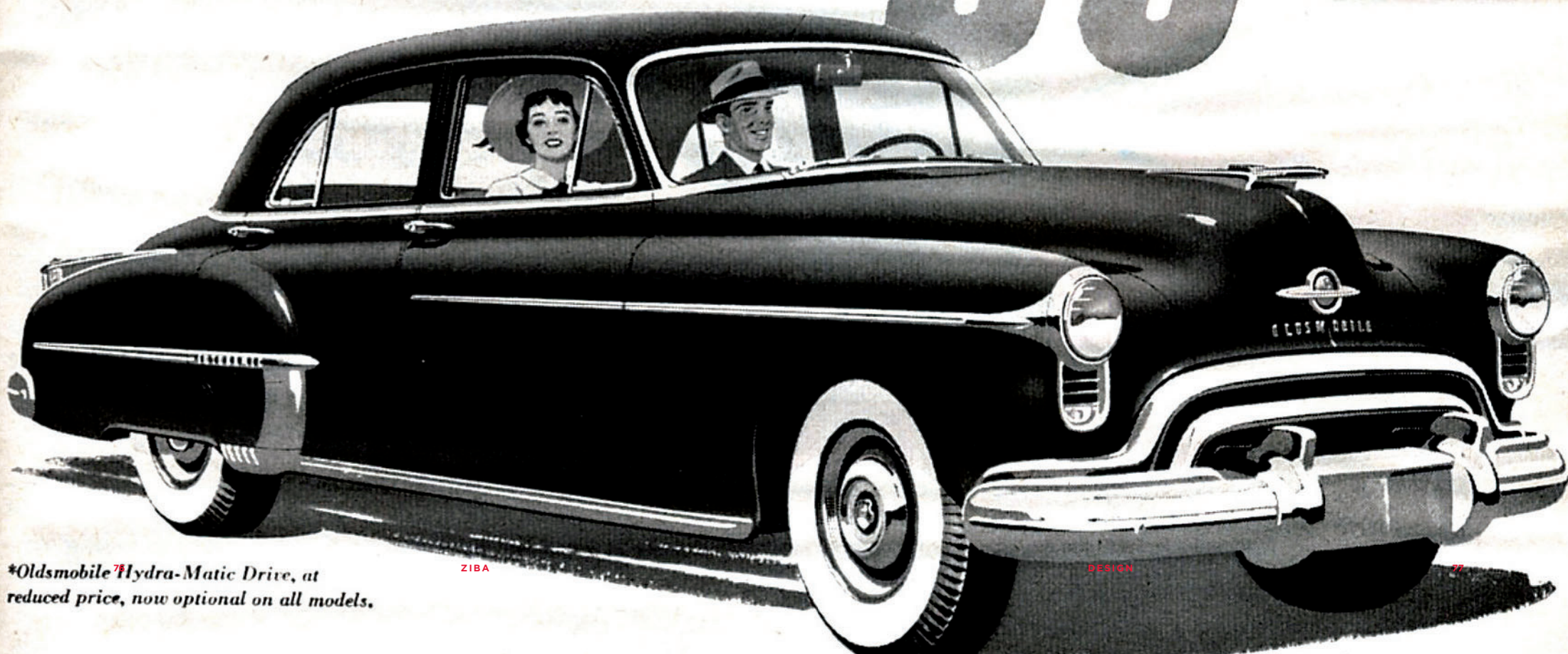
MAKE.

LOVE.

BRAND.

AUTHENTICITY IS NOW

The "Outlook" is Great
— for the



*Oldsmobile[®] Hydra-Matic Drive, at
reduced price, now optional on all models.

ZIBA

DESIGN

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MAKE.

LOVE.

BRAND.

AUTHENTICITY IS NOW

Certain brands can be so successful that they become icons for their era. Oldsmobile enjoyed this place in American brand history in the 1950s and 1960s as a symbol of middle-class success. Enjoying icon status, however, can become a liability when trends change or the next generation comes along and defines everything differently, from symbols of success to the very nature of success itself.

Oldsmobile tried to remedy its predicament in the late 1980s with the company's "This is not your father's Oldsmobile" ad campaign, but it quickly became an Advertising 101 example

DESIGN

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of what *not* to do when sales are falling fast. The campaign failed to engage the next generation of buyers because it merely told them that the slightly altered product wasn't the same old thing that their parents liked, rather than redefining the experience to engage a new value system. The campaign only served to reinforce that Oldsmobile was, in fact, the car for an older generation.

Not every company will need to address change on this scale, but brands that seek to evolve and continue to engage their audience authentically will reach a crossroads where a significant trend renders values passé (think Kentucky Fried Chicken changing its name to KFC when "fried" became a bad word) or a new generation of consumers appears on the horizon (think Cadillac or the VW Bug). The terms of authentic engagement will change and it will not be enough to simply alter your messaging, product or service. Understanding the unmet desires of your audience must be part of the equation.





The overabundance of products and the peer-to-peer review opportunities made possible by the Internet empower consumers to reject companies' half-hearted attempts at change and then spread the word. In this age, authenticity truly is in the eye of the beholder. In order to evolve, companies need to understand whom the tribe is that they will relate to at a specific point in time. Will you evolve with the audience that already adores you, or try to learn the language of a new generation and capture their hearts instead? Is it possible to do both?

Starbucks is at such a crossroads right now. When I started drinking Starbucks coffee back in the early Nineties, it satisfied the widespread need for a good cup of joe. Before Starbucks, you couldn't find a good cup anywhere. I grew to depend on my morning latte and the store's increasingly convenient locations. For my generation, Starbucks was about the ritual of coffee and the company's version of café culture. Today, my daughter also enjoys Starbucks but, for her, Starbucks is about

From: ^{MAKE} Howard Schultz

Sent: Wednesday, February 14, 2007 10:39 AM, Standard Pacific Time

To: Jim Donald

Cc: Anne Saunders; Dave Pace; Dorothy Kim; Gerry Lopez; Jim Alling; Ken Lombard; Martin Coles; Michael Casey; Michelle Gass; Paula Boggs; Sandra Taylor

Subject: The Commoditization of the Starbucks Experience

As you prepare for the FY 08 strategic planning process, I want to share some of my thoughts with you.

Over the past ten years, in order to achieve the growth, development, and scale necessary to go from less than 1,000 stores to 13,000 stores and beyond, we have had to make a series of decisions that, in retrospect, have led to the watering down of the Starbucks experience, and, what some might call the commoditization of our brand.

Many of these decisions were probably right at the time, and on their own merit would not have created the dilution of the experience; but in this case, the sum is much greater and, unfortunately, much more damaging than the individual pieces. For example, when we went to automatic espresso machines, we solved a major problem in terms of speed of service and efficiency. At the same time, we overlooked the fact that we would remove much of the romance and theatre that was in play with the use of the La Marzocca machines. This specific decision became even more damaging when the height of the machines, which are now in thousands of stores, blocked the visual sight line the customer previously had to watch the drink being made, and for the intimate experience with the barista. This, coupled with the need for fresh roasted coffee in every North America city and every international market, moved us toward the decision and the need for flavor locked packaging. Again, the right decision at the right time, and once again I believe we overlooked the cause and the affect of flavor lock in our stores. We achieved fresh roasted bagged coffee, but at what cost? The loss of aroma -- perhaps the most powerful non-verbal signal we had in our stores; the loss of our people scooping fresh coffee from the bins and grinding it fresh in front of the customer, and once again stripping the store of tradition and our heritage? Then we moved

to store ^{LOVE} design. Clearly we have had to streamline store design to gain efficiencies of scale and to make sure we had the ROI on sales to investment ratios that would satisfy the financial side of our business. However, one of the results has been stores that no longer have the soul of the past and reflect a chain of stores vs. the warm feeling of a neighborhood store. Some people even call our stores sterile, cookie cutter, no longer reflecting the passion our partners feel about our coffee. In fact, I am not sure people today even know we are roasting coffee. You certainly can't get the message from being in our stores. The merchandise, more art than science, is far removed from being the merchant that I believe we can be and certainly at a minimum should support the foundation of our coffee heritage. Some stores don't have coffee grinders, French presses from Bodum, or even coffee filters.

Now that I have provided you with a list of some of the underlying issues that I believe we need to solve, let me say at the outset that we have all been part of these decisions. I take full responsibility myself, but we desperately need to look into the mirror and realize it's time to get back to the core and make the changes necessary to evoke the heritage, the tradition, and the passion that we all have for the true Starbucks experience. While the current state of affairs for the most part is self induced, that has led to competitors of all kinds, small and large coffee companies, fast food operators, and mom and pops, to position themselves in a way that creates awareness, trial and loyalty of people who previously have been Starbucks customers. This must be eradicated.

I have said for 20 years that our success is not an entitlement and now it's proving to be a reality. Let's be smarter about how we are spending our time, money and resources. Let's get back to the core. Push for innovation and do the things necessary to once again differentiate Starbucks from all others. We source and buy the highest quality coffee. We have built the most trusted brand in coffee in the world, and we have an enormous responsibility to both the people who have come before us and the 150,000 partners and their families who are relying on our stewardship.

Finally, I would like to acknowledge all that you do for Starbucks. Without your passion and commitment, we would not be where we are today. Onward... ^{ZIBA}

BRAND.

AUTHENTICITY IS NOW

something different than coffee. Starbucks is Hear Music. It is CDs that she can buy at the store and artists she can listen to on XM radio. It is fruity drinks in the summer. It is a book club.



This memo, which circulated widely to the public via blogs after its release, underscores the need for a company to remain true to itself—especially when it grows into an expansive empire such as Starbucks.

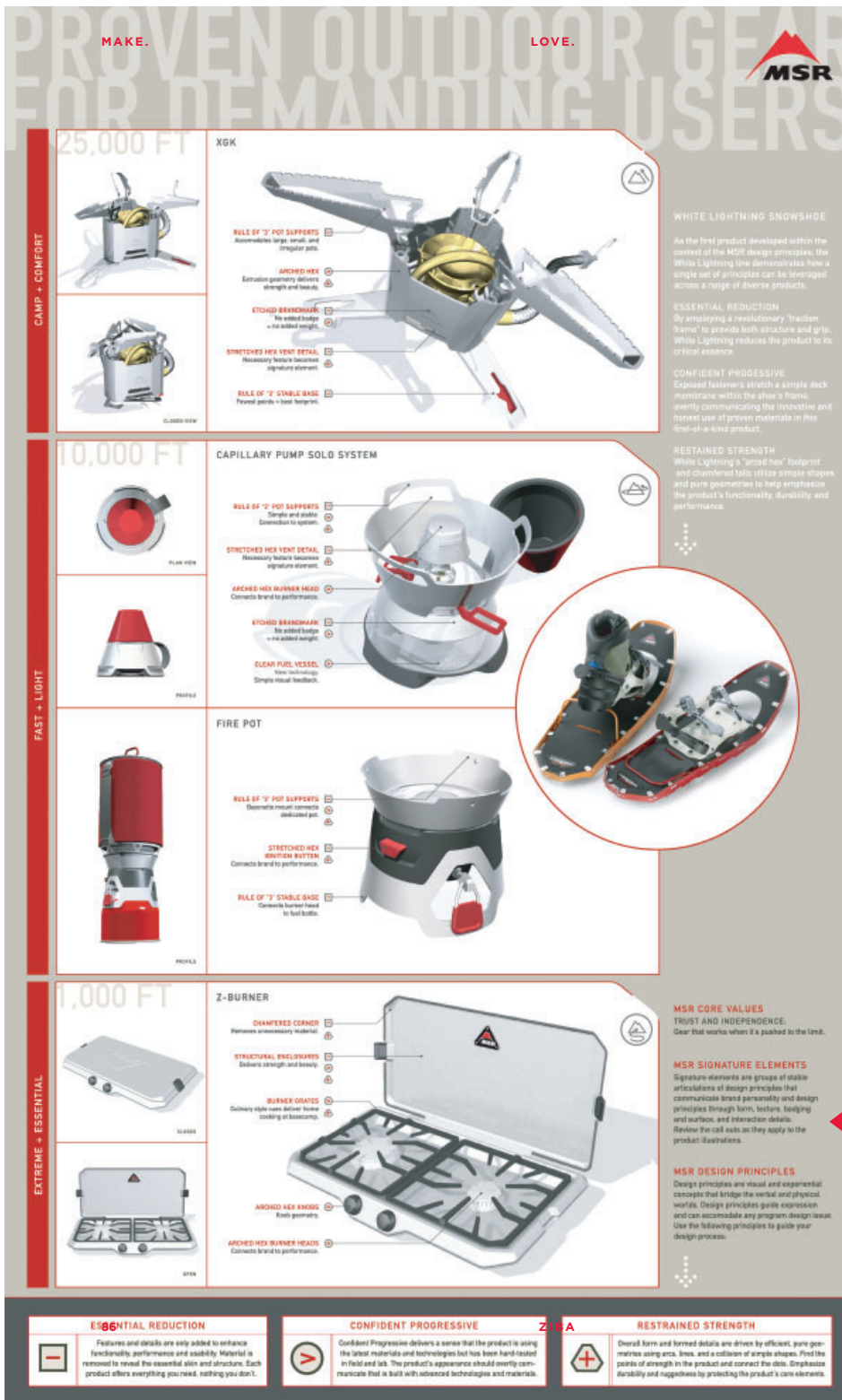
It should be noted that for a few days after it spread through the blogosphere, talkbackers strongly debated its authenticity, not believing that anyone within Starbucks (let alone the President) would want to make such drastic changes to such an omnipresent brand.

Starbucks lost my devotion a few years ago when it seemed to extend beyond its reach of simply serving coffee. We've recently heard about how Starbucks is taking a good hard look at itself to determine who it wants to become. In that process, Starbucks will need to address the question of audience. Will Starbucks seek to engage me, the original audience who has grown with the brand, or the next generation of customers for whom Starbucks has become a kind of ubiquitous entertainment company that also serves refreshments?

When Ziba worked with KitchenAid to help reinvent its brand, the company found that it had driven itself into a mid- to value-tier offering trying to compete with brands that had entered the category with lower-priced,

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An example of a Visual Brand Language (VBL) board created by Ziba for Mountain Safety Research (MSR). The value of the VBL is captured perfectly in this quote from an MSR industrial designer:

"Right now we have two VBLs built. They're up on the walls in several places in the office. When we have arguments about design, we walk over to the VBL document and talk about it. It really takes the argument away from what I think is cool and what Jon thinks is cool to, 'What is MSR?'"

feature-heavy products. In the process, KitchenAid had given up the quality that had been a hallmark of the brand. The stand mixer had earned icon status; the heavy, almost industrial cast metal became a symbol of the hard working, dedicated homemaker. This design language had been pervasive across the company's products, from the heft of refrigerator doors to the satisfying latch of dishwasher doors. KitchenAid acknowledged its watered-down position and chose to reinvigorate the brand and reconnect with its target audience. The company just needed to decide whom it wanted to woo.

At Ziba, we strive to understand the motivations of customers. In fact, we think it is the most important work to do in establishing an authentic brand experience. Running a few focus groups is not enough. We use our deep understanding of consumers and brand to

develop metaphors and themes that manifest in what we call a Visual Brand Language (VBL), which reflects the desired brand experience and core brand objectives.



When Ziba researched brand attributes for KitchenAid the key discovery was that the qualities people previously associated with the brand were now missing.

We develop the unique VBL for a brand by understanding the evolution and goals of the brand position; establishing *desired* brand personalities; mapping customer perception of the brand personalities in the context of the brand and its chief competitors; defining and assigning visual characteristics to current, desired and competitive brand positions; and determining the visual characteristics of a brand's desired brand position. Once all of this groundwork has been laid, only *then* is it time for the design team to abstract design principles and create a new, authentic brand experience.

KitchenAid was surprised to discover that the younger generation remembered the design details of the products that their parents owned when they were young. However, when they went to purchase KitchenAid products, the qualities they remembered and loved had disappeared. This key discovery from our qualitative research reinforced for KitchenAid that the brand and product qualities they had once

MAKE.

LOVE.



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ZIBA

BRAND.

AUTHENTICITY IS NOW

been known for were still remembered and in demand. This new generation was the primary buying audience of kitchen appliances and hungry for a brand they could trust. After working with Ziba, KitchenAid had a crystal-clear picture of whom they would appeal to. The result was ProLine—a new range of high-end kitchen appliances that earned KitchenAid multiple accolades for innovation and manufacturing process. Since the introduction of ProLine, KitchenAid has returned to its position as a leader in high-end kitchen products.



By creating a design language that was a contemporary iteration of those qualities that originally earned the KitchenAid stand mixer icon status, KitchenAid returned to its position as a leader in high-end products.

In the age of authenticity, lyrics (with a minor addition by yours truly) from a Crosby, Stills, Nash & Young song seem apropos for engaging your customers: "If you can't be with one you love, honey, [you'd better learn to] love the one you're with!"

DESIGN

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CHAPTER FOUR

AUTHENTICITY IS NOT A FOREIGN CONCEPT

By Jeremy Kaye

MAKE.

LOVE.



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ZIBA

BRAND.

AUTHENTICITY IS NOW



DESIGN

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MAKE.

LOVE.



LONDON

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ZIBA

BRAND.

AUTHENTICITY IS NOW.



SYDNEY

DESIGN

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MAKE.

LOVE.

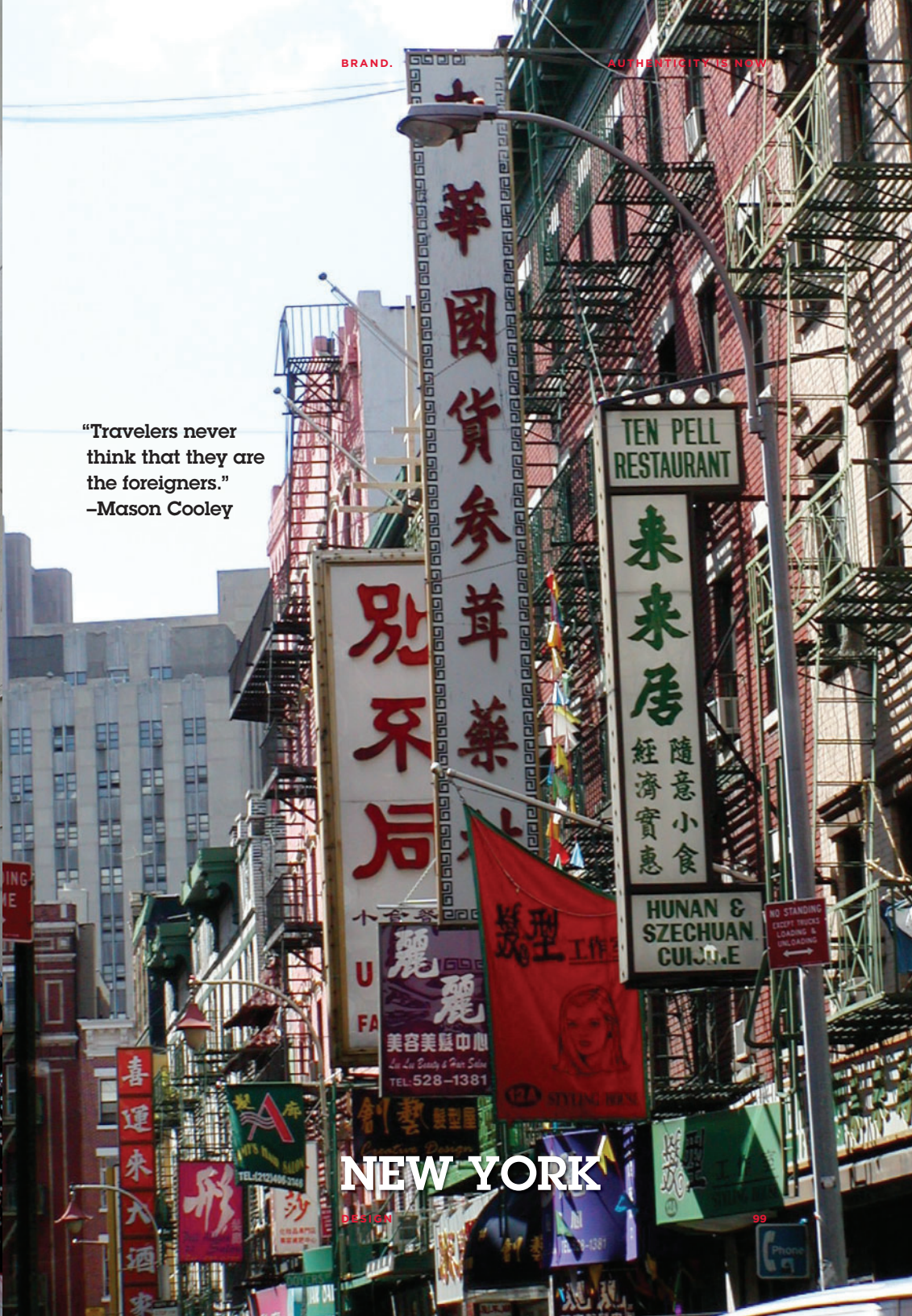


YOKOHAMA

BRAND.

AUTHENTICITY IS NEW.

"Travelers never think that they are the foreigners."
-Mason Cooley



NEW YORK

BEIJING

No matter where you do business today, brand experience trumps functional product attributes for establishing an authentic relationship with your customer. It is a given that the product or service needs to work and fulfill its base promise, but in order to provide a truly authentic brand experience three essential factors need to be considered. You must have a profound understanding of the subtle differences and nuances of your particular tribe; your brand promise, messaging and themes must genuinely reflect the core of your brand; and all of this must happen in the context of culture, time and trend.

MAKE. LOVE.
CITRIC ACID, FUMONIC ACID, LACTIC ACID,
ARTIFICIAL FLAVORINGS AND ARTIFICIAL
COLORS (FD&C RED #40, YELLOW #5, YELLOW
#6, BLUE #1 AND TITANIUM DIOXIDE).

PRODUCT OF U.S.A. OR MEXICO OR BRAZIL
OR CZECH REPUBLIC OR CHINA
OR INDONESIA.

PACKAGED IN THE U.S.A.



BRAND.

AUTHENTICITY IS NOW

Perhaps your company has been successful in achieving this in your country of origin but, like many companies, you hope to compete in today's global marketplace. How do you ensure that your brand does not get lost in translation? How can you, a foreign company, think enough like a local to communicate authentically in the local dialect so that you do not appear insensitive, condescending or just plain boorish? How do you become enough of an insider to be experienced as authentic and relevant while remaining true to your authentic outsider roots?

Examples of insensitive translations abound, and some are quite amusing. In Mexico, Frank Perdue's message, "It takes a tough man to make a tender chicken," became "It takes a hard man to make a chicken aroused." When Gerber used its brand-defining baby image on baby food sold in Africa, the company had failed to learn that for many local illiterate cultures the image on the package reflects the ingredients. These are obvious examples of companies not taking time to literally



Clockwise from top left:
Hong Kong, Taiwan and United
Arab Emirates.

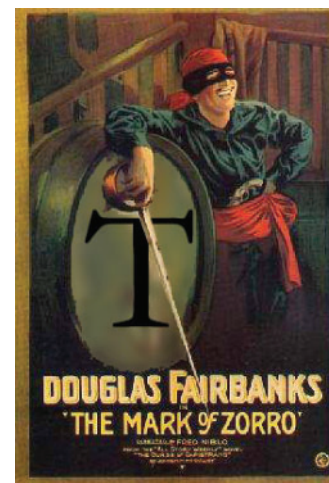
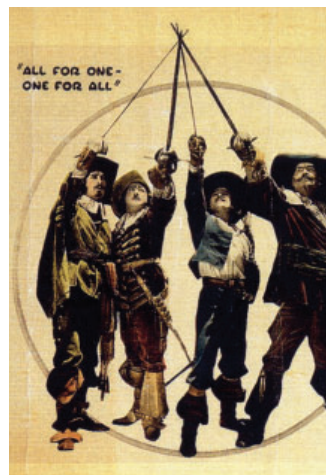
understand the basics of translation: language, either verbal or graphical.

Some brands approach translation with a take-it-or-leave-it attitude and have been very successful with this one-size-fits-all approach. The global brand of Mini Cooper —left- or right-hand drive notwithstanding— is unchanged anywhere, yet relevant everywhere. Consider Harley-Davidson, Ferrari, the Sony Walkman and, of course, the iPod. In fact, Apple, Inc. has lifted its complete store experience and product line and exported it. The only difference is the language used in the product description, the price in the local currency and the repurposing of the company's messaging to support local comprehension.

Other brands make adjustments to speak the local dialect. When Starbucks was in Beijing's Forbidden City, for example, the store sold moon cakes and other local delicacies alongside muffins, scones and biscotti. McDonald's did not even consider

or Amsterdam. We relish our role as Cultural Translators, digging deep to uncover how fundamental human truths are expressed across the world. From our position as outsiders looking in, we are often able to discern patterns and identify, explore and expose closely held belief systems in a fresh way.

Ziba research performed in Asia for a few of our clients unearthed some fascinating examples of unique cultural behaviors. Why, for instance, do Japanese housewives chop and prep much of their food upon returning from the market, even if they do not intend to use it for the next meal? Why is it so important that they be able to open, close and hold a container with one hand? Do they even realize that they do this, and that it is different from the way that other cultures cook? What are the subtle ways in which an individual attempts to stand out in a country of 1.3 billion souls, and how might this influence one's product selection criteria? Why is it that, after 60 years of strollers being sold in Japan primarily from



Local iterations of the universal 'outlaw' archetype.



two local brands, foreign products are only now being accepted as legitimate alternatives?

Understanding the implications of these unique details forms the very basis of translating a brand to another culture. Knowing how universal human truths are expressed differently in different places is also key. For example, all cultures recognize local versions of the same basic human archetypes, be they heroes, sages or explorers. Their expression, however, differs. Robin Hood, the Western outlaw, is Yojimbo, the wandering samurai, in Japan, and Chu Liu Xiang, the master thief, in China.

Values, including those that are considered fundamental human truths, can even be expressed differently within one culture. With the rapid rate of change that we see in so many developed and developing countries today, it is not unusual to see generational or geographical stratification within a single society. As Japan emerges from the deep recession of the end of the last century, for example, a new generation



A Chinese Colonel Sanders?
Not quite...This strangely
familiar logo belongs to
Yonghe Da Wang, a Taiwanese
chain restaurant that's popular
in Shanghai. Their menu does
not revolve around fried
chicken from Kentucky, but
the restaurant does reference
the idea of place (see pg. 59).
The Yonghe is a river in Taiwan.

of independent thinkers has evolved. Twenty-somethings are not just moving out of their parents' homes; they're also moving away. Many are determined to embrace the new, but not at the risk of losing their deep-rooted traditions. Instead, they look for products and experiences that are modern interpretations of traditional values. A company seeking to be relevant to young Japanese must understand this subtlety.

China, which seems to shun all things old for the new and the now, does so in unique ways that retain the spirit of the collective. Consumers strive to individualize their worlds, but in doing so often end up looking and acting like so many of their counterparts. Global influences take hold in the first-tier cities of Shanghai, Beijing and Guangzhou so far ahead of second- and third-tier cities, such as Chongqing, that otherwise hugely successful global brands have had difficulty breaking in and finding broad acceptance. These brands do not truly understand the underlying regional values and motivations of consumers in this culture. For example,



“Just Do It” does not provide the same rallying cry for the Chinese beyond Shanghai and Beijing as it does for Western audiences.

When the world was simpler and information was less accessible, there were basically two options for brands looking to expand beyond their native borders: be the exotic foreign brand that everybody had to have, or be dismissed because of a lack of local knowledge and, by extension, trust. In today’s global society, we are confronted with a different reality. Access to unfiltered knowledge by tribes of consumers has shifted the power from the brand and the advertisers to the consumers. To be accepted as a viable option in a foreign culture, companies and brands must ensure that they are clear about who they are and be certain that what they offer is relevant to that culture. A cookie-cutter approach seldom works. The fad value might result in short-term success, but if your product or brand experience does not live up to its promise as an export, the longer-term damage to your brand can be devastating.

BEHIND THE CURTAIN:

B-SIDES, ITERATIONS,
DRAFTS, LEFTOVERS,
CONTRIBUTORS AND
BITS & PIECES THAT
REVEAL THE FLUID
STATE OF PROCESS
IN THE MAKING OF
THIS BOOK.

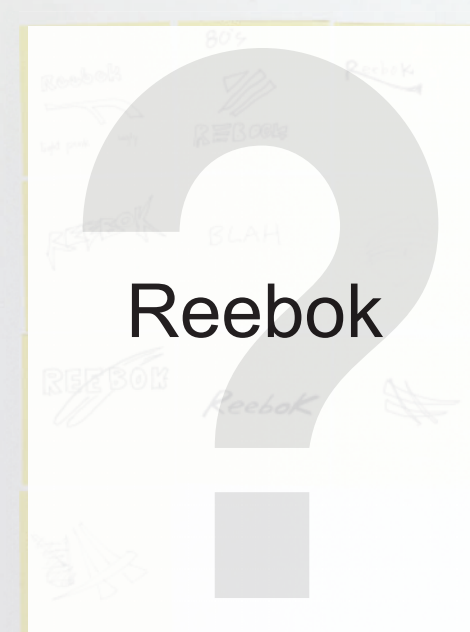
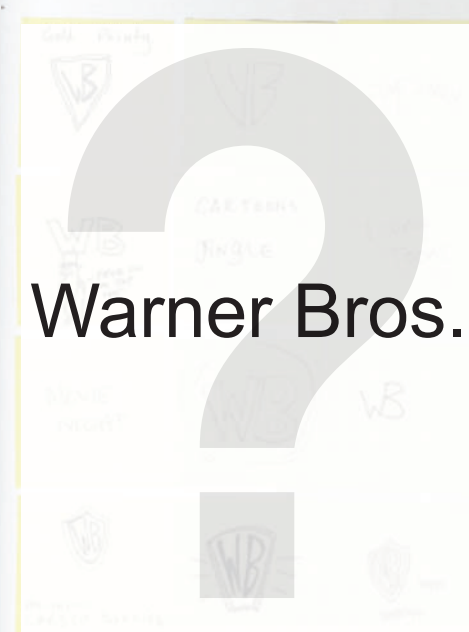
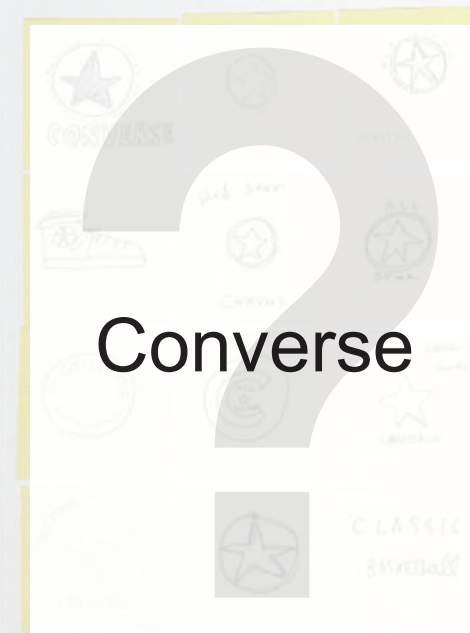
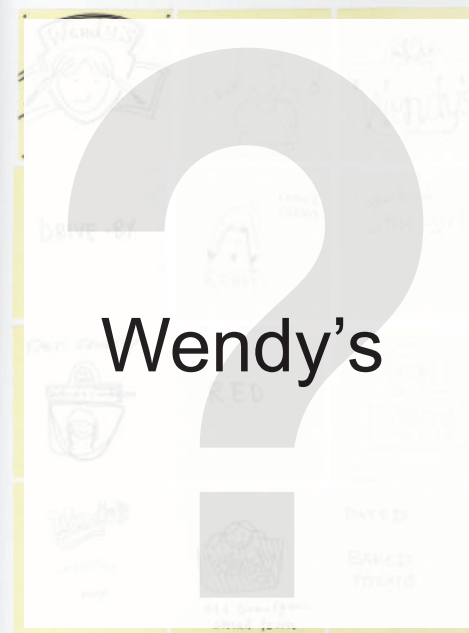


AUTHENTIC ADOPTION: Authenticity often takes on a life of its own when people adopt the original experience and proliferate it in personal ways. Portland, Oregon artist Scott Wayne Indiana noticed steel horse rings still embedded in curbs around Portland that were once used to tether horses. Wanting to remind modern urbanites of the history underfoot, he began tying toy horses to horse rings around the city. Before long, horses other than his own began to appear, as well as tiny saddle blankets, toy riders, feeding troughs and other accessories needed to keep a toy horse comfortable. <http://horseproject.net/>





PUTTING A FACE TO A NAME:
A group of Ziba communication designers was given this list of company names as part of a branding exercise. The group then had 30 seconds to draw the logos from their own recollection and list words that they associated with each brand.





THE RESULTS:



THE WAR ROOM

1ST DRAFT



THE WAR ROOM

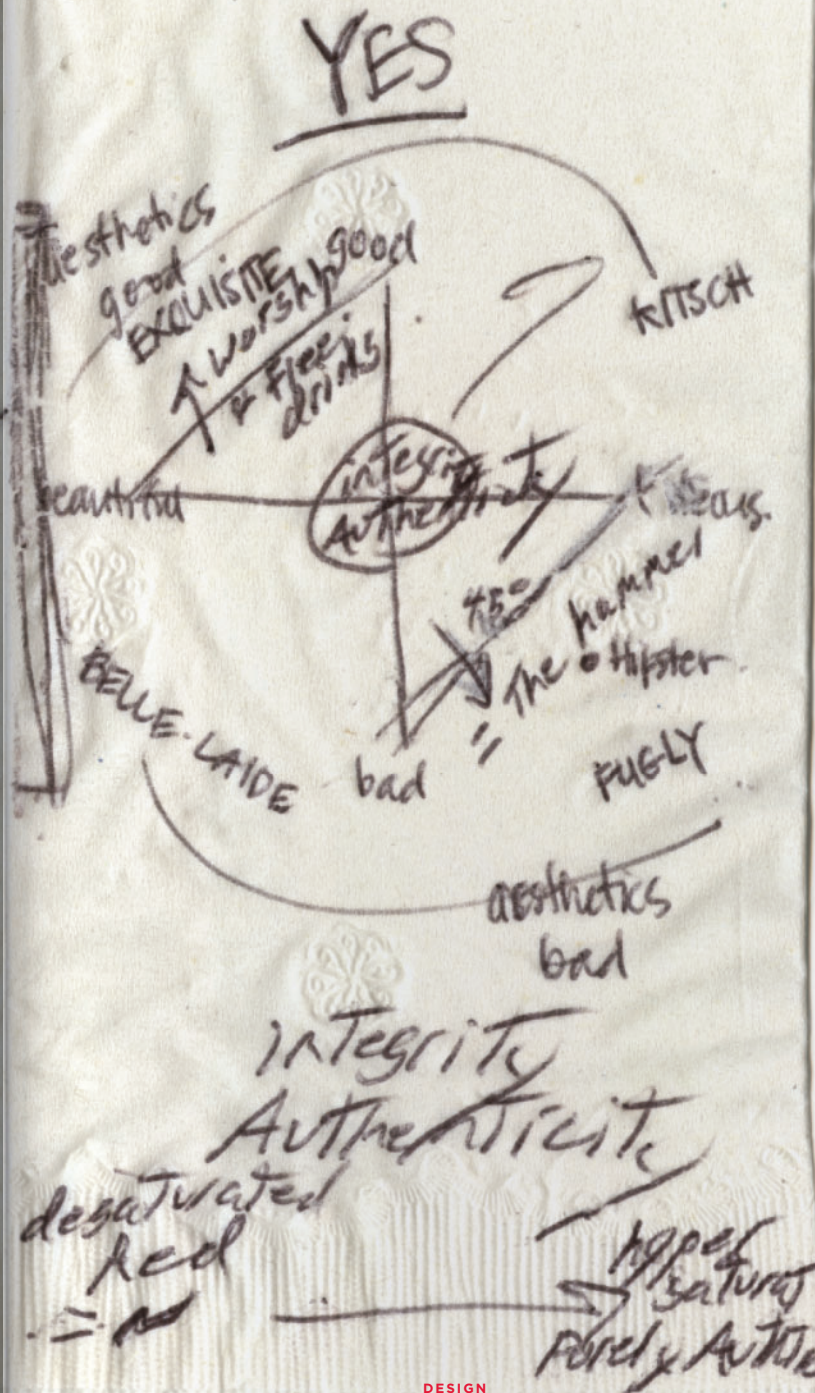
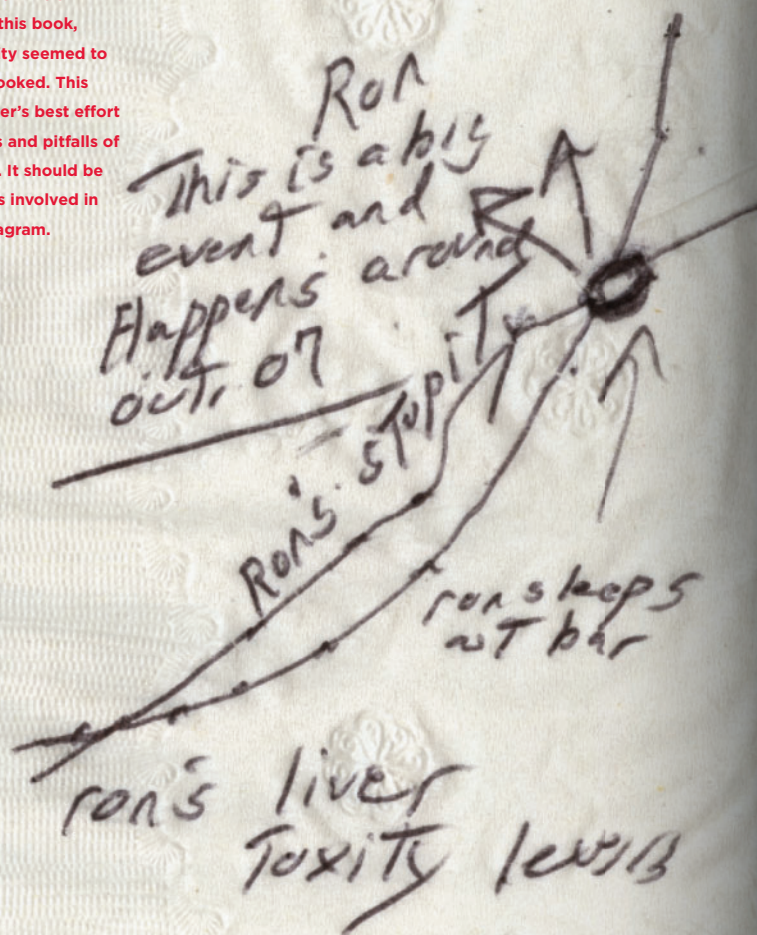
2ND DRAFT





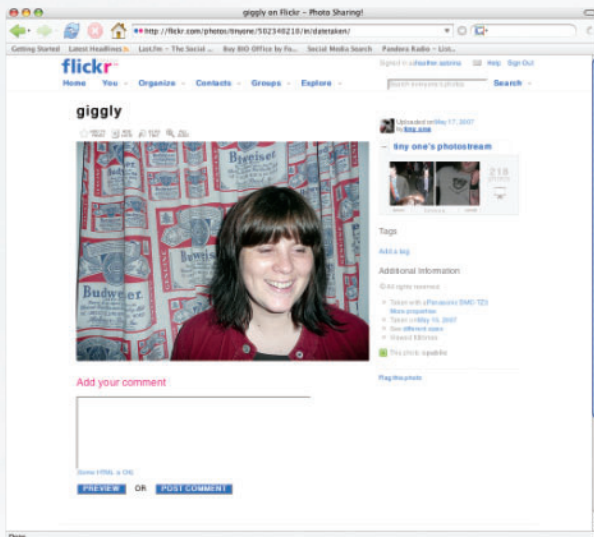
EVERYONE IS TALKING ABOUT IT:

During the making of this book, the topic of authenticity seemed to appear wherever we looked. This napkin is one bar-owner's best effort to explain the benefits and pitfalls of trying to be authentic. It should be noted that alcohol was involved in the creation of this diagram.



CONTRIBUTORS:

WE ARE ALL STARS—FLICKR.COM
AS AN AUTHENTIC IMAGE SOURCE



Flickr.com is often referred to in Ziba brainstorm meetings. Flickr images have a "real" or authentic quality. Images tend to look un-produced—not too glossy, not lit quite right. These snapshots are taken anywhere on the planet and then uploaded into a tagged and searchable database available to anyone. We thought it was the perfect source, in concept and aesthetic, to visualize the ideas, themes and brands discussed in our essays.

Credits for all Flickr photographers whose work we used in the making of this book are listed here.

BRAESIKALLA
Eike Maschewski
New York City, p. 26

Matthew Hurst
Blogsphere Image p. 30

DEBAIRD
Derek E. Baird
ATM, p. 34

LIFE IN FREEDOM
Christof Wittwer
Converse, p. 44

STAALNAKKE
Peher Rydeng Ellingsaeter
Cnovesre, p. 45

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James M. Phelps
Eiffel Tower in Las Vegas,
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MÁRCIA_MARTON
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Mark Allanson
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CWGOODROE
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Chinatown, San Francisco,
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APEOLOGY
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Ikea UAE, p. 105

MAEVE TERESA
Maeve Teresa O'Grady
Lunchables, p. 106

JETALONE
Ekiben box lunch, p. 106

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Let's face it: how many business executives do you know who actually have time to write their own articles? This is the place in the book where we pull back the wizard's curtain to reveal who made the magic happen. *Authenticity is Now: A working definition of the fluid state of being as it applies to business and design* is the collective effort of a passionate team who generated ideas, debated ideas, nixed ideas, found images, ghostwrote articles, wrote on white boards, reinstated ideas, erased white boards, enforced schedules, wrangled opinions and ate pastries (not necessarily in that order).



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