



Gateway - 여전히 현대의 대장장이에게 남겨져 있는: 수리의 기술

Still Left to the Modern Blacksmith : The Art of Repair



❶ Mending and restoring objects often require even more creativity than original production.

❷ The preindustrial blacksmith made things to order for people in his immediate community; customizing the product, modifying or transforming it according to the user, was routine.

❸ Customers would bring things back if something went wrong; repair was thus an extension of fabrication.

❹ With industrialization and eventually with mass production, making things became the province of machine tenders with limited knowledge.

❺ But repair continued to require a larger grasp of design and materials, an understanding of the whole and a comprehension of the designer's intentions.

❻ "Manufacturers all work by machinery or by vast subdivision of labour and not, so to speak, by hand," an 1896 *Manual of Mending and Repairing* explained.

❼ "But all repairing must be done by hand.

❽ We can make every detail of a watch or of a gun by machinery, but the machine cannot mend it when broken, much less a clock or a pistol!"



01편 - 우리의 창조성을 두드러는 것은 요즘 꼭 필요한 일이다.



### Tapping Into Our Creativity Is a Must Nowadays

[1] Just as we shouldn't let others do our thinking, we can't depend on others to be creative for us.

[2] Everyone is capable, and it's everyone's responsibility to contribute through participation and support.

[3] Today, every salesperson, computer programmer, and small-business owner must use their natural creativity to thrive.

[4] Adapting to our changing economy requires that we invent new ways of doing our most basic tasks — all within our budget, timetable, and desired level of quality.

[5] If you left it to others to be creative, not much would get done, and you would be left out of the new economy.

[6] According to a recent study about the global creativity gap, eight out of ten people feel that unlocking creativity is critical to economic growth, and two-thirds of respondents feel creativity is valuable to society.

[7] But only one in four people believe they are living up to their creative potential.



02편 - 과거 기억의 재구성



Reorganizing Past Memories in the Present

[1] Anchoring and adjustment can severely affect our

retrospective personal memory.

[2] While such memory is introspectively a process of "dredging

up" what actually happened, it is to a large extent anchored

by our current beliefs and feelings.

[3] This principle has been well established both in the

psychological laboratory and in surveys.

[4] What we have at the time of recall is, after all, only our

current state, which includes fragments (memory traces) of our

past experience; these fragments are biased by what we now

believe (or feel) to be true to an extent much greater than we

know consciously.

[5] Moreover, the organization of these fragments of past

experience into meaningful patterns is even more influenced by

our current beliefs and moods — especially if we are particularly

depressed or encouraged.



08편 - 판매, 색상 또는 포지션에 더 큰 영향을 미치는 것은 무엇인가?



Which Is More Influential for Sales, Colour or Position?

- [1] As a producer of the product with a selection of green vegetables that were laid out along the full length of the display, the chances are that more are sold at the ends of the linear display and less in the middle.
- [2] Consumers tend to purchase at the ends.
- [3] The aim is to maximize sales along the whole shop fixture.
- [4] Therefore red is used in the middle of the bench to attract the consumer and lift sales.
- [5] Why red? Red has hidden messages in a consumer's mind.
- [6] It can indicate danger, stop, or passion.
- [7] Whatever the message, red stands out and attracts the eye to it.
- [8] The aim is to draw the consumer's eye to the middle of the display.
- [9] It works; give it a try on a stall.
- [10] Put a red product in the middle.
- [11] If a red product is not available, use a red drape in the centre of the display to achieve the same result.



04편 - 데이터의 양과 가설 검증



Validate the amount of data and hypothesis

- [1] To check a given hypothesis, we need data relevant to the hypothesis.
- [2] In a laboratory setting, experiments are carefully designed to generate the needed data.
- [3] In fact, many times experiments are designed to falsify the hypothesis in order to see if the hypothesis survives the confrontation with reality.
- [4] Generating such experiments is possible because we have the hypothesis in advance.
- [5] But if we rely on data to generate hypotheses, we cannot make sure that the data gathered (usually in an opportunistic manner) is the data needed to prove or disprove the hypothesis.
- [6] Having more data creates a dilemma: it provides more chances to have the right data, but it also provides many more potential hypotheses.
- [7] Since the number of hypotheses grows faster than the data, we have no hope of catching up simply by collecting more and more measurements.