Revisiting Martin Buber's Believing Humanism: Preliminary Study on Buberian Art and Technology

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The Industrial Revolution transformed different aspects of human life, including artistic endeavors. Its unpredictable development and significant impact spurred interdisciplinary discussions concerning the proper or beneficial stance towards technology. Martin Buber's philosophy offers insightful remarks pertinent to the questions surrounding the Industrial Revolution and how we can become more truly human through creative action. His ideas are related to genuine "believing humanism," which he postulates counteracts the excesses of modernity, i.e., the voluntary enslavement of man towards machines. In this light, Buberian studies should revisit and construct a renewed perspective regarding art and technology to understand the foundation of this utopic vision. Thus, Buber's reflections concerning art and technology must be collated, examined, and juxtaposed with recent discoveries to derive their continued relevance. Therefore, this paper proceeds as follows: The first part expounds on the fundamental concepts of Martin Buber's philosophy about art and technology. The second part appropriates Buber's philosophy to the technologically advanced society and poses questions for further meditation on the trajectory of man's value and designated societal role. The last part covers Buber's recommendations to maintain our humanity in traversing the narrow ridge of the Industrial Revolution.

Keywords: : artificial intelligence, believing humanism, creative thinking, industrial revolution, Martin Buber

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I. Introduction:

The Industrial Revolution transformed different aspects of human life, including artistic endeavors. A clear example of this transformation is man's transcendence from the dictates of nature's natural rhythm and cycle. We overcame the chilling effects of winter and the humidity of summer with the help of technological equipment to make life comfortable. However, this benefit is not unidirectional. During Buber's time, he noticed a series of "little" questions being swept under the rug. Some of these questions are "How does the worker work at present in a factory highly developed in the techniques of work? As a man or as an external part of a machine? And how in the future can technique be set the task of including man as man in its calculations?" (Buber, 1967, 93). It seems human beings are becoming external parts of the machine, with our time and lifestyle shaped according to the productivity of machines. As Yuval Noah Harari (2011, 395), a historian and philosopher, observes:

> The Industrial Revolution turned the timetable and the assembly line into a template for almost all human activities. Shortly after factories imposed their time frames on human behaviour, schools too adopted precise timetables, followed by hospitals, government offices and grocery stores. Even in places devoid of assembly lines and machines, the timetable became king.

Machines are becoming masters of our lives, and there are fears that this can lead to more dire situations. With the succeeding industrial revolutions, replacing some human beings in manual and intellectual labor with automatons appears to be the near future.[1] In a study conducted by McKinsey Global Institute, Manyika et al. (2017) conclude that there are potential labor disruptions, with an estimated 375 million workers globally, or 14% of the global workforce, necessitating a transition to new occupational categories. The foreseen demands of labor require developing skills and characters that are difficult to automate. The same challenge may appear to be the case for the convergences between technology and art. Art and technology have become intertwined, giving rise to various art forms such as photography, films, and digital artwork. Artificial intelligence (AI) innovations led to questions regarding the acceptability of AI-generated artworks and the need to define ethical guidelines concerning technology.

Considering this topic, the paper revisits Martin Buber's philosophy regarding art and technology and how these endeavors can affect human transformation. This overall transformation is vividly captured in Buber's idea of "Believing Humanism." Buber expresses his perspective of a genuine "believing humanism" in a speech of gratitude given in Amsterdam following the awarding of the Erasmus Prize. The interpenetrating relation between faith and *humanum* characterizes this particular humanism. This relation, Buber (1967, 121) postulates, counteracts the excesses of modernity, i.e., the voluntary enslavement of man. To understand where this vision originates and how it becomes possible through praxis, one must read Buber's works that describe the I-It, I-Thou, and the supreme meeting with the Eternal One.

I anachronistically reflected on Buber's philosophy and placed his humanist philosophy between posthumanism and transhumanism. On the one hand, philosophical posthumanism, as defined by Francesca Ferrando (2019, 22), is "an onto-epistemological approach, as well as an ethical one, manifesting as a philosophy of mediation, which discharges any confrontational

[1] Industrial machines have replaced manual labors that do not require complex tasks. In various fields, the computing power of artificial Intelligence is being utilized to various fields to discover new insights. For instance, artificial intelligence is used for drug discovery, cutting financial costs and accelerating the process. (Alex Devereson et. al., 2022).

dualisms and hierarchical legacies." This philosophy stems from ecological, feminist, queer, and post-colonial theories and aligns with scientific, technological, cultural, artistic, political, and moral advancements.[2] Awareness and recognition of the unique or different other erode the priority and overvaluation towards man. In this way, similar to posthumanism, Buber decentralizes the anthropocentric role in a relationship. The "I" becomes aware of the other existent being. In turn, an undiminished partnership is created between them (Buber, 1967, 120). However, unlike posthumanism, Martin Buber (1967, 119) still adopts a philosophical anthropology based on a hierarchical structure. The human person is still seen as superior insofar as he is capable of acting *of his own accord*. The human person's perceived worth stems from having self-restraint or freedom, but respect toward the other as an other remains essential.

On the other hand, transhumanism refers to human enhancement towards the evolutionary process. Contemporary transhumanism seeks the path of enhancement through science and technology (Ferrando, 2019, 31). To a certain extent, Buber also underscored a similar attitude towards man remaining man while becoming more human, with technology as one possible means.[3] To become "man in the truest sense of the word," man must return to their nature's origin. This return involves transforming both inner and outer life, resulting in a fundamentally different world of man (cf. Buber, 1956, 293-298). However, the divergence between transhumanism and Buber's humanism arises from the latter's careful consideration of enhancement as necessitating a *quantum satis* development of the whole of man.

In summary, Buber's humanism is not an anthropomorphism of otherness but a genuine turning to the other. It is an openness towards all beings as *undiminished partners* in the creation and a dialogic relation that is hoped to bring humanum to their end in a transformed manner. A renewed perspective regarding arts and technology must be collated, examined, and re-appropriated to contemporary society so that the continued relevance of Martin Buber's utopic vision becomes evident. Therefore, this paper proceeds as follows: The first part expounds on the fundamental concepts of Martin Buber's philosophy about art and technology. The second part appropriates Buber's philosophy to the technologically advanced society and poses questions for further meditation on the trajectory of man's value and designated societal role. The last part covers my recommendations drawn from Buber's philosophy to maintain our humanity in traversing the narrow ridge of the Industrial Revolution.

II. Buber on Art and Technology

A. Spheres of Reality

Buber distinguishes three spheres or thresholds of reality. These are our life with nature, our life with men, and life with spiritual beings. Each sphere has various capacities in relation to speech, but all can lead us to meet the Eternal Thou (Buber, 2013, 70-71). Daniel Breslauer (2016, 41-61), a scholar of Post-Biblical Jewish thought, elaborates on these spheres further, writing:

[2] There are contentions regarding the scientific basis for philosophical posthumanism. One accusation is the dubious attribution of a "hidden" property from the external observer to another object. For instance, "If bats were intelligent enough to transfer their characteristics to other animals but not intelligent enough to understand why they themselves need echolocation, they might think that humans also have this ability, which is a mistake." (Merzlyakov, 2022, 476).

[3] This position is derived from Buber's departure from Tagore's wariness of technology, stemming from the fear of "soulless pantechnism," and an affirmation of technology's possible hidden value. (cf. Buber, 1967, 183-185).

> The pre-threshold involves relationships with natural entities such as animals, plants, and even rock formations; the post-threshold focuses on social and intellectual creations often called "spiritual beings" [Buber] he construes myth as a social and intellectual creation. An intellectual construct, what Buber sometimes calls a "spiritual being," springs from actual meetings, from encounters that have taken place in the past and need expression in the present.

However, these spheres must not be considered as collectivities but simply point to the different capacities for speech. Their speech in/capacities translates into different kinds of reciprocity, with the uniqueness of each being disclosed to us must be received appropriately (Buber, 2013, 88-89). For instance, Buber (2013, 89-91) delineates the sphere of nature as comprising plants, animals, and things. The superliminal or above the threshold is also divided into two fields. The first field encompasses structures of the spirit that are accessible in reality or potentiality. The second field involves meeting with the Spirit that begets speech. With these distinctions in mind, I consider art and technology as belonging to the superliminal sphere, with their distinct form of mutuality leading to the creation and understanding of our existence.

B. Ambiguity in Delineating Art and Technology

I infer from Buber's philosophy basic definitions of art and technology. On the one hand, art encompasses autonomous creations, which may be devoid of technical purpose or have already transcended the said purpose. On the other hand, technology refers to the transformation of objects for a technical purpose. Both art and technology come from invention and creativity, and every person has creative potential. Martin Buber (2004, 30) describes art as originating from dialogue and having a distinct language that says a "perceived mystery" to the receiver. From composing music to creating architectural designs, these transformed objects and non-objects become existences in themselves. This definition can be better understood by focusing on the allegorical story Buber narrated. He (2013, 30) writes:

> So too in art: form is disclosed to the artist as he looks at what is over against him. He banishes it to be a 'structure.' This 'structure' is not in a world of gods, but in this great world of men. It is certainly 'there,' even if no human eye seeks it out; but it is asleep. The Chinese poet tells how men did not wish to hear the tune he played on his jade flute; then he played it to the gods, and they inclined their ears; since then men also listened to the tune: thus he went from the gods to those whom the 'structure' cannot dispense with. It longs as in a dream for the meeting with man, that for a timeless moment, he may lift the ban and clasp the form. Then he comes on his way, and experiences what there is to be experienced: it is made in this way, or this is expressed in it, or its qualities are such and such, and further, it takes this place in the scheme of things.

Art, then, realizes its place in the scheme of things when the artist brings to actuality the potential disclosed to him. However, it is also possible that art can be derived from a thing made with a technical purpose.

> While technology makes the thing at once 'autonomous' and "available", the human desire to add, for instance, ornament releases it from its purely technical purpose. But when the ornament no longer is accessory to the tool but becomes its own autonomous image-work (Gebild), then the relation between thing and human being has found a new shape of the "between"—the tool has become a work of art. It no longer stands in the past of its use and utility, but in the immediacy of our gaze (Schauen) (Biemann, 2022, 136).

To illustrate this point further, an example of what Buber considers a technological innovation and artwork is a house created from an architectural design that eventually became a home. A house has the technical purpose of providing shelter and security, but its ornamental structure can

become a form of art that discloses a "perceived mystery." The said house can only become a home when it becomes a structure that fosters genuine relations between man and man. Thus, the transformation of structures creates centers that invite encounters and shape meetings (Buber, 1967, 93-95).

C. Risks and Potentials of Technology

Technology shapes the relational dynamics between humans and the world. The transformation of the relationships and meetings is never unidirectional progress; the effects are a combination of advantages and disadvantages. In the same way, the ambivalent character artefacts[4] as carrying risks and potential should be kept in mind. In this section, I focus on three dangers and potentials of technology: "Thickening" of the distance and Invitation of Encounter, Self-Incurred slavery, and the Liberating dimension of Technology, Mechanical Thinking, and Creative Thinking.

c.1 "Thickening" of the Distance and Invitation of Encounter

The mediation of technological innovations allowed humans to transcend the boundaries of space. A person can communicate with another person in a different part of the world in real-time. Conference tools such as Zoom, Google Meet, and Microsoft Teams allowed such encounters. However, it also caused other complications not confronted in immediate or physical meetings. Some complications, such as unstable connections, equipment defects, and limitations, can lead to miscommunications and abuses that further thicken the distance.[5] To expound this further, I cite one of the famous examples of technological advancements having this double-edged effect: Facebook. In 2004, Mark Zuckerberg, Eduardo Saverin, Dustin Moskovitz, and Chris Hughes founded Facebook. Facebook eventually became the largest social network in the world, with nearly three billion users as of 2021 (Hall, 2023). At its inception, Zuckerberg admitted that Facebook was not meant to be a company but a social mission, i.e., to make the world more open and connected (Zuckerberg, 2012). However, is this social mission really being advocated? I can provide no definitive answers to this question. Still, several studies point out that social media platforms have positively and negatively affected people and societies.[6]

For these reasons, it is necessary to develop ethical guidelines to help maximize the shaping of the meetings through technology and avoid amplifying exploitative strategies. The creators and users bear the responsibility for creating and utilizing the artefacts. In the case of Facebook, its evolution of platform architectures, interfaces, governance frameworks, and control mechanisms shows compromises between Meta, the company, and the larger environment (Helmond, et. al., 2019). The increasing number of programs and studies on social media literacy also aid people in becoming more conscious consumers of digital platforms. In this way, the invitation to encounter provides a different mode of interaction and should not be treated as an either-or superior and inferior to direct physical encounters.

[4] Artefact is the generic term used to refer to something made by a person. In this paper, most usage of this term pertains to machines and tools as by-products of technological advancements.

[5] Miscommunication is often a result of a confluence of multiple factors including technology. For more on this topic, see Brewer, 2010, 329-345. Some notorious abuses technology may amplify are sexual violence, obsessive monitoring, and online harassment. Confer to the following sources: (Elmer, et. al., 2021) and (Huiskes, et. al., 2022, 1148-1167).

[6] This paper does not attempt to provide an exhaustive history of Facebook, nor does it endeavor to provide a sustained analysis of its corresponding effects and evolution. Regarding the effects of Facebook on individuals and society, refer to the following sources: (Vaidhyanathan, 2018; Burke, et. al., 2016; Soukup, 2018).

c.2 Self-Incurred Slavery and the Liberating Dimension of Technology

Buber recognized the importance of modern science and technology in European civilization. For him, it could not escape technological modernity, nor should it attempt to do so, lest it loses its *dao* (Nelson, 2014, 312). However, humanity's excessive reliance on technologization can lead to self-incurred slavery toward artefacts. In *Between Man and Man,* Buber (2004, 187) describes this reversal: "Machines, which were invented in order to serve men in their work, impressed him into their service. They were no longer, like tools, an extension of man's arm, but man became their extension, an adjunct on their periphery, doing their bidding." The human person has become for machine. This slavery also reveals other pathologies like addiction and over-dependence. For instance, Zolfagharian and Yazdanparast (2019, 1056) examined how mobile and virtual technologies transformed the temporal structuring of everyday lives. Convenience or immediacy has become a central character in the temporal structure of a human person's mindset and attitude. What happens if the device does not work or when humans lose access to the usual artefacts that became part and parcel of their lives? In the words of Buber, those artefacts had become the "incubus" of man. In *I and Thou,* Buber (2013, 33) reiterates how this incubus overruns the human person and robs them of the reality of their I, which only happens when the human person permits it. Thus, technological dependency in various degrees has become a characteristic of the current society, but the human person is responsible for preventing the dependency from becoming excessive.

Despite this risk, technological advancements can be highly liberating in efficiency and effectiveness. For example, the invention of the printing press saved people from the painstaking labor of copying books by hand. It also democratized books and transformed the production-consumption dynamics. In other words, the liberating character pertains to our dependence on natural conditions or the ecosystem. For this reason, I suggest that humans maximize technology's liberating power while being mindful of the possible effects on the world and humanity.

c.3 Mechanical Thinking and Creative Thinking

A soulless "I" is characterized by solely mechanical thinking and remains in the It-world relation. One of the possible forms of mechanical thinking is functional fixedness. Welling (2011, 689) defines functional fixedness as "a category or cognitive set or mental structure that manifests in rigidity or lack of flexibility in disembodying components from a given field." This phenomenon utilizes prior knowledge, which actually hinders the problem solver from responding to new situations creatively. In Buberian terms, the I only sees one aspect of the "it," which is why it cannot see the whole "Thou." Here is a concrete example: by mishap, person A got locked in a room with person B because of a door jam. They search the room and in their persons what can be used to get out of the room. Only a stack of papers and a table are present in the room, and in their wallets, a few coins and cards are there. One of the primary functions of a debit card is to have access to one's finances. Person A has become so used to its function that one no longer sees the other potentials of the debit card.

In contrast to person A, person B became aware of the card as a card and can be an ally to open the door. After a few tries, person B successfully opened the door. Mechanical thinking, then, becomes detrimental to partaking in real living

and authentic meetings. Buber's philosophy recommends creativity rather than mechanical or bundled life-less thinking and living. Creative thinking and acting involve an intensive experience that causes something that was not there before.[7] However, newness in this sense does not have to be completely new but should carry the unique mark of the originator and is only possible because of an I-Thou relation. The challenge, then, is to continue the participation towards creation and avoid becoming complacent in the IT world.

III. Appropriating Buber's Philosophy to Contemporary Society

In recent years, the potentials and risks mentioned posed a greater necessity to be addressed, especially in light of the great strides in developing artificial intelligence and machines. These innovations call for interdisciplinary efforts to navigate its various impacts.

a. AI and Art

Jason Allen's "Théâtre D'opéra Spatial" caused an uproar when it won a blue ribbon prize at the Colorado State Fair on August 26, 2022 (Roose, 2022). It is one of the first AI-generated artworks that won a prestigious award at an art contest. This controversy stems from the perception, attitude, and challenges surrounding the use of AI and its implications for "traditional" artists. Would it transform art into a convenient enterprise? Or would these innovations allow better outputs and channels even for those with lesser creative capabilities?

The mysterious language and nature of artworks, their legitimation process, and various theories on what is "authentic" art are revisited. The definite lines of copyright and data processing become more chaotic with these untested waters AI led us to. The rising number of AI-generating applications and their consequent generated artworks made controversial ripples in different communities. For example, Sarah Andersen, Kelly McKernan, and Karla Ortiz, among other artists, filed a lawsuit against AI art generators for training AI tools without the consent of the original artists (Vincent, 2023). The legal dimension of these innovations remains highly contested, and the granting of copyright to AI-generated artworks is still being navigated until now.[8]

The floodgates of other possibilities in other art forms have also been opened. For instance, deepfakes—a digital image, audio, and video that convincingly mimics a person and alters their actions, speeches, etc.— allow a personality or an actor to continue making films even if that person is no longer alive. At the time of writing, Bruce Willis was one of the first personalities famous for using this technology, wherein his "digital twin" can be used to create videos (Sharf, 2022). On a similar thread, AI-generated personalities (e.g., AI news presenters, virtual sportscasters, virtual K-pop bands) have sparked numerous debates, as a point raised in the introduction of this paper, that dwell on the threat of job displacement and the transformation of various industries.[9] Although new horizons have opened, the need for insightful speculation and ethical utilization remains. In line with the spirit

[7] Although Buber uses this definition in relation to the creative powers of a child, it can also be applied to the human person in general (Buber, 2004, 101).

[8] Copyright, authorship, originality, and creativity are transformed in the innovations in art and technology. To understand further the repercussions of art and technology to copyright infringements, see Škiljić (2021).

[9] AI-generated personages are pervasive already in various parts of the world. For example, in South Korea, AI news presenters (Tait, 2023) and virtual K-pop bands are already existing (Kwon and Watson, 2023). In the case of some countries, these practices draw flak. A prime example of this is the introduction of virtual sportscasters by GMA Network (Iglesias, 2023).

of Buberian philosophy, I pose this question: "How can these innovations help foster genuine encounters between beings?" Instead of trying to anticipate, the human person aspires to dialogue with these creations and allow a mutual transformation to happen.

b. Collaborative Robots

The transformation of spaces, nature, and artefacts shapes the encounters and relations between the different thresholds. In contemporary society, machines have become part and parcel of the human environment, especially workplaces.

In workplaces like fast-food chains, the crew aims to provide quality food and services to their customers. Jollibee, one of the Philippines' top fast-food chains, recently released "Jollibots" to select branches (Urot, 2022). Jollibots are automated meal-serving bots that are geared towards helping alleviate the burden on the crew's daily time-constrained tasks. Customers can effectively use it by sitting at their preferred table, laying down the tracker on the designated area of the table for the Jollibot to scan so it may correctly identify their table, and then they may wait for the Jollibot to serve their orders. Once the bot arrives, customers should take the tray from it and return the tracker to the bot.

This instance is one of the examples of collaborative robots or automatons in workplaces, which increases productivity and comfort. In these kinds of cases, human beings are not replaced or displaced. However, when it comes to their implementation, the service crew follows around the jollibots to inform the customers, to check whether those customers follow the proper procedures, and to check the functionality of the collaborative robot. For these reasons, the intended increase in productivity became an added burden for the service crews. Another challenge that arises is the possibility of machines replacing humans because of the former's excellence in consistency regarding some regions of productivity. Studies (Clifton, Glasmeier, and Gray 2020, 3-23; Acemoglu and Restrepo, 2022, 25-35; Brougham and Haar, 2020, 1-10) foresee the displacement of people with technological advancements, which would lead workforces to develop skills that are more difficult to automate. Thus, departing from seeing an either-or scenario for humans and machines in the workplace is difficult but crucial to humanity's development. A genuine dialogue, even between human beings and machines, is ideal and possible (Buber, 2004, 43). This challenge of creating real "collaborative" robots and machines is a worthy undertaking.

c. Departure from the Deemed Normalcy

Common sense, traditionally accepted normalcy, and historically rooted practices have started to be evaluated critically and even questioned in contemporary society. In terms of the thinking process, the status quo is also transformed by the external conditions that shape our way of living. Martin Buber's philosophy is among those frameworks that herald the pivotal shift away from an ego-centric philosophy. The emphasis on the Thou is now further expounded on other recent philosophical movements, especially posthumanism. Martin Buber never undermined the distinct roles of the different beings present in the world that we live in, emphasizing especially the various languages beings utilize to interact with one another. What is considered normal, what works, or what society legitimizes as conventional are not guaranteed to be hinged on the truth. With the landscape that continues to be transformed, human beings are challenged to improve their thinking and relating. Ferrando

(2019, 112) writes about a remarkable shift in how children now see machines' distinct dignity, which is apt to describe the current discussion.

> the attachment to cell phones has become so intimate that the neologism "nomophobia," as an abbreviation for "no-mobile-phone phobia" (cf. Yildirim 2014), has been proposed to refer to the anxiety caused by the fear of being without a cell phone. If adults are partaking in this tendency of developing feelings of attachment toward technical objects, children are already recognizing an existential dignity to machines that transcends the utilitarian perspective. As different studies have shown, 'a significant proportion of children ascribe cognitive, behavioral, and especially affective, characteristics to robots' (Beran et al. 2011: 1).

Is this dependency good? For Buber, it may be human beings following their *dao*. Still, it is not a simple going with the flow of things. Rather, it is an encounter that does not anticipate but tries to know the other in its own otherness. Thus, the scheme of things reveals its dynamism that should never be smothered by mechanical thinking, which had justified itself before using the discourse of normalcy and common sense.

IV. Conclusion

The 4th Industrial Revolution (4IR), differing from the previous revolutions, provides a more holistic transformation as it hinges on digital infrastructures that allow real-time data, among various uses (Janahi, 2022, 6-7). Following Epicor, Yusuf Janahi (2022, 6) underscores the constant challenge posed by the 4IR, i.e., the "need for connectivity and real-time information across processes, partners, products, and people." In this way, all the sectors that the 4IR transformed experienced an accelerated process and blurring distinctions between the digital and the physical. In reviewing the works of Martin Buber, especially his view of seeing how these technological advancements may be our *dao*, I consider him a visionary, and his insights help us navigate this puzzling time.

In *Between Man and Man,* Buber (2004,235-236) exposes the fundamental roots of being a human person. It is not the separation from instinctual drives that makes us different from the beasts. Rather, the distinction lies in the creativity hinged on a primary technique that derives its power from the new way of encountering other beings. Consequently, the new relations established bring forth "independent tools suited to their purpose and able to be used again and again, has become possible only through man's new relation to things as to something that is inspected, is independent, and lasting" (Buber, 2004, 235-236).

In this study, I then presented the continued relevance of Martin Buber's thoughts in responding to the questions of art and technology central to our very humanity. Recent philosophical movements such as transhumanism and posthumanism are contrasted with his views to evidence further the narrow ridge human beings should traverse. In the body of this text, I demonstrate how humans can remain rooted in genuine humanism, i.e., by implying the moderation of posthumanist claims (knowing our roles as human beings as agents while considering other creations as undiminished partners) and carefully tread the transhumanist suggestions for a person (e.g., AI developments, collaborative robots). Thus, a *quantum satis* development is necessary, for technological advancements do not come in gradual or incremental changes but in unpredictable ways. This *quantum satis* is less of the quantifiable dimension but of the disposition of human beings. To illustrate this point further, I recall how Buber philosophized about the technological advancements that allowed humans to explore space. In response to a circulated question, Buber

(1967, 224) wrote "World Space Voyage." In that short piece, Buber emphasized how exploring the universe does not merely transform our understanding of the world but also of ourselves. However, those events may lead human beings to an opportunity to "awaken a new hybris or a new humility" (Buber, 1967, 224).

The spirit that Buber advocates, which he terms *quantum satis*, embodies humility.[10] Instead of hubris, humans should be humble with technological innovations, leading to continuous education. Relating this to the current society, one of the most difficult realities is the need always to unlearn, learn, and re-learn, especially concerning art and technology. Traditional questions (e.g., "What makes art an art?"; "Who bears the responsibility regarding technological devices?" "Is there such a standard that makes a technology or art good?") are always posed, but with an ever-evolving context. Thus, the practical steps to concretize what Buber advocates are establishing ethical guidelines, convening for interdisciplinary reflections and meditations, and aspiring to maintain a dialogic relationship with all beings, consequently leading human beings to be disenchanted with the distorted notion of progress and become more truly human. In this way, I end this paper by inviting other scholars to further expound on this preliminary study and also continue to reflect on the different directions humanity is heading towards.

[10] There are few instances wherein Buber (2004, 42-44) used the term quantum satis. In those instances, they portray the need for moderation that is rooted in a humble and dialogic disposition.

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