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Contributors

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Judy Matthews is a senior lecturer at the Queensland University of Technology (QUT) Business School in Brisbane, Australia, where she teaches both MBAs and senior executives on topics of innovation management, facilitates problem framing and problem solving in complex environments, and uses design thinking to develop and execute new possibilities. Her enthusiasm for the importance of innovation management can be traced to her research into innovation systems in Australia, in public sector research, and development, and in the management of change. For the past six years, Judy has been an active researcher and facilitator in the development and application of design mindsets and methods, recognizing that the frameworks, tools, and mindsets of designers can be used by managers to help problem solve, innovate, and develop new business models in their businesses.

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have reason to celebrate the book as a technology. At the same time, we should remember those indigenous and conversational modes of knowledge creation, communal learning, and oral traditions that it has replaced. Such unimaginative interpretation of individualism, coupled with a jarring absence of plurality of principles that might advance technology design and critique, leaves us with only the hopes of tamed versions of Facebook and Google enforced through government regulation, as opposed to radical rethinking of what information infrastructures may be. It is also telling that feminist and postcolonial thinkers—those who have been raising concerns about digital technologies' harmful effects with nuance and painstaking detail since long before it was fashionable to do so—are left out of the book's bounds. For this, one might blame the same biased digital infrastructures that Foer criticizes (algorithms that surface the most popular to the top of search engines), or structural and political biases of the old media landscape that favor the most powerful—biases that appear to remain invisible to him.

Still, for readers of *Design Issues* the book presents one vivid account of how digital technologies and organizations shape what we know and our ways of knowing. No doubt, scrutinizing the forms of information infrastructures, organizations, and policies is even more pressing than ever.

1 News reports provide mixed characterizations of Foer's resignation; however, those same reports also indicate a consensus among the reporters that many of his staff then resigned in protest.

Adam Kallish

Design and the Creation of Value by John Heskett, edited by Clive Dilnot and Susan Boztepe (London: Bloomsbury, 2017). ISBN 978-1-4742-7-4296, 234 pages, illustrated, (hardcover \$97/paperback \$35).

Clive Dilnot and Susan Boztepe bring together the unpublished writings of the late John Heskett in *Design and the Creation of Value*. The book contains four front-end essays: two by Dilnot, who introduces the book and delivers insights on the editing of the final manuscript; one by Cameron Weber on Heskett's view of each economic theory; and finally, an essay by Sabine Junginger on the role of governments in

design. The back of the book presents a detailed set of appendixes and further notes. This volume is a fitting tribute to one of the field's seminal figures in design writing and theory.

Creating a cohesive book from a series of unpublished, separate manuscripts after an author's death is challenging. Dilnot is clear that this is more of an extended essay than a book and admits this "book cannot, by definition, be comprehensive or systematic" (p. 12). Although his introduction on editing the incomplete manuscripts provides a context for the book's 234 pages, it must be highlighted that Heskett's writings make up less than half of the pages here. Heskett's clarity of argument and ideas is where the real value resides.

When Adam Smith, the Scottish economist and moral philosopher, wrote "An Inquiry into the Nature and Causes of the Wealth of Nations" in 1776, he created the foundations of classical free market economic theory. Based on a simple model of the division of labor and production, his theory rationalized self-interested competition leading to greater productivity, lower prices, and increased standards of living. Seventeen years earlier, Smith wrote "The Theory of Moral Sentiments," which articulated that conscience arose from active social relationships in which people sought mutual empathy that would guide moral behavior and conscience to better interpersonal interactions. In *Design and the Creation of Value*, Heskett also tries to connect the economic to the moral. He directly addresses how design can bridge value through values. This can be traced to how his career progressed from his education at the London School of Economics in economics, politics, and history, and transitioning into a career as a design historian interested in governmental design policy.

Heskett stated that the intent of the book was to connect design to economics and explore how design creates economic value. However, he recognizes that connecting the two "is a minefield" (45). This challenge is addressed in the first sixty-seven pages, dedicated to helping designers understand the evolution of 150 years of key economic theories. Heskett is adept at establishing these relationships, ranging from detailed explanations of Adam Smith's neo-classical theory (1776) to the national system (1840s), developed by German economist Georg Friedrich List; Austrian theory (1870s), which builds

on Smith's theory through the work of Austrian economist Carl Menger; institutional theory (1900s), a modification of Menger's Austrian theory by Norwegian American economist Thorstein Veblen; and new growth theory (1980s), which extends neoclassical theory through Austrian political economist Joseph Schumpeter.

Smith started with laissez-faire markets that self-regulate through rational consumers and the simple mechanics he could see at the time: labor, production, price, and markets. The social and political dimensions were considered external to economic transactions. As the world became more sophisticated in the trading of products and services, the national system, Austrian, institutional, and new growth theories gave increasing credence to the positive by-products of new technologies, product innovation, and dynamic markets. The economic factors began to dovetail into the political and social factors that would need to be recognized as affecting and defining wider notions of creating greater value.

The role of information in improving products and markets was increasingly recognized as creating new knowledge, which drives innovation and new labor skills for greater economic impact. Because knowledge can be shared and recombined in many different ways, its effects can be unpredictable and transformative on markets. Veblen noted that information was not equally accessed by everyone because of the unpredictable nature of how people share it. Unequal knowledge and the uneven nature of how companies leverage it for competitive advantage creates imperfect markets.

In the second half of Heskett's work, he focuses on design and the creation of value. He recognized that the terms *design* and *value* are so broad that without clear definitions, it would be difficult to have a coherent conversation on either. Even so, he takes on the challenge and describes three strains of design: individual design disciplines, which take substantial training and preparation; individual flair of commercial and decorative art; and fields that use design to suggest a higher status for their particular activity. According to Heskett, designers are reduced to creative implementers at the microeconomic level.

How inherent is design in affecting labor, production, price, and markets or in creating value?

To neoclassical economists, not much. At a macroeconomic level, design is regarded as "nonexcludable" (nonpaying consumers can access it) and therefore of little economic value. At microeconomic level, design has more impact as a local activity. Heskett points out that design has difficulty defining its economic contribution or wealth creation because of the ability to copy a design, making it mostly nonproprietary and therefore lacking protection. According to Heskett, this consigns design to "economic limbo."

A large challenge to design having more visible economic integration is based on its emphasis on trial-and-error tacit (or personal) knowledge and competency. Design's idiosyncratic ways of knowing cannot always be quantitatively packaged to business people who are focused on markets and profit. Heskett states that if designers cannot bridge the gap between individual tacit knowledge and the shared knowledge of an organization, then management will not understand what design is and "...it will inevitably be easy to make designers appear incompetent by demanding conformity to practices alien to design" (145). The disconnect wipes out the innovative and economic potential of design. The irony of such a situation is that many executives point to companies like Apple as highly successful—generating the highest sales per square foot of any company in the world. This is largely because of the role played by human-centered design in differentiating the company and commanding a price premium.

Design is about adaptation and by its nature is concerned about enlarging the boundaries of possibility—which could have future economic value. Heskett recognized that the value of a design does not always convey the intent of a designer; ultimately the consumer determines the meaning and value of design in the marketplace. Consequently, economic value is a by-product of design, rather than a core of its function. At a macroeconomic level, a relatively new design expertise known as "design planning" defines a product/service strategy and marshals the resources of an organization to change and adapt to that strategy over time (strategy and optimization). A design practice would need to be managed from an integration and implementation standpoint (organization and implementation). This would allow design to move from a microeconomic level, which focuses on specific design practices at the product level, to a

macroeconomic level, in which designers enable organizational and market systems. The transformation of design from low-level creative implementation to a strategic activity that defines policy by rationalizing the purpose, structure, and delivery of products and services could “create value, generate breakthroughs that open new markets or fundamentally redefine existing ones, and subsequently sustaining and extending them is a continuously evolving process” (176). Products are giving way to an explosion of services. According to the New York Times, services now account for over two-thirds of economic output and over 70 percent of employment in the United States.

Heskett states several times that designers need to learn more about economics. Business, systems, and institutional thinking have to be introduced to design students so they can connect strategic efforts with traditional physical manifestations of objects and services which use creativity and technological competencies. Design education will need to prepare future designers with a different kind of knowledge that introduces systems, organizational, and economic thinking to traditional knowledge of aesthetics, making, and craftsmanship. Heskett had the foresight to connect parts of all five economic theories together and postulate on how design directly connects to markets, economics, and the goals of business that we take for granted today. He proposes that “It is above all the focus on people and their needs and the reconciliation of these with business requirements that is advocated here as the major contribution of design as practice and theory, that has economic validity as a means of creating as well as adding value” (177).

Heskett spends much of the second part of the book discussing that economic activity needs to be more focused on “values,” rather than just “value,” which at times can become confusing. The tension between values and value creates a conundrum about the role of design as a human-centered activity and as a business function. If design is human-centered, a term that Heskett uses many times, then it is an extension of culture. Business motivation for profit do not always map to cultural impact. He believed that this gap needs to be reconciled by both business and design to harmonize and align the intent of the two disciplines. Readers may keep coming back to the essential question of what is value? Value is usually

associated with material or monetary worth of something that is greater than the effort or resources spent acquiring it. It is also a product of the mind, which puts importance on the usefulness of something that exceeds expectations. In the appendixes, Heskett explores different types of value, such as producer, aesthetic, and intrinsic/extrinsic value.

Heskett’s greatest contribution in *Design and the Creation of Value* is connecting users, business requirements, and innovation through grounded, human-centered values in relation to economics. Together they can supercharge both the individual and global economy for greater value. For most classically trained economists and designers, the book may be challenging initially because he questions many canons held dear by both fields. His ability to distill the abstract nature of economic theories through clarity of words and helpful diagrams illustrates how design and business can collaborate in ways that most economic theorists could not have envisioned. Heskett successfully connects the ever-changing sources of knowledge, production, distribution, and consumption of wealth with design that can directly contribute to social, political, and economic prosperity.

Sarah Johnson

Design for Life: Creating Meaning in a Distracted World by Stuart Walker (London: Routledge, 2017), ISBN: 978-1-138-23246-4, hardback; ISBN 978-1-138-2324-1, \$150.79; paperback, ISBN: 978-1-315-31253-8, \$29.95; e-book, 296 pages, illustrated (Book Review).

Walker is a design theorist whose praxis has been at the forefront of designing, researching, and writing in the field of sustainable design for two and a half decades. In *Design for Life: Creating Meaning in a Distracted World* (his sixth book), he argues that design can and should explore the creation of artifacts that act as a balm for the malaise of modern life. This concept is interrogated through his own practice and largely draws on theorists outside the realm of design. The book reads as a series of eight essays that expound on Walker’s reflexive practice-based research and serve as a review of his output and changing position over the past fifteen years. It will be of interest to those engaged in critical craft and product design in the Global North at undergraduate

Books Received

Atzmon, Leslie and Prasad Boradkar, eds. *Encountering Things: Design and Theories of Things*. London: Bloomsbury Academic, 2017. ISBN: 9780857855640 (pbk). 288 pages. Color illustrations.

This book brings a disciplined and thoughtful approach to the topic of “things” throughout its fifteen diverse chapters. It covers “things” such as convenience, telephones, product service ecologies, copper objects, and many more. The book is about the relationship and interplay between “thing theory” and design.

Bookstein, Ezra and Jeremy Workman, eds. *One-Track Mind: Drawing the New York Subway*. Drawings by Philip Ashforth Coppola; Foreword by Jonathan Lethem. Princeton: Princeton Architectural Press, 2018. ISBN-13: 978-1616896744 (hbk). 157 pages. Black and white illustrations.

For over 40 years, Phillip Ashforth Coppola has meticulously observed the details of rapid transit stations. A cross between an artist and an archeologist, he has documented the New York City subway with historical descriptions, specifications, and detailed black and white line drawings that cover typography, terracotta mosaics, faience, and tile patterns—all of which are rarely noticed by the millions of riders passing by every day—but are well illustrated in this book. Author website: <http://bit.ly/2Pjkkq3>

Bridle, James, *New Dark Age: Technology and the End of the Future*. Brooklyn: Verso, 2018. ISBN: 13:978-1786635471 (hbk). 304 Pages.

This book’s information and sources are generated much by bots and algorithms. Bridle states that this is a book about what we know, how we know it, and what we cannot know. The ten chapters have single word names such as “Chasm” and “Complexity.” The author seeks to develop a critical literacy of the digital world we live in. Author website: <http://bit.ly/2NDZohn>

Eames, Charles and Ray Eames. *An Eames Anthology: Articles, Film Scripts, Interviews, Letters, Notes, and Speeches*. Edited by Daniel Ostroff. Yale University Press, 2015. ISBN: 9780300203455 (hbk). 420 pages. Color and black and white illustrations.

This collection of many first-time unpublished writings illuminates the authors’ marriage and professional partnership of fifty years. With more than 120 primary-source documents and 200 illustrations that highlight iconic projects such as the Case Study Houses and the molded plywood chair, as well as their work for major corporations as both designers (Herman Miller, Vitra) and consultants (IBM, Polaroid), this book lends new insight into their creative process and the advance of modernity in mid-century America.

Fallan, Kjetil and Grace Lees-Maffei, eds. *Designing Worlds: National Design Histories in an Age of Globalization*. New York: Berghahn Books, 2018. ISBN: 978-1-78533-832-8 (hbk). 296 pages.

Design, globalization, and national identities take on new significance where global and local meet. This comprehensive book covers a wide range of design topics as it explores diversity of national identities and cultures in places such as Africa, New Zealand, India, and Lebanon. The range of writers is impressive, and the essays address the qualities that make a certain region or nation’s design unique or that challenge their identity in an interconnected world.

Gimeno-Martínez, Javier. *Design and National Identity*. London: Bloomsbury Academic, 2017. ISBN: 9781472591036 (pbk). 288 pages. Black and white illustrations.

In the increasingly nation-state geopolitical reality, this timely book explores the relationship between national identity and cultural production from production and consumption perspectives. Key examples are from national symbols, government positioning of interventions, and corporate expressions. It also takes on traditional formations of the nation-state in relation to globalization, migration, and cultural diversity as equally important.

Gooding, Mel. *A2Z+: Alphabets & Signs*. Edited by Julian Rothenstein. Princeton: Princeton Architectural Press, 2018. ISBN: 13: 978-1616897079 (hbk). 314 pages.

Over a decade ago, Julian Rothenstein published *A2Z*, a cornucopia of unconventional alphabets, emblems, letters, and signs to inspire practical and creative use. *A2Z+* is a continuation that contains a newly discovered wealth of rare graphics and ephemera including the statistical charts of black activist W.E.B. Du Bois. Thoughtfully produced and detailed, this version is an indispensable source of ideas and inspiration for adaptive contemporary typographic reinterpretation.

Heller, Steven and Greg D'Onofrio. *The Moderns: Mid-century American Graphic Design*. New York: Harry Abrams, 2017. ISBN: 978-1-4197-2401-5 (HBK). 336 pages. Color Illustrations.

The postwar world was an era of optimism as well as development of new materials and forms that reinvigorated what design and society could do together. The book generously illustrates profiles of 60 émigré and American designers by way of interviews; magazine, book, and record covers; advertisements and package designs; posters; and other projects. The authors used typography, primary colors, photography, and geometric or biomorphic forms that defined the visual aesthetics of postwar modernity.

Jury, David. *Reinventing Print: Technology and Craft in Typography*. London: Bloomsbury 2018. ISBN: 9781474262699 (pbk). 208 Pages. Color Illustrations.

This book is about digital technology and everyday typography in a post-digital age. There is a growing fascination and re-evaluation of pre-digital skills and processes. This three-part book explores re-appropriation, which has irreverently liberated a new generation of typographers, designers, and artists who have grown up with digital technology. The result creates exciting, potent, and culturally subversive typographic responses.

Kries, Mateo, ed. *Hello, Robot. Design Between Human and Machine*. Weil am Rhein, Germany: Vitra Design Museum, 2017. ISBN: 9783945852101 (ppk). 328 pages. Color Illustrations.

Robots have been, at the same time, both romanticized and feared for decades, and with AI taking on more of a role in our lives, the robot is now in our digital platforms. This engaging book, which was part of a comprehensive exhibition, is an interdisciplinary look at robotics revealing the contradictions inherent in this new technology. This book addresses a plea for a design concept dedicated to designing interactions and relationships between humans and machines. It contains a glossary with important robotics terms and includes an extensive catalog. Exhibition website: <http://bit.ly/2PpvVbr>

Lupton, Ellen and Andrea Lipps. *The Senses: Design Beyond Vision*. Princeton: Princeton Architectural Press, 2018. ISBN: 9781616897109 (hbk). 224 pages.

Curators Ellen Lupton and Andrea Lipps created this companion book to the exhibition "The Senses: Design Beyond Vision." This book explores the way space, materials, sound, and light affect the mind and body. Meticulously designed in nineteen sections with a rich variety of examples from contemporary designers, the book is a combination of manifestos that propose concepts for enhancing societal life, particularly for those with sensory disabilities. Exhibition website: <http://bit.ly/2orlkRA>

Offenhuber, Dietmar. *Waste is Information*. Cambridge: MIT Press, 2017. ISBN: 9780262036733 (HBK). 280 pages. Black and white illustrations.

We see waste every day and wonder where it all goes, but is it worthy of study? According to Offenhuber—yes. He views waste as information that can be forensically tagged and tracked in what he calls "infrastructure legibility." He then explores how waste is dealt with in three contexts and how it is defined, managed, and governed among users, technology, and cities. The wonder of the book is how the discarded can return as meaning.

Pink, Sarah; Yoko Akama, and Shanti Sumartojo. *Uncertainty and Possibility: New Approaches to Future Making in Design Anthropology*. London: Bloomsbury Academic, 2018. ISBN: 9781350002715 (pbk). 160 pages. Black and white Illustrations.

We live in a world where uncertainty and possibility are creating fertile grounds for exploration. Research methods take advantage of disruptive and experimental techniques for speculative futures. The book's seven chapters build from specific to general methods that show how individuals and teams can now use very affordable maker spaces to prototype things that until now were difficult to achieve.

Resnick, Elizabeth. *Developing Citizen Designers*. London: Bloomsbury Academic, 2016. ISBN: 9780857856203 (pbk). 432 pages. Color Illustrations.

Design and its relation to social responsibility is a continuing theme, and this book looks at the contemporary ways to learn and practice design in a socially responsible manner. This very comprehensive volume has a diversity of contributors who delve into ethics, sustainability, entrepreneurship, and activism. The wide array of case studies, assignment briefs, and interviews makes tangible how social responsibility is realized.

Steenon, Molly Wright. *Architectural Intelligence: How Designers and Architects Created the Digital Landscape*. Cambridge: MIT Press, 2017. ISBN: 9780262037068 (hbk). 328 pages. Black and white illustrations.

What do Christopher Alexander, Richard Saul Wurman, Cedric Price, and Nicholas Negroponte have in common? According to Molly Wright Steenson, all four architects incorporated elements of interactivity and technology into their work thus influencing digital design. They challenged traditional architectural thinking by addressing its computational, cybernetic, and artificial intelligence dimensions. According to Wright Steenson, they were anti-architects who would influence new generations of architectural practice.

Webb, Michael, Michael Sorkin, Mark Wigley, Lebbeus Woods. *Two Journeys*. Edited by Ashley Simone; Foreword by Kenneth Frampton. Baden, Switzerland: Lars Müller Publishers, 2018. ISBN-10:3037785543 (hbk). 206 pages. Color illustrations.

Michael Webb, an artist and trained architect who was part of Archigram, has spent his 60-year career thinking about the relation between the two disciplines. He addresses themes such as time, space, and speed expressed through pencil, collage, and oil paint. The book includes essays by Frampton, Wigley, Sorkin, and Woods, along with nearly 200 sumptuous drawings/collages rooted in analytical thinking and structured around architectural elements and notational systems.

2018 Resources

Conference Proceedings

Renee Alleyn, Sean Grant, Gillian Harvey, Richard Hunt, Nancy Snow, Paul van Dongen & Saskia van Kampen. *The 2016 Design Educators Conference Publication: Education vs. Learning*. Toronto: Association of Registered Graphic Designers, 2016.

The 2016 Design Educators Conference explored the connections and disconnects of education with the goal of stimulating learning. The six abstracts propose new models of collaboration taking form at the intersection of academia and real world projects on subjects such as typography, soft skills, foundations, and the role of writing in a studio environment.

Websites

American Institute of Graphic Arts, 2018. *The Living Principles*. Website: <http://bit.ly/2NA6zHd> (accessed February 19, 2019).

American Institute of Graphic Art's *The Living Principles* initiative distills four streams of sustainability—environment, people, economy and culture—into a roadmap for sustainable design that is understandable, integrated, and of most importance, actionable. This website has great frameworks and resources to engage communities on how to become sustainable; it also has a useful dictionary of terms.

Hamilton Wood Type & Printing Museum, 2018. Website: <http://bit.ly/2wyB1dC> (accessed February 19, 2019).

Hamilton Manufacturing in Two Rivers, Wisconsin, was America's largest and longest wood type maker. The 40,000 square foot facility is now the largest fully functional wood-type facility in the world. Students, artists, typographers, and designers visit to take workshops and use this rich collection to create works of art and scholarship.

The James Dyson Foundation. Website: <http://bit.ly/2NycDmL> (accessed February 19, 2019).

The James Dyson Foundation is dedicated to introducing students, elementary through high school, to the principles of how design and engineering work together. This site's great resources can encourage and inspire the next generation of design engineers to employ clever, yet simple, engineering principles that can make the world a better place.

Exhibitions

I object: Ian Hislop's search for dissent. The British Museum, September 6–20, 2018. Website: <http://bit.ly/2XpZ5Ld> (accessed February 19, 2019).

Private Eye editor Ian Hislop has rummaged through the history of the downtrodden, the forgotten, and the protestor to find curious objects of dissent, subversion, and satire. By placing messages on money, bricks, paintings, doors, rugs, hats, and cartoons, these objects comment positively about society—despite the power-structured *establishment's* dim views. The exhibition demonstrates that questioning authority, registering protest, and generally objecting are integral parts of what it is to be human.