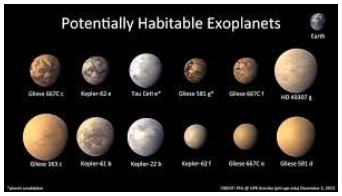
**Q1.** From the podcast, how has our understanding of what dinosaurs really look like evolved? Describe the progression of how we portrayed them and how might this affect our understanding of what Archeology is saying about them.

A. Our understanding of dinosaurs has evolved greatly due to paleoartists who have studied fossils. In the early 1960s, dinosaurs were viewed as cold-blooded, big, dumb reptiles. That view of dinosaurs affected how they were drawn. In most paintings of dinosaurs, they were not moving or interacting with each other. After studying the fossils, there was an argument that if you really looked at the anatomy of deinonychus and other dinosaurs they looked less like lumbering lizards and more like super athletic birds. In the 19th century, scientists believed that dinosaurs were intelligent, active, and bird-like. The importance of archaeology in dinosaurs was great because we used to have one interpretation of them, but after carefully studying their anatomies, we learned the details such as bones, shape. Some fossils do have fleshy outlines that give a better understanding of dinosaurs. Then, other bizarre options of how dinosaurs were created were in question. The realm of possibilities is endless because of archaeology. Artists are free to make their own interpretations.

**Q2.** The artist/archeologist John Conway who is making interpretations of dinosaurs is obviously taking liberty with what could be the actual truth of how these creatures existed. What other disciplines and forms of studies use similar techniques that reminds you of this method or process. Please elaborate with your examples both written as well as images and links.

A. This form of understanding of how dinosaurs might have looked like is very helpful to generate more ideas. Other disciplines and forms of studies that use similar techniques that remind me of this method are seen in Astronomy. A lot of scientists and researches gather specific information such as temperature, distance, and educated guess. It would be impossible to actually know how a planet or stars look like with the naked eye. Artists were able to generate ideas on how planets

might look like according to the information and also getting images from planets visible and the sun.




https://chicago.cbslocal.com/2018/05/08/nasa-artists-planets-galaxies-images-renderings/

https://www.wsj.com/articles/the-sky-is-orange-how-nasa-artists-draw-planets-no-one-can-see-1490800781

**Q3.** First, summarize in your own words the characteristics of 'Material Speculation' as described in the second article. Next, given this article's shows examples for possible future products, how can this same technique also be used to create objects that refer to the past or current moment?

A. Summary: ‘Material Speculation’ characteristics are: They are designed to be encountered in the everyday world- possible worlds it produces through those encounters. Counterfactual artifacts offer a new supernatural view that over time makes an expectation meaning over time visible. The counter artifact itself can be noted to imagine a world. Also, the counterfactual artifacts are meant to be designed. This is so because it requires some type of expertise and design awareness to create the artifact that contradicts the world around it. It is designed through materials. Material Speculation needs critical examination.  I think that this same technique used to create objects that refer to the past or current moment by implementing some kind of imagination of what the object is or could be.