

Q1	<p>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 effect our understanding of what Archeology is saying about them.</p>	<p>Our understanding of dinosaur's appearance has evolved far from Jurassic Park's influence and early misunderstanding. We used to believe that dinosaur went extinct due to them being passive and dull, thus we used to rendered their imagery quite dull and boring in a befitting manner. During and after jurassic park, dinosaurs went from dull to dangerous, especial the tyrannosaurus being associated with the signature roar and blood-thirsty behavior. Imagery of dinosaurs stay fearsome and hostile until recent discovery of feather that started a change in how people look at dinosaurs as they possibly possess feathers, and were the T-rex perhaps behave more like a predator (relax after a big hunt, instead of rampaging the island hunting for sports).</p> <p>I think with the current state regarding people and dinosaurs, we are more likely to see them in a more realistic, less dramatic way.</p>
Q2	<p>The artist/archcologist John Conway who is doing interpretaions of dinosaurs is obviously taking liberty with what could be the actual truth of how these creatures existed. What other fields of science, creative based disciplines and forms of studies use similer techniques that reminds you of this method or process. Please elaborate with your examples both written as well as images and links.</p>	<p>Film is another field where people often conducts a practice call world builing--creating a fictional world from an aspect of the real world. For example, in Cowboy Bebop--a show about space cowboy set in the future--there exists a place call Bohemian Junkheap where outcasts of society lives, similar to the current homelessness issue going on in our world.</p> <p><a href="https://cowboybebop.fandom.com/wiki/Bohemian_Junkheap">https://cowboybebop.fandom.com/wiki/Bohemian_Junkheap</a></p>

Q3	<p>First, summarize in your own words the characteristics of 'Material Speculation' as described in the second article.</p> <p>Then given this article's examples for possible future products, how can this same technique also be used to create objects that refer to the past?</p>	<p>Material Speculation's main principle lies in counterfactual artifact--an object that exists in our world--but doesn't seem like it's belongs in our world--that suggest the existence of another world. The practice also requires theater of the mind of the designers and the audiences to work--it's similar to inception, the counterfactual artifacts plants a seed of imagination into the audiences' mind, and their theater of the mind fill in the rest of the world in its process of trying to make sense of the objects.</p> <p>Objects that refer to the past can be created using this technique by combining elements of the current time and elements of the past. For example, if we suddenly one day witness a brand new jacket that was made from mammoth's wool; we would begin to wonder whether it's fake or not--and if it's confirmed to be real mammoth's wool, we would likely, eventually have to accept that a mammoth just recently existed in our world.</p>