

# ***DESMA 104 Spring 2017 Mid Term Take Home***

**Please double space and use margins so that you average close to 250 words per page. You may include illustrations if you choose (making the page count increase accordingly). Following this schema, the mid term should be between six and ten pages. Please indicate by number which question you are answering and include a bibliography at the end in Chicago/Turabian style.**

**[[http://lib.trinity.edu/research/citing/Turabian\\_Notes\\_Citations.pdf](http://lib.trinity.edu/research/citing/Turabian_Notes_Citations.pdf)]**

**You MUST turn in a paper copy AND send your TAs an e-copy.**

*SHORT ANSWERS: Choose two out of the following three short questions.*

*Please answer each in at least 250 words and no more than 500:*

1. Do you think Bruce Mau's napkin sketch about the expanded power of design is accurate? Please support your argument, either pro or con, with reference to class discussions and at least two of the authors we have read so far.
2. In class we discussed the difference between the utility of design and the significance of design. What do we mean by this distinction and do you agree or disagree with this assessment? Make reference to the debates over form and function as well.
3. We discussed thought experiments. How does Simon Denny's show function as a thought experiment? Is it, for you, successful?

*SHORT ESSAYS: Choose two out of the following three short essays.*

*Please answer each with a minimum of 500 and a maximum of 750 words:*

1. How can we relate the production of design to the structures of the economy? Choose Brenda Laurel and at least one other author we have read this term and discuss how they see culture work and its relation to the marketplace.
2. In 1970, Sheila Levrant de Bretteville designed a poster for the Design Department that read: "If the designer is to make a deliberate contribution to society, he must be able to integrate all he can learn about behavior and resources, ecology and human needs; taste and style just aren't enough." How does this poster relate to the readings and class discussions that have offered alternate arguments about design as styling, surface, and marketing. How do the readings from Susan Sontag, Hal Foster, and Denise Gonzales Crisp influence your argument?
3. How do concepts like nowcasting, bespoke futures, and speculative design fit into Dunne & Raby's interest in "critical thought translated into materiality"? Is it possible to think "through design rather than through words." Please cite the arguments and works in *Speculative Everything* as well as class discussions and the Simon Denny show.