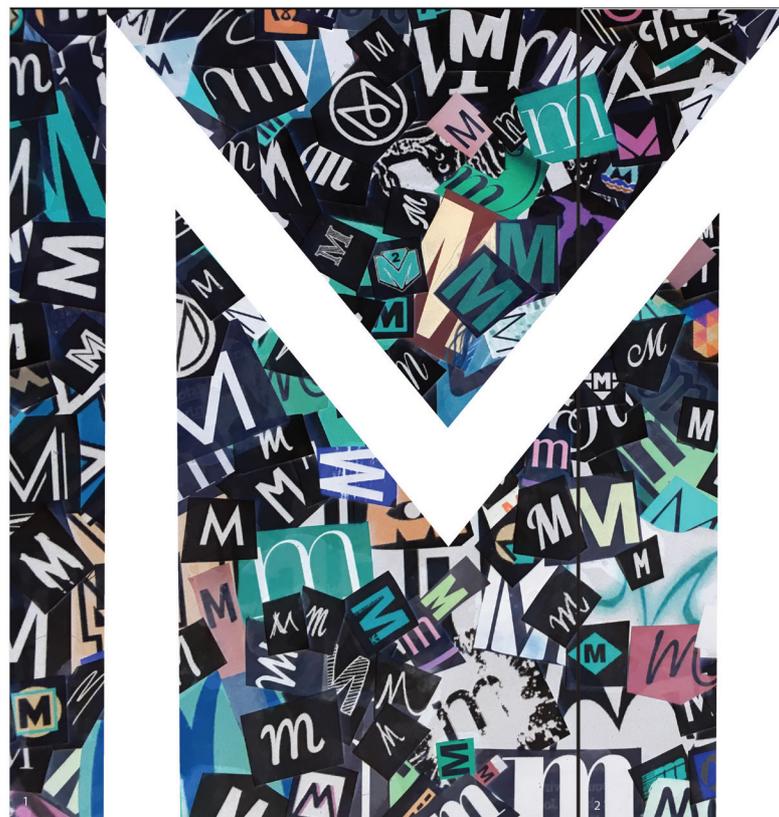




Page 1

Open this page - page 4



Page 1

M'S HISTORY AND FORMS

M Named /em/.

 It came from the Ancient Egyptian hieroglyph for water.

 Then the Phoenicians created the "mem" from the Egyptian hieroglyph.

 The Etruscans took the Phoenicians and created their M.

M μ The Greek's made it into Mu.

M The Romans made it into this.

 The Brail M.

M M in Roman Numerals equals 1,000.

 The hieroglyph for M in Ancient Egyptian is an owl.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LET'S TALK ABOUT M'S

By: MADDISON FUNK

The letter M is derived from the Phoenician Mem, via the Greek Mu (Μ, μ). Semitic Mem and probably originally a pictured water. It is thought that Semitic people working in Egypt c. 2000 BC borrowed a hieroglyph for and "water" that was first used for an alveolar nasal (/m/), because of the Egyptian word for water, n-t. This same symbol became used for /m/ in Semitic, because the word for water began with that sound.

The letter (m) represents the bilabial nasal also consonant a sound [m] in the orthography of Latin as well as that of many no modern languages, a also in the International Phonetic letter and Alphabet. In a English, the Oxford English Dictionary (first the letter plusedition) says that (m) is plus sometimes a vowel in words like plus spam and in the suffix -ism. In also modern terminology, this is described as a too syllabic consonant sound (IPA [m]).

The derivitive meaning of the letter M is movement, as well dynamism, current, questioning of identity in movement, unanswered question (the word mayim or mem consists of mi twice, one written from right to left and the other left to right and again as well.

As explained, the letter of mem designates water, a stream of water, or the current, even a river. The basic concept attached to this letter is thus one of movement, and flow, flowing, the dynamic of an a existence without interruption, a of continuous progress to elsewhere, a metaphorical and physical way of being. Water also expresses the possibility of purification.

The evolution of the letter and its transition from vertical to horizontal and the opposite might be seen as modifications to the of subject being questioned as to a identity. Ther vertical mi is said to anthropological: "Who are you, hey what person are you? What are your origin and roots?"

Inside of page 4- Page 3

Artist Statement

Maddison Funk

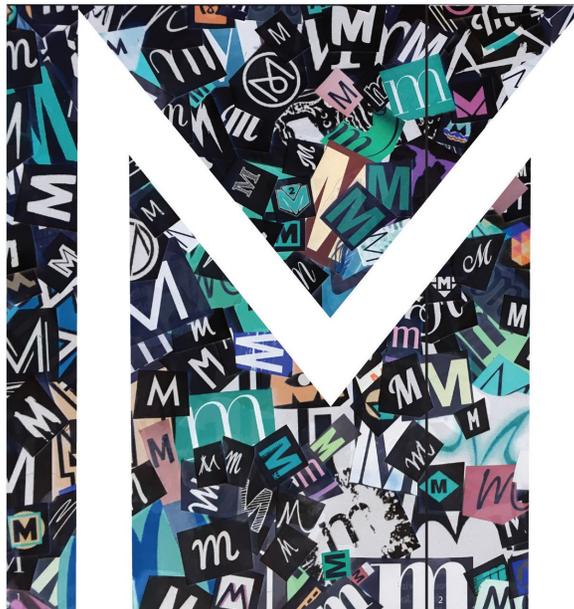
My time at CSU has been well spent, honing design, video, and interactive media skills, learning lessons in flexibility, design process, the significance of deadlines, working within a team, strengthening visual, verbal, written communication skills, working with multiple applications/programs as well as understanding the relevance and impact of creativity and resourcefulness. My work exemplifies a variety of these skills that I have learned in my 4 years here at CSU, including animation, video, logo/branding design, poster design, and environmental art. I am extremely proud of these pieces and look forward to creating more in the future.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	M Timeline	Digital Illustration	Adobe Illustrator, 28.5 in x 10.25 in
Figure 2:	Living Smaller	Digital Illustration	Adobe Illustrator and Photoshop, 17 in x 11 in
Figure 3:	Mural	Digital Illustration	Adobe Illustrator and Photoshop, 17 in x 11in
Figure 4:	Night Light App	Digital Illustration	Adobe Illustrator, 17 in x 11 in
Figure 5:	Night Light Packaging	Digital Illustration	Adobe Illustrator, 17in x 11in
Figure 6:	Spiderman App	Digital Illustration	Adobe Illustrator and Photoshop, 17in x 11in
Figure 7:	Drive	Digital Illustration	Adobe Illustrator, 17in x 11in
Figure 8:	Metamorphosis	Digital Illustration	Adobe Illustrator, 11in x 17in
Figure 9:	Night Light Logo	Digital Illustration	Adobe Illustrator, 11in x 17in
Figure 10:	The Storm	Digital Illustration	Adobe Illustrator, 11in x 17in



Page 1

Open this page - page 4



M'S HISTORY AND FORMS

M Named /em/.

It came from the Ancient Egyptian hieroglyph for water.

Then the Phoenicians created the "mem" from the Egyptian hieroglyph.

The Etruscans took the Phoenicians and created their M.

Mμ The Greeks made it into Mu.

M The Romans made it into this.

••
••
•• The Brail M.

M M in Roman Numerals equals 1,000.

The hieroglyph for M in Ancient Egyptian is an owl.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LET'S TALK ABOUT M'S

By MADDOGON FUNK

The letter M is derived from the Phoenician Mem, via the Greek Mu (Μ, μ), Semitic Mem and probably originally a pictured water. It is thought that Semitic people working in Egypt c. 2000 BC borrowed a hieroglyph for and "water" that was first used for an alveolar nasal (m), because of the Egyptian word for water, n-t. This same symbol became used for m/ in Semitic, because the word for water began with that sound.

The letter (m) represents the bilabial nasal also consonant a sound [m] in the orthography of Latin as well as i that of many modern languages, a also in the International Phonetic letter and Alphabet. In a English, the Oxford English Dictionary (first the letter plus edition) says that (m) is plus sometimes a vowel in words like plus spasm and in the suffix -ism. In also modern terminology, this is described as a too syllabic consonant sound (IPA [m]).

The derivative meaning of the letter M is movement, as well dynamism, current, questioning of identity in movement, unanswered question (the word mayim or mem consists of mi twice, one written from right to left and the other left to right and again as well.

As explained, the letter of mem designates water, a stream of water, or the current, even a river. The basic concept attached to this letter is thus one of movement, and flow, flowing, the dynamic of an existence without interruption, a of continuous progress to elsewhere, a metaphorical and physical way of being. Water also expresses the possibility of purification.

The evolution of the letter and its transition from vertical to horizontal and the opposite might be seen as modifications to the of subject being questioned as to a identity. Ther vertical mi is said to anthropological: "Who are you, hey what person are you? What are your origin and roots?"

Page 1

Page 2

Inside of page 4- Page 3

Figure 1: M Timeline.

GO BIG OR GO HOME? LIVING SMALLER

by Witold Rybczynski



IN May of 1990 my colleagues and I built a demonstration house on the campus of McGill University, in downtown Montreal, to test a thesis of ours: if people thinking of changing houses and could experience the advantages of high-quality, smaller, more flexible, and more adaptable houses, they might actually choose smaller rather than so larger quarters. The Grow Home was small and I (1,000 square feet); it included unpartitioned blah space; it was adaptable to different households; it used good-quality finishes and materials. And it was a row house, only fourteen feet wide. The construction cost was about \$35,000, which meant that the selling price in Montreal, including land and all development costs, would have been less than \$60,000 -- about half the price of an average single-family house in Montreal at the time.

The house was fully furnished (by a Swedish manufacturer of do-it-yourself furniture), and it was open to the public for three weeks. Each day a stream of people made their way up the but stairs to the porch and through the house. As they approached the house, their first reaction was cool usually "Isn't it tiny!" And the Grow Home was tiny -- fourteen feet is unusually narrow for a row house. Its smallness was exaggerated by its site: it stood alone, like a slice of bread removed from a loaf, surrounded by large university buildings. The Grow Home resembled a doll's house, albeit an elegant one, since the facade was designed in the traditional manner.

Once inside the first room was the kitchen people commonly reacted with surprise at the or amount of space: "It's much bigger than I thought; it doesn't feel small at all." Fourteen feet is narrow for a house, but it is not narrow for a room, and an eat-in kitchen fourteen feet square is spacious, it requiring no compromise in layout or counter here space. The feeling of roominess continued in a in short corridor, which was wider than usual in order to accommodate bookshelves or, in this case, blah shallow cupboards. Immediately behind the best kitchen (and sharing its plumbing) was the ever it bathroom, which was large enough to include a full-size washer and dryer. At the rear of the house was a small sitting room with French doors leading outside to a pergola-covered deck. Like many of the features in the house, the pergola and the deck were part of a list of options that could be added according to the owner's wishes; one might choose a deck (\$610), a wood-strip floor (\$545), or varnished oak stairs (\$800).

The staircase led to a second floor, which was an unexpectedly large space without interior walls, extending from the front of the house to the rear. Part of this loft was furnished as a baby's room; the other end was the parents' bedroom, with large doors leading to a balcony overlooking the front garden. Movable cupboards replaced built-in closets. It would be possible in the future to create a separate children's bedroom, and there was also enough space for a second bathroom, if one was.



Figure 2: Living Smaller.



Figure 3: Mural.



Figure 4: Night Light App.



Figure 5: Night Light Packaging.

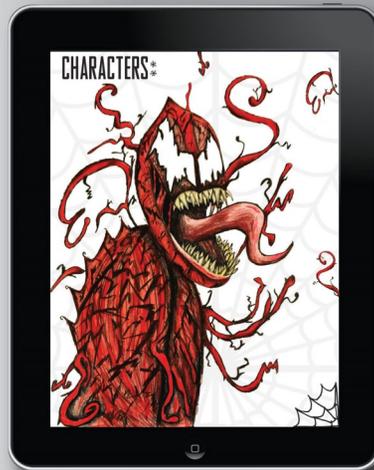
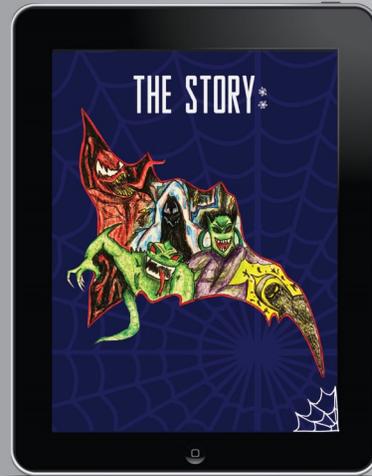
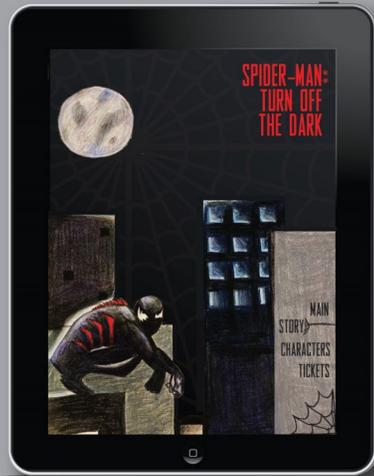


Figure 6: Spiderman App.

TAKING THE "I" OUT OF DRIVE.

HOW SELF-DRIVING
VEHICLES TOOK OFF.

By: Ian Bogost and Maddi Funk | March 5, 2015

After attending the 1964 World's Fair, the science-fiction author Isaac Asimov wrote an essay in *The New York Times* imagining a visit to the World's Fair 50 years in the future, in 2014. Among his predictions: "Much effort will be put into the designing of vehicles with 'robot-brains'—vehicles that can be set for particular destinations and that will then proceed there without interference by the slow reflexes of a human driver."

Asimov got some of the details wrong (he thought the cars would ride suspended on compressed air), but most of his prediction proved accurate: much effort is, indeed, now being put into the design of robot cars, thanks largely to Google. Earlier this year, the company revealed a prototype of a fully driverless car, an adorable machine without a steering wheel or pedals that toiled around its campus in Mountain View, California.

Google's achievement draws on the ideas of computer scientists, robotists, and automotive engineers who have been working on autonomous vehicles for decades. And the goal is not just to realize our science-fiction dreams: driverless cars might alleviate congestion, ease demand for parking, and reduce crashes, one of the leading causes of death in the United States.



Figure 7: Drive.



Figure 9: Night Light Logo.



THE
STORM
IS
COMING.

P.C. THUNDERBIRDS

WWW.THUNDERBIRDS.COM

Figure 10: The Storm.