

What the if . . .

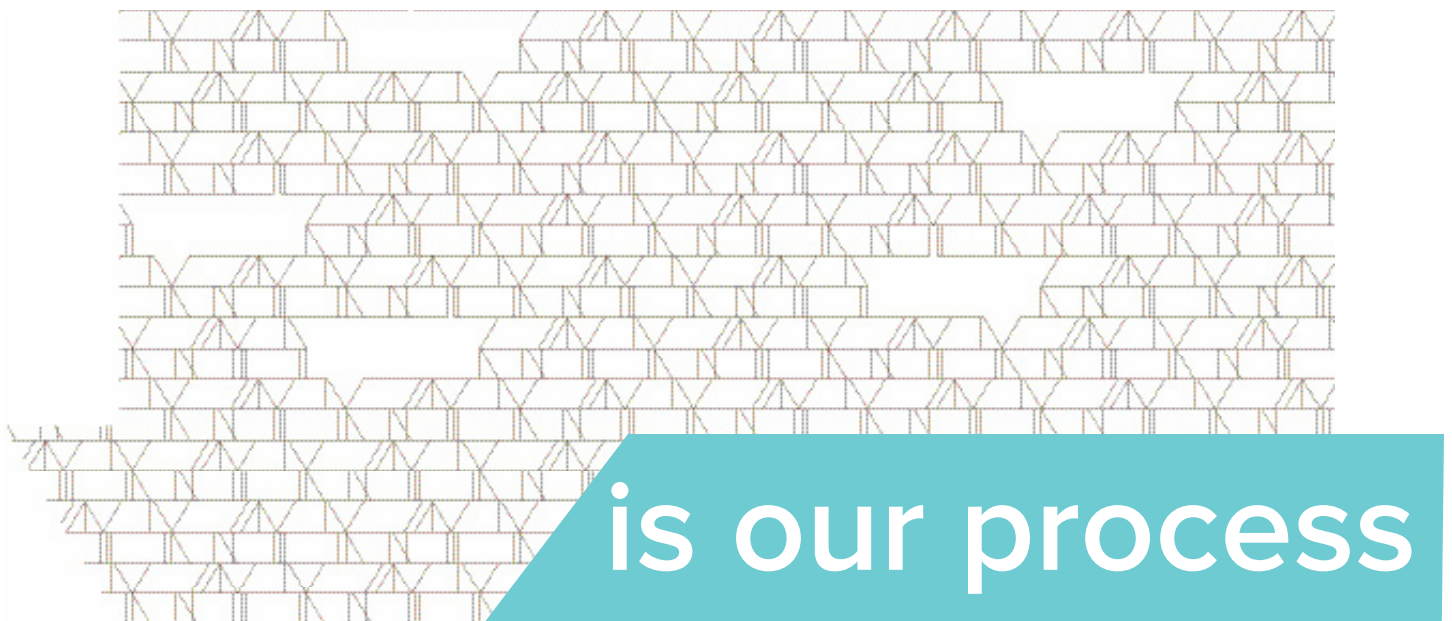
What the if . . . creates blank palettes, malleable structures, open forums, and new surfaces for play. It encourages students to become active participants in its creation and to express themselves openly and freely within limited constraints— prime conditions for creativity. It captures inspiration, highlights progress, and showcases the desire to create.

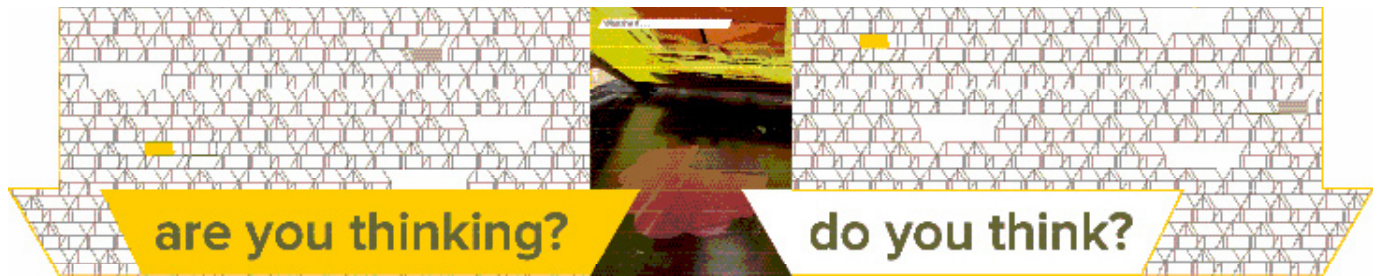
What the if . . . transforms McNeal Hall into an active, living, breathing organism, representative of the College of Design community and the work, ideas, and inspiration that occur within and beyond its walls. It is a coming together of disparate and discarded parts and a result of community action.

What the if . . . unfolds in order to create interest, inspire interaction, and model emergence in all its form.

What the if . . . is happening.

What the if . . . is our process.





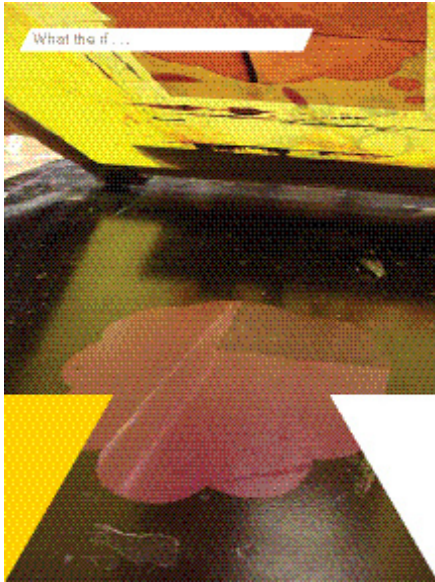


Figure 1.

The first round of the campaign consists of strategically placing the middle panels (Figure 1) throughout McNeal Hall (on March 30). Because they will be joined by their side panel counterparts, these areas will be long hallways or areas with significant space on either side of the panel. The posters will have high-visibility, but due to their design, may be overlooked as part of the College identity campaign. However, the subtle twist of 'What the if...' should clue people in to the subversion and start a bit of a buzz.

The same day, the left side panels (Figure 2) will be placed in classroom or creative spaces that are only visible to students or frequenters of that space. These include the computer labs, clothing design studios, interior design studio, and print studio. The placement of these panels will be accompanied by a brief introduction that encourages participation and interaction with the structure and provides a time frame for 'completion.' Photographs will be taken daily.

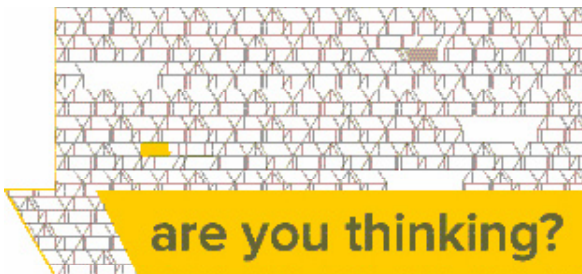


Figure 2.

Finally, the right side of the three-piece panels (Figure 3) will be added to the middle panel two days following its installation (Weds, April 1). This piece will be accompanied by project introduction on page 1, and will allow any and all passersby to interact with and change it throughout the duration of the project.

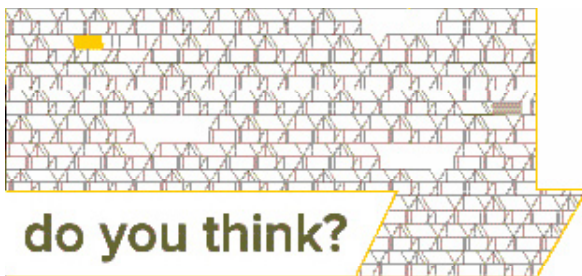
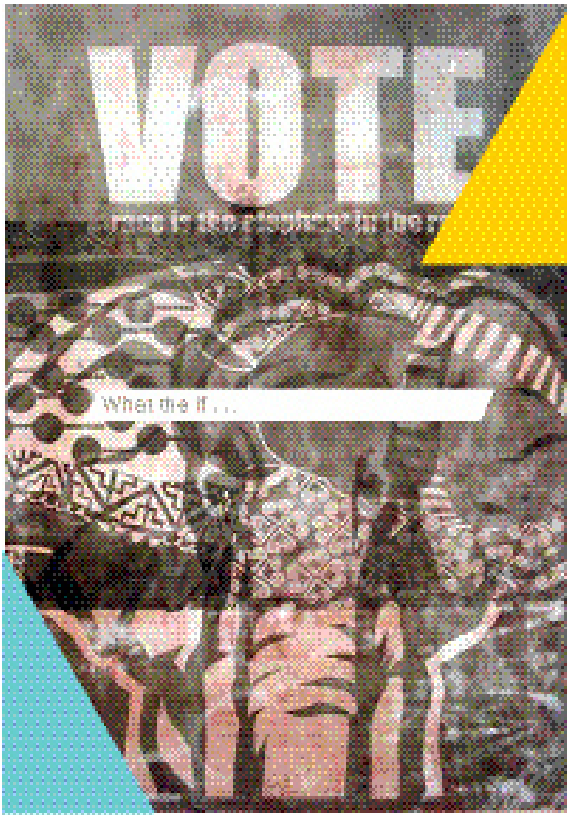
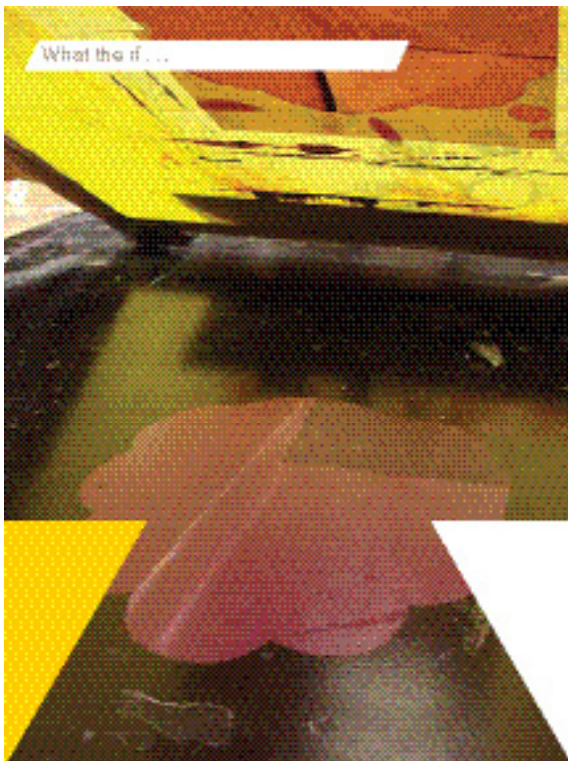


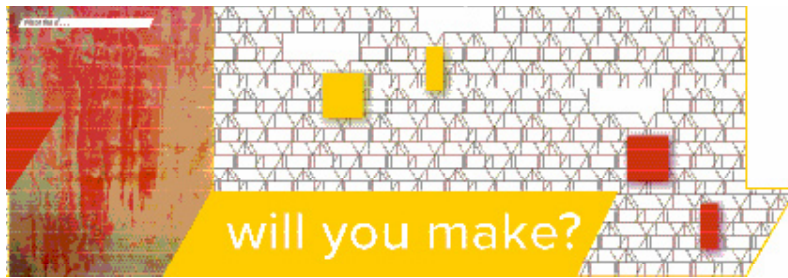
Figure 3.



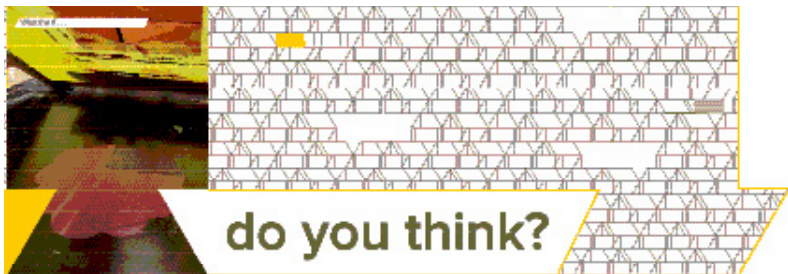
The middle panels all consist of reused or discarded imagery found throughout the print studios of McNeal Hall (my favorite creative spaces). The images are meant to have an air of mystique and intrigue while including recognizable pieces that individuals may associate with (e.g., “Hey, that was part of my work!” or “I think I know who did that!”). This will ideally create an immediate sense of pride and ownership and encourage others to take my pieces and make them their own, much as I have done with their work that has been left behind. The feeling of these pieces is further supported by the inclusion of the tagline, What the if ..., leaving one to wonder what the if is going on.

[Currently, I only have three pieces, but I will have at least five.]

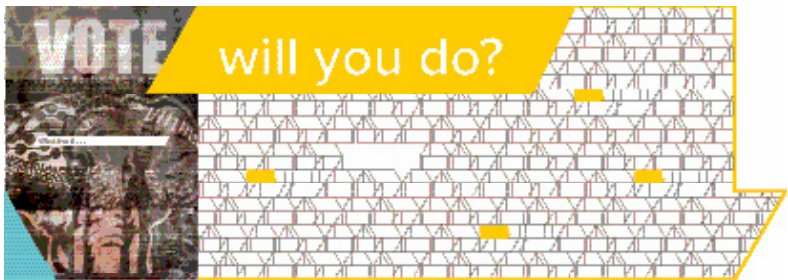




Panel A.



Panel B.



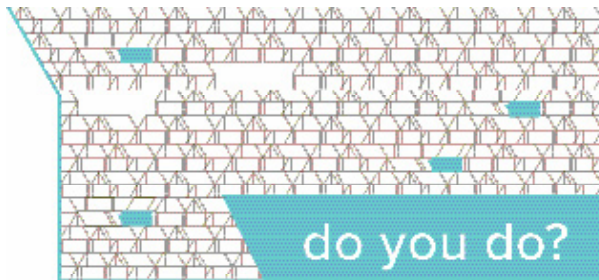
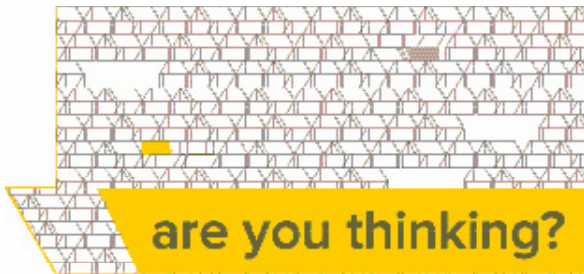
Panel C.

The right panels will be added on April 1 and will encourage the viewers to become active participants in their formation, both through the question that is posed as well as the materials that are used and included in the piece. Because these pieces will attract and serve a more general audience, they will be accompanied by a brief overview (similar to the introduction on page 1) as well as materials that encourage interaction and play. These materials include post-it notes and flags (for Panel A), provocative headlines from the news combined with magnetic poetry (for Panel B) and corkboard with pins and some snippets of to-do lists (for Panel C).

At the same time that these appear, Panel D. will appear in various places. This panel will be painted with chalkboard paint and will be accompanied by a box of chalk. This will reinforce the sense that something is happening and encourage people to jot down their thoughts about what it might be. Eventually, I will use the space on the left to include a poster that gives details regarding the “live interaction” event on April 9 and invites all viewers to attend. [This poster is yet to be designed].



Panel D.



The left panels will be distributed to classrooms labs on March 30 and will remain there until April 6. Because these panels are targeted specifically to design students, they will be made from plain white paper and will not include any guiding materials. This will result in a more open-ended result, one that is only guided by the students and their process in response to the question. On April 6, they will be transferred to their matching panels and displayed until April 8. Once on display in the public realm, they may also change according to viewer interaction. This is only encouraged through the familiarity with the other pieces and will not be explained overtly.



While the structured three-panel systems are appearing, changing, and growing, an additional inclusion of similar pieces will occur throughout the building. These pieces will not inherently encourage interaction or mutation (although, things might happen) but they will increase the visibility of the campaign and its identity throughout the building. These pieces include oversized thought bubble shapes and large photographs of activities that are occurring within the building. These will be removed (in whatever state they are in on) April 8 in order to become part of the live event on April 9.





Option A:

On April 9, after spreading the word through emails, class presentations, word-of-mouth, and the “is happening” posters, all the pieces will be brought to the atrium. During an 1.5 hour period (time TBD), students will take all the pieces, in addition to anything they have brought with them, and will create the final “Emergent Identity” piece that represents them as a collegiate unit. The atrium floor will be covered in butcher paper and the movable display units from the 2nd floor gallery space will be brought down. I will bring other creative devices, including easels, boxes, etc., to aid in the final presentation. Once it is created, the butcher paper will be removed, the display will be photographed, and [depending on form] it will remain in the atrium until the end of the business day, or for [time to be determined].



Option B:

On April 9, after spreading the word through emails, class presentations, word-of-mouth, and the “is happening” posters, students will gather in the atrium and disperse to the locations of the pieces throughout the building. They will work in groups to continue to modify the pieces, based on what has already been done and what they would like it to become. After one hour, they will bring all the pieces to the atrium and will combine them (they are modular units, after all) in a new, unique manner in order to further represent the college as they see fit. Some sort of display units (either those from the second floor or others yet to be found) will be brought down to aid in this process. At the end of the two hour period, the structure will be moved to the 2nd floor gallery space.

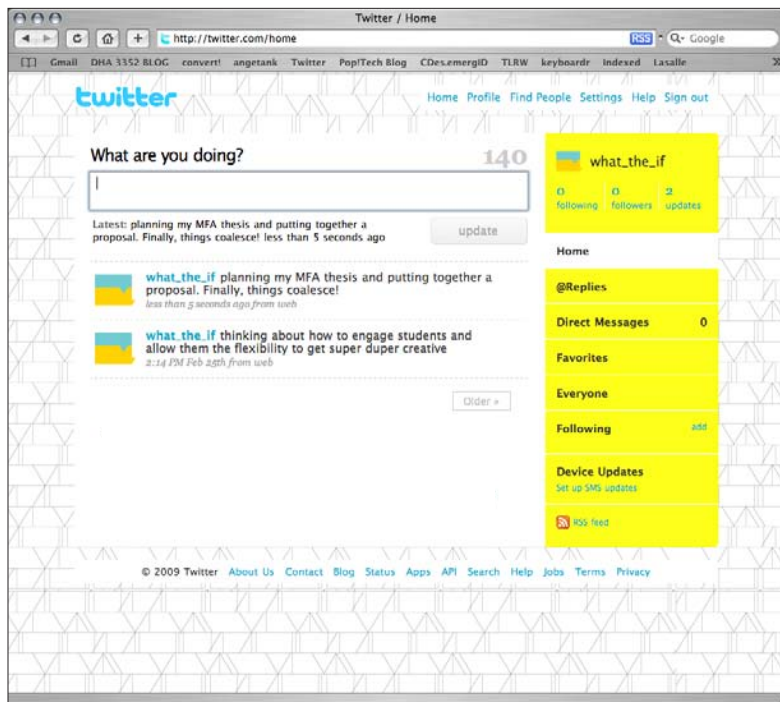


Figure 4.

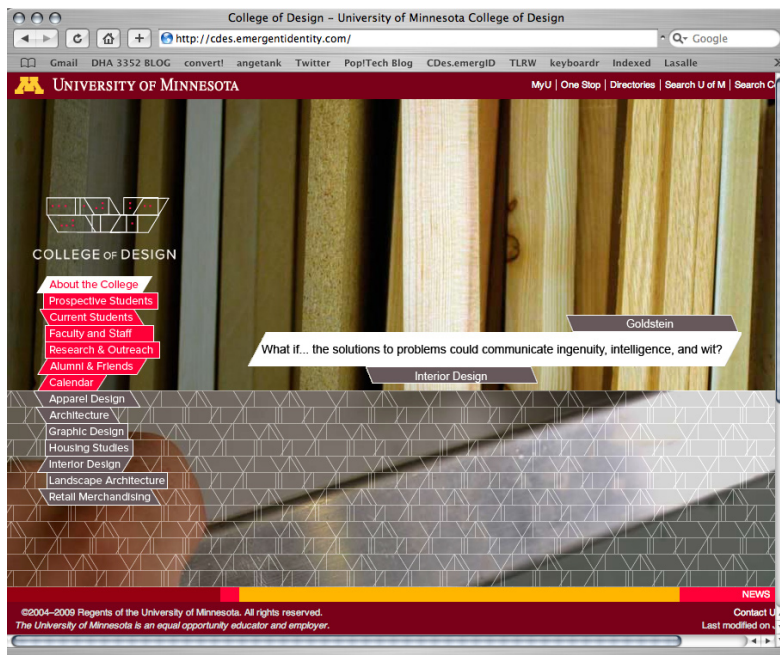


Figure 5.

In addition to the physical pieces of the campaign, there will also be an ongoing digital presence to What the if... An aptly named Twitter account (Figure 4) has been created and will be shared with interested parties who wish to increase their presence within this campaign beyond the walls of McNeal Hall. In addition, the cdes.emergentidentity.com website (Figure 5) will be modified to reflect What the if..., including imagery of the campaign, video interviews with students, a new logo, navigational categories that correspond to the poster panels, and rotating Twitter feeds to replace the current “What the if” questions.

[Web design updates coming soon . . .]