

# Visioneer

## DESIGN CHALLENGE

A STATEWIDE COMPETITION FOR MIDDLE AND HIGH SCHOOL STUDENTS INTERESTED IN DESIGN

Sponsored by Wisconsin Art Education Association, 2914 S. Pine Street, Milwaukee, WI 53207

**Friday, April 26, 2024**

UW-Milwaukee Peck School of the Arts

**“We are One: Embracing Diversity”**

### INSIDE:

Visioneer Design Challenge Q & A:

page 3-4

**NEW** Registration Info:

page 5

Design Challenges:

page 6-18

Picture Release Form:

page 19

**REGISTER  
NOW!**

on page 5

[www.wiarted.org/visioneer-design-challenge.html](http://www.wiarted.org/visioneer-design-challenge.html)

NOTES

# Visioneer

DESIGN CHALLENGE

## TABLE OF CONTENTS

Visioneer Design Challenge Q and A.....	3-4
Registration Form .....	5
<b>Design Challenges:</b>	
Architecture Challenge .....	6
Audio Engineers Challenge .....	7
Digital Photography Challenge .....	8-9
Exhibit Design Challenge.....	10
Fashion Design Challenge.....	11

Game Design Challenge .....	12
Graphic Design Challenge.....	13
Lesson Design Challenge .....	14-15
Toy Design Challenge.....	16
Urban Design Challenge .....	17
Video Planning Challenge .....	18
Photo Release Forms .....	19

### What is the Visioneer Design Challenge?

The Visioneer Design Challenge is a statewide learning program and competition for high school and middle school students interested in design arts connecting with professional designers in each field. Challenges have been developed by professional designers. These challenges cover design in everyday things, design of spaces and places, design for communication and information and design for human interaction.

### Who can compete?

Any student or student teams in high school or middle school with an interest in learning more about design arts may select a challenge in which they would like to compete. In some challenge, such as a Video Production, a school might enter a team to compete in this. In the world of design, this is a real practice, and you can model this.

### What is unique about this competition?

1. It is the first Design Challenge competition in the state and nationally.
2. Since a limited number of design courses are taught in our schools, this program provides an opportunity for teachers and students to learn more about design and how to teach it.
3. The Design Challenges have been developed by professional designers and are configured on the real world of design practice.
4. These professional designers will be available via the internet to help teachers and students should they need additional information about the area or support in what they are doing. The professional designer, position, and e-mail address is listed at the end of each Design Challenge so that contact can be made. Also, this information will be available on the Wisconsin Art Education website, [www.wiarted.org](http://www.wiarted.org), for the convenience of the teacher and student.
5. This is a way of advocating for design arts to those in your school community about the wide impact the visual arts have on industry in the 21st century. These Design Challenges are framed as actual jobs that students can be prepared for and make a living doing. The demand for designers is and will continue to grow as technology further develops.

### What is the approach to this competition?

Teachers may take varied approaches to this competition, such as:

1. use the Design Challenges as their design curriculum within your classroom for all students and let the students decide who will compete at the state level.
2. create a team of 6-12: a. have students individually select a challenge to complete or b. have two students work on one challenge to complete. Additional students would be asked to serve as alternates in case a student/s would be unable to go to the state event.
3. bring a couple students to observe this event as a learning experience for the first year.

**Note: A student may compete in only one design area.**

### What is the procedure?

Students will solve long term Design Challenges at their schools and bring them to the competition and display them. They will be given a related Design Challenge to solve when they arrive on-site.

### Who does the judging and how will the criteria be evaluated?

Judging of both long term and on-site Design Challenges will be done by professional designers. The judging will be based upon the criteria that is listed with each Design Challenge. Students need to read their selected Design Challenge information thoroughly and follow the directions closely. Please note that each Design Challenge has different criteria that has been developed by the professional designer based upon practice in that area in the real world of design.

### What are the awards?

Students will earn an award for the long-term challenge- Basic, Proficient, Advanced. Designers will present 1st, 2nd, 3rd place ribbons to students for their onsite work. Every school will receive a plaque for recognition of participation. When teams are participating, each team member will be recognized.

## **What do I need to bring?**

Students will bring their solutions to the challenges along own tools and supplies appropriate for the event for which they are registered. Since the on-site Design Challenge will be related to the long-term Design Challenge that was solved by competing students, the same tools and supplies should be brought for the on-site activity. If, for example, a computer is needed for their project, the students should bring their own to the site as well. Once registered, follow-up information will be sent.

## **How do I sign up?**

Complete the registration form on page 5 of the brochure (it can be copied as many times as needed) and mail it along with a check to the address listed on the form. Or go to our webpage and register your school and students. P-card (school credit card) payments are accepted with our WAEA treasurer.

## **What is the cost of participation?**

Registration fee for participation in this event is \$100 per school for 12 students. If a teacher brings two teams of 12 students, they must pay an additional \$100. Travel and all food and beverages are the responsibility of each school.

## **How can I earn or acquire funds for this competition?**

This is a state competition. Many districts will fund state competitions. Since this is a state competition, check with your district for funding. Another source for funding is your Gifted and Talented Program. Contact a local business to sponsor your team as sports groups do. You might print t-shirts or ask them to provide t-shirts stating their support.

## **Will lunch be provided?**

Every student is responsible for bringing his/her own lunch and beverages to the competition. Or should bring money to purchase food from the student union. Special dietary needs are the students responsibly.

## **How can I volunteer to help on-site?**

Teachers and parents are needed to volunteer to assist in maintaining good decorum and flow of activity at the competition site. Please let us know if you are willing to assist in this manner. All non-school employees must have a background check.

## **Do I need chaperones for my students?**

Yes, it is a good practice to have one chaperone for each design area you have students. This is a great way of involving guidance counselors, curriculum coordinators as well as parents.

**\*\*All non-school employees must have a background check.**

## **What is the date of this event and where will it be held?**

The on-site program is a one-day event scheduled for Friday, April 26, 2024. UW-Milwaukee Peck School of the Arts, Visual Art and Film Departments will host this event. It is located at the following address: UW-Milwaukee Peck School of the Arts, 2400 E Kenwood Blvd., Milwaukee, WI 53211.

## **What is the time schedule for this event?**

The on-site competition will begin at 9:00 am AND WILL CONCLUDE AT 3:30 pm. PLEASE NOTE: Since this is a very involved competition, students will work throughout the day and take breaks and lunch with their specific design group.

## **What is the deadline for registering for this event?**

The deadline for registration is February 14, 2024. Early registration is recommended since designers have asked for smaller student groups. We are doing this so that there is a better balance of students with each design professional keeping in mind that this is a learning opportunity with designers, and we want all students to learn as much as they can from these designers. If the session is too large, no one benefits. NEW THIS YEAR. PLEASE READ PAGE 5.

To make this process first come first serve, we have set up a Google Form to register. You will be given the link once payment from you school has been received. As you read over the challenges, please note the limit of students for each challenge.

**SPECIAL NOTE:** It is important that ALL TEACHERS review all the challenges and encourage students to try some that are unfamiliar to them. We have tried to make all the challenges achievable in the schools for example limited technologies will not prevent students from trying something new. We have EXCELLENT PROFESSIONAL DESIGNERS who are eager to help move students forward in their selected challenge. PLEASE feel free to have students e-mail them when they have a question. The Designers are donating their time and talents to help your students learn! Teachers should encourage and motivate students to start early planning their challenge, researching it, finding sources of information and direction, and really THINK THROUGH THE CREATIVE PROCESS, keeping a journal of this process as they solve the challenge. These challenges should not be rushed.

## **Who can I contact if I have more questions?**

For further information regarding this program, you may e-mail either Kathryn or Johanna.

Kathryn Rulien-Bareis, [krulienbareis@gmail.com](mailto:krulienbareis@gmail.com)

Johanna Peterson, [jpeterson@ecasd.us](mailto:jpeterson@ecasd.us)

# Please read carefully, our registration process has changed.

**FINAL REGISTRATION DEADLINE IS WEDNESDAY, FEBRUARY 14, 2024**

\*Membership in the WAEA is required. Please go to the WAEA website to join: [www.wiarted.org](http://www.wiarted.org)

\*Payment for registration is \$100 per/12 students. Payment can be made by either check or credit card. Please contact Kathryn via email if your school is paying by card.

\*Students may work individually or within a team.

**\*NEW** Please notice each Design Challenge has limited space. Early registration is recommended.

**\*NEW** Payment for registration must be received before you can register your students within a design category.

**\*NEW** Once your payment has been received, you will receive a link to register your students on a Google Form. Once a Design category is full, no more students can be added.

\*Questions regarding registration, please email Kathryn Rulien-Bareis, [krulienbareis@gmail.com](mailto:krulienbareis@gmail.com)

## Mail in Registration Payment

Art Teacher \_\_\_\_\_ WAEA/NAEA ID # \_\_\_\_\_  
School or School District \_\_\_\_\_  
Principal \_\_\_\_\_  
Address \_\_\_\_\_  
City, Zip Code \_\_\_\_\_  
School Phone (\_\_\_\_) \_\_\_\_\_ Teacher Cell Phone (\_\_\_\_) \_\_\_\_\_  
E-Mail \_\_\_\_\_

**Send registration and check payment to:**

**Visioneer Design Challenge c/o Kathryn Rulien-Bareis, 4950 S. Lowes Creek Rd, Eau Claire, WI 54701**

Registration fee is \$100 per school for a group of 12 students

Please make checks payable to Wisconsin Art Education Association

## ARCHITECTURE

### 20 Student Limit

#### Design Description:

Looking around Milwaukee, it's common to come across empty lots where homes once stood. Milwaukee like many other U.S. cities, faced a discriminatory systematic process known as redlining, an action taken by the Federal Housing Administration (FHA) in the twentieth century which labeled black and brown neighborhoods as risky areas to invest in or to lend out loans to. As an effect of this policy and practice, segregation was amplified in the U.S. and made it harder, if not impossible, for communities of color and immigrants to buy or refinance houses causing many to fall into disrepair. Although redlining is now illegal, the lasting effects are still visible. Today, these vacant lots represent the scars of systematically blighted neighborhoods.

Through this project, 15-20 students will explore how to unify two neighborhoods that have become systematically segregated by conducting research on the neighborhoods to design a responsive inclusive public space. During the research phase, the research will include the neighborhood's demographics and unique neighborhood traditions. During the design process, students will brainstorm and sketch inclusive spaces, create a site plan lay out, and create a floor plan. During the modeling phase, students will solidify their site plan, floor plan, create a mural or sculpture representing the community (the mural can be a collage and the sculpture can be a drawing), and create a physical model with furniture. Since each community is different, each student's design will be different. When creating an inclusive public space, the student has the option to create a building, create an outdoor space, or create both (a building and outdoor space). Be creative!

#### Materials:

To complete this project, these supplies are recommended:

Pen, Pencil, Marker

Ruler

Glue (Tacky Glue or Super Glue works best!)

Scissors

Cardboard or Foamboard (for base of the model)

Paper 11"x8.5" (Tip: You can layer two pieces of paper, place it on a window, and it will be easier to trace lines!)

Colorful Cardstock or Coloring Item of Choice (crayons, pencils, paint, markers, pastel)

Found Materials (push pins, wire mesh, fabric from your home or dollar tree!)

Packet:

[https://docs.google.com/document/d/1UgwsSOlj\\_PfUV5NcT1Pva8NQ4mu2\\_nz4WeAMYPEqi\\_w/edit?usp=sharing](https://docs.google.com/document/d/1UgwsSOlj_PfUV5NcT1Pva8NQ4mu2_nz4WeAMYPEqi_w/edit?usp=sharing)

- ¼" Grid Paper and ½" Graph Paper
- Brainstorming Template
- Lots options and examples

*\*\*Although you'll likely need these materials, please use whichever material(s) you deem best!*

#### Process Steps:

1. Choose one of the three lots provided.
  2. Research the neighborhoods that the lot interacts with. The research can consist of different demographics such as age, gender, disabilities, and race. It's important to research the neighborhood thoroughly because this will heavily influence your design.
  3. Brainstorm: Use Attached PDF to consolidate ideas
  4. Test how your programs will lay out the plot spatially. Which programs will be indoors, outdoors, and/or covered?
  5. Draw or Digitally Create a Plan for your Project (consider how the rooms/spaces work together).
  6. Create a floor plan for your indoor space.
  7. Design the exterior of the building (if you have one)
- (Tip: During the design process, it is perfectly normal to reimagine your space multiple times! Feel free to explore different layouts and choose the best one for you.)

#### Judging Criteria:

1. Creativity: Did the student incorporate inclusivity on their plot in a creative way?
2. Abstract (written intentions): Create an abstract about your project (see Abstract Outline).
3. Documentation of Design Process: This includes research, brainstorming page, floorplan, four perspectives, and model.
4. Presentation: Does the research and physical model inform the audience the problem and a clear solution?

#### Designers/Emails:

Dulce Carreno, [dcarreno@uwm.edu](mailto:dcarreno@uwm.edu)

Cordelia Belloc Lowndes, [Cordelia@uwm.edu](mailto:Cordelia@uwm.edu)

(faculty advisor: Mo Zell, [zell@uwm.edu](mailto:zell@uwm.edu))

### 12 Student Limit

#### Design Description:

The field of audio engineering is a wonderful path to consider. Audio engineers work with sound in various capacities. Their roles involve capturing, editing, mixing, and mastering audio recordings in music, film, television, and radio. They may work in recording studios, at live venues, and post-production facilities. Audio engineers can also be known as sound designers, as well as other titles in the creative industries. This challenge focus will be exploring the role of Audio Engineer by taking one aspect of the role - creating unique sounds and/or music to enhance a visual element, bringing it to life.

Student Visioneers will be creating an audio project that will either be a soundscape or music composition to complement a set of different video clips for the long-term project. Students will utilize two online cloud-based programs, Bandlab EDU and Google Classroom. Invitations are provided below to participate in the Visioneers Audio Engineer 2024 Project. Both sites are for members only, providing a secure online environment for learning. Both are curated and monitored by the Visioneer Designer, Julie A. Palkowski, PhD. Click each to get started.

- **Bandlab EDU Invitation**

VDC Audio Engineers <https://edu.bandlab.com/join/drhfkro>  
CODE- DRHFKRO

- **Google Classroom Invitation**

VDC Audio Engineers  
<https://classroom.google.com/c/NjlxODg3NjM3Njk5?cjc=2gkrtkv>  
CODE - 2gkrtkv

#### Materials:

Students will need to use a laptop computer or Chromebook to complete their long- and short-term projects for the Visioneer Audio Engineers challenges. Other supplemental materials are identified within the Google Classroom postings. Postings include tutorials, examples, and resources.

#### Process Steps:

1. Sign into Google Classroom — \_Audio Engineers.
2. Sign into Bandlab EDU — \_Audio Engineers.
3. Explore Bandlab EDU as described within Google Classroom postings.
4. Watch the tutorials and investigate the resources to build skills and knowledge as an Audio Engineer through the project.
5. Follow the Long-term Project postings to create your audio project.
6. When you have questions, contact Visioneer Designer, Dr. Julie at [julie@lespaulfoundation.org](mailto:julie@lespaulfoundation.org).
7. Have fun and enjoy the awesome creative path of learning. You've got this!
8. Complete your Long-term Project by April 19, 2024, 4pm CST as described. Your Visioneer Designer, Dr. Julie, will pair the audio and videos for student presentations on April 26, 2024.

#### Judging Criteria:

Each student will complete either a soundscape or music composition using Bandlab EDU to complement a set of Pixabay royalty free video clips.  
The final project: (More details are in Google Classroom.)

- Identifies each video clip title, with descriptions, and how the pair fit together in the composition.
- Provides naming with (last name-title) and is between 2-4 minutes long.
- Provides at least 16 measures with three different sounding tracks for each video clip. (Total 32)
- Enhances the mood of each video clip through the sound or music choices.
- Incorporates at least three functions of Bandlab EDU to create mood, interest, and connections to the video clips.

#### Designer/Email:

Support is provided through the Visioneer Designer, Julie A. Palkowski, PhD, for student questions and coaching through the VDC Audio Engineers Long-Term Project.  
Contact [julie@lespaulfoundation.org](mailto:julie@lespaulfoundation.org)



## 12 Student Limit

### Design Description:

How we reflect on internal/external conflicts in our world.

We are interconnected as humans. There are communities we are born into and ones we chose. We devote our passion and efforts in learning and caring about topics that interests us. We each have various unwritten contracts to those around us and to ourselves. We may try to be good support to our family and friends, consciously do things to not lend to the further destruction of our climate and environment, or practice to intentionally understand our own thoughts and emotions.

We can't save the world alone. We often want to, but we still do what we can. As photographers we can start by telling stories about things around or within us. We can use photography to show others some things they may not have been paying attention to. Photographs have a way of calling attention to and amplifying, no matter how small the subject, and providing clarity, no matter the confusion before the lens. Images also may also show a path forward and call the masses to action.

Students will create a photo series focusing on their interpretation of the topic. The photos could be portraits, documentary, experimental, photo journal, and other genres and styles. Consider working from topics that is observed and experienced in your own life and community.

Create a series of 5-10 photographs focusing on a single topic relating to the theme. Those images should be selected and edited from dozens of photos taken. Expect to initially capture many images that are bad. Photographs may fail as stand-alone images not simply based on formal considerations like composition and light, but also because they do not yet use the language you desire to communicate ideas to the viewer.

### Requirements/Media:

The series should confront the challenge in an unexpected, creative, and thought-provoking manner. The compositional elements (line, color, value, texture, rhythm, balance, etc.) of each image should support the concept depicted in the images. Motion blur, color saturation, and other alternative techniques can be used intentionally for the sake of the narrative. The exposure, lightness, shadows, temperature, color, and sharpness should be assessed and corrected when necessary.

The resolution should be at 300 dpi (in TIFF or JPG), and alternative sets for digital viewing can be converted to 72 dpi with at least 1200 pixels at width. Generally, the images shouldn't be down sized or enlarges from the width and height created from the camera unless there's intentionally cropping of the image.

### Process Steps:

Each student will bring:

1. Prints of their 5-10 photos on 8"x10" or 5"x7" photo paper. Student can also choose to mount their prints on matboard, foam board, or other presentation formats.
2. A flashdrive or cloud access of other photos that were taken but not chosen for the series. We will use these images for the on-site challenge.

### GENERAL NOTES ON CONSTRUCTING NARRATIVE

- describe what they see in a photograph.
- understand that photographs are not merely reflections of reality, but mediated images that convey many meanings.
- see that photographs have both denotative meanings (those that are literal) and connotative meanings (those that are constructed through individual and collective associations) understand the importance of context and determine how specific photographs embody the context in which they were taken.
- identify the mood of a photograph and determine what elements contribute to creating that emotional quality - analyze color, light and shadow, and how they contribute to a photograph's meaning.
- analyze the composition of photographs, including how photographers shape meaning by cropping images.
- identify a photograph's point of view.

### Judging Criteria:

#### NOTES ON DOCUMENTARY

If your approach is documentary photography, note that documentary is not necessarily journalism and does not require that you maintain absolute accuracy of a scene or subject as you come upon it. There still is a need to 'bear witness,' but the construction of the image begins with the choice of what/who to point the camera at and when. Often photographers working within the broader context of documentary photography will allow for the staging of events as a form of styling, reenactment, or site intervention to construct tableaux that maintain some variance of the truth. Others prefer the pure notion of the objective lens, and go the route of 'straight' photography, allowing point of view, cropping, and editing (selecting / sequencing) to demonstrate their hand within the narrative.

### Recommended Artists:

<https://docs.google.com/document/d/1mHnjATgdIXv3m7iqi9Q-HJIDPKIJ-zU6iH3Syy5cioE/edit?usp=sharing>

### Designer/Email:

Joseph Mougel, UW-Milwaukee,  
mougel@uwm.edu



## **MIDDLE SCHOOL DIGITAL PHOTOGRAPHY with HOWARD**

### **Design Description:**

**How we reflect on internal/external conflicts in our world.**

We are interconnected as humans. There are communities we are born into and ones we chose. We devote our passion and efforts in learning and caring about topics that interests us. We each have various unwritten contracts to those around us and to ourselves. We may try to be good support to our family and friends, consciously do things to not lend to the further destruction of our climate and environment, or practice to intentionally understand our own thoughts and emotions.

We can't save the world alone. We often want to, but we still do what we can. As photographers we can start by telling stories about things around or within us. We can use photography to show others some things they may not have been paying attention to. Photographs have a way of calling attention to and amplifying, no matter how small the subject, and providing clarity, no matter the confusion before the lens. Images also may also show a path forward and call the masses to action.

Students will create a photo series focusing on their interpretation of the topic. The photos could be portraits, documentary, experimental, photo journal, and other genres and styles. Consider working from topics that is observed and experienced in your own life and community.

Create a series of 5-10 photographs focusing on a single topic relating to the theme. Those images should be selected and edited from dozens of photos taken. Expect to initially capture many images that are bad. Photographs may fail as stand-alone images not simply based on formal considerations like composition and light, but also because they do not yet use the language you desire to communicate ideas to the viewer.

### **Requirements/Media:**

The series should confront the challenge in an unexpected, creative, and thought-provoking manner. The compositional elements (line, color, value, texture, rhythm, balance, etc.) of each image should support the concept depicted in the images. Motion blur, color saturation, and other alternative techniques can be used intentionally for the sake of the narrative. The exposure, lightness, shadows, temperature, color, and sharpness should be assessed and corrected when necessary.

The resolution should be at 300 dpi (in TIFF or JPG), and alternative sets for digital viewing can be converted to 72 dpi with at least 1200 pixels at width. Generally, the images shouldn't be down sized or enlarges from the width and height created from the camera unless there's intentionally cropping of the image.

## **12 Student Limit**

### **Process Steps:**

Each student will bring:

3. Prints of their 5-10 photos on 8"x10" or 5"x7" photo paper. Student can also choose to mount their prints on matboard, foam board, or other presentation formats.
4. A flashdrive or cloud access of other photos that were taken but not chosen for the series. We will use these images for the on-site challenge.

### **GENERAL NOTES ON CONSTRUCTING NARRATIVE**

- describe what they see in a photograph.
- understand that photographs are not merely reflections of reality, but mediated images that convey many meanings.
- see that photographs have both denotative meanings (those that are literal) and connotative meanings (those that are constructed through individual and collective associations) understand the importance of context and determine how specific photographs embody the context in which they were taken.
- identify the mood of a photograph and determine what elements contribute to creating that emotional quality - analyze color, light and shadow, and how they contribute to a photograph's meaning.
- analyze the composition of photographs, including how photographers shape meaning by cropping images.
- identify a photograph's point of view.

### **Judging Criteria:**

#### **NOTES ON DOCUMENTARY**

If your approach is documentary photography, note that documentary is not necessarily journalism and does not require that you maintain absolute accuracy of a scene or subject as you come upon it. There still is a need to 'bear witness,' but the construction of the image begins with the choice of what/who to point the camera at and when. Often photographers working within the broader context of documentary photography will allow for the staging of events as a form of styling, reenactment, or site intervention to construct tableaux that maintain some variance of the truth. Others prefer the pure notion of the objective lens, and go the route of 'straight' photography, allowing point of view, cropping, and editing (selecting / sequencing) to demonstrate their hand within the narrative.

### **Recommended Artists:**

<https://docs.google.com/document/d/1mHnjATgdlXv3m7jqI9Q-HJIDPKIJ-zU6iH3Syy5cioE/edit?usp=sharing>

### **Designer/Email:**

**Howard Leu, UW-Milwaukee,,  
hleu@uwm.edu**

## EXHIBIT DESIGN

*10 Student Limit***Design Description:**

The "We Are One: Embracing Diversity" exhibit design challenge invites students to create a captivating and interactive physical exhibit that celebrates and promotes the significance of diversity, inclusion, and unity in our society. Participants will interpret the theme creatively and construct a diorama or interactive display that visually represents their understanding and appreciation for differences, conveying a message of unity and diversity.

**Requirements/Media:**

Students participating in this challenge will need the following:

- **Display Type:** A physical diorama type display.
- **Research Component:** Access to resources for research on diversity, culture, history, and inclusion.

**Materials:** Art supplies (e.g., poster boards, paints, markers, modeling clay, fabric), miniature figurines or props, and any other materials needed for constructing the diorama.

**Additional Presentation Materials:** student presentation should include a visual element (e.g., poster boards showing their research/process of working through the challenge).

**Process Steps:**

1. **Research:** Begin by researching various aspects of diversity, including cultural traditions, historical events, and the importance of inclusion.
2. **Conceptualization:** Develop a creative concept for your diorama or interactive display. Consider how you can convey the theme "We Are One: Embracing Diversity" visually and interactively.
3. **Design:** Plan and design your exhibit, including sketching out of the layout/overall design, selection of colors, and the thought process of any interactive elements. Ensure that your design effectively communicates your message of unity and diversity.
4. **Gathering Materials:** Collect all necessary materials, such as art supplies, figurines, and props, based on your design plan.
5. **Construction:** Construct your diorama or interactive display using the gathered materials. Pay attention to details, quality of work and aesthetics.
6. **Interactive Component:** Integrate an interactive element that engages viewers and encourages them to participate in the message of unity and diversity.
7. **Practice Presentation:** Prepare a presentation explaining your exhibit's concept, research findings, and its intended impact on the audience viewing your exhibit.

**Judging Criteria:**

1. **Creativity:** The uniqueness and originality of the diorama design.
2. **Relevance:** How well the exhibit conveys the theme of "We Are One: Embracing Diversity."
3. **Research:** The depth and accuracy of the research conducted and its incorporation into the design of the exhibit.
4. **Interactive Engagement:** The effectiveness of the interactive element in engaging viewers and conveying the message.
5. **Materials Use:** Creative and effective use of materials in the construction of the exhibit.
6. **Quality of Construction:** Are the edges, finishes and overall construction of the exhibit clean and finished.
7. **Presentation:** The clarity, enthusiasm, and effectiveness of the exhibit presentation.

**Designer/Email**

Amy Lokken, amy@mudmodular.com

### 20 Student Limit

#### Design Description:

In this challenge you (the student) will be creating an outfit that reflects the theme of embracing diversity. You will need to have a one-page paper that describes how the outfit reflects your interpretation of either yourself or another person's design choices. This means you are styling yourself or styling a client with an outfit that honors their place in the world.

#### Requirements/Media:

To complete this challenge, you'll most likely need these materials/supplies:

- A top and a bottom for an outfit. Accessories are optional. A one-page paper that shares how the fashion designs of the outfit reflect the theme.
- You can wear the outfit or bring it.

#### Process Steps:

- Research diversity and what it means. Decide on if the outfit is for you or for a "client" (friend, family, other)
- Investigate what diversity means to the person who the outfit is intended for. Put an outfit together that is different than what they currently wear. You can make an outfit as well. Write the one-page paper. Present your outfit and paper to the judges.
- Complete a reflection paper on what did this challenge help you better understand the relationship of fashion and diversity.

#### Judging Criteria:

- Fashion design reflects diversity
- Principles and elements of design are used
- One-page paper written professionally to describe your interpretation choices

#### Designer/Email

Betty Hurd,  
[bettyhurd@gmail.com](mailto:bettyhurd@gmail.com)  
Lindsay Leno,  
[lleno@madisoncollege.edu](mailto:lleno@madisoncollege.edu)

#### NOTES

## GAME DESIGN

### 20 Student Limit

#### Design Description:

In this challenge you (the student) will be creating a table-Top Game that will include a Rule Book in addition to Game Components. Your game should illustrate the positive impact of embracing diversity.

#### Requirements/Media:

To complete this challenge, you'll most likely need these materials/supplies: Physical objects such as game pieces, game board, cards, dice, cups, paper, paint, tape, pencils, notebook, markers... Needed supplies are contingent upon your specific game.

#### Process Steps:

1. Research Game Components such as ...
  - a. Goals and objectives
  - b. Rules and/or Instructions
  - c. Challenge and/Conflict
2. Research Game Mechanics of Tabletop games. There are A LOT! Google can help you come up with a list.
3. Play a few tabletop games such as Checkers, Chess, Uno, TicTacToe, Yatzee, Risk (the list goes on!) and reverse engineer them. Read the rulebook/instructions. Identify the specific game mechanics. Observe the game pieces and board. Taking notes at this stage can be helpful.
4. Now, start to brainstorm ideas for your own game by considering the prompt: Embracing Diversity. Write a list of possible ideas for games or make a few thumbnail sketches. Take some time to 'pitch' a few of these ideas to people in your life: family, friends, teachers...
5. Narrow your ideas to one or combine a few of your ideas into one solid idea for a game.
  - a. What's the goal of your game?
  - b. What are the specific mechanics? *Just a few will suffice.*
  - c. How many players can play?
  - d. What does it look like? Are their game pieces? Dice? A board?
6. Make a working prototype of your game by making a rough rule book and game space.
7. Playtest your prototype with family, friends, and/or teachers. Take notes.
  - a. When do players get confused?
  - b. How do players interact with each other?
  - c. What kind of questions do players ask?
8. Refine your prototype based on the playtest notes. Re-work the rules. Re-design the game space/pieces.

9. Playtest again. (Repeat step 7)

10. Make further refinements to your prototype. It should start to look like a finished game at this stage! Continue playing and refining until you get to a point that you feel the game is ready for 'prime time'.

#### Judging Criteria:

- Evidence of Research into Game Mechanics
  - Reference other games and their specific mechanics.
  - Identify the specific mechanics of your game.
  - Include specific mechanics into the RULE BOOK.
- Long Term Design Challenge Project:
  - Creativity: Is the game unique or is it like other games?
  - Playability: Can people understand the RULE BOOK and play or are they confused by the rules?
  - Craft: Are the artifacts (such as pieces, cards, boards...) well-constructed?

#### Designer/Email:

Darcy Hannen, [hannend@uwstout.edu](mailto:hannend@uwstout.edu)  
 Johnny Wheeler, [wheelerjo@uwstout.edu](mailto:wheelerjo@uwstout.edu)

#### Resources:

Board Game Design Lab:

<https://boardgamedesignlab.com/mechanics/>

15 Game Mechanics:

<https://www.youtube.com/watch?v=oiPfMSUkrEQ>

Game Mechanics:

<https://gamestudies.org/0802/articles/sicart#:~:text=Game%20mechanics%20are%20used%20to,and%20strategies%2C%20and%20game%20states.>

## Graphic Design

### 15 Student Limit

#### Design Description:

In this graphic design challenge, students will have the opportunity to unleash their creativity and design skills. Their task is to create visually captivating and clearly communicative graphics to convey specific information or concepts. Whether it's designing attention-grabbing posters, infographics, or digital illustrations, students will explore various aspects of graphic design to effectively convey information.

#### Materials:

**Computer or Digital Device:** Access to a computer or digital device with graphic design software (e.g., Adobe Photoshop, Illustrator, or similar programs) is essential for creating digital designs.

**Drawing Tablets (Optional):** While not mandatory, drawing tablets can enhance the precision and creativity of digital illustrations.

**Design Software:** Graphic design software is a must-have. Students should have access to the necessary design software to create and edit their graphics.

**High-Quality Images and Resources:** Access to a library of high-quality images, icons, fonts, and other design resources for use in their projects.

**Internet Access:** Reliable internet access is essential for research, downloading resources, and submitting work online.

**Printer and Printing Supplies (Optional):** If the challenge involves creating physical materials like posters, students may need access to a printer and printing supplies.

**Sketching Materials:** For initial brainstorming and sketching phases, traditional art supplies like sketchbooks, pencils, and markers can be useful.

#### Process Steps:

1. **Research and Understand the Task:** Firstly, students should carefully study the requirements and theme of the challenge. They need to fully grasp the information or concept they need to convey.
2. **Gather Inspiration:** Next, students can gather design inspiration by researching relevant materials, browsing design works, or referencing similar projects. The goal of this stage is to spark creativity.
3. **Create Initial Sketches:** Subsequently, students can start creating initial sketches or concepts to visualize their ideas. This helps determine the overall layout and structure of the design.
4. **Select Media and Tools:** Depending on the nature of the design, students should choose appropriate media and tools. This may include selecting colors, fonts, images, and other elements.
5. **Create and Edit:** Students can then begin creating the design and editing it. They should pay attention to detail to ensure the graphic is visually appealing and conveys the information clearly.
6. **Review and Improve:** After completing the initial draft, students should carefully review and make improvements as necessary. Ensure the design meets the challenge requirements and standards.
7. **Submit the Work:** Finally, students can submit their design work to the judges by the challenge's deadline.

#### Judging Criteria:

**Research:** Judges will evaluate the depth and relevance of the research conducted by students. This includes the understanding of the challenge's theme, the target audience, and any historical or cultural context relevant to the design.

**Presentation/Documentation/Time Spent on Solution:** The quality of the presentation and documentation of the design process will be considered. Judges will also assess the time and effort students invest in developing their solutions, including how well they manage their time throughout the project.

**Long Term Design Challenge Project:**

**Creativity:** Judges will look for innovative and creative approaches in the design. Originality and the ability to think outside the box will be valued.

**Originality:** The uniqueness and originality of the design concept and execution will be considered.

**Effectiveness:** Designer will assess how well the design effectively conveys the intended message or concept to the target audience.

**Craftsmanship:** Attention to detail, the quality of execution, and the overall craftsmanship of the design will be evaluated.

**Reflection on Finished Design:** Judges will consider how well students reflect on their finished design. This includes insights into what worked well, what could be improved, and how the design aligns with the challenge's objectives.

#### Designer/Email:

Quanyi Zhao, [monicamumu@hotmail.com](mailto:monicamumu@hotmail.com)

## Lesson Design

### 18 Student Limit

#### LESSON DESIGN IN THE ART ROOM

The field of education is a wonderful path to consider. We will be diving into one aspect of teaching — creating a Lesson Design in the Art Room.

#### Design Description:

Lesson design (Instructional Design) is the process of developing learning activities to help learners develop skills and knowledge for a particular concept. The overall design includes:

- knowledge of the students' beginning understanding of the topic or skill,
- a learning objective or standard,
- activities to engage the learners in the practice and study of the standard,
- periodic checks for understanding, and
- interventions to support learning.

Lesson design is an activity utilized in education by teachers to construct the road map of learning for their students. This design maps out what students should know and be able to do, highlighting what learning stops will be a part of the trip. The scope of the lesson design could be for a unit of study, which may take several days, to a single lesson plan, which may be for one class period to learn a new skill.

For this challenge, we are focusing on a single lesson plan based on the following:

The [17 Sustainable Development Goals](#) (SDGs), adopted by all United Nations Member States in 2015, provide a shared blueprint for peace and prosperity for people and the planet, now and into the future. They represent an urgent call to action by all countries- developed and developing- in a global partnership. They recognize that ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth — all while tackling climate change and working to preserve our oceans and forests.

Your challenge is to select one of the SDGs as a topic for your lesson. Your goal is to not only teach your class about the specific SDG, but also how to use artistic skills and imagination to create artifacts that demonstrate a new way of thinking about the challenge or possible solutions (or both!).

The lesson plan will need to be both self-guided as well as guided, meaning someone can experience the lesson plan on their own or with a guide who will walk them through the elements of the lesson and answer questions.

#### Requirements/Media:

- Complete the lesson plan template using the [Visioneers Lesson Plan](#).
- Bring artifacts of the objective(s).
- (Either conduct a lesson to pull these artifacts or create “teacher examples.”) Artifacts may include:
  - Artwork pieces by learners
  - Artist drawings
  - Materials / media
  - Student list of who the learners are, their prior knowledge, and growth through the activity.

#### Process Steps:

- Share your completed lesson template.
- Respond to questions and choices you made for the learners of the lesson.
- Create a scenario of what the student will experience within your lesson.
- Identify how you may adapt the lesson for a change in:
  - Timeframe
  - Grade level
  - Material / media use

#### Judging Criteria:


- Completeness of the lesson template.
- Articulation of lesson design choices: student grade level, instructional strategies, standards, assessments, and resource choices.
- Thoughtfulness and articulation of lesson plan change elements — timeframe, grade level, and material / media use.
- Research choices to support the lesson design, standard, instructional strategies and material use for students identified for the lesson.

#### Designer/Email:

Chris Gleason,  
[christopher.gleason@dpi.wi.gov](mailto:christopher.gleason@dpi.wi.gov)

# LESSON DESIGN

15.

VISIONEERS Lesson Design In The Art Room Lesson Plan Form			DESIGNER AREA ONLY
Lesson Objective	Type your name.	Type Your Grade In School.	
How will you assess the students' prior knowledge of the objective? Consider how understanding the students' knowledge and skill levels before the lesson will shape your choice of instructional strategies, material, and assessment methods.	Type name of your school.	Type name of your city.	
	Lesson Plan Grade Level (Select from dropdown)		
	Lesson Plan Length (Select from dropdown)		
Vocabulary for the Lesson	Type in what you want students to know and be able to do.		
Standard - Choose a main objective from the pull-down standards list that identifies what the students will learn and investigate in the lesson. (Select from dropdown)	Type in how you will assess students' prior knowledge of the objective.		
Lesson Procedure - What is the lesson order?	Type in the unique words that will be used within the lesson.		
Introduce new knowledge or skill.	Type in an activity that introduces the new objective.		
Investigate new learning.	Type in an activity that investigates the new objective.		
Model new learning.	Type in an activity that allows the modeling of the new objective.		
Guide student practice of new learning.	Type in an activity that provides student time to investigate the new objective individually or in small groups.		
Share about the new learning.	Type in an activity that engages the learners and educator in sharing their new knowledge about the objective.		
Plan next learning steps.	Type in an activity that engages the learners and educator in sharing areas of challenge, success, and ideas to help strengthen future learning for this objective.		
Assessment Methods	Type in how will you assess student understanding of concepts and skills presented in the lesson.		
Materials	Type in what items you will use to present/engage the students in the lesson.		
Reflection of Lesson - What did students learn? Where did they struggle? What instructional interventions will support all students in learning the concepts and artistic skills investigated?	Type in responses to each of the questions for "Reflection."		
This template aligns to the Wisconsin Standards for Art & Design (2019). FORWARD or SHARE YOUR COMPLETE PLAN TO: <a href="mailto:christopher.gleason@dpi.wi.gov">christopher.gleason@dpi.wi.gov</a>			
			
TOTAL (X/24)			





### 15 Student Limit

#### Design Description:

Urban planners and designers are tasked with helping communities balance the many different competing needs of the people who work, live, and visit a place when creating public spaces. Public spaces are sidewalks, streets, parks, transit stops, bike routes, and other places that everyone in the community can use. Since these spaces are for everyone, urban planners and designers must shape these spaces to be used by diverse people of different ages, capabilities, incomes, and interests while also making the spaces work for the different uses of those people. For example, a playground for 3 year-olds will need different equipment than a playground for 10 year-olds. Cars need different sized lanes and parking spaces than bicycles. People who drive to work have different needs from those who ride the bus, and some businesses thrive on people who can walk through the neighborhood while others need parking for customers to park their vehicles to take home larger purchases. Your challenge is to improve the design of the public spaces in the Upton neighborhood of Baltimore to be safe, inclusive, and functional for all while embracing the culture, preferences, and unique aspects of the neighborhood. Your improvements should include a redesign of the sidewalks and streets for at least 3 city blocks, 3 intersections, improvement of one bus stop, one metro train/subway stop, and improvement for one recreational space such as a park, playground, or plaza (you may also design new public spaces if you find there is need for more in the neighborhood based on your research). These can be spread out in the neighborhood, or all connected as one larger improvement project.

#### Requirements/Media:

1. Drawings of your improvements for the different public spaces, either by hand or on the computer.
2. A scale map of the neighborhood that shows where your improvements will be located.
3. You may also make a model of one or more of your designs if it will help explain how your improvement(s) will work.
4. A written explanation of how your designs improve the different public spaces in the neighborhood that will be given to city's leaders for them to vote on.

#### Process Statement:

1. Research the Upton neighborhood (demographics, culture, what makes it different and what makes it similar to other places, etc.)
2. Understand the existing conditions of the public spaces you want to improve with your designs.
3. Make a list of the different types of people and their needs, and make note of any overlaps (for example, making spaces safe for children often make them safe for elderly people too).
4. Map out where your improvements will be located.
5. Design the changes you will make to improve the public spaces.

#### Judging criteria:

- Quality of research on the Upton neighborhood (how well do you understand the place and people who you are trying to help with your designs/plans)
- How your designs enhance the unique culture, businesses, and places in the Upton neighborhood based on your research.
- How do your improvements balance the different needs and desires of different groups (children, adults who drive, disabled elderly residents, workers who take the train, workers who take the bus, business owners, etc.) in the community.
- Creativity and sustainability of your designed improvements
- Reflection on what you found interesting and challenging about designing for the Upton neighborhood.

#### Designer/Email:

**Richard VanDerWal, Neighborhood Planner,**  
**vanderwal@ci.brookfield.wi.us**

## VIDEO PRODUCTION

### 8 Student Limit

Your challenge is to create a 3-to-4-minute video documentary on an individual in your community who is important to you. Who is this person and what do they mean to you? How do they impact you and the community they live in? Tell me a story. (\*\* If you'd like to you can try to work in this year's theme... Humanitarian Assistance: Responding to Natural and Human-Made Disasters. Maybe try to find someone to interview that has worked with the Red Cross, National Guards, A food bank or another local organization that helps people)

#### Design Description

- Choose a person who means a great deal to you. Someone in your community or family who has impacted your life and the people around them. Make sure the individual you select agrees to be documented for your video. This is a person you will need to spend some time with interviewing and following around with your video camera. You need a willing participant to make a great film. This person is your subject. \*What makes a great video is visual story telling. Start by writing out, in story or poetic form, who this person is and why they are important to you. Tell me the story of who this person is not just facts. Your story should be one full page only, no shorter or longer. Once you are done and are happy with the story, go over it again searching for visual elements and make a list of them. Visual elements are items or actions that could be photographed, for example, if your story tells of the individual who loves to fish, then you would select the word "fishing" for your list as you could record them fishing. Once you have completed your list you will have the full story or poem as your script and your visual element list as your shooting script.
- You need to set your shooting schedule. The more you shoot the better your project will be. Schedule a two-hour time slot with your subject to do an interview on camera. You want to select a nice-looking location, preferably one that says something about your subject. For example, if your subject likes to go fishing, then a lake or river would make for a great location. Also, it needs be quiet at this location for better audio. Avoid loud areas such as traffic or classrooms full of students. Next, you need to schedule time to follow your subject as they go about their daily lives. The more you document and follow the more footage you will have for your video. And finally, shoot everything you can that is on your visual elements list in a creative way and without your subject. For example, you could shoot some fishing poles as they hang in the garage or film a nice setting sun on a river or lake.
- Tips for shooting. Be prepared for your interview by writing down ten questions that help tell the story of who this person is and why they are important. For the interview, set the camera lens as wide as possible and put your subject about 2 to 3 feet away and off to one side. This will help with audio. During the interview listen to their answers and have a follow up question for every question you ask. This will force you to listen and double your questions. Don't put yourself in the interview, you must remain behind camera

and remain quiet while your subject answers your questions. As for following your subject, go handheld but try your best to be steady. Be aware of your surroundings and try to document your individual and their activities with as many shots possible. For each shot, stay steady and record at least 10 seconds of quality image before you go to your next shot. For your visual elements' shots, use a tripod for steady pans and tilts.

- Transfer your video images and sounds to a computer with a non-linear editing application. Tips for editing. Edit first the inter-view only. Put into the timeline the strongest responses of your subject that best tells the story and in the right order. Once you have the story you can use all the footage from following him/her and visual elements to cover and/or compliment the interview. The more you can tell with images rather than words the better the video will be.
- After your first draft of the video, try experimenting with the story. Think of ways to be more poetic with the footage or voice of the subject. Ask yourself, are there more poetic ways of showing someone fish? For example, if the fisherman is describing his love for nature, pairing that audio with an image where the fisherman and the woods behind him appear to blend would make for a stronger, more poetic match. Truly examine how image and sound work together to express a feeling or point.

#### Requirements/Media:

- Computers with any available video editing software [iMovie, Final Cut Pro, Adobe Premiere, etc.]
- Digital Video Camcorders and External Microphones
- The completed video on a flashdrive or DVD

#### PROCESS:

One-page written story or poem of selected individual with the finished 3–4-minute video.

#### Judging Criteria:

- Written story or poem that tells the story of the importance of selected individual to the community and you.
- The quality of image and sound working together to tell a story. How creative is the use of image and sound in telling the story?
- Evidence of experimentation and creativity with shooting while following and documenting visual elements.
- Quality interview that demonstrates thoughtful set up, questions, and location.

#### Designer/Email:

**Tate Bunker, Filmmaker Senior Lecturer,  
Department of Film, University of  
Wisconsin-Milwaukee,  
tatebunker@yahoo.com,  
www.tatebunker.com**

**Please bring your signed student forms to drop off at the registration table.**

<b>MEDIA PERMISSION form</b>		Wisconsin Art Education Association
		

I, give permission to the Wisconsin Art Education Association to take photos, digital images, video, or other reproductions of me or my minor child or their artwork, \_\_\_\_\_ and/or video without compensation in broadcast products, publication, on the internet or other printed and/or electronic materials related to the role and function of the Wisconsin Art Education Association.

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_  
City, Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

E-Mail \_\_\_\_\_



**Please bring your signed student forms to drop off at the registration table.**

<b>MEDIA PERMISSION form</b>		Wisconsin Art Education Association
		

I, give permission to the Wisconsin Art Education Association to take photos, digital images, video, or other reproductions of me or my minor child or their artwork, \_\_\_\_\_ and/or video without compensation in broadcast products, publication, on the internet or other printed and/or electronic materials related to the role and function of the Wisconsin Art Education Association.

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

Address \_\_\_\_\_  
City, Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

E-Mail \_\_\_\_\_