

# 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 28, 2023**

UW-Milwaukee Peck School of the Arts

**“Humanitarian Assistance: Responding  
to Natural & Human-Made Disasters”**

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**REGISTER  
NOW!**

on page 5

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



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### **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.

## **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 28, 2023. 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 Friday, March 17, 2023. Early registration is recommended since we will hold the limit for each design category to 25 students. If we have more registrations than that we will have to open new sections once they have been filled. 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 situation, and we want all students to learn as much as they can from these designers. If the session is too large, no one benefits.

**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)

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

Each Design Category has limited space. Early registration is recommended. For more information, see description on page 3.

## FINAL REGISTRATION DEADLINE IS FRIDAY, MARCH 17, 2023

1. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
2. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
3. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
4. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
5. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
6. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
7. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
8. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
9. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
10. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
11. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_
12. Student \_\_\_\_\_ Grade \_\_\_\_\_ Design Area \_\_\_\_\_

Art Teacher \_\_\_\_\_ WAEA/NAEA ID # \_\_\_\_\_

School or School District \_\_\_\_\_

Principal \_\_\_\_\_

Address \_\_\_\_\_

City, Zip Code \_\_\_\_\_

School Phone (\_\_\_\_) \_\_\_\_\_ Teacher Cell Phone (\_\_\_\_) \_\_\_\_\_

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

**Send registration and 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 and per each group with a maximum of 12 students

Please make checks payable to Wisconsin Art Education Association

## ANIMATION

### Challenge Description

Students will work in small teams to create looping stop-motion animations intended to serve as a series of short narratives identifying potential causes- and solutions- of the world-wide water crisis.

Stop-motion is a sequence of images strung together to tell a story. Consider how a traditional flipbook works; each page contains a new action that is slightly different from the prior page. Flip through the book very quickly, and the image appears to be moving. This year's animation challenge focuses on the impact of image curating/sequencing, and how the images you choose/ the order in which your set of images is arranged has the potential to impact how the final message is read. The emphasis for this year's challenge should be on the ability to construct a clear and interesting narrative through a series of short but thoughtfully composed image sequences.

Students will compile two different sets of photographic images that will be repurposed into a looping frame-by-frame stop motion animation. The first set of photographic narrative sequences visually addresses a Natural/Human made disaster, the cause, and potential consequences. Students should then create a second narrative focusing on a call to action and addressing potential solutions.

On the day of the event, students will be broken up into small groups to provide feedback to each other on the clarity of their chosen narrative sequence ideas as well as how effectively the composition of each image series presents it's chosen theme. Students will then learn how to generate looping .Gif files using Adobe Photoshop and After Effects and how to sync accompanying sound effects to their looping pieces. This challenge can accommodate 20-25 students.

### Requirements/Media

This year's Animation challenge asks student teams to consider and strategize how the staging, collection, and curation of your images impacts the tone of the narrative/message being presented. Students will research strategies for storyboarding and using storyboarding to plan a narrative; in a short frame animation, storyboards are great tools to help plan which parts of your composition will move, and what the impact of each movement will be. It can be a fun starting point for student groups to choose a favorite film scene, pause it frame-by-frame, and map out a storyboard capturing the plot points. As one example, Rocket Jump film school has a rather detailed and handy YouTube video on storyboard creation you can check out here- <https://www.youtube.com/watch?v=RQsvhq28sOI>

Students will also research artists — photographers, digital painters, and cartoonists — who create .gif animations, and who map out rich, detailed stories in often fewer than 10 frames. Think about how newspapers use the headlines of their main articles as a call to action in the stories they tell. .GIF artists similarly communicate using animation as short, attention-grabbing image sequences to quickly introduce viewers to greater themes or ideas.

Image captures can be completed using any digital capture devices that the student may have access to, anything from a digital SLR camera to a smart phone will provide a high-quality image for this project.

Images will need to be organized and stored on a jump drive in JPEG format (no printed images or other file types please). It is imperative that students do not store images on smart phones, iPads, cloud services, etc. We may not have access to the proper cables to help students download images stored in this fashion. Jump drive storage will make sure that everyone can participate and keep the event moving smoothly. It is also important that the student organize their images by renaming them in a way that contains their name and reflects their order of capture in the stop motion sequence. (ex. Johnson\_Joe\_Frame1, Johnson\_Joe\_Frame2, etc.)

## Process Steps

### Part 1- Research/Planning

1. Students should research man-made disasters/environmental crises. In this research the students should identify at least one cause of the current predicament. Students should continue to research the specific cause of the crisis they are focusing on and concoct a proposed solution. Your solution should be creative, and act as an interactive Public Service Announcement.
2. Students should create two story boards mapping out different narrative sequences of 6-10 frames (no more than 10 frames per sequence). Student teams will use these story board thumbnails as brainstorming to create a pair of narratives describing the cause/issues they wish to raise awareness of, followed by a potential solution. Students may use the attached storyboard template or create their own document (if they'd like larger frames/more space to draw).

### Part 2- Image Collection/Organizing/Curating

3. Students should next focus on capturing two series of digital images based on their storyboard outlines- (students should capture one image per storyboard frame). While this year's animation focus is on using digital photographs/image stills as a foundation, students may consider creating images from sets and models in addition to capturing photographs from the natural environment. Image collection parameters/ feedback from the Photography Challenge  
To be successful in this, students should be prepared to activate the scenes that they capture. It is highly unlikely that a successful series of photographs can be captured by simply documenting. Students should consider capturing and creating their photographs in a landscape or staged setting that can be manipulated. No extensive photo editing work will be allowed during our time on campus, so it is important that students capture the images that they need in camera!
4. Students should finish this portion of the project by organizing their digital images. Students should create a system of four folders (one for each narrative consisting of 6-10 .jpeg image files), then compile digital photographs or scanned copies of all four corresponding storyboards. Students should then create a shared team folder labeled with their name or group name (Ex: Berens\_Visioneers) that consists of their four sub-folders of organized .JPEG images and their storyboard series. Students must bring all images as .JPEG files organized into the above folder system and saved on an external thumb drive.
5. Within each folder, students should use the following naming structure for their images describing a man-made crisis and its cause:  
Lastname\_First\_Cause\_001.jpg, Lastname\_First\_Cause\_002.jpg, etc.  
Students should also organize and label their digital images depicting a creative solution to the crisis that they have researched using the following naming structure for their images:  
Lastname\_First\_Solution\_001.jpg, Lastname\_First\_Solution\_002.jpg, etc.  
To expedite and simplify the renaming of files, students may choose to utilize applications like Adobe Bridge, or any number of applications that come pre-installed with Microsoft Windows and MacOS Operating Systems.

### Judging Criteria:

- \*Images are clear, high resolution, and possess a thoughtful eye for composition/aesthetic detail. All image sequences work together cohesively as a series of narratives.
- \*Each image series follows all organizational parameters and standards- two sets of 6-10 photographic images demonstrating a clear problem and solution. All images organized into folder systems and saved on an external thumb drive; NO file types other than .JPEG (JPEGs should NOT be compiled into one .PDF file, and each .JPEG should remain an individual image still until the on-site fragment of the challenge... no .PNG files, file comps generated in external iOS or mobile stop motion apps, or images stored on student devices such as phones or iPads).
- \*Student groups present their ideas to the class during the on-site challenge, and clearly communicate their process in curating each chosen image sequence to tell the story of their chosen topic. Students won't be judged on how easy it is to guess their narratives, but rather on how effectively they communicate their perspective on the intended project goals and the impact of the resulting outcomes.

### Designer/Email

Emily Downes, [esdownes@uwm.edu](mailto:esdownes@uwm.edu)

## Process Description:

Architects have a responsibility to build on the land in a thoughtful and careful way. Architect WG Clark stated "Like the mill on the stream, a city must engage its place and make it better." Without careful thought architecture can contribute to man-made disasters. Research a piece of architecture or building that was not designed in a way that engages its place or context (the buildings, landscape, and natural environment) and therefore did not make it better. How would you redesign the project to make it connect with the context?

## Research Component

Given there are natural and human-made disasters that happen across the world, how can architecture be designed to better prepare for those disasters? For example, the Great Chicago Fire of 1871 can be represented by a picture with a caption that you add. Another example can be an image of the recent fires in California. Gather an image of that impact of that fire on the buildings. Write a caption that explains what happened. In the write up you would tell us the event and the problems that were caused. Once you have the problems stated now it's time for you to design a solution. For the Great Chicago Fire of 1871, the problem was that when Mrs. O'Leary's cow knocked over a lantern the barn was not flame resistant and eventually a quarter of the city went up in smoke. We learned that we needed better building materials, ones like terracotta that are fire resistant to help prevent the spread of fire.

## Design Component

Your task is to redesign the building you researched in a manner that helps prevent the disaster and engages the place it is being built. We would like you to present a drawing, called an ACT DIAGRAM, of a natural or man-made disaster. Act Diagram can be in 2D or 3D, explaining the disaster.

## Requirements/Media:

Create the ACT DIAGRAM on a 11x17, tabloid, size of material with the appropriate caption. It should be visible for an audience. You will pin this up on the wall and present it to your classmates and teachers. You could use any material you would like to create a collage to tell the story of your disaster.

For the redesign, create a 3D model of the new design. Your models should be on a base no larger than 10inx10in. There are no height limitations of the model.

## Process Steps:

1. Research your disaster and answer these questions
  - a. Where and when did this happen?
  - b. How did it happen and what did we learn from it?
  - c. What did designers do to ensure this never or has a less likely chance of happening in the future. Use these ideas to help with your redesign of the building. If there was no solution created, what could be done to prevent this?
2. Gather Ideas for your Act Diagram and 3D model.
  - a. Find one precedent that you can reference while creating your ACT Diagram.
3. Plan out your project and be sure that you're within the dimensions for your specific project type. Sketch ideas before you decide on a final idea.
4. Finalize your ideas. Make the 3D model. Write up a short explanation for what you learned from this project as a whole and what was your greatest challenge.

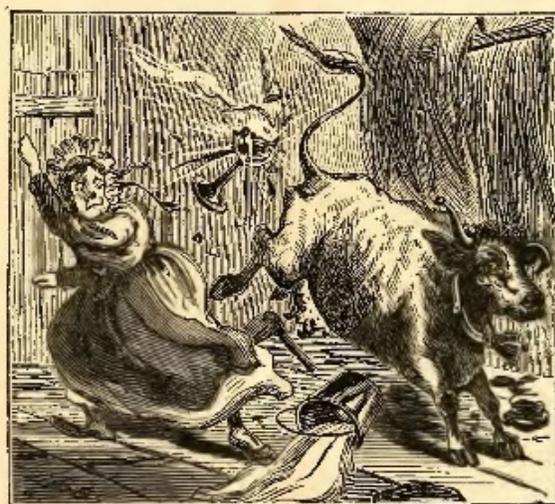
## Judging Criteria:

Quality design looks like this:

- well thought out
- thorough precedent research
- clearly made ACT Diagram
- well-crafted 3D model
- clear explanation

## Designers/Email:

Lauren Haag, lehaag@uwm.edu  
Isabella Cosentino, inc@uwm.edu  
(faculty advisor: Mo Zell, zell@uwm.edu)



## DIGITAL PHOTOGRAPHY

### Process Description:

A disaster is often noted as a single catastrophic event, occurring over a short period of time and affecting large populations. Though this is true, all too often disasters start small and slowly grow into a serious disruption, causing widespread human, material, economic, and/or environmental loss which exceeds the ability of the affected community or environment to recover using its own resources or natural systems.

Photography has the capacity to persuade and move the masses by exposing them to new ideas. Photographs have a way of calling attention to and amplifying content, 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 series of images that focus on disasters large or small, contained, or on-going events, visible or invisible. Subjects for your project may include portraits of those who respond to or work to prevent human-made or natural disasters; politicians who enact legislation; documentation of events, including recovery from a disaster event, the site post-event; photography focusing on preventative / mitigative measures; etc. . . Approaches may involve documentary, performance, sight intervention, digital manipulation, collage, image manipulation, etc. . . Remember that the familiar is often overlooked and that evidence of an on-going or slow-moving disaster may be in your backyard.

Create a series of 5-10 photographs focusing on a single incident or related events. 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:

This series of photographs should explore the image as a tool to convey both unifying characteristics and distinguishing features within a group of people through the use of composition, color, contrast, and depth of field.

- The images should be created at a sufficient quality to print at a resolution of 300 dpi when sized to 5x7" or 8x10".
- 5-10 images, each approximately 5x7" or 8x10" in size (panoramic images are also acceptable), should be mounted onto one or more pieces of neutral (white/gray/black) mat board.
- The images should be printed onto photo quality inkjet paper.

- For the on-site challenge you will be working with the images you captured for this project. In addition to the 5-10 images you present for the long-term challenge, you will be asked to provide an additional 30+ images in the form of digital files and printed on contact sheet (15 per 8.5 x 11). The digital files should be flattened tiffs (8 or 16 bit) or jpegs 3000px on longest side (if possible). Tiffs are best for printing, but jpegs will work fine, as the objective of the on-site challenge will be to select additional images from the long-term project to produce a small printed book.

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### Judging Criteria:

- 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

## 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.

## ARTISTS

Robert Adams - Photographing a Landscape of Mistakes

<https://www.sfmoma.org/watch/robert-adams-photographing-landscape-mistakes/>

Edward Burtynsky

<https://www.edwardburtynsky.com/>

Chris Jordan - Midway / Running the Numbers

<http://www.chrisjordan.com>

Igor Kostin — Chernobyl

<https://atomicphotographers.com/photographers/igor-kostin/>

Ed Kashi - Everyday Climate Change / The Curse of Black Gold / MANY MORE!!!

<https://edkashi.com>

Richard Misrach - Destroy this Memory

<https://fraenkelgallery.com/richard-misrach-destroy-this-memory>

Brian Ulrich - Dark Stores

<http://notifbutwhen.com/darkstores/>

Ian van Collier - Naturalist of the Long Now / The Last Glacier

<https://www.ianvancollier.com/>

<https://www.thelastglacier.com/the-last-glacier>

Nick Brandt - Inherit the Dust

<http://nickbrandtphotography.blogspot.com>

Chuck Hemard - Pines

<http://www.chuckhemard.com/thepines>

Simon Norfolk - When I am Laid in Earth

<https://www.simonnorfolk.com/when-i-am-laid-in-earth>

Noémie Goudal - Glacier 1 from exhibition Meltdown:  
Visualizing Climate Change (other artists in linked article)

<https://www.theguardian.com/artanddesign/2019/nov/10/meltdown-visualizing-climate-change-project-pressure-glaciersphotography>

Philippe Echaroux - The Crying Forest

<https://inhabitat.com/mesmerizing-photos-show-faces-of-indigenous-brazilians-projected-onto-the-amazon-rainforest/>

Rachel Sussman - Sidewalk Kintsukuroi

<http://www.rachelsussman.com/portfolio#/sidewalk-kintsukuroi>

Barry Underwood - Scenes

<https://www.barryunderwood.com/statement>

Ori Gersht - The Forest

<https://vimeo.com/23639627>

<https://hirshhorn.si.edu/exhibitions/black-box-ori-gersht/>

Ellie Davis

<https://elliedavies.co.uk/statement/>

Randy Taylor - Archive destroyed by Hurricane Sandy

<https://slate.com/culture/2014/01/andy-taylor-a-photographer-tries-to-save-his-40-year-archive-of-photos-damaged-by-hurricane-sandy-photos.html>

Naoya Hatakeyama — (article) How Cities are Built and Destroyed

<https://www.newyorker.com/culture/photo-booth/a-japanese-photographer-traces-how-cities-are-built-and-destroyed>

Daniel Beltrá - aerial views

<https://danielbeltra.photoshelter.com/index>

David Maisel - aerial views

<https://davidmaisel.com/>

Gabriel Orozco — Asterisms

<https://www.guggenheim.org/exhibition/gabriel-orozco-asterisms>

WPA - New Straitsville Mine Fire

<https://ohiopix.org/contentdm-search-results/?cdm-field=CISOSEARCHALL&cdm-mode=all&cdm-page=1&cdmkeywords=>

[New%20Straitsville%20Mine%20Fire](https://ohiopix.org/contentdm-search-results/?cdm-field=CISOSEARCHALL&cdm-mode=all&cdm-page=1&cdmkeywords=New%20Straitsville%20Mine%20Fire)

Not photography, but could provide ideas:

<https://www.cnn.com/style/article/animal-exhibits-mourn-bristol-intl-scli-scn/index.html>

Wildfire wedding: couple wear protective masks in viral California

<https://www.theguardian.com/us-news/2019/oct/29/wildfire-wedding-photo-couple-masks>

If you want more...

Jess Dugan, Rineke Dijkstra Eddee Daniels, Dawoud Bey, Michael Wolf, Nikki S. Lee, Kevin Miyazaki, Richard Renaldi, Jesse Burke, Tina Barney, Wolfgang Tillmans, Larry Sultan, Rachel Cox, Lauren Greenfield, Lois Bielefeld, Lewis Hines, Dorothea Lange, Katja Stuke, Ari Gabel, Dennis DeHart, Chuck Hemard, Thomas Struth, Trevor Paglen, Taryn Simon, Joel Sternfield, Stephen Shore, Todd Hido, Dave Jordano, Stefan Batista, Max Cozzi, Karen Arango, Daniel Coburn, Jason Vaughn, Alec Soth, Joseph Rodriguez, Susan Meiselas, Paul Shambroom, Jim Goldberg, Mark Brautigam, An-My Lê, Nate Larson & Marni Shindelman, Sally Mann, Pieter Hugo, and Zoe Strauss.

Designers/Email:

Joseph Mougel, UW-Milwaukee,  
[mougel@uwm.edu](mailto:mougel@uwm.edu)

Howard Leu, <mailto:hleu@uwm.edu>





## GAME DESIGN

### Process Description:

Students will research the topic of Humanitarian Response to Disasters to create an analogue (hobby) game which will include a rulebook, game components, and a game space. The long term challenge is inspired by a week-long game jam ( <http://weeklygamejam.com> ) This game is a competition played by professional game designers who attend the annual Game Developers Conference in San Francisco. The goal of these events is to create engaging prototypes.

Protospiele in Madison and Minneapolis are two events that are a little closer to home and are well respected in the game design industry. Check them out @ <http://www.protospiel.org/> and <http://protospiel-mn.org/>.

### Requirements/Media:

Any material can be used to make a prototype, including paper, glue, paint, Legos, k-nex, cardboard, ceramics, ink, and graphite to create a rulebook, game components, and a game space. Designers are strongly encouraged to have others test their prototypes to see if the materials are communicating their vision to players. Try shopping the local Goodwill/Savers board game section to find components!

\*Important Note: A prototypes' visuals are secondary to mechanics. Prototypes are intended to test mechanics for engagement (fun) and do not need to look polished.

### Process Steps:

For a great resource, visit Gamasutra to learn how to to prototype games:

[http://www.gamasutra.com/view/feature/130848/how\\_to\\_prototype\\_a\\_game\\_in\\_under\\_7\\_php](http://www.gamasutra.com/view/feature/130848/how_to_prototype_a_game_in_under_7_php)

1. Ideation: Create one page minimum of sketches, brain maps, written descriptions, and/or images that relate to the topic of the Humanitarian Response to Disasters. Consider specific game mechanics. The more ideation the better.
2. Prototype: Build a rough draft of your game that includes a rulebook, components, and a game space. Focus on mechanics, not on visuals. You should seek to explain three crucial elements with their prototype:
  - Who you (the player) are.
  - What you (the player) do (mechanics).
  - How you (the player) wins.
3. Playtest: Ask people (users) to play your game while you study their experience and reactions. Important: do not play with a new group the first time! Even though it might be difficult, try to simply observe and take notes (record play on cell phone, pictures, sketches, writing, etc.). Doing so will show you where rules might need better communication or refinement. When designers interject with their intent, they change the way users play the game thus undermining the purpose of playtesting. Notes should include playtime length, turns taken, and how many players. After the users are finished with the first playthrough, ask questions: Are the rules confusing? Is there a better material for game components? Are users engaged? What did the users learn about Humanitarian Response to Disasters?
4. Refine: Revisit your prototype based on the results of the first playtest. Play with the first user group, if possible, then find a completely new one. Making changes before playing the revision with these two groups is not recommended. Do your players understand the rules? You may have to simplify or clarify your rulebook. Consider the needs of your players. How can the needs of the user be better met?

5. Second Playtest: Gauge the success of your refinements. Don't hesitate to make a third prototype. Good games will repeat steps 2-4 several times.

6. Product: This is the last, most refined version of your game. Aim for a one sentence "pitch" (who you are, what you do, how you win) and one-page (8.5 x 11) or less rulebook.

### Judging Criteria:

The judges will play the role of clients for whom most professional game designers' work.

1. Does your game fit the theme: Humanitarian Response to Disasters?
2. Does your game teach something to the audience?
3. Does your rulebook coherently explain players' goal?
4. Does your rulebook include FAQ?
5. Does your rulebook anticipate players' needs?
6. Is your rulebook simple?
7. Have you utilized at least one game mechanic? Remember: If there are no mechanics, it is an activity not a game.
8. Were playtester engaged? Did they have fun?

If you can answer yes to the above questions, the prototype will be successful!

Important Note: It is acceptable to borrow mechanics from other games, even from video games! What is not acceptable is "borrowing" all of another game's design and simply swapping out the visuals. For example, imagine swapping the playing pieces of chess with comic book heroes. If the rules remain unchanged, the "prototype" would be testing the artwork not the design. Let this year's theme inspire your design of gameplay mechanics and answering the questions in process step #2.

### Designer/Email:

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

### Resources:

Extra Credits: selected episodes from the "Making Your First Game" series to help with starting the process. Strongly recommended watching before starting.

1. How To Start Your Game Development:  
[https://www.youtube.com/watch?v=z06QRtz1\\_o&list=PLhyKYa0YJ\\_5BkTruCmaBZ8z6cP9KzPiX&index=1](https://www.youtube.com/watch?v=z06QRtz1_o&list=PLhyKYa0YJ_5BkTruCmaBZ8z6cP9KzPiX&index=1)

2. Practical Rules - Setting (and Keeping) Goals:  
[https://www.youtube.com/watch?v=dHMNeNapLIE&list=PLhyKYa0YJ\\_5BkTruCmaBZ8z6cP9KzPiX&index=4](https://www.youtube.com/watch?v=dHMNeNapLIE&list=PLhyKYa0YJ_5BkTruCmaBZ8z6cP9KzPiX&index=4)

3. Minimum Viable Product - Scope Small, Start Right:  
[https://www.youtube.com/watch?v=UvCri1tqlxQ&list=PLhyKYa0YJ\\_5BkTruCmaBZ8z6cP9KzPiX&index=7](https://www.youtube.com/watch?v=UvCri1tqlxQ&list=PLhyKYa0YJ_5BkTruCmaBZ8z6cP9KzPiX&index=7)

Extra Credits: game design playlist.

[https://www.youtube.com/playlist?list=PLhyKYa0YJ\\_5BkTruCmaBZ8z6cP9KzPiX](https://www.youtube.com/playlist?list=PLhyKYa0YJ_5BkTruCmaBZ8z6cP9KzPiX)  
Train Jam Game Examples:

<https://itch.io/jam/train-jam-2018>

Game Board Geek is a site dedicated to unplugged (analogue) gaming:

<https://boardgamegeek.com>

Board Game Design Lab: a website and podcast devoted to creating unplugged (analogue) games.

<http://www.boardgamedesignlab.com/prototypes/>

List of Game Mechanics:

[https://en.wikiversity.org/wiki/Game\\_mechanics](https://en.wikiversity.org/wiki/Game_mechanics)

<https://boardgamegeek.com/browse/boardgamemechanic>

Aram's Game Design & Development Pinterest Board: prototype section.

<https://www.pinterest.com/aramwahler/game-design-development/prototyping/>

# Graphic Design

## Process Description:

Graphic design can help communicate a powerful message of hope. Your challenge is to create a public service campaign that expresses ways people can give assistance during a natural or man-made disaster. Your campaign can be about a real or made-up disaster. You can do a campaign for a nonprofit (real or made up) that is asking for donations or give advice to people on how to help after a disaster.

Your public service campaign can be made up of a print ad in a magazine, a digital ad, a gif, a poster, a billboard, a flier, and/or a “wild card” option of your choosing. Choose 3 items to include in your campaign. The images you create should send a quick, clear, memorable message. Some good examples are the Values.com Pass It On campaign, Kid President, and WWII American war posters. Serve Marketing also does some very powerful public service campaigns.

## Requirements/Media:

For print ad: up to 8.5x11” printed or drawn

Digital ad: 1080px x 1080px on a computer or tablet; if you don't have access to a digital device, you can draw an ad 5x5”

Gif: 1080px x 1080px

Poster: 11x17” printed or drawn

Billboard: 11x17” printed or drawn

Flier: up to 8.5”x11” printed or drawn

Materials: paper, pencil, pen, markers, colored pencils, ruler, Photoshop/Illustrator/Canva or other design program

Onsite Challenge Materials: paper, pencil, pen, markers, colored pencils, ruler, scotch tape

## Process Steps:

1. Describe your audience. Is it the people in your town or the whole state? Teenagers and/or adults? Think about who will be looking at your campaign and where they will see it.
2. Brainstorm ideas for the public service campaign. For example, you can create a tagline, decide if you want to use photos or illustrations, create a color scheme, etc.
3. Decide how you are going to promote your campaign. Choose at least THREE of the following ways to promote your campaign:
  - 11x17in. poster
  - Billboard
  - Full-page magazine ad
  - Fliers
  - “Wild Card” (Another print idea not mentioned above)

4. Use books, websites, and magazines to get some design ideas. Create a mood board to get an idea of what your campaign may look like. A mood board is a collection of textures, images and text that help show how you feel the campaign should look like. You can also think of it as a collection of inspiration. You can create a digital board on your computer or a physical one on a presentation board. This site gives a great description on how to create a good mood board and why they are important:

<http://www.creativebloq.com/graphic-design/mood-boards-812470>

5. Do some hand-drawn sketches. When you have a few ideas you like, then use your preferred computer program to create your design pieces.

6. Finalize and edit your designs.

7. Write a brief statement about your design campaign. What is your message and target audience? What makes your design project successful? Why did you choose to solve the challenge this way?

## Judging Criteria:

- Are you communicating the message clearly?
- Did you use images and text in an original way?
- Did you create a cohesive campaign?
- Neat and clean presentation pieces. Correct spelling and grammar are important.
- Did you have a good understanding of the challenge and how to solve it, as evidenced by your written statement?

## Designer/Email:

Please contact Kathryn or Johanna with questions. Designer will be announced at a later time.

## Lesson Design

### 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.

#### Process 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) (click on link), 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](#). (click on link)
- 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)





## **URBAN PLANNING/URBAN DESIGN**

### **Challenge Description:**

In events of natural or human-made disasters, cities must prepare and respond to the aftermath that can affect communities and families for decades. In some instances, the city is directly impacted by the disaster and the community must come together to rebuild areas that were damaged. In other instances, the city is a refuge of opportunity for people who move to the city after losing their home in a disaster where they originally lived. Urban planners and designers are responsible for creating strategies for cities to use before, during, and after disasters. They study past disasters to understand how communities can prepare, react, and recover while also learning about who in the community is most vulnerable in these events to properly coordinate their action plans. They help design new neighborhoods for the people who lost their homes and businesses, keeping the memory of the buildings that stood before while also giving the community optimism for the future and the ability to move forward after tragedy.

Your challenge is to help a neighborhood recover after a disaster strikes. In this imagined but very typical scenario, a hurricane has hit the southeastern coast of the United States. The city of Charleston, South Carolina, has been devastated by a category 5 hurricane. The most severely damaged part of the city is the neighborhood of Wraggborough. A majority of the homes and businesses in this area have been destroyed beyond repair. Only a few of

the neighborhood's buildings survived the storm with minimal damage. The Charleston County Public Library, Charleston Music Hall, Charleston Progressive Academy, and the Charleston Museum are relatively unscathed. All other parts of Wraggborough need to be rebuilt. As an urban planner and urban designer, you are tasked with designing an action plan for the community to use in rebuilding the neighborhood. Devise strategies over different phases of redevelopment that will restore what was lost. However, your design should also be for the future and not a replica or recreation of each building as it was before the disaster. Use the underlying patterns and historic cultural roots that shaped the area to guide your design. Recovery and rebuilding will take time and you should create an action plan that guides the neighborhood through the many years of redevelopment. Finally, you must give the neighborhood a vision of what they are building toward. Create a model that shows the citizens of Charleston what their new Wraggborough neighborhood will look like once the rebuilding efforts are complete.

### **Requirements/Media:**

1. A Redevelopment Action Plan for the Wraggborough neighborhood that details your strategies designed to reconstruct the neighborhood over time. The Action Plan should aid those who lived there before the disaster to rebuild their homes and businesses while also designing new opportunities for those looking to move into the area. The Action Plan is used by the city of Charleston as a guide for "what-to-do" over time in restoring Wraggborough and should be in a binder for city officials to use when needed.
2. Scale map (or several maps) that show where your action plan strategies are happening in the neighborhood.
3. Scale model of your design for the Wraggborough neighborhood's final vision of redevelopment.

### **Process Statement:**

1. Research rebuilding efforts of cities damaged by a hurricane disaster to understand what you can accomplish during each phase of redevelopment and to get ideas for your own designs. This will also help you understand what city infrastructure will still be usable and what infrastructure may need to be rebuilt.
2. Make quick maps of the Wraggborough neighborhood and sketch out different ideas for how you might use each of the buildings that survived the hurricane with your strategies over time and how you plan to rebuild the different residential and commercial areas.
3. Generate a timeline of the reconstruction efforts you are proposing.
4. Design building templates for homes and businesses that architects, property owners, and builders can use as a guide to create a variety of new buildings under similar design principles that give the neighborhood a unified, recognizable character. Use these templates when building your model.

### **Judging criteria for project:**

1. The action plan addresses different phases of redevelopment.
2. Your action plan and final neighborhood design balance the needs of different residents, business owners, and prospective new citizens.
3. The final neighborhood design keeps the memory of Wraggborough's character, architecture, and culture alive through your new design.

### **Designer/Email:**

Richard VanDerWal, Neighborhood Planner  
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## VIDEO PRODUCTION

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)

### Challenge 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 to 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 interview 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,  
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**Please bring your signed student forms to drop off at the registration table.**

**MEDIA PERMISSION form**



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

Address \_\_\_\_\_  
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