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LIS

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CHI

East side/ west side collaborations

Dean's welcome

Fall 2016 has arrived at the University of Illinois at Chicago College of Architecture, Design, and the Arts (CADA), and the learning environment here is as vibrant as ever. Every day, visual and performing artists, art historians, designers, architects, and musicians step on campus, into the classroom or studio, onto the stage ready and eager to teach and be taught, to ponder and provoke, and to imagine and invent.

This newsletter chronicles some of these activities and the myriad ways we are engaging with our work and with each other. We have the good fortune to be part of a College community with four distinct schools in the city of Chicago, so we are creating and connecting in an energetic place with a strong urban character and an extensive international reach. As noted in this newsletter, members of our College community — students, faculty, alumni — are doing important work on both sides of the UIC campus, throughout the city, and across the country and globe.

The College's ingenuity has historical roots, of course. In this issue you can read about Walter Netsch's original design for the campus, and his aspirational work for the secret "Project Y," a stunning vision for

an arts center for UIC and the city of Chicago. You can also read descriptions and see images of luminous design concepts for a new visual and performing arts facility here at the College created by three teams of UIC architects and graphic designers.

Also included: CADA accomplishments and other recent news — updates on faculty work and publications, a new theatre season on campus, and accomplishments of our faculty, students, and alumni, as well as poignant remembrances.

We hope you enjoy this newsletter, which reflects that we are many disciplines, four schools, and one college — an eclectic community with countless projects on our minds and in the works. Comprising highly motivated people who love to inquire, speculate, and create, our College has great stories to tell.

Cordially,
Steve Everett



Recent faculty publications

The faculty of UIC's College of Architecture, Design, and the Arts are leading, internationally recognized scholars. The following publications are among their contributions to discourse in a wide variety of disciplines.

Archias, Elise. *The Concrete Body: Yvonne Rainer, Carolee Schneemann, Vito Acconci*. New Haven, CT: Yale University Press, 2016.

Becker, Catherine. *Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh*. New York: Oxford University Press, 2014.

Brown, David P. "Lots Will Vary in The Available City." In *The Oxford Handbook of Critical Improvisation Studies, Vol. 2*, edited by George E. Lewis and Benjamin Piekut, 57–75. New York: Oxford University Press, 2016.

Dean, Penelope, ed., *Flat Out* magazine, 2016.

Everett, Yayoi Uno. *Reconfiguring Myth and Narrative in Contemporary Opera: Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun*. Bloomington: Indiana University Press, 2015.

Geissler, Beate, Oliver Sann, and Brian Holmes. *Volatile Smile*. Nuremberg: Moderne Kunst Nurnberg, 2014.

Harmansah, Omur. *Place, Memory, and Healing: An Archaeology of Anatolian Rock Monuments*. London and New York: Routledge, 2015.

Lyster, Clare. *Learning from Logistics: How Networks Change Our Cities*. Berlin: Birkhauser, 2016.

Stimson, Blake. *Citizen Warhol*. London: Reaktion Books, 2014.

The Story

Friday, September 30–October 9, 2016
September 30, October 1, 5, 6, 7, 8 at 7:30 pm
October 2, 9 at 2 pm

A rookie reporter sidesteps her editor's orders to investigate a murder in this enigmatic drama drawn from a true story. American playwright Tracey Scott Wilson packs a punch with a perilous mix of newsroom politics, racial tension, and implacable personal ambition.

Directed by Hallie Gordon, Artistic and Educational Director of Steppenwolf for Young Adults at Steppenwolf Theatre Company.

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2016/17 theatre season

Wed
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Thur
11.17

Fri
11.18

Sat
11.19

Sun
11.20

Fri
11.11

Sat
11.12

Sun
11.13

The Secret in the Wings

Friday, November 11–20, 2016
November 11, 12, 16, 17, 18, 19 at 7:30 pm
November 13, 20 at 2 pm

From the fertile imagination of Tony award winner Mary Zimmerman, this stunning work adapts little-known classic fairy tales to weave a darkly beautiful new story. Beasts, beauties, and other familiar and unfamiliar characters journey from close corners of childhood to distant basements of imagination.

Directed by Christine Mary Dunford, Lookingglass Theatre Company Ensemble member, and Director of UIC's School of Theatre and Music.

Glengarry Glen Ross

Friday, February 17–26, 2017
February 17, 18, 22, 23, 24, 25 at 7:30 pm
February 19, 26 at 2 pm

In an economic market speeding toward disaster, aggressive power plays dominate a real estate game where the common consumer is prey. David Mamet's testosterone-fueled 1984 Pulitzer Prize winner shifts into the 21st century, set in a women-owned firm in late 2007.

Directed by UIC faculty member and Jeff Award winner Derrick Sanders.

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Life's a Dream

Friday, March 31–April 2, 2017
March 31, April 1, 5, 6, 7, 8 at 7:30 pm
April 2, 9 at 2 pm

Tales of political machinations and jilted lovers intertwine in this masterful play by Shakespeare's Spanish counterpart, Pedro Calderon de la Barca. For a prince imprisoned in a tower by his father reality blurs as he wrestles with the conflict between free will and fate, and control of the nation hangs in the balance.

Directed by Josep Galindo, head of theatre at Barcelona's Eolia Conservatory.



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For tickets, see the calendar page on the School of Theatre & Music website: theatrandmusic.uic.edu.

Marientina Gotsis and the art of solving problems

Art & Art History

Marientina Gotsis (BFA '99, MFA '03) never wanted to choose between the study of art and the study of science. Fortunately, her UIC education did not require her to make that choice. That's a very good thing for the estimated 25,000 people who are able to help thousands more because they have played *The Brain Architecture Game*, and for the countless others yet to benefit from it. Developed by the Creative Media and Behavioral Health Center at the University of Southern California (USC), which Gotsis directs, the game teaches the science of early childhood to laypeople, and producing it required collaboration among graphic designers, industrial designers, experts in e-commerce, scientists, communication experts, public policy leaders, and a variety of other professionals — in partnership across USC, Harvard University, the University of Pittsburgh, and the FrameWorks Institute.

Gotsis has a broad background in the arts, design, and virtual reality with a special interest in interactive entertainment

applications for health, happiness, and rehabilitation. She also teaches courses and supervises students on the design and evaluation of games, mobile media, and virtual reality applications in health. She works across departments, universities, states, and countries to identify and solve problems through new products, and she credits her UIC education as her "first, great path to doing that."

AT UIC, Gotsis earned a BFA in photography/film/interactive media and an MFA in electronic visualization from the Electronic Visualization Laboratory (EVL). She managed a lab and also served as a research assistant on large-scale computing efforts for networked virtual reality (VR), sponsored by the National Science Foundation.

"In terms of the remarkable collection of artists at UIC," she says, "I remember going to sit in on critiques that weren't even for my classes, just to go listen to the professors talk. At Professor Wilson's critiques everything that came out of his mouth was magical. I had to hear something amazing to say even about a piece of paper glued to the wall. You just had to be there. You didn't miss those opportunities."



Marientina Gotsis (BFA '99, MFA '03).
Photo by Roberto A. Gomez.

LA



CHI

Adrian Smith comes to the forum

Architecture

In 1969, Adrian Smith graduated from UIC with a bachelor's degree in architecture, and went on to become an internationally renowned architect. Among his many landmark buildings are the world's two tallest structures: Burj Khalifa in Dubai and the Kingdom Tower in Jeddah, Saudi Arabia.

Smith certainly stands tall in the CADA community, not only as a preeminent architect and alumnus, but also as a generous donor to the College. Through a scholarship he established in his name, Smith supports the legacy of the School of Architecture and its continued international presence and excellence in the field. Since 1987, the Adrian Smith Scholarship has been awarded to a fourth-year student recognized by faculty as a design leader.

On April 7, Smith was honored at the 2016 Legacies and Leaders event at the UIC Forum — a celebration of philanthropic support of UIC. A recent recipient of the Adrian Smith Scholarship, Juan Andrew Suarez, currently a student in the College of Architecture, attended the ceremony.

Image:
Adrian Smith, Hon.Litt.D,
FAIA (BARCH '69).

DXB

Projecting the future: a UIC legacy

On the cusp of the new school year, the College of Architecture, Design, and the Arts reveled in two exhibitions at Gallery 400: *The Netsch Campus: Materializing the Public at UIC* and *Back to the Future: Visualizing the Arts at UIC*. Curated by Associate Professor of Architecture Judith K. De Jong and Gallery 400 Director Lorelei Stewart, the exhibitions affirmed UIC's role as an urban laboratory and cultural hub—one through the lens of Walter Netsch's original design for the UIC campus, and the other through proposals for a dynamic 21st-century visual and performing arts building. Together these presentations, along with UIC's legacy as a visionary institution, reflect both the necessity and the power of the arts in higher education—and the exciting potential of a new arts center for the UIC campus.

But first, a look back. *The Netsch Campus* exhibition revisited the ideas and ideals present in the original conception of UIC as a truly public university. Accessible by the expressways and public transportation of postwar Chicago, the east side of campus, designed by Netsch between 1961 and 1968, was built at the cost of relocating area residents through a program of urban renewal, making the birth of UIC both a declaration of the right of access to higher education, and, for some Chicagoans, the disruption of a cherished neighborhood.

The context, however, was the urgency of bringing higher education to Chicago's working families. As De Jong points out, "Netsch and his team from Skidmore, Owings & Merrill sought to materialize a new expression of public education through urban and architectural design." The Drop of Water Scheme—the notion that a pebble dropped in a pond represents "knowledge spreading out," can be seen in the inner rings of shared lecture halls, classroom buildings, the library and student union, and in the outer rings of buildings for individual academic disciplines. The raised walkways were conceived as pathways into the amphitheater at the center, and buildings were placed in relation to one another to create exterior spaces where students would be inclined to linger and interact.

After designing a series of rectangular forms with brick, precast concrete, and glass exteriors, Netsch based his later UIC buildings, including the Architecture and Art Building, on his "Field Theory," a three-dimensional geometry based on the double helix of DNA. With Field Theory, Netsch turned corridors into exhibition spaces, stairs into amphitheatres, and roofs into classrooms.¹

Amid all this activity, Netsch was also designing "Project Y," a little-known initiative by a small group of University administrators in the late-1960s for a massive new UIC arts complex to be located across the highway in the West Loop. Conceiving the complex as "an equivalent of Lincoln Center to Chicago,"² Netsch planned a Field Theory project with a central plaza, as well as four theatres, a recital hall, spaces for music, drama, and dance education, and an art museum. Project Y never materialized, but the core ideas remained. An internal UIC document written in 1970 outlines a vision for a College of Creative Arts at UIC: "For it has been recognized that the arts are not a condiment, but a nutrient... a primary force in human society and therefore an essential study in an educational system."³

The ten-page proposal goes on to lay out an arts institution of the highest calling, with UIC's well-established civic sensibility: "What is required by talent, internationally, are generous opportunities to create and to perform at the summit of the art, in an environment, both physical and cultural, which is conducive to excellence, which urges vivid urban experience, and which offers unsurpassed resources both technical and atmospheric for realization of what is created."⁴ As this history attests, UIC was conceived for the public good, with a deep commitment to the arts, and seminal, civic architecture has always been intrinsic to that identity.

Visibility in the making

So what do the arts require of UIC today? A new facility that "urges vivid urban experience" should not only aid and abet art-making in its boldest forms, but also celebrate both process and presentation.

Images at right:

1 *Arts Performance Center*: Sam Jacob, Clinical Professor, School of Architecture; Principal, Sam Jacob Studio. Alexander Eisenschmidt, Assistant Professor, School of Architecture; Partner, Studio Offshore. Mischa Leiner, MDES Faculty, School of Design and HGK Basel; Principal, CoDe. With Webb Yates Engineers.

2 *The Center*: Sarah Dunn, Associate Professor, School of Architecture; Principal, UrbanLab. Kelly Bair, Assistant Professor, School of Architecture; Principal, Central Standard Office of Design. Maya Nash, Adjunct Assistant Professor, School of Architecture (MARCH '11,

BS '03). Cheryl Towler Weese, Associate Professor and Director of Graduate Studies, School of Design; Principal, Studio Blue. With UrbanLab: Martin Felsen, Jeff Macias, Matt Busscher (MARCH '15), Aishwarya Keshav, Yue Li, and Joe Perry; School of Architecture: Caylen Doyle, Alejandra Edery-Ferre (BARCH '16), Ruta Misiunas (BSARCH '16); Studio Blue: J. Brad Sturm and Silja Hillmann.

3 *Class in progress on roof of Architecture & Art (A&A) Building*, date unknown, UIC Archives.

4 Walter Netsch, *Proposed Project Y*, 1967, UIC Archives.

5 *Play*: Andrew Zago, Clinical Professor, School of Architecture; Principal, Zago Architecture. Sarah Blankenbaker, Clinical Assistant Professor, School of Architecture. Sharon Oiga, Associate Professor, School of Design (BFA '96); Principal, Sharon Oiga Design. With Zago Architecture: Laura Bouwman, Andrew Adzemovic, Nan Yen Chen, Begum Baysun, Kazurhiro Okamoto, Shao wen Tou, and Linbo Zie; Arup Los Angeles: Bruce Danziger, Russell Fortmery, Daniel Kim, Matthew Wilkinson, and Toshiyasu Yoza; Sharon Oiga Design: Guy Villa Jr. (BFA '96).

For the *Back to the Future* exhibition, three faculty-led teams from the School of Architecture and School of Design put forth speculative architectural proposals for a state-of-the-art visual and performing arts facility for the campus. Although each proposal is aesthetically and conceptually distinct, all three provide a compelling vision for how architecture can enhance and promote the arts.

Arts Performance Center

A triad resides within the Arts Performance Center—sidewalk, block, and skyline, all of them conceived, according to the design team, as "architectural actors that perform to both campus and city." The ground-level "sidewalk" flows seamlessly between city and campus and proceeds into the interior as "an expansive urban carpet," the "block" relates to the building's immediate context, and the "skyline" is "a series of figurative pavilions that collage themselves into their urban context." All of these components reflect urban theatre itself, as the building stages intersections between departments, between public and private, and between city and college.

The Center: Gateway, Hub, Incubator

The Center asserts the College's agility in supporting artist and audience interactions. Yet intense focus within each field of study must be encouraged as well. *The Center* thus expresses three key ideas for the building: gateway and bridge, mixed-use hub, and incubator. As a gateway and bridge, *The Center* links university and city, providing a new public face for the east side of campus, and inviting broad and deep participation in its activities. As a mixed-use hub, *The Center* offers a cross-disciplinary ground floor and roofscape to foster this exchange, promoting interchange and collaboration between the arts and programs across the university. Moving vertically, floors become increasingly disciplinary, providing

focus for performance, research, exhibition, scholarship, and teaching. As a public incubator for artistic innovation, production, and scholarship, *The Center* serves as a research site for both thinking and making.

Play

In *Play*, the number three emerges again, this time with three material elements resting on an articulated ground surface: the Performance Tower, an Arts and Education Wing that its creators call "tectonically expressive," and, tying them together, the "bright and animated Fifth Theatre," which is envisioned as the lobby, the central area for circulating through the building, and as an experimental performance venue. The ground surface, which is landscaped, continues deep into the building complex with outdoor seating for a cafe, a large bicycle storage facility near the Blue Line station, and a Divvy bike station.

The future is now—with a sense of then

As Netsch and the University administration recognized more than four decades ago, an architecturally significant arts facility in the heart of Chicago's Near West Side will elevate the cultural life of UIC and the city. A diverse community of artists, faculty, and audiences will be able to engage in multiple arts and cross-disciplinary activities, in the creative expression of ideas, all in a singular, vibrant hub. The legacy of Netsch's design ethic—expansive urbanity, the perpetual dissemination of knowledge, places designed for intellectual exchange and kinship—will continue to reverberate across campus and the city. The College is on a clear trajectory, powered by the most efficient of fuels: memory merging with foresight.

1 Judith K. De Jong, "The Netsch Campus: Materializing the Public at UIC," Gallery 400 exh. pub. (Chicago: Gallery 400, University of Illinois at Chicago, 2016), p. 32. 2 De Jong, "The Netsch Campus," p. 33, note 6. 3 From "The College of Creative Arts," the University of Illinois at Chicago, January 5, 1970, "General Statement," p. 1. 4 Ibid., p. 5.

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Industrial Design at UIC

Design

The 2016 Industrial Designers Society of America (IDSA) International Conference, "Making Things Happen," was held in Detroit from August 17 to 20, and exciting things certainly happened there for the School of Design's Department of Industrial Design.

On Friday, August 19, Clinical Professor and Chair of the Industrial Design Department Stephen Melamed (BFA '80, MFA '82) was named a Fellow of the IDSA. The IDSA Academy of Fellows recognizes members of the Industrial Design community who have gained special respect and affection through distinguished service to the society and to the profession as a whole. As an IDSA Fellow, Professor Melamed joins an elite group of design luminaries that includes Donald Deskey, Niels Diffrient, Jay Doblin, Henry Dreyfuss, Raymond Loewy, Katherine McCoy, Bill Moggridge, George Nelson, and Tucker Viemeister.

The conference concluded with the Student Merit Awards presentations. Nicholas Savidge (BDES '16) received the top award. Savidge advanced to this final regional round of the IDSA Student Merit Awards as the top nominee from the UIC School of Design.

This is the third consecutive year that a UIC Design student has been selected for this prestigious award — evidence that the School's status as an independent School of Design and related curricular advancements are making a national impact on industrial design education. The 2015 winner, Rotimi Solola (BDES '15), is now a designer at Motorola, and the 2014 winner, Jillian Tackaberry (BDES '14), is a designer at the firm MNML.



Nicholas Savidge (BDES '16), bent steel tube chair.

DET



LIS

City views: School of Architecture represented in Lisbon and Venice

Architecture

School of Architecture Assistant Professor Alexander Eisenschmidt and Associate Professor Clare Lyster are currently presenting work at the Lisbon Architecture Triennale. Curated by Fabrizio Gallanti and Francisca Insula, who founded FIG projects in Montreal in 2003, the exhibition *The World in Our Eyes* investigates architecture, urban research, and the visual arts in an interdisciplinary exploration of urbanism.

Eisenschmidt is presenting two high-resolution drawings, one that he describes as representing "unbuilt but architecturally significant proposals," while the other "shows built innovations that are largely unknown." Eisenschmidt characterizes his juxtaposition of the two drawings as an endeavor to "articulate a new form of architectural urbanism that is able to navigate the contested but highly productive realms of contemporary urbanization."

A graphic study of the material flows in the built environment, Lyster's *Drawing the Logistical City* reveals the invisible processes, seemingly anonymous landscapes, and operational intelligence of contemporary regimes of flow. Lyster's project focuses on the space and procedures of

FedEx, the once US and now global shipping network that was founded by Fred Smith in 1971. The Lisbon Architecture Triennale closes December 11.

As reported in the spring newsletter, works by two School of Architecture faculty — Kelly Bair and Andrew Zago — are on view at the Venice Architecture Biennale: Bair and Kristy Baillet's *The Next Port of Call* and Zago's *A New Federal Project*.

Both works are part of *The Architectural Imagination*, a US exhibition exploring the city of Detroit as a site of architectural and urban speculation. The Venice Architecture Biennale closes November 27.

Images, above: Alexander Eisenschmidt, *Collective City*, at Bi-City Biennale of Urbanism and Architecture, Shenzhen, China, December 4, 2015–March 1, 2016.

VCE

Of note at the College



1 Joseph Jachna, *Door County, Wisconsin*, 1970. © Joseph Jachna, courtesy of the Museum of Contemporary Photography at Columbia College Chicago.

1 College: In memoriam

Ken Isaacs, 1927–2016
Professor Emeritus of Architecture

Ken Isaacs was a professor of architecture at the School of Architecture for 30 years and the husband of Sara Isaacs, a long-time department assistant in UIC's School of Art.

An innovative architect and designer, Isaacs gained worldwide attention and celebrity in 1962 with his design of the "Knowledge Box," a multimedia immersion chamber. Isaacs and the "Knowledge Box" appeared on the cover of *Life* magazine in September 1962, wherein he was included among the "red hot hundred" — the young leaders of the "Take-Over Generation."

Joseph Jachna, 1935–2016
Professor of Photography, School of Art & Art History

A professor of photography at UIC for more than three decades, Joseph Jachna died on March 14. In the era before digital manipulation of images, Jachna used time exposure, natural light, mirrors, and a distorting lens to create surreal and often mystical images. A 1958 graduate of the Institute of Design at the Illinois Institute of Technology, he studied under Harry Callahan, Aaron Siskind, and Frederick Sommer, among the first artist-photographers in the Midwest. The Chicago-born photographer's work won him an international reputation and numerous grants, as well as fellowships from the National Endowment for the Arts in 1976 and the Guggenheim Foundation in 1980.



3 Amir Berbic's (BFA '02) installation at the Art Institute of Chicago.

Kevin Jennings, 1979–2016
School of Art & Art History

Kevin Jennings (MFA '04) was a much-loved and long-standing member of our UIC community as a student, mentor, artist, and lab specialist. Although he taught occasionally at UIC and the School of the Art Institute of Chicago, it was through his day job as the instructional lab specialist for studio arts at UIC that he trained, influenced, inspired, and befriended a legion of artists.

Vincent A. Paglione, 1950–2016
Associate Dean of Student Affairs

With over 33 years of dedicated service to UIC, Vincent "Vince" Paglione held numerous positions ranging from the coordinator for the exchange program, to interim chair for the Department of Theater & Music and Associate Dean for the College of Architecture, Design, and the Arts. Educator, mentor, counselor, friend, and father figure are only some of the enduring terms used by members of the UIC community to describe Paglione.

2 Architecture: Legos *Brick by Brick* at the Museum of Science and Industry

Brick by Brick at Chicago's Museum of Science and Industry features spectacular all-Lego structures, a number of them by faculty and students from the School of Architecture, including: Design w/Co (faculty members Stewart Hicks and Allison Newmeyer); UrbanLab (Martin Felsen and faculty member Sarah Dunn); and the student team of Tyler Boyett, Jamie Goldsborough, Andrew Jennings, Andy Lang, U Kei Long, Spencer McNeil, and Preston Welkerand. Closes February 12, 2017.



4 Head of Theatre Yasen Peyankov. Photo by Joel Moorman.

3 Design: High in the Modern Wing — Amir Berbic's installation at the Art Institute of Chicago

The Art Institute of Chicago commissioned Associate Professor of Graphic Design Amir Berbic (BFA '02) to design the installation that spans across the windows overlooking Griffin Court in the museum's Modern Wing. Karen Kice, Curator of Architecture and Design at the Art Institute, said "Berbic's design derives from the correlations between typography and the objects in the three exhibitions. . . . While the black shapes on the gray wall reference elements from the exhibitions on the modern chair and postmodernism, the words Architecture & Design are indicated in white vinyl stripes on the windows, in a nod to the vertical characteristics of the Modern Wing's architecture. The design rests on the edge of legibility to highlight the graphic characteristics of type."

4 College: Alumni step out at Steppenwolf

On June 23, alumni and friends attended an evening at Steppenwolf Theatre for the premiere of Stephen Adly Guirgis's Pulitzer Prize-winning play *Between Riverside and Crazy*, directed by Associate Professor of Theatre Yasen Peyankov. The play relays the story of a retired African-American police officer who was shot while off-duty, by another cop. According to critic Chris Jones of the *Chicago Tribune*, the production "resonates in America's hour of need." Peyankov is head of UIC's theatre program and a Steppenwolf Theatre Company Ensemble Member.



5 Work by Ricardo Garcia, School of Design student.

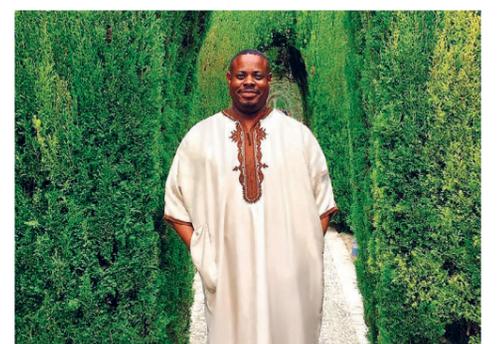
5 Design: The future, now

Led by faculty members Sharon Oiga (BFA '96) and Ted Burdett (BFA '04), students from the School of Design exhibited their work *How Do You Read Design?* at the 29th International Contemporary Furniture Fair (ICFF) in New York City last May. "The exhibitions chosen for this year's program showcase what's new and what's next from design futurists currently enrolled in the top design programs," said ICFF Event Director Kevin O'Keefe.

6 Art & Art History: Congratulations, Daniel Dunson

"You couldn't pay me to hang out in a cemetery in the United States," says Daniel Dunson (BA '16). Cemeteries in Ghana, however, hold great allure for Dunson, who became captivated by their grave markings when he was there as an undergraduate student on a study-abroad program. Now the recipient of a US State Department Gilman Scholarship and a Fulbright Award, Dunson has returned to Ghana via Morocco to continue his research: "The graveyards throughout Ghana are so beautifully done. They have become this curated, symbolic memorial not only for the dead but for those who had scattered and those who died during the Middle Passage in the Atlantic." Dunson plans to pursue a doctoral degree in art history with a focus on the arts of the Black Atlantic.

Have news to share? Email cadaconnect@uic.edu. And stay involved with UIC, the College, and your School by visiting cada.uic.edu.



6 Daniel Dunson (BA '16).



Sides to our story: east side/west side collaborations



Theatre & Music, Design

This summer, researchers from the east and west sides of the UIC campus began collaborating on a solution to a classic conundrum — making something difficult into something doable — using the arts as a catalyst.

“We’re trying to find a way to use music to promote exercise,” said Eileen Collins, Professor of Biobehavioral Health Science in the College of Nursing. Collins has joined forces with Ulf Bronas, Associate Professor of Biobehavioral Health Science, and Steve Everett, Dean of the College of Architecture, Design, and the Arts and a noted composer. The idea is for Everett to manipulate music so it encourages therapeutic exercise.

“He’s able to take the artistic part of music, play with it a little, and turn it into science to make the brain and the muscles work together in ways that we don’t ordinarily think about.”

Participants in the group’s summer 2016 pilot study were patients from the University of Illinois Hospital and the Edward Hines, Jr. Veterans Administration Hospital who suffer from peripheral artery disease. The disease causes intense pain

in the legs, made worse when patients walk. Walking, however, is precisely the thing they most need to do to treat the disease and feel better over time.

“These patients are limited to walking half a block to a block before they experience significant leg pain,” Bronas said. Collins explained that supervised exercises help relieve pain, but those programs often are not reimbursed by insurance. “Patients essentially are told to go home and walk, and they don’t do it because it’s painful,” she added. Everett thus created playlists based on musical genres that the participants enjoy, and he manipulated songs to encourage them to walk.

Music also has medical applications beyond peripheral artery disease, Everett said, such as helping patients with Alzheimer’s disease recall songs they enjoyed in their childhood: “There are so many examples of people trying to understand music’s unique ability to affect certain medical conditions. . . . There’s an underlying understanding that music may not only create pleasure, but is something that may be much more critical for our own psychological health.”

Opportunities for students to study music and sound design are expanding, Everett explained. His students find jobs using their musical skills in fields such as computational informatics and signification, which involve using audio to express data. “Students are finding work in industries now that weren’t there 20 years ago,” he said. “Ideas are no longer formed in silos. Great universities develop ways to build conversations across silos.”

Another cross-campus collaboration at UIC brings together science and design students at the UIC Innovation Center, through a popular course called Interdisciplinary Product Development. Students in the class collaborate to develop an idea for a product, create and test it, and formulate a marketing plan.

During the two-semester course, which has been offered since 2002, students typically develop products to suit the needs of a corporate partner. In the spring of 2016, however, the course partnered with Mark Rosenblatt, professor and head of ophthalmology, to address health care problems identified by faculty members.

“We want to create a culture of innovation within our department, to think differently,

and to take risks in order to accomplish important things,” Rosenblatt said. “I’ve been tremendously impressed with the Innovation Center and what’s happening there.”

The course perennially draws students from a range of disciplines to solve problems. Just weeks before his graduation from the School of Design, for instance, Daniel Helm (BDES ’16), a senior in industrial design, was collaborating with students in bioengineering, business, and design. They gathered in the Innovation Center to tackle their product development projects under the direction of three professors: Stephen Melamed (BFA ’80, MFA ’82), industrial design; Miiri Kotche, bioengineering; and Jelena Spanjol, business.

“It’s really great to get that team-based type of environment right before going into the workforce because that’s what you’re going to be dealing with your entire life,” said Helm.

The College’s collaborations across campus are aligned with the broader efforts of the University Provost and Vice Chancellor for Academic Affairs, Susan Poser, and the Vice Chancellor for Health Affairs, Robert Barish, to forge ongoing, dynamic connections between the east and west sides of the UIC campus.