Black Chorus celebrated 50 years during the 2017–18 season. The chorus started with four African American students in 1968 as a way to make music that honors rich traditions, while also creating solidarity with students of color during an era of social unrest.

Davis likes to remind her students that it was four students just like them who started the choir—one that has not only lasted for decades but has become a premier musical ambassador for Illinois. “I look at the students who stand in front of me, and I know their lives are being changed,” said Davis. “And that they will change the world.”

The chorus performs repertoire that spans from contemporary gospel to field hollers, spirituals, anthems, and Black popular music. Davis believes strongly in the power of singing centuries-old music. She takes seriously the task of educating students in the music’s historical context and singing techniques in order to perform with respect and authenticity.

“Even though the history can be painful, we still must study and perform this music and acknowledge its value,” she said. “Through study and performance, you find strength and hope.”

Cover Image by Yuan Liao
Architecture student Yuan Liao won second prize in the 2018 Graduate Image of Research Competition for this photo, titled “Kinetic Structures.” Liao, who studies under Professor Sudarshan Krishnan, designed this structure, which can be folded into smaller volumes for storage or transport.
Professor of Voice Ollie Watts Davis (MMUS ’82, AMUSD ’88) views effective communication and focused listening as critical components to her success as an educator and leader. "I am a good listener and often say, 'Do you want to be seen, or to be heard?' I believe that if you're truly heard, your contributions will be clearly seen."

In April, Davis was honored with the 2018 Outstanding Faculty Leadership Award, which is awarded by the provost based upon the recommendation of the Campus Awards and Honors Committee. "Professor Davis has the unique capacity to speak to individuals across racial and ethnic divides, across age differences, across class and educational background differences, and across academic disciplines," a colleague said in her nomination.

Conductor of Black Chorus and chair of Music’s Inclusion, Diversity, Equity, and Access (IDEA) committee are just two of the leadership roles Davis has held. Under her direction, the IDEA committee has worked toward a number of short-, mid-, and long-term goals.

Some initiatives are simple but powerful—the committee coordinated a social event bringing students and faculty together to get to know one another better. The committee also recently implemented a climate survey and participated in a two-and-a-half day "Undoing Racism" workshop in conjunction with Dance faculty.

"In order to serve our students well," she said, "I need to know what their concerns are, and how I can make this a good learning environment for them—how we can make it a welcoming space."

A leader in the field of sacred music, she is the founding director of the Black Sacred Music Symposium at the University of Illinois that began in 1991 and has continued on a biennial basis since then. The symposium, which was hosted for the 13th time in 2017, attracts talented vocalists from across the nation.

Mentoring is another important facet of Davis’s service to others. A counterpoint to books her husband authored for young men, she wrote *Talks My Mother Never Had With Me* as a curriculum for mentors of young women and girls. While each chapter is based on conversations Davis did have with her own mother, she wants to be sure they are happening with mentees who may not have the same family support.

Davis points to a quotation from famed activist Marian Wright Edelman as a guidepost for her work: "Service is the rent we pay for being." Davis explained, "I ask myself, 'How do you add value to the human experience?' Well, you can do that by addressing concerns that may not have been openly asked before."

"I'm a teacher of people," she said. "And music happens to be the mechanism through which I teach."

“**I TELL MY STUDENTS, ‘I BELIEVE YOU CAN DO THIS.’ AND IF THEY HAVE HESITANCY, I SAY ‘BORROW MY FAITH. I’M GOING TO BELIEVE FOR YOU UNTIL YOUR BELIEF GROWS TO FAITH IN YOUR ABILITY.’”**
We've all heard the phrase “to walk in another’s shoes.” But Industrial Design Professor Deana McDonagh expects her students literally to do just that. Class assignments have included showering with one hand, or asking able-bodied students to spend a day in a wheelchair.

As an empathic design research specialist, McDonagh engages in these exercises regularly. “I look at the human experience from a very intimate perspective,” she said. Since last fall she has been testing a gerontology suit, which recreates the effects of tinnitus, glaucoma, extra weight, and a stooped posture, as well as shoes that affect her gait. Completing simple tasks of daily living with the suit—making tea, getting dressed—are a struggle, demonstrating how facets of aging affect quality of life.

Something as simple as opening basic packaging can be a barrier, even for otherwise able-bodied consumers, she pointed out. “I ask myself, ‘If everything functional is working well, why is it that I don’t want to use a certain service or product? For someone who needs a walker or a walking stick, why are they not using a piece of assistive technology designed to help them?’”

Questions like these are vital to the mind shift she aims to instill in her students. “Ultimately it’s not the technique or the toolkit,” she said. “It’s the mind-set of realizing, as young designers, that they are going to be designing for people who are not like them. If they cannot empathize with others, they’re just going to be stylists.”

She points to kitchen utensil maker OXO Good Grips as a great example of empathic design. The original designer created the products for his wife with arthritis, but they were launched as kitchen tools for everyone. “Reducing the stigma makes a big difference,” said McDonagh of the products’ success. This notion is an important guiding principle for her work: reducing stigma, preserving dignity, and creating equality.

McDonagh views difference as an asset to her classroom and advocates for inclusion in many forms. She strives to create a learning environment in which students with physical disabilities and conditions like attention deficit, for example, are not only welcome but are valued for their insights and unique ways of creating design solutions.

Her work has taken her around the world, most recently to Pakistan to look at aging from the perspective of the female traveler, studying mobility, safety, and infrastructure. She also holds appointments with the Beckman Research Institute and the Research Park and is a practitioner with Herbst Produkt (based in California). “When they need empathy, they bring me in,” she said.

Enhancing even just one activity of daily living through innovation is a chance to improve another’s life, she said. “There’s a lot of opportunity to do meaningful work. It’s a great time to be a designer.”

McDonagh’s collaborations are too numerous to mention, but projects have included AmpliMy, a voice amplification device that benefits people with physical disabilities or those recovering from stroke; a wearable health monitoring device; and OcuCheck, a device that uses tear fluid to diagnose eye trauma.

“Designers are professional optimists,” according to McDonagh. “We identify problems as opportunities.” One new project—rethinking the wheelchair—is a collaboration with the campus division of Disability Resources and Educational Services. “The last patent for the wheelchair in its significant form is from the 1830s,” she said, “and we have a radical idea to transform that.”

Empathy-centered design

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SIEBEL DESIGN CENTER LEADS WITH ARTS ALUMNA

“This building is going to be a physical manifestation of a movement, of putting the human experience at the center of all we do, of thinking and communicating in new ways. It honors all of the exploration, the experiments, the evolution our faculty and students engage in every day, and it honors all the boundaries that we push in the name of making this world a better place.”

—Rachel Switzky, inaugural director of the Siebel Center for Design, at the groundbreaking ceremony. Switzky holds both bachelor’s and master’s degrees in Industrial Design from Illinois. Photo by Nicolas Zurcher.

VIRTUAL REALITY SCENARIOS FOR THOSE SOON TO BE RELEASED FROM PRISON

Graphic design and industrial design students created immersive reality scenarios to help people who are soon to be released from prison learn how to navigate public transportation, pay at the pump at a gas station, or order from a digital kiosk at a fast-food restaurant. “The goal is to teach students methods and processes necessary to create innovative products that are human-centered, working collaboratively with social impact research to create a space where graphic and industrial design students can apply their skills to a real problem, with real people,” said Lisa Mercer, a graphic design professor who co-taught the class with William Bullock, a professor of industrial design.

The students designed a headset and controller for the immersive reality scenario before designing the interactive experience itself. Image courtesy of Lisa Mercer
The first major traveling exhibition in the U.S. about the arts of Africa’s Swahili coast and their enduring global connections, World on the Horizon: Swahili Arts Across the Indian Ocean, premiered at Krannert Art Museum (KAM) in August 2017. This groundbreaking exhibition was co-curated by Allyson Purpura, KAM’s senior curator and curator of Global African art, and Prita Meier, assistant professor of Art History at New York University. It is currently on view at the Smithsonian National Museum of African Art and will travel to the Fowler Museum at UCLA later this fall.

World on the Horizon looks at the movement of objects and people between the Swahili coast, the port towns on the western Indian Ocean, and the eastern and central regions of Africa. It includes objects from 28 museums and private lenders, including artwork from the National Museums of Kenya and the Bait Al Zubair Museum in Oman that is being exhibited for the first time in the U.S. Due to the significance of the project, the Kenyan Ambassador to the United States, His Excellency Robinson Njeru Githae and Director General of the National Museums of Kenya Dr. Mzalendo Kibunjia attended the exhibition opening at KAM, where they were welcomed by U of I Chancellor Robert J. Jones.

During its time on campus and at the Smithsonian, the exhibition has garnered positive critical attention. New York Times art critic Holland Cotter writes, “A lot of museum shows make self-conscious gestures toward inclusion—high plus low, global plus local, insider plus outsider—but this one takes big-picture inclusivity, with its contradictions and confusions, as a primary subject. It does something else too: It evokes, to the extent that any selection of uprooted objects can, the pulse of lived life in East Africa’s cosmopolitan port cities…”

Ranging from intimate pieces of jewelry to impressive architectural elements, and including exquisitely illuminated Qur’ans, objects of regalia, and photographic portraits, Swahili objects embody multiple cultural histories and aesthetic trends that are themselves itinerant and open to interpretation. World on the Horizon powerfully attests to the Swahili coast as a vibrant site of global cultural convergence and to Africa’s contributions to the artistic vocabulary of the wider Indian Ocean world.

Exhibitions on the scale of World on the Horizon take significant time and research to produce; Purpura and Meier spent three summers traveling to Kenya, Zanzibar, and Oman to view collections and negotiate loan agreements. To support this work, Krannert Art Museum received major grants from the National Endowment for the Humanities (NEH), totaling $385,000, to mount the exhibition.

Produced to accompany the exhibition, the World on the Horizon catalogue co-edited by Meier and Purpura provides the first interdisciplinary look at Swahili visual arts and material culture and offers compelling new perspectives on the situated yet mobile and deeply networked lives of Swahili objects. It contains original research and essays from prominent scholars of the Swahili Coast and publishes images of the Kenyan and Omani works in the exhibition for the first time. It is available through the KAM website and at each traveling venue.

World on the Horizon continues at the Smithsonian National Museum of African Art through September 3 and will be on view at the Fowler Museum at the University of California, Los Angeles October 21, 2018, through February 10, 2019.
Lighting and scenic designer Jack Mehler (BFA ’89 Theatre) vividly remembers a moment from a freshman theatre course taught by Professor Tom Mitchell. Sketching ideas for a scene, Mehler chose what he believed to be the most generic—and therefore universal—representation.

“Tom told us, ‘Actually, the reverse is true. To make something stand for everything, it has to be very specific,’” recalled Mehler. “He said, ‘You need to make strong choices.’” Those words laid the foundation for a series of impactful moments as a theatre student at Illinois.

Since then, Mehler has built a prolific career in lighting and scenic design for productions all over the United States. His lengthy list of design credits include the Walnut Street Theatre, Manhattan Theatre Club, Joffrey Ballet, and Alvin Ailey American Dance Theater.

More recently, his work has taken an international turn—the result of a growing audience for musical theatre in South Korea. The sudden demand for experienced production professionals was an opportunity for Mehler to lend his expertise while also taking on the challenges of designing for another culture.

How does he approach Korean productions? With the help of a translator, Mehler collaborates with a team to decide how they will convey the show’s message and themes. The script and lyrics are adapted from the original musical’s language, which is often English, but that translation is not complete on its own. Lighting design is essential to enhancing the show’s key plot points and emotional resonance.

Korean musicals often feature K-pop stars in lead roles, Mehler said, and typically the star sings a power ballad during the show. To build excitement during these moments, Mehler uses techniques like the self-coined “EMK Power Blackout,” in which light pulls in on the singer, growing brighter and brighter until the final note, when music and lights are still building but then suddenly cut out simultaneously. “It makes the audience scream,” he said.

Mehler’s work overseas has earned critics’ accolades, including two Korean Musical Theatre Awards (the Korean Tony award) for Lighting Design of the Year: one for 2012’s Elisabeth and another for 2013’s Rebecca.

Regardless of how many versions of the same production he designs, Mehler wants each to be unique. “I put a lot of effort into specifically crafting for each specific show, keeping in mind the director’s and collaborators’ intentions,” he said. “Like a piece of music—it can be the same notes but performed in a new way that makes sense for that specific song.”
Step inside Japan House and it’s hard to miss the multicolored strands of origami decorating the interior. Crafting these delicately folded cranes is one part of the multifaceted work in which Japan House interns engage.

Each fall, a new class of undergraduate interns enrolls in the course ARTD 299 Special Topics in Design: Japan House Internship. Some interns continue through the spring semester in a paid position. They are from a variety of backgrounds and cultures—recent majors include computer science and other engineering programs, music, and international studies.

Interns are introduced to Chado, or the Way of Tea, including how to whisk and serve the thick, green matcha used in tea ceremonies. “Chado is an art form that takes practice,” explained Michael Darin, Education and Experience Coordinator at Japan House.

Each intern receives a yukata, a type of light kimono, and is held responsible for its care, proper dressing technique, and etiquette (including how to tie the obi, or sash). They also study the history and significance of Japan House, learn crafts, and make wagashi, Japanese sweets.

As a vital part of events and programs, they also act as hosts and tour guides. The fall Moon Viewing event, or Tsukimi, is planned and hosted entirely by the interns. The annual bazaar sale in December features a variety of Asian-inspired treasures among the students’ handmade items, and all proceeds benefit the internship program.

Exposure to distinguished visitors is another transformative experience for the interns. “We encourage them to come and meet the guests, ask questions. Be in their presence,” Darin said. One example is last October’s visit by Senko Ikenobo, the first female Headmaster of the Ikenobo Ikebana School of Floral Art. She is the 46th generation of the Ikenobo family, who originated ikebana, the art of Japanese floral arranging.

In addition to better understanding Japanese culture and aesthetics, Darin said, the program aims to prepare students for careers by instilling service-mindedness and providing opportunities to practice public speaking. “We want them to be citizens of the world,” he said.

At just five years old, the internship program is relatively new but the impact is deeply felt. “Even two or three years later, many of the interns return to volunteer or work with us on special projects of their own,” Darin said. “Once they’ve interned here, they become part of the Japan House family.”

“We have a small but mighty team, and together we can make a huge difference in the community.”
Where She’s Going:

Collins Choreographs a Future

By Erin Ciciora

An emerging voice in socially conscious choreography, recent Dance graduate Krystal Collins (BFA ’18) is already taking her talents to the national stage. Her original piece, where we’re going, was selected from among 44 adjudicated dances at the Central Region to move on to the National College Dance Festival in Washington, D.C., this June. Afterwards she will begin an internship at the Dance Place in D.C.

Collins describes where we’re going as a contemporary dance piece that celebrates the joys of Black girlhood. “I wanted to use narrative in a way that felt personal and anecdotal but also expanded out to a more universal story,” she said. “I was thinking about how I navigated the world as a young Black girl, and also the idiosyncrasies of being a Black woman.” Through rehearsal and improvisation with her cast, she wove other dancers’ personal stories and experiences into the final piece.

Adjudicators wrote, “where we’re going unapologetically celebrates Black women’s power, beauty, and strength.”

Collins credits her internship with Urban Bush Women in New York City as a first immersion in the ways social consciousness infuses and informs art. She participated in a 10-day intensive Summer Leadership Institute that culminated in a performance created collaboratively between artists and activists, including members of the anti-racism organization the People’s Institute for Survival and Beyond. “For me, that was the jumping off point for making art that has a political undertone,” she said.

Collins also credits her mentor, Dance Professor C. Kemal Nance, for his invaluable guidance. “He helped me hone my choreographic vision,” she said, “and showed me the importance of translating that vision to my cast.”

What will she take away from her experience with Dance at Illinois? Passion, curiosity, and self-advocacy. “I will always be learning, always be a student,” she said. “I’m committed to challenging myself physically and mentally, not only in dance, but also in my worldview.”

Dance Celebrates 50 Years

This November, Dance at Illinois will celebrate its 50th birthday of becoming a department in FAA and moving into Kranert Center for the Performing Arts. Dance alumni are invited to come and connect with classmates and Illinois faculty, join in panels and workshops, take classes, and dance with other alumni and current students. Dancing 50: Moving Forward/ Looking Back will take place November 9–12.
WELCOME, NEW ALUMNI
Krannert Center for the Performing Arts is committed to supporting the creation of new work as a central tenet of its mission. The ongoing residency of New York-based composer, director, performer, recording artist, and frequent Krannert Center collaborator Mikel Rouse (whom The New York Times has noted is “a composer many believe to be the best of his generation”) and an innovative creative team is an exciting demonstration of that mission.

This unique opportunity will enrich students’ learning experiences and engage the community both as audience members and vital participants. Rouse’s genre-defying project will bring to life One Boy’s Day, a 1951 sociological study that painstakingly details the daily activities of an eight-year-old boy. Social scientists Roger Barker and Herbert Wright from the Midwest Psychological Field Station led the study, which documented everything from meals to bedtime routines and classes at school to playtime with friends. Their 435-page report aimed to describe, “how children actually behave in real-life situations” and offer insight into what made an “ideal” American community in that era.

Rouse’s adaptation of the study—a 13-hour, interactive, multimedia presentation with live music—is designed for participation. In this “living exhibition,” local elementary schools, including Dr. Williams Elementary and Wiley Elementary, will engage with the work, as teachers and children intermingle with virtual and constructed models of the boy’s home, school, playground, and town courthouse. Krannert Center has also involved academic colleagues from Human Development and Family Studies and will highlight the university’s research in these fields as part of the project.

As explained by Rouse, “The work will open up the textual account of one white boy from a largely homogenous middle-class 1949 Midwestern town to the tensions and multiplicities of a diverse present-day America.” By inviting participation from a wide spectrum of audience members, the work asks us to question what is “ideal” and to provide new interpretations of community and childhood.

Over the course of Rouse’s residency, students in the Illinois Theatre/Krannert Center for the Performing Arts’ Level 21 professional training curriculum will take part in the creation of the piece—working alongside their professional counterparts in stage management, costumes and props, and lighting, audio, and set design.

Rouse, who becomes a Center for Advanced Study-supported George A. Miller Visiting Artist in the fall of 2018, began this three-year project at the Center during the 2017–18 season. One Boy’s Day is projected to premiere in the spring of 2020. The informational video for One Boy’s Day can be found at go.illinois.edu/rouse.

One Boy’s Day is being produced by FuturePerfect, a New York-based interdisciplinary creative studio whose practice spans the fields of performing arts, digital media, installation, and sound.
Architecture Professor Sudarshan Krishnan designs structures that can expand and collapse like an umbrella. His work is architecture made interactive—not a static building but a structural framework that moves and changes shape.

Krishnan, who teaches structural design and engineering courses, researches the design of lightweight and transformable structures.

Krishnan envisions buildings that respond to user activities or to environmental conditions. He sees potential uses that include emergency shelters that could be easily transported and erected in areas struck by a natural disaster; antenna arrays that can be folded for transport in a rocket and then expanded for use in outer space; and domes for temple cars—large mobile temples used in religious processions in India.

He is seeking to design buildings using minimal structure and lightweight materials. The space industry was a pioneer in pursuing lightweight construction materials and systems, Krishnan said, and remains interested in finding more reliable and robust versions. In April, he presented his research at the Earth and Space Conference of the American Society of Civil Engineers, an event that includes a number of NASA officials.

The benefits of transformable structures include ease of transportation and storage when they are folded, the ability to reuse them, and the ability to change the configuration of the structure depending on the needs of the user.

Krishnan received the Arnold O. Beckman Award from the Campus Research Board last fall for a project working with a graduate student on designing emergency shelters for rapid deployment. He said such a structure could be used for emergency housing or mobile clinics, along with space-saving furniture that could be folded and stowed.

Krishnan is also collaborating with Trudy Kriven, a professor of materials science and engineering, who is working with geopolymers—a lightweight material with superior properties that could be used in rapid assembly fire-resistant shelters.

Lightweight structures whose frameworks are moveable could better absorb the forces of a disaster such as an earthquake. Krishnan is working with German Gurfiinkel, a professor emeritus of civil engineering, on the stability analysis of columns using prestressed steel cables. Such columns support a significantly larger load while reducing the size of the core columns. A system of prestressed cables and struts can also be used to design a tensegrity dome that is approximately one-tenth the weight of a masonry or concrete dome, Krishnan said.

The design requires precise geometry in order to build something that will collapse into minimum volume in order to package it for easy transportation or storage, and then expand to maximum size for use. The joints must operate smoothly so the structure opens and closes reliably and the parts don’t collide. Finally, the structure must be stable and support loads at all states of deployment.

Krishnan taught an architecture course on transformable structures in the spring of 2017, and he sees it as an area that is ideal for the kind of interdisciplinary research projects that will be offered at the new Siebel Center for Design.
Chicago, like many modern cities, has a rain problem.

When it rains, water is whisked away across Chicago’s paved surfaces and into the city’s stormwater system instead of being absorbed in the ground. When the system is overwhelmed, stormwater spills into Lake Michigan and the Chicago and Calumet rivers, carrying wastewater and pollutants with it. The polluted water makes its way down to the Gulf of Mexico, contributing to an 8,500 square mile dead zone where algae bloom but aquatic wildlife struggle to survive.

Chicago’s solution to this problem is the Tunnel and Reservoir Plan (TARP), an engineering project consisting of over a hundred miles of underground tunnels that divert stormwater into reservoirs. When it is finished in 2029, it is expected to be able to store 17.5 billion gallons of water. This will not be enough storage for the massive storms climate scientists predict will come with increasing frequency.

Landscape Architecture Professor Mary Pat McGuire has a different approach to this challenge—an approach that disrupts the very surface of the city.

When McGuire moved to Chicago a decade ago, she wanted to understand the city’s relationship with water. She explored the surface as a “rain terrain,” noting where the rain fell and where it traveled. Chicago controlled the rainwater, funneling it into underground tunnels and reservoirs. Instead of whisking the rainwater away, could it be absorbed on site and valued as a resource?

McGuire began to explore the natural history of the city. “I started to notice patterns of striped dunes and swales, sandy soils hidden beneath the pavement,” she explained. These sandy soils, remnants of glacial deposits that retreated long ago, extended sometimes 25 feet below the surface, making them ideal for absorbing rainwater.

McGuire’s breakthrough was surprisingly straightforward. Could we map the soils beneath Chicago’s paved surface to identify where these sandy soils are located? Could we disrupt the surface at these sites, especially in flood-prone areas?

McGuire combined soil data, flood data, and surface pavement data to identify a network of sites where the surface could be disrupted to allow rainwater infiltration and prevent flooding.

The current challenge is how to disrupt the surface: Is cracking open the surface enough? What about replacing asphalt with permeable pavement? One design option would be to add green stormwater infrastructure, such as raingardens, at these sites. Chicago is already beginning to implement green stormwater infrastructure, and McGuire’s data could help the city find where raingardens and bioswales would have the most impact. She also hopes to work with communities to design experiences and engagements at these sites as a kind of “living infrastructure.”

By disrupting the surface, McGuire is challenging Chicago and other cities to look past engineered solutions that control the landscape and water, and to instead unlock sites’ hydrogeological potential.

“I want landscape architects to partner as design leaders, to join engineers, architects, and city planners at the ‘water table.’”

In response to Hurricane Harvey, Houston is considering an underground tunnel system as one solution to mitigate flooding. Professor McGuire was quoted in a May 12th story by NPR’s Houston Bureau and again on June 13th for “Here and Now” to provide context on the issue. Referencing Chicago’s “Deep Tunnel” system, McGuire stated, “Too often there’s a sense that you meet the big storm with big infrastructure, and the bigger the better. And so, tunnels speak to an old thinking about how to use infrastructure to deal with natural systems.” McGuire advocates a more comprehensive approach that includes designing cities to better absorb and slow stormwater.
During an extreme heat event, who is most at risk? How do you mitigate the effects? Bev Wilson and Arnab Chakraborty, urban and regional planning professors, have developed an online tool to begin to answer these questions for the Chicago metro area. Their research was recently published in the *Journal of Environmental Planning and Management*.

The National Weather Service estimates that extreme heat is the largest cause of U.S. weather fatalities in the last 30 years, with an average of 131 deaths per year attributable to heat, Wilson and Chakraborty wrote in their article. In July 1995, the Chicago area experienced one of the worst weather-related disasters in the history of Illinois, when more than 700 people died in Cook County during a five-day heat wave.

“In this country, people don’t look at heat as a major killer, but the facts show that it is,” Chakraborty said.

The Centers for Disease Control and Prevention found that the victims tended to share certain characteristics, including living alone, not leaving their homes daily, lacking access to transportation, being sick or bedridden, not having social contacts nearby, and not having access to air conditioning, the authors wrote.

The data visualization tool, which took approximately a year to develop, integrates key data sets with a map of Chicago. The data integration took the longest, explained Wilson. “It’s challenging because the data comes from a number of different organizations, each collecting information for their own relatively narrow purposes and not necessarily focused on urban heat islands or vulnerability.”

Satellite images, for example, are helpful for analyzing exposure to extreme heat. But if it takes 15 days to get an updated image, then it’s much less useful to study temperature changes over three to five days. “It would be helpful to have data on additional factors, such as who has air conditioners or where 911 calls are placed during extreme heat events,” said Wilson. “Those data are not publicly available.”

“We need to better understand where the most vulnerable people are in order to get to them quickly and reduce their vulnerability over time through planning,” Chakraborty said.

The two researchers have focused their efforts on Chicago but contend that the issue needs to be studied in a more widespread way. “Climate change is happening, and so cities that did not have to think about these kinds of questions in the past will have to now. Even in places like Milwaukee and Seattle—these questions are now becoming central to everyday life.”

Wilson and Chakraborty will continue to research and refine the tool, which they have shared with city planners and other organizations in Chicago. “We are looking at extreme heat, but this type of tool could also apply to scenarios like floods and other environmental hazards,” said Chakraborty. “Our research sends the message that we need to pay more attention to vulnerability.”
Dr. Rolf Pendall will be the next head of the Department of Urban and Regional Planning, effective August 16, pending approval by the University of Illinois Board of Trustees. He was an institute fellow with the Urban Institute’s Metropolitan Housing and Communities Policy Center in Washington, D.C. Prior to joining the institute, he served 12 years on the faculty of the Department of City and Regional Planning at Cornell University.

Walter T. Bailey (BS 1904 Architectural Engineering), the first African American to graduate from Architecture at Illinois and the first African American to be registered as a licensed architect in Illinois, is the subject of a Walldogs mural in Kewanee, Illinois (Bailey’s place of birth). Bailey was the architect behind buildings in Chicago, Memphis, Little Rock, and at the Tuskegee Institute. The School of Architecture was proud to help support the mural project which held a dedication ceremony on July 15 in Kewanee.

Jon Seydl, an art historian specializing in Italian Renaissance art, began his role as director of Krannert Art Museum in February. Seydl came to Illinois from the Worcester Art Museum in Massachusetts, where he was the senior director of collections and programs and curator of European art. Prior to joining Worcester Art Museum, Seydl held positions at the Cleveland Museum of Art, the J. Paul Getty Museum in Los Angeles, the Philadelphia Museum of Art, and the National Endowment for the Humanities.

On July 1, Architecture Professor Lynne Dearborn began serving as the second vice president of the Association of Collegiate Schools of Architecture (ACSA), a role that serves on the board for a four-year term with the first year as second vice president, the second year as first vice president/president-elect, the third year as president, and the fourth year as past president. Dearborn will serve as ACSA’s president in 2020–21.

Theatre Professor Latrelle Bright and Physics Professor Smitha Vishveshwara created an interdisciplinary theater piece Quantum Voyages to offer a look at some basic concepts of quantum physics. It was performed at the I Hotel in March as part of a quantum physics conference celebrating Nobel Prize-winning physicist Anthony Leggett’s 80th birthday.
Landscape Architecture hosted its annual Sasaki Day on May 2. Richard Hitchcock (BLA '75), president of Hitchcock Design Group, was presented with the Alumni Medal, and alumnus Jie Hu (MLA '95) gave the Sasaki Lecture. Known for his design of the Olympic Forest Park for the 2008 Beijing Summer Olympics, Hu is also designing a major portion of the Winter Olympics in Beijing in 2022.

The Counterpoint Project, created by Dance Professor Endalyn Taylor and Painting Professor Patrick Hammie, debuted in May at New York City’s Schomburg Center for Research in Black Culture. The multimedia live performance, exhibition, and symposium seeks to reframe the discussion regarding Black ballerinas’ contributions to dance and visual culture by confronting racial disparities and institutional discrimination that have endured in American Ballet for more than 70 years.

Architecture Professor Mark Taylor’s latest project germinated from collaborations with colleagues at Fresh Press, the agri-fiber paper lab. Funded by a grant from the university’s Student Sustainability Committee, Taylor and research assistant Cheng-Shen “Andrew” Shiang are creating building materials made of agricultural waste fibers, including corn stover, then testing their thermal resistance properties.

Krannert Center’s two-season 50th-anniversary celebration kicks off with the Opening Night Party on Friday, September 7. Also save the dates of April 12–14, 2019, for a special anniversary weekend, “Come Home to Krannert Center.” Tickets for the 2018–19 season go on sale Saturday, July 14.

PRINT magazine’s article “Beyond Black Panther: A Celebration of Black Comix Creators” quotes alumnus Damian Duffy (BA ’01 LAS, MS ’08 and and PHD ’16 IS), who discusses his collaboration with John Jennings (MA ’95, MFA ’98 Art and Design) on their new book, Black Comix Returns. The book, which serves as a follow-up to their popular 2010 Black Comix, features art and essays celebrating the African American independent comics community.

Nathan Gunn’s one-man show Flying Solo premiered in Laguna Playhouse in Laguna Beach, CA. Gunn (BMUS ’94) collaborated with Hershey Felder, known for creating solo shows with a singular blend of musical biography, on the semi-autobiographical show. Gunn, a professor of voice and the general director of Lyric Theatre @ Illinois, was recently named a Swanlund Endowed Chair.
In October 2017, the University of Illinois launched its largest fundraising effort to date—the $2.25 billion With Illinois campaign. We are grateful to the many alumni, friends, and advocates who have shown their support to FAA.

GIVING

WADSWORTH HEADSHIP A FIRST IN FAA
Established by a $3 million gift, the Brenton and Jean Wadsworth Headship in Landscape Architecture is the first endowed headship in the College of Fine and Applied Arts. Brenton H. Wadsworth (BFA ’52 Landscape Architecture), known for his pioneering contributions to the golf course construction industry, has left behind a truly transformational gift. He passed away at age 88 in February 2018.

JAPAN HOUSE ANNEX PROJECT
George Ogura, a loyal supporter of Japan House who recently died at age 100, made the lead gift for an addition to the facility. The new wing will be named the Ogura/Sato Japan House Annex in honor of the Ogura family and Professor Emeritus Shozo Sato. Shozo and Alice Sato also generously contributed to the annex, which will have a groundbreaking within the next year.

KERBIS GIFT IN ARCHITECTURE
The children of pioneering architect Gertrude Lempp Kerbis (BS ’48 Architectural Engineering) made a $3 million gift to the School of Architecture in recognition of her extraordinary career. The fund, which supports the study of structures and innovative materials, established both a Kerbis Chair for faculty and a companion Kerbis Fellowship. Kerbis, who helped to found the groundbreaking Chicago Women in Architecture Group, made her mark with projects such as Mitchell Hall at the U.S. Air Force Academy and the Rotunda Building at O’Hare International Airport. The first Kerbis Fellowship was awarded to doctoral student Yaxin Li, who stated, “I am grateful and honored to have been selected for the fellowship. Her generosity is a way for me to realize my dream.”

SPODEKS FUND YOUTH SERIES
Longtime supporters Bernard “Bud” and Prudy Spodek (EDM ’89 EDU) gave generously to Krannert Center’s Youth Series scholarships, bringing their total contributions to $100,000. The fund makes it possible for more children to access and experience the arts. Bud died in December 2017 at age 86, but the lasting impact of his and Prudy’s generosity will be felt for generations.

As part of With Illinois, Krannert Center for the Performing Arts has kicked off a five-year, $30 million Endow the Dream Campaign to strengthen the Center’s endowment fund.

KRANNERT CENTER’S EXTRAORDINARY IMPACT REVERBERATES NOT ONLY LOCALLY, BUT THROUGHOUT THE REGION, NATION, AND WORLD. The power of a Krannert Center experience—whether it’s enjoyed as a student, audience member, or visiting artist—creates life-affirming ripples in the lives of individuals, families, and communities far and wide. Each generation of experience at the Center builds upon, amplifies, and expands the richly multidimensional Krannert Center Effect.

Over the next year, we will be taking the Krannert Center Effect to cities across the country. Watch for updates on Krannert Center Effect events in New York City and Seattle this fall!
**THE “I’S” HAVE IT**

A fresh coat of paint makes the Marching Illini Instructional Tower shine. Thanks to Ronald (BA ’70 LAS) and Paula Filler, and numerous loyal band supporters, the tower was funded and constructed last fall.

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**SCHLEICHER NAMED PERRINO CHAIR**

On May 13, Music Professor Donald Schleicher was invested as the Daniel J. Perrino Chair in Music. The chair was established by alumna Sheila C. Johnson (BS ’70 Music Education) in honor of a cherished mentor and provides critical support for faculty work in the Music Education and Orchestra Divisions. Johnson attended the investiture ceremony and that same weekend was recognized with an honorary doctorate at the University of Illinois commencement. Johnson has also established undergraduate violin scholarships in the School of Music honoring another mentor, Susan Starrett. (Pictured, left to right: Starrett, Johnson, Schleicher, and School of Music Director Jeff Magee)

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**ART + DESIGN EXPANSION/RENOVATION**

Planning is underway for a renovation and expansion of the Art and Design Building. A feasibility study was completed, outlining major goals for the project: to consolidate and centralize programs and faculty, to improve the physical facility for greater accessibility and efficiency, and to position the school to capitalize on its strengths, maximizing its proximity to the forthcoming Siebel Design Center. Contact Brenda Nardi at bnardi@illinois.edu for more information about this exciting project.

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**FUND HONORS THEATRE PROFESSOR**

Alumni, students, and faculty came together to celebrate Illinois Theatre’s 50th Anniversary in March. A new scholarship, the Robin’s Hood Fund, was announced during the festivities. Established by theatre alumni Zev Steinberg (BFA ’08) and Bob Borwick (BFA ’88), the fund honors Professor Robin McFarquhar with scholarships for promising fight directors. (Pictured, left to right: McFarquhar and Steinberg)

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**KAM CAMPAIGN SUCCESS**

As Krannert Art Museum’s five-year fundraising initiative comes to a close, we’re thrilled to announce the museum not only met but exceeded their $10 million goal. Funds from this initiative support vital renovation projects, educational programming, and art acquisitions.

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**WHETHER THROUGH GIFTS OF TIME, ADVOCACY, OR MONETARY CONTRIBUTIONS, WE APPRECIATE YOUR SUPPORT. EVERY GIFT MAKES A TANGIBLE DIFFERENCE. GIVE ONLINE TODAY AT FAA.ILLINOIS.EDU/GIVING.**

You may also call 217.333.1661 or email faa-advancement@illinois.edu.
In April, our Wind Symphony and Chamber Singers took the stage at Alice Tully Hall in New York City’s Lincoln Center. Part of the three-city Sesquicentennial Concert Tour, the students performed under the direction of Dr. Andrew Megill and Dr. Stephen Peterson, alongside soloists Yvonne Redman and Richard Todd Payne (Nathan Gunn performed in Chicago). With deep gratitude, we thank music alumna Lynd Corley and the Corley family for supporting this once-in-a-lifetime musical experience.