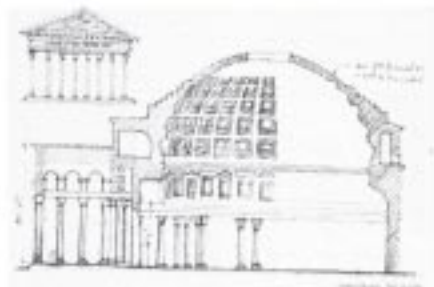
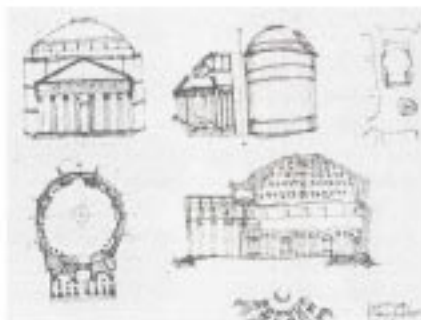
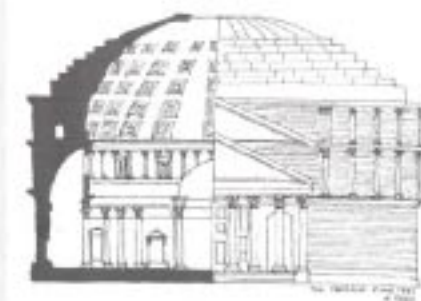
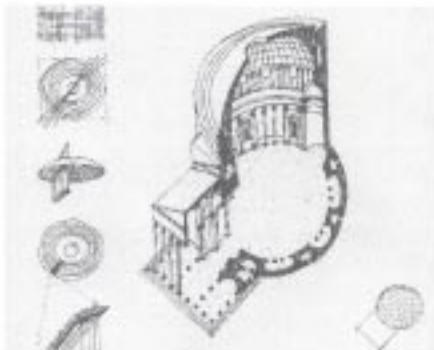
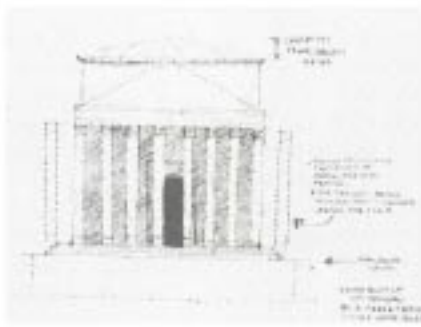
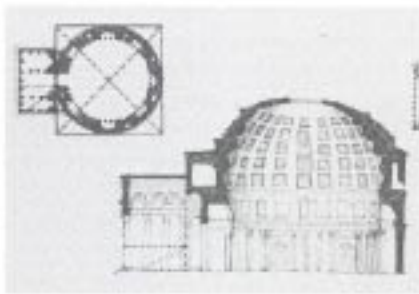


# Mirare

*in search of ideas*  
Volume 5 Issue 1 Fall 1999

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A publication for the College of Architecture, Arts and Humanities at Clemson University.

This issue was created by graduate assistants using the Document Design Lab under the direction of Dr. Tharon Howard.

Special thanks is extended to those who volunteered materials and services in order for this publication to be produced.

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# Il Cento

## Plates from the Genoa Program

Professor Rob Miller returned this semester from two years at the helm of the design program at Clemson's Charles E. Daniel Center in Genoa, Italy. During his tenure there students devoted much of their time to drawing their surroundings-sharpening their skills and capturing visual aspects of their Italian experience at the same time.

Drawing has traditionally been the means by which architects studied and assimilated architecture on their travels through Europe. Miller asked each of his students to make 100 drawings which were edited for display in the Lee Hall Gallery this fall. Students were asked to write a short essay to accompany their work, which sought to explain their approach to the drawing process.

Professor Miller and others related to life at Clemson's villa, including his own young children and various guests during his time there, also presented drawings. On the cover of this issue of *Mirare* are eight representations of the Pantheon in Rome, each by a different hand.

Top Row: Jennifer Ehrich (left); Amanda Durant (right);  
2nd Row: Ryan Yurcaba (left); Alicia Reed (right);  
3rd Row: Soichiro Toba (left); Josh Allison (right);  
Bottom Row: Mike Schmidt (left); Robert Miller (right)



## President-Elect James F. Barker, FAIA

I am still learning to draw.

I learned a love of the drawing and a love of the act of drawing while an undergraduate student at Clemson.

I am still learning to draw.

I learned the fundamentals of perspective from Joe Young (my teacher) and I learned the essence of drawing from John Jacques (my fellow student).

I am still learning to draw.

The act of drawing is really an act of seeing.

It seems that if you train your eye to see, you can train your hand to record what you see.

The act of seeing requires more skill than the act of recording.

I am still learning to draw.

Each drawing is also a record of an experience in time, place, companions, weather, food and transportation.

These experiences are personal, rarely captured in the drawing itself, but forever printed in personal memory. To look at a drawing again brings all of these records back.

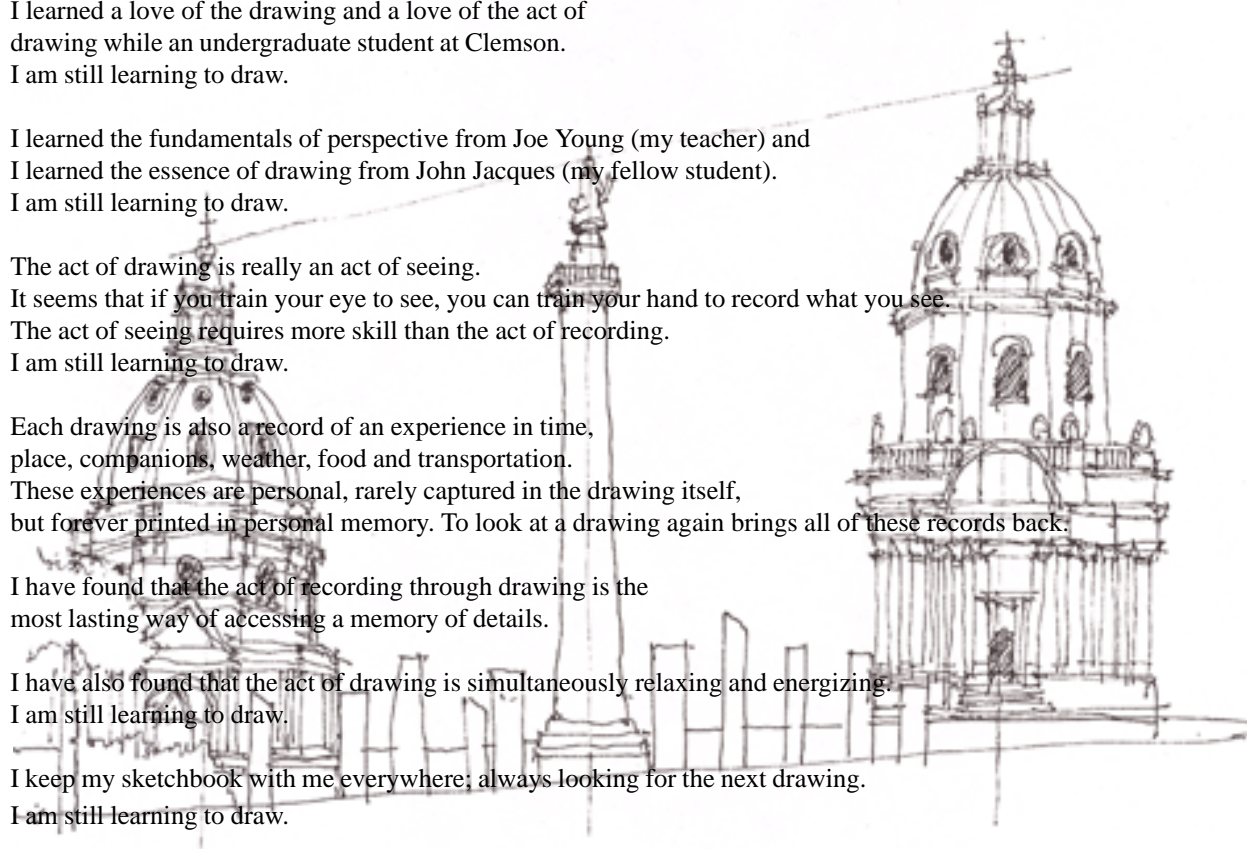
I have found that the act of recording through drawing is the most lasting way of accessing a memory of details.

I have also found that the act of drawing is simultaneously relaxing and energizing.

I am still learning to draw.

I keep my sketchbook with me everywhere; always looking for the next drawing.

I am still learning to draw.



On the Cover:

*This publication was made possible by the following contributor:*

# AIASC

SOUTH CAROLINA CHAPTER OF THE  
AMERICAN INSTITUTE OF  
ARCHITECTS

**Strong supporters of Clemson University's professional education programs in construction, architecture, and landscape architecture**

Clemson University's new president, James Barker, former dean of the College of Architecture, Arts and Humanities, was one of the guests at the Daniel Center who drew along with the students. His work was represented in the gallery show, and one piece is included here with his "essay" on drawing. This may give, in small measure, some insight into the man who has been chosen to lead Clemson University into the new millennium.

# Landscape Architecture Students Gain National Recognition

By Professor Lolly Tai, PLANNING AND LANDSCAPE ARCHITECTURE

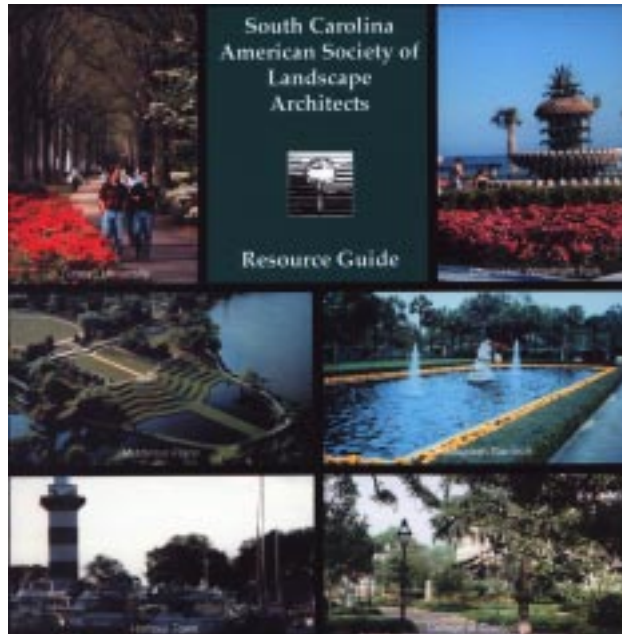
Landscape architecture students, Chris Abernathy, Tyla Bedenbaugh, Jennifer Cooper, Allison Marshall, Jessica McClung, and Charlotte Reeves gained recognition at the National Conference of the American Society of Landscape Architects (ASLA) in Boston for their work on the SCASLA Resource Guide.

The SCASLA Resource Guide is an information directory for the profession of landscape architecture and the American Society of Landscape Architects and includes:

- SCASLA's Mission
- History of the development of landscape architecture in SC
- SCASLA Constitution and Bylaws
- SC Landscape Architect Licensing
- SCASLA Centennial Park
- Regional Schools
- Web Sites
- South Carolina Medallion Parks (Beloved Parks)
- South Carolina Gardens
- State and National Offices/Organizations
- SC Landscape Architecture Firms
- Membership List
- Sponsors

The purpose of the Guide is to provide SCASLA members with a very useful tool. It is also for distribution to legislative members, allied professions, students and the general public with the goal of educating them about the profession of landscape architecture.

The students, under my direction, produced the Guide as one of the projects in their computer graphics course (LARCH 428) in the spring of 1999. They benefited from this service learning project not only by having created a handsome professional publication but also by making



connections with professionals through working closely with the SCASLA executive members.

They were recognized for their efforts in many ways. They were credited for their participation by Bob Callans, Vice President of ASLA Membership Services, who presented the Guide at the spring '99 ASLA Trustees meeting in Charlottesville, VA. He remarked, "The book was passed around the table for all to see, but did not make it around, because each president would not let go of it." He continued, "The Trustees were extremely impressed by South Carolina's initiative. Many states are planning to use this Guide as a model template for their own directory."

The students also received high accolades at the May '99 Tri-State ASLA Conference in Charleston, SC, as the SCASLA President-Elect, Amanda Barton applauded the students for their undying efforts while unveiling the Guide for the first time to SCASLA members.

To top off the praises, the students all received offers early in the spring for summer internships. Indeed, they were elated and looked forward to the work experience!

Through grant writing spearheaded by the executive board of SCASLA, funding was awarded for the project from the National ASLA for this Chapter Initiative. Bob Callans reported that SCASLA demonstrated the positive potential of Chapter Initiatives Funding.

The publication was hot off the press as of October 1999.

With the Guide in production, it is appropriate to say that the success and rewards of this project are a testament to the power of collaboration and service learning involving students, faculty and professionals!

## Planning Program Visits Atlanta

By Professor Barry Nocks, PLANNING AND LANDSCAPE ARCHITECTURE

The entire planning program spent four days in Atlanta, September 21-24, continuing the program's tradition of visiting a city in the region to better understand and experience an urban environment. On Tuesday, we visited the office of John

Portman firm over the past 30 years including the Merchandise Mart, Portman Towers, Hyatt Regency, Westin Peachtree Plaza, Marriot Marquis, and most recently the Sun Bank Tower. Following a brief walking tour and lunch, we met with the office

of the Atlanta Empowerment Zone, a \$100 million Federal project targeted at areas of east,

south, and west Atlanta. Joseph Reid, the program director, personified the missionary zeal of the program. We then toured some of the target areas including the loft apartment project at the Fulton Cotton Mill. While

not for everyone, this large project provides over 200 loft units in a previously abandoned factory setting.

Most of our time in Atlanta was devoted to

the five-state American Planning Association conference, "Planning in the New Millennium: Smart Growth vs. Sprawl". About 350 planners, officials and students from AL, GA, TN, SC and NC attended this conference. Over 40 sessions were held over the three-day conference in addition to four mobile workshops. As Director of Clemson's Planning Program, I participated on a panel entitled "Are We Teaching Sprawl?". Luncheon speakers (and program participants) included the immediate past president of APA, Eric Kelly and the current APA president, Joanne Garnett.

Funding for our students was obtained through a SC APA chapter contribution, Student Government funds, proceeds from the student chapter auction, and a contribution from the Clemson Advancement Foundation. As a result, all expenses but meals were covered for the trip. Students benefit significantly from attending chapter APA meetings. This five-state confer-

ence provided an appreciably greater scale of sessions and interactions for all participants. Numerous speakers addressed innovative approaches to coordinating services, planning for infrastructure, and dealing with growth pressures in new ways. Georgia and Tennessee in particular are implementing new programs that will coordinate growth and development within their states.

The 26 Clemson students and six faculty were a formidable presence at the conference. A number of Clemson alumni expressed their pride at interacting with such mature and capable students. Of course, some intensive social interactions did take place after hours, affording students and faculty a chance to discuss the day's events. The annual student auction at this year's conference was also a great success, with various items assembled by the Clemson students generating \$2,500 in receipts.

**26 Clemson students and six faculty were a formidable presence at the conference**

Portman and Associates hosted by Randy Shields, a Clemson University MArch graduate. He gave us an historical overview of downtown Atlanta and the Peachtree Center Complex designed and developed by the



Clemson Planning professors and students view a model of downtown Atlanta in the Office of John Portman & Associates

Photo by Kerry Brooks

# Landscape Students Create Labyrinths on Campus

By Richard Woodward

In the spring '99 semester, Professor Cecile Martin's first-year design class of landscape architecture students undertook the construction of several temporary labyrinths on various campus sites. A labyrinth is a construction of intricate passageways designed to soothe the minds and relieve the stress of those who walk them. Unlike a maze, with which it is often confused, the labyrinth has only one set pathway and is usually, though, as Martin's students proved, not always, two-dimensional.

The studio was divided into six groups of three each. Each group was instructed to select an appropriate site on campus, obtain permission to occupy the site temporarily, research the various possibilities of site-specific labyrinths, construct their design and, finally, remove all materials from the site after a few days, leaving it in its original condition. The six sites were as varied as the materials used in the project and included the plaza on top of the Strom

Thurmond Institute, the area beneath the walkways entering the Cooper Library, the library reflecting pool, Bowman field, the open space on the west side of Lee Hall's graduate tower, and the area across the road from the east end zone of Death Valley.

The students quickly found that labyrinth design offered virtually unlimited possibilities ranging from the subtle to the bold and from simple elegance to humorous playfulness.

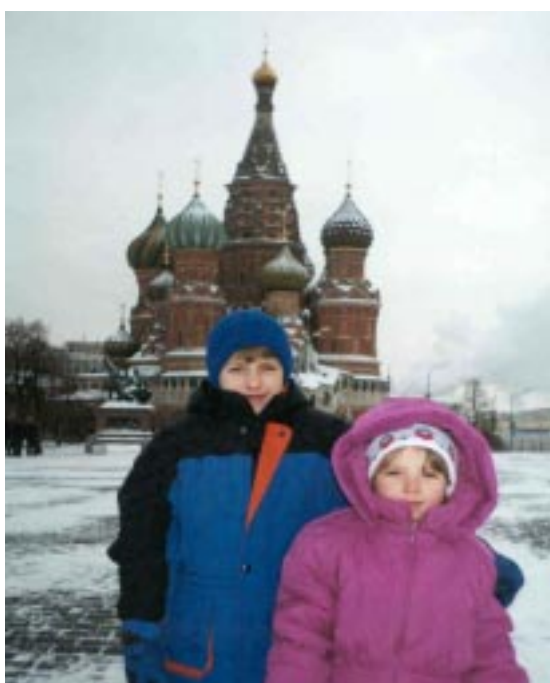
Projects were constructed of water-filled baggies, candle-lit luminaries, and styrofoam shapes floating in the library's reflecting pool (one of the more difficult designs for people to walk through, though it attracted a great deal of attention while under construction). Two groups simply used chalk to outline their labyrinths on the brick pavers below the library walkway and on top of the Strom Thurmond Institute, only to have rain wash them away before the final critique. Another group outlined their labyrinth with bamboo stakes on Bowman Field and constructed walls of plastic sheeting which caught the sunlight by day and headlights of passing cars by night.

The labyrinths were left intact for several days for the enjoyment of the campus community. Passersby were invited to walk the new paths defined by these design students and perhaps to find some release from the cares of the end of the semester.



Jason Smith (top) works on a labyrinth in the library reflecting pool. Other labyrinths were located in more easily accessible locations on campus.

## From Russia with Love: A Story of International Adoption



There has been a recent increase in international exchange and travel opportunities for Clemson University faculty and students and a campus-wide emphasis on developing a global perspective. Few, however, have made the commitment that Art and Architecture History Professor Janet LeBlanc and her husband Christian (BArch '80, MArch '82) decided to undertake a few years ago. Confronting an exhausting Russian adoption bureaucracy with cheerful but unyielding determination, their persistence finally paid off as brother and sister Michael and Alexandra, from Rybinsk, Russia, joined the LeBlanc's other children, Jacob, Christian, Jr., and Francesca, in November 1998.

The process was not an easy one as attested to in the LeBlanc's lengthy adoption journal, but the children (seen here in front of St. Basil's Cathedral in Moscow's Red Square before their flight to the US) are now settling into their new life in Greenville, SC. The LeBlanc family has taken this particular international exchange to heart. Readers interested in international adoption may contact Professor LeBlanc via email at [jbleblanc@aol.com](mailto:jbleblanc@aol.com). She will be happy to share her journal and provide advice and information based on her experiences.

# Literature and Arts of the Holocaust

By Professors Judith Melton and Alma Bennett, HUMANITIES

In 1996, we first taught “The Literature and Arts of the Holocaust,” a new course in the



Kim Kroeger's color pencil representation of a Holocaust victim

English Department. In the fifty years since the events collectively known as the Holocaust took place, historians have continued to astound their international audiences with the details of how the Holocaust happened—how six million Jews were murdered, along with approximately three million members of other groups targeted by the Nazis. Understanding the scope and trauma of those events makes it difficult to grasp that a large body of Holocaust literature and artistic renderings also exist.

Shortly following the liberation of the camps at the end of the war, the German scholar, Theodor Adorno, proclaimed that no poetry can be written after Auschwitz. Indeed, the Holocaust presents unendurable themes which seem incapable of literary and artistic expression. Yet, today there are not only numerous autobiographical accounts of the Holocaust experiences, but there are also novels, dramas, short stories, and extensive

poetry which explore Holocaust themes. There are also hundreds of important musical compositions commemorating the events of the Holocaust, as well as artists' renderings in myriad forms—prints, paintings, sculpture, and installations. The highly acclaimed films and documentary, “Architecture of Doom,” “Schindler's List” and “Life is Beautiful” illustrate how pertinent the Holocaust is to our lives today.

Teaching this course has presented many challenges for us. First, finding ways to give students access to literature and arts whose themes can be so devastating can be difficult. For this reason, we have elected to introduce the course by providing historical, economic, and artistic contexts in Europe, and specifically in Germany, which characterized the

first two decades of the twentieth century leading up to the Hitler's seizure of power and the rise of the Nazi regime. An overview of the “machinery of the Holocaust,” as Raul Hilberg describes it, and an understanding of the progression of events—round-ups, transfers to ghettos in Eastern Europe, deportations to the camps, camp experiences—help prepare students for understanding the themes of the Holocaust experience. Direct engagement with the literature and the arts, however, provides the substance of the course. Students read and discuss, for example, personal accounts of life in the ghettos, short stories dealing with escape, or the selections in the death camps. Analyzing such themes in musical selections and artistic representations provides another window into the Holocaust experience.

deprivation, degradation and brutality of life in the ghetto and Art Spiegelmann's Maus I and Maus II, an account of his mother and father's survival of Auschwitz created in comic book format. Students offer critically sound interpretations of such difficult works as Paul Celan's “Death Fugue”, Abraham Sutzkever's “Frozen Jews” or “Burnt Pearls,” Ida Fink's “The Key Game” or Tadeusz Borowski's “This Way for the Gas, Ladies and Gentlemen.”

One assignment students particularly liked was the creative projects, a portion of the final exam. The professors asked students to create and present to the class a creative project which they believed offered insight into the Holocaust. For this assignment, students call on their own creative impulses. They have created a wide range of artistic drawings, poems, collages, architectural renditions, mobiles among others. Included here are a few examples of students' work.



Maggie Miller's quilt displays prominent symbols of the Holocaust—the Nazi swastika, the Jewish Star, patches used to identify various groups in the camps, and a variety of national flags.



One student's striking collage of easily recognized images of the Holocaust.

Although the material can be difficult, drawing as it does on some of the most salient illustrations of one group's inhumanity to others, student response has been rewarding. Their work in the course indicates a high level of engagement with the material, whether it is literature, poetry, art or music. They study such diverse works as Joseph Zelkovic's “Days of Nightmare” in which he shows the

We taught “Literature and Arts of the Holocaust” in spring 1996 and again as a Telecampus course in spring 1998. In addition to students on campus who took the course, high school teachers in the upstate took it by satellite. We have found teaching this course to be extremely rewarding and look forward to teaching it again in spring 2000 and hope to teach through the Telecampus Network in spring 2001.

# Clemson Students in Prague

By Meredith Walker, ENGLISH



Clemson Students and faculty pause on Prague's Charles Bridge before continuing up to the castle and cathedral (seen in the background). Back row, left to right: Deborah Piazzisi, Steckley Lee, Mark Kuhlman; middle row, Amy Giles, Holly Norton, Sarah Phillips, Emma Harris, Scott Anderson; front row, Professors Meredith Walker, Mike Coggeshall, and Rob Silance.

Prague, birthplace of Kafka and Rilke, site of revolutions both violent and “velvet,” was the destination of Clemson students taking summer courses in Czech culture and architecture. The interdisciplinary group included faculty members Rob Silance (Architecture), Mike Coggeshall (Sociology) and Meredith Walker (English). Undergraduate students were Amy Giles and Steckley Lee, Sociology; Holly Norton, History; Emma Harris, Psychology; Sarah Phillips, Health Science; and Deborah Piazzisi, Humanities, Holy Names College, San Jose, California. Graduate students were Scott Anderson and Mark Kuhlman, both Architecture.

This trip was the culmination of several years of preparation. We faculty members had each visited the Czech Republic during the past few years. The people we met, the towns and sites we

came to know, and the cultural information we absorbed allowed us to offer students a wide range of experiences. In addition, Rob's Czech friend, Jasan Burin, a Columbia, SC, architect, not only guided us on walking tours and helped with accommodations, transportation, and interpreting but also used his local contacts to secure lecturers on history, architecture, and historic preservation. Jasan's walks through Prague, Cesky Krumlov, and Brno highlighted points of architectural and historical interest, punctuated by stops at favorite pubs along the way. (Pubs and coffeehouses being an essential component of the Bohemian lifestyle, these stops were a cultural necessity in our program.)

Our goal during this trip was to immerse students as much as possible in the area's culture and to foster interaction with Czechs, both formally and informally. For example, one morning we met with a professor of ethnology at Charles University who lectured on ethnic identity. That afternoon, he and his wife, a professor of English, led us on a walk through “their” Prague, including passageways that led into quiet gardens not often discovered by tourists. Through this couple, our group later met Czech students who sometimes joined us for an evening in a pub as well as served as a resource on cultural exchanges and discussion.

On another day, we visited the workshop of Olbram Zoubek, a well-known Czech sculptor. With Jasan interpreting, Zoubek spoke to us about his life and his work. Two weeks later, some of us discovered one of Zoubek's distinctive female sculptures at a grave in the National Cemetery—presumably the grave of his first wife, who, he had assured us, continues to be part of his work and his life.

On other occasions, our group dined with a young journalist. She later helped arrange one of our most meaningful encounters, an interview with Father Tomas Halik of St. Salvatore's Church in Prague. His work in the “Underground Church” thirty years ago put him in the company of Vaclav Havel, beginning a lasting friendship between the priest and the playwright now president. Halik discussed his political activism during the years of Communist repression and his current public ecumenical dialogues.

Not all of our time was spent in Prague. Visits just outside the city included Lidice, the village destroyed by the Nazis and memorialized by the world, and Terezin (Theresienstadt), the town chosen to serve as a “model” concentration camp to deceive international Red Cross inspectors. We also traveled to South Bohemia, visiting Cesky Krumlov, whose medieval center is now a UNESCO World Heritage site, and nearby Vysse Brod, where we lodged for two nights in the peaceful quiet of a monastery. A week later, we traveled to Brno (in the Moravian region), location of Mies van der Rohe's Tugendhat Villa as well as Mendel's monastery. A side trip took us to Dolni Vestonice, the archaeological site where a 28,000-year-old “Venus” figure, the oldest known baked-clay human figurine, was discovered.

Overall, we hoped that the experience abroad would give the students a heightened appreciation of another culture—and, in consequence, a greater capacity to understand cultural differences anywhere. We believe the trip achieved this result. As student Emma Harris put it, “I not only have a greater awareness of Prague and its people, but I am also more tolerant and less judgmental of differences that I experience in the culture right here in Clemson.”

An exposure to lessons of a wider world, and a capacity to apply that learning back home—perhaps that's the real value of an international educational experience.

Interested students will again have the opportunity to visit Prague during first summer session, 2000. Inquiries may be directed to Prof. Rob Silance (Tel: 864-656-4095; E Mail: [silancr@clemson.edu](mailto:silancr@clemson.edu)) or Prof. Mike Coggeshall (Tel: 864-656-3822; E Mail: [raucus@clemson.edu](mailto:raucus@clemson.edu)). Closing date for registration

## The School of Humanities in the College of Architecture, Arts and Humanities has announced several new endowments and annual grants:

As part of his 1952 Class Project, Dr. and Mrs. Harry Lightsey established the Lightsey Fellows, an endowment that will award at least two School of Humanities Junior Faculty summer stipends for research and development.

The Anne Pickens Collins Endowed Scholarship in History was given by Mr. and Mrs. Joel Collins, Jr. in honor of his mother, Mrs. Joel Collins, Sr. of Chester SC.

Ms. Rebecca Epting initiated a new annual travel grant-in-aid for an outstanding junior who is majoring in Language and International Trade.

Mr. and Mrs. Keith Snelgrove of The Woodlands, TX, have initiated an annual and an endowed grant-in-aid for a student trumpet chair for the Tiger and Concert bands in honor of the 50<sup>th</sup> anniversary of Mr. and Mrs. V.O. Snelgrove, '48, of Gilbert, SC.

Mr. and Mrs. James H. Satterfield have established an endowment in honor of his father, Charles H. Satterfield, for a travel grant-in-aid in Language and International Trade and/or for unrestricted use by the School of Humanities.

# Announcements

**Professor Emeritus Dick Calhoun** reports that he and wife Doris are enjoying in retirement the cultural life in the Chapel Hill, NC, area and welcome guests from Clemson. He evidences some retention of scholarly wits by writing a review of a book on Frost's sonnets for the *Robert Frost Review* as well as a review in *Mississippi Quarterly* of a book of essays reevaluating James Dickey. He contributed another *Dictionary of Literary Biography* entry on Richard Wilbur, this time to the *Concise DLB*. He has written a chapter on Frost's sonnets for a book of invited essays reexamining Frost at the Millennium scheduled in the year 2,000. He attends and participates in small conferences like the Robert Frost symposiums at Amherst in 1998 and Middlebury in 1999 and in April 1999 the European Southern Literary Forum at the University of Vienna, where he was Fulbright Guest Professor in 1996.

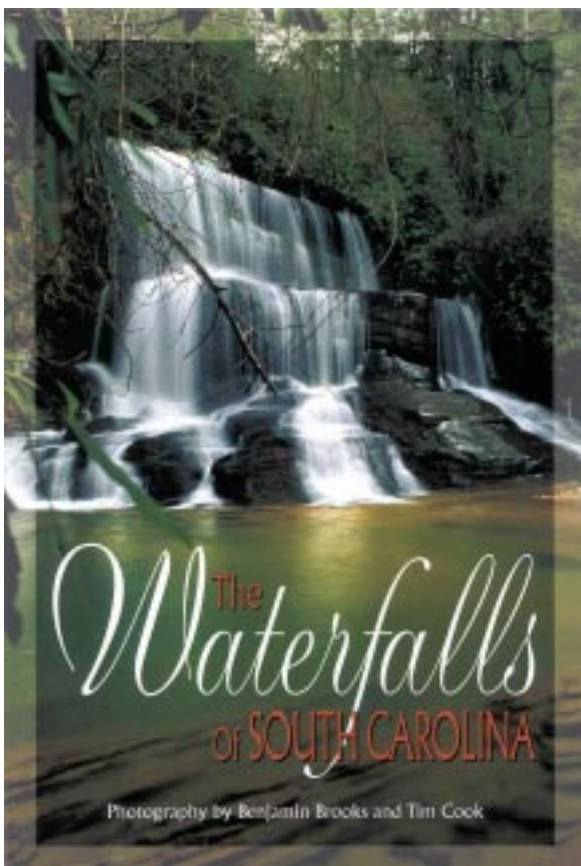


Photo by Ray Barfield



**Homecoming '99** honored emeriti faculty from the College of Architecture, Arts and Humanities. Twenty-two former professors joined nearly 300 guests in the Lee Hall courtyard on a beautiful October day for food and festivities prior to the football game. Former associate dean Ron Moran is shown here reciting "The Alumni Meet the Emeriti," the poem that he was commissioned to write to commemorate the occasion.

Palmetto Trails has published a book of photographs taken over the last several years by **Clemson alumni Ben Brooks (BS '95) and Tim Cook (BS '89, MA '93)**. The book is a field guide containing photos, directions and maps to 25 waterfalls in Oconee, Pickens and Greenville counties. Visit their website at <http://people.virginia.edu/~bcb5a/waterfalls.html> for photographs of waterfalls and additional information. The book may be ordered from the Palmetto Conservation Foundation at <http://www.palmettoconservation.org/shared/pubs.htm>. The cost is \$12.95, and proceeds from the sale of the book will be donated to the Palmetto Conservation foundation.



While on both personal and professional business in South Africa last summer, **Doreen Geddes, Chair of the Speech and Communication Studies Department**, paid a visit to the remote village of Uthe. She is shown here distributing Clemson pencils and stickers



to children at the village's pre-school program. Her department also donated children's books, learning games, coloring books and crayons. Geddes reports that the school system in Uthe is in desperate

need of supplies and that the donations were received enthusiastically. Readers interested in making further donations of books and supplies to the children of Uthe can contact Professor Geddes by email at [gdoreen@clemson.edu](mailto:gdoreen@clemson.edu).

This year marked the 25<sup>th</sup> anniversary of the College of AAH's **Charles E. Daniel Center in Genoa, Italy**.



Hundreds of art, architecture and, more recently, humanities students have studied at the Center over the years. In addition to taking classes in a villa overlooking the Mediterranean, they and their professors have traveled throughout Europe before returning home to complete their studies in Clemson. To commemorate the creation of a place that has had such a significant impact on so many Clemson students, art professor emeritus John Acorn was commissioned to create a two-part sculpture, one half to be mounted on a wall in the villa and its mirror image to be displayed in Lee Hall. Professor Acorn traveled to Genoa for the installation of the metal and wood piece which evokes the sea-faring nature of the port of Genoa as well as the journeys, both real and symbolic, that have been taken by so many Clemson alumni who have studied there.

## Wanted: Veteran TV Viewers With Memories to Share

Professor of English Ray Barfield is writing a book, and he needs your help. Are you a TV viewer with a past? Do you and television go "way back" (say before 1980)? Do you associate certain shows with special people, events, habits or places in your life? Did you watch "Captain Video" or "The French Chef" or "The Toast of the Town" while eating a TV dinner from a TV tray? Were you excited to see even a test pattern on a snowy, streaky picture tube? Do you recall the experimental broadcasts of the Depression and World War II years? What programs, performers, commercials and other aspects of TV watching define your experience with the medium?

If these questions stir your memories, whether in black and white or in "Living Color." Please contribute your recollections for use in a viewer's history of TV. Any anecdote or impression you have about watching television can be useful. The book will show how that electronic picture box became a part of our lives and how, for better or worse, it has altered our tastes and changed our view of the world.

If you want to be a part of this informal oral history of television's early decades, please send your recollections to Ray Barfield, 102 Fort Rutledge Rd., Clemson, SC, 29631 or by email to [brayford@clemson.edu](mailto:brayford@clemson.edu). Please include a return address.

# In Our College Accomplishments, Milestones and Awards

**Jim Andreas, Professor, English**—has been asked to contribute a feature article, “In Love With Shakespeare, the King of Pop,” to the *World Book Annual* for 2000. He also published “Signifying On Shakespeare: Gloria Naylor’s *Mama Day*,” in *Shakespeare and Appropriation*, ed. Robert Sawyer and Christine Desmet (London: Routledge, 1999) and “‘Where’s the Master’: The Technologies of the Stage, Page, and Screen in *The Tempest* and *Prospero’s Books*” in *Shakespeare Without Class*, ed. Don Hedrick and Bryan Reynolds (New York: St. Martin’s Press, 2000). With **Charlotte Holt**, he was awarded a \$10,000 grant from the South Carolina Humanities Council in support of Clemson Shakespeare Festival IX entitled, “Shakespeare: Writing and Playing History.”

**Joseph Arbena, Professor, History**—presented “Meaning and Joy in Latin American Sports” at the Sports and Cultural Distinctiveness Symposium at the University of Iowa, May, 1999, and “Collegiate Fandom USA: The Search for Community in a Changing Society” at the Teams and Fans Conference, Football Studies Group, in Queensland, Australia, July, 1999. He also delivered lectures on sports, regionalism and cultural identity in Latin America at the Universidad Bar-Ilán and the Instituto de Educación Física in Buenos Aires, Argentina, May, 1999. His book, *Latin American Sport: An Annotated Bibliography, 1988-1998*, was published by Greenwood Press in June, 1999.

**Susanna Ashton, Professor, English**—has written an essay, “Authorial Affiliations: Brander Matthews’ Collaborations” which will appear in a forthcoming special issue of *Symploke: A Journal for Comparative Theory and Literature*. She has also written book reviews for *The South Carolina Review*, *The Publications of the Bibliographic Society of America* and *American Periodicals*.

**Bruce Baker, Alumnus (BA '92), English and Philosophy**—has been chosen as a 1999 Andrew W. Mellon Fellow in Humanistic Study and has begun work toward his Ph.D. in American History at the University of North Carolina at Chapel Hill.

**Joe Burton, Professor, Architecture**—received a grant from the Graham Foundation for Advanced Studies in the Fine Arts to pursue writing a “Mission Statement and Business Plan for an ‘Institute of Popular Entertainment and Communication’ in the College of Architecture, Arts and Humanities at Clemson University.” The proposed institute is envisioned as an international, multi-disciplinary platform for collaborative education, research and public and private service initiatives between the College of Architecture, Arts and Humanities and a consortium of the entertainment, sports, tourism and public relations industries of popular culture.

**Mechthild Cranston, Professor, Languages**—received the Class of 1940 Douglas W. Bradbury Award for Outstanding Contributions to the Honors College.

**Grant Cunningham, Professor, Planning and Landscape Architecture**—presented “The Effects of Changing Institutional Arrangements and Decreasing Public Participation in Carrying Out the South Carolina Coastal Management Program” at Coastal Zone '99: The 11<sup>th</sup> Symposium on Coastal and Ocean Management, San Diego, CA, July 1999. He is president of the Pendleton Foundation for Black History and Culture and co-director of the Piedmont Harmony Project which has received a \$26,000 award from the South Carolina Arts Commission for field work.

**David Detrich, Professor, Art**—exhibited ten pieces of sculpture in “4 from 3: The Southern Aesthetic Installed” at the University Art Museum at the Univer-

sity of Southwestern Louisiana. He has also had work accepted into “un/acceptable,” a national juried art exhibition at the LUMP Gallery in Raleigh, NC.

**Tom Dimond, Professor, Art**—exhibited work during the summer of 1999 at the Mobile Museum of Art Triennial in Montgomery, AL, and at the Berkeley Art Center National Juried Show in Berkeley, CA. He also participated in the Curriculum Leadership Institute in the Arts Assessment, a week-long workshop at Lander University.

**Francis Eubanks, Professor, Construction Science**—published “Establishing and Maintaining an Effective Substance Abuse Policy” (with Evan Liollo) and “Training: The Answer to the Trained Managerial Personnel Shortage” (with Francis M. Smith), both juried articles for *The American Professional Contractor* and “Assigning and Evaluating Interactive Group Learning Projects” in *Communication Across the Curriculum*. He also presented the latter at the Southeastern Region Associated Schools of Construction forum.

**David Goodloe, Professor, Construction Science**—has attained Contractor level membership in The American Institute of Constructors.

**Roger Grant, Department Chair, History**—has won the George W. Hilton Book Award from the Railway & Locomotive Historical Society, Inc. in recognition of his book, *The North Western: A History of the Chicago & North Western Railway System* (Northern Illinois University Press, 1996). The award comes with a certificate and cash prize. He had previously won the award in 1985 for his book, *The Corn Belt Route: A History of the Chicago Great Western Railway Company*.



Detrich “Artforum, May 1994, XXXII, No.9”

**Nancy Hardesty, Professor, Philosophy and Religion**—was one of 13 persons chosen to participate in the Lilly Teach-

ing Workshop titled “Mining the Motherlode of African American Religious Life.” The workshop, which will convene four times during the next academic year in Atlanta and New York City, is sponsored by the American Academy of Religion and funded by the Lilly Foundation. This grant supports her development of a new course, Religion 311: African American Religion.

**Charlotte Holt, Lecturer, English**—awarded, with **Jim Andreas** a \$10,000 grant from the South Carolina Humanities Council in support of Clemson Shakespeare Festival IX entitled, “Shakespeare: Writing and Playing History.”

**Farhad Bani Idris, Alumnus (MA '91), English**—has won the Blair Rouse Award for an outstanding graduate student in English at the University of Arkansas. His essay on Salman Rushdie will appear in a collection of essays on Rushdie to be published by Simon and Schuster.

**Sandy King, Department Chair, Languages**—published two books: *La goma Bicromatada: Procedimiento Básico*, edited with Manuel Estébanez, (Novelda, Alicante: Estebanez-Consuegra & King Editores, 1999) and *Schmidt de las Heras: Fotografías 1944-1960* (La Coruña, Spain: Xunta de Galicia, 1999).

**Bernadette Longo, Professor, English**—presented “Analyzing Cultural Contexts for Communication” at the Institute of Electrical and Electronics Engineers International Professional Communication Conference in New Orleans. She is program co-chair for the IPCC/SIGDOC 2000 conference at MIT in September 2000.

**Steve Madden, Professor, Speech and Communication Studies**—was the inaugural recipient of the Charles Dunn Academic Advising Award presented by the Clemson Student Senate and received a Faculty Excellence Award from the Clemson Board of Trustees.

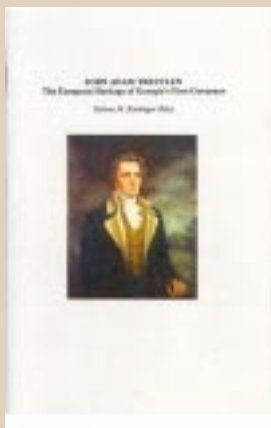
**Bill Maker, Department Chair, Philosophy and Religion**—gave

an invited paper, “The Science of Freedom: Hegel’s Critical Theory,” at the 20<sup>th</sup> anniversary meeting of the Hegel Society of Great Britain, Pembroke College, Oxford.

**David Nicholas, Professor, History**—received the Provost’s Award for Scholarly Achievement for 1999. He also published *The Transformation of Europe, 1300-1600* (London: Edward Arnold). A Greek translation of his textbook, *The Evolution of the Medieval World* (London: Longman, 1992) also appeared. His edition of *Gentse Stads-en Baljuwsrekeningen 1365-1376* (Accounts of the City and Bailiffs of Ghent 1365-1376), done in collaboration with Professor Walter Prevenier of the University of Ghent, Belgium, was published in May by the Royal Commission of History, Brussels.

**Richard Norman, Professor, Architecture**—has received a Collaborative Learning Environment Instructional Development Award in the amount of \$3,000 for his proposal entitled “Architectural Design in Three Dimensions.”

**Helene Riley, Professor, Languages**—continues, during her sabbatical year, to research South Carolina’s German-Americans and to maintain the traveling exhibit *Cultural Contributions of German-speaking Settlers in South Carolina*, created in 1996 and hosted most recently by Francis Marion College in Florence, SC. She has created websites featuring a “German-American of the Month” linked to the exhibit’s central website at <http://hubcap.clemson.edu/german/germans.html>. She has published her recent findings concerning the birthplace of former Georgia governor John Adam Treutlen in the pamphlet *John Adam Treutlen: The European Heritage of Georgia’s First Governor* which is available at [amazon.com](http://amazon.com).



**Lucy Rollin, Professor, English**—has received the 1999 John and Thelma Gentry Award for Teaching in the Humanities. This annual cash award was created in 1993 by Charlotte residents Mr. and Mrs. Frank Gentry in honor of his parents. Gentry, a 1964 Clemson graduate and math major, is now Executive Vice

President and Director of Corporate Planning of Bank of America.

**Raymond Sawyer, Professor, Performing Arts**—was presented the Distinguished Alumnus Award by Shippensburg University and received a second consecutive Clemson University Faculty Award of Excellence. He also served as judge for the prestigious Delauney Prize in Playwriting for the University of Virginia.

**Karen Schiff, Professor, English**—delivered “Vanessa Bell and the Big Bad Woolfs: Kew Gardens and Negotiating Hogarth Aesthetics” at the Ninth Annual Virginia Woolf Conference at the University of Delaware. She also co-authored with **Art Young** “Discovery Reading with Each Other” in *Reading Is the Subject*, forthcoming from Heinemann. She has received an Innovation Fund grant to make possible an artist’s residency for April, 2000, in which four dancers from Philadelphia’s Leah Stein Dance Company will work with Clemson students to create

a site-specific performance that will give audiences a new perspective on some corner of the campus.

**Rob Silance, Professor, Architecture; Christine Tedesco, Alumna (BA ’82, BS ’85 M Arch ’90) Architecture; and Denise Woodward-Detrich, Lecturer, Art**—exhibited their furniture, quilts and ceramics in Practical Extravagance, a show of handmade, one-of-a-kind objects organized by the South Carolina Arts Commission and displayed at NationsBank Plaza in Columbia, SC.

**Suzanne Sinke, Professor, History**—is currently on a Fulbright Teaching Fellowship at the University of Tampere in Finland. In addition to teaching US Social History and a graduate seminar on Comparative International Migration, she is giving invited lectures for several venues. In October, she spoke as part of the American Voices seminar at the University of Turku and at the Association of Teachers of English meeting in Helsinki.

**Jami Sittig, Student, Landscape Architecture**—is the first Clemson student to win the Undergraduate Scholarship

given by Sigma Lambda Alpha, the national honor society for landscape architects. She is currently studying on a Marvin Fellowship at Clemson’s Daniel Center in Genoa, Italy, and will return in the spring semester to undertake her exit project and receive her Bachelor of Landscape Architecture degree.

**Stephanie Spacciante, Instructor, Languages**—will direct Clemson’s first Semester Study Abroad Program in Santiago, Chile. This program, which will run every spring semester, offers its participants the opportunity to earn up to 15 credit hours from Clemson University in Spanish and Chilean literature, theater, politics, history, economics, culture and language.

**Elisa Sparks, Professor, English**—presented “It Was Yellow and Pink: The Transition to Post-Impressionist Color in the Early Work of Virginia Woolf and Georgia O’Keeffe” at the Ninth Annual International Conference on Virginia Woolf at the University of Delaware.

**Speech and Communication Studies**—has been granted department status by the Clemson University Board of Trustees.

**Department Chair Doreen Geddes** is also happy to announce that Clemson University has received the National Association of Women in Communications’ “Rising Chapter Award” given to a



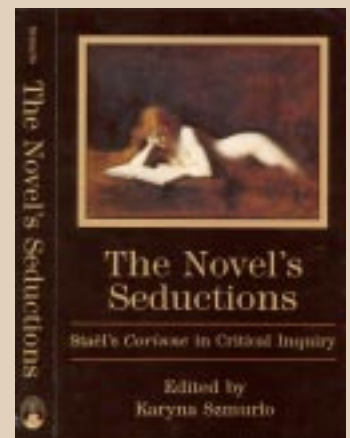
Canyon Arch by Sam Wang

student chapter in their first or second year that shows the most promise through their leadership, achievement and programming. The award was accepted by S&CS alumna **Lora Bryant Pfohl (BA ’96)**, who is the Executive Officer of the Greenville Chapter of the Association of Women in Communication.

**Keith W. Starnes, Alumnus (MS Arch ’97), Architecture**—was promoted to Associate with the firm of Gresham, Smith & Partners. He serves as Project Architect and Project Manager for the firm’s Birmingham, AL, office and is the 1999 Treasurer for the Birmingham Chapter of the American Institute of Architects.

**Karyna Szmurlo, Professor, Languages**—published *The Novel’s Seductions* (Bucknell University Press, 1999), selected by *Scholar’s Choice* to be featured

on display and in the program for the Tenth International Congress



on the French Enlightenment in Dublin, Ireland. It documents the extraordinary revival of interest in Stael’s travelogue *Corinne, or Italy* by American academia in the context of women’s studies over the last two decades.

**Lolly Tai, Professor, Planning and Landscape Architecture**—is Chair of the South Carolina Landscape Architects Advisory Council. She has received a Clemson University 1999 Teaching and Technology Faculty Institute Fellowship and a Clemson University 2000 Service Learning Mini-Grant. With principal investigator Mary Haque (Horticulture), she has received a Sustainable Universities Initiative Grant.

**Sam Wang, Professor, Art**—exhibited his photography in Atlanta, GA, in a solo show at the K i a n g Gallery reviewed by the *Atlanta Journal and Constitution* and at a solo show at the Leu Art Gallery at Belmont University, Nashville, TN.

**Carol Ward, Professor, English**—has retired on disability from Clemson University. She received her Ph.D. in American Literature from the University of Tennessee in 1981 and taught film, literature and composition at Clemson since 1982. She also published two books and made three movies. A car accident in 1994 caused traumatic brain injury which has cut short her teaching career.

**Art Young, Professor, English**—co-authored with **Karen Schiff** “Discovery Reading with Each Other” in *Reading Is the Subject*, forthcoming from Heinemann.

# Swan Leak: Behind the Scenes at the Brooks Center

## (How I Learned to Quit Worrying and Love My job)

By Lillian U. Harder, BROOKS CENTER DIRECTOR

Selecting and spending time with all the artists who appear at the Brooks Center for the Performing Arts may seem like an exciting, even glamorous, job. Many patrons have told me as much.

**... the lead actress's demands made your worst sister-in-law seem like a saint.**

Exciting it is, but serving as director of the Brooks Center could sometimes be best classified as crisis management. Imagining the next emergency lurking around the corner can make you very humble. Allow me to give you a glimpse behind the scenes of some productions during my three-year tenure.

*Annie Get Your Gun* was the season opener in my first year on the job. As if it weren't enough that the box office manager was stung by ants and ended up in the hospital in anaphylactic shock, the lead actress's demands made your worst sister-in-law seem like a saint. On top of that, the production supervisor was coming down with flu, and without him the show just could not go on. Although our audience was unaware of the problems behind the scenes, those situations should have been a clue as to the adventures that lay in store for me.

We pride ourselves on southern hospitality but it really was not our intent to make the Russian dancers feel at home weather-wise when the Moscow Festival Ballet arrived. The rain and wind were so horrific that over 800 people literally blew into the theatre. The company's contract required us to provide 60 white towels that we did not have. The athletic department was kind enough to loan us towels with the stipulation that they would be returned by 8:00 a.m. for use by the athletes. So guess who stayed up until 3:30 a.m. washing white towels. We also had a skunk backstage, the four-legged variety, and we had to call pest control the morning of the ballet.

The performance of the David Parsons Dance Company brought a few surprises. A few weeks before the troupe came to Clemson, the company manager called to see if we would object to nudity on stage. Although I

emphatically said, "Yes, we certainly would object to nude dancers," I knew I would not rest until the last dancer exited the stage fully clothed. One of the dances on the program, "Sleep,"

was to begin with the dancers lying on the floor in pajamas. During the rehearsal that afternoon, staff members per-



suaded choreographer David Parsons to teach our technical director's dog to go out and sniff each dancer. Already on edge, I just blanched when "Hank" came sauntering out on stage during the evening performance, but when the staff turned in my direction and laughed, I knew the joke was on me. The dog's stage debut stole the show and the audience loved it.

The production of *West Side Story* created a great deal of excitement because it was the Brooks Center's first sell-out. We were gloating about that until the front door literally came off the hinges with last minute patrons piling in. Talk about emergency maintenance! Then we noticed what appeared to be a photographer on the walkway peering into the lobby and taking lots of pictures. Being more than a little bit curious, we inquired as to what he was doing, only to learn that he was a private eye who was investigating someone in the Brooks Center's audience. A little intrigue there!

Artists' contracts are usually quite specific as to what kind of hospitality is to be provided for the performers. The contract for *To Kill A Mockingbird* required us to provide breakfast for all the

crew setting up the production. Arrangements were made with a caterer, or so we thought. Much to our dismay, upon arriving at the green room at 6:30 a.m., we found uncooked bacon and eggs. It never occurred to us that a cooked breakfast was to be served. So a staff member came to the rescue, went home for a skillet and proceeded to cook breakfast for over 30 people.

One of the most rewarding activities at the Brooks Center is our Tri-ART program for children.

When booking shows for an evening performance, I do my best to engage a morning performance for the children. Such was the case with the Moscow Chamber Orchestra, an incredibly fine group of musicians. At the end of the evening concert, I went backstage to congratulate the conductor, and I just happened to mention that we would look forward to hearing them perform again the next morning. The conductor's blank look told me that he knew nothing about the children's performance. The agent had forgotten to write that part down. Telling 650 children that the orchestra didn't show up was not my idea of fun. Fortunately the conductor agreed to return for the

**At 3:55 p.m. the theatre roof started leaking profusely due to the melting snow, and the \$250,000 hand-painted set and stage floor were getting soaked.**

morning performance, but I later had some very stern words with the orchestra's agent!

Then there was the episode of an almost perfect employee who neglected to record reservations for two elementary school classes to attend *Winnie the Pooh*. The mistake wasn't discovered until a

week before the performance, and we knew that we somehow had to fit these children in. Telling them they could not come was just not acceptable, so after much debate, we decided to let the youngest children sit on sleeping bags and pillows in the orchestra pit. Talk about prime seats! Little did we realize that our emergency solution would create future problems, however. The children were so enthralled with being so close to the action that now they want to sit in the orchestra pit every time.

The performance of the I Musici de Montreal Chamber Orchestra tested our nerves because the orchestra arrived only one hour before the concert. If looks could have killed, all of us would have been dead upon the orchestra's arrival. It seems that their agent had booked them on an impossible tour. The night the musicians arrived in Clemson, they had traveled for 14 hours on two planes and one bus, and they had not eaten. The solo clarinetist was threatening not to play, so I rushed to the lobby and asked an usher to go to a fast food restaurant for some hamburgers. The orchestra's contract had posed a problem too, for it had stated that they needed a harpsichord; however, I knew the music they were to play, and I knew the contract should have stated harp rather than harpsichord. Calls to the agent proved to be very frustrating because the message on the answering machine was in French. At the last minute the agent acknowledged they had made a mistake on the contract, and we did indeed have to rent a harp from a symphony player in Greenville.

The Vienna Choir Boys was one

of our most anticipated concerts. When the choir arrived at the local Ramada Inn, they learned that the hotel's restaurant was being remodeled. The director would not allow the boys to eat fast foods, and time was of the essence. Again, a quick-thinking

Continued on page 11

# Future Uses For The Morrison Annex Site: A Public Service Project

By Professor Umit Yilmaz, PLANNING AND LANDSCAPE ARCHITECTURE

In a public service project under my direction, Clemson students have developed alternatives for the future use of the Morrison Elementary School Annex site for the city of Clemson. The Annex building and site which currently accommodate kindergarten and first grades will likely be dedicated to the city of Clemson after the new Morrison Elementary School is built. The purpose of the study was to develop an urban design proposal that would best meet the needs of the immediate area and to contribute to the city as a whole. City of Clemson officials Rick Cotton and Arlene Young provided input to students throughout the study.



Kelly Dralle

The project spanned two semesters, and involved students from the City and Regional Planning graduate and Landscape Architecture undergraduate programs. In a Directed Studies course, graduate students Dan Aken, Barry Anderson, and Troy Lucas started the work efforts by gathering data and conducting door-to-door interviews in the Goldenview neighborhood, where the Annex is located. Aken and Lucas also prepared a report, which evaluated the interviews, neighborhood concerns, and demographic data. At the end of the semester, initial results were presented to City Council.

The following semester, CRP 822-Urban Systems and Design students developed three alternatives based upon further site surveys, observations, and neighborhood needs. Simultaneously, LARCH 452-



Albert Lynn

Landscape Architecture Design Studio students evaluated all alternatives and developed three schemes for the preferred alternative, which included a small residential community developed around a neighborhood park. Landscape students Elliott Buff, Kelly Dralle, and Albert Lynn, and I made a multimedia presentation to Clemson's City Council in May.



Elliott Buff

## Swan Leak...

Continued from page 10

staff member came to the rescue by getting a university police escort to carry the boys to Harcombe Dining Hall on campus. It would be hard to say which group had more fun – the choir boys in our college dining hall or our students observing

We also had a skunk back stage, the four-legged variety, and we had to call pest control the morning of the ballet.

these young, world-famous musicians standing in line in their navy sailor suits. Their hospitality requirements, as stated in the contract, were also quite different from most that we encounter: hot herbal tea before the performance, room temperature orange juice at intermission, and warm milk and cookies after the concert.

It is easy for us to think that we presenters are the only ones involved in making last minute corrections and adjustments, but that is not the case. The Jacques Thibaud String Trio notified us only days before their concert that they had to make a substitution on their program, which had already been printed. Although they had planned to play a difficult contemporary work, in the course of one week the violinist had had a severe case of flu, the violist's wife had their first baby, and the cellist had a cornea transplant. Things happen to artists too.

All of the above situations, however, pale in comparison with the nightmare of the Russian National Ballet's performance of *Swan Lake* at the Brooks Center. The fact that we awoke that morning to snow on the ground

should have been an indication that more trouble was to follow. The phones were jammed all day with patrons calling to see if the ballet was being cancelled. It couldn't be cancelled because the dancers were already in Clemson. At least we thought it couldn't be cancelled. At 3:55 p.m. the theatre roof started leaking profusely due to the melting snow, and the \$250,000 hand-painted set and stage floor were getting soaked.

The directors of the company were not happy and were threatening to cancel, and I was about to go into cardiac arrest. I could just see us having to pay the company's fee plus give refunds back to the patrons, a true financial disaster. An emergency call was issued to the university's facilities maintenance shop, and workers came right over and temporarily patched the roof.

Then our crew put tarps up on the grid as well as trashcans in strategic places to make the water run off to the side and not to the area where the dancers would be performing. (A wet stage floor is not conducive to either the happiness or health of dancers!) *Swan Lake* turned out to be Swan Leak and the swan receiving her roses at the end of the performance was a blessed sight.

During the last 40 months, I have learned to be grateful for any performance that goes off as planned, but there haven't been many events that fell into that category. Being a presenter does keep you on your toes, and there is never a dull moment, either on or off the stage. I wonder what will happen next. Did I mention that I love this job?

# Architecture Students Involved in the Changing Face of Clemson University

By Professor Bob Hogan, ARCHITECTURE

The face of Clemson is changing, and the School of Architecture is getting the opportunity to play a critical role in the alteration. The fall '97 issue of *Mirare* reported on the school's role in the renovation of athletic facilities on



Architecture Professor Teoman Doruk and students (l. to r.) Brie Peters, Dawn Prior, Nicole Lillo, Scott Bouchard and Renee Richardson (not pictured) have spent the Fall '99 semester working on design options for Clemson's new Center For Advanced Engineering, Fibers and Films.

campus, but many other changes are in the works. Gerald Vander Mey, Director of Campus Planning and Adjunct Professor of Landscape Architecture, has brought these projects to the attention of the faculty in the School of Architecture for possible inclu-

ation Center to look at modifying and adding on to the existing building. Renovation of facilities included upgrading locker rooms, resurfacing gymnasium floors and converting office space to classroom space. The addition included a large four-court gymnasium, a smaller two-court gymnasium, a large multi-purpose room, two dance rooms and a four-lane walking/running track.

The students took the opportunity to develop in more detail their architectural programming skill by developing an in-depth program for the project. Next, studies were done to look at possible sites for the addition. The students then broke up into teams to generate possible design schemes. Both models and drawings were developed to allow the Fike recreation staff to better understand the scope of the project. Work on this project will begin in the spring of 2000.

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sion as class projects. As different parties on campus look at developing programs for new buildings, the School of Architecture has been able to offer help. Students have been able to assist with pre-design activities, such as case studies, site analysis, program development and design, which allows the campus constituent to explore the scope and potential of their projects before taking them to design professionals. As a result, the profession is getting a much more knowledgeable client with the help of our students.

During the fall of 1998, fourth year students under the direction of Professors Teoman Doruk and Rob Silance worked with Jim Pope and the staff of Fike Recre-

ation Center to look at modifying and adding on to the existing building. Renovation of facilities included upgrading locker rooms, resurfacing gymnasium floors and converting office space to classroom space. The addition included a large four-court gymnasium, a smaller two-court gymnasium, a large multi-purpose room, two dance rooms and a four-lane walking/running track. The students then broke up into teams to generate possible design schemes. Both models and drawings were developed to allow the Fike recreation staff to better understand the scope of the project. Work on this project will begin in the spring of 2000.

This fall five students in their last semester of design have worked with Danny Edie and Jane Jacobi from the College of Engineering and Science on a proposed new Center for Advanced Engineering, Fibers and Films. These students are developing four different programmatic and design proposals for a new engineering research center which would house the Department of Civil Engineering as well as research, office and laboratory space for Civil Engineering, Textiles and Fibers. The site of the new facility as established by the Campus Planning Office is adjacent to Lee Hall and the Fluor

As different parties on campus look at developing programs for new buildings, the School of Architecture has been able to offer help.

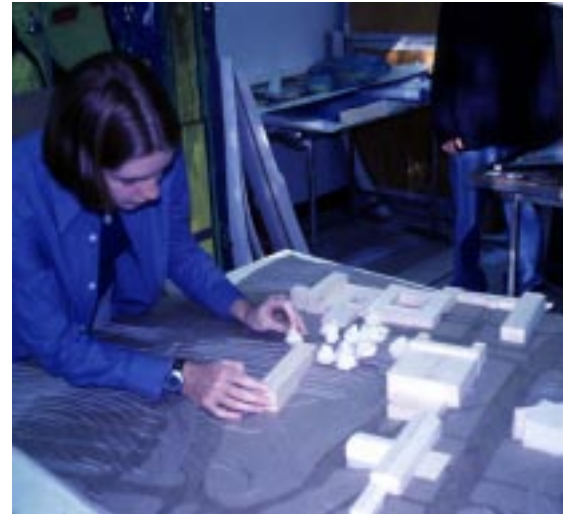
Students at the second year level have also had an opportunity to participate in campus projects. The involvement has focused primarily on the graphic and model representations. Chris Ching, a second year student under the direction of Professor Harry Harritos, produced a pen and ink drawing of Sistine Hall for the School of Textiles centennial celebration.

Two other projects of note are not currently scheduled to be built but have allowed campus planners to consider some future possibilities. Last fall, Sherman Wilson, a senior architecture student, developed a new campus recreation facility for east campus as his final exit project. This was an offshoot of the Fike Recreation project, which had called for athletic fields and an outdoor pool to be located on east campus, and Vander Mey was actively involved in the review of Wilson's project. The site chosen for the new facility was between the Lightsey Bridge Apartment Complex and the university fire station. The proposed facility was to house men's and women's locker rooms and showers, a gymnasium, weight room, exercise room, racquetball courts, swimming pool, indoor running track, and playing fields.

Daniel Culbertson, in another senior exit project, designed a non-denominational chapel for the Clemson University campus to be located adjacent to the South Carolina Botanical Gardens, a site that provided the desired solitude. Many campuses throughout the United States have such chapels to serve their spiritual needs, but although a chapel had been considered for Clemson's campus, it is not a project that is being actively pursued by the Campus Planning Office.

The School of Architecture has seen a great benefit from these projects. Students have had the

opportunity to work with real clients and to refine their programming, design, and communication skills. The process has also allowed the students to experience a more professional working environment than they might get



through a traditional studio project. The School of Architecture has also benefited by gaining increased recognition within the university community while college and university administrators are being exposed to the quality of the work and the students in the architecture program. The ultimate reward, however, is seeing the positive effect that students and teachers can have on the future face of Clemson.



## Fulbright Scholar Hosted By Planning Program

Professor Alexey Abilov, Head of the Principles of Architectural Design Department within the Academy of Architecture & Construction of the Kazak State University in Kazakhstan, will be spending the next six months in Clemson. Professor Abilov is a Fulbright Scholar in residence within the college working with the programs in city and regional planning, landscape architecture and architecture. He is hosted by Drs. Jim London and Umit Yilmaz. His principal focus is research on sustainable development, but he will be involved in several seminars and studios while he is here.

# The Sijilmasa Caravan

By Professor James Miller, GEOGRAPHY

During the first half of 1999, I had the privilege of curating a travelling museum exhibit from Morocco, "The Sijilmasa Caravan." The exhibit, which showed in Birmingham, Memphis, and Nashville, culminated a long-term project in Morocco, where the medieval trade capital, Sijilmasa, was excavated by a team of archaeologists, historians, and geographers from the United States and Morocco between 1988 and 1998.



Archaeologists at the baths of Sijilmasa.

Displaying over 150 artifacts from Sijilmasa, an ancient city abandoned to the sands of the Sahara, the "Caravan" depicted the first city founded by the forces of Islam in Morocco, the "farthest west" of Islam. From 757 until its abandonment in 1393, Sijilmasa was a center of Islamic culture. Perched on the edge of the northern Sahara, it organized the trade across the great desert in scheduled camel caravans to acquire wealth. Sijilmasa sent wool and copper goods across the Sahara and got gold and slaves from Ghana in return. It became the center in which gold was minted into coin and sped throughout the Mediterranean world through the trade routes of medieval times. Its gold was coin of the realm from Morocco to Spain to France and the Levant. Sijilmasa was a city of 30,000 people at the time of its collapse.

The exhibit was a great success, and in each city, the public saw a representation of Moroccan history and culture. "The Sijilmasa Caravan" brought the substance of the ancient city, its Saharan trade routes and spiritual

dimensions, to life. In August, the artifacts returned to their homeland, the modern town of Rissani, capital of the Tafilalt Oasis, where they will be on permanent display.

My interest in Morocco goes back many years. In my geography classes at Clemson, Morocco is a



The Tafilalt Oasis was laced with streams and dams built in ancient times.

useful example of the changes occurring in the Developing World as well as of the broad thrust of Arab, Islamic, and African history. Morocco was the first foreign country to recognize the independence of the United States of America and plays a key role in Middle East, African, and Mediterranean relations.

In 1988, while I was on a Clemson-sponsored summer research grant to study water use in the Draa Valley in southern Morocco, I visited Sijilmasa during its first archaeological season. Ron Messier, professor of history at Middle Tennessee State University, was heading up the team. Messier, a numismatist by training, was intrigued by the legend of Sijilmasa as the "City of Gold," the Moroccan city known in medieval Arabic manuscripts as the

organizer of caravans to West Africa and a vital link in the spread of Islam to ancient Ghana, across the Sahara Desert. The ruins of Sijilmasa lay clearly visible on the surface near Rissani in the Tafilalt oasis. Why not dig there? Dig the team did, in conditions approaching inhuman, with temperatures of 120 degrees and few amenities. But above and beyond the heat and the locust plague that summer, the possibilities of revealing the ancient city were striking in this place long lost to history.

In a series of expeditions organized in concert with the Moroccan Ministry of Culture, the "Sijilmasa Project" excavated again in 1992, and then in 1993, 1994, 1996, and 1998. Research grants came from the National Geographic Society and Earthwatch. I was granted a Fulbright for the project. MTSU and Clemson University chipped in. In 1996, the World Monuments Fund identified Sijilmasa among

the "100 Most Endangered Sites" of historic interest in the world.

In most seasons, 30 Moroccan diggers, local men with strong interests in their own cultural patrimony, were hired for what ranged between 4- and 12-week seasons. The Moroccan Ministry of Culture became deeply involved, and students from the Institut d'Archaeologie in Rabat were regular participants in the dig. Earthwatch, of Cambridge,

**In my geography classes at Clemson, Morocco is a useful example of the changes occurring in the Developing World....**

Massachusetts, also became a friend of Sijilmasa. Earthwatch volunteers pay for the privilege of working in difficult conditions on scientific projects throughout the world. At our site, some 20-30 Earthwatchers spent two-week stints in a vibrant setting of archaeology and contemporary Moroccan culture each season. Set up in the Project's pleasant research house, fed cous-cous, and given the ultimate short-courses in archaeology, Moroccan society, and how-to buy-rugs and other such important aspects of being in Morocco, Earthwatch Volunteers were keys to the success of the Sijilmasa Project.

Today, Sijilmasa lies somewhat disturbed under the desert sands. Will it be disturbed again? Perhaps. A new generation of archaeologists, students who have worked with us in the field, are preparing to work at Sijilmasa. The excavation of the market and the preservation of the central site are in the works. Sijilmasa may well call me again.

By Richard Woodward

## A Passion For Travel

The summer of 2000 will mark the twelfth study abroad trip to Germany for Clemson students. This one, however, is going to expose travelers to something that is probably going to be a once-in-a-lifetime experience. Professor Ed Arnold, a veteran of many trips to Germany explains:

"Our plans call for a six weeks experience, June 13-July 26, combining travel, study and personal contact with Germans in their homes. On June 16 we will go to Oberammergau, Bavaria, where we will spend the night prior to a very special day. I have been able to secure tickets to the Passion Play, which has been performed every ten years since 1634. This

upcoming season already had incredible demand over a year ago. When I called to make reservations, I was utterly dumbfounded to learn that all 375,000 tickets had already been sold out months previously, the greatest demand in its history.

"Most tickets, of course, had been snapped up by major tour organizations with their own millennial tours. To make a long story short, I contacted a family I have known in the town for 19 years. In March I received a fax saying that they had secured the 15 tickets I had asked about, and they were exactly what I had wanted: tickets only, no lodging or meals included. Therefore, they were the least expensive tickets at about

\$95 each. Most tickets start at about \$150 and run up to over \$450 per person. I was understandably excited. The performance lasts almost six hours, divided into morning and afternoon segments. Due to the religious nature of the performance, a student is not required to buy a ticket. (I already have a handful of individuals who would like to buy any extra ones.)"

The trip will continue into Switzerland and then back to Germany where participants will be placed for an extended stay with German families in the small Bavarian town of Nabburg. Professor Arnold will hold classes in the local college preparatory school where he once taught for a year,

and free time will be spent traveling to different areas of the country.

The estimated cost of the trip is approximately \$2,700 for in-state students and \$4,100 for out-of-state students, excluding airfare. There are only 13 slots available and first priority will be given to Clemson German students who have completed at least four semesters of German. A limited number of places will be allotted for graduating (i.e. May 2000) students who will register as auditors. For additional information, contact Professor Ed Arnold at (864) 656-3411 or deutsch@clemson.edu.

# Department of Planning and Landscape Architecture

## Supports State-wide Planning Conference on Residential Development and Smart Growth

Excerpted from SCAPA's *The Palmetto Planner*

On July 16th, over 200 planners, developers, homebuilders, and other interested persons gathered at the Embassy Suites Hotel in Columbia for a conference, co-hosted by the SC Chapter of the American Planning Association and the Home Builders Association of South Carolina. Major funding to support the conference came from a special State of South Carolina one-time appropriation

growth and development in South Carolina and an outline of key development issues in the future. He emphasized the necessity of using public/private partnerships to encourage quality growth.

During "The National Perspective of Smart Growth" session, Charlie Compton, Director of Planning & Development for Lexington County, and Joe Molinaro,

needed to allow infrastructure to keep pace with development. Development interests responded that communities and school systems need to better plan ahead, not react to growth, so that their facilities are not immediately outdated. Joe Molinaro agreed that high growth areas may need other funding options, but that growth generally pays for itself. Joel Ford observed that many communities have developed concurrency ordinances requiring necessary infrastructure improvements to be in place or underway before development can occur. All expressed concern that regulations not impede the construction of affordable housing.

Vince Graham, President of Civitas, LLC, a nationally renowned developer of traditionally-designed neighborhoods described the history of development patterns in the United States. His company has incorporated many of these design characteristics into the development of his neo-traditional communities, including Newpoint in Beaufort County. He

Mungo from The Mungo Company in Irmo; Jeff Randolph with the Randolph Group of Greenville; manufactured home representative Tim Revis with Showcase of Homes in Piedmont; Jack Walker, Planning Director for Myrtle Beach; and landscape architect Perry Wood, with Wood & Partners from Hilton Head.

Panelists representing the private sector generally agreed that their role is to look at the housing market and give the customers what they want. If different types of development are desired, then the public and private sectors need to work together to change public perceptions and acceptance. Dr. Farris presented a table showing that if we continue to build at a very low density, approximately 833 square miles will be developed to accommodate the projected 1 million population increase in the State by 2025. If that development were built at the density of the Charleston peninsula, only 154 square miles would be developed.

**...community, environment, and economy should be the foundations for development.**

to support research and continuing education for design and building disciplines.

Dean James F. Barker served as general moderator. He stated that "communities, homebuilders, developers, financiers, forestry, agriculture, environmentalists and others are key stakeholders who all should be stewards of the land for a sustainable growth pattern for the future—a common ground must be found to accommodate growth that is acceptable to each entity. The Urban Land Institute suggests that community, environment, and economy should be the foundations for development. And they suggest that growth be planned by local government on a comprehensive, integrated, and regional basis—we at Clemson want to assist in this mission."

Dean Barker informed the group that the Construction Science and Management program at Clemson has a Student Chapter of the National Association of Homebuilders and that the various disciplines in the School of Building and Design—Architecture, Construction Science, Landscape Architecture, and City and Regional Planning—seek to "appreciate the vital importance of the development community and the use of private capital to meet people's living, working, and recreation needs. We believe that effective dialogue can help develop a Win-Win situation for all involved in development—this will not be easy, but it is a necessity."

Dr. Bob Becker, Director of the Strom Thurmond Institute, followed with a State of the State Address on Smart Growth, including an historical overview of

Director of Land Development Services for the National Association of Home Builders in Washington D.C., shared information concerning the progress of smart growth initiatives in the planning and development fields. Mr. Compton highlighted efforts throughout the country, including the American Planning Association's Growing Smart Initiative. Mr. Molinaro discouraged the use of one model growth management programs throughout the nation, explaining that every local jurisdiction has its own needs and concerns. The two speakers agreed that encouraging smart growth policies, such as infill development, higher development densities, mixed uses, and provisions for public open space could create higher quality development and better communities.

The next session dealt with the provision of public infrastructure to accommodate smart growth initiatives. Moderated by Dr. Bob Becker, a panel of public and private interests discussed the provision, timing, and financing of infrastructure and its importance in guiding development. Panelists included Russ Allen, City Manager for Rock Hill; Joel Ford, Planning Director for Mount Pleasant; Jeff Randolph, a developer with the Randolph Group in Greenville; homebuilder Walt Martin with Centex Homes in Charleston; Andy White, representing the South Carolina Home Builders Association; and Joe Molinaro from NAHB.

The public sector representatives commented that property taxes are not sufficient to fund schools and other community needs, and that other sources of funding are

**...communities and school systems need to better plan ahead, not react to growth, so that their facilities are not immediately outdated**

emphasized the importance of more compact, mixed use, traditional development in achieving smart growth objectives. Mr. Graham went on to describe the lengthy approval process and political barriers he faced during the development of the I'On neighborhood in Mount Pleasant. He encouraged local governments to do whatever they can to remove these barriers if they desire to encourage more innovative, neo-traditional development.

Dr. Terry Farris (Planning and Landscape Architecture) moderated a session considering a variety of development issues including development density, affordable/manufactured housing, regulatory review, and private property rights vs. public planning goals. Again, the panelists represented a wide range of development interests, including Yvonne Fortenberry, Director of Planning & Urban Development for Charleston; developer Vince Graham with Civitas from Mount Pleasant; homebuilder Stewart

The final afternoon session focused on building a consensus and working relationships between public and private development interests. John Cone, Executive Director of the Home Builders Association of South Carolina, and Dr. Bob Becker spoke about the importance of educating the community in order to rebuild civic pride and working together at the local level to resolve community development issues.

Dean James Barker closed the Conference by stating we must continue to gain a better understanding of what makes certain land uses work, particularly public spaces, in order to develop successful communities. He finished by introducing the SCAPA Planning Academy, an evolving program sponsored by SCAPA, Clemson University, and the University of South Carolina, that will provide continuing educational opportunities for planning commissioners and other laypersons interested in their communities' development.

# Drawing on Experience

By Richard Woodward

Architecture professor Harry Harritos has had an interest in drawing since his student days at Clemson. When he returned to teach in



A workshop participant puts new skills to work

1986, he noticed a gap between the graphic skills of his students and those he had gone to school with some years earlier. It was a problem he could tackle in his own design classes, but he felt there was a larger audience that needed to be addressed. With the encouragement of Dean James Barker and Professor John Jacques, who was head of the architecture department at the time, he began offering a course in architectural graphics for design students. Interest was immediate and enthusiastic, and he continues to teach this course each semester and each summer. But it wasn't quite enough.

It occurred to Harritos that the demand for these skills probably extended beyond Clemson University. His proposal to offer

a weekend workshop in graphic techniques that would be open to interested parties both on and off campus was met with enthusiasm and a promise of funding by Dean Barker. The idea from the outset in 1989 has been to bring to Clemson a nationally noted graphic illustrator who would interact with an audience of students and design professionals from throughout the southeast in a workshop setting. For the first six years the workshop was an all-day Saturday affair, but in recent years it has been shifted

to Friday afternoons during regular studio hours for a more focused and intense experience.

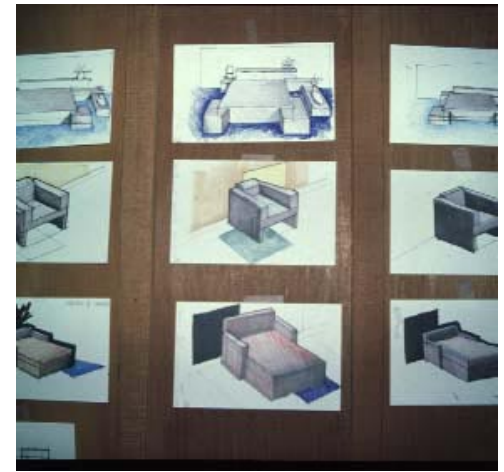
Invited speakers, including Mike Lin, Kirby Lockard, Steve Oles, Frank Ching, Mike Doyle, Jim Babinchak, and Tim White, have addressed a range of subjects from quick sketching to color presentations and perspective drawing. Attendees, both students and professionals, have come from neighboring states and from a variety of design fields including architecture, landscape archi-

ecture, interior design, planning and industrial design. Workshop participants are expected to walk away from the presentations with newly-developed skills and with new strategies and techniques to deal with graphic presentation in the design studio or on the job.

The first graphic workshop attracted about 60 people, but it quickly grew in stature and complexity, and Professor Raymond McGill was enlisted to help Harritos with planning and organization. Now participants fill a 200 seat auditorium equipped with camcorders, monitors, and overhead video projection which clearly presents the graphic artist who is on center stage. The room may be filled with electronics, but the emphasis is still on hand drawing, and those in the audience work right along with the guest presenter.

It is this renewed interest in traditional techniques in a design world that sometimes seems dominated by computers that is

most gratifying to Harritos. He contends that the trend toward electronic graphic communication is enhanced by the ability



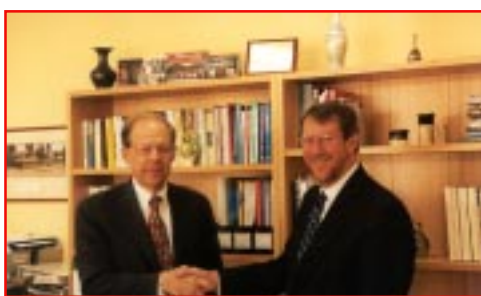
Work is mounted for critique

to draw the old-fashioned way. Students now have to be able to use computers in the workplace, but the ability to draw is a desirable foundation, and, furthermore, firms are looking for people who have developed this skill.

Harritos says, "I am interested in reinforcing the overlap between the hand and the computer and in seeing how they enhance each other in terms of time, beauty and efficiency." It seems to be having an effect as he reports that feedback within the department has been positive. As a result of increased expectations and a renewed emphasis on graphic presentation, there has been a marked improvement in the quality of student work throughout Lee Hall.

## Clemson Signs Agreement

By Roger Liska, ASSOCIATE DEAN



Dr. Roger Liska, Associate Dean of the College of AAH shakes hands with Professor Ian Davey, Vice president of International Activities and Pro Vice Chancellor of Research following the signing of the Student and Faculty Exchange Agreement between Clemson University and the University of South Australia.

A formal agreement recently signed by representatives of Clemson University and the University of South Australia will provide the faculty and students of both construction education programs the opportunity to study in each other's countries along with conducting joint research projects.

Students majoring in Construction Science and Management at Clemson will be able to take courses at the University of South Australia and have them substitute for courses in their major. The opposite will hold for students at the University of South Australia. CSM majors will pay their full tuition at Clemson University as they usually

do. Room and board charges will be paid to the appropriate parties in South Australia where the university will assist students in obtaining suitable housing. There will be an additional cost for program administration and travel to Australia, which the CSM Department will help to support. The first students are expected to be exchanged beginning in the Fall 2000 semester.

The initial faculty exchange will be for shorter periods of time. During the exchange, faculty will participate in program activities including making classroom presentations, visiting with construction educators and practicing professionals, and touring construction sites. In addition, faculty from both universities will begin discussions on possible joint research projects.

## Vatalaro Commission Honors R. C. Edwards



Art Professor and ceramic artist Mike Vatalaro was commissioned to create a stoneware bowl to commemorate the fortieth anniversary of R.C. Edwards' appointment as President of Clemson University. He is shown here (l.) with President and Mrs. Edwards and former president Deno Curris, presenting the bowl which has an inscription citing both the date and the occasion.



*The Brooks Center*  
FOR THE PERFORMING ARTS

*Schedule of Events  
Winter and Spring 2000*

Jan. 20.....	Preservation Hall Jazz Band (FAALA)
Jan. 27.....	Orion String Quartet (Utsey Chamber Series)
Jan. 31 & Feb. 1.....	<i>King Lear</i> / Clemson Shakespeare Festival IX
Feb. 3.....	Aaron Copland Anniversary Celebration (Utsey Chamber Series)
Feb. 8.....	River City Brass Band
Feb. 15.....	CU Symphony Orchestra
Feb. 15-27.....	<i>The Fantasticks</i> (Clemson Players)
Feb. 18.....	CU Choral "Pops" Concert
Feb. 22.....	Gluzman/Yoffe/Warner Piano Trio (Utsey Chamber Series)
Feb. 24.....	CU Jazz Ensemble
Feb. 28.....	MOMIX (dance)
Mar. 1.....	CU Symphonic Band
Mar. 1-10.....	Shakespeare Festival IX
Mar. 5.....	<i>Much Ado About Nothing</i>
Mar. 6.....	<i>Richard II</i>
Mar. 7.....	<i>Dr. Faustus</i>
Mar. 8.....	<i>All's Well That Ends Well</i>
Mar. 10.....	<i>Henry V</i>
Mar. 14.....	Westminster Choir
Mar. 30.....	Bleuel Piano/Saxophone Duo
Apr. 7.....	CU Concert Band & Jazz Ensemble
Apr. 9.....	CU Small Instrumental Ensembles
Apr. 11.....	CU Choral Ensembles
Apr. 15.....	Clemstock 2000
Apr. 16.....	Department of Performing Arts "Pops" Concert
Apr. 18-22.....	<i>Home</i> (Clemson Players)
Apr. 25.....	CU Symphony Orchestra
Apr. 27.....	CU Percussion Ensemble

For details and reservations, call the Brooks Center box office at  
(864) 656-RSVP (7787).  
All programming is subject to change.



MOMIX in orbit-"Venus Envy"

## Clemson Advancement Foundation Lecture Series

Spring 2000

Thurs., Jan. 27	David M. Biagi, Architect, University of Kentucky, "Coexisting in an Instant"
Mon., Feb. 7	Gary Kelley, Artist/Illustrator, Cedar Falls, Iowa, Narratives: The Work of Gary Kelley"
Mon., Feb. 14	Hugh Merrill, Kansas City Art Institute, Juror, 2000 Clemson National Print and Drawing Competition, "From John Waters to Tim Rollins: A Personal Journey"
Mon., March 13	Lee Morrissey, English Department, Clemson University, "Toward a Rhetoric of Architecture"

All CAF lectures are free and open to the public. Lectures are held at 8 p.m. in Lee Hall, Room 111 (large auditorium) unless otherwise specified. AIA/CES Learning Units are available for attendance at the lectures. For further information, call 864-656-0454.

## Rudolph E. Lee Gallery Exhibition Schedule

Spring 2000

Gallery Hours	Monday - Friday 8:30 a.m. - 4:30 p.m. Sunday 2:00 p.m. - 5:00 p.m. (No Sunday hours May 6—August 13) Phone: (864) 656-3883
Jan. 10-Feb. 4	<b>Works by Phil Moody</b> Documentary photographs of workers from Scotland and Southeastern United States
Feb. 14-March 17	<b>Clemson National Print and Drawing Exhibition</b> A biennial exhibition chosen by juror Hugh Merrill, featuring artists from across the country. The exhibit provides a cross-section of contemporary drawing and printmaking. The top award is a one-person show in the Rudolph E. Lee Gallery the following year.
March 27-31	<b>MFA Thesis Exhibition #1</b> Work by graduating Master of Fine Arts students in the disciplines of painting, sculpture, ceramics, photography, and printmaking.
April 3-7	<b>Architecture Thesis Presentations</b>
April 10-14	<b>Landscape Architecture Exit Project Presentations</b>
April 17-21	<b>MFA Thesis Exhibition #2</b> Work by graduating Master of Fine Arts students in the disciplines of painting, sculpture, ceramics, photography, and printmaking.
April 24-28	<b>BFA Senior Exhibition</b> Work by graduating Bachelor of Fine Arts students in the disciplines of painting, drawing, printmaking, sculpture, photography, and ceramics.
May 8-Sept. 8	<b>Student Honors Exhibition</b> Student work in art and design from all year levels that has won college awards or was selected as outstanding by the faculty.