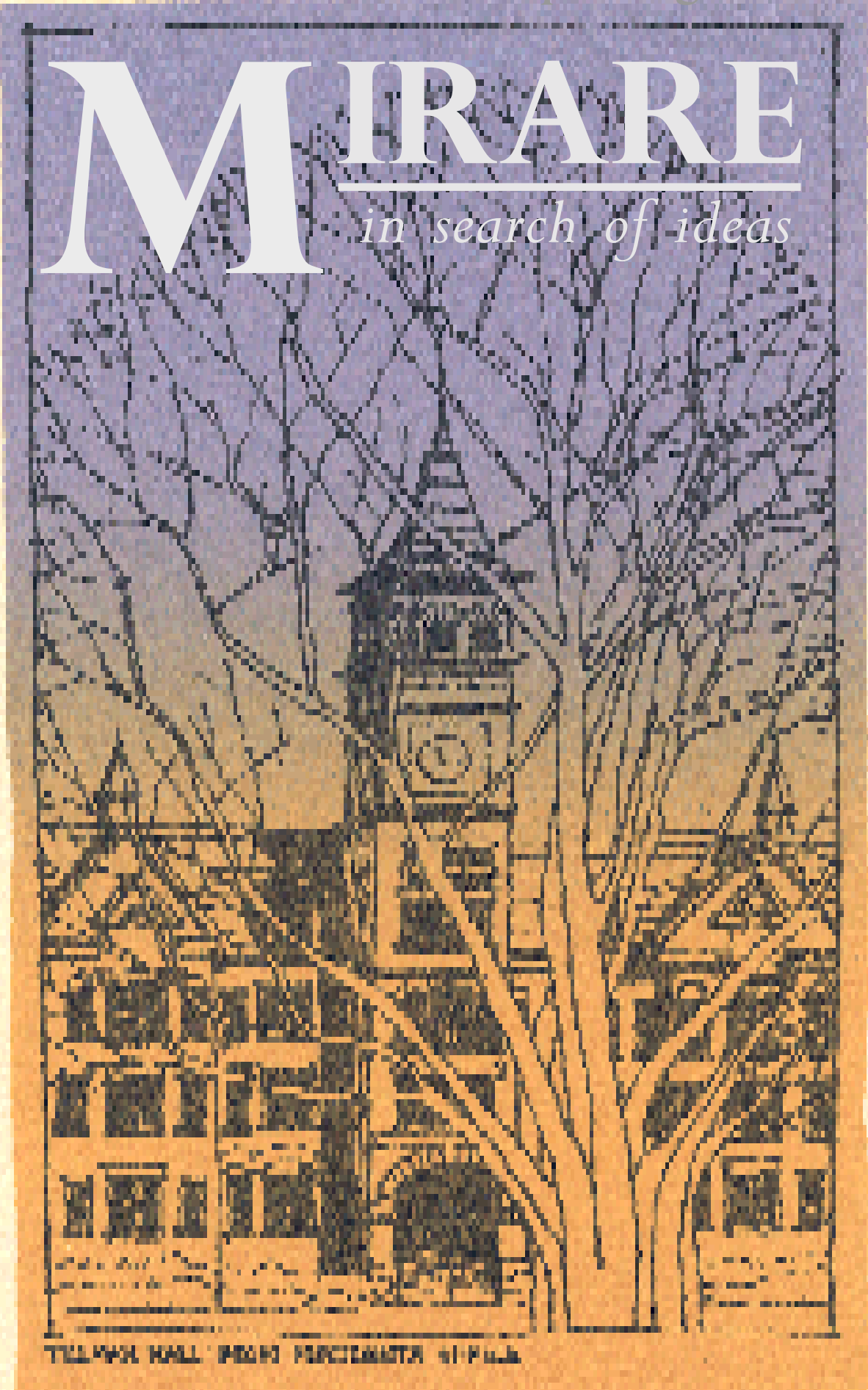


volume 5 issue 2 Spring 2000

# MIRARE

*in search of ideas*



TELMOR HALL FROM PERSPECTIVE OFFICE

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2/20/00

Spencer

# On the Cover:

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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## Artwork for President Barker's Inauguration

The Art Department was asked to play a significant role in the inauguration of James F. Barker as Clemson University's 14<sup>th</sup> president. As an architect and former Dean of the College of Architecture, Arts and Humanities, Barker has both an artistic sensibility and a real appreciation for the creative work of his own faculty members.



Sydney Cross



Denise Woodward-Detrich and Mike Vatalaro

Professor Mike Vatalaro and Lecturer Denise Woodward-Detrich designed and produced 75 ceramic plates to be given as special gifts to commemorate the occasion. Professor Sydney Cross and Graduate Assistant Jean Paul Tousignant created over 300 prints based on eight of Barker's own sketches, which were distributed to luncheon guests on the day of the inauguration. One of Cross's prints is featured here on the cover of *Mirare*.

## A Message from the Interim Dean

Let me introduce myself. I am Ron Moran. I retired from Clemson on December 31, 1998, as Associate Dean for Academic Affairs and as Professor of English, after having come to Clemson in 1975. On November 8, 1999, I woke up from my deep hibernation and came back to campus, where I have served as Interim Dean of the College of Architecture, Arts and Humanities. My academic specialty is poetry. I write and publish it. That is, I used to. For the past several months one of my chief goals has been to help make the position of permanent Dean of our college as attractive as possible to the best qualified candidates.

The committee formed to search for our new Dean, which was representative of the different components of our college and chaired by Dr. Thomas Kuehn, Professor of History, considered an impressive array of

very qualified candidates. Their work is done now, and I am happy to announce that Janice C. Schach, Associate Dean for Undergraduate Studies at the University of Kentucky and a landscape architect by profession, has accepted the position of Dean of the College of Architecture, Arts and Humanities at Clemson University. We are all hopeful that she will be in place by August of this year, perhaps by the time this issue of *Mirare* reaches you, and, of course, we will devote a feature length article to her in our fall issue.

In the meantime, I will continue to serve in an advocacy role for our departments and their programs. I hasten to add that we are always on the alert for new initiatives that will contribute to the well-being of the students entrusted to our care and that will benefit faculty and staff development. We are a very active college, and I am very proud, indeed, of our past and very excited about our future.

This year we will be celebrating our fifth year as a college, one of five colleges in the University that offer undergraduate and graduate degree programs. We are, as you all probably know by now,



Dr. Ron Moran

a unique college; there's not another one like us on the face of the earth, one that combines the academic disciplines as we do in our School of the Arts, School of Design and Building, and School of Humanities. While serving some 2,000 majors, we also play a major role in offering courses to satisfy the General Education requirements at the University. In terms of the number of credit hours taught by our faculty, we are the second largest college on campus.

**You will note that this issue of *Mirare* contains a new feature on the back page. We want you to tell us about yourselves—what you're doing, what interests you, and what you'd like to read about in *Mirare*. So, please be certain to fill out and return our brief questionnaire to us. In advance, we thank you, and we hope the year 2000 is being abundantly good to you.**

This publication was made possible by the following contributor:

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# LANGUAGE PROFESSOR HELPS SECURE MURAL FOR NEW STUDENT CENTER

Richard Woodward

Thanks to a fortunate mix of coincidence and persistence, one of Mexico's foremost muralists will be on campus in the fall of 2000 to grace Clemson's new Hendrix Student Center with a painting celebrating cultural diversity. It is a work of art that promises to be spectacular and one that will embrace all aspects of the Clemson experience. However, it might never have come about had language professor Clementina Adams not taken time out one day from a 1997 conference in Jalapa, Vera Cruz, Mexico. As she strolled the nearby streets admiring Jalapa's architecture, she came across a man doing some maintenance on a large mural on a downtown building. It turned out that it was the artist himself, Melchor Peredo, among the last of the traditional Mexican muralists. Their



Mexican muralist Melchor Peredo will soon be at work at Clemson's new Hendrix Center

chance conversation that day, coupled with the mural's lasting impression on Adams, has had a direct impact on Clemson.

Adams returned to South Carolina determined to see Peredo's work on campus some day, and the Hendrix Center was the perfect venue. She was frustrated in her initial attempts to secure backing, but, refusing to give up, she ultimately took her idea to the Human Adventure Symposium, a campus group which embraces and promotes diversity and whose members come from all segments of the university community. The response there was enthusiastic as was that of former dean and now president James Barker, and it wasn't long before funding was secured through a generous donation from Maryalice Mayberry's family in honor of her deceased husband, John Mayberry. Student ideas were solicited for the proposed mural with prizes totaling \$400 for the most creative entries, and work is scheduled to begin in October, 2000. Students from languages, art and architecture will work with Peredo during his two-month residency, and the artist will offer workshops free of charge to interested parties. It promises to be an exciting event, and if the completed work has the same effect on visitors to the Hendrix Center that Peredo's Jalapa mural had on Professor Adams that afternoon three years ago, the celebration of diversity at Clemson University will be well served.

## Young Designers

Richard Woodward



It has been said that the best way to understand a subject is to teach it. This spring, third-year design students spent a day working with local middle school students to design a group learning environment, incorporating such spaces as a computer lab, studio space,

commons, display area, as well as studio, reading, and individual work spaces. The middle schoolers gained insight into the design process as they worked with modeling materials under the guidance of their new mentors to give shape to their ideas.

For their part, the college students could draw inspiration

from the unusual approaches to thinking about design by others who were much younger but just as involved in the process. After spreading out around the building to work in a variety of impromptu spaces, the eight groups made a final presentation of their concepts in the auditorium.



# Fulbright in Finland

Suzanne Sinke  
Assistant Professor, History

For 1999-2000 the University of Tampere in Finland advertised for a Fulbright Senior Teaching Fellow who specialized in U.S. Social History. As the main instructor of U.S. Social History at Clemson, I could see immediately this might be a good match. Fortunately the North American Studies program in Tampere agreed. Finland intrigued me because of its relative gender equality and social consciousness. I also was desperately missing snow and winter sports, having grown up in the upper mid-west. Moreover, every person I contacted who had been a Fulbrighter in Finland absolutely raved about it. After five months here, I have already joined the ranks of the Finophiles.

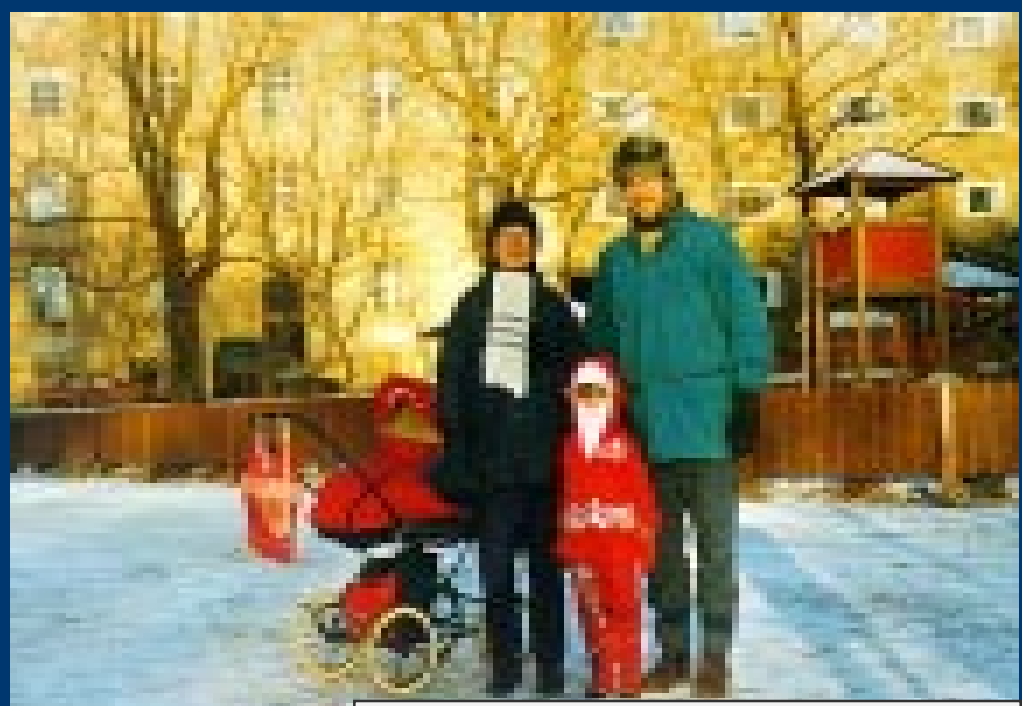
Academically I have taught two courses each semester: one graduate seminar and one undergraduate course. The seminar in both cases is very similar to a graduate History seminar at Clemson, with students reading a series of articles and discussing them. The undergraduate courses, on the other hand, I have had to adjust much more to student expectations. A few of the differences make this clear. One: courses can last from one or two weeks to fifteen, and they can take place at different times each week, and students can take them for differing numbers of credits. Students invariably have conflicts at times. Number two: there typically are fewer hours of teaching per course than in equivalent courses at Clemson (about half for undergraduate classes). Number three: students generally have only one paper due for a course, and they can turn it in whenever they want (including the following semester). I have been strict on this and required students to turn in a number of assignments during the semester as well as one at the end, arguing that I am supposed to introduce them to elements of the U.S.-style coursework. Number four: students do not usually buy books, nor do they necessarily read anything as a text for an undergraduate course. Because I am committed to more active learning, I copied short assignments to hand out week to week and then led discussion on these as part of each class. To the surprise of my colleagues here, it has worked very well. Number five: students do not pay tuition, and the government provides a subsidy for living costs as well, along with the opportunity to borrow money at low interest rates, meaning that most students do not work for wages.

I have been pleased with my students' English language skills. For the most part they are on a par with or even better than those of students at Clemson. There are many courses taught in English at the University of Tampere. The same is true at the Technical Universities and Polytechnic Colleges, which handle the sciences and engineering. At those locations they are more likely to have a stricter semester schedule, and sometimes course assignments closer to an American standard. Most higher education institutions actively recruit international students and would like to see more from places like Clemson. The proficiency of students in English is all the more astonishing in light of the difference between English and Finnish. Most European languages come from the same root family, which makes for certain similarities. Finnish belongs to another category entirely (Finno-Ugrian), one with fifteen cases and a basic characteristic of putting endings on words (postpositions) to convey information that in English would come in the form of prepositions or other words. Because the endings often require a modification of the root word, it is difficult for the uninitiated to even look up what something means. After several months of private lessons, I can carry on a very rudimentary conversation.

Besides academic life I have also experienced Finland in other ways. As a wage-earning mother I have felt right at home. Eighty-five percent of Finnish women work outside the home, and social programs are geared towards making sure children of working parents receive good care at prices they can afford. I have a four-year-old daughter who attends a public Montessori school/day care here. Child care availability is guaranteed by the government, and heavy subsidies mean that in my daughter's class the ratio of teachers to students is one to six, and the school day includes breakfast and a hot lunch for those who want them. There is also a nationwide babysitting service with offices in larger cities like Tampere which arranges short term babysitters at low cost. Many of my colleagues are surprised I am here at all, given that I arrived with a two-month old baby. In Finland a year of paid maternity leave is the rule. Well-baby care at a neighborhood clinic is also part of state health care benefits.

In all, the depth of the welfare state is striking. That comes at a high price in terms of taxes, but even conservative Finns I have talked to agree strongly with the basic principle of state responsibility for social good. The Finnish economy, after a recession in the early 1990s, has largely recovered on the basis of the telecommunications boom, led by Nokia. Nearly all my students, and most of the Finnish population for that matter, possess at least one cellular phone. Lectures start with a reminder to turn off the phones, and end with everyone checking them for messages.

My family has travelled around Finland some, in part so I could lecture in different venues, in part to participate in celebrations and seminars, and in part as tourists. Architecture here is sometimes strikingly beautiful, such as the main library here in Tampere, designed to resemble a wood grouse. My favorite site was Rovaniemi, a city on the Arctic Circle redesigned by Alvar Aalto after its destruction in World War II. We travelled there in mid-December, when the sun did not rise in Lapland, visiting the Arctic Museum, a reindeer farm, and Santa Park (an amusement park in an underground cavern). At this point my family and I have enjoyed sledding, skating, cross-country skiing, and of course sauna. We also have watched as Finland elected its first woman president. I have made many contacts and a few friends. Our time in Finland will end just after midsummer, when the sun does not set. I have no doubt the experience of being a Fulbright teacher here will remain a highlight of my life.



Dr. Suzanne Sinke and her family enjoy a Finnish winter.

**After five months here, I have already joined the ranks of the Finophiles.**

# Research in the Heart of Ancient Moab

Umit Yilmaz, Associate Professor, Planning and Landscape Architecture

In the summer of 1999, I spent five weeks with Dr. G. Wesley Burnett (Parks, Recreation and Tourism Management) in a multidisciplinary research project to explicate the process of village formation and abandonment on the eastern edge of Jordan's Karak Plateau (historically the Moab Plateau). Our study was a part of the Karak Resources Project (KRP) which has been conducted on the Karak Plateau since 1995 in cooperation with the American Center of Oriental Research. The KRP group organized three teams, the Site Excavation Team, the Archaeological Survey Team, and the Contemporary Studies Team (CST). We were among the five members of the CST. The others were William Young, Georgia Southern University; Merl Dirksen, Lee University; and Raid Naim al-Baqain, Al-Balqa' Applied University, Jordan. The National Geographic Society in conjunction with Clemson, Lee, and Georgia Southern Universities provided funding for the CST project.

We focused on one of the villages on the plateau, Simakiya, which was founded by two nomadic Christian tribes in 1908 in the land of Moab, about one hundred kilometers south of Amman, and thirty kilometers northeast of Karak. Local tribes built the village by using cut stones, which were available on-site from an earlier settlement and from the iron age ruins at al-Balu', six kilometers to the north. In sixty years the village had grown but changed very little. In 1963, the villagers started abandoning the original stone houses and began moving to new concrete ones. The original structures, once they were seen by the villagers as a source for building materials, were subject to rapid erosion and decay. Today, only one house is still inhabited; all others are abandoned. However, they still convey the past patterns of the life, architecture, and landscape of the village. We found that Simakiya, with its old and new architecture and its inhabitants, was a well-preserved laboratory to examine the process of village formation, abandonment, and relocation.

Our objective was to document the physical and social structure, economic activity, and history of Simakiya to understand how the village has used and exploited its resources and to incorporate our findings into a three-dimensional digital model. We used a variety of methods, including interviews, household surveys, geographic and architectural surveys, photographic documentation, and three-dimensional computer-modeling techniques during five weeks of field study. Currently, we are in the process of assembling the data electronically by using several software applications for the final product, which will be in an interactive multi-media format.



Professor Umit Yilmaz (far right) and fellow researchers in Jordan.

## *Alumni Fellows Named:*

### Frampton, Griffith and Rook

Clemson University has selected 12 outstanding alumni for its "Alumni Fellows" class of 2000. The College of Architecture, Arts and Humanities is represented by **Harry H. Frampton, III** ('67 BA) of Avon, CO, president of East West Partners; **Steve C. Griffith, Jr.** ('54 BS, LLB Univ. of South Carolina) of Prosperity, SC, retired vice chairman of Duke Energy; and **Benjamin T. Rook, FAIA** ('68 BArch, '74 MArch, MDES Harvard Univ.) of Greenville, SC, chairman and CEO of Odell Associates, Inc.

They join last year's inaugural group of Fellows from the College of Architecture, Arts and Humanities: **John K. Anderson** ('66 BA) of Atlanta, GA; **Reynard A. Corley** ('61 BS) of Winston-Salem, NC; and **C. Douglass Harper** ('74 BS) of Greenville, SC.



Interim Dean Ron Moran (left) and Alumni Fellow Ben Rook.



Clemson Alumni Fellows for 2000 include College of AAH honorees Ben Rook (2nd from left), Steve Griffith (5th from left) and Harry Frampton, III (not pictured)

Alumni Fellows are selected by each of the university's five colleges in recognition of their distinguished careers. They are invited to return to campus to meet with students and faculty, both in the classroom and informally, to serve as mentors, counselors and advisors. This educational activity serves as a means for enriching the Clemson experience by exposing students to outstanding alumni who are willing to talk about specific competencies, attitudes and efforts needed to succeed. It is an exciting way to blend the interests of the accomplished professional, the student and the professor.

# Visiting Artists and Landscape Architecture Students Formed the Perfect Team

Tanya Jelinek, Harriett Talford, & Tom Myers

Undergraduate Students in English 314, Technical Writing

Each year Clemson University and The South Carolina Botanical Garden come together to plan and organize another site-specific, nature-based sculpture project that provides enjoyment for the Garden's visitors and a unique opportunity for students to learn. This year, the sculpture program's committee invited three internationally-known artists, Kathleen Gilrain from New York City, Martha Jackson-Jarvis from Washington, D.C., and Trudi Entwistle from Leeds, England, to spend the month of February designing and installing separate sculptures in the Garden.

The creation of the three new nature-based sculptures is a personal accomplishment for each artist and for Professor Frances Chamberlain's landscape architecture students, who participated in this service learning project. The students valued the opportunity to be part of something very special. With their hands-on experience, they not only learned technical skills, but also enjoyed an outdoor project that benefits the Clemson community.

The new sites are located on the Gwendolyn Heusel nature trail that runs along the stream east of the Bob Campbell Geology Museum. The first site on the trail is Martha Jackson-Jarvis' *Ochun*, a tribute to a West African god of life forces. Jackson-Jarvis enjoyed the openness of her site and believes that this project has really stretched her own ideas.



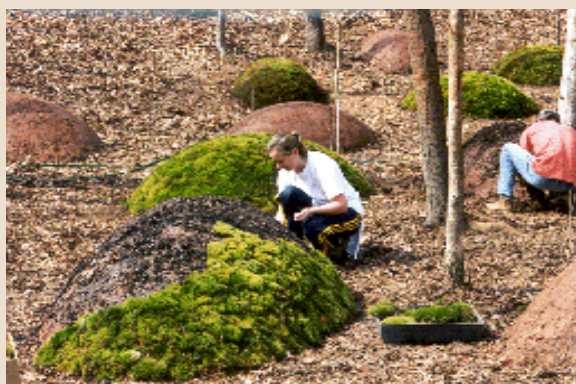
Artist Trudi Entwistle and students cover packed-earth mounds with moss

East of *Ochun* on the Gwendolyn Heusel trail is the installation by Kathleen Gilrain who decided to share with the community, through her art, an intensely personal experience. A miscarriage when she was five and a half months pregnant became the foundation of her project in which she replicated a casting of her pregnant torso. The hundreds of resulting casts were placed in the stream bed where their subtle form and slight variations appear as natural elements in the water. The surrounding area was planted with herbs which promote healthy pregnancies.

Despite the limited time for completion, Gilrain's artistic integrity and the aid of the landscape architecture students combined to produce a truly beautiful natural scene. Like the other visiting artists, Gilrain attributed the completion of her project to the help of the students. She said that the students' continual effort and their sense of humor created a less stressful environment for her to complete her work.

Students shared the same respect for Gilrain and felt inspired by her ability to display her personal experiences so openly. Design student Hannah Keese said, "Her ideas were extremely personal to her, but she found a way to express them to the public in a subtle manner that would actually improve the health and well-being of visitors."

The last site on trail is occupied by Trudi Entwistle's *The Space in Between*. Trained as a landscape architect, Entwistle's career has moved toward environmental art, and she always uses natural materials found within the site. For *The Space in Between*, she designed and installed 31 mounds of clay that were then covered with a variety of green mosses. Initially the mounds were mocked up half scale with leaf mulch in order to test their size, proximity and location. Students helped form the mounds by removing the leaf



litter and bringing in wheelbarrows of our familiar clay soils and then stamping on the soil as one would grapes to make wine. Once the mounds were established, students planted the moss they had harvested from university property. Entwistle complimented the students for their involvement and dedication throughout the duration of the project, and the students returned the compliment by voicing their appreciation of Entwistle's strong inspiration in her art.

Design student Lauren Davis said, "Working with someone with Trudi's artistic ability has given us a first hand look at the skills needed to produce a natural structure of beauty in such a limited time." Other students agreed that they gained knowledge about the creative process as a direct result of their participation in these projects. Through the persistent work of the three talented artists and the aid of the participating landscape architecture students, the Botanical Garden now offers three new sculptures to be enjoyed by all. The ideas for the works were based on the creativity of the artists, but the completed projects exemplify the continual effort of the students. To appreciate the results of the collaboration, take a stroll down the Gwendolyn Heusel nature trail, and view these beautiful, nature-based land sculptures.



Students strain to install a bridge to artist Kathleen Gilrain's work

Even though this sculpture, like the others, was designed by the artist, it took the help of the landscape architecture seminar and second-year studio students to bring the ideas to life. With the time constraints of the project, artist and students had to work in unison. Jackson-Jarvis praised the student's involvement and was intrigued by the "transfer of energy" that occurred as a result of their participation. "It's pretty impressive to see young people who get involved on that level because it's dirty, mean work," she said. "It was hard work, but I found it extremely rewarding," said one of the design students who worked with Jackson-Jarvis.



Students work on artist Martha Jackson-Jarvis' *Ochun*- a tribute to a West African god of life forces.

litter and bringing in wheelbarrows of our familiar clay soils and then stamping on the soil as one would grapes to make wine. Once the mounds were established, students planted the moss they had harvested from university property. Entwistle complimented the students for their involvement and dedication throughout the duration of the project, and the students returned the compliment by voicing their appreciation of Entwistle's strong inspiration in her art.

Design student Lauren Davis said, "Working with someone with Trudi's artistic ability has given us a first hand look at the skills needed to produce a natural structure of beauty in such a limited time." Other students



The completed plaza creates a distinctive setting for the Robert Mills courthouse and Barnwell's unique vertical sundial. Many of the final features were carried through from Bob Bainbridge's original design.

## BARNWELL COMPLETES COURTHOUSE SQUARE

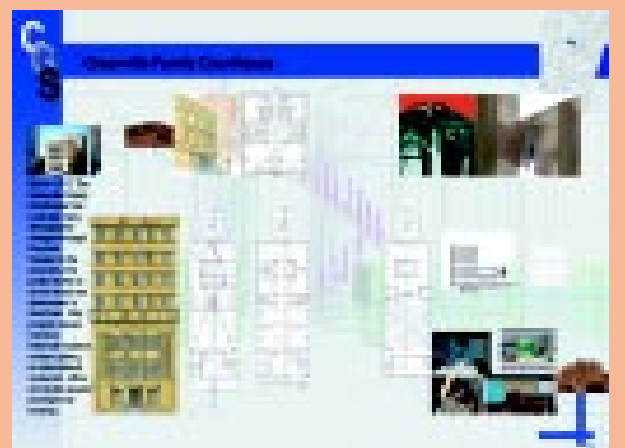
Barnwell County dedicated its new courthouse square last December based on preliminary designs by Bob Bainbridge, Director of the South Carolina Design Arts Partnership and Lecturer in Planning and Landscape Architecture at Clemson. The preliminary design work shown was prepared as part of the design services through the Clemson University Cooperative Extension Service. Extension staff member Terri Smith played a critical role in implementing the project. Design Works of Charleston was retained to develop and finalize the design. In mid-December 1999, President Barker and Vice-President John Kelly visited the site and were highly pleased with the results.



## The Clemson-Greenville-Spartanburg Studio

For a quarter century architecture students at Clemson have had the opportunity to study at the school's Daniel Center in Genoa, Italy. In 1986 an optional semester in Charleston became a possibility. More recently, under the guidance of Professor Yuji Kishimoto, two cities in the South Carolina Upstate have been added to the list of off-campus sites for architectural study and exploration. No exotic travel is needed. In fact, home is still the Clemson campus, but students in the Clemson-Greenville-Spartanburg Studio (CGS) take their ideas out of the classroom as they tackle real projects and problems in these neighboring cities.

Begun in Greenville in 1997, the studio had the enthusiastic support of Mayor Knox White, retired Fluor-Daniel CEO Buck Mickel, lawyer Thomas Wyche, developer Bob Hughes, and President of Greenville's AIA chapter Woody Landis. The concept was widened to include nearby Spartanburg in 1999. As awareness has grown, studio enrollment has climbed from the initial seven students to the current 22 who make project presentations several times each semester to interested parties in the region. AIA associations, mayors and other officials from both cities have been strong supporters of CGS both financially and creatively, providing local studio space and computer access as needed. In addition, developers, the business community, and cultural support groups have extended continued assistance. With this support, the students are able to create design solutions with immediate and recognizable impact for neighborhoods with which they are intimately familiar.



Examples of Greenville Studio student work pictured at right. A plan by Craig Gauden & Davis Inc., which was based on Greenville Studio design guidelines, displayed at left.

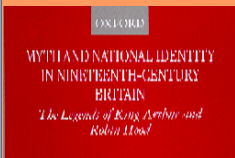
# Accomplishments, Milestones, and Awards

**Clementina Adams, Associate Professor, Languages**—co-edited *Referencias cruzadas: Entrevistas al escritor panameño Enrique Jaramillo Levi* (Costa Rica: Ediciones Perro Azul, 1999). She was elected Secretary of the Chapter on Women's Literature at the American Association of Teachers of Spanish and Portuguese. She also coordinated last year's Hispanic American Celebration at Clemson which featured performances, guest speakers and art and craft exhibits.

**David Allison, Associate Professor, Architecture**—was appointed to a three-year term on the national AIA Academy of Architecture for Health Board of Directors. He was invited to be a founding member of the American College of Healthcare Architects, an organization that evaluates, educates and grants board certification for practicing architects in the field of healthcare architecture. He has also been awarded funding of \$50,000 annually for three years for a proposal to start a Center for Architecture and Health in the College of AAH.

**Brian Andrews, Mills Visiting Assistant Professor, Architecture**—with Jude Leblanc of Georgia Tech won an ACSA Design Award for the "Baton Rouge Cemetery" and made a presentation at the ACSA National Meeting in Los Angeles. With Leblanc he also won the Boston Society of Architects Unbuilt Architecture Award for the "Baton Rouge Cemetery" project. He has also been an invited critic at Syracuse University, the University of Virginia, the University of Tennessee and Georgia Tech.

**Susanna Ashton, Assistant Professor, English**—was awarded an Irish Research Fellowship from the Irish American Cultural Institute for 2000-2001. This nationally competitive award will support her work to edit, introduce, and arrange for re-issue the most important Irish American novel of the 19<sup>th</sup> Century, John Boyle O'Reilly's *Moondynne*. She has also received the Hibernian Research Award from the Cushwa Center for the Study of American Catholicism to support further her work on O'Reilly and Irish-American literary culture of the late 19<sup>th</sup> Century.



STEPHANIE L. BARCZEWSKI

**Stephanie Barczewski, Assistant Professor, History**—has published *Myth and National Identity in Nineteenth Century Britain: The Legends of King Arthur and Robin Hood* (Oxford University Press, 2000).

**Dr. Andy Billings, Assistant Professor, Speech and Communication Studies**—presented three papers at the National Communication Association in Chicago where he was vice-chair elect in the Argumentation and Forensics Division and on the nominating committee for the African American Issues Division.

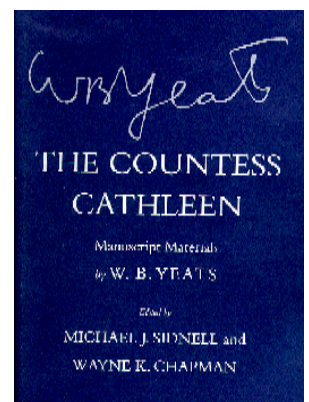
**Rita Bolt, Undergraduate, Speech and Communication Studies**—has been chosen Outstanding Undergraduate Woman by the President's Commission on the Status of Women at Clemson University. She has a 3.95 GPR and is active in Student Government, IPTAY Student Advisory Board, the College of Architecture, Arts and Humanities Dean's Council of Students, Tri Delta sorority, and numerous honor societies. She serves as an orientation ambassador and was chosen Miss Clemson 1999.

**Kerry Brooks, Associate Professor, Planning and Landscape Architecture**—was named to the National Board of Directors of the Conservation Technology Support Program, an organization funded by Environmental Systems Research Institute, Hewlett Packard Corporation, the Smithsonian, and others, that provides Geographic Information Systems (GIS) technology and expertise to local planning and conservation organizations world-wide. He was appointed to the Pickens, SC, County Planning Commission and is also Chair of the South Carolina State Mapping Advisory Committee for the 1999-2001 term. He has completed a research project, "Potential Old Growth in the Southern Appalachians: Modeling, Analysis, and Restoration Proposals," for the Southern Appalachian Forest Coalition.

**Hallman Bryant, Professor, English**—has received the English Department's Harriet Holman Faculty Recognition Award. This annual cash award is given to a tenured or tenure-track faculty member in recognition of distinguished achievement in American Literature, Children's Literature, Victorian Literature, or Southern Literature, all areas in which Professor Holman herself taught.

**Jose Caban, Professor and Chair, Architecture**—has organized a new program which will allow architecture students to spend one semester of travel and study in Barcelona, Spain, in collaboration with the International University of Catalonia. He spoke to the Charleston Section of the SCAIA on new international initiatives in architectural education at Clemson. He also spoke to the faculty of Texas A&M College of Architecture on the topic of curriculum development and collaborative studio environment.

**Wayne Chapman, Associate Professor, English**—published his edition of *The Countess Cathleen: Manuscript Materials* (Cornell University Press, 1999) and has been assigned to edit a second volume for the series on two plays, *The Dreaming of the Bones* and *Calvary*, with grant support for the next four years from the Cornell Yeats Editorial Board. He also read papers on Yeats, Swedenborg, and Blake at the recent meetings of the American Conference for Irish Studies in Nassau and at the Philological Association of the Carolinas in Rock Hill, SC. His Yeats essays will be included in the upcoming *Yeats's Poems in the Making: "Sing Whatever Is Well Made"* from Macmillan Press.



**Mark J. Charney, Associate Professor, English**—took over as Chair of Region IV, the Southeastern Region, of the American College Theatre Festival in April 2000. His tenure will continue until 2003 during which time he will be the regional representative to the White House and the Kennedy Center for the national awards ceremonies. He was also selected to serve as a finalist judge for Region VI, which recognizes students in the Midwest for excellence in acting, and was selected to revamp the Critics Institute there. At the Southeastern Theatre Conference in Norfolk, VA, he conducted workshops on training respondents to adjudicate plays and teaching professors in the arts methods for developing interdisciplinary assignments related to the theatre.

**Timothy Coombs, Associate Professor, Speech and Communication Studies**—has published *Ongoing Crisis Communication: Planning, Managing, and Responding* and has articles included in the *Journal of Public Relations Research* and *Public Relations Review*.

**Lynn Craig, Professor, Architecture**—returned from a year of sabbatical leave during which he completed a campus master plan for the University of Southern Mississippi, Gulf Coast [Please see the article on Craig's project on page 13 in *Mirare*]. He was invited to speak on "Learning Spaces Beyond the Classroom" at the Woodrow Wilson Summer Institute at Mt. Saint Mary's College in San Francisco. He continues his post-sabbatical research on "Comparative Analysis of Selected Universities in the South—The Relationship between Physical Plan and Pedagogy."



**Mechthild Cranston, Professor, Languages**—was awarded her second Clemson University Board of Trustees Award for Faculty Excellence in recognition of her having won the Class of 1940 Bradbury Award for Outstanding Contributions to the Honors College. She chaired the Comparative Literature Session at the South Atlantic Modern language Association meeting in Atlanta and spoke at the Blue Ridge International Con-

ference on the Humanities and the Arts at Appalachian State University, Boone, NC.

**Sydney Cross, Professor, Art**—received the Outstanding Woman Faculty Award from the President's Commission on the Status of Women at Clemson University. She also exhibited her work at several shows, including "Faces of the Upstate," Furman University, Greenville, SC; "Wash Images," University of Miami Art Gallery, Miami, FL; "Works on and of Paper," University of West Florida Art Gallery, Pensacola, FL; and "LaGrange National XXI Biennial," Chattahoochee Valley Art Museum, LaGrange, GA. Her work was also included in "100 Years/100 Artists," celebrating a century of South Carolina art at the South Carolina State Museum, Columbia.

**Marty Davis, Professor, Architecture**—presented "Reuben Harrison Hunt and Temple B'nai Shalom" at the centennial celebration of the temple in Huntsville, AL. With Robert Hassold, Jr., he presented a paper, "Team Approach: Reducing Adversarial Relationships in Construction—A Graduate Course for the Construction Team," at the CIB W89 International Conference on Building Education and Research in Atlanta.

**Bryan Denham, Mark Brooks Assistant Professor of Sports Communication, Speech and Communication Studies**—has published recently in the *Sociology of Sport Journal* and the *Journal of Sport & Social Issues* and presented papers at the International Conference on Sports & Society, the National Conference of the Association for Education in Journalism and Mass Communication, and the Midwest Association for Public Opinion Research.

**Tom Dimond, Associate Professor, Art**—had work included in the Upstate Visual Artists Fall Invitational at the Wachovia Bank Building, Greenville, SC, and in "Faces of the Upstate" at the Roe Art Gallery, Furman University, Greenville, SC.

**Teoman Doruk, Professor, Architecture**—completed service work for Clemson University with a design studio project for the remodeling and expansion of Fike Recreation Center and the development of the new Center for Advanced Engineering, Fibers and Films.

**Linda Dzuris, Instructor and University Carillonneur, Performing Arts**—established the Clemson Carilloners student group in August 1999. Since that time seven students have learned to play the 47-bell instrument housed atop Tillman Hall. For Clemson's Arts in April celebration they performed "All Along the Bell Tower," a collaborative effort with **English Instructor Barbara Weaver's** contemporary literature students in the College of Engineering and Science Laptop Pilot Program who gave multimedia presentations in the amphitheater.

**Lynette Eastland, Associate Professor, Speech and Communication Studies**—has co-edited *Communication and Recovery: Perspectives on 12-Step Groups* for which she also wrote a chapter. She also co-authored an article which appeared in the text, *Fundamentals of Feminist Gerontology* as well as the *Journal of Women and Aging*. She presented a paper at the conference, "Identities in Action" in Gregynog, Wales.



**Chip Egan, Professor, Performing Arts**—received the Suzanne M. Davis Memorial Award at the Southeastern Theatre Conference in Norfolk, VA. The award, presented by former Clemson theatre professor Jere Hodgkin, is given annually to the person judged to have contributed the most to the ten-state organization. The inscription reads "For distinguished service to theatre in the South."

**J. Terrence Farris, Assistant Professor, Planning and Landscape Architecture**—was interviewed for a St. Louis Public Television special on the history of city planning and development policy over the last century in St. Louis. He provided commentary on a segment which focused on his father, Charles L. Farris, who was executive director of the St. Louis Redevelopment Authority, 1953-1988, and was one of the national pioneers in the urban redevelopment and affordable housing movement.

**Dennis Finnerty, Undergraduate, Architecture**—won First Place in the prestigious Barbizon Theatrical Design Competition during the Southeast regional competition of the Kennedy Center/American College Theatre Festival. His scenic design for Clemson's production of *Talley's Folley* was displayed at the John F. Kennedy Center for the Performing Arts in Washington, DC, as part of the KC/ACTF National Festival.

## Robert Hunter Studio



Art Professor Emeritus Robert Hunter has opened Hunter Art Studio in Skagway, Alaska, where he and wife Eileen travel from their home in Greenville, SC, to spend the warmer half of each year. The main gallery presents Hunter's original watercolors and drawings. The smaller Collector's Gallery is reserved for rotating exhibits of special interest to art collectors and features

Hunter's abstract watercolors, drawings, signed and numbered silk-screened prints and lithographs. He has published a catalog of his Alaska watercolors

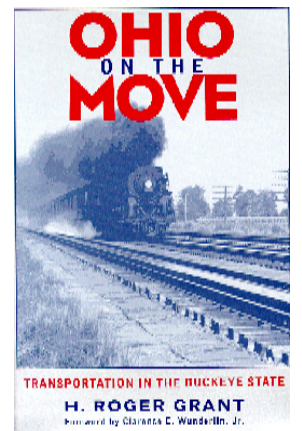


which are in print and available for purchase.

**Doreen Geddes, Associate Professor and Chair, Speech and Communication Studies**—has written a chapter in *Communication and Recovery: Perspectives on 12-Step Groups*. She has co-authored a successful \$10,000 grant for recruiting and retaining minorities in the College of Architecture, Arts and Humanities.

**Roger Grant, Professor and Chair, History**—has published *Ohio on the Move: Transportation in the Buckeye State* (Ohio University Press, 2000).

**Juana Green, Assistant Professor, English**—has accepted a two-month residency as a Fletcher Jones Foundation Fellow at the Huntington Library in San Marino, CA, for 2000-2001.



**Keith Green, Assistant Professor, Architecture**—exhibited his international competition-winning scheme for Auckland, New Zealand's waterfront at the 2000 Making Cities Livable Conference in Charleston. His projects, "The Life Cycle House" and "Domus Farfalla," were selected for exhibition at the Art Institute of Chicago. He has been invited to join the "Committee on Architecture" of the Art Institute of Chicago, which is involved in planning exhibitions at the museum.

**Kelby Halone, Assistant Professor, Speech and Communication Studies**—presented two competitively selected papers at the 1999 Annual Meeting of the National Communication Association and served as guest respondent on applied communication scholarship and guest panelist on collaborative learning. He is vice chair elect of the Intrapersonal and Social Cognition Division.

**Harry Harritos, Associate Professor, Architecture**—with **Robert Hogan, Professor, Architecture**, made presentations at the national convention of the Design Communication Association in Tucson, AZ. He is President-elect of the Association and will organize the national convention to be hosted by Clemson University in 2002.

**Robert Hogan, Professor, Architecture**—with **Harry Harritos, Professor Architecture**, completed service work for Clemson University with projects for the remodeling and expansion of Littlejohn Coliseum and Memorial Stadium.

**Sherry Holladay, Associate Professor, Speech and Communication Studies**—presented “A Comparison of Relational Qualities in Grandchildren’s Relationships with Grandparents and Step-Grandparents” at the 1999 meeting of the National Communication Association and is vice chair of the Association’s Commission on Communication and Aging.

**Jane Hurt, Associate Professor, Architecture**—received a University Research Grant for her proposal, “Cross Cultural Influences in School Design: Focus Upon Japan.”

**William W. Lew, Professor and Chair, Art**—was elected President of the National Council of Art Administrators and had four articles on Asian American women artists published in *Women Artists of Color: A Bio-Critical Sourcebook to 20<sup>th</sup> Century Artists in the Americas*.

**James London, Professor, Planning and Landscape Architecture**—was elected to the Pickens, SC, County Council and will represent the Clemson area district.

**Bernadette Longo, Assistant Professor, English**—has published *Spurious Coin: Science, Management, and a History of Technical Writing* (SUNY Press, 2000). The book offers a narrative history of technical writing as a cultural practice and the system of scientific knowledge it controls.

**Steve Madden, Assistant Professor, Speech and Communication Studies**—is serving as program planner for the 2000 Southern States Communication Conference in New Orleans and has had a paper on service learning accepted for presentation. He was recently selected as the new editor for the *Carolinas Communication Association Journal*. He was also presented with a faculty recognition award by the Clemson Panhellenic Council.

**Michael Maher, Assistant Professor, Architecture**—presented “Trickery and Treachery: The Labyrinth of the Introductory Design Studio” at the National Conference on the Beginning Design Student sponsored by UNLV’s School of Architecture in Las Vegas. He has been selected to be the first professor in residence with the new Architecture Program in Barcelona, fall 2000.

**Bill Maker, Professor and Chair, Philosophy and Religion**—presented “Idealism and Autonomy” at the Hegel Society of America meeting in Boston.

**Cecile Martin, Lecturer, Art**—had three works included in “100 Years/100 Artists,” celebrating a century of South Carolina art, at the South Carolina State Museum, Columbia. She was awarded a commission by the South Carolina Arts Commission for a triptych for the new Health/Science Building at Tri-County Technical College, Pendleton, SC. Her work was one of 60 images of Christ reproduced in the special “Jesus 2000” issue of the *National Catholic Reporter* (December 1999).

**Judith Melton, Professor, Languages and Women’s Studies**—has received the Class of 1939 Award of Excellence. The award, which includes a \$5,000 stipend, is sponsored by the Clemson Class of 1939 to recognize faculty for the highest achievement of service to the student body, the university and the community.

**Robert Miller, Lecturer, Architecture**—had his project, “Child Welfare Institute,” selected for the High Museum’s Contemporary Art Society tour of architecture in Atlanta. The project included design/build components executed in collaboration with **David Detrich, Associate Professor, Art**. He delivered a lecture, “Relevant Digressions: Physical and Conceptual Fabrications of the Child Welfare Institute,” to the Czech Technical University in Prague and to the Brandenburgische Technische Universität in Cottbus, Germany. He was also awarded, with **Michael Maher, Assistant Professor, Architecture**, a \$76,000 research grant by the State of South Carolina to study “Consumer Perception of Value in A/E Services.”

**Barry Nocks, Professor, Planning and Landscape Architecture**—was appointed to the Greenville, SC, City Planning Commission. With **J. Terrence Farris, Professor, Planning and Landscape Architecture**, he is teaching a review course for planners seeking certification from the American Institute of Certified Planners. Five one-day sessions are offered through the South Carolina Chapter of the American Planning Association. They have also helped organize a

## Development Activity in the College of AAH

**James Earle (Peder) Bruce ('62 BS ARCH; March, North Carolina State University)** has established a scholarship in architecture in his name. In addition, he became a member of the Clemson Legacy Society by virtue of his bequest to Clemson University which establishes the Jessie and Helen Bruce Endowment for Architecture.

**Mrs. John Mayberry** has committed to a Charitable Gift Annuity to the College of Architecture, Arts and Humanities which will benefit the Human Adventure Symposium as well as an unrestricted fund in the College to be used at the Dean’s discretion.

**Eleven firms have contributed** cash and pledge funds toward an endowment to create the Construction Science and Management Teaching Chair in Construction Education. The firms include Ashmore Brothers; Beers York; Bonitz of South Carolina; Cullum Mechanical Construction, Inc.; ESI Companies, Inc.; The Harper Corporation; Kline Iron and Steel, Inc.; Mashburn Construction Co., Inc.; Metromont Prestress, Inc.; James R. Sanders, Jr.; and Trident Construction Company.

curriculum for local citizen planners which is offered quarterly throughout the state.

**Richard Norman, Professor, Architecture**—received a Collaborative Learning Environment Instructional Development Award for “Architectural Design in Three Dimensions.”

**Matthew Rice, Associate Professor, Architecture**—is Professor in Residence at the Daniel Center in Genoa, Italy, for 1999-2001. He coordinated this year’s exchange between Daniel Center students and the School of Architecture of the Czech Technical University in Prague, Czech Republic.



**Robert Silance, Associate Professor, Architecture**—had five photographs selected by the South Carolina Arts Commission for inclusion in the permanent collection of the State Museum in Columbia, SC.

**Suzanne Sinke, Assistant Professor, History**—has returned from a Fulbright Teaching Fellowship at the University of Tampere in Finland. While there, she also spoke as part of the American Voices seminar at the University of Turku and at the Association of Teachers of English meeting in Helsinki. [Please see Sinke’s article on her Fulbright experience elsewhere in *Mirare*.]

**Jamie Sittig, Undergraduate, Landscape Architecture**—received an Honorable Mention in the *USA-Today Newspaper’s* All-USA College Academic Team, one of only two students from South Carolina to be named to the list. A thousand students competed for the honor of being on the team. Only 23 were selected, and 39 received Honorable Mention.

**Kelly Smith, Assistant Professor, Philosophy and Religion**—presented “Cystic Fibrosis and the Genetic Disease Concept in Biology” at the American Society for Bioethics and Humanities meeting in Philadelphia. He also presented “How Medical Ethics has Failed” at Clemson’s Fifth Annual Graduate Student Research Forum. He has received, with **Dan Wueste, Associate Professor, Philosophy and Religion**, an Innovation Fund Award to begin a series of “Ethics Across the Curriculum” seminars designed to help non-philosophers integrate the teaching of ethics into their curricula. The initial seminar, with Dave Alverson (Entomology), will be focused on Bioethics.

**Lolly Tai, Professor, Planning and Landscape Architecture**—with Mary Haque (Horticulture), received a grant from the SC Alliance 2020 to conduct a workshop on sustainable landscape design and a grant from the South Carolina Energy Department for research and publication about sustainable landscape designs. Her detailed contour model of her design for the ten-acre Heritage Garden within the South Carolina Botanical Garden is on display in the lobby of the Madren Center.

**Michael Vatalaro, Professor, Art**—had ceramic work included in “100 Years/100 Artists,” celebrating a century of South Carolina Art at the South Carolina State Museum, Columbia, SC. He also had work exhibited in “Faces of the Upstate” at Furman University, Greenville, SC, and in “Millennium Exhibition” at the Upstairs Gallery, Tryon, NC.

**Cecilia Voelker, Alumni Distinguished Professor, Art and Architectural History**—presented “Port Quarantines: Disease and Death on the Seas”, an interdisciplinary study of medicine, ghost ships, quarantines, and clever ruses to gain commercial market share, at the World Marine Millennial Conference in Salem, MA. The presentation was supported by paired slides of quarantine sites in western Europe and coastal America.

**Sam Wang, Alumni Distinguished Professor, Art**—was the keynote speaker at the South-Central Regional Photography Conference at Belmont University, Nashville, TN. He co-authored an article on his collaboration with Russian photographer Vladimir Nikitin for the Russian magazine *Foto & Video*. He has photography represented in “100 Years/100 Artists,” celebrating a century of South Carolina art at the South Carolina State Museum, Columbia, and his work is included in an exhibition of Southeastern photographers, “Photon Rangers,” at Virginia Intermont College.

**Denise Woodward-Detrich, Lecturer, Art**—exhibited ceramic works in “Born of Fire II” at the Upstairs Gallery, Tryon, NC. Her ceramic work was also included in the 22<sup>nd</sup> Annual Juried Artist’s Exhibition at the Pickens County Museum, Pickens, SC, and in the Upstate Visual Arts Gallery Fall Exhibition at Wachovia Bank, Greenville, SC.

**Daniel E. Wueste, Associate Professor, Philosophy and Religion**—gave the presidential address, “Law and Politics: Is There a Difference Here that Makes a Difference?” at the annual meeting of the South Carolina Society for Philosophy, held jointly with the North Carolina Philosophical Society at Duke University.

**Kathleen Yancey, Professor, English**—edited, with Jane Bowman Smith, *Self-Assessment and Development in Writing: A Collaborative Inquiry* (Hampton Press, 2000). She gave an invited talk, “From Cornerstone to Capstone: Writing, Inquiry, and Accomplishment in the Disciplines,” at the January meeting of The Association of American Colleges and Universities and has conducted Writing across the Curriculum workshops at Utah Valley State College, Brigham Young University and Middle Tennessee State University.

## From Our Alumni

**Wayne H. Camas (BS '86, March '88)**—has had work from his firm, Camas Associates Architects PA, featured in *Business Properties*, a quarterly Charlotte, NC, business publication.

**James E. Kennon, Jr. (BA '72, March '75)**—has been promoted to Associate at Tuck Hinton Architects, Nashville, TN.

**Thomas P. Turner, FAIA, (AE '51)**—was appointed by Governor James Hunt to serve a six-year term on the North Carolina Building Code Council. He is also serving a second three-year term on the Charlotte-Mecklenburg Building Development Commission.

## From the Landscape Architecture Design Studio: Suggesting a Different Highway

Lolly Tai and Umit Yilmaz, Planning and Landscape Architecture

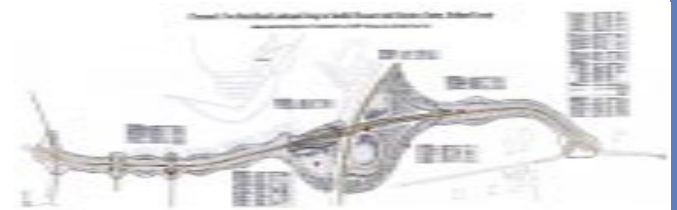
In the Fall of 1999, the third and fourth year Landscape Architecture students collaboratively designed the Clemson Road/Two Notch Road intersection at the Clemson University Sandhill Research and Education Center in Columbia, SC, as a public service project. Their proposal was an innovative design that focused the northwest “gateway” of Columbia, while addressing many physical, environmental, and aesthetic design issues. During the design process, students made a number of site visits to Columbia to inventory and analyze the existing site conditions. The Department of Transportation (DOT) officials reviewed the students’ work during intermediate stages as the concepts were being formulated and developed.

In a vertical studio format, the students worked in two-person design teams, which were comprised of one student from each year. They developed eighteen alternative site and landscape design solutions and presented their proposals to the faculty, DOT officials, Clemson University Public Service and Agriculture administrators, and Sandhill community representatives. Ideas from the alternatives ultimately influenced the final design in a one-day design charrette. One hundred and twelve drawings, 14 detailed models, and numerous sketches were produced for the final solution. The project incorporated inno-



vative design approaches addressing sustainability, erosion control measures, wetland remediation, and xeriscape planting. Cost estimates and phasing proposals were produced to give a clear focus to the implications for the present and the future. Specific design features included median planting and street trees along Clemson Road to Rhame Road, wildflowers and evergreens in the cloverleaf for seasonal color and low maintenance, retaining walls to alleviate erosion from steep slopes, creation of a new wetland for phytoremediation, an educational park, entrance landscape to the experimental station and commercial properties, and sidewalk connection to the community. The primary objective was to incorporate concepts that would create a sense of place for Columbia’s northeast community.

At the end of the fall semester, during the final review, students presented larger scaled plans and sketches to illustrate and explain their design ideas. A detailed sixteen-foot long model explained the overall concept in three-dimensional form, and a 75 page publication documented the entire design process. This vertical studio provided an excellent service learning opportunity and design experience for the students. They learned the importance of working cooperatively on a project as they would in a real world setting, gained professional confidence through well received design work, and developed enthusiasm for collaboration between different classes.



# Engaging Practices

Amy Merrill, Graduate Student, Professional Communication



Professors Rick Goodstein, Sean Williams, and Judith McKnew at the "Celebrating Teaching Symposium."

The second annual "Celebrating Teaching" Symposium was held on Tuesday, January 11, 2000, at the Madren Center. The tradition of beginning the spring

semester with a teaching symposium was established in 1999 at the request of then Dean James F. Barker, who was eager to publicize and celebrate the diversity and vitality of teaching that he had observed in over 120 classroom visits in the college. Whereas last year's symposium invited each department to showcase its distinctive pedagogies, the symposium this year focused on the characteristics of good teaching that cut across disciplinary differences. Entitled "Engaging Practices," this year's symposium examined "teaching practices that engage students and that students find engaging." Over 90 faculty members and students, representing all ten departments in the college attended this year's symposium, as did President Barker and Interim Dean Ronald Moran. The event was also covered by a representative from The State newspaper.

The symposium was planned by an ad hoc committee comprised of three AAH department chairs (Don Collins, Rick Goodstein, and Roger Grant) and representatives from the Roy and Marnie Pearce Center for Professional Communication (Barbara Heifferon, Steve Madden, Barbara Weaver, Sean Williams, Kathleen Yancey, and Art Young), who organized the event. Pearce Center director, Carl Lovitt, coordinated the planning of the symposium and also presided.

Immediately following a sit-down luncheon, the symposium opened with presentations from a panel of students representing the Dean's Council of Students. The panelists included Rita Bolt (Undergraduate, Speech and Communications), Pernille Christensen (Graduate, Architecture), Matthew Creech (Undergraduate, English), Josh Selwa (Undergraduate, Architecture), and Geo Sipp (Graduate, Art). Drawing



President Barker and graduate student Pernille Christensen discuss the day's events.

on their own experiences as students, the panelists provided insights into such topics as the most important qualities for an effective teacher, their most beneficial classroom experiences, and the aspects of their education that had had the most profound impact on their intellectual development.

All of the panelists stressed the importance of encouraging students to seek further instruction beyond the classroom and to question the information provided within. Ms. Christensen advocated the concept of an "interactive class" in which students "challenge each other and the professor inside of class," instead of passively accepting knowledge. Mr. Sipp agreed, saying that although the "learning process is largely self-fulfilled," it is important that the professor act as a guide for that process. Using a variety of teaching strategies and methods was also mentioned as an important characteristic of effective teaching. Moreover, the ideal teacher, the student panelists agreed, was one who expressed a genuine interest in his or her students and passion for his or her chosen profession—a professor, as Ms. Bolt described, for whom

## A Symposium to Celebrate Teaching in the College of Architecture, Arts and Humanities

"teaching is not just job but a way of life." Such an educator would inspire students to do their best work.

Following a lively question-and-answer session between the faculty participants and the student panelists, the symposium featured roundtable discussions focusing on aspects of effective teaching. The participants divided themselves among ten tables, each devoted to a specific teaching topic concerning ways to better "engage" students in the learning process. A pair of leaders representing two different departments facilitated the discussion at each table, and at least one student took part in each roundtable discussion.

The discussion leaders concluded this portion of the symposium with brief plenary presentations of the main points brought up at their tables. The presenters raised several issues similar to those brought up during the student panel, such as the importance of establishing strong teacher-student relationships and diversifying teaching approaches.

The group discussing the teaching of large classes said that, although this was "pedagogically unsound," steps could be taken to "make the best of a bad situation" by ensuring teacher availability, personalizing the material, introducing variety, and having adequate graduate assistance. The group dealing with the topic "Teaching with Technology" remarked on the difficulty of keeping up with the trends and the importance of making the technology accessible to the students.

Closing remarks were made by South Carolina's Teacher of the Year, Dr. Patti Connor-Greene. Dr. Connor-Greene expressed a concern that the overwhelming amount of information made available to students with the rise of technology and the Internet had created an information crisis. A teacher's job is now, she states, to instill the "higher-level cognitive skills" that will allow the student to "sift" through the information glut to discover what they need and what is most important. Dr. Connor-Greene redefined knowledge as the "ability to understand and make sense of information and what it means, not just to absorb information." Students must become personally involved in learning by asking questions, viewing it as an opportunity for growth, and becoming part of a learning community. Learning, Dr. Connor-Greene declared, is an "active engagement, not a static collection of facts." The symposium concluded with a reception, during which participants continued the discussions they had carried on during the day. Encouraged by the success of this year's symposium, Interim Dean Ron Moran has expressed interest in offering the symposium again in 2001.



A panel of Clemson students provides insights into discussion topics.

# Sabbatical Leads to Campus Plan

Richard Woodward



Drawings by Professor Lynn Craig.

Architecture Professor Lynn Craig's interest in campus planning, specifically the relationship between physical plant and pedagogy, led not only to a sabbatical leave but also to the opportunity to put his ideas into practice. When Horace Fleming, former Director of Clemson's Strom Thurmond Institute and now President of the University of Southern Mississippi, heard of his plan to do a comparative analysis of several campuses in the Southeast, he had a proposal of his own. Would Craig be interested in developing a new campus master plan for the university's Gulf Park campus in Long Beach on the Mississippi gulf coast? Well, yes, and in July 1998, Craig and his wife Julie moved to Hattiesburg, MS, where he set up a complete design studio in a house on the Southern Miss campus. From this command post he began to take stock of his surroundings, sketching and photographing the nearby area along the coast.

**Two weeks were spent measuring virtually every inch of the campus, locating precisely all buildings and trees while dodging fire ant mounds, all in the extremely humid, high 90's heat of a Mississippi summer.**

The first step in his design process was to establish a base plan for the existing Gulf Park branch campus 60 miles away, including land surveys, aerial photos and tax maps. Two weeks were spent measuring virtually every inch of the campus, locating precisely all buildings and trees while dodging fire ant mounds, all in the extremely humid, high 90's heat of a Mississippi summer. Craig accumulated slides and drawings, both existing ones and his own, as well as other documents, and in the process developed his own "how-to" book for campus planning.

With USM Vice President James Williams' assistance, Craig was ready to present his initial findings and begin his first campus planning workshop in late October 1998, but Hurricane George paid a visit to the region. The resulting delay gave him the opportunity to visit Duke, UNC, and the University of South Carolina for part of his sabbatical research. Two planning workshops in December finally served as an introduction to the process of designing a campus and involved the initial planning team—faculty, staff, and student representatives, the mayor, real estate developers, and civil engineers.

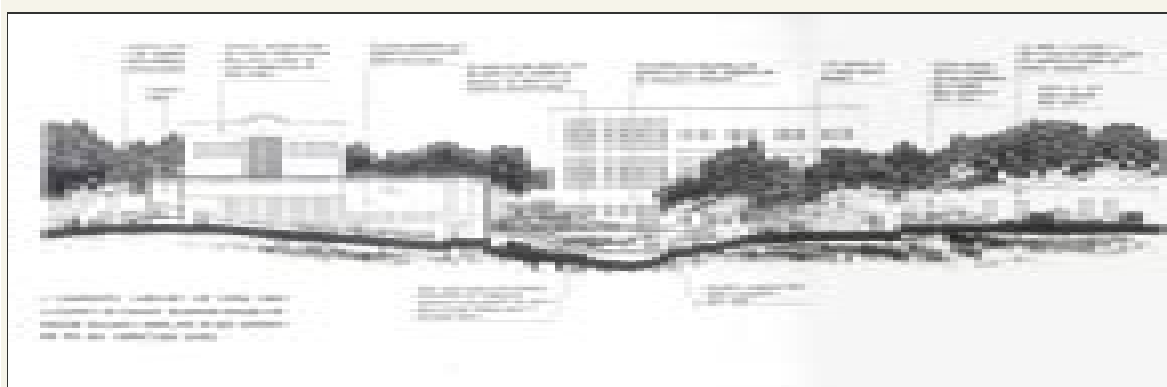
By this time Craig had created an interactive campus model of moveable parts which three teams of committee members were able to manipulate to

represent their own ideas of how the campus should grow. From this introduction and subsequent meetings there arose



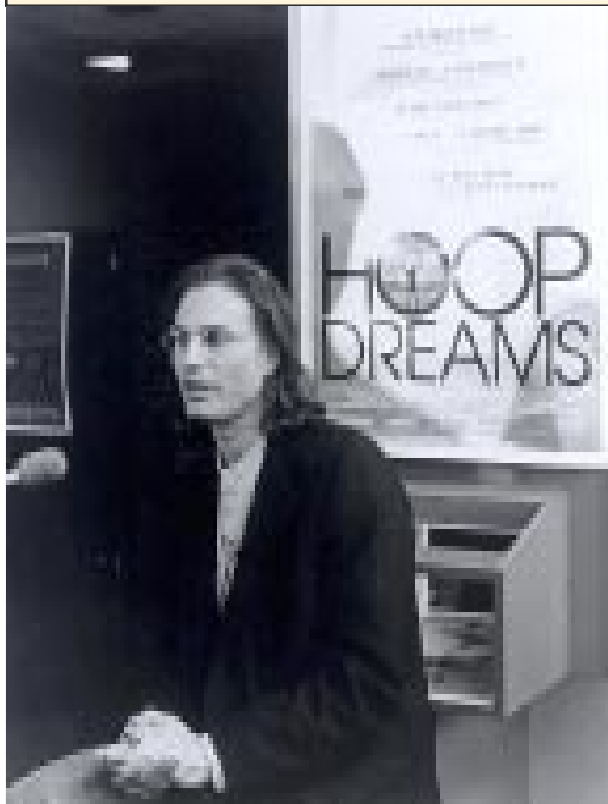
a consensus that simply shaped buildings should be designed that retained the character of the original campus, with less asphalt and more green space on the interior of the site. Craig's own ideas and suggestions were incorporated, modified or rejected throughout. In March 1999, after many rounds of meetings and discussion, project architects were hired for two new buildings to be erected on the soon to be planned campus. Bringing in the architects for the new library and the Advanced Education Center with its 500 seat auditorium was fortuitous as it meant that there would be an overlap of the campus planning activity and the beginning of the architectural design phase for these two new structures.

Craig's involvement and his Clemson connection were noted often in the local press and in campus publications. Though he has resumed his teaching duties at Clemson, he continues to play a part in the ongoing design process, reviewing drawings and making comments and suggestions as plans develop. Some sabbaticals lead to articles and books, some to reflection and rejuvenation, but how many professors actually get things built?



# Memories of a Southern Circuit Junkie

Mark J. Charney, Associate Professor, English



Filmmaker Fredrick Marx.

Mini Mall actually boasted an art cinema, it was short-lived (remember the days of midnight showings of Ken Russell's *Women in Love*?) and even Clemson's temporarily popular Five Directions Cinema Series, begun by John Romeiser and Jerry Plecki in the early 80's, disappeared with the popularity of the VCR. With the support of the Dean of Liberal Arts Bob Waller and the Vending Machine fund, the Circuit was an immediate success, and it has made Clemson one of the most popular sites on the Circuit (which includes the University of Virginia, Duke, the Asheville Art Museum, the Beaufort Art Council, Sweetbriar, Columbia's Nickolodean Theatre, and North Carolina State, among others).

As video maker and Chair of the Chicago Institute of Art Vanalyne Green explained after the recent screening of her newest video *Saddle Sores*, "The crowds at Clemson are often the largest, the audiences the most curious and willing to ask the right questions." Several filmmakers were so impressed by the campus that they have inquired about the possibility of teaching here, and almost each year Clemson is referred to as the most enthusiastic, consistently appreciative site by the Selection Committee.

Why the hype? Southern Circuit is one of the events on campus that remains true to the university's mission to explore diversity and encourage interdisciplinary communication across the curriculum. The genres of its films range wildly from personal narrative to documentary and from narrative to horror, while its subjects include self-referential explorations of the nature of filmmaking, internal accounts of struggles with insanity, stories of homeless AIDS-ridden children living on the street, cartoon examinations of feminist theory, and alcoholic Elvis impersonators.



From *When Billy Broke His Head* by filmmaker Billy Golfus.

What do you get when you cross the history of foot binding in China with a woman who has recorded a statue of the Virgin Mary blinking during a street celebration. . . when you cross portraits of several women who admittedly experience bouts of madness with a society of Jewish senior citizens who spend hours every week kibitzing in a steam bath. . . when you cross the travails of a homosexual hairdresser in Memphis with an examination of the Oedipal syndrome as it applies to fathers, daughters, and baseball? Add these six cinematic experiences to another disparate 72 and you get the Southern Circuit Film Series, one of Clemson's most consistently popular, educational and entertaining events.

What is Southern Circuit, for those of you who may not have been fortunate enough to attend at least one of the series events? It is a film series that brings to Clemson, and several other cities in the Southeast, six filmmakers a year and one or more of their short subjects to screen and discuss. Begun by Susan Leonard and the South Carolina Arts Commission in the late 70's/early 80's, Southern Circuit was created to bring to cities and colleges a variety of national and international filmmakers who would accompany their work on a tour not only to discuss the filmmaking process, but also the issues inspired by their movies and videos. Film and Video makers chosen by a selection committee travel to a variety of sites—jumping planes and renting cars—to conduct workshops, meet with students, and lead discussions.

When I first came to Clemson in 1987 as a 30-year-old, newly married assistant professor teaching film studies, film professor Carol Ward and I wrote a grant that put Clemson on the circuit, then with only six other sites. Although in the mid-70's Clemson's



From *Greetings From Out Here*.

And while most of them are certainly entertaining, all of them are intellectually challenging and provocative. Teachers of English, film, political science, psychology, architecture, sociology, and history, to name a few, regularly encourage their students to attend, and the post-film discussions have sometimes lasted until midnight, inspiring terrific intellectual exchange.

After more than a decade of practice, the Circuit runs smoothly now, but that was not always the case. Because Clemson boasts no consistent screening room, the films were first shown in the Y-Theatre, often drowned out by the band that then practiced in rooms below the theatre, its strong bass sending tremors through the crowd and often intimidating the visiting filmmakers. When the Y closed, we moved to Daniel Hall Auditorium to take advantage of its new overhead projection

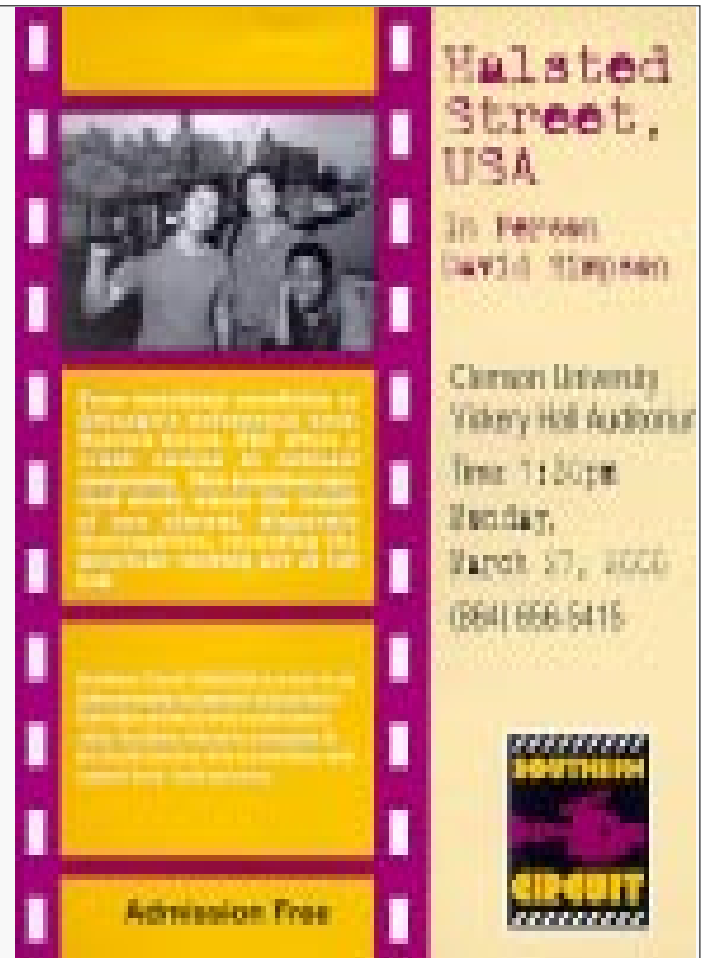
system, but often found ourselves running (literally) at the last minute looking for more sophisticated equipment. I remember a time when Carol and I plucked from the audience a tundra scientist from the biology department who had access to a ¾ inch machine when ours broke, leaving filmmaker Tom Megalis to entertain the crowd with puppets that also were the subjects of his comedic shorts. When over an hour passed and we finally had the new equipment rigged up, the audience was actually disappointed—Megalis was so entertaining doing stand up that they wanted to see more of him.

Daniel Reeves, a filmmaker who brought the controversial pro-Animal rights film, *Ganapati: A Spirit in the Bush*, to Clemson in the last 80's, was so picky about the quality of the projection system, that we finally found a home for his film in Daniel 415. Over 100 people were crowded in a room that seated 60 during one of the hottest days in September when the air-conditioning was not working, but for Reeves, the resulting sharp resolution was preferable to the hazy picture in Daniel Auditorium. Whether it was the heat or the provocative subject of his films is anyone's guess, but audiences argued until long after midnight, challenging Reeves' perspective and appreciating his candor at the same time. And Clemson was the first site to screen Marlon Riggs' *Tongues Untied* when even PBS refused to show it based on its sensitive and graphic portrayal of a young, gay, black man growing up in a hostile Southern environment. We also broke ground when we screened *The Uprising of 1934*, a film that detailed the violent millworker's strike that resulted in the death of several South Carolinians, a story that drew so many of the family members related to strike victims that we had to show the film simultaneously in three venues. We even hosted Alli Light and her film about backstage opera divas, *In the Shadow of the Stars*, the year it won the Academy Award for Best Documentary. There is a rumor that next year Todd Haynes (director of *Safe* and *Velvet Goldmine*) may apply to join the circuit.

Finally, courtesy of Bill D'Andrea and Vickery Hall, the Circuit seems to have found a home, one that offers a professional site and a reasonably sized auditorium, and one where the air conditioning has, cross your fingers, always worked even when the equipment hasn't. And although Carol Ward has recently retired, she, along with a host of others who have supported the circuit since its inception—especially Spanish professor Scott Harris who has yet to miss a film—keeps the circuit running. My wife and I usually host the filmmaker at our house (leading to an entire article full of other interesting stories).

For the past many years, Adam Huddleston has helped to pick up the filmmakers and arrange the screenings, while Michelle Farmer, Lori Brown-Pressley, Bryan Slattery, Denise Boerckel, and Dan Burns have helped with the details of publicity, travel, advertising, and local arrangements. It can definitely be a hassle, finding the time to host a disparate group of filmmakers six times a year, and we've struggled with finding the people power to keep the Circuit alive.

But is it worth all of the trouble? All of the receptions and dinners? All of the temperaments and egos? All of the arrangements? Sometimes, when the occasional Brazilian filmmaker demands to be given a tour of the area to buy magnifying reading glasses at Wal-Mart, when another wakes me up at 4:00 in the morning to screen her latest film about ovarian cancer, and when one won't leave South Carolina without purchasing a rotating weather vane with a chicken perched on the top ("preferably at the Ku Klux Klan museum"), we wonder. But not really. On the whole, the Southern Circuit has been one of the most consistently exciting series to play the upstate, giving audiences here the opportunity to aurally and visually experience the entire world, and filmmakers a chance to break stereotypes they may have had about the South. And as long as we continue to foster the strong university support especially encouraged by the Department of English, the College of Architecture, Arts and Humanities, and the Vending Machine Fund, I say bring on the next 78 filmmakers. We're ready for 'em.



## Harvey Gantt gives Keynote Address



Harvey Gantt addressed honorees and guests at our college's 2000 Honors and Awards ceremony.

**Harvey Gantt** (BArch '65), Clemson's first African-American graduate, was the keynote speaker at this year's Honors and Awards ceremony in the College of Architecture, Arts and Humanities. Before speaking to over 80 honorees and their invited guests in the Brooks Center, he was guest of honor at a luncheon in the new Hendrix Student Activities Center. While there he also toured the new Harvey and Lucinda Gantt Office of Multicultural Affairs, named in honor of him and his wife, the former Lucinda Brawley, Clemson's second African-American graduate. He is shown above with President James F. Barker, like Gantt an architect, who, in his introductory remarks referred to Gantt as one of his heroes for inspiring professional people to look for opportunities for public service beyond their own professions. He commented that his service as Clemson's 14<sup>th</sup> President is living proof of the impact of that inspiration.



President Barker and keynote speaker Harvey Gantt at 2000 Honors and Awards Ceremony.

# Brooks Center for the Performing Arts

## *Schedule for Fall 2000*



- 9/5 Smithsonian Jazz Masterworks Orchestra  
9/21 *2:Goering At Nuremberg*  
9/28 American Brass Quintet  
10/3-8 *Machinal* - Clemson Players  
10/19 *Phantom*  
10/26 Cleveland Ballet Dancing Wheels  
10/31 Jerusalem Trio  
11/10 Marvin Hamlisch  
11/14 CU Jazz Ensemble  
11/14-19 Original Script - Clemson Players  
11/16 Tiger Band Pass-in-Review  
11/20 CU Symphony Orchestra  
11/21 *It's A Wonderful Life*  
11/30 CU Choral Ensembles  
12/5 CU Symphonic Band  
12/7 Pieces of Eight (vocal group)  
12/11 A Christmas Carol

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

## **We Would Like to Hear From You**

The College of AAH would like to find out more about its readers so *Mirare* might better reflect your interests. Please take a few moments to fill out this brief questionnaire and return it to: **Mirare Editor, 126 Lee Hall, Clemson University, Clemson SC, 29634.** Thank you for your participation!

Name: \_\_\_\_\_ Major: \_\_\_\_\_

Address: \_\_\_\_\_ Email: \_\_\_\_\_

\_\_\_\_\_ Year of Graduation: \_\_\_\_\_

\_\_\_\_\_ Interests/Hobbies: \_\_\_\_\_

Current Occupation: \_\_\_\_\_

Areas of our college you would like to see covered in future issues: \_\_\_\_\_

Personal Information, Newsworthy Items or Specific feature ideas we might consider for future issues: \_\_\_\_\_