Research in the College of Architecture, Arts and Humanities

Clemson University
Dear Clemson Faculty, Administrators, Alumni and Friends:

I am delighted to present the second edition of our publication highlighting research in the College of Architecture, Arts and Humanities (AAH). We now plan to issue two research publications each year. One per year simply could not contain all of the groundbreaking and innovative research in AAH!

This edition features the work of 12 AAH faculty members from all 10 disciplines in the college. Their projects run the gamut from the humanities to the fine and performing arts to design and building, reflecting the diversity of AAH, a diversity that makes the college unique in all of higher education. This diversity allows us to develop research focus areas that cut across disciplinary boundaries in novel and fascinating ways, providing new perspectives and generating new discoveries.

An excellent case in point is the health research that our faculty members in a number of departments are conducting. We tend to think of health research as something done in the sciences, but a number of AAH faculty are making key contributions in this area. A faculty group in the School of the Humanities is working to understand and improve communications between patients and medical professionals and between the media and the general public on health-related issues. A faculty group in the School of Design and Building is helping to make the structures that we live in, work in and use for other purposes more healthful for the occupants and for the environment.

Of course, there will always be room in AAH for the individual scholar pursuing a research project that he or she is passionate about. This publication features a range of such projects: Don McKale’s examination of what happened to the survivors and perpetrators of the Holocaust after the Second World War ended; Kendra Johnson’s study of slave clothing in the Lowcountry of South Carolina; Todd May’s analysis of anarchism and the concept of political equality; David Detrich’s juxtaposition of kitsch and the sublime in his sculpture; Chris Piper’s work on the impact of certification on female-owned construction businesses; and Sean Williams’ efforts to make computers more effective communication tools by making them more “human.”

These projects demonstrate the quality of research we are producing in AAH. The projects also show the ongoing emergence of the college as a major player on campus and beyond, as Clemson continues its drive toward becoming one of the nation’s top public universities. AAH faculty research plays an increasingly prominent role in that drive.

Sincerely,

Janice Cervelli Schach
Dean
College of Architecture, Arts and Humanities
In the male-dominated world of construction, it can be challenging for women or minorities to compete on a level playing field for building projects. To assist such groups, the state and federal governments use a certification process to provide female- and minority-owned businesses with better access to public construction projects. (Public projects are those funded by federal monies while private projects are funded by corporations or other private organizations.) Chris Piper, associate professor of construction science and management, is looking at certification, specifically in the case of female-owned construction businesses, to see if it makes a difference in procuring public work.

The process of certification was designed to increase the access of women and minorities to construction projects, much in the same way affirmative action increases access to jobs and education. A complicated process that can take as long as a year, certification classifies certain businesses as "disadvantaged business enterprises," or DBEs. To qualify, the company must be at least 51 percent owned and operated on a daily basis by a woman or member of a minority group. Each state has its own process, and in order to work in multiple states, a business must be certified for each state separately. A company must qualify for certification annually.

For certification to be effective, the qualifying businesses must complete the process and then bid for public projects. Although any business, disadvantaged or otherwise, can freely compete for public projects, only those recognized as certified DBEs will fulfill the federal goals set for a particular public project regarding female- and minority-owned firms. The federal government establishes goals in terms of what percentage (money or work hours) of the total contracted portion of the project should go to DBEs. Those who oversee the project are required to make a good-faith effort to meet these goals. If there is a lack of certified businesses, then the goals cannot be met. Goals vary from state to state, depending on the percentage of the minority population. In order for a DBE to receive the contract, the business must have the resources to complete the project in a satisfactory manner. If the company is unable to do so, simply being a DBE will not grant them rights to the project.

Is certification working? Is it increasing access to public and private construction projects? Though the certification process is well-intended, it has not been successful in its current form. The most recent data suggests that certification helps from a marketing perspective more than actually increasing access to projects. So, why isn't certification working as it should? Piper's research suggests that part of the problem may be the certification process itself. The process is difficult and can be very lengthy.

"Many female construction-business owners feel that the certification process can be frustrating." Many female construction-business owners feel that the certification process can be frustrating. I know of one local woman who went through the process nine times before getting help from a lawyer. She had taken over the business from her husband several years ago, and the certifying agency did not believe she was the legal owner and operator," says Piper. "When the government first established female and minority goals for federal projects, some nonminority company owners used their spouses or sisters as 'fronts' to qualify as a DBE. These family members were on the company payroll but really knew very little about the business. Certification agencies are trying to control this abuse, but some bona fide female-owned construction companies are suffering because of it. Those women who have inherited their companies or purchased companies from relatives probably have the most difficulty proving DBE status as compared to those women who have started companies on their own. Moreover, since each state has its own process, multiple certifications are required to work in more than one state. Perhaps if the process were standardized to encompass an entire region, it would be more attractive to women who own construction companies.

Piper will use this research to write her dissertation for her Ph.D., which she is pursuing at the University of South Australia. She received her bachelor's degree in architecture and design and her master's degree in building science and management from Clemson University in 1986 and 1988, respectively. She has been a member of the Clemson faculty for 10 years.
While leafing through an old dictionary, associate professor of art DAVID DETRICH once stumbled across his favorite definition of the term artist: “a trickster that employs sleight of hand.” Detrich embraces this viewpoint because he seeks to ask questions of his audience with his sculptural work rather than presenting a particular viewpoint to them. Looking back over his career, he is proud of the varied nature of the art he has produced, for he believes that “style and consistency are antithetical to the creative process.” Instead, he wants his work to reflect “a seemingly incongruous pattern of concepts and contexts.”

One idea that has been a recurring theme in Detrich’s art, however, is that of paradox. He likes nothing better than to juxtapose two concepts that at first glance would appear to be incompatible. Recently, he has focused on the contrast between “kitsch and the sublime.” A number of his works address the question of whether objects associated with ordinary consumer culture — objects that many people would consider worthless and even tacky — can have artistic value.

To produce these works, Detrich visited a variety of shops in the Clemson area in a quest for items that might be incorporated into his art. At a teacher’s supply store, he stumbled across a set of flashcards featuring images of animals intended to help children learn the alphabet. Detrich was intrigued by the possibilities the set presented because the use of flashcards is one of the earliest ways that human beings learn to associate words with images. Using a special tool that he created, he carefully cut perfectly circular sections out of the cards. He then plugged the circular section from one card into the hole left in another, which combined the bodies of two different animals in unusual ways. For example, the head of a vulture ended up on the body of a lamb, and the head of a zebra was placed on the body of a bird. The resulting juxtapositions were humorous, but they also had an ominous side, for Detrich was inspired by press accounts that described genetic experiments gone awry. He entitled the new set of 26 cards “Flashcards for the Budding Geneticist A–Z.”

Another example that explores this theme of genetic mutation is Detrich’s sculpture “Big Pow Cuck.” He took three iron mailbox ornaments — of a cow, pig and male deer (or buck) — and severed the heads from the bodies. He then welded the heads onto the wrong bodies. The resulting creatures appear normal at first glance, but a closer look reveals that there is something very wrong with them.

In his sculpture “I Like America … But Does America Like Me?” Detrich took a figurine of a bride and placed it at the top of a ramp, and at the bottom, he placed a sled bearing a black Jesus. Between the two figures is a bungee cord that appears to be stretched to its limit with only a small, precariously placed pin holding the cord to prevent the sled from shooting up the ramp and smashing into the bride. Detrich sees the bride as symbolic of the conventional roles that women are asked to play in society, while the black Jesus represents a challenge to many people’s expectations regarding Christ’s physical appearance. The tension and potential collision between them plays with our sense of stereotypes as filtered through popular cultural images. Similarly, his work “Suspension” features a cheap reproduction of Leonardo da Vinci’s “Last Supper,” an iconic religious and cultural image, with a toy train running through it.

Detrich has exhibited his work at national and international venues, including the Tallinn Kunst-Unikool in Tallin, Estonia, and the American Cultural Center in Taipei, Taiwan. In 2004, his sculptures appeared in a nationally juried competition entitled “In America Now,” and in 2006 a solo exhibition of his recent work will take place at the Zone Gallery in Kansas City.

David Detrich was born in East St. Louis, Ill. He received his B.F.A. from the Kansas City Art Institute and his M.F.A. from Alfred University. Before coming to Clemson in 1992, he taught at Wichita State University and Alfred University.
Assistant professor of performing arts Kendra Johnson specializes in costume design. Her work has been featured in more than 30 university and professional productions as well as performances for the Warehouse Theatre and at the Governor’s School for the Arts and Humanities in Greenville. Her current research project, however, has historical as well as theatrical dimensions. She is working to determine what slaves wore on S.C. plantations in the 18th and 19th centuries. Her goal is to help costume designers for theaters, museums, films and other cultural venues depict slave attire accurately.

**TRUE REFLECTIONS**

Assistant professor of performing arts Kendra Johnson specializes in costume design. Her work has been featured in more than 30 university and professional productions as well as performances for the Warehouse Theatre and at the Governor’s School for the Arts and Humanities in Greenville. Her current research project, however, has historical as well as theatrical dimensions. She is working to determine what slaves wore on S.C. plantations in the 18th and 19th centuries. Her goal is to help costume designers for theaters, museums, films and other cultural venues depict slave attire accurately.

This question is more difficult to answer than it might initially appear, because what little evidence exists is contradictory. Accounts recorded by southern plantation owners claim that slaves were well-clothed, while those authored by northern visitors tend to assert that slaves dressed in rags. Johnson recognizes that both sides had reasons to distort the truth and that a thorough investigation will be required to obtain a more realistic view. She plans to publish a number of journal articles and eventually a book to help museums, theaters and the film industry costume their depictions of slaves accurately.

Already, Johnson has come to a number of conclusions. First, she has learned that there were significant variations in the way slaves were clothed. Even on the same plantation, what slaves wore could differ considerably. House slaves who worked in close proximity to the master and mistress were well-clothed because they reflected the status of their owner. Slaves who worked in the field, on the other hand, wore much more basic clothing. “They wanted to clothe them as cheaply as possible,” says Johnson, “so they bought the cheapest fabric available.” Children were the most poorly clothed because they had little economic value to the owners. Within these variations, however, the quality of slave clothing was relatively consistent from plantation to plantation because owners strove to maintain a similar standard. If a particular owner clothed his slaves significantly better or worse than his peers, he would become the subject of gossip and negative comment.

Johnson has also concluded that, in spite of their poverty and oppression, slaves were still fashion-conscious. Female slaves tried hard to emulate the clothing of their mistresses. They worked hard to achieve the same hourglass silhouette, using layers of petticoats and much starch. They took significant pride in their appearance, particularly on Sundays, when they attended church, and when they were courted. On those occasions, the women would fix their hair in elaborate styles and wear jewelry made from clay beads, chinaberry or flowers. They would also pin flowers to their dresses to serve as perfume.

Johnson is focusing her research on plantations in South Carolina’s Lowcountry. There was more direct African influence on slave clothing in that region since the masters were often absent, as the extreme heat drove plantation owners to seek refuge in the Upstate and elsewhere. Slaves, therefore, remained more isolated and self-sufficient, which meant they were better able to maintain African cultural traditions. In the Upstate, meanwhile, slaves interacted more with whites, and African traditions dissipated more rapidly.

To visualize what the clothing actually looked like, Johnson has been creating dolls that she costumes based on her research. These dolls will be featured in a forthcoming exhibit at Georgia State University, and Johnson hopes they will eventually be exhibited in Charleston in a museum or at a plantation. “I want to remind people when they go to Charleston that slaves existed,” says Johnson.

Kendra Johnson was born in Washington, D.C. She received her B.A. in theater from James Madison University and her M.F.A. in theater and costume design from the University of Tennessee. Before coming to Clemson in 2003, she taught theater and costume at the University of North Carolina at Asheville.
Professor of philosophy **Todd May** is proud to align himself with the anarchist tradition. Before that brings to mind the image of a wild-eyed, bearded, bomb-throwing radical from the turn of the century, however, let him explain what he means. May believes that only through anarchy can human beings achieve true equality. Most modern political theories, he says, are based on the premise of equality, but in them equality is something given to the people by their government. Anarchy, on the other hand, looks at equality from the opposite perspective, as something that emanates from the people upward. “Traditional political theory looks from the top down,” he asserts, “whereas anarchism looks from the bottom up.” May calls into question the entire notion, upon which most traditional political theory is based, that the function of political institutions is to provide equality, so that people are the recipients of equality from those institutions rather than direct participants in the political process. “Mainstream political philosophy is usually said to be concerned with ‘distributive justice,’ that is, with the question of how the benefits of a society (be it liberty or some other form of social good) should be distributed,” he says. “This concern, by stressing governmental distribution, makes the general populace the object rather than the subject of political action.”

Traditionally, political theorists have seen Marxism as the most obvious alternative to capitalism, but May asserts that its viability is limited. Marxists merely want to take over the instruments of power, which he believes inevitably leads right back to square one. “The question,” he claims, “is not who should have authority over others but how to get rid of authority over others altogether.”

All of this may sound radical, but May believes that most human beings are already anarchists at heart. The way that people often behave in their social lives — toward their families, their friends and even toward strangers who are suffering from misfortune or tragedy like the recent victims of Hurricane Katrina — follows the basic tenets of anarchism because it involves putting the interests of others ahead of their own. “The trick is,” he says, “to bring those models from what are often the most meaningful aspects of our lives and apply them to our economic and political existence.”

May intends to turn his research into a book in which he will “point the way toward a new progressive political philosophy, one that reworks the anarchist tradition and is grounded not on what people are owed, but on what they do.” He believes that his published work will be of interest not just to philosophers and political scientists, but to a wider audience interested in the shape of our political world.

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Todd May was born in New York City. He received his bachelor’s degree from Brown University and his Ph.D. from Penn State. He has taught at Clemson since 1991.
At first glance, health would appear to be an area of research that is far afield from the disciplines in AAH. Increasingly, however, health means more than just the prevention, diagnosis and treatment of disease from a purely medical point of view. The type of communication people receive through the mass media and other sources of public information plays a major role in how they manage their personal health care. Moreover, medical professionals cannot treat their patients if they cannot communicate with them, a growing issue given the increasing linguistic diversity of the United States. One of the AAH faculty profiled here, professor of Spanish CLEMENTINA ADAMS, focuses specifically on this issue as it relates to Spanish-speaking patients.

AAH includes a number of faculty who are conducting research in health communication, including BRYAN DENHAM, the Charles Campbell Associate Professor of Sports Communication, and KARYN JONES, assistant professor of communication studies. Another expanding research field is the relationship between architectural and environmental design and health. Three AAH faculty members are researching this area — DINA BATTISTO, assistant professor of architecture; DAVID ALLISON, professor of architecture; and ROBERT HEWITT, assistant professor of landscape architecture.
Clementina Adams was born in Barranquilla, Colombia. She received her undergraduate degree from the University of the Atlantic in Colombia and her M.S. and Ph.D. from Florida State University. She has taught at Clemson since 1989.

FRAME OF REFERENCE

Denham by no means suggests eliminating governmental controls on the purchase of steroids. “I would never advocate that these highly dangerous drugs be made legally available,” he says. He does, however, hope that policy-makers will learn to not believe everything they read so they can make informed decisions that lead to more effective policies. He believes government officials should rely on statistical and empirical evidence rather than dramatized anecdotes that may not provide an accurate view of the situation. He also asserts they should be less concerned about “political posturing” that does not address the real roots of the steroid problem. “The policies aren’t working as they currently are,” he says.

Bryan Denham is from St. Louis, Mo. He received his B.A. in journalism and political science from Indiana University; his M.A. in communications from California State University, Fullerton; and his Ph.D. in communications and applied statistics from the University of Tennessee. Before coming to Clemson in 1999, he taught at Southwest Missouri State University.

THE GENE FACTOR

with her research on mass communication about health and genetics, Karyn Ogata Jones is trying to identify strategies that can help people better understand gene-related health issues. She believes communication about genetics is often confusing and inaccurate, particularly when filtered through the mass media. “The misperception that our genes dictate outcomes rather than interact with environmental, personal and social factors to influence health can be difficult to overcome,” she says. “When we add making journalists responsible for accurately reporting scientific findings to the equation, it seems inevitable that inaccuracies and overgeneralizations will occur.”

Jones has conducted a number of studies that have focused specifically on communication about breast cancer. Her doctoral dissertation research was inspired in part by observing the public reaction to the discovery of the BRCA genes, which are linked to an elevated breast-cancer risk for some women. When stories about the discovery of these genes first began appearing in the media, the news, while helpful in identifying women in high-risk families, also had an unintended negative consequence. “An unfortunate effect of this discovery,” says Jones, “was that many women apparently misinterpreted the information, believing if they didn’t have one of the BRCA mutations, they were not at risk and didn’t need to be screened.” In reality, only five to 10 percent of all breast cancers can be traced to genetic factors. The overwhelming majority of women who develop the disease have no genetic predisposition.

Jones conducted her research specifically to determine not only if these misperceptions were prevalent among the groups she surveyed, but also which types of commu- nication have the most influence on women’s knowledge about breast cancer and screening behaviors. In a novel approach to researching about breast cancer, she decided to interview not only women who were within the age range where annual screening is generally recommended (40 and older), but also college-aged daughters. She was motivated to include young women by recent efforts to specifically target college-age women for breast-cancer education and because of the lack of research on young women’s perceptions about the disease. “Younger women do develop breast cancer, and while the population-based risk for developing the disease certainly increases with age, all women should be aware of their genetic risk, particularly those in high-risk families, as these individuals may choose to take a more aggressive, earlier approach to screening or preventive measures,” she says.

Jones surveyed 160 students and their mothers to determine their knowledge about genetic risk and breast cancer, as well as the effects of mass media and interpersonal sources of information on this knowledge. When asked what percentage of breast cancers could be attributed to genetic predisposition, the most common estimate was 50 percent, five to 10 times greater than the actual number. Jones found this tendency to exaggerate the significance of genetics was at least partially the result of the media’s influence, as “respondents echoed to media reports about the role of genetics in breast cancer tend to overestimate the percentage of genetic risk.” On the other hand, mothers who reported hearing or reading a story about breast-cancer screening in the media had more accurate estimations of genetic risk, showing that these types of stories can have a positive effect, perhaps by emphasizing the importance of regular breast-cancer screenings for all women.

The media’s influence in general was stronger among the mothers than the younger women, a difference Jones predicted and explained according to agenda-setting theory, which asserts that people who are more likely to be influenced by the media are more likely to pay attention to it. As older women are at a higher risk for breast cancer, they tend to follow what the media says to say on the subject more closely. Conversely, interpersonal sources of information, such as physicians and family members, are more predictive of younger women’s perceptions about the younger women, underscoring the important role these individuals can play in educating young women about health.

Karyn Ogata Jones is from Norcross, Ga. She received her B.S. in communication studies from Georgia Southern University, her M.A. in interpersonal communication and her Ph.D. in mass communication from the University of Georgia. She has taught at Clemson since 2002.
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Professor of architecture David Allison and assistant professor of architecture Dina Battisto are working to change that. They have undertaken a collaborative project involving faculty from the colleges of Architecture, Arts and Humanities and Health, Education and Human Development; the city of Clemson; and community advocacy groups to design a new facility for the Sullivan Center, which provides interdisciplinary health care on the Clemson campus. The Sullivan Center already has two purposes. First, it fulfills a significant community need for access to high-quality, affordable health services. Second, it serves as a teaching, learning and research environment for faculty and students in nursing, health science and related disciplines. Allison and Battisto are seeking to give the center a third mission: to function as a "green" facility that is healthier for its occupants and the environment.

"The overarching architectural goal of the project," they say, "is to create a physical environment that clearly imbues the Sullivan Center's philosophy of care delivery, one that emphasizes holistic health and health promotion instead of crisis management of disease and disability." The project will also serve as a research laboratory to explore how the designed environment corresponds to health outcomes and health-care delivery. Allison and Battisto believe there is a clear need for more built-environment/health research that generates credible evidence on how design can improve therapeutic outcomes, optimize operational efficiency and effectiveness, improve the overall health-care experience, increase functional building life over time, improve community health outcomes and reduce the environmental footprint of health-care construction and delivery. "It is important to promote human and environmental health through the design of our built environment," says Battisto. This issue is particularly significant in South Carolina, which ranks as the fourth unhealthiest state in the nation.

The project is already well under way. Over the 2004-05 academic year, the project was integrated into four courses in the architecture + health graduate program and highlighted by an interdisciplinary green-design workshop in which faculty and students worked with five nationally recognized green-building experts to identify green-design principles that will guide the design of the clinic. During the summer of 2005, Allison and Battisto directed two graduate students in the redesign of the green clinic. They are now obtaining a cost estimate and seeking grant funding to support the construction of the clinic, which they hope will be ready for occupancy by 2007. The project's merits were recently recognized when two undergraduate student teams won national Healthcare Environment Awards in a competition sponsored by the Center for Health Design, the American Institute of Architects, Contract magazine and Medquest Communications.

David Allison was born in Philadelphia. He received his B.S. in pre-architecture from Clemson in 1978 and his M.Arch. from Clemson in 1982. He returned to teach at Clemson in 1990 after his graduate study at the internationally prominent health-care design firm KMD in San Francisco and Charleston. Dina Battisto is from Lake George, N.Y. She earned her B.S. in architecture from the University of Tennessee in 1991, her M.Arch. from Clemson in 1993, her M.S. in architecture from the University of Michigan in 1996 and her Ph.D. in architecture from the University of Michigan in 2004. She has taught at Clemson since 2000.

Environmental design has played a major role in reshaping cities in America and throughout the world over the last century. Robert Hewitt is from Sacramento, Calif. He received his B.A. in foreign languages and his B.S. in landscape architecture from the University of California at Davis. His master's degree in landscape architecture and city and regional planning are from the University of California at Berkeley. He has taught at Clemson since 2003.

Robert Hewitt looks at health issues from a landscape architect's perspective. His research, on which he has published a number of academic journal articles, examines the history of medicine's influence on the environmental design movement, which seeks to enhance the relationship between people and their built and natural surroundings with a goal of creating environments that are responsive to human needs and that promote human health and well-being. Environmental design has played a major role in reshaping cities in America and throughout the world over the last century. Hewitt's most recent research examines the influence of experimental psychology on environmental design and the subsequent change in design ideology.

Modern ideas underlying the reshaping of cities emerged in the late 19th century, when city planners began attempting to transform urban environments in accordance with contemporary theories about the physiological and psychological health of their inhabitants. Although their impact was extensive in terms of affecting the physiological health of urban inhabitants, their influence on human psychological health was initially minimal. It was not until after World War II that environmental design emerged as a dominant force in the design world. One of the most influential early advocates was the architect Richard Neutra, who was born in Vienna and practiced primarily in southern California. In his seminal book, Surviving Through Design, Neutra advocated that architects and landscape architects should learn from experimental psychology and strive to "place man in his relationship to nature; that's where he developed and where he feels most at home." One of Neutra's most influential early projects was the "Health House," which was built in Los Angeles in 1928. Through its design, he attempted to bring the structure into a close relationship with what he saw as the health benefits of nature. Neutra's post-World War II signature residential buildings featured floor-to-ceiling windows that provided natural light and ventilation and allowed the inhabitants to feel closely connected to their natural environment, which Neutra felt was essential for physical and mental well-being. Neutra's advocacy of the architect's role as a collaborative, interdisciplinary partner in developing a scientific approach to design that would return humanity to a more healthful relationship with its surroundings was extremely prescient, predating the formation of the Environmental Design Research Association and paralleling the development of environmental psychology as a subdiscipline.

Today, the idea that principles of environmental design are based on empirical evidence is accepted by both architects and landscape architects. "It has been shown to be of great benefit," says Hewitt, "given its emphasis on scientific evidence regarding how people perceive, think about and react to their environments." The best designs, he argues, are now seen as "closely tied to individual and place, based on a scientific worldview." Ultimately, Hewitt believes that by working toward an understanding of the historical influence of medicine on environmental design, architects and landscape architects can produce inspired designs that will promote physical and mental health.
In human communication, there is nothing quite like the richness of face-to-face interaction. Our tone, hand movements and facial expressions comprise approximately 70 percent of what we communicate, making what we don’t say in some ways more important than our words. In today’s society, however, many people find themselves interacting with others and with various types of information through computer-based technologies, whether those interactions are for work or for play. Sadly, we’ve come to expect those interactions to be relatively uninteresting, and we accept “vanilla” versions for the sake of convenience.

SEAN WILLIAMS, an associate professor of English whose work centers in an emerging area called user-experience design, simply doesn’t accept the idea that computer-mediated interactions must be dull to be effective. "Wouldn’t it be cool if a bank’s ATM looked and acted like a gumball machine? You’d still get your $20 — you’d get the job done — but you’d have fun doing it," he says. This is an extreme example of what Williams means by user-experience design, but it points out exactly what he’s working toward in his research. "I’m experimenting with ways our online experiences can imitate the richness of our daily experiences, which include tens of subtle visual cues, sounds, environmental conditions and even physical processes to create much more engaging — and ultimately effective — human-computer interactions," he says. "In other words, I’m trying to make computers more human."

The time is right, Williams suggests, for us to expect more from our computers and technologies in general. "For at least the last 20 or so years, my field of technical communication has been way too concerned with efficiency and effectiveness at the expense of considering people’s overall humanity. We crave quality interactions and aesthetic experiences from our technologies, yet most designers simply don’t care about engaging somebody’s imagination in a tool. It’s a pity, I think, because this approach says that at least two-thirds of what we are as people — emotional, physical — simply doesn’t matter. This line of reasoning focuses strictly on our cognitive and rational processes, which current studies show are, in fact, secondary to our emotional and physical understandings of the world." Put another way, our emotions and physical perceptions come first, and what we call our reason or cognition is really our brain trying to figure out our initial responses.

It’s the interaction of these three levels — the physical, the emotional and the rational — that Williams investigates in his research as he tries to think about ways to create online communications that are based on a model of experience rather than interaction. In a recent study, Williams tried to isolate the effects of color on how well a set of users interacted with a large Web site and how positively they interacted with a large Web site. "Wouldn’t it be cool if a bank’s ATM looked and acted like a gumball machine? You’d still get your $20 — you’d get the job done — but you’d have fun doing it," he says. This is an extreme example of what Williams means by user-experience design, but it points out exactly what he’s working toward in his research. "I’m experimenting with ways our online experiences can imitate the richness of our daily experiences, which include tens of subtle visual cues, sounds, environmental conditions and even physical processes to create much more engaging — and ultimately effective — human-computer interactions," he says. "In other words, I’m trying to make computers more human."

"These findings really shouldn’t be surprising if you think about it," says Williams. "We have engaged more of our humanity in working with the color site because it operates at an aesthetic level as well as a cognitive one. And because it’s more pleasant to use, our positive mindset — an emotional response — prepares us to learn. Every teacher knows that it’s way more effective to teach with games and rich interactions than just with lectures or with black-and-white words. These things are certainly necessary to convey information, but if you locate the informational content in a rich and positive experience, people simply perform better because as humans we are wired to combine sensory input to make meaning."

So, will you start seeing ATMs that look like gumball machines any time soon? Probably not, admits Williams. But the concepts he’s investigating suggest that we should begin to think about our interactions with technology from the perspective of the whole experience that engages our imagination, our mind and our body at once. "It’s not just about getting the job done," he says. "It’s about finding ways to make our communication products both functional and charming, to intertwine our minds and our emotions because we all know it’s far more effective, fun and memorable to talk to a friend on the sidewalk than to exchange emails. The question is, how do we make our online experiences more like talking on the sidewalk?" Williams admits that it’s a long way from demonstrating that people work better with color Web sites than black-and-white ones to building online systems that imitate face-to-face conversation, but at least it’s a step toward making computers more like people, rather than expecting people to become more like computers.

Sean Williams received his B.A. in English and creative writing from the University of Utah, his M.A. in composition and rhetoric from Arizona State University and his Ph.D. in technical communication from the University of Washington. He has taught at Clemson since 1999. In addition to producing academic publications based upon his research, Williams serves as a consultant to businesses that want to create more engaging and effective Web sites.
Donald M. McKale, Class of 1941 Memorial Professor of Humanities, has spent the vast majority of his academic career studying Nazi Germany and the Holocaust. His scholarly work — which includes six books and more than 30 articles — is notable for its unflinching willingness to confront the true horror of Nazi policies and actions. In his most recent book, *Hitler’s Shadow War: World War II and the Holocaust* (Cooper Square, 2002), McKale argues that the Nazi regime used the war in Europe to cover up its real campaign to exterminate the world’s Jewish population. “For anyone seeking to come to terms with the depravity of the Holocaust,” writes one of McKale’s reviewers, “this book is required reading.” *Hitler’s Shadow War* was a History Book Club and Book of the Month Club selection; a paperback edition will be published this spring.

McKale’s current research project represents a slight departure from his previous work. Instead of focusing on the Holocaust itself, McKale has turned to the fate of its survivors and perpetrators after World War II ended in 1945. It is all too often assumed that the survivors were treated well and the perpetrators suffered the consequences of their actions. McKale claims, however, that “juxtaposing the experience of the two groups should be a real eye-opener for people who feel that those who were guilty of war crimes were punished and that Holocaust survivors somehow inherited the world. There are major popular misconceptions out there regarding what happened to these groups after the war.”

McKale asserts that the Holocaust did not end with the liberation of the concentration camps by the Allied armies. A guilty world did not rush to compensate Jews for the horrors they had suffered. Instead, anti-Semitism remained widespread, and Jews continued to suffer from hatred and discrimination, often with dire and destructive consequences. In postwar Poland, hundreds of Jews died, some in pogroms. Moreover, many Jews were liberated from Nazi concentration camps only to find themselves in Allied displaced-persons camps in Central Europe that were overcrowded and lacking adequate provisions. According to McKale, the Jews were “murdered twice, once in the Holocaust and a second time through postwar denials and lies about what happened to them in World War II.” This was partly the result of the Cold War that began soon after the war’s end, as the desire of both East and West to woo occupied Germany led both sides to minimize German complicity and under mined efforts to assist Jewish survivors.

McKale argues that a conspiracy of silence and lack of empathy for Holocaust survivors prevailed throughout Europe and the United States. “The survivors,” McKale believes, “suffered the humiliation of living in a world that failed to recognize the destruction of European Jewry as a crime and to eliminate widespread anti-Jewish sentiment.” He argues that the world was obliged to act differently, and there should have been a determined effort “to abolish or lessen racial and anti-Semitic hatreds.” Instead, as time went on and the immediate horrors of the Holocaust dissipated, the world “showed less and less remorse for and understanding of the Jewish catastrophe.”

The situation was particularly horrendous in the Soviet Union. Despite the fact that many Russian Jews had fought bravely in the war to defend their nation against the German invasion, anti-Semitic attacks increased steadily, spurred by Joseph Stalin’s view of Jews as enemies of the Soviet state.

Not all, or even most, of the Holocaust’s perpetrators were caught and punished. The prosecution of some of the most prominent Nazi leaders at the Nuremberg trials created the widespread belief that the guilty by and large got their just deserts. Instead, the chaos that prevailed in the final stages of the war and immediately after its end allowed the vast majority of Nazi war criminals to escape, and many went on to enjoy very comfortable lives.

Although some war criminals immigrated to the United States and Latin America to avoid prosecution, most remained in Germany. As time passed and “pariah” Germany came to be re-accepted into the international community, war criminals were treated more and more easily.

Finding a solution to the problem of the hundreds of thousands of Jewish refugees, many of whom no longer had homes in Eastern and Central Europe, was not easy. In contrast to Zion ists efforts to move displaced Jews to a homeland in Palestine, which ultimately resulted in the foundation of Israel in 1948, nearly foundered because of bitter and often violent opposition in Europe and the Arab world and because of American indifference. Great Britain, which still maintained colonial control of Palestine, used armed force to prevent Jews from immigrating there. It was not until Jewish settlers themselves seized the initiative and forced the hand of the British authorities that Jews were permitted to immigrate legally to a new Jewish state.

McKale hopes his book will help overturn some of the myths surrounding the fate of Holocaust survivors and perpetrators. He believes that only by a head-on confrontation of what really happened can we uncover the true nature not only of past anti-Semitism and racism, but also of prejudices that continue in the present.

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