Redefining study abroad
Renewing the Lee Hall vision
Cultural understanding goes digital
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A Message from the Dean

Dear AAH readers,

In the summer of 1974, during our graduate studies in theatre at Northwestern University, my wife, Diane, and I were hired by the U.S. Information Agency to join a company of actors and a director to develop a cultural exchange program in American theatre. We created and rehearsed two public programs of scenes, one of American comedy and one of American drama. We performed our premiere for an audience of special needs children at Hickory Hill, the McLean, Va., home of Robert Kennedy’s family.

We then took the two programs (and a week’s worth of related theatre workshops) on a 10-week tour of the Middle East and South Asia. Our tour included three weeks in Beirut, Lebanon; a week in Kabul, Afghanistan; a week each in Peshawar, Islamabad, and Karachi, Pakistan; a week in Dacca, Bangladesh; a week in Colombo, Sri Lanka; and a final week in Amman, Jordan. In each location, we interacted with diplomats, the local university students and community theatres.

The travel and working introduction to so many cultures changed our worldview forever. We were acutely aware of our status both as “others” and as Americans. Being on the opposite side of the globe from home as we watched President Nixon resign was profoundly revelatory. We learned an immense amount about world theatre, politics and culture, but we learned even more about ourselves.

The lens that international travel and study provide to the university experience is unmatched and implacable. The pages of this issue document student, faculty and staff stories that are every bit as transformational and instructive as my own. As the College of AAH seeks to nurture students as citizens-of-the-world uniquely equipped to solve the intellectual, ethical, cultural and environmental challenges of the 21st century, we celebrate the progress we are making in providing unique international opportunities for teaching, research and service.

The international focus of this issue of AAH is complemented by equally compelling stories of research and discovery guided by faculty who embrace collaborative work as their own brand of the “fluid campus.” I hope you enjoy all these amazing journeys.

Sincerely,

Clifton S.M. “Chip” Egan, Dean
College of Architecture, Arts and Humanities

More than 140 Clemson freshmen get their hands (and knees) dirty in Clemson’s Lee Gallery last fall as part of a collaborative drawing project overseen by visiting artist Sara Schneckloth. The event spanned two days and resulted in a 10’ x 20’ work of art called Tractus. Gallery director Dyanne Woodward-District says, “It is really wonderful to witness the ‘Aha!’ moment of connectivity students have when they engage in the creative process of drawing.” The creation of Tractus was sponsored by the Center for Visual Arts in response to Clemson’s Summer Reading program for freshmen. In addition to Tractus, last year’s book — The Speed of Dark by Elizabeth Brun — also inspired an exhibition, lecture and book-signing in the gallery.

Dawn Egan in action as he directs Mauritius at Centre Stage Theatre in Greenville in October 2009.
Students CLAM Up on Study Abroad

In a move to bridge this gap between what study-abroad students learn and how well they communicate about it in a variety of media, the College of Arts and Humanities (AAH) launched a pilot program in winter 2008 called Cultural Literacies Across Media (CLAM).

Professor of English Tharon Howard had observed the disconnect for years and proposed CLAM as a way to teach students “how to observe and interpret other cultures, how to capture images and compose different forms of narrative and how to present themselves eloquently and responsibly in the public domain.” Helping study-abroad students see what they see, hear what they hear and understand what it means was the goal of the CLAM pilot.

Randy Nichols, a doctoral student in rhetoric, communication and information design (RCID), was recruited to help develop — and then teach — the new course. Students selected for the pilot program began with a “digital boot camp” in December 2008. In the weeklong intensive program, students learned the theoretical and practical framework needed to develop this new program.

CLAM students headed out to their respective countries in spring 2009. While traveling across the world, they recorded their experiences in multiple forums including blog posts, bulletin boards and e-mail correspondence.

From financial advice in Scotland to graffiti state-ments covering the streets of Brussels, students researched traditions within their particular countries. They interviewed locals and recorded their observations. Their newly found voices are most evident in their reflections about what study abroad means on a personal level.

Junior nursing major Helena Williams says of her return home, “I actually went through more culture shock coming home than I did going abroad. It was like rediscovering my life all over again.”

The CLAM pilot program is just the beginning of a larger goal for Clemson. The students’ work will be featured in databases hosted within the College of AAH. Work is also appearing on YouTube videos, Facebook pages, PowerPoint presentations, digital posters and beyond. By sharing their work in this manner, CLAM students can teach their peers through digital narrative and engage in discussions with others outside the University. In addition, skills learned in this pilot apply to almost any field of study and any career setting, giving CLAM potential well beyond the study-abroad experience.

Tharon Howard knows of no other program that is teaching students cultural perspective while also providing the new media tools and conceptual framework to put this perspective into practice. “New media is not just a tool,” he says. “If Face-book was its own country, it would be the fourth largest country in the world.”

Nichols and Howard developed an online version of the program to provide these learning opportunities to more students this spring.

Most students who study abroad say the experience is life changing, but when asked why, their answers often fall short of satisfying. Not just verbally, but in their photos, videos and blog posts show evidence of an inability to express, explain and make sense of their time abroad.

The work of students in the pilot version of CLAM is available through several digital avenues including the following:

- YouTube — via the Clemson CLAM channel fouws: 
youtube.com/user/ClemsonOIA

- The Blogosphere — via connections such as Clam Soup blog (clamsoopty.blogspot.com)

Tharon Howard has been teaching at Clemson since 1992. He received his B.A. in English from the University of Missouri at Kansas City and his M.A. and Ph.D. degrees from Purdue University. Howard is the director of both the Usability Testing Facility and the MATRF at Clemson. He is conducting usability testing research for Pearson Education and Longman Publishers, and his book Design to Thrive: Creating Sustainable Social Networks and Online Communities was just released.

Randy Nichols is a Ph.D. student in RCID at Clemson where he teaches composition and communication. His dissertation focuses on cultural narratology in digital compositions. Nichols will be highlighting the CLAM program in his presentation “Innocents Abroad: Cultural Mediacies in the Study Abroad Experience” at the 2010 Conference on College Composition and Communication. He received his M.A. in English literature from Rangos University.

Editors Note: The College of Architecture, Arts and Humanities thanks the Human Adventure Symposia Endowment and Maryalice Mayberry for her support of the CLAM pilot.

1 I spent six days traveling in Morocco during Semana Santa, and it was truly an eye-opening experience. It was a once-in-a-lifetime opportunity. While traveling, I witnessed a matter of minutes we would go from desert-type landscapes to lush forests. This is something that I definitely was not expecting. I met some of the most incredible people here. I also learned more about myself and others (both in the interactions between people) than I could have imagined.

Meg Sparkman
Language and international trade
Studied in Seville, Spain

BY SARAH BROWN

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Refining Our Worldview

Constancio Nakuma, associate dean in the College of AAH and professor of French, hails from Ghana and understands all too well the study-abroad experience. Nakuma, an avid supporter of the CLAM program from the beginning, believes in its ability to provide students with a toolkit to express themselves. “CLAM is a way to teach students how to reflect on the permanent message etched into them while they study abroad, that they are part of a bigger picture,” Nakuma says. “CLAM was designed to help our students learn how to paint themselves into that bigger picture consciously and as true to self as they can.

“Studying abroad allows students to gain a clearer picture of themselves using the mirror that ‘otherness’ holds up to them,” he continues. Having lived and studied as an “outsider” in France, where he obtained his Ph.D. in linguistics at New Sorbonne University, and in Canada, where he obtained an MBA, Nakuma thinks that students typically form a perception of others through their own construed filters. With CLAM, they can gain a better framework, making them aware of their input and helping them approach any situation with an open mind. “CLAM helps students evolve from where they are in a conscious way,” he says. “Students learn to understand their filters. They realize that they are not the center of everything. They are approaching otherness from an informed point of view.”

By making study abroad a centerpiece of all its programs, Nakuma hopes to see the College of AAH reinvent liberal arts education to reflect its original ancient Greek focus on civic responsibility. “Becoming an informed world citizen has to be viewed as a critical piece of being an educated person,” he says. Nakuma also thinks CLAM would make an excellent addition to Clemson’s freshman Orientation. “CLAM gives students the skills to ask the right questions about who they are in relation to others. When asking the right questions, they are able to look for the right answers, opening the door to infinite learning,” he concludes.

During the fight, six bulls were killed by three torreros. The whole process was not nearly as gruesome as I had thought it would be.”

Meg Sparkman
Language and international trade
Studied in Seville, Spain

It has been a huge learning and growing experience for me. In most instances it affected me in ways that I can’t really put into words. People said the study-abroad trip would change my life, but I had no idea it would be like this. This was the perfect time in my life to take this adventure.”

Zach Cerny
Marketing
Studied in Newcastle, Australia

Wow! This might have been the best weekend of my life. We stopped by Loch Ness and ran away from the monster. I did not realize what an amazing time I’d had until the prospect of leaving became a reality. Every day here has been adventurous because everything is different, and therefore, life over the last four and a half months has really been living.”

Keith McGinger
Finance
Studied in Glasgow, Scotland

The Aussie friends I made with the others that I made friends with will be friends for life. They are some of the most trustworthy and kind people I’ve ever met. In small ways, I am definitely trying to implement their outlook on life into my life. I can only hope that I impacted their lives to the same extent.”

Zach Cerny
Marketing
Studied in Newcastle, Australia
An addition to the original Lee Hall was created in the mid-1970s to accommodate the growth of programs, students and teachers, providing much-needed space for the school’s burgeoning disciplines. The Lee Hall complex of connected buildings that was established in the ’70s remains today with only a small addition in the ’90s to provide temporary relief from overcrowded conditions. The two-part complex serves as home to the School of Architecture, the Department of Art, the Department of Construction Science and Management, and the Department of Planning and Landscape Architecture—approximately 800 students in seven degree programs under the guidance of 70 faculty members, academic leaders and administrative staff. Since Lee Hall was built and expanded 30 years ago to accommodate roughly 60 percent of those numbers, the call for another addition is long overdue.

The Archetype

Sitting in the Lee Hall courtyard in the early ’70s and addressing an audience of several hundred students, teachers and guests, Louis Kahn reflected on the vast potential of urban settings. “The city is a place of availabilities. It is the place where a young boy might be walking down the street and discover what he might be his whole life long.”

And then the great architect and educator regarded his surroundings and remarked, “Lee Hall, too, is such a place. It is a place of discovery.”

Kahn’s observations resonate with each of us who was privileged to study here in Lee Hall. He understood that certain qualities of light, openness and order contribute to a sense of freedom of exploration that is at the heart of learning through discovery. For Harlan McClure, founding dean and lead designer of Lee Hall, these were the essential qualities of design education, and he set out to embody these characteristics in built form.
The Agents of Change

With the exception of the programs in art, each of the degree programs is the only baccalaureate program serving in its province. Without exception, each of the professional degree programs witnessed major fundraising efforts and projects. By nature of the profession, problems related to inadequately equipped space can no longer be ignored. This undertaking of events provided the impetus for action.

Within the framework of the 2002 campus master plan proposed by Arthur Libby ’70 of Libby, Craig & Associates, a thoughtful district plan for the "High Ground Precinct" including Lee Hall was developed. Chief author of the "Precinct Plan," Harvey Gantt ’96 of Gant/Hobnail Architects, PLLC, focused his attention on the problems of the Lee Hall complex and offered two key design suggestions. First, working with a committee of academic leaders, Gantt proposed that a separate addition be made to the south of the complex. Second, to connect programs in the practical arts with programs in the visual and performing arts, Gantt proposed a bridge that would open the valley to the east of Lee, culminating at the porch of the Brooks Center for the Performing Arts. The "bridge-as-building" concept was later refined in the design studies with programs on either side of the open sky.

Pieter set out to imagine Lee III, the addition, as a connected structure that will be light, open and well ventilated. Through conversations with academic leaders, faculty and students, we began to conceive of the new complex as one building that will be linked by way of the existing west corridor of Lee II, the renovation, which will be solicited to provide expanded estudio and exhibition space that is critical to program accreditation and functioning itself. And we began to think of preparing a simple restoration master plan for Lee I in order to guide an incremental restoration of this highly valuable structure over time.

The design of the addition was conceived spatially rather than formally, like the original building. Pieter worked toward a universal discipline in which the open spaces of the design studios would be served by the cloud spaces of seminar rooms, dormitory areas and faculty offices. Operable skylights on the ground level are served by closed-service bars containing seminar rooms and offices. On the main level, operable skylights overlook the studios below and are connected to the service bars that contain seminar rooms and offices for faculty and academic leaders. Similar to Kahn’s differentiation of served and servant spaces, Pieter’s approach to promoting clarity of purpose leads to an elegant balance of free and ordered spaces.

The clarity of purpose that structures the universal space of Lee III is provided by a system of fixed columns leading to smaller buildings that fan out to carry the roof load. These are a simple system of beams. Each beam of the two-columns is an operable daylight that not only provides daylight to its bay, but also allows through-ventilation in the spring and fall — the shoulder seasons of the year. Each bar is a smaller series of operable daylight that offers daylight to each office on the main level. Like Lee I, which demonstrates the extraordinary simplicity of his design work, describes the approach to Lee III as “taking the celebrated building (Lee II) and turning it inside out” so that the open, glazed, north and south walls of the addition serve as a reminder of the free facade of the renovation. The east and west walls of Lee III are glazed with large openings that are protected by a sun-control system similar to that of Lee I and Lee II. Although they are connected at the mezzanine level, Lee III and Lee II face one another across a hard scree that leads in one direction to an open piazza and in the other to the future bridge-as-building that will house Clemson’s Center for Visual Arts. The petité S’s tower is set to be repositioned with an operable curtain wall and wrapped with a compatible, full-height south facade that extends beyond the pumphouse.

In this way, alumni of Lee Hall have paved the way for its future. The campus, precinct and bridge connection has been carefully, earnestly laid out by Libby, Craig and Barber for us to follow. So, it is a great honor for us to be selected, among a wide variety of highly qualified teams, as the design team for the expansion, renovation and reorientation of Lee Hall.

Design Team

Thomas Pieter, lead design architect, Thomas Pieter and Partners Architects (TPP Architects) Greg Reeves, project manager, TPP Architects

John Jacques, design facilitator, MPS Architecture

Jeff Tadlock, project manager, MPS Architecture

Gary Parkers, project designer, MPS Architecture

John Jacques, design facilitator, MPS Architecture

Skidmore Owings and Merill, structural engineering

Transrail, building physicist

Talbot and Associates, mechanical, electrical and plumbing

Dutton Engineering, cost

Globes International, cost control

Holder Construction, CM at Risk

Project Team

Shearing Committee

Gerald Verderber, Office of Campus Planning

Paul Borch, Capital Projects Office

Clefton S. M. “Chip” Eger, Dean, College of AAH

James Landon, associate dean, College of AAH

Building Committee

Mike Veidtmann, Department of Art Emeritus

Department of Planning and Landscape Architecture

Terry Morris, Master of Real Estate Development program

Hans Harniss, School of Architecture

Roger Luke, Department of Construction Science and Management

Nicole Boyer, student, Master of Real Estate Development program

Janet Moore, student, School of Architecture

Our aim is to compose one building that teaches by understanding the importance of creating a place for learning, collaboration and ecology. These three related concepts are derived from the philosophy of education and the theory of design that guided the making of Lee I, which we plan to reorient to its original intent. The renovation of Lee II, which seeks to reclaim this everyday building, is similarly guided by these principles. Lee III, therefore, will offer fresh insight into the ways that a building might embody the higher aspirations of the activities within.

A building that teaches. One building. Lee Hall.

[Image]

Spaces That Work

By adopting a one-building concept, the design team, together with the faculty, has been able to explore the nature of teaching and learning in the variety of cultures represented by the mix of disciplines. For some, a didactic approach is more suitable. Therefore, we have enhanced the lecture format in large and small classrooms, technical studios and auditoriums. For others, a Socratic approach is preferred, so we have increased the number and quality of seminar spaces, open and closed, single-use and double-functioning. And for the predominant, discovery-based approach, we have examined the optimal workstations and studio grouping, together with ancillary spaces for clean and mess work. To promote collaboration, we have suggested that all students regardless of discipline be afforded a place in the building marked by a similar workstation.

[Image]

[Image]
The Center for Electronic and Digital Publishing (CEDP) has been meeting the objectives of its mission with more than 45 monographs and 27 issues of The South Carolina Review (SCR) and The Upstart Crow: A Shakespeare Journal as a means to disseminate "the best scholarly, technological and pedagogical research" on topics of concern to the college, the community and the state of South Carolina.

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The founders of Clemson's publishing house have their origin in the Department of English and are going strong in their service to state, national and even international communities of scholars and common readers. The South Carolina Review and The Upstart Crow have, combined, given more than 70 years of distinguished service to contemporary literature and the study of Shakespeare.

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In that vein, the press proudly celebrated Legacy Day at Fort Hill on November 6, 2009, by featuring a book signing of the acclaimed Thomas Green Clemson biography to honor the founder. The CEDP is now prepared to apply for affiliate membership in the American Association of University Presses to affirm a decade of accomplishment in the good name of Clemson University.

In the service of community outreach, CUDP does not stop with its publications.

Until the conclusion in 2008 of Clemson's annual Shakespeare festival, themes of The Upstart Crow have corresponded with the festival theme (from 2000 onward). The CEDP hosted three colloquia on technology's recent impact on publishing and has co-sponsored a series of print studio workshops with the art department.

Similarly, CEDP and the Strom Thurmond Institute created the program "A Celebration of James Dickey," which included speakers from the writer's family, as well as local faculty and guests from other universities in the region. A themed issue of SCR was called James Dickey: Retrospect. To engage students, Chapman took several graduate students on a research field trip to the James Dickey Collection at Emory University. Those young scholars presented their findings at the Dickey celebration and, beside the writings of the poet's children and other participants, published them in SCR. In March 2008, CEDP co-sponsored the first-ever "Words and Aspirations" literary festival, built in part on SCR's 40th anniversary. Headlined speakers of the Clemson Literary Festival, now in its third year, have included David Eggers, Lawrence Lieberman, Richard Michelson, Dotti Bates, Ron Rash and many other creative writers.

For Clemson students in the master's programs in English and professional communication, as well as undergraduates in the writing and publication studies emphasis area of the bachelor's English program, CEDP has become a fertile learning ground for academic internships with applied experiences in editing and publishing. The future of the University press promises a continuation of such opportunities with major online editions under way in bibliographic and textual studies. SCR's monographic series "Virginia Woolf International" includes a large reference book on Mrs. Dalles and Selected Essays nos. 11 and 19 from the annual international Woolf conferences at the University of Wales and Forthham University. The series "Inland in the Arts and Humanities" includes an Irish edition of SCR guest-edited by Catherine Paul, Ph.D. With the highly illustrated forthcoming tome "Grace of Southern Writers," expected in the spring, the SCR trademark will enhance the association it has established in regional literary, historical and biographical publishing.
Study abroad has become the norm in the lives of many college students, but the College of AAH has taken this course of study one step further with the concept of the Fluid Campus. With emphasis placed on living and studying in another culture, viewing one’s own culture from a new perspective and learning to interact and explore in a new place, the Fluid Campus allows students to study off campus with the confidence that their educational experience will be equivalent to courses taught at Clemson.

Programs in three AAH departments take this concept to new levels with their meticulous approach to curriculum and content development. For the architecture, languages, and planning and landscape architecture programs, the study-abroad experience is essential to understanding their respective fields. Because of the global understanding gained abroad, each of these departments requires its students to study abroad as part of the degree requirement.

School of Architecture
For more than 30 years, the School of Architecture has understood the importance of the off-campus experience, but felt that exchange programs did not afford their students the desired growth and learning opportunities. To facilitate this link between learning at Clemson and learning off campus, the school developed full-time centers in Genoa, Italy; Charleston, S.C.; and Barcelona, Spain. Under the watchful eye of Jose Caban, professor of architecture and interim chair, these centers go beyond the typical off-campus experience.

Caban, who has headed the School of Architecture and championed the off-campus initiative for the past 15 years, points out that the architecture-abroad program is not a mere exchange program. Instead, the department has firmly planted roots in these three bustling cities. Since culture, context and heritage play such a significant role within a particular country, Caban feels it imperative for students to learn just how these influences affect the development of buildings and cities.

Take the Charles E. Daniel Center for Building Research and U-Plan Design in Genoa as an example. The villa is owned and operated by the Clemson Advancement Foundation for Design and Building. It provides living, classroom and design studio space as well as a home base for day trips and longer travels. After arriving at the villa and receiving a two-week intensive study of Italian language, students roam the city with confidence: They can order food, ask for directions, shop at the markets and more. The students become explorers and connect with the people and the culture of Genoa.
Bernhard Sill, Genoa Center professor-in-residence, expounds on this exploration through his field study trips with the students. Sill believes these travel efforts engage the Clemson students with Italian art and architecture history, as well as the historic, contextual and urban dimensions of European architecture. In addition to classical outings, specific trips involve exploring contemporary architectures and its interrelation with its context and economy: shipping and trade. For example, trips to a container terminal and the shipyards of Fincantieri — both representing the very old and successful sea-fare tradition of Genoa — allow students to explore naval architecture in Italy. These trips do not just teach architecture; they open the students’ minds for a broader understanding and technology transfer into the building realm.

Clemson’s Barcelona architecture program is much the same in terms of its focus and goals for students. Students in Barcelona live with Spanish students in university dormitories, offering the opportunity for cultural growth beyond their work in the classroom and studio.

While the Genoa and Barcelona study options are popular, many choose to study at the Clemson Architecture Center in Charleston due to an array of possibilities for hands-on work with the local community. Students within the urban design studio in Charleston are developing a town plan for the community of Awendaw, a small, coastal, historically African American settlement. As director of the center Robert Miller explains, students are helping the community to envision itself and plan for sustainable growth in the future. Also in the Charleston fabrication studio, students work beside members of the Department of Planning, Department of Parks and Civic Design Center as they develop a bicycling plan for the city.

These architectural centers in Genoa, Charleston and Barcelona also allow for graduate students within the discipline to study abroad. Because of developments in technology and curriculum, the department confidently sends these graduate students to its centers to gain a broader understanding of architectural practices at an advanced academic level.

Department of Languages
Professor of Spanish Monica Massei, Ph.D., is another faculty member who appreciates the desire for a broader perspective in study abroad, and she has been instrumental in establishing the Clemson University Cordoba Center in Argentina. The Cordoba center — similar to the architectural centers in Genoa and Barcelona — is led by a resident director from Clemson. Students join with international students from other universities at Blas Pascal University in Cordoba to participate in a Hispanic literature and culture program. Each Clemson student is paired with an individual tutor — an Argentinean student of about the same age — who assists academically and helps with adapting to the city and Argentinean culture.

Unlike the programs in Genoa and Barcelona, students in Cordoba live with local families. Massei believes in the multiple learning opportunities afforded the students through in-home residency — lessons about familial dynamics, traditions, dialects and customs — messages that help minds to open. Students explore regional craft shops, jazz areas, folklore festivals and more, delving deep into Argentinean life.

Learning a language within the context of another culture gives students something not found by studying the language in a classroom. While studying sentence structure and reading literature at Clemson help prepare the students in many ways, the abroad experience becomes a necessary component in fully understanding the complexity of a people and thus wholly understanding a language.

The department also offers opportunities for students to study language and culture in cities such as Didim, Kyoto, Florence, Paris, St. Petersburg, Tunis and Urbino.

Department of Planning and Landscape Architecture
With goals comparable to the architecture and languages programs, professor of landscape architecture Umit Yilmaz leads a 15-day trip to Greece and Turkey during Clemson’s Maymester. While the term is short, Yilmaz believes the visit provides his students numerous opportunities to explore different cultures.

One of the most impressive aspects of this trip is the abundance of travel in a mere 15 days. Students arrive in Athens but travel at a fast pace to take in many different cities throughout the region. From visiting Assos, where Aristotle lived for three years, to exploring Istanbul, where Attemesia commissioned the Museum of Halicarnassus (one of the Seven Wonders of the World), students experience culture, people and architecture. Yilmaz believes that “a city’s physical setting and particular history together create a situation capable of being developed into a ‘perfect moment’ of urban form.” By seeing these cities in such a short time, students experience this connection of history and setting firsthand. Students see the evolution of urban and architectural forms and systems, and learn to recognize the interaction between historic urban forms and contemporary urban functions. While this insight can certainly be gained in the United States, Yilmaz feels that it is important to equip students with a clearer vision of these forms by stepping outside their own backgrounds and cultures.

Participants in the Maymester program hear on-site lectures; complete on-site readings; record observations in photos, sketchbooks and journals; and improve in their visual survey and observation skills. They see the differences between architecture, landscape architecture, urban systems and culture within different countries, leading to increased understanding of their own cultures.

As Yilmaz describes, through abroad experiences, students understand themselves and their culture by learning about others. They return with a greater desire to enhance an “understanding of global diversity” across the Clemson campus.

The planning and landscape architecture department also offers semester-long programs for students in Barcelona, Charleston, Genoa, Istanbul and Rome. Not only do students gain a global perspective, they also have opportunities to directly affect a particular people and culture. For example, in 2006 landscape architecture students from Clemson began a transcontinental collaboration with architecture students from Ain Shams University in Cairo, Egypt. Together, the two schools have teamed up to provide design solutions for challenges in Luxor, Giza, Cairo and Rosetta — locations of some of the world’s most treasured antiquities.

The journey throughout northwestern Argentina was an awe-inspiring and stunning experience, inexplicable in words or photographs. With our professors at our sides explaining every imaginable question we could ponder, we traveled in the region with the deepest culture. I found myself trekking throughout some of the most stunning landscapes in Argentina, visiting with the indigenous population, venturing three hours into a tiny town lost in the Andes Mountains, dancing with the locals and standing on ancient ruins that were thousands of years old. In a few days, we were able to inhale the vibrant culture where the spirit and deep roots of Argentinean live.”

Holly Bracher
Senior
Language and International Health
From the Executive Editor

BY MICHELLE MARTIN

In the Eyes of the American Beholder, Fall 2009

Michelle Martin, associate professor of English at Clemson, published Brown Gold: Milestones of African American Literature. The book took 15 years to complete and includes essays on six African American writers. Martin received the University of Wisconsin’s Betsy Beinecke Shircliff Award for distinguished contributions to the field of African American literature. She is working on a second book, titled “Wade Hampton Confederate Memorial in Southern Redwater (Iowa Press, 2008),” which will feature the life story of a prominent African American woman who was a suffragist and civil rights activist.

II AM A 43-YEAR-OLD AMERICAN WITH THREE UNIVERSITY DEGREES, AND SUDDENLY, I AM AWARE OF HOW PROFOUNDLY ILLITERATE I AM.

As a professor of piano, Li-Bleuel's passion for both traditional and contemporary classical music is evident in her recent performances. She recently performed in New York City, where she showcased her talent with a variety of compositions. Li-Bleuel is known for her ability to connect with audiences and share her passion for music.

Her Instrumental Path

BY GLENN HARE

Professor Linda Li-Bleuel has loved classical music all her life. A native of St. Louis, Mo., she spent her childhood studying piano from her father, a professional musician. Her passion for music continued to grow as she pursued her education at Exeter University while a junior and later at the University of Illinois, where she earned her doctorate.

In 2009, Li-Bleuel was named a Distinguished Scholar for her contributions to the field of classical music. She was also the recipient of the St. Louis Symphony’s Lifetime Achievement Award. Li-Bleuel continues to inspire her students and the community with her dedication to the arts.
With a Song in His Art

BY SARAH BROWN

With the United States leading the world in energy consumption, the Department of the Army, as a planning and landscape architect, made a commitment to zero-energy buildings in 2008. The goal of the Clemson ZERO ENERGY HOUSE research is to lay the design foundations for domestic energy gain. To do this, Heine and her colleagues must innovate and develop sustainable energy solutions for the built environment. Building efficient and sustainable structures in the context of art is entirely possible and desirable.

The goal of the Clemson ZERO ENERGY HOUSE is to achieve a 1,000-square-foot, passive solar home that will use minimal energy to maintain comfortable interior temperatures throughout the year. The building is divided into two main zones: the living area and the working offices.

The living area includes a living room, kitchen, dining area, and bedrooms. The working offices include an office, a conference room, and a studio. The buildings are designed to be highly insulated and have large windows to allow natural light to enter the spaces.

The building is designed to be highly efficient in terms of energy consumption. It includes a range of sustainable design features, including:

- Solar panels to generate electricity
- A green roof to reduce heat loss
- A rainwater harvesting system to capture and reuse rainwater
- A geothermal heat pump to provide heating and cooling
- A water-efficient plumbing system
- A high-performance envelope to reduce air leakage

The building is designed to be highly functional and accessible. It includes a range of accessible features, including:

- Accessible entrances
- Accessible bathrooms
- Accessible countertops
- Accessible pathways
- Accessible furniture

The building is designed to be highly sustainable and environmentally responsible. It includes a range of sustainable design features, including:

- A LEED Gold certification
- A certified retrocommissioning program
- A certified green building program
- A certified sustainable architecture program

The building is designed to be highly energy-efficient and cost-effective. It includes a range of energy-efficient features, including:

- A highly insulated envelope
- A high-performance lighting system
- A high-performance HVAC system
- A high-performance plumbing system
- A high-performance electrical system

The building is designed to be highly safe and secure. It includes a range of safety and security features, including:

- A highly secure perimeter
- A highly secure interior
- A highly secure electronic access control system
- A highly secure emergency systems

The building is designed to be highly healthy and comfortable. It includes a range of healthy and comfortable features, including:

- A highly healthy interior
- A highly comfortable interior
- A highly comfortable exterior
- A highly comfortable environment

The building is designed to be highly durable and long-lasting. It includes a range of durable and long-lasting features, including:

- A highly durable envelope
- A highly durable interior
- A highly durable exterior
- A highly durable environment

The building is designed to be highly cost-effective and economical. It includes a range of cost-effective and economical features, including:

- A highly cost-effective envelope
- A highly cost-effective interior
- A highly cost-effective exterior
- A highly cost-effective environment

The building is designed to be highly functional and accessible. It includes a range of functional and accessible features, including:

- A highly functional interior
- A highly functional exterior
- A highly functional environment
- A highly functional system
As a military historian, Ed Meile knows the “fragility of war” may not last, even decades after the battle is won or lost. But Meile never stops trying. His decades-long journey to publish the truth behind two legendary episodes in U.S. history—the Tonkin Gulf and the Escalation of the Vietnam War—was first published in 1996 by the University of North Carolina Press. This volume, called “Instrumental” in reference to the Eumenides, builds a convincing case that an alleged attack on U.S. destroyers by North Vietnamese torpedo boats never happened, but arose from misinterpretation of fuzzy and confusing radar images. Birds, weather or U.S. planes. No enemy vessels. Yet almost everyone on board the U.S. ships on August 4, 1964, believed they were under attack. The U.S. Congress responded swiftly with the Tonkin Gulf Resolution, granting Presi- dient Lyndon Johnson authorization to use “all necessary means” to repel and prevent further attacks. And the net, as they say, is history.

But it is Meile’s knowledge that history is never final because there are always gaps in the evidence. One large gap was filled recently when the Na- tional Security Agency, usually so secretive that people say NSA stands for “never say anything” or “no such agency,” released a long series of documents on the Tonkin Gulf incidents. Meile hopes to complete a new edition of his book, incorporating this information, this year.

Another large body of declassified documents, this one a result of a joint effort with 11 other historians, is the basis for a three-year term on the board of the Guild of Carillonneurs in America. Linda Dzuris is the Society for Military History in Murfreesboro, Tenn., last April. In this paper, he systematically discounts much of what has been accepted as fact about the 1965 Tet Offensive. “An ostentatiously inaccurate,” he writes. One by one, he takes them down. “The Communist attacks were not simultaneous or well-coordinated. The defeat the Communists suffered, while serious, was not as devastating as claimed. American casualties were considerably higher than claimed and stand high for a long time. Intense combat began in late January 1968 and lasted not for weeks, but for months. And the American media, faced with a reality more distressing than the cheap and over-whelming American victory portrayed, did not concentrate and conclude that the United States had been militarily defeated.”

You can view Meile’s online “Vietnam War Bibliography” at www.claremont.edu/cas/chistory/ FacultyDocs/EdMeile/bibliography.html. The list comprises more than 4,000 sources for students and scholars researching the Vietnam War, and it has been viewed more than 800,000 times since Meile began curating it in 1996.

Meile received his B.A. in history from Harvard University. Following graduation, he spent two years in the Peace Corps in East Malaysia. His Ph.D. in history is from the University of Michi- gan. He joined Clemson’s faculty in 1979 and has held the professor rank of since 1986.

Looking Back at the Future

BY JEANNIE DAVIS

When assistant professor of English Jilliann Wise set out to write a novel about the Tonkin Gulf to mark the fortieth anniversary of Charles Darwin for inspiration. Armed only with one very long and seldom-used biography of him—and one very imagination, this 2009 Fulbright Fellow traveled last spring to Ushuaia, Argentina, the Beagle Channel, and other points south. The trip was long, logistically difficult and physically challenging, but in the end worth every minute of her time and trouble. “I wanted to see what Darwin saw when he first arrived in South America,” she says. The result of her pursuit is a first novel, The Colony, due out this spring from Soft Skull Press to enthusiasm: advance reviews.

Chris Reidich, author of Bar. S. and U.S., writes: “Part Williamian dys- toopia, part medical mystery, part Hawthornian allegory and part reality show, The Colony is a present exploration of ethics in the Age of the Clo- neme. But Wise’s novel is not merely an exceedingly smart and formally elegant novel of ideas—it is also a deeply compelling character-driven drama. Annie Shlykin’s voice is irresistible—wise, assured, sexy, righteous, wounded. The Colony is a tremulous success, one of the most exciting first novels in recent memory.”

The Colony is set in Cold Spring Harbor, N.Y., home to Cold Spring Harbor Laboratory, Wise says. The philosopher Peter Singer and the DNA pioneer James Watson, along with Darwin, are characters in the novel. It follows five patients with genetic disorders who are being cured during three months of internment at a biogenetics colony.

“Our fervor for modifying our children and our selves makes me,” Wise says. “The assumption is—if we can prevent or cure a ge- netic disorder, we should. If we can improve our species through DNA tweaking, we should. What does this assumption say about our attitude toward difference? Do we believe some to be un- worthy?”

The novel also serves as an exposé, weaving in archival documents from the U.S. eugenics movement. “It raises the questions: Why do we keep our eugenic policies, from the past and in the contemporary moment, a secret? Why isn’t anyone saying anything?”

Wise is speaking out, and her voice is being heard. She is the au- thor of two books of poetry, and her poems are published widely. The poem “Incision” from her collection The Aspens’ Guide to Sex (Soft Skull Press, 2007) was made into a film last year. That film is broadcast on PBS and on the Poetry Foundation Web site as part of Poetry Portrait. (See her poem “Ecto” at www.poetryfoundation.org/poem.html and www.poetryfoundation.org/archive/poem/234898.)

In fall 2009, Wise gave readings at Pants’ Candy Store in Brooklyn and at the Clifton Cultural Arts Center in Cincinnati. She is busy with her col- leagues in the Department of English planning the 2010 Clemson Literary Festival—three days of readings and events both on and off campus (now in its third year).

Wise joined Clemson’s faculty in 2009. Her Ph.D. in English will from the University of Cincinnati. She holds an M.F.A. in poetry from the Uni- versity of North Carolina at Greensboro and a B.S. in English from Florida State University. Her areas of interest are poetry, fiction, science and ethics.
Connecting the Green Dots

BY SARAH BROWN

While assistant professor of communication studies Dylan Wolfe worked on an arts-based research project called “connecting the green dots,” his work has born out in nature-based sculptures at the S.C. Botanical Garden (SCBG) that can be improved upon and made more meaningful and inclusive.

Wolfe’s project involved students from his digital arts course who worked with natural sculptures at the SCBG. Students were encouraged to collaborate with Wolfe on a project that combined natural forms with electronic art, with the expectation that the resulting work would offer an immersive experience for viewers.

The sculptures were created by students who had participated in Wolfe’s digital arts course. They were encouraged to use natural forms, such as wood, clay, and metal, in their work and to incorporate electronic components, such as lights and sound, to create an immersive experience for viewers.

The project was funded by a grant from the National Science Foundation, which supported Wolfe’s research on the use of digital technologies in the arts.

In the spring of 2009, five of Wolfe’s students contributed to the project. The students used natural forms, such as wood, clay, and metal, in their work and incorporated electronic components, such as lights and sound, to create an immersive experience for viewers. The sculptures were exhibited at the SCBG and were well received by visitors.

In conclusion, Dylan Wolfe’s project on connecting the green dots has been successful in bringing together students and nature in an innovative and immersive way. The project has demonstrated the potential of arts-based research in creating meaningful and inclusive experiences for viewers.

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Making Sure Communities Count

BY JEANNE DAVIS

The year 2009 was a busy one for Mickey Landeck, professor of Architecture at Clemson University. Department of Planning and Landscape Architecture, first, Landeck assumed directorship of Clemson’s interdisciplinary doctoral program in planning, design, and the built environment. Second, he was appointed coordinator and North American editor of Times Planning Review, the oldest refereed planning journal and top academic planning journal in the United Kingdom. And thirdly, he accepted an appointment as visiting professor of civic design at the University of Liverpool.

Nonetheless, Landeck remains keenly focused on his research. He is debating how government agencies and organizations make decisions at the community level and wants to know how choices that affect housing, schools, and neighborhood growth can be improved so they are more equitable for residents. One of his focuses is conservation easements — a topic of increasing importance.

“Conservation easements have proliferated over the past 50 years in rapidly urbanizing areas,” Landeck says. “While beneficial as a land preservation tool, cumulative private conservation decisions are directly affecting public land use options without public input.”

Landeck, along with Clemson assistant professor of planning and landscape architecture Carleigh Dykman, is studying the geography of conservation easements in the United States, using GIS to determine where easements are proliferating and why.

“The conservation easement project has significant theoretical and practical implications,” says Landeck. “The first is the impact of which is social equity. Although a socially beneficial planning tool, conservation easements promote public subsidy of private actions with little to no oversight, limited (if any) public access to the private land, relatively minimal enforcement and other abuses, such as questionable valuation or land cost inflation.”

Landeck’s research could help explain community input into conservation easement decisions. “The findings of this research have important implications for states that are just starting to embark on land preservation, to offer tax incentives in their state statutes for conservation easements, including South Carolina and Georgia,” he says. He also plans to explore other questions related to conservation easements, such as the effect on “affordable housing and the ecological significance of the land being preserved.”

Recently, Landeck was awarded a grant from the National Institutes of Health (as part of an interdisciplinary team from several universities) for a land study on the role of neighborhood characteristics on obesity, physical activity, and crime.

Landeck’s degrees include an A.B. in political science from the University of California, Los Angeles, and an M.A. and Ph.D. in geography from the University of Minnesota. He is the author of the chapter on urban regimes in the 2009 International Encyclopaedia of Human Geography. He has been teaching at Clemson since 2005.

What are conservation easements?

According to the Land Trust Alliance, a “voluntary legal agreement between a landowner and a land trust or government agency that permanently limits uses the land in order to protect its conservation values.” The landowner retains ownership but is restricted in how he or she may use the property. The trust is generally a publicly funded tax incentive. Such easements were originally intended to protect property from development and to safeguard wildlife habitats and natural resources. In most cases easements are perpetual, passing from one generation to the next.

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Religion professor Nancy Hanford is at heart a storyteller. In her classes and books, she tells stories about American religion—about evangelical, Pentecostal and holiness groups. She tells stories about African American Christians, and in her newest work, she is writing a survey history that will “pull together the history of the black church in America and document the contributions of African Americans in the larger denominations,” Hanford says one of her favorite passages in the new book is about Pauli Murray of North Carolina, the first African American woman ordained in the Episcopal Church. “Murray is best known as a civil rights lawyer,” says Hanford. “When she was ordained, she returned home to Raleigh to celebrate her first Holy Communion in the same church where her grandmother was baptized. She was denied entrance into the University of North Carolina because she was black. She was denied entrance into Harvard Law School because she was a woman. She knows where she speaks when it comes to discrimination.”

Hanford, who has been teaching African American religion for about a decade, says she felt lucky the lack of a comprehensive textbook on the subject. “While there are denominational histories and biographies of major figures like bishops, as far as I can tell, nobody has published a survey that is not only the story of the seven major black denominations but also leaders in other denominations, plus material from some of the smaller denominations. I have to include a lot of ‘people’ stories—women in particular—who often get overlooked in institutional narratives.”

Hanford says she was delighted to learn through her research how crucial South Carolinians have been in the nation’s history of African American religion. Two of the most influential A.M.E. bishops, for example, are from South Carolina.

She plans to complete the manuscript of her new book by the end of the summer.

When she’s not writing, Hanford has served as a champion for diversity education programs at Clemson. She was the initial chair of, and continues to serve on, Clemson’s Title VI Zone Team, an organization of faculty, staff and students who volunteer their time to make the University a “welcoming and inclusive place” for students, staff and minority faculty, staff and students. She has also worked with the Clemson chapter of the National Coalition Building Institute since 2002, a group that offers diversity training workshops to organizations that want to include more than 5,000 faculty, staff and students.

Hanford is a native of Lima, Ohio, and has been teaching at Clemson since 1998, achieving the rank of full professor in 1999. The author of seven books, she is perhaps best known for All We’ve Meant to Be: Biblical Feminism for Today (co-authored with Letha Dawson Scanzoni and now in its third edition. Most recently, Hanford wrote We’re Meant to Be: Biblical Feminism for Today (co-authored with Letha Dawson Scanzoni and now in its third edition. Most recently, Hanford wrote

PHILOSOPHY AND RELIGION

In February, Stuart Shank published two tutorial presentations on evolutionary psychology and the massive reality of mind (reprint from the 10th International Workshop on Cognitive Science at the University of the Basque Country in Donostia-San Sebastian, Spain. He has also been invited to give the B.F. Skinner Lecture at the annual conference of the International Association for Behavior Analysis, which will be held in San Antonio, Texas, in May.

HISTORY

Michael Szwurlo has edited the book The Life of Germaine de Staël by Franz-Josef Szymurlo in the prestigious collection of the Germaine de Staël Society for the study of the literary work of the early 19th century French writer Germaine de Staël. Szwurlo’s biography of Germaine de Staël is published extensively, both in Chinese and in English, in parts of the world.

For the Love of Language and Learning

When he’s not teaching, An is writing. He has published extensively, both in China and in English, on his two main areas of interest: major ideas and concepts in Chinese philosophy, the thought of Wilhelm Dilthey, a German philosopher. An’s representative publication on the first subject is the English monograph The Idea of Change (Sincerity, Reality). Its Formation in the History of Chinese Philosophy (New York: Global Scholarship Publications, 2005).

More recently, An has been immersed in a five-year project that began in 2007 to translate the Shaneiwein Seized Works of Dilthey from German, with reference to the English version, into Chinese. This project has involved many distinguished scholars from China, the United States and Germany, and was contracted for publication by the China Renmin University Press in 2006. The first volume, translated by An himself, will appear in May 2010.

An served as the president of the Association of Chinese Philosophy in North America from 2005 to 2007. He organized an international conference on science and technology ethics and business ethics at the University in Chicago, China, in July 2007. He has been an editorial member of three major journals in China, the United States and Germany, as well as an essay reviewer for two major English journals. In October 2008, he was invited to present “The Concept of Family in Classic Confucianism” at the prestigious “World Public Forum: Dialogue of Civilizations” in Rhodes, Crete. His audience was mainly composed of the heads of nations and international organizations, the leaders of world religions and prominent scholars from different parts of the world.

An was born and grew up in Beijing. He earned his B.A. and M.A. in philosophy from Fudan University in Shanghai and his Ph.D. in Asian languages and cultures from the University of Michigan. He taught at the University of Michigan and Princeton University before coming to Clemson.

LANGUAGES

In 2008 and 2009, Daniel James Smith published “Aymará morphosyntax patterns of Spanish and English in a new immigrant community” in the Bilingual Research Journal. “Spanish and English gender/age variation in Gerencia in Haiti,” “An analysis of Spanish/English bilingual conversation: Marked, embedded and alternating languages” in Texto, and “Family, friends and language preference influence on Spanish and English use in the U.S.” were featured in the December 2008 issue of the journal Discover Magazine. An was invited to present “The Concept of Family in Classic Confucianism” at the prestigious “World Public Forum: Dialogue of Civilizations” in Rhodes, Crete. His audience was mainly composed of the heads of nations and international organizations, the leaders of world religions and prominent scholars from different parts of the world.

An was hired by Clemson to start its Chinese and East Asian Studies program in 1999 and promoted to professor in 2003. His expertise is in Chinese language, literature and culture in the Department of Languages and courses on Chinese literature, comparative philosophy and comparative literature in the Department of Philosophy and Religion.

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Prepared — in 2009, he wrote a chapter on clean-room technology for the volume Pharmaceutical Manufacturing Handbooks: Production and Processes. In addition to his teaching and research, Schneider is an active consultant, advising clients from small startups to multinational corporations to government agencies, both here and overseas. He serves on the International ASB Board of Reviewers as a peer reviewer for the Proceedings of the Associated Schools of Construction Annual Conference. Locally, he directed an initiative in 2009 that brought mechanical-electrical-plant and “radical hope for living well and for the delicate manufacturing of everything from nanoparticles to pharmaceuticals to motorcycles.”

Ray Schneider, associate professor of construction science and management, has helped guide the emerging field of clean-room technology from its infancy to its current status as a multibillion-dollar industry upon which high-tech and pharmaceuticals, in particular, depend. He has been involved in clean-room projects around the world, including designing and engineering of the clean facilities at the Nippon Electric plant in Roseville, Calif.

“It’s all about air flow, air pressure, air quality,” says Schneider. “Particles go in; particles go out; some particles linger and cause a lot of trouble.” These tiny particles affect whether manufactured products pass quality-control tests for purity and performance. The number of products rejected for quality-control issues ultimately determines whether or not a business can make a profit. “If not an esoteric pursuit,” says Schneider, “it has real economic implications.” With the recent explosion of nanotech companies, the science of clean rooms assumes even more importance.

Schneider has published widely on the subject of clean rooms, including, most recently, articles in Clean Rooms and Controlled Environment magazine in 2009. In 2008, he wrote a chapter on clean-room technology for the volume Pharmaceutical Manufacturing Handbooks: Production and Processes.

He received his bachelor’s degree in construction engineering from Iowa State University, his master’s in construction science and management from Clemson and his Ph.D. in construction management from Heriot-Watt University in Scotland.

Bausman’s areas of interest include strategic planning in the construction industry, LEED-certified building, financial management, project management, and vocational and distance education. This past year he completed a YouthBuild program funded by the U.S. Department of Housing and Urban Development to provide vocational training and GED assistance to at-risk youth.

In fall 2009, Bauman finalized a study on construction theft and vandalism and is working on several construction best-practice guidelines. He recently concluded a research effort on contractor default insurance that was funded by the National Association of Surety Bond Producers and the American Subcontractors Association.
Lee Morrissey began teaching at Clemson in 1995. His interests include John Milton, Restoration and 18th century English literature, the Enlightenment, the early English novel, early modern democratic political theory and relationships among the arts. He is the author of two books: From the Temple to the Castle, on authors who were also architects, and The Constitution of Literature, on the history of literary criticism. He is co-author of the textbook English Literature in Context, editor of Debating the Canon and author of several journal articles.

Morrissey grew up in Milton, Mass., and received his A.B. degree in philosophy and English from Boston College. He received his M.A. in English, M.A. in history, M.Phil. in English and comparative literature, and Ph.D. in English and comparative literature from Columbia University. At Clemson, he is a past recipient of the Student Government Teacher of Excellence Award and the Gentry Award for Distinguished Teaching in the Humanities.

Tony Penna joined the Clemson faculty as assistant professor of theatre in 2004. His lighting designs have been seen at regional theatres such as Actors Theatre of Louisville (where he served as resident lighting designer for four years), Cincinnati Playhouse, Huntington Theatre Company and Centre Stage in Greenville. His New York credits include scenic and lighting designs at The Culture Project, La Mama and HERE Arts Center. Penna is a member of United Scenic Artists, the union of professional theatre designers, and he is a designer-in-residence at the Warehouse Theatre in Greenville, the S.C. Repertory Company in Hilton Head and the Eleventh Hour Theatre Company in New York. During the 2009-10 season, he designed the Clemson Players’ productions of The House of Bernarda Alba, Rent and Betrayal.

“The primary function of stage lighting is to illuminate the actors and the stage. Beyond that lies the art of lighting design. My goals in designing theatre productions are to reveal the world of the play to the audience in unexpected ways, to reflect the play’s themes and for the lighting to become another character in the story.”

Tony Penna’s lighting design sizzles in the Clemson Players’ 2008 world premiere of David Jacobi’s Self Destruction Opera.