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2  The Birth of a Press
3  New Program in Barcelona
6  Model OAS
10  Cheraw Partnership Program
4  Cornerstone Program
7  AAH Homecoming
11  2000 HUD Recipients
5  Banned Book Reading
8  Watermark
6  Cross-Cultural Learning Experience
12  Clemson Students in the UK
7  Accomplishments
13  Ethics Across the Curriculum
8  Exploring Social Issues In Sports
14  Rudolph E. Lee Gallery
9  Chinks in the Wall
10  Chinks in the Wall
11  Collaborative Wicket Project
12  Oz Collaborative Wicket Project
13  Construction Science Down Under Collaborative Studio Project
14  Clemson/Germany Expo 2000
15  Rocket eBooks Take Off
16  Brooks Center Schedule
<<the unnamed point>>
Thinking Globally, Designing Locally

Architecture
Construction Science & Management
English
History
Languages
Performing Arts
Philosophy & Religion
Planning & Landscape Architecture
Speech & Communication Studies
Visual Arts

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The Birth of a Press

On August 8, 2000, Interim Dean Ron Moran announced the creation of the Center for Electronic and Digital Publishing (CEDP) at Clemson University. Then only a nominal center, the CEDP has since taken the first step in bringing together the production of three publications in our College: The South Carolina Review, The Uptown Crow, and Mirare. As Dean Moran noted at the time, "Future initiatives of the CEDP will be predicated on planning in the College and, to the extent, on the direction the University selects to take concerning the idea of a press." Since September, a consensus has been formed to advocate proposing to the Board of Trustees that the University apply for a registered trademark, to be called, perhaps, "Clemson University e-Press" (CUEP) to distinguish itself from the more conventional university presses.

The work of CEDP as a Clemson "publishing house" anchored in our college is ambitious just to maintain the three publications noted above. Already the CEDP Ad Hoc Advisory Board, which I chair, is developing two essay anthologies for the Internet, the first on the inaugural President's Colloquium on the "Idea of a University" and the second on a colloquium entitled "New Technology and the Future of Publishing." Other projects are being considered, but this last is the most challenging for the new press with its emphasis on electronic and digital media. Aided by a series of small grants and co-sponsored by the Strom Thurmond Institute, the Clemson University Libraries, the Pearce Center, the Department of English, the Department of Art, the School of Architecture, and the South Carolina Film Institute, a number of world-class experts in electronic publishing in academia have been engaged for public discussions, to take place all day Thursday, April 5, 2001, at the Self Auditorium, Strom Thurmond Institute. Admission will be free, and an electronic proceeding will be published on CEDP's Web site as an edited Assistant Professor of English, Catherine Paul. Mirare's spring 2001 issue will report details.

Message from Dean Janice Schach

It is my great honor and pleasure to join Clemson University as Dean of the College of AAH. I don’t believe I could have joined a more outstanding and unique college. With a great new President in James Barker, fine faculty, staff, students, and a rich array of disciplines, the College of AAH is THE place to be!

Yes, Clemson University has a mighty fine football team. But, did you know that Clemson has also been named by Time Magazine at the Top Public College of the Year? What’s even more exciting is that the College of AAH played a central role in this recognition with its Communication Across the Curriculum Program and the Pearce Center for Professional Communication. This recognition only confirms what you have known for a long time...the high level of innovation and teaching excellence in the College.

Jim Barker left some very big shoes to fill, but he didn’t move far away. In his short term as Clemson President, Jim has already accomplished great things, and there is much more to come. The College of AAH is also on the move. The School of Architecture has successfully inaugurated the new Barcelona Studies Abroad Program. The Clemson Choir will perform at Carnegie Hall in November. And, we are working to establish four important new Centers – Ethics, Real Estate Development, Health and Architecture, and Electronic and Digital Publishing. Diverse, you say? Yes, it is. And, that is what makes the College of AAH strong.

Since arriving in August, I have had the great pleasure to meet many alumni and friends of the college across the state and most recently at Homecoming Weekend. I have found the level of support and regard for the College simply overwhelming. Now I know what everyone means when they talk about the “Clemson Experience”. I look forward to working with you in the years to come. If you are ever on campus, please come by Lee Hall and say “Hi”.

Dean Schach comes to Clemson from the University of Kentucky where she was Associate Dean for Undergraduate Studies and Professor of Landscape Architecture.

CAF Lecture Series
Spring 2001

3:00 and 5:00 PM, Monday, February 12, 2001
ContemporaryPredatoryLecture
Poh Raggatt and Howard Raggatt
Artist and Architect / Ashton Raggatt MCDougall, Melbourne
3:00 and 5:00 PM, Monday, March 12, 2001
Craig Gaulden and Davis-Lectureship
Brigitte Shim and Howard Shubin
Architects/Shim-Sutcliffe Toronto

This publication was made possible in part by the AIASC, a strong supporter of Clemson University's professional education programs in construction, architecture, and landscape architecture.

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President Barker Inaugurates New International Program in Barcelona, Spain

Text by Michael T. Mair, Assistant Professor, Architecture
Photos by Christina Bague

The School of Architecture launched its new Barcelona study program in spectacular fashion, as President James F. Barker hosted a gala inauguration reception at Mies van der Rohe's renowned Barcelona Pavilion on September 19th, 2000. The Barcelona faculty team of Xavier Costa and Miguel Roldan, coordinator of the School of Architecture Jose Caban, becomes the third off-campus venue available to architectural students.

In addition to President Barker and his wife Maria, representing Clemson were Dean of the College of Architecture, Arts & Humanities Jan Schach, Chair of the School of Architecture Jose Caban, the Directors of Clemson's established Architectural Centers—Ray Huff from Charleston and Matthew Rice from Genoa along with professors Severio and Stefano Fera and Administrator Silvia Carroll, Humanities professor Gloria Bautista, CAF Executive Director Gayland Witherspoon, and Coordinator of Off-Campus Programs, Carol Hood. Clemson's entourage was warmly welcomed by dignitaries from our collaborating institution, the Universitat Politècnica de Catalunya and by notable Barcelona architects.

This new program aims to establish Clemson's design presence within the vibrant architectural milieu of Barcelona, taking advantage of collaborations with local architects and educators and encouraging involvement with students from the Escuela Tècnica Superior de Arquitectura. President Barker helped advance these efforts during his visit, holding meetings with his counterpart, the Rector of the Universitat and other high officials. To further this focus, the students from the Clemson program are challenging the definition of the contemporary city through their proposed designs for the La Segrera region surrounding the impending high-speed rail station, a critical zone for 21st century Barcelona.

Clemson Students Participate in a Model OAS

Joseph Arbena, Professor, History

For the second consecutive spring, Clemson students were given the opportunity to represent the United States at Washington, DC and play the role of diplomat. Michael Morris (Languages and Political Science) and I collaborated in teaching a cross-listed course focusing on international problems in the Western Hemisphere. Among the mix of students from various majors (History, Political Science, Spanish, Management, Education, English, Psychology, PRMT) those who could not leave campus prepared to negotiate on the Internet in a two-week simulation debate administered by the University of Maryland. Nearly a dozen others studied to participate in the Model Organization of American States conducted in the nation's capital. Both groups represented the South American country of Colombia. Heading the northbound delegation was Jason Howers (Manship); members from our college included Ernest McKenzie (History), Carolyn Schultz (L&T), and Shelly White (L&T).

After Sunday's long ride in motor pool vehicles, the students in Washington jumped into several hours of orientation. Monday morning, I accompanied them as they walked from their hotel along Massachusetts Avenue past Dupont Circle to sip rich coffee with members of the Colombian delegation to the OAS and to discuss the Colombian government's position on questions likely to come up in the debate with over 200 students from other universities representing other American republics; no team could speak for its own country. Topics included drug trafficking, subversion, economic development, free trade, regional economic integration, women's and children's rights, court systems, Cuba, military aid, global warming, the environment, and more.

The team's busy week involved drafting and reading resolutions, caucusing with other delegates, meeting in committees, debating, and voting; they were also addressed by the U.S. Ambassador to the OAS and other dignitaries. Among the more memorable sessions were those held in the historic OAS building at 17th Street and Constitution Ave., within viewing distance of the White House and the Washington Monument. But there was also time for sightseeing, socializing, and sampling some of the city's wide range of food and music.

Whatever their favorite activities, the students were all impressed with the highly structured, often formal, nature of the proceedings, the complexity of political and diplomatic negotiations and networking, the intensity and preparation of their fellow students from across the U.S. and several Latin American countries, and the beauty of our capital city.

Funding is being sought to assure future involvement by Clemson students in this unique experience.
Clemson University was recently recognized by Time/The Princeton Review as "The Public College of the Year" for 2000/2001 because of the strength of the University's Communication-Across-the-Curriculum program. What is Communication Across the Curriculum (CAC)? It is the integration of written, oral, visual, and electronic communication into courses in every discipline from accounting to zoology. With CAC's "active learning" and "interactive teaching," students communicate regularly to become critical thinkers, creative problem-solvers, and effective communicators in speech and writing.

In a CAC program like Clemson's, communications is not viewed as a separate skill, but rather as integral to becoming an architect or engineer in the workplace and in society. All faculty recognize a responsibility to teach students to communicate as knowledgeable citizens as well as successful architects or engineers. And because they are so actively engaged in the educational process, students take responsibility for themselves as learners and as communicators.

We need to imagine classrooms as special places—special because they are in the center of the action and no longer isolated from it.

The major impetus for the CAC program at Clemson began in 1986 when Bob and Betsy Campbell of Gaffney endowed the Robert S. Campbell Chair in Technical Communication, building on the Effective Technical Communication program in the College of Engineering. The Campbell's gift supported collaboration between the College of Engineering and the College of Liberal Arts to improve the communication skills of students throughout the University. Further support came in 1989, when Roy and Mamie Pearce of Columbia endowed the CAC program with additional resources to serve Clemson students and faculty as well as to provide educational connections to schools, businesses, and communities throughout South Carolina. Roy Pearce fondly remembers the importance of communication at Clemson learned from his own teacher, D. W. Daniel. I can only imagine the influence of this English and speech teacher on generations of students, especially when I teach in a building with his name on it and sent my three daughters to a high school named for him.

Communication Across the Curriculum (CAC) is not education as usual. It changes the culture of education, kindergarten through college, by using students' own writing and speaking to apply new knowledge to real-world tasks, rather than just requiring students to pass a test and then move on to the next lesson. CAC's goal is to prepare students for happy and productive lives in the twenty-first century— to prepare students for the challenges and opportunities of globalization, e-commerce, and the information age. Our students must learn how to communicate in rapidly changing national and global cultures. I was reminded of this fact, just last week, when I received e-mail from a former Clemson student, born and raised in Anderson, South Carolina, now working on a six-month assignment in Zanzibar, half a world away, bridging oceans, bridging cultures.

To meet this goal, we need to insure access to computer technology and to the Internet for all school children. We must provide teachers and staff with the training, time, and resources to plan and carry out collaborative, interdisciplinary projects in which students solve real problems and then communicate the results to real audiences. Schools and colleges need to collaborate with each other and with community groups and business organizations to bring about a culture in which students prepare to make a contribution to society by making a contribution while they are in school.

In our increasingly complex and interdependent world, the familiar metaphor of the educational "ivory tower" with its sense of isolation is no longer appropriate. Connections from the ivory tower to the village commons are often narrow, winding stairways. Those connections must become accessible information highways where people and ideas are in continual motion. We need to imagine classrooms as special places—special because they are in the center of the action and no longer isolated from it. For example, the Campbell family recently endowed the Campbell Scholars program, which awards full scholarships to Clemson students in return for tutoring Greenville children, both in their schools and also eventually through e-mail and the world wide web.

Recently, I happened upon The Greenville News' editorial from June 25, 1996, entitled "Pioneering program endowed at Clemson." The editorial, which praised "the gift of more than $1 million by Bob and Betsy Campbell," concludes: "This is a pioneering program in keeping with Clemson's legacy and leadership vision. The future of the school and those it serves is brighter for the Campbell's gift that makes it possible." At Clemson, more than fourteen years later, the future appears even brighter, full of yet more challenges and opportunities.
Of course, there was some splashing involved. At one moment, the student performers threw a large stone into the library pool after the visiting dancers yelled "Hey!" at them from across the pool. An entire phase of the performance involved three members of the Lea Stein Dance Company appearing to walk on the surface of the water (see photo). The illusion was created with the help of sculpture students, who made elegant stools for the dancers to submerge in the water and stand on. On the second night, performers made additional splashes by jumping or dipping into the water –– part of the magic of this type of performance art is that no two performances are exactly alike.

"Watermark" was the culmination of a two-week residency in which the visiting dancers collaborated with students from all over the university. Four members of the Lea Stein Dance Company arrived in early April and gave open workshops to introduce potential performers to the kind of movements they used, which relied heavily on improvisation and an acute attention to the group. In the first week of the residency, as the piece was taking shape, the works of art were being created with the help of sculpture students, who made elegant stools for the dancers to submerge in the water and stand on. On the second night, performers made additional splashes by jumping or dipping into the water -- part of the magic of this type of performance art is that no two performances are exactly alike.

The dancers were quiet, though occasionally the sounds of a saxophone carried across the water to the audience. The dancers' outfits were bright, yet the colors were contained within the muted and familiar tones of water, foliage, brick and concrete.

"Watermark" came about when Dr. Karen Schiff, an Assistant Professor of Interdisciplinary Humanities and Literature, invited dancer and choreographer Leah Stein to Clemson because she was familiar with the work Stein had done in outdoor venues. Over a year and a half, the two created a vision for the project, and they brought it to fruition with the help of an Innovation Grant award as well as supplemental funding from the Vending Machine Committee and the Philadelphia Leeway Foundation. The residency itself was made possible through the collaboration of many faculty members, especially David Detrich and David Hoxton from the Art Department, whose energy and vision were much appreciated.

"Watermark" was treated to readings from their favorite banned books.

Readers included Michelle Martin, Paul McClinton from Agriculture, for Clemson faculty, staff and students to be aware of the prevalence of censorship so that we can maintain our freedom to read the books we enjoy. Ms. Martin hopes that next year's annual Banned Book Reading will feature readers from every department on campus.

Karen Schiff, Assistant Professor, English
Last spring, fifteen students from planning, architecture, and landscape architecture participated in my Maymester course CRP 405/605 “Urban Genesis and Form.” Offered for the second time, it exposed students to different cultures, history, landscape and architecture in a number of contemporary and historic settlements in Switzerland, Greece, and Turkey, and it will be offered again in May 2001.

Because of its nature, on-site learning is the most efficient method for this course. How else can we teach urban form and spatial settings better than by simply being on site as we teach? We were able to discuss urban pattern and density, mixed use, codes and ordinances, and circulation in both modern and ancient contexts while these issues were in front of us. We looked over Miletus’ peninsula from the theatre and visualized Hippodamius’ grid; only a few hours later we walked on Priene’s grid streets and sat on the stone seats of its senate house; we saw the transition between the old and the new urban fabric in Athens right from the Acropolis with our own eyes and were able to understand how new urban functions fit into historic city settings in Zurich and Istanbul; we found the library as a core element in ancient metropolitan Ephesus and cruised on a boat in the Mediterranean to discover what form of urban sprawl threatens the city of Halki in Turkey where Herodotus was born. These were only some of the unique learning experiences students brought home.

We traveled to three countries, 13 cities and a number of significant places. We visited museums such as Topkapi, Saint Sophia, Blue Mosque, Selimiye St. John’s Church, and The House of Virgin Mary; took boat trips in Zurich, Istanbul, Bodrum and Kekova; and walked through contemporary and historic neighborhoods and traditional market areas where local people gather, shop, and dine. The students took visual and written notes and made photographic documentation, and we continued our discussions during long dinners, often under the sunset which Socrates, Plato, Aristotle, Pericles and Alexander enjoyed.

A city’s physical setting and particular history together create a situation capable of being developed into a “perfect moment” of urban form, and we had a chance to see that. In addition, this course increased the multicultural understanding of the participating students. Immersion in other cultures and perceiving the differences, even for two weeks, equipped them with a better understanding of their own background. Now, they have resources that will enhance an understanding of global diversity in our Clemson programs. In fact, since our return, the students have commented many times how much they learned from this experience culturally as well as academically. Some of them were even interested in collaborative studies with their counterparts. The Department of City and Regional Planning has already invited one student, Jason Peek, for joint studies at Istanbul Technical University, and he has applied for a Fulbright scholarship.

We will repeat the experience with a new group of students during Maymester, 2001. Airfare, three or four star hotels, breakfast and dinner, full private bus with a professional guide, boat trips, and other ground transportation cost $1,900 per person last year, and we do not anticipate a significant rise in price this year. Interested persons may contact me at uyilmaz@clemson.edu or by phone at 864-656-7349.

Besides Zurich, Athens, and Istanbul, today’s modern metropolitans with historic cores, we visited other important places below:

**Assos**  Founded in the 6th century BC, where Aristotle lived for three years. **Troy** Five thousand-year-old city of legend. **Pergamon** One of the most important cultural centers of the Hellenistic era; **Priene** One of the earliest Ionian cities founded in the 6th century BC, where Bias, one of the seven wonders of the ancient world, stood; **Kas** (Antiphellos) Founded in the 6th century BC, Lykian town by the Lykian coast; **Kalekoy** (Antipellos-Kekova) Lykian settlement, which mixes a mixture of ancient and medieval actions with recent constructions built on stone taken from historic ruins, blended to form a spectacular environment.
In Piccadilly Square, London, Jonathan Simmons from Seneca, SC, remarked “I have never seen so many people in one place in my life!” Sara Stuerke from Columbia exclaimed in Liverpool, “I never realized that Strawberry Fields was an orphanage.” Matt Schell from Westchester, New York stated, “I really liked the bubble and squeak at Owd Nells.” Joe Waldron from Hilton Head Island asked at Stonehenge, “I wonder how the Druids moved those stones 5050 years ago?” Joe Waldron from Savannah, inquired in Edinburgh, “How in the world did they ever build that Castle back then?” These students and others from Clemson’s landscape architecture and forest resources programs were participating in a four-week course offered through Myerscough College. Hospitality of its people. countryside and the warm hospitality of its people. The arboretum course exposed students to England’s current tree laws, with particular emphasis on Tree Preservation

As Dr. O’Callaghan pointed out during lecture, “Public amenity overrides individual rights.” He went on to say, “In the United States of America, a nation that thrives on controversy, such a tree law would generate widespread protests, multitudes of lawsuits, and rejuvenate rock dinosaur Ted Nugent’s career as a public agitator. Maybe the British are just more reserved than you Americans. You won’t hear them complaining about trees and tree laws. The fact is they work quite effectively.” Having learned about TPO’s, the landscape architecture students applied their knowledge toward their studio design project, the redesign of Myerscough’s Main Campus Quad. They conducted considerable research on the growth and cultural requirements of trees and shrubs that were unfamiliar to them and growing in an unfamiliar environment. Additionally, they also surveyed and analyzed the site and researched case studies to assist them in their design process. They were then able to develop sustainable, innovative, and sensitive design alternatives. In the final presentation, four designs were reviewed by Professor John Moverley, President of Myerscough, and an interdisciplinary team of faculty and students from landscape architecture, arboriculture, and horticulture. Myerscough faculty and students remarked that they were impressed with the professional level and quality of the drawings. One student commented during the review, “Wow, I’d like to come to America and visit Clemson.” Though the students were diligently engaged with their classwork, they also had the opportunity to travel extensively, reaching destinations as diverse as London, Liverpool, Salisbury, Bath, and the Lake District in England, as well as Edinburgh, Dublin, and Amsterdam.

They were able to visit notable architectural sites such as Buckingham Palace, Stonehenge, the Millenium Dome, and Lloyds of London Bank in London, and the Planet Earth Building and the Castle in Edinburgh; the Biddulph Garden in England, Princess Street Garden in Edinburgh, and Powyscluff Garden in Dublin; and urban spaces such as Piccadilly Square and Trafalgar Square in London, the Royal M ile in Edinburgh, and O’Connell Street and Grafton Street in Dublin.

Professor Ham and I are planning to offer the course again during the summer of 2001. Students and practicing professionals who are interested in participating can contact Don H am at dham@clemson.edu. For information on Myerscough College, visit their web site at http://www.myerscough.ac.uk/.
Accomplishments, Milestones and Awards

Clementina Adams, Associate Professor, Languages—has supervised and working directly with Mexican artist Melchor Peredo’s mural project at the Hendrix Center (see Spring 2000 Minaire for details of this project which is supported by a number of campus programs). She has also been elected chairperson of the session, 2000-2001, for “Women and Hispanic Literature,” a chapter of The American Association of Teachers of Spanish and Portuguese.

David Allison, Associate Professor, Architecture and Sarah E. McCleskey, Head, Gunninn Architecture Library—published “Collaboration for Service Learning in Architectural Education” in Art Documentation (Spring 2000).

Yanming An, Assistant Professor, Languages—has published The Historical Hermeneutics in Wilhelm Dilthey (Taiwan: Yuanlin Publishing Co.).

Susanna Ashston, Assistant Professor, English—has been appointed to the State of South Carolina Directors Association in recognition of his commitment to architectural education. He was a featured lecturer at the Thunderbird Conference, held this year in Phoenix, AZ.

John Conway, Instructor, English—has published a short story “All You Can Eat” in the anthology Alphabet Faucet: Pocket Prose #1. (Bottom Dog Press).

Norma Corrales, Assistant Professor, Languages—presented a workshop, “Teaching Spanish Grammar and Culture through Caribbean Music and Dance,” at the American Association of Teachers of Spanish and Portuguese Annual Meeting, San Juan, Puerto Rico.

Carlos Coria-Sanchez, Assistant Professor, Languages—presented “Nuevas aproximaciones a las clases de español para negocios” at the Blue Ridge International Conference on the Humanities and the Arts, Appalachian State University, Boone, N.C.


Sydney Cross, Professor, Art—has had her woodcut “Just Under the Surface” purchased by the Missouri Museum of York County, Rock Hill, SC, from the exhibition “Border Biennial.” Her panel presentation on “Identifying the Body/Odyssy” has been accepted for the Print Odyssey 2001 Symposium in Cortona, Italy in May 2001.

Martin Davis, Professor, Architecture—has received a $160,000 grant from the U.S. Department of Energy’s Office of Building Technology, State and Community Programs to determine how effective the ASHRAE 90.1 1989 Standard/Code has been on reducing energy consumption in commercial and institutional buildings in South Carolina, and what impact the code compliance process has had on the design process. Subsequent coursework will be developed to assist designers and code officials in overcoming barriers found by the study.

David Detrich, Associate Professor, Architecture—has had work accepted to The Foothills Art Center’s “North American Sculpture Exhibition” in Aurora, CO and to the “72nd Annual Juried Exhibition” of the Art Association of Harrisburg in Harrisburg, PA.

Bill Diekhoff, Lecturer, Performing Arts—received the Morris D. Hayes Award from the Wisconsin Choral Directors Association in recognition of his commitment to choral music and outstanding contribution to choral music in Wisconsin.

Linda Dzuris, University Carillonneur and Lecturer, Performing Arts—was named chair of the Public Relations Committee of the Guild of Carillonneurs in North America. She has secured substantial funding from the Class of 1943 for repairs to the Clemson University carillon and practice keyboard. She has also been awarded a Calhoun College Grant to develop an Honors Seminar entitled “Truth in Song—Our Oral History” in which students will study ballads and folk songs as records of American history.

Bernadette Ginestet-Levine, Lecturer, Languages—attended the World Conference for Francophone Studies in Sousse, Tunisia, and participated in the International Poetry Reading Panel, reading and discussing her poetry.
S. Carl King, Professor and Chair, Languages
Southern Mississippi in Morelia, Michoacan, Mexico. Also taught two intensive courses in the Master of Arts Program at the University of Victoria in Cuernavaca, Mexico, where she gave a series of lectures on contemporary Mexican culture. She was also a member of the institute’s annual conference on Architecture for health. She has also published two papers accepted for presentation at the ACSA-SE conference in Charlotte, N.C., “West and East—Nuestra Las Américas,” and “A Much Better Life.”

Karen Schiff, Assistant Professor, Architecture—has presented a paper “Displaced Prefaces: Interpreting the Early American Modernist” at the 2000 Academy of Architecture for Research in the Architectural Imagination conference and has also had two poems published in the Spring/South Carolina Press. She presented “Teaching Advanced Study at the University of Iowa, participating in an outstanding theatre student’s opportunity to provide their services in the area of technical theatre as Assistant Director.”

Don McKale, Class of ’41 Memorial Professor, History—was awarded the Charles Smith Prize by the Hispanic History Section of the Southern Historical Society for his book, “The Spanish-Indian Wars: 1540-1821.”

Robert Miller, Associate Professor, Architecture—was awarded the Charles Smith Prize by the Hispanic History Section of the Southern Historical Society for his book, “The Spanish-Indian Wars: 1540-1821.”

Cathy Robinson, Instructor, Spanish—has been selected to serve a three-year term as American Continental representative to the International Board of the American Institute of Architects’ international design charrette in Vancouver, B.C., as part of the institute’s annual conference on Architecture for health. She has also published three papers accepted for presentation at the ACSA-SE conference in Charlotte, N.C., “West and East—Nuestra Las Américas,” and “A Much Better Life.”

Kathli Yancey, Professor, English—$20,000 for “Developing Electronic Portfolios,” in collaboration with Carla Rathbone (Information Technology Manager, Computer Center). Several faculty in the College of AAH have authored or co-authored proposals that have been funded by the Innovation Fund Committee for the 2000-2001 fiscal year. Several faculty in the College of AAH have authored or co-authored proposals that have been funded by the Innovation Fund Committee for the 2000-2001 fiscal year.

Paul Buyer, Assistant Professor, and Rick Goodstein, Professor and Chair, Performing Arts—$20,000 to develop a Steel Drum Band. The grant money will be used to purchase instruments and related equipment.

Mike Vatalaro, Professor, Art—$18,700 to construct a Japanese wood kiln.

Barbara Weiser, Instructor, Speech and Communication Studies—$25,200 for student projects across the university curriculum that focus on Hidalgo’s “Hidalgo’s” in collaboration with Craig A. DeWitt (Lecturer, South Carolina Institute for Energy Studies) and Mairy A. Haque (Professor, Horticulture).
Lavern Wells-Bowie has joined the College as the Mickel Endowed Chair Professor in the School of Architecture. This is the inaugural year of the Mckel Chair which has been made possible through a gift from M. S. Hornoed Mckel Daniel, and established in the names of Homer Curtis and Leona Carter Mckel. Professor Wells-Bowie is a scholar with expertise in the relationships between architecture and culture. Her research for the year will focus upon completion of a book on the building crafts of Charleston, emphasizing the contributions of black builders to the historic, urban fabric of the city. She will also continue her research involvement with the architecture and Gullah culture of the Sea Islands and the Caribbean.

Professor Wells-Bowie is a graduate of the University of California, Berkeley, and California College of Arts and Crafts. Her interest in architecture developed through a career in textile design, thus her approach to the built environment is interdisciplinary. Wells-Bowie will take a seminar in the spring and will deliver a Mckel Chair Lecture. This fall Wells-Bowie delivered “Syntax of Place, History and Memory” which pertained to architectural parallels between the South Carolina low country, the Caribbean and West African contexts at a conference, “African Diasporas in the Old and the New Worlds: Consciousness and Imagination,” at the Sorbonne in Paris.

In Spanish Town, Jamaica, elements like the plaza and cooler box windows connected to an otherwise Georgian structure speak of both cultural specificity and the amalgamation of Old World Cultures to New World climatic factors. Historic circumstances in economic practices, settlement patterns and building traditions place the Charleston single house as a pluralistic derivative of these forms in the Caribbean as illustrated below.

Kelly Smith, Assistant Professor, Philosophy and Religion—published “A Low Tech Solution to a High Tech Problem: Genetic Disease, Genetic Testing and the Clinician” in an issue of the Journal of the American Medical Association. He presented “A Blueprint for Scientific Respectability” at the Conference on Intelligent Design and Its Critics, Milwauke, WI.

Richard Stafford, Lecturer, Speech and Communication Studies—published Beyond the Beach (SF Communications of Georgia, Inc.), a collection of inspirational essays, and co-authored, with Nora C. Hachett, The Capian Conspiracy, a fictional account of U.S. military doctors and Delta Force soldiers.

Bill Schirmer, Professor, History—received the Alumni Macket Teacher Award presented at the May 2000 commencement.

Lolly Tai, Professor, Planning and Landscape Architecture—published Landscape Design for Energy Efficiency in collaboration with Professors Mary Hauge (Architecture) and Don Ham (Forest Resources). She also received the Clemson University Board of Trustees Award for Faculty Excellence and the Proved Medal for Scholarly Achievement.

Lesley Williams, Assistant Professor, Languages—published “A Unity of Pattern in the Kami Tradition: Orienting ‘Shintō’ within a Context of Pre-Modern and Contemporary Ritual Practice” in Journal of Ritual Studies and “Fall Down Seven Times, Bounce Back: Eight Tenure-Track Employment Despi the Odds” in the Asian Studies Newsletter. He also secured a Japanese Foundation Library Support Program grant to place $10,000 worth of Japan Studies material in the Cooper Library.

Dan Wueste, Associate Professor, Philosophy and Religion—published “The Reality’s Challenge in Professional Ethics: Taking Some Cues from Legal Philosophy” in Professional Ethics (Summer 2000).

Umil Yilmaz, Associate Professor, and Lolly Tai, Professor, Planning and Landscape Architecture—presented “Integration of Computers in Design Process” at the Design Communication Association conference in Tucson, AZ, and “Between the Human and the Mouse: An Empirical Study” at the Council of Educators in Landscape Architecture conference in Guilford, Canada.

Barbara Zaczek, Associate Professor, Languages—presented “Women Fascists after Fascism” at the annual meeting of the American Association of Italian Studies, New York, and “Old Fascism Rule Women?” at a faculty colloquium at Ramapo College, New Jersey.

The newly established program in Ethics Across the Curriculum, housed in the Department of Philosophy & Religion, offered its first week-long faculty workshop this past summer under the direction of Dan Wueste and Kelly Smith. Although faculty in areas outside of philosophy regularly encounter ethical issues in their teaching and professional work, they are often unsure of exactly how to introduce ethical discussions into their classes systematically and with real content. Presenting ethical problems in a way that forces students to think carefully about the positions they hold and why they hold them, as opposed to merely defending prior opinions without much thought, is a challenge. The goal of these Ethics Across the Curriculum workshops is to provide all faculty members with an opportunity to acquire the wherewithal to meet this challenge.

The focus of the pilot workshop was bioethics. Workshop participants received a copy of a new ethics book, The Elements of Moral Philosophy, case studies prepared for the workshop, and overhead masters prepared for and used in the workshop. They were expected to take an active part in the proceedings—participating in discussion of case studies and adding observations from their own experience. The workshop’s first day was devoted to basic ethical concepts and discussion of some common problems and misconceptions about ethics. Techniques for handling these problems and dispelling the misconceptions were discussed and illustrated.

On the second, third and fourth days, participants turned to a variety of case studies covering issues from animal rights to global warning to genetic technology. Here, breakout sessions of differing sizes provided an opportunity for participants to experience the dynamism of large and small group discussion. These sessions had extra facilitators, Steve Satri and Tom O’berdin from Clemson’s Philosophy and Religion department, whose expertise in applied ethics helped participants refine their techniques for handling a free-wheeling ethical discussion. The idea was to model as closely as possible the kinds of teaching situations workshop participants will actually encounter. The workshop’s final day was spent in an analysis of three cases in research ethics, a general review, and a spirited discussion of how participants can make use of what they had learned in their own classes.

This ethics “boot camp” was an intense experience for all concerned, and the quality of the participation far exceeded the directors’ fondest hopes. Participant evaluations were uniformly positive. Moreover, interactions with participants afterwards reveal that the level of excitement about the program remains high. The directors wish to especially thank those whose funding support made this Ethics Across the Curriculum pilot project possible: the Innovation Fund, Public Services Activities, South Carolina Agriculture & Forestry Research and Cooperative Extension Service, SC Sustainable Universities Initiative, the Office of the President, and the Department of Philosophy and Religion. Planning for this summer’s workshop as well as other Ethics Across the Curriculum activities is currently underway. Suggestions and comments may be sent to Dan Wueste (ernest@clemson.edu) or Kelly Smith (kcs@clemson.edu).
In an Honors German class in 1972, Professor Ed Arnold decided he would get pen pals for those students who were interested. It turned out that they all were. Not only that—nearly all of the addresses Letters Abroad provided him were in the German Democratic Republic, known then as East Germany, and a world apart from its western counterpart. In the subsequent 28 years, he made a dozen study-abroad trips to Germany with over 175 students, each time spending ten days in the East where, over the years, many of his students were able to meet their pen pals in person. He also made nine trips on his own, and even participated in the Herder Institute for German teachers at Karl Marx University in 1976. In his account of these experiences in the Fall 1997 issue of Maritime, he noted that the way he and his students looked at themselves and their own country had been profoundly changed by their exposure to people “caught” in a totalitarian state.

Arnold’s own pen pal, Reimar and Gudrun Zern, welcomed him to their home in Lommatzsch, about an hour north of Dresden, for the first time in 1974. It was a family who would come to know well over the next quarter century as he followed their fears and frustrations before the fall of the Berlin Wall and, subsequently, their hopes and dreams as the West opened to them. For them, as for many East Germans, the transition has not always been easy. Reimar, a pediatrician turned from state-supported medicine to build up a private practice, though not without a considerable amount of worry and debt in the face of a declining birth rate. Gudrun, with a doctorate in technical English, lost her job to educational reform, and after 35 years as a teacher is now a financial advisor for Dresdner Bank. Many other East Germans found their lives in disarray in the social upheaval after reunification, and it is in some ways harrowing stories that have made the most lasting impression on their Clemens friends.

Perhaps most gratifying to Arnold, after 28 years as a witness to events in this land where his own family was able to host the Zerms at his daughter’s wedding this summer. He notes, “Never in our wildest dreams could we have imagined back in 1974—or even as late as 1989—that we would ever see them on American soil.” These 28 years seem to have passed like a dream, but he says, “I know that many of the students have had their hearts and minds opened wider.” And what makes him proudest as he looks back? “We made a few chinks in the wall.”

Though here resides this year and will no longer lead study-abroad trips for credit, Professor Emeritus Ed Arnold still has travel plans. Anyone interested in joining him for a personalized tour to Germany, Switzerland, and Austria in the late spring or summer of 2001 or 2002 for about two and a half weeks should call him at 864-639-6235 or email him at m-earnold@msn.com.
The year 2000 marks the centenary of L. Frank Baum’s classic tale The Wonderful Wizard of Oz. Joining with the Library of Congress and a host of other institutions, Clemson’s College of Architecture, Art and Humanities mounted its own five-day birthday celebration at Lee H all Sep-
tember 24–28. Students, faculty, staff, and the entire commu-
nity were treated to free Oz information, entertainment, and
birthday cake, while design students under the direction of pro-
fessors Frances Chamberlain and Cecile M artin presented Oz
related studio projects throughout Lee Hall.

The opening event featured the Judy
Garland film from 1939, introduced by
Clemson English professor and film
scholar Mark Charney. Charney de-
scribed some of the production prob-
lems the film faced, among them sev-
eral different directors, make-up prob-
lems for the Tin Man, and the antics of the
crew of midgets hired to play the M unchkins, whose songs finally had to be
dubbed later because so few of them could speak understandable English. But out of the confusion and disagreements emerged a great Holly-
wood classic. The Wizard himself, played by Eddie Smith (of the Speech and Communication Studies department) wearing a
green jacket and silk top hat and carrying green balloons, ap-
ppeared and entertained students by “reading their minds.”

On September 25, Professor Roger Grant, chair of Clemson’s
History Department, described the historical background to
Baum and his famous book. Baum represents a particularly
type of restless, experimenting businessman, who for all his successes with the long series of Oz books ended bank-
rupt in Hollywood. But as a M idwesterner, a newspaperman,
and son-in-law to an active suffragette, he responded to the
third-party Populist movement of his day. It is possible to read
Oz as an allegory of Populism, with, for example, Dorothys silver slippers (the filmmakers changed them to ruby slippers) representing the issue of the free coinage of silver.

The third Oz event was a Women’s Studies presentation by
Cecile Martin, Department of Art, and Elsa Sparks, Depart-
ment of English, analyzing the historic concept of witches and
presenting Dorothy’s journey as a female heroic quest. English
Professor Susanna Ashton’s presentation the following day opened
with a mysterious green glow and clouds from a fog machine.
From the fog emerged, on a huge green screen, a giant head, just as the Wiz-
ard first appeared to Dorothy. Only this wizard was Professor Ashton, who
then treated the audience to a slide-
filmed journey through the Oz series,
terminous with speculations about the
impact of the large number of dis-
embodied heads in the Oz books and
the concept of combining nine wickets, orga-
ized by a common theme, was a good fit with
Professor Collins’ intentions of getting the students to
work to-
gether. Fifth
year students
were asked to
provide lead-
ship for the
teams. The
exercise
would pro-
vide an
op-
portunity
for
crea-
tive ex-
ploration of a
three dimen-
sional object with height, width, and,
most impor-
tantly, depth.

The wicket judging took place following the review. Best group work was awarded
to the “Wasp” by Jason Smith, was honored at the barbeque celebrate-
ning the review. Best group work was awarded to “A Bug’s Life,” for its representation of bugs alight
in the lawn. The best wicket creations were selected for the Silent Auction for Wickets on the Scriver Planta-
tion in Tryon, North Carolina. Several students
did not want to part with their work, but took
advantage of the opportunity to display their wick-
ets as Not For Sale at the show.

As a result of this collaborative effort, landscape architecture students worked together, made some
great projects, ate barbeque, displayed their work
in public, and some even made a small profit on
their labors. Lunch money, at least.

The final event, hosted by English
Professor Michelle Martin, opened with a performance of “Ease
on Down the Road” by the Clemson singing group Southern Ac-
cents, directed by Scott Lehmkuhl. Professor Martin then
led an interdisciplinary roundtable discussion by faculty and stu-
dents about the importance of the Oz phenomenon. Psychol-
ogy Professor Patti Connor-Greene commented that Oz has re-
mained popular because it describes flawed people discovering that they can
achieve something with the abilities they already have. Eddie Smith as the
Wizard appeared again, read a few stu-
dents’ minds, and invited the audience
to enjoy a green birthday cake in the
lobby.

This event was organized by
Clemson’s Children’s Literature Sym-
podium, funded by the Vending M
achine Committee, and carried through
by an interdisciplinary campus-wide
faculty committee consisting of Susanna Ashton, Frances Cham-
berlain, Mark Charney, Patti Connor-Greene, Alan Grubb, Kathy
Haddix, Cecile Martin, Michelle Martin, Barbara Ramirez, and
Lucy Rollin.
On July 15 of this year, I accompanied 5 undergraduate students “down under” for the CSM department’s first international student exchange with the University of South Australia. After 22 hours in planes and airports and a 15-hour time change over 2 days, we made it to Adelaide, Australia on the other side of the world. Adelaide is a planned coastal city of 1.2 million people about 715 miles west of Sydney located in the state of South Australia. The city is surrounded by beautiful parks, which contain botanical gardens, a zoo, and various playing fields used by the public and neighboring universities. Downtown Adelaide is like a wheel hub with major roads radiating out from its center like spokes, which seems to be very effective in managing traffic in and out of the city. Australia itself is an advanced technological society, similar in many respects to the United States. However, it has a population of only 19 million people, less than 2% of the United States, a flat 10% consumer goods tax, gun control laws, a socialized healthcare system, and a parliamentary political system.

The University of South Australia (UniSA) is the largest university in the region with about 27,000 students studying over 300 courses on the undergraduate and graduate levels. UniSA has six campuses, five in the Adelaide metropolitan area and one in Whyalla. At City East campus, students study in the areas of health sciences, psychology, and geoinformatics, building and planning. This is the campus where our CSM students Christina Lindsey, Scott Granger, James Queen, Brad Vaught and David Butler are spending most of their classroom time. City West, which is located about 15 mile down the street from City East, is home to architecture, design, business, management, and aboriginal studies. Ten minutes from the city, the Magill campus is the focus of education, early childhood and family studies, humanities and social sciences. The Levels campus is 30 minutes from the city and is situated in a uniquely planned government and industry joint development that contains upscale housing, office parks and educational facilities from pre-school through college on one massive campus. The Levels campus is the center of information technology, engineering, and environmental studies.

One unique aspect of UniSA is that all students commute or take public transportation to the campuses. There are no dormitories or on campus living accommodations, so the CSM students had an adventurous time learning all of the bus routes and exploring the suburbs of Adelaide in search of affordable housing. Another unique aspect is that each of the 4.5 credit hour classes is taught in a three-hour block of time once a week. Some courses have additional tutorial (lab) hours in the afternoon. A lot of outside reading and self-learning is expected of the students and teaching centers around problem-based learning modules. Our CSM students are enrolled in Construction Economics, City and Urban Development, Surveying, Project Management, and Structures courses, which coordinate well with their Clemson classes.

Faculty at UniSA are called “staff” and have a similar balance of teaching, research, and service loads with faculty at Clemson, yet position titles are different. For example: a lecturer at UniSA is equivalent to an assistant professor at Clemson. A UniSA staff member with many years of experience and seniority is titled an associate professor. Also, I discovered it is common practice for students to address their instructors on a first-name basis in the school of Geoinformatics, Planning and Building (the equivalent of Clemson’s school of design and buildings).

While a guest assistant at UniSA, I also toured three construction job sites: the new addition to the Adelaide Convention Center, a wine center, and an addition to the Adelaide football stadium. All three jobs had foundations completed and were in the beginning stages of steel erection. Australian construction practices are similar to those of the United States. However, contracts and procurement procedures are a bit different since the Australian government is a major player in many projects. The CSM students will also be touring these job sites throughout the semester and comparing Australian construction safety practices with those of the United States. Although I had to come back after 4 weeks, the students will have gained actual experience for an entire semester in terms of independence, fostering new relationships, and learning about construction practices half-way around the world. And, of course, they plan to be exploring the “outback” and were able to see the sights of the Olympics in Sydney. Not a bad semester to be in Australia!
After four years of successful travel to South Carolina, museums and educational institutions, Clemson's exhibit Cultural Contributions of German-speaking Settlers in South Carolina made waves this summer on Germany's northeastern seaboard.

Following an out-of-state debut at Atlanta's Goethe-Institute in March and April, the Society for German-American Studies (SGAS) requested our exhibit as focal point of their June “Symposium 2000” in Bremerhaven, Germany, the first annual meeting to be held outside of the United States. The exhibit, which I created with the assistance of Susan Hott (Special Collections curator), was funded with $30,000 from the S.C. Humanities Council and Clemson University.

Our German hosts were keenly interested to learn that a substantial number of approximately 5 million European emigrants who passed through Bremerhaven's port landed in Charleston and founded three German-language churches there. Many families in northern Germany discovered that their kin had settled in South Carolina, and this news proved to be the cornerstone of the exhibit's surprising popularity. Journals and newspapers of the so-called Weser-triangle, an area covering the region between the Weser and Elbe rivers, offered their readers more than 14 articles about the exhibit. Many of the news stories carried full color pictures and featured interviews in which I provided information about South Carolina's demographic and cultural makeup.

During its seven-week stay in Bremerhaven and nearby Sievern, the exhibit acted as visual ambassador for Clemson University. The orange title banner and purple panels prominently displayed Clemson's colors, and brochures, plaques, and media interviews informed about Clemson's curriculum and academic strengths. Several Lutheran pastors of area churches provided special programs and attracted large crowds to the exhibit. Pastor M. Arnts of Langen even organized an evening of American Negro spirituals presented by the local cappella choir to an enthusiastic audience of more than 400 young people. In addition, I presented a slide-assisted talk on “Art, Culture, and Religion of German Immigrants in South Carolina” to the congregation of Pastor Mühring's Great Church in Bremerhaven.

The John-Wagner-Haus in Sievern featured the exhibit from June 18 to July 30, 2000. The museum is dedicated to the memory of John Andreas Wagner, Sievern-born mayor of Charleston and founder of Wahalla, South Carolina. For South Carolinians, not only Wahalla but also the towns of Wagner and Segern are reminders of General Wagner and his family's political and economic involvement in our state. Wagner, defender of Fort Walker in Port Royal harbor during the civil war, was South Carolina Commissioner of Immigration and founder of the first German-language newspaper in the southeastern United States. When his monument in Charleston's Bathery Cemetery was fitted with a new plate, the original marker was shipped to the John-Wagner-Haus museum in Sievern, Germany, where it commemorates the town's most famous son. The friendships and contacts initiated by the Clemson exhibit's travels to the shores of northern Germany continue to bear fruit. Planned is an exchange of visits by the Lutheran pastors of the Weser region and Charleston, and several articles about South Carolina in Germany's regional news media.

Rocket eBooks
A New Book for Lit

Sarah M. McCleskey, Librarian, Gunnin Architectural Library

The Gunnin Architectural Library loaded up 14 Rocket eBooks for students and faculty who participated in the Summer Humanities Academy in Genoa, Italy. Last May, Professor Cecilia Voelker, who led the students in Italy along with Barbara Haefron of the English Department, wanted each student to have access to texts of relevant literary works. After examining the problem, we determined that the Rocket eBooks would be a viable medium to provide multiple texts in a portable format. We wrote an innovation fund grant and received $5000 to buy the eBooks and to purchase electronic texts. The books were loaded with works by Dante, Virgili, Machiavelli, Shakespeare, and others; there was even a novel by Andrew Greeley (White Smoke) related to the election of the next Catholic pope. The students, for their part, were very excited to be taking the eBooks to Italy with them.

We decided to wait until this fall to quiz students about their use of the eBooks in Italy. Instead of sending them an email questionnaire or a printed survey to fill out, we invited them to the library for pizza and a Genoa "reunion" to share their pictures and memories, and to let us know how they felt about the eBooks. The pizza party was a great success and everyone (all female students incidentally) who was on the trip was able to attend. Dean Joseph Boykin from the Libraries and I were able to talk directly to students and faculty to get their opinions. The students loved the eBook as a device, and thought this would be a good medium for future use.

One complaint, however, concerned the material that was loaded on the books. We knew this was going to be a problem before the students left. We were not able to locate electronic versions of many of the items we originally wanted and so had to settle for alternates. For example, the available translation of Dante's Inferno was by Longfellow; the language is very poetic and not particularly accessible to students who were trying to get a quick understanding of the work. The most successful use of the books was in the ghetto in Venice, where they used the books to read portions of The Merchant of Venice.

It looks like the books will be going back to Italy next summer for students studying art and architecture. Of course by then they'll be year-old vintage technology. We are hoping for greater availability of titles by then, and we would really like to find an electronic Italian textbook so they can do some language study while there. We'd also like to find materials such as maps of the cities students will be visiting, artists' biographies, and analyses of particular works of art. More and more materials are expected to become available in electronic format as the ebook grows in popularity as a platform for delivery. One thing is for certain; this technology certainly bears carrying several pounds of textbooks half way around the world.
In 1997 I was invited to design for Nexus Press (one of the world’s oldest and foremost artist book publishers) a public lobby in celebration of its twentieth anniversary. Having designed a book with Nexus in 1988 (Implementing Architecture) and for reasons of self-reflexivity, I decided to treat the design for the lobby as if it were a Nexus book: I would work collaboratively with the Press staff (as does the staff with its book artists); we would let the design of the lobby and its making be mutually informing (as is true of every Nexus book); and we would make the project challenge the notion of lobby (just as the artist book challenges its parent genre, the book). To extend the cross-disciplinary collaboration, artist David Detrich joined the team as did, ultimately, three classes of art and architecture students from Clemson University. In the spring of 1997, the first class participated in several design charrettes in Atlanta, culminating by semester’s end in a conceptual design and partial implementation. During academic year 1999-2000, two additional student groups worked on what became the prototype of the principle element in the project. The necessity for some sort of lobby intervention was obvious: in the corner of its five-thousand square-foot industrial warehouse, Nexus’s world-renown collection of artist books were offered to visitors—on a card table! The staff’s original idea was to carve out a corner of its building to make a lobby, their intention being to accommodate visitors, display books, and promote sales—all in isolation from Press operations. After consideration, though, we began to see that this initial impulse was stuck in a genre given for lobbies by speculative development, though, we began to see that this initial impulse was stuck in a genre given for lobbies by speculative development.

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What we called the 90/10 rule: 10% of the building is to be fancy (where all the special finishes and the “design” occurs) while 90% is left plain and generic (to lower the average cost). Our collaborative team ultimately convinced itself that a more appropriate lobby would, not isolate, but include everything: the workings of the Press, the Atlanta Contemporary Art Center’s courtyard (of which Nexus is a part), and even the parking lot! The lobby would not be a room set-apart, but a more far-reaching blurry zone, with an increased density at the Nexus entrance.

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### Brooks Center for the Performing Arts

#### Schedule

<table>
<thead>
<tr>
<th>Event</th>
<th>Date/Time</th>
<th>Location/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CARMEN</strong></td>
<td>Sunday, January 21 @ 3 pm</td>
<td>LONDON CITY OPERA $30 adults and senior citizens/$20 students</td>
</tr>
<tr>
<td><strong>FAMILY SERIES</strong></td>
<td>Thursday, January 25 @ 8 pm</td>
<td>CINDERELLA $6 adults and senior citizens/$2 students</td>
</tr>
<tr>
<td><strong>ZEPHIROSQUINTET</strong></td>
<td>Tuesday, January 30 @ 8 pm</td>
<td></td>
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<tr>
<td><strong>Clemson Shakespeare Festival X</strong></td>
<td>Thursday, February 1-6, Friday, February 2 @ 8 pm</td>
<td></td>
</tr>
<tr>
<td><strong>THE COMEDY OF ERRORS</strong></td>
<td>Thursday, February 1 @ 8 pm</td>
<td>by William Shakespeare</td>
</tr>
<tr>
<td><strong>CU SYMPHONY ORCHESTRA</strong></td>
<td>Tuesday, February 6 @ 8 pm</td>
<td>Concerto Competition Winners Concert $2 donation at the door (general admission)</td>
</tr>
<tr>
<td><strong>CU CHORAL “POPS” CONCERT</strong></td>
<td>Friday, February 9 @ 8 pm</td>
<td>$6 adults/$3 students</td>
</tr>
<tr>
<td><strong>THE 1940’S RADIO HOUR @ CLEMSON PLAYERS</strong></td>
<td>Thursday, February 22-Saturday, February 24 @ 8 pm</td>
<td>By Waltone Jones (ID: Iuttle) Currie $4 adults/$4 senior citizens/$4 students Brooks Theatre</td>
</tr>
<tr>
<td><strong>MARDI GRASBALL</strong></td>
<td>Friday, February 23 @ 7:30 pm</td>
<td>Mardi Gras Ball</td>
</tr>
<tr>
<td><strong>HESPERUS</strong></td>
<td>Friday, February 26 @ 8 pm</td>
<td>with Scottish Fiddler BONNIE RIDEOUT $15 adults/$13.50 senior citizens/$7 students</td>
</tr>
<tr>
<td><strong>A MIDSUMMER NIGHT’S DREAM</strong></td>
<td>Sunday, March 4 @ 8 pm</td>
<td>by William Shakespeare</td>
</tr>
<tr>
<td><strong>HAMLET</strong></td>
<td>Monday, March 5 @ 8 pm</td>
<td>Performed by Shenandoah Shakespeare Express $15 adults/$13.50 senior citizens/$7 students (general seating)</td>
</tr>
<tr>
<td><strong>THE ALCHEMIST</strong></td>
<td>Tuesday, March 6 @ 8 pm</td>
<td>by Tom Stppard</td>
</tr>
<tr>
<td><strong>ROSCENCANTZ AND GUILLENSTERN ARE DEAD</strong></td>
<td>Wednesday, March 7 @ 8 pm</td>
<td>by Tom Stppard</td>
</tr>
<tr>
<td><strong>AS YOU LIKE IT</strong></td>
<td>Thursday, March 8 @ 8 pm</td>
<td>by William Shakespeare</td>
</tr>
<tr>
<td><strong>CU SYMPHONIC BAND</strong></td>
<td>Tuesday, March 13 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
<tr>
<td><strong>LA PIETA</strong></td>
<td>Thursday, March 15 @ 8 pm</td>
<td>$15 adults/$13.50 senior citizens/$7 students</td>
</tr>
<tr>
<td><strong>MUSIC BY THREE</strong></td>
<td>Tuesday, March 27 @ 8 pm</td>
<td>UBay Chamber Series</td>
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<tr>
<td><strong>NEXUS</strong></td>
<td>Friday, March 30 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
<tr>
<td><strong>LINDALLI-BLEUEL</strong></td>
<td>Sunday, April 1 @ 3 pm</td>
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<tr>
<td><strong>CU SMALL ENSEMBLES</strong></td>
<td>Sunday, April 8 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
<tr>
<td><strong>KEVIN KENNER, piano</strong></td>
<td>Tuesday, April 10 @ 8 pm</td>
<td>$7 adults/$5 senior citizens/$2 students</td>
</tr>
<tr>
<td><strong>STUDENT DIRECTED ONE ACTS @ CLEMSON PLAYERS</strong></td>
<td>Thursday, April 17-Saturday, April 21 @ 8 pm</td>
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<tr>
<td><strong>CU CHORAL ENSEMBLES</strong></td>
<td>Friday, April 20 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
<tr>
<td><strong>CU CONCERT BAND &amp; JAZZ ENSEMBLE</strong></td>
<td>Friday, April 20 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
<tr>
<td><strong>CLEMSTOCK 2001</strong></td>
<td>Saturday, April 21 @ 2 pm</td>
<td>$4 in advance (from a choral member) $6 at the door (general admission)</td>
</tr>
<tr>
<td><strong>DEPARTMENT OF PERFORMING ARTS “POPS” CONCERT</strong></td>
<td>Sunday, April 22 @ 5 pm</td>
<td>$20 reserved seating/$7.50 general admission</td>
</tr>
<tr>
<td><strong>CU SYMPHONY ORCHESTRA</strong></td>
<td>Tuesday, April 24 @ 8 pm</td>
<td>Free (no ticket required)</td>
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<tr>
<td><strong>CU PERCUSSION ENSEMBLE</strong></td>
<td>Thursday, April 26 @ 8 pm</td>
<td>Free (no ticket required)</td>
</tr>
</tbody>
</table>

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

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The image contains a schedule of events at the Brooks Center for the Performing Arts in Clemson, South Carolina, for the months of January to April 2001. The events include performances by various artists and groups, such as operas, symphony orchestras, and chamber music concerts. Each event is listed with its date, time, and price information, followed by the location and any additional details such as performance series or ticketing requirements. The schedule covers a wide range of performances, including musicals, classical music, and Shakespearean plays. The events are organized by month, starting with January and ending with April. The image also includes a cover page with the text “volume 6, issue 1 fall 2000”.