Dear Guests, Faculty and Students,

Welcome and thanks for attending the final Fall 2013 reviews of the studios of the School of Architecture of the University of Virginia!

All the undergraduate studios from the beginning to advanced in the department of Architecture are part of this event. We want all our students and faculty exposed, learning and enjoying from the experience and challenge of discussing work and ideas among us and with our guests. Throughout, students will be encouraged to not only listen, but be part of the conversation, making it an amazing opportunity of learning for all across both programs and at all levels.

At 8:30 jurors and faculty will meet at the school to have breakfast together, to be introduced and have a short chat before starting reviews at 9:00. In this guide you will find the schedules, information of the jurors, students and studios, as well as some practical information.

We are looking forward to benefiting from your contribution. This is an important moment for our students and faculty, combining the intellectual challenge with the joy of the celebration of the end of the semester. We also hope this is going to be a fruitful time for you in Charlottesville.

Thanks for your generosity in sharing your time and ideas with us,

Iñaki Alday  
Chair of the Department  
of Architecture  
Cell 434-249-2763
SAT. DEC 7 & SUN. DEC 8 10a - 5p
CAMPBELL HALL
ARCH 1020 ILIESCU
LESSONS IN MAKING
JURY
ZEINA AHMED
NANCY CRONAUER
EMILY DUES-TERHAUS
ANNA MCMILLEN
BARBARA PORADA
XIMENA ROBELO
STEPHANIE SMID
JOHN TREVOR
AMY TRISCOU
DAVID TUCKER
OLIVER VRANESH
ANGIE WU

MON. DEC 9 9a - 1p
1ST FLOOR CORRIDOR
ARCH 2010-1 VAN LENGEN
FOUNDATION STUDIO: THE CITY
ARCH 2010 ABBASY
ARCH 3010/4010 MOELLMAN
HYBRIDS
JURY
CARRIE BURKE
ROBIN Dripps
MARGARITA JOVER
JORDI NEBOT
INAKI ALDAY
SHEILA CRANE
DAVID DEWANE
ROBIN Dripps
BILL SHERMAN
PATRICK DOAN
JONATHAN EVANS
KEZIA OFIESH
NANCY CRONAUER
XIMENA ROBELO
STEPHANIE SMID
JOHN TREVOR
AMY TRISCOU
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OLIVER VRANESH
ANGIE WU

EAST GALLERY
3RD FLOOR STUDIO
CARRIE MEINBERG BURKE

Carrie Burke is an architect (Principal at PARABOLA in Charlottesville, VA), industrial designer, and artist. Her work is precisely calibrated and formed by a unique analysis-synthesis methodology applied to a full range of scales and sites. Prior to PARABOLA, Carrie was Principal of CMB Architecture + Industrial Design, with experience developing strategic collaborations to implement innovative design. She is the lead designer for a residence in California registered to meet the Living Building Challenge. Since 1994 she has led the ongoing design, construction, and optimization of “Timepiece” laboratory/residence. Carrie received her Master of Architecture degree from Yale in 1991, and undergraduate degree from Virginia Tech and the Architectural Association in London in 1981. She shared the 2010 Esherick Visiting Professorship at UC Berkeley with Kevin Burke, teaching a graduate level design studio: “Forces Evolve Form.”

PATRICK DOAN

An architect and Assistant Professor at Virginia Tech, Patrick Doan’s work focuses on the poetics of construction as it relates to the measure and play of detail and craft in the making of buildings. His most recent project, Construction Curtains, was included in the October 2013 gallery exhibition entitled CURTAINS at the Mebane Gallery on the University of Texas campus in Austin, Texas. Patrick’s other research interests focus on the architectural work in Texas by Donald Judd and Louis Kahn. In November he presented Kahn in Texas at Architecture Exchange East in Richmond, Virginia discussing Kahn’s work, influence, and legacy in Texas.

Patrick is a self-confessed stalker of construction sites and architecture. He finds solace amidst the noise and frenetic energy of construction sites as well as the resulting silence that envelops and embodies a completed work. Early in his architectural career, Patrick spent a period of one year living across the street from the Kimbell Art Museum, beginning and ending almost every day on the Kimbell’s porch. Living in the shadow of the Kimbell awakened Patrick to the potency inherent within architecture’s constructive nature and the role it can play within the contemporary practice and education of the architect.
JONATHAN EVANS

Jonathan Evans is an architectural and urban designer at Utile, Inc. in Boston. His recent work includes several large scale housing projects highlighted by a 283-unit 300,000 sq. ft. mixed use development in the Jamaica Plain neighborhood of Boston. He has worked on urban design projects for communities ranging from Roxbury in Boston to Al Maryah in Abu Dhabi.

Jonathan earned a B.S. in architecture from the University of Virginia and an M.Arch from the Harvard Graduate School of Design where he was awarded the Alpha Rho Chi Medal. He was a co-founder and principal instructor for a design studio at Harvard for underserved Boston area high schoolers. He is currently a lecturer at Northeastern University where he teaches urban housing studios. Jonathan is on the board of the Community Design Resource Center of Boston and has served as faculty in the practice department at the Boston Architectural College.

MING FUNG

Hsinming Fung has been Director of Academic Affairs at the Southern California Institute of Architecture since 2010, after eight years of teaching and serving as the school’s Director of Graduate Programs. Committed to architectural education for nearly 30 years, she most recently was appointed the 2013 President-Elect for the Association of Collegiate Schools of Architecture.

Fung is the principal and Director of Design for the internationally renowned Los Angeles-based architecture firm Hodgetts + Fung. Since founding Hodgetts + Fung in 1984 with partner Craig Hodgetts, she has overseen the design of distinguished projects such as the renovated Hollywood Bowl, the Menlo-Atherton Performing Arts Center, the Wild Beast Pavilion at CalArts, and a host of other influential designs. Ming and her firm have received numerous prestigious awards, including the AIA|LA Gold Medal, the AIA|CC Firm of the Year, and most recently, the R+D Award for their innovative fiberglass roof design for LAUSD modular classrooms.
PATRICK HOBGOOD

Patrick Hobgood joined Kenneth Hobgood Architects in 2013. He received his Master’s degree in Architecture from Harvard University in 2006 and his Bachelor’s degree in Architecture from the University of Kentucky in 2004. Upon graduating Patrick received the Dean’s Prize, the highest recognition the university awards to a promising architect. Patrick spent 7 years working for Rem Koolhaas’s Office for Metropolitan Architecture (OMA) in New York City under the mentorship of Shohei Shigematsu, director and partner at OMA. Shohei was the project architect for many of OMA’s most important projects, including the CCTV Headquarters in Beijing, China. During his time with OMA Patrick was a key contributor on a number of award winning projects, including Cornell University’s Milstein Hall, The Musée national des beaux-arts du Québec, and the Plazas at Santa Monica. Patrick served as the Project Architect for the Marina Abramovic Institute in Hudson, New York as well as RPJ Sao Paulo, mixed use complex and OMA’s a 155,000m2 first major commission in South America.
KEZIA OFIESH

Kezia Ofiesh is a designer at Nelson Byrd Woltz Landscape Architects in Charlottesville. She recently earned a Master in Landscape Architecture from the Harvard Graduate School of Design and holds a bachelors degree in Architecture from the University of Virginia where she was awarded the Sarah McArthur Nix Fellowship. In her graduate work she focused on issues of stormwater management, rising sea waters, toxicity and contamination remediation, and ecological site histories. She is currently interested in drawing, representation, and the intersection between building and landscape.

MARY KAY LANZILLOTA

Mary Kay Lanzillotta, FAIA, Partner, joined the firm of Hartman-Cox Architects in 1989. She has been responsible for managing complex institutional and historic projects in Washington, DC and throughout the country. For over a decade Ms. Lanzillotta directed the renovation and restoration of the Donald W. Reynolds Center for American Art and Portraiture, a National Historic Landmark and one of the most important Greek Revival buildings in America. Additionally she has worked on the restoration of the Lincoln and Jefferson Memorials, the American Pharmacists Association and The Hay-Adams Hotel in Washington, DC. Currently she is working on the restoration of and renovations to the Scottish Rite House of the Temple, McCormick Apartments, and the National Gallery of Art.

She received her Bachelor of Science in Architecture from the University of Virginia and her Masters of Architecture and Certificate in Historic Preservation from the University of Pennsylvania. Following graduate school Ms. Lanzillotta was a US-ICOMOS fellow to the Soviet Union. She is NCARB certified, a registered architect in the District of Columbia and three states and is a LEED Accredited Professional. In 1991, Ms. Lanzillotta started the Architecture in the Schools (AIS), a program of the Washington Architectural Foundation. AIS is a curriculum enrichment program in DCPS which reinforces core academic skills by teaching children how to exercise their analytical and creative skills through the architectural design process. Over 16,000 students have participated in the AIS program since its inception. In 2008 she received Fellowship from the American Institute of Architects. In 2012, Ms. Lanzillotta served as the National AIA Honor Awards Chair.
In this course we explore the delights and dilemmas of design. With paper and pencils, brushes and paint, cardboard and glue, we will draw, sketch, paint, and construct collages, sculptures, and architectural models. In order to explore design ideas more fully we will analyze our experiments through writing and diagraming. We will seek to answer fundamental questions. What is design? What exactly does a designer do when he or she designs? Are there key ideas or principles of design? What are the difficulties and problems of design? What are its rewards?

Teaching Assistants:

For more information, please visit the course website: http://www.arch.virginia.edu/designfundamentals/
The strategy for the studio is to introduce the city as an opportunity for design through a set of short analytic/design projects organized around urban block patterns; topography in relation of urban form; and the flow of people in relation to block patterns, public space, and topography. These projects will build student capability to address two final projects: 1) a quick project to propose a mini-metro/escalator/bike system for Lynchburg that will make it possible to live comfortably in the city without owning a car, and 2) a final project to design a particular stop (or stops) for this system to be located in downtown Lynchburg. This final project of 6-7 weeks is intended to focus on public space/public passage and materiality in relation to the mini-metro station rather than the particular technical/mechanical requirements of the metro. (Please note that while a metro system of this type might not be seen as immediately feasible for a small US city with few tourists, the situation might change in the future due to potential cost increases for liquid fuel.)

At the discretion of the individual critics, the initial projects could be formulated as analytic/diagrammatic exercises, or as design projects that require the students to analyze formal issues and construct diagrams as part of the process. These projects could be quite literal, or they could be speculative. Regardless of the approach, the critics will be expected to cover specific formal and cultural topics in the course of the projects. Four lectures (one hour each) will accompany the projects. These are intended to present an overview of urban ideas and formal possibilities associated with the projects, allowing students to see Lynchburg in relation to other cities in the US and beyond.
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TRANSECTS: THE INTERSECTION OF TWO DESIGN PROCESSES AND TWO VOICES IN DIALOGUE

As researchers and architects we seek to render visible a template for evidence based design, explaining the causal relationships between the built-environment and public health. As studio instructors we also seek a design process based on the extrapolation of models of structural paradigms serving large systems and small joints at the scale of our region, immediate community, and everyday thresholds between the city and the garden. The goals of this studio are two part: one goal is to build a foundation for an architectural project beginning with the a priori understanding of the both the instructors and students, and to create and document a process for extending the research in new directions. The other goal is to use architectural production, some term the design process at distinct scales to confirm common sense, enduring models of scaffolding at the scale of the body and the fingertip, some call digits, of models of structural operations which confirm the healthful affects of Gravity and Orientation. The goals both embrace new competing frictions, the contemporary assumptions of flux, and the inevitability of time as recurrent if not regenerative. Both research and studio will prepare us this semester for the inevitable Vortex next January, a world turned upside down, threatening life as we once knew it. This particular research studio is an ongoing collaboration between two instructors, an ancient mariner of late, Peter Waldman, and a still vital colleague, Schaeffer Somers, who bring complementary research agendas to the intersection of architecture, urban planning, and public health sciences.

Accessible Ridges and invisible Rivers dominate Charlottesville’s topographic character. A Transect is a Sectional complement to a Plan strategy and serves us well as an ancient secret understood by Noah, Hadrian and our own Jefferson. The North-South Transect of current auto dominated Emmet from Barracks Road to University Avenue was once a fragment of the Monacan Hunting Trail. The East-West Transect from Emmet along Ivy to Westover was once a fragment of High Street Ridge connecting the Rivanna River to Highland Reservoirs. Our sites for Centers of Heath, Well-being and Happiness are to be located along and between these transects, more as streets, even footpaths than auto corridors.

HYBRIDS

In the context of an evolving urban world the studio understands a city as place of practice and purpose, where city produces city and citizens turn from space consumers to space producers. In this context we are interested in Hybrids. Hybrid environments have the vigor to share interest and identity, space and time, energy and infrastructure. They go beyond mixed use, where programs coexist next to each other in intertwine several needs and activities generating new spatial typologies, structure, and programmatic understanding. We will be investigating in hybrid conditions in science, industry and the constructed world, abstract and transfer their potentials into our design projects. Guided by the research we will be testing and advancing the found principles though a series of design projects in different milieus and scales. The first location involving a component of habitation and will be in Berlin, Germany.
The strategy for the studio is to introduce the city as an opportunity for design through a set of short analytic/design projects organized around urban block patterns; topography in relation of urban form; and the flow of people in relation to block patterns, public space, and topography. These projects will build student capability to address two final projects: 1) a quick project to propose a mini-metro/escalator/bike system for Lynchburg that will make it possible to live comfortably in the city without owning a car, and 2) a final project to design a particular stop (or stops) for this system to be located in downtown Lynchburg. This final project of 6-7 weeks is intended to focus on public space/public passage and materiality in relation to the mini-metro station rather than the particular technical/mechanical requirements of the metro. (Please note that while a metro system of this type might not be seen as immediately feasible for a small US city with few tourists, the situation might change in the future due to potential cost increases for liquid fuel.)

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Brief: Space Room Interval Void Freedom Time Area
Occupants: Makers Fabricators Producers Creators Inventors Crafters Originators
Designers Authors Initiators
Where: Harris Street, Charlottesville, VA

The qualities and characteristics of an empty cotton mill, shoe factory, or in fact any plant or place of manufacturing are familiar but also readily imagined. Makers working at all but the largest of scales seek these spaces. The buildings are fundamentally practical, accepting, accommodating; beautiful perhaps, for their emptiness, registration of former occupancies, as well as for the potential that they are sure to protect and nurture. The buildings are tough, durable, big (even vast), filled by quantities of daylight and echoes of occupancy. The inhabitants — from the homeless and pigeons to bio-engineers, artists, and mechanics — cross boundaries because of opportunity, curiosity, or a need for exchange. Acknowledgement and collaboration is the social norm arising from calibrated adjacency. The few boundaries that are apparent are clearly drawn, read, and are understood as negotiable and expected to be operable to the extent reasonable. Building parts are identifiable, each reduced down to the elemental. The buildings themselves are honest — unpretentious and transparent by nature to their subservient but essential role. These are not proud buildings — they are sure.

While readily described, these spaces prove enigmatic and difficult to design. Engineers cover volume efficiently but the results are often single-use structures that hold limited future promise. Architects that have tried to design these spaces have failed for a variety of reasons but most often because they have injudiciously expended effort and funds on an argument rather than on a carefully balanced response to needs.

My question is this: Is it important when designing that a structure be recognized as Architecture or is it sufficient that a building simply be good? And is this an acceptable if not admirable role for an architect?

see page 17 for studio description.
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ARCH 3010/4010
NEW POLITICAL SPACE: A COUNCIL OF THINGS
Shiqiao Li

Who has what rights? This is a central question of life, and it is the foundation of legislation. Architecture has played a crucial role in spatialize legislation: an amphitheater, a bouleuterion, a council chamber, a senate, a parliament, a house of representatives. This studio rethinks the question of rights, and the spatial types associated with legislation; it does so through a project of redesigning the UVa Student Council. Our foundational political theory, perhaps best illustrated by the remarkable writings of John Locke in the late seventeenth century, faces new conditions in a dramatically altered world. In shifting the rights to power from the state to the bourgeoisie, Locke transformed political representation, and consolidated the project of humanism which had been the central driving force since the Renaissance. Recent political thinking, for instance in the works of Peter Sloterdijk, Bruno Latour, Timothy Morton, and Jane Bennett, reformulated the relationship between humans, things, power, and the environment in radically new ways, which to some extent reconnected with vitalism found in many ancient cultures. Their works give us an opportunity to reimagine political representation to move beyond anthropocentrism as a spatial project: should political representation conceive not only human rights but also thing rights? What would this new imagination result in terms of spatial practice compared with traditional political spatial practices? The UVa Student Council could be a space for radical politics of the twenty-first century.

ARCH 3010/4010
ARCHITECTURE AND PLACE
Jordi Nebot

“That’s one small step for [a] man, one giant leap for mankind.” (Neil Armstrong) Since then our perception of the moon has changed. Architecture has also this quality. It can change the perception of a piece of land. Through architecture, people can discover the land and be aware of a sense of place. Architecture transforms places, and from that transformation the place will never be the same. Other qualities will appear and other ways of seeing will be possible.

Despite the fact that each site offers qualities and presents certain conditions, an object placed in the site is able to modify these conditions or traits and establish new ones.

What is the meaning of our architectural footprint? How does our project improve the place? What is the relationship between my project and the place? What is our commitment to the place?

The course focuses on our awareness of the relationship between object and place, on how the implementation of a design transforms the place, and on how the modification of the site can generate an architectural object. The place can acquire a dominant role as a generator of architectural form.
**DATE/TIME**
- SAT, DEC 7 9a - 6p
- SUN, DEC 8 9a - 6p
- MON, DEC 9 9a - 1p
- MON, DEC 9 2p - 6p
- TUE, DEC 10 9a - 1p
- TUE, DEC 10 2p - 6p

**STUDIO NUMBER**
- ARCH 1020
- ARCH 2010 - 1
- ARCH 2010 - 2
- ARCH 2010 - 3
- ARCH 2010 - 4
- ARCH 3010/4010

**STUDIO NAME**
- LESSONS IN MAKING
- FOUNDATION STUDIO THE CITY
- ARCTIC STUDIO
- ARCHITECTURE AND PLACE
- DESIGN, HEALTH & STRUCTURE OPERATIONS
- NEW POLITICAL SPACE
- HYBRIDS
- VOID OPERATIONS
- TIME OVER CRISIS

**INSTRUCTOR**
- SANDA ILIESCU
- GHAZAL ABBASY
- CHARLIE MENEFEE
- KAREN VAN LEGEN
- JORDI NEBOT
- SCHAEFFER SOMERS
- MANUEL BAISO
- MEGAN SUAU
- MATTHEW JULL
- PETER WALDMAN
- SHIQIAO LI

**LOCATION**
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- EXHIBIT ROOM C
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- 3rd FLOOR STUDIO WALLS
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- EAST GALLERY
- 2ND FLOOR BALCONY
- ROOM 304

**GUEST JURY**
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- PATRICK DOAN
- JONATHAN EVANS
- MING FUNG
- PANKAJ GUPTA
- PATRICK HOBGOOD
- MARY KAY LANZILLOTTA
- KEZIA OFIESH
The Arctic — that domain defined by northern latitude, remoteness, extremes of environment, and one of the last frontiers on earth— is approaching a crisis. A combination of warming climate leading to a reduction of sea ice, and world population increase and globalization, leading to a demand for energy, natural resources, and space, is resulting in speculation and rapid transformation of the far north. How will existing cities and towns adapt to these changing conditions? What new urban centers and building typologies — the Arctic boom-towns - will emerge? How are new technologies shaping the way that the Arctic will be developed? Will we expect to see a Las Vegas or Dubai of the Far North? In an effort to answer these questions and to explore future modes of urbanization and architecture of the Arctic, this intensive design research studio focuses on laying the framework for understanding the key issues at stake and exploring possible outcomes.

The crisis being studied is the ongoing Syrian exodus from civil unrest to neighboring states, most notably to the Zaatari camp in Jordan. The time component spans from present day to December 2013, when the camp is projected to host an additional 182,500 Syrian refugees (according to the UN High Commissioner for Refugees).

Due to the staggering nature of this ongoing global crisis, you will be required to engage in the subtleties and facets of this global crisis and develop a critical attitude toward the problem. These research topics include, geopolitical relationships and histories; logistical processes and systems (access, transportation, food sourcing, economic viability); health and safety issues; the urban morphology of the camp; and individual dwelling units. Each of these scales and realms will be investigated and carried through the semester’s final project.
USEFUL INFORMATION FOR GUESTS

WIFI:
Instructions and guest passcodes will be available in a Manila envelope taped to Adela Su’s office door (227 Campbell Hall; please go by at your convenience).

BREAKFAST:
Coffee, fruit, and Bodo’s bagels are available for guests and faculty in Bishop conference room (2nd floor). Please join and allow introductions.

LUNCH:
Lunch with homemade desserts will be provided for guests and faculty in Bishop conference room (2nd floor). Please, notify Adela Su any dietary restrictions (there will be vegetarian options).

DINNER:
Guests and studio faculty will be offered a dinner in the evening, either in 947 Rosser Ln (10 min walk from the school along Rugby Rd) or Hereford College.
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Timothy Beatley
Chair, Dept of Urban & Environmental Planning || Heinz Professor of Sustainable Communities

Teresa Gali-Izard
Chair, Dept of Landscape Architecture || Associate Professor

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Betsy Roettger
Director of Undergraduate Architecture Program || Lecturer

Daniel Bluestone
Director of Historic Preservation Program || Professor

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Peter Waldman  William R. Kenan, Jr. Professor

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Sanda Iliescu  Associate Professor

Nana Last  Associate Professor

Earl Mark  Associate Professor

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Charlie Menefee  Associate Professor

John Quale  Associate Professor || Director of Graduate Architecture Program

Matthew Jull  Assistant Professor

Seth McDowell  Assistant Professor

Jeana Ripple  Assistant Professor

Ghazal Abbasy-Asbagh  Lecturer

C. Pamela Black  Lecturer

Margarita Jover  Lecturer

Alexander Kitchin  Lecturer

Esther Lorenz  Lecturer

Karolin Moellmann  Lecturer

Gwenedd Murray  Lecturer

Jordi Nebot  Lecturer

Lucia Phinney  Distinguished Lecturer

Matthew Pinyan  Lecturer

Betsy Roettger  Lecturer || Director of Undergraduate Architecture Program
Schaeffer Somers Lecturer
Megan Suau Lecturer
Lester Yuen Lecturer

DEPARTMENT OF ARCHITECTURAL HISTORY

Daniel Bluestone Professor || Director of Historic Preservation Program
Richard Guy Wilson Commonwealth Professor || Chair
Cammy Brothers Associate Professor || Valmarana Professor
Sheila Crane Associate Professor
Yunsheng Huang Associate Professor
Shiqiao Li Weedon Professor of Architecture
Louis Nelson Associate Dean for Research and International Programs || Associate Professor
Lisa Reilly Associate Professor
Fraser D. Neiman Lecturer

DEPARTMENT OF LANDSCAPE ARCHITECTURE

Elizabeth Meyer Professor
Reuben M. Rainey William Stone Weedon Professor Emeritus
Julie Bargmann Associate Professor
Teresa Gali-Izard Associate Professor || Chair
Michael Lee Reuben M. Rainey Professor in the History of Landscape Architecture
Jorg Sieweke Assistant Professor
C. Cole Burrell Lecturer
Leena Cho Lecturer
Chloe Hawkins Lecturer
Rob McGinnis Lecturer

Brian Osborn Lecturer || Virginia Teaching Fellow

Peter O’Shea Lecturer

Adalie Pierce-McManamon Lecturer

Lauren Sasso Lecturer

Mary Warinner Lecturer

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Suzanne M. Moomaw Associate Professor

Guoping Huang Assistant Professor

Andrew Mondschein Assistant Professor

Justin Beights Lecturer

Charles Denney Lecturer

Karen Firehock Lecturer

Kathleen Galvin Lecturer

Satyendra Huja Lecturer

Joseph Maroon Lecturer

Richard Price Lecturer
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John Casteen University Professor and Professor of English

Cassandra Fraser Professor, Dept of Chemistry

Harry Harding Dean, Batten School of Leadership and Public Policy

Paxton Marshall Professor, Dept of Electrical and Computer Engineering

VISITING FACULTY

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Lionel Devlieger Robertson Professor 2011

Eduardo Arroyo Robertson Professor 2012

Adriaan Geuze Robertson Professor 2013

Pankaj Gupta Shure Professor 2011-2016

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Matthias Kayhoe

ALL SCHOOL FACULTY

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William Wuensch Lecturer
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Jake Thackston Systems Manager || Systems Engineer

Eric M. Field Director of the Insight Lab, Applied & Advanced Technology

Dav Banks Webmaster || Systems Engineer

Tony Horning Classroom Support

Terrance Sheltra Labs & Studios

John Vigour Student & Faculty Support

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BUILDING MANAGER

Dick Smith Facilities Manager

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Tanya Denckla Cobb Associate Director

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