9-7-2014

Jen Stauber Francis, LEED AP (BD+C), CPRP / Master of Architecture / Master of Urban Design, 2006

Sam Fox School of Design and Visual Arts

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Jen Stauber Francis, LEED AP (BD+C), CPRP
Master of Architecture / Master of Urban Design | 2006

Alumna Biography

Jen Francis is a planner, architectural/urban designer and artist practicing in Vermont. She received a Bachelor of Science in Architecture and became a schooner builder of the S/V Denis Sullivan, Wisconsin’s Flagship. Post boat, architectural design work took her to Switzerland, followed by graduate studies in St. Louis, Argentina and New York City. While in St. Louis, Jen found love of master planning and bird migration, anchored by her work on the design/construction of the Audubon Center at Riverlands. Jen leans heavily into the planning side of life, serving as the Parks Planner for the City of Burlington. Making (anything) continues to be an essential tool for reveling & revealing.

AWARDS
2014 - Vermont Solo Exhibition, Topofeelia, Burlington College Gallery; 2013 - SARUP 40: University of Wisconsin Milwaukee School of Architecture & Urban Planning, Top 40 Professional Projects in 40 Years of Education for Making the Metropolitan Landscape; 2009 - Exhibition, Drip Line, St. Louis Artists Guild

PUBLICATIONS
2009 - Making the Metropolitan Landscape: Standing Firm on Middle Ground (coedited with Jacqueline Tatom), Routledge

TOPOFEELIA | DERIVED FROM LOVE OF PLACE
PHOTOGRAPHER, DESIGNER, FABRICATOR
PAPER, WOOD, NAILS, PROJECTION
2013-2014

Topofeelia is a visual distillation of topophilia, defined by Yi-Fu Tuan as the affective bond between people and place or environmental setting (topos “place” and -philia, “love of”). This installation explores manifestations of love of place, sometimes unanticipated, in settings containing simultaneously miniscule and monumental encounters and considers reaction, pattern, connection, cycles, and becoming. The images represent place-going within North America, South America and Europe over the span of more than two years (2003-2014). A non-traditional framing method minimizes barriers between the viewer and the photo, allowing the viewer to quickly “feel” into an image. Individual tiles of varying sizes and thicknesses are moveable, enabling changing patterns, relationships and viewing experiences to emerge. This work is rooted in the idea that there is profound value in art that is accessible on fundamental levels: visually, thematically, economically, and spiritually. All wood used in this process is recycled scrap material from a local Vermont furniture company.

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