

Darren Fransen

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Education

Bachelor of Environmental Design Studies

Dalhousie University (Currently)

Fine Arts undergraduate studies (Visiting Student)

Nova Scotia Collage of Art and Design (2014-2015)

Architecture and Engineering Technology

Thompson Rivers University (2011-2014)

Carpentry Apprenticeship

Thompson Rivers University (2003-2008)

Qualifications

NSAA Student member

Building technologist Diploma

Red Seal Journeyman Carpentry Certificate

First Aid

Fall Arrest

WHIMIS

CSTS

Skills

Revit

Auto Cad

Sketch Up

Rhino

Photoshop

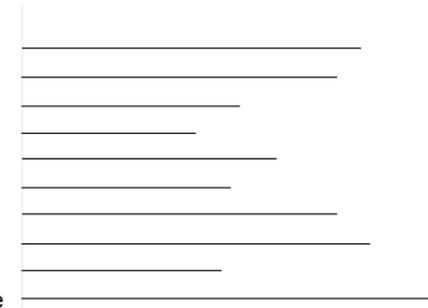
Illustrator

Indesign

Model Making

Drawing

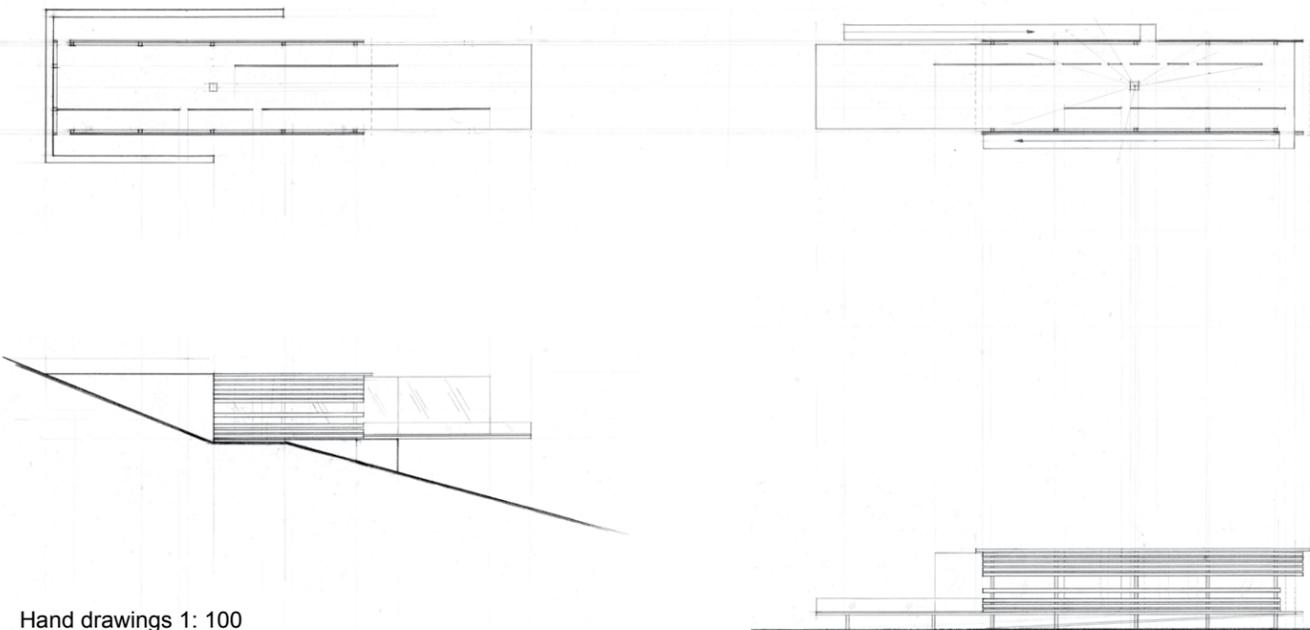
Construction Knowledge



Halifax Central Library pavilion response

This pavilion project was inspired by the contemporary design of the Halifax Central Library which lacks the quiet reading space commonly found in traditional libraries. To address this, we designed two reading pavilions inspired by the symbolic axis that connects the Halifax Citadel with the mouth of the Halifax harbor. Our idea was to locate a pavilion on Citadel hill and McNabs island as nodes for the symbolic axis. The pavilions were designed to speak the same architectural language as the "Halifax Living Room" via proportionality and projection, while at the same time embracing the immediate site each occupied. The Citadel hill pavilion was recessed into the slope to convey the same bunker typology as the historical fort, while the McNabs pavilion was elevated on stilts to express the harbor typology. The glass walls in both pavilions were used as wind breaks but also as navigation tools when seated on the physical node provided.

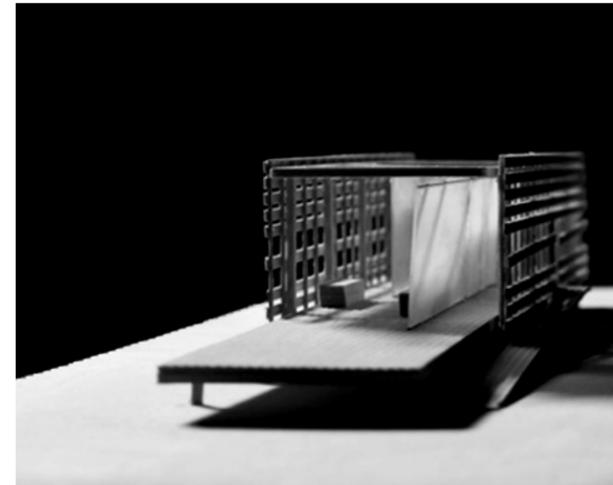
Darren Fransen, Liam Guitard and Talbot Sweetapple (Tutor) Fall semester 2015



Hand drawings 1: 100



Citadel hill model 1:100

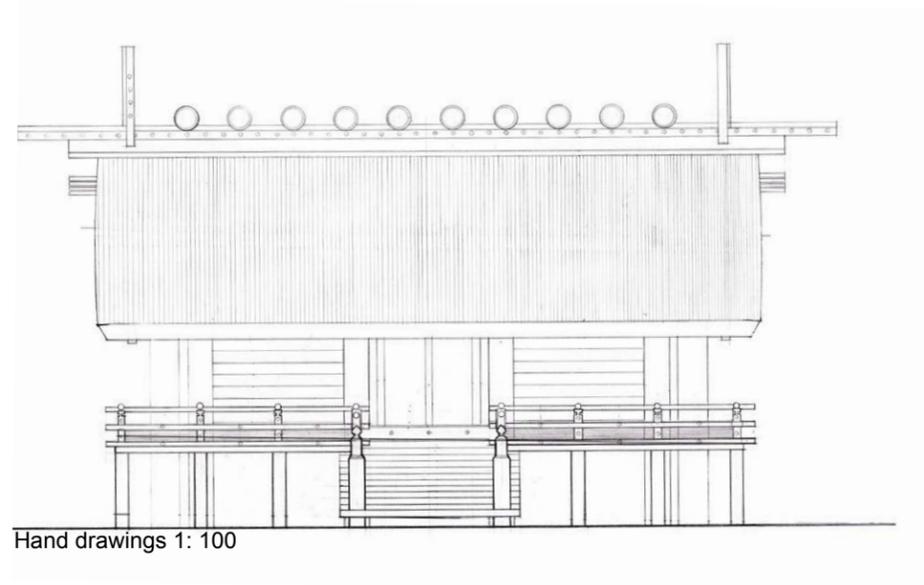
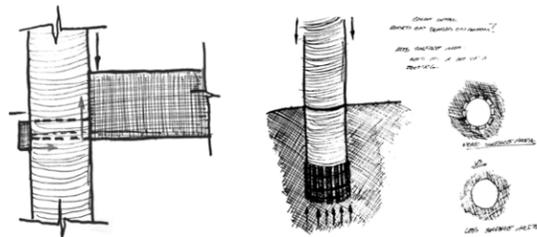


McNabs island model 1:100

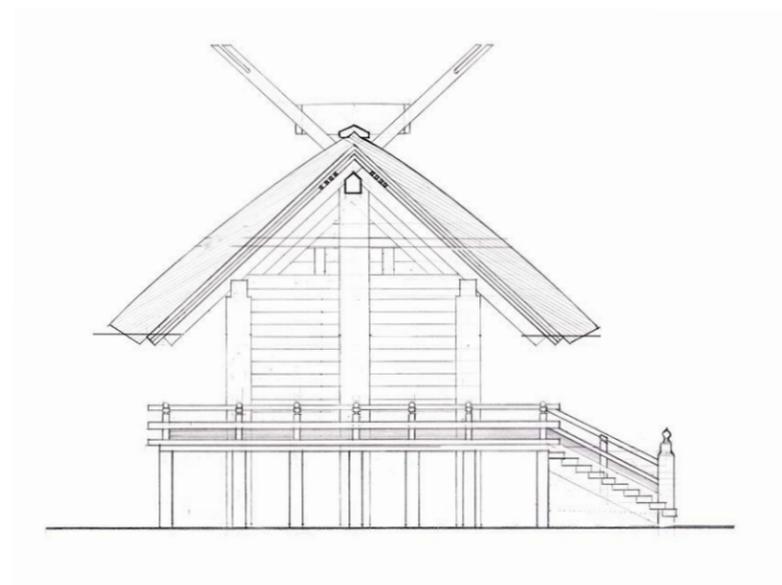
Naiku Shrine Case Study

The Naiku shrine has been a traditional pilgrimage site for the Shinto culture since the seventh century, and is generally regarded as the most sacred building in Japan. What makes this building so sacred is the rebuilding process that takes place every twenty years on the adjacent site. Unlike western art and architecture, the Naiku shrine's traditional building process and renowned joinery has resulted in a building that is appreciated for its perfection instead of its ancient quality. To really understand the construction of the building, we as a group decided to model the building at a scale of 1:20. This scale allowed us to emulate the joinery connections without the use of glue and or nails.

Darren Fransen, Moses Hernandez, Daniela Mancipe Suarez, Patricia Thibault and Cristina Verissimo (Tutor) Fall semester 2015



Hand drawings 1: 100



Naiku shrine model 1: 20



Deck detail



Facade detail

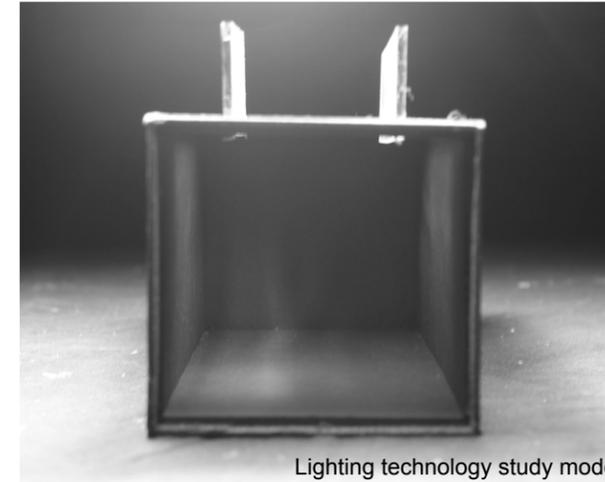
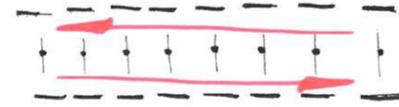


Ridge beam detail

Naiku Shrine Pavilion Response

This pavilion was situated at the beginning of the traditional pilgrimage path as a narrative precursor for the rebuilding process that relied on repetition to achieve perfection. Repetition was conveyed with a series of twenty concrete thresholds reinforced by contrasting moments of light and shade. To achieve perfection within the pavilion, twenty glass partitions with a single hole were inserted into the concrete structure. The hole within the glass was set at eye level as a way of giving a pilgrimaging person the opportunity to experience the perfection of the rebuilding process. The glass panels were also used to transport light into the contrasting meditation space below that was partitioned off with traditional rice paper walls. The Tatami mat was used as a proportioning device which was expressed using concrete. The movement through the structure was divided into directions with a traditional style reflecting pond that prevented visitors from disrupting the symbolic axis through the glass panels.

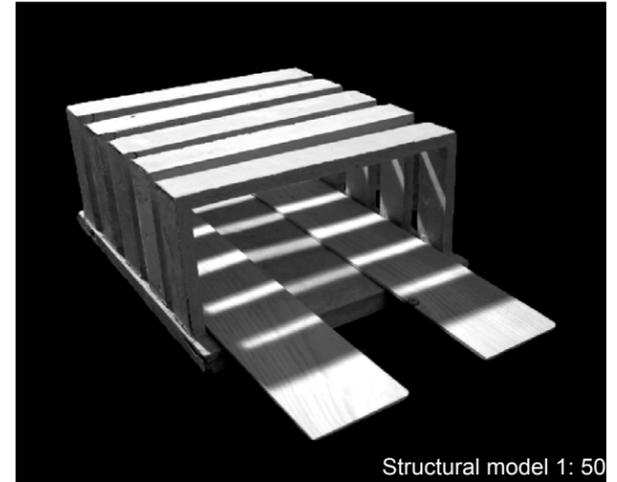
Darren Fransen and Cristina Verissimo (Tutor) Fall semester 2015



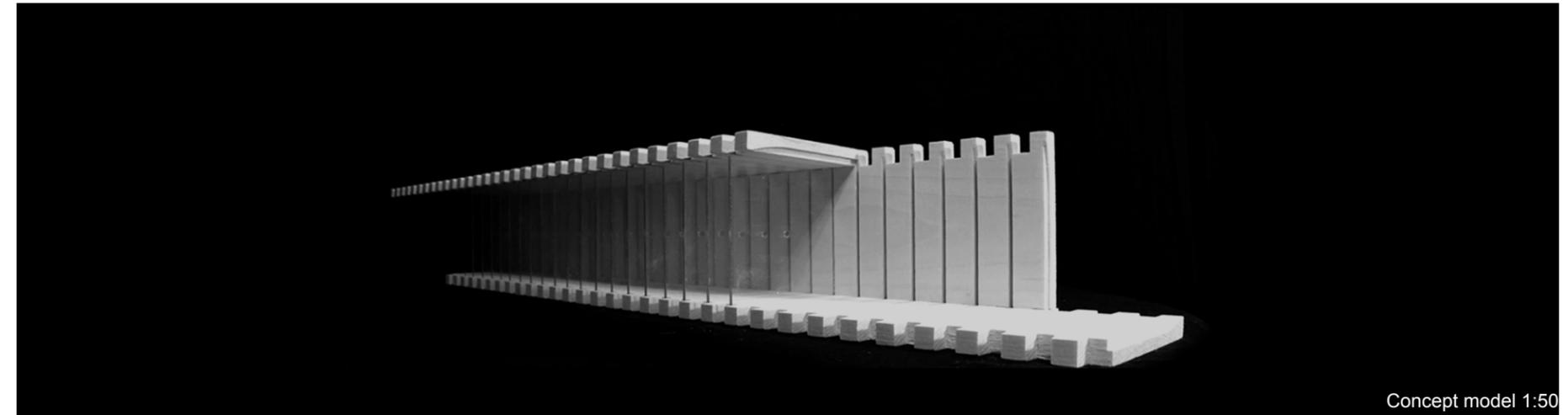
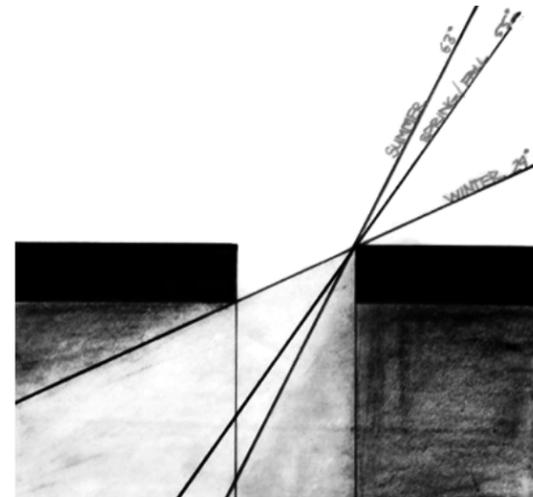
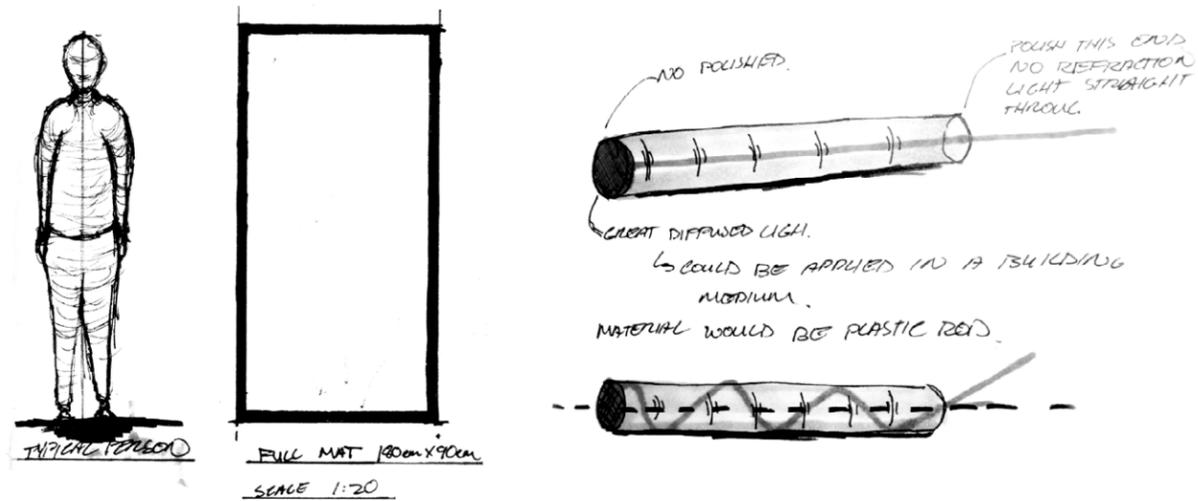
Lighting technology study model



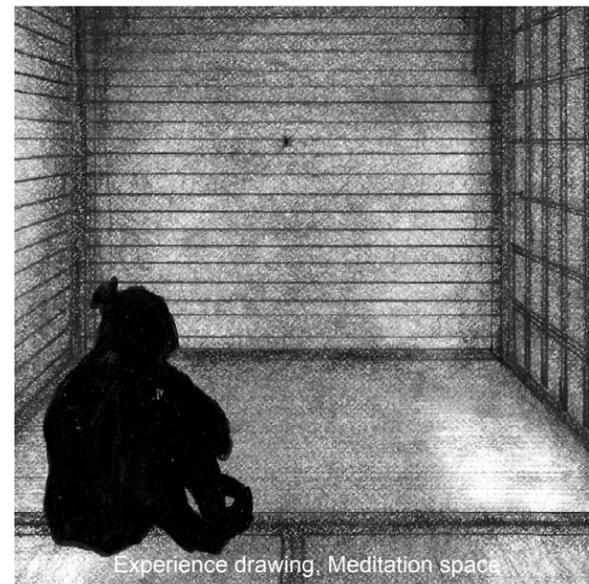
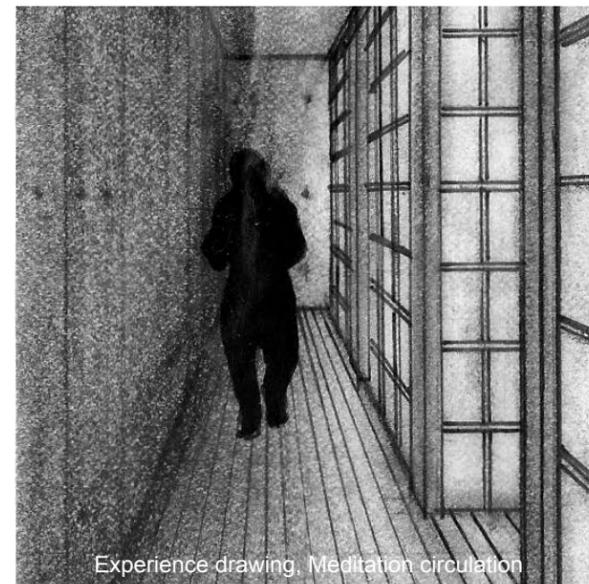
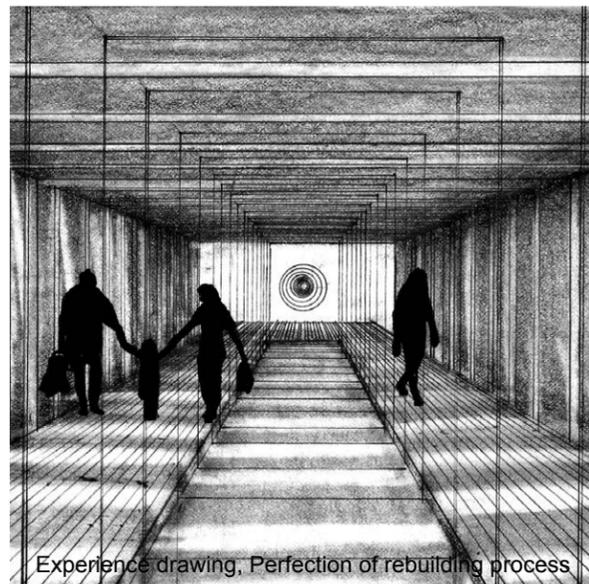
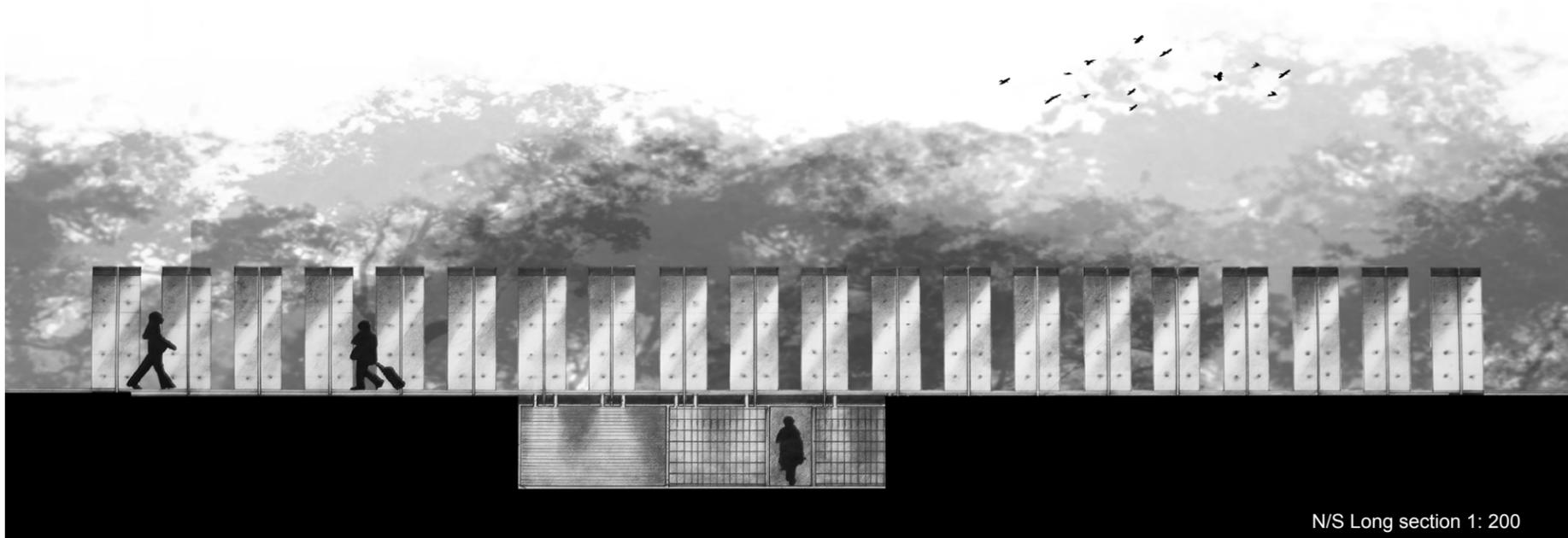
Light study



Structural model 1:50



Concept model 1:50



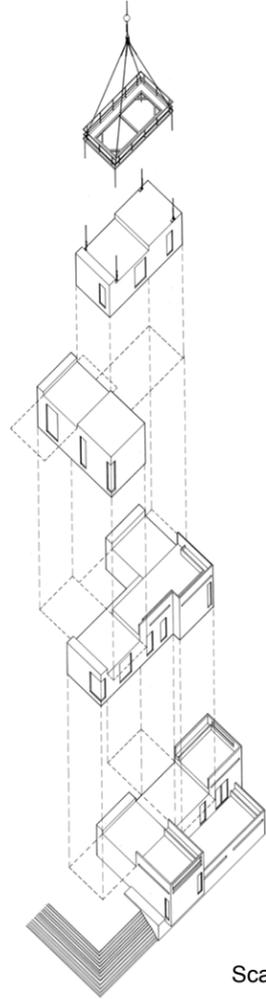
Habitat 67 Case study

The model and three hand drawings were used to understand Habitat 67's modularity and constructability. The model was used to figure out the stacking pattern of the identical boxes above a main entry while the drawings investigated the construction process, unit modularity and assembly, via post tensioned cables.

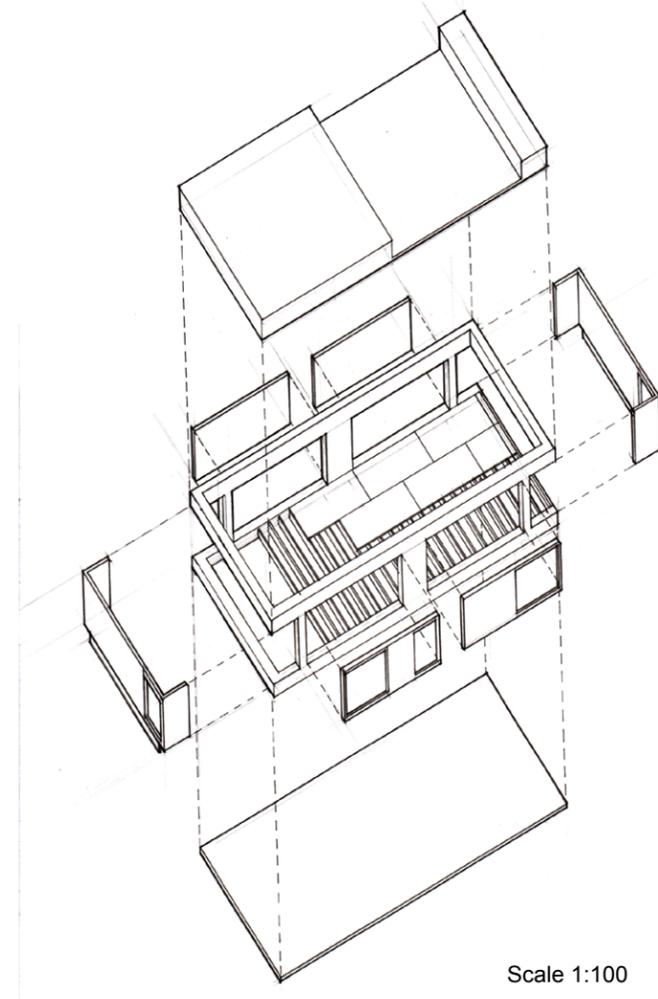
Darren Fransen and Niall Savage (Tutor) Winter semester 2015/2016



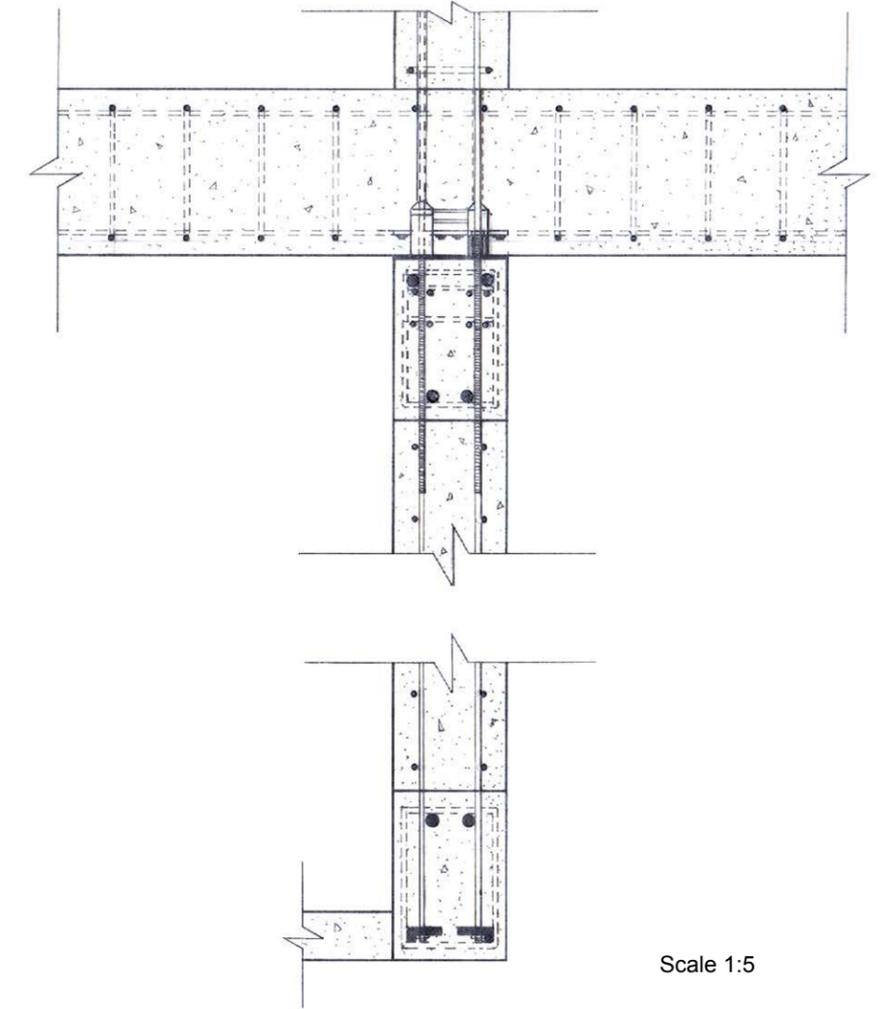
Scale 1:100



Scale 1:100



Scale 1:100

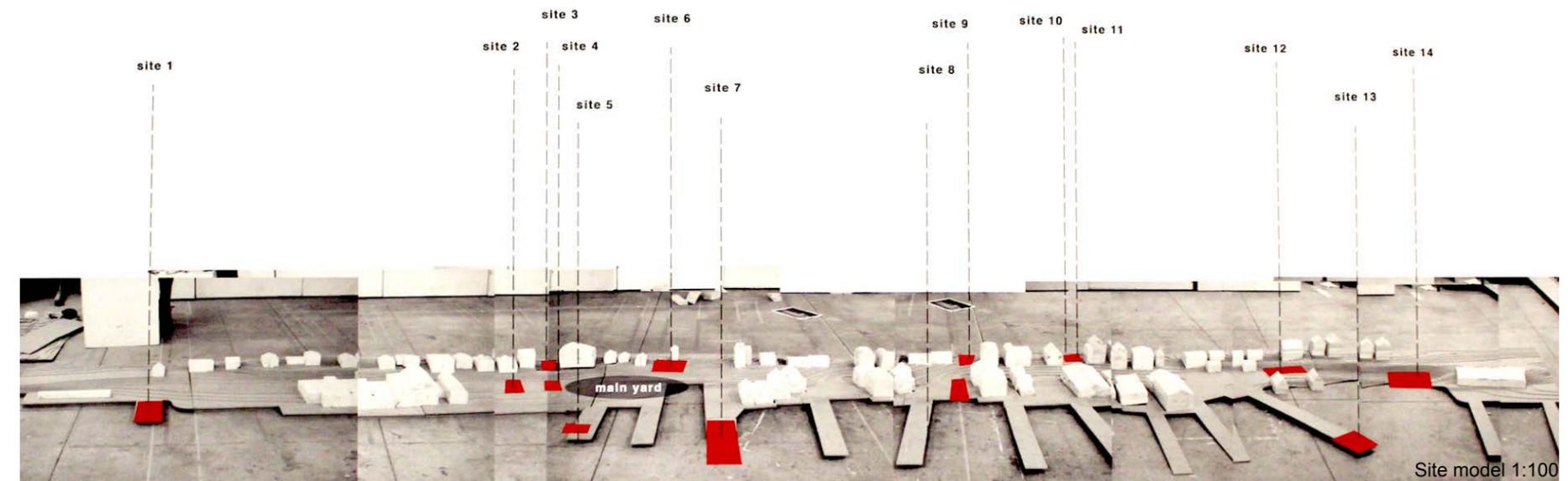
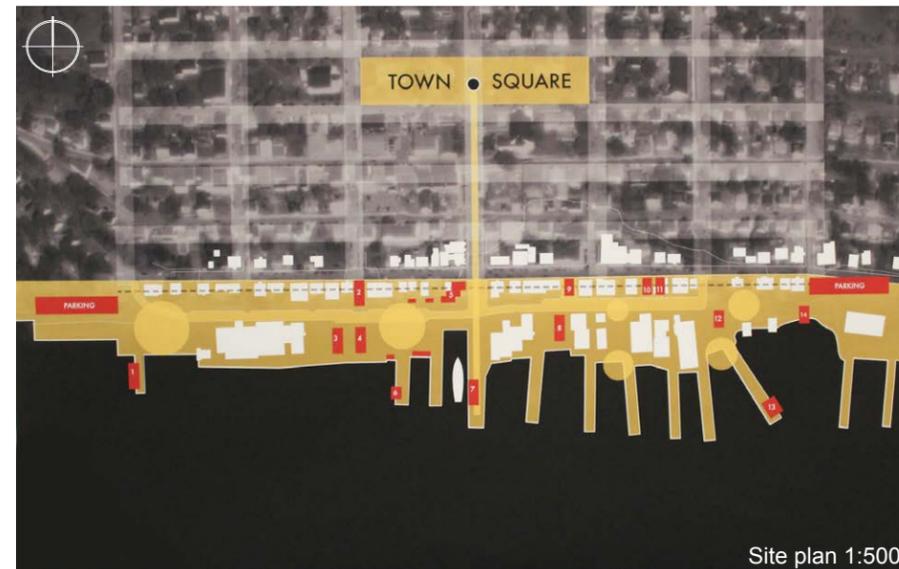


Scale 1:5

Lunenburg waterfront urban design

As a group we began by comparing our assigned waterfront location with the rest of the historical town of Lunenburg. This comparison highlighted the waterfronts unique architectural language that was functionally designed to serve the commercial fishing industry. One example of the functional design qualities of the waterfront include a strong connection between land and sea through building orientation, and systematic program placement. Another example is the use of the commercial yard that allowed for the storage of materials, equipment, and projects. Our first design decision was to allow the waterfront to be its own district by infilling all of the vacant lots and streets, except for the main axis that connected the cities town square with the newly proposed bluenose dock. Once the waterfront district was enclosed the next decision was to encourage its own identity by countering the historical grid with proposed buildings and creating new public “yards” between buildings, with the main yard being enclosed by my given site (site 4) and the blue nose.

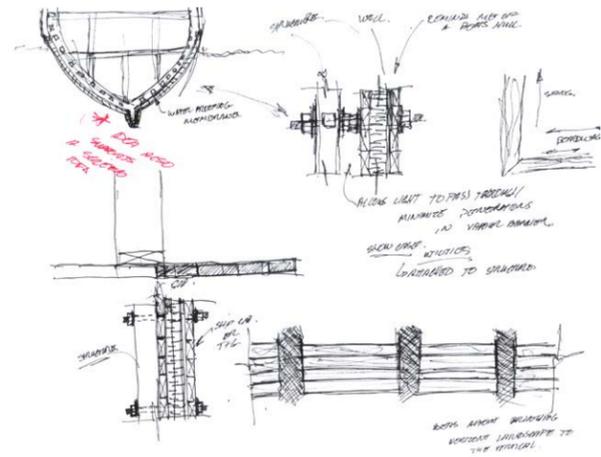
Darren Fransen, Jacob Kalinowski, Ellen Penner, Mikayla Webster, Luca Digrasio, David Tolkamp, Kelsey Wilkinson, Brenden Kawa, Amy Jie Zhou, Mitch Peddle, Jamie Leer, Taylor Um and Niall Savage (Tutor) Winter semester 2015/2016



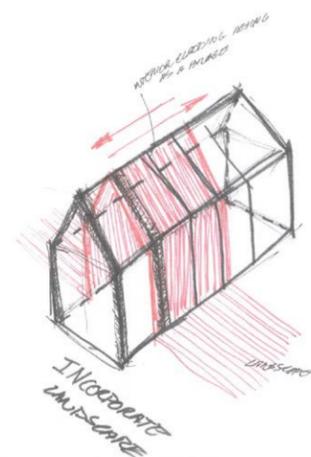
Lunenburg waterfront live/work

This project was unique because it enclosed the main yard (public square) proposed in the urban design strategy. The site strategy of this project was to maintain a relationship with the Fisherman's museum while at the same time enclosing the main yard. This was achieved by assuming an axis from the main yard to the fisherman's museum that was flanked on each side by a live/work dwelling. To maintain the waterfront fabric, existing building heights were studied in an effort to fit into the fabric of the street. Another fabric quality was how the building was accessed, all industry traffic was oriented North/South while pedestrian traffic was East/West. The warehouse typology of the area was expressed through the façade, that spanned the entire length of the site encompassing both structures as one. This allowed the project to act as an enclosing device (wall) for the main yard. The presence of the wall was minimized with the lantern façade that transforms the buildings into a bacon in the evening. The two businesses foreseen within this new waterfront beacon were a joinery and boutique metalsmith shop that spoke to the construction and materiality of the building but also the environment in which the building became a part of.

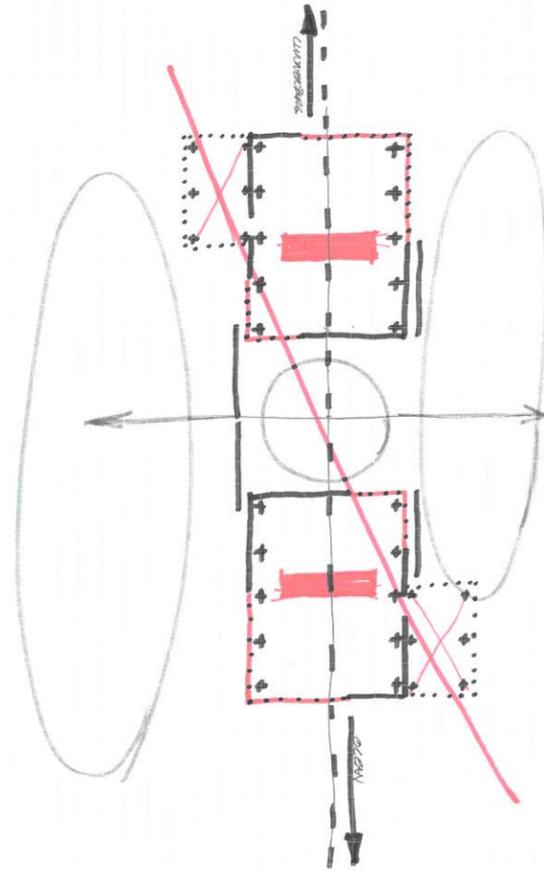
Darren Fransen and Brian Mackay-Lyons (Tutor) Winter semester 2015/2016



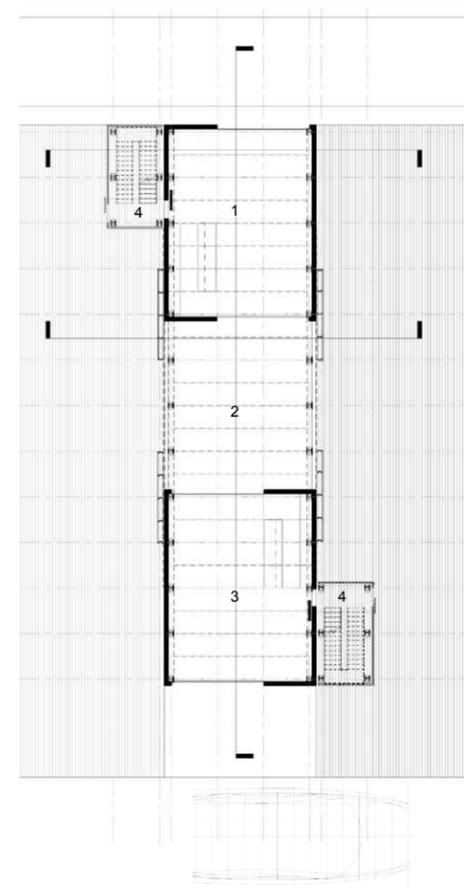
Structure and facade inspiration and strategy



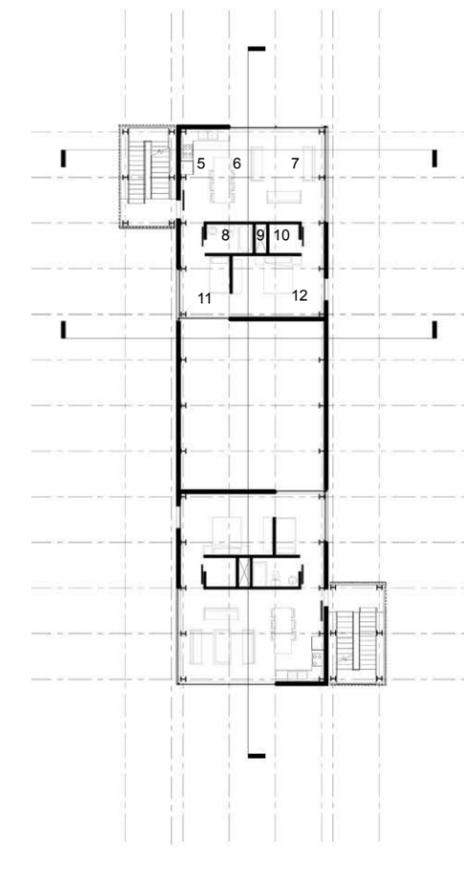
Landscape strategy



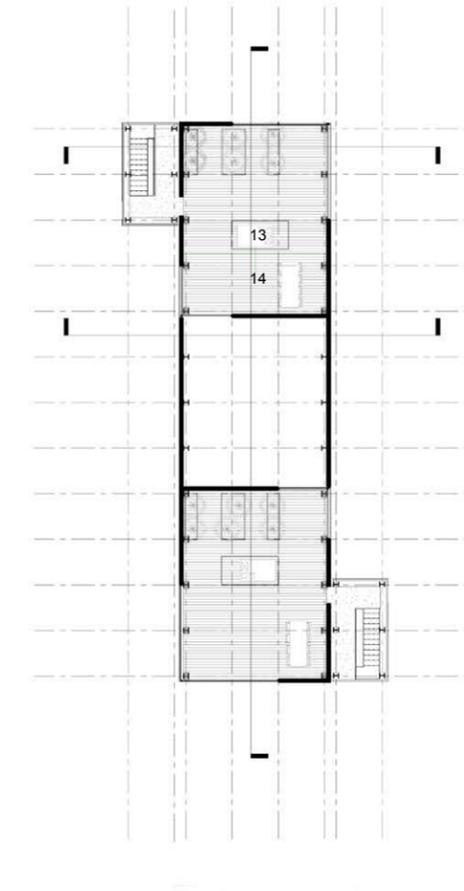
Parti sketch



Commercial (work) plan 1/8"=1'-0"



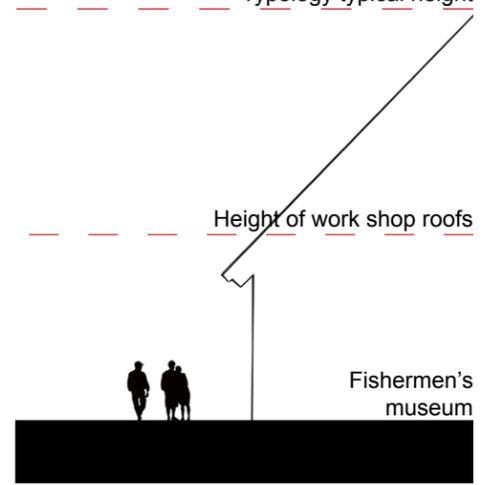
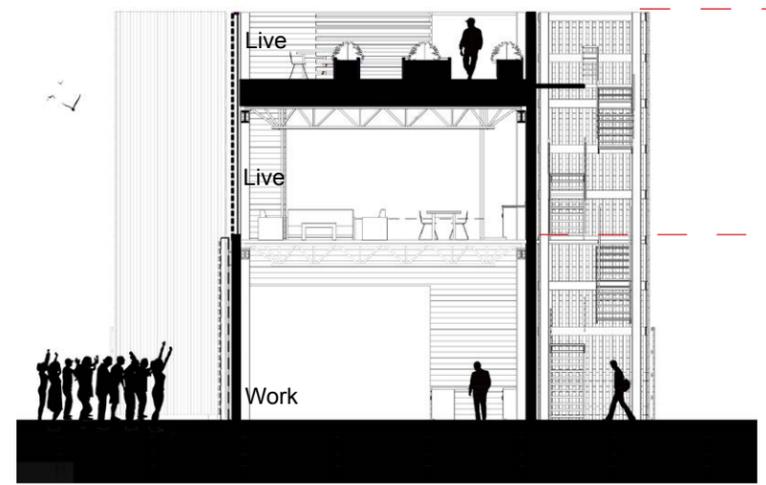
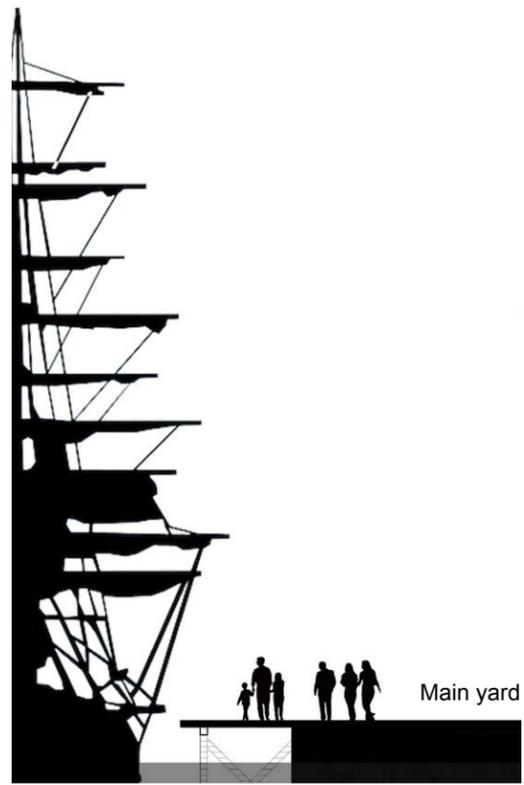
Residential (Live) plan 1/8"=1'-0"



Roof plan (Live) 1/8"=1'-0"

Rooms

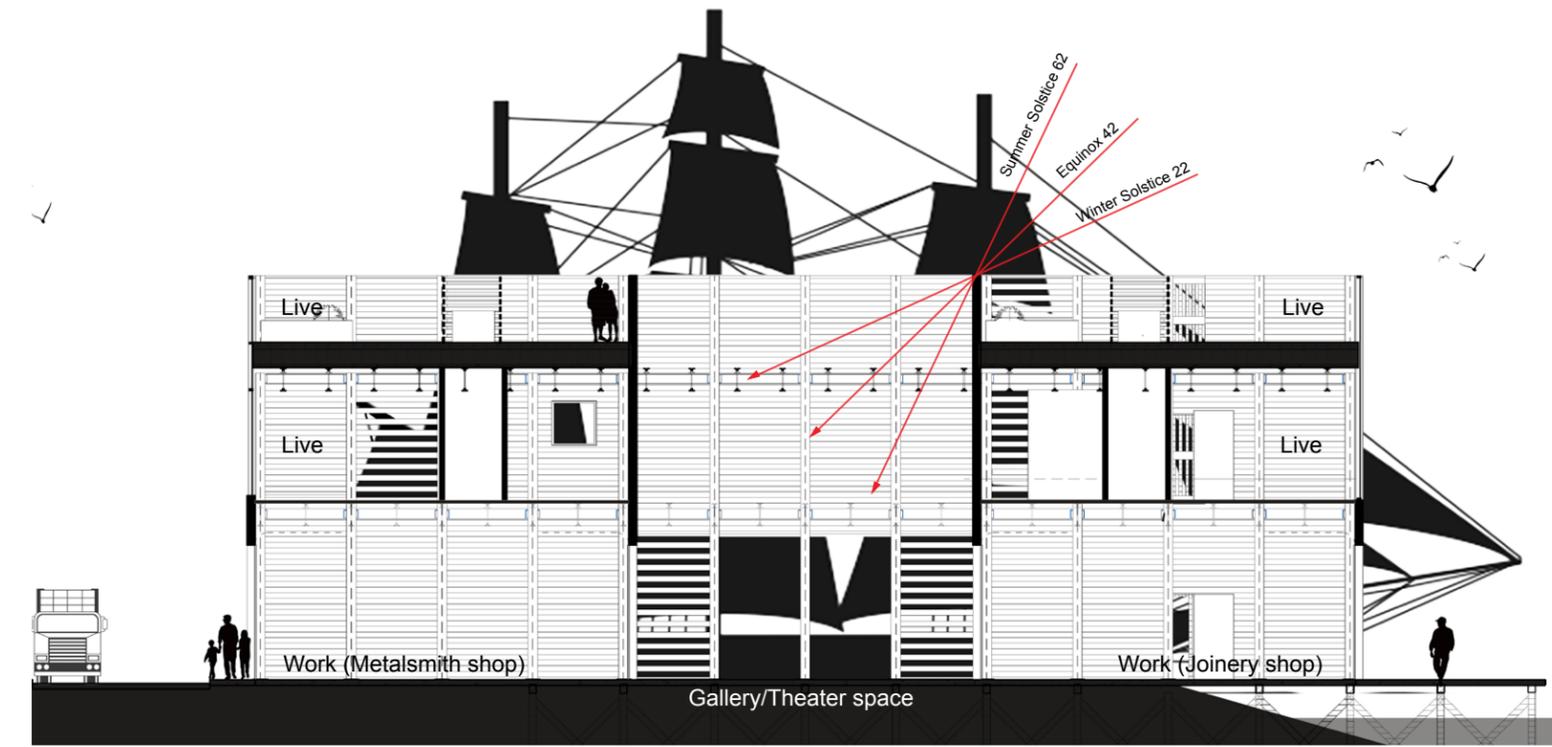
- 1 Metalsmith shop
- 2 Gallery/theater space
- 3 Joinery shop
- 4 Stairwell
- 5 Kitchen
- 6 Dining room
- 7 Living room
- 8 Washroom
- 9 Mechanical
- 10 Closet space
- 11 bedroom/ study
- 12 Master bedroom
- 13 Mechanical unit
- 14 Roof top exterior space



Typology typical height

Height of work shop roofs

Cross section 1/8"=1'-0"



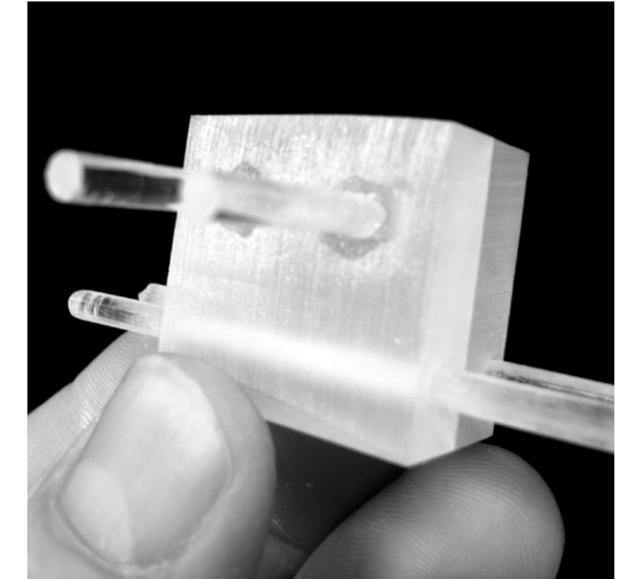
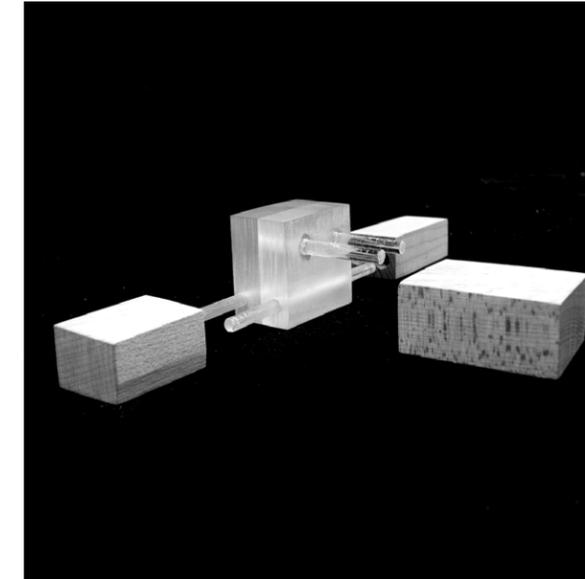
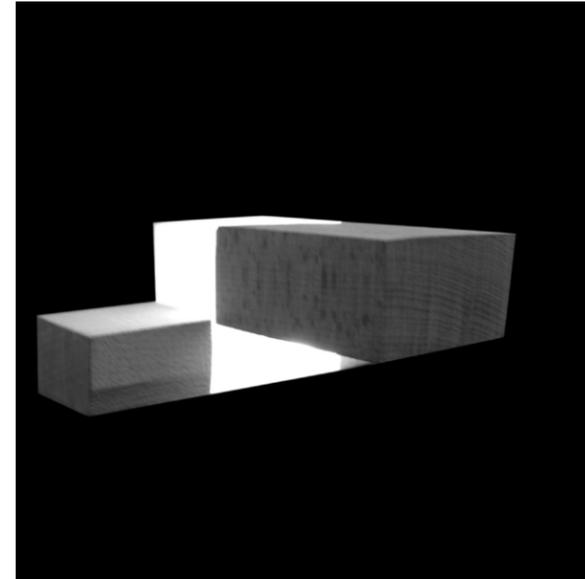
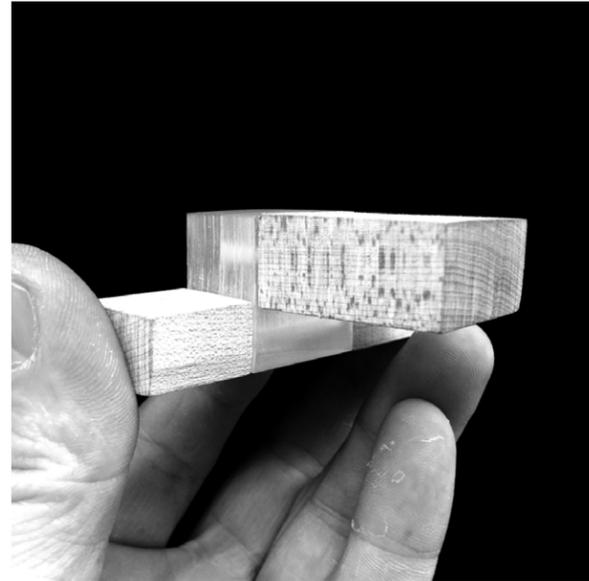
Long section 1/8"=1'-0"

A Hub for Music on Gottingen street

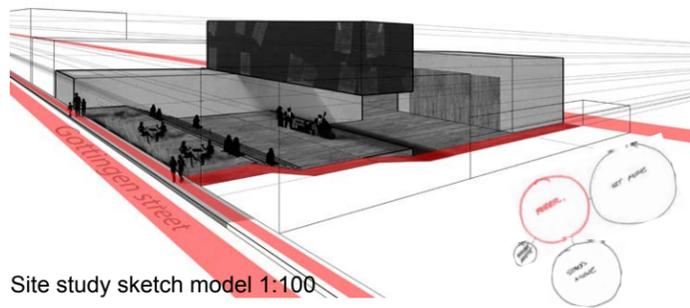
This project is an urban response to the adjacent pedestrian path while at the same time embracing and nurturing the North ends diverse musical community. To help us as a studio understand the site and its environment we met with the North End Business Association, where they expressed their desire for an exterior space, capable of holding community events like the night market. In an effort to remove a potentially dangerous alleyway the first major design move was to unite the municipal path and building lot as a single public space. The second major move was to create two different musical spaces (sit and stand) which would accommodate all types of music and performances. These two spaces would be linked by a communal core which would encourage the exchanging of ideas through gathering.

The biggest challenge for this project was how to make the large exterior public space safe in a developing community. In an effort to occupy the newly created space the entire building faced the yard using Jane Jacobs eyes on the street approach. To populate the space, the main entrance was located beneath the large overhang, forcing visitors into the site. The space was also populated by having the ability to access the artists' residence at the back of the site from Gottingen street, through the community yard. To enhance the quality of the space, a ribbed landscape feature that was pin wheeled from the interior structure was used as a human scaling device. The ribbed landscape was also conceived of as the structure that would accommodate exterior lighting and weather protection via fabric.

Darren Fransen and Jane Abbott (Tutor) Summer semester 2016



Parti model 1:500



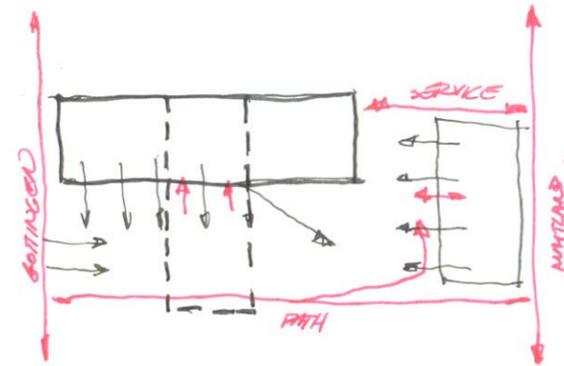
Site study sketch model 1:100



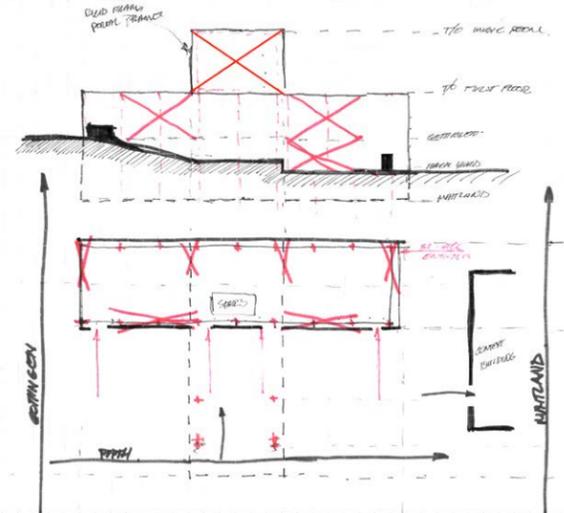
Inhabitation Graphics (Standing venue)



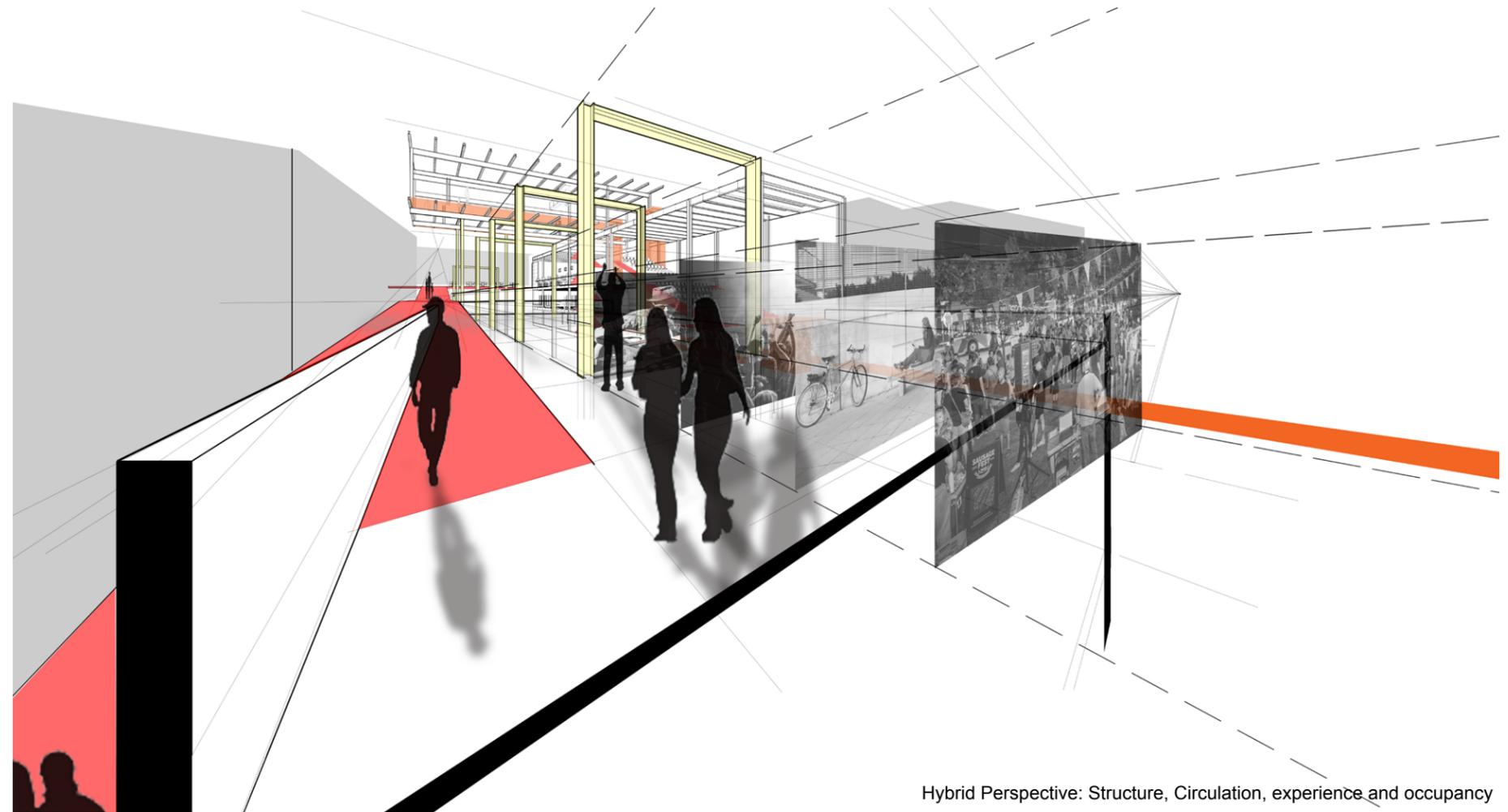
Inhabitation Graphics (Sitting venue)



"EYES ON THE STREET"
Site strategy sketch



Structural strategy sketch



Hybrid Perspective: Structure, Circulation, experience and occupancy

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