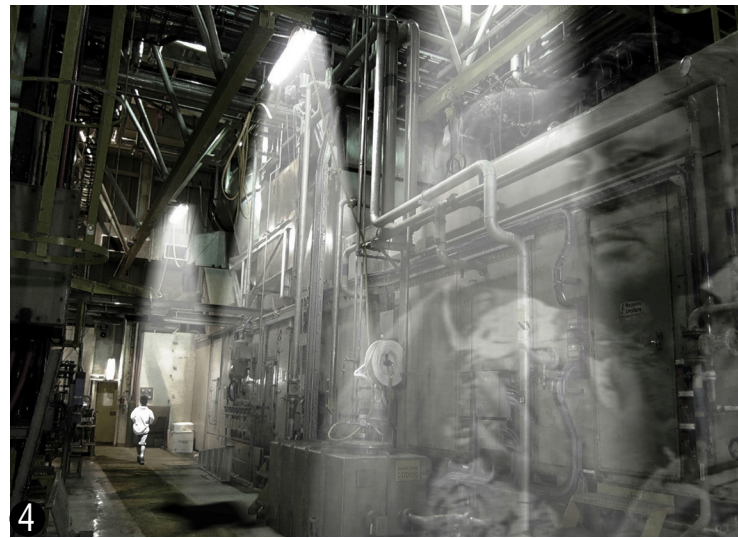


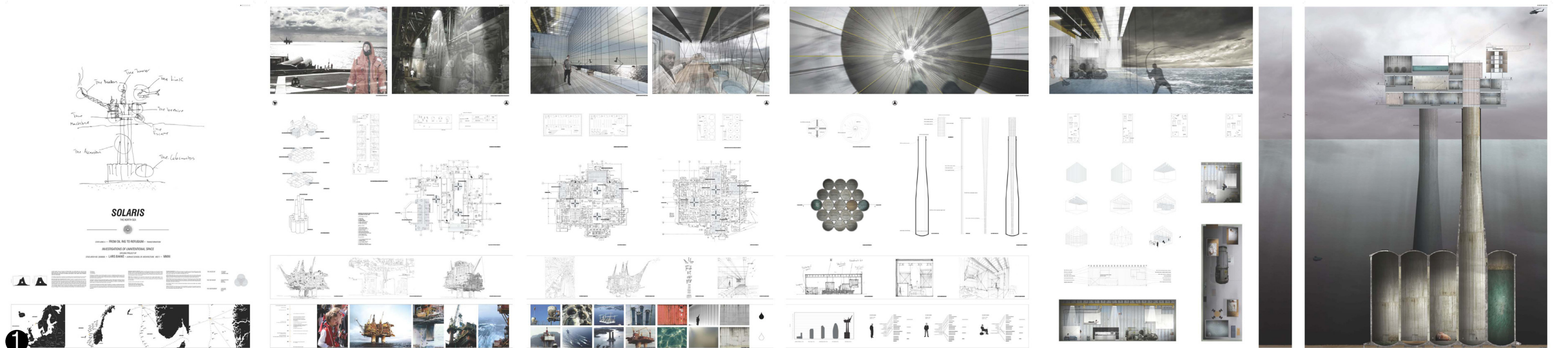
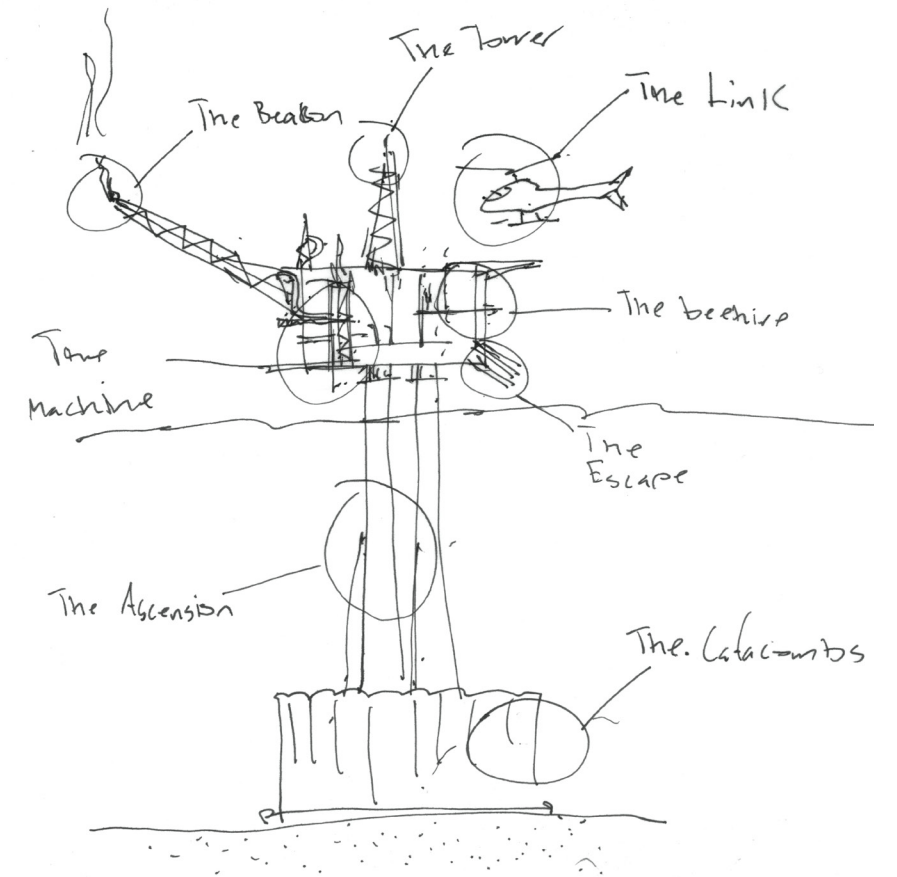
PORTFOLIO /
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- P2 - 10TH. SEMESTER(DIPLOMA)
- P3 - 9TH. SEMESTER
- P4 - 8TH. SEMESTER
- P5 - 7TH. SEMESTER (INTERNSHIP)
- P6 - 6TH. SEMESTER (BACHELOR)
- P7 - MODEL WORKS
- P8 - LAY-OUT/WRITTEN WORKS
- P9 - PHOTOGRAPHY
- P10 - CV/CONTACT



6



10TH. SEMESTER DIPLOMA:
SOLARIS / INVESTIGATIONS OF UNINTENTIONAL SPACE /
STATFJORD A / THE NORTH SEA

After more than 40 years in production, the Statfjord oil field in the North Sea will close down by 2020. The Solaris project aims to transform and revitalize the oldest platform (Statfjord A) and turn it into a remote post-oil refugium.

In a hundred years, the world is probably emptied of its petroleum. The intention of this project is to show how one particular oil rig can be transformed from its current status as a production platform into an alternative program that displays the architectural potential of the structure. Could these structures become symbols of the oil age, being part derelict, part functioning

remains of the oil age? The Solaris project aims to contemplate the devoid of meaning emerging after the shutdown, dealing with the fourth dimension of architecture; time..

The Museum: My intention is to work with the platform "as found", by highlighting the different aspects of the oil production process that I think is most interesting for the public.

The Refugium: Inspired by the idea of the remote monastery, I propose a light program consisting of "the bare necessities", a first phase of development that activates different parts of the platform. The spatial treatments of these rooms have been given extra consideration. They are organized by a toolbox

of transformation, with different degrees of symbiosis with existing structures and systems.

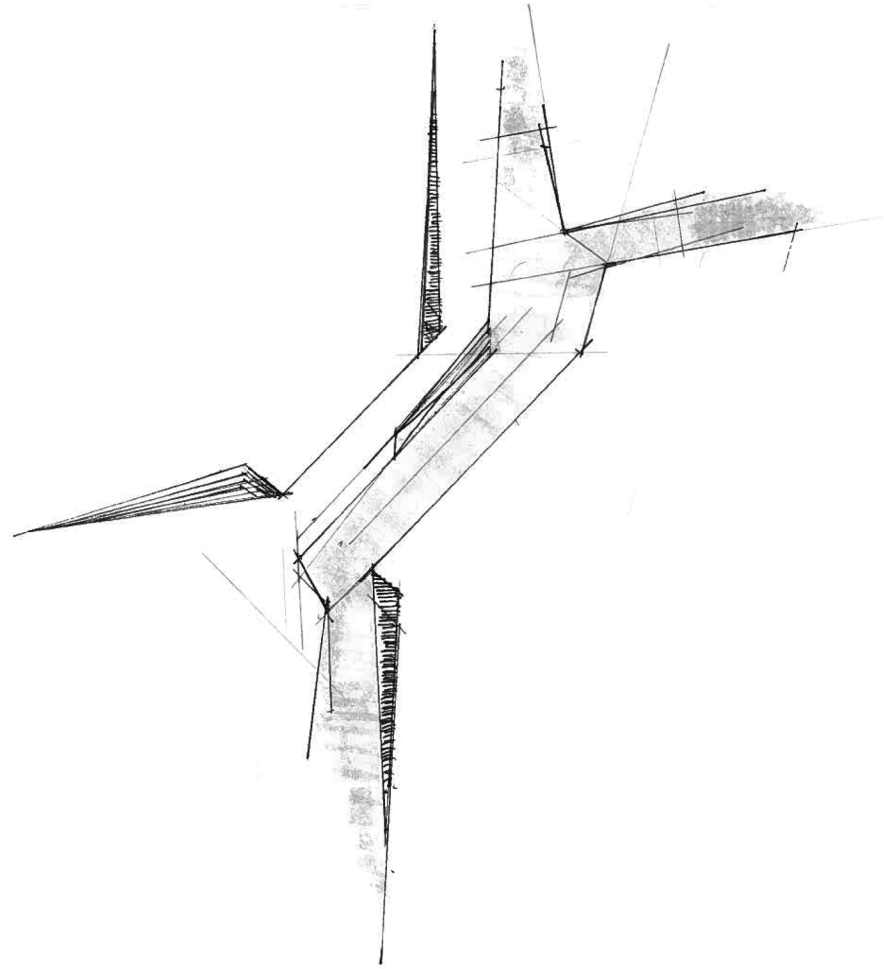
The Instrument: By introducing a new element of light to the platform, my intention is to bridge the gap between the subsea concrete structure and the oversea platform. Three light pillars penetrate the three decks and direct light down the deep shafts to the underworld below.

Featured in Arkitektur N 08/11, The Norwegian Review of Architecture:

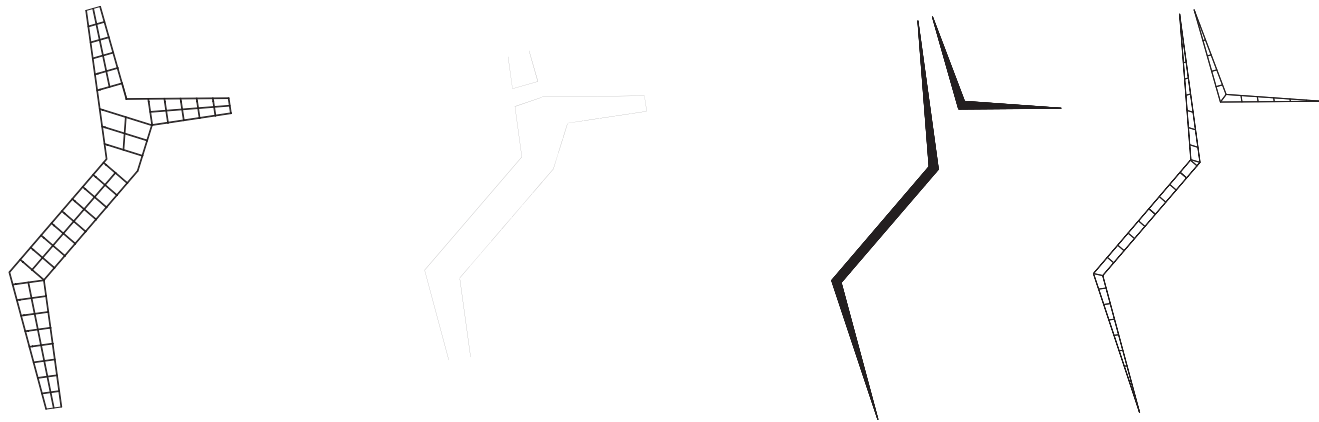
<http://www.arkitektur.no/?nid=5734&cid=1044>

- 1) Boards
- 2) The vertical light instrument, section
- 3) Heli-deck entrance, exterior render
- 4) Industrial module, interior render
- 5) Transformed living module, section
- 6) Initial principle sketch

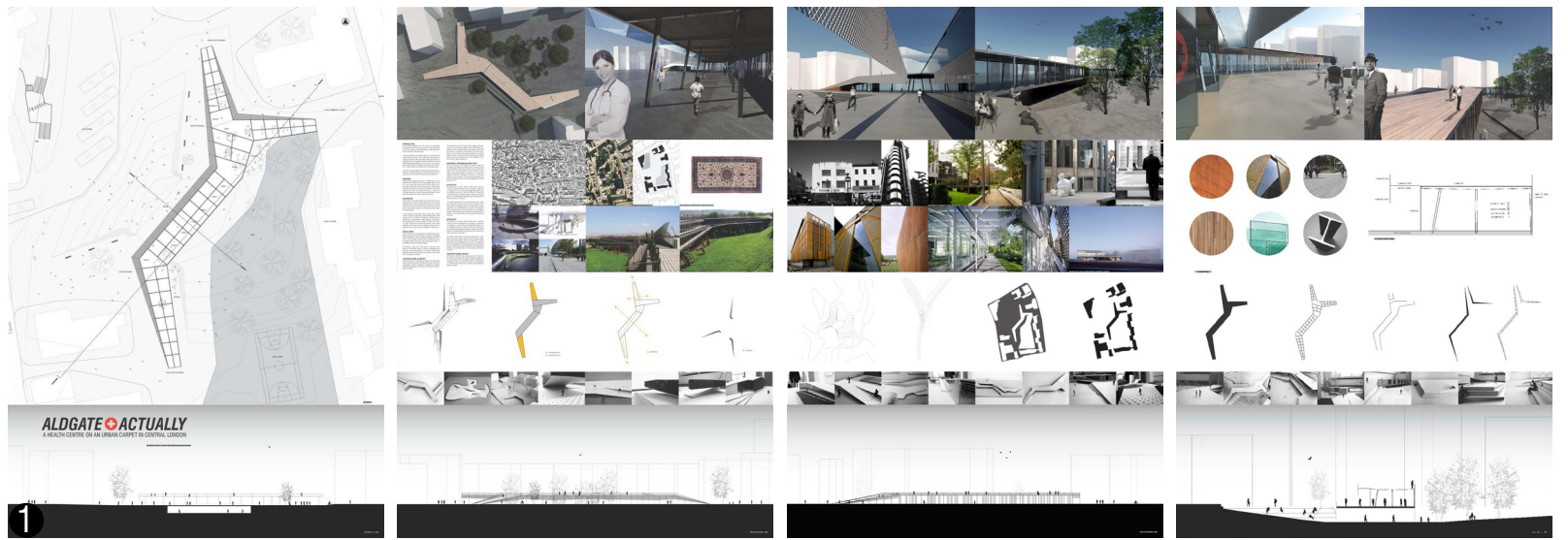
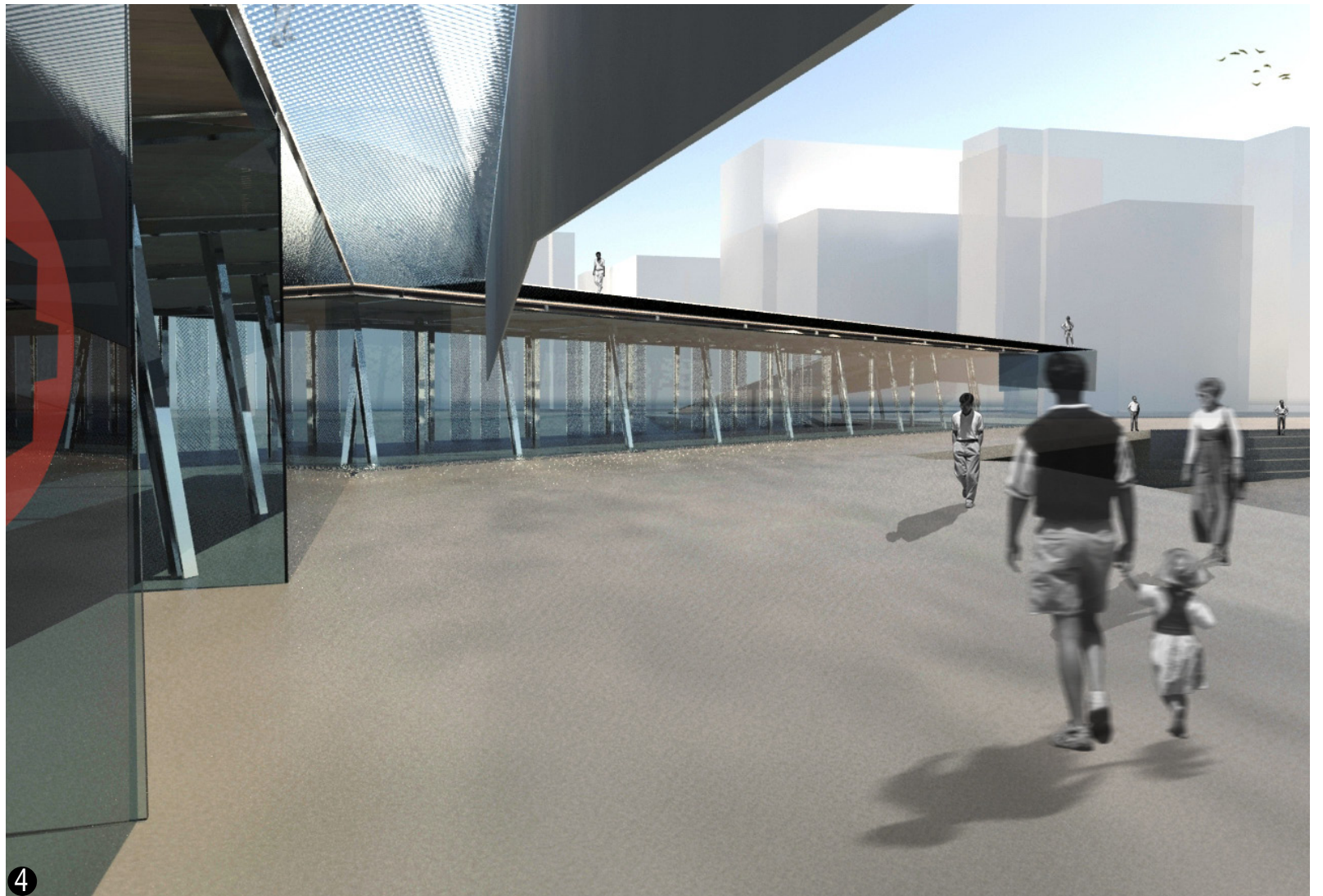
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9TH. SEMESTER:
ALDGATE ACTUALLY / A HEALTH CENTRE ON AN URBAN
CARPET / LONDON

In the meeting between the small scale and multicultural Whitechapel and the larger figure-ground corporate typology of The City, there's an inherent potential for interfering architectural themes in different scales. In the midst of this, a health centre could emerge, as from the ground itself. A public health centre held in an anti-iconic and low rise aesthetic could be the answer to this rather over-programmed part of London City.

In this project I worked with the relationship between inside/outside, double facades, transparency and morphological structures leading the visitor both on top of, under, on the side of and inside the structure. Indulging in steel, the challenge was to pick the proper claddings for different use. The built structure is to be seen as part building, part landscape and part hovering bridge. Heavy constructional elements are not be exposed explicitly, but rather be kept inside the structure.

The illusion of the building is for it to be of the site instead of on it. The building itself seem to rise from the earth, insisting not upon itself but upon servicing the public. The health centre itself is a long sleek building only 4 metres high, with several smaller rooms as well as meeting rooms, public spaces and lounges. Strict in its inside plan,

it's easily accessible and understandable. After giving the building its outlined shape, emphasis was put on load-bearing columns, perforated steel plates, handrails, glazing and a roof pathway.

The building is seen as a structural system, put together in a distinctive shape, yet it has the potential to be reassembled in a different way the next time at another site, maybe containing a different program.

- 1) Boards
- 2) Construction layers in plan
- 3) Initial sketch
- 4) Exterior view



7TH. SEMESTER: INTERNSHIP / FANTASTIC NORWAY ARCHITECTS, OSLO

In the fall of 2009 I started my internship at the young office Fantastic Norway in Oslo. In a period of more than five months, I had the pleasure of taking part of a number of different projects and work tasks. Everything from exhibition design, cabins, villas, mixed-use complex, industrial design, 3D renders, model building and even hand-drawn storyboards where some of the assignments given to me during the intriguing stay.

I had the pleasure of being project leader of the Eurovisions - European 10 exhibition at DogA (the Norwegian Centre for Design and Architecture). Everything from designing, producing, painting and installing the hovering wood-sheets had to be coordinated and adjusted to budget.

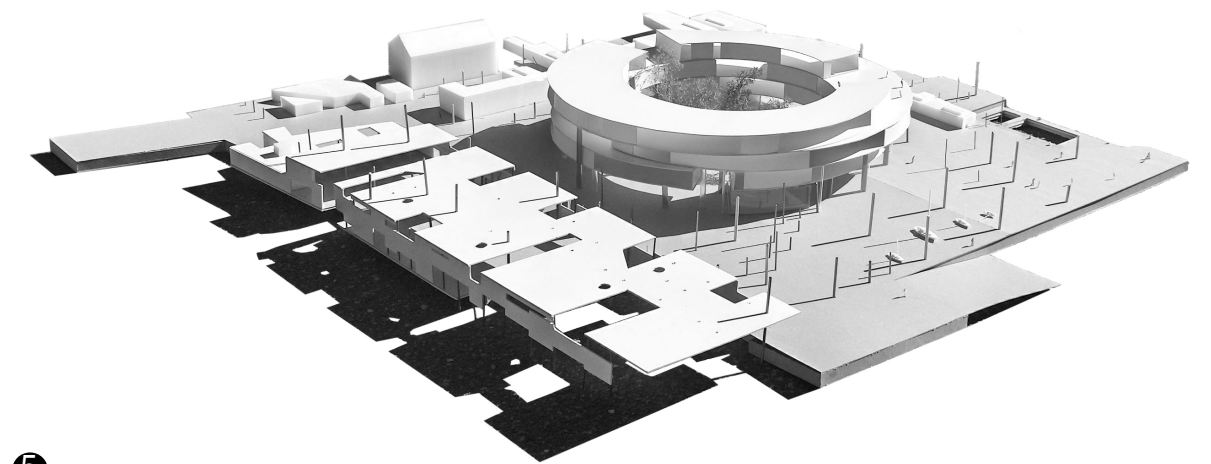
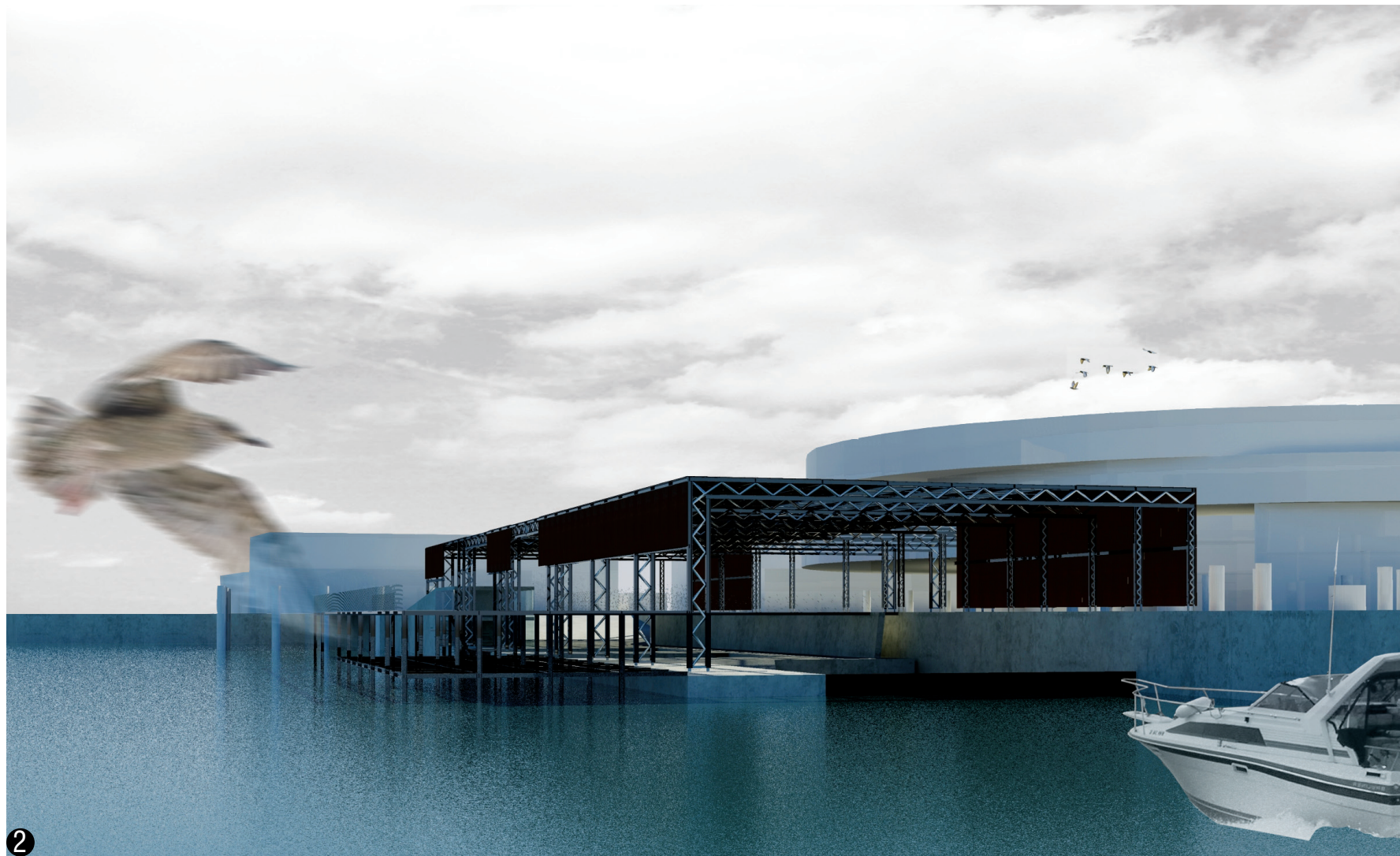
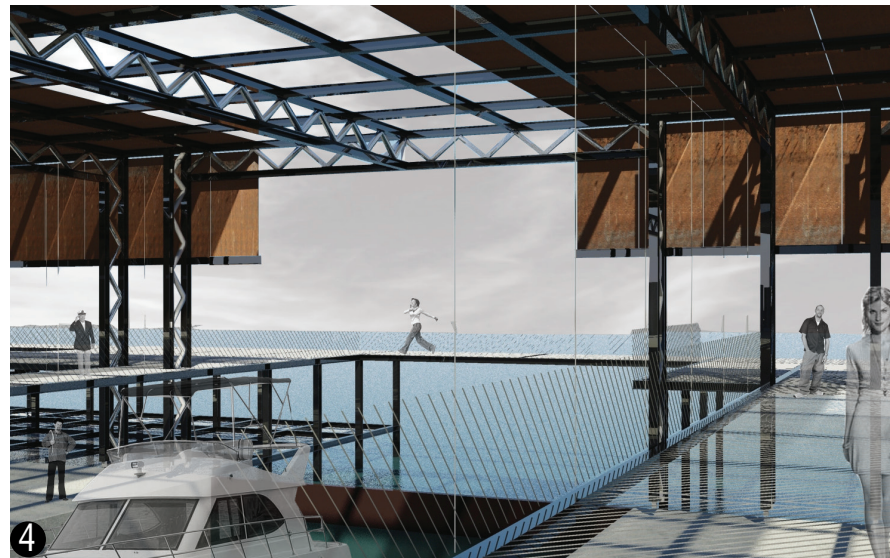
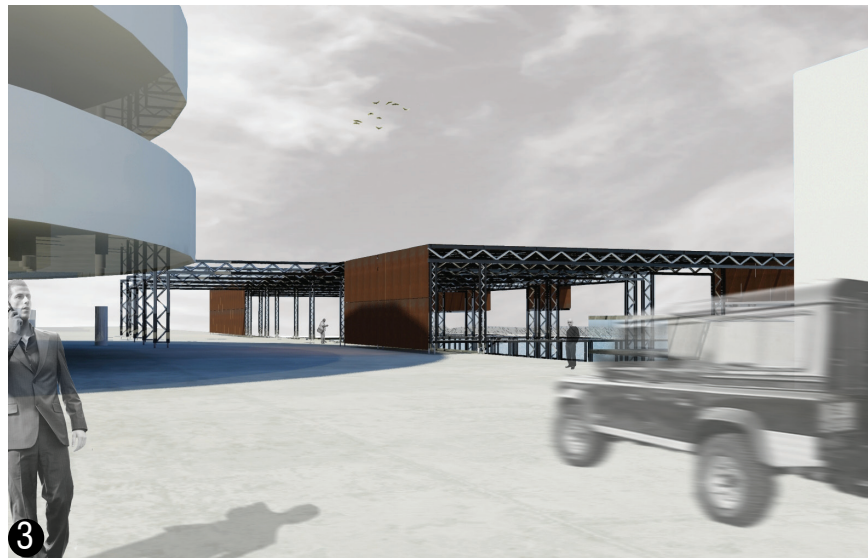
The responsibility and the pleasure of seeing a project take form and being materialized in a relatively short time-span was a hugely rewarding process. Seeing people interact with the exhibition in real life and later to promote it via the web and magazines made it a worthwhile effort.

Eurovisions exhibition featured on the web:

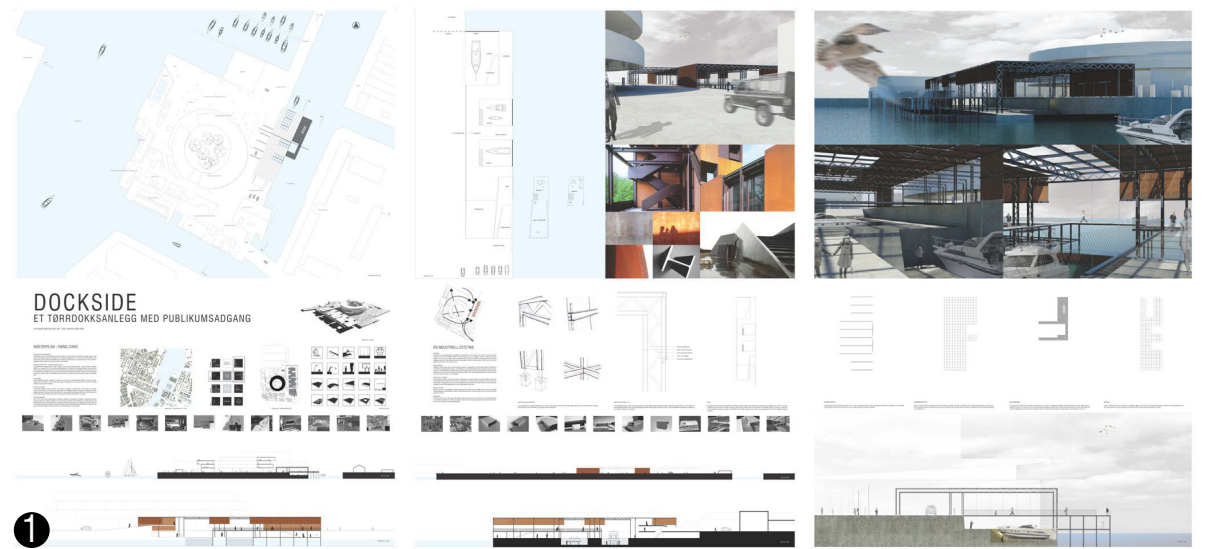
<http://www.archdaily.com/49002/eurovisions-an-exhibition-by-fantastic-norway/>
<http://www.plazamagazine.se/livsstil/2010-01-25/eurovision/>
<http://www.dailytonic.com/eurovisions-exhibition-in-oslo-by-fantastic-norway-no/>
http://www.domusweb.it/upd_Architecture/article.cfm?idtipo=1&id=1074
<http://www.dezeen.com/2010/01/22/eurovisions-by-fantastic-norway/>

<http://www.fantasticnorway.no/>

1) Eurovisions - European 10 exhibition at DogA, Oslo
 2) Night and day render of cabin project, made together with Haakon Aasarød



5



1

6TH. SEMESTER (BACHELOR):
*DOCKSIDE / A DRYDOCKING FACILITY WITH
PUBLIC ACCESS / DOKØEN / COPENHAGEN*

The Dockside project is meant to capture the essence of maritime aesthetics while at the same time introducing refined industrially inspired architectural elements.

Christiansholm (or Dokøen) is situated right south of the new Opera House and opposite of the new Skuespillerhuset in central Copenhagen. I initiated a master plan that transformed the island from a warehouse to a mixed-use marina with cafés, restaurants

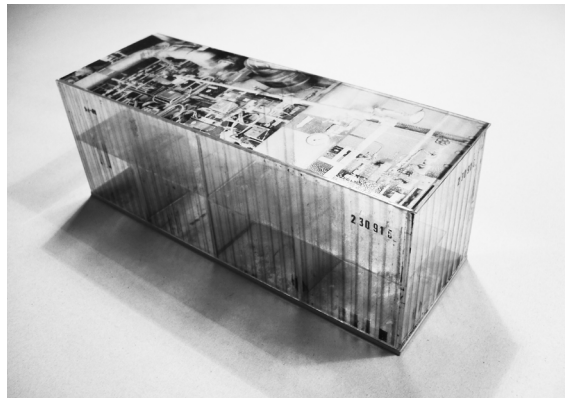
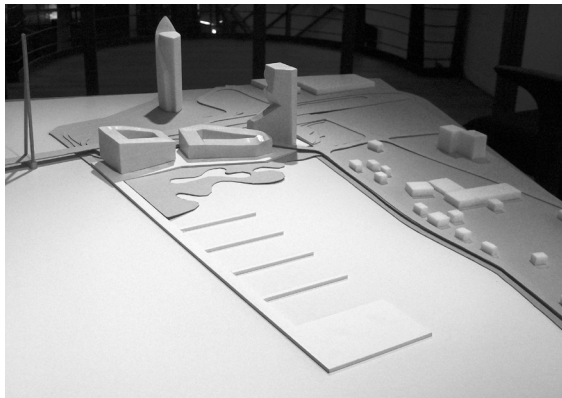
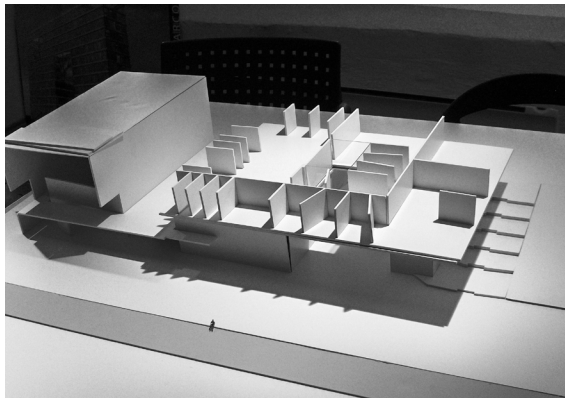
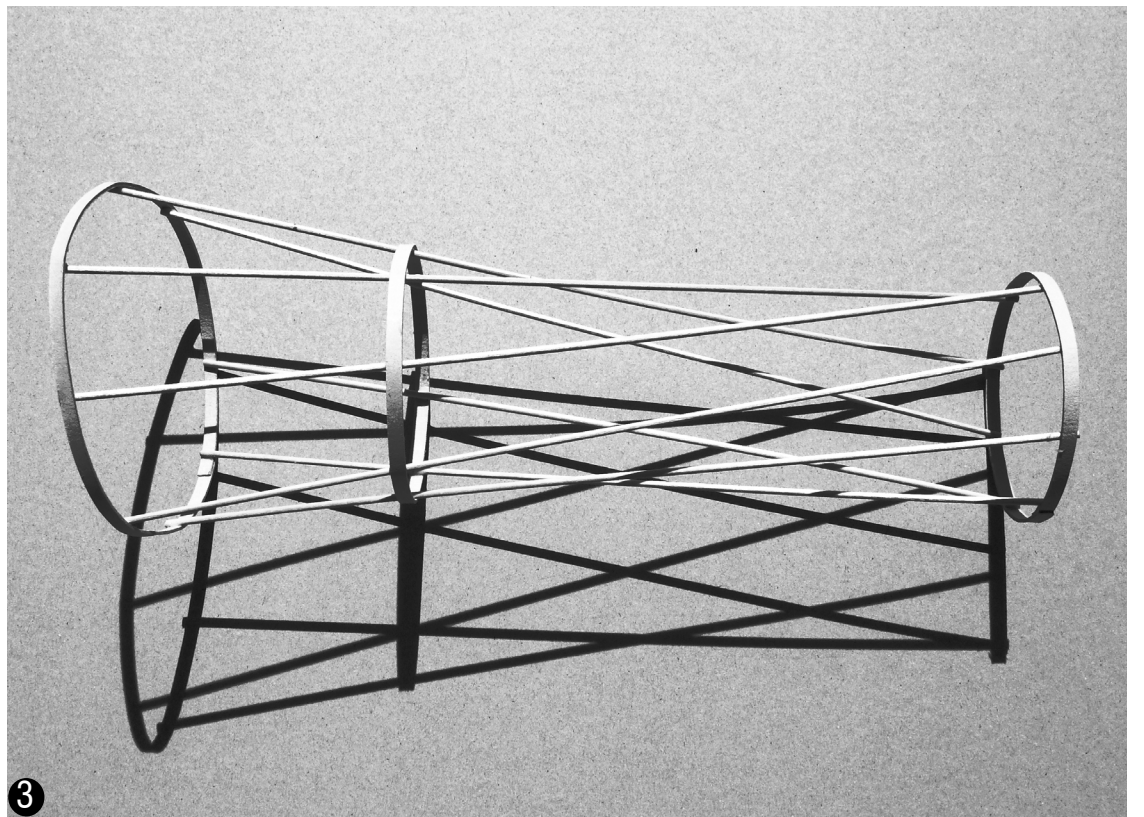
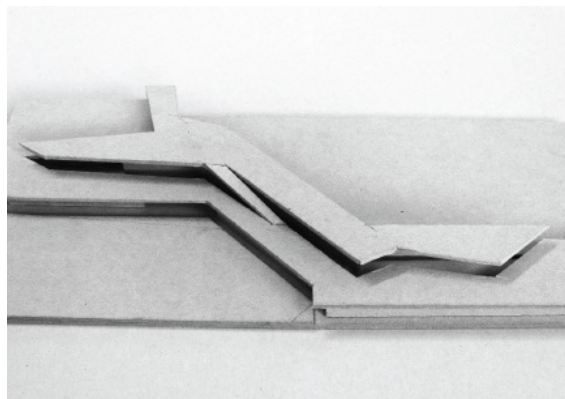
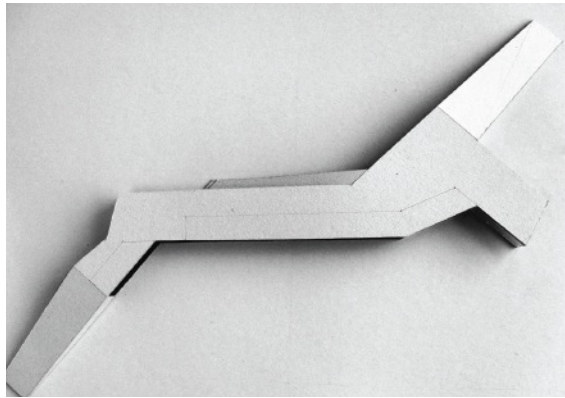
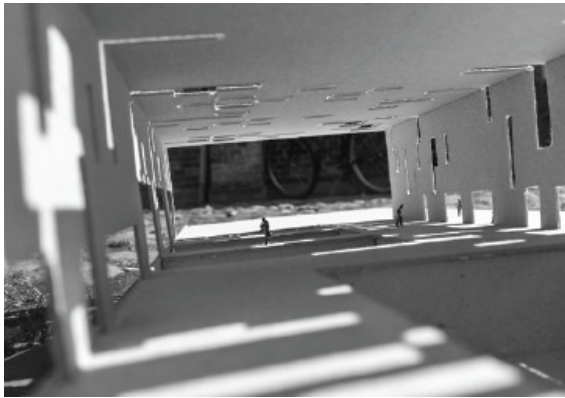
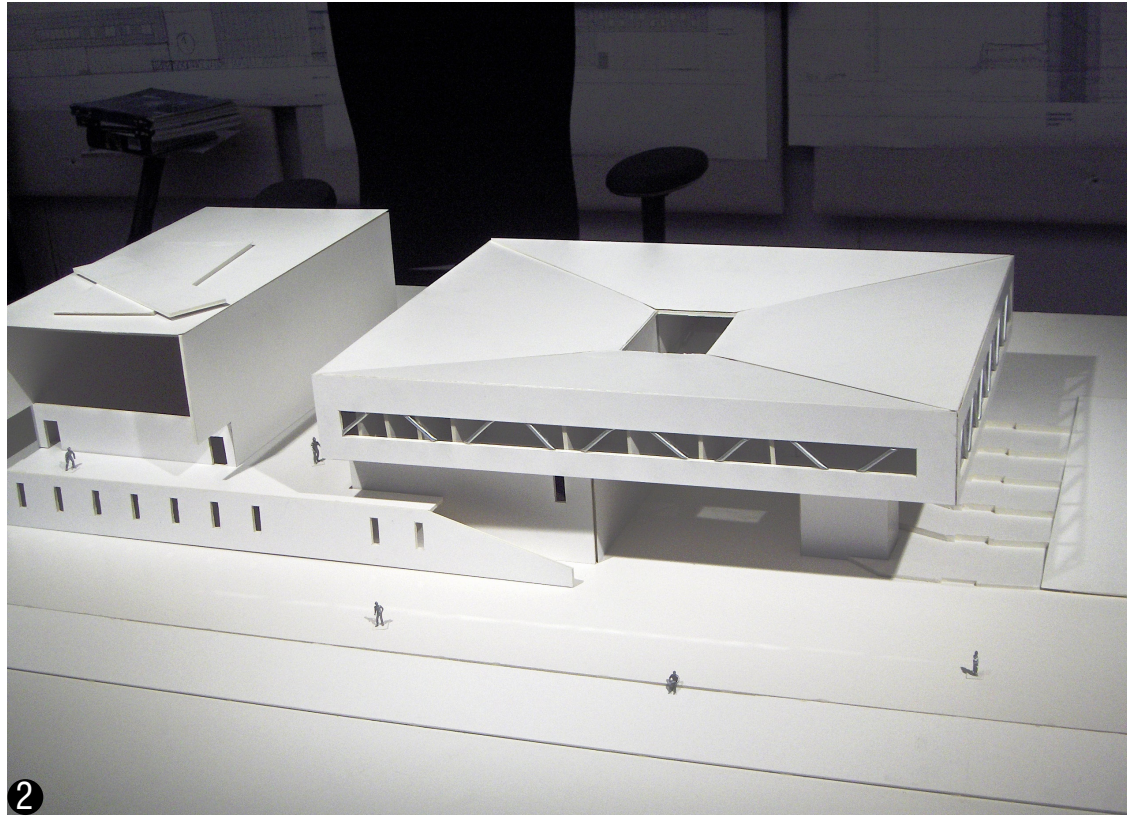
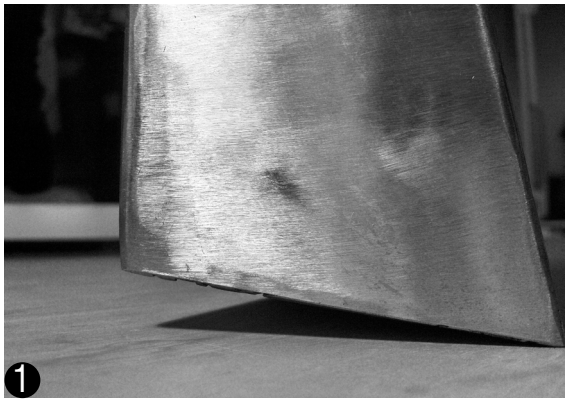
and a circular boating centre. On the "backside", facing Arsenalgraven, I proposed and went on to design a drydocking facility, where large sail boats and semi-yachts could undergo service and maintenance without the expensive and time-consuming process of being lifted on shore. The docks are simply emptied of water via a pumping system.

Passers by is allowed access to the facility by an overlayed program of bridges guiding visitors over the docks and towards the water on the other side. This allows a full view of what is going on in the docks, but avoiding the mechanics at work.

More a shield than a closed off building, large cor-ten steel plates and solid steel girders allows the building to stretch horizontally. The building derives its form from the

materiality and the additive principle more than to a fixed formalistic formula. In theory, the shelter body system could therefore be stretched in north/south direction literally forever without losing its strong industrial character and identity.

- 1) Boards
- 2) Exterior view I
- 3) Exterior view II
- 4) Interior view
- 5) Conceptual masterplan model 1:200



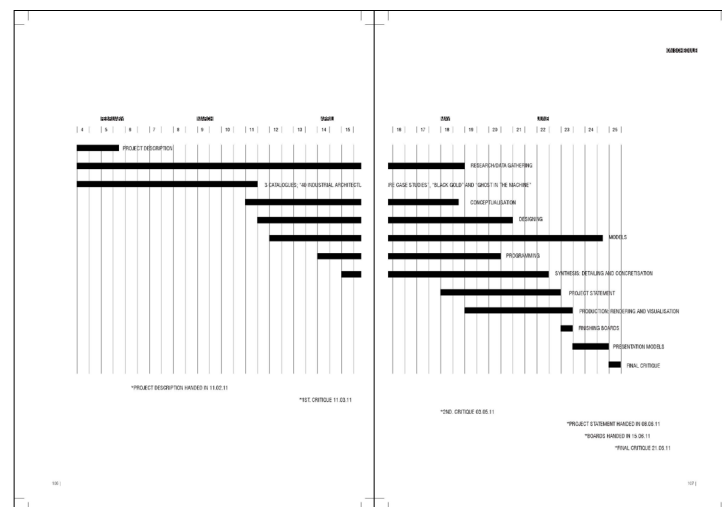
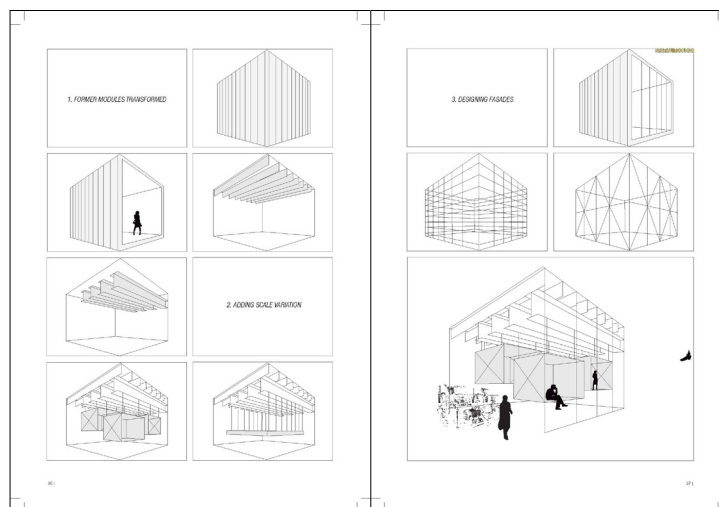
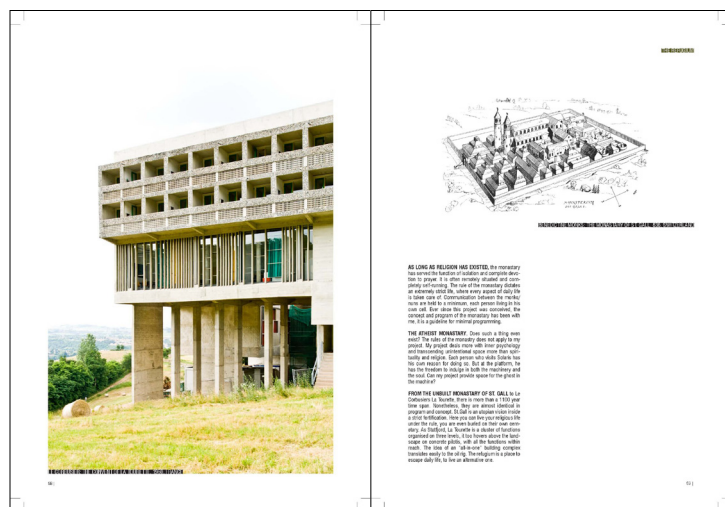
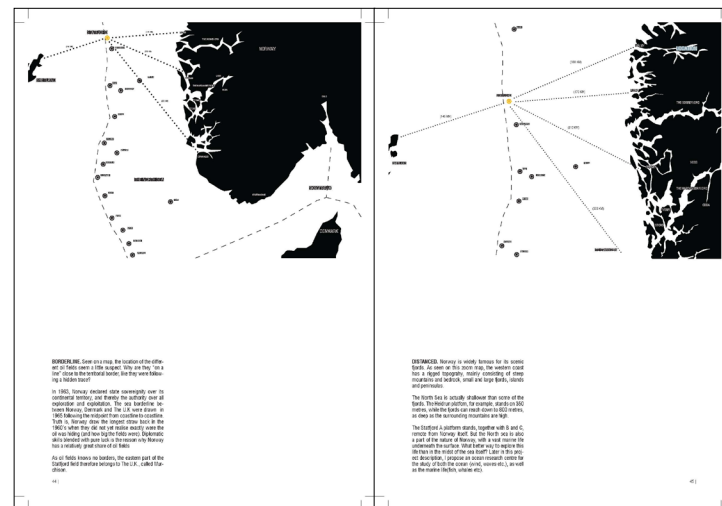
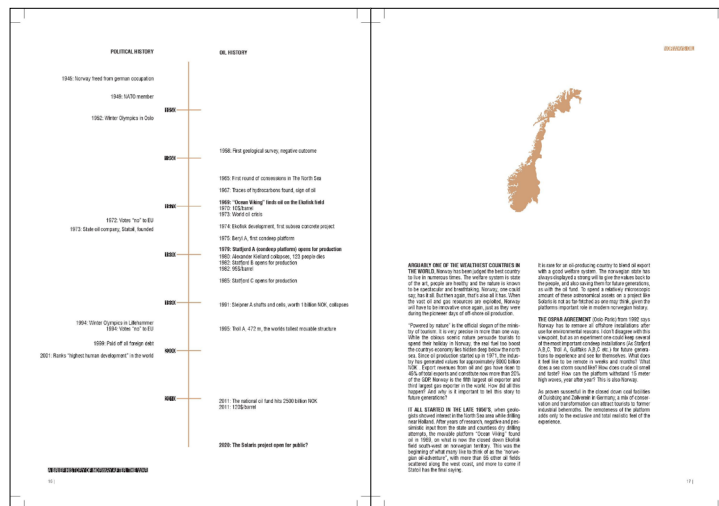
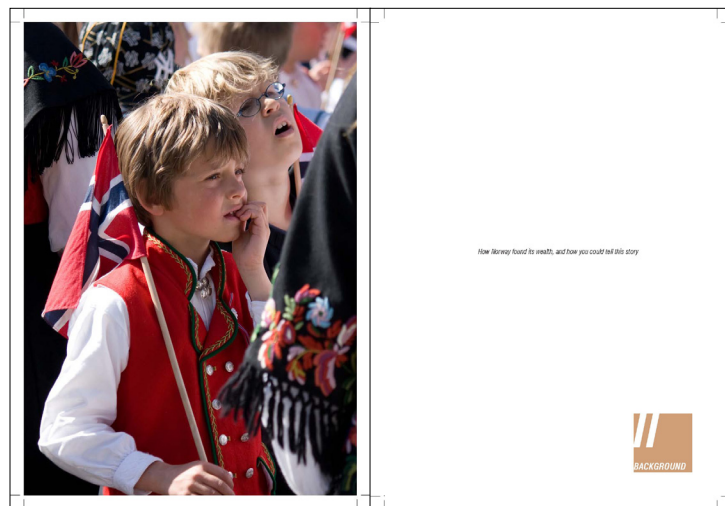
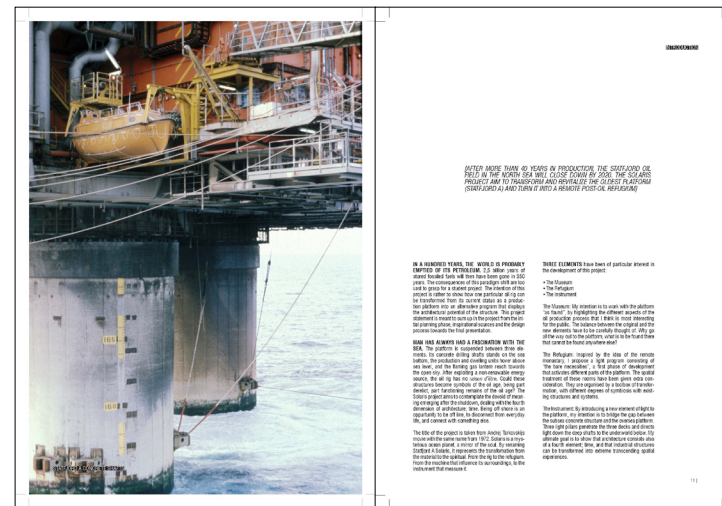
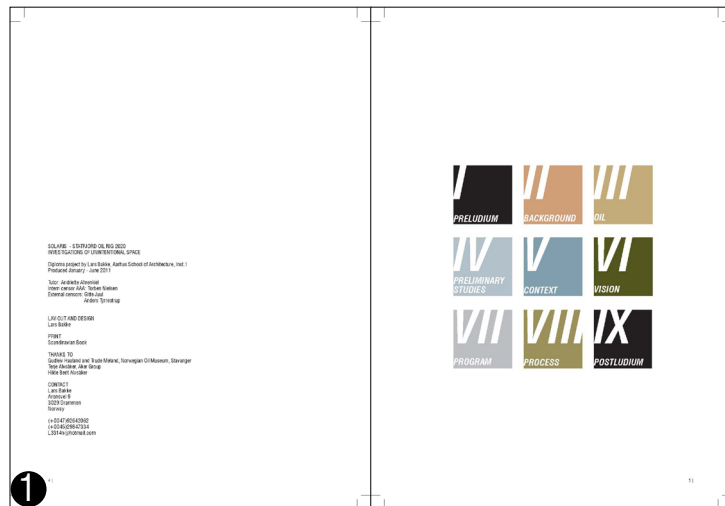
MODEL WORKS

From abstract concept models to detailed living spaces, I have always found model-making to be convenient and easy to discuss in the process of developing new architecture. Although the final board presentations mostly consist of 2D and 3D renders, the models are key supplements for a full understanding of the project and the creative process.

I have done everything from wood to steel and concrete, but prefer grey cardboard, a material that has a rough character while at the same time being detailed enough to cast more or less accurate shadows.

In the future, I would like to get more into 3D-laser cutting and computer aided modelling in wood and gypsum, as well as developing the hand-made skills I've learned from the school and internships.

- 1) Selected model works 2006-2011
- 2) AKS Hammerfest, model for A-lab Architects
- 3) Part of the Solaris project



ART-DIRECTION / LAY-OUT / WRITTEN WORK
THE SOLARIS PROJECT STATEMENT

In addition to traditional architectural skills, I also like to write. Not only to write a text in itself, but also to do extensive lay-out and graphic works. My experience in writing academic texts from the university, merged with the graphic and aesthetic experience from architecture school gives me the ability to be on both sides of the table when it comes to publishing printed works.

In 2011 I single-handedly wrote, art-directed and provided most of the graphic content for the 110-page project statement that supplemented my diploma project "Solaris".

The book was digitally printed in full color in the B5 format, and sold through a local architectural book shop.

A mixture of text, graphs, diagrams, pictures and sketches were vowed together in a book that described the outline of the diploma project from the conceivment of the idea to the ongoing process of the project I undertook. The infinite goal was to emphasize the relationship between the text and the images, and trying to make it as easy and pleasing to read as possible.

In addition to this and several other school related booklets, I have made a few posters and graphic works for friends, things I would like to do more of in the future.

1) Thumbnailed excerpts from the project statement



PHOTOGRAPHY /
THE PANOPTICON PROJECT

As most architects, I have always been interested in photography. As a hobby when travelling, as well as a necessity when taking model pictures, I find photography to be the art form best fitted for the representation of architecture, form, space and light.

Late 2010 I started "The Panopticon Project". Loosely inspired by the large scale works of Andreas Gursky and Edward Burtynsky, I envision extended landscape views seen through the all-seeing eye. Not only are the images vast and broad, they are also illusions. The images are made out of several shots put together, to create landscapes that

are larger than one can frame with a single lens. The infinite goal of this photography project is to capture landscapes and panoramas that simply are too vast to grasp for the human eye. In other words, the panopticons are super real. Aesthetically interesting in themselves, these images will hopefully evoke questions regarding the observer and the observed, the natural landscape and the artificial landscape.

The name of the project is taken from the British philosopher Jeremy Bentham's idea of the panopticon (observe (-opticon) all (pan-)), the idea of total surveillance. Today's technology makes it relatively easy to construct images like these, crossing the line between reality and illusion. What potential is to be found in the all-seeing eye?

The technique is a way of extending the experience of a landscape. The relationship between the horizon and the sky, and the interference caused by either built structures or nature are key elements I will investigate further in this ongoing project.

- 1) Brighton, U.K. 2010
- 2) Kannur/Kerala, India. 2011
- 3) Sultan Bathery/Kerala, India. 2011

EXTRACURRICULAR
09.05 – 06.08: Lay-out [kårk]-magazine, Aarhus School Of Architecture, DK
08.04 – 06.05: Webmaster/accountant for The Kwakiutl Society, NTNU, NO
07.03 – 12.03: Military Service HVUV, Værnes, NO
Driving License class B
Member, Amnesty International
Member, The Future In Our Hands

IT
Adobe CS5-collection
Autocad 2011
3D Studio Max
Mental Ray render
Rhino
Mapinfo (GIS)
V-Ray render
SketchUp 8
Form-Z
HTML5, Dreamweaver, CSS3, Javascript

LANGUAGE
Speaks and writes fluent norwegian, english and danish, some swedish, german and french

+
Alpine skiing, snowboarding, telemark skiing, cross country, football, skateboarding, running and sailing. Played the drums in a number of band constellations. An interest in photography, history, literature, art, politics, film, music and society in general.

(Full extensive CV are given by appointment)

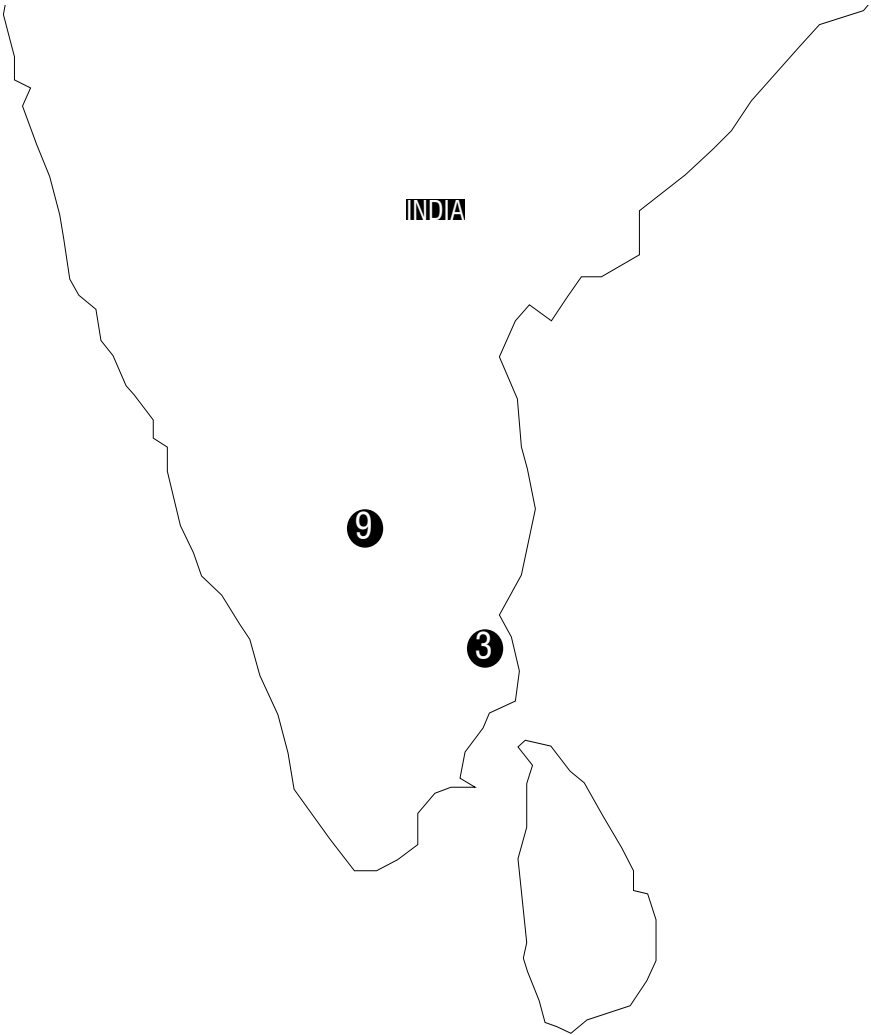
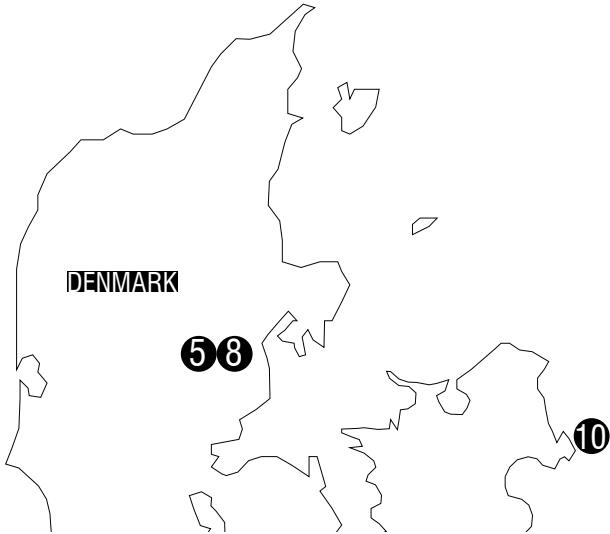
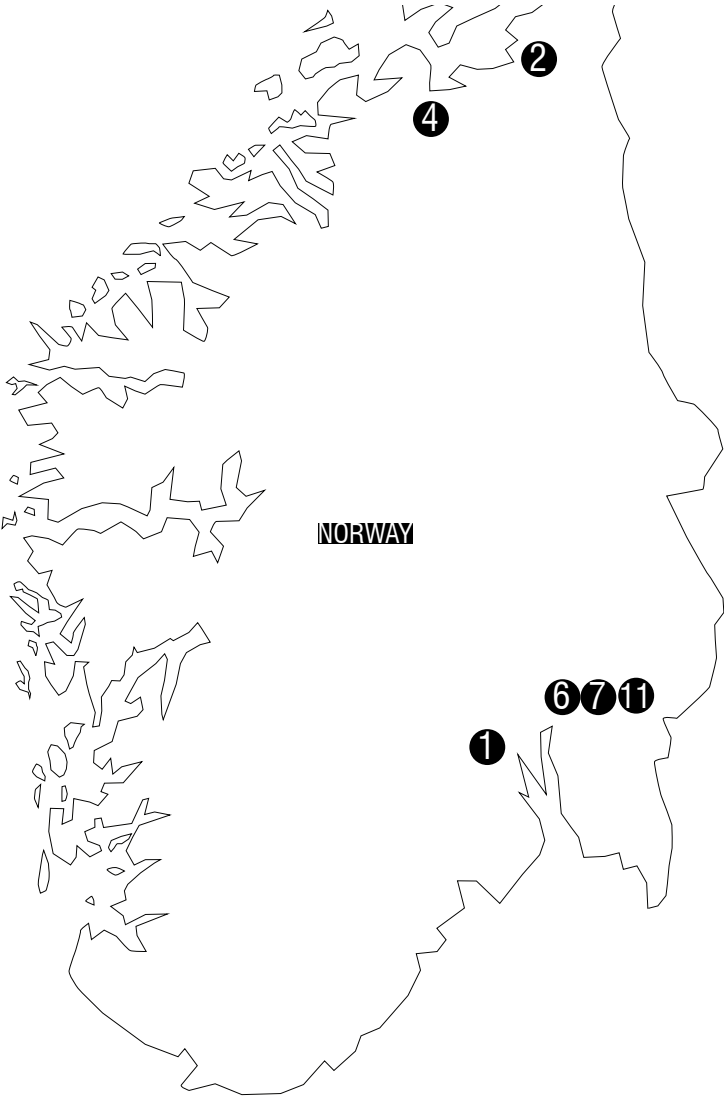
CURRICULUM VITAE



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Architect / MNAL, MAA
BA Social Anthropology

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3029 Drammen
Norway

www.larsbakke.com
L3314n@hotmail.com
(0045) 29 84 73 34
(0047) 92 64 20 62



WORK AND EDUCATIONAL HIGHLIGHTS 2000-2012

- 1) 2000-2003: HIGH SCHOOL, DRAMMEN, NO
- 2) 2003: MILITARY SERVICE, VÆRNES, NO
- 3) 2004: SOCIAL ANTHROPOLOGY, PONDYCHERRY, IND
- 4) 2004-2005: SOCIAL ANTHROPOLOGY, ART HISTORY, TRONDHEIM, NO
- 5) 2005-2008: BA. ARCHITECTURE, AARHUS SCHOOL OF ARCHITECTURE, DK
- 6) 2008-2009: BA. SOCIAL ANTHROPOLOGY, UIO, OSLO, NO
- 7) 2009-2010: INTERNSHIP, FANTASTIC NORWAY ARCHITECTS, OSLO, NO
- 8) 2010-2011: MA. AARHUS SCHOOL OF ARCHITECTURE, DK
- 9) 2011: LECTURE AT ACHARYA NRV SCHOOL OF ARCHITECTURE, BANGALORE, IND
- 10) 2011-2012: MISC. PROJECTS, COPENHAGEN, DK
- 11) 2012-: BJØRBEKK & LINDHEIM LANDSCAPE ARCHITECTS, OSLO, NO