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[curriculum vitae]

DATA

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adress: Klæbuveien 136 b, 7031 Trondheim, Norway
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telephone: +47 900 10 907
date of birth: April 28th, 1987



EDUCATION

masterdegree architecture
2006 - 2012 Norwegian University of Science and Technology (NTNU)
Trondheim, Norway
2009/2010 Universidade Autónoma de Lisboa
Lisboa, Portugal

public high school
2003 - 2006 Skeisvang videregående skole
Haugesund, Norway

WORK EXPERIENCE

2007-2011 Volunteer dance instructor at the university's
sportsclub (NTNUI),
Trondheim, Norway
02.01.11-20.09-11 Intern at Dark Architects, Oslo, Norway
31.08.10-23.12.10 Intern at MAPT, Copenhagen Denmark
24.06.08 - 30.07.08 Summer intern at NCC Construction, Oslo Airport
Gardermoen, Norway
15.06.07 - 15.08.07 Summer intern at NCC Construction, Oslo Airport
Gardermoen, Norway
2004 - 2006 Assistent at the museum Haugesund Billedgalleri
Haugesund, Norway



LANGUAGES

Norwegian Mother tongue
English Fluently written and spoken
Portuguese Well written and spoken
French Basic written and spoken



ADDITIONAL INFORMATION

- _Exchanged for one year in Lisbon to expand my architectural horizon.
- _Did a 4 weeks excursion in January 2009 to study the architect Kengo Kuma in Tokyo, Japan.
- _Educated dance instructor through NSI, The Norwegian Society of Student Sports.
- _Jazz ballet instructor in NTNUI Dance Club where I also participated in arranging dance shows every semester and was responsible for the graphic material of the dance studio.
- _Driverslicence class B
- _Experienced with lasercutting (also maintenance procedures)



PERSONAL INTERESTS AND HOBBIES

- _Dance: ballet, contemporary, jazz, hip hop, tap dance
- _Sports: surfing, snowboard, handball, running
- _Music: played the accordion from the age of 8
- _Travelling and learning languages
- _Art, design and drawing

COMPUTER SKILLS

- _Rhinoceros (Version 4.0/5.0) with Grasshopper
- _Adobe Creative Suite CS5 (Photoshop, Illustrator, InDesign)
- _Vray (for Rhino and Google Sketchup)
- _Microsoft Office

Basic Skills:

- _ArchiCAD (Version 14)
- _Revit
- _Artlantis Studio
- _Google SketchUp

REFERENCES:

- | | |
|---|-----------------|
| Anders Lendager | +45 61 28 00 11 |
| MAPT Arkitekter (now Lendager Arkitekter) | |
| Christine Grape | +47 23 13 12 00 |
| Dark Architects | |
| Grethe Lunde Øvrebø | +47 52 74 41 84 |
| Haugesund Billedgalleri (Museum of Fine Arts) | |
| Sven Erik Granlund | +47 91 53 67 54 |
| NCC Construction | |



[luxury hotel]

LUXURY HOTEL NEXT TO THE RIVER TEJO

Lisbon, PORTUGAL

Professors: Fransisco & Manuel Aires Mateus

João Gomes Da Silva (landscape)

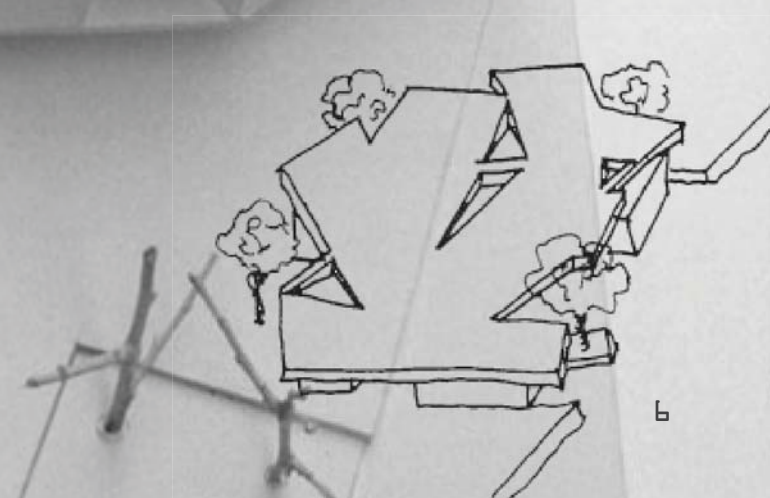
João Santa Rita (installations)

The design task

Is to design a luxury hotel in a chosen lot along Lisbon's coastline. The hotel is supposed to be in contact with the river Tejo which is the greatest asset of this area of Lisbon. It's also supposed to vitalize the surroundings today characterized by industry and traffic. The hotel program contains 30 suites in addition to service areas needed for a hotel.

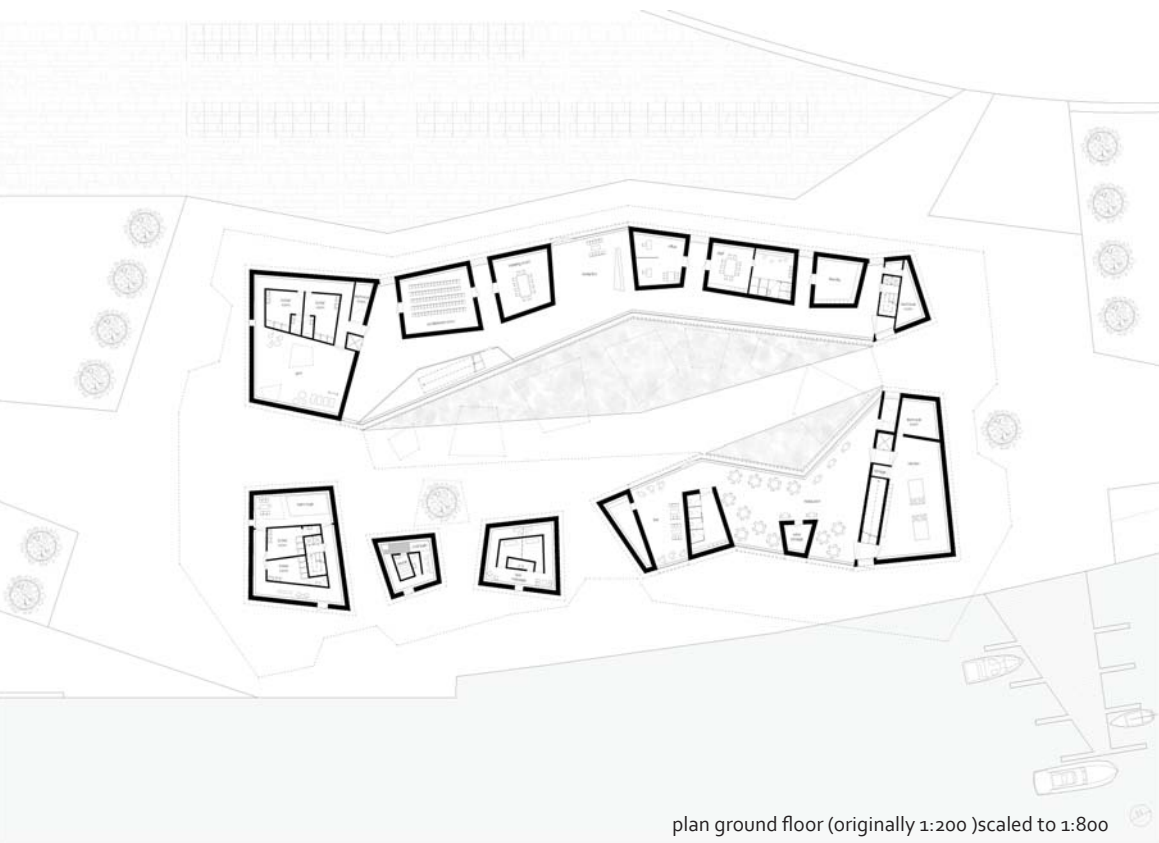
The concept

A temporary stay in a borrowed space is what a hotel offers you. Should a luxury hotel offer something different for the short stay away from home? Then, what else could it offer? Closeness to the places you want to visit is the first thing that comes to mind. All along the coast Lisbon possesses a tremendous view over the river Tejo. In an area that today is barely touched by aesthetical forces, and rather shaped by practical needs, the aesthetics of the nature strongly shines through. Basically the view is the most valuable asset in the area. An aim for the design process was for all the visitors of the luxury hotel to enjoy a part of this view. Therefore the slab was lifted up to give the rooms a superior view over the river. The slab was shaped according to its surroundings. The rooms were placed with angles according to each other to give every room a direct contact with the river view. Furthermore the rooms were given four glass walls to maximize the experience of the surroundings. The concept of the luxury hotel is in this way the big elevated slab that gives you the possibility of enjoying the view from both inside the room or from any point of the common areas surrounding it. As the upstairs floor is a huge and strong shape the ground floor was established as more fragmented. The different service needs were placed into boxes. The space between the boxes then works as a glimpse towards the river when you are situated on the "urban floor". The term "urban floor" is used to explain how the footprint of the building with its extended floor takes part in the surrounding environment. As the floor reaches out to the different sides of the building, non-residents are invited into the ground floor of the building. Some of the service functions such as the restaurant, bar and the gymnasium can be open to the public. The expression of the roof is similar to the one of the 1st floor slab, except for the holes cut out of it. Some of the boxes will take advantage of these holes in the roof giving them sunlight even though they're placed under the dark slab.





roof plan 1:2000

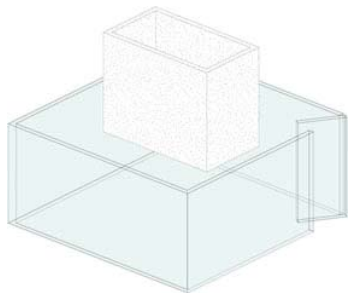


plan ground floor (originally 1:200)scaled to 1:800



plan 1st floor 1:800





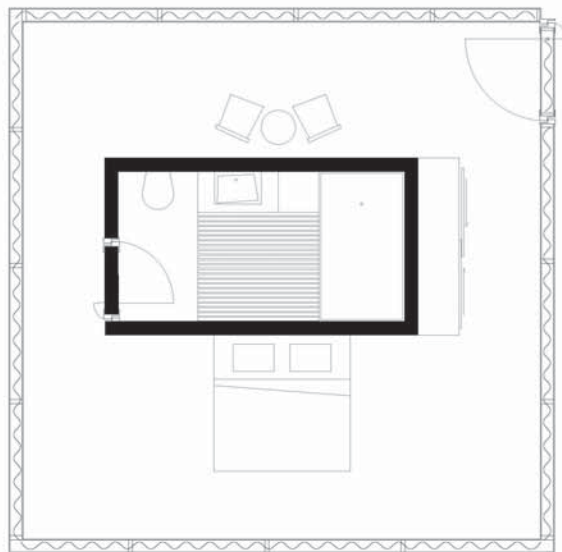
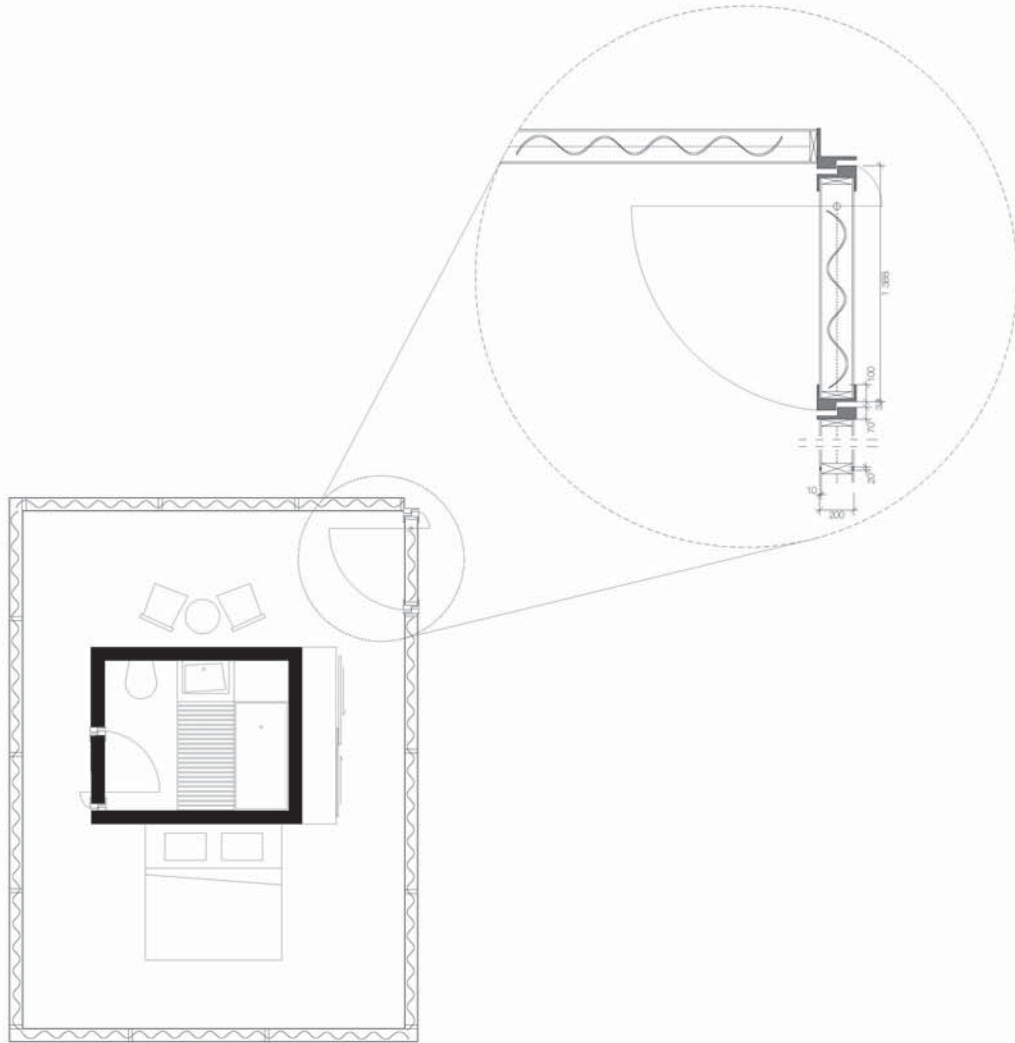
_above left: concept sketch of the room

_below left: room (1:100) with detail of the door (1:50)

_above right: photoshop collage of the room

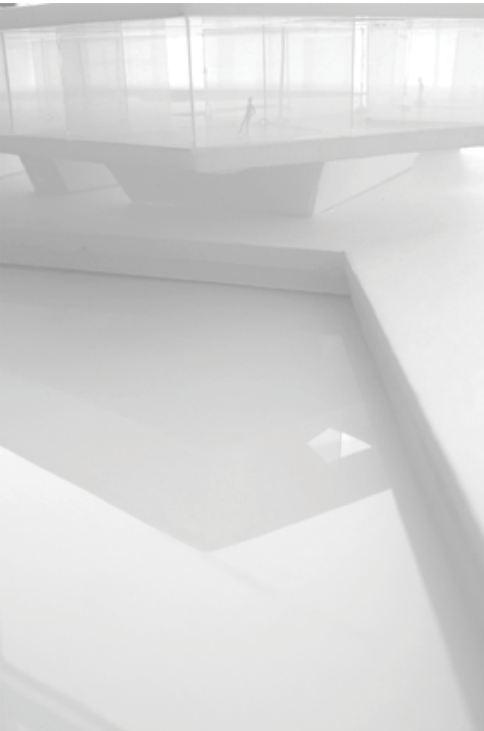
_middle right: 3D of the reception

_below right: 3D of the public floor

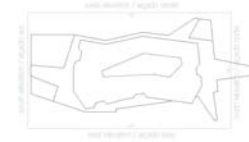




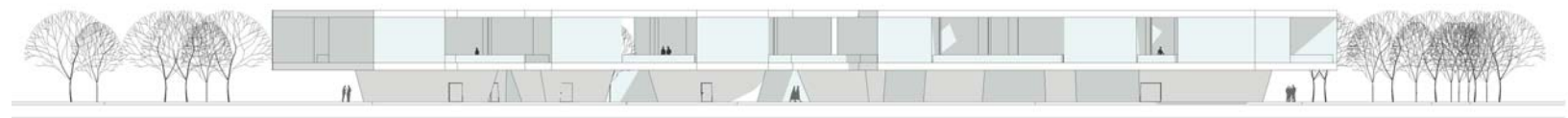
west elevation



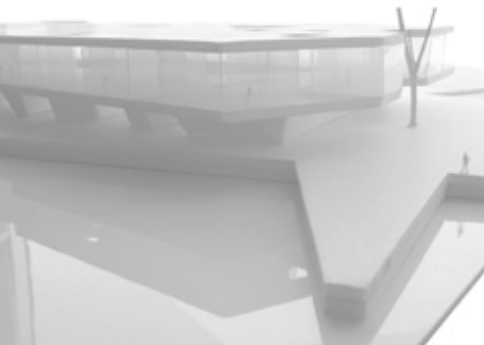
north elevation



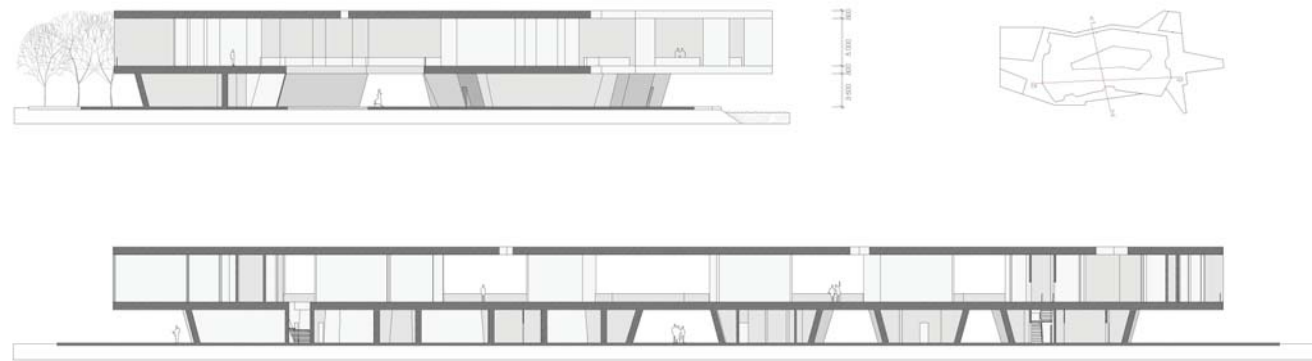
south elevation



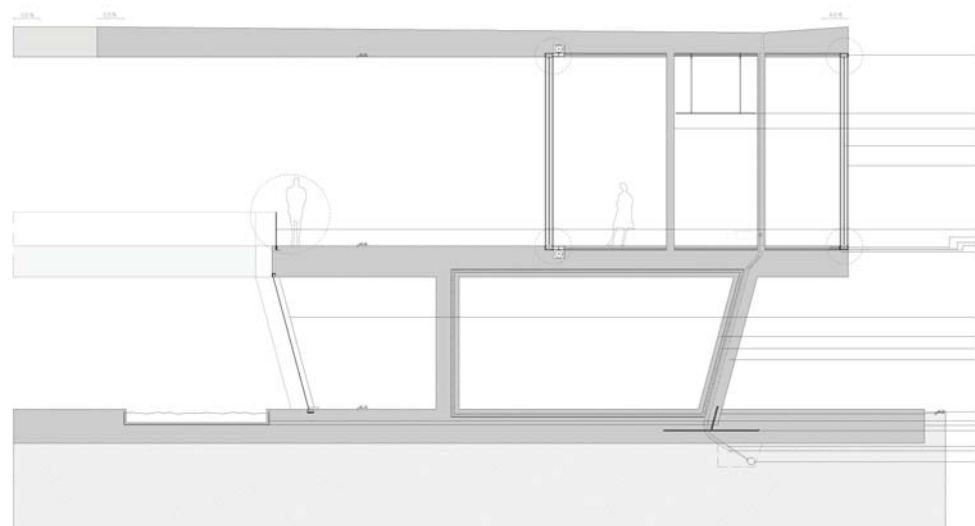
east elevation



transversal and longitudinal section



constructive section



- | | |
|---------------------------------------|--------------------------------------|
| 1_ white concrete (structural) 400 mm | 11_ drainage tube d200mm |
| 2_ impermeable insulation 80mm | 12_ duct darkwater |
| 3_ double glass with film 10mm | 13_ plastic film 5mm |
| 4_ white concrete (finish) 55mm | 14_ structural glass 10mm |
| 5_ white concrete (finish) 120mm | 15_ metal profile |
| 6_ duct rainwater 100mm | 16_ air duct with curtain 180mm |
| 7_ glassrailing 100mm | 17_ white concrete wall 200mm |
| 8_ lowered ceiling 30mm | 18_ impermeable insulation 40mm |
| 9_ foundation (concrete) 780mm | 19_ humidity protection membrane 5mm |
| 10_ reinforcement steel d40mm | 20_ white concrete slab 800mm |

[superstructure]

WORK REHABILITATION CENTRE AT STAVNE GÅRD

Trondheim, NORWAY

Group assignment with Mari Takle Stensaker and Annette Berntsen.

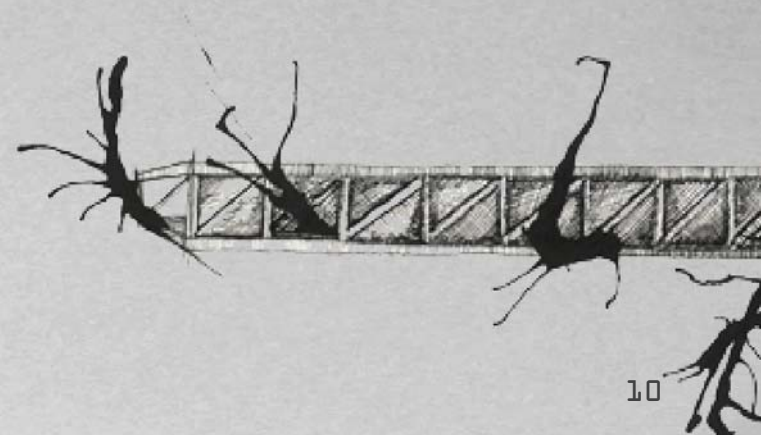
Professors: Steffen Wellinger
Atelier Oslo (guests)
Ingrid Helsing Almaas (critics)

The design task

The design task was to design a new centre for the business Stavne Gård. This business helps people with challenges such as earlier drug abuse or a difficult upbringing, to get into (or back into) a routine, with keeping a job as the main goal. Stavne Gård has different departments teaching different things to the "users": a sew department, a workshop, a mechanical workshop, a café etc. The task was to gather all these different needs into what can be seen as one building or a unity of buildings. The goal is to make the users feel a part of something bigger and get the sense of mastering. The products they produce are sold or exhibited in a shop integrated in the project. The business is currently placed on an old farm close to the city centre. The site is surrounded by the river and is placed on top of a big hill. Today the centre is in an old farm with land surrounding it. The new building(s) can be moved to other parts of the site, but ought to address to the old buildings. The assignment was a contribution to the current discussion on rehabilitating or renewing the centre.

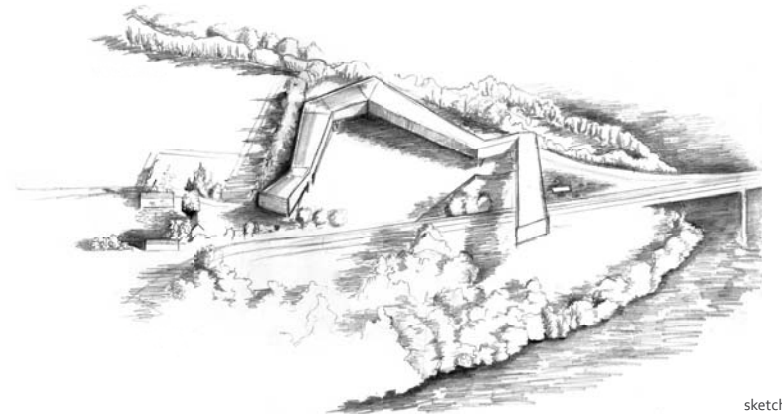
The concept

The concept of our project was cohesion. We wanted to make the centre as one giant structure "walking" around the site, also exploiting the extravagant view over the city. We called the major wooden structure "The Superstructure". The Superstructure serves all needs of closed rooms, open rooms, outdoor rooms covered by roof, and vertical and horizontal transportation. The structure is built around an "industrial floor" where all parking and transportation of materials take place. With this structure you get an overview of the building and the surrounding area. This gives the comfort of orientation, but also participation in what people are doing. The structure is a "flying" truss construction supported in the vertical connections. In the verticals the construction moves down to the ground; making the building more unified. The rooms inside of the structure have a corridor in front working as a buffer zone to lower the energy consumption. The rooms in the Superstructure and on the industrial floor are placed in order to have visual contact. We worked on creating different places with a varying degree of exposure: places to hide, places to meet and places to show off. As the ground around Stavne Gård already is polluted with creosote we have made a system for draining and cleaning the water in a pool at the east side of the site.





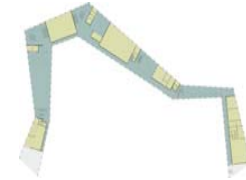
plan surroundings



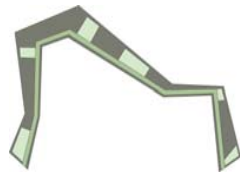
sketch of the project



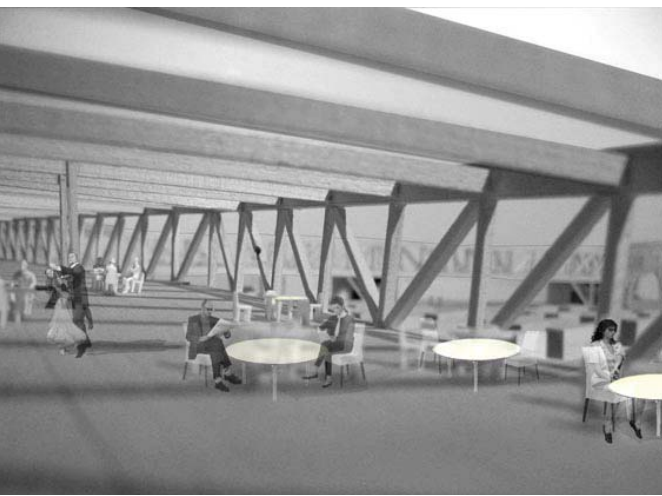
visual contact between the levels



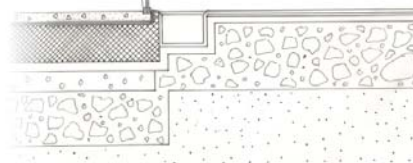
blue shows the buffer zone while yellow shows the heated rooms



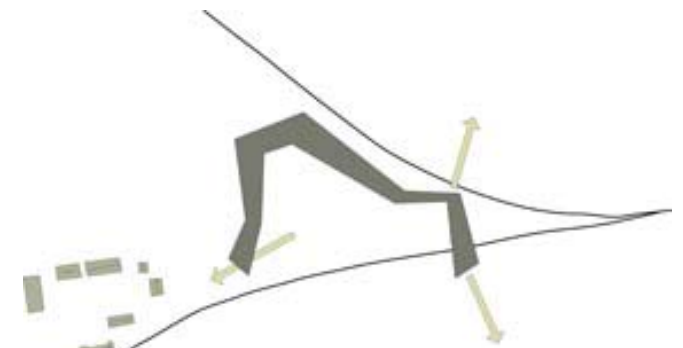
the axis through the structure with the rooms connecting to it



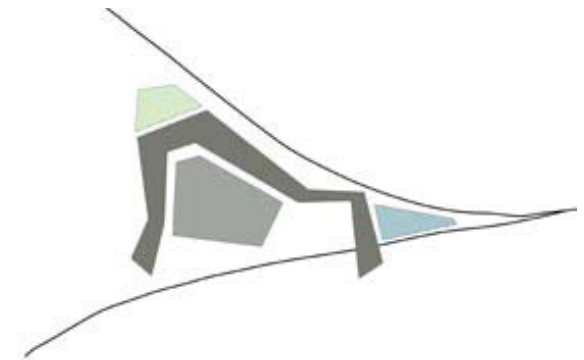
wall detail



the placement of the building creating a wall against the north and the open square (the industrial floor in the south)



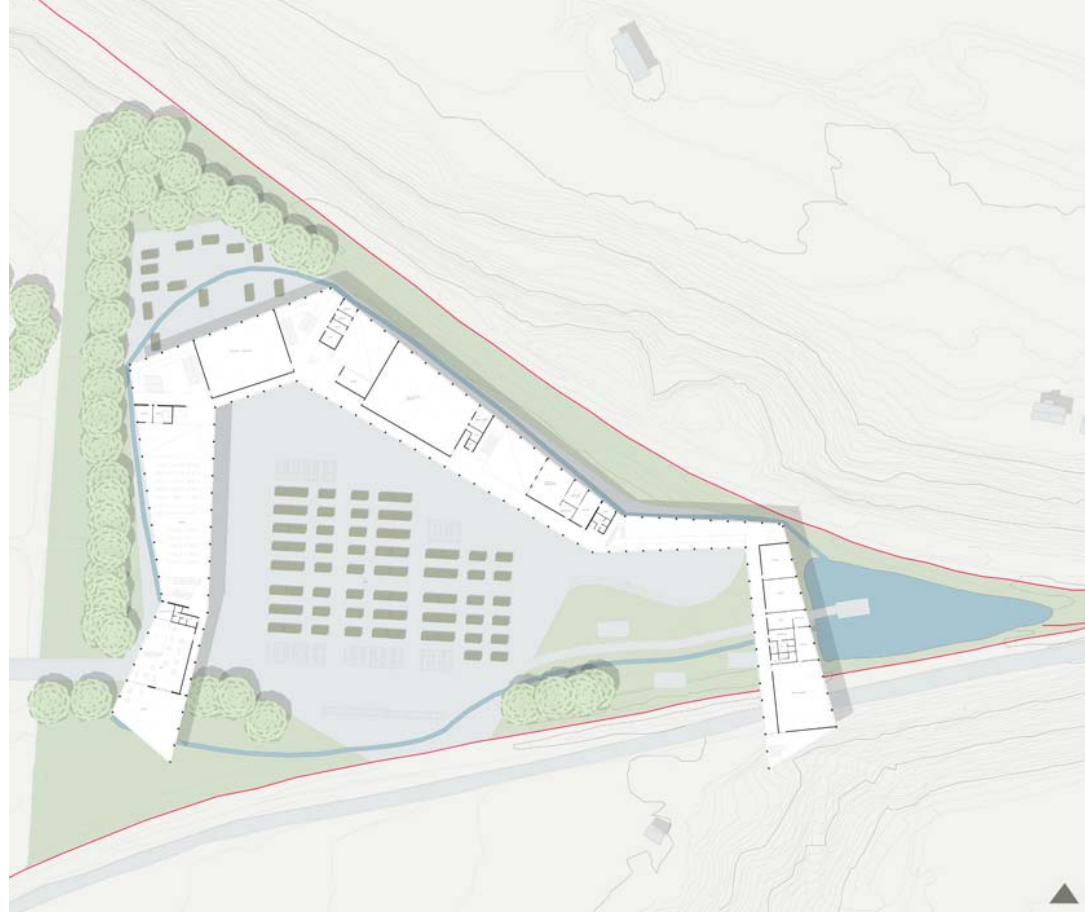
the building connects to the different sides: the old Stavne Gård, the river and the rest of the city



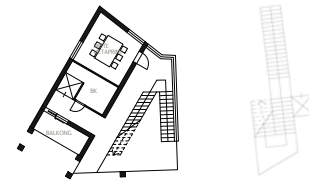
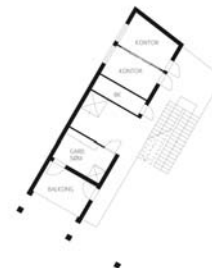
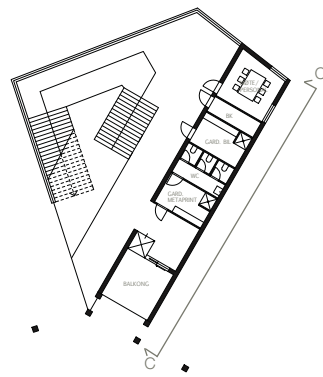
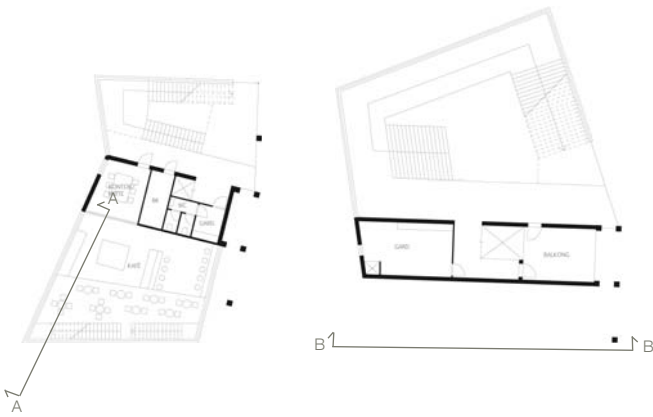
the division of the outdoor spaces: the industrial floor (grey), the secret garden (green) and the pool for cleaning the polluted water (blue)



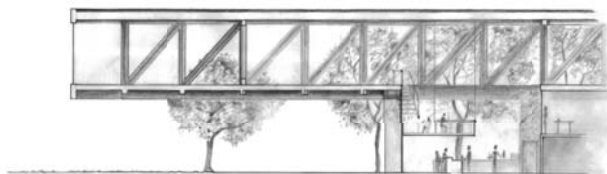
plan level 1



plan level 3



plans level 2 (only in the verticals), from left to right from west to east



section A-A 1:500

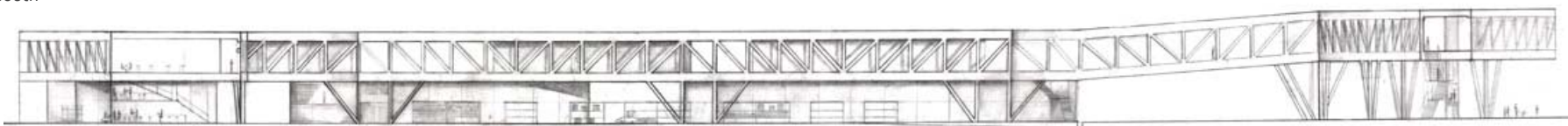


section B-B 1:500

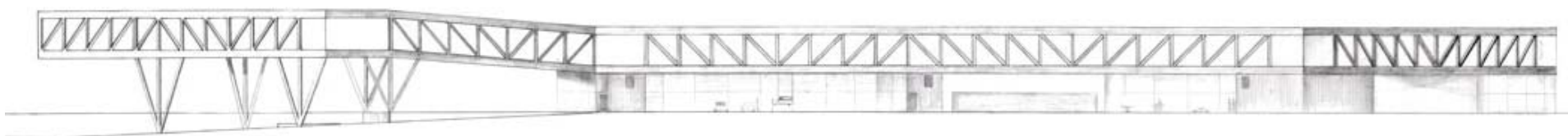


section C-C 1:500

elevation south



elevation north



[the tilted house]

EXPANSION AT FALKONERGÅRDEN HIGH SCHOOL

Frederiksberg, DENMARK

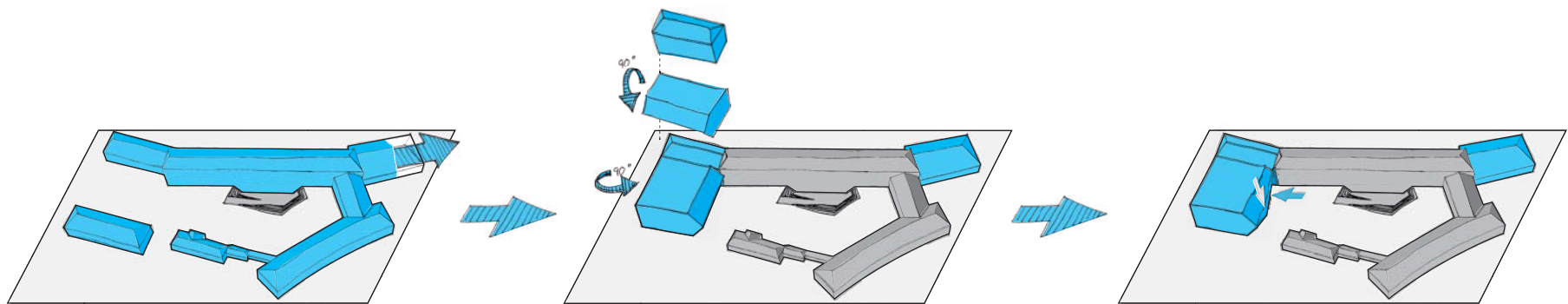
Open competition together with interns Steve Krato Kjærside and Mattias Dorph for MAPT

The design task

Falkonergården is a high school in the county of Frederiksberg, situated in the middle of central Copenhagen. The school is a good example of classic Danish architecture, but now the school has an acute need for expanding. The school recently became an elite sports school, and therefore the open competition to design a new sports hall and new classrooms was launched.

The concept

The buildings' traditional character that shines through the adjustments that has been built throughout the years, became interesting to us as we looked further into the history of the school. To value that tradition became the starting point of the design process. The wish reuse existing architecture and if needed add something new became the issue of the project. With the new design we want to define the schoolyard and let the sports activities become visible in the daily life at the school. This is done by adding a new building between the two existing sports halls. This building defines and relates to the schoolyard, and the aim is to underline a certain transparency between the two. The expression of the new building is inspired by the traditional house with the gable roof. The name "The Tilted House" explains the design decision to tilt the traditional volume, and thereby underline a new era in the school's history. At the same time the shape is clearly visible in the old and new buildings. A big glass facade lets in the light and shows off the activity on the floor that is dug half a floor into the ground.



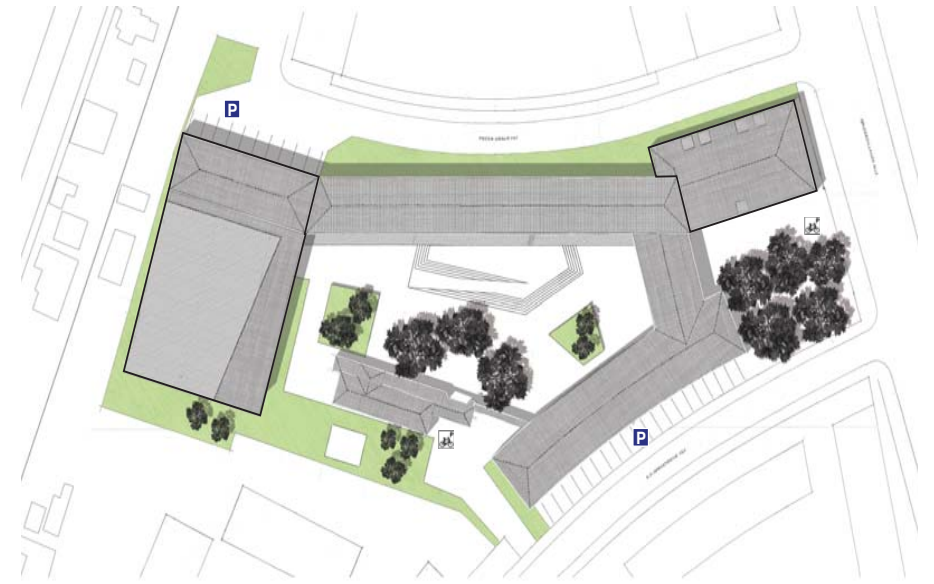
Six new classrooms are placed in the old theatre room. This part gets a direct link onto the existing vertical. The classroom are organised on two planes where we on the ground floor find four classrooms and on the top floor find two classrooms and in addition a common space for studying.

The new sports hall is put onto the grass area between the two existing sports halls. The old sportshalls are taken away. The volumes of the old sports halls are too narrow and tall to be used for its purpose, we therefore suggest a new volum that plays with the expression of the old volumes.

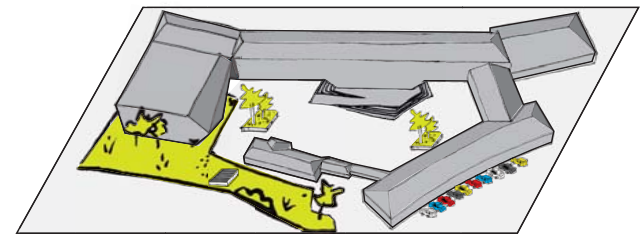
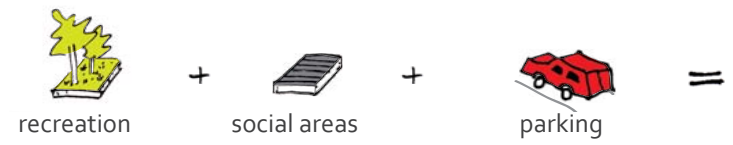
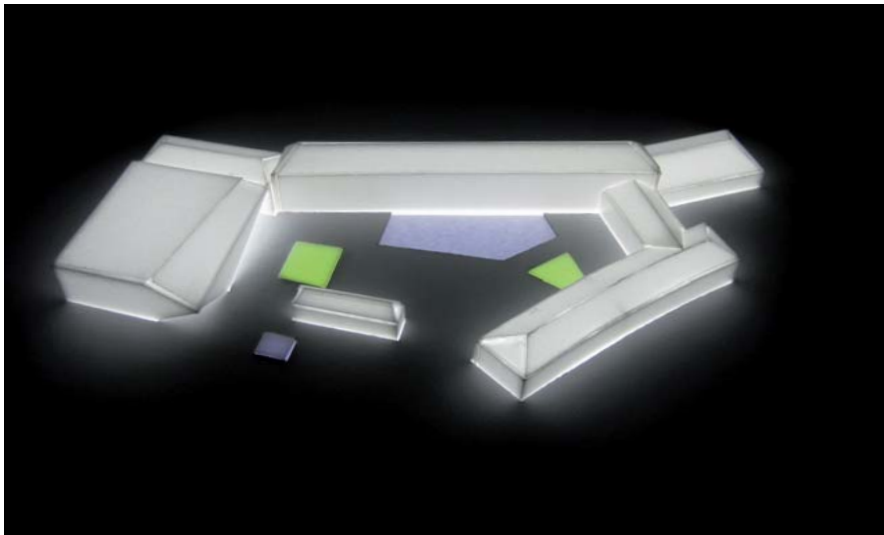
In this way the new building creates a well defined schoolyard. The facade will be adapted to its new functions. From the schoolyard and the old buildings you can look into the new building and the activities going on there. The "gable roof" of the new building becomes the seating for the spectators.



Falkonetgården today

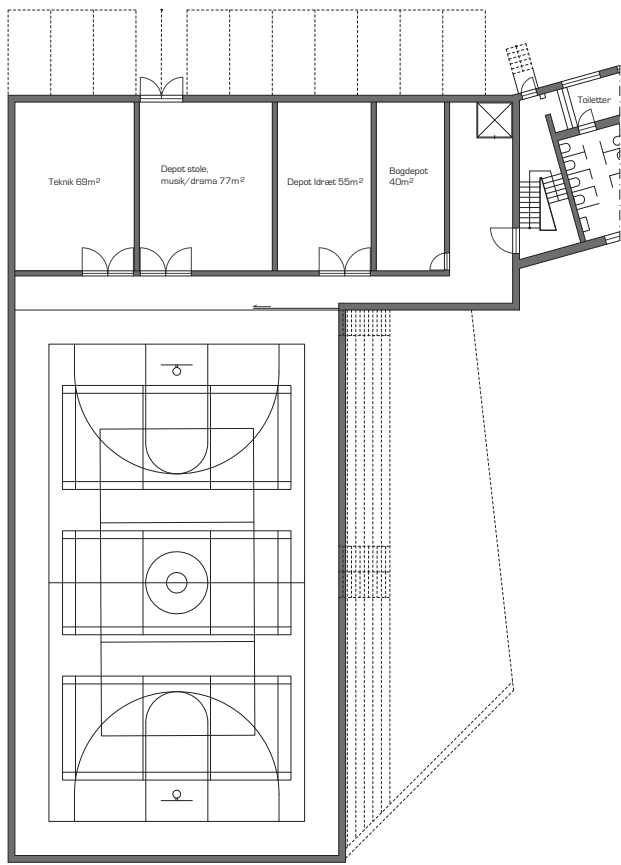


Falkonetgården as proposed_the school gets a new sportshall on the west side of the schoolyard. New classrooms are added in the old theatre room on the east side.

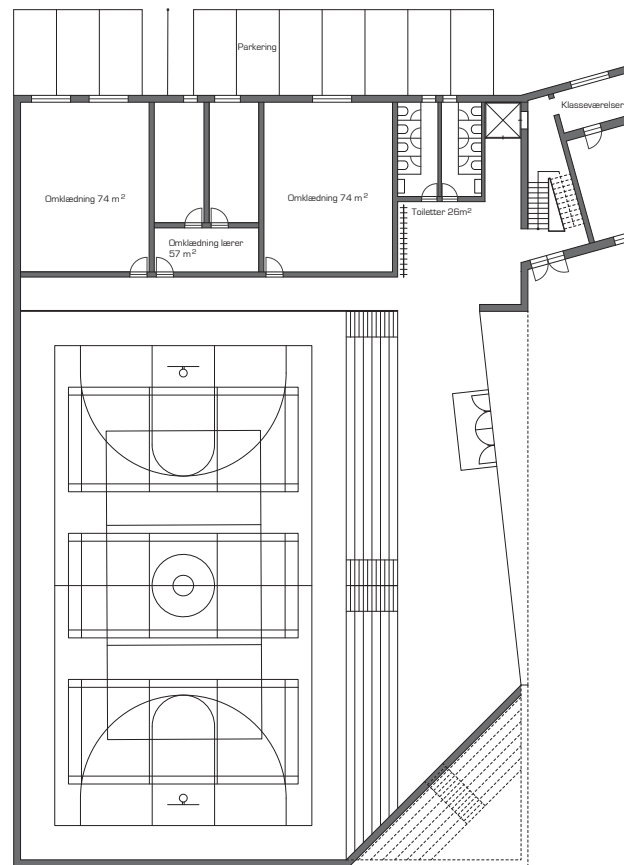


Perspective inside of the new sports hall

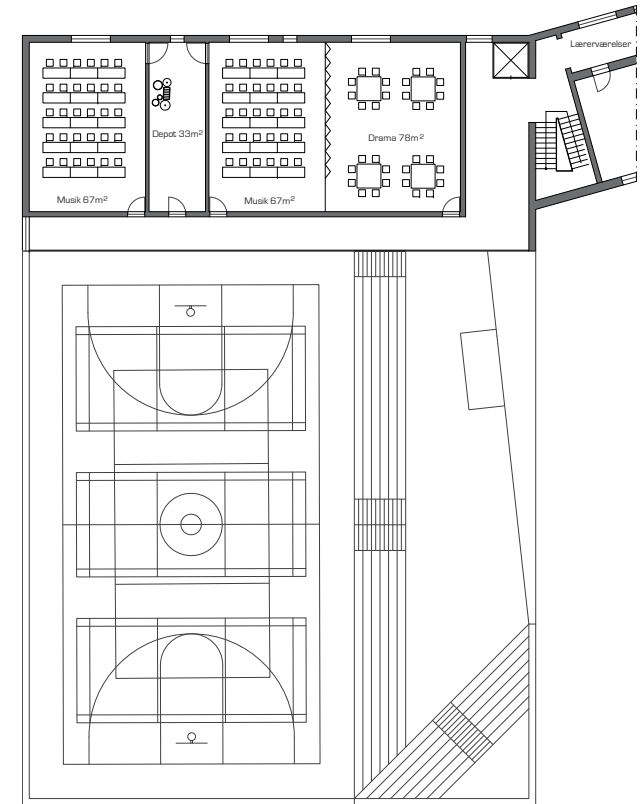




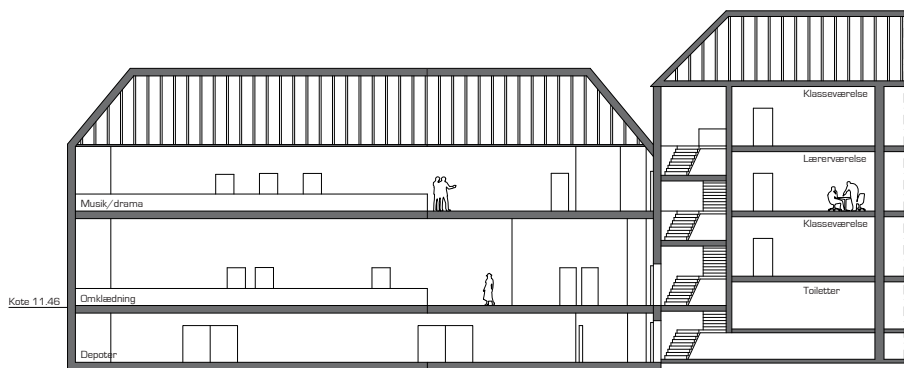
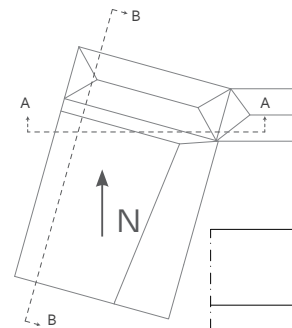
Plan _ Basement 1:200 (scaled)



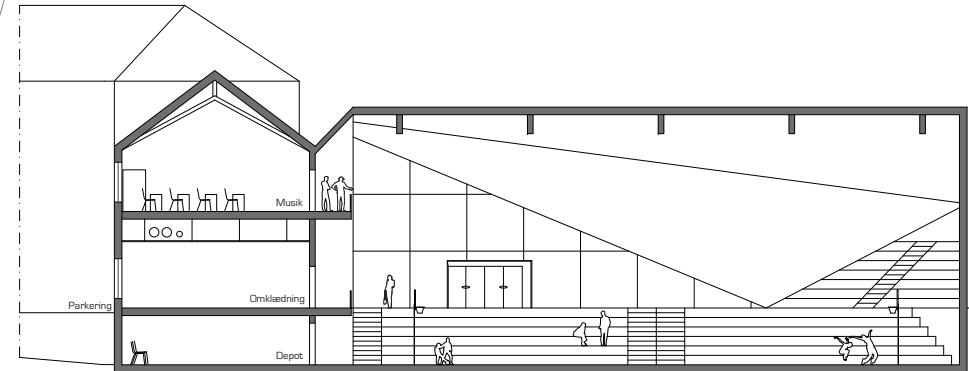
Plan _ Main floor 1:200 (scaled)



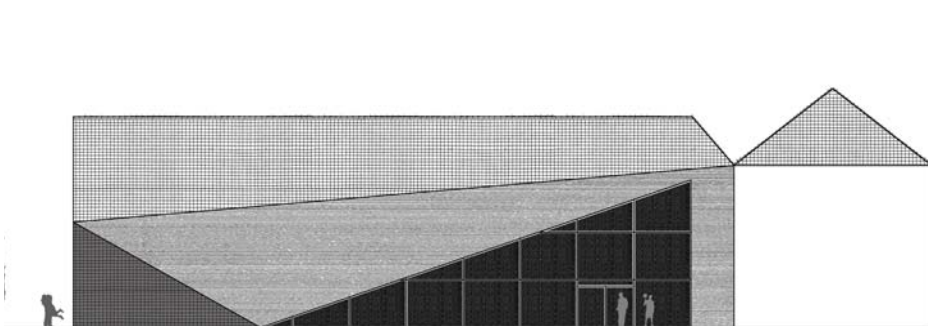
Plan _ 1st floor 1:200 (scaled)



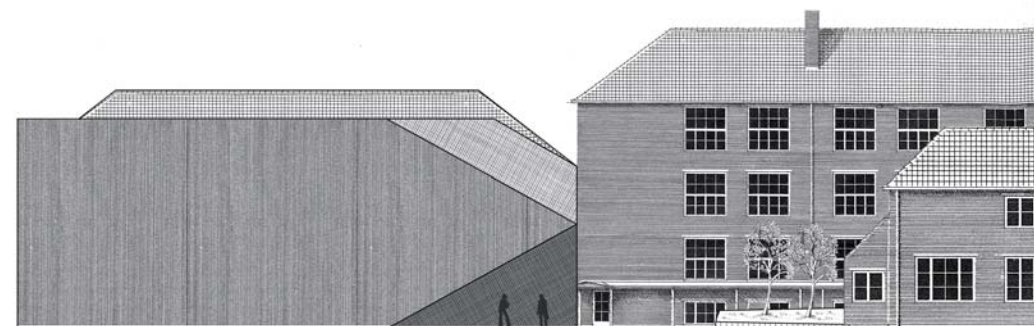
Section B_B 1:200 (scaled)



Section A_A 1:200 (scaled)



East Elevation 1:200 (scaled)



South Elevation 1:200 (scaled)

[megalopolis]

NYTC _ NEWYORK THEATRE CITY

Manhattan, New York, USA

Open student competition at ArchMeduim (ETSAB) designed together with Annette Berntsen

The design task

To design an urban theatre campus where smaller companies can dispose rehearsal spaces, and the new performers can show themselves to the world offering an always young, new and different cultural activity. At the same time, the campus is intended to turn itself into an incubator for new tendencies and talent, a place where theatres all over the world can go to, to obtain fresh ideas, and, why not, offer that sought job contract that can skyrocket a play to stardom. This time, however, that play will not be a well known company, but the younger ones who fight for a place in the tough world of showbusiness, and who may want to look for their place out of New York, in countries where theatre hasn't yet become a main entertainment feature, and where the people are anxious to see more dancers, musicians and actors doing their magic on stage. For New York City, the campus must become a public space, where the citizens can go to and take a walk in an artistic environment out of the crowded Broadway area. They can also go in to one of the multiple rooms the complex has to offer, to be astonished with a new piece of fantasy placed on stage, for a couple of hours.

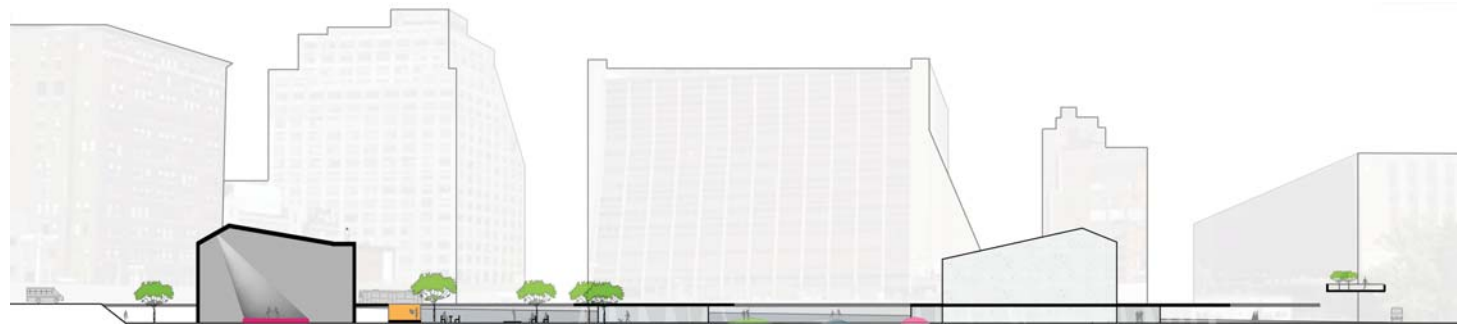
The concept

Megalopolis is designed as a city within the city of New York. To exploit the huge site given for the purpose the different stages of the theatre city are spread out, thus creating a one-level project that vitalizes all corners of the site. A roof level at +3.00 meters is established to make the access into Megalopolis easy from all points of the site. Extruding through the +3.00m level roof are the different stages; relieving the orientation throughout the theatre city. The vast area outside and underneath the roof is where entering, mingling, exhibitions and spontaneous performing take place. Entering the project from the elevated High Line Park happens through the glass elevator at the main entrance. The +3.00m level roof connects all of the stages placed along the northern and eastern part of the site, leaving the southern stages as pavilions in the park area. This creates a dynamic and vibrating theatre city where the areas surrounding the buildings are given their own characteristics. As the users of the theatre city often are smaller and unestablished theatre groups, a focus has been put on the flow through the project. Paths lead you through the project and the park area surrounding it. The visitors are given varied visual and, at times, unexpected impressions. The different outdoors stages are given an importance as their characteristics relates to the inhabitants of Megalopolis. The project is planned as a green, breathing, theatrical nucleon in a city usually associated with traffic, skyscrapers and Broadway shows. The performer is in the spotlight in Megalopolis where anyone can have his "15 minutes of fame".

MEGALOPOLIS

THE INHABITANTS

Our method in this conceptual competition was to create inhabitants of the theatre city that would affect the way we designed the project. These inhabitants were described as a variation of stereotypes that frequents the theatre city. Their characters define the urban areas of Megalopolis. Varied outdoor areas cover the different needs of the individuals and groups performing there. Megalopolis is about seeing and being seen.

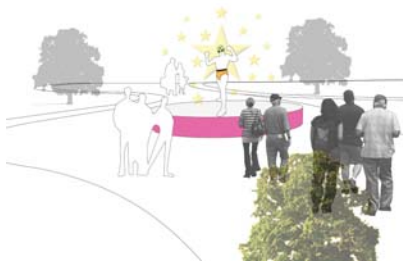


Section B - B

The Exhibitionist



The Podium



The Miniature



The Garden



The Worker



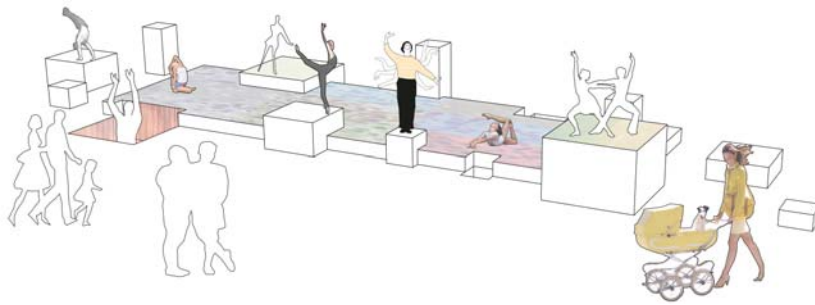
The Backyard



The Performance Group



The Square



The Clown



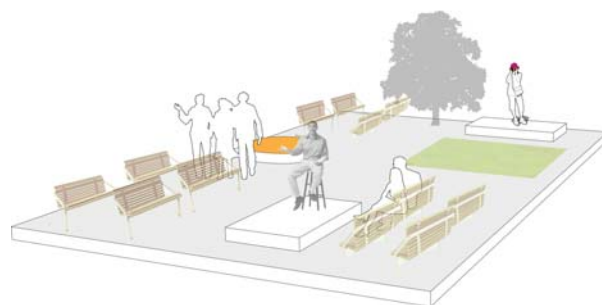
Happyland



The Visitor



The Meetingpoint/The Viewpoint

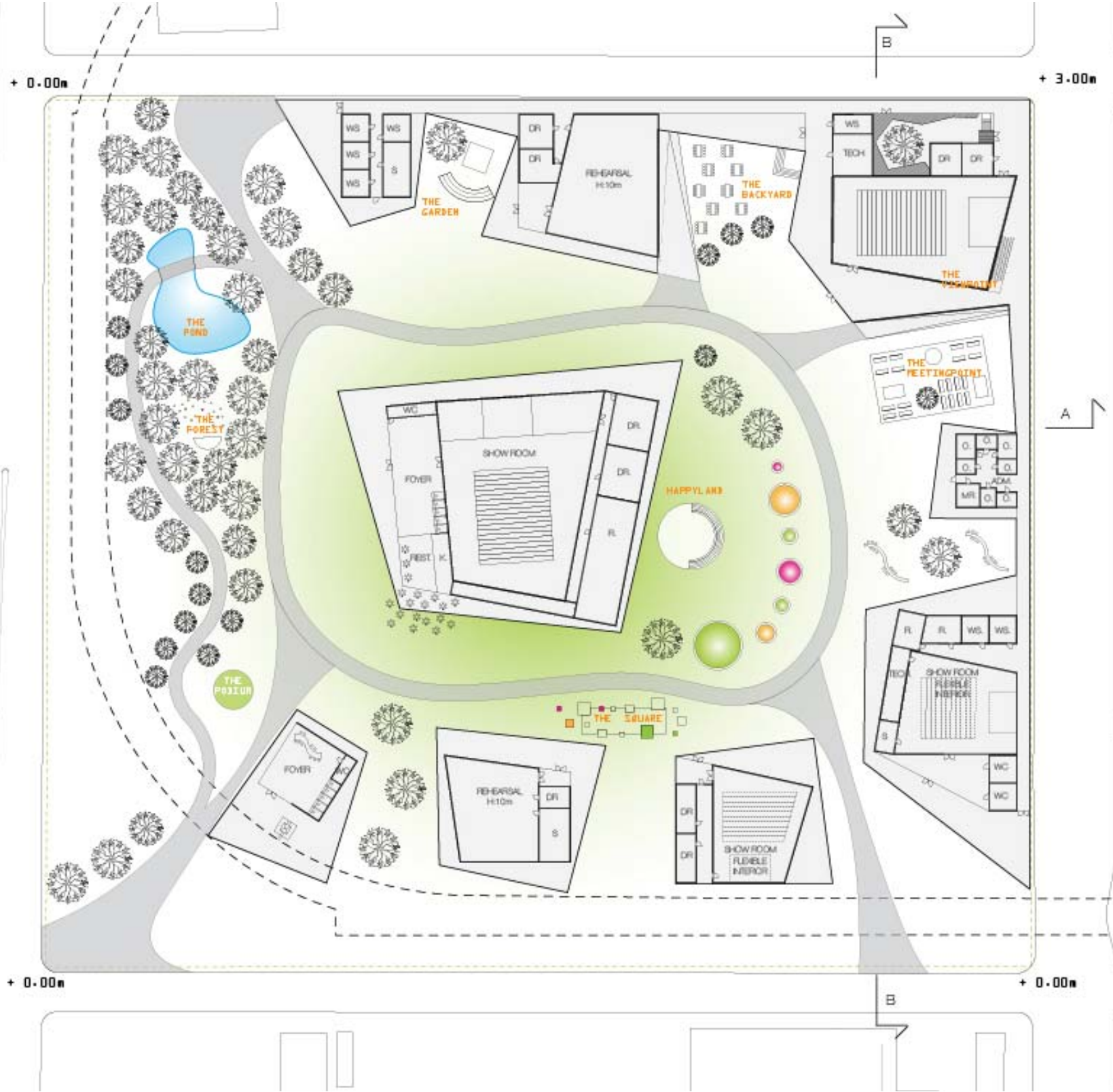


The Poet

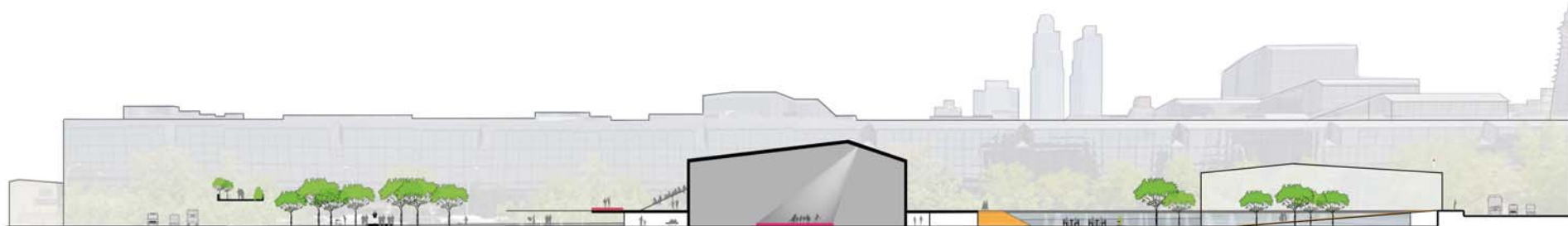


The Forest





Site plan



Section A - A



Perspective _ street level



Axonometric sketch

[legato]

KAM_FACULTY OF ART, ARCHITECTURE AND MUSIC AT NTNU

Trondheim, NORWAY

Group assignment with Ida Johanne Andersen Ve

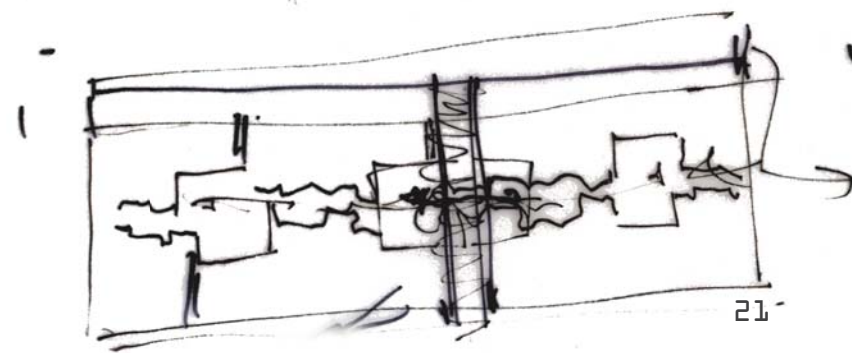
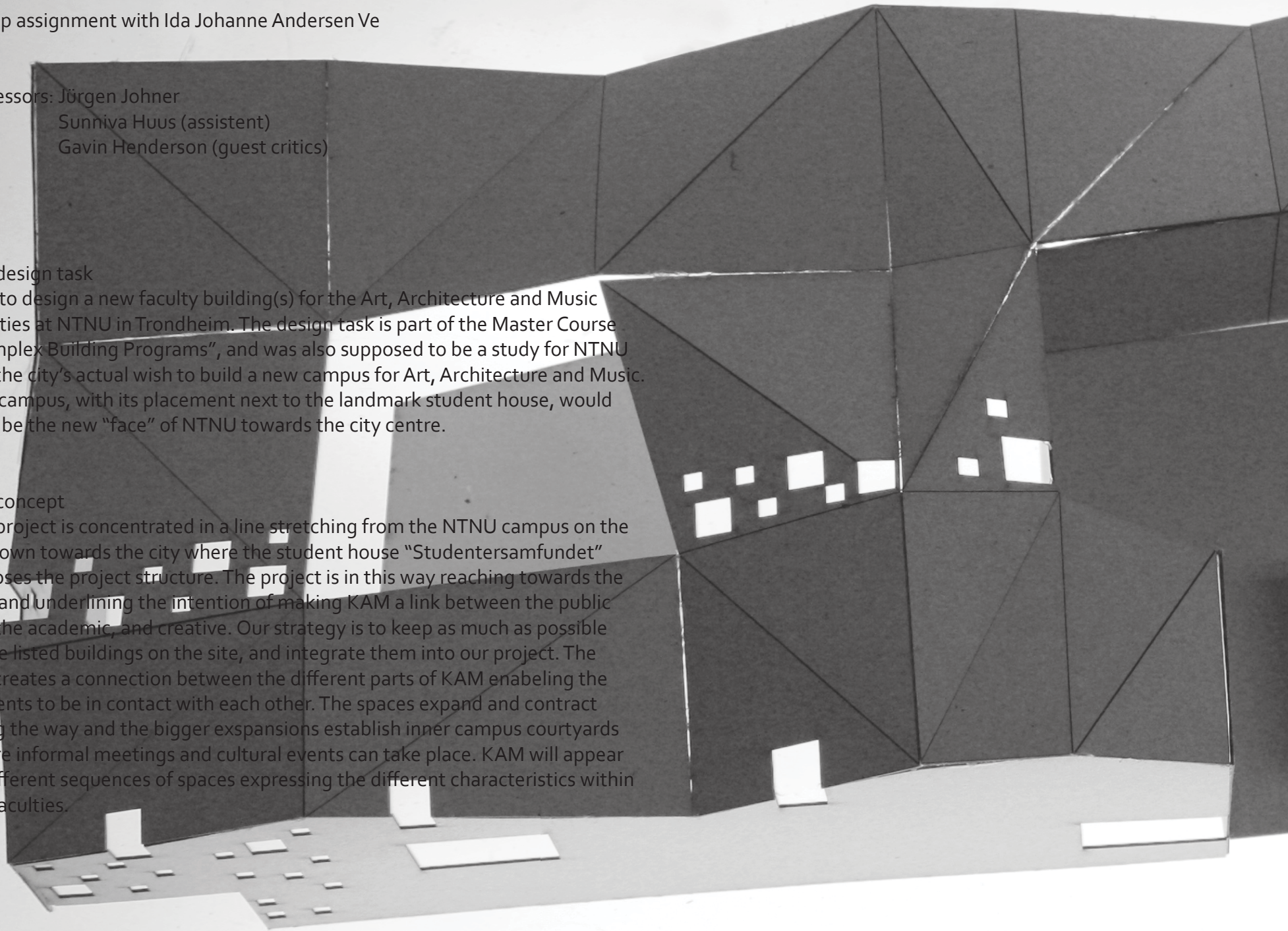
Professors: Jürgen Johner
Sunniva Huus (assistant)
Gavin Henderson (guest critics)

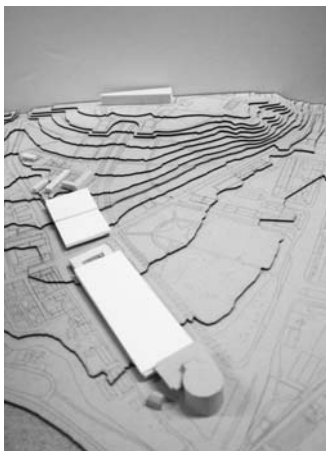
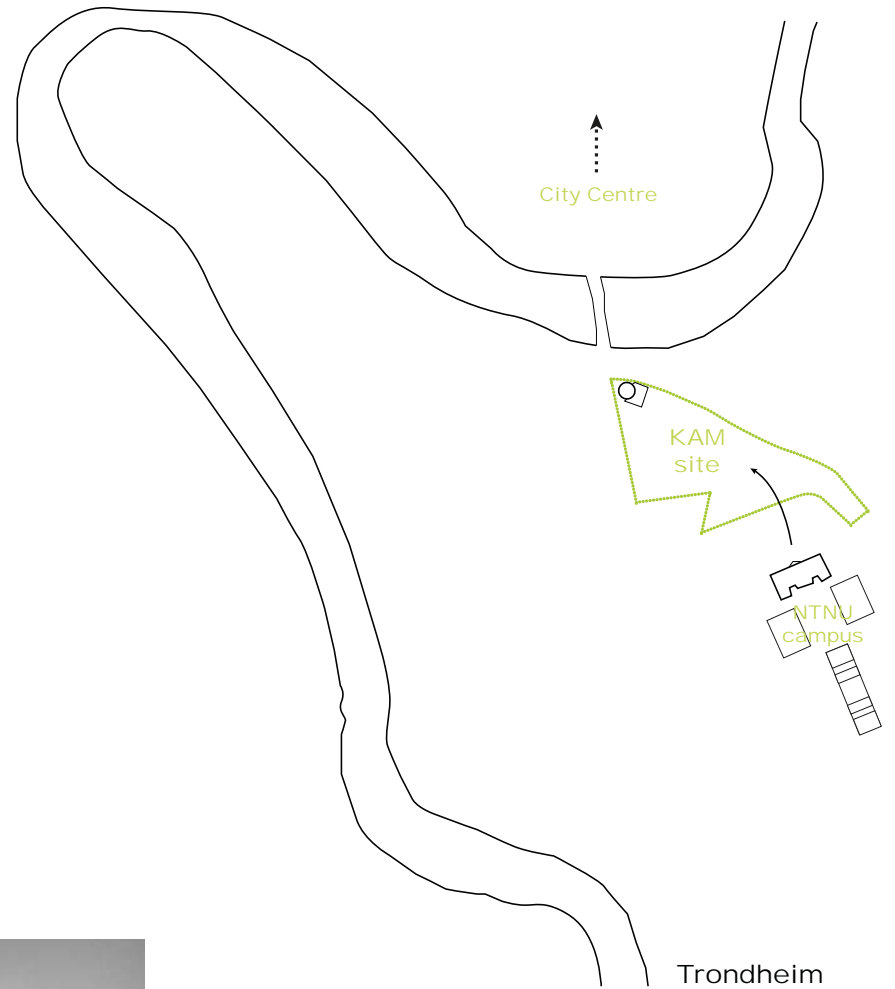
The design task

Was to design a new faculty building(s) for the Art, Architecture and Music faculties at NTNU in Trondheim. The design task is part of the Master Course "Complex Building Programs", and was also supposed to be a study for NTNU and the city's actual wish to build a new campus for Art, Architecture and Music. This campus, with its placement next to the landmark student house, would then be the new "face" of NTNU towards the city centre.

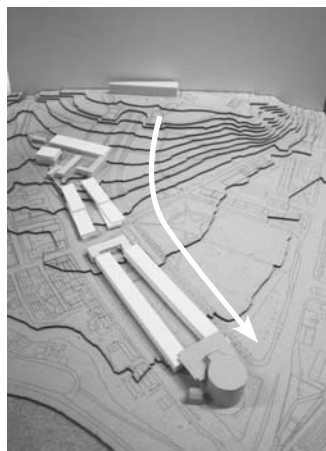
The concept

Our project is concentrated in a line stretching from the NTNU campus on the hill down towards the city where the student house "Studentersamfundet" encloses the project structure. The project is in this way reaching towards the city, and underlining the intention of making KAM a link between the public and the academic, and creative. Our strategy is to keep as much as possible of the listed buildings on the site, and integrate them into our project. The line creates a connection between the different parts of KAM enabling the students to be in contact with each other. The spaces expand and contract along the way and the bigger expansions establish inner campus courtyards where informal meetings and cultural events can take place. KAM will appear as different sequences of spaces expressing the different characteristics within the faculties.

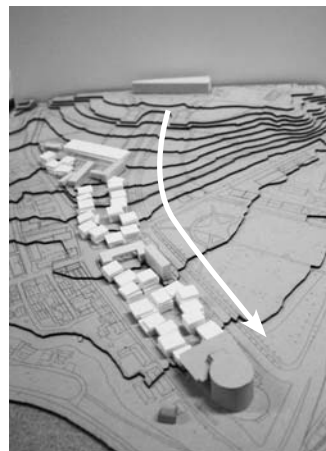




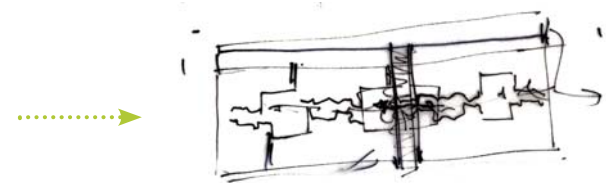
1_ Starting point: **THE LINEAR STRUCTURE**
A structure that moves along the park. The park is a dominating landscape element in the situation.



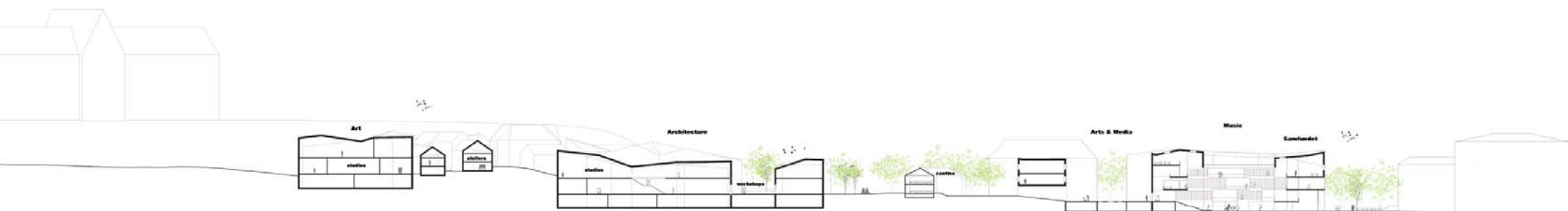
2_ Slicing up: **THE INNER COURTYARD**
to create a connection within the campus where the students can show what they do and see what the other students are doing.



3_ Developing: **PARTING THE VOLUME** to correspond with the surrounding buildings and break the monotony of the long volume.



Early sketch of the project intention. A defined outer facade and a varying inner space contracting and expanding into courtyards. At certain points the southern part of the volume is split up to relate to the park.



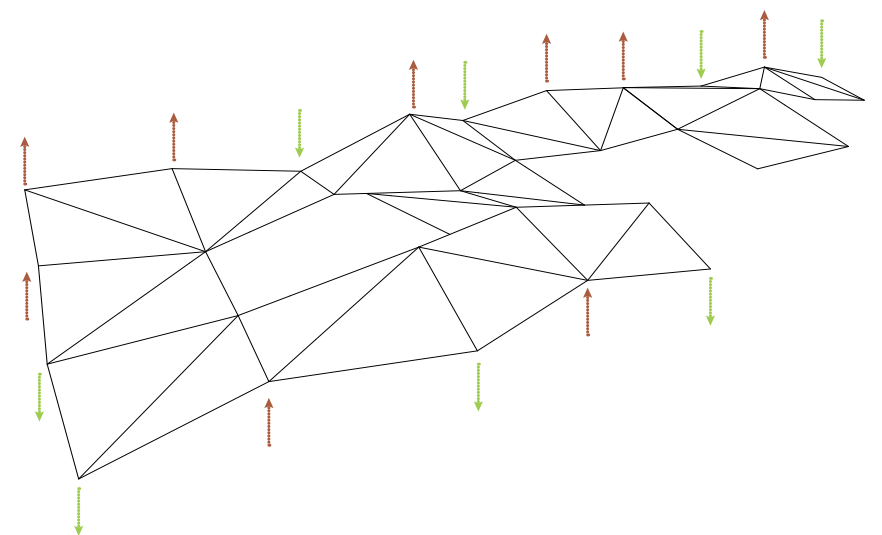
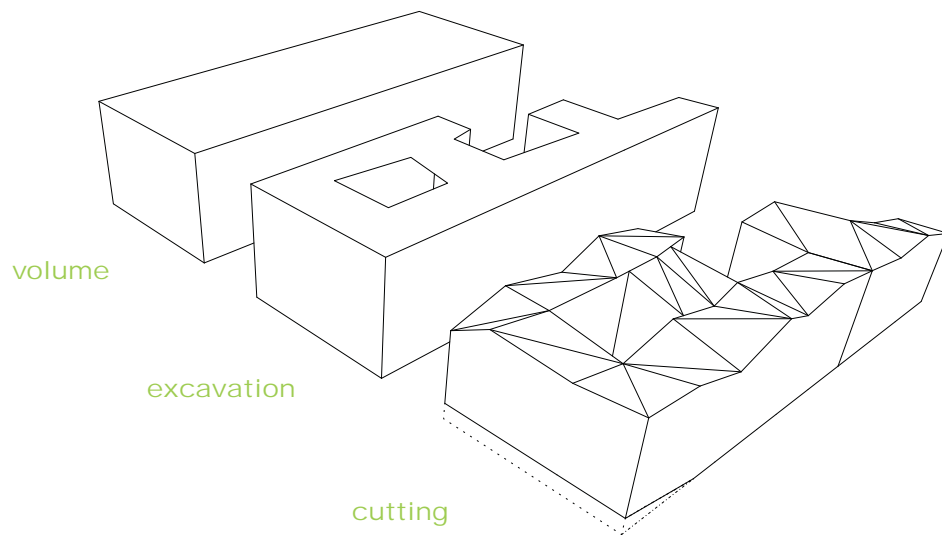
Section A - A
longitudinal section through the whole project



Music, Arts & Media +
Samfundet
gross area 8348,8 m2

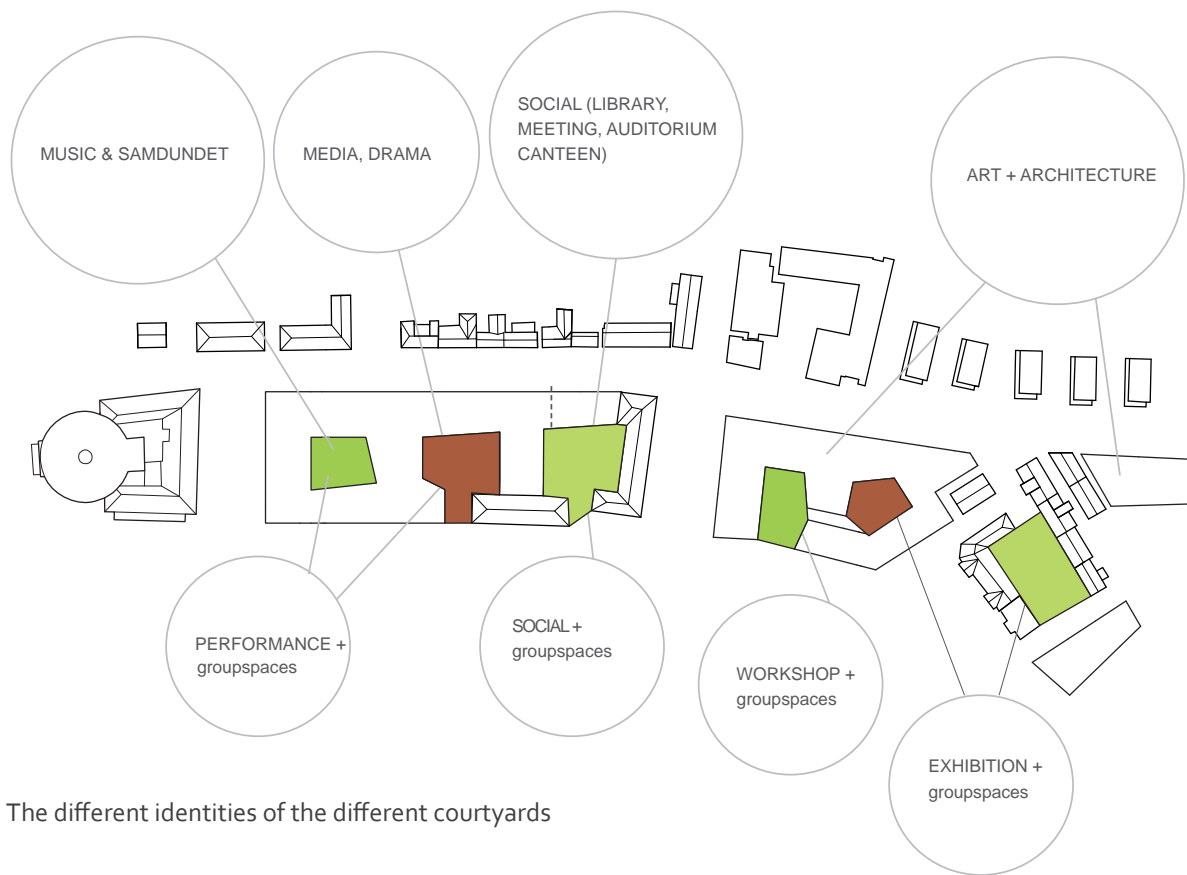
Social
gross area 4402 m2

AB faculty
gross area 11733 m2

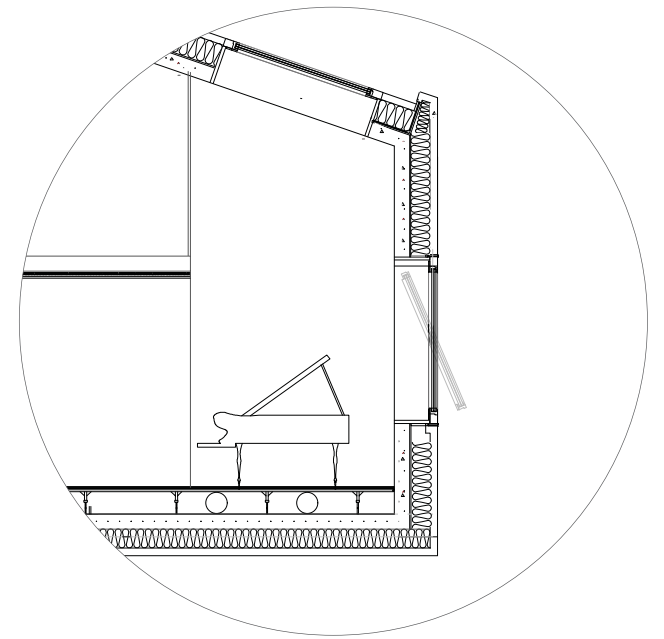


The volumes have been excavated so that they measure about 15 meters. This gives good conditions for daylight in the building. The courtyards take in light and heat up the termic mass. The termic mass regulates the heating of the building by storing heat.

The roof have been made into a shape consisting of triangles that support eachother within their locked frame. The triangled roof helps the volume to become less monotone and creates the myriad that we're looking for. The roof also makes the building adapt to the surrounding buildings.

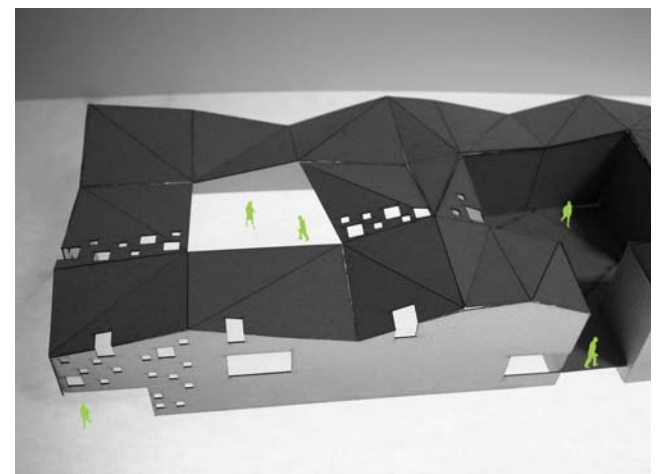


The different identities of the different courtyards



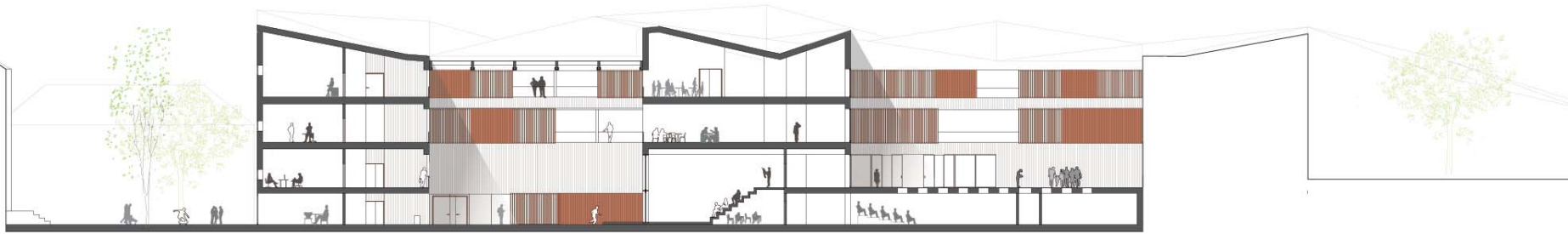
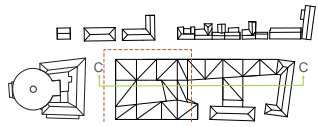
Detail of roof and window

Perspective from the Music faculty's courtyard

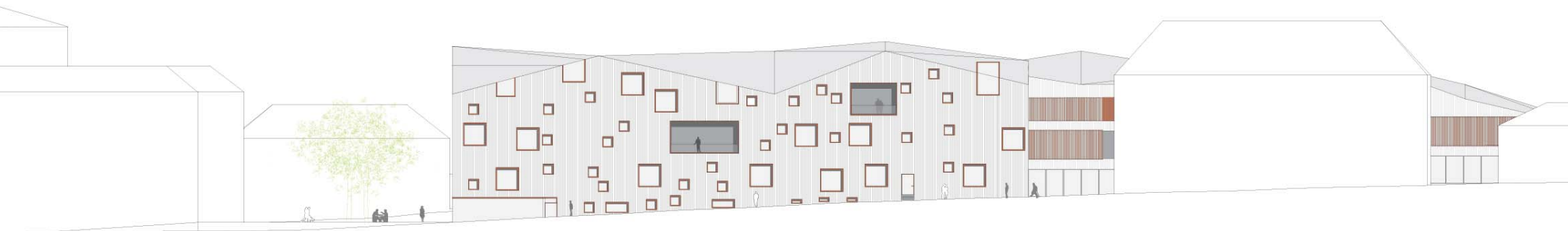
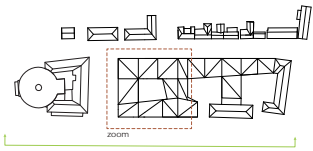


We have worked with cutting openings in the facade and roof of the building to take in more daylight. The holes are made in a size and pattern that make them appear as holes in a mass instead of larger walls of glass. There are a bigger amount of openings towards the south.

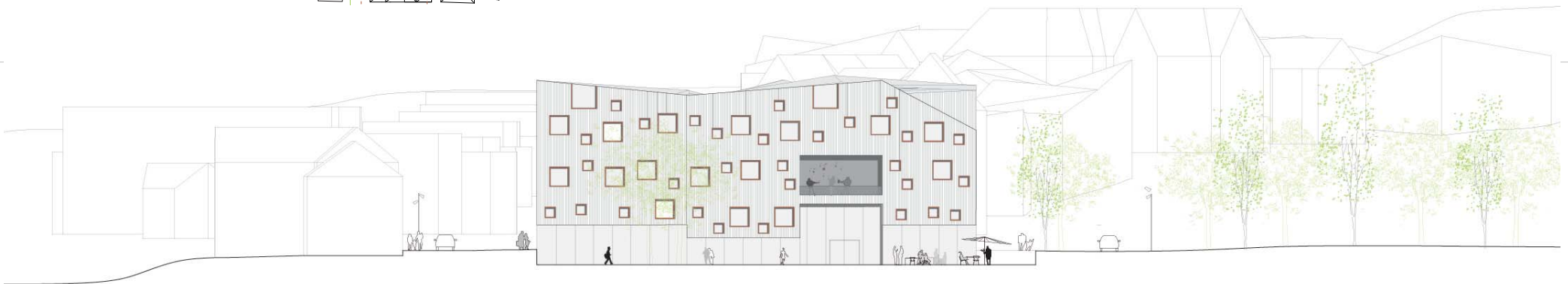
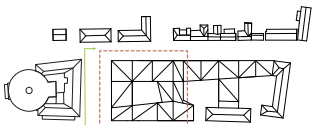
Section C-C
longitudinal section



South facade



West Facade



[constructing 1:1 - space in dialouge]

PAVILLION OF WOOD AND TRANSLUCENT TEXTILE

NTNU campus, Trondheim, NORWAY

Group assingment with Einar Bye, Annette Berntsen and Kirsti Bjerke Øye.

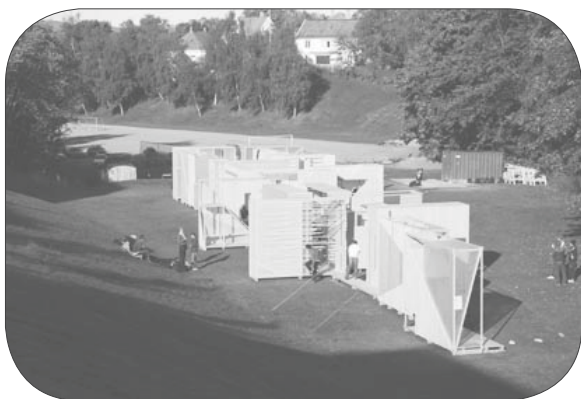
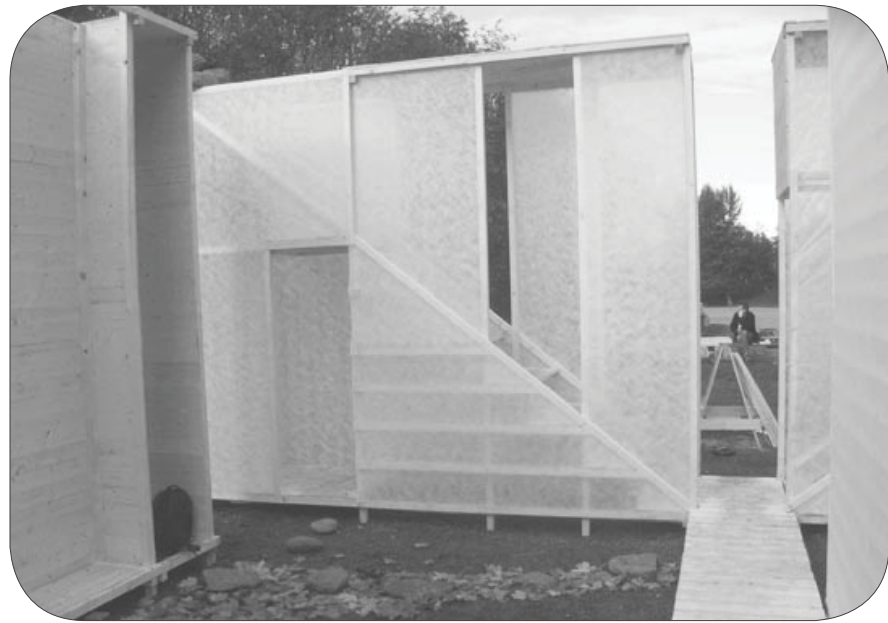
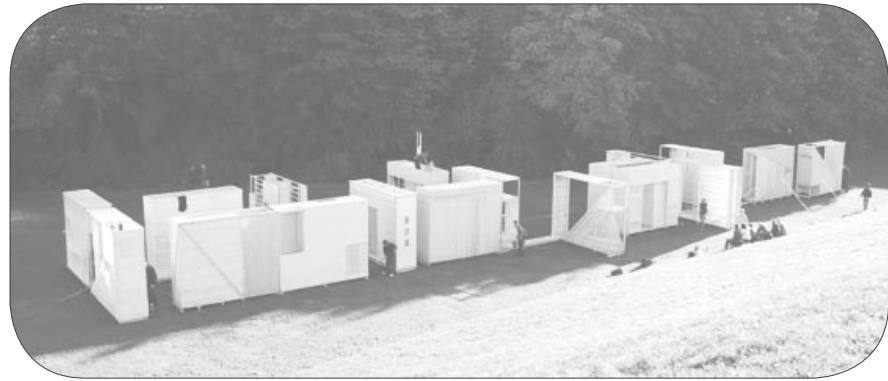
Professors: Fredrik Lund
Gro Rødne
Fredrik Shetelig (critics)

The design task

The assignment was called "space in dialouge" as it was a common assignment for the class to design together. We were parted into groups of 4 where each group was handed a site along a path designed by the professors. Each group within the same frame had to design a pavillion. In this way the path became a journey of different spatial experiences.

The concept

As we were one of the pavillions at the very end/beginning of the path we were advised to construct it as an entering portal. We were allowed only to use wood, nails and a white transparent textile (used as cover when cultivating strawberries). We wanted our pavillion to give a glimpse in to the other pavillions and the path. We therefore used a lot of the transparent textile. The wooden frame consisted of stairs leading up to a viewpoint and a room underneath, with a ladder connecting the two levels. Along the stairs the wall functioned as louvers, where some were covered by the textile and some not. From some angles the viewline into the path is undistracted, and from other angles the transparent textile sifts the view. The viewpoint on the top of the stairs were made to have an overview of the path. Using the transparent textile also made a special effect when being lid up. At the vernissage all pavillions were lid up by small candles.



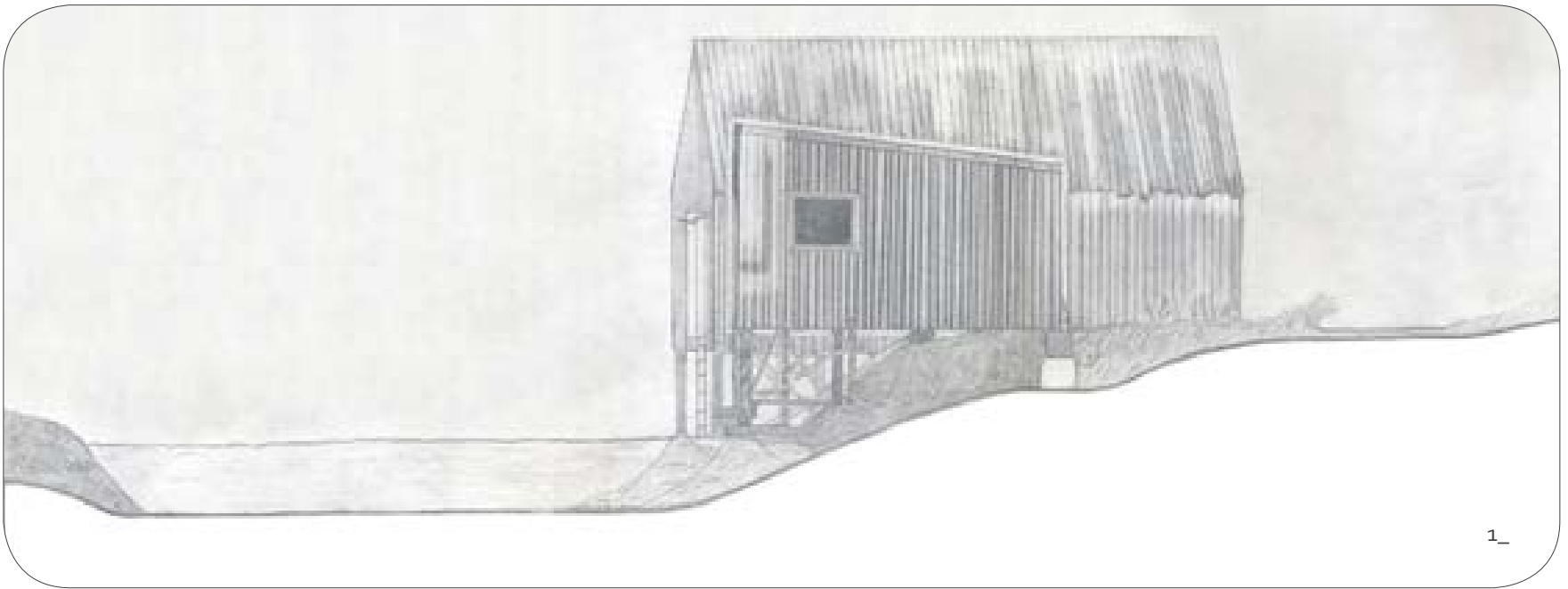
[drawing]

1_boat-house,
Sula, Norway.

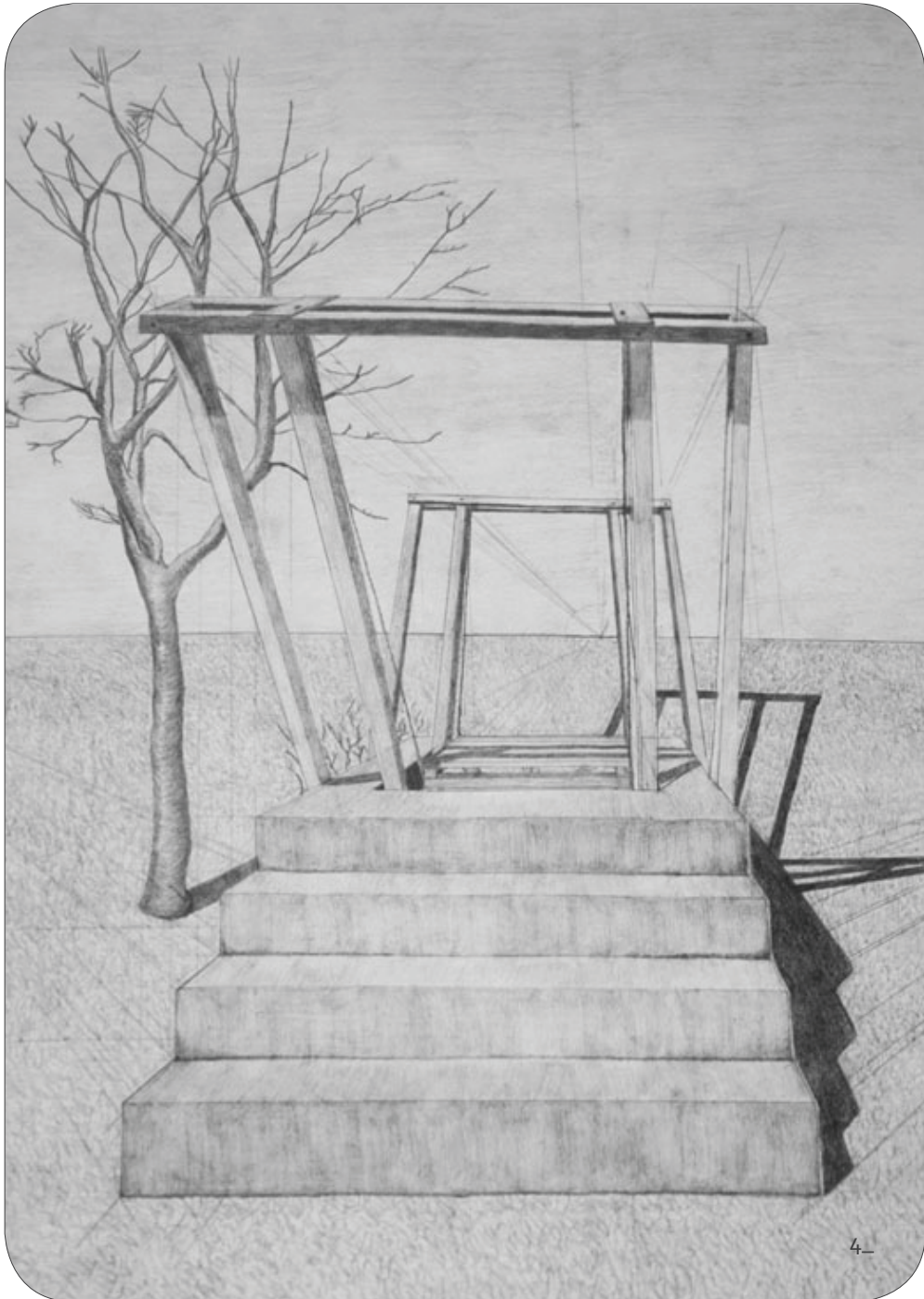
2_housing, fictive site

3_cartboard model drawn in
drawing class.

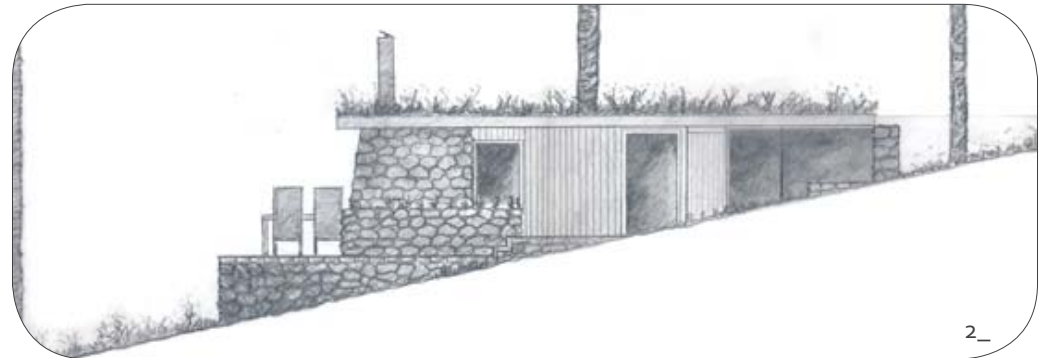
4_“construction and
expression” - meetingpoint.
Constructed perspective.



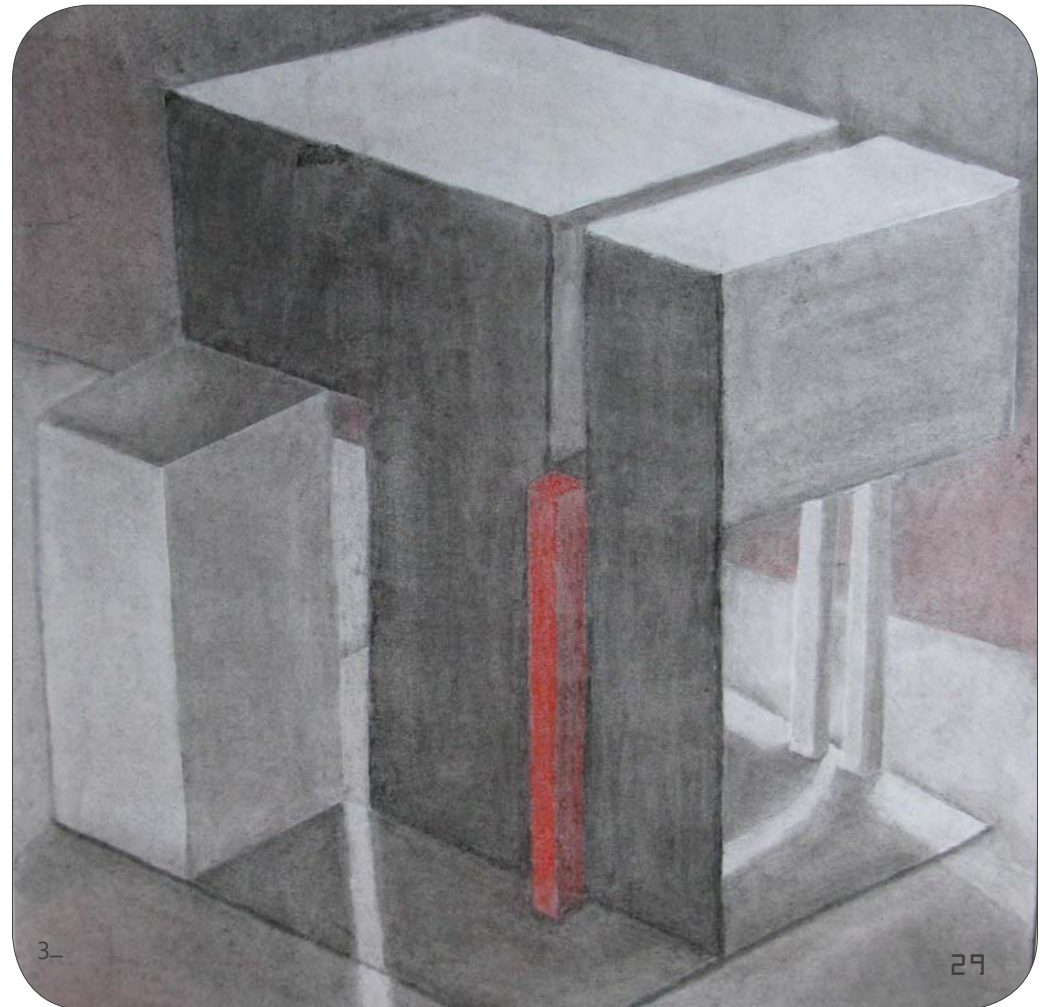
1_



4_



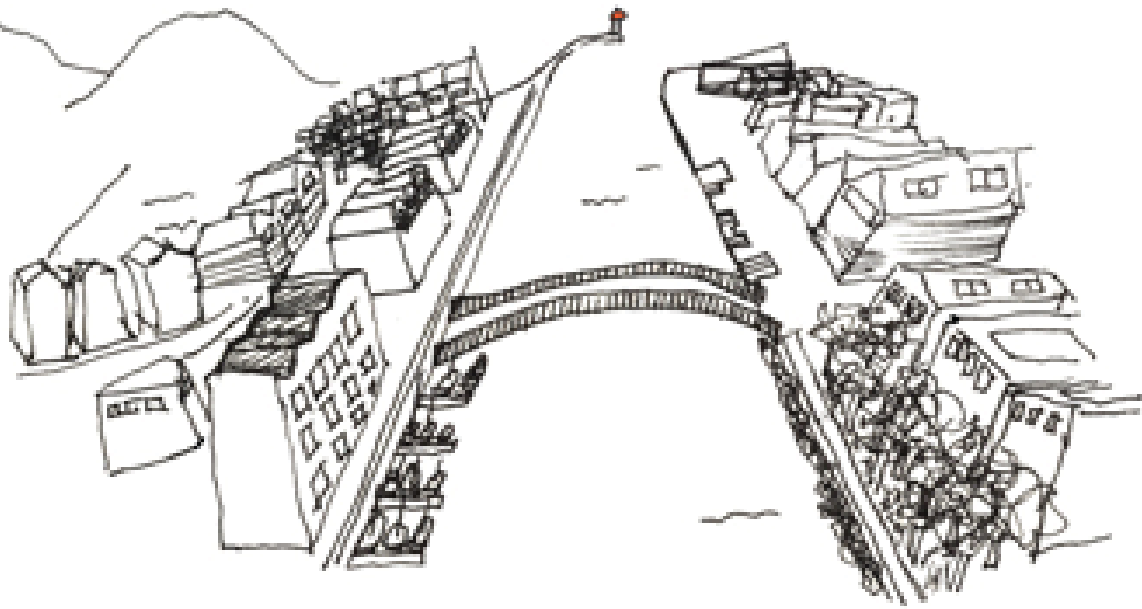
2_



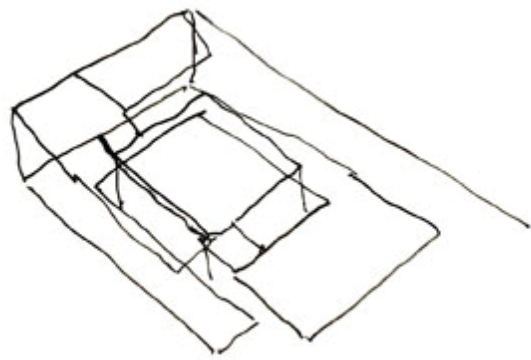
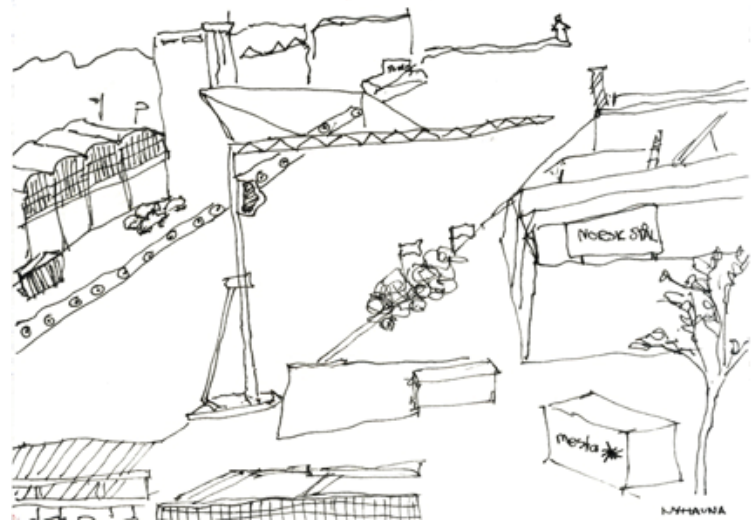
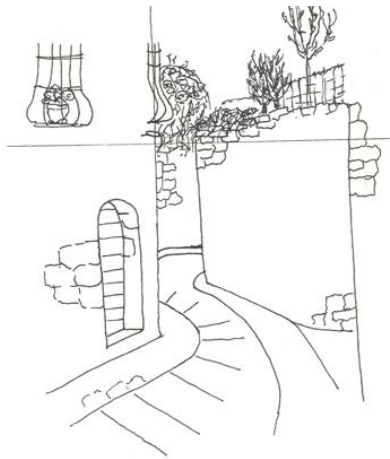
3_

29

[sketching]



Perugia - 07





[master project 2012]
under development

The main architectural themes:

How can the architecture create different kinds of good experiences for the people visiting and using the OFL complex, related to the food they eat there and the work they do there? And, could the architecture emphasize the flavour and aroma of the food?

In which ways could we exploit using computer generated possibilities as a tool within the design process, and will it have a distinguishing outcome on the result? Could this tool contribute with ideas for the distribution of areas, and the flux between functions?

Subordinate architectural themes

There will be several aspects besides the main themes that will be looked into during the process of designing OFL, some directly linked to the main themes and others set aside of them:

- 01_ LIGHT / TEACHING AND LEARNING ENVIRONMENTS
- 02_ MULTIFUNCTIONAL SPACES/FUNCTION FLUX
- 03_ AREA USE/SUSTAINABLE DESIGN

The intentions

OFL should be architectonically interesting, allowing people to take part in the action within the complex. It should create **attention** without destroying the nature surrounding it.

OFL should be a place for the public to be inspired and enjoy well cooked, national and internationally inspired food. **Raw ingredients** from the local surroundings such as the newly opened food market next door are stressed as important factors of the project.

OFL should be an easily accessible place from the river path along the nearby river. The settings should encourage taking your **bike** instead of the car.

OFL should be a project that addresses people both from the inside and the outside. Outdoor areas should take advantage of the fact that people like **eating outside**.

OFL should be a well-arranged school with good conditions for the students; it being an **inspiring** building to work in is an emphasized matter.

OFL should be a place where the **professional** meets the academic and the people. It's the place where the students and the enthusiast can meet the master chef.

OFL should be a well organised complex where one function can work in the same space as another at different times of the day (**flux**), and where as little area as possible is wasted.



The Project

The project task is to design a cooking school that works as a restaurant by night, stressing a fusion between the academic (the school and the students), the professional (the restaurant and the chefs) and the public (the visitors).

The design task developed from a wish to work with "flux". The word flux is used to describe the constant changing in our society today. Flux is globalization and people travelling across the world. Flux is digitalization and the increased float of information. And, in the case of OFL, it is the flux of people and functions in a complex situation where the professional and academic meets the public mass of both tourists and inhabitants of the city wanting to be part of a new food culture.

The Concept

The Food Lab is a concept for a cooking school and a restaurant joined together into one bigger complex. The kitchen is in this way taken to a new level, both in the way the dishes are prepared and in the way people interact with it. Top chefs, either Norwegian or foreign, will be invited to lead one of the several cuisines of OFL over a limited period of time that might go from 2 to 12 months. During their stay these chefs will become mentors of a team of aspiring chefs, transmitting their knowledge to them, from the very basics of selecting raw materials out of the market to the smallest details of how every dish should be presented. During the day the Food Lab will work as a cooking school, becoming a restaurant during the night that will serve experimental recipes elaborated by the master chefs and their students. Some chefs will not be able to stay for several months, thus the school should give room for workshop-based teaching.

three dimensional dragon constructed of
bamboo and plastic



[the end]