



S 120 HOURS ØYA **H** 2014 5 DAYS **I** 95.000 LITERS OF **T** SEWAGE

THE YOUNG ARCHITECT IS FED WITH STORIES OF THE SUCCESSFUL AND THE FAMOUS, AND OF THE LONE GENIUS. BUT HOW OFTEN IS AN ARCHITECT EVER TRULY THE ONLY ONE WHO IS RESPONSIBLE FOR A GREAT BUILDING?

IS IT TRUE THAT “WE MERELY EXIST IN A POOL OF CONSULTANTS AT THE MERCY OF A CLIENT.”? IF IT IS AND IF IT MATTERS THAT WE ARE, THEN PERHAPS WE SHOULD BE BOLD ENOUGH TO CHALLENGE OURSELVES TO DO MORE THAN MAKING ICONS.

RENDERING IDEAS OF THE FUTURE IS A POWERFUL TOOL, BUT OFTEN WE HAND THE POWER OVER TO PEOPLE THAT DON'T USE IT FOR GOOD. WHY? BECAUSE WE, LIKE ANYONE ELSE, NEED TO GET PAID. IS IT TIME TO FINALLY ABANDON THE IDEA OF THE LONE GENIUS, AND RATHER DEFINE OUR WORK AS COLLABORATIVE AND INCLUSIVE?

IF THERE IS A WAY FOR THE ARCHITECT TO PLAY A MORE IMPORTANT ROLE, IT WON'T HAVE ANYTHING TO DO WITH ELEVATING OURSELVES FROM OTHER PROFESSIONS, IT HAS TO DO WITH PEOPLE, WITH POLITICS AND WITH ALL THE OTHER SHIT THAT DOESN'T FIT IN TO OUR ALWAYS-SUNNY-PERSPECTIVES.

WE PROPOSE A BALLOON FILLED WITH METHANE GAS FROM THE MANY LATRINES AT THE FESTIVAL. IT WILL ACT AS A PERFORMANCE PIECE BEFORE, A BEACON AND A MEETING POINT DURING THE FESTIVAL, AND STORE ENERGY THAT CAN BE USED AFTERWARDS.

BY BRINGING THE UNPLEASANT BUT NECESSARY ASPECTS OF OUR LIVES INTO THE FOREGROUND, BY ELEVATING AND EVEN CELEBRATING THEM DURING THE FESTIVAL, THERE IS A CHANCE WE MIGHT UNDERSTAND THEIR IMPORTANCE. THE SAME CAN BE TRUE FOR THE YOUNG ARCHITECTS.

*Quote from Appendix 120 hours 2014

