




A COMMUNITY
AN ASSOCIATION
A RITUAL
A STATE OF BEING
A CITY.







Roskilde Festival is a temporary city that exists physically eight days a year. However, as a phenomenon it exists year-round – in spirit as well as due to the mark it leaves on the local community.

Over the years, the temporary festival city has attracted and inspired architects and urban planners, who not only wanted to be part of the planning but also to experience how a festival city comes to be. How do you go from a barren field to Denmark's fourth largest city – and then back to barren field, tabula rasa – every single year? And what can it teach us about how we interact, culturally and socially, and about the role that art plays and its ability to create change?

Volunteering runs like an undercurrent throughout the festival's narrative, and half a century of strong commitment has left an impact on the immediate surroundings of Roskilde Municipality and its local communities – consisting of organisations, associations and urban life. The creative district of Musicon is the most eye-catching and specific result of the festival city's spill-over effect.

As an association, community and cultural event, we want to move and inspire. We believe in the importance of art and strive to represent the dream of a better world. In this leaflet, we shed light on Roskilde Festival as an urban laboratory and inspiration for the cities of the future.

Enjoy!

Signe Lopdrup,
CEO Roskilde Festival Group

COLOPHON

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WELCOME TO THE FESTIVAL CITY

MUD, CROWDS, MAGIC – AND hardcore LOGISTICS. THESE ARE THE MAIN INGREDIENTS WHEN NORTHERN EUROPE’S LARGEST FESTIVAL CITY IS FORMED.

Every year a city is built on the grasslands south of Roskilde – with all that this entails in terms of infrastructure, architecture and urban spaces, commercial life, association activities, art and culture. During the eight days of the year when the festival city exists physically, it is Denmark’s fourth largest city in terms of population. The population density is twice as high as in Mumbai.

In its very early days Roskilde Festival was somewhat of a chaotic event, with simple stages and randomly structured urban spaces. The audience arrived in cars and brought sofas and other furniture from home and set

up camp with a direct view of the stage. Today, Roskilde Festival follows building laws and security measures, and increasingly, it reflects the logistics and city planning of a large provincial city or municipality.

In crucial ways, however, Roskilde Festival is not like a regular city. The moment you step behind the fence, you cast away the limitations of normality and move into a space with completely different and more open possibilities for expression. Here, the boundaries between music, art, urban space and activism – and between spectators, participants and co-creators – are dissolved.

And unlike the permanent urban communities, the physical festival city can re-invent itself every year. In a city, you cannot suddenly move the shopping street to the other end of the city or swap two neighbourhoods. Instead, you are forced to build layer upon layer. However, in the festival city, we can start again every year,

and we can learn from our mistakes and experiment. This makes Roskilde Festival and its approximately 130,000 participants and 2,500,000 square meters ideal as a gigantic, vibrant urban laboratory for testing new ideas.

THE FESTIVAL CITY IN NUMBERS

- The festival city welcomes **130,000** participants every year.
- The average age is **24 years**.
- **19%** are new “citizens”, who are participating for the first time.
- **92%** stay overnight at the festival, and the participants set up around **50,000** tents in the camping city.
- The festival area sprawls over approx. **2,500,000 m²**, which is equivalent to **350** football fields.
- The population density is **52,000** inhabitants per km².

THE POPULATION DENSITY:



HIPPIES MEET FORENINGSDANMARK

When two upper secondary school students came up with the idea and organised Roskilde Festival in 1971, it was in response to – and as an escape from – the existing community. The inspiration for the new beat festival came from the Woodstock festival, Thylejren (the Thy Camp) and other contemporary experiments aimed at creating alternative societies focusing on community, temporary architecture and artistic happenings.

However, even in its first few years, the two founders received help from the established society: the municipality, the Roskilde Foundation and the local associations. Students from the craft training programmes helped with construction, and the sports clubs set

up stalls and earned money for new handball goals or for their next event.

From the beginning, Roskilde Festival was an unusual but amazingly well-functioning match between freaked-out, rebellious young people, municipal employees and ordinary association members from Denmark. Throughout the history of the festival, the mix of forces for social preservation and forces for social change gave rise to discussions about free space versus control and authenticity versus commercialisation. But the willingness to cooperate also means that the activities at the festival are not just a protest against the status quo. Often, they are about developing specific alternatives, preferably in collaboration with external parties that are relevant and contribute to the surrounding society.

“Without goodwill, voluntary commitment, profit-making interests and the motivation by Danish association members, bureaucrats, petty officials and local merchants to support a good cause, the festival would never have survived for half a century.”

*- Anna Ullmann in her book *De sidste drømmere* (The Last Dreamers)*

Mor Toves Danish doughnut stand is one of the most traditional stalls, and it is as old as the festival itself. Local enthusiast Tove was ready to participate at the very first festival in 1971, and she flipped Danish doughnuts to the sound of acid rock.

Roskilde Skiklub (Roskilde Ski Club) runs another well-known stall, where it has been possible to buy the legendary Skiburger since 1982. The annual profits of Roskilde Skiklub cover the operation of an artificial ski slope with five snow cannons south of Hedehusene.





CITY OF DREAMS

AS A PLANNER, YOU MUST FIRST UNDERSTAND YOUR CITIZENS AND THE SPIRIT THAT PREVAILS IN THE CITY. AT ROSKILDE FESTIVAL IT IS DEFINED BY ART, YOUTH AND THE FREE SPACE.

Roskilde Festival is never quite the same when it is reborn as a temporary city, but it still has the same special atmosphere and spirit. The festival was spawned by

the youth revolt, with art and music as the common thread, and this is what the physical festival city needs to support.

THE POWER OF ART TO GENERATE CHANGE

Roskilde Festival is much more than stages and music. There are over 200 musical acts on the programme, but also a wealth of writers, performers, speakers, graffiti artists, architects and artists.

Experiencing art at a festival is nothing like going to a museum or gallery and quietly contemplating a painting on a wall. The artistic experiences at Roskilde Festival are rooted in the radical performance and happening art of the 1960s. This is art that can unite and engage people, in big and small communities, and that can bring about a bodily and emotional recognition of the conditions we all share. It is art that you can touch and be a part of. It is often large-scale art that you can climb and sit on, and which is a natural part of the experience and the urban space. You might not even notice that you are encountering art at Roskilde Festival. You might just find yourself in a curious procession, or you might be sitting on the art when eating lunch.

Nor are we dealing with your typical art audience. The average age is 24, and the participants have not come specifi-

cally to see or experience the art. On the other hand, they are often curious and open and have plenty of time. This is why we find that there is interest in collaboration from the professional art community, which would like to get art out to a target group that is otherwise difficult to reach. At Roskilde Festival, we give contemporary art a place in youth culture.

“Art can offer alternatives for how to deal with our crises. You won’t find many among the young generation standing on soapboxes. However, we do see more and more artistic and involving endeavours aimed at communicating and fostering empathy for contemporary crises as well as using the power of art to generate change.”

- Signe Brink Wehl, Director of Art



DANCE FLOOR AND PAINTING

In the landscape, you can find a colourful, 2,400-m²-large piece by German artist Katharina Grosse. It is a painting, dance floor, environmental sculpture and urban space, inviting all kinds of movement and interaction. The work has been specially created for the hilly landscape of the camp site and has transformed an unsafe non-space into a new urban space, which also adds value to the entire local community all year round.



TRIBUTE TO THE COMMUNITY

On a hilltop, there are 16 large logs leaning against each other. Together they spell the title of the work: ME WE. The huge sculpture, created by Swiss artist Claudia Comte, is about the importance of the individual to the community. The sculpture is brightly lit during the dark hours and has become a landmark in the camping area – and in the sprawling landscape throughout the year.

SPACE FOR INTIMATE EXPERIENCES

PLATFORM is a new stage room, which allows for smaller and intimate artistic experiences. Created by artist Tino Sehgal and architect Kunlé Adeyemi, the stage space can function as a classic black box space, or it can be transformed. The shell consists of mobile benches that can be rolled out to transform the room into an open space in endless configurations.



MODERN COMMUNITY CENTRE

FLOKKR is the festival site's common space, where young change makers, artists and festival participants hold debates, workshops, common dinners and performances. FLOKKR is created by the architecture and art collective Public Works as an open, round structure which beckons curious passersby.



THE NEW YOUTH

Everyone is welcome at Roskilde Festival, but young people play the leading role. As the years pass, seasoned festival goers may complain that some things are not the same, but Roskilde Festival refuses to retire with its guests. It is in the festival's DNA and pledge that it should reflect the present and focus on the current issues preoccupying the new generation of young people. Therefore, we see it as a success criterion that every year a large segment of the participants consists of festival debutants, and we try to accommodate as many as possible.

During the first decades of the festival, certain types of young people took part. First the hippies, then the punks, and in the nineties, it became more mainstream to go to the festival. Today, virtually everyone from the younger generation is represented, and the young people are more concerned for one another and make sure there is room for everyone. Development is also supported in the physical frameworks. Several quiet break rooms and chill-out areas have been added as part of the festival experience, and this accommodates different types of people. You don't have to be in mosh pits or stand right at the front of Orange to be at the festival.

For many young people, Roskilde Festival is a kind of grand tour, where you experience every possible emotion within the space of a few days. Most people can tell stories about their first time – who they camped with, what bands they saw, and what fun meetings and crazy experiences they had together.



“For me, Roskilde Festival has always had a mythical aura about it – something I associated with magic even before I participated. It is the temporary free space and unity that makes it possible to explore culture, art and music, not to mention your own role in it. As an enthusiast, I dream of sharing that heritage with the young people of the future, so that it can generate imagination and courage.”

- Oliver Anton Lunow Nielsen, Volunteer



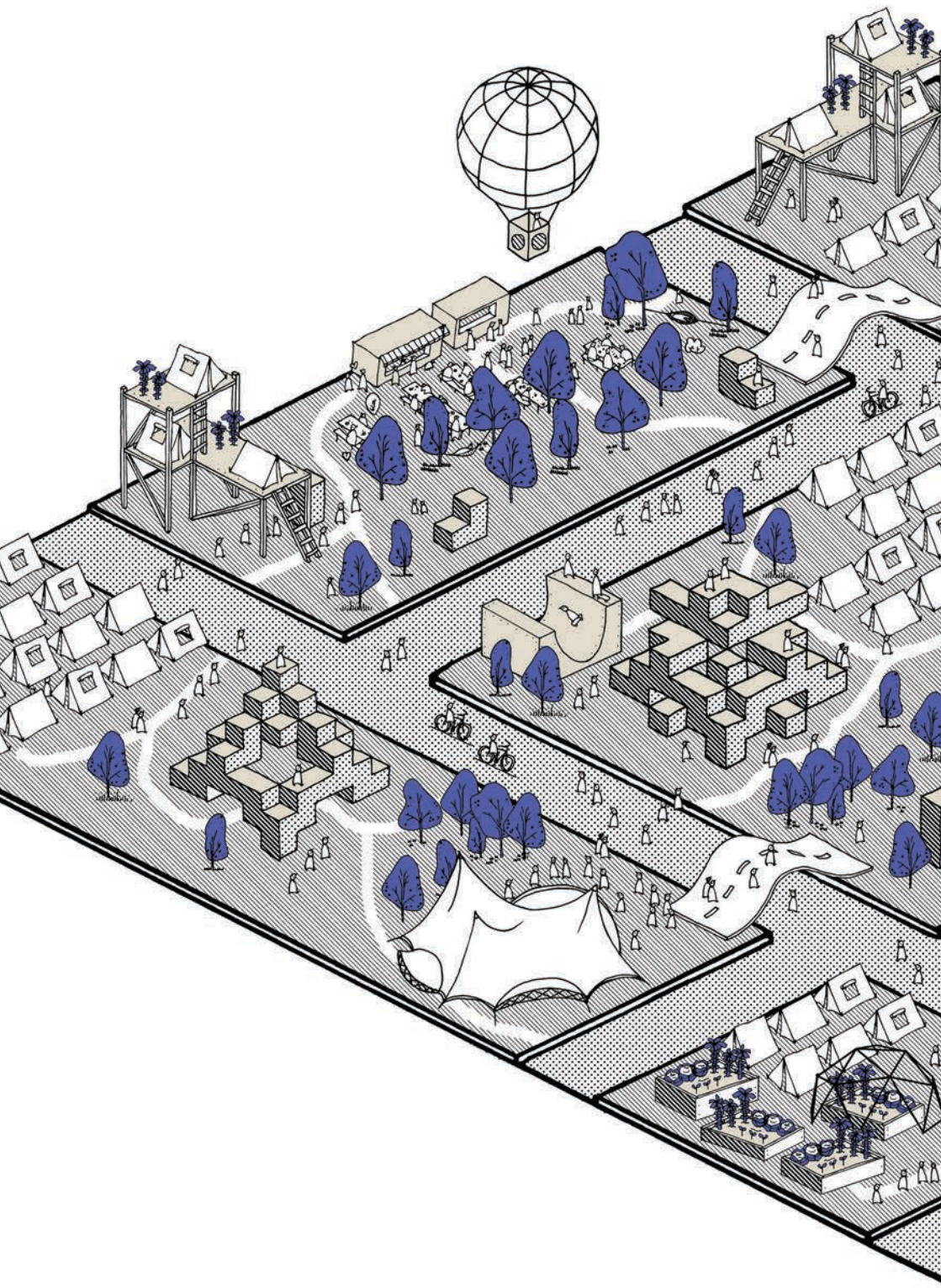


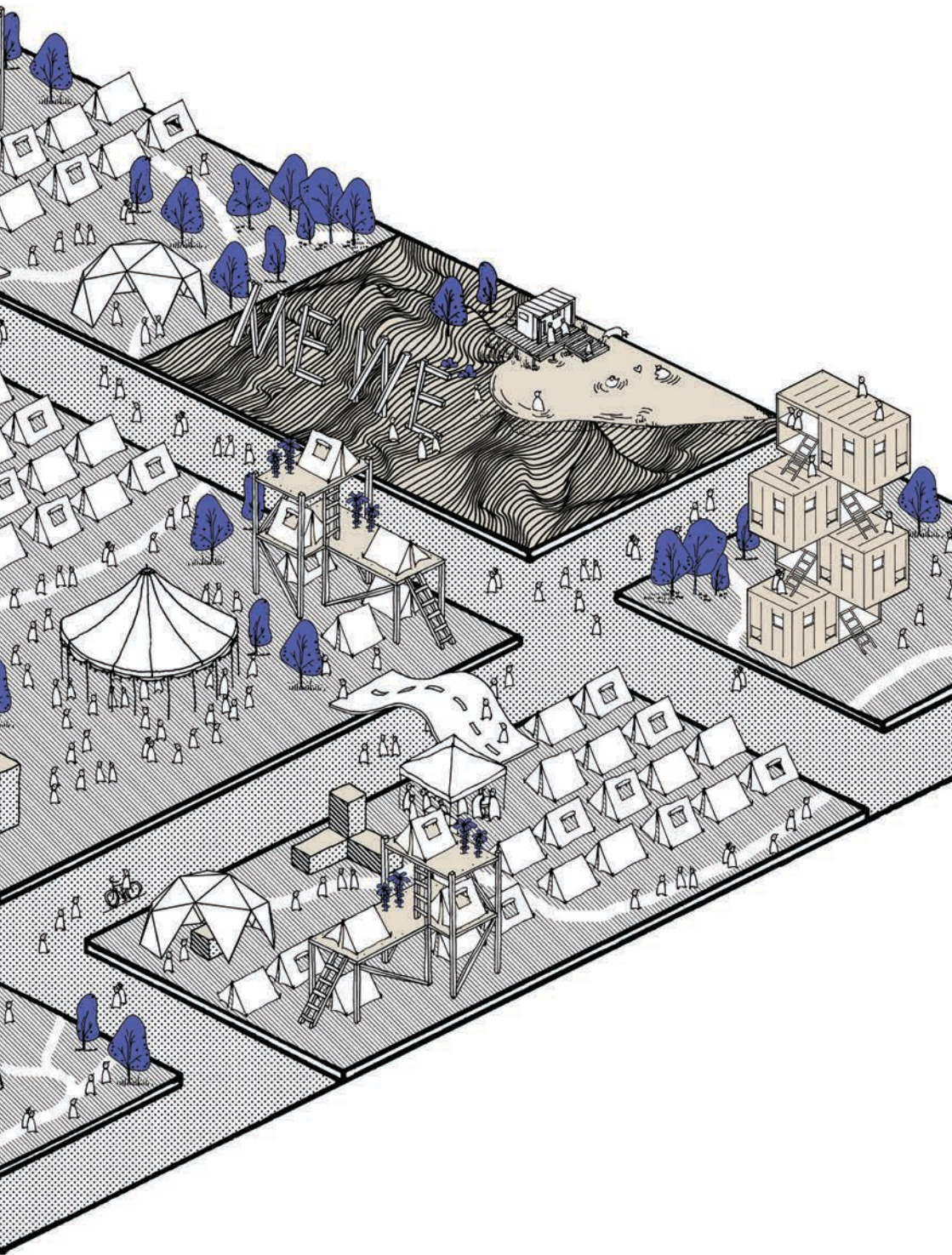


A CRACK IN NORMALITY

Time flows differently when you are at a festival. You can see it in that special way festival goers stroll about and their inquisitive gaze. At Roskilde Festival, you take a walk with the sole purpose of experiencing something new. Maybe you marked some events in the programme, but then you meet some acquaintances or get caught up in a performance or hang around for a talk. The best experiences are the ones you were not expecting to have.

Roskilde Festival is a free space where you can engage in community, creativity, play and experiments. In the festival city you leave everyday life and everyday norms behind, replaced by entirely different conventions and roles. You engage in conversations with strangers. You can dress up and explore other sides of yourself. You can lose yourself in the big, immersive community in front of the stage, mashed up against 50,999 other bodies. In this way, the festival has a kinship with the carnival; it is a crack in normality, like a kind of valve. The excesses can be pure escapism, but they can also unite people or challenge the boundaries of normal society. And often the experiences stay with you, leaving their mark deep down in the bodies of the participants. The feeling of a big community, new empowerment and the opportunity to create a completely different world can remain long after the dirty bracelet has been cut off.







IN THE PHYSICAL FESTIVAL CITY, YOU ARE BOMBARDED BY SENSORY IMPRESSIONS, WHICH REQUIRE PLANNING OF EVERYTHING FROM INTOXICATING COLLECTIVE EXPERIENCES TO THE PLACEMENT OF URINALS.

Infrastructure and logistics do not sound like rock'n'roll, but that is quite literally the whole foundation of the physical festival city. As in all other cities, we need to make sure there is drinking water, food, transport, sanitation, power supply, rainwater management, waste management, treatment sites and much more. And like other urban communities, the festival city is di-

vided into residential areas (the camping area), commercial areas (West City and East City) and central public urban spaces with iconic architecture (Orange Stage and the front area). Finally, the physical festival city has a relationship with its landscape (lawns, gravel pits, bathing lakes, trees, etc.) – and it even has a city wall (the fence).

A PERSON IN THE CROWD

The festival is an extreme environment, where many people live together in a very tight space and primitive conditions, and often there are large crowds moving from one place to another at the same time.

For a single person in the crowd, the festival space is overwhelming, disorienting, chaotic, gigantic. Especially the camping area with its vast sea of igloo tents, white plastic pavilions and home-made camps is like a residential neighbourhood in the

suburbs. If it is cloudy, you have no idea if you are going east or west. Spaces and stretches that are closed off or are void of variation or function can make you feel uninspired or, in the worst case, outright uneasy.

At the same time, the festival city and its inhabitants are highly exposed to wind and weather, dust, noise and odours. Typical festival experiences range from a burning midday sun and urine dust in the air, to pouring rain and mud pits.



BETTER URBAN LIFE

Over the years Roskilde Festival has got its own planning department, a bit like in a municipality. The Urban Planning and Logistics Division was established in 2015 to work more strategically and long-term with urban planning at the festival. The goal is more security and diversity and a generally improved festival experience for everyone.

Today, a team of urban planners and architects works all year round to plan the festival city and improve urban life. Its job is to advise and help the volunteers create spaces for communities of all sizes, ranging from as little as 10 to as many as 60,000 participants. The team performs urban analysis and design, inspired by the Danish architect and urban planner Jan Gehl. The results are gathered in a toolbox for volunteers, which includes establishing more markers, creating a distinctive identity in each urban area as well as ensuring that everyone has access to the most attractive spaces, under the motto: The best for most.

The toolbox operates on three different levels.

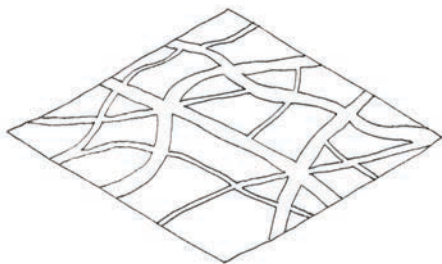




LARGE SCALE

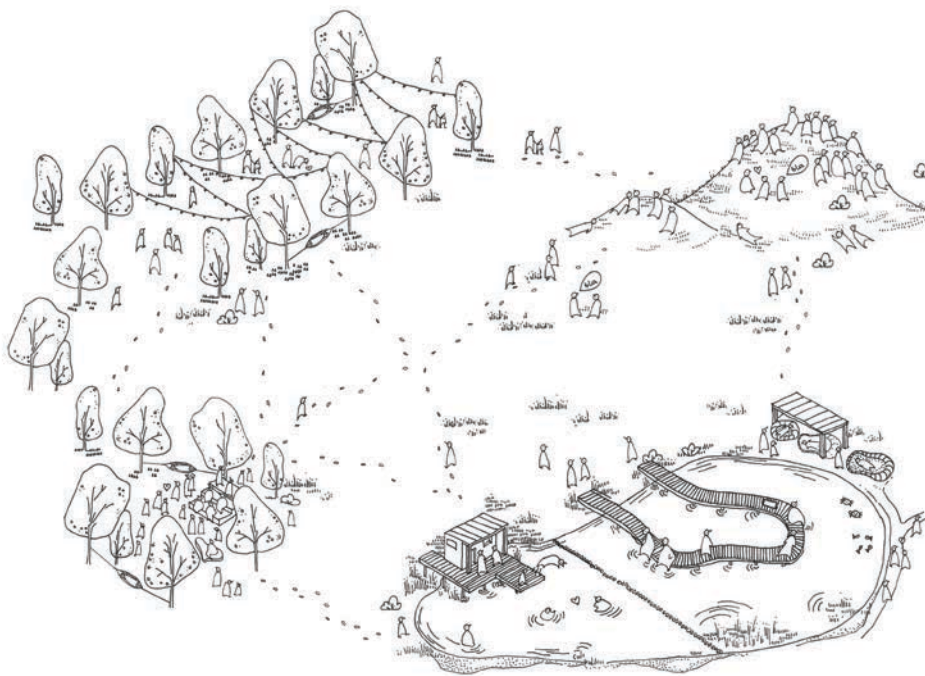
INTUITIVE STREET PATHS

A hierarchy in the network of streets makes it easy to see and communicate where you are.



THE BEST FOR MOST

All participants must have access to the areas with the best landscape and urban qualities.

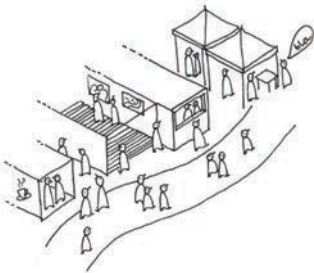


SELECTION FROM THE TOOLBOX

MEDIUM SCALE

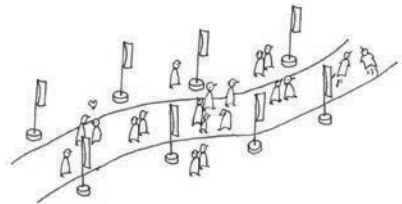
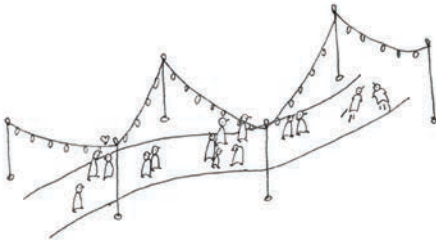
ACTIVE EDGES

An active and playful edge along façades and routes arouses curiosity and invites passersby to stay, participate and enjoy the place.



IDENTITY AND WAYFINDING

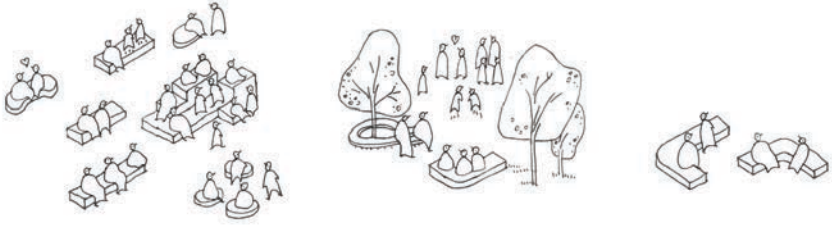
Lighting and art can imbue each street with a certain identity. Markers provide recognisability and help you to find your way.



SMALL SCALE

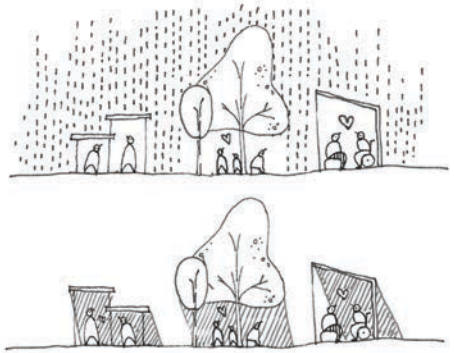
BREAK ROOMS

Quiet urban spaces provide an opportunity to withdraw and step out of the sometimes-overwhelming sensory impressions of festival life.



MICROCLIMATE

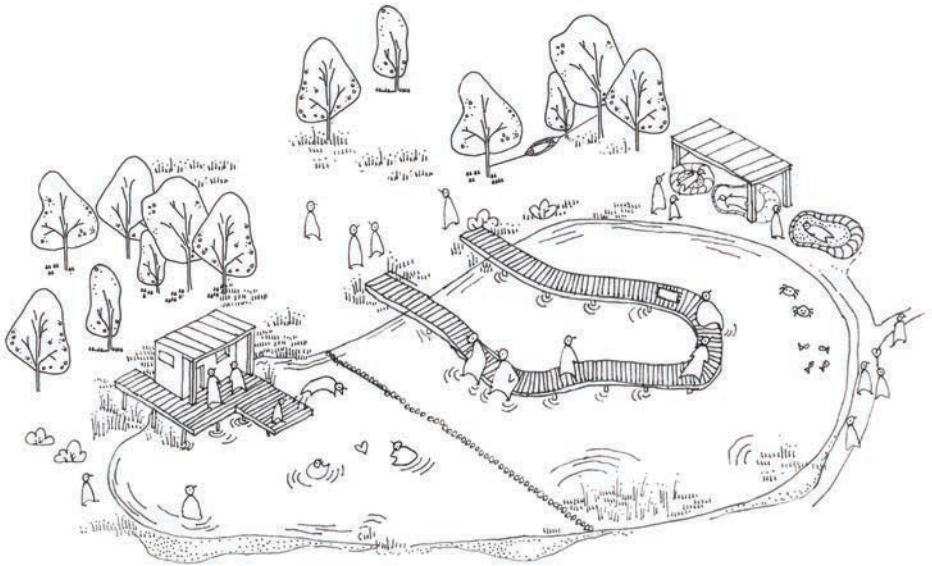
The flat, expansive festival city offers few opportunities for shelter. Even very small structures or more vegetation can help protect from sun, wind, rain, cold, heat, dust, noise and odours.



SELECTION FROM THE TOOLBOX

LANDSCAPE FEATURES

Slopes, hilltops, trees and ponds can be incorporated into the festival space and used to provide more varied and better festival experiences.



BALANCE BETWEEN SPACES

Different spaces provide the opportunity to gather in communities of all sizes – from the large community in front of the Orange Stage to the camp communities and the random meetings in the numerous spaces of the festival city.







FRAMEWORKS FOR FREEDOM

Planning is about predicting and structuring and controlling, and this instantly clashes with the idea of free space. But even though there is a touch more bureaucracy in the festival city, Roskilde Festival is at its core a dynamic city that developed on its own – and that is one of its most important qualities. Therefore, Roskilde Festival works with the goal of minimising control and establishing an important balance between the things that create frameworks and those that promote freedom. The expert volunteer planners experiment with the creative framework, inspire and set the cornerstones, and then it is up to the 30,000 other volunteers and participants at the festival to cooperate and build, occupy and leave their mark on the spaces. The urban development and the process of creating the festival city continues after the gates open.

URBAN SIMULATOR



ROSKILDE FESTIVAL IS A PARALLEL REALITY, WHERE EVERYONE CAN COME AND TEST NEW SOLUTIONS FOR THE CHALLENGES THAT CONCERN US, BOTH INSIDE AND OUTSIDE THE FENCE.

The social engagement that spawned the festival still exists among young people, but today it is even more about a common and just fight to ensure the future of the whole planet.

Roskilde Festival is increasingly involved in the green transition. We have a moral obligation to take responsibility for our own negative impact on climate and landscape.

But, with our enormous city laboratory, we also have a unique opportunity to be a platform for innovation and to contribute new ideas and experiments to the sustainable city of the future.

THE FESTIVAL OF THE FUTURE

The festival of the future is circular. Single-use consumption is a thing of the past. We build entirely from recycled materials, and all cars and heavy transport are powered by electricity. We also found the formula for more and better waste sorting, and we cooperate with purchasers of waste to ensure that most of the resources are actually recycled. The festival of the future is greener, with more wild shrubs and trees, and meals

“At Roskilde Festival there is plenty of room for differences of expression. We can do much more than what is possible in the real world of construction, as long as it is reasonable. At the same time, we have huge exposure, and we are so big that we can influence the market with our choices. So in that way we can push boundaries.”

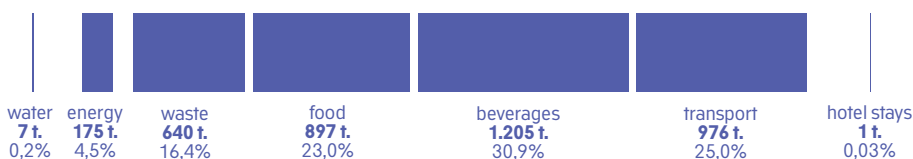
- Louise Heeboell, architect and team manager for “Planning and Process” in the Urban Plan & Logistics division

are rich in organic plants. The festival of the future speaks for young people, nature and the climate, and it ensures climate justice through strong global, professional and activist relationships.

- Excerpt from the report Grønne Fodspor (Green Footprints)

Distribution of measured CO₂e emissions.

In total 3.900 tons CO₂e:



ENTREPRENEURSHIP

CIRCULAR LAB

The festival city offers ample opportunity to gather knowledge and data and test business models, ideas, products and designs. Together with the Tuborg Foundation, we have launched Det Cirkulære Laboratorium (the Circular Laboratory) to give the next generation of young entrepreneurs greater influence, promote green development and influence Danish climate behaviour.

ENERGY

GOODBYE TO PETROL AND DIESEL

We have phased out the use of diesel generators in cooperation with the energy company Anel, and we are now running on electricity from the electricity grid. We are working to electrify our own transport and encourage festival participants to use public transport. We are also investigating solutions other than oil burners for heating bathing water.

FOOD AND FOOD PRODUCTS

GREENER GASTRONOMY

Food and drink are a big part of the festival's climate account. We take nature, animal welfare and climate into consideration in our choice of food, and we strive towards being 100% organic. In collaboration with Schmidt Hammer Lassen Architects, we are testing how we can create a more sustainable infrastructure for food in an urban environment.

WASTE

RENT (TENT) ACCOMMODATIONS

We minimise food waste, sort waste, use recycled glass and rent out pavilions and air mattresses to reduce the consumption of disposable equipment, which often ends up as garbage. The festival's waste volume has increased by an average of 76 tonnes per year over the last two decades, but in recent years there has been a decrease.

TEMPORARY ARCHITECTURE

TRAVEL TEAM WITH NEEDLE AND THREAD

A team of voluntary landscape architects, architects, designers and constructors assist the volunteer groups in the different areas with advice and various experiments on circular practices. Among other things, the team is working to replace classic festival building materials, such as plywood sheets, with textiles.



“Our collaboration with Roskilde Festival gives us possibility to establish a close dialogue with the youth in the temporary festival city and research how we as architects can push change for a more regenerative and desirable infrastructure for food systems”

- Enlai Hooi, architect and development manager at Schmidt Hammer Lassen Architects

adølstfu
Skål!

er lavet a

A woman with short, vibrant pink hair is shown in profile, focused on her work. She is wearing a dark blue long-sleeved shirt with white stripes on the sleeves and a red scarf. She is using a blue and black Bosch power drill to work on a wooden beam. Her hands are positioned to hold the beam steady. In the background, another person is visible, looking up at the work. The scene is set outdoors, with a bright sky and a large, translucent yellow plastic sheeting or tarp. The overall atmosphere is one of active participation and community effort.

ENGAGED CITIZENS

THERE IS NO ROSKILDE FESTIVAL WITHOUT VOLUNTEERS. SIMPLY PUT. THE FESTIVAL CITY IS CREATED BY 30,000 PEOPLE, AND THIS IS APPARENT.

Volunteering at Roskilde Festival is more than just taking a 2-hour shift or cleaning toilets. Volunteers also participate in the art and programme planning, right up to the booking of the headliner. 2,200 passionate people are involved for most of the year, and they are the ones who design, plan and develop the festival. During the festival period, 30,000 volunteers are involved and most spend 24-32 hours. When so many people are so passionate about something, you get a very special atmosphere, and this atmosphere spreads to festival participants as well as artists.

“You are co-creator of the unique orange atmosphere. It is like a dream, but this is reality, and you can’t find it anywhere else in the world. Enjoy freedom, forget everyday life, challenge boundaries, and protect the community.”

*- excerpt from the code of conduct
Orange Together*

THE CONSTRUCTION GANGS - THE DESIGNERS OF THE FUTURE

The volunteers who build the city are divided into areas, with extensive autonomy and a flat structure. However, each area has one area manager, one logistics manager and one identity manager – a kind of house architect. Some groups have known each other for years and have their own culture and rituals.

The construction tasks are particularly in demand by the young architects, carpenters and skilled workers, who can benefit from the experience when they return home. Construction at a festival is a very special challenge and test of your

craft. Everything you build must be able to withstand people climbing, dancing or trampling on it. It is reality to an extreme degree because it is an extreme environment.

Roskilde Festival also collaborates with DTU and other educational institutions to enable students to test their ideas and products in the (semi)real world.



DREAM CITY

In the Dream City area, the audience can build their own dream project. The only requirement is that you contribute to the community with your construction. A very dedicated, self-organised Community of so-called “dreamers” starts construction as early as the cold days of March, 100 days before the festival opens. Among other things, Dream City includes a town hall, library, fire station, post office, church, pub and a tribute camp for the TV series Game of Thrones.





“Roskilde Festival’s values, network and experimental approach to the planning of the festival city were a good starting point and a source of inspiration for building a new district in Roskilde, with culture as the driving force.”

- Andreas Hoegh, Project Manager and former Head of the Musicon Secretariat in Roskilde Municipality

CREATIVE CO-CREATION

Spectators often become participants, and participants often become co-creators at Roskilde Festival. The festival participants build their own residence and community, and many of the established camps organise activities for the entire festival community. Art and activism are part of the programme, and the participants have ample opportunity to engage in workshops and debates and joint art projects. The festival city is a place where young people can try their hand at building and contributing to the cities of the future.

Volunteering, co-creation and the experimental approach also seep out to the city on the other side of the fence. Perhaps this is why Roskilde Municipality has one of the highest number of associations per inhabitant in the country. And this is certainly why the municipality got the new, creative district, Musicon.

THE SILENCE BEFORE THE PARTY

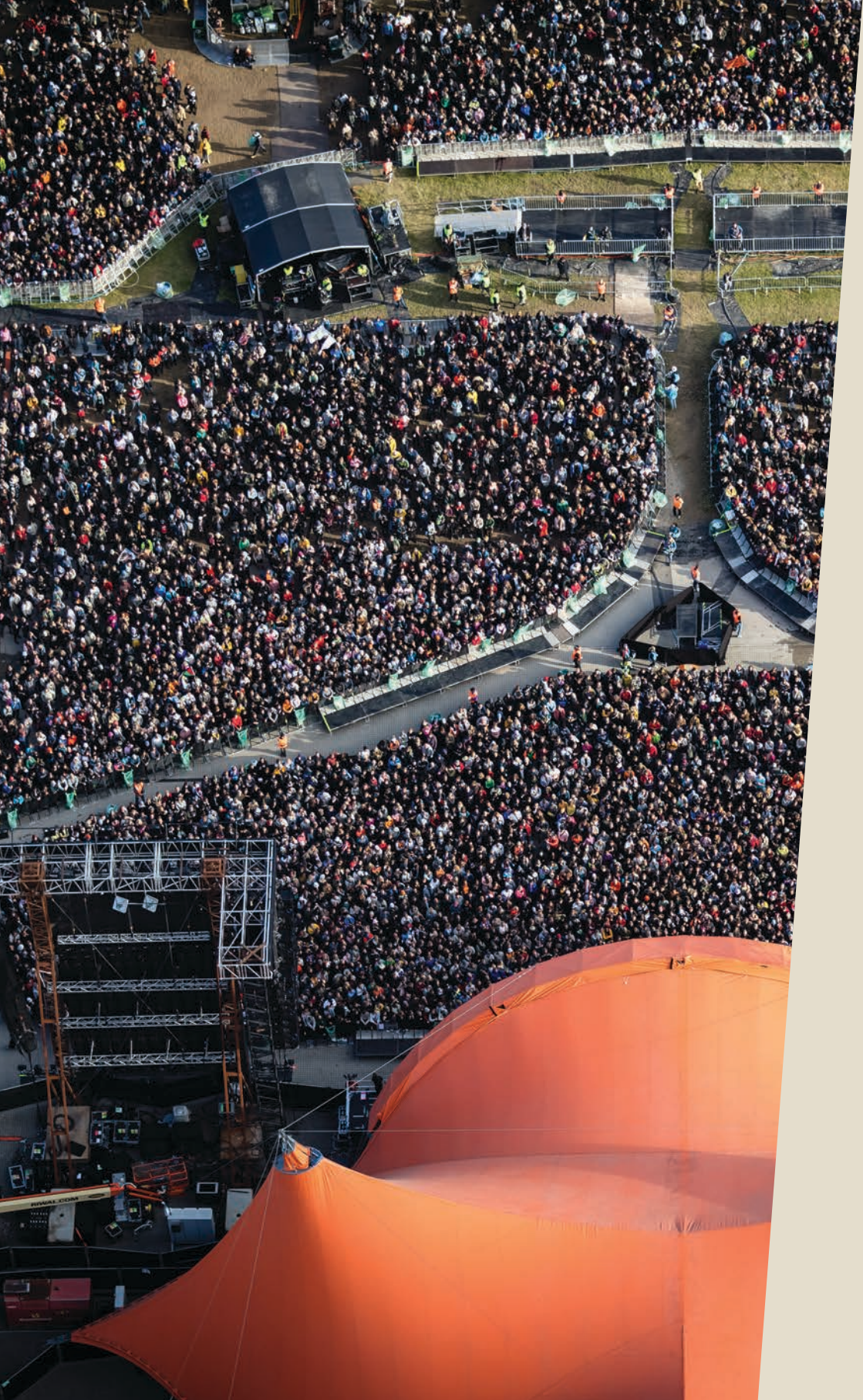
After more than a year of planning and some hectic weeks before the opening, the festival city is ready for its inhabitants. The familiar stages and stalls await, accompanied by new temporary buildings and redesigned urban spaces. On Saturday, in the hours before people are allowed into the camping site, there is a special, pulsating atmosphere in the air and a surreal feeling of an abandoned Wild West city. The festival city makes no sense without people. It is only when the participants come onto the scene, with their bodies and tents, that the city is truly complete. Now the festival city lives again.

“It feels magical. You are standing there in fresh, untrodden grass, and many of us have worked so intensely for so many weeks. It is a bit like having a party where the guests will arrive shortly, and you wonder if you are ready. But then, in half an hour, you have a city full of inhabitants. It feels like an impossibility taking place right before your eyes.”

- Mika Christoffersen, Program Manager for Organisation and Co-creation







MOCKUP CITY

BY: BORIS BRORMAN JENSEN,
ARCHITECT AND LONG-STANDING MEMBER OF MUSICON'S ADVISORY BOARD.

Architects use so-called mockups to investigate whether their ideas hold water in reality. It can be a building detail, a facade section or an entire apartment module, which will be built in a scale of 1:1. A mockup is an experimental cross-section of reality, where you are allowed to fail and to challenge current norms in order to set new standards. A mockup is an effective test and development tool, but it also has its limitations. If you want to test something in a larger context, you have to resort to experimental buildings or actual building exhibitions. We do not have a tradition of this in Denmark, but we have cultivated another experimental pathway, which to me is at least as interesting: Festivals run by associations.

The flagship in this context is undoubtedly Roskilde Festival – the big city's answer to the Phoenix. A temporary city, but nevertheless Denmark's fourth largest for eight days a year. A massive display of logistics, where almost all elements of the everyday city are built as functional, full-scale mockups. Here you will find large open spaces, small intimate meeting places, quirky niches, recreational landscapes, cultural monuments, sleeping towns, village halls, restaurants, emergency rooms, shortcuts to romantic rendezvous, and prototypes of the future urban furniture – physical settings for new social forms of interaction that have not yet been invented. The festival is Denmark's, if not all of Northern Europe's, largest *Mockup City*.

And the effects of the extensive urban experiment spread, sprouting in the surrounding community. A very tangible re-

sult is Roskilde's new, award-winning district of Musicon. The musical district has literally grown out of decades of festival activity, the creative environment at Dyrskuepladsen and, of course, a good deal of ambitious drive from Roskilde Municipality. Musicon's experimental urban development would simply not have come that far without the help of the temporary sister city across the highway.

The partnership lives on, although Musicon is finding a more permanent form. In my view, it makes perfect sense that this should continue and that similar partnerships should be further developed in other contexts with various research and educational institutions, municipal councils, urban development companies, urban planners and associations that believe that culture and communities are a vital driving force in urban development.

Roskilde Festival's eccentric exception from daily life has been called a sociological garden for good reason, and dozens of books, university theses and long newspaper articles have been written about its cultural significance and role as a test site for new forms of artistic practice. It is a story about courage and subculture, community, rock'n'roll and mainstream hedonism, which will certainly be continued by sociologists, anthropologists, cultural critics and dedicated fans. I would like to voice my support that the next chapter in that story – and the next layer of experimentally transferred experience from the festival's cultural laboratory – should be more about what happens when the agricultural and country fair near Roskilde is transformed into a true *urban theatre*.





NOTES

Photos

Frontpage/1: Katharina Grosse, Destroy Me Once,

Destroy Me Twice. *Photo:* Alexander Fazio

2 + 4: Kim Matthäi Leland

9 top: Ukendt fotograf

9 bottom: Kim Matthäi Leland

10: Kim Matthäi Leland

11: Kim Matthäi Leland

12 top: Katharina Grosse, Destroy Me Once,

Destroy Me Twice. *Photo:* Jacob Stage

12 bottom: Claudia Comte, ME WE.

Photo: Kim Matthäi Leland

13 top: NLÉ Works, PLATFORM.

Photo: NLÉ Works

13 bottom: Public Works, FLOKKR.

Photo: Inger Marie Helgasdatter

15 top: Kim Matthäi Leland

15 bottom: Jacob Schjørring

16 top: Mickey Woodbridge at Ambereum.

Photo: Nicolai Hegelund Vilhelmsen

16 middle: Preston Drake Hillyard

16 bottom: Mia Dernoff

20: Carl Johan Holmboe Dahl

21: Mick Friis

23 top: Kim Matthäi Leland

23 bottom: Kim Matthäi Leland

28 top: Jacob Schjørring

28 bottom: Simon Lau

30: Stiig Hougesen / SH Lufffoto

33 øverst: Emil Lyders

33 bottom: Mick Friis

34: Marie Munkner

36 top: Michelle Berg

36 bottom: Jaques Holst

39 top: Alexander Fazio

39 bottom: Matthias Grandjean

40: Stiig Hougesen / SH Lufffoto

41: Villas Hartvig

42: Stiig Hougesen / SH Lufffoto

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20-23: Plan & Rum Roskilde Festival



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