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Picture on the front cover from ByBo's housing project «Løvåshagen». Photo: Knut Egil Wang

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INSTANT CITY – PERFORMATIVE ARCHITECTURE AND CITY LIFE

GITTE MARLING AND HANS KIIB

Abstract

This article analyses Roskilde Festival as an Instant City. For more than 40 years, Roskilde Festival has had many thousands participants for a weeklong festival on music, performances and cultural experiences in a layout designed as an urban environment. During the last ten years, increasing emphasis has been laid on creating a vivid, and engaging social environment in order to create a lab for social, and architectural experiments. These goals challenge the city planning as well as the urban scenography. The article addresses the research questions: What kind of city life and social experiments are taking place in 'the instant city', and how can it be characterized? It also emphasizes the relation between city life, urban design, and the aesthetics of architecture and urban spaces. The question here is, in what way architecture and urban scenography are used as tools to support the goal of an experimental and social engaged city environment? The analysis shows that the specific city life at the instant city, Roskilde Festival, can be characterized by being *'open minded'*, *'playful'* and *'inclusive'*, but also by '*a culture of laughter*' that penetrates the aesthetics and the urban scenography.

Key words:
Instant City, instant urbanism, festival, performative architecture, aesthetics, urban design, city life, culture of laughter, grotesque realism.

Introduction

Roskilde Festival is a weeklong festival on music, performance, and art installation in a layout designed as an urban environment. During the last ten years, increasing emphasis has been laid on creating a vivid, and engaging social environment. These goals challenge city planning as well as architecture and the urban scenography.

After a brief introduction to the term 'instant city', the analysis of the social presence at Roskilde Festival will follow. This analysis has been based on urban theories of Ferdinand Tönnies and his terms 'gemeinschaft' and 'gesellschaft' and on George Simmel's approach to city life as both overwhelming and inspiring at the same time (Simmel, 1995). Erwin Goffmann's study of behavior in public places (Goffmann, 1963) has inspired our observations together with Richard Sennett's and Zygmunt Baumann's arguments for the necessity of an open and inclusive urban life (Sennett, 1995; 2005, Baumann, 2002). Finally, M. Walzers term 'open minded' urban environments (Walzer, 1995) and the term 'public domain' (Haajer and Reijndorph, 2001) have been used to characterize the social interaction at the festival. Compared to the permanent city, the city life at Roskilde Festival has a more developed layer regarding party and laughter. In order to systematize and analyze this, we have drawn upon Bakhtin (2001) and his term 'culture of laughter'.

The approach to city planning and urban scenography is based on Kevin Lynch's categories for the image of the city (1960; 1981). The analysis of architecture as aesthetic landscape will be conducted through terms of 'performative architecture' (Klingmann, 2007; 2010) and the aesthetic term 'grotesque realism' (Bakhtin, 2001).

The empirical analyses of Roskilde Festival have been conducted in the years from 2008–2011 and have been documented in our books, *Experience City.DK* (Marling, Jensen and Kiib, 2009) and *Instant City@Roskilde Festival* (Marling and Kiib, 2011).

Instant City approach to Roskilde Festival

Our approach is inspired from the 'Instant City' project from 1969, which was developed by the avant-garde group Archigram – Peter Cook, Dennis Crompton, and Ron Herron (Sadler, 2005). In this architectural project, the Situationist's ideas on adding a new layer of informal social behavior to city life, in order to enhance a cultural richness of our cities, were developed into various kinds of mobile structures (Debord, 1959; Kotányi and Veneigem, 1961). Archigram developed the Instant City as 'a cultural incubator' which could, so to say, 'invade' the sleepy town and add to it a new layer of culture and unforeseen experiences for a while. The impact of this 'cultural incubator' would be like an enzyme which gradually could transform the social life and start a process of evolution of the

urban structure in itself. A sophisticated set of mobile units such as information pavilions, cultural scenes, laboratories, and institutions could be embedded into pre-existing urban environments and could be mounted in parks, on rooftops, or in open fields.

The term 'instant city' emphasized a physical and cultural framework of a 'learning machine' which provided a technological and cultural innovative drive to the existing society (Cook, 1999).

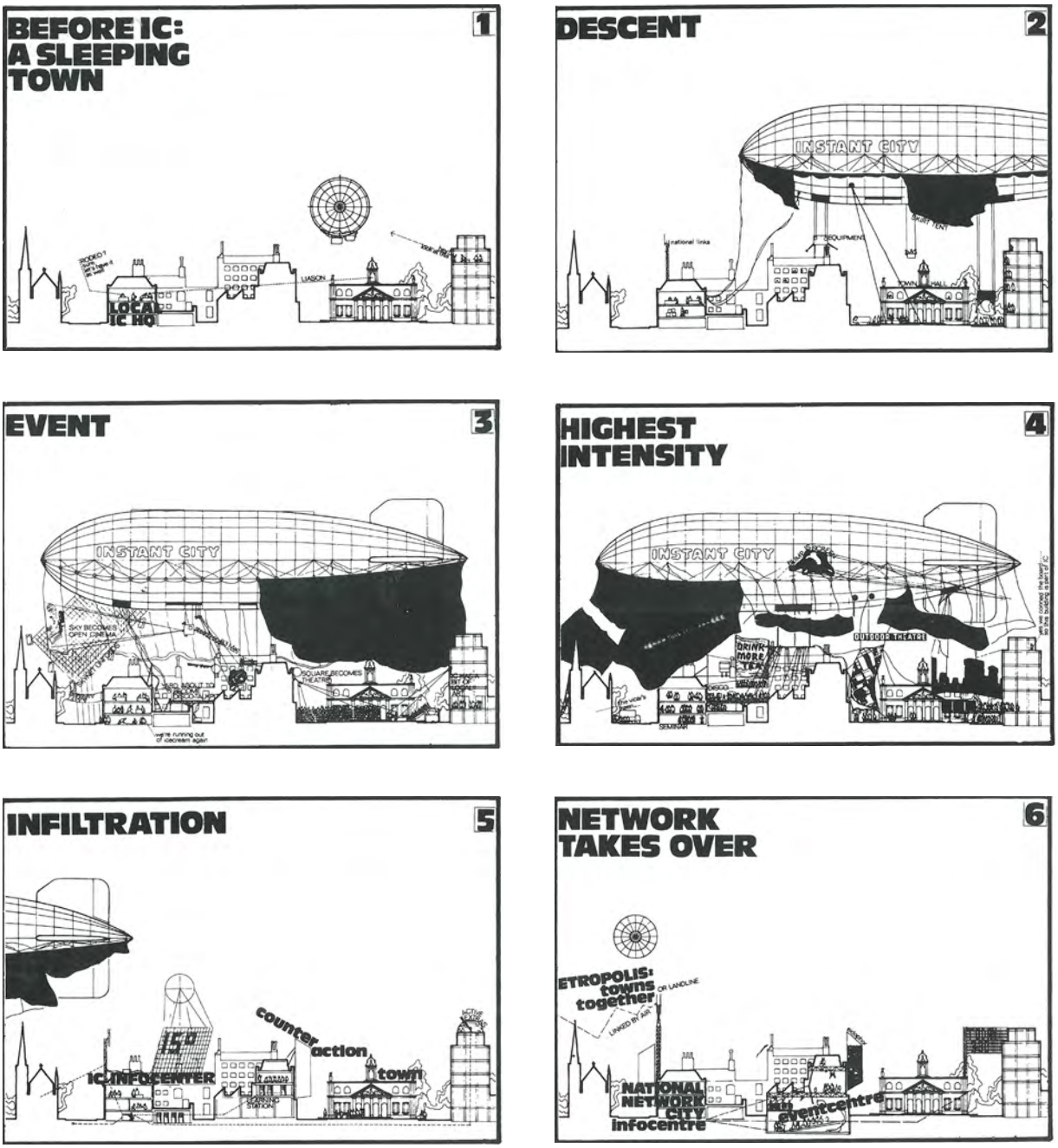


Figure 1. The Instant City Project, Archigram 1969. The diagrams illustrate how the existing city is influenced by the events. PETER COOK, INSTANT. CITY AIRSHIP, 1970

Based on our first survey in 2008, we developed the thesis that Roskilde Festival could be understood as an instant city similar to the Archigram project from 1969. The numbers of similarities are obvious. The festival is rooted in the same social experimental tradition where an increasing effort has been laid on developing a lab for developing new music, performances, and public art, but also with a strong focus on alternative way of living. Focus has been on a social inclusive city life based on freedom, play, humor, but also on responsibility and reflection (Marling and Kiib, 2011).

The investigations

The detailed fieldwork at Roskilde Festival has been conducted over a period of 3 years from 2008 to 2011. Roskilde Festival is a temporary agglomeration of 125.000 people. Approximately 90.000 are 'ordinary' inhabitants. 22.000 are service employees who work voluntarily with e.g. food, refuse removal, and safety. During the week, 4–5.000 media workers also appear expecting to capture the mood of the tent city, to get the coolest interviews, or to give the sharpest reviews of the big concerts.

In 2008, the analysis was based on intensive observations and interviews with key persons that is, the director, the information director, the chief architect, and the art curator.

In 2009, 12 participants were observed and interviewed about their everyday life and territories at Roskilde Festival. The conducted method was 'the urban songline method' developed by Marling (Marling, 2005; Marling and Kiib, 2011). The city life and experiences of the respondents were traced and documented during 24 hours. The respondents were asked to take photos of the places where they 'felt at home' or where they experienced that 'something interesting' was taking place. Their preferences among the various cultural and social offers were described.

At the same time, city life was mapped through other types of observations in public places in the instant city. This part of the observations and mapping included city life and social culture in the tent areas as well as in the central festival areas.

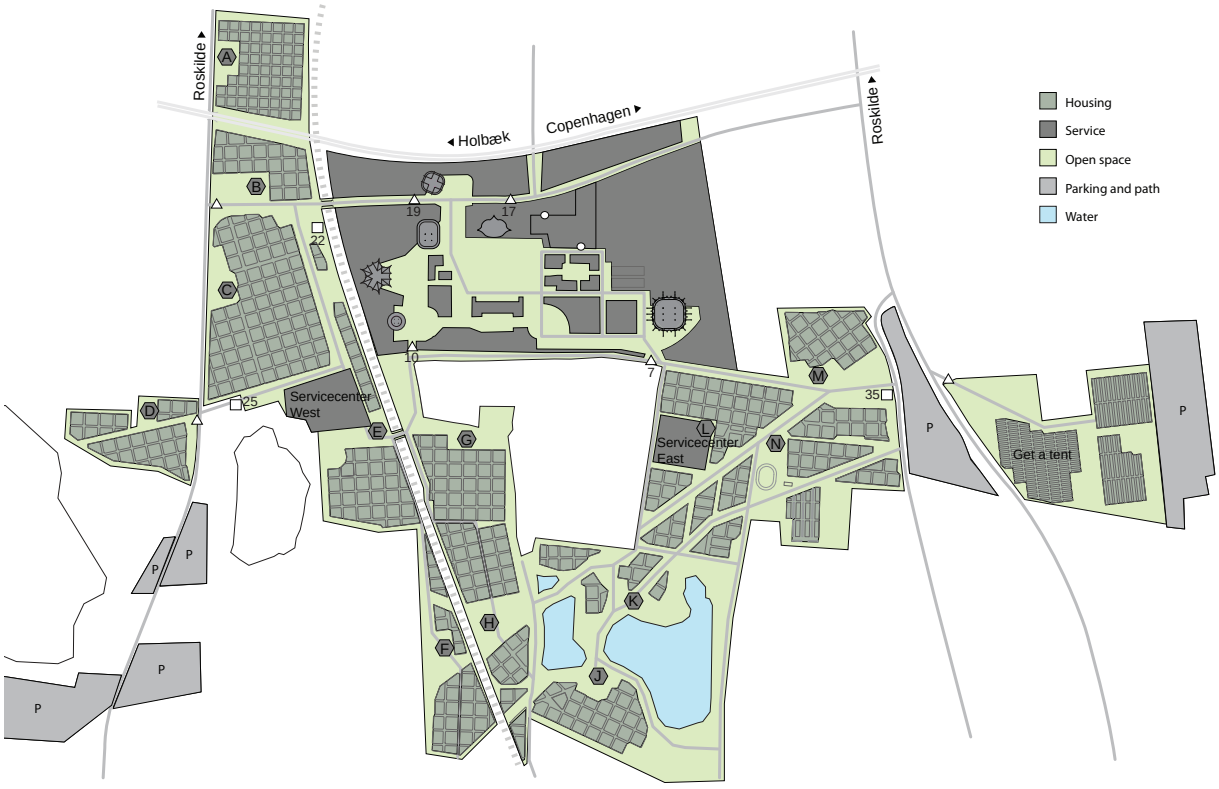
In the years from 2008 to 2011, the site plan of the festival and its public spaces and art installations were analyzed. This included registration of the plans, the infrastructures, the programs, the functions, and the overall image of the city. Focus has been on space, architectural form, and the aesthetics of urban scenography and installations. The conducted empirical research has provided a much wider perspective on the different aspects of 'the instant city' today. The term 'instant city' can also refer to 'temporary architecture' in a broader sense where e.g. relational art installations coexist in connection with urban events.

The Functional Landscape – The Master Plan

Eleven months a year, the city of Roskilde is a small and, more or less, silent town, but in the last weeks of June, a new physical structure is added in the outskirts of the town. A lot of volunteers build up a festival area which now, for some years, has been labeled as *'the largest temporary city in northern Europe'*. In terms of structure, this new layer to Roskilde bears the characteristics of a fenced city with housing sectors, service centers, and public spaces, and with clear boundaries between the town and the countryside.

As shown on figure 2, the master plan for the festival city is characterized by functional thinking reminiscent of the 20th century town planning ideals where the key points were related to identifiable neighborhood units, accessibility, and equal distribution of service. Translated into a festival context, the stage area is defined as the 'The Main City Center' with everything that entails. The large areas with tents are the residential 'suburbs'. They have been supplied with district centers, and every neighborhood unit has its local center. This ensures a hierarchical city structure, granting every 'inhabitant' relatively easy access to primary facilities such as toilets, showers, communal cooking areas (grills) in addition to water and take-away food. More specific, shopping can be done at one of the district centers – City Centre West or City Centre East – or in 'The Main City Centre'.

Figure 2. Master Plan Roskilde Festival 2009 shows the functional layout of the city: The great scenes and public spaces, shopping areas, food courts, and service areas in the city center. The tent areas (suburban areas) have living areas, local centers (the agoras), and two regional centers (Centre West and Centre East).



The areas are linked together by numerous infrastructural systems. First of all, the broad avenues, which connects the various districts and serve as access roads for the shops, the scenes, and the back stages areas. The housing areas are compartmentalized by fire lanes which create a pattern of squares across the entire camping area.

In the survey, the respondents provide their impression of this city structure, explaining that they use *«a lot of time on everyday activities»* – fetching water, taking a shower, buying food or cooking, visit fiends etc. It is important for them that the supply of water and food is well organized and that it is possible to get around.

To sum up, the implementation of the master plan represents a well-organized *functional landscape,* related to a clear distribution of programs, securing the supply of food, sanitation, and fire protection.

Orientation – landmarks and nodes

The festival participants are well aware of how to navigate in the city. They use the local agoras, the gates, and the different stages as landmarks. This includes the characteristic main stage, the 'Orange Stage'. Also smaller landmarks are pointed out, e.g. an elegant white igloo – 'Smokers Lounge', the 'Yellow Silent Dance Pavilion', the 'Tuborg Ferries Wheel,' and the art installation 'Human Carwash' (Marling and Kiib, 2011).

The city center consists of a series of open spaces designed for music experiences, recreational areas for relaxation, and activity areas with street art and other art installations. They provide a vast supply of collective spaces of which several can be inscribed into the urban space catalogue of the traditional city; e.g. *'theatre', 'arena,'* and *'atrium'*. These basic forms have been applied to many of the open spaces, and together they form a series of *connected spaces* with overlapping functions and a clustering of programs.

One example is 'Ovalen', a food court (see figure 4) which mimes both the restaurant streets of European cities with their sidewalk restaurants and the food courts of Asian cities. It is designed as an enclosed area with 10–15 simple restaurants and bars along the edge of the inner room. This layout provides a classic urban space design with dimensions corresponding to the golden section, and the space is small enough to enable one to sit at a table in a bar and observe people on the opposite side with relative ease. In this way, the design fulfills the principles for classical urban space design (Cullen, 1961) in which people go out 'in order to see and be seen' (Gehl and Gemzøe, 2011).

Due to the design of landmarks and spaces in the concert area and the distribution of meeting places at the agoras in the tent areas, the festival

Figure 3. The icon of Roskilde Festival is the Orange Stage. It serves as a landmark and node (Lynch, 1960) in the city center.

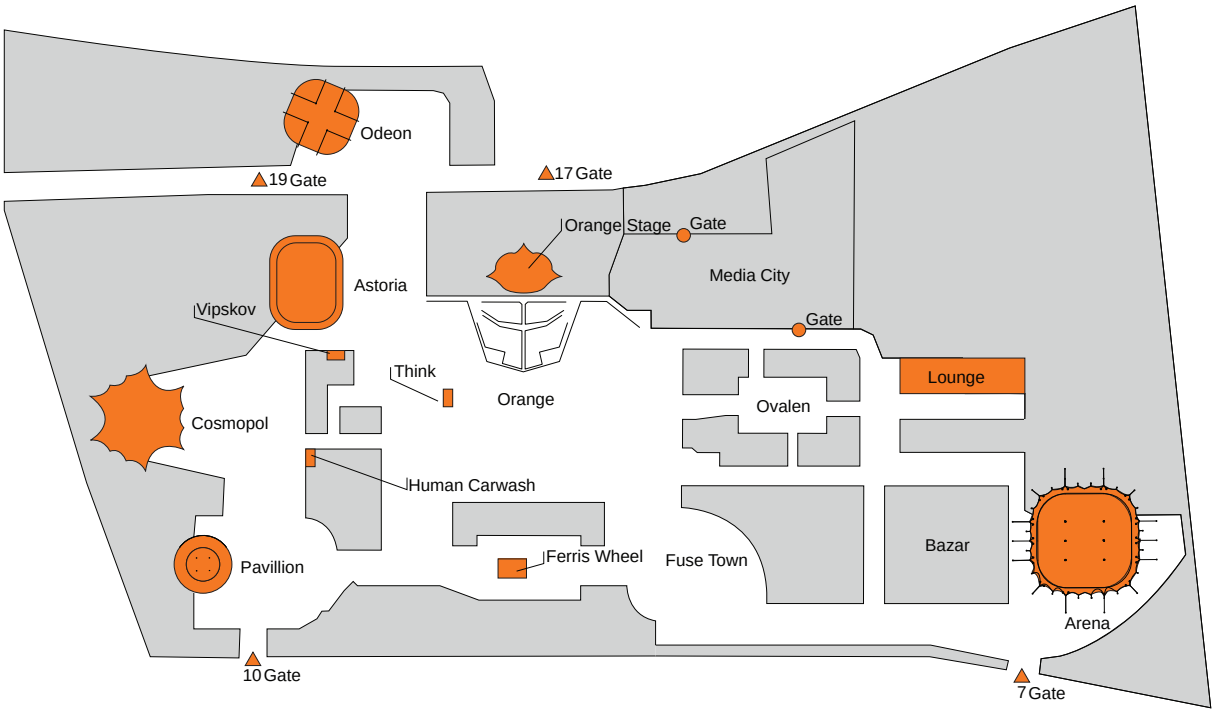


Figure 4. Map over the landmarks and nodes (public spaces) in the city center (2009). Besides the 7 big scenes and the huge Ferries Wheel, most respondents also pointed out areas like 'Ovalen' and Fuse Town – two food courts, the Bazar Area, and the art installations like 'Human Car Wash' and the sculpture 'Think'. The grey areas on the map are back stage areas.

participants have a clear perception of the temporary city. Their explanation of how they orientate can be compared with the terms used in more professional analysis – 'landmarks' and 'nodes', 'districts' where people live, 'edges' between these – categories, which have been developed by Kevin Lynch in '*Image of the City*' (Lynch, 1960). As in smaller towns, the design provides a clear 'orientations landscape'.

An open minded and inclusive city life

After the presentation of the design of 'the functional landscape' and 'the orientation landscape' of the temporary city, we will proceed to the architectural scenography as aesthetic landscape. But before we do that, we will present the analysis of the city life and the specific urban culture.

Together with the music program, the city life is an important pillar on which the festival is based. Key words among the interviewed participants are *«the party», «the community feeling», «individual expression»,* and *«a barrier-breaking fellowship with people you know, but also with people you might get to know».* City life has to do with '*the perceived*' but also with '*taking part*'.

On basis of the observations and the interviews, it can be concluded that Roskilde Festival is a 'gesellschaft' with a host of people and a mass of cultures. In the sphere of 'gesellschaft,' one can free one's spirit from everyday practice and show sides of oneself that are *'more than what I do ordinarily'* (Simmel, 1995). The individual is stimulated by the many new impressions. As in the permanent city, the sphere of 'gesellschaft' at Roskilde Festival is regulated by rules and norms. However, a couple of quotes from the interviews reveal that there is a significant difference between the formal culture at Roskilde Festival and any other city: *«The atmosphere (at Roskilde Festival) is very different», «At Roskilde you're someone else», «Everybody's very friendly and helpful», «There is little to no violence at Roskilde», «(There is) an unprecedented degree of respect»* etc. (Marling and Kiib, 2011). The culture is not based on blasé attitudes and being reserved (Goffmann, 1963), but rather on joy, responsibility, helpfulness, and respect for other people.

An examination of the communities that are formed in the camping areas at Roskilde Festival, reveals that they are not closed 'gemeinschafts' (Simmel 1995; Sennett, 1995; 2005). On the contrary, they are characterized by being open and inviting. The interviews document that the participants visit other's camps – camps where they know the inhabitants, but they also drop by even if they do not know anyone. Random neighbors are invited for a party, a game of cards, or for beer bowling. The invisible lines between the private and the public spheres may be there, but they are not very distinct – rather transparent and somewhat blurred.

The investigation shows that the open spaces of the festival area, the agoras, and the city centers comprise a large, 'open-minded public domain' (Walzer, 1995; Haajer and Reijndorph, 2001) where a lot of social and cultural exchange occurs. In spite of different spatial and architectural appearances, they share a common trait in the sense that young people – as they explain themselves – with different backgrounds and from different geographical places *«test the city life and challenge their personal limits»*.

The culture of laughter penetrates the city life

However, the city life at Roskilde Festival is more than just 'gesellschaft' and 'gemeinschaft'. At Roskilde Festival, no one is merely a passive spectator. As soon as a guest enters through the gate to the festival area, he/she enters another world – *«a real second life»,* as the former architect behind the festival, Jes Vagnby, expresses it (Marling and Kiib, 2011). It is a world that differs from the permanent city with its official culture, well defined social hierarchies, power structures, class related norms, and inherited values. At Roskilde Festival you also find social rules and norms but, compared with city life of the permanent city, they seem a bit twisted with an added measure of humor and craziness.

The interviews with the participants clearly show that there is a different social order – often turned on its head – during this particular week. It is a feast with grotesque expressions and a party filled with intoxicated experiences, humor, and joy. The feeling of crossing the boundaries permeates the city life and the social interaction.

Where does one find terms for this form of urban life? The regular theories of city life are insufficient here. Therefore, we have looked to literary theory – more specifically to the Russian literary theorist Mikhail Bakhtin who works with a concept he label 'laughter culture' (Bakhtin, 2001). Bakhtin takes his point of departure in Rabelais' picturesque descriptions of medieval carnivals and feasts, also ecclesiastical ones. He argues that they played an important role in the life of medieval man.

'The principle of laughter' is central in the laughter culture of the carnival. According to Bakhtin, 'the principle of laughter' is a way of perceiving the world, life, man, and his/her relation to other people. The 'principle of laughter' is composed of four dimensions: '*universality', 'party', 'freedom'* and '*ambivalence*'. Combined, these four dimensions comprise an utopian life in which people are cheerful, playful, open minded, equal, and in harmony. During the carnival, it is impossible to live by other laws than those of the carnival which means the laws of carnival '*freedom*'. *«The character of the carnival is universal; it is a particular condition of the entire society, a societal rebirth and renewal, in which everybody participates»* (ibid., p. 24).

The medieval carnival was 'temporary' which is an important point. The rulers were able to accept the carnival solely due to its temporary nature. In this sense, the carnival served as a kind of valve in which the harsh reality of everyday life is put aside for a while and through which yoke and dismay are released by laughter. The laughter is '*social*' which means that everybody is laughing. It is '*universal*' which means that it is directed at everything and everyone including the one who laughs him-/herself. It is '*ambivalent*' which means that it is a happy and cheerful laughter that might, simultaneously, be mocking and degrading. (Bakhtin, 2001, p. 33).

The observations and the narratives from Roskilde Festival show that laughter culture is very much influencing the public behavior at the festival. For a limited period, the participants find themselves in the 'realm of freedom'. Most of them explicitly say so. The freedom resides in *«the opportunity to do nothing and anything»,* as many of the interviews show. According to our respondents, there is a freedom to enjoy life and to party without inhibitions for a week. Freedom is to *'get soiled down'* in several kinds of ways.

You do not find any dress code – everybody can be as they are. Or they can dress up or change style – get rid of the suit or the neat and orderly surface of official life. One respondent stresses the incredible degree of tolerance and respect and says, *«You can get away with almost*

Figure 5. A Nordic Viking: Those who laugh use themselves as media for the amusement. INSTANT CITY@ROSKILDE FESTIVAL

anything». The freedom is also evident in a free body culture such as getting a 'buzz' out of being naked in a unisex sauna or shower, or, «*running naked through some camps».* It is «*barrier-breaking and awesome to act it out»,* a respondent says.

If one was to stay in a random spot in the festival area one would soon see participants in colorful, often very scanty costumes, and outfits that exhibit the body – or degrade the participant as a humorous comment on his/her own role or ego. As a 'small party', the dressed-up people drift by spreading joy and fun to everybody; amusing episodes occur which would be 'too much' in ordinary, routine city life; but at Roskilde Festival, they are simply a part of the laughter culture.

Performative architectural aesthetics

The research shows that there is a clear relationship between city life and the urban architecture. In the following, we will go more into depth with this relation.

When it comes to architecture, the basic building blocks of the city consists of many kilometers of scaffolding, several km^2 of canvas and reinforced plastic foil, and many kilometers of steel fences and veneer sheets.

On one hand, the architecture of the instant city, Roskilde Festival, is basically *'generic'* due to the uniform application of the same basic materials. Assembled, joined, extended, and scaled, they form linked structures and spatial sequences of various sizes. The architecture becomes a framework for functions and appears as 'stages', 'food stalls', 'recycling stations', 'toilets', and 'showers'.

The lighting is regulated naturally through openings or artificially – e.g. with stage lights and lighting installations. Apart from the stages, the acoustics are largely unregulated – everything is audible – and voices, music, and machinery noise blend into one another in a carpet of background sounds.

On the other hand, in this open structure options for particular aesthetic appearance and spatial experiments have been created. Through symbols, ornaments, and image decoration sensuous architecture has been created and provides situations and moods of various kinds.

Architecture embeds the functions and the experiences to the place. In general, this creates a holistic atmosphere for the user, and the architecture can become a symbol for the activities in the building or the ideas behind its genesis. At Roskilde Festival, much of the built structure and installations have been given 'an extra aesthetic dimension'. We label it

'performative architecture', where focus is on the creation of feelings. This kind of architecture provides a framework for a perceived structure of contrasting shapes, of light and shadow, and symbols and ornaments. It becomes a new layer, providing users and viewers a sensed experience – not only visually through the sight but also through sound impression, bodily exposure, and through tactile experiences.

When we talk about 'performative architecture,' we address built structures which can accommodate a chain of emotions, form mental images, and create associations to specific events (Kiib, 2010; Kolarevik and Malkawi, 2005; Leatherbarrow, 2005). Moreover, 'performative architecture' can address the *intellect*, rationality, and it can challenge the body, prompt action and interaction with the building (Pallasmaa, 2005; Jantzen and Vetner, 2010).

The cultural sociologist, Virginia Postrel, states that *«form follows emotion' has supplanted 'form follows function'. Emotion tells you which form you find functional... If modernist design ideology promised efficiency, rationality and truth, today's diverse aesthetics offer a different trifecta: Freedom, beauty and pleasure...»* (Postrel, 2004)

Her theory relates to Bernd Schmitt's theory of 'Experiential Marketing' (Schmitt, 1999). It takes, as its point of departure, a notion that the experience is not embedded in the product in advance but is rather something that must be added. Experiential Marketing operates with various 'strategic experimental modules', including 'sense marketing', 'feel marketing', 'think marketing', and 'act marketing'. By way of examples, Klingmann argues that analogous strategies are useful in architecture and design. Based hereupon, she puts forth the following categories of architecture: *'Sense Architecture'*, *'Feel Architecture'*, *'Think Architecture'*, and *'Act Architecture'*. (Klingmann, 2007; 2010).

'Sense Architecture' appeals to the user's senses with the purpose of creating sensory experiences through sight, hearing, touch, and smell. A number of new performative architectural projects, sensor controlled facades, and interactive lighting systems belong to this category.

The Finnish architect, J. Pallasmaa, has worked with and written about 'Sense Architecture' for years. He takes the approach further as he talks about 'Sensorial Architecture' which can be experienced with seven different bodily senses including taste, bones, muscles, skin, ears, eyes, and nose (Pallasmaa, 2005).

'Feel Architecture' seeks to appeal to people's emotions and attempts to create an inner mood. In this context, Klingmann refers to Peter Zumthor's thermal baths in Vals which induces a spiritual sense of wellbeing through a conscious control of homogenous materials, light-shadow ratios, acoustics, etc.

'Act Architecture' aims to enhance physical exertion and interaction. Act Architecture can be measured on its functionality as a catalyst for social experiments and intercultural experiences. As an example of 'Act Architecture', Klingmann refers to Schouwburgplein, which is an interactive urban space in Rotterdam.

'*Think Architecture*' is architecture which appeals to the intellect. Through surprises and provocations, it aims to make the user think and reflect in new, divergent, as well as convergent ways.

Figure 6. 'Think' – construction at Roskilde Festival 2009. You look at it – you climb it and you reflect on it. It was located just next to a small memory park for the participants, who died at the 2000 festival.

Every year on Roskilde Festival, you find several examples of performative urban spaces and installations which invites to bodily action. Physical exertion and perception are, for instance, very important parameters in the designs of the agoras Move, Skate, and Swim. They are orchestrations of the border zone between sports and bodily performance. In the design of recharging stations and the ferries wheel, the body must also be used. The pedals must be worked to keep the electronic communication going or prior to a make-out session with the girlfriend in the gondola whilst getting a bird's eye view of the city.

Both 'think' and 'act' are essential elements in the description of the basic values of the festival – 'from attitude to action' – as presented in the festival program. This is expressed literally in the designs – either in unambiguous statements or with humor as the vehicle. Below, we will present some distinct designs on this.

Pose/Expose

Pose/Expose was a building or an art installation which, in 2010, invited to 'silent disco'. The circular building was located to the west of the Orange Stage. The material was a kind of magic glass which, during daytime, reflected the outdoor surroundings. The urban stenography was, in the daylight, mirrored in the facade, but one could not tell what happened in the building. From the inside, however, the facade was transparent.

During nighttime, when the light was turned on inside the building, the transparency was turned upside down. The facade was suddenly transparent from the outside. All people, passing by the pavilion, could see what happened inside the building while all the dancing people inside had the feeling of being in a, more or less, closed space. All the dancers were provided with earphones through which a DJ sent music. Not necessarily all the time or the same music to everyone. The pavilion or event created a special situation with an atmosphere of happy, dancing people moving their bodies, sweating, humming in the otherwise silent space.

> *The Pose/Exposes dance floor was a non-hierarchical space without direction. No body had a better place to dance than others (the round form and the music from the earphones). It was a circular chorography, which had neither start, nor ending.*
> *The dancers danced alone, together or in groups, and they moved their bodies freely in unpredictable patterns.*
> *This was a scene for total theatre, where all the present people played important roles – without participants no art installation or art piece.*
> *This way of understanding the installation can also be seen in the title of the art installation – Pose/Expose – which relate to the opportunity to 'pose' and 'expose' yourself.* (Jespersen, 2010)

Figure 7. Pose/Expose. It is an installation designed by the architect/art group AVPD, Roskilde Festival 2010.

The aesthetics of grotesque realism

'Grotesque realism' is the aesthetic dimension inherent in laughter culture. Grotesque realism is the means by which laughter culture is expressed through idioms and imagery. As in laughter culture, the four dimensions of 'universality', 'party', 'freedom' and 'ambivalence' are significant. However, grotesque realism also takes on other dimensions. Bakhtin focuses on the *physical – bodily*; thus referring to the fact that man eats, shits, drinks, fights, feasts, and works. All of these bodily functions are present in laughter culture and expressed through grotesque realism.

Bakhtin adds yet another dimension which he designates the '*negation*'. The term covers the complete transformation in grotesque realism of high and low, true and false. This occurs when the participant in the carnival wears his pants on his head, or when truth is claimed to stem from wine rather than God. As a consequence, degradation often takes place. Degradation means that things are brought down to earth and become one with the earth. It is a burial but also the sowing of the seed of something new and improved. The degradation is, thus, ambivalent because it simultaneously negates and confirms. (Bakhtin, 2001, p. 45). Finally, Bakhtin refers to '*exaggeration*'. During the carnival, the body is presented with big breasts, giant bottoms, large heads with big mouths and ears (Ibid., p. 13).

'Human Carwash' from 2009 is an excellent example on grotesque rea-

lism design. It was a building and, at the same time, an art installation covered with graffiti. 'Human Carwash' was, simultaneously, a Diesel clothing shop and a relational art installation located on one of the busiest streets in the festival area. It contained a wash bay with rotating brushes. Inside the hall there were scantily clad young men and women with brushes washing the 'customers' who dared to enter.

Surrounding the car wash is a painted facade with a number of amusing and grotesque figures, signs, and texts that degradingly inform about the services at offer. Outside the wash bay, there were three rows of car seats placed on a small podium. The 'washing' inside the bay was visible from the seats through some large windows. On the facade, there were speakers reproducing the participants' voices underscored by tinny music. Inside the wash bay, there were showers along a long catwalk. Assistants helped a small group to be showered. The participants laughed and fooled about at first in an attempt to cope with the awkward situation. But, as their confidence grew, they started helping each other with the underpants and bikini showers – men and women in the same process. Most of the time, different groups of boys took up position in the car seats outside. They loudly commented on the events inside the wash bay. They cheered approvingly but also the passers-by took a look and became a part of the bizarre spectacle like 'a reality show with images, sounds, and greasy windows'.

The construction itself is simple. But the baroque setup, and the contrast between the intimate space behind the windows and the public space in front of them, underlines the sophisticated orchestration. This is an example of both performative architecture and grotesque realism that demands active (bodily) participation and is sensuous with sexual undertones at the same time.

Figure 8 and figure 9. 'Human Carwash', 2009. The 'Human Carwash' installation buries the capitalistic world's materialism (the car) – and, at the same time, the care for humans is reborn.

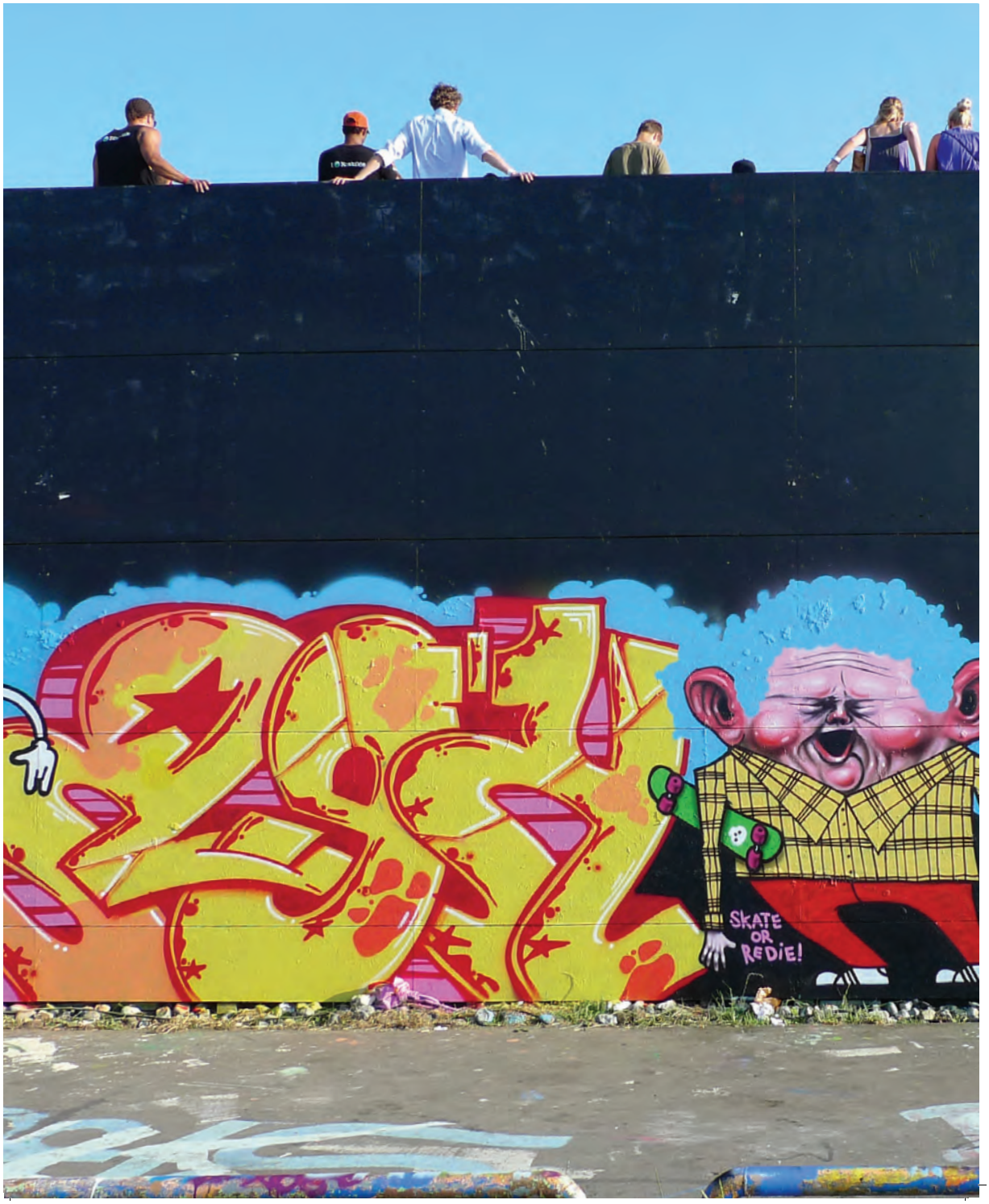


Figure 10. Graffiti art at the skate Stage: The body is presented with a large head and with big mouths and ears. This is an example of exaggeration.

Figure 11 and figure 12. 'Ballroom with urinal', 2009. All the way from the open space and through the tent to the stage an urinal had been added to the wall. This is a grotesque design, which illustrates degradation and how the most private becomes public under the influence of grotesque realism.

Another example on grotesque realism is 'Ballroom with urinal', 2009. All the way from the open space and through the tent to the stage, an urinal had been added to the wall. This was a grotesque design which illustrated degradation and how the most private can become public under the influence of grotesque realism.

One of the various examples of the play with words and meaning, you find on the facade of 'Gadegårdens bollebod'. The name itself relate to street life and sex. 'Gade' means street while 'gård', in Danish, means both 'back yard', where the more dull form of city life takes place, and 'farm', where food is grown and produced. In this way, 'Bollebod' has a double meaning of stall for burgers or stall for sex. So this could mean 'Street farm burger stall' or 'backyard sex shop'. However, the big burger at the facade reminds you that this, actually, is just a place to eat.

At Roskilde Festival, the architecture and the art are important as communication systems, revealing a double agenda of physical orientation and of mental culture. Both the performative architecture and the art communicate the programs but also an eclectic atmosphere of freedom, responsibility, laughter, and sex. It does it in a twisted, and often grotesque, way using humor as an important tool.

Conclusion

The article has addressed the question of what kind of city life and social experiments are taking place in the temporary city of Roskilde Festival? – And in what way can it be characterized?

With its 40 years, Roskilde Festival is an exceptional cultural institution. From being a weekend event for longhaired, young music aficionados in the 1970s, it has developed into a weeklong temporal institution with a very professional music program and a unique culture. Due to its size and its physical framework, we can also state that Roskilde Festival has developed into a new city type, an instant city, with its own particular city life and architecture.

Roskilde Festival can be characterized in different ways:

- It is *a planned city* focused on fulfilling basic needs. It must be possible to build it, consume it and dismantle it in less than four weeks. It satisfies the basic requirements for supply and security but still grants sufficient freedom for producers and consumers to influence the details. The efficiency of the production process itself dictates the choice of materials and technologies.
- It is *an experience city*. It works as a learning lab for an 'open-minded' city life. The inhabitants visit the cinema, the theatre, and art exhibitions; but first and foremost they party and go to concerts.

- It is *an instant city*. It is a 'peculiar place' focused on cultural production, self-realization, and social interaction, and the production of sensory experiences and self-organized events is produced and consumed in one swoop.

As an instant city, the festival has an extra layer of playful social experiments. The participants are cheerful and curious, and they love to test and try. They climb up, jump into, and fill all constructions and spaces. They interact with each other and with the surroundings. They are not an ordinary audience. They are players and participants. We find that these characteristics, and the combination of them, are equally important for the success of the festival as a social experiment. The city life is social inclusive. The communities are inviting, and the 'gesellschaft' has a surplus of public domains where a social and cultural exchange takes place. Finally, we have found a presence of laughter culture, similar to the laughter culture of the medieval carnivals, characterized by Bakhtin. This leads us to the other research question we addressed at the beginning of the article. The question was in what way architecture/urban scenography and urban designs are used as tools to support the goal of an experimental and social engaged city environment?

The analysis shows that the special city life at Roskilde Festival is enhanced by three interlinked designs:

- *A functional landscape* – a strategic layout of a master plan insuring the functionality of the temporal city but also implementation of supply structures and risk management;
- *An orientation landscape* – a clear design of landmarks and spaces securing a surplus of public space for performance and culture but also providing space for the self organized activities devoted to an open minded and inclusive city life; and finally
- *A performative aesthetic landscape* – an implementation of architecture and relational art installations enhancing the interplay of the party and the performance in a friendly atmosphere of laughter and mutual understanding.

Our analysis gives an indication of Roskilde Festival as a lab for performative architecture enhancing a playful and open-minded city life. Roskilde Festival succeeds in creating a specific new aesthetic atmosphere (Böhme, 1995; 1998), aesthetic environments and installations that, in a manner of speaking, turn the nice design of the city upside down – into a 'a deturned city design' (Sadler, 1999). This works through architecture, installations, signs, and urban spaces adding the aesthetics a great deal of 'grotesque realism' with a huge focus on the body and sex.

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