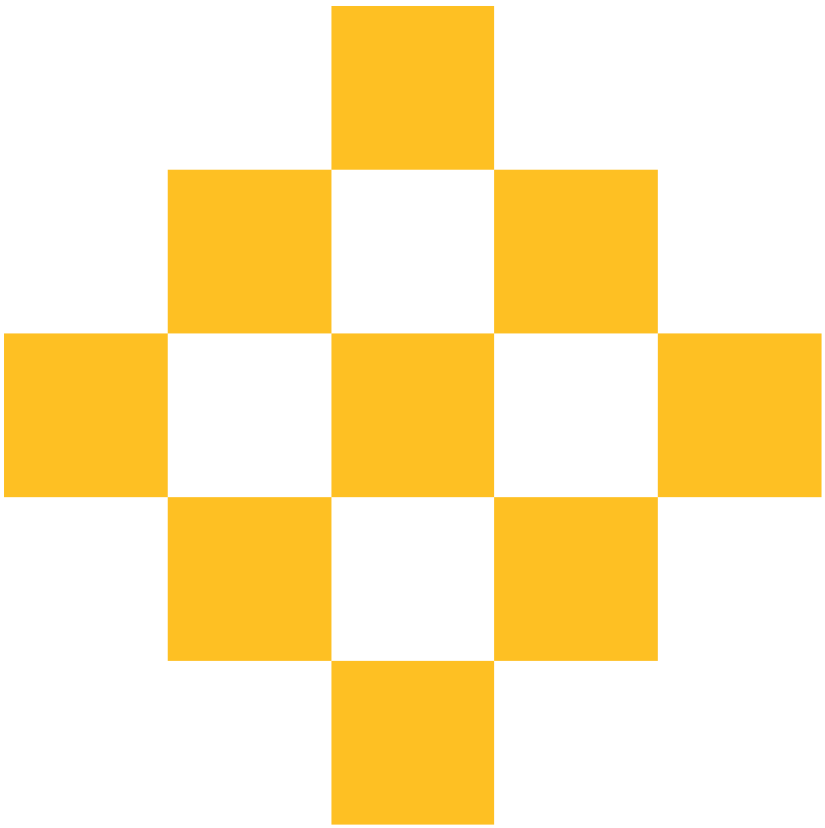
FLOW FESTIVAL IN THE MEDIA 2019



1 732 news from the first announcement in December to August 2019

709 Finnish news

1023 international news

215 media hits mentioning sustainability

News from all over the world:
US, Canada, Brazil, Argentina, India, China, Malaysia, Indonesia, Australia, Thailand, Vietnam, Japan, Korea, Philippines, Russia, UK, Germany, France, Sweden, Estonia, Ukraine, Romaine, Slovakia, Austria, Spain, Portugal, Greece

Source: Meltwater Media monitoring (excluding Social Media)

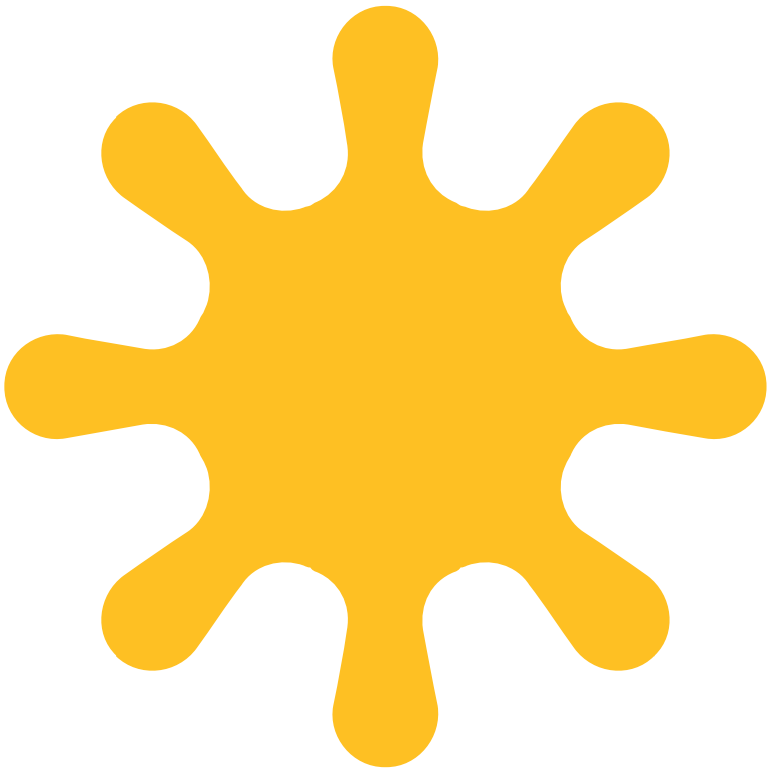
"The festival takes its sustainability ethos to the next level." **
Independent

**"Finnish party pairs huge names with even bigger planet-saving initiatives."
NME**

**"Helsinki's Flow Festival has nicely positioned itself as one of Europe's best music events whilst also retaining something of an undiscovered charm to it."
The Quietus**

**"Flows brings A-list talent to the most-eco friendly festival in Europe."
The Line of Best Fit**

**"Gender Equality, Sustainability, and Good Music – Flow Festival, We're in Love."
Nothing But Hope And Passion**



CONSEQUENCE OF SOUND (US)

❞ Partying for the Planet: Flow Festival 2019 Review”

❞ The Cure, Robyn, and Tame Impala convened at one of the world’s first carbon-neutral fests”

https://consequenceofsound.net/2019/08/flow-festival-review-2019/

FESTIVAL REVIEWS EXPERT REVIEWS, RECAPS, AND GALLERIES FOR THE HOTTEST FESTIVALS IN MUSIC AND FILM ALL ACROSS THE WORLD

Partying for the Planet: Flow Festival 2019 R

The Cure, Robyn, and Tame Impala convened at one of the worlc

BY LAKE SCHATZ ON AUGUST 15, 2019, 6:51PM

The Cure, photo by Flow Festival/Riikka Vaahtera)

FACEBOOK TWITTER REDDIT

Page 1 VIEW ALL NEXT

Helsinki, the capital of Finland with a population of about 650,000, exists in the intersection between urbanism and nature, the past and future, the classic and novel. Its annual flagship music event, Flow Festival, follows suit, mirroring the city and its people in more ways than one. You could say that to know Flow is to know all the best aspects of Helsinki’s burgeoning arts and culture scene.

Now in its 15th year, Flow once again took place at Suvilahti, a sprawling property that once served as a power plant. Its site already makes the event a rare gem: Unlike many major festivals that take place miles out in the middle of nowhere, Flow is quite literally a part of Helsinki, located just a mere 15 minutes from the city center.

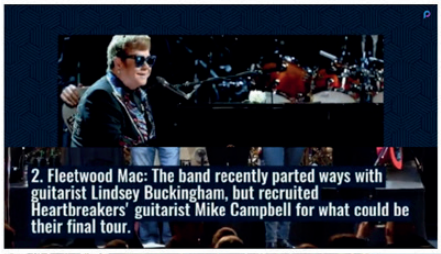


Photo by Flow Festival/Petri Anttila

As such, there’s a noticeable emphasis on reflecting the values and interests of residents and surrounding businesses. Like the community it serves (at least 60% of attendees are locals), Flow prides itself on being one of the world’s first carbon-neutral festivals.

A commitment to sustainability permeated nearly every aspect of the festival. Over 170 acts, including The Cure, Robyn, Solange, and Tame Impala, played amid the repurposed Suvilahti area — still gritty and industrial, but also revitalized with colorful murals, installations, and the works of local artists. Meanwhile, Flow’s tasty food options boasted not only organic, locally produced fare, but all 65 food and drink stalls often had numerous sustainable vegetarian and vegan meals.

(Read: The 10 Hottest European Music Festivals to Check Out This Summer)

And it goes beyond being “cool”; this is actually what the people want. For example, the stall for Bun2Bun, a premier vegan burger eatery in Helsinki, consistently had one of the longest queues all weekend (as a lifelong carnivore, the Double Cheese more than had me fooled). Another major environmentally-minded campaign, spearheaded by Flow partner Reaktor, promised to plant one tree for every beverage container donated.

Photo by Flow Festival/Petri Anttila

Of course, Flow’s main attraction was its stellar lineup, its running order mindfully curated for the mindful festivalgoer. Diversity being a major point, Flow booked a solid balance of male and female acts (again a rarity) as well as artists of various racial backgrounds and sexual orientations. Some hailed from Australia and Japan, others from the US and all across Europe.

Many established music icons like The Cure, Stereolab, and Erykah Badu were present, playing alongside newcomers such as rapper Slowthai and Finnish favorite Alma. Friday evening saw Solange’s sophisticated R&B followed by the experimental footwork of producer Jlin while Saturday brought everything from Robyn and Tame Impala to Yves Tumor and The Black Madonna. On the final day, James Blake’s British electro crooning shared a Sunday roster with Mitski’s powerful indie rock musings and a booming set from Russian techno/house producer Nina Kraviz.

Photo by Flow Festival/Andrew Taylor

There is a handful of angles to view Flow and the groundbreaking way it approaches putting together a festival. The most fun way? All of us in attendance — that’s 52,000 unique visitors — partied to preserve Finland, the Land of a Thousand Lakes. Partied to, in some small way, preserve the planet.

Click ahead for some special standout sets from the three-day event, as spelled out by the word Flow itself.

INDEPENDENT (UK)

” The festival takes its sustainability ethos to the next level.”

https://www.independent.co.uk/arts-entertainment/music/reviews/flow-festival-2019-the-cure-robyn-tame-impala-helsinki-finland-a9054686.html

Culture > Music > Reviews

Flow Festival 2019 review: Sustainability ethos helps propel bustling festival full of excited acts

★★★★☆

The festival takes its sustainability ethos to the next level

Hazel Sheffield | Tuesday 13 August 2019 07:17 |

Flow Festival in Helsinki claims to be one of the world's only carbon neutral festivals (Petri Anttila)

At Flow Festival in Helsinki, the water stations are surrounded by mint shrubs to add to your reusable bottle. The cutlery is biodegradable. The food options include vegan burgers, jackfruit curries and kombucha.

Flow claims to be one of the world's first carbon neutral festivals – a tough gig in an industry based around flying in international artists. All carbon emissions are offset and this year artists have the option of a sustainability rider, where they can choose sustainable ground transportation, or against single-use plastic bottles.

Read more

More festivals cancelled as storms and 60mph winds to batter UK

Second UK music festival cancelled in two days amid extreme weather

EU pledges £1.3 million to gender balance in festival lineups

Jazz features prominently on the line-up. Nubya Garcia, the British tenor saxophonist, introduces "Pace" by explaining that it is about escaping from the hell of a London commute. She's come to the right place: adjacent to the balloon stage, people pour from bottles of Lanson champagne. One of the food options reads: "12g of caviar, served on the back of your hand (€22)". People eat plant-based food from recycled cardboard plates while they wait for Pharoah Sanders, the legendary tenor saxophonist and contemporary of John Coltrane, who hobbles to the circular stage with the help of a walking stick and two bouncers, then dances unaided as soon as his band kick off.

Flow Festival is one of three festivals over the same weekend in Scandinavia. The bill is peppered with Finnish acts like Alma and Chisu, who draw huge mainstage crowds, but it shares a lot of its international line up with Oya Festival in Norway and its cousin Way Out West in Sweden. You can tell from the slightly weary demeanour of some of the acts that they are on this festival carousel: "I'm Earl Sweatshirt and this is my jacket," the Odd Future alumnus declares about his long silver waterproof on the main stage on Friday. "I've never worn a jacket this length before and I'm really into it." Shame he doesn't feel the same about the music, taking a break mid-set to chat to his DJ and then flat-out refusing to play his last song.

The 12 best European music festivals for 2019 Show all 12

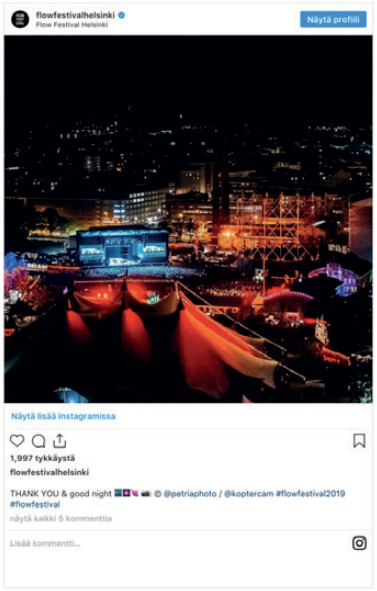
Later, Erykah Badu whiles away a good half an hour of her time backstage, then emerges looking like Old Greg in a wig made of bottle-tops and purple lipstick to play a note-perfect, but truncated show. "Where was the rest of it?" people murmur, short-changed, after the last strains of "Bag Lady".

Mitski can barely contain her excitement on Sunday: "I woke up this morning feeling terribly depressed," she says towards the beginning of an hour in which she dances, stoney-faced, around a table. "Is this how it is every day for you guys?" The American sad-pop export is hurtling towards the end of her tour in September, after which she has vowed to stop performing to restore her sense of self – perhaps not a moment too soon. Meanwhile Slowthai, the sole British grime artist on the bill, quickly strips to his little pants and goads the crowd to run anticlockwise in a circle like a children's party entertainer that has run out of ideas – a trick he repeats at Oya festival in Norway a day later.

We are deep into festival season now, and the best big acts on the bill deliver their lines with the swagger of the actors in a Broadway show entering its 51st unbroken run. The cornerless psychedelia of Tame Impala has turned into a kaleidoscope of magnolia, so well rehearsed it basically plays itself. Stereolab dispatch "French Disko" near the start of their set and then sink into synth bangers, Laetitia Sadier graciously thanking those who stay in the tent even after people start leaving in large numbers to see the start of The Cure.

Forty years of touring have turned the British institution into an unlikely stadium rock band. A run of "In Between Days", "Just Like Heaven" and "Pictures of You" near the top of the show indicates The Cure are here to play the hits from their 13 albums. Robert Smith might still wear the painted face and crumpled black garb of a goth, but he looks like he's having a lovely time, waddling – almost even shimmying – stage left for "Friday I'm In Love" and "Close To You". He cracks a grin during "A Strange Day", a song ostensibly about the sea and death, and attempts a terrible joke about trying out his Finnish near the end, or the finish, of the set, with all the bumbling loveliness of your alternative Great Uncle at Christmas.

The slickness of Robyn's set in the Red Arena makes it difficult to deduce if she is truly as choked up by the sight of thousands of people screaming the words to "Dancing On My Own" back to her for the 742nd time as she appears. Yet there are moments of levity that suggest she, too, is still enjoying herself: the rakishness of her dancing partner, a vogueing man, who winks and motions to her to "bring it" when she returns onstage after a costume change before "Love Is Free", which bleeds into "Don't F**king Tell Me What To Do" and melts into an extended dance music outro played on cowbell and no less than three synths, Robyn and the dancer bouncing around the stage in gleeful freestyle.



Despite the sharply tailored suits and high-concept staging of Solange's Friday night set, she is all smiles, inviting the audience to dance with her and picking her favourites from the crowd. "Losing You" and "Cranes In the Sky" appear near the end, building a momentum that is swiftly destroyed when the sound cuts off at midnight, several minutes before the end of the show, and they are forced to finish dancing in near silence.

People filter away from the main stages and to the dance music corners or onto afterparties, where club heavyweights Avalon Emerson and Honey Dijon are among the billed acts. The ground they leave contains barely a trace of the festival that took place, just a few plastic cups tidied swiftly into recycling bins by attendants. The festival might share much of the music with rivals on the European festival circuit, but the sustainability ethos it has claimed as its own.

NME (UK)

> ”Finnish party pairs huge names with even bigger planet-saving initiatives.”

https://www.nme.com/photos/music-photos/flow-festival-review-2019-2538178#dZKxHPrQrX8DAihW.99

Flow Festival: Finnish party pairs huge names with even bigger planet-saving initiatives

1 / 9

Earl Sweatshirt

2 / 9

Slowthai

3 / 9

Solange

4 / 9

Alma

5 / 9

Tame Impala

6 / 9

7 / 9

Khruangbin

8 / 9

The Cure

THE QUIETUS (UK)

” Helsinki’s *F*low *F*estival has nicely positioned itself as one of Europe’s best music events whilst also retaining something of an undiscovered charm to it.”

https://thequietus.com/articles/27001-flow-festival-review-robyn-nitzer-ebb-solange-pharoah-sanders

The QUIETUS
WWW.THEQUIETUS.COM

GUO IS A MULTIDISCIPLINARY DUO
FORMED OF DANIEL BLUMBERG
AND SEYMOUR WRIGHT

News | Reviews | Features
Books | Art | Radio & Podcasts

Features

Trees Are Good Trees Are Good: Flow Festival Reviewed

— Daniel Dylan Wray , August 27th, 2019 07:43

Daniel Dylan Wray travels to Helsinki for Flow Festival and finds an experience that genuinely stands out in a packed field

Celebrating its 15th anniversary, Helsinki’s Flow Festival has nicely positioned itself as one of Europe’s best music events whilst also retaining something of an undiscovered charm to it – mainly given that it’s free from hordes of travelling Brits. Its location in a defunct power plant in the city centre is pretty much perfect and provides impressive backdrops of gas holders and chimney stacks, which when illuminated by projections of an evening make it feel like a distinctly unique place to be.

Uniqueness is an increasingly difficult thing to come by for festivals of this size and stature, as line-ups can often mirror many other European festivals. However, Flow - via its inimitable location and heavy focus on Finnish acts - manages to feel like it possesses its own clear personality and identity. Also, whilst music never feels like a secondary consideration, the food on offer is some of the best you’ll taste at any music festival in any country. Likewise its impassioned commitment to environmental practices (discussed more below) is one that more festivals need to be looking to and emulating.

So, after three days and nights spent wandering the nooks and crannies of an old power plant as performances by the likes of The Cure, Earl Sweatshirt, Erykah Badu, Tame Impala, Yves Tumor, Mitski, Amnesia Scanner, Slowthai and Stereolab rang out, here’s what was learned at this year’s edition.

Pharoah Sanders Feels As Fresh As Ever

At 78 years old, when Pharoah Sanders climbs the steps to the stage he does so with a security guard on each arm and is bent and hobbled over so far he almost looks like he might topple if not propped up. He might initially cut the image of an elderly man who may struggle to lift a saxophone let alone play one but as soon as he picks it up and puts his lips to the reed the sense of interconnectivity he has formed with that instrument over five decades radiates from the soothing notes that ooze out. As ‘The Creator Has A Master Plan’ unfurls, it fizzes with life and pulsates with a sense of wonder and discovery as it moves in beautiful and unpredictable waves.

Playing as a quartet, admittedly it’s his band that do most of the heavy lifting and animated playing but what Sanders contributes is worth savouring and holding on to. If this feels like something of a victory lap then it’s a most deserved one. With sounds and techniques that he helped lay the foundations for so many years ago having something of a moment and resurgent right now, there’s a sense that we’re paying tribute to him by watching this performance.

Old heads aren’t the ones hogging the front row barriers; instead there is a new generation of jazz fans who weren’t even born by the time Sanders had cut his first 30 records. The last rays of sun shine down and the music that pulses from the stage almost seems to combine with it to create a sparkling incandescent moment that is truly special and - without meaning to sound all Jo Whiley “Glasto moment” - captures the essence of what makes festivals at their best such magical places for being caught in a perfect moment.

The Transcendent Joy Of Robyn

Robyn’s role in pop is something that goes so much further beyond having a few bangers. The intense feeling of melancholy and joy she can balance within a single song creates a stirring concoction of emotions. When further propelled by, at times, straight-up pummelling techno, it brings something special out of the audience. During ‘Dancing On My Own’ she has to stop the song just to make space for the elongated rousing applause that has grown louder than the music itself.

A powerful catharsis takes place between audience and artist as tears begin to jet forth from the eyes of many in the audience. By the time she is allowed to re-enter the song, it takes on an even deeper significance and profound sense of beauty as a physical eruption seems to takes place. The set is peppered with such joyous, transcendent moments that are not only an ode to the unifying and dazzling power of pop music but also in capturing the multifaceted depth of Robyn’s music.

Nitzer Ebb Couldn’t Feel More Out of Place

Whilst Flow’s line-up is generally an eclectic one that spans indie, jazz, pop, folk, electronica, hip hop and dance, there’s nobody else on the bill quite like Nitzer Ebb. When Douglas McCarthy arrives in shades and a suit and begins prowling the stage, his hand regularly grabbing his crotch in thrusting bursts as Bon Harris spits out clattering throbs of industrial EBM, they feel like a product of a bygone era.

However, as the only outfit coming close to performing this kind of tone, tempo and attack the result is one that celebrates and emphasises their most welcome uniqueness. When bands play festivals they are always very much playing in the environment that the festival creates and are bound by what they have to work with. In short, making a space feel their own can be difficult. However, in the suitably named Black Tent, Nitzer Ebb manage to create an escapist experience. The screams of “muscle and hate” during ‘Join In The Chant’ rage from the stage as pogoing audiences members ricochet like pinballs, the band manage to extract the root and joy of their music in a way that doesn’t feel like nostalgia but completely in the moment.

Bands such as Nitzer Ebb have often fallen into the bracket of serious industrial music but there’s such a looseness, pleasure and naughtiness to their work that totally belies such a rigid framework. Their set remains a stand out of the weekend as a result.

Solange Is Great Even In Stone Cold Silence

Punctuality is a big thing in Finland; it’s something that is culturally embedded into their way of life and approach to all things. Along with honesty, it’s a trait that is considered to be non-negotiable. An admirable mannerism but one that Solange feels the brunt of. Brought in to replace Cardi B, she plays a stunning headline set.

There’s shirtless men in cowboy hats, high-intensity twerking that moves so fast you feel like you’re having a seizure, a brass-heavy full band and a simple yet elegant stage set up that revolves around a giant set of white stairs. The performance is both subtle and stirring. Perhaps she’s a little lacking in knockout hits - in the conventional anthemic festival headline set way - but there’s an assuredness to the performance that make it a pleasingly diverse headline set.

The drum smack that begins ‘Cranes In The Sky’ rings out like thunder around the arena but instead of precipitation, something much more warm and glowing follows. The nuance, subtlety and poised delivery is shimmering. Whilst the ongoing contemporary proclivity for smooth music at times borders on anaemic, Solange seems to sit perfectly in the middle between swinging and smooth grooves.

However, as midnight rolls around the sound is cut. Curfew has been reached and the punctuality kicks in without mercy. The last five minutes of the show is nothing but silence except for the unamplified sound of the drums and brass. Dancers continue to move fiercely and Solange continues to sing with gusto. There’s a strange beauty to watching a fully choreographed show taking place in deadly silence and whilst it’s disappointing to miss the closing of the set, it proves that Solange is an engrossing performer - even when she has the plug pulled on her.

Trees Are Good

If music festivals are going to continue to exist in the way they are currently structured - i.e flying in people from various parts of the world to perform - then they should be expected to take environmental measures that will offset their impact. Festivals such as Glastonbury banning single-use plastic is an important and long overdue step but still much more needs to be done. Both as a festival, and culturally as a country, the commitment (at Flow and in Finland) shown to sustainability and environmental consideration is truly impressive. It is not in any way a tokenistic or box-ticking approach but instead is fundamentally embedded into how the place is thought about and designed.

Not only are all food vendors on site forced to offer sustainable meal options (along with around 50% non-meat options) and single-use plastic is banned across the site and all consumables being recyclable but the festival also set up a donation bank so that instead of getting your €1 deposit back for your can, you can donate it instead and a tree will be planted for every donation. Over the weekend nearly 12,000 cans were donated to the Finnish Environment Institute’s reforestation project, which will see the trees planted in Madagascar as a result.

In fact trees are so beloved and omnipresent here in Finland - home to some of the densest forests in the world and home to around 22 billion of them - that they’ve even managed to plant some on the old power plant site.

The role they play on the Resident Advisor stage also plays a crucial one. The concrete-site hides a little corner for the stage and the trees stand large and monolithic in the middle and so during sets by the likes of The Black Madonna and a brilliantly pumping techno set from Nina Kravitz, you can immediately feel like you’re transported somewhere else within minutes – from a post-industrial site to a forest. Ravers dance in the trees and the fact they block the view of the stage from most spots, means that it kills that stand still and stare at the DJ vibe that can often come from the outer fringes. It’s such little touches and thoughtful planning that make the site such a fun one to take in and explore, as the fossil industry of the past is being overtaken by a place that has more progressive and less destructive plans for it.

THE LINE OF BEST FIT (UK)

" Flows brings A-list talent to the most-eco friendly festival in Europe."

https://www.thelineofbestfit.com/features/festivals/flow-brings-a-list-talent-most-eco-friendly-festival-europe-review

Flows brings A-list talent to the most-ec friendly festival in Europe

Words: Moya Lothian-McLean / 16 AUGUST 2019, 11:00 BST

"At Flow, the harder you party, the better for the environment," a young man tells me as I enter the gates.

It's a bold claim but one Flow Festival, hosted annually in Helsinki (the most underrated Scandi city) is committed to. Flow aims to be the only carbon neutral festival in Europe; here you'll find empty drinking vessels can be swapped for tokens to attain full ones, about five different recycling bins on every corner and a pledge by festival partner Reaktor to plant a tree for every bottle donated to special deposit desks dotted around the site. Yes, there is a surfeit of vegan food. And it's delicious.

Flow is the cleanest urban fest I've ever attended (in every sense of the word; only once during the whole weekend do I spot a telling little bag being sneakily pulled out of an attendee's pocket). Despite 52,000 attendees tramping across its site for three days - the grounds of Suvilahti, an old power plant - Flow isn't strewn with litter and cigarette stubs(of which there are a lot, the Finnish smoke) are discarded into carefully placed buckets. Even the raving stages, where crowds are rowdiest and most reckless, see people go out of their way to place empty cups in bins or on raised wooden benches where they can be easily collected. It's a jarring comparison to similar musical enterprises in the UK I've attended where even the most minor of stabs at environmental conscientiousness goes out the window once the first few pints have been downed.

Don't get it twisted though; Flow Festival isn't some kooky little fringe event (though those can be equally, if not more fun on occasion). It's a full-blown A List affair, stretching over three days and held just 20 minutes from the city centre, with music lasting deep into the night until 2am (supposedly - at least two days saw truncated finishes but afterparties featuring Avalon Emerson and Honey Dijon at Helsinki's best electronic clubs meant no frustration was felt).

Flow's headliners alone are enough to cause any music fan's mouth to water and thankfully make up a cohesive line-up - some festivals like to throw any random combination of acts at the wall and hope they stick. Not Flow; Robyn, Solange, Tame Impala, Erykah Badu, James Blake, The Cure, Blood Orange all make sense on the same bill, while the secondary tier features the likes of Britain's best kept pop secret, Nao, and the energetic Slowthai, who mixes Johnny Rotten energy with the social conscience of Jeremy Corbyn and entertains his Friday crowd by performing his patented on-stage strip until he's firing out his set in boxers only.

The same can't be said for Earl Sweatshirt, who lazily mugs through his slot before refusing to perform a final song. Erykah Badu too is a slight disappointment, failing to debut her Old Greg-esque get up for a half-an-hour of her allotted time and slinking off after a strangely short performance. Solange, the final headliner of Friday, makes up for it though, with a slick, carefully thought out set, performed to a crowd who are eager for a moment. They get it, although it's not in the desired form; Solange's sound is cut off at midnight but she defiantly continues singing while the audience whoop her on.

James Blake shows no such rebellion on the final day, warning the crowd that "we won't be able to play the last song if you keep applauding so much". The extended clapping is warranted; Blake's set is intercut with a thrilling six minute electronic breakdown that feels as if everyone's been transplanted to Nina Kraviz's concurrent performance on the Resident Advisor stage. He fails to play Barefoot in The Park, natch, but does debut a new track which - in the echo of the Red Arena - sounds thrillingly like bouncy '80s-inspired pop.

Elsewhere Robyn - also opting for a Red Arena appearance although she could easily command the main stage - gets the biggest reaction of the entire festival, bar the crowds who find themselves bouncing along to gabber and industrial techno at the amazingly kitsch Red Garden, helmed by drag collectives. She too plays a shorter set than expected (no With Every Heartbeat, Robyn?) but it still packs a huge punch and by the time she's got the entire tent singing (and weeping) the chorus to "Dancing On My Own" acapella, she's cemented her place as the festival MVP.

Finnish acts like ALMA and Chisu draw giant main stage crowds, far bigger than those who gather for the likes of Tame Impala or even The Cure, although the latter look they're having more fun than any of younger popstars who appear over the weekend. Robert Smith's wrinkled goth aesthetic holds just as firm as his voice, which is still pleasingly intact while belting out crowd faves like Friday I'm in Love and Pictures of You. Meanwhile, The Cure's kit show their roots; there's references to Reading FC and Doctor Who plastered over amps and drum kits.

When the music fades, the crowds melt away into the night, either to official afterparties at famed Helsinki clubs Kaiku or Ääniwalli, or to take part in the grand Finnish tradition of a quick sauna visit. Clearing out your pores with a good steam after spending a day at the most-eco friendly fest in Europe? You can't get cleaner than that.

NOTION (UK)

https://notion.online/notion-highlight-flow-festival-2019/

> ” *Food is also integral with delicious cuisines from around the globe on offer. There's even a Michelin starred hotdog with extra toppings of shaved black truffle and caviar. Every vendor has to have a vegetarian or vegan option available on their menu.”*

REFINERY29 (UK)

> ” The music was so good at *Flow* that I barely noticed I was by myself.”

https://www.refinery29.com/en-gb/going-to-festival-alone

I Went To A Music Festival Abroad On My Own & Kept A Diary

ANNABEL HERRICK
LAST UPDATED 29 AUGUST 2019, 09:03

PHOTO COURTESY OF FLOW FESTIVAL / SAMULI PENTTI.

I travel solo more often than I'd like to admit because to some people it implies I have no other choice. But while there may be stigma around solo travel, there's also something about throwing yourself alone into the unfamiliar that jolts the senses, as if you're seeing the world in HD.

Solo travel is brilliant and I am definitely not the only one who thinks so; the trend is catching. Pinterest searches for "solo travel" increased by 600% in 2018, and it was this fact that gave me the push I needed to attempt the solo travel milestone I'd been thinking about for a while: going to a festival alone.

ADVERTISEMENT

Join The Family Sign Up To Our Newsletter

Like many Brits, I've been going to festivals since my teens. I've done my fair share of big ones (Glasto), local ones (Green Man) and ventured abroad (Benicassim). But I've never tackled a festival alone. I decided that going to a British festival on my own would feel like cheating (I'd probably bump into someone) and even the US seemed like a cop-out (Americans' zealous amiability would make it far too easy). So I chose Flow Festival in Helsinki, Finland.

Related Stories

The Politics Of Drinking Alone While Travelling

Look After Your Mental Health On Your Solo Travels

I'm 34 & I'm Finally Embracing Solo Travel

Finnish culture lends itself to loners. Twenty percent of people live alone, marriage is in decline, and it's a largely secular country where going to the sauna is a popular pastime. Sweating silently by yourself in the dark? Totally normal! There are an estimated 2 million saunas for the country's 5.5 million inhabitants. On a positive note, Finland is incredibly safe and women make up the majority of the population at 52.5%.

Launched 15 years ago, Flow Festival began with just 200 people in an old power station. It now welcomes a crowd of 84,000, 80% of whom are Finnish. Another reason I liked the sound of it? This year, Flow boasted a strong solo female lineup (65% of artists were women or non-binary people), including Erykah Badu, Nao, Mitski, Solange and Robyn. I felt they would be paving the way for me.

Day One

On the early flight, a couple asked if I'd swap so they could sit together. Solo traveller strike one – trumped before 8am. Once there, I tumbled into my hotel room to be greeted by twin beds. One would remain ghostly empty the entire weekend. I started to feel acutely aware that I was alone.

ADVERTISEMENT

I headed to Löyly, a beautiful sauna where guests hop between prickly heat and dips in the Baltic Sea. As I anticipated, a sauna is a pretty good place to be alone because no one bothers you. Sitting in a pool of sweat is not the time to make friends. At one point I seemed to be having a steam standoff with a girl tossing on water with an aggressive sizzle every few minutes. She won. I headed back to the hotel in defeat.

Day Two

Breakfast is definitely the easiest of the three meals for an inconspicuous solo traveller. I hoped no one would notice as I slunk over for seconds – much-needed, as today was the first day of th festival.

PHOTO COURTESY OF FLOW FESTIVAL / SAMULI PENTTI.

Once on site, I was pleased to spot fellow loners, but they would always be joined by someone. I, on the other hand, wouldn't, which actually felt liberating in the end as I'm as independent as I am impatient. We've all endured vacant hours at festivals, waiting for a friend to emerge blurry eyed from a portaloo, or spent an hour swaying mindlessly to a mediocre band that someone's hipster boyfriend said was a "must-see".

Another bonus point? I wouldn't be cajoled into drunkenness. I was interested to see whether I would spend most of the festival sober. By 4pm at Glastonbury I'd normally be rolling around in a lager daze but here I was, at 4pm, alert and smug. By 6pm I realised the only time I'd spoken that day was to order food. With blonde hair and pale skin, I look Finnish, so many (I assumed) asked me for directions while I blinked blankly in response. I blended in, which helped when I felt self-conscious about trudging along by myself.

At one point, I thought I was watching slowthai until I clocked (embarrassingly late) that the artist was rapping in Finnish. I was at the wrong stage. A friend (probably with much better music knowledge) would've enlightened me about this far earlier. I weaselled my way to the front of the crowd (easy when you're not chained arm-in-arm to a group) for Erykah Badu, who was followed by Solange and then Honey Dijon. They were all sublime, I danced a lot and totally forgot I was alone.

Day Three

Pre-festival, I headed to the sea. The port market is a great place for a standing solo breakfast (I had dense rye bread, eggs and coffee), gobbled before I climbed aboard a boat for a trip around Helsinki's many surrounding islands. The first stop, Vallisaari, offers quiet walking trails and incredible views of the city while Lonna is home to a beautiful minimalist sauna perched on the rocks. Chugging along allowed for quiet contemplation; the rippling water and melodic hum of the boat eased the itch for conversation.

PHOTO COURTESY OF KONSTANTIN KONDRUSHI / FLOW FESTIVAL.

At the festival later, I people-watched for hours. The minimal booze meant I felt keenly observant. Spying on Finns slowly loosening up and attempting to keep rhythm was wildly entertaining. When I had time to spare, I treated myself to a shoulder massage. Normally I'm too busy rounding up troops to bother with the stalls at a festival. I watched Swedish Grammy-winning singer Seinabo Sey, then Mercury-nominated Nao, finishing with Robyn, who got everyone shimmying. In a tent fizzing with excitement, I felt united with the crowd.

Day Four

I started my last day watching Mitski, who somehow made dancing with a tube utterly mesmerising. I then stumbled upon rebel pop princess Tove Lo, who drew a huge crowd (and flashed in celebration). I decided to check out the hot pink Nordea Globe Balloon stage to support London MC Flohio and felt a kinship with nearby Brits as she explained English slang to the crowd.

Almost 50% of Flow's food is vegetarian/vegan – fantastic in theory, until I paid €10 for a 'vegan hotdog' that turned out to be a carrot in a bread roll. I finished the night with James Blake, who preached the dangers of toxic masculinity, encouraging other men to be more "open". Sleepy, I dragged myself to Nina Kravitz, who slapped me back to consciousness with an electric set at the RA stage.

PHOTO COURTESY OF FLOW FESTIVAL / PETRI ANTTILA.

The music was so good at Flow that I barely noticed I was by myself. Unlike previous solo trips, I felt no desire to infiltrate groups either. Was it worth going to a festival alone to see sets I've been desperate to catch for years? Yes. Would I have had a better time with friends, ticking off an average lineup? You can't compare it. I ended the weekend feeling exhausted but culturally satiated, as if I'd filled up four days with exhibitions or author talks. I'd been granted a lot of time to get lost in thought. My body felt broken from walking and dancing but I escaped without the familiar four-day hangover.

I did realise I was plastering a lot more on Instagram than previous festivals when I would normally be too busy nattering away. My incessant WhatsApp photos were the equivalent of prodding a friend's arm and saying "okay, that's weird," so between my phone and the crowd around me, I never really felt alone. Had I cut digital communication entirely, it would have been far more difficult and a whole different story.

Maybe next time...

INDIE BERLIN (DE)

” *Flow Festival* – one of Europe’s most dazzling celebrations of music, art and culture”

https://www.indieberlin.de/music/flow-festival-2019-in-review.html

indie Berlin

BERLIN BLOG DEDICATED TO INDEPENDENT MUSIC, ART, FASHION AND LIFESTYLE IN BERLIN
BOOKING, EVENTS AND ARTIST PROMOTION

MUSIC / 4 ARTISTS / FASHION / OTHER / WHATS ON

ART, CONCERT REVIEWS, MUSIC / AUGUST 18, 2019

FLOW FESTIVAL 2019: IN REVIEW

Last weekend saw the fifteenth edition of Flow Festival – otherwise known as one of Europe’s most dazzing celebrations of music, art and culture, squeezed into a former power plant in central Helsinki.

Having never been to the Finnish capital before – or Finland itself, for that matter – this reviewer wasn’t really sure what to expect. After waking up at *ridiculous*-o’clock to travel from Berlin in time for the festival, it would be something of a mistruth to say I was in the mood for hoardes of drunken festivalgoers by the time we arrived at the site.

Fortunately, it just so happens that Finns are the friendliest people ever, and the volunteers and staff couldn’t have fit this stereotype better if they’d tried. We headed straight for the Nordea Globe Balloon- a quirky, spherical stage reserved only for the avant-garde. After happily stumbling across Elifantree (think early Björk, but with outrageously gnarly jazz-oriented midi sax solos to boot), it became immediately and abundantly clear that Flow isn’t your run-of-the-mill festival; it’s got a certain soul to it that’s diffcult to put your finger on.

Post-mesmeric performance, we wandered over to the lush verdant paradise that is the Reaktor Backyard – a slightly mellower haunt for the more electronically inclined. Friday played host to some incredible talents; notably, Mafalda, Levon Vincent, and Fred P – although the list could be as long as my arm.

Exhausted from our ancient 25-year-old bones attempting to dance for a few hours, we found some respite in the adorable movie theatre, which showcased a collection of tried-and-tested classics alongside experimental shorts across the weekend. The Red Garden opposite was a celebration of the alternative – although it was tricky to actually get in, as the place was completely packed seemingly all day.

Sure, I could probably write a dissertation on the high quality acts who graced us with their presence over the weekend, but for the sake of this article, I’ll keep it short and sweet and stick to the highlights. Friday saw a mellow show from Ville Valo & Agents, whose packed-out performance in the Lapin Kulta Red Arena hinted that there’s a lot more to expect from the former goth-rock kingpin.

Later, the ineffable Erykah Badu took to the stage (after a solid set courtesy of Earl Sweatshirt) – and we realised straight away why she’s such a revered figure in the world of neo-soul. Snazzy bottle-cap hair briefly excluded, her performance was meditative and totally self-aware. It’s always tricky to achieve a good mix at an open air event, so on occasion it was difficult to hear the percussion section – but Badu’s earthquake-inducing vocal range more than made up for this.

Friday’s headline act came in the form of Solange, whose command of the stage was pretty solid indication of her years of experience in the industry. Having substantially evolved from her pop-oriented R&B roots, her set was contemporary and slick, armed with a plethora of clean lines and fiery backing dancers. There was a sense of continuity underlining her performance; the striking brass motifs cemented her position as one very aware of her identity.

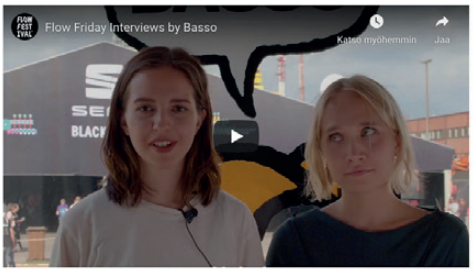
Saturday gave way to a couple of slightly more experimental acts – namely, the NYKY Ensemble, whose intelligent rendition of the early works of the incomparable John Cage left the audience utterly captivated. Additionally, the Tristero Piano Trio knocked the proverbial ball out of the park, and Jaakko Eino Kalevi’s unique sound left earworms crawling around inside our heads all day.

Frankly, this reviewer thinks that it’s something of a crime that Seinabo Sey wasn’t billed as a headliner this year. The Swedish-Gambian vocalist’s set was the hands-down highlight of the festival, full to the brim with soulful melodies, rich harmonies, and perceptive and witty lyrics. Despite her knockout vocals, Sey held the air of a humble figure, seemingly hugely grateful for this year’s promotion to the Main Stage (she graced a smaller tent last year). Giving her talented trio of backing singers their chance to perform solos was totally decent of her, and her infectious laughter and warm personality left the whole crowd smiling. Of course, she’s already something of world-renowned musician, but I can’t help but feel she’s still got more to give, so watch this space.

Following Sey’s powerhouse set, we were treated to a performance by the impeccably cool Nubya Garcia. Her curious take on neo-jazz is certainly something to pay attention to, and to say we weren’t let down would be an understatement. It was standing room only at her stage – for obvious reason.

One point I feel is important to take note of is how refreshing it was to go to a festival where the lineup is dominated by women, and black women in particular. Sure, seeing more ladies recognised for their talents and gaining these coveted slots is always a good thing, but without intersectionality, what’s the point? There was a lot of love in the room for these exceptional artists, so fingers crossed other festivals will pay close attention to the precedent Flow has set.

After a brief (but necessary) rest for our feet in the cinema to catch a couple of short films, we headed back out to catch ALMA – Have U Seen Her?, who’s been gaining a fair bit of buzz in the nordic scene recently. I’m afraid that her music wasn’t exactly to this reviewer’s taste – but I guess I’m just missing something, as she drew one of the biggest and rowdiest crowds of the festival. Maybe I’m just a bit past it (at 25) to enjoy all this youth music – I’ll stick to my knitting and slippers for now.



Songwriter and vocalist Blood Orange treated us to a deliciously smooth and deeply personal set, before we headed back over to the main stage to cach Saturday night’s headliners Tame Impala. As these guys don’t require any introduction, I guess I could talk you through the totally mesmeric visuals (not sure who the relevant lighting designers are, but they deserve a substantial pay rise). Their show was laid-back and technically flawless, featuring hit after hit, to the delight of the adoring crowd. If you ever get the chance to see them in a town near you, I implore you to grab it with both hands.

(We tried to see Robyn, but her placement in a tent left something to be desired, and due to the hordes of festivalgoers and questionable mixing, her set was almost impossible to see and/or hear).

As is protocol at all outdoor music festivals, the final day was slightly marred by torrential rain. Regardless, Sunday service came courtesy of the violently sarcastic and effortlessly charming Father John Misty. Rancid humidity aside, his set bordered on perfection, reeling through his extensive back catalogue with a tinge of charistmatic purity.

Sunday’s final act on the Main Stage came in the form of The Cure, with King Of The Goths™ Robert Smith the chattiest I’ve ever seen him (i.e. he said more than five words). Playing a marathon two-hour set, their performance was peppered with a great deal of nonchalance and ingenuinity. It’s hugely inspiring to see a band formed back in 1976 still going from strength to strength 43 years later – and we can’t wait to see what else they’ve got hidden up their sleeves.

In summation, Flow is the best, Helsinki is the best. Whilst the lineup for next year’s festival hasn’t been confirmed yet (patience), judging by the quality of 2019, it’s sure to be sensational, so keep your eyes on the Flow Festival website for more updates.

NOTHING BUT HOPE AND PASSION (DE)

> ” Gender Equality, Sustainability, and Good Music – *F*low *F*estival, We’re in Love.”

https://nbhap.com/stories/gender-equality-sustainability-and-good-music-flow-festival-were-in-love

NBHAP

Gender Equality, Sustainability, and Good Music – Flow Festival, We’re in Love

Once again, Helsinki’s Flow Festival turned a defunct power plant into a three-day celebration of music, food, and sustainability. NBHAP editor Louisa Zimmer experienced it live and reflects on the 2019 festival epic.

15/08/2019
by Louisa Zimmer

We’ve been anticipating this year’s edition of **Flow Festival** for months. Located just a few hours flight away from London or Berlin – and even less from Russia – it’s the perfect getaway for a weekend full of first-class music and food. While you can enjoy the luxury of sleeping in a bed instead of a tent, the festival site Suvilathi is less than 15 minutes away from Helsinki’s central station. For three days the old industrial complex turns into an impressive festival world full of local art. The ten different stages vary from 360 degrees balloon stage, the Red Arena or The Other Sound Stage. The festival program starts in the early afternoon and lasts until shortly after midnight – due to noise restrictions. But finishing at midnight was no problem, due to plenty of afterparties nearby with world-renowned DJs such as **Honey Dijon**.

Meat-free zones and sustainable booze

With this year’s edition Flow proved, that in 2019 festivals should not just contain a great music line-up, but also a great food line-up. Where else can you eat Mac’n’Cheese in a cone or Asian Tacos while listening to your favorite artists? Being one of the most sustainable festivals in the world, Flow also offered an area with exclusively vegetarian food. All other food stands included at least one vegan meal on their menu, as well. You could also bring your own water bottle to the festival and refill it at one of the numerous water stations. By the way, the festival drink of choice in Finland would be ‘The Original’, a long drink mixed with gin and grapefruit juice. Even drinking booze could be environmentally friendly at Flow. Instead of getting your 1 Euro deposit back, you could donate it to plant a tree.

Flow also proved not just their fine taste in food, but also in booking some of the hottest artists in the world. One of them is without a question **Slowthai.** The British rapper just got nominated for a Mercury Prize with his debut *Nothing Great About Britain*. Though he already performed on the first evening of the festival he delivered probably the most energetic set of the whole weekend. He motivated the crowd to form a huge moshpit, chant swearwords, and even brought a fan on stage. It could’ve been another memorable fan performance like legendary Alex from Glastonbury, but the Finnish fan didn’t know the lyrics of Skepta’s rap part in *‚Inglorious‘*. At least he jumped around the stage topless, in style of **Slowthai** himself, who stripped down to his boxer shorts towards the end of the performance. The rapper joined the audience when he got off the stage, making his first show in Finland a truly memorable one. He certainly could have rocked the main stage as well. (The Black Tent actually looked more crowded than the Main Stage for Earl Sweatshirt.) **Slowthai** will probably be playing the bigger festival stages soon.

Slowthai

Gracing the main stage, **Erykah Badu** later played a set of the perfect potpourri of R&B, soul, funk, and jazz. But it was disappointingly short. After coming up half an hour later than planned, she only sang for a brief 35 minutes. Headliner **Solange’s** set didn’t go as planned either. She did extend her set but after midnight the sound technicians put an end to it. That was not by mistake but due to the strict noise restrictions in Helsinki. Even though angry fans criticized the festival’s decision on Twitter afterwards, it was a necessity to save the festival’s existence. Nevertheless, **Solange’s** performance showed that she is certainly not standing in the shadow of her bigger sister Beyoncé anymore. She does her own thing and delivered the finest R&B and a minimalistic performance. The Houston-born artist stepped in for **Cardi B** – who canceled several festival performances on short notice.

Local artists and confetti bombs

On Saturday evening, Berlin-based Finnish artist **Jaako Eino Kalevi** finessed indie Pop on the Balloon Stage, an impressive 360° stage. The lineup of Flow equally features local and international artists. As a flagship for Finnish music, **Alma** debuted her debut album *Have You Seen Her?* on the main stage. She was the only local artist playing the stage at peak times. Following her was **Tame Impala** who had probably not heard of the festival’s sustainable program. With big confetti machines he opened *Let It Happen*. *‘Let’s do this’*, Kevin Parker shouted out before unleashing the colorful madness. But it felt a bit routined, as did their whole psych-pop set. Earlier, **Blood Orange** mesmerized the crowded Laptin Kulta Arena with songs of his recently released mixtape *Angels Pulse*.

Blood Orange

The electronic duo **Amnesia Scanner** – also Finnish expats in Berlin- played The Other Sound Stage later that night. With a distorted and disturbing set, they left an ecstatic audience behind. Closing the festival night was no other than **Robyn.** The Swedish singer danced around the stage accompanied by a vogueing dancer. And she even made more than one audience members shed a tear with her hit *‘Dancing On My Own’*. Another heartbreaking performance came from **Mitski** on Sunday evening. The American indie darling admitted to feeling *‚terribly depressed‘* in the morning. Nonetheless, she seemed even more energetic than usual. While fighting a big table that is standing on the stage she announced to go on a *‚indefinite‘* hiatus in September after years of touring.

Mitski

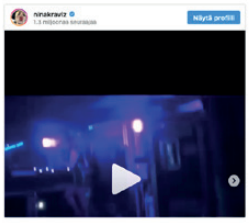
Cure-mania

After 40 years of touring, it is truly remarkable how Robert Smith’s voice sounds even better than in their 80s heyday. With black hair and makeup, he didn’t seem to have altered a lot, either. The Sunday heading slot at Flow Festival comes in a row of European festivals for **The Cure.** As a celebration for their legendary album *‚Disintegration‘* – **which turned 30 this year** – their energy was unstoppable. The band performed more than 2 hours, straight. This might just be as good as it gets this year – their set proved to be all killer, no filler with a setlist full of all the hits you can think of. The Cure-mania was maybe the reason why, in the beginning, **James Blake’s** set wasn’t as crowded as usually. After playing just two hits from this year’s stunning album *Assume Form*, the British artist dove into rather freestyle dance music. In front of an entranced audience, he announced his song *Don’t Miss It* – dedicated to his experience with anxiety and depression – as his last one.

Robert Smith of The Cure

James Blake

The party was over at the main stages, at just 11.30, but it continued at the Resident Advisor Front yard where Russian Dj **Nina Kraviz** blasted out stomping techno. She is – without question – one of the most talented electronic artists out there – alongside Peggy Gou, The Black Madonna, Amelie Lens, and others. A few years back who would’ve thought that in the ‘oh-so male-dominated’ electronic business one day female artists could lead the way? Gender equality is an important question for the Flow Festival bookings, as it participates in the **Keychange initiative**. This year 65% of the performing artists were female.



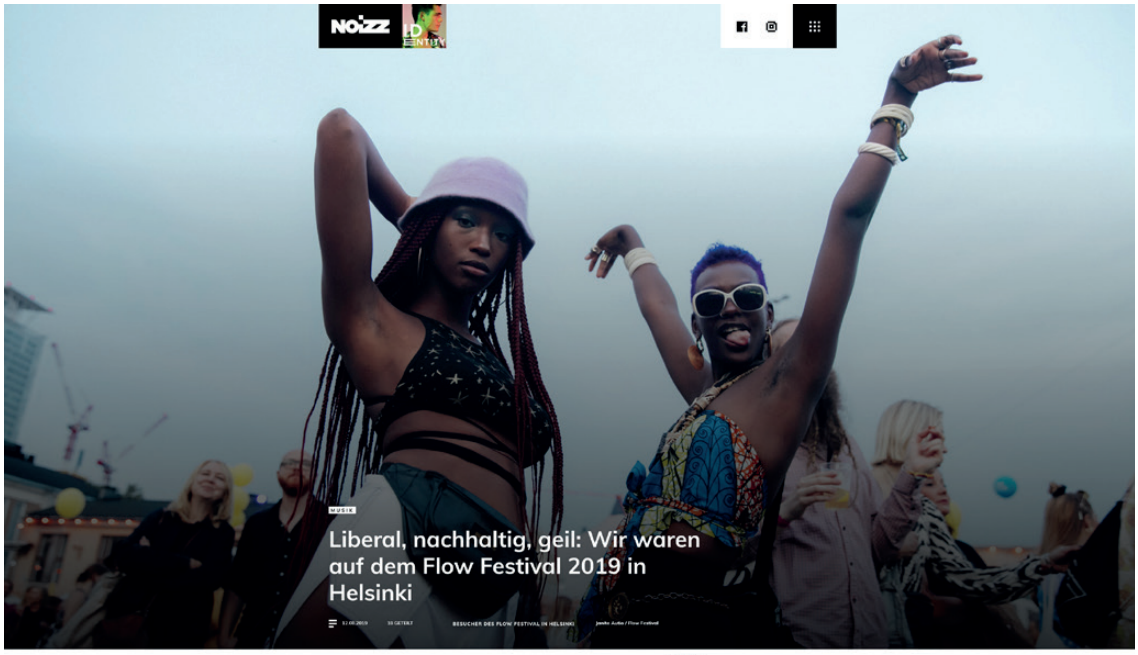
The morning after the festival, Kraviz posted to her over one million followers a selection of videos of her Flow Festival performance – with commenting that Flow Festival is one of her favorite festivals in the world. We couldn’t have put it any better. This year’s edition of Flow Festival showed that enjoying music and partying for three days comes in hand with important political questions. In times of Friday’s For Future and numerous climate activism movements, Flow sends an important message by promoting sustainability and the future of our world. Like that, the festival is more than a mile ahead of its many competitors in the European festival market. Like Robert Smith himself once said: *‘Flow Festival, we’re in love.’*

All photos by Louisa Zimmer

NOIZZ (DE)

”Liberal, sustainable, cool”

https://noizz.de/musik/welcome-to-the-future-so-war-das-flow-festival-2019-in-helsinki/80q3wew



NOIZZ.DE / MUSIK / LIBERAL, NACHHALTIG, GEIL: WIR WAREN AUF DEM FLOW FESTIVAL 2019 IN HELSINKI

JULIANE REUTHER
Popkultur, Politik & Feminismus

FACEBOOK TWITTER

Das Festival ist Deutschland um Jahre voraus.

In einem hellblauen Kleid kommt **Robyn** auf die weiß geschmückte Bühne, im Licht der Scheinwerfer sieht sie aus wie ein Engel, der gekommen ist, um zu verkünden, dass **der Male Gaze im Sterben liegt** und um Vergebung bittet. We made it to the other side, in eine Welt, in der weibliche Körper nicht mehr kontrolliert werden, in der Weiblichkeit einfach das ist, was auch immer du draus machst. Zumindest träume ich von dieser Welt, als ich der Schwedin so dabei zu sehe, wie sie **auf der Bühne des Flow** ihre Weiblichkeit zelebriert und dabei einfach zero fucks gibt.

Willkommen in der Zukunft

Im Schnitt haben **deutsche Festivals** genau **zwei Probleme**: Erstens, sie produzieren so viel Müll, dass man damit Neuschwanstein nachbauen könnte, zweitens, sie sind noch immer eine **weiße Pimmelparade**. Das mag den gemeinen, besoffenen Festivalbesucher nicht stören – mich schon. Deshalb habe ich mich auf den Weg nach Helsinki gemacht, dort soll es nicht nur Mumins, sondern auch das coolste und fortschrittlichste Festival Skandinaviens geben: **das Flow Festival.**

>> Nach Sexismus-Vorwürfen: Happiness Festival im NOIZZ-Interview

Ein großes Industriegelände inmitten der Hauptstadt ist seit einigen Jahren das Zuhause des Festivals, das bereits seit 2004 stattfindet und **der ganze Stolz Helsinkis** ist. 85.000 Besucher machten sich in diesem Jahr auf den Weg zu dem **komplett klimaneutralen Event.** Nur wenige Schritte gehe ich auf dem Gelände und das Konzept des finnischen Festivals ist sofort klar: **Hier soll wirklich etwas bewirkt werden.** Wiederverwendbare Wasserflaschen dürfen mit aufs Gelände, an vielen Stellen kann man sie mit Wasser und frischen Kräutern befüllen. Alle verbrauchten Materialien auf dem Gelände sind recycelt oder recycelbar. Nach Plastik sucht man hier vergebens.

BELIEBT

FLAUSCH
Dramatisches Pferd stellt sich tot, wenn man es reiten will

FLAUSCH
"Todesbabe vor Hamburg": Hier verenden junge Hunde und Kätzchen in grausamen Tierversuchen

FLAUSCH
Verbeinor im Dienst: Diese besondere Status ehrt Polizeihunde

NEWS
Nordirland legalisiert Abtreibung und Ehe für Alle

Dafür gibt es im Food Court des Festivals **massenweise vegane Optionen** und pro Stand mindestens ein pflanzliches und nachhaltiges Essen, das mit einem fetten "Sustainable Meal"-Sticker ausgezeichnet ist. Mal ganz davon abgesehen, dass es wohl auf keinem Festival in Deutschland derart geiles Essen gibt. I'm talking Tacos mit frittiertem Blumenkohl, veganer **Double Cheeseburger mit Beyond-Meat-Patty** und Mac and Cheese in einer Waffel. Uff.

Vegane Burger von Bun2Bun auf dem Flow 2019 Foto: Andrew Taylor / Flow Festival

Auf Dosen, Becher und Flaschen gibt es einen Euro Pfand, den man sich entweder zurückholen kann, oder man spendet das Geld und **pflanzt damit stattdessen indirekt einfach einen Baum.** 11.869 Bäume haben Flow-Besucher über das Wochenende gesponsert, die Initiator Reaktor in Madagaskar für die grüne Lunge der Welt pflanzen wird. "Mit dieser Menge werden insgesamt **11.869 Tonnen CO2** aus der Atmosphäre entfernt. Das entspricht drei Tagen im Leben von 141.297 Menschen, was das ohnehin schon ehrgeizige Ziel aller 85.000 Flow-Besucher übertrifft", so die Organisatoren bei Twitter.

Die Ära der alten weißen Männer geht zu Ende

Das Line-up ist ein weiterer Punkt, der einem das Gefühl gibt, in der Zukunft angekommen zu sein. **65 Prozent der Artists, die auf dem Flow gespielt haben, identifizieren sich als weiblich oder nonbinär.** Am Freitag gehörte das Flow dann auch gleich den schwarzen Frauen. Solange, Erykah Badu und Neneh Cherry haben so hart abgeliefert, dass es allen "Es gibt einfach nicht so viele große Künstlerinnen"-Bookern dieser Welt die Schamesröte ins Gesicht peitschen würde. **Solange** zeigte auf der Hauptbühne vor allem, dass sie genauso begabt, aber viel **lässiger als Schwester Beyoncé** ist und keine komplizierten Power zum Flow bringen. Abseits der große Bühnen durften sich nicht nur queere Zuschauer außerdem über Drag-Performances und Auftritte vieler LGBTQ*-Künstler*innen freuen.

>> Diese Journalistin testet Festivals nach feministischen Kriterien

Musiknerds pilgerten am Samstag dagegen zu der Show von **Blood Orange** und setzten nach nur wenigen Riffs ein breites, zufriedenes Grinsen auf, das man so nur von Stonern kennt. Devonte Hynes und seine Backup-Sänger*innen Eva Tolkin und Ian Isiah wurden nicht nur für ihre Diversität, sondern auch für ihr einzigartiges musikalisches Zusammenspiel so laut bejubelt wie niemand anderes an diesem Wochenende. Noh dran war allerdings der **Berliner Export Modeselektor**, der am Sonntag die müden Festivalbeine noch einmal zum Tanzen brachte, bevor James Blake die letzte Energie aus den schlaffen Körpern der erschöpften Zuschauer presste.

Eigentlich wäre das Flow Festival auch so schon cool genug, doch regelmäßig erwischte ich mich, wie ich mit einem klimafreundlichen Hafermilchshake in meiner Hand den Besuchern hinterherguckte, die **derart cool angezogen** waren, dass man auch direkt ein Impromptu-Musikvideo für Miley Cyrus hätte shooten können.

Hach Flow, du hast mein Herz gestohlen du liberales, nachhaltiges, geiles Ding.

Quelle: Noizz.de

LA VANGUARDIA (ES)

> ” *Flow Festival .. aims to be the showcase to the world of the Finnish capital and constituted as the festival of tomorrow, based on three axes: sustainability, parity and local art.”*

https://www.evernote.com/l/ARCF5_rtmTB0AZih9ATteVLurSPE8zBGRoQ

El Helsinki Flow Festival integra en su oferta la sostenibilidad como foco principal

Un festival limpio para el futuro

ALEX JOVER ALMIRALL
Helsinki
Enviada especial

F.F.H

Unas jóvenes sonríen ante la cámara en el recinto del Helsinki Flow Festival

En el corazón de Helsinki, en el centro cultural de Suvilahti, unas inmensas letras amarillas iluminadas con leds dorados señalan la puerta de acceso al futuro de los festivales: Helsinki Flow Festival. Esta cita anual –este año fue del 9 al 11 de agosto– pretende ser el escaparate al mundo de la capital finlandesa y constituirse como el festival del mañana, basándose en tres ejes: sostenibilidad, paridad y arte local.

El gran cartel amarillo iluminó la entrada del recinto durante tres días. Después de 170 actuaciones y tras el paso de más de 83.000 personas, la multitud pasó por última vez por debajo del gran letrero, esta vez ya apagado, y en el suelo del recinto apenas quedaron un par de latas.

“La sostenibilidad es una de nuestras apuestas más fuertes. Buscamos que tanto el visitante como los artistas que participan en nuestro festival sean conscientes del cambio climático y, sobre todo, participen en ese cambio social”, explica Susanna Hulkkonen, del equipo de dirección del festival.

El Flow se presenta como uno de los primeros festivales europeos en lograr un saldo nulo de emisiones de carbono. Lejos y obsoleto queda para los finlandeses dejar un euro de depósito por el vaso de plástico o tirar las latas en su contenedor correspondiente. El festival pone en marcha una acción por la que ese euro puede donarse a acciones de forestación en Madagascar, “Tu lata por plantar un árbol”. Con el cierre de puertas, el festival presenta los números: 11.700 árboles plantados. A esta iniciativa le preceden muchas otras, como un *room escape* sobre reciclaje, reconvertir en energía el 100% de los residuos producidos o una oferta gastronómica ecológica. Entre escenario y escenario, una ventana de posibilidades se abre al paladar en forma de puestos gastronómicos. Una hamburguesa vegana que simula el sabor de la carne, comida etíope sin gluten, helados sin lactosa o un frankfurt trufado. Un oasis para el nuevo gourmet.

Pero no hay que olvidar el foco principal. Con el cartel musical, la organización enciende el segundo faro con el que el Flow pretende alumbrar el camino. “El 69% del cartel, contando los grupos mixtos, es femenino”, anuncian.

El Flow es uno de los primeros festivales europeos en lograr un saldo nulo de emisiones de carbono

El festival se avanza así al reto que la industria musical europea se impuso el año pasado a través de la fundación Keychange y por el cual en el 2022 los festivales integrantes deben presentar un cartel completamente paritario. Más allá del papel y las cifras, el empoderamiento femenino ha conseguido calar hondo sobre el escenario finlandés. “Es estupendo estar aquí con mis amigas, mi familia Erykah Badu, Neneh Cherry. Esta canción es para ellas y para todas las mujeres del público”, sentencia Solange antes de interpretar *Nothing without intention*.

La propuesta local, tanto sobre el escenario como fuera de él, marca la tercera y última declaración de intenciones del Flow. “El festival es un canal para conocer la ciudad. Con la propuesta cultural que ofrecemos, el recinto se convierte en un Helsinki en formato reducido”, defiende Hulkkonen. Lo evidencia la colección de murales que llenaba de color cada rincón, firmados por estudiantes de la Escuela de Bellas Artes de la capital. Un arte amateur compensado con piezas efímeras y performances de reconocidos artistas finlandeses, como Alexander Salvesen o Rakastaja Robert. Un arte urbano que para el asistente joven se convierte en el fondo perfecto para una imagen de Instagram y que ahora invade la red social a través de las miles de fotografías publicadas.

Sobre el escenario, nombres como Alma, Tapa Paha Tapa y Pyhimys se postulan en sus diferentes géneros –pop, pop sintetizado y electrónica– como embajadores de Finlandia. Un altavoz desde Helsinki con el que la ciudad grita al mundo lo que es y, sobre todo, lo que quiere llegar a ser.●

MNMT

” All in all, *Flow Festival* is an interesting festival with fresh focus on various art forms, offering new experiences for people with a curious and open-minded attitude, with taste exceeding the genres of techno and electro.”

https://mnmt.no/blog/2019/09/04/review-flow-festival-2019-an-urban-exploration-of-art-forms/

MONUMENT

FESTIVAL 2020 LABELS INTERVIEWS FESTIVALS REVIEWS RAVESTORIES PODCAST TRENDING SEARCH

REVIEW: FLOW FESTIVAL 2019 – AN URBAN EXPLORATION OF MUSIC AND ART

MONUMENT CREW • SEPTEMBER 4, 2019

Organised since 2004, Helsinki's **Flow Festival** has grown into an urban "music and arts boutique festival", a much-hyped event combining a variety of hand-picked acts from various fields covering indie pop and rock, r'n'b, jazz, electronic music all the way to feminist poetry (and a cinema... but not sure if that one is necessary at a festival like this).

Flow Festival is the standout festival of Finland, an exploration without muddy and tired camping area. The festival, located almost in the centre of Helsinki, is an old power plant and industrial space offering the unique premises for the three-day event. It's a massive production of 83 000 visitors, combining concerts, DJ-sets, talks, local design and whatnot. The area is well done, maybe even getting better year by year, with it's "insta-friendly" hangouts and many pretty things to see. It's far from an intimate get together festival, but no one expects it to be that – instead, it is a get together of contemporary art forms.

So how was the music?

Besides the obvious world-class picks **Tame Impala** (finally **Kevin Parker** in Finland!), **Blood Orange** (lovely show), **The Cure** (two-hour mass-singing with everyone dressed in black) and **Solange** (last-minute add because **Cardi B** cancelled), the club and DJ-selection was of course of our interest. The artistic director of the electronic music is Helsinki's "club emperor" **Toni Rantanen** aka. **Lil' Tony**, a man behind the famous **Kaiku** and **Ääniwalli** clubs. Rantanen has formed a long-lasting relationship with **Resident Advisor**. RA was present also this year, hosting **"Front Yard"** stage inviting mainly commercial electronic music acts, such as **Nina Kraviz** (who returned the festival after debuting in 2017), as well as **Palms Trax**, **Black Madonna** and **Baba Stiltz** to name a few.

The city of Helsinki is lovely but it is not necessarily the oasis for techno-orientated people. Instead, Helsinki's "main" sound could be described as something between electro and selector house, and it was understandable that these genres were present also in this years music curation. Helsinki's own space techno hero **Samuli Kemppi** was this year playing at the afterparty, but the festival guests got to enjoy some excellent techno at the Front Yard by **Donato Dozzy** himself. The Italian maestro presented his signature sounds, teasing and heating up the crowd for good 45 minutes before starting the proper dance party with heavier snares and kicks, finally serving the spoiled crowd with world's best kind of hypnotic and contemporary sounds.

On Friday we also liked Finnish **Tuomas A. Laitinen**'s show at the **Other Sound** stage, placed in a massive hall, offering a space for experimental acts that one could enjoy sitting down. It was not a dance-floor stage, but a stage for immersing oneself with a gentle blur of audiovisual art. Mexican **Ana Gutieszca**'s live was another festival highlight, and it even lured the some guests to dance in front of the stage, enjoying Ana's broken techno beats, hypnotic noise music, the performance intensifying towards the end of the hour.

Another stage that deserves a shout-out is the "party oasis" **Red Garden**, mainly a DJ-stage hosted by a bunch of Helsinki's "club kids", dancing in their all-red outfits at the all-red stage that offered an all-red visual experience. Red Garden is a true concept, more and more inviting multidisciplinary artists to perform, and this year it had for example painters and fashion designers in the booth. It feels that Red Garden's goal was for everyone to have fun, and it was the stage with the wildest dance moves and most smiles on people's faces – fun! It was indeed a funny moment to see the crowd going crazy for **Gabber Eleganza**'s set on Sunday evening, wondering how people have that much energy left.

Another fun moment took place at **Reaktor Backyard** stage on Saturday evening, when Helsinki's local dj/producer favourite **Sansibar** was closing the stage with his "eclectic style dipping wildly between Detroit electro, jackin' chi-trax, futuristic techno-bass and all the things between". Sansibar was like at home in the booth, also having fun, even serving a bottle of red to the front row whilst entertaining the full and hyped floor with his energetic set.

All in all, Flow Festival is an interesting festival with fresh focus on various art forms, offering new experiences for people with a curious and open-minded attitude, with taste exceeding the genres of techno and electro. Each year there is plenty to discover, and the whole selection is very well thought and professionally executed. The coming years could offer more later-time slots especially for the local established electronic music artists, so the international guests would discover them better – because we know there will be more and more international guests, as the festival's reputation is deservedly growing each year.

ROLLING STONE (IT)

❞ The *F*innish eco-sustainable festival is a model to follow”

https://www.rollingstone.it/musica/live/flow-festival-e-il-vero-antidoto-allinquietante-estate-salviniana/472957/

RollingStone

Menu Musica Cinema TV Politica Gaming Opinioni Cover

HOME > MUSICA > LIVE

13 AGOSTO 2019 18:06

Flow Festival è il vero antidoto all’inquietante estate salviniana

Quello del festival ecosostenibile finlandese è un modello da seguire: un weekend in un paradiso dell’umanità, dove i concerti di Solange, James Blake e The Cure si alternano alle saune nudiste

DI MATTIA BARRO

Il pubblico del Flow Festival, organizzato tra le fabbriche abbandonate di Helsinki

Foto: Samuli Pentti / Flow Festival

Passiamo dall’asfalto alla terra sabbiosa di un sito in costruzione. Forse stiamo facendo una qualche effrazione, ma non è il momento di pensarci. Chiediamo indicazioni a sparute figure nel buio, perse come noi. Continuiamo il viaggio, separati. Un’ombra si allinea e ci segue. Scherziamo (… scherziamo?) su come potrebbe ucciderci e nascondere i nostri corpi nelle fondamenta di questi modernissimi palazzi in costruzione. Potremmo diventarne i fantasmi sbronzi e gettare il quartiere nello scompiglio per secoli a venire. A causa di una serie di incomprensioni con le mappe dei nostri smartphone, brancoliamo da più di mezz’ora tra dune di terra e i resti di un attracco portuale. In lontananza echi sommessi di una cassa techno. Mi faccio fotografare sopra ad una ruspa pompando i muscoli che non ho mai avuto. Raggiungiamo due relitti di barche arenate in un parcheggio, qualcuno le ha squattate; è il punto di riferimento che ci è stato dato. Poco distante, a bordo del molo, la cassa techno diventa un after. Silhouette nere si divincolano in uno scoordinato rito collettivo. Hannah decide di razziare il piccolo bar acquistando – con carta aziendale – un disastroso numero di Original Long Drink, lattine di gin e pompelmo che spopolano tra i finlandesi. Ho conosciuto Hannah la sera precedente in un karaoke angusto e facciamo parte dello stesso press trip qui ad Helsinki. La cassa ritorna ad essere un eco lontano mentre ci immergiamo nel buio. Hannah è il mio spirito guida in questo viaggio nell’oscurità. Sembra una di quelle persone su cui far affidamento quando, prendendomi a braccetto, mi sussurra “It’s the right way, trust me”.

Cazzi nudi ritiratisi per il contrasto continuo di caldo e freddo, natiche al vento, rotolini di grasso e muscoli snelli, e ancora seni, vagine, peli, palle, sudore. Una calda pace pacata. Questo è quello che troviamo davanti ai nostri occhi, alle tre del mattino, quando io e Hannah raggiungiamo finalmente Sampasauna, una sauna occupata gestita da volontari nascosta all’interno del nulla di questo cantiere. Me ne hanno parlato come una sorta di after per veri locals. E così pare, è tutto intimo, e nudo. La sauna è unisex e nudista, come da tradizione finlandese, quindi, senza vergogna, ci spogliamo. Ok, con un filo di vergogna, giusto il tempo di notare che se sono tutti nudi, sarebbe più *weird* rimanere in intimo. Appendo i boxer ad un palo lasciandoli sventolare come una bandiera pirata. Mi sento un conquistatore. Tra le tre piccole saune che compongono questo agglomerato di benessere anarchico, c’è un pianoforte dove una pianista nuda suona per un pubblico nudo che nudo si unisce in coro per il refrain di *Hey Jude*. I finlandesi si prendono gioco di noi e continuano ad alzare la temperature delle saune finché il nostro stesso fiato brucia come fuoco e ci costringe a buttarci nel mare gelato della tiepida estate finnica. Le membra rinascono, la stanchezza del weekend sparisce, mi ricongiungo con me e la natura. Con il mio bollente corpo vergine immerso nel mare nero di Finlandia penso a quante esperienze incredibile si possono avere quando ci si lascia trasportare dagli estranei, dagli eventi, dai festival. Dal caos. O, in questo caso, da Hannah.

Foto: Konstantin Kondrukhov / Flow Festival

Il Flow Festival ha sede tra fabbriche dismesse nel centro città di Helsinki. Lo si raggiunge comodamente in metro o in bicicletta come la distesa di due ruote parcheggiate all’entrata fa intuire. Ottantamila presenze, otto palchi e un’attenzione per l’ecosostenibilità (è carbon-free) che si incarna in quel pensiero tipicamente nordico di un futuro possibile in cui l’uomo non è un malvagio capitalista sfruttatore trumpiano, ma un naturalista rispettoso e attento al prossimo. La collettività (emblema del concetto originario di festival) è il cuore pulsante per il funzionamento di un organismo così imponente. Quindi immaginate l’ironia di essere arrivato in un paradiso di umanità nello stesso weekend in cui **il governo italiano si sgretola a favore dei neofascisti ripuliti**. I finlandesi, popolo progredito e magnificamente proiettato nel futuro, riescono velocemente a farmi dimenticare i drammi della madre patria a colpi di sostenibilità, gentilezza, attenzione verso il prossimo.

Stupito dalla mancanza di qualsivoglia droga (dimenticatevi le nuvole d’erba e le pupille dilatate dei festival mediterranei), mi muovo tra i palchi con la mia scorta di Original Long Drink (mi piace scriverlo per intero perché è come se da noi una birra si chiamasse Birra Originale – *che comunque comprerei immediatamente*, nda). Di seguito alcune riflessioni sulle performance a cui ho assistito.

I Tame Impala. Foto: Konstantin Kondrukhov / Flow Festival

Solange domina la scena con una performance raffinata ed elegante, tutta coreografata, dimostrandosi un’artista completa a cui forse mancano ancora un po’ di hit (rubale a tua sorella, sista!). I **Cure** si dimostrano all’altezza della loro storia con il set più lungo dell’intero festival, due ore dentro la carriera dei nostri darkettoni preferiti anche se, per tutto il tempo, non posso scindere Robert Smith dallo Sean Penn di *This must be the place* di Sorrentino: mindfuck. **James Blake** è il migliore amico che tutti vorremmo, l’essere umano più dolce del mondo, e canta così bene che ci ritroviamo tutti abbracciati e lacrimanti sulla conclusiva *Don’t Miss It*, la sua ballad più sincera e onesta. Robyn è la regina del pop moderno, Erykah Badu la nostra guida spirituale, Neneh Cherry una gioia infinita. Tove Lo si denuda a favore del free the nipples. Impeccabili (quasi alla noia forse) i Tame Impala, bellissimo **Blood Orange** nonostante quella fissa per le bandane brutte. Le sorprese sono Nao e Flohio (quanto è forte? Assurda), le conferme gli storici Stereolab e Father John Misty, l’unico hipster amato da tutti, sempre fedele a quella combo che davo per morta di barbona e mocassino. Quello che però preferisco del Flow sono i quattro palchi elettronici in cui si passa dalle sperimentazioni di Jlin e Aisha Devi (un’aliena!) ai mix audaci e post africani di Juliana Huxtable, dagli eventi tenuti dalle house finlandesi di voguing al set di chiusura del festival della granitica Nina Kravitz.

Per le speranze italiane c’è Donato Dozzy con la sua techno prelibata che mi entra nelle vene e mi nutre quando pensavo di non averne più e Gabber Eleganza che distrugge il Red Garden Stage con il suo Hakke Show, un dj set / performance di musica gabber hardcore per cui gli inglesi attorno a me impazziscono fino al punto in cui sogno di poter tornare ad indossare quella mia vecchia felpa Lonsdale. Mi stupisce la musica finlandese con IBE, un trapper con band che qui da noi ci sognamo e che in un paio di settimane ha fatto due milioni di stream in una nazione da sei milioni di abitanti, Chisu, una sorta di Bjork pop, e Alma, la Billie Eilish finlandese che troviamo tutta bella fatta (ah, ma allora qualche droghina esiste anche ad Helsinki!) all’after della domenica in cui suona un’ispirata Avalon Emerson.

Tove Lo. Foto: Riikka Vaahtera

Per il nostro ridicolo salario minimo, la Finlandia è un filo proibitiva; un cocktail costa come una casa al mare e tutto pare sovraprezzato. Ma visto come butto soldi per cazzate e aperitivi a Milano, forse sarebbe meglio risparmiare e fuggire lassù a riscoprire il concetto di futuro come un qualcosa di reale e positivo piuttosto che rimanere qui ad alimentare la narrativa distopica di un’apocalisse imminente. Dopo un weekend di piatti vegan e energia rinnovabile, di collettività e saune nudiste, come posso tornare ad attendere l’Apocalisse sul divano di casa?

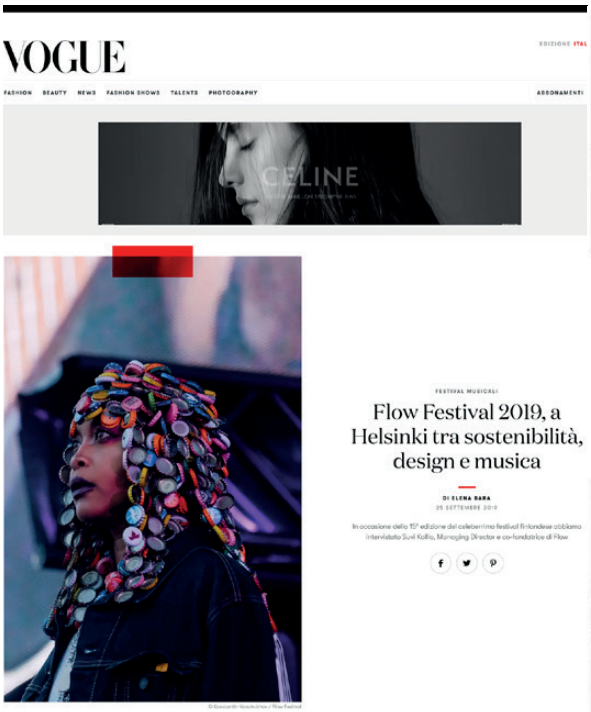
Se volete vedere il futuro, e ascoltare artisti che mai passeranno in Italia, il Flow Festival ed Helsinki sono un buon punto di partenza. Perché c’è ancora una possibilità in Europa e – soprattutto – un’Europa possibile.

Altre notizie su: blood orange, James Blake, Solange, The Cure, Flow Festival

VOGUE (IT)

> ” *Flow* was held inside a former power station now converted into a maxi cultural center. It is in this spectacular context that the festival develops, including arrangements of flowers and upcycling materials, street art, installations and lots of spaces where to stop, between one concert and another, to reflect on the important awareness campaign on environmental issues of which *Flow* is a spokesperson every year.”

https://www.vogue.it/news/article/flow-festival-2019-helsinki-sostenibilita-design-musica



FESTIVAL MUSICALI

Flow Festival 2019, a Helsinki tra sostenibilità, design e musica

DI ELENA BARA
25 SETTEMBRE 2019

In occasione della 15ª edizione del celeberrimo festival finlandese abbiamo intervistato Suvi Kallio, Managing Director e co-fondatrice di Flow

A Helsinki esiste un festival dove, ormai da 15 anni, si ritrovano migliaia di persone per celebrare l'amore per la musica e l'arte, il desiderio di un mondo sostenibile e la passione per il veg. Tutto merito di **Tuomas Kallio** e **Suvi Kallio** che, spinti dalla voglia di creare qualcosa di nuovo per la scena locale, nel 2004 hanno unito le forze per dare vita a **Flow**. Delle iniziali dimensioni boutique ormai resta poco, **ma nonostante il festival** oggi vanti numeri enormi (più di 170 performance su 10 palchi, e con oltre 80000 presenze) è riuscito a preservare quell'atmosfera rilassata di una tipica festa tra amici - quando gli amici sono tutti biondissimi e molto cool, ovviamente. Le statistiche del Flow, poi, sono particolarmente impressionanti se si considera che la Finlandia è molto estesa - più dell'Italia, a livello di superficie - ma i suoi abitanti sono poco più di cinque milioni. E la stessa capitale Helsinki, sede del festival, supera di poco i 600.000 abitanti. Eppure, nonostante l'esigua popolazione, **la città è uno degli epicentri della scena elettronica europea**: soprattutto grazie a un crowd sofisticato sempre alla ricerca di musica di qualità e grazie anche alla programmazione dell'Ääniwalli, tra i club più celebri d'Europa e che, non a caso, ospitava l'after-party ufficiale del Flow.

La line-up, tra grandi nomi e musica di ricerca

Negli ultimi anni la line-up si è ampliata parecchio, con l'obiettivo di creare una programmazione coerente che unisca i più grandi nomi del panorama mondiale ad artisti avant-garde e dj internazionali. Tant'è, quest'anno sui 10 palchi del festival si sono alternati nomi del calibro di **Erykah Badu**, **Tame Impala** e **Cure**, ma anche **Black Madonna**, **Theo Parrish** e **Palms Trax**. Senza dimenticare band e musicisti di ricerca come **Khruangbin** e **Pharoah Sanders**, e la nutrita compagine di artisti emergenti (e non) finlandesi che abbiamo scoperto solo grazie all'attenta selezione di un'attenta direzione artistica. Tra questi: **Henrik!**, il gruppo punk di 9 elementi che ha scatenato il pogo nella **Seat Black Tent**, **IBE**, rapper tra i più interessanti della scena locale attuale e poi **Alma**, enfant prodige del talent *Idol* che ha già conquistato il consenso di superstar come Elton John e Charlie XCX, e il duo di elettronica sperimentale **Amnesia Scanner**, celebratissimi anche all'estero.

Tame Impala

Un festival sostenibile, per davvero

L'edizione 2019 del Flow si è tenuta dal 9 all'11 agosto nella zona di **Suvilahti**, all'interno di un'ex centrale elettrica oggi riconvertita in maxi centro culturale. È in questo contesto spettacolare che si sviluppa il festival, tra allestimenti di fiori e materiali upcycling, street art, installazioni e tantissimi spazi dove fermarsi, tra un concerto e l'altro, per riflettere sull'importante campagna di sensibilizzazione alle tematiche ambientali di cui Flow ogni anno si fa portavoce. Eh già, **l'impegno dell'organizzazione per ridurre l'impatto del festival non solo è evidente, ma coinvolge tutti i partecipanti**: a partire dalla mobilità (qui si arriva rigorosamente in bici o con i mezzi pubblici) alla raccolta differenziata, fino al progetto eco-friendly pensato in collaborazione con **Reaktor** che ha portato alla semina di 11700 alberi (uno per ogni bicchiere donato). Insomma, un approccio positivo che si traduce in azioni concrete e ottimi risultati, da cui tante altre realtà forse dovrebbero prendere spunto.

Dove lo Champagne incontra l'hardcore

E un senso di comunità immediato quello che si prova appena varcate le transenne del festival, sovrastate dal logo giallo acceso del Flow. La sensazione di volere fare parte di questo grande universo parallelo, così bello da sembrare irreale, è condivisa da tutti, nessuna eccezione. Sarà che è facile sentirsi i benvenuti, in un'esperienza che vive di infinite sfaccettature: si sorseggia champagne insieme al più delizioso degli hamburger vegani e un attimo dopo ci si ritrova a ballare hardcore con **Gabber Eleganza**. Poi a cantare senza sosta tra le drag di **House of Auer** e infine al compleanno di **Jaakko Eino Kalevi**, con tanto di torta e soffio di candeline. Ebbene sì, Flow è tutto questo, e molto altro. Un caleidoscopio di colori che ogni partecipante vive diversamente, a seconda del gusto e delle proprie inclinazioni personali. Perché il bello, ça va sans dire, è proprio la convivenza pacifica tra gli opposti, che qui coesistono in equilibrio, per costruire un'inedita totalità.

L'intervista a Suvi Kallio

Abbiamo chiesto a **Suvi Kallio**, Managing Director e co-fondatrice di Flow, di raccontarci meglio il concept del festival, dello spirito green e di tutte le novità dell'ultima edizione. Ma anche di svelarci tutti gli hot spot in città, da scoprire durante la prossima edizione che, ne siamo sicuri, non si perderà nessuno.

Puoi spiegare che cos'è il Flow a chi non c'è mai stato?
Flow è un festival esclusivo, innovativo e costruito intorno ai contenuti dedicato alla musica e all'arte che si svolge in una location unica, un'ex centrale elettrica nei pressi del centro di Helsinki. Flow è un festival dedicato a chi non ama andare agli eventi di massa che propone un mix di cultura popolare e arte sperimentale in 11 location diverse all'interno del festival. Flow è anche un food festival con una selezione di 20 ristoranti. Flow Festival è anche uno dei primi festival a impatto zero e abbiamo infatti un importante programma sostenibile.

Il festival è alla sua quindicesima edizione: cosa pensate di aver dato a Helsinki e cosa avete ricevuto dalla città e dal pubblico che partecipa all'evento?
Credo che abbiamo portato molta felicità e un'esperienza straordinaria ai cittadini di Helsinki. Abbiamo rafforzato l'immagine urbana della città e dato molte buone ragioni per visitare la città a chi viene dall'estero. Credo però che gli stessi visitatori abbiano un grande impatto sul festival e infatti ci preme mettere in luce lo spirito collettivo all'interno del festival, così che tutti si sentano protetti, al sicuro e rispettati.

Qual è lo scopo del festival?
Regalare un'esperienza fantastica al nostro pubblico.

Le novità dell'edizione 2019?
La location e i servizi del festival vengono migliorati ogni anno per offrire una migliore customer experience. Quest'anno per la prima volta il programma artistico di Flow lascia l'area del festival per andare alla Finnish National Opera. Danza contemporanea, musica elettronica e arte audiovisiva sono stati protagonisti alla Almi Hall della Finnish National Opera il mercoledì e giovedì che precedevano il Flow Festival, il 7 e l'8 agosto. Il momento clou della serata è stato uno spettacolo inedito di danza dal titolo Autobiography Edits, con la collaborazione del coreografo inglese Wayne McGregor e la musica elettronica visionaria di Jlin. Dieci ballerini della Wayne McGregor Company si sono esibiti su musica dal vivo eseguita da Jlin. Wayne McGregor è noto per essere uno dei pionieri della danza contemporanea e per le sue coreografie innovative per il Royal Ballet. Jlin si è fatta un nome nella musica elettronica sperimentale e oggi ha moltissimi fan.

Gli highlight di quest'anno?
Non dovete perdere le location speciali e i concept come la location per musica sperimentale The Other Sound, lo stage Nordea Balloon con 360 posti a sedere e Pink Space, un nuovo spazio dedicato all'arte.

In che modo Flow è un festival sostenibile e perché è così importante oggi che un festival sia sostenibile?
Flow è dal 2009 un festival a impatto zero, abbiamo subito iniziato a calcolare la nostra impronta di carbonio totale e a diminuire le emissioni. Oggi è fondamentale essere il più possibile sostenibili e aperti a queste problematiche. La sostenibilità l'ambiente sono i nostri valori fondamentali. Se volete saperne di più sul nostro festival sostenibile, leggete qui: www.flowfestival.com/en/festival/sustainable-flow.

A proposito di Helsinki, quali sono i tuoi posti preferiti per mangiare, per bere un drink o per andare a ballare?
Helsinki negli ultimi due anni è diventata una meta per gli amanti del cibo, con sempre più ottimi ristoranti in città, molti sono presenti al Flow Festival, quindi Flow è un'ottima occasione per provarli. Consiglio di fare colazione da Way Bakery (www.waybakeryandwinebar.fi) o nella bakery dell'Hotel St George (www.stgeorgehelsinki.com/food/bakery). Il Tanner è un bellissimo posto, un po' bar un po' ristorante, dal mood rilassato, aperto per colazione e per pranzo, ma anche per un drink serale e una cena con ottimi DJ set (www.nuvintolatanner.fi). Per cena mi piace il ristorante vegetariano YesYesYes (www.yesyesyes.fi) o il ristorante stellato Grön (www.restaurantgron.com). Il bistro & wine Pontus, un bar di quartiere, è il luogo ideale per incontrare gli amici (ravintolapontus.fi) come anche l'Holiday bar (holiday-bar.fi). Per andare a ballare (cosa che ormai faccio raramente) vado al Club Kaiku (clubikaiku.fi) o al Post Bar (postbar.fi).

I posti da non perdere a Helsinki durante Flow?
* Shopping: Klimp Carden, il nuovo della moda finlandese (kampgarden.com) e World of TRE (www.worldoftre.com) e Artek (www.artek.fi) e Marimekko (www.marimekko.com).

* Saune: Kulttuurisauna at Merihaka oppure Löyly at Hernesaari.

* Helsinki in barca e le isole circostanti: Vallisaari e Lonna.

* Arte: Amos Rex (amosrex.fi) e la Helsinki Contemporary gallery (helsinkicontemporary.com).

* Natura: il Parco Nazionale di Nuuksio (www.nationalparks.fi/nuuksionp).

www.flowfestival.com

GROOVE (DE)

” In the European festival landscape, *Flow* stands out with its tasteful booking and its ambitious sustainability strategy.”

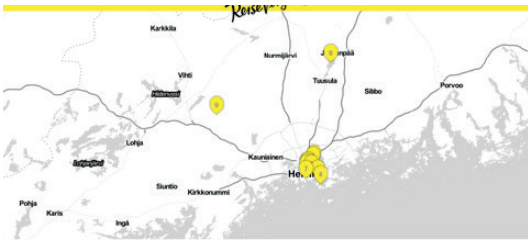
https://groove.de/2019/09/03/flow-festival-helsinki-solange-du-fliegst-coach/

MIT VERGNUEGEN (DE)

” There is plenty of great vegan food without plastic dishes and you can donate your beverage deposit so that a tree is planted for it.“

” In 2019, 65 percent of the acts were female or non-binary artists. From all this, most festivals can definitely learn something.”

https://notion.online/notion-highlight-flow-festival-2019/



Marit Blossey

Helsinki im Sommer – 11 Tipps für einen Trip nach Finnland

Wenn man kein Fan von Kälte und Dunkelheit ist, dann sind die Sommermonate wahrscheinlich die bessere Jahreszeit, um der finnischen Hauptstadt Helsinki einen Besuch abzustatten – angenehme Temperaturen, die Sonne geht spät unter und alle haben gute Laune. Tatsächlich eignet sich Helsinki sogar ziemlich perfekt für einen sommerlichen Städtetrip, denn ihr seid von dort aus super schnell in der Natur und könnt die Ruhe der skandinavischen Nationalparks genießen oder die Inseln vor der finnischen Küste besuchen. Aber auch in der Stadt selbst gibt es natürlich jede Menge zu entdecken: Zum Beispiel viel Kultur und Kunst, skandinavisches Design und leckeres Essen. Und guten Kaffee, denn wusstet ihr, dass die Finnen weltweit am meisten Kaffee trinken? Trotzdem gibts im ganzen Land nur zwei Starbucks.

Finnland hat nicht nur guten Kaffee, sondern auch das beste Leitungswasser der Welt, also bringt eure befüllbaren Trinkflaschen mit! Außerdem können wir euch nur ans Herz legen, euren Trip nach Helsinki mit einem Besuch des *Flow Festival* zu verbinden, das jährlich im August stattfindet und zu den nachhaltigsten Festivals Europas gehört. We love! Das sind unsere Tipps für eine Reise nach Helsinki im Sommer.

HELSINKI – GUT ZU WISSEN

– HINKOMMEN

Von Berlin aus gibt es täglich günstige Direktflüge, zum Beispiel mit easyJet, nach Helsinki, die euch in knapp zwei Stunden in den Norden bringen. Wenn ihr auf das Flugzeug verzichten wollt, müsst ihr euch auf eine etwas längere Anreise einstellen, aber auch mit Zug oder Auto kann man Helsinki gut erreichen und zum Beispiel mit der Fähre übersetzen. Dann lohnt es sich, den Trip direkt mit einer Skandinavien-Rundreise zu verbinden – und wer dafür keine Zeit hat, kann seinen Flug mit *atmosfair* kompensieren. Das kostet bei einem

+ RUMKOMMEN

+ BEZAHLEN

HELSINKI – TIPPS FÜR DEINEN URLAUB

1

© Marit Blossey

Mit dem Flow Festival eins der nachhaltigsten Festivals der Welt besuchen

Das Flow Festival ist eins der wenigen Festivals in Europa, das das Ding mit der Nachhaltigkeit schon so richtig durchzieht. Das Festival, das seit 15 Jahren auf dem Areal einer ehemaligen Energieproduktionsstätte in Helsinki stattfindet, ist mittlerweile komplett CO2-neutral. Es gibt jede Menge tolles veganes Essen ohne Plastikgeschirr und euren Getränkepfand könnt ihr spenden, damit dafür ein Baum gepflanzt wird. Außerdem bewegt sich das Line-up von Pop über Hip-Hop bis hin zu Techno und ist sehr divers: 2019 bestanden 65 Prozent der Acts aus weiblichen oder non-binären Künstler*innen. Von all dem können sich die meisten Festivals definitiv noch einiges abgucken.

Flow Festival Helsinki | Vilhorvuorenkatu 11 B, 00500 Helsinki | 14. bis 16. August 2020 | Early-Bird-Tickets ab 175 Euro | Mehr Info

2

© Allas Sea Pool

Die Bondi Icebergs von Helsinki: Schwimmen im Allas Sea Pool

Wozu nach Australien fliegen und in den Bondi Icebergs am Bondi Beach baden? In Helsinki gibt es eine Poolanlage, die mit den beliebtesten aller Insta-Spots locker mithalten kann. Der *Allas Sea Pool* liegt direkt am Hafen von Helsinki: Hier gibt es drei Pools, in denen ihr schwimmen und dabei über den Hafen und hinaus aufs Meer schauen könnt. Das Beste, was ihr an einem warmen Sommertag in Helsinki tun könnt! Achja, falls euch doch kalt wird: Eine Sauna gibts hier natürlich auch.

Allas Sea Pool | Katajanokanlaituri 2a, 00160 Helsinki, Finland | täglich 6.30–21 Uhr | 14 Euro, Kinder von 3 bis 12 Jahren 7 Euro | Mehr Info

3

© Marit Blossey

Saisonal und regional lunchen auf Lonna Island

Lonna Island ist eine Insel, die im Meer vor Helsinki liegt und nur ein paar Minuten Bootsfahrt vom Hafen entfernt ist. Hier befindet sich das fantastische Restaurant *Lonna*, in dem ihr saisonale Gerichte mit regionalen Zutaten bekommt. Es gibt Fleisch- und Fischgerichte, aber auch sehr, sehr gutes vegetarisches und veganes Essen und guten Wein. Und übrigens: Die Insel ist auch eine beliebte Hochzeitslocation...

Lonna Island | Lonna Island, 00190 Helsinki, Finland | Mehr Info

4

© Marit Blossey

Eine Bootsfahrt zur Vallisaari-Insel machen

Wenn die Sonne scheint und der Himmel über Helsinki strahlend blau ist, dann ab zum Hafen mit euch! Von hier starten täglich mehrere Bootstouren in Richtung der vielen Inseln, die an der Küste von Helsinki liegen. Besonders schön ist die Insel Vallisaari: Die Natur hier ist fast unberührt, kleine Wanderwege führen um die Insel herum und bieten einen fantastischen Blick aufs Meer und den Hafen von Helsinki. Direkt daneben befindet sich auf einer anderen Insel die Festung Suomenlinna, die aus dem 18. Jahrhundert stammt und heute zum UNESCO-Weltkulturerbe gehört.

Vallisaari Island | Vallisaari, 00860 Helsinki Finnland | Mehr Info

5

© Marit Blossey

Hausgemachten Gin trinken in der Tislaamo Distillery Bar

Die *Tislaamo – Distillery Bar* gehört zur Helsinki Distilling Company und befindet sich in einem alten Gebäude, das mal zu einer Kraftwerkanlage gehörte. Hier könnt ihr nicht nur besondere Drinks aus dem eigenen Hause trinken, sondern auch super lecker essen: Die Küche in der Distillery Bar zaubert leckere, nordisch inspirierte und regional-saisonale Gerichte. Wer gerne Lachs ist, ist hier gut aufgehoben – außerdem empfehlen wir auf jeden Fall den Grapefruit Gin Tonic.

Tislaamo Distillery Bar | Työpajankatu 2a R3, 00580 Helsinki, Finland | Mittwoch & Donnerstag: 16–23 Uhr, Freitag & Samstag: 16–2 Uhr | Küche: Mittwoch – Samstag: 16–22 Uhr | Mehr Info

6

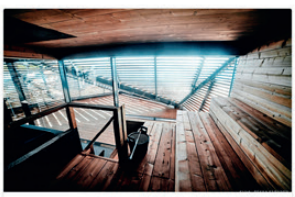
© Marit Blossey

Am wunderschönen See Tuusula die Kultur Finnlands entdecken

Anfang des 20. Jahrhunderts lebte am See Tuusula, etwa 45 Minuten von Helsinki entfernt, eine Künstlergemeinschaft von Schriftstellern, Malern, Komponisten und Dichtern, die einen großen Einfluss auf die Kultur Finnlands hatten. Entlang der Uferstraße am See Tuusula stehen heute mehrere kleine Häuser, die damals von den Künstler*innen erbaut wurden und heute als Museen fungieren. Bei einem Tagesausflug zum See Tuusula kann man sich die ehemaligen Ateliers anschauen – oder einfach eine entspannte Radtour um den See unternehmen.

See Tuusula | Tuusulanjärvi, Finnland | Mehr Info

7



© Pekka Kieranen | Löyly Sauna

Schwitzen und danach im Meer baden in der Löyly Sauna

Bei über 35 Grad denkt wohl kaum jemand gern an Sauna – aber ganz ehrlich, so heiß wird es in Helsinki sowieso nie. Saunieren gehört in Finnland einfach dazu, im Winter wie im Sommer, und wenn ihr euch die authentische Sauna-Experience nicht entgehen lassen wollt, empfehlen wir euch die Löyly-Sauna. Sie befindet sich direkt an der Küste und ist allein schon wegen ihrer besonderen Architektur sehenswert. Nach dem Schwitzen in der traditionellen Smoke-Sauna könnt ihr zur Abkühlung direkt ins eiskalte Meer springen und es euch anschließend auf der weitläufigen Terrasse gemütlich machen. Besser gehts nicht!

Löyly Sauna | Hernesaarenranta 4, 00150 Helsingfors, Finnland | Montag – Donnerstag: 10–0 Uhr, Freitag & Samstag: 10–02 Uhr, Sonntag: 10–22 Uhr | 19 Euro für 2 Stunden | Mehr Info

8

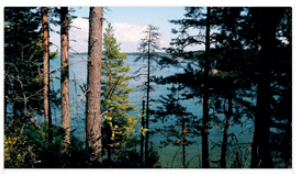
© Marit Blossey

In die Central Library Kaffee trinken und Bücher lesen

Die *Central Library* in Helsinki ist noch ganz neu und schon allein aufgrund ihrer Architektur einen Besuch wert! Das Dach der Bibliothek, die sich gleich um die Ecke vom Hauptbahnhof befindet, erinnert von außen an eine Welle und sieht von innen ein wenig aus wie eine Wolke, die über euren Köpfen schwebt, während ihr hier durch die Regale streift und es euch mit einem Kaffee gemütlich macht. Vor allem mit Kindern lohnt sich der Besuch, es gibt nämlich auch eine riesige Spieleabteilung.

Central Library Helsinki | Tööölänlahdenkatu 4, 00100 Helsinki, Finland | Montag – Freitag: 8–22 Uhr, Samstag & Sonntag: 10–20 Uhr | Eintritt frei | Mehr Info

9



© Marit Blossey

Einen Ausflug in den Nuuksio Nationalpark machen

Helsinki ist die größte Stadt Finnlands und es macht Spaß, sie zu erkunden. Aber wenn ihr schon mal dort seid, solltet ihr euch auch die umliegende Natur auf keinen Fall entgehen lassen. Der Nuuksio Nationalpark liegt nur etwa eine halbe Stunde Fahrt von Helsinki entfernt im Inland und eignet sich somit perfekt für einen kleinen Ausflug. Hier könnt ihr nicht nur wandern und die Natur bestaunen, sondern auch zahlreichen coolen Outdoor-Aktivitäten nachgehen, zum Beispiel Kanu fahren oder sogar selbst fischen. Wer hier länger bleiben will, kann auch in einer Waldhütte übernachten.

Nuuksio National Park | Nuuksion kansallispuisto | Mehr Info

10

© Marit Blossey

Vintage-Shopping und dabei Gutes tun bei UFF

UFF ist ein Vintage Shop, von dem es in Helsinki gleich mehrere Filialen gibt. Hier findet ihr eine riesige Auswahl an Schnäppchen, Markenkleidung zu günstigen Preisen und Schätze aus vergangenen Jahrzehnten. Außerdem geht ein Teil des Gewinns aus dem Verkauf an Entwicklungsprojekte im Ausland. We like!

UFF Second Hand Store | Fredrikinkatu 36, 00100 Helsinki, Finland | Montag – Freitag: 10–20 Uhr, Samstag & Sonntag: 10–18 Uhr | Mehr Info

11

© Marit Blossey

Moderne Kunst im Amos Rex angucken

Im finnischen Sommer kann es auch gut und gerne mal regnen. Das ist aber überhaupt kein Problem, denn auch indoor gibt's hier viel zu sehen – spannende Museen zum Beispiel. Das *Amos Rex* ist ein Museum für zeitgenössische Kunst, das erst 2018 eröffnet hat und in einem historischen Gebäude mitten im Zentrum von Helsinki untergebracht ist. Das Gebäude, der "Lasipalatsi" (Glaspalast) wurde 1936 erbaut und in den letzten Jahren architekturgetreu renoviert. Jetzt gibt es hier Geschäfte, Restaurants, ein altes Kino und eben das Amos Rex: Im Untergeschoss des Gebäudes befinden sich die Ausstellungshallen mit Werken verschiedenster finnischer Künstler*innen.

Amos Rex Museum | Mannerheimintie 22-24, 00100 Helsinki, Finland | Mittwoch & Donnerstag: 11–20 Uhr, Montag & Freitag: 11–18 Uhr, Samstag & Sonntag: 11–17 Uhr, Dienstag: geschlossen | 15 Euro, ermäßigt 12 Euro, unter 18 Jahren Eintritt frei | Mehr Info

Weiterlesen in Reiseziele, Finnland

Zurück zur Startseite

KOMMERSANT (RU)

” One of Finland’s main cultural symbols and an outstanding musical event.”

https://www.kommersant.ru/doc/4060215

Охрана музыкальной среды

Эрика Баду, The Cure и экология на фестивале Flow

Газета "Коммерсантъ" №144 от 14.08.2019, стр. 11

Фото: LEHTIKUVA / AFP

В Хельсинки завершился 15-й фестиваль Flow. Один из главных культурных символов Финляндии и выдающееся по музыкальным меркам мероприятие продолжает расширяться. Макс Хаген слушал артистов прошлого и настоящего и думал о будущем.

Финские пресс-представители работают оперативно: едва публика успела разойтись, а они уже рапортуют, что Flow посетили 83 тыс. человек за три дня. Это немного меньше прошлогоднего рекорда — в 2018-м было на тысячу больше,— но и далеко не упадок. Оставаясь фестивалем-бутиком, ограниченным по масштабам, Flow аккуратно расширяется с каждым годом. Но гораздо интереснее, что половину пресс-релиза — хотя музыкой этот фестиваль мог бы хвастаться бесконечно — занимали вопросы экологии.

В то время как в России тушить леса почему-то считается экономически нецелесообразным, в Финляндии идут фестивальные отчисления и пожертвования для посадки деревьев аж на Мадагаскаре. В одной стране, несмотря на протесты, строится северный мусорный полигон, в другой — с фестивальных сборов и пожертвований отчисляют средства на поддержание чистоты Балтийского моря. А пока где-то катаются на бульдозере по персикам, совсем рядом проводят обучение рестораторов экологичному питанию. Даже перед концертами на главной сцене Flow на супертехнологичном изогнутом экране напоминали: подумай о будущем, живи честно и чисто и катайся на велике вместо авто.

Территория Flow каждый раз немного расширяется, но, судя по всему, вопрос вместимости фестиваля еще долго будет занимать его организаторов. Пусть даже вторая сцена в грандиозной дизайнерской палатке будет вмещать уже 10 тыс. человек, народ все равно будет стоять стеной за ее пределами. Гордость и фирменная марка фестиваля — Nordea Globe Balloon, круглая площадка с огромным надувным пузырем над сценой и завидным репертуаром джазовых и этно-артистов, забивается до отказа. Очередь в полсотни человек возле каждого входа стоит и жаждет то дедушку spiritual jazz Фэроу Сандерса, то жгущих африканцев BCUC — кто не успел, зайдет, как только выйдут три-пять человек, за перегрузкой тщательно следят.

Финский фестивальный порядок сбился в пятницу. Редкий случай, но соул-дива Эрика Баду опоздала с выступлением на Flow на полчаса. Задержка аукнулась Соланж Ноулс, выступавшей вслед тут же на главной сцене. Суперстильный современный соул и вычурное R&B были вырублены ровно в полночь — последние пять минут запоздавшего выступления не уложились в допустимые нормы шума. Под одобрительный гул публики Соланж допела и дотанцевала при полной тишине на поле — звук шел только в мониторы на сцене.

В этом году в фестивале приняли участие 175 артистов на любой вкус. Тут был и модерновый соул Blood Orange, и берлинское экспериментальное техно Modeselektor, и звуковой электродизайн Джеймса Блейка. Безусловными хедлайнерами оказались, конечно, The Cure и Tame Impala.

The Cure сыграли почти безукоризненный концерт. Единственный минус нынешних фестивальных гастролей Роберта Смита и его компании разве что в бесконечном использовании одних и тех же песен и оформления уже третий год. По сути, The Cure отыграли ту же самую программу, что и пару лет назад в Hartwall Arena, с поправкой на фестивальное время — два с половиной часа вместо трех. Но в Хельсинки сет-лист был перестроен. Начав довольно рано, еще при свете, The Cure сначала пустили материал пободрее, с наступлением сумерек песни группы становились все более романтичными, а через пару часов, уже в темноте, музыканты исполняли мрачные композиции из ранних постпанковых альбомов.

Tame Impala лишний раз продемонстрировали свое умение работать с психоделикой, арт-роком и электроникой. Под галлюциногенными расплывающимися изображениями и лазерами они использовали приемы из 1970-х и заодно прямые оммажи и заимствования, а в песне «Elefant» Tame Impala и вовсе работали с музыкальными цитатами — тем, кто не успел добрать альбом «Dark Side of the Moon» было в самый раз пополнить полки.

Stereolab выдали настолько плотное выступление, что становилось даже непонятно, как на пятерых и при их хитросплетенной музыке можно добиться такого мощного звука. Ив Тумор не столько играл концерт, сколько устраивал перформанс: индустриальный и готической электропоп проходил в искусственном дыму и под прожекторами в лицо толпе, пока почти невидимый артист в трико и ботфортах извивался, будто на электрическом стуле.

Темы: Все о музыке ПОДПИСКА Музыкальные фестивали ПОДПИСКА

КОММЕНТАРИИ ПЕЧАТЬ

Самое важное в канале Коммерсантъ в Telegram

BURO 24/7 (RU)

> ” Freedom of expression, freedom of love and freedom from stereotypes reign at the festival in Helsinki.”

https://www.buro247.ru/culture/music/16-aug-2019-16-th-flow-festival.html

BURO.

МОДА КУЛЬТУРА КРАСОТА ТЕХНОЛОГИИ

КУЛЬТУРА | МУЗЫКА

Как прошел Flow Festival в Хельсинки

И как его организаторы учат посетителей эко-осознанности и работают с инклюзивностью

Текст: Антон Данилов
Фото: Антон Данилов (Antoni),
Jenita Antin,
Konstantin Kondrakhin,
Reikhe Vaahtera
16.08.19

На прошлых выходных бывшая электростанция Сувилахти в Хельсинки принимала Flow Festival. За 15 лет камерная джазовая тусовка разрослась до одного из крупнейших музыкальных событий мира: в этом году его посетили 83 тысячи человек. С чем сравнить такие цифры в России? Например, с Пикником «Афиши», который в 2018 году собрал 50 тысяч слушателей. Или с протестным митингом на проспекте Сахарова в прошлую субботу, где насчитали 60 тысяч. Или, наконец, с рекордсменом лета — фестивалем «Шашлык Live» с вымышленными 305 тысячами мясоедов.

Гораздо труднее сравнивать Flow по уровню организации и составу артистов: представить себе в России фестиваль, на который разом приехали Соланж, Tame Impala, Blood Orange, The Cure и еще несколько сотен артистов, пока невозможно. Девять сцен, еще больше лавок с местной едой, где можно попробовать мишленовский хот-дог с икрой, арт-инсталляции — все это едут увидеть даже японские туристы. Их не останавливает даже жесткий джет-лаг. Что еще слушали, смотрели и ели в Хельсинки в этом году — в отчете BURO.

Гостя сцены Red Garden. Фото: Антон Данилов

Фото: KeyterCam & Pirri Arttila / Flow Festival

Музыка

Flow, в отличие от многих российских фестивалей, объявляет лайн-ап задолго до старта. В этом году его должна была возглавить Карди Би, но к сожалению, рэп-дива отменила все свои европейские концерты. Правило хорошего тона для добросовестных организаторов — менять ранее заявленного артиста на равноценного по масштабам популярности. Вместо Карди в Хельсинки прилетела Соланж — певица, может, и не такая громогласная, но точно не менее заметная. На главной сцене она исполнила песни с последнего альбома «When I Get Home», но без проверенных хитов тоже не обошлось: на закрывающий ее выступление «Losing you» подтянулись гости даже с самых дальних уголков Сувилахти.

Читайте также:
«Я создал черновик фемнистов»: почему Соланж не можно слушать, чем не состоял Бейонсе

Джаметт Уилли. Фото: Konstantin Kondrakhin / Flow Festival

Ноя Чуру. Фото: Reikhe Vaahtera

Во второй день на главной арене пела шведка Сейнабо Сей, чей хит «Younger» года четыре назад звучал отовсюду. И группа Tame Impala: австралийских рокеров во главе с Кевином Паркером гости фестиваля упоминали особенно часто. В воскресенье программу главной сцены закрывали The Cure, которых московские гости Flow Festival успели послушать на Пикнике «Афиши» всего неделей раньше.

Гости фестиваля. Фото: Антон Данилов

Лиза Нарбис и Катя Шпиталова

Flow Festival не только возит зарубежных артистов. Организаторы системно поддерживают местных музыкантов, отдавая финским исполнителям козырное время на главной сцене. В этом году на Flow пела Alma, подписанная лос-анджелесским отделением Universal Music. В 2013 году она заняла пятое место в финской версии шоу талантов Idols. Обычно имена победителей таких поп-смотров никто не помнит, но для Альмы-Софии Миеттинен эта победа обернулась удачным стартом в карьере.

Финскую музыку трудно представить без рокеров-тяжеловесов вроде The Rasmus, Nightwish, HIM (Вилле Валло, кстати, в этом году тоже выступал). Их дело продолжает молодежь — например, группа Henrikf, выступавшая в субботу. В белых костюмах и с крыльями за спиной они плясали так, что, казалось, в какой-то момент ненароком грохнутся. Местные поклонники выступали не менее рьяно: они устроили в центре площадки Seat Black Tent хард-рок-хоровод.

Эрика Бойр. Фото: Reikhe Vaahtera

Интереснее всего было следить за андеграундом. В пятницу гости плясали под выступление Бернардино Фемминиэлли, похожего на вечно пьяного кинозеров из не снятого американского фильма 1950-х. Вслед за ним на сцену Red Garden поднялись дуэт Fecal Matter, с которыми BURO. незадолго до фестиваля сделали большое интервью. После них — House of Disappointments, под музыку которых публика соревновалась в вог-танцах. Сцена «Красный сад», которую основатель телеграм-канала «Поиск Daily» Паша Вардишвили окрестил «самой честной площадкой фестиваля», все три дня собирала ослепительно публику — стразы на щеках обычных гостей блестели едва ли не ярче нарядов местных дрог-див. Приятно, что послушать музыку андеграундных диджеев приходили не только поклонники сериала «Поза»: гости, одетые в скромный европейский кэжуал, плясали под ремиксы Шер и Бритни так же бойко.

Flow Festival 2019 | FRIDAY

Эко-еда

На Flow Festival невозможно остаться голодным: вся территория — один большой фудкорт. Кроме упомянутого хот-дога от ресторана с мишленовской звездой, на Flow можно было найти все прочее — от пока с тунцом до веганских бургеров. Разнообразие в еде важно для Flow Festival не только с гастрономической точки зрения. Веганскую и вегетарианскую диету сегодня люди выбирают не только по этическим, но и по экологическим причинам. По последним данным, лактовегетарианство, то есть растительная пища плюс молочные продукты, — самая безопасная диета с точки зрения урона природе.

Фото: Антон Данилов

Финляндия — одна из передовых стран в мире по части экологии. О природе тут заботятся не только фонды и активисты, но все население. Поставщиков продуктов на фестиваль строго контролируют, а отходы — перерабатывают: подробнее о том, как Flow делает свою публику более сознательной, читайте по этой ссылке.

Le Petit Fort x Bay Nov. Фото: Konstantin Kondrakhin

Толерантность и инклюзивность

Покупая билеты на Flow, вы обязательно ставите галочку о том, что соглашаетесь с правилами фестиваля. Одно из них — запрет на любые проявления ксенофобии. На фестивале в Хельсинки царит свобода самовыражения, свобода любви и свобода от стереотипов. Даже если вы решите повторить знаменитый выход Билли Постера на Met Gala-2019, вряд ли хоть кто-то на вас косо посмотрит. Скорее, наоборот: попросят селфи и отметят прекрасный костюм. Молодежь обоих полов на Flow без стеснения носила яркий мейк-ап, прозрачные топы и обтягивающие брюки из винила за пределами «Красного сада».

GOLD AREA WHEELCHAIR ACCESS

Абсолютно каждая площадка была приспособлена для людей с инвалидностью.

Dexter Mullarkey. Фото: Антон Данилов

Перед главной сценой выстроили специальный помост для людей на креслах-колясках так, чтобы вид им не загораживали чужие головы. Пандус соорудили даже для так называемой Gold Area, куда пускали по заранее купленному золотистому браслету. Сначала такое внимание приятно удивляет; потом, когда видишь сколько людей с инвалидностью посетило фестиваль, и как они были довольны, понимаешь, что это просто нормально.

Фото: Антон Данилов

Flow Festival — хороший способ сказаться в обществе будущего хотя бы на три дня. Праздник вполне совместим с повседневностью, свобода самовыражения — с принятием окружающих, а потребление — с экологичностью. Всего этого Flow добился всего за 16 лет.

Кстати, на сайте фестиваля открыта продажа билетов на 2020 год по низкой цене: в 175 евро.

Купить билеты

СОЛАНЖ | ИНКЛЮЗИВНОСТЬ | FLOW FESTIVAL | ЭКОЛОГИЧНОСТЬ | ТОЛЕРАНТНОСТЬ

ELLE (RU)

" *Flow is not only great music festival, it can also offer special gastronomic experience.*

https://www.elle.ru/stil-zhizni/events/itogi-leta-2019-luchshii-muzykalnyi-festival-flow-id6834501/

---

13 АВГУСТА 2019

Итоги лета 2019: лучший музыкальный фестиваль — Flow

83 тысячи посетителей, лайн-ап исполнителей А-списка, экоответственность и уникальный гурманский опыт. Как прошел главный open air лета?

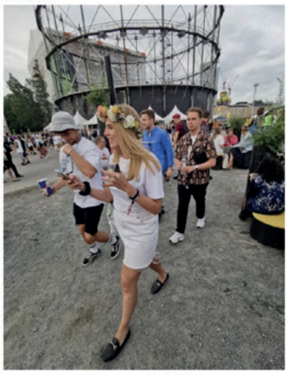
ОРГАНИЗАЦИЯ

Да простят нас устроители таких крутых опен-эйров, как Sziget (он, кстати, проходил в Будапеште параллельно), Coachella, Burning Man или Sónar, но по организации многотысячного фестиваля Flow в Хельсинки (9—11 августа) даст фору каждому.

Первое и самое важное — место дислокации. Трехдневный фестиваль расположен в индустриальном районе города, на территории бывшей теплоэлектростанции. А значит, вам не потребуется ночевать в фургоне в пустыне или ежедневно добираться на перекладных в зеленые дали из близлежащих городов. Дорога пешком от отеля в центре города займет от силы полчаса или 10 минут на такси. С 2007 года Flow оккупировал местный газгольдер, что: а) добавляет мероприятию колорита (похожая атмосфера в свое время царила на первом «Казантипе», финалом которого была вечеринка на заброшенной атомной станции в поселке Щелкино); б) очень удобно для обуви (когда кругом асфальт, шансы убить модные белые кроссовки или поцарапать новые мартинсы минимальные).

Главная сцена Flow 2019. Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

Еще один жирный плюс в карму организаторов — фестивальный быт на топовом уровне: от бесплатных дождевиков из биоразлагаемых материалов и десятка точек с чистой питьевой водой до банальных туалетов (вы не стоите в очереди ни секунды) и бьюти-корнеров (специальных стоек с зеркалами, сухими шампунями, дезодорантами и расческами, где девушки могут быстро привести себя в порядок).



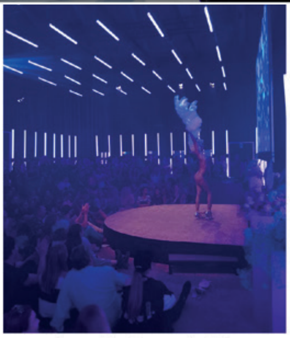
Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

МУЗЫКА

Конечно, главное на Flow 2019 — впечатляющий лайн-ап. И в этом, и в прошлом году на фестивале было одиннадцать сцен вместимостью от нескольких сотен до четырех тысяч человек. На одном-единственном музыкальном жанре здесь не зациклены: рокеры уравнены в правах с «технарями», рэперы — с исполнителями джаза, народники-африканцы — с хаусом в духе клуба Space на Ибице.

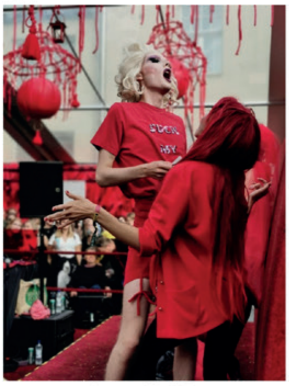
Коллектив Nyege Nyege: Bamba Pana & Makaveli + Kampire на Nordea Globe Balloon. Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

Нашим фаворитом стала территория Nordea Globe Balloon, напоминающая футуристический амфитеатр с рассадкой (!) и круглой, «цирковой», сценой посередине. Здесь выступают экспериментальные группы, что называется, «для своих». Скажем, сумасшедший танзанийский андеграунд Nyege Nyege: Bamba Pana & Makaveli + Kampire — молодые диджеи из Уганды с танцевальным миксом народной и поп-музыки.



Транс-шоу на Pink Space. Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

«Новичок» Flow — креативная площадка Pink Space. Внешность бывает обманчива: в мягкой и пушистой розовой комнате, где угощают шоколадным мороженым, учат терпимости и исповедуют diversity с помощью классических транс-шоу в духе кабаре. Первое представление собрало километровую очередь на входе.



Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

Ключевые артисты Flow выступают на главной сцене. В этом году А-лист составили: Solange (меланхоличная сестра Бейонсе ловко и по делу заменила в последний момент «отвалившуюся» от фестиваля Cardi B), The Cure, финская группа ALMA, Robyn и психоделическое инди Tame Impala, которые звучали как заклинания.

Выступление Tove Lo на Lapin Kulta Red Arena. Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

Декорации красного шатра Lapin Kulta Red Arena напоминали кровеносную систему с муляжами огромных эритроцитов — дизайнерская аллегория, которая недалека от истины. В субботу мелодии и лирика Blood Orange так приятно разливались по венам, что хотелось плакать. На контрасте здесь же воскресная шведская поп-исполнительница Tove Lo пульсировала в висках, а ее искренняя «брутальная лирика» добавила уверенности в себе и боли в ногах от постоянных прыжков всем присутствующим девушкам.

Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

В 2019 году в состав Flow вернулась сцена Resident Advisor Front Yard, названная в честь знаменитой онлайн-платформы, с лучшими диджеями на планете. И этот зеленый оазис — территория напоминала яблоневый сад — «сделал» по многим пунктам главную сцену. Субботняя вечеринка убежденной феминистки и бухгалтера The Black Madonna — чья подборка пластинок колеблется в диапазоне от развеселого диско до жесткого техно — продлилась на час дольше запланированного времени, а перебивать приятное танцевальное послевкусие гостям не хотелось даже на заявленной afterparty где-то в центре города.

В 2019 году в состав Flow вернулась сцена Resident Advisor Front Yard, названная в честь знаменитой онлайн-платформы, с лучшими диджеями на планете. И этот зеленый оазис — территория напоминала яблоневый сад — «сделал» по многим пунктам главную сцену. Субботняя вечеринка убежденной феминистки и бухгалтера The Black Madonna — чья подборка пластинок колеблется в диапазоне от развеселого диско до жесткого техно — продлилась на час дольше запланированного времени, а перебивать приятное танцевальное послевкусие гостям не хотелось даже на заявленной afterparty где-то в центре города.

Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

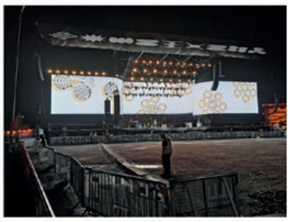
Единственной соотечественницей в программе Flow стала «королева техно» Nina Kraviz, впрочем, экспериментальные и даже интеллектуальные треки Нины пришлись далеко не всем по душе, и многотысячная толпа постепенно рассосалась на соседнюю «красную сцену», чтобы послушать крик души поп-электронщика Джеймса Блейка (возможно, вы слышали его на московском Bosco Fest). В огромном шатре на пару тысяч человек под звездным небом его баллады звучали как прощальная колыбельная для умопомрачительного фестиваля.

Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

#bun2bun

ЕДА

Flow — не только крутой музыкальный фестиваль, но и особый гастрономический опыт. Попасть на здешний фуд-корт стремятся все самые прогрессивные ресторанные площадки Хельсинки и окрестностей. И здесь тоже есть свои хедлайнеры —пицца «Маргарита» из Pizzarium (аутентично утопающая в сыре, как в Тоскане), салат с осьминогом на гриле и жареные лисички из Emo, веганские бургеры Bun2Bun с котлетами из тофу (не отличить от мяса!) и нежные клубничные молочные коктейли Oatly, ради которых захотелось навсегда отказаться от шампанского. Лайфхак: по местному фуд-корту можно составить гурмэ-карту столицы и заглянуть в эти заведения, если вдруг решите вернуться в Хельсинки снова.



Снимок сделан на Huawei P30 Pro
ФОТО: PHILIP KRANTZ

ЭКОЛОГИЯ

Чего ты меньше всего ожидаешь от разбитного музыкального фестиваля, так это «ответственного потребления», но Flow и здесь задают высокую планку. Количество блоков для сортировки мусора на одном квадратном километре, пожалуй, больше, чем во всей Москве. Около каждой сцены стоят огромные приемники пластика, металлических банок из-под пива и стекла (бутылки розового вина гости носят в классных прозрачных сумках со льдом). Прием тары ведут в режиме реального времени на больших экранах. А под ногами за три часа безумных танцев можно обнаружить, дай бог, один затоптанный стаканчик. Спасибо и сознательным гостям фестиваля, и тысячам волонтеров.

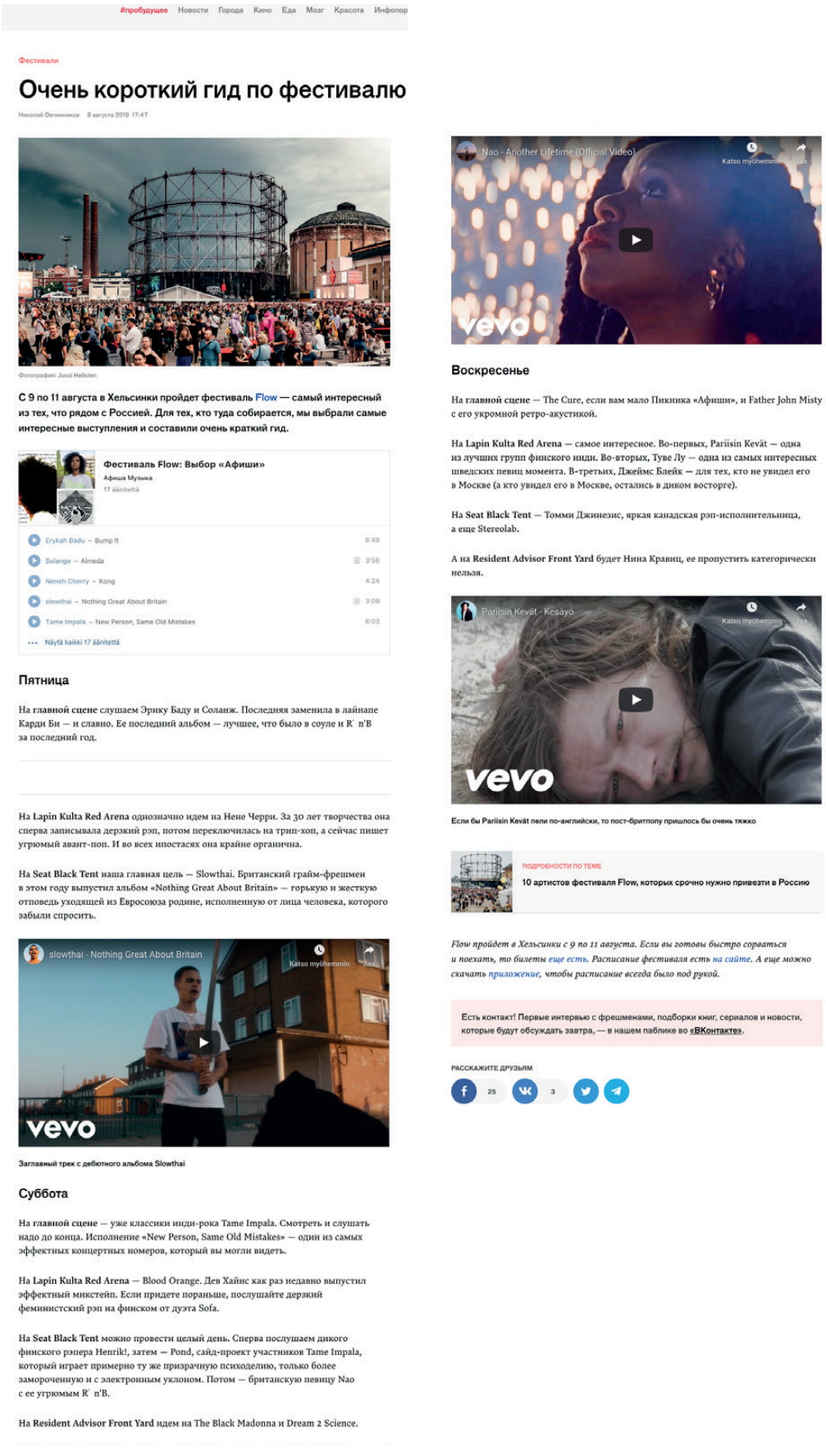
К слову об экологии: большинство гостей приезжают на Flow на велосипедах. Автомобильного паркинга нет в радиусе нескольких кварталов, зато для велосипедистов предусмотрена бесплатная парковка размером с футбольное поле. В свете ночных фонарей у воды — завораживает.

МАТЕРИАЛЫ ПО ТЕМАМ
Итоги лета

AFISHA DAILY (RU)

” *Flow Festival is one of the most interesting festivals which take place close to Russia.”*

https://daily.afisha.ru/music/12656-ochen-korotkiy-gid-po-festivalyu-flow/



#пробудущее Новости Города Кино Еда Мозг Красота Инфопор

Фестивали

Очень короткий гид по фестивалю

Николай Овчинников 8 августа 2019 17:47

Фотография: Jussi Hellsten

С 9 по 11 августа в Хельсинки пройдет фестиваль Flow — самый интересный из тех, что рядом с Россией. Для тех, кто туда собирается, мы выбрали самые интересные выступления и составили очень краткий гид.

Пятница

На **главной сцене** слушаем Эрику Баду и Соланж. Последняя заменила в лайнапе Карди Би — и славно. Ее последний альбом — лучшее, что было в соуле и R`n'B за последний год.

На **Lapin Kulta Red Arena** однозначно идем на Нене Черри. За 30 лет творчества она сперва записывала дерзкий рэп, потом переключилась на трип-хоп, а сейчас пишет угрюмый авант-поп. И во всех ипостасях она крайне органична.

На **Seat Black Tent** наша главная цель — Slowthai. Британский грайм-фрешмен в этом году выпустил альбом «Nothing Great About Britain» — горькую и жесткую отповедь уходящей из Евросоюза родине, исполненную от лица человека, которого забыли спросить.

Заглавный трек с дебютного альбома Slowthai

Суббота

На **главной сцене** — уже классики инди-рока Tame Impala. Смотреть и слушать надо до конца. Исполнение «New Person, Same Old Mistakes» — один из самых эффектных концертных номеров, который вы могли видеть.

На **Lapin Kulta Red Arena** — Blood Orange. Дев Хайнс как раз недавно выпустил эффектный микстейп. Если придете пораньше, послушайте дерзкий феминистский рэп на финском от дуэта Sofa.

На **Seat Black Tent** можно провести целый день. Сперва послушаем дикого финского рэпера Henrik!, затем — Pond, сайд-проект участников Tame Impala, который играет примерно ту же призрачную психоделию, только более замороченную и с электронным уклоном. Потом — британскую певицу Nao с ее угрюмым R`n'B.

На **Resident Advisor Front Yard** идем на The Black Madonna и Dream 2 Science.

Воскресенье

На **главной сцене** — The Cure, если вам мало Пикника «Афиши», и Father John Misty с его укромной ретро-акустикой.

На **Lapin Kulta Red Arena** — самое интересное. Во-первых, Pariisin Kevät — одна из лучших групп финского инди. Во-вторых, Туве Лу — одна из самых интересных шведских певиц момента. В-третьих, Джеймс Блейк — для тех, кто не увидел его в Москве (а кто увидел его в Москве, остались в диком восторге).

На **Seat Black Tent** — Томми Джинезис, яркая канадская рэп-исполнительница, а еще Stereolab.

А на **Resident Advisor Front Yard** будет Нина Кравиц, ее пропустить категорически нельзя.

Если бы Pariisin Kevät пели по-английски, то пост-британскому пришлось бы очень тяжко

ПОДРОБНОСТИ ПО ТЕМЕ

10 артистов фестиваля Flow, которых срочно нужно привезти в Россию

Flow пройдет в Хельсинки с 9 по 11 августа. Если вы готовы быстро сорваться и поехать, то билеты еще есть. Расписание фестиваля есть на сайте. А еще можно скачать приложение, чтобы расписание всегда было под рукой.

Есть контакт! Первые интервью с фрешменами, подборки книг, сериалов и новости, которые будут обсуждать завтра, — в нашем паблике во «ВКонтакте».

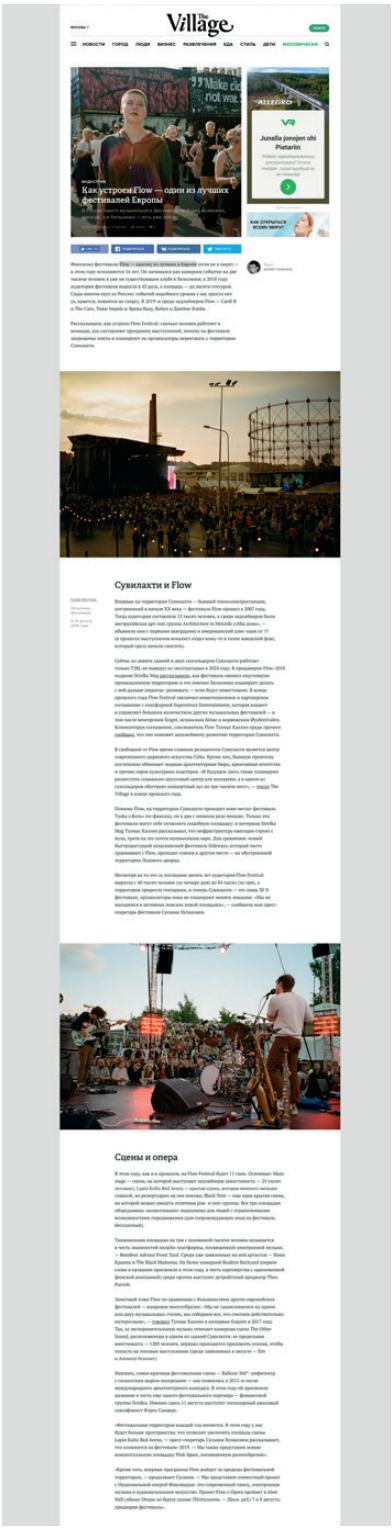
РАССКАЖИТЕ ДРУЗЬЯМ

25 3

THE VILLAGE (RU)

” Flow is one of the best festivals in Europe.”

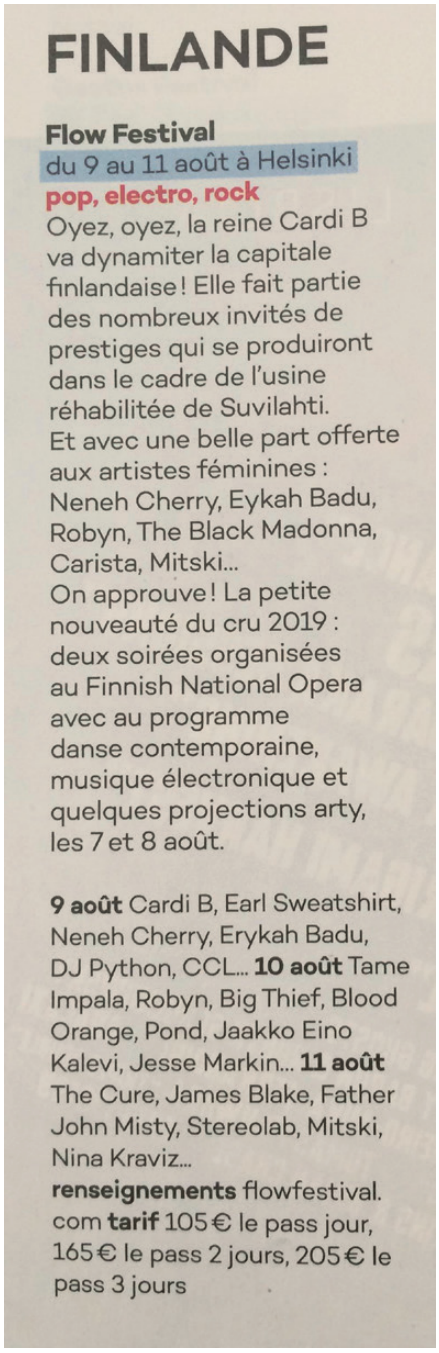
https://www.the-village.ru/village/weekend/industry/352483-flow-festival



LES INROCKS (*FR*)

” **Once again a breathtaking line-up”**

Print



FINLANDE

Flow Festival
du 9 au 11 août à Helsinki
pop, electro, rock
Oyez, oyez, la reine Cardi B va dynamiter la capitale finlandaise ! Elle fait partie des nombreux invités de prestiges qui se produiront dans le cadre de l'usine réhabilitée de Suvilahti.
Et avec une belle part offerte aux artistes féminines : Neneh Cherry, Eykah Badu, Robyn, The Black Madonna, Carista, Mitski...
On approuve ! La petite nouveauté du cru 2019 : deux soirées organisées au Finnish National Opera avec au programme danse contemporaine, musique électronique et quelques projections arty, les 7 et 8 août.

9 août Cardi B, Earl Sweatshirt, Neneh Cherry, Erykah Badu, DJ Python, CCL... **10 août** Tame Impala, Robyn, Big Thief, Blood Orange, Pond, Jaakko Eino Kalevi, Jesse Markin... **11 août** The Cure, James Blake, Father John Misty, Stereolab, Mitski, Nina Kraviz...
renseignements flowfestival.com **tarif** 105 € le pass jour, 165 € le pass 2 jours, 205 € le pass 3 jours

TRAX (*FR*)

❞ The “finnish model” is still miles ahead.”

❞ In the finnish capital is taking place the festival that will musically bring all your friends together. All of them.”

https://www.traxmag.com/paris-des-lives-electroniques-en-son-spatialise-a-360-vont-investir-la-maison-de-la-radio/

Explorez TRAX

226 TRAX

L'UNION FAIT LA FÊTE

DE LA CHUTE DU MUR AU BREXIT 30 ANS À DANSER CONTRE LES FRONT

NOVEMBRE 2019

À Helsinki, on a enfin trouvé le festival “grand public” qui met une claque aux puristes

Écrit par Trax Magazine — Le 09.10.2019, à 15h21 — 04 MIN

Accueil. Tous nos articles. Les soirées. À Helsinki, on a enfin trouvé le festival "grand public" qui met une claque aux puristes

L'injonction “On part à Helsinki !” est assurément moins souvent lâchée à l'apéro que “Et si on se faisait un petit week-end à Berlin ?”. C'est pourtant dans la capitale finlandaise que se déroule le festival qui mettra tous vos potes d'accord. Tous.

Plus agaçant que ce collègue tout juste rentré de vacances qui se plaint qu'il a fait gris à Hanoï (alors que vous avez empilé les heures sup' durant ses RTT) ? Le journaliste musique qui vous explique à quel point il est devenu difficile de se passionner pour un nouveau festival, à force de les enchaîner chaque week-end. Soit. Reste qu'il suffit de jeter un coup d'oeil aux line-up des gros poissons de la saison estivale pour constater une certaine propension au clonage. Bien souvent, l'ambiance desdits rendez-vous pâtit de ce manque d'imagination. Lorsque, donc, on se retrouve invité à couvrir un événement dont les têtes d'affiche se nomment **The Cure** et **Solange** — et dont 5 scènes sur 9 sont *brandées* par des banques, des constructeurs de voitures et des alcooliers —, l'on ne s'attend pas nécessairement à en revenir en ayant pris une claque sur les plans de la pluralité et de la radicalité artistique. Le **Flow** 2019 a changé ça.

Avec ses 83 000 visiteurs (dans un pays qui compte 5.5 millions d'habitants), le grand raout finlandais est le premier festival musical de Helsinki. L'enjeu de s'adresser au grand public avec des headliners fédérateurs est réel. Il n'aura nullement empêché le **Flow** de proposer un line-up vertigineux, capable de rivaliser avec des rassemblements plus niche et exigeants. Et surtout, c'est là le tour de force, d'aménager ses scènes et sa *timetable* de façon à permettre à chacun des 170 artistes invités de s'exprimer pleinement. On y assiste ainsi au live de **Tame Impala** sur une *main stage* bardée de deux écrans géants ; sous une pluie de confettis, un show laser psychédélique embrasse l'air et magnifie l'électro planante du combo Australien — un Zénith n'aurait pas proposé mieux. Idem pour **Erykah Badu** livrant une performance ensorcelante portée par des morceaux s'aventurant sans crainte au-delà des quinze minutes. Les Cure joueront plus de deux heures.

01 ■ ©Riikka Vaahtera

NOVEMBRE 2019

Plus loin, sur la Nordea Globe Balloon, on écoutait cérémonieusement le monstre sacré du jazz **Pharoah Sanders**, assis sur les sièges disposés en amphithéâtre, les artistes situés en plein centre. Un agencement qui se prêtait tout aussi bien au showcase dément de la jeune Britannique **Flohio** (meilleure performance hip-hop du festival, talonnée par **Earl Sweatshirt**, **Tommy Genesis** et **Slowthai**), qui claquait des checks au public en courant autour du plateau.

Il fallait se perdre dans les dédales de l'ex-centrale électrique de Suvilahti, terrain d'accueil du **Flow**, dont les cheminées de briques rouge s'élançant vers le ciel marquent un joli contraste avec les mâts des voiliers amarrés à deux pas. Malgré l'importante fréquentation, on circule sans mal sur le site — les Finlandais se révèlent un public des plus respectueux et les mouvements de foule se soldent rarement par des chaussures imbibées de bière. En contournant l'armature d'un immense silo reconverti en élément de scénographie, les promesses tenues des grandes scènes (prouesse Prince-ienne de **Blood Orange**, **Robyn** accueillie en messie, **Solange** et ses chorés millimétrées) laissent place aux espaces plus intimes.

Là se terrent les propositions hors-piste qui font l'âme du **Flow**. Sur la Red Garden, scène de tout juste 200 places livrée aux collectifs de drag et aux DJ's les plus débridés du line-up, on restait ébahi devant les claneurs du *hakken show* de **Gabber Eleganza** ou un remix fast techno de "Voulez-vous coucher avec moi ?" balancé par les club kids grimés comme jaja de **House Of Disappointments**. Deux autres scènes, la bétonnée Resident Advisor Front Yard et la verdoyante Reaktor Backyard, affichaient un line-up orienté dancefloor sans ratures : **Nina Kravix**, **The Black Madonna**, **Donato Dozzy**, **Theo Parrish**, **Fred P**, **Levon Vincent**, **Palms Trax**... Complété par des têtes montantes telles **D. Tiffany**, **Juliana Huxtable** ou **Ash Lauryn**.

OUVERTURE D'UN NOUVEL ESPACE AU MUSÉE DE LA MUSIQUE

01 ■ ©Samuli Penttl

Les plus grosses claques étaient assurément à aller chercher du côté de la mystérieuse The Other Sound, scène sur-mesure pour les live les plus audacieux. Toute en colonnes de béton, enfumée à n'en plus voir ses mains, atteignant un niveau sonore tapant non plus dans le rouge mais dans le cramoisi, ça vous projetait tout droit à Berlin. C'est là qu'ont pu se déployer les *mosh pits* devant l'assaut sensoriel des enfants du pays **Amnesia Scanner** ou les vives écorchures au saxophone du saisissant **Bendik Giske**.

Des moments de grâce où tout le reste s'évanouissait : le festival, les autres scènes, les artistes que l'on allait manquer ici et là... Dans ces instants suspendus, le **Flow Festival** donnait l'impression de n'avoir été conçu que pour ces lives, les mettant en scène avec autant de soin que ceux des "vrais" headliners. Ajoutons que cette année, 65% des artistes programmés étaient des femmes et des personnes non-binaires, et que le **Flow** a réduit son empreinte de carbone de 32% par rapport à 2018, notamment grâce aux omniprésentes affiches enjoignant au recyclage. Combien de festivals accueillant 83 000 personnes peuvent réellement se targuer d'en faire autant ? Le modèle finlandais continue d'avoir une sacrée longueur d'avance.

À LIRE AUSSI

Une île paradisiaque va accueillir un tout nouveau festival près d'Abu Dhabi

À voir : La Mamie's a retourné Hong-Kong lors d'une Boiler Room mémorable

I HEART (*FR*)

Print

” If you are planning your summer holiday ahead, turn up north. *F*low *F*estival is one of the most popular finnish events, with a terrific line-up”

© Inter Ikea Systems BV 2019

ADRESSE / Paris

LA MAISON BLEUE

Avis aux Parisiens non véhiculés qui ont déjà connu cette galère de prendre la navette Ikea à Gare de l'Est ou place de Clichy, pour aller acheter leur étagère Billy en banlieue. À partir du 6 mai, fini, les 40 minutes de bus puisque les habitants auront l'honneur d'accueillir, place de La Madeleine, la première adresse en centre-ville du géant suédois. Mais qui dit nouvel emplacement dit nouvelle formule : ce 34e magasin français s'orientera davantage vers les besoins des Parisiens, vivant pour la plupart dans de petits espaces. Des collaborateurs et des architectes d'intérieur seront présents sur place pour accompagner les clients dans leurs achats, mais aussi dans leurs projets de rénovation et d'aménagement. Tout ceci s'accompagne d'une démarche plus durable, en proposant de nombreux articles en vente directe, ainsi qu'un système de location de véhicules et de VTC 100 % électriques. NM

Ikea Paris La Madeleine : 23, boulevard de La Madeleine, 75001 Paris

© Petri Anttila

RDV / Helsinki

GO WITH THE FLOW

Si vous songez déjà à vos vacances d'été, tournez la tête vers le Nord, vous pourriez bien être inspirés. Annoncé du 9 au 11 août prochain, le Flow Festival est l'un des événements les plus populaires finlandais, qui propose pour sa 16e édition un redoutable line-up. Prenant place dans une ancienne usine aux hautes cheminées, les shows verront se succéder de grands noms internationaux (Tame Impala, James Blake, Blood Orange…), complétés par une scène nordique qui a dépassé les frontières (Robyn) ou qui est en passe de le faire. Les locaux IBE, Stina Koistinen et Astrid Swan pourraient d'ailleurs bien nous surprendre. EP

Flow Festival, du 9 au 11 août à Helsinki
www.flowfestival.com

YLE (*FI*)

https://yle.fi/uutiset/3-10917798

” *Flow Festival* haluaa olla ympäristöasioissa suunnannäyttäjä. Ruokaa myyvät yritykset ovat festivaalin myötä jo ottaneet vegaanisia annoksia muuhun tarjontaansa. Samoja oppeja toivotaan tarttuvan myös festivaalikävijöiden arkeen.”

yle Uutiset Areena Urheilu Valikko

UUTISET Tuoreimmat Urheilu Sää | Kotimaa Ulkomaat Talous Politiikka Kulttuuri Kolumnit

Flow Festival ja Ruisrock panostavat vegaaniruokaan – nuoret festarikävijät vaativat tapahtumilta vastuullisuutta

Ekologisuudesta on tullut tärkeä osa festivaalien imagoa.

Festivaalit 11.8.2019 klo 18.30

Flow Festivalilla myytävästä ruoasta jo lähes puolet on kasvis- tai vegaaniannoksia.

Ville Vedenpää

920

Viikonloppuna Helsingissä järjestettävä Flow Festival on ollut ympäristöasioissa edelläkävijä. Tapahtuma on yksi maailman ensimmäisistä hiilineutraaleista festivaaleista. Hiilijalanjälki on kompensoitu jo 10 vuoden ajan.

Tapahtuman päätyttyä hiilidioksidijalanjälki lasketaan ja päästöt kompensoidaan.

– Meillä lasketaan tuotannon eri osa-alueista esimerkiksi energian kulutuksesta, artistien lennoista, tuotannon logistiikasta, veden kulutuksesta aiheutuvat päästöt ja niiden pohjalta kompensoimme ne johonkin vuosittain sopivaan hankkeeseen, kertoo Flow Festivalin tuotantopäällikkö **Isabella Rossi**.

Flow Festivalin jätteistä kierrätetään ja hyötykäytetään 100 prosenttia. Esimerkiksi tiensä päähän tulleille tavaroille pyritään keksimään uutta käyttöä.

Tapahtumassa on kiinnitetty paljon huomiota ruokatarjonnan ekologisuuteen. Lähes puolet ostetusta ruoasta on kasvis- tai vegaaniannoksia.

– Kaikilla ruokamyyjillä pitää olla vastuullisesti tuotettu annos. Siinä katsotaan, onko tuotettu kotimaisista raaka-aineista, onko lihaa, onko käytössä astia, joka ei ole astia ollenkaan eli onko se esimerkiksi tötterö tai banaaninlehti, Rossi kertoo.

Tänä vuonna Flow Festivalissa pullopantin on voinut lahjoittaa puiden istuttamiseen. Kuva: Berislav Jurišić / Yle

Festivaalilla syntyy aina ruokahävikkiä, joka päätyy biojätteeksi. Hävikin vähentämiseksi Flow Festival on kannustanut ruokamyyjiä ottamaan listoilleen pienempiä ja jaettavia annoksia. Mikäli ruokaa voidaan edelleen hyödyntää, festivaali on jakanut sitä hyväntekeväisyyteen.

Tänä vuonna Flow'ssa uutena asiana on se, että pullopantin voi lahjoittaa puiden istuttamiseen. Festivaali on myös haastanut artistit pohtimaan ekologisuutta, ettei esimerkiksi artistiraiderissa olisi kertakäyttöisiä juomapulloja.

Flow Festival haluaa olla ympäristöasioissa suunnannäyttäjä. Ruokaa myyvät yritykset ovat festivaalin myötä jo ottaneet vegaanisia annoksia muuhun tarjontaansa. Samoja oppeja toivotaan tarttuvan myös festivaalikävijöiden arkeen.

– Meillä on uskollinen fanikunta, joka kuuntelee meitä ja jotka haluavat tukea meitä hyvissä asioissa. Festivaalit ovat tärkeitä sanansaattajia varsinkin tällaisessa asiassa.

Huomiota hävikkiruokaan

Turun Ruisrockissa ympäristöasioihin on panostettu jo reilun kymmenen vuoden ajan. Vuonna 2008 festivaalilla ruokaa myyvien yritysten piti ottaa käyttöön biohajoavat kertakäyttövälineet.

Tänä vuonna festivaali on suosinut vegaanista ruokaa tarjoavia yrityksiä.

– Vege-kasviruokaa tarjoavat saivat halvemman paikan, mutta täysin vegaaniruokaa tarjoavat saivat vielä tuntuvamman alennuksen. Tällä pyritään ohjaamaan ruokatarjoajia miettimään omaa tarjontaansa, kertoo Ruisrockin vastaava tuottaja **Piia Lääveri**.

Euroopan suurilla festivaaleilla kuten Tanskan Roskildessa leirintäalueille hylätyistä teltoista on tullut iso ongelma. Ruisrockin kävijöistä vain pieni osa majoittuu teltoissa, joten vastaavaa harmia ei juuri ole. Teltan voi myös jättää leirintäalueen infoon uudelleen sijoitettavaksi.

– Tänä vuonna meillä oli leirintäalueella Green camping eli siellä leiriytyvät ihmiset sitoutuivat siihen, että he kierrättivät kaikki jätteensä asianmukaisesti. Lähtiessään he saivat kymmenen euroa takaisin leirintälipustaan, Lääveri kertoo.

Nuoret festivaalikävijät toivovat tapahtumien kiinnittävän entistä enemmän huomiota ekologisuuteen. Kuva: Berislav Jurišić / Yle

Ensi vuonna Ruisrockissa kiinnitetään entistä enemmän huomiota hävikkiruokaan.

– Tänä vuonna meillä oli kontti, johon kaikki alueen ruokamyyjät saivat jättää vielä syötäväksi kelpaavan avaamattoman ruokahävikin ja saimme sen Turun kaupunkilähetyksen kautta festivaalin jälkeisenä maanantaina jakoon.

Piia Lääveri on työskennellyt Ruisrockin ympäristöasioiden parissa jo kymmenen vuoden ajan. Tuona aikana hän on huomannut, että festivaalikävijät ovat entistä vaativampia tapahtumien vastuullisuudesta.

– Meillä on nuorta yleisöä, jotka ovat kasvaneet siihen maailmaan, että kaikki jätteet on kotona kierrätetty. Se on monille itsestäänselvyys, että kierrätetään. Kyllä me saamme siitä palautetta, että onko tarpeeksi kierrätysmahdollisuuksia ja kierrätyspisteitä ja olemme tosi paljon panostaneet siihen viestintään, että mihin omat jätteet voi viedä.

Tiedotus lisää helppoutta

Flow Festivalin kävijät **Nelli Jaskari** ja **Kia Kekki** ovat päättämässä ateriointiaan. Heidän mielestään Flow'ssa huomioidaan ympäristöasiat keskivertofestareita paremmin. He kiittelevät vegaanisten ruokien tarjontaa. Tiedottamiseen he kaipaavat vielä selvyyttä.

– Esimerkiksi meillä oli vähän epäselvyyttä, että mitkä ruokailuvälineet käyvät minnekin roskikseen. Vielä selvemmin voisi sanoa, että mitkä menevät biojätteeseen ja mitkä eivät. Koska tällaisilla festareilla se helppous on se ensisijainen kriteeri. Ehkä sitä voisi vielä korostaa, Kia Kekki sanoo.

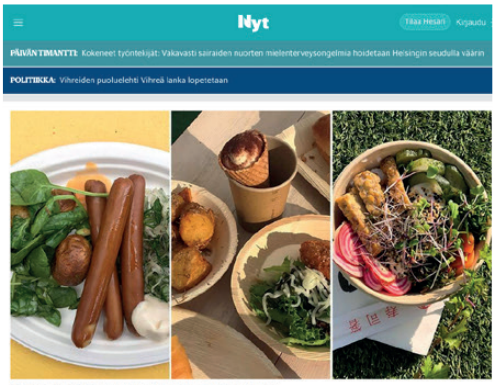
Flow Festivalin kävijät Kia Kekki ja Nelli Jaskari sanovat, että festivaalien ekologisuus merkitsee heille vuosi vuodelta enemmän. Kuva: Berislav Jurišić / Yle

HS (*FI*)

” ***Flow on tunnettu muun muassa siitä, että se pyrkii joka vuosi tarjoamaan kävijöille monipuolisen ruoka-valikoiman.”***

” ***Flow’n valttina on kuitenkin se, että tapahtuma on saanut viime vuosina paikalle useita fine dining -ravintoloita. Mukana on tänäkin vuonna myös Michelin-tähden ravintola Grön ja Michelin-suosituksen saanut Emo.”***

https://www.hs.fi/nyt/art-2000006200204.html



Döner Harju, Emo ja Gohan. (KUVA: OSSI MANSIKKA/HS, JUUSO MÄÄTTÄNEN/HS, HILLA KÖRKKÖ/HS)

Maistoimme Flow-ruuat: testissä kuusi ravintolaa, joista valita festarilla

Flow-festivaali on tunnettu musiikin ja tyylin lisäksi monipuolisesta ruokatarjonnastaan.

Nytin työryhmä
Julkaistu: 5.8. 20:55

On Flow-viikonlopun aika!

Ihmiset tulevat viettämään Flow-viikonloppua monista eri syistä, eikä musiikki ole monille kaikki kaikessa. Kattavan artistitarjontansa lisäksi Flow on tunnettu muun muassa siitä, että se pyrkii joka vuosi tarjoamaan kävijöille monipuolisen ruokavalikoiman.

Flow ei toki ole ainut festari, joka nykyisin pyrkii erottumaan perusannoksia paremmalla ruokatarjonnalla.

Flow’n valttina on kuitenkin se, että tapahtuma on saanut viime vuosina paikalle useita fine dining -ravintoloita. Mukana on tänäkin vuonna myös Michelin-tähden ravintola Grön ja Michelin-suosituksen saanut Emo.

Flow’n ruokatarjonta pyrkii uudistumaan vuosittain, ja testasimme tänäkin vuonna joukon uusia ja kiinnostavia annoksia Flow’n ruokatarjonnasta.

Emo. (KUVA: JUUSO MÄÄTTÄNEN / HS)

Emo

Kehutun fine dining -ravintolan Emon viiden ruokalajin maistelumenu (nimeltään High Five, yhteishinta 37 euroa) on festarikonseptiin varsin nerokas.

Maistelumenu tarkoittaa käytännössä koko Emon Flow’ssa tarjolla olevaa ruokalistaa, jonka jokaisen annoksen voi tilata myös yksitellen. Maistelumenun ostajan ei tarvitse syödä koko listaa yhdeltä istumalta, vaan hän saa itselleen passin ja voi halutessaan syödä menun sisällön vaikka yksitellen kolmen päivän aikana. Passiin merkitään aina ne annokset, jotka on kullakin kerralla tilannut.

Maistelumenu koostuu sienifocacciasta, rapukakusta, friteeraatuista kesäperunoista tryffelimajoneesilla, haudutetusta karitsasta briossin välissä ja ”tiramisusta”. Kuten olettaa sopi, annokset on tehty hyvistä raaka-aineista ja ne ovat varsin poikkeuksellisia normaaliin festariruokaan verrattuna.

Kokonaisuutena menu on todella tuhti, ja siinä on kahdelleikin ihmiselle yhdeltä istumalta liikaa syötävää. Kolmena päivänä ostossa nautittavaksi menu voi hyvin tarjota loistavan festariruokakokemuksen. Enemmän raikkautta annoksiin olisi silti yleisesti kaivannut. Nyt merkittävämmäksi raikkaaksi asiaksi koko menussa jäi rapukakun kanssa tarjoiltu salaatti.

Menun heikoin annos on sienifocaccia, joka on maultaan hieman tunkkainen. Sienet maistuvat hyvältä, mutta niiden maku hautautuu pahasti papujen, itusalaatin ja veganisen ranskankerman alle. Focaccia näyttää hyvältä, mutta maistuu kuivakalta. Kokonaisuus ei vakuuta.

Sen sijaan rapukakku on maultaan erittäin hyvä, ja saa seuralaiseltani paljon kehuja. Suolaa siinä on tosin turhan paljon. Rapukakun yhteydessä oleva levässalaatti on maukas ja tuo kaivatnaa raikkautta kokonaisuuteen.

Friteeratut kesäperunat ovat sellaisia kuin pitää, mutta ne eivät sinänsä jää kummemmin mieleen. Perunoiden kanssa tarjoiltu tryffelimajoneesi on hyvää, ja sitä voisi syödä enemmänkin.

Haudutettu karitsa briossin välissä on varsin perinteisen oloinen fine dining -ravintolan Flow-annos. Pitkien sämpylöiden välissä tarjoiltavat hot dog -tyyliset annokset ovat helppouttensa vuoksi ymmärrettävästi suosittuja, eikä siinä ole toki mitään vikaa, jos sämpylän välissä oleva kokonaisuus toimii. Tässä niin ehdottomasti on. Liha on mureaa ja maukasta, ja kokonaisuutena karitsa-annos olisi yksin riittävän täyttävä.

Jälkiruuaksi tarkoitettu tötterössä tarjoiltava ”tiramisu” on hauska. Se maistuu aluksi lähinnä kahvilta, ja seuralaiseni huomauttaa, että kokonaisuus ei tavoita perinteisen tiramisun olemusta. Tötterön vuoksi missään vaiheessa sitä syödessä ei saa suuhunsa samaan aikaan eri kerroksissa olevia makuja, vaan kunkin osuuden joutuu syömään erikseen. Jos kuitenkin pitää makeasta ruuasta festareilla, tätä voi suositella.

Juuso Määttänen

Andrea. (KUVA: JUUSO MÄÄTTÄNEN / HS)

Andrea

Helsingin keskustassa luksushotelli St. Georgen yhteydessä toimiva ravintola Andrea on saanut muun muassa Nyt-lätteen arvostelussa kehuja mustekala-annoksestaan. Tänä vuonna Andrea on ensimmäistä kertaa mukana Flow’ssa, ja se on tuonut myös mustekala-annoksensa festareille.

Andrealla pitää antaa ehdottomasti pisteitä rohkeudesta. Mustekala-annos (14 euroa) ei ole missään tapauksessa tyypillinen festariruoka, ja juuri siksi se toimii todella hyvin. Moni Flow-kävijä kaipaa ruokakojulta jotain muuta kuin perinteisiä burgereita ja mättöannoksia, ja silloin mustekalaa kannattaa ehdottomasti kokeilla.

Flow’ssa tarjoiltavan mustekalan pinta ei harmillisesti ole samalla tavalla hiillosmainen kuin ravintola Andrean varsinaisissa tiloissa saatavassa annoksessa, mutta muuten mustekala muistuttaa maultaan ja koostumukseltaan todella hienosti ravintolassa tarjoiltavaa annosta.

Mustekalan kanssa on punaisia paprikoita, fenkolia, sipulia ja granaattiomenavinegrettiä. Vaikka sipuli hallitseekin höysteen makumaailmaa hieman turhan vahvasti, on myös kasviskokonaisuus mustekalan yhteydessä makumaailmaltaan ilahduttavan monipuolinen. Se tukee hienosti mustekalaa, joten kokonaisuutta voi suositella kaikille, jotka haluavat festareilta jotain normaalista poikkeavaa.

Juuso Määttänen

Döner Harju. (KUVA: OSSI MANSIKKA / HS)

Döner Harju Vegan

Helsingin kebabravintoloiden ykköseksi tituleerattuun Döner Harjuun törmääminen varmasti ilahduttaa päivän tamppaamisesta näkiintynyttä juhlijaa: nyt saisi lammaidönerii ja paljon. Paitsi että ei saa. Döner Harju saapui Flow’hun täysin vegaanisella menulla, joka tarjoaa kolmea vaihtoehtoa: vegekebabia, vegemakkaraa ja vegeberkkutattilleikettä lisukkeineen.

Myyjä suosittelee makkaralautasta, jossa on kolme hernepro teiinista valmistettua nakkia omena-habaneromajoneesin, fenkoli-kurkkusalaatin ja perunasalaatin kera. Tulisen ystävät saavat lisätä majoneesia purkista lisää.

Nakit ovat hieman kumisia, mutta rakenne unohtuu habaneron hennossa poltteessa. Fenkoli-kurkkusalaatti leikkaa mukavasti tulisuutta, mutta reippaasti majoneesia annostellut maistaa sen vielä puolen tunnin kuluttua.

Ilman ekstramajoneesia annos on varsin tasapainoinen mutta hieman pieni. Tällaisenaan se sopii vaikkapa ensimmäiseksi ateriaksi pitkän festaripäivän alkuvaiheessa.

Döner Harju on kehittänyt hartaudella vegetuotteitaan kasvavan kysynnän vuoksi, ja näiden esittely Flow’ssa on luonnollista - täällä on perinteisesti syöty keskivertofestareita kasvispainotteisemmin. Lihavaihtoehdon puuttuminen tuntuu silti hurskastelulta.

Ossi Mansikka

Social Burgerjoint. (KUVA: OSSI MANSIKKA / HS)

Social Burgerjoint

Myös Social Burgerjoint on osoittanut vastaavansa Helsingissä liikkuvien vegaanien tarpeisiin: ravintolan tuote voitti talvella Nyt.fin vegaanihampurilaisvertailun. Flow’ssa tarjolla on jotakin jokaiselle: kojulta saa liha- kala- ja vegeburgereita.

Social Burgerjoint kuitenkin julistaa verkkosivuillaan, että pihvi on tärkein, ja nimenomaan lihapihvi. Tilaamme siis Bronx hampurilaisen, jonka briossisämpylän välistä löytyy jauhelihapihvi, majoneesia, pikkelöityä punasipulia, juustoa ja ketsuppia.

Hampurilainen on valmistettu kojun taakse pilotetussa hiiligrillissä. Briossin pinta on rapea, sisus pehmeä. Paksun jauhelihapihvin rakenne on karkea ja se paistetaan oletuksena mediumiksi. Pihvin, majoneesin ja juuston tuhdikkuutta tasapainottaa siellä täällä raikkaasti narskuva punasipuli.

Burgeri on varsin pelkistetty, mutta kokonaisuus kielii artesaanihengestä ja laadusta. Vertailun vuoksi: snägäritason sapuskan rasvaisuudesta ole jälkeäkään.

Annoksessa on yksi orgelma: se on liian pieni nälän sammuttajaksi. 13 euron hinnalla syöjän ei pitäisi jäädä unelmoimaan vatsaa täyttävistä lisukeranskalaisista.

Annos tarjotaan käteen paperitaskussa, eikä kojun kupeessa ole pöytätilaa ruokailulle. Burgeri sopiikin syötäväksi esimerkiksi Lapin kulta -teltan ja päälavan väliselle kävelymatkalle.

Ossi Mansikka

Gohan. (KUVA: HILLA KÖRKKÖ / HS)

Gohan

Tavallisesti Senaatintorin kupeessa Sofiankadulla sijaitseva Gohan on ensikertalaisena Flow’ssa. Sake- ja viinibaari yhdistelee festarimenussaan sesongin luomuraaka-aineita japanilaisen keittiön perinteisiin.

Ravintolan takana on alkaisemmilta Flow-festivaaleilta tuttu Fat Ramenin tiimi.

Gohanin vegaaninen härkäpapu jalotempe bowl -on selkeästi kuvattavaksi tehty. Kulho on kirjava kuin kahdeksankymmentäluvun hiihtoasu konsanaan.

Annos on melko pieni hintaan (14 euroa) nähden. Kupin pohjalle piilootuu kuitenkin yllättävän paljon suussasulavan pehmeää riisiä. Auringonkukansiemenemulsio ja tomaattisoija-kastike toivat muutoin hiukan kuivakan makuiseen annokseen vivahdetta.

Raitajuuren pikkelöintiä ei olisi huomannut, jos sitä ei olisi tiennyt. Hapatettu porkkana ja avomaakurkut eivät oikein onnistuneet raikastamaan nättiä kokonaisuutta.

Hilla Körkkö

Way. (KUVA: HILLA KÖRKKÖ / HS)

Way

Way Bakery and Wine Bar, kavereiden kesken Way, on kutakuinkin ottanut Kallion Karhupuiston alueen haltuunsa. Way on leipomo, natural-viinibaari, lippalkioski ja ravintola. Tänä vuonna se on ensi kertaa Flow’ssa.

Lista lupaa Wayn kuuluisaa hapanjuurileipää ”reuben sandwichin” muodossa, jossa leipä on paahdettu ja väliin on ahdettu maukkaita täytteitä. Tyypillisen reuben-leivän välissä on suolalihaa, hapankaalia ja majoneesikastiketta. Me syömme vegaaniversion.

Wayn vegaaninen hapanjuuri-reuben (13 euroa) on vuoden leipäelämys. Suussa hyppelehtivät paahdetun hapanjuurileivän pehmeys, kastikkeen kirpsakka raikkaus ja fermentoidun kaalin syvyys.

Kokonaisuus on sottaisa, mutta niin herkullinen, että se vie gluteenitonta ruokavaliota noudattavan seuralaiseni kin mennessään.

Kokonaisuuden kruunaa pehmyt mesiangervolimonaadi (5€). Yksinään juoma olisi jäänyt valjuksi, mutta annoksen seurana se toimii raikkaana tasapainottajana.

Hilla Körkkö