

✧ ||| LIVING THE D.R.E.A.M. ✧ ✧

✧ ✧ THE BEST HOT DOGS ||| MURA MASA ✧ ✧

KENDRICK LAMAR ✧ ||| HELSINKI CLUBBING ✧

FLOW

S U M M E R M M X V I I I

MAGAZINE

WELCOME

THE PROBLEM WITH DRESSING UP AS AN OVERTONED 90'S CYBER PUNK MERMAID IS, AT SOME POINT YOU GET BORED SHOUTING ONE-LINERS ALL BY YOURSELF AND TAKE A BUS HOME.

NOT THIS TIME. FLOW MAGAZINE IS A PUBLICATION HAILING FROM HELSINKI – THE CITY OF LOUD MUSIC, FREE ART, HONEST CUISINE AND WEIRD FASHION – AND THE OFFICIAL BULLHORN OF FLOW FESTIVAL.

WE ENCOURAGE YOU TO GATHER YOUR QUIRKY SQUAD FOR THE SAKE OF ECCENTRIC UNITY AND SOUNDS NEVER EXPERIENCED BEFORE.

LET'S GET SEEN AND HEARD

TO FLOW

LYKKE LI
so sad
so sexy



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8.6.2018

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FLOW MAGAZINE IS A
PUBLICATION OF FLOW
FESTIVAL. MADE IN
KALLIO, HELSINKI.

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IN SHORT

CALLING LONDON

WHAT SOUND
EXCITES YOU RIGHT
NOW, MURA MASA?

How are you, Mura Masa?

"I'm good. I'm just in the car headed to North London."

Is there any particular sound or instrument that has excited you recently?

"Ummm... I've really been into harpsichord. I think it sounds very interesting and it's very traditional. I've been using that a lot lately."

What is the most horrible sound in the world?

"Ignorance."

How did it make you feel when your debut album was nominated for two Grammy awards?

"It made me very confused but I was proud and happy about it."

How was it for you when you moved to London from the remote island of Guernsey?

"I grew up on my own really on the island. When I moved to London it felt like kinda getting in touch with people a much more and kinda growing."

Do you see any similarities between those two major moves in your life – from Soundcloud artist to Grammy-nominated and from Guernsey to London?

INSPIRATIONAL QUOTE

"I LIKE KEEPING MYSELF TO MYSELF"

— JORJA SMITH AT FLOW 12TH AUG



TEXT: MARKO YLITALO

"Definitely. It feels like I am getting more in touch with the real world."

What will be your next step then?

"I've been playing a lot of shows recently and I continue doing that but mostly I'm going to work on new music. There might be one or two new things in August at Flow Festival."

Would you go to see Mura Masa on stage if you weren't Mura Masa yourself?

"Yeah, I like to think I would. Maybe. I don't know. I don't really go to lot of shows but I think that I would. It's a good show. I think."

You're doing lots of festivals all over Europe this summer but Finland is the most northern country on your tour. Did you know that Helsinki is the Caribbean of the North?

"No, I didn't know that."

Me neither.

"It's probably going to be the coldest place where I play."

Mura Masa at Flow 10th Aug

STIMULATING QUOTE

"MY SUNGLASSES ARE LIKE MY GUITAR."

— PATTI SMITH
AT FLOW 10TH AUG

IN SHORT

TEXT: MARKO YLITALO

TROUBLE EVERY DAY

SINGER-SONGWRITER SUSANNE SUNDFØR HAS LOADS OF PROBLEMS
AND VACUUM CLEANING IS ONE.

About three years ago Norwegian singer-songwriter **Susanne Sundfør** sank. Things fell apart and her life turned dark.

Afterwards she has said that she went a little bit insane after the self-produced album *Ten Love Songs*, which was an international breakthrough for the artist who has been number one in Norway for years.

"I care about all the details of what I do so I take a lot of responsibility myself. Writing and making the album and then touring with it took a lot of creative energy so it made me very tired in the end."

She smoked and drank, went through heartbreaks and dealt with long-time personal issues. It led to a nervous breakdown.

"I needed a little break but I wasn't completely worn out because I started to write a new album soon after that," she says now.

Writing songs helped her to cope with depression. Sundfør denies she recorded any kind of therapy, though. The fifth studio album *Music for People in Trouble* was released last fall and it addresses both very intimate themes and universal topics. There are songs about destructive personal relationships as well as songs about environmental damage.

Even though Sundfør feels much better nowadays – and her album recently won the Nordic Music Prize award – everybody has their issues.

So when was the last time she was in trouble?

"Well, I guess...aaaahhhh. I'm not sure... I don't know. I have small troubles every day



like everybody else but otherwise I don't know. My biggest trouble at the moment I have to say is...ummm, moving. But it's not very dramatic."

Sundfør lived in London but moved back to Oslo after a while. She is in the middle of preparing her current apartment for sale.

"It's the most boring thing. It's funny because I think at least fifty percent of your life is doing boring stuff like that. Or maybe even more."

There's one thing in her life she dislikes the most.

"Vacuum cleaning is just a nightmare. I hate it so much. It's very stressful for me every time."

Susanne Sundfør at Flow 12th Aug

IN SHORT

SHINE AND SURVIVE

IMG: MIKKO RIKALA

1. Ash stash. Be a smart smoker and stump cigarettes in your pocket.

2. Orange vision. Shades for the true fans of Flow's graphic design.

3. Attention sheet. Carry your own blanket to radiate hotness.

4. Ear buddies. Mix the noise levels.

5. Chewie's bubble. Spend some quality time with yourself – chew gum.

6. Thick shield. Sunscreen stick for an easy UV protection.

7. H2Oooooh! Empty non-deposit water bottles for refills – allowed if distinguished from the ones used at the festival, preferably camping or outdoor bottles.

8. Perfect matches. Pair up by giving light with rainbow matchsticks.

Shades: Beam, Gosha Rubchinskiy x Retro-superfuture Iggy Orange. Sunscreen: Shideido, Clear Stick UV Protector SPF 50+. Ash stash: AllParty.fi. Matches: Tulva.fi.

MAXIMISE THE COMFORT AND ATTENTION FOR YOURSELF WITH WELL-THOUGHT FESTIVAL KIT.



SHAPE-SHOFTERS OF ROCK

ROCK BANDS ARE NOT DEAD BUT CHANGING. JUST LIKE THE ARCTIC MONKEYS WHO REPLACED TRADEMARK RIFFS WITH SARDONIC LOUNGE QUIRKS.



"That rock'n'roll, eh? That rock'n'roll, it just won't go away."

In the age of ever ascending EDM, hip hop and r'n'b, it has become an accepted truth to claim that rock is on its way out. Bye bye, scruffy white boys with guitars. Hence in 2014 **Alex Turner** made a stand for rock'n'roll while accepting a Brit award for their album *AM*: he made a passionate speech for rock and then did something he'll never do on stage: he dropped the mic. Cue enormous applause. Then Turner exited the stage and soon Arctic Monkeys went on a hiatus.

But now they are back. Oh boy, are they back. Just like rock'n'roll. But both have changed.

In the tepid goldfish bowl of the British rock, Arctic Monkeys are the great white shark. In that bowl there are no other great guitar bands at the time, white or any colour.

Alex Turner and his cohorts started as if they weren't meaning to continue: at an obscenely young age with the charming in-

die rock of *Whatever People Say I Am, That's What I'm Not* (2006). After making it in Europe they went to America, and in America they got as far as the desert, as rock bands tend to do. With the help of the founder of The Queens of the Stone Age, **Josh Homme** they transformed themselves into a monster of rock.

That's at least how the slightly condescending legend goes. In truth the Monkeys have always followed their own path – in the world of directionless bands they have always had a navigator in their back pocket. Their sixth album *Tranquility Base Hotel & Casino* breaks a five-year silence and replaces their trademark riffs with sardonic lounge quirks and piano twinkles – the only constant remains Turner's lyrics that veer from observational to surreal.

In 2018 Arctic Monkeys are ready to end an Olympiad of silence, so we should be prepared to be blown away. Just like in the good old times, when bands could do that and often did.

TXT: SAMULI KNUUTI
IMG: ULLA DONNER

Arctic Monkeys
at Flow 11th Aug

THE HOTTEST DOGS

TX: TERO KARTASTENPÄÄ
IM: MIKKO RIKALA

MICHELIN-STARRED RESTAURANT GRÖN IS DEVELOPING SOMETHING SALTY AND FRESH FOR THE FESTIVAL BUZZ.



Plant-based restaurant Grön has been getting a lot of media attention lately. Albertinkatu's relaxed experimentalists have been praised since they opened in 2015, but after the restaurant was given a Michelin star this spring, as being the only Finnish newcomer on the list, the weekends have been fully booked.

One Michelin star stands for high quality cooking, worth a stop. In the review the guide writes: "Cooking has a satisfying earthiness and clever use is made of both fresh and fermented ingredients, with vegetables given equal billing as meat or fish."

Grön is part of Flow's restaurant selection for a second year in a row. Co-founder **Toni Kostian** says that the chefs have been pondering what they would like to eat themselves during the festival buzz. He's also the Chef of Chefs 2017 (chosen by the Swedish magazine Restaurant Världen) and the winner of the Finnish competition Chef of The Year 2016.

All the awards and glamour don't make that much difference, though.

"What is Michelin-level food? We do the things the way we've always done them."

For this year's Flow the chefs believe the dishes should be combinations of something salty, sweet and fresh.

"We've been developing ideas of hot dogs

and meat pies (lihis in Finnish) with a different touch. A bit prettier and a bit tastier than regular ones", Kostian says.

He noticed a nice way of eating at last Flow: one customer bought a dish from Grön, another from a neighbouring restaurant and the group of friends tasted everything together.

Grön might have something worth a stop for the foodies.

"Yesterday we tested a hot dog with brioche buns and a good sausage, our own cucumber salad and grated parmesan. It was extremely tough!"





KAMASI WASHINGTON
HEAVEN AND EARTH

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FIFTEEN YEARS OF FLUIDITY

TXI: IDA KUKKAPURO

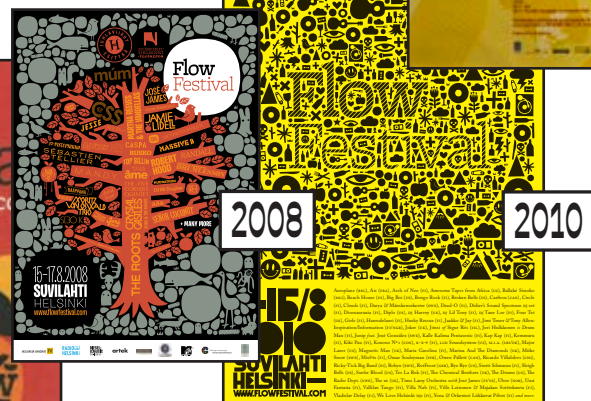


The very first visual identity of Flow was made by **Pablo Steffa** – the founder of artist representation agency Agent Pekka – with **Jani Tolin**.

After the first years group work, there was one guy in charge. The event was held in the former VR warehouses and **Jukka Mannila** was looking for an idea from urban environments. Mannila who now works as the lead creative at Hasan & Partners, says: "It was a period piece: vector elements and fluid wave shapes, that represent the festivals essence, the flow."



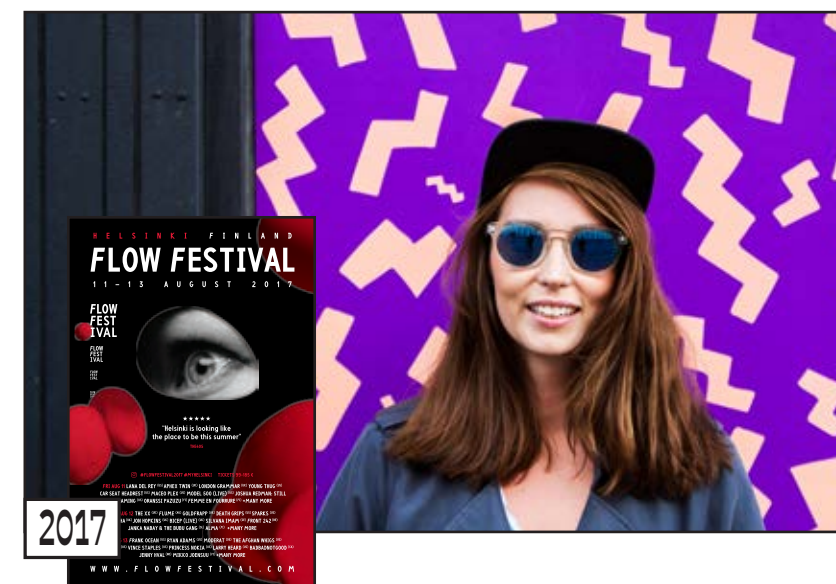
Flow grew up and moved to the Kallio district. There was a need for a coherent visual identity. Graphic designer **Juuso Koponen** was hired, since he was also in charge of the designs and communications of the club Kuudes Linja. Koponen was in charge of the visual identity until 2010. "My work had a homemade or sympathetic look, Koponen says.

[illegible]

"FOR THE CONCEPT WE CREATED THIS STORY OF MEETING OF THE TRIBES AND HAD DIFFERENT ILLUSTRATIONS SYMBOLISING THAT"



“For the concept we created this story of meeting of the tribes and had different illustrations symbolising that,” says **Antti Uotila**, Tsto founder and graphic designer. Graphic designer and other founder of Tsto **Matti Kunttu** continues: “It was then refined, and the font was added and repetition of that created a mantra-like thing.” We designed the custom font in-house and the illustrations were made by Santtu Mustonen. Tsto did the visuals for four years.



The tarps at the festival area have always been recycled, for the environments' sake and because they are expensive, too. In that way the former identities have always been visible at the venue. "In 2015 there was an idea that the site is an urban milieu, where the old identities also belong", explains graphic designer **Jesper Bange** from Bond creative agency. The concept leaned on the pastel coloured illustrations done by **Milla Selkimäki**.



This year Flow is back at Tsto's table. "The identity has to work with the artist images, their role has grown a lot since the time we last worked on this. Yet we want to keep it democratic, so the names are on the same font size. The idea is that Flow is an entity, that Kendrick Lamar isn't the protagonist," explains Uotila. "Once the identity stemmed originally from typography it felt only natural to continue on that together with the font designers **Lauri Toikka** and **Florian Schick**," says Kunttu. "For an ordinary festival guest this might not look so different, but we have done a lot of new things, like four new fonts."

**FLOW FESTIVAL
HAS LOOKED RETRO,
SYMPATHETIC AND
VERY DRAMATIC
SINCE 2004. THIS
YEAR DINGBATS
CREATE A SECRET
LANGUAGE.**



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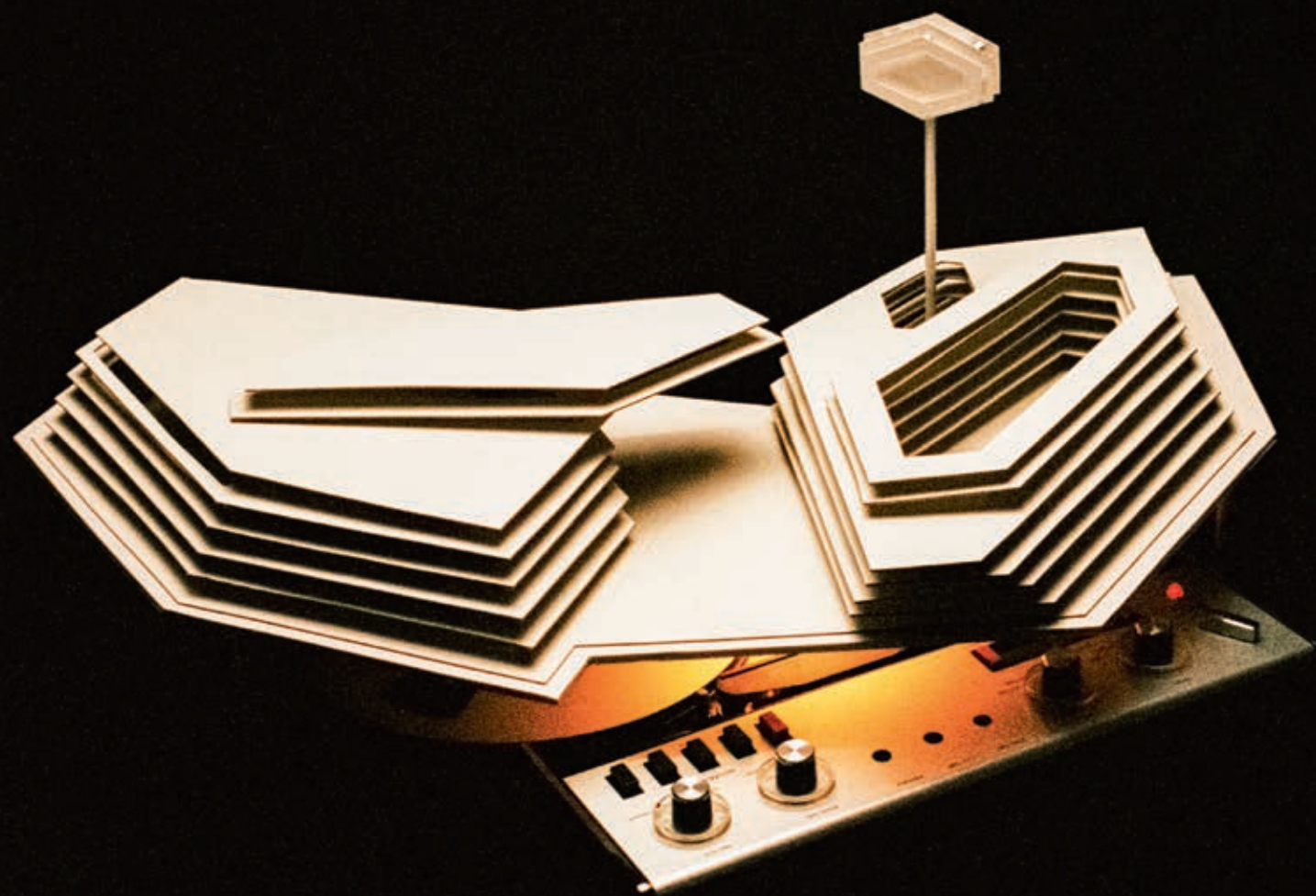


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NESTE
The only way is forward

TEXT: KARTASTENPÄÄ & RÄMÖ
IMG: SAMULI HÄRKÖNEN

MO' WEST

THE OFFICIAL
HOST OF FINLAND,
KAARLE HURTIG,
TAKES YOU TO A
TOUR TO THE NEWLY
METROED ESPOO,
FROM STATION TO
STATION.

KOIVUSAARI (BJÖRKHOLMEN)

Zero citizens live in Koivusaari, the home of the cutest of the new western metro stations. So take a walk over the Espoo border to Hanasaari island, a gift from Finland to Sweden. Safe haven holds a HQ for four Nordic cultural foundations and a conference hotel built to celebrate our dear neighbour. Feel the fresh breeze of 1975 (even if the brown complex was nicely renovated 2017), sea views and eat in tranquility with no-one around.

Host Kaarle Hurtig: "Oh hello everybody! Koivusaari is a window to a world that once was. This is a place for shady business deals and mistresses. It's peaceful."





NIITTYKUMPU (ÄNGSKULLA)

Not easy to find but there at the end of the parking lot, Gallow’s Bird, a traditional real ale bar with a full-length beer menu.
Hurtig: “I’ve never felt this much stared upon than here. Breathe Finland.”

AALTO-YLIOPISTO (AALTO-UNIVERSITETET)

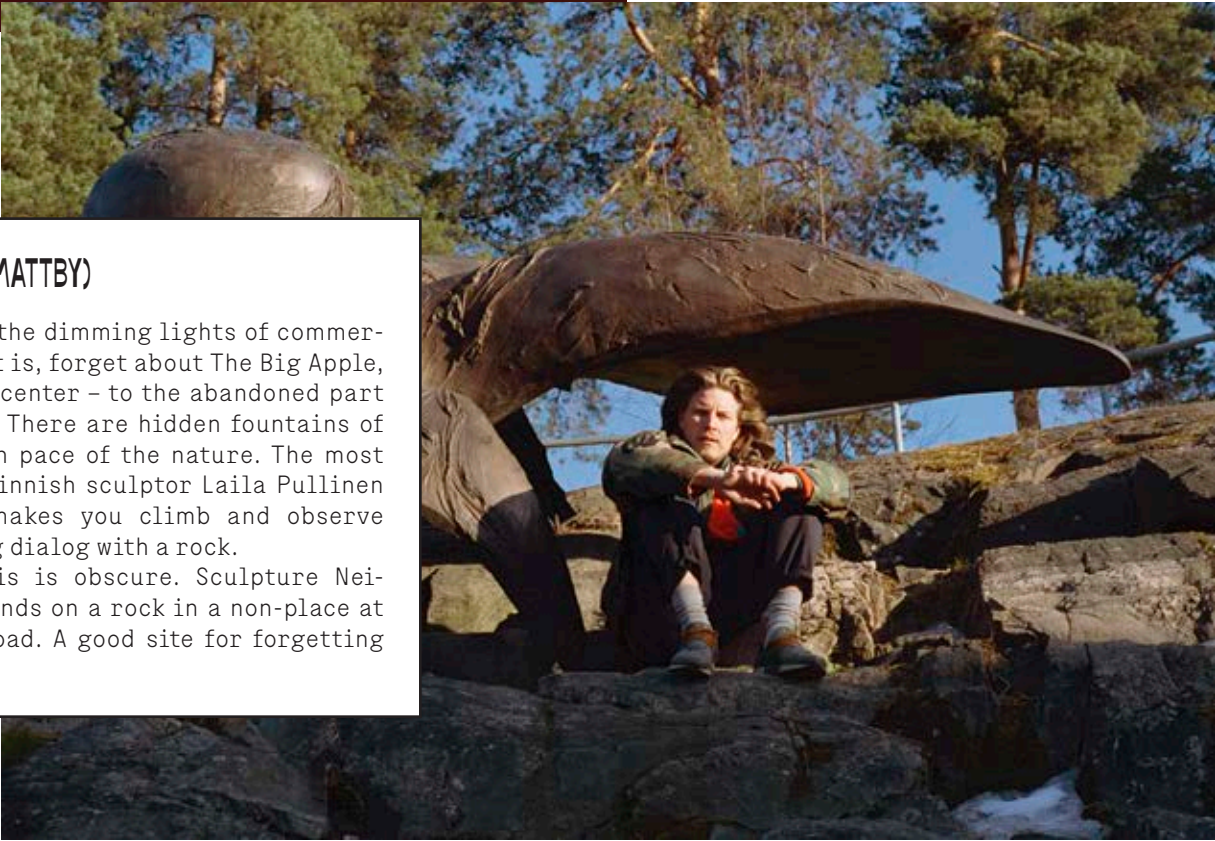
The tech university area was finally introduced to concepts like craft beer and brunch when bar-restaurant Fat Lizard opened its doors a little while ago.
Hurtig: “It’s kind of like an escape room. Art students and start-up dudes – your task is to figure out who’s who.”

KEILANIEMI (KÄGELUDDEN)

Wakeboarding, kiteboarding, douche-bagging, flyboarding, whatever happens in water you can come up with, Laguuni waterpark has it.
Hurtig: “Wake me up after you’ve gone wakeboarding.”

LAUTTASAARI (DRUMSÖ)

Kone Foundation has renovated the mansion of Lauttasaari and its gated garden. Visit to take part in cultural conversations or obscure grand-funded art happenings.
Hurtig: “LOCALS ONLY.”



MATINKYLÄ (MATTBY)

Exit through the dimming lights of commercialism – that is, forget about The Big Apple, the shopping center – to the abandoned part of Matinkylä. There are hidden fountains of art moving in pace of the nature. The most significant Finnish sculptor Laila Pullinen (1933–2015) makes you climb and observe bronze having dialog with a rock.
Hurtig: “This is obscure. Sculpture Neidon lähde stands on a rock in a non-place at a non-crossroad. A good site for forgetting things.”



URHEILUPUISTO (IDROTTSPARKEN)

Since there is not too much arts in sport arenas rising next to the Urheilupuisto metro station, take a one-kilometer walk to the cultural corner of the green field complex. An old book printing shop turned into a modern art museum, WeeGee center flies you to the future of immediate past. Possibly Finland’s most recognizable futuristic utopia, a yellow ufo-like Futuro house is parked behind the concrete beauty.
Hurtig: “I took my kid to WeeGee some time ago, she didn’t like it. I did.”

“IT’S KIND OF LIKE AN ESCAPE ROOM. THERE ARE ART STUDENTS AND START UP DUDES AND YOU HAVE TO FIGURE OUT WHO’S WHO.”

“TAPIOLA IS FUTURISTIC AND OUTDATED AT THE SAME TIME, AND USUALLY EMPTY. IT’S A PLACE FOR BEING, NOT DOING.”

TAPIOLA (HAGALUND)

Be quick. The botanical terrace of Espoo, Tapiola, is waiting to get cleaned up by gentrification. Walk through the worn-out shopping blocks, pass the outdoor pool and aim for the housing area of the Garden City. After sixty years of isolation and numerous renovation battles Kino Tapiola is still in its original functionalistic form. Ask for cinema verité and bring your own glass of Pinot Noir.
Hurtig: “Tapiola is futuristic and outdated at the same time. And usually empty. It’s a place for being, not doing.”



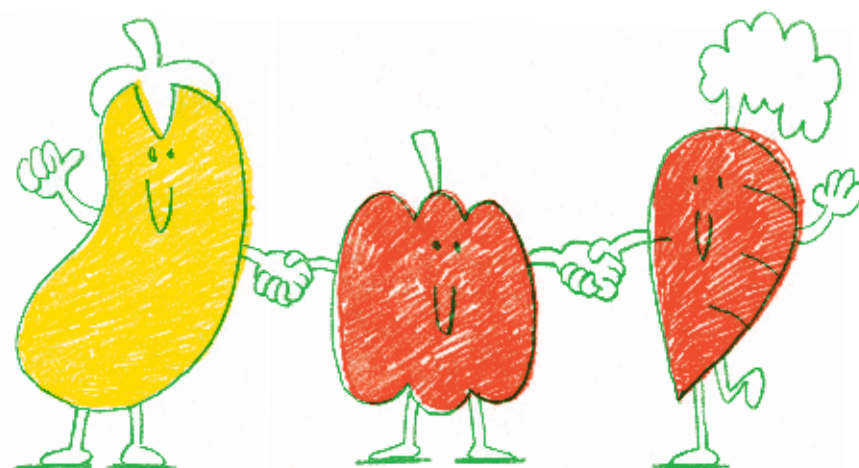
FESTIVITIES FOR SUSTAINABILITY



CAN YOU ENJOY A WEEKEND OF HEDONISM GUILT-FREE? FROM ELECTRICITY GENERATED BY FOOD WASTE AND VEGAN CHOICES AT EACH FOOD STALL, HERE ARE FIVE WAYS FLOW ENSURES THAT YOUR FESTIVAL EXPERIENCE WON'T SCREW OVER THE PLANET.

1) GOOD FOOD ONLY – FOOD VENDORS OFFER SUSTAINABLE MEALS

Are you one of those Flow-goers for whom food is the true headliner of the weekend? Then you'll be happy to hear that all Flow food vendors have been trained by Sustainable Meal, a group that helps restaurants to plan and use seasonal ingredients and sustainable cooking in their dishes. Each restaurant also offers a vegan choice, and locally-produced and organic ingredients are favoured. No matter the flavour, it's good food only.



2) NO WASTE – 100% OF MATERIALS REUSED

Ever wonder what happens to all the festival structures, food packages, bottles and other waste after Flow Sunday? Worry not, because nothing you leave behind at Flow ends up in a garbage dump. Waste generated during the festival is 100% reused: either recycled like bottles, reused like biowaste or incinerated to produce energy.

3) GREEN ELECTRICITY – POWER FROM FOOD WASTE AND WIND

Did you know that the amplifiers and lighting at your favourite Flow gigs could be powered by recycled food fat? Most of Flow's electricity is generated from renewable biodiesel, and the rest comes from certified carbon neutral eco-energy produced by wind turbines.

Renewable diesel Neste MY, made from sustainable feedstocks like waste and residues, helps Flow reduce its greenhouse gas emissions by up to 90% compared to traditional diesel fuel. And it also means the air at the festival site is cleaner for you to breathe.



4) SMART TRANSPORTATION – BIKES AND TRAMS OVER CARS

Riding to Flow by bike? So are thousands of others. With an urban festival site right by the Helsinki city centre, Flow is easily accessible by bike, public transportation or by foot. In fact, it's super easy to leave your bike in the free bicycle parking area, but bringing your own car is discouraged, as there are no car parks nearby. In addition, Flow favours locally-sourced suppliers, which further cuts down the footprint of transportation.

5) CARBON NEUTRAL FLOW – REMAINING FOOTPRINT COMPENSATED

So what about all the emissions that Flow still produces? Since 2009, Flow has compensated its remaining carbon footprint by investing in carbon neutrality projects. Thus, Flow is a completely carbon neutral festival. In 2017, emissions were offset through the Kariba REDD Community development project that protects Zimbabwe's forests. 2018's compensation project will be chosen after the festival.



TX: MARI SUONTO
IMG: MARTIN MARTONEN



D R E A M Y P O W E R

IMG: SOFIA OKKONEN
STYLE: INES KALLIALA
MAKEUP: KEIKU BORGSTRÖM & HANNA VALAKKA
HAIR: KASPE VÄHÄ-OJALA
WEAPONS: HANNA ANONEN



Ka-boom!
DJ duo D.R.E.A.M. is ready to gather
a group of the strongest
talents in hiphop. They will battle
against the ever-growing forces
of inequality.

Kanngg!
Meet the latest
hope for
humanity.



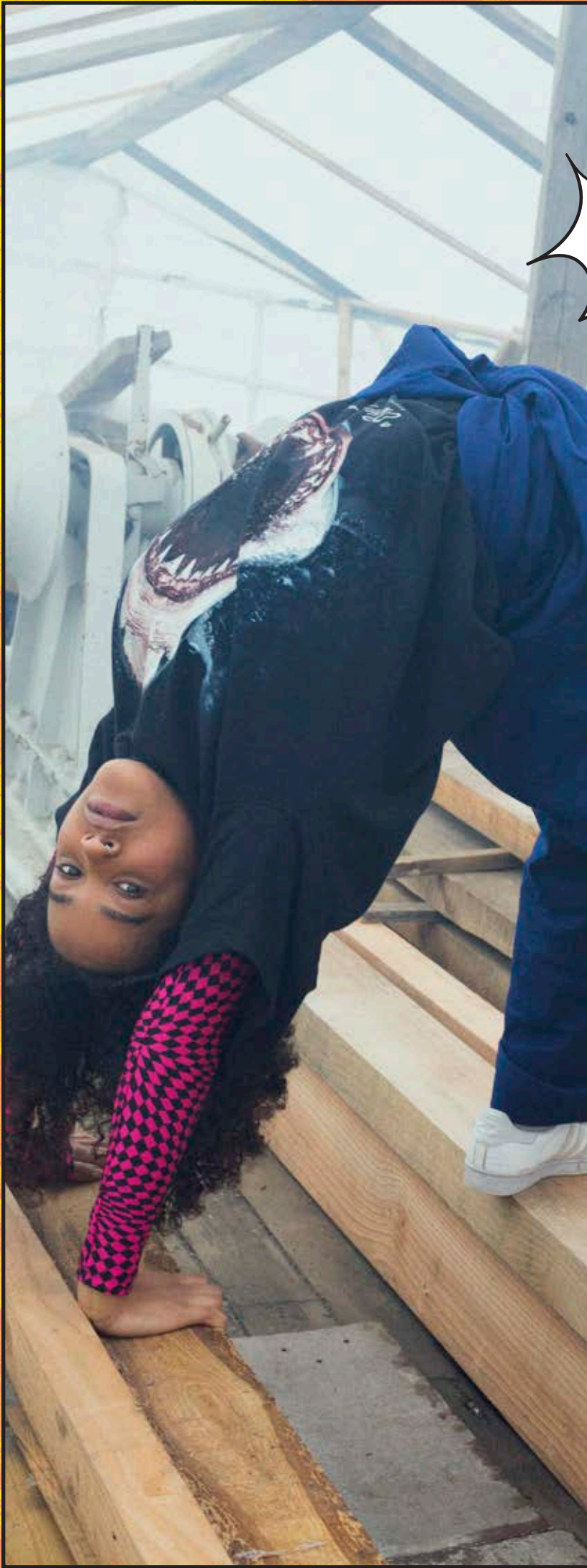
YEBOYAH

SOFA

F

AK

ADIKIA



Oooh! The dreamers
Taika Mannila &
Lina Schiffer and their
group are awake and
woke.



BEYOND RATIONAL

IT MAKES NO DIFFERENCE WHETHER YOU FORGOT TO SEND THAT IMPORTANT EMAIL YESTERDAY, OR IF YOU'RE MOVING ON THE FORCE OF DRY SHAMPOO. PEOPLE ARE OUT THERE CHASING A FEELING, AND THOUGH YOU MAY NOT REALISE IT YET, SO ARE YOU. THE HELSINKI CLUB SCENE AWAITS THE RESPECTFUL PARTY PEOPLE.

The feeling you get, whether you're behind the deck or on the floor, is both escaping and belonging. You can simultaneously interact and stay completely isolated, concentrating on the music.

Whenever **DJ Linda Lazarov** is playing at a party or attending one, she aims to create a microworld that only exists for a night.

Lazarov says that playing a set is all about exchanging energies.

"Just being there feels like you know everyone even though you've never met them before. At best I feel like I'm at one with the people and the music, and I lose myself."

Lazarov has been playing sets in Helsinki hotspots since 2013, after being introduced to the art of DJing in Berlin as an exchange student. When she started, Helsinki already had its own club culture, deeper than one might expect for a small northern capital.

"Helsinki doesn't settle for mediocre. The people I've met through these circles are curious, talented and willing to stick their necks out", Lazarov says.

This Helsinki clubbing feeling or ener-

gy might feel like the most natural thing but it's been carefully constructed. A decade ago the masses were swarming around Punavuori where clubs and bars like Kerma and We Got Beef reigned.

It came down to two guys basically. **Tim Uskali** and **Toni Rantanen**, known as DJ Lil' Tony, got into clubbing in Ibiza in the 80's and started to develop the scene in their hometown.

The underground already existed, of course. Spots and crews like MK54, Loukku, Hytzy and Entropy have given a lot to Helsinki's current nightlife.

"Rantanen and DJ, artist and promoter **Lauri Soini** have played a huge part in putting Helsinki on the map," DJ and promoter Joni Lindroos says.

"Generally in Helsinki the entertainment matches the environment. The standards are rising all the time, and as a DJ you need to earn your slot."

Now Iso-Roobertinkatu in Punavuori is bookended with two Espresso Houses: the hordes of partygoers have migrated to Kallio. The home base of Helsinki's club scene

TX: KRISTINA MARKKANEN
IMG: LIINA AALTO-SETÄLÄ



Linda Lazarov

Joni Lindroos

is known by locals as Kompleksi, and constitutes of three clubs, Kuudes Linja, Siltanen and Kaiku, all of them by Toni Rantanen. In 2014 The Guardian listed Kaiku as one of the best 25 clubs in Europe.

"In Helsinki, we have excellent, well-built clubs with great sound systems, interesting acts and enthusiastic crowds," **Joni Lindroos** says.

During the last few years Lindroos has become an integral player in the development of the scene. In addition to being an active DJ, he is one of the masterminds behind Dept., a dance music collective and event organiser, and Retriitti, a party that takes place at the medieval Raseborg Castle. Lindroos also promotes and books acts for Kaiku's Wednesday parties and Stidilä's after hours club. His latest project is yet to

be published, but the word is out: there's a new club opening soon.

"A few years ago I noticed that Helsinki was hosting so many different interesting events practically every weekend that it became hard to choose where to go. People will keep asking for more in the future."

Having fun is a serious thing. When you attend a party you have a responsibility to respect the culture, the event and others, Lazarov says. She emphasises that it makes all the difference whether you consider yourself a client or a contributor.

"Clients make demands, contributors bring something to the table. They participate in creating the community that is born during the event," she explains. Although she's happy more people are discovering

Kristiina Männikkö

"I LOVE GOING TO KAIKU BECAUSE I KNOW I'LL BUMP INTO FRIENDS. EVERYONE STICKS TOGETHER. I DON'T FEEL LIKE THERE'S ANY COMPETITION BETWEEN RESIDENT DJS OR OTHER VISITING ARTISTS"



and embracing the club scene, Lazarov has noticed some negative tendencies.

"Sometimes people don't understand the context and the communality of these events. If you shove others around on the dancefloor and make drunken passes at people, you're not acting respectfully. That kind of behavior takes a lot out of the experience," she says.

Regardless of the club or party there is always someone who tries to ruin everyone's fun by being a complete pain in the ass, though. Luckily most of the people running the club scene have taken measures to decrease douchebaggery. Flash photography is forbidden at for example Kaiku and Ääniwalli, and most clubs declare themselves safe spaces and free of discrimination.

Although the club scene in Helsinki has a certain small town flair, it's not homemade. On the contrary: for several years Helsinki has attracted a steady flow of leading artists and enthusiastic partygoers from around the world. The level of professionalism is "sick", as Joni Lindroos puts it.

Kristiina Männikkö agrees. Photographer by day and Kaiku's resident DJ by night, she has performed at both smaller underground events and massive after parties since 2011. Climbing the stairs up to Kaiku feels like entering her own living room, she says. The wooden floor brings softness to the sound and the sound system is optimized for vinyl, which is perfect for a friend of vinyl like Männikkö.

"I love going to Kaiku because I know I'll bump into friends. Everyone sticks together. I don't feel like there's any competition between resident DJs or other visiting artists," she says.

The local club scene personified by Lindroos, Männikkö and Lazarov is about something much bigger and more meaningful than just a night out. It's about creating and contributing to a certain feeling.

The moment Kristiina Männikkö puts on those massive headphones and starts playing, she's completely immersed in the moment.

"The music gives you so much that it transcends everything rational."

Kun uteliaisuus on rajaton, voi tehdä mitä vaan. Etsiä, kokeilla, innostua ja löytää lisää kysymyksiä. Ja joskus jopa vastauksia. Aalto-yliopisto Junior on taidetta, tiedettä, teknologiaa ja taloutta lapsille ja nuorille. Meille tiedonjanoisille.

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RESTE AVEC MOI, S'IL TE PLAÎT*

*STAY WITH ME, PLEASE

HAS ANYONE EVER BRIDGED THE GAP BETWEEN TWO POP GENERATIONS AND TWO DIFFERENT POP CULTURES, ENGLISH AND FRENCH, BETTER THAN CHARLOTTE GAINSBOURG?

Let's start with her background, because we have to. **Charlotte Gainsbourg** made her recording debut at the age of 12. It was a duet with her father, titled *Lemon Incest*. Naturally.

Gainsbourg, now 46, is a daughter of English actress **Jane Birkin** and French singer and songwriter **Serge Gainsbourg**. Birkin is a respected actress while Serge Gainsbourg did everything he could to gain contempt. Together they recorded an album titled *Jane Birkin / Serge Gainsbourg*. It contains the notorious song *Je t'aime... moi non plus* which took the sound of a female orgasm to the pop charts.

Charlotte Gainsbourg, as an artist, is much more than just the offspring of two glamorous celebrities. Over the last three decades she has built herself a formidable filmography: *21 Grams*, *I'm Not There*, to name a few, and no less than three films with the Danish provocateur **Lars von Trier**. Gainsbourg played the leading role in *Anti-christ*, *Melancholia* and *Nymphomaniac*. The parallels between the works of von Trier and Serge Gainsbourg can't be overlooked.

Gainsbourg's discography might not be as extensive as her filmography but there's more than enough to chew on on her five albums. On her proper adult debut *5.55* (2006) she collaborated with both the cream of the English fops (Divine Comedy's **Neil Hannon**, **Jarvis Cocker**) and the celebrated French electronic mainstays **Nicolas Godin** and **Jean-Benoît Dunckel**, better known as Air. To distinguish herself from her father, she sung all the songs except for one in English.

Her next album *IRM* (2009) was almost completely written and produced by **Beck**, after which Gainsbourg decided to take her career into her own hands. She said in an interview later on that *IRM* was Beck's interpretation of what she had gone through, not her own.

Thus, her most recent album *Rest* (2017), which once again is full of household names like **Owen Pallett**, French electronic musician **SebastiAn**, **Guy Manuel de Homem-Christo** (Daft Punk) and **Paul McCartney**, but this time the

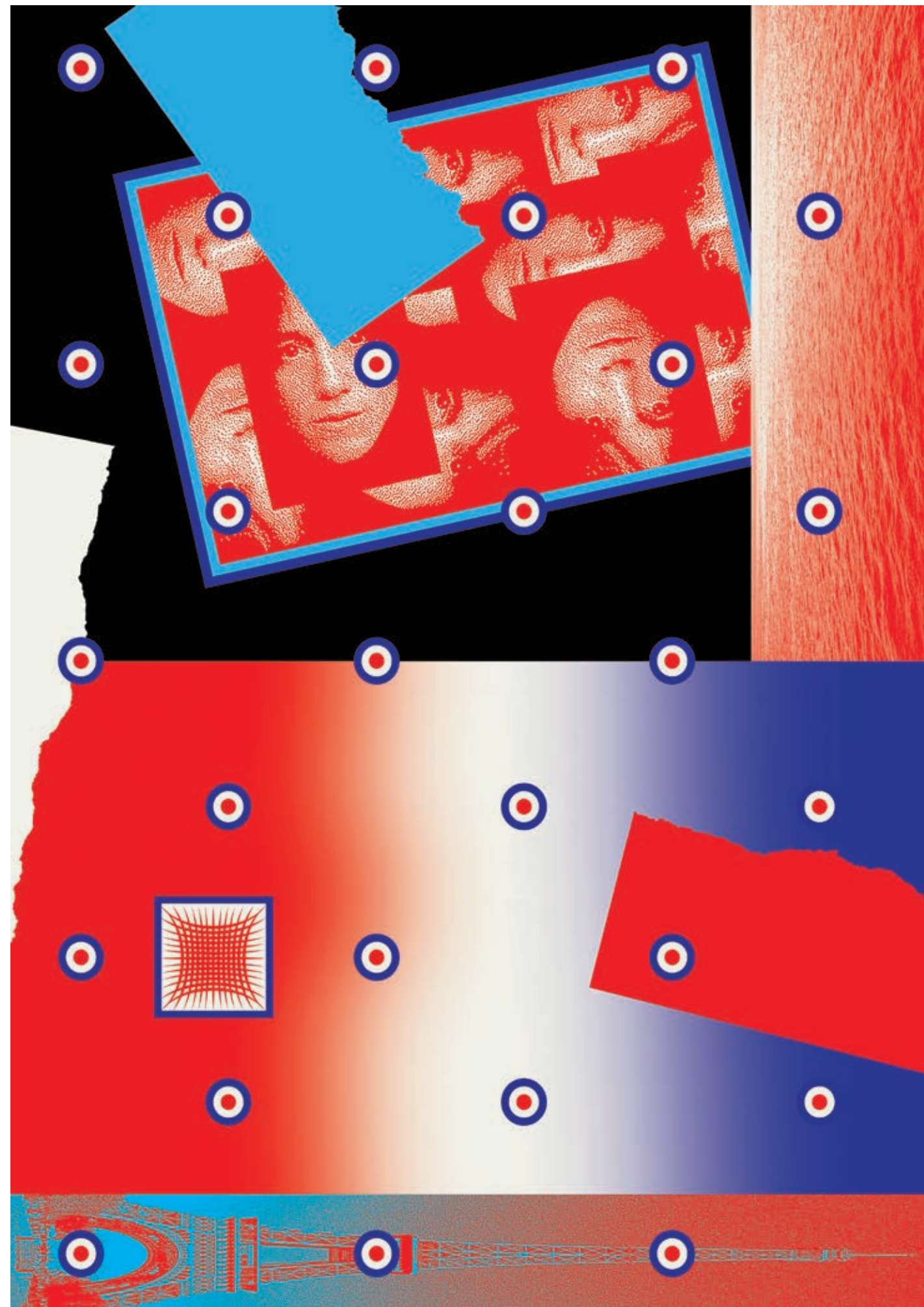
lyrics are mostly her own. The end result is a beguiling mix of electro-pop, chanson, disco and even tender funk. With her breathy, intimate and exceedingly French vocals Gainsbourg sings both in English and in French, sounding like she's letting the listener into her private worlds. The plural is intended; on different songs she reveals different facets of her imagination, dreams and personality.

Pitchfork's **Joe Tangari** put it perfectly in 2011: Charlotte Gainsbourg doesn't project a huge personality on her records, but she sounds at home in the paleofuturistic musical worlds of her albums, calmly detailing airplane crashes, medical procedures, and a long catalog of ruminations on mortality.

But how will she present herself on stage, especially after SebastiAn, the musical mastermind behind *Rest*, is unable to tour at the moment. For someone who has made a living of appearing in movies, she remains in the throes of constant stage fright. She told *Vanity Fair* recently: "I'm terrified. I don't know who I'm supposed to be on the stage. I don't feel I'm a singer, which doesn't mean I can't do an album—I can. But I have to push myself onstage. I have to find some force that will be stronger than my fears. This time I'm trying to care less. . . The only way for me to do it is to do it in a relaxed way."

Still, according to available concert reviews, Gainsbourg succeeds magnificently. On stage she both juggles masterfully and accentuates the different aspects of her music: the disco parts will be even more disco, while the intimate songs – like *Kate*, about her half-sister who passed away in 2013 – are almost too much to hear, almost too much to bear. Seeing Charlotte Gainsbourg live is a chance not to be taken lightly, because you never know when the next opportunity rises. So go ahead. Make her feel welcome and relaxed in SuviLahti. She will definitely reward you for that.

Charlotte Gainsbourg at Flow 11th Aug



TIME TO FIDDLE

THE CREATORS OF
THE NEW VENUE
AIKA-LAVA REVEAL
WHAT IT TAKES TO
CREATE A WOODEN
EXTRAVAGANZA.

TXT: TERO KARTASTENPÄÄ
IMG: AALTO UNIVERSITY

BFFs **Antti Hannula** and **Antti Rantamäki** wanted to compete. The architects had one hundred hours to design a wood pavilion for 150 people. For the first 24 hours they talked and drank coffee. After a good night's sleep they designed a miniature of a beautiful stage.

Aika-lava won the Aalto University's Wood Studio's competition last spring. This August it serves Flow visitors with a quest for knowledge.

Aika-lava – Time Stage in English – has 100 gates, one for each year of the one century old Finland. The back wall is for screenings, "a view to the future". Sounds poetic but the design approach was dry and rational. Hannula and Rantamäki jumped on the LVL boards and crawled between the structures. Aalto's motto is: If you don't have a chance to fiddle with the material, your ideas will die in uncertainty.

"The problem with contemporary architecture is the will to create experiential spaces, while structural issues and material properties are not well understood." **Ransu Helenius** says.

He's the project manager of the Puustudio at The Department of Architecture at Aalto. The program challenges students to explore properties of wood, and create something you wouldn't believe possible. Helenius joined the pavilion team and sug-

gested that the gates could form a triangle shape – a solution for a solid structure with no need for aesthetic glazing.

"Ransu came to question 'what have you boys tried to think of – or have you'," Hannula says and laughs.

Antti & Antti got to know each other as teenagers in confirmation school, and both ended up in architectural studies after years in engineer studies and work life. Being a solid team kept them sane – no divorces were filed during the months full of work.

After several different versions, jumps and experiments, they drove to Loviisa. The parts were cut with the biggest CNC cutter in Northern Europe, the machine normally used to create parts for wooden apartment buildings.

The hands-on approach, actually screwing screws in yourself, is unusual for architects. The demi-gods have to get used to the sour feeling of plans never being realised. When Aika-lava rose, Rantanen felt what he describes as "pollea", the Finnish word for being proud.

In Flow, Aika-lava is a place for Aalto University's workshops and art shows, a venue just behind the main stage for enlightening oneself. Sunbeams change the atmosphere during the day. Visitors can finger the wooden extravaganza.



KIDS TO UNI

Every child can start their academic career in the workshops of Flow's Family Sunday. The new Aalto University Junior teaches technology, art and business. Coordinator **Veli-Matti Ikävalko** explains.

"Our main task is to help people to learn what is happening in research and design world at the moment. It is Aalto University in junior size. We arrange courses, study visits, competitions, trainings, camps, clubs and all other recreational activities for kids and youth. We have people from all the Schools of Aalto. Ideas from real and imaginary world are on the table.

We arrange hands-on study visits for school groups to Aalto, educate teachers for new pedagogical innovations, organize family festivals and be part of various informal venues. Parents and teachers are eager to learn more."

Txt: David Lewis

KENDRICK'S LITERARY GENIUS

YOU SHOULD TAKE A CLOSER LOOK AT THE LYRICS ON DAMN BY
PULITZER PRIZE-WINNING KENDRICK LAMAR.

TXT: ANTON VANHA-MAJAMAA
IMG: ERIK SOLIN

When **Kendrick Lamar** won the prestigious writer's award, the Pulitzer Prize for Music, this past April, the jury-member, violinist **Regina Carter**, explained.

"We felt his delivery of the work, his writing, was really powerful in the messages he had. You have to really sit with them, and they have heavier meaning than when you hear them the first time."

Lamar is the first musician outside of the fields of classical music and jazz to receive the award. He has risen to the position of the most significant American rapper of the new millennium.

To Pimp a Butterfly (2015) was in itself already a masterful album, but its role as the soundtrack to the #BlackLivesMatter movement has turned it into a bona fide classic. The Rolling Stone compared it to **Picasso's** *Guernica*, one of the most important anti-war works of art.

Last year's *Damn* pulled off a seemingly impossible magic trick. It discarded the mercurial and free-flowing free jazz of its predecessor and replaced it with straightforward beats, which would have felt equally at home in 1993 and 2017.

The trick was this: *Damn* sounds more like a hit record than its predecessor, yet the commentary is denser than ever. Lamar slaps slogans onto the beat, but you can't ignore them. Some of them are direct and clear, whereas most are cryptic. And the pace is ferocious.

"Hail Mary, Jesus and Joseph/ The great American flag is wrapped and dragged with explosives." – XXX

Kendrick Lamar sure loves his Biblical allusions. The first line refers to the prayer Ave Maria, in which the Virgin Mary is asked to pray for sinners. The second reveals who this mercy should be aimed at. *Damn* was released on the very same day that the US dropped "The Mother of All Bombs", i.e. the largest non-nuclear military explosive ever used in combat, in Afghanistan.

"All of us worried, all of us buried, and our feelings deep/ None of us married to his proposal, make us feel cheap/ Still and sad, distraught and mad, tell the neighbor 'bout it/ Bet they agree, parade the streets with your voice proudly/ Time passin', things change/ Revertin' back to our daily programs, stuck in our ways." – LUST

Lamar verbalizes the shock of the morning following election night in the US and refuses to name the new

president. He links these events with the narrative of history, where power always creates its own opposition, and we return to our daily routines.

"This is how it is when you're in the Matrix/ Dodgin' bullets, reapin' what you sow/ And stackin' up the footage, livin' on the go/ And sleepin' in a villa/ Sippin' from a Grammy and walkin' in the buildin'/ Diamond in the ceiling, marble on the floors/ Beach inside the window, peekin' out the window." – DNA

Even if Lamar is technically completely beyond compare, his rhymes still do not feel like showing off. In the song DNA he sounds like a tapestry knitter on speed: he fits an astounding amount of syllables into a small space, yet still manages to paint wide vistas. And throws in a classic Matrix motif to boot!

"I been stomped out in front of my momma/ My daddy commissary made it to commas/ Bitch, all my grandmas dead/ So ain't nobody prayin' for me, I'm on your head, ayy." – ELEMENT

Lamar paints his own family background and roots with a few sparse lines. His mother ran a tight ship and wouldn't let her son comply with the wishes of his bullies. His father did time in jail and made money he'd spend in the canteen through work (and possibly through reaping his son's benefits). The death of both his grandmothers tore the family apart.

"You take two strangers and put 'em in random predicaments/ Give 'em a soul so they can make their own choices and live with it/ Twenty years later, them same strangers, you make 'em meet again/ Inside recording studios where they reapin' their benefits." – DUCKWORTH

The closing track of *Damn*, tells the unbelievable true story of how Lamar's father **Ducky** and his future record company boss **Top Dawg** met some twenty years ago. Dad Ducky worked at the fast food restaurant KFC. Top Dawg was his regular customer, and would always get extra pieces of chicken. When Top Dawg and his homies heisted the place, he spared Ducky's life. Kendrick recounts the events in great detail and skillfully illustrates why Ducky and Top Dawg ended up behaving the way they did. This one verse alone is worth the Pulitzer Prize.



Kendrick Lamar at Flow 12th Aug

HEAR, HEAR

THE EXPERIMENTAL MUSIC PROGRAM ON THE OTHER SOUND STAGE OFFERS SONIC EXPLORATIONS FROM CLASSICAL TO ELECTRONIC MUSIC. ARTISTS ANNA PUU AND ONNI BOI TOOK A LISTEN, WITHOUT KNOWING TO WHAT, EXACTLY.



Suzo Sáiz: They Don't Love Each Other from the album *Rainworks*, 2017. Sáiz at Flow 12th Aug.
Experimental musical hypnosis from Spain that sucks you into abyss if you just allow it to.

Onni Boi: It's funny because I don't have clue what this is.
Anna Puu: This could easily be one of Thom Yorke's solo projects.
(In the middle of the five minute tune.)
Boi: Are we going to listen to the whole song?
Puu: Does this ever really start?
Boi: Where's the singing?
Puu: Where's the beat? This is like a seven minute long introduction to some song.
Boi: This is a some sort of weave. It's very cinematic and beautiful. I like it. Anna, do you like it?
Puu: I could listen to this kind of music in the evening... or maybe not. Sunday morning would be better for this. I would gladly hear this kind of music in a vaguely sentimental mood while I'm drinking coffee and cooking breakfast. It's like a beautiful sound carpet.
Boi: I probably would listen to this even in the middle of the day when I'm on the move.
Puu: One could stand by the ocean listening to this to cleanse one's brain.



Jonny Nash & Suzanne Kraft: See Yourself Out of the Way from the album *Passive Aggressive*, 2017. Nash at Flow 12th Aug.
Amsterdam's ambient experimentalists use their four hands to make music as quiet as possible.

Boi: This sounds like an intro too.
Puu: I don't have the slightest idea who this could be.
Boi: Me neither. There's a similar cinematic atmosphere as to the previous one.
Puu: I'm still waiting for what's going to happen next. I'm not sure if I would listen a whole album of this kind of music.
Boi: I like the synthesizer.
Puu: If I'd be an artist, I mean I am an artist, but if I'd be this artist, this is the kind of song that I would use as an opening song. It creates a strong atmosphere. During the song the audience and the band could gather around for the show.
Boi: If I were to make a soundtrack for a film, I hope it sounded like this.
Puu: What would be the genre of that movie?
Boi: It doesn't matter. I would love to make music for nature documentaries.



Gigi Masin & Charles Hayward: Clouds from the album *Les Nouvelles musiques de chambre, Volume 2* (1989). Masin at Flow 12th Aug.
The pioneer of the Italian underground electronic scene, Gigi Masin has inspired artists like Björk with his jazzy ambient tunes.

Boi: This is a third song in the row without any drums.
Puu: You have to be in a in a certain mindset when you listen to this. Otherwise you get slightly restless. There's nothing happening here.
Boi: I would love to go and play some piano by myself.
Puu: You don't really have to know how to play piano for a sound like this.
Boi: That's right. And that is the reason why I write all my songs in C major scale. You can't fuck it up when you play a C major chord.



Kedr Livanskiy: Love & Cigarettes (любовь и сигареты) from the album *Ariadna* (2017). Livanskiy at Flow 11th Aug.
Russian artist makes dreamlike but eccentric techno for nightmares turning into ethereal dreams.

Puu: This is space music. I think I could listen to this.
Boi: A flat beat works better for me than electro beat here. It doesn't have the harmony I enjoy. But the track is well made.
Puu: There are so many things going on at the same time. It sounds like jamming with synthesizers and drum machines.
Boi: Straight forward minor have never really been my thing.
Boi: I think I know who this is. I follow her on Instagram if this is who I think it is. She has a cool thing going on.
Puu: This kind of electro music could be done somewhere in the Middle East. It doesn't sound very occidental.
Boi: I'm pretty sure that this comes from somewhere east. The productions sounds nice but it doesn't tickle me harmonically. Or maybe I only like very cheesy music. Maybe that's it.
Puu: My hips are too oily for the electro beats.



Onni Boi at Flow 10th Aug
Anna Puu at Flow 11th Aug

TX1: MARKO YLITALO IMG: NICK TUJINEN STYLE: JUHO PHILAJOJA

Onni's shoes: Acne - Beam.

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Tee valinta, jota ei tarvitse katua. Olipa kyseessä maailmanluokan projekti tai vähän pienempi, me autamme viemään tuotantosi menestykseen.

Jätä virheet historiaan, käytä Granoa. grano.fi

**SISÄLTÖ PALVELUNA
PAINO- JA DIGITUOTANNOT
SUURKUVATULOSTEET
TAPAHTUMAT JA TAPAHTUMAMATERIAALIT**

GRANO

RAIKAS **GLUTEENITON** LUOMUOLUT





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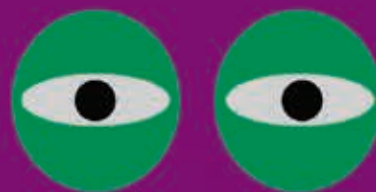
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