

FLOW MAGAZINE

MMXVII
SUMMER

THIS IS THE MAGAZINE OF FLOW FESTIVAL.



ALMA'S GOOD TRIP

MIKKO JOENSUU IN HOLY WATER

HIPPIE QUEEN OF DESIGN

FRANK OCEAN OF LOVE

SECRET INGREDIENTS

entrance

FLOW

This is
the new

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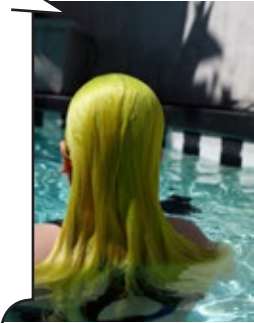
Frank Ocean sings about love and God and God and love.

40–41 OCEAN OF TWO LOVES

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36–37 AIGHT, LOOK

MC Taakibörsta and other Finnish rappers tell us how to keep it real.



Alma went to L.A. and met everybody.

34–37 LA LA LAND

TABLE

OF

POOL OF ALMA

Alma: ”We never really traveled when we were little. Our parents are both on disability pension and we didn’t have loads of money. Whenever our classmates traveled to Thailand or Tenerife for winter holidays we took a cruise to Tallinn. When me and Anna turned eighteen we traveled to London with our friends. We stayed for five days, drunk.”

The design hippie Laura Väinölä creates a flower altar for yoga people.

30–33 DESIGN PSYCHIC



Swimming with a singer-songwriter. Featuring Mikko Joensuu.

22–27 ALWAYS BE LIKE WATER



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The most quiet places from abandoned villas to forgotten museums.

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Lana Del Rey’s American nightmares, plant cutting craze, the smallest talk etc.

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in short



Stimulating quote:

**“DO I PRACTICE
MAGIC?
I AM MAGIC”
– Princess
Nokia**

PRINCESS NOKIA
AT FLOW 13TH AUG

UNITED STATES OF LDR

Lana Del Rey’s American dream consists of lust, joy and gloomy sixties.

STATE OF MIND The breakthrough album *Born to Die* (2012) introduced a morbid but desperately romantic character. **ELIZABETH WOOLRIDGE GRANT** was born in June 1985 but it took her over 20 years to realize that the artist Lana Del Rey needs to lower her voice to be taken seriously and gain immortality. “Now I sing quite low... well, for a female anyway”, the singer-songwriter-fashion icon has said.

STATE OF INSPIRATION Lana Del Rey has mentioned she is a fan of **AXL ROSE** and **FATHER JOHN MISTY**. The hard rock singer has inspired her to write songs like Guns and Roses and the latter performs in her 2015 video *Freak*.

STATE OF TIME She can always get back to the gloomy sixties, like in the **JFK** themed video *National Anthem*. Her album *Ultraviolence* lends its title from **ANTHONY BURGESS’** novel *The Clockwork Orange* (1962) in which the protagonist Alex encourages his street patrol to be “ultra-violent”. In her 2014 single *Ultraviolence* the line “He hit me and it felt like a kiss” refers to The Crystals’ song (1962). She sings: “*I can hear violins, violins, Give me all of that ultraviolence.*”

STATE OF EMOTION Joie de vivre is taking her over on her fifth album *Lust for Life* (2017). On the title track – a collaboration with **THE WEEKND** – she claims that yearning for fun keeps her alive. “*Climb up the H of the Hollywood sign, yeah, In these stolen moments, The world is mine.*”

WORDS TAPIO KÖLI
ILLUSTRATION KAARLO STAUFFER

LANA DEL REY
AT FLOW 11TH AUG.

in short

VASES BY MAIJA PUOSKARI &
TUUKKA TUJULA AND COM-PA-NY



CUTTING EDGE

WORDS TERO KARTASTENPÄÄ
IMAGE MIKKO RIKALA

You can have “a child”, give it a good home and watch it grow. You have the opportunity to be creative by creating new life. It’s satisfying!

Plant cutting swapping has become a craze. People are astoundingly excited about getting new green into their pots. The old advice is that talking to plants helps them grow. New wisdom tells us that talking to plant geeks helps your plants grow. You can get deep into plant jargon, drop some Latin and discuss irrigation, soil pH, color of light, room temperature and air humidity. Like fussing about vinyl records but ecological.

People exchange cuttings – it’s a cheap way to get some rare species.

This is no secret society. Just jodel you need a cutting of *Philodendron pertusum* and exchange them at the Flow entrance. Remember sensitivity: plants are delicate.

in short

SMALL TALK

The significant people of Helsinki reveal their taste in music, punchlines and sorrows.

WHAT YOU UP TO TONIGHT?

VESTA: "I was planning to go to the publishing of *Nälkä* magazine at Tavastia club."
DAVID LEWIS: "I am gonna watch *Veep* on HBO and be glad that I don't live in the US anymore."
MATTI JÄMSEN: "I'm flying back home to Helsinki from Lapland. When I get home I'm just going to enjoy myself and sit in a sauna."
JUHO "JUN-HIS" VANHANEN: "Nothing. Nothing at all."
LINDA LAZAROV: "I think I'm going to prepare a good meal for myself and listen to some good records."

I FEEL LIKE DANCING. ANY GOOD TUNES IN MIND?

VESTA: "MURA MASA'S song *What If I Go?* It's great!"
DAVID LEWIS: "I'd wanna dance, but I don't know how to dance. Mostly I just cross my arms and sort of rock back and forth. There's a band called Wild Flag – with members of Sleater Kinney and Helium – that I like and they're great for that. You can dance, but I'm not gonna dance and you can't make me."
MATTI JÄMSEN: "I have lots of them but Madonna usually works."
JUHO "JUN-HIS" VANHANEN: "Well... no."
LINDA LAZAROV: "Everything that Front 242 have ever recorded is very danceable. If you want to dance just go to Kaiku."

YOU THIRSTY FOR SOMETHING? I'M THIRSTY.

VESTA: "Golden Milk. It's made of curcumin and oat milk. Actually I have some with me at the moment."
DAVID LEWIS: "You know what I'm thirsty for? Helsinki Long Drink. Which is great."
MATTI JÄMSEN: "A long drink would be nice. Not just any long drink but a traditional and authentic one. Nothing like Kurko which I think is somewhat scary."
JUHO "JUN-HIS" VANHANEN: "What does this have to do with anything? If we're not going to talk about music I really don't have any interest in being involved in this. That's our policy in the band. I'm sorry."
LINDA LAZAROV: "I like the mix of carbonated water and fruit juice."

I JUST BOUGHT MYSELF A FLOWER CROWN. HOW DO YOU IMPRESS PEOPLE?

VESTA: "By being quiet."
DAVID LEWIS: "I'm not that impressive. I can't compete with a flower crown really. I think mostly I take a lot of photos of food and my cat and I hope people think, 'his cat seems cool, so he might be ok too'. "
MATTI JÄMSEN: "I think I make an impression by just being my own wonderful self. And by cooking food to others which I am best at. I also try to behave properly and make good jokes."
JUHO "JUN-HIS" VANHANEN: "Beeb beeb beeb..."
LINDA LAZAROV: "Just being honest and myself."

WHICH ONE HURTS MORE: RECEIVING A MESSAGE REPLY SAYING "OK" OR "OK."?

VESTA: "The latter one is ruder because it says that the conversation is finished. I don't like to use periods in messages anyway."
DAVID LEWIS: "I would say 'Ok!' if I was really serious or angry, but otherwise I think 'ok' is fine however you want to use it."
MATTI JÄMSEN: "OK with a period absolutely. The period implicates something final. It is much more insulting without it. If the message reply just says 'OK' it means that it was written in a hurry."
JUHO "JUN-HIS" VANHANEN: "Beeb beeb beeb..."
LINDA LAZAROV: "OK without the period. when someone uses a period, it looks like they've put some effort into the reply."

WHERE DO YOU THINK WE ARE ALL HEADING TO?

VESTA: "Everyone is constantly heading home."
DAVID LEWIS: "Towards infinite opportunity."
MATTI JÄMSEN: "We all are heading towards eternity. But before that everybody goes to the Flow Festival of course. After that towards eternity."
JUHO "JUN-HIS" VANHANEN: "Beeb beeb beeb..."
LINDA LAZAROV: "I hope we're heading towards a life of happiness."

OK, BYE.



VESTA: Singer performing at Flow on 13th of August.



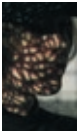
DAVID LEWIS: Senior Manager of Marketing & Brand at Aalto University works in Aalto's and Flow's co-operation.



MATTI JÄMSEN: Chef bringing his Matti Jämsen Pop Up to Flow.



JUHO "JUN-HIS" VANHANEN: Singer and guitarist of Oranssi Pazuzu performing at Flow on 11th of August.



LINDA LAZAROV: DJ performing at Flow on 12th of August.

WORDS MARKO YLITALO

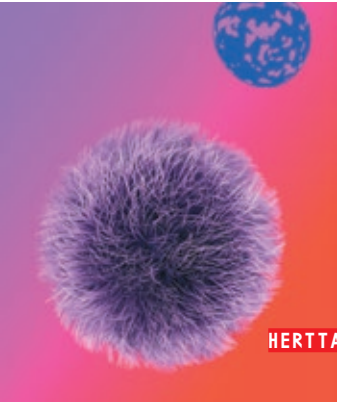
in short

ANIMATED MANIACS

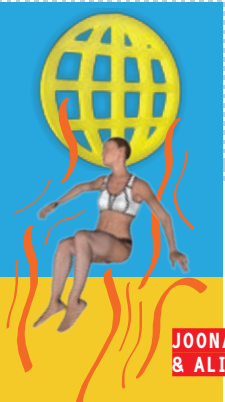
Sometimes the students of Aalto University launch satellites into space but this summer they take people into a different universum.

Aalto students are on display all weekend at Flow with films, animations, murals, pop-up art education, and lighting installations. Their Kokoon House takes center-stage; it's built to address housing issues for migrant populations, this 35 square meter home is stackable and can be configured countless ways to offer affordable and dignified housing solutions.

Animations will be showcased on the big screen. Each piece is a different look at how diverse the works can be, with all styles explored including computer animation, texture mapping, found elements, hand drawn pieces and, of course, nude dancing.



HERTTA LEHTOVIRTA



JOONAS VÄHÄKALLIO & ALIINA KAURANNE



VILLE NIEMI

Inspirational quote

“Forget all the equipment, forget the music, at the end of the day it's just literally frequencies and their effects on your brain. That's what's everyone's essentially after.”

– Aphex Twin

APHEX TWIN
AT FLOW 11TH AUG

PIECES OF THE FESTIVAL PUZZLE ARE BEING PUT TOGETHER. THE FLOW AREA HAS GROWN BY 1.5 HECTARES BUT THE CAPACITY IS STILL 25,000 PEOPLE PER DAY. MORE SPACE, MORE FUN FUN FUN.

EERO AARNIO DOME

The special place in Balloon area. Sit in design master Eero Aarnio's classic furniture like the Bubble Chair (1968) and drink champagne or craft beer out of real glasses.

We Jazz dj's play tunes while you build your jazz vinyl collection in dome's record shop.

THE NEW BLACK TENT

It's 40 metres wide and 70 metres long; fit for 8000 spectators – that's 30% more than last year. There's a new green area, bars, drinks and loads of stuff to spoil your bad mood.

BALLOON STAGE

The globe-shaped stage is getting its own area right next to the new main entrance. The Colosseum of Flow has three entrances and double the seats, at over 1600.

MAIN ENTRANCE

The gate to Flow is relocated to the top of Parrukatu. Tickets are changed into wristbands nearby. The bike parking is moved next to Merihaan mattolaituri, the "carpet pier".

MAIN STAGE

The great stage is moved back just a bit and many of the obstacles in the pit are removed. Better view and more space to dance!

RESIDENT ADVISOR

FRONT YARD

New venue is like the Backyard but bigger and faster. Go ahead, take over the rough, club-like, container-filled area.

TOILETS

This year there's even more lavatories for your sweet releases.

THE NEW BACKYARD

The favorite chill-out zone is getting even more relaxed. Find you inner peace in yoga classes, refresh your body with purest super food and appreciate the beauty of nature in Laura Väinölä's flower altar. Keywords: hippie, tantra, vegan.

build it up

mint

THREE OF FLOW'S RESTAURANTS REVEAL THEIR SECRET INGREDIENTS. THE MYSTERIOUS GREEN AND BROWN THINGS ARE FINALLY LAID OPEN!



ROOTS HELSINKI: HOME-MADE PEANUT DIP

Not just another café, this Vaasankatu place serves 100% vegan raw cakes and bowl foods. They also have a yoga studio in the back, so you can combine a vinyasa flow lesson with a post-yoga chia pudding.

This year Roots is attending Flow Festival for the first time and bringing the whole concept with them. There will be yoga classes held at the festival!

The food selection at Flow will include their most popular dish: *Nyhtis Goes Oriental*. The bowl food that contains marinated red cabbage, tamarin flavored carrots, quinoa, kale, lime, sesame seeds and chili, among other things. The main ingredient is nyhtökaura aka pulled oats, which Finns went bonkers for in 2016. Despite Roots Helsinki being a vegan café, they have a lot of non-vegan clients.

"It is nice to see that even committed carnivores patronize our place and don't care if the food is vegan or not. Our goal is to make our dishes so good that everyone likes them", says **JOHANNES LAINE**, one of the founders of Roots Helsinki.

And the secret ingredient of *Nyhtis Goes Oriental* is?

"Home-made peanut dip sauce is what makes the dish ridiculously good. We put a little chili in it and that gives the food a nice spicy heat."



mystery

GRÖN: PICKLED BIRCH LEAVES

The shelves in Grön are full of boxes filled with special ingredients: pickled pine needles, salt-dried apples, roasted barley and all kinds of plants that chef **TONI KOSTIAN** has foraged and preserved himself.

What's in the box filled with large yellow pipe-shaped things?

"It's dried wild horseradish that I found in Sipoo", Kostian explains. Grön is one of Flow's most anticipated restaurants this year. The contemporary Scandinavian fine dining establishment opened in Helsinki in 2015 and was soon named the restaurant of the year by the Finnish Gastronomic Society. Kostian, one of the owners of Grön, was named the chef of the year in 2016.

"Our food is based on top quality seasonal ingredients. During the winter you cannot get anything fresh in Finland. That's why we use a lot of preserved ingredients."

Preserved ingredients will be on the plates at Flow too, even though August is the best time for fresh vegetables. They are also good for seasoning, because they usually taste salty, sweet or vinegary.

Kostian's plans for the Flow Festival menu are in progress. The style of cooking will be pretty much the same as in Grön restaurant.

The experimental chef takes a white bowl-shaped plate and starts composing. First some smoke-flavoured organic quinoa, then some roasted beetroot slices seasoned with rhubarb-vinaigrette and dried thyme. On top of that Kostian arranges leaf chicory, raw rhubarb, wood sorrel and fried beetroot. He adds horseradish cream and dill oil sauce on top. And of course the secret ingredient: pickled birch leaves.

"It is a really Finnish flavour that suits the late summer Flow."



LEVANT: FRESH MINT

Yes, they use a lot of fresh ingredients such as lemon, lettuce and herbs in Levant. "Our food is not too spicy or strong. It's the freshness that everybody likes", founder and CEO **MAZEN AL KHADOUR** says. Eastern Mediterranean Levant opened its doors in Helsinki in 2015 and over the last two years it has grown to span three new outlets. This is their second time at Flow Festival.

Can you reveal the secret ingredient in Levant's dishes?

"Fresh mint", chef Al Khadour says immediately. "The mint that we use gives the food extra special flavour which people recognize immediately."

In his hometown Damascus, mint is an all-purpose herb. The quality of mint is essential for the chef.

"When it comes to mint we have the best supply. Sometimes it comes from Morocco, sometimes from the Middle East. It depends on the season." Although mint is the key element, in the end every dish is the sum of all its parts. "The dish is always combined in such a way that the outcome is perfect."



UNKNOWN

WARLORD DONALD RUMSFELD'S CLASSIC METAPHYSICAL CLASSIFICATION OF THE BOUNDARIES OF KNOWLEDGE CAN BE APPLIED TO THINGS THAT EVADE COMPREHENSION. **RYAN ADAMS'** CAREER IS A GOOD EXAMPLE.

"There are known knowns. These are things we know that we know."

KNOWN KNOWN: RYAN ADAMS is a wildly prolific alt-country rocker, who has tried to get away from that label for most of his professional life.

In any article or review written about him, his Canadian cheesemeister colleague BRYAN ADAMS pops up by default, and knowing that I thought I'd get it out of the way in the second sentence. Bizarrely, these days Ryan is more popular than Bryan, and Bryan now gets mistaken for Ryan rather than the other way around. True meta levels are reached when Ryan covers Bryan, as he's been prone to do in recent years. Beats heckling the hecklers, I guess; give them what they want and confuse them. On his latest record *Prisoner* (2017) Ryan has (again) embraced a classic 80's sound, and thus we've pretty much come full circle. The only thing missing is a duet, and knowing Ryan's sense of humour I'm starting to think that might even happen.

KNOWN UNKNOWN: The whole "alt-country" bit is harmful residue, anyway, as it was blown out of the water as early as on the aptly named *Rock 'n Roll* (2003), which caused *UNCUT* magazine's editor ALLAN



JONES to spew vitriol in a classic put down that echoed GREIL MARCUS' classic review of BOB DYLAN'S *Self Portrait* (1970) and its infamous opening line "What is this shit?"

And in many ways it was shit, especially if you compared it to the two preceding instant classics *Heartbreaker* (2000) and *Gold* (2001), the two bedrock albums that Adams' reputation still rests on.

UNKNOWN UNKNOWN: In retrospect, we now see that it is in some way even more brilliant that it is those two, because for the first time, it shows the breadth of Adam's talent. It contains pastiches of Joy Division and The Smiths, and seems to give the finger to the whole scene that made him. Even the spine of the CD backs this theory, as it displayed the words ЛЮЯ И ХОЮЯ printed in mirror image, as if seen through a rear view mirror. Here was an artist casting his goodbyes, and looking back as he drove away.

It is his first truly postmodern record, the first instance where he blows up his artistic persona, like a snake shedding its skin.

"There are known unknowns. That is to say, there are things that we know we don't know."

KNOWN KNOWN: Ryan Adams does his best work when he's trying to get away from being "Ryan Adams". On *Love is Hell pt.1* (2003) he channeled Radiohead on *Political Scientist*, inventing Coldplay in the process. On *Cold Roses* (2005) he outdid JERRY GARCIA and ROBERT HUNTER on the glorious Grateful Dead pastiches of the title track and *Magnolia Mountain*, even to the extent that GD's original bassist spent the next year including those songs in his live set alongside actual Grateful Dead songs.

He's equally great when he assumes another personality, like he did on his breakthrough band Whiskeytown's debut *Faithless Street* (1995), where he channeled a sozzled PAUL WESTERBERG doing a drunken impression of Wilco's JEFF TWEEDY, who of course was imitating Westerberg to begin with. Confused? You will be.

KNOWN UNKNOWN: Like any great songwriter, Adams has learned his craft through a process of assimilation and imitation. This isn't to say that he lacks unique and idiosyncratic talent, or that "his songs sound like DAVE EDMUNDS B-sides", as *Silver Jews'* DAVID BERMAN famously claimed in an interview.

UNKNOWN UNKNOWN: No, Adams is a pop acolyte at heart, and his magpie eye for pop gold has allowed him to assemble a kaleidoscope of mirrored reflections on popular music which together make up a collage that is, paradoxically, uniquely Ryan Adams. He's the country balladeer sporting a T-shirt by the Norwegian black metal band Emperor, the kid who still remembers the amphetamine buzz of early Hüsker Dü so clearly that he can re-create it in something as vital as the *EP 1984* (2015), and then covers an entire TAYLOR SWIFT record on *1989* (2015).

"But there are also unknown unknowns. There are things we don't know we don't know."

KNOWN KNOWN: Looking at Ryan Adams' mercurial career, it is easy to feel inclined that he might be his generation's equivalent of a Bob Dylan or a NEIL YOUNG, if for no other reason the sheer output he's managed in just under two decades: 16 albums in 17 years! The feverish self-evasiveness and stylistic diversity of his albums point towards this reading, too. We've yet to experience born-again Christian rock or Vocoder experiments from him, but truth be told, it probably wouldn't surprise anyone who's followed his career from the start, if he were to release such outlandish stuff.

KNOWN UNKNOWN: His tenacity and fearless abandon in following his muse set him apart from his peers. Adams is a true artist in the sense that he doesn't fear failure, but seems to, if anything, thrive on it. His greatest peaks often follow his most crushing lows: *Heartbreaker* was the summation of Whiskeytown drying up its own label limbo dead end, in a similar way to the new album, *Prisoner* being a summation of his marriage to MANDY MOORE shoring up in divorce (he reportedly wrote eighty songs for the project).

UNKNOWN UNKNOWN: Strangely enough, *Prisoner* might be the follow-up to *Heartbreaker* people have been waiting for all these years. A break-up record following the demise of a band in which the songwriter could blend into a collective (Whiskeytown in 1999, backing band The Cardinals in 2009), it puts Adams back in the driver's seat both stylistically and spiritually, and thus completes the process of re-emergence begun by the string of small releases on his own label Pax Am begun in 2013 and culminating in the self-titled solo record of 2015.

On *Prisoner*, we encounter a Ryan Adams who has changed so much that he in fact paradoxically remains the same, a circle being unwittingly completed by evading its original point of departure, unknown to himself, a familiar face among faces that have grown so familiar, we've started to question who they really are.

RYAN ADAMS AT FLOW
13TH AUG

known

PLAYGROUND MUSIC
THE BEST ALTERNATIVE



REIN



COLORBLUE



JAKOB OGAWA

...AND MANY OTHERS

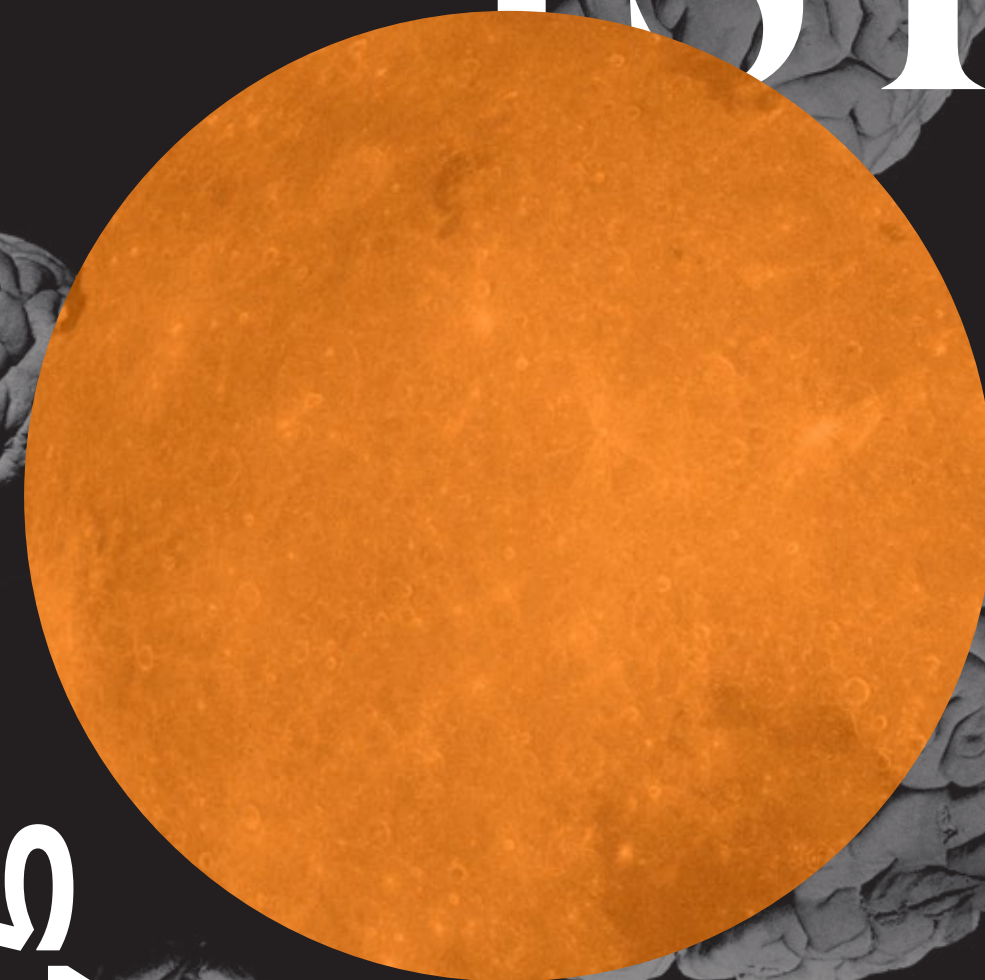
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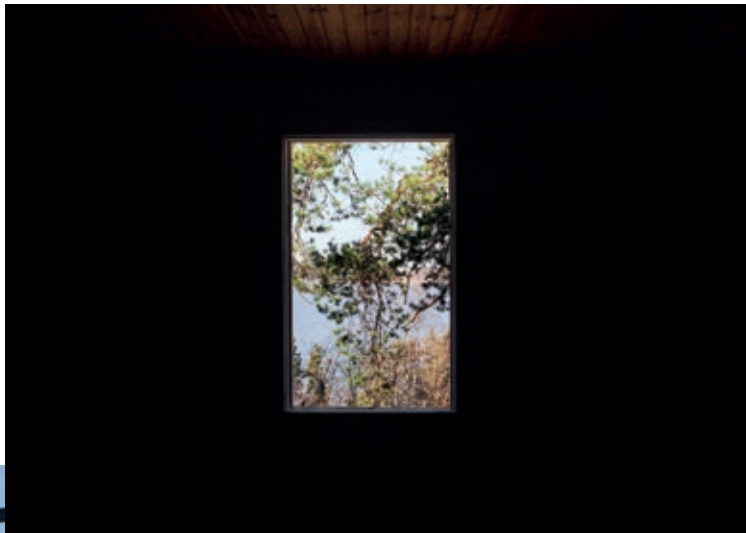
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shh

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ABANDONED SILENCE: Kruunuvuori's villa
The Kruunuvuori villa area is disappearing. The 19th and 20th century villas were previously owned by Finns, then Germans, then Soviets; they've been burnt and destroyed by their visitors since they were built. They're rotting. One can still find quiet spots, even though the construction site of the new district of Kruunuvuorenranta reminds that this area for modern-time wannabe-archaeologists will soon be gone. If you don't mind moldy smells, dangers of shaky houses and drunken squatters, visit the only remaining villa, Hällebo.

WE FOUND PLACES
IN HELSINKI WHERE
YOU CAN JUST
SHUT UP. IT'S NICE
AND QUIET AND
THEN IT'S NICE
AND QUIET SOME
MORE.



L



F

STATUE SILENCE: Villa
Gyllenberg, Kuusisaaren-
polku 11
Aleksis Kivi is staring at
you. Judgingly but accept-
ingly. You have entered
the art house property
that is called the most
beautiful in Finland. The
sculpture of the author's
head is massive. There's
another head behind the
villa of composer Jean Si-
belius, nodding the same
way. The seaside home of
the banker Ane Gyllen-
berg, built in 1938, opens
up a world of Nationalist
daydreams. Art-wise,
it's like the full canon.
Helene Schjerfbeck, Ak-
seli Gallen-Kallela, Albert
Edelfelt and Hugo Simberg
make it feel like the 100
years of Finland is a 1,000
year reign.



LEAF THROUGH SILENCE: Arkadia Book-
shop, Nervanderinkatu 11
In a pink house there is a second-hand
bookstore on the corner, in which
they promise tranquility and a space
for thoughts. If you happen to not
have any, you can flip through books
by people who've managed to pub-
lish their ideas. It's not like a normal
bookshop where you can only find
Stabilos and your way to the cashier,
but, as tacky as it sounds, a living
room. There are carpets and sofas
and a piano, a shelf for first edition
and coffee for 2 euros. You can sit.
If you're aiming to avoid too much
literary conversation and to keep your
nerdy ambitions to yourself, please
check the timetable, since the store is
known for its cultivated events.



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FOREST SILENCE:
Uutela, Vuosaari
The metro rider's National
Park. Rolling stones covered
in moss, ancient trees and sea
scenery offers moving silence.
Civilization? It's a coffee with
sailors in the harbour.

shhhh

2



ART SILENCE: Taidekoti Kirpilä, Hesperiankatu 7
If you don't live in the quiet neighborhood of Töölö, just visit someone else's home. Rheumatism doctor Juhani Kirpilä filled his apartment with his collection of Finnish art. After his death, the entire sixth floor of the functionalistic Doctors' House was opened as an art slash home museum. This summer there's a 25th anniversary exhibition showing contemporary art plus the usual string quartet concerts and queer-themed tours. So drop by on Wednesday afternoons when culture is served silent.

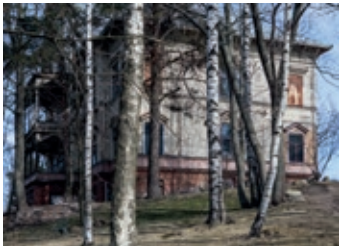


SEAGULL SILENCE: Sisä-hattu Island, Lauttasaari
No need for Moses here: put your Speedos on and walk through the Baltic sea to the rocky island of solitude. No need for spray cans here: carve your parietal art design onto a rock under your feet like the Swedish-speaking slackers have done for ages. No need for Spotify speakers here: the soundscape consists of motor boats by-passing, seagulls squawking and hypothermia-proof swimmers making calm ripples. Words are very unnecessary. No need for: anything else.



MOIST SILENCE: Kaisaniemi Botanic Garden, Unioninkatu 44
Here are the useful numbers of the University of Helsinki Botanical Garden. The greenhouse has over 800 different species of plants. The gardens have over 2800 species. The gardening started in 1763. The Palm House was built in 1888. Okay, be quiet now and enjoy the moisture.

CABIN SILENCE: Villa Fleamarket, Linnunlauluntie 8
The villa n:o 9 on the top of city oasis Töölö bay feels more like a haunted house than a fancy 19th century lace lodge. Classical music is playing Kubrick-ishly, though there is no way it could fill the massive 4-meter rooms. It says fleamarket outside – 28 rooms and 4 floors are stuffed with books, furniture, carpets, toys, anything you can think of from almost any century – but honestly it's hard to imagine anyone buying anything here. It's exciting enough to try to get through narrow paths without making the great walls of things collapse. The house is owned by 1960's activist Aulis Junes, the only one who agreed to help drug addicts at the time. He won't let anyone touch the house even though the city of Helsinki is pressuring hard for renovations. It smells old. The door is almost always open, even when Aulis himself isn't on the top of his hill. His place is an antidote for the efficiency of the neighboring railroads and the Töölönlahti fitness hound dogs.



HEY, MIKKO
JOENSUU, TAKE
A BREAK FROM
SONGWRITING AND
GET WET'N'WILD IN
THE WATERPARK!

always
be like
water

MIKKO JOENSUU CURRICULUM VITAE
SINGER-SONGWRITER MAESTRO WITH MAJESTIC SOUND
AWARDS AND FIVE STAR REVIEWS FOR THE AMEN ALBUM TRILOGY
COTTAGE STUDIO BUILDER
SPECIALIST ON DEATH AND GOD





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AT FLOW 12TH AUG



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LISTEN. YOUNG DESIGNER OF THE YEAR, QUEEN OF FLOWERS LAURA VÄINÖLÄ WILL MAKE YOU DROP YOUR SMARTPHONE AT FLOW. PEACE, RELAXATION AND YOGA IS TO BE FOUND AT VÄINÖLÄ'S FLOWER ALTAR.



psychic

“...SPIRITUALITY IS SENSITIVITY; SENSING THINGS, SITUATIONS AND FEELINGS. AND IT HAPPENS THROUGH BEING PRESENT.”

Designer **LAURA VÄINÖLÄ** is the hardest working hippie in Helsinki. She sips some green tea in her office in Punavuori and speaks with a pleasantly calm voice about being busy. The Young Designer of the Year 2016 stresses now more than ever, while creating experience that reduce stress.

She's creating an impact already. *Frame Magazine* called her the Queen of Flowers in an article on cool Nordic design. In this case, Nordic coolness does not indicate white rooms and birch wood furniture but color, abundance and a feeling of holiness.

While Flow Festival is known as a celebration of sound and dance, Väinölä is making sure that festival-goers experience something brand new. She will let the party people calm down.

This mentor of quietness has planned a flower altar for Flow. You could say it is the main act of the new Backyard. In the area festivalgoers can get cosy on the ground, drink tea or alcohol-free drinks, do yoga or focus on relaxing music.

Altars have fascinated Väinölä since she visited Vietnam last January. Vietnamese constructions combined the holy and the earthly – gods were offered everything from cookies to cigarettes.

Mediators between the gods and the average people are a part of Vietnam's own religion, Caodaism. The Flow altar will also have an interactive aspect.

“I wondered if messages could travel more from person to person at festivals.”

To make the holy ideas more tangible, let's take a look of her moodboard for the project. There are images of red roses, a glowing eye, an eight-fingered hand, a dog with tiger fur, a woman hidden under fabric and so on. A sense of holiness is evident, yes, but then again: what does it mean?

Questioning is not relevant. Väinölä's ultimate goal is to let the visitor relax.

“It's so hard to create an experience if the person isn't present. A year ago, I went to the **YAYOI KUSAMA** exhibition at the Louisiana museum in Denmark, and everyone there had their phones in their hands instead of concentrating on the experience.”

The conversation moves to questions of faith – Väinölä hesitates. She hasn't been able to commit to one single faith since parting ways with the church in secondary school, even if she flirts with religion in her work.

“Spirituality is sensitivity for me; sensing things, situations and feelings. It happens through being present.”

Väinölä believes that there are things in the world that cannot be explained logically. It doesn't necessarily mean there's a god.

“Maybe my piece lets festival-goers connect to some higher power, but for me it's more about the community that comes together at Flow.”

The inner hippie in Väinölä started coming to life five years ago. At the time, she walked past a flower supplier every day to her studio in Teurastamo, Kalasatama. She was drawn in by the diversity and colors of the plants.

"I wanted to do something with my hands."

Soon Väinölä's flowers showed up all over the place: at fashion shows, design events, stages at gigs and in art galleries.

Flowers fascinate because they cannot be completely controlled. They're pieces of nature and must be respected as such.

For Väinölä, they provided a new way to channel her creativity – one she had been looking for. As a six-year-old she started at the Steiner school in Lahti, and creativity has been important for her ever since. She worked in reputed advertising and design agencies after her graphic design studies at the Lahti Institute of

Design, but came to realize that traditional graphic design just isn't enough. Enter: flowers.

She handles her dealings with flowers through her brand, Flora & Laura. At the same time, she works as Brand Manager for fashion organization Pre Helsinki and as Creative Director at photography and film-focused Duotone. There's also Elsa Eventful, the event agency behind, for example, the Helsinki Festival SECRET Garden. In Väinölä's eyes her work is a series of live-action role-playing scenes, allowing her to take on a variety of roles.

“I want to mix different spheres together.”

The flower label stuck, and that can be aggravating. Väinölä is not sure if flowers will be in her repertoire forever. She prefers to be spontaneous and intuitive about things.

“I like sensitivity and being open for things to come. Sometimes I play with the thought whether Flora & Laura will be around after I've died.”

Soft values – Väinölä mentions them often. This is how she deals with the ever-growing demand for being present in the midst of all the busyness.

1. She admits to being fixated to her phone sometimes, but flees from it with the “do not disturb” function.

2. She finds peace in surprising places. The evening before this interview, Väinölä reorganized her bookshelves. It was a small, homely task, she could focus all her thoughts on.

3. Travelling also brings peace. The best trips are ones where the final destination is left open.

4. Living in the inner city, you just need moments when high-rises and freeway ramps don't obstruct your view. “Sometimes I just need to see the horizon.”

5. Walks in Vuosaari and Nuuksio national park have been on Väinölä's itinerary recently. “Whenever I go to the forest, I notice how it helps me with creative thoughts. Even yesterday in Nuuksio I had a lot of flashbacks from my own childhood in Lahti.”

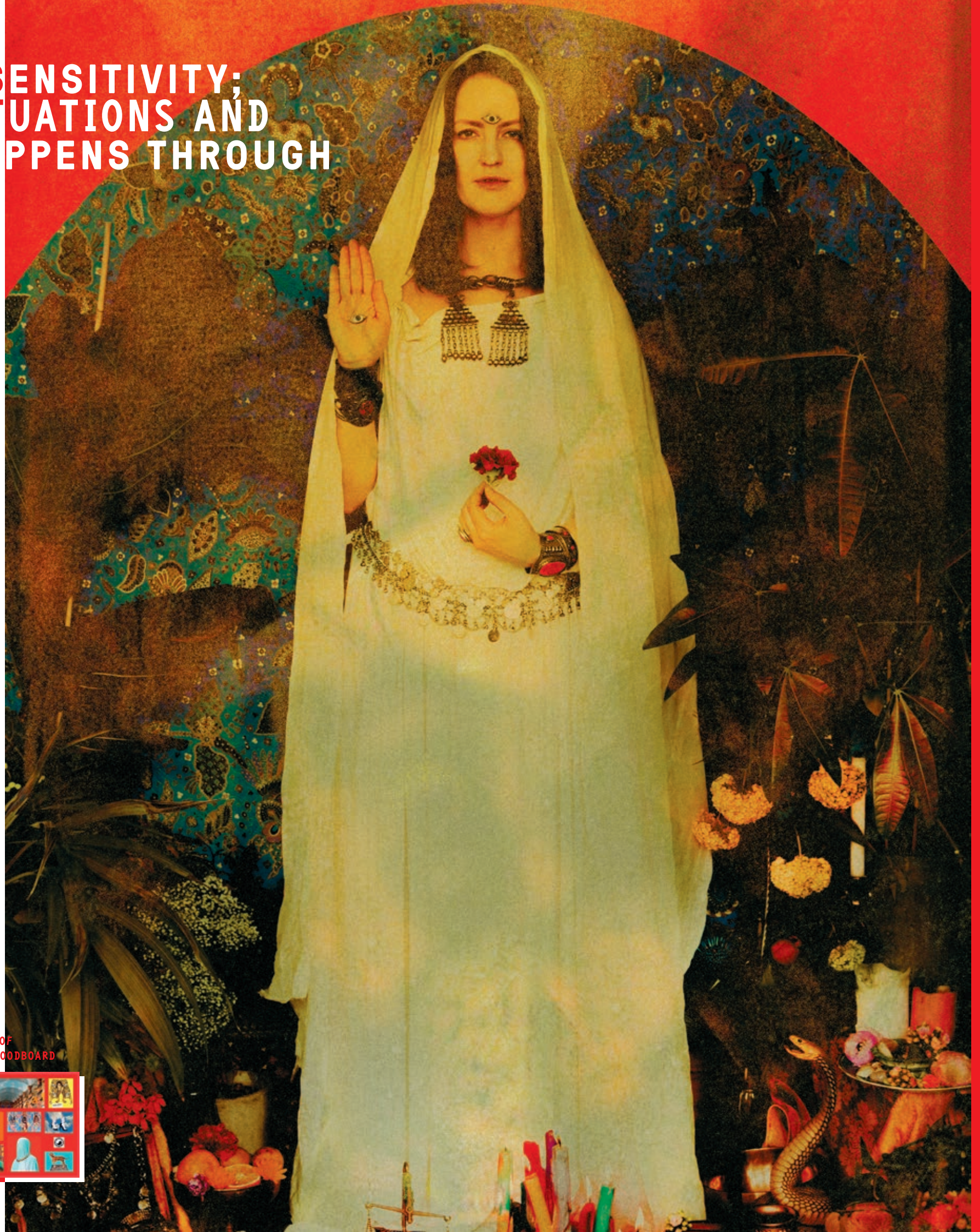
Soon these lessons in softness will spread to a broader audience than ever before. Väinölä dreams of starting her own school. For her sharing information and inspiration feels more important all the time. She has already started working as a teacher, mixing up fields of fashion, photography, graphic design with physical exercises.

In her *Creativity and Experience* study period at the Helsinki Design School she asked her students for their most memorable experiences. Nearly without exception, the majority recounted moments where people were present without any digital devices.

Having her own school is still far off in the future, but it feels like it could be possible with the right people. As a teacher, Väinölä wants to encourage people to broadly create and experiment and to be open to new things.

“Nothing new will come from looking for an inspiration in our immediate surroundings. I try to encourage people to do, to find and to be brave.”

SNEAK PEEK OF
VÄINÖLÄ'S MOODBOARD



la la land

ALMA, FINLAND'S BIGGEST INTERNATIONAL POP STAR SINCE, UMMM NO ONE, WENT TO LOS ANGELES AND ALL SHE GOT WAS A PAIR OF FUGLY SUNGLASSES, A HANGOVER OR TWO AND SONGS FOR HER DEBUT ALBUM SHE WROTE TOGETHER WITH THE BIGGEST NAMES IN THE BUSINESS.



SITTING IN THE CAR

"My twin sister **ANNA** is my backup singer and we're always together. It's a twin thing.

We still live at home with our Mom and Dad in an East Helsinki suburb. It's the best thing to come home from a long trip and have your Mom make dinner for you. Though sometimes we rent an Airbnb place in the city for partying. And I've just recently started to look for my own place. I would have never thought it would be possible for me to buy my own apartment. My parents rent, and I don't think anyone in the whole Miettinen family has ever bought their own place. And I'm just 21. It feels crazy."



FUGLY GLASSES

"I'm obsessed with fugly sunglasses and I'm always on the hunt for an uglier pair. I probably have over a hundred pairs of glasses. All ugly. All I need are some boots and I would have the perfect all-American look. We were in Las Vegas last November celebrating our birthday on the day **TRUMP** was elected. Hanging at the strip bars and looking at all these redneck stetson dudes with cigars I realised why he was chosen."



"**CHARLIE XCX** told me in L.A. that don't ever forget the people who were there at the beginning. Also, you should always hire your friends if you can. Except to be your manager. Look at Rihanna, she just travels the world with all her friends. Now that I'm leaving for a tour my bff **KARHU** is coming with us to sell merchandise. The last time I worked with her was in the summer of 2015 when we were cleaning the Flow Festival area. The festival organizers are probably going to kill me, but we kept our wristbands loose so we could smuggle my sister and our friend **ISLA** in as well. It was our plan that the next year Anna and Isla would take their turn in the cleaning department so that me and Karhu could get in. I guess we lucked out."



BIKING ON VENICE BEACH

"When I was nine I got this Hymytyttö award at school. It's an honorary prize for being voted kind and fair by your classmates. The next year the bullying began. It was mostly boys. They couldn't handle the fact that I got along with everyone and hung out with boys and played sports. I guess some boys are chauvinists even at the age of ten. I've never been that good at school and learning by the books was super hard for me. I guess that and the bullying left me feeling like I couldn't handle school so I dropped out of high school when I was 16. I spent a year sitting in my room watching Youtube. I always knew I could sing and that was the only thing that made sense and brought me some relief. But I never sang at school or in front of other people. Until my friends made me go to the audition for the *Idols* singing competition. I got in, and all the way to the live shows and came fifth place. I was happy with myself but I don't think I could've handled any more of that show. It was so nerve-wracking and I was scared shitless every time I had to perform.

I always thought that because I sucked at school, I couldn't write music. But when I got a chance meeting with the German Sony executives at a song writing camp in Helsinki, I just wrote two massive songs in one day and that was it. I was invited to Germany on that instant. And things haven't stopped since."



BLACK LEATHER COAT, HAIR IN THE AIR

"I fucking love and hate Los Angeles. But this is the fucking place you need to be at if you want to make it in this business. I didn't know anyone from L.A. when I first got here, but I ended up writing songs together with the same producers who have worked with Rihanna, Justin Bieber, Sia and Amy Winehouse.

I had a studio session everyday from 1 in the afternoon until midnight, but all the major deals are done at parties. The best ones we threw ourselves. We stayed at this crazy three storey house with a pool in the Hollywood Hills. I had just been in the studio with **CHARLI XCX** and we were like 'we need to have a party'. Since Charlie knows everyone, the place was fucking packed with producers, dj's, actors and other artists. We hung out on the rooftop and kept jumping to the pool from there. At some point I spotted **CARLY RAE JEPSEN**, and being a little drunk I remembered her song and I just had to go and say to her: *Hey, I just met you, and this is crazy, but here's my number, so call me maybe? Haven't seen her since.*"



"I swear just as much in English as I do in Finnish. I don't even realise it, it's just part of my lingo. But I have good manners. I would never swear if there were elderly people in sight, except of course my parents. I just can't help it, my every other word is fuck. That's also my favorite curse word. In L.A. everything is always so fucking amazing. I don't think amazing even translates into Finnish. The one time I had to hold back a little was this spring in London when we performed live on BBC Radio. They told me that cursing on radio was totally off limits and they would cut the stream right there and then if that happened. My first single Karma has the word 'bitch' in it's chorus and of course right in the very last chorus me and Anna slipped in the line *that bitch don't play*. We were like 'oh fuck' and looked at our drummer. He just motioned for us to keep on singing. Luckily we weren't cut out. But our manager did get yelled at. But it was an accident, honestly."

two loves

FRANK OCEAN HAS CARVED OUT UNIQUE TERRITORY FOR HIMSELF AS A FORCE FOR CULTURAL CHANGE. IN OCEAN'S WORLD, THERE'S A PULL BETWEEN MAGNETIC POLES: PUBLIC AND PERSONAL, CARNAL AND SPIRITUAL, NORMATIVE AND QUEER.

LOVE ONE: GOD

Great art and societal change happen when we enter territory where the lines between spiritual and carnal love become blurred. Our Abrahamic religions and sex have had a grindy ride together over the last 3,000 years. On the one hand there's a strong tendency towards control; on the other a tendency to give birth to sex cults.

Conflicted crooner Frank Ocean walks the line between spirit and flesh. It's sometimes hard to tell if he's singing about his love for God or something sexual. Like in his melancholy gospel-tinged burner *Godspeed*, released on *Blond*, an album that topped countless year's end top lists in 2016.

*I will always love you how I do
Let go of a prayer for ya
Just a sweet word
The table is prepared for you
Wishing you godspeed, glory
There will be mountains you won't move*

Ocean's love is ambivalent, like the love you feel for an ex or an...

*Unrequited love
To me it's nothing but a one-man cult
And cyanide in my styrofoam cup
I can never make him love me
Never make him love me*

Channel Orange (2012) is a clearly therapeutic meditation on a soul-shattering, emotional rejection – one that everyone can relate to. I've had a night like this and so have you. It became a centerpiece in the discussion about Ocean's sexuality and by extension of our culture's ability to deal with a person of more fluid sexuality in the rigid and hypersexual world of r'n'b and hip hop. But is Ocean really singing about the unrequited love for the God of a monotheistic religion?

He was raised Christian, with a Pentecostal grandmother and teenage rebellion was partially channeled into starting to attend a separate church from that of his mother. He writes on his Tumblr about how intimidated he felt by the musicians at church and how he never worked up the nerve to perform there. "Church was the 'hood Juilliard to me. All the coldest musicians came out of there," he says.

There has probably never been a scene or a church where Frank Ocean fully fit. And there may never be a love that Ocean doesn't approach with a nervous cause, ready for disappointment – including God's.

LOVE TWO: SEX

Personal is political, claims the old battle cry for second wave feminism in the 1960s. Appreciation of subjectivity was a way to make the structures of oppression apparent.

Nowadays one would shout political is personal. According to Rasmussen Reports, 40% of US voters said the 2016 election had an impact on their relationship with a friend or family member. Identity politics provides an artist like Ocean a great avenue for using overtly familiar themes to bend the listener's mind.

In the case of Ocean, even something as de rigueur for an r'n'b and hip hop star as carnality becomes a potentially transgressive statement. *Blond* is an r'n'b album suffused with sex caught between just "getting it on" and looking for something more. In the hands of anyone else, singing about sex the way Ocean does would be a massive macho cliché.

In July 2012, around the time *Channel Orange* was released, Ocean published a post on Tumblr explaining that the songs on the album were about his first transformative love. It was unrequited and for another man. The post essentially recontextualised his debut album and makes every instance of sexual braggadocio he engages in thereafter very different. Take *Nikes*, a song off *Blond* where he sings in a pitched up voice about class, greed, materialism, but also throws off this line:

*I don't play, I don't make time
But if you need dick I got you
And I yam from the line*

In Ocean's world, the joy of sexual expression is about being anything other than straight. This opens up a myriad of possibilities – not just gay. Ocean refers to his sexuality as dynamic and shies away from categories. He's talked about coming out making him feel free – empowered. As in the tropically jaunty *Comme des Garçons* from the visual album *Endless* (2016), Ocean sings about a guy he has on the side. He feels the power in his genitals but also in having the money to move your lover out of his mother's home.

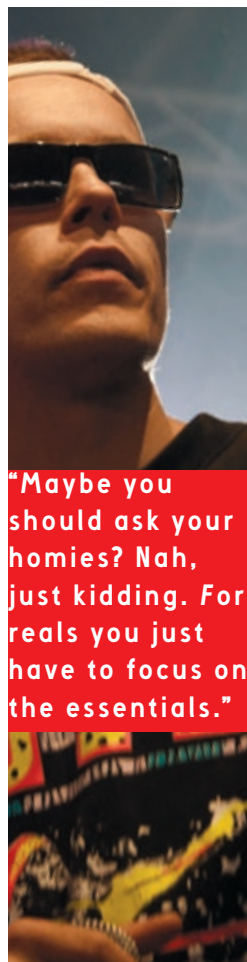
*All this drillin' got the dick feelin' like a power tool
Finna move a nigga out his mamma house now
That's a power move.*

aight,

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FINNISH RAPPERS ANSWER THE
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HOW TO KEEP IT REAL?

KARRI KOIRA
AT FLOW 13TH AUG



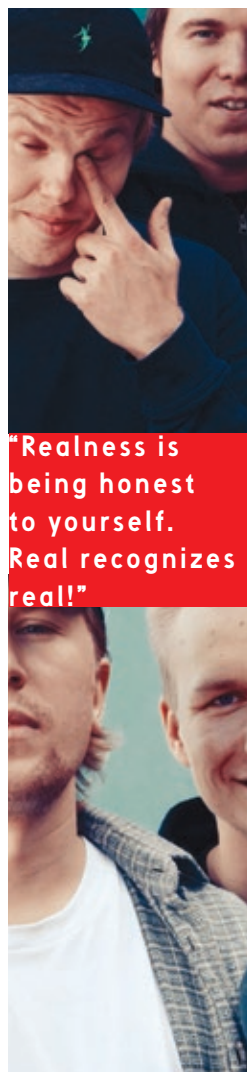
"Maybe you should ask your homies? Nah, just kidding. For reals you just have to focus on the essentials."

MC TAAKIBÖRSTÄ
AT FLOW 12TH AUG



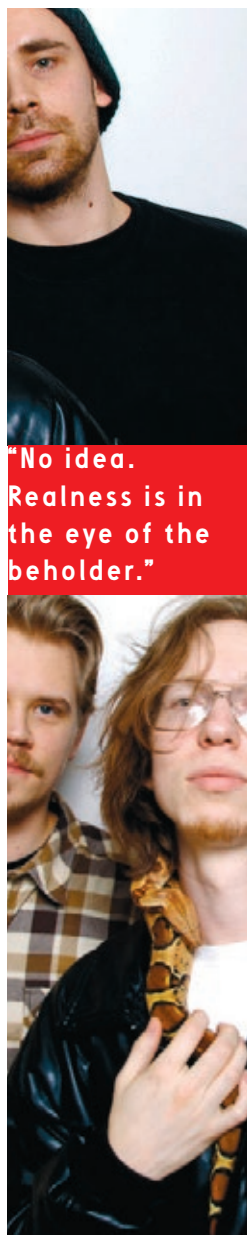
"Eat enough mushrooms and keep checking yourself in the mirror."

GASELLIT
AT FLOW 11TH AUG



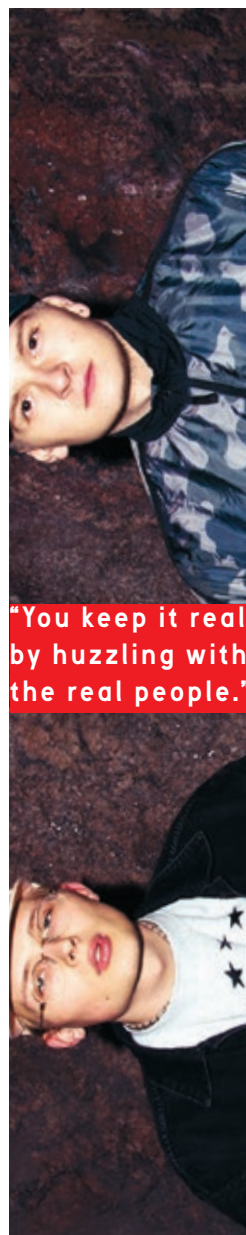
"Realness is being honest to yourself. Real recognizes real!"

KEMMURU
AT FLOW 13TH AUG



"No idea. Realness is in the eye of the beholder."

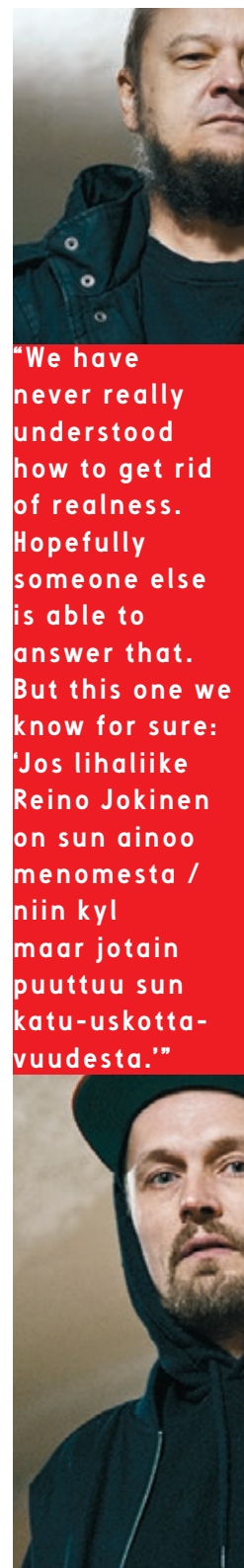
TÖÖLÖN KETTERÄ
AT FLOW 11TH AUG



"You keep it real by huzzling with the real people."

look

RITARIKUNTA
AT FLOW 13TH AUG



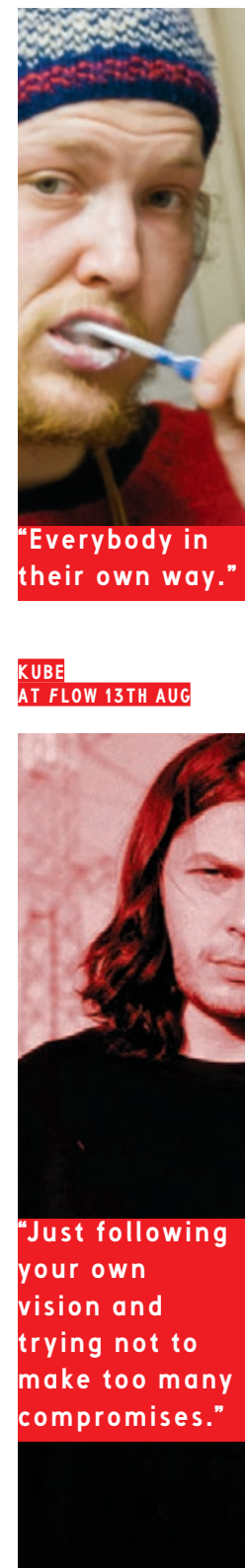
"We have never really understood how to get rid of realness. Hopefully someone else is able to answer that. But this one we know for sure: 'Jos lihaliike Reino Jokinen on sun ainoo menomesta / niin kyl maar jotain puuttuu sun katu-uskottavuudesta.'"

LOOST KOOS
AT FLOW 13TH AUG



"By listening to Lil Yachty as much as possible."

STEPA
AT FLOW 13TH AUG



"Everybody in their own way."

KUBE
AT FLOW 13TH AUG



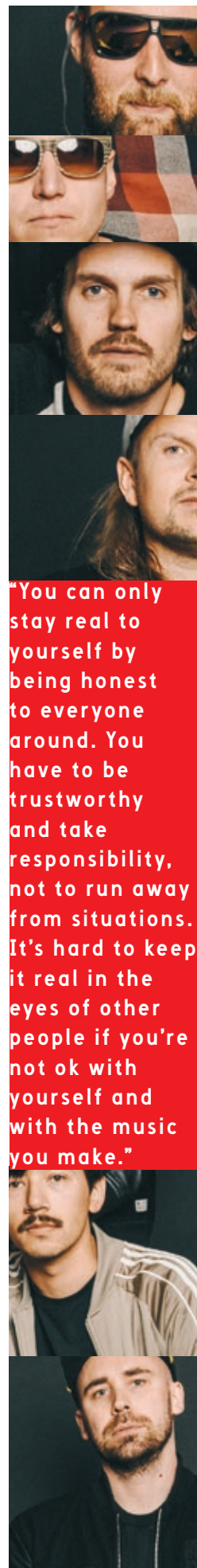
"Just following your own vision and trying not to make too many compromises."

LIKANEN ETELÄ
AT FLOW 13TH AUG



"We, the Swedes of Kirkkonummi, basically brought rap to Finland. We'll battle against anyone anytime – anywhere. Who rapped double rhymes before us? Nobody! In basketball we drop only three-pointers. We have elephant's dicks and gorilla's sacks. Mean streets of 02400 heavylifters – dominators – here to fuck y'all nerds up. Greetings to our mothers. What was the question again?"

SMC LÄHIÖROTAT
AT FLOW 13TH AUG



"You can only stay real to yourself by being honest to everyone around. You have to be trustworthy and take responsibility, not to run away from situations. It's hard to keep it real in the eyes of other people if you're not ok with yourself and with the music you make."

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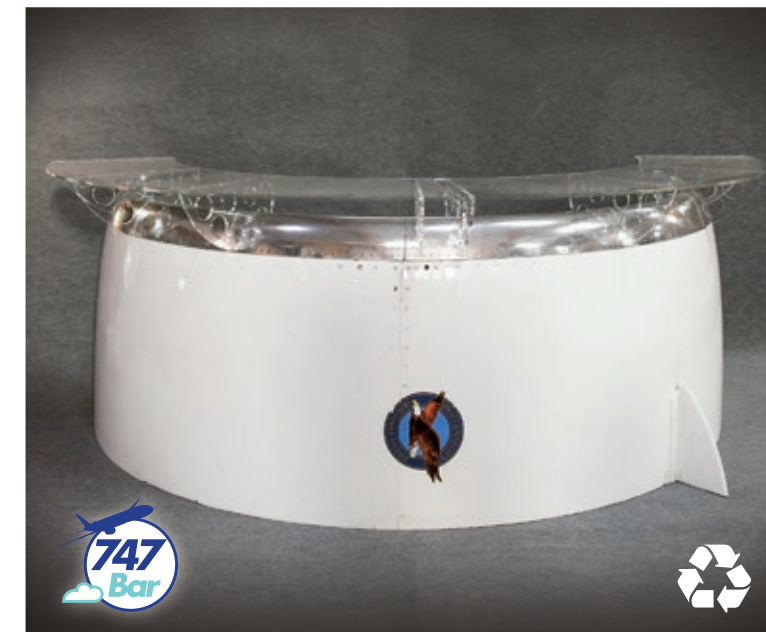
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MACHINE (UK) SKOTT (SE) MACEO PLEX (US) WILLOW (UK)
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