

BUST

POI



Welcome

Christmas is just around the corner, with all of it's madness, parties and hangovers. A lot of great things have happened since our last issue came out. A new website is in the making and the Bast Team – an ever-growing beast – has welcomed two wonderfully talented people on board: fashion editor, Ellen Lofts and music editor, Kristín Larsdóttir Dahl. The team is also about to release it's first fashion film which was produced in collaboration with Narvi Creative. So, Bast is heading in full sail towards 2014 and none of it would have been possible without you, our dear followers. Our last issue broke all records as we had readers tuning in from over 60 countries and for that we thank you oh so much! Seeing Bast grow every day gives us endless amounts of energy and our latest issue should not disappoint. It is packed with fashion and music, two crafts that are in my opinion related and intertwined when it comes to inspiring people. Bast no 10 will be out in February during Copenhagen Fashion Week but until then – enjoy your read and have a very merry Christmas! – Hafrún Karls

Contributors issue no.9

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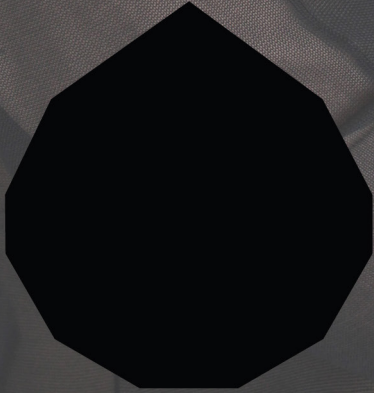


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KALDA



JENNY WILSON

Words: Kristín Larsdóttir Dahl
Photos: Daniel Wirtberg

“Be realistic – Demand the impossible!” a phrase that goes back to the 70’s from the student protest in Paris certainly inspired the Swedish singer, songwriter and producer Jenny Wilson. After a struggle against breast cancer, Jenny strikes back and releases her fourth album Demand the impossible. Marking the phrase and making it her own protest, Jenny claims that this is her best album so far.

Along with releasing the video for the track Autobiography with her creative partner Daniel Wirtberg, you can now also see a documentary about the production of the album and Jenny’s life in general. With “better lyrics than ever” as Jenny states herself, there is no doubt that Demand the Impossible is a result of a more powerful and personal journey than any other.

How and when did you realize you wanted to become a musician?

I was about 18-19. Had just discovered Pj Harvey and was totally amazed. I started to write my own tunes in a wardrobe on acoustic guitar. A couple of years later I got out of the closet and started my band First Floor Power with some friends and my sister.

How have you progressed and transformed as an artist and person over the past years?

I develop all the time. My life is not one long chronological line on a ruler. It's more like separate circles with separate goals, dreams, influences. I can definitely feel that I've become really sharp on producing and on expressing my self. And working with people is good for me.

What is the meaning behind the name of your album "Demand the Impossible"?

When I first saw this brilliant and disturbingly great expression, on a black and white picture (a graffiti painted over a wall in the student rebellions of Paris 1968) I immediately fell in love with it. The original slogan was BE REALISTIC, DEMAND THE IMPOSSIBLE! and I could feel the anger and energy in it, which suited my own music so well. The more I think of the title the

more interesting it feels. What is "demanding the impossible?" Well, for example: it was only 100 years ago since it was impossible for women to vote in Sweden. So what is "impossible" now? It's interesting.

In what way is Demand the Impossible different from your previous albums?

It's more spot on. More direct. More energetic, more crazy, more furious. Better lyrics than ever.

You have said that the lyrics for your new album are the best one's you have written. Tell us why you think that is?

I think you can tell that these lyrics are written with a blaze... With a braveness. The way I wrote it, is inspired by beat poets as Ginsberg and Dylan, but also Wu Tang Clan, poetry by Langston Hughes, Nikki Giovanni etc.

Favorite song from Demand the Impossible and why?

I love Mean Bone for its harshness, beats and melodies.

But my favorites are "University of my soul" and "Pyramids" (rose out of our pain) for the lyrics and production.

What are the guidelines you try to go after and what advice would you give to other artists?

It's almost impossible to give advices to people you haven't met, everybody has their own agenda. As an artist, I feel I've developed my skills to take care, and believe in my ideas.

What are you up to at the moment and what does the future hold for Jenny Wilson?

We have just started the DEMAND-tour, and I always work with different projects, always searching for new light!

"I see, hear, feel something that touches me and then I need to find my way to make the listener experience the same sentiments."



AIRWAVES

2 0 1 3

Words: Kristín Larsdóttir Dahl

Iceland Airwaves 2013, oh where to begin! It's been the biggest party in the northern hemisphere since it started and not even the capricious weather gods that control the wind-swept island can stop festival-goers from having fun. No less than 8000 guests attended the music festival this year, half of them traveling from all over the world to experience the

Iceland Airwaves jollity in the capital of Reykjavik.

With a line-up that includes names like Kraftwerk, Omar Souleyman, The Savages, MØ, Mykki Blanco, Jon Hopkins, Retro Stefson, Shiny Darkly, Halleluwah and many more, plus a bunch of great off venue gigs and festival events, team Bast packed their bags full of excitement.

Photo: Magnus Andersen

HALLELUWAH



Halleluwah is a newly formed band consisting of Sölvi Blöndal, producer and former brainchild of the HipHop band Quarashi, and the visual artist and singer Rakel Mjöll who also used to perform with the Icelandic bands Útidúr and Sykur. Despite the different musical backgrounds, these two multi-taskers have managed to create something wonderfully different. With a mix of electro and sweet 60's pop and Rakel's adorable live performance we hope to see a whole lot more of them in the future.

How would you describe your sound?

It's sweet 60's pop vocals mixed with dark electro beats. There's also a bit of hiphop thrown in the mix, Sölvi just can't help it! But overall, when we started making music last summer, we had the same direction and ideas for the sound - sharing our love for bands such as Kraftwerk and Shangri-Las - it just clicked.

Where does the name Halleluwah come from?

It comes from Sölvi's favourite song 'Halleluwah' by the pop psychedelic band "Can" from the 60's. It sets the mood for what's to expect from our sound. If Rakel would have chosen the

name it would have been Lucky Charms or Unicornsflakes. So we're sticking with Halleluwah.

You have different musical backgrounds, how did you start working together?

Rakel:Sölvi was the brainchild of an iconic Icelandic band called Quarashi, they got signed to a major label in the early 2000's, toured the world, lived like rock-stars and then quit suddenly. He moved to Stockholm and chose a career path in business and put music aside. Then one day he called me. He was moving back to Iceland and had started making music again and was looking for the right vocals to fit. I was a huge fan of Quarashi like most of my generation, but I had never met him. So the phone call was quite unexpected.

Sölvi:Rakel is the niece of artist Ragnar Kjartansson who's a friend of mine. I knew she had sung in bands but as I wasn't following new Icelandic music much when living in Stockholm - I hadn't seen her perform. A friend of mine showed me video art pieces she made and I was captivated by them and the vocals she used. So I called her up.

How does it affect your collaboration that you mostly live in two different countries?

Sölvi: This is all very new to us.

We played our first show this fall and used the summer to write material. I live in Reykjavik but Rakel in Brighton cause she's studying Music and Visual arts - her university seems to be very generous with vacation though. Her summer vacation lasted a whole 4 months so she came back during that time and Halleluwah worked on music, played a few shows and then she was off. She comes back every month at least to write and play shows. We also write separately and combine our thoughts via the power of the internet. When we start playing more abroad and so on then we'll have to sort something out. Luckily she's a two hour flight away - if she'd be living in Japan this would be a different story...

You played a lot of gigs at Iceland Airwaves (that we enjoyed very much btw!) which one would you say was your favorite and why?

We did! Thanks for coming! We've made enough material to have a proper 7-8 track set and it was great being able to finally show it to our fun loving crowds. With a festival like Airwaves you're always running around with your drum kit setting up for the next show but oddly enough all the shows went extremely well and we had the best time. Our set was two drummers and one main vocal. The triangle effect. Our fa-

vorite one was an off venue show at Bar 11, there was some magic in the air that night!

How does the future look for Halleluwah?

We got offered to play at Sónar Reykjavik festival in February. It's weird, we have only released one official song and yet things have started rolling, and fast. I guess when it's right it's right.

We're putting up a few shows in December. The first one is with Vök and Good Moon Deer at Harlem on the 12th of December. Then we're releasing a small three-song EP free via the world wide web. A taste of what's yet to come. Our full length album is now in the making and it will be released in spring 2014. So the summer will be spent playing the new album to audiences both home and abroad.



SHINY DARKLY

Photo: Adrian Sølberg

The Danish trio Shiny Darkly just released their EP and have a full debut album coming out early next year called Little earth. The Copenhagen-based wild boys have also been pretty busy playing gigs and festivals including Iceland Airwaves this year. Bringing back the best post-punk tunes from the 70's and 80's, this is something you don't want to miss.

How and when did you guys meet?

Shiny Darkly started in late 2011. It was pretty simple. Mads Lassen (drums) and I (Kristoffer Bech, vocal, guitar) had been friends for some years, and were also roommates. We both played in different bands but had never played music together (except when we were 14, and shortly played in a random copy band, without really paying attention to each other, heh). Then one jam session led to another, and it felt pretty fucking groovy - it was easy as well because we shared the same small apartment. Oliver Matthew (bass) is a good friend of mine from high school, he was playing in a cool band at the time and we invited him over for a jam session, and suddenly the three of us just clicked. Then after a successful first gig, we quickly contacted a booking agency (Bobkat Booking) to ask if they wanted to

work with us. They like our demo and shortly after that we got signed and doors started opening.

What is your favorite gig so far and why?

We have had many different and interesting gigs so far. From small cool and dirty clubs to big festival venues. It's really difficult to point out which one is your favorite. Many have been really inspiring. We really enjoy playing in crowded small clubs where we just stand on the floor and get close to people. But the big ones like Roskilde festival, Spot and Reeperbahn with a big stage, delicious sound and crazy lights have also been very satisfying.

What influences your music? It sounds inspired by Cure and other great post-punk bands from back then.

Yes, you might find some of those bands in our music. We're trying to redefine that same feeling but a lot of different music influences us - from African Poly Psych to ambient noise.

So you played at Iceland Airwaves, how did you like the festival?

We really dig the festival. It is amazing how a small city like Reykjavik can host such a huge beast. And the surrounding nature is so beautiful. People at the festival really seem to be interested

in new music and they spread a really good vibe. We played many off venue gigs before our official show, and they were quite surprising. Many weird places with packed crowds. We hope to come back, even though we never can be on the official program according to their concept.

A perfect night out in Copenhagen?

A perfect night must be a night you haven't planned. Just go out and get surprised and let the city drag you along. You might end up in a weirdo's party somewhere.

What does the future hold for Shiny Darkly?

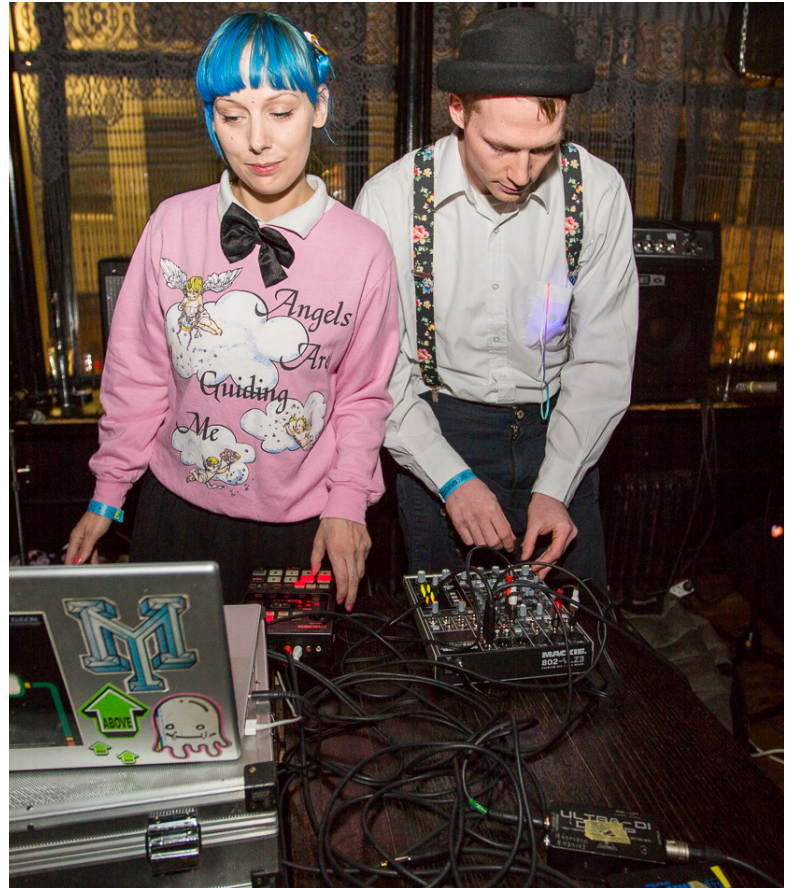
We are currently working on our debut full length album which is set to be released in the beginning of 2014. We do have a lot of trust in that album and hope it will bring our biggest dreams closer. Right now we have an EP out and are gonna play some gigs and festivals, including Eurosonic Festival in Netherlands, which we are pretty excited about.

ICELAND AIRWAVES 2013



Photos: NickyDigital.com











TEMPORARY WHITE

Photographer
Stylist
Hair and Make up
Assistant stylist:
Special thanks to
Model

Rasmus Weng Karlsen
Ellen Lofts
Ayoe Nissen
Katrín Bragadóttir
Thank You Studio, Thorbjörn Ingason
Martine Lindskjold at Le Management

Shirt: Fred Perry
Trousers: Top Shop
Jacket: Acne



Lakers Top: Adidas
Watch: Swatch



Bib Pants: Acne
Sweater: Kenzo



Top: Kenzo
Pants: Kenzo
Watch: Swatch



Bodysuit: Asger Juel Larsen
Watch: Swatch



Top: Top Shop
Skirt: Top Shop



Top: Weekday
Pants: Weekday



UP &

DOWN

BACK &

FORTH

Words: Julie Silfvander

The fashion business can take you various places: you go back in time for inspiration to create a season ahead of our presence. You travel across the globe to face the next big thing, and then stay home to deal with all the small things. Bast speaks to important figures in the fashion industry about starting up and working – and all the up’s and downs along the way.

BIBI

CHEMNITZ



Photo: Hörður Ingason

How and when did you get started?

We started in 2006 and it was small at first, we only did tops (hoodies mostly) but since we've focused on expanding our collections - which we try to do for every new season.

We had NO experience when we started; we just knew what we wanted to do, and we were very naive to begin with. It was a good thing because I'm not sure that we would have had the guts to start if we had known much work and how many difficulties running a small fashion brand involves. But we love what we do - the majority of the time - and wouldn't do anything else.

What is the brand's vision?

Since both Bibi and I (we are a couple in our private life, and have been that since the start) didn't have any previous experience, we could actually start with a new way of doing things. We wanted to make clothes that young people in Europe could afford. We focused on the prices of our products but also aimed to make high quality designs.

The overall look and vision of the brand BIBI CHEMNITZ has always been a street/sporty take on Scandinavian fashion, with strong references to Bibi's native home of Greenland. The Greenlandic side has had a bigger presence in our designs for the last 2-3 years and it's one of our unique qualities. We

are always striving for a more mature look but also take every new process in our own pace, we do not want to force it too much - it has to come naturally.

How did you get involved in fashion?

For Bibi it was quite straight forward, she studied clothes production and design at the age of 17 and started her own brand at 23. I was studying at the university when Bibi and I first met and I sort of became involved in fashion through her. I had always been very creative, I made music and movies when I was younger and now Bibi has helped me to get in touch with my creative side again.

What do you like about the fashion industry?

I think what fascinates us about it is the possibility to create something, to be able to inspire other people. You always have to be on your toes and be able to do things better than last time. Of course some parts of it are more fun than others, you have to take the sweet with the sour.

What inspires you?

I think Bibi and I are very much alike, so what inspires us is pretty much everything around us. People we see in the streets of Copenhagen, our trips to Greenland, and all the different influences you get with social media. We have always tried to do things in our own way,

and we still do that, but we like to be inspired by different materials that we see from other designers and use it in our own way.

Who do you design for?

We have quite a vast age group - and we design for both genders. But it differs from country to country. In Scandinavia it's mostly women who wear BIBI CHEMNITZ, in Asia and Russia we have a better hold on men. But I can see a change in the Scandinavian market, I think in one season or so more and more men will be wearing BIBI CHEMNITZ. Our clothes are for active people who like high quality clothes that are not seasonal. We have a strong root in street culture but everything is done with that special BIBI CHEMNITZ twist.

What are the ups and downs of creating a brand?

The design process is only a small part of running a small fashion label and we both wished we had more time for that. Making a profit as a small company is also quite a struggle - especially if things don't go your way and you end up losing time and money. But the ups make it all worthwhile: seeing people wearing your clothes, getting positive feedback from customers around the world, traveling the world and meeting exciting and inspiring people.

What is next for BIBI CHEMNITZ?

The next big thing for BIBI CHEMNITZ is showing the winter collection (AW14) in Copenhagen and around the world. This will be our third show at Copenhagen Fashion Week. Then we will be part of a Fashion meets Arts exhibition in Frankfurt where BIBI CHEMNITZ will represent Greenland at the Nordic Fashion Biennale. The Nordic Fashion Biennale features designers from Greenland, Iceland and Faroe Islands, and we are very proud to be part of the NFB for the second time. Other than that, we are always trying to improve on every part of our brand and expanding our sales. But ALWAYS in our own pace, that is most important for us.



Photo: Studio Kunz

NIKLAS KUNZ

“
**I’m inspired
by a lot of
things, my
surroundings
inspire.**
”

Can you tell us a bit about the brand Nicklas Kunz and your philosophy?

My mantra is to focus on: personality, attitude, sex and independence. Garments shouldn’t be telling any other story than the one that lies within it’s construction. When I create clothes, the main focus is on the garments.

It’s also extremely important that my pieces are wearable, original and contain a certain timelessness - it want them to be used season after season. It’s very important to me that I create fashion - instead of producing pieces born by trends.

How are you inspired?

I’m inspired by a lot of things, my surroundings inspire. I organize the inspiration gathered, find myself a key point, a theme and then start deconstructing. The inspiration never seem to stop coming.

I always find women inspiring even though I create menswear. They inspire on so many different levels. The way they walk, interact, speak. Women that dare to get dirty.

How does your relationship with the collections develop during creation?

At the beginning of every new collection, I wipe the board clean. New patterns and all. Nothing is reused, I always avoid repeating myself.

Who are you dressing?

Well, I’m dressing a niche market - but my clothes are still very popular.



Photo: Rami Lappalainen

R/H

How and when did you get started?

R/H originally started as a school project called Riiheläinen-Hernesniemi while Hanna (Riiheläinen) and I studied at the University of Art & Design in Helsinki. We both knew we wanted to work on our own terms, creating our own clothing concept for women. After years of theoretical thinking, two master theses and with only two letters left as the concept name we started as R/H. We both work as designers but we split a lot of the work. Hanna is in charge of the collection's visual concept and I design the prints and the graphic elements. The first commercial collection was launched for SS/11 season with retailers such as Wood Wood Berlin, My O My in Helsinki and Convent in New York.

What is the brand's vision?

R/H represents comfortable contemporary fashion. An R/H dress emphasizes a woman's identity with graphic details, flattering cuts, distinctive colorful prints and easy materials. Always light and easy to wear.

How come you ended in fashion? What fascinates you about it?

There is probably something intriguing about the complicated quality of this industry. We all know you can not study it from books but still we had to try it and here we are. What we enjoy most is working together and with other nice people. This industry is full of very friendly, good spirited people. Traveling, and the idea of a never-ending project fascinates us and makes us look to the future.

What inspires you? Who are you designing for?

Our constant inspiration is music, especially music from the 80'ies and 90'ies. It seems we can't cut it out of our system. We like to dress singers and songwriters, and they seem to feel at home in our clothes too. The Finnish suburbs especially in the North of Finland were very, very far away from anything fashionable in the beginning of 1980'ies. We watched all the American TV shows and got inspired by Mitch Buchannon's America.

Which ups and down do you meet when creating and working with your own fashion brand?

The freedom of never knowing where you get your next inspiration is nice. Actually you never know what will really happen during the next season or year. The symbiosis between your work and your private life can also be something that you really have to learn to deal with. Usually the plus is at the same time the minus in this game.

What's up next for R/H?

Well, we are not far away from the next sales season so Copenhagen, New York and Paris here we come with AW/14! We are also about to open a new, bigger R/H store in Helsinki in the beginning of next year. You are always more than welcome to visit our universe in Punavuori / Helsinki.



TRIGGERED BY SHOCKWAVES

Words: Ida Frantsi

Icelandic born Disa just released her new single entitled “sun” which premiered on the very “in” LVMH (Moët Hennessy/ Louis Vuitton) blog. Described as “unearthly” and “angelic”, her haunting sounds remind us of the majestic Icelandic nature, vast landscapes and take us back to the bewitching songs of Kate Bush. Her sound is like a mountain range varying from high to low which echoes in the most beautiful of ways. Here, she talks about polar bears swimming under water, a Qawwali singer from Pakistan and The Backstreet boys among other topics.

I was watching a picture of the universe from a Hubble Space Telescope while listening to your song and your song seemed to fit this image very well. So I thought that your music is space-like. What is the funniest comparison / compliment that anyone has ever made in regards to your music?

I like your comparison. I did see a clip of two polar bears swimming underwater and my song "sun" was playing underneath. It was more random than funny... guess it kind of suited it.

Who is your musical idol?

Can I only pick one? Nusrat Fateh Ali Khan, he is a Qawwali singer from Pakistan.

You can hit really high notes, did you get a classical training?

I had a bit of classical training when I was a teenager in Reykjavik which definitely helped me widen my range. But I need to practice a lot.

You have been described as controversial, why do you think that is?

Have I? I have no idea why anyone would say that but I guess that's a good thing.

What's more liberating, performing or recording?

I love the creative process. They are two very different playgrounds - but equally important. Both places can make me feel free but they can also feel claustrophobic depending on the venue I'm playing or the people I'm with in the studio.

The nature in Iceland inspires, but what about cities? Do you feel uninspired in urban environments?

I need time both in cities and in nature. I have always lived in a city and I get inspiration from all kinds of things here. Mostly from the interesting people around me and the people I make music with.

What song would you sing in karaoke?

Probably something with The Backstreet Boys, like "I want it that way".

Photographer: Chris Calmer
Stylist: Ellen Loft
Make up: Helga Hrafnisdóttir
Clothes: Freya Dalsjö



All garments: Vibe Johansson
Model: Trine Jørck of JØRCK
Photography: Sofie Barfoed
Location: &Pagne // pagne.dk

JØRCK X VIBE JOHANSSON

Words: Marlo Saalmink

An encounter between kindred spirits: set in the beautiful &PAGNE boutique tucked away on a cobbled street downtown Copenhagen. Balancing and challenging each other, Trine Jørck, the lead singer of the band JØRCK and fashion designer Vibe Johansson, ended up listening to Trine's latest EP, whilst playing dress up with Vibe's latest collection.



Jørck

“I see, hear, feel something that touches me and then I need to find my way to make the listener experience the same sentiments.”

Trine, what constitutes style to you?

Trine Firstly, it is a personal way of expressing oneself through objects of the world. One finds items and places them to create cohesion, slowly making sense of the things around you. Next to this style can assist in shaping your inner self, be it through music, fashion, art, or poetry.

Vibe, Do you attribute much value to music in your creative process?

Vibe References for me are not concrete and easily defined - much like the feeling you get from listening to music. It is most personal. Therefore, I shape a soundtrack for each collection, allowing me to retrace even the tiniest details of my creative process.

Both of you draw heavily on your surroundings for inspiration, why this hunger for constant reflection?

Jørck I highly value the relationship between what you sense and how, as a human being, you are able to respond to such impulses. This is a constant revolving cycle: I see, hear, feel something that touches me and then I need to find my way to make the listener experience the same sentiments.

Vibe I understand what Trine says, as I too constantly observe my surroundings, to absorb new information and impressions, perpetually refining and re-defining my aesthetics. Generally, I made a conscious decision not to linger in the past. One needs to evolve and challenge oneself and reflecting on your life can only validate this process.

Lets speak a little about your crafts. Trine your song titles are always quite pensive, whereas Vibe, you do not work with collection titles. Could you both explain your ideas/motivation behind this?

Trine As a singer, I am pretty reflective, especially referring to small moments and impulses, that grow to take on a huge presence in my world. The titles of the songs are often kept short and are never overly obvious. There is something special about a reflective song title that touches upon different layers of ideas.

Vibe As an observant designer, I do not like to be told how something is supposed to make me feel. My collections are very personal and therefore I expect people who purchase my garments to apply their own feelings and identity to them. This allows for an open dialogue between wearer and silhouettes.





As a performer, Trine, you interact with your audience, so how far do you control your image/look accordingly?

Trine This is a rather intuitive process. I like to explore different silhouettes and normally settle on garments that embody the spirit of our music. Looking for instance at Vibe's work: I can feel so many similarities to the universe that we are trying to create with JØRCK.

As a designer, Vibe, you create wearable art-pieces, that become one with the user, how important are movement and functionality to your designs?

Vibe It is very important indeed. I am extremely focused on every small detail regarding the construction of garments, their fit and function, which for me is the most stimulating part of the design process. Utility and wearability are pivotal.

What are your thoughts, on the historic connection between the music and fashion world? They compliment one another or is there still room for improvement/?

Trine This is such a meaningful connection, referring for instance to Stuart Hall's cultural époque, showing us how style, music and expression are all combined in a bigger sense of cultural human intervention.

Vibe I completely agree. According to me, there is a need for exploring even more sincere artistic collaborations. Historically, there has always been a clear connection between music and fashion, but lately it seems that personal identities have been sacrificed for the sake of mass-branding.

Thank you both for this lovely chat. Finally, any songs we should listen to tonight?

Trine Björk: "Debut", Rowland S.Howard: "Pop Crimes" and definitely Mazzy Star: "So Tonight That I Might See"

Vibe Faith No More "Ricochet", Dresden Dolls "Missed Me" and Nine Inch Nails "All the Love in the World".

Vibe
"My collections are very personal and therefore I expect people who purchase my garments to apply their own feelings and identity to them."



HAN KJØBENHAVN

Words: Catherine McPhee
Photos: Han Kjøbenhavn

From little things, big things grow. Granted, when Vincent Linggiari spoke these words their weight was rooted in a political, social and economic stoush. It may be hard to imagine the connection between a lands right movement and a Danish design label, but the story of Han Kjøbenhavn is a total example of the triumph of Vincent's words: with one idea, one can dream a bigger future.



Act one of this story starts in Copenhagen, 2008. Jannik Davidsen and Tim Hancock design three basic sunglasses shapes. Simple in design, the styles touch a fashion nerve, where quality, price and style infer Copenhagen cool, but with a universal appeal. Riding on a wave of local and international success, three styles became four, became more. Quite soon after, what started as a statement in frames led to an idea that framed the entire body.

The idea to jump from the face to the body is quite clearly a linear progression, though perhaps achieved far more quickly than one would expect from a sunglasses brand. Try and wrack the brain for any other label that can claim a similar fate and the mind will draw a blank. Says Jannik, “We

started designing eyewear because of our interest in furniture design and architecture; functional objects created from lines, the use of space and materials, and objects that can become iconic and timeless if you do it well enough”. In the process of said eyewear design, ideas for clothing aptly followed. But it was a lack of finance, rather than lack of want, that stalled the collection, which eventually kickstarted with an AW10 collection. “For us, (doing a clothing line) it’s a pretty organic process. We do everything from a point of interest and then we let the creativity dictate what to do with it and how to execute it”.

Each season is centred around classic Danish elements. Agreed, the clothing had its beginnings in workwear, and the fact the boys

spell Copenhagen in the traditional way, with its unique “jø” combination, is not lost on the heritage aspect of the Han’s overall aesthetic. But fast forward from AW10 and you will notice the focus lies more in craftsmanship and quality, instead of getting caught in the tidal wave of a workwear trend. With a keen and subtle eye the collections have evolved and fixated towards the technical elements of design. “There is only so much you can do with silhouettes if you want it to be wearable. That’s why much of the creativity lies within the choice of material and artworks. The great thing about technical fabric is that it serves a purpose, which is important when you design with functionality in mind. Which we do”.



Sensing something in the wind, or something more succinct, the next chapter of this story finds us on the streets of New York. 27 Prince Street is Han Kjøbenhavn's Danish home-away-from-home, settled in the Soho district. Having opened their eponymous boutique in central Copenhagen only a year earlier, itchy feet, a healthy balance sheet and a State-side fan base encouraged another seemingly straight path, albeit across the Atlantic. One thing that becomes noticeable about Han Kjøbenhavn is their unwavering ability to take risks. Though the financial crisis looks to be a fading image in the rear view mirror, it's still an argument for people to act conservatively, whether it be as a business owner, consumer or producer. But for

Han, opening a New York store is more an act of benevolence than bravado. "New York was the first city to really embrace our brand. We have so many online sales to New York as well as followers on our social media platforms. When we have such a strong support in New York, the least we could do was to open our first foreign store there and let people get even closer to Han Kjøbenhavn". The link between the sunglasses, the stores and the sartorial elements is Hans Kjøbenhavn's classic Danish expression, each exerting details akin to minimalism and reflecting something clean and concise.

The third act of this story is yet to be written, though if Jannik and Tim could pen a chapter or three more, there would be more

collaborations and more stores and more success. Riding off the back of a Pendleton colab, a capsule collection of Nordic inspired graphics, and a summer catwalk show energised by sport, it hints to possible future scenarios for the label. "We are aiming to open a new store each year - at least for the next couple of years. We are looking into Tokyo and Paris at the moment, and will try to make that happen within the next two years. We have a pretty interesting year coming up, (with) lots of good collaborations with talented people. And we will keep developing our short films and pushing our fashion shows as far as we can". The future looks very big indeed for the boys of Kjøbenhavn.

RE-
FLEC-
TIONS

Photographer
Stylist
Hair and Make up
Models

Anne Hoejlund Nicolajsen
Bojesen at Unique Creative
Malene Kirkegaard at Unique Creatives
Broe & Anne-Mette Ryom at Unique Models



Coat: Ganni, Shirt: Vintage



Dress: Tailormade / Suit: H&M, Coat: Vintage

Coat: InWear, White leather / Collar: SAND, showpiece





Tuxedo: Vintage / Knit: InWear

Dress:H&M / Coat: Tommy Hilfiger / Trousers: H&M / Knit: Vintage / Bag: Vintage





All items from H&M

Coat: Burberry / Jacket: Tailormade



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