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THE ROYAL DANISH ACADEMY GRADUATE SHOW

“CUT FROM MANY CLOTHS” - CPHFW SS27

LOOK 1



NOTES

Inspired by the feeling of becoming a tiny speck of dust inside a flower, the look pairs a circular-pleated jacket with a long, flowing dress printed with the shadow of a flower. The cocoon-shaped silhouette of the jacket continuously transforms through the pleating, responding to the body in motion.

LOOK 2



NOTES

A tartan jersey set with print developed from the colours of a flower membrane. Circular cut-outs punctuate the base layer, while the removed circles are suspended above their original openings on a layer of printed tartan tulle. The construction reveals flashes of a yellow backing, creating depth and the illusion that the dots have lifted from the surface.

LOOK 3



NOTES

A circular pleated mini dress featuring a gradient stripe print. The alternating directions of the print allow the stripes to shift and merge as the body moves, creating a continuously changing visual rhythm.

LOOK 4



NOTES

Constructed from two circular-pleated half circles, the gradient “Duo top” curves around the body forming a sculptural collar. Its simple construction allows for multiple ways of wearing the garment. The top is paired with a white double-layered circular-pleated mini skirt.

LOOK 5



NOTES

Oversized gradient stripe trousers are cut from two large circles and shaped through circular-pleating. Their form is defined by movement and gravity, creating an ever-changing, rhythmic silhouette. They are paired with a large pleated tartan top, where the overlapping circular construction naturally creates coverage across the bust.

LOOK 6



NOTES

Sculpted through circular-pleating, the yellow gradient top reveals its structure both inside and out. It is paired with the “Floating Dots” pleated skirt, where laser-cut circles are bonded onto layers of printed tartan tulle, creating depth and the illusion of floating forms.

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**THE ROYAL DANISH ACADEMY GRADUATE SHOW
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LOOK 1

NOTES



- Oversized padded bomberjacket coat with draped sleeves made from deadstock nylon.
- Sportsbag handembroidered with flowers made from bonded deadstock nylon.
- Football gaiters & boots

LOOK 2

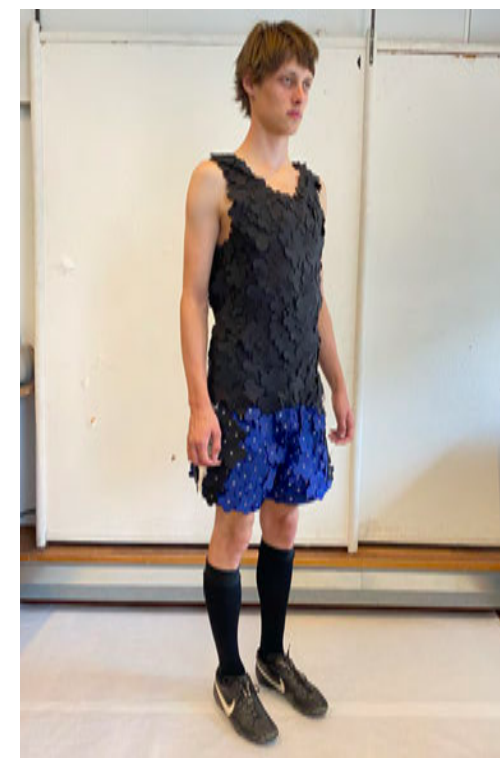
NOTES



- Ribbed tanktop with integrated draped knot. Knot is made from a 100% organic cotton rib bonded with spacer fabric.
- Bonded light grey melange sweatpants with slit at bottom side seam & side seam pockets. Sweatpants are covered with a handset flower degrade pattern, flowers are laser-cut from bonded material & attached with rivets. Outer material 100% organic cotton.
- Football boots

LOOK 3

NOTES



- Handembroidered tanktop with flowers laser-cut from bonded deadstock nylon.
- Thaiboxing shorts with stripe at side seam & elastic waistband, covered with flowers laser-cut from bonded deadstock nylons & attached with rivets. Setting pattern is digitized so the pattern pieces can be laser-cut.
- Football gaiters & boots

LOOK 4

NOTES



- Oversized fullgrain leather bomberjacket made from a beat up couch found on the street (age unknown), ribbing at collar & cuffs 100% wool.
- Thaiboxing shorts in lambleather with 108 laser-cut leather fringes set as a pattern across front & back.
- Football gaiters & boots

LOOK 5

NOTES



- Double sided bonded hoodie with light grey melange jersey in 100% cotton on the outside & inside and spacer fabric as the center layer. Draped sleeve, adjustable hood & front pocket.
- Oversized thaiboxing shorts made from bonded deadstock nylon & covered with a handset flower degrade pattern. Setting pattern is digitized so the pattern pieces can be laser-cut. Flowers are laser-cut from bonded material & attached with rivets.
- Football gaiters & boots

LOOK 6

NOTES



- Shelljacket in deadstock nylon ribstop with adjustable hood, cuffs, hem & water resistant front pockets. The jacket has an integrated draped knot going from back to front made from bonded nylon.
- Trouser in lambleather with elastic waistband inspired by thaiboxing shorts, slit at bottom side seam & side seam pockets.
- Football boots

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LOOK 1



NOTES

A bright yellow top, conceptualised as the iconic netto bag, through layering of print, and through its minimal shape. Trousers, constructed from an old ladies handbag, layered with printed canvas and silk organza. Paired with a netto bag hat in 100% hand-dyed silk organza, and reconstructed vintage toe shoes.

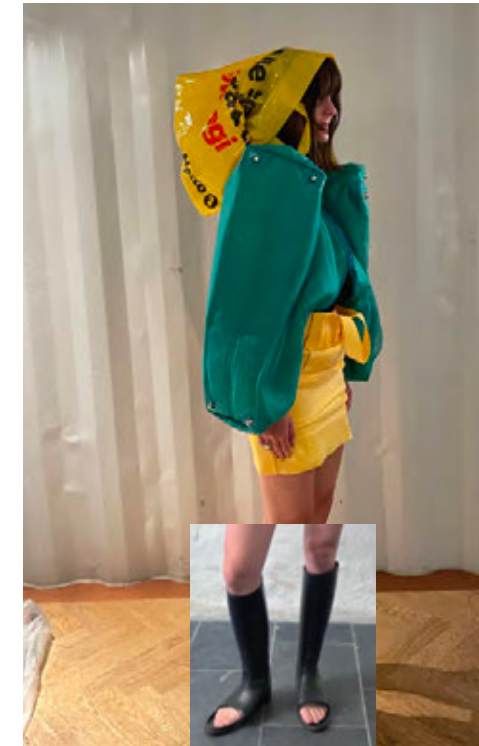
LOOK 2



NOTES

A digitally printed and hand manipulated dress, constructed from a double sized vintage cocktail dress, paired with an embellished ribbon hat made from antique sourced blue ribbon, together with toe cut-out galoshes.

LOOK 3



NOTES

Hand-dyed and double layered canvas and silk organza bomber jacket, with metal bag studs, together with handdyed yellow metal and viscose netto bag skirt. The set is paired with toe cut-out leather galoshes and a 100% original netto bag hat.

LOOK 4



NOTES

A handdyed double sized netto bag top made from metal and viscose, with handdyed canvas and silk organza capri bag pants with metal bag studs. The look is paired with vintage reconstructed toe shoes.

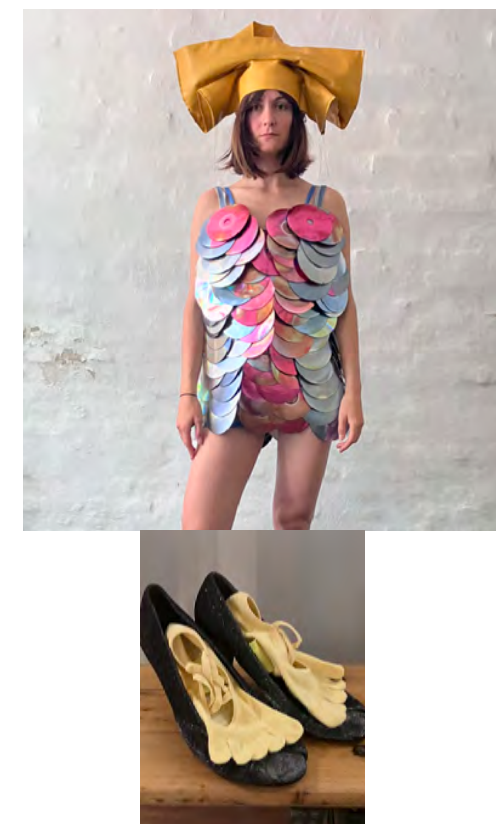
LOOK 5



NOTES

A bright yellow tulle skirt, constructed to appear tilted on the body, and embellished with hand dyed vintage sourced ribbons. Silk organza and metal woven viscose, digitally printed and layered. The outfit is presented together with vintage sourced reconstructed toe shoes.

LOOK 6



NOTES

Vintage sourced CD's are printed with digital imagery, and cnc milled into oversized sequins, that together become a layered and shiny mini-dress, made entirely on a base of vintage sourced ribbon. The dress is paired with a yellow lambskin leather netto bag hat, and reconstructed vintage sourced toe shoes.

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LOOK 1

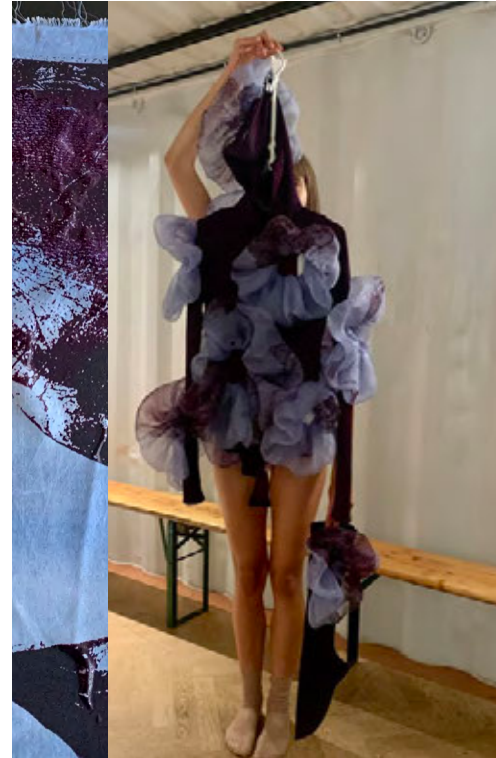
NOTES



papery off white organ-
die blooming out of the
side cut outs, resem-
bling crinkled paper.
Embroidered sporad-
ic and messy argh's
scattered all over. Semi
translucent

LOOK 2

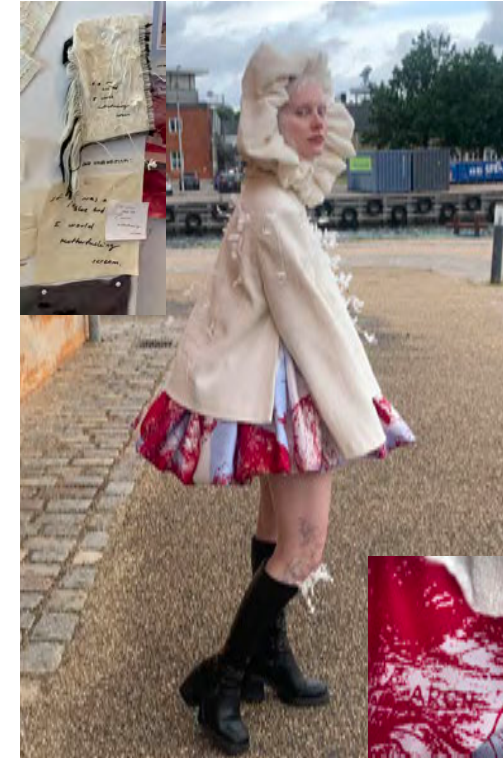
NOTES



silk screen print on or-
ganza, based off of
pressed flower petals,
gathered around cut
outs on a deep purple
body stocking with an
enclosing hood, made
of hand dyed gleaming
viscose jersey.

LOOK 3

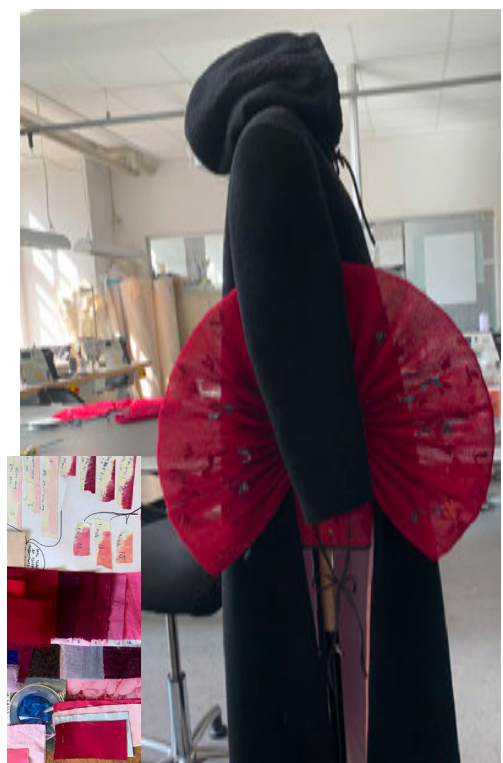
NOTES



hand painted and
screen printed satin
silk lining spilling out of
the white jacket, with
weaved in hand fold-
ed paper flowers. The
jacket is subtly embroi-
dered with uns subtle
angry text, and argh's
are hidden within the-
gathered silk printed
lining. Split sides and a
blooming hood.

LOOK 4

NOTES



a textured wool coat,
with long side slits giv-
ing a peak to the hand
dyed soft pink silk lin-
ing, layered over a
loosely woven hand
dyed viscose, encom-
passing handfolded
and silver painted pa-
per flowers, being re-
vealed through light
incidence. hidden text
embroidered on hood,
flowers woven into it
sparsely.

LOOK 5

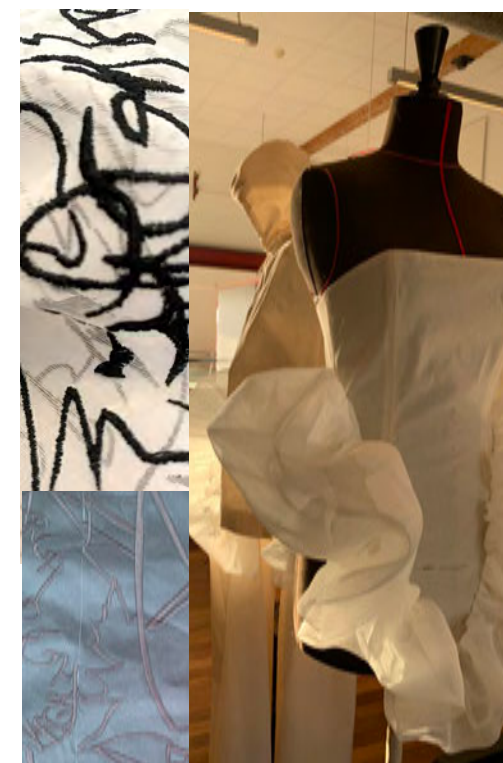
NOTES



Layered silk organza in
various pinks and black
overlay with notebook
snippet embroidery.
Silver foil screen print
of a notebook spread,
and pressed flower
petals placed loosely
throughout the layers.
3d printed butterfly
flying over the chest.
Base dress same as
organdie dress, in book
layered variation.

LOOK 6

NOTES



a repeated pattern of a
20x35 cm embroidery
frame, with continuous
scribbles of argh. em-
broidered on respec-
tively 4,5 m organza,
and 1 m shiny black
cotton. 60 hours of ma-
chine embroidery and
lining up pattern, made
into a body stocking
like corset, high side
cuts and an explosion
of gathered organza.

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LOOK 1



NOTES

The top is developed through paper-box folding and intentionally left unresolved and unfinished, creating a sense of incompleteness that reflects the messiness and uncertainty of adult life. Contrasting prints add an element of randomness and disruption. The silhouette of the top begins from a square and is shaped entirely through folding into a more familiar garment form, while the skirt transforms the flat geometry of hopscotch into a three-dimensional silhouette.

LOOK 2



NOTES

This dress begins with the same paper-box folding technique but stops before reaching the square form. Instead, the structure opens into a softer cylindrical silhouette, creating a contrast between rigid square-based pattern cutting and a more fluid result. The prints are composed from photographs, stickers and collaged pages from my childhood books, turning the garment into a box that carries fragments of my personal childhood.

LOOK 3



NOTES

This look is developed from the folding structure of a paper fortune teller. Different prints appear across the inner and outer surfaces, reflecting the uncertainty of not knowing what will be revealed next. Through this familiar childhood game, the unpredictability of adulthood is expressed in a playful way. The square-based folded form is combined with conventional pattern cutting to create a silhouette that remains wearable.

LOOK 4



NOTES

The flat structure of hopscotch is transformed into a disrupted three-dimensional form. Its original pathway is twisted, layered and reconstructed until the direction becomes intentionally confusing. While the childhood game offers a clear sequence to follow, the altered structure reflects how adulthood rarely provides such a simple or predictable route. The prints reference both traditional number sequences and alternative systems of order like the size of graduation dots in this look.

LOOK 5



NOTES

Continuing from the previous look, this garment explores nostalgia through the relationship between flat pattern pieces and three-dimensional folded stars. The stars contain prints drawn from memories and visual fragments of my childhood, allowing personal experiences to become decorative and structural elements. Each star is folded from a strip of patterned fabric, also supporting the collection's low-waste approach.

LOOK 6



NOTES

Developed from the geometric structure of hopscotch, but translates its rigid, ground-based pathway into a softer and more playful textile form. Changing the material structure allows the familiar structure to behave differently on the body. Instead of using a conventional numerical sequence, the skirt represents quantity through collected motifs, creating an alternative system of order that reflects the playful logic and randomness of childhood.

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LOOK 1

NOTES



The coat tells the story of my rural upbringing through an oversized workwear jacket disrupted by the force of youthful rebellion. Emerging from the destroyed outer layer is a newly discovered identity. The print is based on reworked mud splatters, while the hoodie features abstract, hand-beaded floral elements.

LOOK 2

NOTES



3D-woven farmer's shirt with accentuated shoulders, made from 100% deadstock cotton. My dad's old distressed carpenter trousers, repurposed with embellishments made from jewellery waste.

LOOK 3

NOTES



My take on the classic farmer's boiler suit. Made from deadstock cotton, its silhouette is inspired by the sagging trousers associated with hip-hop culture and blends into a lower section constructed from a recycled waxed-cotton jacket. The colour-blocked blue introduces a shade rarely seen in a rural environment.

LOOK 4

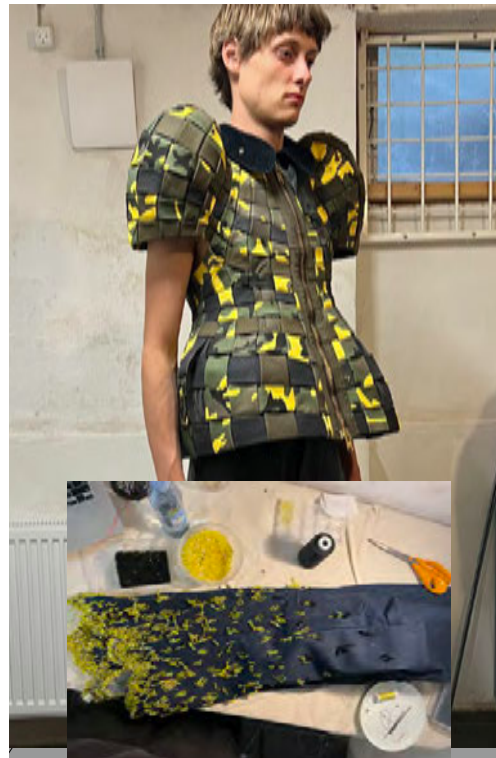
NOTES



Inspired by classic waders and the farmer's shirt, this look breaks down conservative codes and reinterprets them as something expressive. The waders are divided into two parts, forming a mini bodysuit and a pair of draped boots. The triple-woven shirt retains essential elements from everyday life on my parents' farm.

LOOK 5

NOTES



My take on a Barbour coat, made entirely from recycled materials, including deadstock fabric and old Barbour waxed-cotton jackets, using a 3D-weaving technique.

The trousers are made from raw denim and inspired by mud stains from a walk through a muddy field, reinterpreted through hand-beading.

LOOK 6

NOTES



Inspired by Johnny Rotten's iconic red sweater, the knit captures an exploding element from the skateboarding film Fully Flared, which I see as a symbol of rebellion. It is styled over a deconstructed cheetah-print silk shirt.

The shorts feature a contrasting farmer's rolled-up hem detail and are made from up-cycled waxed cotton and coated leather.

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LOOK 1



Double sided cotton
skirt, printed stripes
Irregular stripes
digitally printed

LOOK 2



Tie-dyed
upcycled denim
jeans into a coat.
Holes are
patched with
crochet cloths
thrifed in
Finland

LOOK 3



Painted stripes
printed on
cotton skirt
inspired by
traditional
Finnish folk
garments
Crochet details
trifed in
Finland

LOOK 4



Top made from
upcycled denim
scraps,
Cotton skirt
referancing
with colours
and prints
referancing
Finnish
folkdress
Upcycled
crochet scraps

LOOK 5



Woven cotton
skirt
Cotton top

LOOK 6

Look 6 denim dress
Upcycled denim
jeans and upcycled
broken crocheted
cloths thrifed in
Finland

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LOOK 1

NOTES



Handknitted and handwoven chunky sweater in brushed alpaca and mohair with fringes. Handwoven to create the tartan pattern. Inspired by being wrapped in a blanket
Digital knitted shorts with shortrow knitted surface inspired by the surface of a berry.

LOOK 2

NOTES



Digital knitted top with bubbly shortrow surface, wrapped and gathered to create shape, in a light elastic thread.
Digitally knitted striped yarnstrand, reknitted by hand into a skirt on big needles. Striped fringes knitted individually digitally. Recycled light polyester

LOOK 3

NOTES



Skirt and sweater knitted on a domestic knitting machine. Individual strands of bouclé, mohair and brushed alpaca are hand-cut and manually inserted into the knit to create a soft, furry surface. The pattern is a deconstructed tartan, exploring the balance between familiarity and freedom.

LOOK 4

NOTES



Light handknitted and handwoven top in mohair, wrapped and gathered around the body like a blanket, distorting the pattern.
Digitally knitted pants in light elastic thread with bubbly shortrow effect.

LOOK 5

NOTES



Digitally knitted striped yarnstrand reknitted by hand into a dress on big needles. Striped fringes knitted individually digitally. Recycled light polyester. Re-knitting distorting the stripes and creating a new pattern. The familiar vs the free.

LOOK 6

NOTES



Handknitted and handwoven top in certified angora.
Shorts knitted on domestic machine in a wool, handpainted striped silk cut into strands and manually inserted into the knit to create soft, textured surface. Inspired by a rapeseed field.

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LOOK 1

NOTES



A suit of armour shrouded in swirling smoke, printed with a temple deity tearing open its abdomen to reveal a serene face within.

LOOK 2

NOTES



A dress with armour-like detailing at the waist, inspired by the drifting incense smoke in temples.

LOOK 3

NOTES



Temple smoke rises toward the traditional flying eaves, with several guardian faces faintly emerging through the haze.

LOOK 4

NOTES



A jacket inspired by the upturned flying eaves of temples, as well as the weathered walls and wooden pillars of ancient architecture. The skirt draws from temple bronze incense burners, mountain vegetation, and seas of clouds.

LOOK 5

NOTES



A hybrid of monastic robes and traditional tailoring, crafted from plant-dyed fabric.

LOOK 6

NOTES



A dress made with traditional Chinese armour craftsmanship, featuring a print of the face-tearing Wisdom King.

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LOOK 1

NOTES



Pleated wool 'ol-merdug' jacket with raw selvage cuff and hem. Fabric woven at Hørvævmuseet in Krengerup. Knit merino sweater with damask twist motif and hand laced seams. Knit merino trousers with hand laced seams and seamless integrated knit pockets. Waulked wool cap and twist motif scarf.

LOOK 2

NOTES



Fine knit linen peasant polo shirt with tied cuffs and hand laced seams and pleats. Finely knit linen pleated top with hand laced pleats, tied back and straps. Pleated linen pants. Twist motif scarf.

LOOK 3

NOTES



Knit gotland-merino mix raglan hoodie with collar ties and cabling detail from back of cuff to top of hood. Fine knit linen peasant shirt with hand laced seams and pleats. Pleated linen pants with drawcord hem. Waulked wool cap and merino gaiters.

LOOK 4

NOTES



Knit merino sweater with damask twist motif and hand laced seams. Knit linen pleated skirt with drawcord hem and damask twist motif. Waulked wool cap, twist motif scarf and merino gaiters.

LOOK 5

NOTES



Knit spelsau and schappe silk jacket with pleated back and tied cuffs. Wool yarn spun at Det Vilde Spinneri. Fine knit undyed linen peasant shirt with tied collar and hand laced seams and pleats. Pleated knickers in wool gabardine. Merino gaiters.

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LOOK 1



NOTES

Laser-cut textures disrupt the utility of this coat, slicing through the outer shell to reveal hidden layers of print and shifting color. Drawing inspiration from the quiet, protective weight of tablecloths, the silhouette transforms a humble staple into a cocoon of sculptural comfort—a protective shield designed to carry the weight of reality.

LOOK 2



NOTES

A reinterpretation of the V-neck - the ultimate garment of the ordinary - where classic stripe motifs are fractured by laser-cut loops that create fluid movement and unexpected volume. It is paired with chinos cut from waxed, sand-papered cotton that trace ornamental shapes along the hem, gathering tightly at the hip bones before bulging outward in a soft drape reminiscent of a draped tablecloth.

LOOK 3



NOTES

The signature hoodie uses custom, hand-formed shoulder pads to accentuate a slouched, exhaustive posture, converting the natural curve of weightened shoulders into a bold, protective drape. Beneath it, a skirt featuring laser-cut ornamental fringes bulges into three-dimensional shape, brought to life by a bleeding color gradient that shifts from vibrant orange to a delicate purple.

LOOK 4



NOTES

A button-down shirt built from a mismatched collage of checks, where laser-cut ornamental fringes peel back to reveal contrasting grid layers. It is accompanied by checked trousers featuring front pleats that bulge forcefully outward, balancing tailoring with soft, sweeping drapes inspired by the domestic romanticism of home textiles.

LOOK 5



NOTES

A classic button-down shirt re-engineered around custom, hand-formed shoulder pads that elevate a slouched, exhaustive posture into a dramatic frame. The fabric bulges upward from the heavy shoulders, featuring a digital print where sharp, acidic gradients and disrupted ornamental motifs play with traditional checks. It is paired with a skirt in laser-cut coated denim that holds a rigid, sculpted shape while in motion, opening to reveal a hidden layer of delicate organza beneath.

LOOK 6



NOTES

A structured jacket tailored from rough, sandpapered coated denim, built with custom shoulder pads that convert the natural curve of an exhausted spine into a bold silhouette of resistance. It is contrasted by sweatshorts draped in a long, sweeping veil of hand-painted burnout velvet—where the veil’s delicate sheer edges dissolve into transparent, light-catching ornaments as it moves.

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THE ROYAL DANISH ACADEMY GRADUATE SHOW

“Carrying Home” - CPHFW SS27

LOOK 1



NOTES

This look introduces the idea of clothing as a portable home. The digital print on soft terry cloth, combined with an oversized foam silhouette, wraps around the body to create a feeling of protection, comfort, and emotional security.

LOOK 2



NOTES

This look explores how memories can be carried through the body. The sculptural form reflect how people carry their packages with them while moving. The printed floral textile inspired by family memories and heritage. Also use local Pu'er tea from home tried natural Tea-Dye technique to create another depth of original fabric.

LOOK 3



NOTES

This foam dress is covered in 100% silk satin. The oversized skirt creates a private, intimate space around the wearer. Inspired by childhood memories of being wrapped in comfort blankets, the silhouette transforms clothing into a personal shelter. The opening at the back symbolizes hidden connections, they can always be rediscovered and rebuilt.

LOOK 4



NOTES

Inspired by the comforting feeling of being swaddled as a baby, this look wraps the body in a quilt-like structure that expresses warmth, care, and the enduring bond between family members. Crafted from 100% silk, velvet, and terry cloth, the materials evoke the softness, warmth, and familiarity of home.

LOOK 5



NOTES

The 100% silk quilted surface and flowing floral lines are inspired by the handmade quilts and handicrafts inherited from my grandmother. The silhouette recalls the way my mother wrapped me as a baby, carrying the warmth, love, and care that have been passed from one generation to the next.

LOOK 6



NOTES

This look is based on the Möbius loop, symbolizing continuity and infinity. It brings together the themes of home, movement, and family heritage, suggesting that no matter where we go, the feeling of home stays with us. The look combines digital printing with a hand-dyed hat, balancing modern textile techniques with the warmth of handcraft.

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LOOK 1

NOTES



Curtain shaped long wool and cotton dress with train. Beige checks and blue broderie anglaise fabric. Details include different types of pleats and tassels. Looks like someone standing behind a curtain.

LOOK 2

NOTES



Long beige pleated and draped cotton satin top embroidered with nonsense sentence: “My curtain is ninetythree percent hummingbird and refuses to discuss it.”
Pleated, checkered curtain shaped wool pants with deep pocket covering arm. One leg is tied with ribbon with tassel details.

LOOK 3

NOTES



Long pleated and draped dress with exposed back and embroidered nonsense sentence: “Curtrain. Suddenly sideways.”

LOOK 4

NOTES



Blue trompe-l'œil printed short dress depicting hands on waist and curtain hook details on the back.

LOOK 5

NOTES



Green curtain shaped trompe-l'œil printed top depicting a hand sweeping a curtain to the side.
Blue structural wool skirt with beige draped and printed cable knit featuring nonsense sentence: “The the the curtain until.”

LOOK 6

NOTES



Pleated and draped curtain shaped dress with embroidered nonsense sentence: “Curtains, but only in theory.”, which is the title of the collection.

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LOOK 1

NOTES



Hand-dyed and double printed jersey from a farmer's shirt, zero waste principle. Printed with white-etch to extract colors and traditional reactive print afterwards. Shorts folded, bonded, hand-dyed and white etched. Full look 100% cotton, 100% zero-waste, all made of squares.

LOOK 2

NOTES



From leather jackets to municipality sweaters, the embellished leather- and wool jacket is a conceptual trompe-l'œil take on what it means to become square, inspired by my parents and their changed dress behaviour throughout their 30's. Trousers in 100% wool, zero-waste from folds.

LOOK 3

NOTES



Hand-dyed and double-printed top from a zero-waste folding principle. 100% linen. Printed with white-etch to extract colors and traditional reactive print afterwards. Bottoms made of 100% hand-dyed wool, embellished with hand-dyed double white etched-printed 100% cotton.

LOOK 4

NOTES



The sweater shirt is another trompe-l'œil, appearing to be two garments but sharing hems through embellish technique. Hand-dyed wool and linen. Trousers in 100% hand-dyed linen, 100% zero waste from folding technique, printed with white etch.

LOOK 5

NOTES



Inspired by the traditional rider's coat, the jacket blends nappa leather with 100% hand-dyed wool through embellishment technique. Paired with hand-dyed shorts made from a zero-waste principle (not in the picture).

LOOK 6

NOTES



Another take on the traditional rider's coat, this time made from a zero-waste principle of folded squares. Two layers of 100% cotton, hand-dyed and bonded. Embellished with an overlay of cheesecloth to create tactile effect. Paired with hand-dyed shorts made from a zero-waste principle (not in the picture).