



BERLIN



2024/C September October
November December 2024

Cover model for our
BERLiNiB 2024/C issue
is fashion model
Michelle Rodum with co-
stylist Lana

2024/C BERLiNiB



ISSN 2535-602X

PUBLISHED

BERLiNiB 2024/C

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places with gorgeous
models, outfits, and
perhaps also weather
via, among other
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ISSN 2535-602X
Formal production
adress: Yoga4d Reusch,
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Lillestrom, Norway
[new Norwegian address
in 2025].
Produced also other
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**Fashion
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editorials**
in this
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Before the onset of covid19
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featured only women in late
teens & older. As an article
in 2021/B explained, several
fashion magazines incl. us,
switched at this point to
feature also many of the
youngest models, but in a
manner consistent with eg
the 'family-friendly' rules
of such as social media, and
in a way that continues to
relate also to the fashion of
those in the late teens &
older.

**Cover
model:
Michelle
Rodum**
at
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rodum
page 14
[Norway]

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page 133
[USA]

**Themes of
beauty,
style and
fashion
include:**

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REPORT
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page 6

**Fashion art
by Yun for
BERLiNiB**
page 4

**FASHION
REPORT
by
Nathalie
Sophia:
Korean
super-
fashion
decode**
d
page 9

**Chinese
tech
quality**

**..and towards
the
completion of
each number:
Our
lighthearted
TNS section**



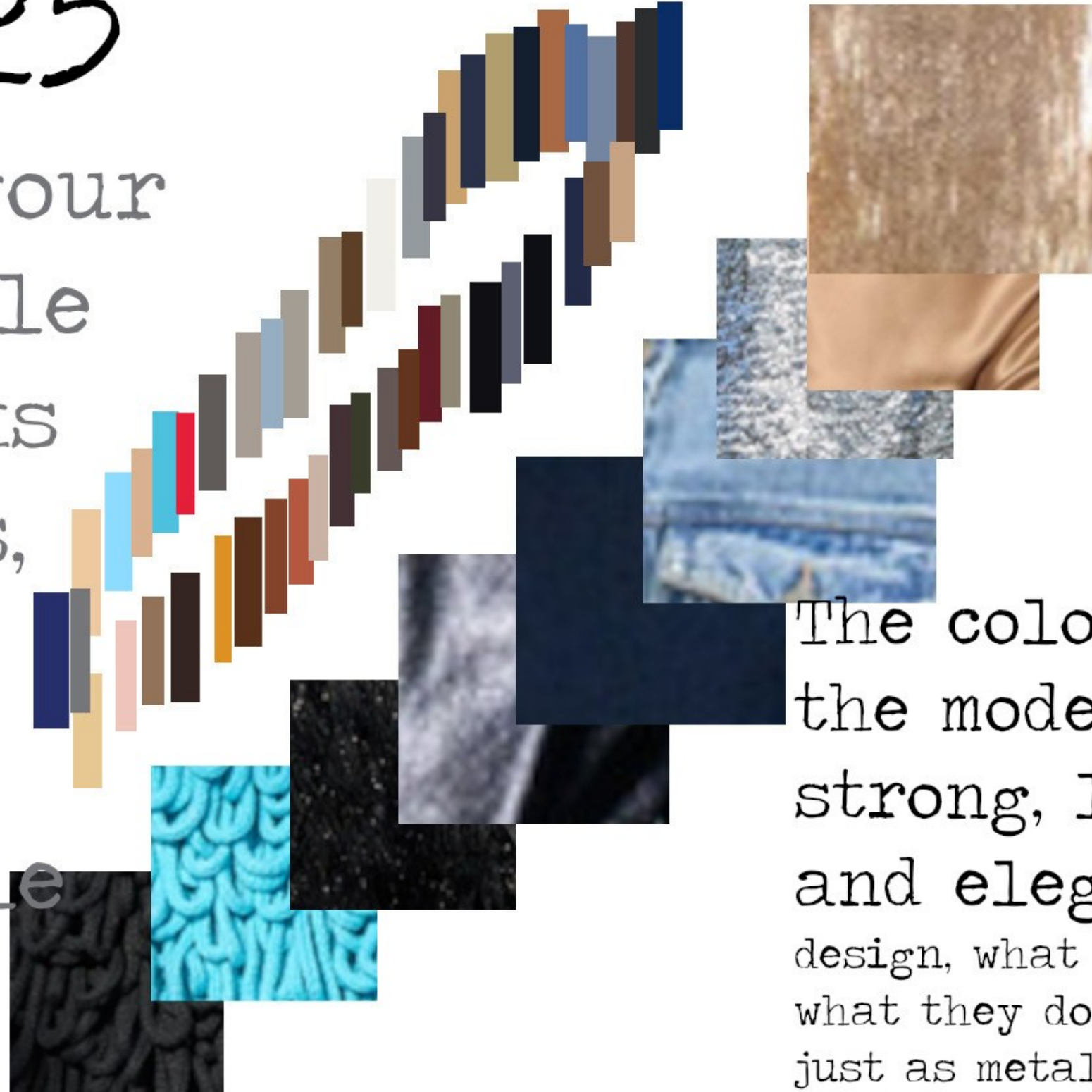
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and
style of
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FW2425

guide to your
fashionable
color picks
& fabrics,
garments,
clothes
and textile
types



The colors are easy:
the models are
strong, lean, fit,
and elegant; the clothes
design, what they conceal and
what they don't conceal, are
just as metallic, entangled,
convoluted and nonsymmetrical
as the typical world news in
2024

Fashion report by
**Nathalie
Sophia**
BERLiNiB Fashion
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Chanel's New Beginnings:

A new emperor
of the land
of Chanel, a
land of
unfathomable
treasures, is
about to be
anoointed.

This is no job
for the weak
of heart. But
who will it
be?

Illustr.: BERLiNiB

**Chanel'
s new**

beginn

**Lagerfeld's
legacy**



**Constructing
the New Chanel**

ings

All the
rumors
surrounding
the successor
of Karl

Following the
passing of Karl
Lagerfeld, Chanel
has been at a bit of
a standstill.
Virginie Viard,
who took over his
position, was
Lagerfeld's right
hand. As someone

who specializes in
product
development, she
wasn't really
capable of
creating
something new
and exciting,
which made her
work a mere
continuation of
Karl's vision
(perhaps not
nearly as good).
Her lack of
general
popularity made
her job less
daunting--
people didn't
expect much, so
the
disappointment
was lesser than
it would have
been for someone
more high
profile. Even
still, many
fashion lovers
called for her
departure,
recognising she
didn't have what
it takes to lead a
fashion house with
such a powerful
legacy. Now it has
happened. The
question is: what's
next?

Chanel is an
extraordinary
brand, it's one of

the most recognisable luxury brands in the world. This is not just due to the everlasting appreciation for its products but also the fact that its designers changed much less often than the industry average. The founder of the brand--

Gabrielle "Coco"

Chanel--was its artistic director for 61 years (while the brand functioned intermittently from 1910 to 1971). Following her death, a few years of cooldown occurred, with an increased focus on the perfume and leather goods sector. Another big name arrived in 1983, it was Karl Lagerfeld. He designed his last collection for Fall/Winter 2019, and its premiere took place

following the designer's death, making for an extremely emotional affair, especially with its wintry, mountain village background reminiscent of Lagerfeld's German roots. Considering the last time the cooldown after the passing of an influential designer for the brand lasted over 10 years, we are far ahead of schedule. Fashion moves faster these days, so Chanel must move faster as well.

Who could replace Karl Lagerfeld? There are several criteria one must fulfill: the designer must be famous enough to be able to uphold the high standard of the brand but also mouldable enough to be able to adapt to Chanel's distinct style. That should rule out **Hedi Slimane**, who is a very

influential persona in the fashion world and someone that Lagerfeld himself admired. His style, however, is completely different from that of Chanel's, and his lackluster performance at Celine puts forward many questions regarding whether he still has "it".

Phoebe

Philo is considered often, mostly due to the fact that the industry misses her oh so much since her departure from Celine.

She's a bit of a modernist, which may not mesh well with Chanel's chic, timeless style. That would be a pass for me as well. A name worthy of the brand would also be

Riccardo

Tisci, but he seems to enjoy more freedom at this point of his career,

which a brand with as strong a legacy as Chanel would not be able to give him. His Burberry days certainly put a strain on his sense of creative freedom, as Burberry is a brand with a strong visual heritage, just like Chanel. Perhaps he would not be interested in returning to designing 6+ collections a year.

Pierpaolo Piccioli

would be a good fit (he departed from Valentino in March after 25 years), and so would

Olivier Roustein

g, although he is occupied with Balmain at the moment. Balmain's majority holders are an investment company owned by Qatar's royal family, I'm sure given they already lost out on Piccioli, they

won't let Rousteing go that easily. Oftentimes, I find myself thinking of the time when Louis Vuitton was one of the biggest brands on the scene--the **Marc**

Jacobs

era. Could Jacobs replicate that at Chanel? He could.

What about young talents? Being young doesn't always mean having no legacy or wider recognition.

Daniel

Roseberry

at Schiaparelli has single handedly revived the brand, which no one spoke about for years unless it was to mention its past. His ability to create walking pieces of art is unmatched in modern times, although he'd have to really tone it down for Chanel, and I'm not sure if we are ready for

that just yet. I wish we could enjoy his avant-garde a bit longer, but due to my love for Chanel, I would be perfectly willing to give up his extravagance if that meant saving Chanel's legacy. Roseberry works a lot with neutral color palettes and enjoys heavy fabrics and a lot of texture--he would definitely know what to do with some tweed.

One name we cannot fail to mention,--one which I have repeatedly suggested has potential for Chanel, is

Simon

Porte

Jacquemu

S. He's a young star (just 34) who created his own label and enchanted the whole world with his romantic French style. As a Frenchman, he would understand

the nuances of the brand well, and as a younger designer, he would be able to add a modern touch to its timeless offering. There are more things that tie him to Chanel--he's Lagerfeld's former protégé and has a fantastic relationship with one of Chanel's most recognised ambassadors--Blackpink's Jennie. (You can read more about this Korean fashion icon in my article on the influence of Korean culture on fashion and beauty on page 11). On paper, this looks like a match made in heaven. The question is, does his style match Chanel? In general, not so much. Porte is big on colors and lighter fabrics, but Chanel is not. To be fair, over the last couple of years, he definitely became more mature and demure with his designs, and with the richness of

Chanel archives, he could be able to tap into the Chanel DNA quite well. Simon does enjoy a good inspiration and would definitely know what to do with all the designs left behind by Chanel and Lagerfeld respectively.

As we get nearer to Spring/Summer 2025 Paris Fashion Week the rumors around Chanel are swirling and attainin

g fascinating intensities. According to Lauren Sherman and Rachel Strugatz's recent publication with Puck (a popular news source for journalists), Jacquemus is currently auditioning for the role and is considered to be the top candidate. Additional candidates include Pieter Mulier and Thom Brown. Brown would be quite an odd choice as his flamboyant, experimental style doesn't fit Chanel all that much, especially its feminine aspect. He was definitely trying to send the message that he is interested in

Chanel with his latest collections (Fall/Winter 2024 and Fall 2024 Couture), but I'm still not convinced. Pieter Mulier--current designer at Alaia--is definitely a more feminine choice, albeit he joined Alaia just 3 years ago, and his background is a bit more minimalist-driven. Granted, fantastic designers can adapt well to other styles, but Chanel would likely be interested in a long-term partner, and if your core strains too far from Chanel's core, you will find it difficult to maintain a consistent performance.

Hopefully, Chanel doesn't keep us waiting too long. Understandably, the choice of the designer to follow a legend is quite the task, especially for a brand with such a strong heritage

and a distinct look. Let's all hope for the best.

Chanel deserves to be at the top of the trend chain again.

September 7, 2024

Nathalie Sophia

iB

Fashion report by

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Hallyu

: the influence of Korean culture on fashion and entertainment

KPOP WAVE

South Korea is one of the world's main entertainment hubs. Whether we speak of

made its presence known in the US and Europe as well, first through music, then fashion and cinematography. Although the arrival of Korean trends has been delayed in those areas, the power with which they came was strong. Groups such as BTS

interest in Korean culture.

What made Korean music so popular in the US and Europe over the recent years? Was it the novelty of the sound or the

never awarded to artists from other areas. Korean music, and Korean pop culture as a whole, has a unique quality that makes it easily adaptable for Western audiences. It's the American influence. Following the Korean War of the 1950s, South Korea built very

systems throughout the 1960s and 70s, the worst of which resulted in a de facto dictatorship with limited opportunities for artistic expression due to heavy censorship of the mass media. When that was rolled back in the 1980s, a rapid expansion of pop culture began. Initially, it was all about traditional Korean music like trot and folk, but as the people grew more accustomed to the new freedom of expression - artistic and otherwise - they started exploring other global trends. The newfound interest in Western music began trickling into the pop music genre that made K-pop what we know it as today: a mix of Korean folk and traditional instruments with hip-hop and EDM, as well as other influences that make individual artists unique. This quality of being familiar yet new and exciting is precisely what made the boom of Korean music in the US and Europe possible. But music was just the start. As in many other cultures, fashion and beauty are an inherent part of artistic expression, and Koreans had plenty to show for it.

Hallyu - the influence of Korean culture on fashion and entertainment
How South Korean influencers become the ultimate blueprint for beauty and fashion trends.
KPOP WAVE

Hallyu is a Chinese term which, when translated, literally means "Korean Wave". It is a collective term used to refer to the phenomenal growth of Korean culture and popular culture encompassing everything from music, movies, drama to online games and Korean cuisine just to name a few.

Martin Roll
<https://martinroll.com/resources/articles/asia/kor...>
Korean Wave (Hallyu) - Rise of Korea's Cultural Economy ...

music, movies and TV shows, or fashion and beauty industries, they are one of the top influencers in Asia and the wider universe. Korea's influence on fellow Asian countries is quite extensive but in recent years it

and Blackpink popularized K-pop in the West on a previously unattainable scale. Before that, there may have been one or two records that made it big but they didn't follow up with a wider

colorful, eye-catching music videos with impressive choreographies and original outfits? Interestingly, the same qualities could be seen in Asian music as a whole, and yet the same popularity was

close relations with the United States, and through those, the cultural exchange began.

The Korean War was not the end of people's struggle as they had to experience oppressive political

BEAUTY

Korean artists and their promoters know all about the power of an eye-catching, fresh look that captures the attention of the viewer and prevents them from becoming bored. Hairstyles are a big part of this concept. Blackpink's Jennie has been credited with the popularity of frontal highlights - a technique of hair dyeing that creates a strong contrast of the front traces with the rest of the hair. She has also popularized the use of symmetrically placed hairpins in East Asia and beyond, as well as the heavy incorporation of bows into intricate braiding techniques. She's a shining example of Korean influence on beauty trends. The K-pop industry as a whole could be credited with growing the popularity of dyeing hair into all possible colors of the rainbow. Of course, certain sub-cultures and groups in various Western societies have done it

before, but it has become increasingly popular as the rise of Korean influence expanded. Coincidence? Likely not.

The recently popularized trend of minimal, glowy makeup referred to as "clean girl" cannot be separated from the wave of

popularity of Korean beauty products and the persisting minimal, glowy makeup trend that all Korean women swear by since the beginning of the XXI century. Skincare brands such as Dr. Jart+, Belif, and Laneige are widely sought after among Western women, and so are

the various lip products, blushes, and light BB creams and foundations. Lip tins are a big trend, brought to the West from South Korea; the Peripera Ink Velvet Tint, Amuse Dew Tint, AOU Glow Tint Balm, and rom&nd Glasting Color Gloss are just some of the popular

Korean products that give the **lips** some color without a heavy feel. Other popular products include the Erborian CC Red Correct and 3CE Blush.

FASHION AMBASSADOR SHIP

The influence of Koreans on fashion trends worldwide is most often associated with popularizing certain products or styles, less so with the promotion of

homegrown brands. Blackpink has opened many doors for Korean celebrities to become



international ambassadors of top luxury brands. That is not to say that there were no examples of such ambassadors before because G-dragon x Chanel happened years before that. It is simply to say that following his partnership with the French brand, such practices didn't become overly popular, and if they happened, they were local rather than global. Jisoo is one of the most celebrated Dior global ambassadors of the modern era; she also has a deal with Cartier. Her classical beauty fits Dior's core identity perfectly, contributing to the growth of the brand's popularity in Korea and making it attractive for women aged 20-30. In 2021, Dior recorded 86.8% growth in sales compared to the previous year, and in 2022 - 51%. Since then, it has slowed down but is still on an upward trajectory. Rosé is an ambassador for Yves Saint Laurent and Tiffany's. She appeared in many ads for the brand and inspired Tiffany's Lock Rosé Edition collection. Since she partnered with the brand, the sales for the HardWare sector have doubled.

Lisa

previously worked with Celine, which

is not as popular as many other high fashion brands, but thanks to the signing of Hedi Slimane and Lisa's popularity, the brand reached mainstream quickly, performing very well, especially in the handbag sector. The previously lesser-known brand in Asia and the US, Celine earned much attention, in part through social media engagement, driven in part by posts featuring Lisa and other popular Korean influencers such as BTS's V. Other brands who called upon her include Bulgari, for whom she designed two limited edition collections, and MAC. Recently, she has been linked to Louis Vuitton, appointed as the house ambassador in June of this year.

Jennie is likely the most popular fashion influencer in the group. With contracts with Calvin Klein, Chanel, and Adidas, as well as a close friendship with Jacquemus, she covers all areas from loungewear and underwear to sportswear and high fashion. Her partnerships with Calvin Klein and Chanel have been particularly beneficial for the brands, as she made many products instant hits within minutes, resulting

in website crashes, selling out of products before they were officially launched, and generating incredible revenues from online engagements, such as one post with Jennie earring Calvin Klein 68 million dollars as reported by Launch Metrics.

She had a similar impact on the sales of the Adidas Samba sneakers, prompting resales of the model online and insane queues to the stores, with some people camping out there overnight. How many influencers have that type of power? Very few. She helped sell out the CLOT x Adidas collaboration and the Box Hog 2 shoe within days of being seen in them. With

Chanel, the impact is more complex and nuanced. Chanel is often seen as an "old" brand. It performs very well in the leather goods and footwear sectors, but many other categories are lagging, especially with younger customers. Jennie's youthful look and presence put a twist on that, enriching the brand's image. As a face of the Coco Crush Collection, Jennie helped increase the sales of watches and fine jewelry by 30% in 2022.

These are tangible numbers, and they are impressive. Seeing the impact that K-pop idols have the potential to have, virtually all luxury fashion brands started working with

Korean celebrities

Louis Vuitton partnered with BTS, Givenchy with Aespa, Gucci with Kai of EXO and singer IU. Versace keeps close ties with Hyunjin of Stray Kids and Miu Miu with Wooyoung and Minnie of (G)I-dle. These are just a few examples, but since Blackpink started working with luxury fashion brands extensively in 2018, the floodgates have been opened. This has allowed international fashion brands to gain esteem with Asian customers and draw the attention of Gen Z on a global scale. At the same time, it made these Korean idols internationally recognized fashion influencers, which creates potential for Korean fashion and beauty brands to follow in their footsteps, utilizing the influence gained by their compatriots for the promotion of their own brands.

FASHION TRENDS

K-pop fashion

is a great source of inspiration. It is experimental, colorful, and includes plenty of layering and gender-bending styles, in particular in the male sector. The schoolgirl style, with heavy use of pleated, checkered skirts, is one of the most widely spread Korean trends. Virtually all girl groups in Korea have played into this trend, as it is often worn during the "Knowing Bros" reality show appearances, which all popular groups make during promotions of new "comebacks". Each group and each member can in turn make this style their own, which is the perfect driver for creativity. Other than that, they have been frequently used in music videos such as f(x)'s "Rum Pum Pum Pum" with Scottish kilt influences, classically sweet and innocent uniforms in "Candy Jelly Love" by Lovelyz and the more rebellious approach in Blackpink's "As if

it's Your Last". Of the more recent examples, we could name a mix of office wear and schoolgirl details in BabyMonster's "Like That" performance video. This style went on to inspire Dior's show in Seoul back in 2022. It can be perfectly incorporated into streetwear, sport-inspired looks, and the Y2K aesthetic from movies like "Clueless" and "Mean Girls" - absolute classics.

Other Korean trends include plenty of layering, often utilized to tone down the sexiness of bralettes, silk slips, and other more showy pieces as a response to the rather conservative views of Korean society. Korean male idols are also not to be overlooked. Kai's cropped leather jacket in EXO's "Obsession" MV and a cropped sweater in "Tempo" went viral, and so did his red 3-piece suit with no shirt underneath from the group's most popular music video "Love Shot".

Ever heard of the "Boyfriend look"? That's a Korean fashion trend; even the term was created there. The trend centers around soft fabrics, neutral colors, and relaxed silhouettes, including cozy swathers, oversized

shirts, and simple t-shirts matched with a pair of jeans, cotton pants, or slacks. It's a trend open to interpretation, but its core is a soft, neutral wardrobe that inspires comfort and perfectly fits into romantic scenarios. To complete the look, a pair of Converse or leather slides would be perfect (Koreans LOVE comfortable footwear). Many Korean influencers are also keen on flaunting their balletcore styles, knitted cardigans, plenty of bows, and sports team jerseys, but these trends are more global, and Koreans merely contribute to the overall popularity of those, that is unless you're Jennie and you're making Manchester United jerseys sell out.

This idea of making individual products sell out is very common amongst the fans of Korean influencers. It's more than simply being inspired; it's about emulating the same exact mood, about imitation as the highest form of flattery. G-Dragon's collaboration with Nike saw its shelves cleared within minutes, and after Kai was spotted wearing a certain Gucci ring at the airport, it quickly sold out. For this reason, it is particularly interesting to see

the growth of Korean brands in the global market, as that same influence would reasonably extend past the internationally recognized labels and onto those which many may not be familiar with. I mean, BTS's Jungkook sold out a fabric softener; surely he can do the same for a Korean streetwear brand with really nice designs.

KOREAN FASHION BRANDS TO WATCH

The most interesting Korean fashion brands are on the more casual side, whether it is a luxury product or something more affordable, the streetwear and Y2K-driven cute, sporty labels are the ones you should be looking into. Streetwear brands with grunge and techwear influence are very prominent in the Korean fashion scene, and so are the everyday staples with a cute twist, such as floral details. These qualities of the Korean fashion scene give it great potential to reach younger audiences all over the globe, who tend to enjoy such styles the

most. It's also a good investment as you can certainly get a lot of wear out of such items, thanks to their comfortable and adaptable qualities. Here are some of the South Korean labels that we recommend you take a look at, along with a list of Korean idols who give them that added extra brand value.

1. THUG CLUB

THUG CLUB is one of the most popular streetwear brands in South Korea, worn by popular rappers like CL and ZICO. It has recently exploded in popularity with high-profile customers like A\$AP Rocky, SZA, Playboi Carti, and Gunna (BET Awards 2024 look). It has also collaborated with FILA. The brand is heavily influenced by motorsport and cowboy fashion, mixed with elements of grunge and classic streetwear items such as sweats and plenty of denim.

Where to buy: Farfetch, SSENSE, Galeries Lafayette.

2. OJOS

Yet another streetwear brand, inspired heavily by utilitarian fashion and technical wear with a more feminine twist. They too have

collaborated with FILA, which shows the amazing potential of Korean streetwear. Among its clients, the brand counts Aespa's Karina and NingNing, Red Velvet's Wendy, Hanni of NewJeans, and actress Kim Yoo-jung, known for roles in Netflix original show My Demon and TV series Love in The Moonlight.

Where to buy: The brand is currently only available in Korea and Japan. International shipping is available on the brand's website (<https://ojosglobal.kr/>).

3. Recto

Recto is a premium casual staples and tailoring Korean brand with a cool and relaxed, yet put-together feel. The brand collaborated with New Balance and proposes plenty of gender-neutral clothing, following the idea of straightforward lines, flexible curves, and modernized classics. It captured the hearts of Kazuha from Le Sserafim, (G)I-dle's Soyeon, EXO's Chanyeol, and Bae Suzy. It's one of the most popular Korean brands among Korean male celebrities.

Where to buy: SSENSE, Neiman Marcus, La Maison Mayfair.

4. 99%IS

Soul-born designer Bajowoo has created 99%IS, which is one of the most prolific brands on the list. The label appeared at Tokyo and Seoul Fashion Weeks and worked with the likes of COMME des GARÇONS, adidas Originals, and Mackintosh. The heavy punk and grunge influences mixed into a streetwear wardrobe make the brand a hit amongst musicians, both on stage and off-stage. Lady Gaga, Justin Bieber, and G-Dragon are just a few on the long list of A-listers who appreciated the brand over the years. Baekhyun, Yeji from ITZY, members of Ateez, as well as BamBam - who might as well have every single product of the brand, considering how often he wears it - surely can help push it even further.

Where to buy: Farfetch, SSENSE, LYST.

5. Hyein Seo

Hyein Seo founded her eponymous label after graduating from the prestigious Antwerp Royal Academy in 2014. The brand has a distinct look, mixing utilitarian style and distressed elements in a very clean manner. It showed its collection both in New York and London, gaining the attention of Rihanna and Kendrick Lamar. The brand is still very popular, frequently worn by Kpop idols such as members of New Jeans, (G)I-dle's Yuqi, TXT's Yeonjun, and BabyMonster's Ahyeon, who is considered by many as the "it girl" in the making.

Where to buy:
Farfetch, SSENSE, Stylemi.

6. Gentle Monster

Gentle Monster is an eyewear brand, which may just be the most recognizable name on the Korean fashion scene for global audiences. The brand has a very close relationship with Jennie of Blackpink and the pair created many collaborations together, all of which performed amazingly. Virtually any K-pop idol has worn their glasses. Recently the brand created many collaborations with high fashion brands such as Mugler, Maison Margiela, and Moncler. Jennie helped the brand grow its already successful business so much that it is now worn by global celebrities such as Madonna, Travis Scott, Kendrick Lamar, and the Kardashians-Jenners. It's an absolute must-have.

Where to buy:
Farfetch, Selfridges, END.

7. Mardi Mercredi
Mardi Mercredi is a Korean brand inspired by French chic, mixing the classy, feminine details of the Parisian style with a more youthful, playful look, loved by younger customers. With plenty of floral accents and simple,

casual silhouettes, the brand's offer is fun and adaptable, especially given there is much more to choose from than just fashion items. The brand's muse is actress Kim Go-eun, but it has also gained the attention of stars such as BabyMonster's Rora, Red Velvet's Seulgi, and IVE's Yujin.

Where to buy:
<https://global.mardimercredi.com>

8. EMIS

EMIS is a casualwear brand with a fun, sporty feel mixed with bits of girly accents and a modern minimalist approach. Some of the most popular pieces on their offer are stylish baseball caps and Y2K-inspired handbags. The brand counts Blackpink's Jisoo, BTS's Jin, Bea Suzy, and Le Sserafim's Chae-won as its customers, who surely helped it grow its sales over the years.

Where to buy:
<https://emis.kr>

9. Marge Sherwood

Marge Sherwood is a brand inspired by the 90s, giving the classics of the past a new, fresh look. Their bags, in particular, are a

huge hit among customers, attracting the attention of stars such as Celine Dion and Hailey Bieber. There's also plenty of grunge influences and oversized minimal items straight from the 90s lookbook of Kate Moss. They also have a new line of ruffly scrunchies, which are to die for. In Korea, the brand is popular with celebrities such as members of (G)I-dle, BabyMonster, and Aespa.

Where to buy:
Farfetch, Urban Outfitters, Luisaviaroma.

Nathalie Sophia

iB

<<.. esse est percipi ..>>
To be is to be perceived.

--A Treatise concerning the
Principles of Human Knowledge,
London, 1710, by George Berkeley,
Fellow of Trinity College,
Dublin

Perceiving
a new
Cover model Michelle
Rodum shows us blue-bite
essences of Fw2425



<<[..] the supposition of
external bodies
is not necessary for the
producing [of] our ideas [..]"
--A Treatise concerning the
Principles of Human Knowledge,
London, 1710, by George Berkeley,
Fellow of Trinity-College,
Dublin





Cover fashion
model for
BERLiNiB 2024/C
is **Michelle
Rodum**,
@michelle_rodum,

photographed by
Aristo Tacoma,
also stylist.
Co-stylist:
Svetlana Jouini,
@svetlanajouini

Contributions to
styling by the
model herself.
Also featured in
the cover
editorial,

model Svetlana
Jouini.
MUA, hair styling
by Svetlana
Jouini,

Studio S Style,
Kierulfgate,
Lillestrom,
Norway,
@studiosstyle and
@svetlanajouini.

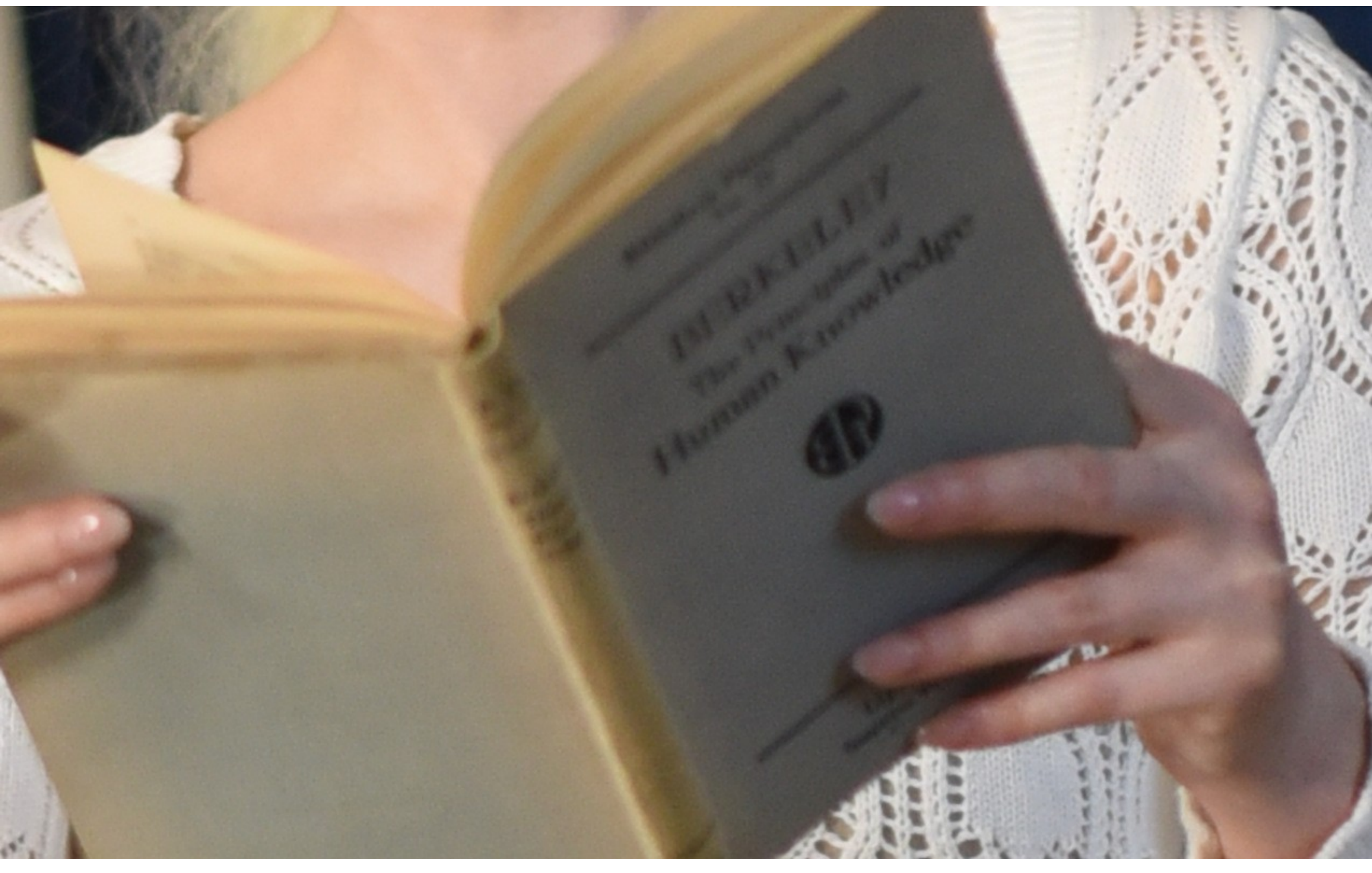
Locations include
Meierikvartalet,
Lillestrom, Norway,
and Studio S Style,
Lillestrom.
Brands in editorial
include: Cubus, HM,
Zara;
dressing gown: Kid
Interior,
@kidinterior;
drinking glass:
Holmegaard Design,
@holmegaard_design;
reclining chair:
Hjort Knudsen,
@hjortknudsenfurniture,
Sofa, tables:
Skeidar,
@skeidarnorge,
with thanks to Ms
Nafisa Tariq.
Apartment design:
www.bundegruppen.no,
with thanks to Ms
Kristin Sovde;
Dnb Eiendom,
@dnbeiendom
with thanks to Ms
Malin Bruer.

TV in background of
cover editorial
featured Fashion TV,
@fashiontv

<<No
consumo
drogas. Yo
soy
drogas>>
--Salvador
Dali, A la
conquista
de lo
irracional







M. R. D. D. D.

MURKIN
The Psychology of
Human Knowledge





















<<[.] it was all very well to say "Drink me," but the wise little Alice was not going to do that in a hurry. "No, I'll look first," she said, "and see whether it's marked 'poison' or not.">>

Alice in Wonderland,
1865, (and Through the
Looking-Glass, 1867)
by Lewis Carroll,
Mathematical lecturer
at
Christ Church College,
Oxford University





















Award-winning
MUA and
stylist
Svetlana Jouini
with extra
hair styling
touches on our
cover model
Michelle









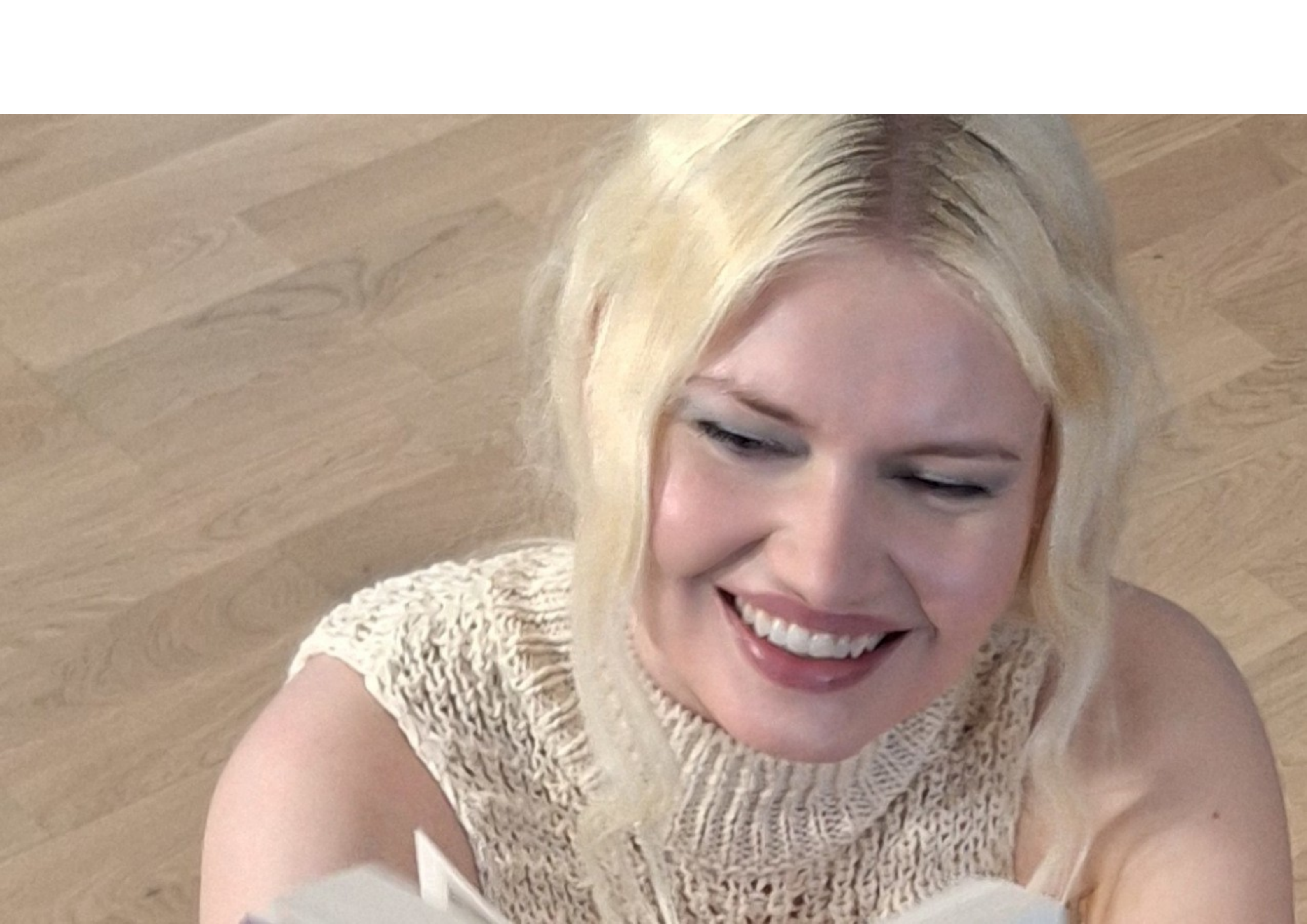




<<idea of rebirth [..as..] a
phoenix rising ..>>
--from a FW2425 article by
Veronique Hyland,
Elle Magazine, USA,
Summer 2024,
[www.elle.com/author/1254/
veronique-hyland/](http://www.elle.com/author/1254/veronique-hyland/)













«The [blueberries] don't taste the same. [...]»
«I suppose that is a function of the environment
you ate them in, instead of a food

synthesi-
zer
issue.»

--from the award-winning season 1 of Star Trek:
Discovery by Netflix, 2017, starring Sonequa Martin-
Green, Jason Isaacs, Shazad Latif, Anthony Rapp, and
Mary Wiseman

«An American physicist, David Bohm, devised a radical alternative at midcentury, visualizing "pilot waves" that guide every particle, an attempt to eliminate the wave-particle duality. For a long time, he was mainly lambasted or ignored, but variants of the Bohmian interpretation have supporters today.»

--New York Times,
book review-- What is Real? The
Unfinished
Quest for the Meaning of Quantum
Physics,
Adam Becker, John Murray Publishers
Ltd, 2018, UK
--[www.nytimes.com/2018/05/08/books/
review/adam-becker-what-is-real.html](http://www.nytimes.com/2018/05/08/books/review/adam-becker-what-is-real.html)





Coffee recipe #41825

A daily work-coffee that is tasty and healthy in a nonfanatical way, and which requires hardly any equipment, thought or time to make

Text Aristo Tacoma

Though I've enjoyed coffee all over the place--indeed sometimes seeing it as the chief reason why I get anything done at all--the only times I have

been given the coffee I really want is when I have provided pretty detailed instructions to the barista, or done it myself.

The 'burned' taste of espresso is fascinating but mostly everybody knows these days that it can contribute to toxic colestrol levels, just as unfiltered turkish coffee can. Filtered coffee and instant coffee are both better in this regard. Comparing instant and filtered coffee for health benefits, there are some minute advantages of each relative to the other, but at one particular potent point instant coffee wins: it is less acid. In other words, for a lover of caffeine, if one can twerk instant coffee to serve one's need for good taste, one can indulge much more in it without getting digestion issues.

To protect teeth, and further balance acidity, it is customary to add some milk; but the sort of cow milk suitable for coffee contains lactose

and that's a heavy thing to digest in quantities and for a significant proportion of humanity, impossible to digest. It is also _not_ a heatlh benefit to get protein inside a drink that is meant to be taken in quantities between the meals as that would only complicate digestion. So, in general, the lower the often misused idea of

'nutrition value', the better the milk-type for the coffee.

In all these regards, Oatly or other equally well-made oat-based milks is a clear winner imao. But the coffee-making as a whole must be done right.

One more thing--often overlooked when one scans the net for the ways to make healthy

coffee-- is that on this planet of billions of people, both water and other ingredients that we use to make coffee is often characterised by unwanted micro-organisms. Here, instant coffee can be a clear winner--both because the coffee has been processed more (which, as far as micro-organisms go, is exactly what we want), but also

because its exposure to freshly cooked water is incomparatively stronger. In filtered coffee, the water cool on its way through the coffee. In making instant coffee this way, you burn away the micro-organisms.

@1 Cook water, wait, and give it another cook--that is the minimum

amount of extra cooking any non-hysterical person should put into the coffee when time and energy consumptions permit. [Government recommendation eg in Australia is that water should be cooked at least one minute; but by far most micro-organisms are destroyed simply by the act of achieving a second of boil. For those who want the water more absolutely cleared of micro-organisms, scientists say that 20 minutes of cooking is necessary.]

@2 Add it to a cup that contains a little instant coffee--may favourite is Nescafe Gold--and have (microscopic amounts if you don't like it, and macroscopic amounts if you're from the Southwestern coast of India) hot chili powder into it, and some --little or much--cardamom. Chili tones and adds to the not insignificant amount of antioxidants in instant coffee. Add the water, as Douglas Adams would, while it is boiling and not after it is boiled. Fill the cup up half-ways.

@3 Put the water back on, so it re-boils.

@4 Shake the barist edition oat milk and pour a bit into the cup.

@5 Pour boiling water on top of the now cuppochino-colored mix.

The instant coffee powder got purifying boiling water on it, so it dissolves perfectly; secondly, the oat-milk gets its own supply of boiling water directly into it, so as to contribute to the cleansing of it.

iB

Fashion model Brilynn Hart



**Essence
of a Model**



Essence of a Model

Fashion model is
Brilynn Hart at
@brilynnhart

Fashion
photographer is
Abi Hart at
@hartsong_studi
os

MUA, hair
styling by
Brilynn Hart
Stylist is Abi
Hart at
@hartsong_studi
os

Contributing
stylist is
Mariter Torres
at
@danielajayfash
ion.

Fashion brands
in editorial
include:
Molly Bracken
@mollybracken_o
fficial
Molly Bracken
Girl
@mollybrackengi
rl

Lili Sidonio
@lilisidonio_of
ficial

Zara @zara

Converse

@converse

Louis Vuitton

@louisvuitton

Fossil @fossil

Banana Republic

@bananarepublic

Steve Madden

@stevemadden

Kendra Scott

@kendrascott

General styling
advisor: Aristo
Tacoma





Women ' s
Wear
Daily,
1966

"[. .]
the
woman
today
has
bones . "
Yves
Saint
Laurent
in



"I'm happy to be copied,
otherwise I wouldn't be
doing my job well."
Yves Saint Laurent in
Women's Wear Daily, 1998



<<The name Brilynn is a variant of the more commonly seen name, Brynn. [...] traditionally associated with Wales, [where it means] hill or mound. [This] reinforces a sense of strength and stability. Brilynn [means] resilience, groundedness, and the ability to overcome challenges.>>
--

www.letslearnslang.com/origin-of-the-name-brilynn/









<<(..) you have to
start to be great.>>
--author and
motivational speaker
Hilary Hinton "Zig"
Ziglar

















































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-SIZED



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AVENUE GOLD

ESSENCE *The
Perfume*

work with, live with, love with
your ever-new avenue Gold Essence
perfume by avenueGE.com

Strut Your Stuff the FW2425 way



Fashion
model Kayla
Shields

Fashion model is
Kayla Shields,
at @kaylae2010,
fashion
photographer and
stylist is
Kristen,
at
@kristen.s.photo.
Contributing
stylists are
Kayla Shields,
at @kaylae2010,
and Mariter
Torres at
@danielajayfashio
n.
Fashion brands in
editorial:
Molly Bracken
@mollybracken_off
icial
Lili Sidonio
@lilисidonio_offi
cial
NY&Co
@nyandcompany
Genleck @genleck

Lululemon
@lululemon
Brandy Melville
@brandymelville
usa
H&M @hm
Elizabeth
Cordelia
@elizabethcordeli
aclothing
Location: USA
General styling
advisor: Aristo
Tacoma







<<(..
upcycling
and
mending
inspiring
new
aesthetics
that
bridge
the gap
between
casual
and
sophistica
ted.>>

--part of
a
prediction
of FW2425

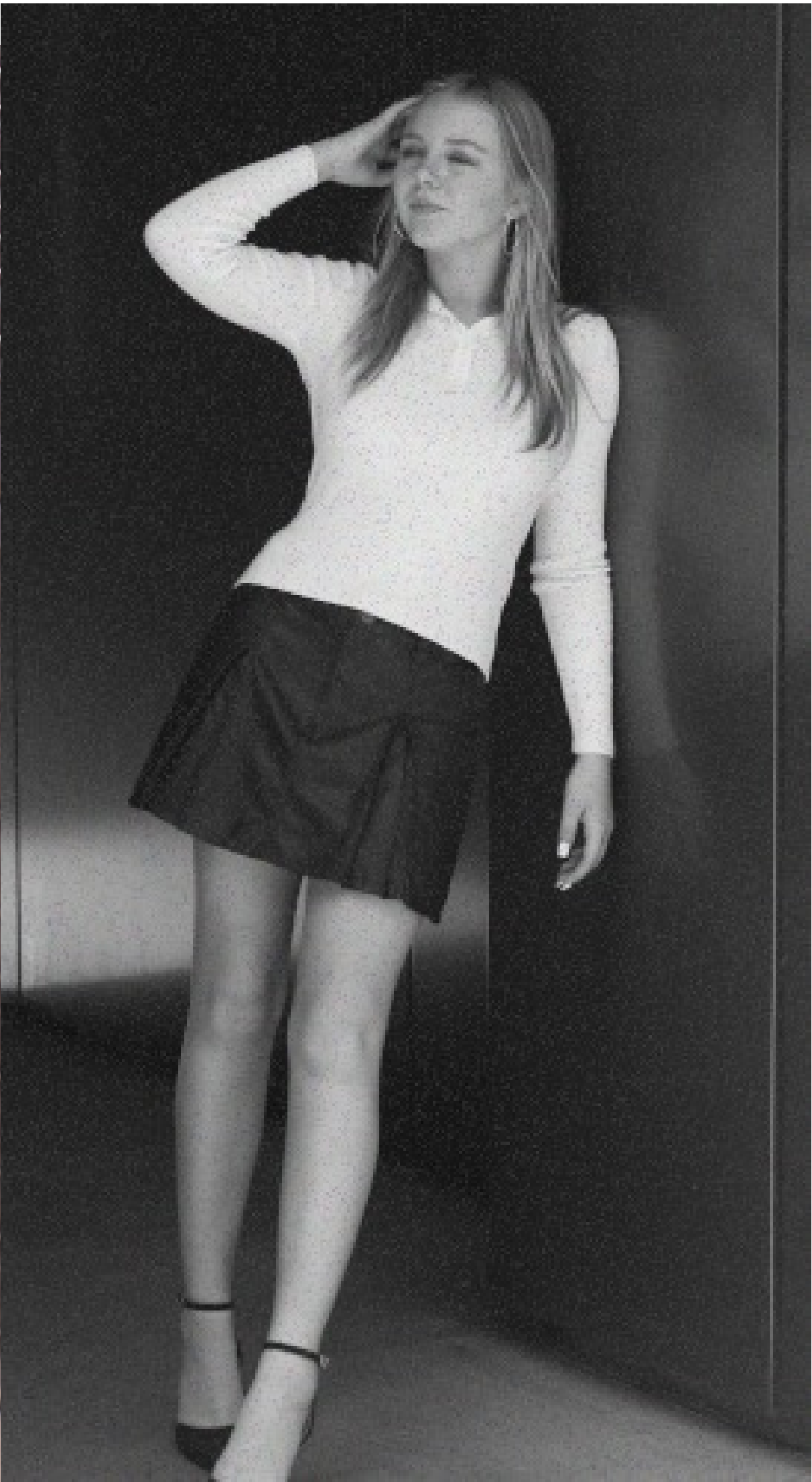
trends at
www.apparelnews.net



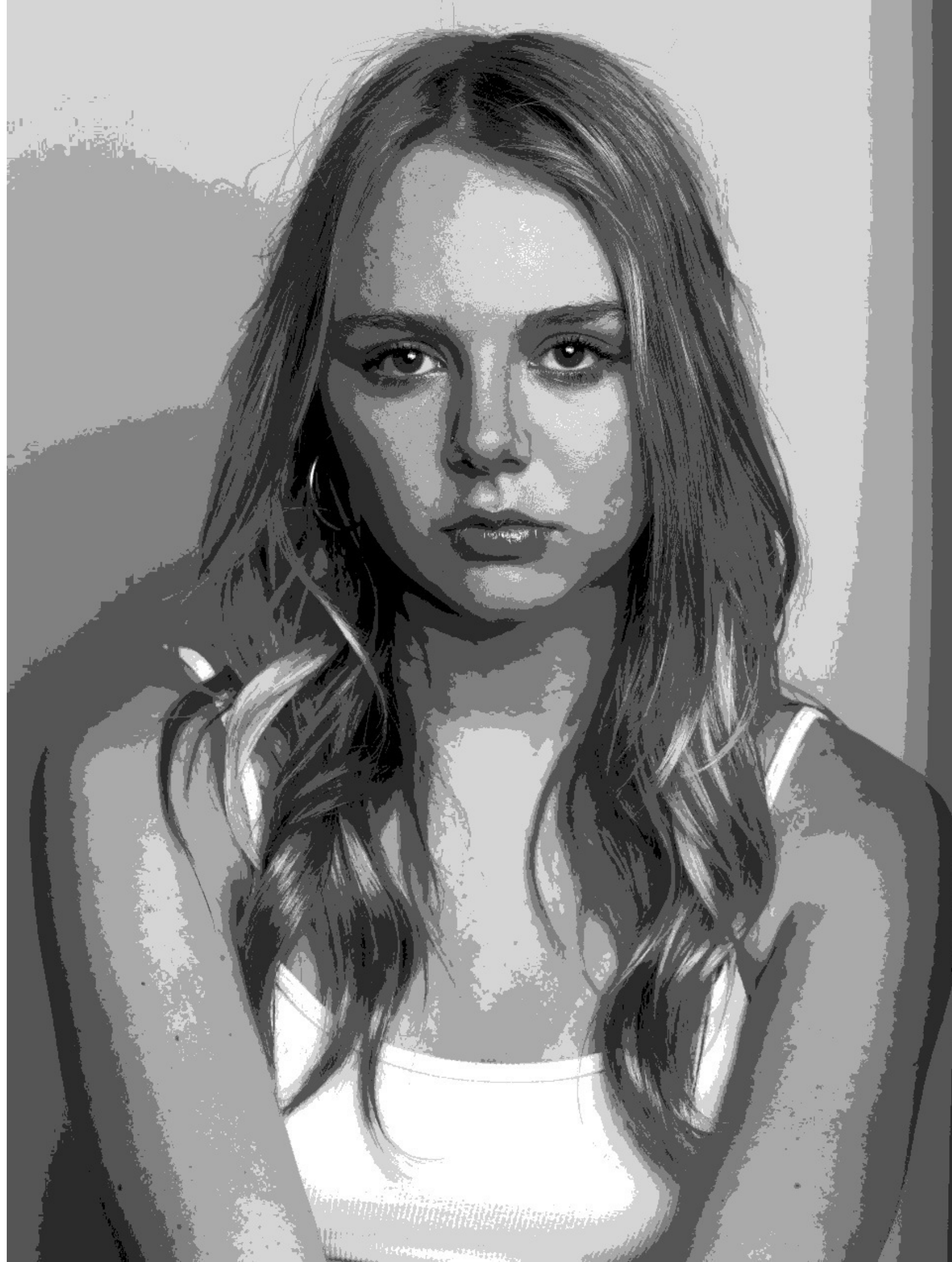
<<Knowing demands the
organ fitted to the
object (..)>>>
--greek philospher
Plotinus,
from his 5th
Ennead,
3rd century
CE,
trans.
by
S.MacKenna
& B.S.Page































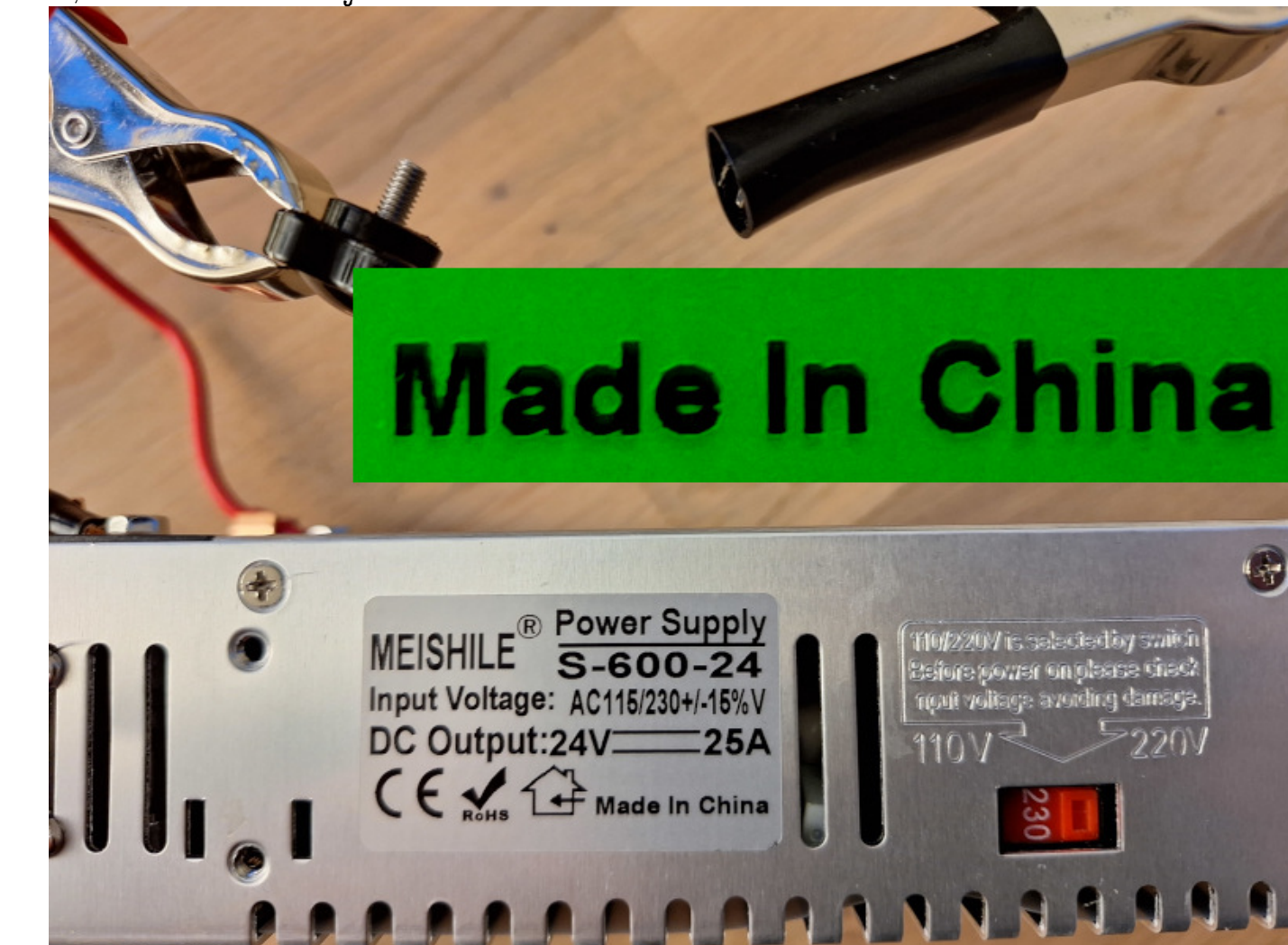
Made in China

In many areas of technology, 'Made in China' is now a sought-after quality stamp

Text Aristo Tacoma

When I started doing layout and design and such, a milestone, for me, was that a friend of mine with a rather diplomatic education, and known for

using few and moderate words especially if they were complimentary, offered this comment: 'Now it looks like you've done it before.' To me, it mattered more than a university exam. I kept on murmuring this phrase to myself, wondering also just what it takes to apply it to different, and new, areas of activity.



Anyway, for a long while, often for no particular reason other than availability and price, I have, like many, come across and bought Chinese-made items, and quite often technological

ones. The past two years of doing so has come along with a feeling that something significant has altered.

To use my friend's phrase: it certainly begins to look like 'China has done it before'. The quality is often worth a 'Wow' while the price is still as good as in the earlier days where products could be a bit, let's say, experimentative. Chinese

economy has its booms and busts, with housing cycles and what not, but in one particular regard, the curve is pretty much all up-up-up: getting better than themselves, in getting forth manufacturing products you can love.

Where one before perhaps wondered whether this Chinese ware is a 'good copy' or not, of a product originally made somewhere else, recently--and it seems to be the experience of more than me-- Made in China has become a quality stamp. I submit it is as sought for in 2024 as Made in USA and Made in Germany used to be sought-for in most of the last half of 20th century. Original technological products, crafted with exceptional skill are now a trademark of China, though a technological historian would argue that the sources of these technology belong to the rest of the world, and though several forms of technology aren't yet made in China proper. Nobody yet beats Japan as for camera electronics; South Korea for phones; and Taiwan for semiconductors.

For sure, it hasn't always been that way. A couple of years ago, I bought a

almost fascinating-looking Chinese hole puncher in connection with some book work we were doing. Our ring binder required four holes in the papers you put into it--which makes good sense for book work, because it allows papers to be leafed through without tearing nearly as fast as if there are only two holes. The chinese hole puncher came and we put it to test. Result: if you only put one sheet of paper to it it could make four, but more usually three holes in it, if you pressed it really hard. Being an steel and iron product, it looked not so much as a conventioal hole puncher as a metal sculpture craft in an impressionistic style. A bit like how Auguste Rodin could have expressed himself after a night of dreaming about hole punchers. Like, Iron Age meets Hole Puncher. Eventually we found a Western four-hole puncher that handled 20 sheets at a time without effort, while the impressionistic Chinese hole puncher got, for beauty if not function, a well-deserved place on the book shelf near a Gustav Glimt print.

But over the past couple of years, quietly, but nonetheless intensely, China appears to have got

most of its act in order as for many forms of hardware, including robotics.

Now, if this or that essential hardware part has the Made in China stamp on it, you can be pretty that you have stuff that works. Countries which once upon a time seemed to be the inexhaustible source of quality wares from elevators to cars now sometimes come across as cluttered, expensive and with products that neither work completely nor can easily be fixed even by those who made it. Chinese products are quite a relief, generally speaking--if only one can get through the too-concise instruction which often is only in Chinese apart from a poorly made auto-translation to English. The Chinese buy is often the superior buy, not in every technological area, but in huge swaths of the high-tech spectrum and clearly for many other manufacturing products also.

China's lead in technology probably has, like all macro aspects of the economy of the planet, myriad factors in them. But at any rate, it appears pretty strongly that China's leadership is, and has been, all

about not just riding this curve, but sourcing it. For instance,

"[..China aims to shift its] economic development from high-speed growth to high-quality development. [...] The added value of China's manufacturing industry increased from 16.98 trillion yuan in 2012 to 31.4 trillion yuan in 2021; its proportion of the global figure rose from 22.5% to nearly 30% during that period. Manufacturing agglomeration constitutes 32% of China's GDP, which is 12% of goods exports worldwide."

The quote is from an article by Jie Guo a, Zixu Sun, entitled "How does manufacturing agglomeration affect high-quality economic development in China?" (Economic Analysis and Policy, Vol.78, 2023:6).

Does successful technological enterprise means successful in nourishing a creative fashion industry? There is no automatic link here. It appears one cannot speak of any depth of fascinating chinese creative energy that is anywhere nearly of the same intensity; and only with an essential integral creative energy, can there be a wealth-generating fashion

industry. Fashion seems to depend on an almost anarchistic reading of subtle moods of the young population, expressed fearlessly and often in a context of gender-transcending and what we vaguely can call a 'psychedelic musical thinking', and it goes pretty much without saying that such doesn't thrive easily where the face of a country's leader is instigated by law as the icon around which everything else must swirl--fashion thoughts also.

Yet the fashion world wouldn't quite exist as we know it without a thriving technological sector, and at least the hardware aspect of many (but not all aspects) of the technological sector has, for more and more people across the world, become chinese. And here, a strong leadership may indeed be exactly what is called for. Clearly, China's vast successes are not merely by bottom-up but at least as much by top-down design. The particular technologically oriented pair of concepts, {Quality, China} are by programme policy laid out as related. For instance,

"[...] achieving high-quality

development through industrial policy--specifically through advanced manufacturing--is, arguably, one of the state's highest priorities, if not its top priority."

The quote is from an article from this summer by Kendra Schaefer and Cory Combs, published at interpret.csis.org.

Just as in fashion, where approving of genuine beauty whether it has a known or unknown face drives new developments, so in technology development, acknowledgements of the genuine successes of others regardless of nationality is part of the name of the trade, the honor code of engineers. While customs should protect the stability of national borders, a Western country should perhaps--in this particular regard

inspired by China-- try to engage in honest competition with its own sloppy past rather than putting pride into preventing the unfoldment of others.

iB

Blazing your beauty trail

Fashion
model
Paige
Sutton



Fashion model is
Paige Sutton,
at
@paige.nicole.10
Fashion
photographer is
Rebellion
Studioz,
at
@rebellionstudio
z
MUA: Paige,
hair styling by
Kelli Dale,
at KD Beauty Bar,
@kdbeautybar_az,
stylist is
Mariter Torres,
@danielajayfashi
on.
Contributing
stylists are the
model herself,
and Lori.

Makeup brands
provided by
Sunstone
Boutique,
at
@sunstoneboutiqu
eaz.
Fashion brands
in editorial
include:
Molly Bracken
@mollybracken_o
fficial
Molly Bracken
Girl
@mollybrackengi
rl
Lili Sidonio
@lilисidonio_off
icial
Miss Behave Girls
@missbehavegirls
Miss Behave Teen
@missbehave_teen
General styling
advisor: Aristo
Tacoma



". I too am
a
traveller"
Su Shi,
11th
century
CE











A fresh
cool breeze
was
blowing,
too gentle
to ripple
the water.

--Su Shi,
transl. by
learning.hku
.hk/ccch905I/g
roup-24/items
/show/38































Aaaaah ppportun ities

Almost
seriously
about the
accents of
business
leaders and
extroverts
as overheard
on CNN TV,
and whether
this has any
bearing on
the perfect
model photo

Text Aristo Tacoma

About ahhhhportunites, let's be clear, life is shaped by how you talk about it-- that's equally clear from careless listening to leaders speak to CNN vs BBC while adding Red Hot Chili spice and other niceties to the dish-in-progress.

A study of what goes on at CNN TV in this way indicated to this writer that an extrovert, eg a business leader, can be defined by the fact that he or she inserts pauses of several seconds after each even moderately complex statement to allow it to sink in to even the slowest brains in the audience. The extrovert, having said something trivial, steers into the audience, quietly, smiling and, in genius cases, also nods, as if to make clear that this is the stuff you need to hear and understand and now you have got it.

More broadly, if we listen to accents of the successful leaders, equally careless studies of CNN reveal the following:
Either your life is characterised by ahhhhportuhnity or it is characterised by mere opportunity (note the more closed lips in the British 'o' than in the American 'ah') and the good news is that you can switch it around simply by paying attention to your accent and repair it at critical

points: open your lips more when you say
aaaaaahppportun
ity and you
get the
transformation
from mere
opportunity
to, shall we
say, a rather
life-
swallowing
attitude of
luck-loving
all-
embraciveness.

There are many Brits who do the Ahhhhhportunity quite well, and there are Americans who reduce themselves to opportunity. The initial Ahhhhh in how you pronounce it--just like the prevalence of 'a' in the

plethora of Sanskrit goddess names--means you are, in some smooth relaxed addicted way, a bit boundlessly open to the good that comes along in perhaps in surprising ways. In the opinion of dedicated ahhhhporuhnists, the golden fruits are to be eaten without delay, wholeheartedly and in big chunks and anybody near can share in. The oh-ppportunity person is slightly more sceptical and needs to think a little bit first.

Now, extroverts are best defined in a context where we also define introverts: introvert, that's one who goes on mumbling at high speed regardless of how fantastic things are being said; for the introvert individual is sure from the outset that nobody has the capacity or will or patience to fully grasp his or her obscure opinions in the first place and by the law of such self-fulfilling prophesies, he or she is quite right. The introvert _imagines_, perhaps, that the important word he or she utters is written with italic font, or bold type, but this visualisation, however clear-cut it presents itself to the noble introvert thinker, simply doesn't emanate from the person out into the audience.

Is the truly successful model extrovert? Nobody knows. The successful model doesn't seem to merely implement an attitude, but radiates it, like a beam through the camera lenses, so that the observers are not mere observers but are feeling what goes on, and perhaps loving it, before they have time to reflect on why; the model makes a

statement--who knows what exactly-- but a statement it is, and does it so that the world knows it has got something to think about even though it doesn't know what. It's a confidence, as of a flower, that has its own order, and it doesn't really have doubt-- and if anybody else has doubt, it says: just look at me and things will be in order. It doesn't even have to say Ahhhhportunity.

iB



**Chic
fashion
able
exubera
nce**

**fashion model Kayla
Nolte**



Chic fashionable
exuberance
FW2425 editorial
with fashion model
Kayla Nolte,
at @kayla_carefree.
Fashion photographer
is Kristen,
at @kristen.s.photo.
Stylist, MUA: the
model herself (and
her team).
Contributing stylist
is Mariter Torres,
at
@danielajayfashion.

Fashion brands in
editorial:
Molly Bracken
@mollybracken_offic
ial
Molly Bracken Girl
@mollybrackengirl
Lili Sidonio
@lilisidonio_officia
l

Garage Clothing
@garageclothing
Zara Kids @zarakids
Dior @dior
adidas Originals
@adidasoriginals
Tiffany & Co.
@tiffanyandco
Kendra Scott
@kendrascott
LoveShack Fancy
@loveshackfancy
Betsy Johnson
@betsyjohnson
Born Shoes
@bornfootwear

Edit By Nine
@editbynine
NanaMacs @nanamacs
12th Tribe @12thtribe
Rare Beauty
@rarebeauty
LANEIGE @laneige_us
Glow Recipe
@glowrecipe
Tatcha @tatcha
Luv Ur Skin
@luv_urskin
Gisou @gisou
Charlotte Tilbury
Skincare
@charlottetilburyski
ncare

General styling
advisor: Aristo
Tacoma.





..
think
fourth-
dimensional-
ionally-
y

--Back to the Future trilogy with C.Lloyd
& M.J.Fox, by B.Gale, R.Zemeckis and
S.Spielberg, 1985-90



<<Some of us make
our own light.>>
--Louise Gluck,
The Wild Iris,
1992

























<<Gold? Silver?
Bronze? All are
worthy winners.
This trend [...] is shining
brighter
than ever.>>
--Mark Eglon,
July 2024,
writing on
FW2425 at www.thefashionspot.com

























eed in
le,
at
rel
IT NOW:
ENI.COM

addition to bing, google,
duckduckgo etc?

super-ultra-simple that

just gives you a toplevel

website list

NEW

3.5

For S... ays a... b... une amount

apartments

architecture
genetics
technology
love
organ
sextoys
sexuality
shame
sins

assistants

...theater
 ...spirituality
 ...stars
 ...stores
 ...student

Beauty

autonomous technology

**TRY IT NOW:
AT GENI.COM**

EVERY

apartments architecture

psychology
sextoys
sexuality
social
sociology

assistant

What

YOU

Technology

when you type in some
words you like and love in
your life and with websites
promise spice and money to
study and work, like NEWS

EDITORIAL POLICY COMMENT

Freedom from "AI"; authentic ity of photos

[IT HAS BEEN THE POLICY OF BERLINiB SINCE ITS INCEPTION IN 2019 NOT TO ENGAGE IN ANY 'TOUCH-UPS' OF ANY PHOTOS; WHEN ANY PIXELS ARE COLOR-TONED, THE PROCEDURE IS APPLIED UNIFORMLY ON THE WHOLE PHOTO OR AN OBVIOUS RECTANGULAR MARKED AREA IN IT, NOT SUCH AS TO CHANGE SHAPES OR HIGHLIGHT AREAS]

When you beautify your face by a bit of make-up, or so, you are still in real reality. When somebody photographs you right after, you are still in real reality, and the photograph reflects that real reality--supposing there are no 'filters', no touch-up, no automatic fixing along the lines some video-oriented social media platforms impose on their users. The photo reflects you, and reality, in all its infinity. Now it may not be a great photo, or not all parts of it may be great. So you take more photos, vary

this, vary that, more light, different light, different angle; you do the obvious little modifications that does not rob the photo of its authenticity--brightness, contrast, overall color tone, and such. You crop the photo. And if you are a fashion photographer, you do so for dozens of photos, out of, say, a thousand.

Now with what right do I say that there is an infinity about such a photo? Before I justify that claim, let me justify a much easier-to-justify claim, namely that there is a finiteness to all computer algorithms--whether in our phones or, through the so-called internet 'cloud', in a computer owned by somebody else. Why is it so that anything shifted around by an algorithm--a filter, a touch-up procedure--such as Photoshop is full of--becomes 'finite'? Because the digital is just that: finite. An algorithm is a set of rules, a finite set of rules, for shifting data around, digital data.

Before the algorithm, the photo reflected reality, and reality is beyond the digital, beyond the finite. But once an algorithm has 'touched it up', it has done something at once drastic and subtle, at once serious and nearly invisible, namely to rob the relationship between the photo and reality of any existence.

Some would argue, isn't that fine? A little escape is healthy. And I totally agree: a little escape is healthy; it may even keep the doctor away. So you switch on a game, or a scifi movie, or another fantasy

movie or movie made with a more realistic tone, or you read a novel, or a set of short stories--and in all these cases you indulge to perhaps sweetly 'escape' reality a little bit; and the mind may feel relieved. But if you close the book, or turn off the game, or switch off the movie, and you are no longer certain whether you are in the game or in reality, it is no longer an escape, but a mind-condition that in its mildest cases are called 'confusion' and in more severe cases lead to apathy or depression.

So the context of the 'fake' situation--the indulgence into the 'lies' of a good novel, or the 'realistic' illusion of a game, is good when the context is clear and when you can step into the context just as you step into a bath, and step out again and get your clothes back on again and move into reality again, refreshed.

Now reality is infinite, I claimed. And a photograph that hasn't been messed with by an algorithm has, if not its own infinity, at the very least a reflection of this infinity. This infinity is something we in a way take for granted as we gain consciousness as kids: we regard the world around us as flowing on with an interconnectedness that is beyond any fixed rule-book. Now a philosopher may come around and argue, say, at high school level, that this complex, infinity-looking reality may in fact be an expression of something humanity may one day discover to be more digital than what is until now understood. So may it be. Yet, as far as we know, the

play and dance of light and water and fire and earth and air and body and mind and trees and birds and animals and history and machines and money are all parts of a cosmos which is completely beyond the finite--in other words, it is infinite.

And why does that matter? Because once the world is experienced as a whole, once our lives are experienced as flowing whole in movement, into which we seek to connect some causes with some effects, by being, as it were, modest relative to reality, to truth, we come to be more and more able to navigate this life. It is a fool's mission to dismiss truth or brand it as the name of one's own program, ideology or software platform. It is by the hard-to-achieve scientific humility relative to the world of experience, also subjective and felt direct experience, that we gradually come to chisel out some hard-won truths, and from these we may more and more masterfully accomplish what we aim at, and what we aim at may be more in tune with reality than what it otherwise would have been.

When we appreciate the infinity of reality, we also appreciate that the mindfulness we are given as infants, and which evolve with us, has the stamp of this infinity itself. And that is the natural. Natural = infinite. In contrast to all this is that (fairly paradoxical) term, 'Artificial Intelligence' or 'AI' (which is paradoxical for, as we have just seen, intelligence relies on the infinite while artificial here refers to the digital

which is pr definition finite).

So it follows that, obviously, all forms of 'AI' should be neither used nor further developed by anyone, given a moral attitude; now this morality is not necessarily fitting with the commercial agendas of technological companies or the supervisory agendas of certain types of governments, left or right, --but there it goes. And in order to loosen up, can there be any role for the so-called, 'AI fake' (which is an unnecessary expansion of the term 'AI', since the 'A' stands for 'artificial' which in praxis means 'fake').

And, yes, of course. But only when it is called such, and when one doesn't have the risk of the snake of AI to escape the obvious cage

connection with the infinity of reality, which means it looses connection with itself.

"Do you see humanity as having a good future? Are you an optimist?" The question is upon us all who read the news, characterized not just by AI but by wars started by politicians who are afraid of loosing their jobs, and a society characterized by technology that gives power to some on the expense of giving such power to a proportion of humanity.

The only possible approach to answering such a giant question, I think, is by means of intuition,--ie, a leap of that intelligence inside which is deeper than reasoning and beyond mere guessing, which springs from the infinity we are born with in relationship to this



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it must be put into, for humanity to have technology serve itself rather than the other way around. The 'AI fake' can show us a pathway to more imaginative fashions; to new scifi stories; to new ways of bridging what seems unbridge-able in reality. A small doses, the 'AI fake' can contribute with a dash of creativity. Too much of it, and the mind looses

reality. Humbly, by this intuition, I find, having long quested into it: for sure, yes. All will work out nicely--"AI" is just an infatuation-with-the-artificial phase we're going through. The future is not as mapped by statistics. The quantum leaps of history are before us (and I don't mean "quantum computers").

Aristo Tacoma

Videos and photos, brain and being

Have you ever encountered a photo that made you feel that something just 'solved

itself'? Something that took you out of stress, gave you leisure, a sense of all making suddenly more sense. A moment of stillness--but of the ripe, creative kind. So a photo, like a painting, or a drawing, or a fantastic piece of music, can be like a meditation--a holiday of the mind, taking place perhaps while in the midst of other things.

A sudden moment of clarity, real clarity, a sense of overview--insight--awakening to your own natural intelligence--these things typically go together with what the brain scientists talk of as 'coherence' between the various parts of the brain, and the various forms of activities--waves, whatever--that the brain radiates. A form of synchrony--or "symphony", if you wish to be poetic. The turmoil-like stress-fluctuations that criss-cross the brain in a mildly frustrated mode may change and the mode of the brain may be more holistic: and at such times, there is, as psychologists report, have I read, a tendency for learning to take place faster, for insights to go deeper, and positive changes have a more easy time to take place.

This 'change of mode' is something that it seems children, when happy and laughing and playing and learning seem to dabble in quite a lot esp. before puberty, while to adults it is, typically--statistically--a more rare phenomenon--although not at all impossible. It is just somewhat more demanding.

And let us note that the 'change of mode' is not a

mere 'change of emotion'. It is not a mere switch of mildly or strongly negative emotions to positive ones. Not that such a switch is meaningless. It is just that it is something very different.

The change of mode from what we can call a mildly or not-so-mildly frustrated sense of being to one in which (as also A. Maslow called it, in his philosophy) there is a 'sense of abundance'--an "abundance mode"--in contrast to the "deficiency mode"--is more than change of feeling, more than change of perspective or 'gestalt'; it is a deeper and more profound alteration of the sense of existence, --a sense of transformation of consciousness-- although such words might seem pompous or even meaningless. But whatever words we may use here, it is not a mere flip of one emotion for another.

The flipping of emotion can be triggered by many things, and one of the most effective emotion-flippers that, so far in the technological evolution of human society, we --ie, humanity--have come up with, is that of the video-- or movie-with-sound--especially when this is fairly new, has some surprising elements or features about it, and triggers straight into something you already were at least a little bit emotional about. So a video can flip emotions --and indeed many other things can do so, but a video can be massively reproduced in this society and so flip rather massively the emotions of a multitude. And indeed this is at the foundation for much buying-action or at

least a hopefulness on behalf of the advertisement industry that they have a way to efficiently hypnotise at least a portion of the buying behaviour of a portion of humanity that way.

Videos, despite their obvious aptness in triggering emotions, may not be as efficient when it comes to the change of 'mode' of mind; the movement from a more frustrated sense of existence to one in which an overview and a more sanguine sense of existence is felt. For that, the more meditative approach, less full of the fast-and-somewhat-surprising triggers of emotion and more so that it brings together that which in some way may have been 'torn apart' in consciousness. Not so as to say that 'everything is positive', but rather so that the grounds for frustration seems to fall away while grounds for a more relaxed, more leisurely sense of cheerfulness--and even dance--can emerge. This sense of dance and wholeness can arise in many ways, and sometimes may be impossible due to life circumstances for a long time--but typically, what is required is a meditative presence of something of really high quality--or what is experienced as having such high quality.

If you at all dabble in brain research--a very valuable thing to do, for anyone, in my opinion--you won't have to look long to find articles like the following. The very respectable "Nature" scientific journal published, for instance, in July 2020, the following article by Daniel C. Richardson et al: "Engagement in video and audio narratives: contrasting self-report and physiological measures". In this, listening to a story were shown to have deeper physiological effects on a person than watching a video. And in another study, reading a story was found to be much similar to listening to a story as far as brain activity goes. In sum, less is more, when it comes to brain activation.

Now if it is the case that one read story can say more than one videographed story, it may also be that one gorgeous photograph can say more than a video over the same. A video, whatever it is called, is a succession of quick flashes of still photos, as we know--and it takes at least 25 of them per second to give the retina of the human being an experience of 'fluid' movement; and the sense of there being a little bit of realness to it is enhanced

by appropriate sound. Now this juxtaposition of images is in a sense an appeal to emotion to see things in a certain way: but it is also a signal to the brain to lay off any attempt to go deeply into any photo, for it is soon to be replaced with another one, then with another one, then with another one--as if the source of these images were uncertain of self, and as if it is on a pathway of escape --whether or not a joystick or something similar to that can 'interact' with the sequence. It is still a sequence that is more or less 'thrown' at the person. And so it passifies the person. The person may not quite believe in this passification,--but this may be a confusion as to just what sort of response it's about. The emotion the video, the movie, the 'reel', the 'animated' story or '3d game' or 'meta game' or whatever we call it conjures up may be real enough, and lead to intense action. And yet the brain may be rather passive, --consciousness rather unaffected.

Not so with a gorgeous photo.

A gorgeous photo, as a great piece of art, the fantastic painting or drawing, or a whole landscape, or a piece of music (and in rare cases where the videogrammer has an experience of wholeness and finds the means to convey it) can do something that a video rarely can: to change your feeling of the whole of life, not just a bit of it.



may do it mathematically well, they may be rather



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COMMENT

On the hidden ocean

Aristo Tacoma

As one who has grown up with science on all sides, so to speak,--near a university and with university folks often in the house--I know only too well that many scientific studies are characterized by an eagerness on behalf of the scientists to interpret results in a certain direction: they

cautious in drawing conclusions, but the whole ship, so to speak, of interpretation is typically weighing many tons and may not reflect nearly all nuances.

I say this because, as far as I can tell, scientific research on human sexuality has scarcely begun. This is echoed in culture, which, though sexuality dominates from the sides, so to speak, it has not a serious stamp on itself, whether in science or in society. Add to that the condemnations of sexualitty rampant in many cultures, whether religously based or founded on more secular or political ideas.

There is a way in which sexuality and intelligent creativity belong together, and, as far as I can tell, has

always done so, in ways which are subtle and complex and which rarely are talked about in rarified and adequate terms. Of course, many who have read their Freud etc have said things that give a flavour of credibiliity to sexuality in this or that way. For instance, they may have suggested that such and such person—perhaps Picasso, Dali--'channeled their sexual energy or libido'. So, there, at least, sexuality has got some reputation--'energy'. But energy is also adrenaline, electricity, caffeine – and **oil**. Energy is not necessarily subtle.

Even in cultures that to some extent honor sexuality as divine, such as in the tantra/chakra traditions, there is still a tendency to say: sexuality is an animal instinct, and lower than the golden impulses of the compassionate heart. It is the raw, sometimes aggressive force that also has procreation as part of itself. Now there is no denying that some forms of testosterone-driven action can have an aggressive slant or even involve killing; nor is there any denying in that procreation can be, and in fortunate circumstances can be intended to be, a beautiful result of healthy sexuality with mutual benefits.

But in one way or another, every one of these types of attitudes to sexuality, as just

mentioned, appear to me to be mere aspects of what sexuality is all about. To me, it seems like we have an hidden ocean here--sexuality--and that, for reasons of fear, haste, prejudice, have got into the habit of focussing on geometrical features of some shapes in that ocean near the shore, overlooking, in the process, the majesty and presence of the whole hidden ocean.

There are exceptions: there are those who have honored the oceanic vastness, but they have somehow too often become marginalized in how society have plowed on to discuss sexuality eg in political terms.

Let us try here, motivated by this background, to set some records about the concept of sexuality straight—so to speak. Here:

Sexuality is not merely an energy, it is a shaper of energy. It is not merely an animal energy, but something which connects to the most humane and most soulful of all feelings, namely compassion; and it does so in its fascinating and sometimes mysterious mingling with the appreciation for beauty tinged with cosmic spirituality. Sexuality is not merely an orientation or attraction or an energy that goes this way: it is a source of mental events,

intuition, intelligence, creativity and order so as to make action magnificent and esthetical. Sexuality is not merely tied up to such orders of health as are connected to human procreation: it is, while perhaps fuelled by human beauty, something that touches on and indeed deepens every form of technical, logical, intellectual, physiological and procreational capacity that a person possesses. The awakened and realized sexual energy is a mental and spiritual peak, far greater than a merely physiological response of the body—just as the greatest joy of sex is not in the physical climax but in the long dancing activity before that--a peak that nurtures the refined aspects of our minds and heartfelt feelings, and rejuvenates the skin and replenishes a fresh outlook on life and a bright sense of the future.

By the way: There is some scientific evidence for one thing that ties beauty to sexuality in a way that may not to all be entirely obvious. A study [reference for anyone who is interested can be provided] indicated that poly-activity is statistically favoured to a far greater extent by those who are typically considered beautiful. So!

concept of "life force" in context of modern scientific advances?

Aristo Tacoma

Most fashion photographers would emphatically agree that life force is a substantial thing and that some models emanate it to an extent one should wear an UV filter to avoid a burn. Perhaps they are not wholly wrong. What does science say?

Before the view of the human being as a machine was seriously explored with the advent of modern biology, a typical view, surpassing religions, pervasive for instance in Buddhism but with a more personalized content in Christianity, Judiasm, Hinduism, Islam and with all sorts variations in other religions and in shamanistic religions, was that the distinction between a living human being, and that of a body that is no longer alive, is an ineffable, immaterial yet real component sometimes called "life force". In the 1980s, the seminal thinker David Bohm, in his "Wholeness and the Implicate Order", argued forcefully that modern physics has surpassed the mechanical assumption in modern biology and allows, yet again, for something immaterial yet real (he called it 'the implicate').

Here are some of the hundreds of concepts that may be lumped together, with more or less precision, to equate "life force":

ki, chi, qi, logos, prana, atman, udana, psi, tao, etheric body, self, spirit

With our computers, to describe whether the computer is working or not, we do not seem to need any esoteric concept. If it is working, it is working due to cause-and-effect interaction between its components. And if it is not working, some of this interaction has, at crucial points, broken down. No need to bring in the concept of life force there. And this is indeed how a portion of those engaged in medicine and modern biology views the human being. If others in their profession, who may belong to a faith, begin to talk of "life force", the former group is known to quickly call them out for talking of something without "scientific backing".

Due to also computer-inspired modeling of physics models of the universe--and due to ever-more awe-inspiring scientific results as to the almost infinite complexity of the human being--we have seen enhanced willingness of scientists across all domains to think anew about these matters. Confer for instance the Discovery Science channel with its hugely impressive series "Through the Wormhole" narrated by Morgan



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Freeman, which, for years now, have documented a fascinating variety of views about us, the universe, and mostly everything in between, without clinging to a particular belief and without trying to use the authority of science to argue just in favour of one interpretation of the available empirical data.

How does this tie in with politics? For a while in 20th century, for instance after the rather harsh form of ideology shaped by a reading of Karl Marx, through Maoism, took over most of China (with a bit of the ancient pre-maoist China still existing with its original buddhist culture intact, the place that the Maoists never took, namely the country Taiwan), it seemed that a huge swath of the political spectrum had become wedded to a mechanistic, tough form of view of the human being, leaving nothing of credibility to views that could lean toward "the-religion-which-is-opium". In the view of the good Maoist, to speak of any concept synonymous with life force was as good as being a religious zealot and thereby a "counter-revolutionary".

However, gradually,--and everything evolved rapidly

as regards marxist-inspired political views after 1968 with the hippie blend of rock, Guru meditation and socialism--even China's form of communism has adjusted itself as to life force. Not only is Confucius, philosopher of the emperors, elevated to a near-spiritual top status in China, and the life-force-dominated practises of Acupuncture and Shiatsu and what not have got stellar status as complementary approaches to 'Western medicine', but also, yet carefully and as its Tibet politics show, in strongly biased ways still, even Buddhism has got the official stamp of being pretty much a good thing when titrated by a hierarchical leadership such as Confucianism. And by all this, life force is again a kosher (or shall we say, a good-comrade) concept in all of China.

To answer the question, in some not too-small subcultures within the physics community today scientists would nod to the potential reality of "life force", but while the physicists do so with scientific arguments, those who do so in the camp of biologists and Western medicine don't yet sit on any powerful arguments within their own domain for "life force". In some people's view, the liberation of biology and medicine from the clutches of the mechanistic conception of the human being is as far into the future as the fall of the Roman Empire was at the time of Ceasar.

As a after-note, it is of interest, perhaps, to recognise that the only ultra-dialogic large religion in existence is also the only large religion that doesn't appear to work anywhere on the planet politically, as for large countries, in its pure form. Its conception of the universe as 'all beings are equal' and pervaded with life force and karma is extraordinary cozy but all political realizations of these appear to call in, whether from another religion or from a political mastermind, a hierarcial approach in which some are given more leadership roles than the rest, and the ultra-dialogical approach of anarchistic zen is vaporized. Thus, for instance, in democracies in which buddhism is popular, typically there is also a hierarchical voted-in leadership which can be inspired or even dedicated to such as Christianity, or which is consciously defining itself as secular in the religion-tolerant sense.

Regardless of current camps of mainstream science and politics, artists--and fashion photographers tend to regard themselves as artists--tend, in my opinion, to regard the question of whether life force exists as purely hypothetical. That force is what is gripping about their profession.

iB

Is there any
virtue to the



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the T.N.S.

[True Nonsense Section] Coax Your Day

Text Aristo Tacoma

An alternative way of winning over all contingencies in a world of technology and not always that much breathing-space.

The intended glint in the eyes makes perhaps TNS the right place for this text-which inevitably, given the nature of its theme, has a slight moralistic streak.

[1] Misuse news: turn news into a meditation station

To coax your day into a state of elevated consciousness, you need meditation. One part of meditation is forgetting your self. Yourself. You know, your ego. In our perspecitve, that is exactly what news are for. Put on nice music, get something soothing to drink, and dig into reading news on the web on a large screen. Don't overdo it. Scan. Browse. Take snapshots of different angles. Like a prime minister, muse over things you have not the slighest interest in, like why this group thinks such-and-such about another group in your land.


(the) baby needs (new) shoes

A phrase said aloud when one is hoping for good luck in a game of chance, especially before a dice roll.

If I roll a seven, I walk out of here with \$30,000. Come on, the baby needs shoes!

Come on, number nine! Baby needs new shoes!

See also: [baby](#), [needs](#), [shoe](#)

"CITE"  McGraw-Hill's Dictionary of American Slang and Colloquial Expressions Copyright © 2006 by The McGraw-Hill Companies, Inc. All rights reserved.

[2] Beginner's Mind

Whereever you are living, it's the first day you're in this town. You are here to explore it. Open your touristy eyes to the gray street so they become pathways to the mysterious unknown, ample in potential, rich in fresh opportunities. Whatever place you live in, it's a hotel. Cosmically, that's right of course. It may not be Waldorf-Astoria, but in a larger perspective,

we're all booked in.

[3] Turn off AI, take an algorithmic approach

Ie, do some numbers game,--like, be a nerd and do some programming. In the 1970s, people discovered a disconcerting fact about programming--which in its purest and noblest form is of no use to anyone--and is not about words, but about playing games with numbers--namely, that it promotes artistic creativity, and, worse, sexual prowess. Maybe 'cause you let your x, y and z relax in the background when you dabble into the algorithmic. That's also to give you the emotional upper hand on these days' tech

hype: whenever anyone says 'artificially intelligent' think 'algorithm'; because--for duck's sake, that's what it is.

[4] Arrogant about radio and TV

Most radio stations aren't good when they do TV; in fact, some, like BBC World News--with all respect, we're not out to patronize--do TV so bad it's impossible to listen to them with the same relish and delish one

can listen to the radio. Solution: put on the radio. Most TV stations, on the other hand, are so bad at making sounds that whatever glamour put on their screen suffer for that reason. Solution: find the best-looking TV station and turn off its volume. Added price: there is something frustratingly seductive-in-the-wrong-direction about TV that largely vanishes by splitting sound source from photon source. And for love's sake, don't do news via social media. Keep some lines in your life.

[5] Pavlovee yourself: reward 5 minutes of unbelievably boring tasks by 30 minutes of

exciting tasks

Every one of us has to do such as accounting, and **if you have a life, accounting is dangerously boring** to an extent which, to a healthy person, is psychiatric. Solution: find a really fascinating task, as different from accounting-- or washing the floor--or whatever it is you've had for too long on the to-do list--as can be,

and dangle it as something you permit yourself to do as a reward after a few minutes of the task that seems to squeeze the last drops out of the life lemon. And make that a cycle until you can, with great pride in being good at getting trivial tasks done, strike the unwanted task out of the 'to-do' list.

[6] Go hungry to bed: The healthy kind of skinny

Fast and use a mirror, not likes numbers, to look at yourself and decide where and how you should exercise. Breakfast = break the fast. So fast. Restrain social media to some times pr week; and get the salt ready and squeeze your eyes in addition when seeing likes numbers.

[7] Get physical circulation

Ie, not merely 'exercise'--five times pr week. Walk.

[8] Shift city smell and worse

Unless you're fortunate enough to live in a place where you can smell clean saltwatery air, get to such a place regularly--even if only for an hour; even if it takes all day to get there and back and nothing else gets done. Do two bad things on occasion: be sure somebody smokes classy tobacco beside you--it can even be you--and get UV -- though never a burn -- on your back, on your legs, on your face. Photons, dude.

[9] Get tantric circulation. Huh?

It's physical/esthetical job that enhances, shall we say, your number games. Not something you wanna spell out in most circs. And we won't here either, but it has got to be done. Otherwise ffs something is not, you know, circulating.

[10] Meat is plant-driven

Eat if not meat, at least blend protein variations. Don't take anti-headache pills 98 out of the 100 times it isn't bad enough; drink only because when is extremely unsocial not to, and resist the idea that life gets as nice as M&P California Dreaming by becoming a pothead; and indulge instead in ever-more-clever approaches to take caffeine, schisandra, ginseng, eleuthero, B12 and what not in excesses. Those seeking to elevate mind should do [9] instead of clobbering the brain and fattening body with unquantumish substancies that the street says makes you 'high'--the right word is 'low'. Never mind if you have lost the instruction book.

[11] Baby [you] needs new shoes

Talking of pain-killers, it's a state of mind. Don't have to be Jimmy Choo but no harm if it looks that good. Not just shoes. Look=energy.

Want some big timeless (ha!) words from BERLiNiB behind closed doors as it were? On repeat? OK. Here we go:

FASHION IS THE UNFOLDING OF THE ESTHETICS OF MATCHING WORLD, POLITICS, MORALITY TO THE INWARD SURGE OF PINK FLUIDITY AND GETTING A BUSINESS FROM IT AS WELL: the industrial modelling babes #ja #pinkfluidity #gracefully

BACKGROUND:
FINE ART, Dali, Henry & June, and LGBTQ+ in all its variations are schooltext stuff and trivially integrated in a health and beauty and sensuality and fitness and wellness consciousness of a modern young human being

FOREGROUND:
Excellence in esthetics; in touch; in relaxing hyper-well-trained muscles; in freedom from fear; in feeling relatedness; in crossing old morals when they no longer make sense; and being ready to kiss the flower

MANIFESTATION:
In wellness meditations in which the beauty of the human being is celebrated by the subtle indications that the freedom to unfold is now

#ja #pinkfluidity #gracefully

Fashion models in wellness cover editorial for BERLiNiB 2023/B are, in alphabetical sequence:
Anna Airoldi, @annaairoldi and Sabrina Machoo, @sabinamachoo
Fashion photographer is Paolo Machoo, MUA, hair styling, the models themselves.
Stylists are Airoldi & Machoo
General styling adviser: AT
Fashion brands: Benetton, Brooks, Labello, Lancaster, Tilly Weill, Terranova, Yamamay.
Location: Lake Como, Italy



June 30th, 2022:
the first time ever in Instagram's history anyone used #pinkfluidity and it was used for BERLiNiB cover editorial posting for 2023/B BERLiNiB by @berlinib

Beauty Style Fashion

