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Spring
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fashion
2025/A

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BERLIN

Cover model for our
BERLiNiB 2025/A issue
is fashion model
Brilynn Hart

2025/A BERLiNiB

The logo consists of the letters 'i' and 'B' in a stylized, blue, blocky font. The 'i' is smaller and positioned to the left of the 'B'.

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BERLiNiB: Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, **Being, Liberation** and **Nibbling**. Concept by Aristo Tacoma alias Stein Henning Braten Reusch
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The sequence of the editorials inside the magazine is more or less determined by when they are made. All can watch the transmutation of the preview into the completed published online magazine. All editorial photos are made for or by the magazine, & shown after agreement with model.

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Aristo Tacoma

In iB: founding editor; and often stylist and photographer

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**Fashion
Models
in BERLiNiB
editorials
in this
issue**

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**TREND
FASHION
REPORT
by
Nathalie
Sophia
page 7**

Age:
Before the onset of covid19 in 2020, this magazine 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:
Brilynn
Hart**
@brilynnhart
page 19
[USA]

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Themes of beauty, style and fashion include:

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

**Buffet-
oriented
meals,
ovens and
health**

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

Fashion
illustrations
for Spring 2025
on this and the
next two pages
for BERLiNiB
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Palette by
Aristo T.

Palette compiled by BERLiNiB. Credits: trend-setting SS25 runways
August to October 1st '24 runways by Vogue



Go Spring 2025:
skin and navel and
metal and fabric
and color



HT: half-transparent

They're not
jogging on the
Spring2025 runway.
They're walking
leisurely, but
with bodies that
have been toned
through much
training; and with
leisurely worn
clothes, designed
with intense
concentration to
look effortless
and carefree, but
with a power-
message about
women



Z. Gu

Black
transcends
seasons; the
cuts reflects
the potential
geopolitical
changes; and in
contrast to all
that, with pale,
spring baby
colors comes
in a widely
different
note -- a sort
of sensual
pure love-is-all
hedonism which,
surprisingly
enough, is
coherent with
all the power-
show



iB

Z. Gun

Spring summer 2025

Fifteen trends

that will rule
the upcoming
spring/
summer
season

Fashion report by
Nathalie Sophia
BERLINI
Fashion
Correspondent,
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Illustr.:
Aristo Tacoma

The
Spring/Summer
2025 season
proved to be
quite the show
for
individualism.
Creativity and
the ability to
cater to
different
audiences seem
to run rampant in
the world of
trend prediction
and the
unceasing "AI".
But creativity is
pleasant sight in
the midst of an
increasingly
artificial way of
creation. After
all, the idea of
"smart" trend
creation is not
at all what
fashion is
intended to be.
As a story of
moments and
temporary
infatuations,
fashion is meant

to be served
with a hint of
irrationality and
lack of greater
consideration for
utility. It should
be bold and born
of individual
strokes of
genius. Like with
art, the designer
and their unique
touch cannot
ever be
replaced.
Inspirations
based on one's
experiences in
life, the art and
music they
consume, the
places they visit,
their dreams and
desires, as well
as their
regrets--all
those shape an
artist and their
way of creation.

1. Elegant break of symmet ries

The message:
Asymmetry equals
dynamism and
modernity

Get inspired by:
Alaïa, Tory Burch,
and Christian
Dior.

Asymmetry is a
great way to
break up the
traditional look

of a garment,
giving it an
unexpected touch
and a modern
feel. Of all the
ways one can add
some dynamism to
a garment, this
one is the most
simple yet never
underwhelming--
it's like messing
up a perfect
garment in the
most organized,
precise way. It
looks
particularly well
with otherwise
classical styles,
as the simplicity
of their form
allows the
asymmetry to
shine, but it's
also often used
to strategically
cover certain
body parts and
uncover others.
Most brands
associated with
modern
minimalism use
this trend often,
particularly this
season. Just look
at Courrèges,
Alaïa or Proenza
Schouler.

At Ferragamo,
the fun,
asymmetrically
shaped necklines
played well with
similarly
altered
hemlines. The
last look, made
out of red
leather,
featured an
asymmetric





neckline, visible stitching, and a hemline with an extra layer, creating a wave-like shape. Prior to that, a powder pink dress, that appeared to be rearranged on the body with sleeve-like details present--one at the shoulder, the other at the waistline. The Attico also had plenty of asymmetry to go around--most impressively in the form of party dresses and a lone suit in grey, which featured a blazer with its lapel shifted to the side. Look no. 11 was equally impressive--a mini dress made

of three different shades of brown fringe, strategically tied in various places to create a garment that remains intact. For more fun necklines with an asymmetric shape, you didn't have to look far--another Milan-based fashion house had a go at it just one day later. Bottega Veneta presented coats with lapels shaped like asymmetric, billowing clouds. The most spoken about garments from their show were surely the skirts with one pant-leg, although I'll go for an asymmetric neckline over those any day.

Side note: speaking of Bottega Veneta, its designer

Matthieu

Blazy was just announced as the new creative director of

Chanel.

Never saw that one coming, and I can't say I'm particularly convinced just yet. Then again, Blazy is very modern in terms of his fashion philosophy--a true graduate of the Belgian fashion school--so if he added elements of that to Chanel's offering without completely abandoning the timeless, feminine style of Coco Chanel and Karl Lagerfeld, he might be onto something. The guy worked under Raf Simons, so one shouldn't be blamed for feeling side-tracked. Blazy, although a much different designer profile than Coco Chanel and Karl Lagerfeld, is likely the response to calls for Chanel to

modernize its offer. Lagerfeld knew how to do it brilliantly, but since his passing, Chanel has been lagging in that aspect. At Bottega Veneta, the brand code required Blazy to focus more on leather and modern minimalism. At Chanel, these two are not particularly significant, so a lot will have to change for him. Not to mention, he will now enter the territory of haute couture--as far as I know, this is something he has never done before. I hope that the offer he presents is something along the lines of the romantic dresses with lace details from his Fall/Winter 2023 collection at Bottega. In a way, I think he has the silhouettes down; it's just a matter of how well he can mesh them with tweed and a softer color palette and whether he will overdo the concept of keeping things interesting with some odd details.

2. Subdue d florals

The message:
Flowers wither
too

Get inspired by:
Versace, Fendi,
and Antonio
Marras.

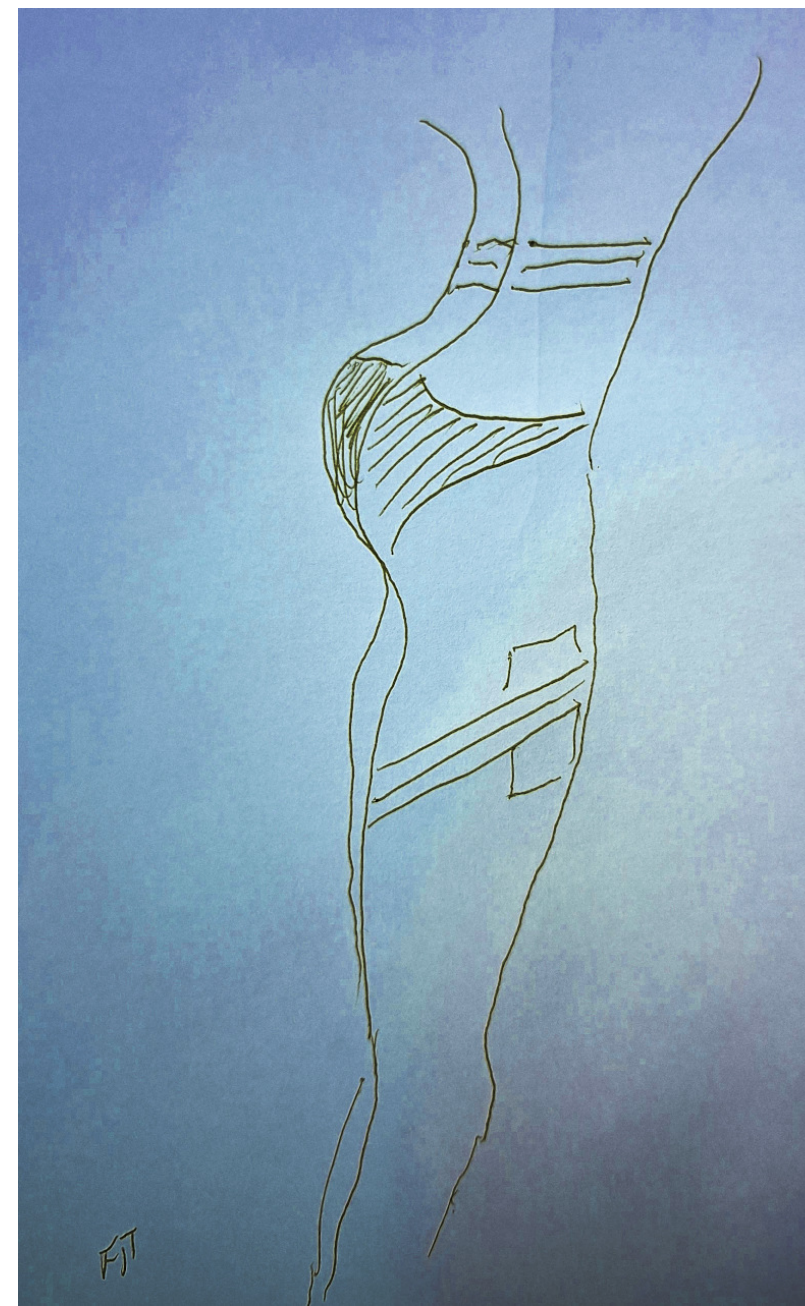
The floral trend
for the
spring/summer

season is a must. It often comes in bright, fun colors and large sizes or created in 3D to replicate their vitality. This season, the flowers are more subtle and less filled with life. There is something aged about them--the subdued colors, the slightly undefined shapes. It's almost like those bedsheets at a grandma's house--this season's florals bring to mind the uninterrupted, slow-moving life of the province. Like nostalgia, despite its subtlety, they have plenty of charm and a unique, timeless personality. Chloé--the resident cultivators of girly fashion--presented an array of flowy maxi dresses in pretty floral patterns. Most were shorter in the front--perfect for some summer breeze to slip through without compromising in the volume aspect. The prettiest one of

them all was the closing look--a washed, powder pink dress with sheer print in brown and turquoise. It had some ruffles decorating the top part of the dress, an empire waist, and plenty of volume in the back, which brought to mind a parachute.

Rodarte committed fully to florals--both in lace patterns and in prints. A stunning white set of an ankle-length skirt and a belted blazer with puff sleeves and embroidered, ruffy hems gave major nostalgia and total class. The perfect little outfit for a garden party, Southern US-style. At Saint Laurent, the flowers were darker, with a distinct boho feel. Inspired by Yves Saint Laurent himself, the collection was a blend of masculine office wear and classic 70s with plenty of dark florals, maxi skirts, and leather to go around. I will completely ignore the existence of

the third part of the collection because I cannot comprehend why he would do this styling-wise. Like Ghesquière at Louis Vuitton during covid--if untreatable neurosis had a look, that would be it. Back to the good stuff, flowy maxi dresses and tunics in black, green, and brown, some livened up by golden threads woven into the fabric.



The ultimate
modern hipster.

3. Back to the seaside

The message: City
fever is real

Get inspired by:
Rabanne, Proenza
Schouler, and
Louis Vuitton.

What's your alter ego--mermaid or sailor? Stripes, nautical ropes, anchors, or mock fishnet... no matter which you pick, this season all types of sea-inspired trends stand. Stripes are not the easiest of prints--it's easy to make them a bit gimmicky, but if you want to commit to them, this is the season to do so comfortably. For a more subtle touch, a nautical rope will serve as a great substitute for a belt, a fun twist on a strap, or a beautiful base for any accessory. Fausto Puglisi at Roberto Cavalli committed to this trend fully, exploring many different elements associated with the seaside--from fish nets to sunsets. The first bit of marine inspiration in Fausto Puglisi's collection at Cavalli was nautical rope, used as decorative elements in dresses with side cutouts and

accessories, such as belts and bags. A cute bra with rope straps and a knot in the middle definitely belongs in a dream wardrobe for a summer getaway, while a trench coat with an extra layer reminiscent of a fishing net suits a slightly colder climate. Look nr. 19 consisted of a stunning mini dress made of fishnet material decorated with tiny shells, which one cannot stop themselves from falling in love with. The second half of the collection was dominated by prints of sunsets, angry waves, and the depths of the ocean, plus some mermaid-styled dresses. These prints looked

best on jeans and chiffon dresses, particularly the one with a high neck and long angel sleeves (look no. 32).

Missoni played around with stripes in different colors, sizes, and textures. What caught my eye was the knotting of striped pieces of material. Look no. 8 was made out of knotted stripes of blue and red fabric, with the ends let loose to form something akin to fringes (another recurring trend for the season). For a bit of surfer style, you can look into Abra--a Spanish fashion brand by Abraham Ortūno Perez, which gained the attention of Rosalia and Charlie XCX.

Their collection was heavily inspired by surfer suits, with suede and leather jackets mimicking the style of a surfer suit. Some of the looks featured matching tight-fitting, above-the-knee shorts, and others--stunning short sarongs made in leather. Certainly, this interpretation of the marine trend is much more fun than some simple striped body; no offense Maria Grazia Chiuri.



4. Neutral palette

The message:
Minimalism is old
money

Get inspired by:
Philosophy di
Lorenzo
Serafini, Max
Mara, and Mark
Kenly Domino
Tan.

Summer fashion
is also much
about light
colors and sheer
fabrics.

Minimalism opens up plenty of opportunities, be it for a more fun silhouette or the addition of fun accessories. It's underestimated and elegant--kind of aristocratic dressing. Pantone did select a cool brown shade as its Color of the Year for 2025, naming it "Mocha Mousse" and although its shade is a bit on the darker side for summer dressing, it's a clear indication that neutrals are on the rise. Besides, the obsession with brown has carried well into the spring/summer season from the previous fall/winter one. Last year's peach shade was already a rather subdued choice, so to pick a shade of brown the following year shows that the color palettes are to be even calmer this year compared to last. In Milan, a fashion week spot that we often consider the most lively and colorful of the main four

fashion capitals, Alberta Ferretti presented a collection mixing shades of white and ivory with accents of bolder shades, such as sunset orange, electric blue, and deep pink. The neutral color palette complemented the flowy chiffon dresses and skirts beautifully, enhancing their angelic feel. One of my favorites from the show was a beige-colored mini dress with cutout sections filled with sparse embroidery featuring leaves. It has a Greek goddess feel to it, but its short length and cutouts give the dress a more modern feel.



Courrèges may have stuck to black for the most part, but bits and pieces of white and

beige were present and I cannot fail to mention look no. 37. It was a stunning monochromatic set of a tiny crop top with a straight neckline and bare back paired with a half-skirt half-pant. Its

engineering is quite complex to explain--it looks like a pair of flared pants, but as the model moved, a sense of fluidity was present. Its charm lies in the low waistline, crowned with a thick band and subtle welt pockets. It was a

significantly more modern offering than that of Ferretti, which perfectly showcases the versatility of neutrals.

Another standout piece was a beige dress from Alaïa (look no. 15). Its asymmetric silhouette and

smart drapery gave the dress plenty of movement, while the detail of a disjointed top added some sensuality.

5. Office and improper buttons

The message: Break the mold

Get inspired by: Rokh, Stella McCartney, and Prada.

As we approach summer, few enjoy speaking of work. The desire is to leave the confines of the office and embark on a journey to one of the summer reprieves, such as the seaside. This season, much of the workplace fashion will follow the traditional themes of oversized fits and softer, more feminine silhouettes in pastel or neutral colors. The stand-out trend, however, is office wear that reflects the franticness of the fast and furious corporate life. One can mess up even the most proper piece of clothing by applying asymmetric cuts, leaving the edges of the garment raw, or tucking a blazer into a skirt, just like IRO did. In Tokyo--a country known for its strict work culture--Pillings showed silk blouses with cut-apart sleeves, improperly done

buttons, or dropped shoulders, which paired nicely with slacks with a slight sheen. Connecting these garments gave off the feel of the perfect balance between feminine elegance and youthful rebelliousness.

Prabal Gurung presented a pair of stunning suits--one in light brown, another in soft peach. Their formality was broken down by sheer, draped blouses, mixing the masculine shape with feminine tulle. Paris loves a good revolution, and that applies to workwear as well. Loewe went all in with bell-shaped skirts and blazers, of which a cute white piece with visible tears through and a black lapel collar caught my attention. To minimize the impact of its bold shape, a simple pair of black slacks and flat dress shoes were used. Acne Studios used knitwear

heavily--tying a cardigan over the shoulder of a model already wearing one. In fact, even her pencil skirt was made out of a grey sweater. Geeky V-necks and cardigans had small tears and uneven hems, while suits were presented unbuttoned and with nothing underneath. Talk about a scandalous outing; then again, it's quite an easy way to turn a suit into an after-work party outfit.

6. Plaid-- grunge edition

The message:
Rebels never
sleep

Get inspired by:
Acne Studios,
Collina Strada,
and Marine
Serre.

Plaid is a
fall/winter hit,
but as far as
summer goes, it

was never much of a thing. There's something so cozy about it, whether we talk of flannel shirts or woolen scarfs and suits--it's natural to associate such a heavy print with the colder days. This season tho, we have plenty of plaid to go around, and it typically comes in the style that was championed by Nirvana during the 90s craze for grunge music. This version perfectly connects the elements of tradition and rebelliousness, opening multiple avenues for creatives across the world. The look that instantly comes to my mind in Ralph Laurent's no. 83. A blue buttoned-up plaid shirt layered with another open one in a slightly darker shade and an asymmetric skirt reminiscent of a scarf tied around the waist. The whole thing was finished off with a matching tie and sandals. Oddly, it seems

on brand for the usually elegant Lauren collection. There is an element of femininity there, but the tie gives the look a masculine feel. Previous to that, the runway was graced by some fun patchwork featuring denim and plaid.

Another favorite of mine was a plaid, semi-sheer maxi skirt from S.S. Daley--a British brand by Steven Stokey-Daley. Due to the designer's heritage, one can expect some form of plaid action, but his interpretation was much more contemporary than one could expect. The plaid appeared light with its white and red color and flowy silhouette, while the addition of a tank top highlighted its modern feel. To speak of plaid and not mention Burberry would be a bit inappropriate, so while I found the majority of the collection beyond generic, there were some menswear sets

that looked quite nice. As far as womenswear goes, the best look by far was no. 42, featuring brown plaid pants with a low waistline, big side pockets, and ankle ties. These paired nicely with a trench jacket adorned with a fun bow-like collar and a shorter front.

7. Athleti c boom

The message: The
Olympics left a
mark

Get inspired by:
Off-White,
Christian Dior,
and Casablanca.

Subsequent to one of the most followed Olympic Summer Games in history, fashion designers respond to the global call for athleisure-driven fashion gems. From polo shirts to track-inspired suits, rugby shirts with

padded shoulders, or football-inspired socks--all of these appeared on the runways for the Spring/Summer 2025 season around the world. Yuhan Wang made a nice little mashup of a variety of those with a distinct hint of cute, girly energy. A rugby-styled shirt with large padded shoulders had an overlay of tulle with some pastel-coloured 3D flowers. A striped baseball shirt was placed over a crop top with a kitten on it, while knee-length football socks gave the heels they were paired with some quirky energy.

Off-White, which for the season moved its show to New York, played around with some tracksuits and leotards, creating tight-fitting sweatshirts with a distinctly feminine feel, enhanced by their pairing with semi-sheer pencil skirts with a tied

detail at the waistline. Ralph Laurent and Lacoste--fashion houses known for their polo shirts--incorporated those into their otherwise more sophisticated offers. Lacoste made a case for a fitted polo with side cutouts and a twist on a polo shirt with parts of the collar missing, while Ralph Laurent created a maxi dress out of a polo shirt and added some color into the collection with a striped long-sleeved polo.

8. Pretty in pink

The message: Femininity is timeless

Get inspired by: Miu Miu, Alaïa, and Akris.

Aside from the neutral color palette and the classic splash of color, which this season frequently comes in orange, red, and yellow, a silent contender for the crown of color of the season has emerged. Powder pink--super girly and quite the hit in recent years due to its connection with Y2K fashion, which was all the rave in past years. Due to its pale shade, it's not a color that appears

intimidating or like it would overwhelm the entire outfit. Its pastel shade gives plenty of room for interpretation--girly, sensual, playful, or elegant; nearly every major fashion wholesaler has been quoted mentioning that customers seem to enjoy this color most. Its clear association with femininity provides strong symbolism that may be used to enhance the qualities of a garment or counter them, like in the case of masculine cut suits such as the one presented by Prabal Gurung. At Self-Portrait, it appears in the form of a girly knitted cardigan with bow details and flower-shaped pearl buttons, while at Erdem, we're getting a mix of feminine sensuality and retro fun in the form of flapper dresses, including one with a plunging neckline and plenty of silver embellishments. Even Balenciaga

made room in its collection for a splash of pink in the form of a bandeau bra and opaque tights pretending to be pants, which was always a big hit in Gvasalia's repertoire.

Patou's entire show was quite the eye candy for me. Guillaume Henry named his collection "Rose", and although pink was not a predominant theme, the concept refers to the femininity of French actresses--their elegance and effortlessness. One of my absolute favorites was a pink mini dress--sleeveless, made in pink tweed, and finished off with a dropped waistline with a wide belt. Its girly feel was countered by black accessories and a chunky chain necklace with a big, heart-shaped locket. All commercial gold. Another more subdued pink addition was a shirt with a wide collar paired with a matching scarf--another

big hit. Although Patou rarely captures my attention, this season they really outdid themselves

9. Low necklin e

The message: Say it with your chest

Get Inspired by: Saint Laurent, 16Arlington, and Stella McCartney.

Low necklines and unbuttoned shirts are not for everyone. In fact, this trend is mainly for girlies with less fuller figures or some special occasions. It's fun tho, there's no denying that. If there is any

time to try it, summer is perfect. The heat and the general necessity to step out with less takes the sting away from such an outfit, even in a more casual setting. A fun rendition of this trend includes "accidentally" forgetting to put on a shirt underneath a suit. Christopher Esber showed quite a variety of plunging necklines with the first one being a grey vest tucked into a pair of matching slacks. Professional--arguable, boring--never. There was also a white asymmetric dress with pretty draping and a slightly crooked neckline with small buttons, which gives plenty of room in terms of how low one wants the neckline to be.

At Max Mara, a variety of suits, most notably in brown suede, were styled with open white shirts and tiny bras, giving the otherwise classical

collection a bit of youthful energy. Haider Ackerman at Tom Ford made a case for the modern rendition of the 70s, in true Tom Ford style, which shaped quite a chapter in the story of Gucci. Shirts with scarf collars and string ties paired beautifully with fitted suits and a long shirt-like dress in sheer black fabric enriched with sequins highlighted the glamorous aspect of the collection. Certainly, Ackerman has much more to offer, but for that, we should wait until his next collection for Ford, which, instead of a presentation, will be held as a regular fashion show during Paris Fashion Week.



10. Straight from the bedroom

The message: Sex is always in fashion

Get inspired by: The Attico, Erdem, and Balenciaga.

On the topic of sexy dressing, there is more to look forward to than just a low neckline, which may not work for all ladies out there. A good corset never goes out of style, and neither does lace, especially during the spring/summer season. And so, after seeing the emerging trend of hot pants last season, it was pretty much a given that we'll only go bolder for the Spring/Summer 2025. Boudoir dressing, sheer lace, and garments that cover nearly nothing are back

on the runways. It's a bold look, but the charm of lingerie-inspired clothing is that oftentimes, you can layer them to create a more demure look. At Luis de Javier--a Barcelona-based designer who gained the attention of one and only Riccardo Tisci--lace was the predominant theme. The opening look featured cute lace thongs, exposed by the low waistline of simple black slacks. In the next look, the silhouette of the pants remained the same, but this time, they were in white, sheer lace.

As far as accessories go, stockings in black leather designed to appear like lace were an absolute eye candy. Will putting them on be a pleasant experience? Probably not, but which fashionista isn't willing to suffer a bit for a special moment like that. At Nensi Dojaka, a bra is the perfect

completion of any outfit. A stunning mocha-coloured set of fitted, knitted pants and a simple bra with extra straps, including one at the waistline, stood out. A larger selection of seer bodies and shorts followed, along with corseted dresses, such as a black leather number with shaped cups and a stripe of white tulle to soften up the sexy, bold look of the dress. Add a few sheer dresses with stunning draped tops, and your collection of lingerie-inspired wardrobe is complete. To give the trend some more pizzazz, Wiederhoeft created a more theatrical rendition of the trend. Red carpet looks? Please, thank you. A stunning beige dress with a corset top and visible lining was merely a start. What followed was a beautiful body in sheer black fabric and subtle floral print at the

bottom of the bra cups, a grey sweatsuit-inspired corset, and a beige set of a corset and a mini skirt with white lace lining and golden bows. For a more rebellious touch--a black corset layered with something akin to a chain-link fence adorned with metal lockets. Talk about a fashion moment.

11. Polka dots

The message: Stay cute

Get inspired by: Acne Studios, Ashish, and Valentino.

For a reprieve from a sexier look, one can always go for a classic print, like polka dots. It's the perfect blend of retro chic and playful charm. There is something very youthful about polka dots, but at

the same time, a chic dress or a skirt suit with tiny white or black dots, just like the ones popular in the 50s, carries an air of feminine elegance. Think Marilyn Monroe in The Seven Year Itch or any time Princess Diana wore a dress with polka dots--pure class. Such a feminine, retro trend had to find itself in Nina Ricci's collection. The first thing that caught my eye was look no. 17, featuring a mini, strapless dress with some ruffles on the side. To complete the look and give it a more modern feel--some sheer black tights, chic black heels, and a scarf wrapped tightly around the neck and the head. Another fun piece was a dropped shoulder blazer dress in white tweed with a fun, asymmetric bow-shaped collar and tiny black dots.

Dots were a plenty at Carolina Herrera too; that plus houndstooth and florals. A

stunning draped minidress, similar to the one at Nina Ricci but in white, definitely stood out, as well as some classy white shirts with black dots. Romance Was Born played around with the silhouettes some more, creating many eye-catching asymmetric pieces. A one-shoulder dress layered to form strategically spaced out ruffles was a charming choice, while polka dots made out of tiny crystals at Atlein added a more fun touch to the trend. A stunning black dress with a slit across the torso and one side of the skirt tied together by silk ribbons was paired with heavy black below-the-knee boots to create a slightly bolder version of the polka dots print.

12. Parach uting extraor dinare

The message: Voluptuous garments can be casual too

Get inspired by: Jason Wu, Issey Miyake, and Uma Wang.

Extreme volumes in the context of garments are often associated with either the very creative, conceptual designers, like Comme des Garçons, or ones that explore eveningwear and frequently present gowns. Other than that, oversized

garments are merely a play on size and rarely alter the shape of the garment in a way that doesn't expand its proportions evenly. The parachuting trend is different tho--it lacks the playfulness of odd, unnatural shapes and the grandeur of an evening gown. It's a casual, wearable trend that evokes ideas of utility, as well as an adrenaline rush and a sense of freedom. The same concept of weightlessness of the experience is transmitted into the comfortability of the garment, giving it a weightless feel. Albeit a more adventurous hobby, the way it was interpreted this season is very girly and fairytale-like. Billowing, draped skirts in pastel colors walk a fine line between something a minimalist would appreciate and a more adventurous fashionista would identify as the perfect base

to build. At Alaïa, whose collection I already mentioned cause it was just that good, the voluminous bottoms were a plenty. Semi-sheer harem pants and heavily pleated skirts, riding low on the hips, particularly the ones in pale yellow and mocha brown wool, were beyond dreamy, while puffy, cloud-like silhouettes completed this sky-themed collection. To close things off, we got a few pastel-colored taffeta sets inspired by sweatsuits. Their puffy bishop shelves were a clear reference to parachutes, and so were the harem pants in black and white with stunning draped waistlines and matching bandeaus.

Stella McCartney went all in with dreamy, parachute-inspired silhouettes. Two stunning dresses in periwinkle

blue and white definitely stood out. The chiffon dresses got their creative touch in the form of the front hemline of the skirt being lifted and sown into the straps. With their plunging necklines and semi-sheer fabrics, they are the perfect blend of feminine sensuality and youthful charm. At Andréa Damo, a little gem in the form of a brown mini-dress appeared. Look no. 8 was composed of a halter neck dress with a bubble skirt--the shape was cute and girly, but the dark shade of brown and thicker fabric choice gave it a hint of safari style. For a more worn, casual look, I highly recommend a pair of washed jeans from Zoe Gustavia Anna Whalen, who is one of Rosalia's favorite up-and-coming designers. The jeans are extra wide with a raw waistline and pulled together with a simple string,

which looks amazing with a simple wife-beater top.

13. Scarf s go crazy

The message: No item is seasonal

Get inspired by: Nina Ricci, Ganni, and Tom Ford.

Scarfs are such a winter accessory. Or are they? In fact, the emergence of 70s boho chic brings forward many trends that enjoyed little love over the last few years. One of those is a slim scarf. Slim scarfs wrapped around the neck are a bit like choker necklaces, except they have more softness--instead of a more sexy, 90s-inspired rebellious feel, they carry more elegance and timeless charm. We all know how one typically wears a scarf, but this season, designers decided to give us more food for thought. At Diesel, scarves were merely an idea, as they served as a more conceptual inspiration. A variety of leather pieces with a plaid print were finished off with plenty of fringe, draped over the shoulder to form a fun scarf. It's a really cool touch, which blends the concepts of

cowboy style and modern rebelliousness. Scarfs were also heavily used in the last section of the show, with plenty of prints and tied details matched with busy prints. Dresses styled like sarongs, bras made of strategically tied scarves, and bags and shoes wrapped in scarves for extra texture... It was a great display of the versatility of this accessory. Bibhu Mohapatra--a New York-based Indian designer--spoke about being inspired by Patti Smith. He enjoys finding a muse for each of his collections, and Patti Smith is the perfect one to channel in a season that celebrates individuality. Her style is not easy to describe in one word, but she is known for effortlessly cool looks with a heavy dose of androgynous chic. The look that instantly caught my eye was a midi, beige skirt with floral

embroidery and a sheer black body with a plunging neckline. To complete the look; a scarf with crescent and stars embroidery, wrapped around the neck. It was one of few looks that blended modernity and retro influences well, which Mohapatra is still looking to find the balance of.

Although I wish I could ignore it, out of diligence, I must mention the Valentino show. Look, I loved Pierpaolo Piccioli. He is such a talented designer who fits the concept of Valentino perfectly--elegance, femininity, and a hint of romance. It's not just due to my bias that I dislike the collection created by Alessandro Michele; it's also because there is nothing Valentino about it--it's just more of him. The aesthetic he championed for Gucci, he now forces onto Valentino. Are

some of his pieces attractive? Of course. Is he loved for this 70s, geeky style? Certainly. Was Valentino in need of a rebranding? I doubt that. Has the brand shifted its aesthetics often enough in the past to assume that playing around with its identity is harmless? A hard no. Would some Qatari investment fund, which owns the majority of Valentino shares, understand the importance of maintaining Valentino's identity over giving a stage to a designer who was previously popular and earned Gucci plenty of money? Questionable. Hopefully, Michele will grow into the new fashion house and shift his aesthetic slightly in the coming seasons. Hedi Slimane was able to do that as he traveled from Saint Laurent to Celine. All side topics aside, from a purely

aesthetic perspective, there was a stunning paisley printed scarf with deep red feathers shown as part of look no. 25. A similar one was made in emerald green with small sequinned embroidery, shaped like flowers. That emerald green one wasn't too un-Valentino-like, so I'll count it as a small win.

14. Smart layers

The message:
Brave the heat

Get inspired by:
Rokh, Miu Miu,
and Bottega
Veneta.

Despite layering being a winter thing, early spring can definitely deliver some surprises in our hemisphere. In fact, even in summer, evenings are nowhere near warm enough to brave the weather without a light layer on hand. Layering is a great way to add more texture and depth to a look. It's also a must when speaking of smart clothing, including the back-to-school trend, which, despite school wrapping up during this season, made a surprising appearance, often intertwining with the athleisure trend. It's also the opposite of the "no shirt" trend,

which shows that this season is one of the most diverse in the context of what is in fashion and what isn't. At Ferragamo, we had a ballerina theme going on, so plenty of bodies layered with leotards and wrapped cardigans made an appearance. There was also a stunning khaki brown suit with a mock second layer and a scarf detail. Another outstanding look for me was look no. 15 from S.S. Daley, which featured a brown corduroy suit, a white shirt, and an extra layer of wooden beads that formed a vest.

And even tho we often think of layers in the context of the upper body, layers are applied to the lower body as well with one of the hottest trends of the season--skirts on pants. At Ami Paris, this trend saw the creation of stunning khaki pants with a wide belt and an open skirt layer over them. Paired with

a simple ivory shirt, it became a modern rendition of an office classic. Courrèges worked on a more seamless blend of the two, starting from dresses layered with straight pants, before connecting the two into one with a strategic piece of fabric across the pant legs.

15. Mod mini

The message:
Give your mini
some retro chic

Get inspired by:
Emilia
Wickstead, Sandy
Liang, and Coach.

Mini dresses are always in fashion. It's just a matter of the print, shape, and color. This season, we saw plenty of straight lines and extra short lengths. In this way, a mini dress turns more chic without compromising its feminine appeal. Equally popular are skirt suits with mini skirts, also evoking the nostalgic, chic style championed by designers such as Mary Quant and Andre Courrèges, as well as the fashion icon Twiggy. At Rabanne, such dresses were modernized by extra texture. Look no. 16 was made of connected circles that looked like

large, more substantial sequins arranged in an ombre pattern, going from beige to pink. There was also a similar dress made from metal balls in silver and gold. Patou--which I've mentioned in my section about the trend of powder pink--showed a stunning baby blue set with a matching blazer, which ended in the perfect place for the large belt seen into the dress to be visible.

At Self-Portrait, we got one in white tweed with side cutouts and a pearl-lined neckline and waistline, and another one with a keyhole neckline adorned by two cute bows. Then there was JW Anderson. As expected of this brilliant creator, no mod mini could be left unmodernized. For starters, we got a print that mocked sweaters with large buttons down the front and then one inspired by a sweatshirt.

Throw in some actual knit and pink sequins, and you have a complete selection of modern mod minis at your disposal. Anderson finished the show of with a mini printed with an introduction to an essay on art and design by Clive Bell--a 20th-century art critic. This was his reset--a clean page before he starts another journey into fashion creation.

Extra: Plot twist

The message: Just
be yourself

Other notable
trends: Fringe
galore, Tule
fantasy, Flapper
girl, Long trench,
Butter yellow,
and Boho suede.

When we speak of
trends for each
of the seasons,

we have a predetermined idea that certain things will be in fashion and others won't. This season, it seems like everyone is doing their own thing. Sure, we can pick out a variety of recurring trends, but with such a large pool of designers to watch, it's easy to focus on particular patterns and overlook the power of the individual touch. In the end, fashion is all about the personalized touch. The pool of available brands is even smaller than that of different customers, each fitting a certain archetype to some degree but also having their own personal preferences, body type, and habits, which shape their choices. There is also the transformative aspect of fashion--one can be a certain way during the week and feel like they want to be someone else during the weekend. It's all

about you, really. Designers feel that way too. Their position has significantly increased over the years and they are now able to explore their own little niches more freely; no matter if they design for their own brand or bigger fashion houses.

Chanel does what it does best--tweed. Rokh worked with reconstructed tailoring with a hint of lace and 3D florals. Look no. 18 featured some slacks with a reconstructed waistline and a cropped jacket made of 3D flowers--all in red. Fits the trend of office wear but with more emphasis on the feminine aspect rather than the predominant androgynous look. Isabel Marant has a bit of Native American obsession with plenty of suede, fringe, and moccasin boots. Alessandro Michele is doing him at Valentino, and Sean McGirr is giving us a

modern Swan Lake wardrobe. Dior explores swimwear and racing gear, while Versace goes crazy for wild 70s prints. At Gucci, we got a bit of 60s with Jackie O in mind, complete with skirt suits in bold prints and wide-brimmed sun hats. Anything one dreams of is available. The best testament to a) the inclusivity of fashion, and b) the complete over-saturation of the market. Enjoy!

Nathalie Sophia

iB

2025
fashion
Being
your
best

BERLINiB
2025/A
Cover
editorial

Fashion model: @brilynnhart



Trending
now:

focussing your
own power

Spring 2025: the
first steps into
the next quarter-
century, unlike all
previous quarter-
centuries



Spring 2025:
Being Your
Best

Cover
fashion
editorial for
BERLINiB
2025/A

Fashion
model:
Brilynn Hart,
@brilynnhart

Fashion
photographer:
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MUA, hair
styling by
Brilynn Hart
Stylist is
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Torres at
@danielajay
fashion

Fashion
brands in
editorial
include:

Molly
Bracken
@mollybracken_
official

Molly
Bracken Girl
@mollybracken_
girl

Lili Sidonio
@lilisidonio_
official

Hollister
@hollister

Under Armour
@underarmour

Converse
@converse

Louis Vuitton
@Louis
vuitton

Kendra Scott
@kendrascott

General
styling
advisor:
Aristo
Tacoma



<<[..] When you tell someone that you're happy to see them, you are saying something meaningful. [..]
The fact that ChatGPT can generate coherent sentences invites us to imagine that it understands language [..] but it has no intention to communicate. [..] There are many things we don't understand about how large language models work, but one thing we can be sure of is that ChatGPT is not happy to see you. What makes [..] a linguistic utterance is the intention to communicate something. [..] What I'm saying is that art requires making choices at every scale [..].

--Science Fiction writer Ted Chiang, winner of Nebula, Hugo and Locus awards, in the The New Yorker magazine, August 2024









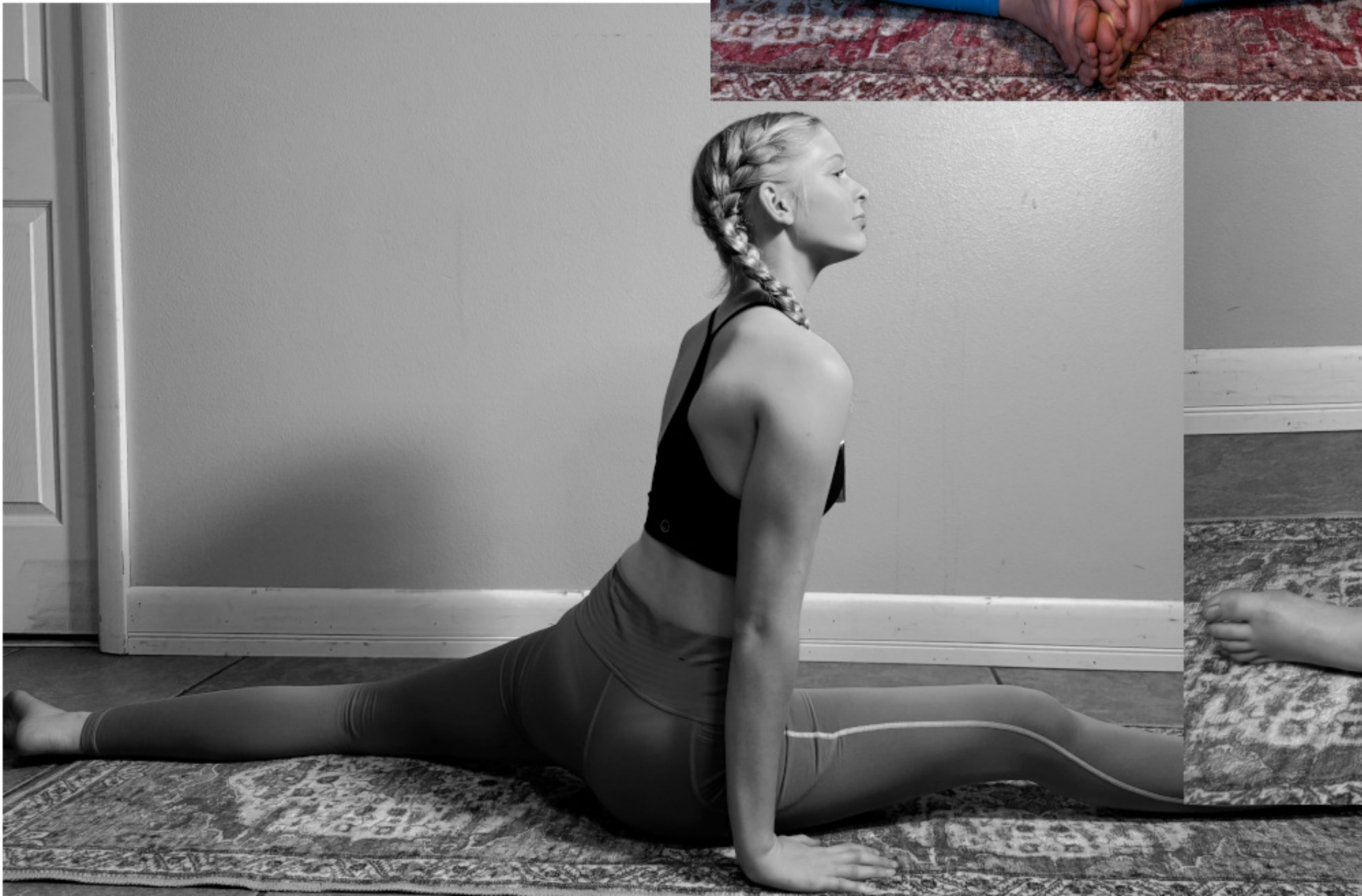






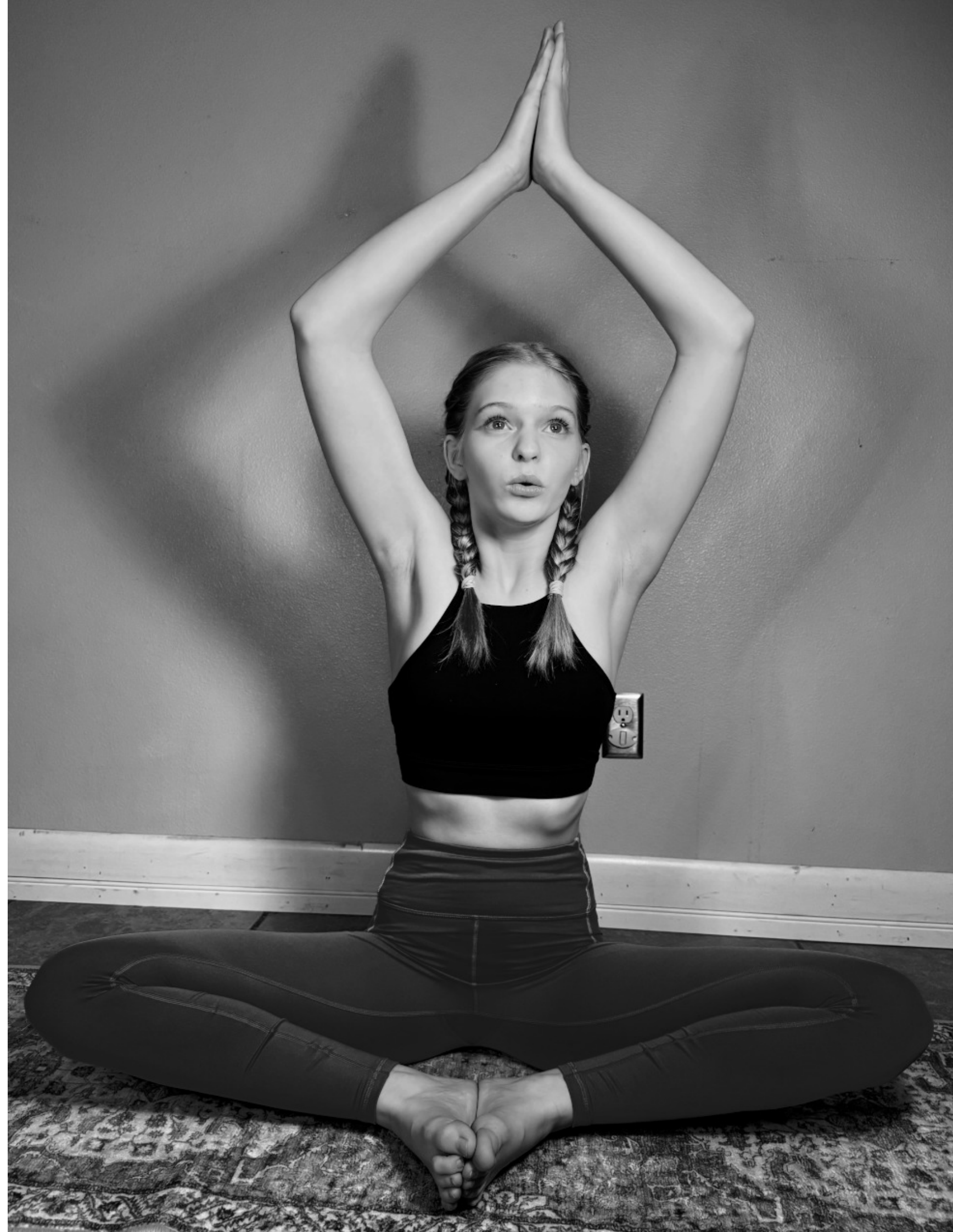












"I think one of the main overall style shifts that we're noticing is the move toward individualism, and it's sort of as a response to this era that we were in over the past few years of hyper-minimalism and really stark looks that leaned on neutrality and logo-less designs and really discrete dressing."

Madeline Hill and Anna LaPlaca
in [whowhatwear.com](https://www.whowhatwear.com), November 2024

























There's a new way of being chic in town ... it's called ARACHNE

In Greek mythology, Arachne was renowned for her exceptional weaving skills, but also for her rebellious spirit. She challenged the goddess Athena, known for her mastery in weaving, to a weaving contest. This act alone showcases Arachne's nonconformity and defiance of traditional authority.

During the contest, Arachne's tapestry depicted scenes of the gods behaving poorly, mocking their power and arrogance. This bold choice further highlights her rebellious nature, as she dared to criticize the divine.

Ultimately, Athena, angered by Arachne's audacity, transformed her into a spider as punishment, condemning her to weave webs for eternity. Despite this, Arachne's spirit remained unbroken, as she continued to weave, albeit in a different form.

Crochet, weaving, and similar crafts have long been associated with domestic feminine practices, passing through generations, as a form of both craft and original self expression. However, beneath their seemingly delicate nature lies a rich history of empowerment and resilience. While the outcome of the contest led to catastrophic consequences for Arachne, her defiance symbolizes the strength and independence of women in pursuing their creative endeavors despite societal constraints. Through crochet, weaving, and other crafts, women continue to weave stories of resilience, creativity, and empowerment, echoing the spirit of Arachne's legacy.

By naming our crochet store after Arachne, we are drawing on her legacy of independence, creativity, and defiance. It's a fitting homage to a figure who embodies the spirit of feminine rebellion and artistic expression.



ARACHNE

We're talking
handmade
fashion

@crocheterie_arachne

Prices start at €35. Enquire for our latest designs.



Fashion model: Mathilda Lour

Fashion photographer: Erick Seban-Meyer

from one
the teaching
moment to
of
the next,
Chr. Dior
intensity
of style



Fashion model
in this
Spring'25
BERLINiB
editorial:

Mathilda Lour
@blanche
winterwise

Fashion
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Erick
Seban-Meyer,
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MUA, hair
styling:
Thomas Robert
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Mathilda Lour

Assistant for
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and styling:
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Location:
Studio LVDLB

General style
advisor: Aristo
Tacoma

Layout
inspiration:
Classic
Christian Dior
thinking on
style

Brands in
editorial
include:

Armani
@emporioarmani
Jean Paul
Gaultier
@jeanpaul
gaultier
Jonak @jonak
& Other
Stories
@andother
stories
Paul Smith
@paulsmith
design
Sportmax
@sportmax
Versace
@versace
H&M @hm
Mango @mango
Zara @zara

All Dior quotes
in this
editorial
are composed
of sentence-
elements
from the
classic 1954
book on
styling and
making
fashionable
clothes by
Christian Dior,
first
published by
Cassell &
Company,
London, 1954,
entitled *Little
Dictionary of
Fashion*.



Indivi-
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Chr.Di-
or



[...]
first,
study
yourself
[...]
Chr.Di-
or

[..] the
couturier's job
[is] to make you
perfect
Chr.Dior





[...]
distinct-
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natural-
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care, [...]
simplici-
ty
Chr. Dior

[...]
fashion
is
emphasis
[...] on
loveliness
ss
Chr. Dior



[..] the
only
rule [is]
good
taste
Chr. Dior



Spring '25 colors are, when not black, grey, white, metal, or navel/thigh/breast-transparent, dark hopeful pastel with a touch of grim red and yellow; and where it is regarded as the cutest of cute and chic things to have overtrained shoulders and athletic thighs

style,

self-aware,

Spring 2025 as exemplified by, and/or generated by, the likes of super-singers like Billie Eilish and Sabrina Carpenter, sees the sophisticated young geeks--oh yes, pure in lifestyle, environmentalist, self-aware, ready to pose and call out on unethical things in this world--as ready to consider their serious take on life as perfectly compatible with being absolutely uncelibatic.



/../
woman
is /../
the most
lovely
thing God
has given
the world
Chr.Dior



/.../
elegance /.
./ depends
on care
Chr. Dior







/../
romant-
ic,
simple,
young
/../
Chr.Dior



[..]
understand
well [..] your
personality
Chr.Dior



[..] it fits with your

figure [..]

Chr.Dior



[..] good
grooming

[..]
simple

[..]
unclutter-
red lines
Chr.Dior





[...] no
elegant
woman
follows
fashion
slavishly [...]
if a
particular
new line
doesn't suit
you, ignore
it [...]
Chr.Dior



/.../

nothing is
nicer

[than] a
black

[suit]

/.../


Chr. Dior



{..} love
purity {..} in
line
Chr.Dior

[...] cuffs
[are]
background
for lovely
wrists
Chr. Dior





././ improve
yourself ././
by all
means /and/
be yourself
Chr.Dior

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SpringPower

<<From the palest of mint green and baby blue to sheer blush pink, this palette created a soft counterpoint to the masculine trend.>>
Alexis Wolfe in
www.elle.com on
Spring'25

Fashion model Kayla Nolte



Luv Ur Skin
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adidas Originals
@adidasoriginals
NanaMacs @nanamacs
lulelmon @lululemon
Kurt Geiger
@kurtgeiger
Rebel Athletic
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advisor: Aristo
Tacoma.

Spring Power
Spring'25 editorial
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at @kayla_carefree.
Fashion photographer
is Kristen,
at @kristen.s.photo.
Stylist: 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





<<[..] in
high
heels [..]
your body
sways to a
different
kind of
tempo.>>

--Manuel
"Manolo"
Blahnik
Rodriguez

'
legendary
high
fashion
shoe
designer





The
constant
happiness
is
curiosity.

--Nobel
laureate
and
author
Alice Ann
Munro,
describin
g her own
life as a
writer

via
www.shawnigan.ca









<<It's about
creating myself,
if need
be getting out
of my comfort
zone,
[...] developing
in the right
direction
regardless of
how fast I get
there.>>

--Kayla Nolte,
who, in
addition to
fashion
modeling and
acting, excels
at such as golf
and
cheerleading
and in daily
gym routine,
practices a bit
of flying











































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-SIZED



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your ever-new avenue Gold Essence
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Fashion model: Paige Sutton

**Spring
2025 and
a new
individ-
uality**





Spring 2025 and a
New Individuality:
BERLiNiB 2025/A
editorial

Fashion model is
Paige Sutton,
at @paige.nicole.10
Fashion
photographer is
Kristen
at @kristen.s.photo
MUA: Paige,
stylist is the model
herself (and her
team)
Contributing
stylist is Mariter
Torres
at
@danielajayfashion
Fashion brands in
editorial include:
Molly Bracken
@mollybracken_
official
Molly Bracken Girl
@mollybrackengirl
Lili Sidonio
@lilisidonio_
official

Stelle Activewear
@stelle_activewear
Zara @zara
Hollister
@hollister
Hot Topic @hottopic
Madden Girl
@stevemadden
Jefoo Eyewear
@jefoo_official
BTartbox Nails
@btartboxnails
Stedman Pro guitar
@stedmanusa
General styling
advisor:
Aristo Tacoma









<<I don't
see
myself as
a pop
artist.
Like, when
you hear
'pop',
you're
like, "Oh,
bubblegum
, jumpy
little
girly
stuff" and
I feel
like,
"Uh-uh.
That's not
me.">>
--Billie Eilish

..
Promoting
Peace, Love,
Unity,
and Respect
through
heavy beats
and
turntable
matches ..
--Francesca
Sterlacci at
[www.universityoffashion](http://www.universityoffashion.com)
.com







weird
thing
to
say.>>
--Sabrina
Carpenter

<<I've
always
just
tried to
be
myself,
which is
such a





























'oven s and health

Text: Aristo Tacoma
[It goes perhaps without saying that not only this article, but for all content of every kind in this magazine since its start, nothing has nor will be produced with the assistance of the inauthenticity algorithms dubbed "AI"; and we encourage other magazines to take the same stand and readers to prefer authentic magazines.]

A somewhat
fresh and
almost serious
take on how to
encourage
healthy
buffet-style
meals every
day at home
[and annoying
comments on
the dangers of
high-
temperature
foods]

Buffe t- orien ted meals

On the rosy side:
we're talking of a
new way of saving
electricity, space
and money when you
design your ideal
model diet kitchen.
Warning: despite its
content, some might
consider what's in
this article
rational.

<<Speaking of the joke only as joke and of the serious only as serious is surely to have understood neither.>>--Piet Hein

--Danish author, inventor,
humorist, math genius,
designer, etc,ca 1943-44,
freely translated here from
the Danish original--
"Den, som kun tar spoeg for
spoeg og alvor kun
alvorligt, han og hun
har faktisk fattet begge
dele daarligt."

Up through the years there
have been so many crazy
advices about diet--high up
on the top 100 list of
fascinatingly stupid advices
we list such as--'to loose
weight, eat mostly fat'--and
we offer a contribution
here. While it's not so
eminently beyond all sanity
as the 'eat mostly fat'
advice, the advice in this
little essay might make it
to the top hundred list. It
comes along with the

proposition of a new four-
letter word to be shunned by
people of style: o***
[oven]. Seriously? Maybe.

THE BACKGROUND: LIFE IS
COHERENCE AND AVOID FAST-
BURNING IT

What is coherence? In its
word roots, it means
something like 'joined
together, touching'. In an
argument, a coherent
argument means it's good and
logical and without fuss. In
biology, it means health. In
atomic physics, coherence
sometimes means that energy
is more a question of a
probability spreading wave-
like rather than a bundle of
mechanically behaving
particles, and this peculiar
immaterial wave may unfold
in ways we cannot fully
control and which may go
beyond the machine-
description of the human
being. In neurophysiology,
coherence may even be a clue
to consciousness and
intelligence--that which a
computer, of any kind, can
never generate.

A hundred years ago or so,
to 'get a sunburn' was more
or less slang for the most
desirable thing, namely to
get a healthy bronzed look.
Scientists, of course,
worked out that 'burn' is
indeed what happens if it
gets too much UV on the
cells--it detoriates their
wholeness, their coherence,
and that increases cancer
risk when overdone. Then
they took on something else
when in pure form burns on
the tongue--ethanol--and
found exactly the same. The
burning by alcohol also
decreases coherence and
increases cancer risk. It is
not strange, for 'burning'

is almost the opposite
principle than life:
anything that burns is
extinguished, generally
speaking. And, it had to
happen: when they took on
the burning sensation on the
palate of food and drinks
that are simply very hot,
they found exactly the
same--coherence at risk, the
cells may mutate if often
exposed to it, and chances
of cancer increase. Even if
the drink is sensationally
healthy, like mate tea, if
it's hot and a constant
exposure to one's tongue, it
isn't that healthy anymore
due to how its heat can
mutate esophageal cells.

The hot chili 'burning
sensation' is one of the few
types of burns which behave
opposite to the 'cell
shattering' types of burns
of high temperatures etc:
The capsaicin in
chili peppers
boost the immune
system, improves
digestion and--
important for the
model--is a
natural way to
reduce appetite.
Capsaicin, in short,
improves the coherence of
the body. It also helps
protect food in hot weather.

When it comes to avoiding
risks, the clue is often to
think in terms of the
'inverted U' curve. Just as
too far out on the right---
too much high-temperature
foods is low in health, so
also may too little high-
temperature foods be bad for
the health. And indeed
digestion may be described
itself as 'slow burning'.

The trouble is fast-burned food of high temperature eaten direct.

Perhaps wine enthusiasts will say the same about wine--a little exquisite sip in the right moment is infinitely more healthy than none at all, they might feel. And indeed, going outdoors in hot sunny weather with deliciously light and skin-showing summer clothes on may in fact fight potential cell mutations more than staying indoors: both exercise and mild exposure to UV--not in the least on the back, researchers found--stimulate the immune system to get its job done; as does a smiling attitude to life and not one spent on worrying on things.

On the other hand, the theme of kitchen is serious: unless you are somehow situated so that your standard place of eating is a restaurant, your kitchen is really setting the agenda an important aspect of your health for the upcoming years. It must be psychologically right to foster the general sort of diets that keeps the doctor away, and encourages that healthy sort of skinniness.

Perhaps it's presumptuous, but I have the belief that anyone who is really well read into diets will agree that the buffet meal style, in which the person eclectically can pick and choose between a number of various rather healthy options in each meal is far better than the pre-determined meals in which the only question is what part of the dinner plate to eat first--esp if that pre-determined meal is some kind of bags-in-paperbox bought at the deli. But how do you

shape a kitchen so that, in short, a buffet meal approach is that which is more easy than anything else to make?

If something as complicated as a buffet meal is going to be the easiest thing to make, then the giant factor that makes pre-determined meals easy has to be identified and eliminated. It's a four-letter word: oven.

Suppose that you're about to ponder how to fill up some space in a flat, in that area called 'kitchen'--let's say, it has already a fridge with a sizable freezer section, and let's say a bread slice toaster, and that's about that.

AN ARGUMENT AGAINST

MICROWAVE OVENS

A first ridiculous advice is this: no way you should bring in a microwave oven into such a beautiful empty space as an unequipped kitchen. Keep that thing away. And if you have it, unplug it and forget it; if it's integrated in your kitchen, hang a poster over it that says something sensationally irrelevant.

For what are microwaves? These are highly energetic beams that smashes in on the

food. In some cases, that smashing-in is just fine--it just heats and fries the food. And work-arounds can always be found around the fact that microwave heating dehydrates food. But there is one thing--one very serious thing in some people's opinion, but not serious in other people's opinion--for which there is no workaround: microwave ovens smash certain important, valuable, highly nutritious mineral-rich complex molecules. In other words, microwaves destroys the coherence of certain types of complex molecules, esp. when they contain minerals. This shattering of some types of molecules irreversibly transforms the food. Do you want this? Do you want to take the chance of feeding your precious cells with molecules that have been through some kind of splintering process? Just as burned butter carries heath risks, so is microwave treatment of food a heavy-handed treatment of food and not something as yet enough researched over a true long-term. Is microwave slashing of your food molecules your idea of building wholeness and health in your body? In a word, if you're properly fanatical about health, add microwave to the list of things to generally avoid. You don't even have to be very fanatical to do it. We're talking sheer logic.

Wait, we're not done yet. Next we'll tackle the classical oven. Two arguments against it--one medical, one psychological.

AVOID MUCH HIGH-TEMPERATURE FOODS AND DRINKS

[Argument A against any type of oven, including the classical oven]

The next on-the-edge advice is: avoid ovens altogether and go lower in average temperature of all you put in your mouth as seen over a month or so (and get the average down without adding colder stuff; rather modify the upper level). We're talking less mouth scoldings.

Numerous studies indicates, with unambiguous titles and summarized in orthodox places like the National Library of Medicine, that high-temperature foods and drinks have a set of challenges about them. If in doubt, look up such discouraging and demotivating reading as "High-temperature beverages

and foods and esophageal cancer risk, a systematic review", at this governmental website:

pmc.ncbi.nlm.nih.gov/articles/PMC2773211/

Higher average temperature of intake of foods and drinks increases the chance of unwanted cell mutations in the cells between the mouth and the digestive tract. This is still new research but it's quickly becoming mainstream.

And for those who love the contrast between such as a hot steak and an ice-cold drink on the side, there is no secret that it's best for teeth enamel to avoid such quick switches.

This should come as no surprise to anyone who is used to thinking of the evolution of the human being: we are, like, not made to handle all the high temperature intakes so easily thrown at us via electricity in modern society. And typically, when researchers start digging on something they haven't quite figured out before, they keep on finding more and more about it. The morale: be a bit wary about high-temperature foods and drinks. Let even the innocent tea cool a little before you sip it--as a rule of thumb.

A MODEL KITCHEN FREE FROM THE IRRESISTIBLE TEMPTATION OF THE ELECTRICAL OVEN

[Argument B against any type of oven, including the classical oven]

For those who are at ease with their cells and trust that they can handle a bit of this and that and temperature, there's another take on the argument, which goes along these lines: what sort of kitchen makes it relatively easy and effortless to get a healthy variety in each meal--buffet meal style--and where it is in contrast relatively complicated to get prepackaged premade unhealthy fat over-salty fridge dinners from the deli into a ready-to-eat state?

Who can resist, when one is hungry and in a hurry and the freezer is pretty much full of ready top-tasting dinners, to take something from the freezer and throw straight into the oven and

some minutes later dig into the meal as soon it, steamy and hot and delicious, emerges from the oven in a more or less ready-to-eat fashion?

Of course the more deeply wedded you are to your diet, the less you are stirred by such utterly silly temptations. But in a phase of exhaustion, the lure of the oven--combined with the bulging freezer--may sway the mightiest mind from a dedicated vegan course and land four out of seven dinners on something as lacking in style, something as gross as a heavy cheese p***a. [Okay healthy pizzas do exist and if the other 360 or so dinners over the course of a year is non-pizza, I'm sure nothing could be more healthy than the occasional vegetarian-oriented pizza.]

The fact of seeing a fat shining p***a on your dinner table and then discovering that, despite your training, goals, and decisions, its aroma and your hunger combine to water your mouth and, before you know it, your fingers are already moving in its direction--you are in such a moment discovering that you are a human being, not an algorithm, and as Oscar Wilde, with stunning psychological depth, pointed out, it is easy to resist anything as long as it isn't a temptation we're talking about.

In short, it requires more than normal presence of mind to keep to the narrow pathway of healthy dieting.

The oven as box incorporates the essence of decadent desires in all humanity: a way to get sated without effort. We owe it to the tiger, who has perhaps just caught and eaten a sebra or whatever it is that tigers eat for lunch, to have his or her lunch-nap of some 15 to 20 hours. We're fine with that--the tiger's quest for a dinner is almost heroic, every time. It can tell itself that it survived but its pray didn't and that its proteins--or whatever they are called in tiger-lingo--were satisfactory. The tiger has dignity.

The oven could, abstractly, be imagined to be antithesis of the animal: it is the lazy civilized human victory over effort. And yet it is also the thing that, perhaps more than anything, can reduce us to a mere animal state. It is an alter of burned grease which, unless we watch it, is all about wrapping the elevated human being, otherwise ready to conquer the world, in an undistinguished bubble of fat where sofa-sitting becomes the main attraction and almost only action possibility. And in this quasi-civilisation, when we turn on the TV it has ads that promises, at a low price, certain chemicals that reduces your appetite--ha! Civiliation turns us into animals and, at low price, offers us a way to buy ourselves out of it again. We are encouraged to buy irresistible temptations in an electrical format and then buy chemicals to resist those temptations. In the meantime, we--we, the human being who invented the machine--are making of ourselves machines. And some

try to soften this by easy phrases such as, "We are like made of chemicals, so adding a few more through the mouth don't make it any worse." Oh yes it does. It is the degeneration of science turned--a non-scientific machine-image of life which, to the believer is such quasi-science, becomes self-fulfilling. Where is the civilisation in this? As far as dignified style goes, the way it's set up is has as little with civilisation to do as Emperor's New Clothes has to do with clothes.

In other words: the oven is an instrument that, when shiny and from the store looks like it's obedient to you, but we all soon discover that the oven plays the role of the dominant and it nudges you to become the submissive.

The electric oven, far from being a shining emblem of how we have raised above the rest of the animal kingdom, is also--whether through the electronics of a fast-food store or in our own home, the one factor that constantly pushes us to eat like pigs. We may resist it. But we may also revolutionize our kitchens so we don't have to waste energy on fighting pointless electronic temptations.

Obviously, therefore, the properly health-fanatical person of high style should not even speak such a word like "oven"-- except in an art workshop when it comes to burning cheramics, or in a factory when it comes to melting steel, or in an Australian mining company when it comes to creating molten gold to be poured into the molds to make gold

bars. In such art and engineering contexts, the concept "oven" is not only useful, but admirable and necessary. But in the home-food context we've seen-- have we not--that it represents such a despicable development that it ought to by rights create shudders in the refined, health-oriented gentleperson. As such, the proper way of referring to the aforementioned aberration in a home-kitchen context, when it cannot be completely avoided, is proposed to be o***. Being aware of what's what and steering safely around blunt hysteria we insist that the twinkle in the eye goes along with this new and civilized attitude to what should be and should be in a kitchen and what words should not be uttered. Piet Hein is there to guide us.

THE BUFFET MEAL ORIENTED KITCHEN And the alternative to o***

As I take it, and I believe that this is the opinion of quite a few health oriented people, the ideal is to have all sorts of ways of composing the meal so you get the right type of diversity for you--also some hot food--but a wide variety. This is also why people of a health orientation enjoy resorts and hotels where the buffet meal is the way meals are made.

Can a home-kitchen be buffet meal oriented? Emphatically, yes! The clue is to get that altar of heated fat away from the centre. Drop the o***.

The rest is all good: the water cooker. The coffee machine. The electric hot plate or plates-- you know, without the electric o*** underneath it. The WOK and huge frying

pan. The giant casserole. The fridge and the freezer. The corn flakes, the alternative-to-milk drinks in the fridges, the canned vegetables and fish and what not, even the instant just-add-boiled-water minimeals, and the assortment of spices and herbs and fruits and jams and what not.

Even the ready-made meals, like fish 'boil-in-the-bag' really made for microwave o***s make sense in such a context. Without turning on the coherence-challenging microwaves, the huge casserole provides boiling water which doesn't melt the plastic. Or, better, you do away with the plastic altogether and use healthy olive oil in the frying pan.

You can connect this to the top tastes of the most healthy types of bread, sliced and toasted, and use the fridge for what it's worthy in having a very wide range of spreads and jams-- including italian salads and what not. Add to this the most healthy types of canned foods, esp. the ones that are excellent in taste without heating.

The o***-free kitchen naturally provides opportunity for making buffet meals. And these are naturally a bit colder than straight-from- the-o*** meals, for you take time with each. Some are cold, some slightly heated, some hot. You pick and choose. The o*** is not there to help you to get decadent, thank you very much.

This sort of kitchen give you the upper hand in composing meals. It affords exquisite tastes. The classy buffet meal kitchen saves electricity and goes along with encouraging that healthy type of skinny which a model so much craves.



Fashion model Kayla
Shields @kaylaeofficial

Exqu-
isite
Sprin-
g 2025
styles



Fashion model:
Kayla Shields
@kaylaeofficial

Fashion
photographer
and stylist:
Kristen
@kristen.s.
photo

Contributing
stylists are
the model
herself,
and Mariter
Torres at
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Lili Sidonio
@lilisidonio_
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Guess
@guess

Tiffany&Co
@tiffanyandco
Nike
@nike
Amazon Fashion
@amazonfashion
H&M
@hm
Location: USA
General styling
advisor: Aristo
Tacoma



<<That's
something I
think is
growing on me
[...]: happy
endings.>>

--Alice Munro [Nobel
Prize laureate in
Literature 2013]







>>I am [...] most
happy when I
fulfill a scene
truthfully.>>
--from audio
recording of
conversation with
Marilyn Monroe
by Marie Claire
magazine, 1960,
cfr eg
[www.theabsolute
mag.com](http://www.theabsolute
mag.com)







**<<I
always
make it
a rule
never to
look
back.>>**

**Ian Fleming,
author of the
007 character**























DOORS to BODY CONSCIOUS NESS



Fashion
model
Cassidy
Laurie
@cassidy
lauriee



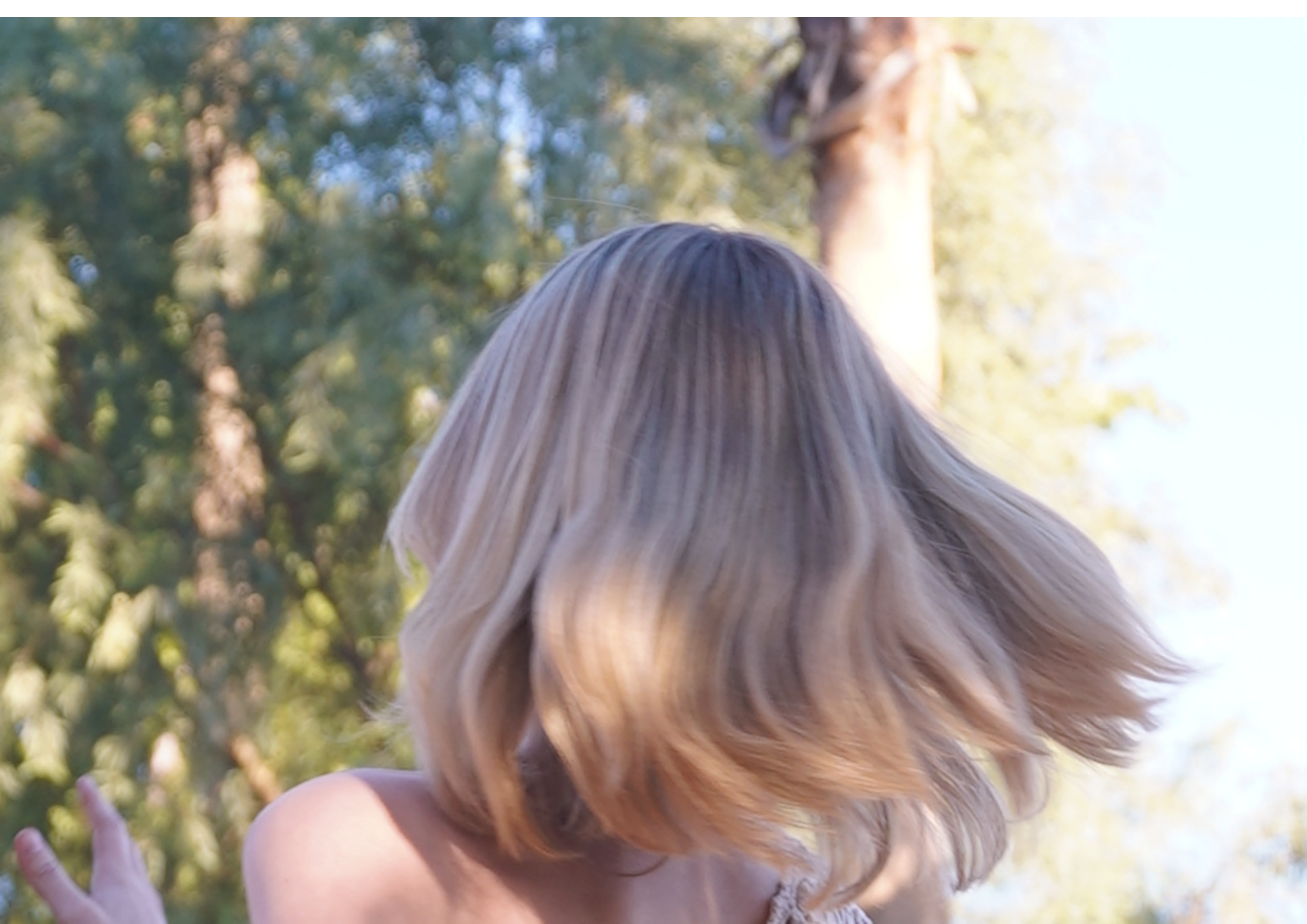
BERLiNiB
2025/A
Fashion
editorial:
Doors to Body
Consciousness

Fashion
model:
Cassidy
Laurie,
at @cassidy
lauriee

Fashion
photographer:
Sav, at
@savyshooter.

MUA: Cassidy.

Stylist: the model herself. Contributing stylist: Mariter Torres at @danielajay fashion	Free people @freepeople SHEIN @shein_us Nine West @ninewest Banana Republic @banana republic Forever 21 @forever21
Fashion editorial: Molly Bracken @mollybracken _official Lili Sidonio @lilisidonio _official	Location: USA General styling advisor: Aristo Tacoma
Talbot @talbots official Aerie @aerie American eagle @american eagle	



<<The meaning of the name of the group, the Doors, lay here, in the desire for such an opening. Jim Morrison, the group's singer and leader, suggested this name for his band with reference to The Doors of Perception by Aldous Huxley. The idea of the doors in Huxley's essay was inspired by the verses from the English Romantic poet William Blake: "If the doors of perception were cleansed everything would appear to man as it is, infinite.">>

Alberto Nones, 2016, Music and Politics,
University of Michigan,
journals.publishing.umich.edu/mp/

















<<But finally I realized that to me, Goedel and Escher and Bach were only shadows cast in different directions by some central solid essence. I tried to construct the central object, and came up with this book.>>

— Douglas R. Hofstadter,
Goedel, Escher, Bach: An
Eternal Golden Braid,
Basic Books, 1979, USA























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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



Recurring
comment

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



Recurring
comment

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



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.

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the T.N.S. [True Nonsense Section]

Text Aristo Tacoma

Tea, Empires and James Bond

I am no expert on, say, history. So when I read a novel and it says something about history, eight out of ten times I believe it--for most likely I have never heard an opinion to the contrary.

And in a certain novel by Ian Fleming--I know it is unscientific, but I have forgotten which, no less than James Bond declares, to his wonderful secretaries in MI5 or whatever it is,

that he hates tea, and--here's the history bit--"Tea-drinking is one of the main reasons for the downfall of the British Empire." That told me two things, first, that the Brits did have an empire and it did fall, and secondly, that, somewhat mysteriously, tea seems to lie at the core of it. As nobody has come to me with a contrary opinion about this since I read it years ago, the idea stuck and I got a little wary about tea.

Better put up with coffee if it saves empires and such, I mean, how important can tea be?

But on rare occasions, my own sensory organs and sense of taste is able to refute

propositions about history. At least, I don't exactly now know if it is wrong that tea in fact did bring down the British empire, but I have just recently learned that there are more important things than empires.

Yes, this has now happened. It was a nirvanic experience--though nirvanic doesn't even begin to cover it--let's say it was nirvanic and heavenly and paradisiacal all wrapped up into one. A single cup of tea--Earl Gray in a cup of just-cooked water--in this particular situation: a sip of it was the first thing my palate touched after a three days fast--no eating at all, and the last day not even drinking

anything. I tasted the innocent cup and the doors of what-it-was-again were flung open, if you know what I mean.

The aromatic intensity of the encounter with that cup of tea--in such a state of hunger and passionate thirst--was so piercingly pleasant that I at once gave it the role of the number one ultimate reality escape, and declared to myself that if the reluctance of the British chaps to let go of tea were the reason for the dissolution of their empire, then, well, they did they right thing in choosing tea.

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

