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2026/A

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Fashion Models in BERLiNiB editorials in this issue

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Each number is oriented towards fashion-oriented people & includes 'post-teen' models, teen models and such as preteen gymnast/dancers, in the way which classical social media summarized as 'family-friendly'. The postings at social media is respectful of the approach each social platform has as for additional constraints. Teamwork behind each editorial (aomwtimes with a model agency) is guided by BERLiNiB and by the model and, for those under 18, also parents. Only female models.

BRANDS:

Fashion report

Nathalie Sophia: page 7

Cover editorial in 2026/A with fashion model

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page 24

[Greece]

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page 64

[Greece]



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All fashion editorial photos, text articles, & season-oriented fashion art are original materials made by/for BERLiNiB & for the youngest with parental consent

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page 146

[Netherlands]

Brilynn

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page 174

[USA]

TRENDS:

Fashion report

Nathalie Sophia: page 60

Themes of beauty, style and fashion include:

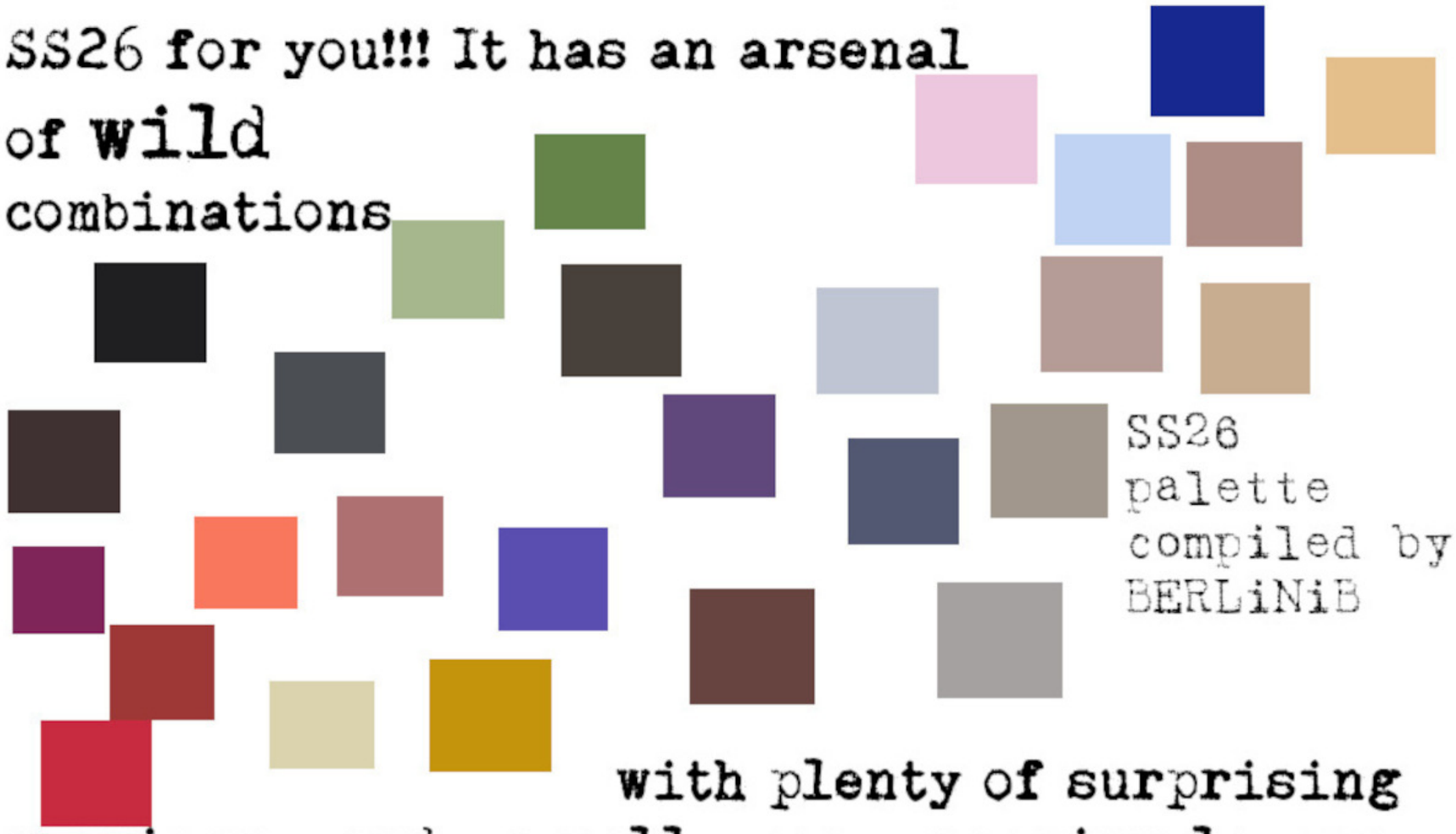
Science on Gymnastics/ Dance for the youngest

Fashion art by Yun for BERLiNiB

Regular feature

As thirsty as we are for a comical perspective on the world? Go to TNS at completion of the magazine!

SS26 for you!!! It has an arsenal of **wild** combinations



SS26
palette
compiled by
BERLiNiB

with plenty of surprising openings _and_ equally many covering layers, strong lean light leggy bodies with sometimes heavy elements of: jewelry, leather, shoulderpads, ropes and you name it; faintly 'arrowheaded' up

See also
the Fashion Reports in our magazine on SS26

as well as of course the summer 2026/B BERLiNiB

Spring 2026 elegance

Hand-drawn fashion illustrations inspired by trend-setting SS26 fashion runway shows

BERLiNiB artist
fashion illustrator Yun
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The World of Fashion Empires: The New Look of Heritage Brands

New designers, new aesthetics, what can we expect from some of the biggest brands in the industry going forward?

Fashion report by

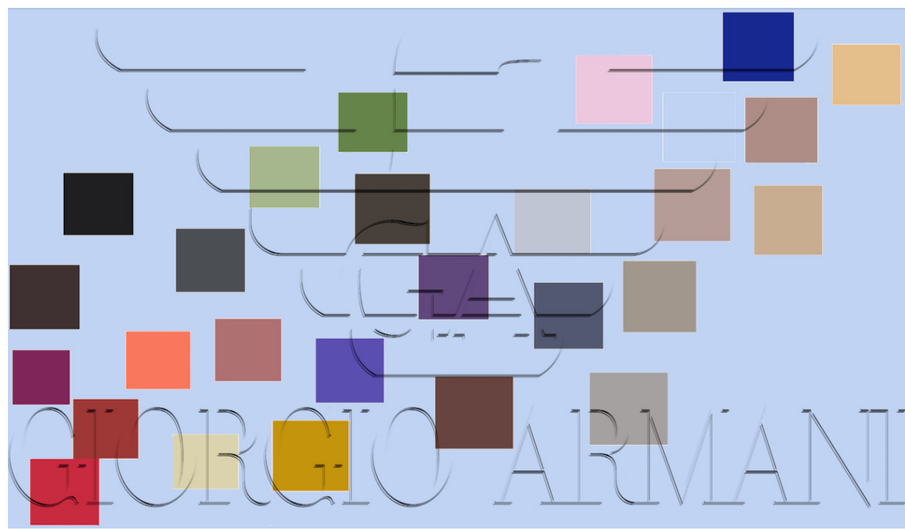
Nathalie Sophia

BERLiNiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com

Illustrations: Aristo Tacoma [logos via links from ecosia.org, treated in Gimp to blend with our SS26 fashion palette]

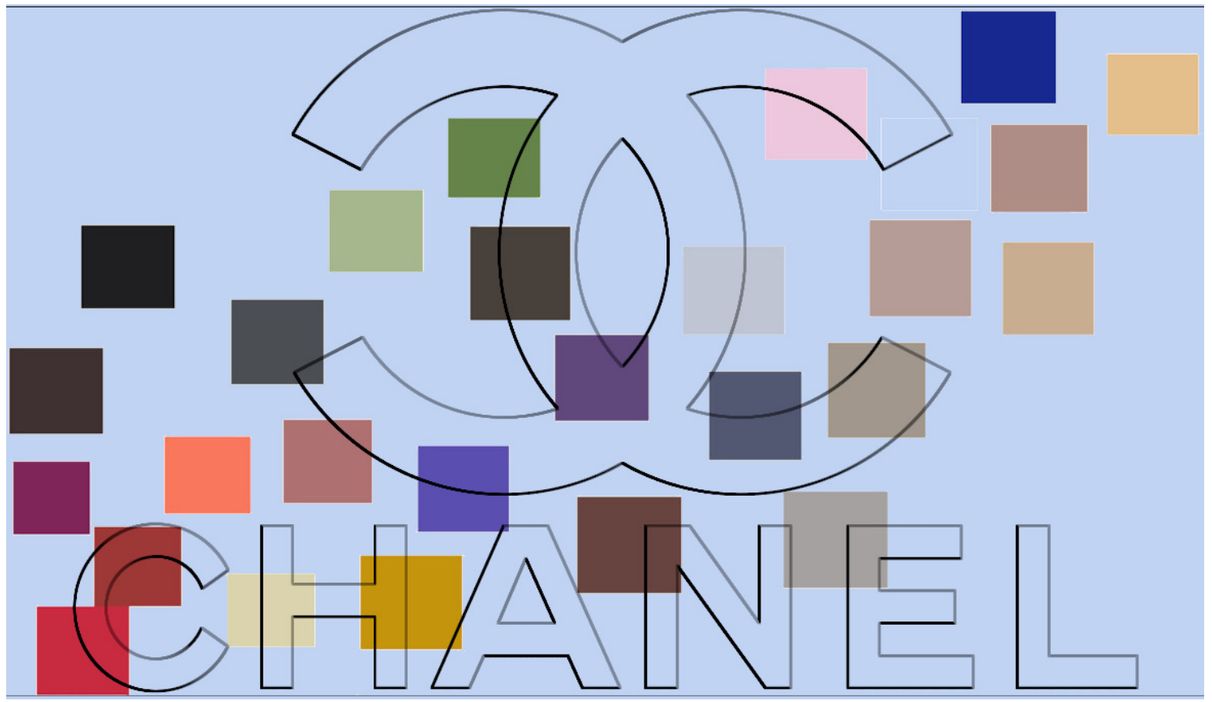
The year 2025 can be considered to be one of the most surprising in fashion. From Anna Wintour stepping down at Vogue to the dismissal of designers from some of the most influential brands, the excitement is never-ending. The Spring/Summer 2026 season featured over a dozen designer debuts. While changes are common, some brands rarely experiment and are more keen on keeping their designers for longer to ensure aesthetic consistency. Such brands include Chanel, Armani and Versace.

In the case of Armani, the change is unavoidable. Giorgio Armani died at the age of 91, leaving the fashion scene with a huge void reserved for designers championing elegant, understated fashion, especially attuned to the more mature audience. Amongst active designers, very few still control their own brands at the highest level. There are also fewer and fewer old-timers with prominent decades-long legacies. A new era in fashion is long underway, but there is still plenty of appreciation for the old fashion school, as evident in the love for vintage pieces. Chanel had only four designers in its century-long history--a rare case amongst the most coveted fashion brands in the world. Each took over after the previous one's passing until most recently. Virginie Viard was not a popular choice from the start,



and, at last, the brand acknowledged it too, choosing to turn a new leaf with Matthieu Blazy--a former Bottega Veneta creative director. Versace, designed for almost three decades by its founder's sister, Donatella Versace, was entrusted to the former design and image director of Miu Miu, Dario Vitale--an insider of The Prada Group.

Among the brands that don't mind a good switch-up, we have Balenciaga, Gucci, Dior, Fendi, Mugler, and Bottega Veneta. Additionally, Maison Margiela and Balmain, who remained stable for a significant period of time, are making bold moves. By no means is this all, but considering the numerous changes, it would be excessive to dwell on too many. Considering the past and present of these brands, one cannot help but think of their future. Not all can be revealed with one collection, but some pointers are to be taken. Let's delve into this new, exciting chapter and play the guessing game of what the new look of the brands will be.



CHANEL

New Identity: Modern Parisian Chic (Matthieu Blazy)

Previous Identity: Closing the Chapter of Karl Lagerfeld (Virginie Viard)

The Goal: Modernise the Classics

Chanel is one of the most interesting cases when it comes to the designer-brand relationship.

Considering the brand's lengthy history, one might assume that many designers have gone through its door. In fact, there were very few, and except for the last one, each had a profound impact on the fashion industry. Gabrielle "Coco" Chanel, the founder of the brand, is considered the most influential female designer of all time. Amongst those who could remotely reach her status, I would list only Elsa Schiaparelli and Miuccia Prada. While many women in fashion left their mark in history, very few have had the impact, commercial success, and lasting recognition outside of the fashion critics' circle. Vivienne Westwood lost her impact in her later years, Rei Kawakubo lacks widespread recognition, while Madame Grès' name has become a part of fashion history. Chanel's effortless elegance, born of Coco's feminist spirit, offered women the opportunity to maintain their grace without sacrificing their comfort. When Karl Lagerfeld took over, he added a timely element of youthful playfulness, carefully

balancing the concept of understated elegance and luxury with elements of pop culture, which made Chanel the most desirable and recognisable brand in the world.

virtually impossible feat to follow them up with grace. Virginie Viard was both the victim of the predecessor's glory and someone who would be considered mediocre even in a fashion house with lower expectations. She was a fantastic support to Lagerfeld but lacked the creative vision necessary to maintain the brand’s status quo. Her collections often lacked novelty and creative ideas, and when shown, they seemed forced and somewhat ‘cheap”. Not to mention, her presence in itself was almost nonexistent when compared to Chanel's historic impact and Lagerfeld’s fashion genius image, deeply ingrained in pop culture.

Matthieu Blazy is a somewhat understated character in the fashion industry. He is not a new kid on the block by no means, but he lacks recognition outside of the strict fashion circle. He has plenty of time to get it as long as he is capable enough. His creative vision, as a student from the Belgian school of fashion, is modern and somewhat minimalistic. Chanel, on the other hand, is all about the classic fashion codes and heavy fabrics, which are not so easy to play with. The expected outcome was always the idea of modernising the brand; the fear was that it would lose its classic feel, which kept its core identity intact through history. With many heritage brands giving up on a cohesive image for the sake of momentary hype and shock factor, Chanel is one of the brands that we would hate to see lose its identity. So far, it looks like Blazy has discovered a good balance. His first collection for Chanel--the Spring/Summer 2026 collection--leaves behind the somewhat naive experimentation of Viard and replaces it with elements of masculine tailoring and modern restraint.

Suits looked most impressive in the skirt suit version. Asymmetric wrap skirts with hip-length, oversized blazers created the perfect balance between feminine charm and masculine tailoring, while modern knitwear and oversized button-downs ensured the silhouettes remained elegant and relaxed. The edition of knitwear, especially the cream-coloured sweater and a midi skirt with an asymmetric hemline or the rusty red design with white flowers on the hems, created a more youthful, fun atmosphere. Similarly, the dishevelled hemlines of skirts and dresses added a modern, somewhat rebellious detail, making things much more interesting. Blazy’s idea for tweed is to make it both more flashy and more defiant of its bourgeois nature. Shimmery gold tweed, dishevelled hemlines or a mix of colours and textures of the thread, which created a visual 3D effect, merged the brand's heritage with a hint of creative flair.

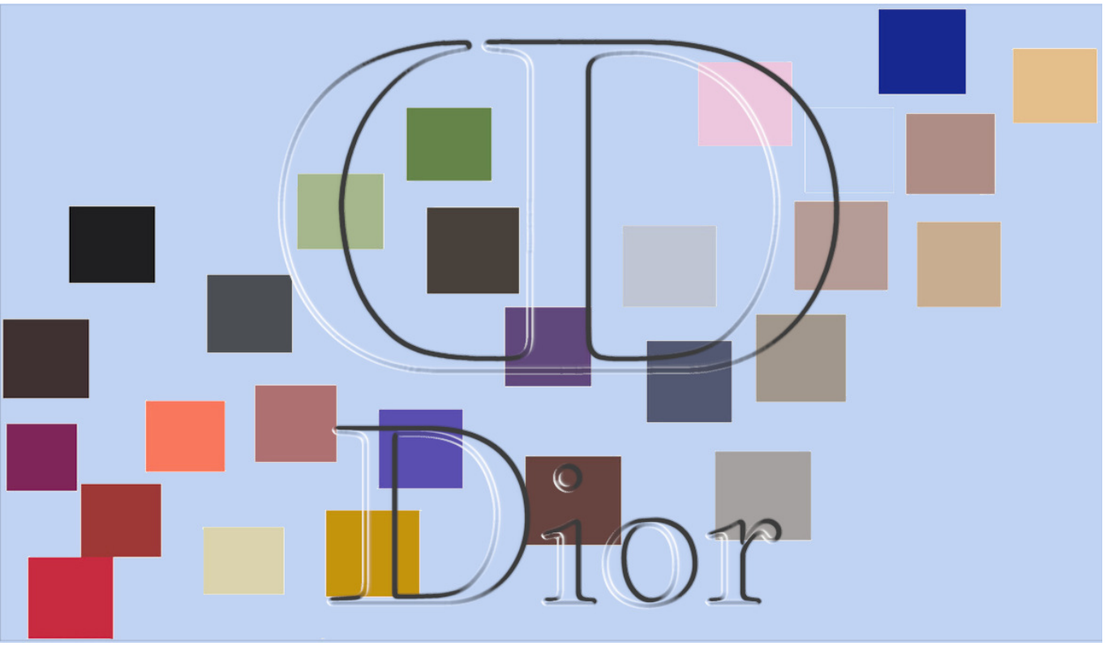
voluptuous maxi skirts in bright colours with feather, fringe-like details, but to me, these were just something to push the narrative. It's much more interesting to see what a designer plans to do with the basics; this is the true reflection of a designer’s idea for the brand. Not everything was perfect. Some looks with sheer, sensual tops and embroidered skirts looked more Prada than Chanel, but I’ll take it as a shy attempt to experiment rather than a sign of a new creative direction. In the end, there was more to be happy about than to be worried about. After all, which modern designer is not influenced by Miuccia Prada’s genius?

Overall, Chanel seems to be in good hands, with an admirable balance of respecting the heritage and inviting a more modern vision. The true challenge for the future remains the ability to introduce new, fun elements without disrupting the brand’s core identity over many seasons to come. With Blazy’s respectable yet not overly powerful presence in the fashion

These two designers set the tone for the future, making it a

What most people spoke about were the

industry, the brand's caretakers should be able to keep him firmly within the brand's aesthetic lane in fashion, without straying away too far for the sake of overt self-expression or the creation of viral moments.



CHRISTIAN DIOR

New Identity: Sculptural Classics (Jonathan Anderson)

Past Identity: Soft Feminism (Maria Grazia Chiuri)

The Goal: Return to Architectural Refinement

Christian Dior is one of the biggest French fashion houses, alongside Chanel, albeit its aesthetic identity is not so clean-cut. Like most fashion brands, it went through many "eras". The founder himself celebrated feminine chic, with his New Look conquering the hearts of females who didn't want to let go of the silhouette-enhancing, alluring fashion. After Yves Saint Laurent's short stint at Dior came Marc Bohan, who remained with the brand for nearly three decades. His approach was different to Dior's original idea, focusing on wearability and following the crowd, rather than creating a novel vision. Despite his lengthy tenure at Dior, he is one of the least impactful, aesthetic-wise. His biggest accomplishment can be said to be the creation of the recently popular Dior Oblique pattern. Gianfranco Ferrè--his successor--has the Lady Dior bag to his name, as well as the revival of Dior's creative, female-silhouette-loving style. A couturier through and through, his architectural background allowed him to play around with the form, creating opulent, dream-worthy items, which brought back the true spirit of Christian Dior to the brand.

Following Ferrè was John Galliano--one of the designers who made me fall in love with fashion. His Dior was loud, avant-garde and controversial. Aside from the creation of the beloved Dior Saddle Bag, Galliano's designs are among the most beloved archival pieces from Dior. He took an inspiration and ran with it, without concern for propriety, wearability or cultural purity. He was a character, and he designed for women with such an attitude, making them the belles of the ball wherever they went. If not for his unfortunate departure amid a misconduct scandal in 2010, he would have been right next to Karl Lagerfeld as one of the most influential fashion creators, despite not being a

founding brand designer. From oriental inspirations and African influences to French rococo, he created stories which were hard to forget. After him, Raf Simons brought back the wearability of Dior, but his interpretation was much more successful than Bohan's. It was modern and easy-to-wear but also creative and feminine. He had moments where he experimented too much, but his overall vision was in line with the modern version of Dior.

Most recently, Dior's first female designer, Maria Grazia Chiuri, introduced the soft feminism concept to Dior. Her messaging was always strongly related to female empowerment, which could be a good direction for the brand, but her designs carried a sense of a little girl's naivety.

Although she had plenty of commercial success, she lost Dior's mature, confident image. While Galliano's Dior could be said to be overly shocking, it did not deviate from the founder's desire to make women feel beautiful and special. Chiuri 's Dior was overly commercial and lacked the air of luxury. She brought her Valentino vision to Dior and made it more infantile, while her former co-designer Pierpaolo Piccioli flourished at Valentino, going for a bolder, more sculptural aesthetic and making Valentino more successful than it ever was.

Those who defend Chiuri often say that she "goes against the patriarchy", but just because she's a female and knows how to put "We should all be feminists" on a t-shirt doesn't make her designs good. If you have to explain why they are relevant or resort to slapping a quote on them so that everyone understands, then you lack the ability to translate your vision into the design. Some of her clothes were pretty, but few impacted anyone. Her most popular designs included sheer dresses and lingerie-inspired items, which are far from the idea of feminism. Naturally, feminism can be rebellious and gender-fluid; it can be confident and sexy, but the one thing I never associated with feminism is immaturity. It's self-aware and informed; it understands the challenges of past and present generations. It can't be superficial. So, in our celebration of female creatives, there should be no place for favouritism based on gender.

Currently, one of the fashion industry's favourite creatives--Jonathan Anderson, former Loewe designer--takes on the challenge at Dior. I expected him to be somewhat similar to Raf Simons. In a way, he is--he is most known for his sculptural designs and playful approach to fashion, which should be a good choice for Dior. It's just that… maybe his first collection is just the start, maybe he needs more time to sort out his ideas. The Christian Dior Spring/Summer 2026 collection was not that great. It lacked refinement and carried that Chiuri-esque teenage-girl air. It got a bit better towards the end with pretty satin dresses with cut-out loops forming bows and Junon dress renditions, carrying a more restrained air. Although creativity is what we lack in fashion, a collection should always be cohesive. Just because fashion trends are not uniform and multiple things are happening at once doesn't mean that a single brand should cover all these areas in one collection.

I still have somewhat high expectations of Anderson, after all, he is an impressive creator and someone who follows up a designer I disliked. His first menswear collection for Dior was a lot more promising; it was classier and more cohesive, with an innate luxurious air. It didn't lack streetwear elements such as cargo shorts with extra volume, which contrasted beautifully with old-timey bow ties with a bit of a neck brace feel and elaborate jackets straight from the 1700s French court. I hope Anderson can find the balance and restrain himself a bit, recognising that the fun and experimental Loewe is not the same as a classy heritage brand such as Dior. If we can see more of his tailoring and some play with more elegant fabrics, then it would be best. Simple denim minis matched with subpar-looking tuxedo-

styled jackets are things the general public doesn't need from a high-fashion brand. Anderson likely needs more time to carefully plan out his course of action and find the balance between modern creativity and luxurious elegance. Hopefully, the breath-taking schedule he signed himself up for allows it.



VERSACE

New Identity: Controlled Chaos (Dario Vitale)

Past Identity: Female Gaze of Gianni's Versace (Donatella Versace)

The Goal: Make Versace New and Exciting Again

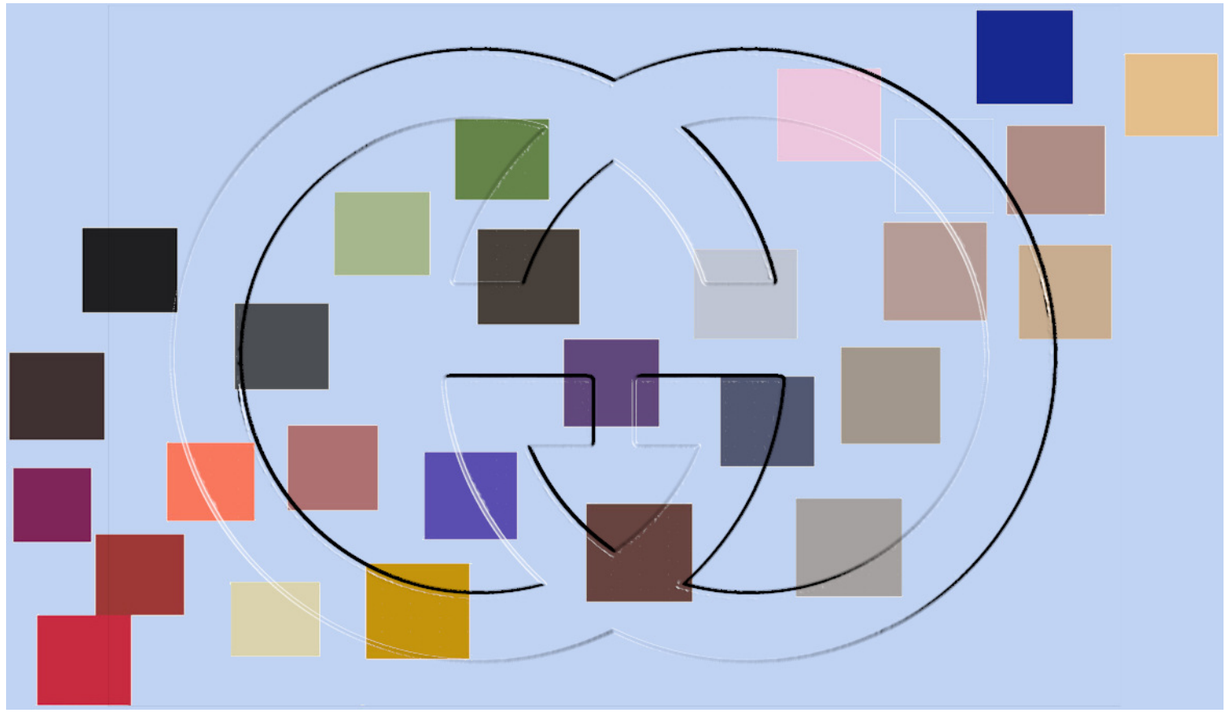
Versace has always been one of those brands that has had a clear identity and clientele.

It's a brand for women with confidence and attitude. This was the way its founder, Gianni Versace, intended it to be. After his passing, Donatella Versace took over the brand and introduced a more dignified element to it. It was no longer a brand for "mistresses"; now it was a brand for wives and career-driven single ladies, too. Even so, the general idea remained. Donatella Versace introduced a female gaze version of Versace. At times, she explored the archives, giving homage to her brother's vision, but on other occasions, she introduced sharp, feminine suits or slick gowns with asymmetrical draping and corseted bodices. She designed for powerful women, completely independent from men, but didn't forget to acknowledge a female's innate softness, including soft colour palettes and flowy, sheer fabrics. Despite this, the brand struggled to keep the attention of the minimalist-loving women of the present era.

Recently, Versace landed in the hands of The Prada Group, and while I love Miuccia

Prada and her Prada and Miu Miu work, their newly appointed Versace designer was a major disappointment. Dario Vitale started out in Dsquared2, before transferring to Bottega Veneta, and most recently assisted Miuccia Prada at Miu Miu. On paper, he is a good choice, albeit someone who may lack some impact as the head designer. The expectation was that Versace would either choose to tone down its loud image or uphold it, but in a more modern way, which would attract the eyes of the fashion crowd. Neither of the two happened. The first look of his debut Spring/Summer 2026 collection was, well… carpi jeans in mint green and layers on top in blue and red. I still don't know what to say. The menswear section certainly carried this concept better, with a more subdued yet refined Dsquared2 feel, which attracted the eye and didn't make it twitch. The womenswear section offered an occasional respite in the form of crunched-up, draped dresses and some classic Versace chainmail action. The rest may have had some commercial appeal individually, but when put together, it felt off. Odd in a way that it felt too Miu Miu, off in a way that the references lacked a modern approach, uneasy in a way that the Versace woman became a nonchalant tomboy, and barely anything was left from her original, sharp and bold personality.

It's always a difficult moment when a brand feels like its original path is no longer sustainable and comes to terms with the fact that it has to change its direction. Still, many fashion lovers hope that a brand with a strong and universally loved image can find ways to modernise its offer without sacrificing its identity. So what if you sell a bit less? I don't believe people will look at this collection and say; wow, it's really commercial now, so I can finally wear it. They will just glance the other way. Democratisation of fashion should be a good thing, but after looking at Anderson's Dior and this collection, I wonder if these luxury brands forgot that they are not competing with the likes of Zara and H&M when it comes to providing everyday essentials that fit all types of tastes. If the price isn't accessible, then no matter how wearable the clothes are, they will not sell better than before, especially when they lose the one thing that made them special. Versace should be mindful of that going forward.



GUCCI

New Identity: Fashion Archetypes with Maximum Impact (Demna Gvasalia)

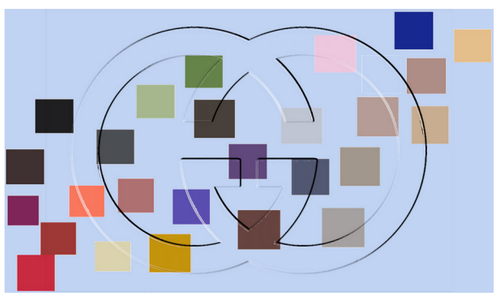
Past Identity: Searching (Sabato De Sarno)

The Goal: Create Another Pop-Culture Phenomenon

Who would have thought that Demna Gvasalia would be transferred from Balenciaga to Gucci? Not me. When pondering what my expectations for this would be, I revisited the Gucci x Balenciaga collaboration from

2021. I thought of the logotypes, loud florals and quirky leather accessories. I expected Michele's Gucci with a more rebellious spirit. After all, that version of Gucci worked, at least commercially. The recent attempt to make the offer a bit more democratic failed to live up to the expectations, so why not try to replicate the old success from a fresh point of view? I was very pleasantly surprised by the direction Gucci plans to take going forward.

The Gucci brand started out as a leather-makers. It started producing ready-to-wear in the mid-1960s, going through the hands of several less-acclaimed designers before finally landing in the hands of Tom Ford. Ford's Gucci was truly iconic. The leather-makers with a messy family history became the ultimate sexy brand. It was pure sensuality, both on the runway and in print. Ford made Gucci a brand recognised for not only their leather accessories but also their clothing section. His blend of pure sensuality and slick minimalism created the perfect commercial fashion product. He departed from Gucci not because his aesthetics gpt exhausted or because the commercial success of the brand dropped, but due to some personal conflict within the Gucci Group.



Ford was such an integral part of this new Gucci that many expected him to become its CEO in the mid-2000s. Instead, he left the brand, following failed contract negotiations, upsetting customers all over the world. There was no lack of public conflict surrounding this matter, but Ford himself cited disagreements over the amount of control he could have over the brand. Still, many sources questioned whether money was also at play. All in all, Ford's Gucci is the most iconic era of the brand, even if others may have exceeded his commercial success.

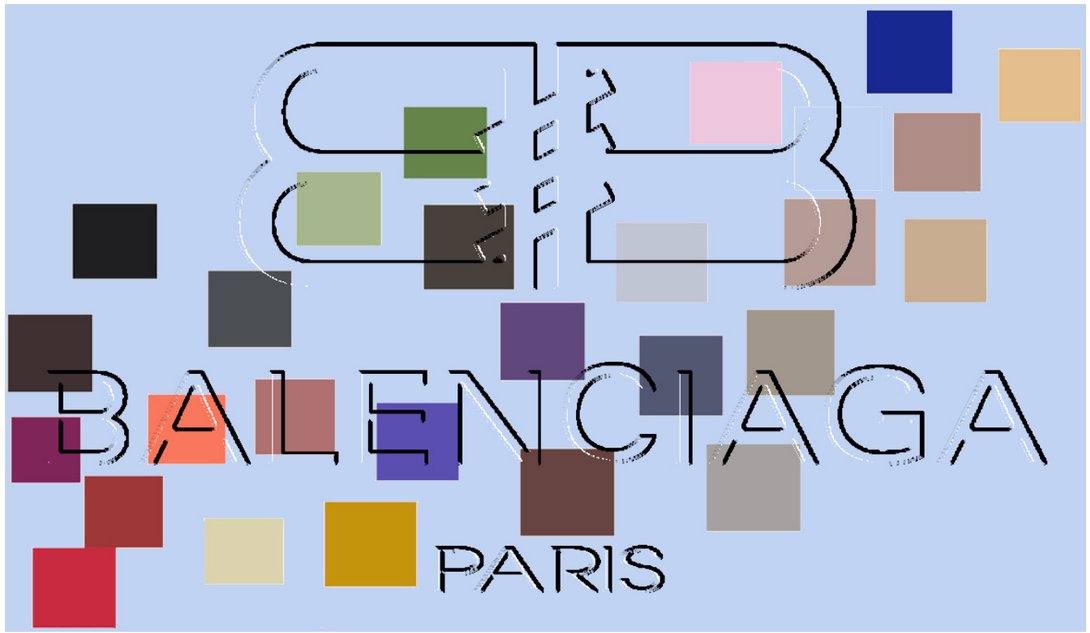
After Ford, the brand welcomed Frida Giannini, who made Gucci much softer and introduced plenty of boho influences. She didn't completely forget Ford's ideas but subdued them, creating a more pragmatic, commercial offer, filled with past influences and plenty of colourful prints. It had some success, but for a brand used to being one of the most talked about and desired luxury brands, it was not enough in the long run. Her successor, Alessandro Michele, completely broke up with Ford's sexy aesthetic, championing geeky, floral fashion, which took the fashion world by storm. I always have mixed feelings about Michele at Gucci. He was all about that nostalgic aesthetic and had some amazing references, but over time, it became apparent that he was, and unfortunately still is, a one-trick pony. It's fine to be consistent and have a clear identity, but when each collection looks the same, it becomes beyond tired, especially in the modern world filled with novelty. By 2019, we were left with reheated versions of his old designs and pure camp, which had its own charm, but after seeing it more than once, it became the type of eyesore that you can't even bother to look at carefully. Gucci fell in love with the commercial success and failed to see that it became that loud, but utterly predictable and boring brand.

Sabato De Sarno came in to calm things down. He was the Frida Giannini of the 2020s. Initially, I bought into it. His debut collection, Fall/Winter 2023, was chic but not boring; it had a hint of Michele's *pizzazz* and nerdy aesthetic, but it was much more mature and democratic. It had colours, it had textures, and it had shapes. His next collection was even better; minimalistic yet youthful, with smart use of the Gucci logotype and plenty of leather. It had that air of a heritage brand with roots in leather making and a sexy feel of Ford's Gucci. From an aesthetic point of view, everything was going well until he was gone, barely 2 years into his tenure as a creative director. The reason was the disappointing sales performance and inability to dominate the headlines. Can he truly be blamed for that? He was a new designer on the scene, someone tasked with turning a new leaf

after the booming era of Michele. What did Kering expect? In fact, a brand can’t always be on top of the fashion food chain. It is human nature to become tired of things and switch your preferences from time to time. Why would Gucci be so special in the sea of heritage fashion brands that people would buy this brand and not the others? What is so special about it? What can help it stand out? Well, there does seem to be an interesting detail. The Gucci family.

Demna Gvasalia started out his career at Gucci with a bang. There was no show for the Spring/Summer 2026 collection, merely a presentation in film format. But the impact was huge. Gvasalia, known for his elite ability to capture the modern audience, created the ultimate story around Gucci. He explored the family dynamics by creating personas through clothing. The narcissistic eldest daughter, the spoiled fashionista, the mighty matriarch and an unrestrained, amorous son… When you looked at the clothes, you saw characters and their stories. The clothes were interesting; at times quirky, but they never gave off the feeling of being too difficult to pull off. The concept was clear, but it was certainly a one-of-a-kind thing. After all, you can’t create the following collections with the same concept in mind. I think this lesson was well-learned through Michele.

Luckily, by now we've gotten another taste of Gvasalia’s Gucci--the Pre-Fall 2026 collection. It was the perfect blend of Tom Ford’s sexy, sleek aesthetic with modernised leather staples and floral, flowy dresses, which Gvasalia is a master of. The nostalgia of the 1990s was very strong--a smart approach. After all, which modern fashionista doesn’t love a good vintage-looking piece, especially one in line with the minimalistic nihilism aesthetic? The two collections were quite different, and it seems that Gvasalia is not yet fully set on the direction he wishes to take. That’s perfectly fine. If you can create some good-looking clothes in your transition period, I will take it every time over a failed experiment and attempt to ascertain dominance and a clear vision from the get-go. As a fan of Gvasalia, I can’t wait to see more and knowing his smart approach to design, I expect a commercial masterpiece to arrive at Gucci's doorsteps soon.



BALENCIAGA

New Identity: Back to the Roots (Pierpaolo Piccioli)

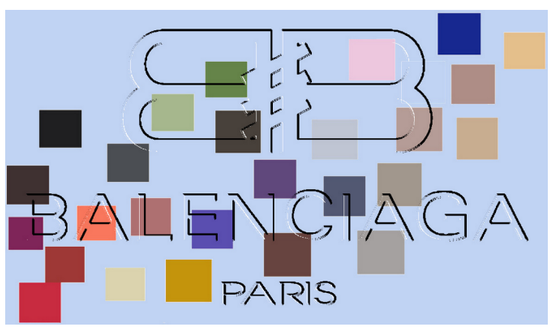
Past Identity: Post-Soviet Streetwear Avant-Garde (Demna Gvasalia)

The Goal: Reclaim Brand Heritage

Balenciaga experienced quite the shift this season. It’s a total overhaul of their previous streetwear look, but because the brand returned to its core, there is not much to say as far as consistency goes. Gvasalia’s Balenciaga was a moment, but it seems like Kering feels it has passed. The brand’s founder, Cristóbal Balenciaga,

loved a sculptural piece even more than Christian Dior. While Dior emphasised the female silhouette, Balenciaga played around with it, creating novel silhouettes and challenging traditional ideas of beauty. Whether it was the Barrel dress or his Baby Doll design from 1958, he propelled forward the concept of youthful, loose-fitting garments popularised further in the 1960s. His fashion was equally structured as it was fluid, thanks to the clever choices of placid fabrics. If Hubert de Givenchy and Yves Saint Laurent cited him as a major influence on their work, then there is nothing anyone else can say to undermine his impact on fashion. Unfortunately, the brand discontinued in the late 1960s due to Balenciaga's opinion that it had become impossible to design true couture in the age of exponential growth of the ready-to-wear section.

The brand relaunched in 1987 with Michel Goma at the helm. Goma focused on the more minimalistic side of Balenciaga's work, modernising its offer and bringing it into the age of ready-to-wear. His tenure was followed up by Josephus Thimister, who brought back the haute couture to the brand. He didn't last long, although the story behind it is a rather peculiar one. His last collection--Fall/Winter 1997--was not very well received, but personally, I think it had nothing to do with the designs themselves. The real problem was that much of the crowd walked out before the show was even finished. The culprit? The insanely loud electronic punk music by the British band Add N to (X). It's quite an interesting matter, after all, we have no way of verifying how loud the music truly was. Jane de Teliga for The Sydney Morning Herald praised the collection but did mention that the music was "deafening". Then again, since she saw the entire thing, it couldn't have been truly unbearable if one wanted to stick around to see the whole show. This one is a true fashion anecdote; after all, who has ever heard of a designer getting fired/resigning due to their music selection for the show?



His departure ushered in the era of Nicolas Ghesquière (current Louis Vuitton designer), who enjoyed great critical acclaim during his time at Balenciaga. His vision merged the sculptural affinity of Balenciaga with a more modern, youthful feel. Personally, I preferred his work when he focused more on shapes and kept the colour palette simpler, but his impact at the time of his tenure was great. After his departure in 2012, there was a quick episode with Alexander Wang, which I actually loved. It was like the best version of Ghesquière's work with a more dignified air. Unfortunately, it fell short commercially and instead ushered in a whole new era for the brand. It needed a new beginning and a big shock factor.

Enter Demna Gvasalia. He completely revolutionised Balenciaga, relying on streetwear and subculture influences. He made post-Soviet fashion staples the hottest items in the world and played around with the luxury buyers by selling Ikea-inspired bags and ugly shoes for sky-high prices. I can't lie, I loved it even when it was so ugly I would never choose to wear it myself. He truly lifted Balenciaga onto new heights. He was like the antithesis of Cristobal Balenciaga, and even though I rarely like designers turning their backs on the brand's original aesthetic, he created a niche and dominated it. He made Balenciaga one of THE big brands, and I respect that a lot. Demna understood well that he can't run purely on streetwear and made sure to implement some oddly-shaped suits, flowy floral dresses and dramatic silhouettes, to prevent the offer from being too one-dimensional. The only thing is, when a designer completely overhauls the original vision and creates something that is bound to become a bit tired over time, those who overlook the business must know when to stop. I think Balenciaga was a year too late in changing the designer, but having learned the lesson through Gucci and its unsuccessful appointment of Sabato De Sarno, it is better to wait for someone worthy of the spot than to change purely for the sake of doing something new.

There are few active designers that I love more than Pierpaolo Piccioli. He is a true fashion poet who understands the perfect balance between grandeur and wearability. He is not a minimalist, nor is he a trend merchant. He is a true artist. His time at Valentino, where he initially worked with Maria Grazia Chiuri, was impactful and inspiring. After his

co-designer left, he got even better. More mature, more grand, more artistic. His architectural awareness and ability to play with the silhouette mimic Cristobal Balenciaga's vision, making him the perfect choice for a brand that intends to get back to its roots. His debut show, the Spring/Summer 2026, blended softness and sharpness, and balanced the ready-to-wear selection perfectly with more eye-catching, special occasion pieces. Chic leather jackets, risqué crop tops, leather opera gloves, low waistlines and voluminous balloon skirts--they were sharper than his work at Valentino but equally dignified and feminine. Many critics pointed out Balenciaga's shift from irony to sincerity and pure emotion. It's a great way to transmit the idea that Balenciaga drops all pretences and welcomes a new chapter, where its young and rebellious, albeit capricious, clientele may find itself excluded but may just be able to grow up alongside the brand. The velvet platform slippers or a tiny leather crop top should be able to scratch their itch if they still long for the more experimental side of Balenciaga. Next to Chanel and Gucci, this is one of the debut collections of the season that I am fully on board with.



MUGLER

New Identity: Continuity with Refinement and Sensuality (Miguel Castro Freitas)

Past Identity: Femme Fatale of the 21st Century (Casey Cadwell)

The Goal: Keep the Momentum Going

Mugler is one of the brands that made me fall in love with fashion. When Manfred Thierry Mugler took on an inspiration, he committed fully and created designs that transcended the universe of fashion and entered the world of true art. His muse was like a sexy villain, a blend of mystical beings with a sci-fi futuristic feel. He is one of those designers whose clothes you remember for a lifetime. It's truly a shame that the modern fashion scene leaves very little space for such designers. Mugler, whose brand was acquired by Clarins, left fashion in 2002, and the brand ceased its fashion operations a year later, citing financial losses. It feels crazy to say that Mugler only relaunched in 2010. Nicola Formichetti and Sébastien Peigné were tasked with reforming the brand so that it would fit the modern landscape of the fashion industry. They utilised the brand's core identity, while scaling down its shock factor to fit a more commercial brand model. The first collection was a success in my books, but the longer they worked, the less Mugler there was in it.

Soon, the brand noticed this problem too. They wanted to commercialise the offer, but they overdid it and completely lost the segment of clients who were drawn to the brand's original vision.

Formichetti and Peigné were replaced by David Koma. I actually rate David Koma very highly as a designer. I think he has a good eye for feminine designs with just the right amount of pizzazz and modern minimalism of form. Unfortunately, his Mugler wasn't exactly what I wanted it to be. It was all Koma, no Mugler. It was like trying to create a completely new image for a brand which had a very strong pull in the first place. It was only towards the end of his tenure that he actually dived into the archives and tried to incorporate the spirit of the original designer into his collections. They were trendy and current, but if you asked me who designed the clothes, I wouldn't be able to name a specific brand. With the over-saturation of the fashion industry, that's a huge problem. He actually did learn his lesson; now that he's at Blumarine, he is definitely more mindful of the brand heritage and the elements that set it apart from the competition. Needless to say, Mugler let him go in the late 2010s.

Mugler's revival story is actually really fascinating. They took on the route of relaunching in a very commercial style and increased the wow factor with each new designer signing. From Formichetti and Peigné's standard offer, to Koma's interesting but not very "Mugler" style, they decided to go all out with their next designer. Casey Cadwallader wasn't exactly an instant sensation, but by the time he dropped his Resort 2020 collection, I knew something good was about to happen. He brought back the defined Mugler silhouette and the sexy, main character energy. His sheer, tight-fitting jumpsuits were a must-have party look for any pop icon. His use of cutouts and figure-enchanting, drool-worthy jeans was an instant commercial success. It's truly a shame that when he was at his peak, we got hit by COVID, and his creations couldn't live up to their full potential. Even when he toned it down for his final show for Spring/Summer 2025, I was still in awe of his respect for the brand's heritage and ability to translate classic brand codes into a more modern offer. He was the one who truly reignited the fire of the Mugler brand. In my opinion, he was the only truly worthy successor of the founding designer at Mugler.

Mugler opens a new chapter with Portuguese designer Miguel Castro Freitas. This relatively unknown creator was noticed by John Galliano, at the time at Dior, and was invited to do his internship with the brand. His CV also includes work at Lanvin, alongside Alber Elbaz. Actually, on paper, he sounds perfect. He could watch Galliano's theatrical mastery and Elbaz's innate understanding of the female silhouette from up close. If I think of Mugler, the two qualities that are most important to the core of the brand are the avant-garde, sexy feel and silhouette-enhancing shapes. His first collection showed that he understands that, too. Hourglass silhouettes and flashy, peach-coloured latex were just perfect. It had the right amount of old and new; it had some softness and whimsicality, but also that leather-donned vileness aesthetic, oh so familiar to all lovers of Mugler, the designer. It wasn't the most groundbreaking collection, but it was smart, consistent and had enough hidden gems to get the fashion crowd going. He's looking pretty good to me. In a way, he's a step back from the sex appeal of Cadwallader, but in other ways, he's more mature and graceful. We're most likely not going to lose out on this signing.



MAISON MARGIELA

New Identity: Commercialism with a Rebellious Spirit (Glenn Martens)

Past Identity: The Ultimate Avant-Garde with Experimental Tailoring (John Galliano)

The Goal: Enter the Realm of Commercial Fashion

The amazing thing about Margiela this year is not their new designer but the break from their anti-fashion identity. A few months back, Margiela signed their first-ever ambassador, Miley Cyrus. This surprised me more than seeing Kylie Jenner attending

Margiela's show a few years back. Because it's Miley, I don't exactly hate it. She has enough of that rebellious "going against the grain" attitude to carry the label without making it feel too contrary to Margiela's values.

Martin Margiela was the ultimate anti-fashion icon on the European fashion scene. He was all about that deconstructed minimalism with an eccentric feel, especially in his couture collections. In his later years, he explored a more elegant, feminine image, likely influenced by his time spent as the creative director of Hermès. This was also the direction that the studio team took on after he departed from the brand in 2009. Until the appointment of the new designer, Maison Margiela lost quite a bit of its uniqueness, blending into the fashion scene without making much waves. In 2014, a worthy successor of Martin Margiela entered the brand. John Galliano is one of those designers who have plenty of individuality and a distinct creative touch, but at the same time, aren't confined to one specific aesthetic (cough, cough, Alessandro Michele). His Margiela days were everything one could hope for. It was eccentric, it was fresh, it was impactful. He mastered deconstruction and reconstruction, packaging it into a quirky fashion offer with some commercial potential. Galliano's first collection for Margiela looked like he had been doing deconstructed fashion since the very beginning.



His eventual exit in 2024 seemed to be one motivated by personal reasons. Galliano mentioned that he has some plans for the future, but we are yet to find out the details. He came to Margiela as a disregarded fashion genius and left on a high note, much like at Dior, speaking purely of the fashion aspect. Maison Margiela repaid him for his efforts in a beautiful way. According to his statement, they provided him with a safe space to create and offered him a "life-saving creative moment". He is a true fashion icon who was extremely hard to replace, both in Dior back then and in Maison Margiela, respectively.

His successor, Glenn Martins, is also a fashion rebel at heart. The Belgian designed for Y/Project and Diesel--both brands with a very bold, rebellious image. He is still an active designer at Diesel--a feat that few designers can juggle nowadays. At Margiela, he has both the ready-to-wear and couture sections under him, while at Diesel, he is required to present seasonal, pre-seasonal, and resort collections. I wonder how long he can keep it up. After all, many designers responsible for a single brand struggle to keep their creative juices flowing consistently. In all fairness, it's always fun to watch a designer create for two brands at once--it gives us the ability to see the scope of their versatility and the depth of their vision. Like Karl Lagerfeld in the past, what he did for Fendi didn't overlap with what he did for Chanel; each brand had its own unique flavour, but his touch was clearly seen in both.

Glenn Martens started off his Maison Margiela journey with a couture collection back in July. It was a very strong beginning with creative use of scrunched-up plastic, moody McQueen-esque florals, and experimental wide, low waistlines. His following Spring/Summer 2026 collection was a much calmer display. I must admit, I didn't love it. What is it with luxury designers this season, pumping out sub-par looking denim skirts and mini dresses that might as well come from H&M? Following his Artisanal collection display, I was left deeply unsatisfied. I mean, if you want to keep it simple, just do what Galliano did in his Spring/Summer 2024 collection for Margiela. Make it smart

and masculine, with an air of 90s nihilism. Why bring so many denim essentials into it? Just keep that for Diesel. This one is a tough cookie for me to crack. I like Martens; he is the perfect fit for Margiela on paper, but maybe, just maybe, after working in fashion for so many years without a moment of respite, he has become a bit creatively dried out. After all, when constrained to a ready-to-wear section, it's much harder to provide the creative touch; in those collections, you have to be smarter and more subtle about it than in couture. Let’s see if he can pick it up next season.



BALMAIN

New Designer: Antonin Tron--Founder of Atlain, Known for Drapery and Fabric Manipulation

Past Identity: Viral Opulence (Olivier Rousting)

The Goal: Bring the Calm After the Storm

Balmain is one of those brands that are always hovering on the edge of being a mainstream hit and one of the many. Pierre Balmain started out as a costume maker, designing for both film and stage. His background determined that he would become a fantastic fashion storyteller. His opulent, feminine style, rich in embroideries and hourglass shapes, impressed the likes of Katherine Hepburn, Ingrid Bergman, and Brigette Bardot--the ultimate icons of the time. His iconic Jolie Madame silhouette came before Dior’s New Look. In hindsight, his brand codes have always been closely related to sharp shapes and feminine silhouettes, but while they are easy to define, they aren't easy to capture in a modern fashion environment. Certainly, they are not strong enough to set the brand apart from its competitors. After Pierre’s death, his right-hand man Erik Mortensen took over the brand, attempting to modernise it, but his work had little impact. The one who actually brought Balmain into the modern age of fashion was Oscar de la Renta, who designed for the brand for nearly a decade (1993-2002). He modernised the Balmain offer by focusing on sharp lines and understated elegance. Although I am a huge fan of Oscar de la Renta's work and his designs for Balmain were never lacking, in hindsight, I think his direction for the brand can be easily overlooked following later changes.

Christophe Decarnin, who joined the brand in 2005, was the true father of Balmain’s impending success. He let go of the classic designs, popular with many other designers, and introduced a much younger look with a healthy dose of rock-inspired elements and a flashy, party-girl aesthetic. He abandoned the brand codes for the sake of creating a more unique offer, which allowed Balmain to reclaim its place amongst the biggest heritage brands of all time. The notoriously introverted designer made clothes for women with the exact opposite temperament to his own. His sequinned mini dresses and officer jackets took the fashion world by storm, and even though some critics weren’t happy with his repetitive offer, the clients loved it. In the history of Balmain, Decarnin is, to me, the most influential figure after the brand's founder.

Finally, Olivier Rousteing enters. I love Olivier Rousteing. I think he doesn’t get enough credit for how diverse he can truly be as a designer. He embraced the direction set by Decarnin and infused it with the brand's original identity, bringing back some of the architectural inspirations of Pierre Balmain. His shift was deliberate and well thought out. His first collection was merely a more refined version of the rock-influenced party girl of Decarnin. The second one--Fall/Winter 2012--introduced the Baroque aesthetic, with heavy embroideries inspired by Fabergé egg designs and Baroque ceilings. Like a wave, the opulence and angular shapes entered the offer. Rousteing is a smart designer, and I would never accuse him of being a one-trick pony. He knew when to divert the attention and how to introduce new elements to the offer, without disrupting the image of the brand he painstakingly built. Looks influenced by desert fashion, sensual cutouts, opulent rock’n’roll, and smart 80’s references diversified the offer, keeping clients and fashion critics alike interested.

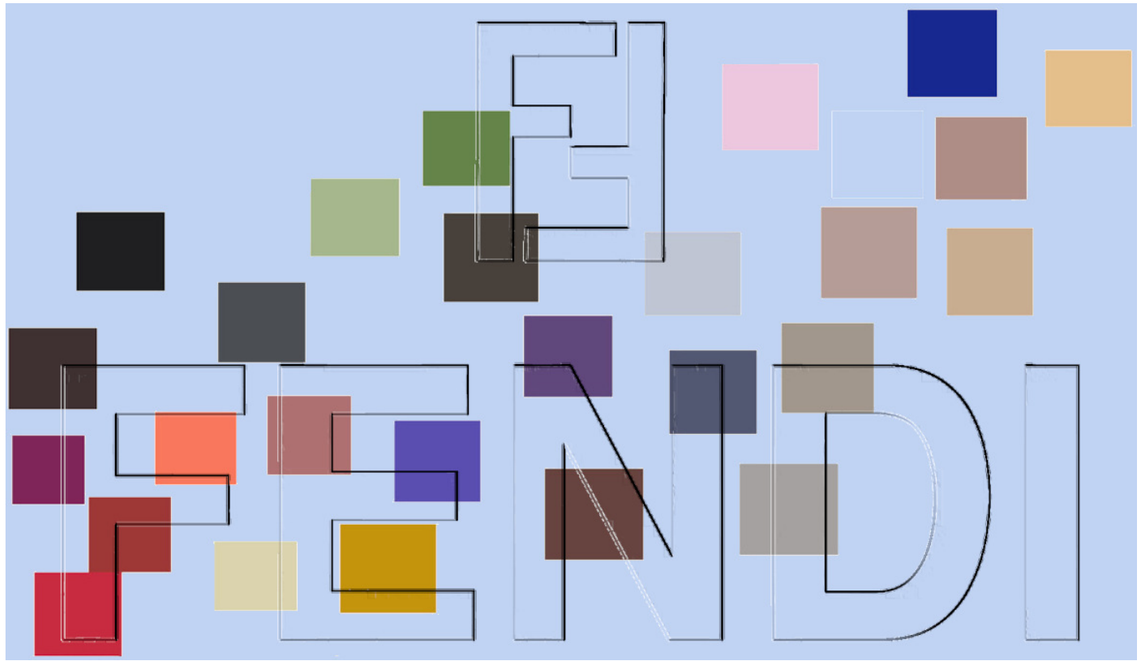
Rousteing had something that Decarnin lacked as a creative director, which is presence and a marketable image. He pushed Balmain into the digital era, filled with celebrity fashion influencers, making the Balmain brand a big presence in the industry with a clearly recognisable image. It remained inclusive, especially in the later years, when he leaned more into soft draperies befitting the tastes of Middle Eastern women, who comprise a big part of the modern luxury customer landscape. He made menswear a significant part of the offer and focused more on the accessories segment to create a better-rounded offer, in line with the modern direction of luxury brands turning into lifestyle brands. In 2023, a van with 50 Balmain designs, set to be shown at the Spring/Summer 2024 runway, was intercepted and robbed. Rousteing didn’t panic. He led his team to remake the entire collection in 10 days. The theme for the collection was roses--a flower associated with resilience; an almost poetic way to turn misfortune into a beautiful story. Although an unpleasant experience, it has ultimately contributed to the brand's legacy, creating a movie-worthy moment.



Obviously, it’s not easy for designers to keep the attention of the overstimulated fashion crowd. Rousting also fell victim to the spread of minimalism and soft, girly fashion. His collections gradually grew repetitive and more minimalistic, focusing more on shapes, but it was not enough to keep Balmain's place at the top of the fashion food chain without a strong accessory segment to fall back on. Chanel, Louis Vuitton or Dior could design subpar-looking clothes for a decade and still be financially sustainable due to their strong leather goods sections, but Balmain simply has no such option. The brand and the designer himself decided to search for a new direction and parted ways in November. Antonin Tron was announced as the replacement a few days later. Different to the cases we covered so far, we haven’t seen his work for Balmain just yet. What we know is his style, based on his eponymous label Atlein. His aesthetic is much more minimalistic, with a keen focus on draperies. It seems like Balmain is heading in the direction of calming things down. It’s difficult to predict how it will end.

Brands with strong identities struggle to

retain their following when transforming their offer into a more subdued version of themselves. This was precisely the experience of Gucci's Sabato de Sarno and Claire Waight Keller at Givenchy. If you're popular for a specific style, it takes a designer with an equally strong vision to rejuvenate the brand, not someone who can calm things down. Unless the idea from the start is to create a transition period ahead of another big thing. Admittedly, I don't have high hopes for Tron. I believe he will show something special at Balmain, but I doubt he will be able to regain Balmain's glory or capture the eyes of fashion observers. There is no lack of refined, elegant brands on the market, and Tron is not a strong enough name to bypass them. His debut collection next year will definitely be on my list of must-matches. Maybe he will surprise us with something special.



FENDI

New Designer: Maria Grazia Chiuri--Former Christian Dior and Valentino Designer, Known for Soft, Girly Aesthetic

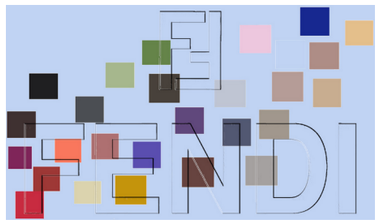
Past Identity: Italian Elegance with Strong Accessory and Outerwear Segments (Silvia Venturini Fendi)

The Goal: Establish a Recognisable Fashion Identity

Maria Grazia Chiuri should have gone to Fendi, not Dior (as I've said before). Her soft, girlish aesthetic fits perfectly with the concept that Lagerfeld created for Fendi. It was youthful and fun, but with high respect for brand codes and heritage. Chiuri is not a master of skilfully transmitting references into actual designs, but she is an intuitive designer who knows how to seek inspiration. In the right environment, she can definitely find success. Fendi is not like Dior; it has much less pressure when it comes to capturing headlines and constantly surprising customers. It has that old-school heritage brand feel, which should suit Chiuri a bit more, as it doesn't require her to constantly whip out social media-worthy concepts. Fendi's case is one of the most peculiar ones in fashion. For years, Fendi was associated with fur and a couple of iconic accessories, such as their Baguette and Peekaboo bags. But fur is a bit of a taboo subject these days. Animal activism made this material difficult to market and sell commercially. While animal welfare is certainly a concern, as long as we consume animal products, we are merely moving in a grey

area of what is socially acceptable and what isn't.

Fendi is immensely lucky that they had Karl Lagerfeld and their accessories segment to fall back on; otherwise, they would have been in trouble long ago. Lagerfeld created the ready-to-wear collection and the Double F logo. I do have a lot of praise for Silvia Venturini Fendi, responsible for the accessories section and the co-design of women's collection alongside Karl Lagerfeld since 1994. She was the one who created the Baguette Bag, which recently experienced a major revival. In fact, the Fendi family did nothing wrong in the way they run their company. They secured an elite, iconic designer and let him do most of the creative work for them. In fact, selecting skilled collaborators and subordinates is the greatest skill for those in power. Fendi's success fluctuated over time. Lagerfeld did his best to capture a young audience with his cute fur accessories and girly, fairy-tale-like dresses, but once he was gone, everything started falling apart. The general attitude to fur cut off the brand's most significant, unique quality, and the death of Lagerfeld cooled the interest of modern fashion customers, who bought into Fendi just for him.



Kim Jones took over the position of creative director of Fendi in 2020, and while he was deeply respected and loved for his work in Louis Vuitton, he was a menswear designer there after all. His collections were beautifully crafted, but Fendi's problem remains the fact that once you strip away the fur section, there is nothing specific that you can say about a Fendi design. It's like Balmain before Decarnin--it's a nice brand, but when you see a piece, you can't exactly say who it's from. Attempts to capture the international audience via collaborations with Versace and Skims had some short-term effect, but they didn't change the status quo. Jones' most successful collection was probably the Fall/Winter 2022 collection, where he explored a much softer, more youthful concept with pastel shades, sheer fabrics, professional corsets and side peplum details. It had potential but was never explored as a creative direction again. Jones departed from Fendi at the end of 2024, and the brand continued under the care of Silvia Venturini Fendi with no significant success.

As I said initially, Maria Grazia Chiuri is a great fit for Fendi. I think Fendi can be what Chiuri tried to make Dior, creative direction-wise. It can become the go-to brand for soft girls. With the strong female presence in the brand, going back to the five Fendi sisters, who took over the brand after their parents, it can carry her feminist storytelling exceptionally well. Fendi is in urgent need of establishing a clear identity, and if there is one thing I can say about Chiuri, it is that she is not the most flexible creator. She has her own style, and when allowed to explore it, she can give you a very consistent offer. In some ways, it may sound like an off-handed compliment, but in the case of Fendi, it's a good thing. The brand needs a consistent vision, which can leave a lasting impression on the industry. She works decently well with archives, and Lagerfeld's work should give her plenty of references to use for inspiration. Since, like with Balmain, we are yet to see her work for her new brand, I hope that she can work peacefully, abandoning the lacklustre sport-inspired collections and focusing more on form and fabric. I see a lot of potential in this partnership, as long as Chiuri learns her lesson from her Dior days. That is: don't try too hard, just stick to what you know and feel comfortable with. If she doesn't, well… I guess we can hit pause on Fendi again.

Nathalie Sophia

iB

Spring 2026 and the Glamorous Wild Touches

The hyper-complex simple chaotic coherence that is Spring 2026 fashion

BERLiNiB 2026/A
cover editorial

Fashion model Nastia
@nastiamodeling
optional contact path:
@elegancemodels



Spring 2026 and the Glamorous
Wild Touches
BERLiNiB 2026/A
Cover Editorial

Cover fashion model is Nastia, at @nastiamodeling, optional contact path: @elegancemodels, photographed and styled by Aristo Tacoma.

Location: Studio P56, Athens, Greece, @studio.p56

MUA: Myrto Departez, @myrto_departez_makeup
Assistant stylist: Myrto Departez, at Arachne fashion brand, also featured @crocheterie_arachne

Contributing stylist: Mariter Torres, @danielajayfashion

Fashion brands in editorial include:

2803 Fashion Loft, Athens
@2803fashionloft
Molly Bracken Greece
@mollybracken_greece
Molly Bracken
@mollybracken_official
Molly Bracken Girl
@mollybrackengirl
Lili Sidonio
@lilisidonio_official

Bershka @bershka
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.. everyday essentials like pinafores,
trench coats, polos, jean jackets,
even bathrobes, were elevated into
urban uniforms charged with a
'morning after' ease.
Digital editor Navin Pillay on SS26,
September 2025
www.elle.com.sg/fashion/new-york-fashion-week-spring-summer-2026-highlights

<<Through joyful juxtapositions, designers are showing that the most unexpected pairings can create striking looks for everyday dressing.>>

Fashion editor Trinidad Alamos on SS26, September/October 2025

www.lofficielusa.com/fashion-week/spring-summer-2026-fashion-trends-runway









Spring 2026 condenses a multitude of influences in ways which could have been incongruent but which actually work out coherently enough: partly escapist, partly firmly set on being grounded, with threads in all directions--as teasers into the future






Champion


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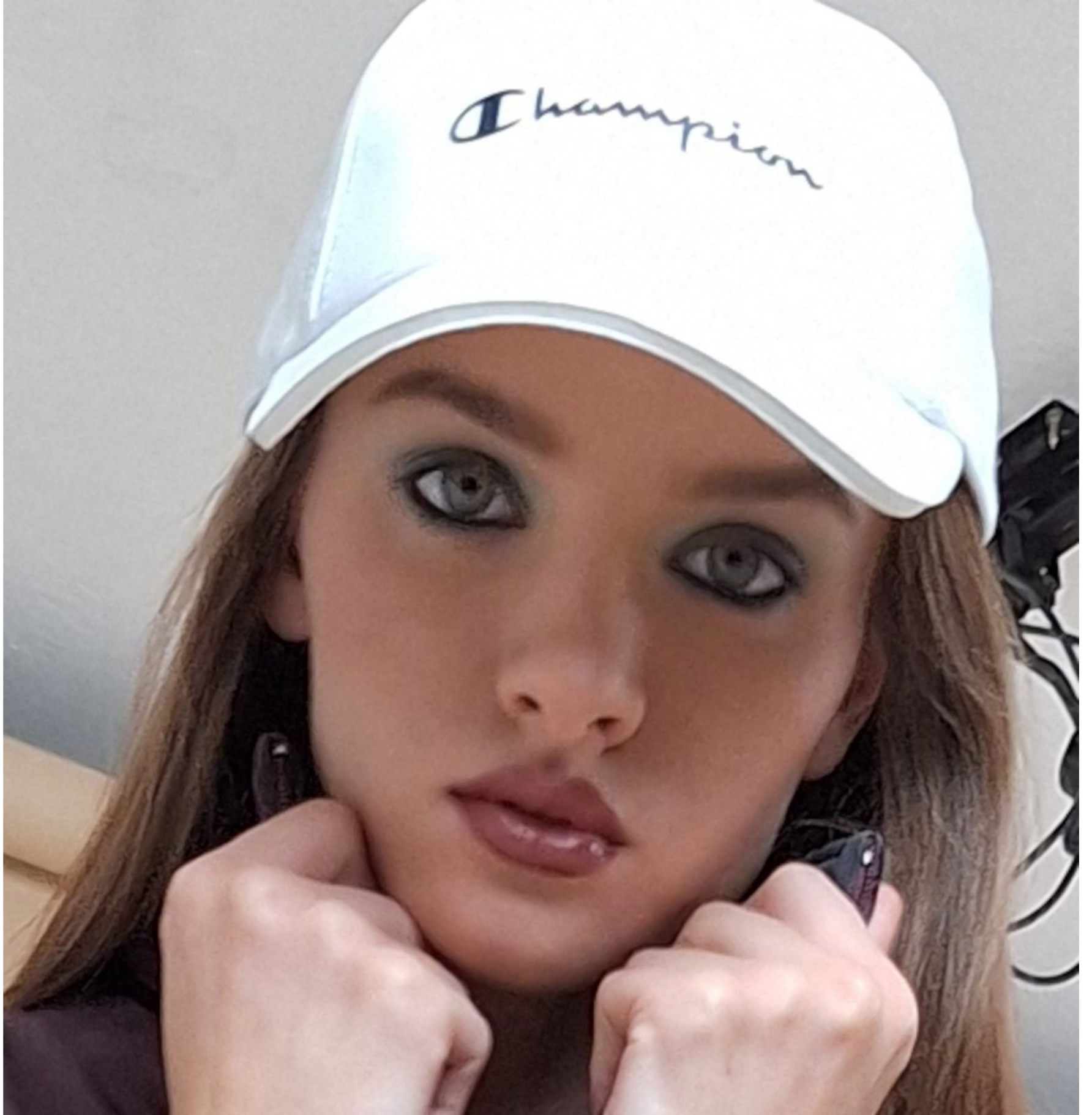
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ADVERTISEMENT

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.

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Shortcut to key trends for Spring/Summer 2026

A quick overview of trending fashion concepts to try out in the new year.

Fashion report by
Nathalie Sophia
BERLiNiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com



Illustration: converted excerpts from ss26 color runway photos found via ecosia.org in Gimp image editor in Windows/WSL/Ubuntu by Aristo Tacoma

1. Monochrome dressing

Selecting a monochromatic outfit may appear boring to some, but it carries an undeniable air of understated elegance. In lighter shades, especially whites and beiges, it gives off a clean, fresh vibe, which is perfect for summertime. In bolder shades, we can fully embrace our favourite colour while comfortably playing around with textures and shapes. Calvin Klein opened its show with a cute off-white mini dress featuring an open back and a matching headscarf. Michael Kors paired a thin, white sweater with a sheer, asymmetric skirt featuring a high cut and a matching belt. These two looks caught my eye during New York S/S 2026 fashion week, giving me the idea that monochromatic dressing will be immensely popular in this upcoming spring and summer. Alberta Ferretti explored pastels and rich hues alike, favouring shades of brown and red, all the way from their lightest intensity to full vibrancy. A set of peach-coloured capri-length pants and a top reminiscent of a scarf wrapped around the neck and secured with a belt at the waist balanced feminine sensuality and masculine form perfectly. This outfit highlighted the various ways in which one can make a simple, monochromatic outfit much more interesting to the eye. To increase the impact, one can easily swap a light shade for a vibrant colour such as bright red or electric blue. Just one look at Christopher Esber's red suit consisting of mini

shorts and a beautiful blazer with a dim in the waist tells you all you need to know about the impact monochrome dressing can have.

View inspirations by: Calvin Klein, Toteme, Saint Laurent, and Max Mara.

2. Bubble hems

A bubble hem is probably the most fun way to make plissé details feel youthful and exciting. Pleated details, often associated with elegant dressing and formal occasions, are perfectly complemented by bubble hems; they gain more volume, more drama, and more of an artistic feel. While the main placement of the bubble hem remains the skirts, there were many tops using a similar idea, both at the hems and the sleeves, creating short puff or melon sleeves, or even the long peasant sleeves. The same idea can be applied to pants, with harem pants being one of the most prominent styles shown during Olivier Rousteing's last show for Balmain and a big part of Altuzzara's S/S2026 show. Private Policy approached this trend from a more sporty perspective, matching simple bubble hem skirts with similarly styled tank tops and sneakers. At Coperni, we had plenty of fun choices, including parachute-inspired skirts with drawcords at the hem, allowing for more room to tailor the silhouette to one's liking. There were also plenty of flowy dresses with upturned layer hems, creating an illusion of a cocoon. As for Anderson's Dior, we got a glimpse of fun mini balloon skirts made of a fur-like material. Both were shockingly short and carried a soft feel of a ballerina's skirt with a ribbon tied at the waistline. Just these few examples show how wearable or grand this trend can be, perfectly suitable for pretty much anybody.

View inspirations by: Coperni, Jacquemus, Balenciaga, and Uma Wang.

3. Fringes

On the topic of trends focusing on boosting volume, we have to talk about fringes. Even more than balloon-like shapes, they enhance the shape of the garment and guarantee a beautiful image when in motion. While fringe is hardly a new trend, there is something gratifying in buying items that have plenty of character but remain in style. For me, the most attractive versions of this trend come either in fine, hair-like threads or novel ways of introducing fringe into garments. Like those frayed hemlines of Chanel tweed suits, they feel both very Chanel in their classic form but also younger, which is precisely what we've been looking for from Chanel for a long time now. At Altuzarra, I saw a beautiful white dress made of thin sections of floral embroidered lace. I classify that as a fringe-inspired concept, but much more interesting and ethereal-looking. Pieter Mulier at Alaïa never disappoints either. This time, we got stockings decorated with lengthy, fine fringe at the top. Just thinking of pairing those bloody red ones with a matching pair of heels and a simple mini dress makes me appreciate this concept all the more. Not to mention, one can easily choose a taller boot in a contrasting colour for a super fun early spring party ensemble. There was also beaded fringe, used as a layer underneath a high-low dress, but to me, there was much more potential in that idea to explore, given more space. Still, Alaïa really went all out with the fringe, showing various ways to make it quite wearable but also immensely fun and grand. I mean, a chartreuse coloured skirt with an asymmetric hemline decorated with tassels? Yeah, I'm all for it.

View inspirations by: Alaïa, McQueen, Ferragamo, and Calvin Klein.

4. Soft stripes

Stripes are typically considered a bold print, with many designers choosing prominent width and harsh contrasts of colour, making them easily hover within the realm of costumey, gimmicky fashion if not worn with an appropriate amount of grace. This season, we can fully experience a more elegant, subdued version of stripes, with an air of old-money effortlessness. Jacquemus is the French Riviera fashion king with immense talent for creating garments embracing feminine elegance. While stripes could not be considered the focus of his recent collection, the stunning bias-cut cornflower blue and white striped fabric he used sparingly was one of my personal highlights, especially the sleeveless maxi dress matched with a pair of white flats. Amongst the most subtle of ways to do stripes are undoubtedly pinstripes. They add more depth and dimension to even the simplest of cuts. A sandy-coloured suit with an oversized blazer presented by Amiri was beautifully styled with an open pale green polka dot skirt and a brown lace bodysuit, showcasing not only the elegance of pinstripes but also their potential when styling with other prints. Stella McCartney was bolder in her stripes on suit action, but maintained their elegance and masculine air by keeping the colours close in shade. The grey oversized suit or another variation with a gently ruffled hem and a belt exuded both professionalism and creativity, with an illusion of pleats appearing before the eyes. A similar visual illusion of stripes

was recreated by Lanvin and Edeline Lee, where pleats in contrasting shades created stunning skirts with plenty of attitude.

In fact, stripes are not the only print that has plenty of potential this season. Whether it is polka dots, layered with other, more vibrant prints (Nina Ricci and Leonard Paris) or treated as a cut-out design (Schiaparelli), they cannot be overlooked. Similarly, plaid in vibrant colours, shown by Brandon Maxwell and Burberry, all these classic prints are worth a second glance for renewed styling opportunities.

View inspirations by: Stella McCartney, Lanvin, Dries van Noten, and Loewe.

5. Smart denim

Denim never goes out of style; each season, it's just a matter of how to put it together and make it feel new and exciting again. This time, I saw plenty of smart denim looks floating around, with timeless denim pants paired with white button-downs or professional blazers. Calvin Klein showed a layered, half-buttoned-up crisp white skirt with a pair of distressed jeans and a giant statement belt peaking out from underneath, mixing feminine elegance with a hint of Americana. Givenchy did their smart denim in a true Parisian chic style. The dark wide-leg jeans with their hem folded up looked divinely feminine when paired with a white skirt tied in a knot at the waistline. Celine proposed off-white slim-fitting jeans with an ecru blazer and a white shirt with folded down cuffs and a standing collar. Paired with beaded, colourful jewellery, it made for quite an interesting blend of cultural influences. There was also a pair of soft brown mom jeans paired with a belted officer-style jacket - less innovative, less polished, but much more up my alley. This trend is the perfect response to the Casual Friday office-wear, where you can wear your favourite pair of jeans without losing the professional air required in the workplace.

View inspirations by: Celine, Stella McCartney, Maison Margiela, and Dior.

6. Gloves in summer

The seasonal fashion industry releases leap across the weather seasons also because people want to wear the items they see right away. Even if they are not available in stores, you can still get something similar from the ever-proactive fast fashion stores, just waiting for fresh inspirations from the runways. In this way, fashion shows become mood boards to use for inspiration, rather than a venue to showcase items you have to wait with bated breath for. Opera gloves are the ultimate hit, especially in leather with Prada, Gucci, and Balenciaga all showing their own versions. At Prada, a pair of soft purple gloves contrasted beautifully with a pea-green dress, while Balenciaga presented a stunning selection of maroon and eggplant purple gloves, paired with cropped leather tops. As for the more summer-friendly alternatives, sheer opera gloves appeared on the Acne Studio runway, while Bora Aksu and Yuhan Wang presented styles made of lace. This trend should be consumed as soon as possible, or it may become a special-occasion type of thing in the coming summer.

View inspirations by: Prada, Giuseppe di Morabito, Mugler, and Ferrari.

7. A splash of colors

With the monochromatic dressing trend, brands have virtually run through the entire rainbow of shades. I feel like these days, we can pretty much bet on whites, blacks, shades of brown and red, plus some type of blue to be a must-see on the runways. It's become useless to speak of them being on trend unless there are specific pairings that make the headlines. Like this, the more obscure, rarely seen colours become all the more noticeable and worthy of consideration. I spotted a pretty prominent chartreuse green presence this season. This fresh, limey shade signifies growth and revival, making for a bold choice no matter the occasion. At Dries van Noten, chartreuse green appears mixed with floral prints straight from flamenco jackets, taking on the form of an intricate short-sleeved top paired with a semi-sheer maxi skirt with polka dots. Oddly, it looks far from chaotic, maybe except for the shoes. At Erdem and Simone Rocha, we got a taste of chartreuse green in the evening-wear edition. Particularly at Erdem, the scrunched-up material in chartreuse and pea green draped beautifully over the model's body, creating a surprisingly soft and whimsical effect. It highlighted that this particular shade doesn't have to be overly bold and difficult to wear. There was also a splash of chartreuse green amid the sea of colours at Versace. A stunning high-neck, sleeveless, fitted dress made of crinkled material wrapped around the model's body showcases that such a bold, flamboyant colour is by no means unsuitable for more feminine, sexy styles either. Of course, such bold colours are particularly suitable for accessories, allowing those who prefer calmer colour palettes to enhance their ensembles with a splash of colour.

View inspirations by: Erdem, Casablanca,

Emilia Wickstead, and Coperni.

8. Bare minimals perfect for hot weather

Underwear has long become a celebrated component of regular outfits in the fashion industry. Whether it's bras or cropped shorts, reminiscent of panties, they are now a runway norm rather than something to be surprised about. Prada paraded a hefty amount of bras on their runway, which looked exceptionally stylish when paired with high-waisted skirts or peeking out from underneath low V-neck sweaters. Kim Shui went for the mini shorts trend, introducing ideas such as puffy granny-inspired panties and a more refined white pair with wispy feather details. Patbo - a Brazilian brand known for its resort and swimwear collections - showcased the full potential of floral bras, ranging from ruffled necklines to a variety of floral decorations, from those made of lace and shimmery knitwear to plastic ones. One of my favourite bra designs was a piece by Dreaming Eli, made of red lace with a subtle high neck and a prominent cut-out section across the chest. The decorative black beads further enhanced the villainess feel of the garment, making me think of the old-school Mugler designs. From sexy party outfits to chic resort fashion, underwear is a fun, somewhat risqué concept, perfect for the scorching hot weather.

View inspirations by: Prada, Fendi, Mithridate, and Blumarine.

9. Capri pants

Yeah, I hate this trend. It's so difficult to pull off, and the most memorable image I have of it from the Spring/Summer 2026 collections is that horrendous opening look at Versace. Even still, every time a peculiar style comes back, the chances are that many people will be eager to try it out. Personally, I dislike this trend because I could never pull it off, but there are many tall ladies and slender calves who could find success with it. Let's forget the Versace ones; Ralph Lauren would be a much better reference point. A look composed of off-white capris and a short trench jacket showcased this style in a much more favourable light, with that Lauren-esque old money air. Area opened up their show with a pair of capris as well, except they were completely different in style. Much more youthful and with a hint of street fashion rebelliousness, which tempered down their aged look. Black capris with a hoodie and a pair of heels is a great example of how to modernise a concept with a strong retro feel. To fulfil the criteria for a capri pants, they should be tight-fitting, but this season it seems like their length is of much greater importance, with plenty of cargo pants and cropped slacks floating around alongside these. Personally, the most successful rendition of cropped pants I've seen this season was a stunning beige suit with knee-length slacks, paired with kitten-heel slingbacks, from Lafayette 148. A bit short for a capri pant, but much more favourable for girls on the shorter side. Besides, who really cares about a few centimetres of fabric one way or the other? It's the bigger picture that counts more.

View inspirations by: Area, Sandy Liang, Isabel Marant, and House of Aama.

Nathalie Sophia

Springtime 2026 fashion: Generosity and Ease



Fashion model Kathinka
@kathinkawitzke



BERLiNiB 2026/A
Editorial
Springtime 2026
fashion:
Generosity and Ease

Fashion model
Kathinka
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Photographed and
styled by Aristo
Tacoma

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Contributing stylist
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@aliexpress

Location: Studio P56,
@studio.p56, Athens



"We need to disarm the eyes and reawaken the gaze. It s the only way to understand how the gloom of our present is actually woven with light swarms of fireflies: hints of worlds to come, traces of a beauty that resists standardisation, sensitive epiphanies able to reconnect us with the human."
--Shownotes for SS26 by Valentino's Alessandra Michele according to www.harpersbazaar.com/uk/fashion/shows/g66066010/highlights-spring-summer-26-collections






















































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the imitation of
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robots] by
outperforming them.
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as Leonardo da Vinci,
know everything.
Their faith: never
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The sharp brains of the young dancers





The Sharp Brains of the Young Dancers

BERLiNiB 2026/A
fashion editorial with scientific insights into gymnastics and dance

Fashion model:
@gymnast_dancer_aria

Fashion photographer and stylist: Sophia @se.photos.official

Stylist contribution by Mariter Torres @daniela.jayfashion

General style adviser: Aristo Tacoma

Brands in editorial include:
Darcy Leotards @darcyleotards
Nike @nike
Amazon @amazon
Primark @primark
F&F @fandfclothing
Next @nextofficial

Location: UK



The Brilliant Minds and Emotional Intelligence of the Young Healthy Dancers

Aria
@gymnast_dancer_aria
Photographed by S.E.Photos
Tezt: Aristo Tacoma

It should be perhaps be one of the most obvious things in the whole world--that to get, as the Roman saying goes, *Mens sana in corpore sano* [a sound mind/soul in a sound body]--a

child should grow up in a context of extremely diverse physical unfoldment with a range of exercises. This in order to get a maximum healthy body including brain/mind. Several forms of dance including ballet, as well as the various forms of gymnastics dance, do offer the right sort of physical challenges and atunements. While this should be obvious, and there's a practical never-ending supply of scientific findings to support this with very few counter-examples, it nevertheless need to be said ever-more strongly, as digital screen-time, such on phone computers, conumes much time for most people including children across most of the planet.

Are there then no unwanted side-effects of fierce training for the youngest? In a sugar-addicted society where obesity is a general health issue, such training typically leads to a healthy skinniness: of course attention should go to the fact that this doesn't lead to an overdone slenderness--but it's rarely an issue, as a good dancer needs strength and good sustenance is part of what gives strength and that generally, naturally gives the adequate amount of body fat mass as well. There is no evidence that even a relatively high intense weekly dance programme leads to hormone delays (though there has been some speculation that extreme gymnastics may do so for girls). Even if there were such effects, studies have shown that there are no long-term negative physical effects as the ballet training comes with a forceful range of positive physical effects including for healthy bone growth. And it is obviously true that not all forms of gymnastic and dance training are equally well suited for all; for instance, some may have a tendency towards such extreme flexibility that it is called 'hyperflexibility' (which goes much beyond ballerina flexibility) and they should perhaps rather focus on such forms of strengthening that actually counter flexibility. And much or all of what is said about the beneficial effects of dance and artistic gymnastics applies of course as well to those who focus more on rapid precise use of strength eg in such martial arts orientations as

<<Dance can be interpreted as a language that the human body speaks. (..) Adolescents who received dance education developed higher levels of emotional intelligence abilities and dance expertise affected the emotional intelligence development of the adolescents.>>
'Effects of dance education on emotional intelligence related outcomes'
Hakan Atamturk
Bilgen Dincdolek
March 2021, 2(01)
Revista Genero e Interdisciplinaridade
www.researchgate.net/publication/358294850_EFFECTS_OF_DANCE_EDUCATION_ON_EMOTIONAL_INTELLIGENCE_RELATED_OUTCOMES

<<Students who engage in dance at school show greater initial socialization skills and better academic achievement compared with individuals who do not participate in dance. Dance internalizes the systems involved in art forms, and both children and adolescents can use the experience gained as tools for thinking, behaving, and regulating the inner world of their minds.>>
'The Physiological and Psychological Benefits of Dance and its Effects on Children and Adolescents: A Systematic Review'
Dan Tao
Yang Gao
Alistair Cole
Julien S Baker
Yaodong Gu
Rashmi Supriya
Tomas K Tong
Qiuli Hu
Roger Awan-Scully
Frontiers in Physiology
2022 Jun 13 13:925958
pmc.ncbi.nlm.nih.gov/articles/PMC9234256/

kick-boxing for self-defence.

Also, very strong muscular development in the youngest must of course also be balanced with the desire, especially in girls, for elegant leanness and so as the years go by, there may be a virtue in slightly toning the exercise intensity towards the milder so that a female set of muscles (more than the six-pack type) can be part of the body image.

This is normally small challenges; while the benefits of dance training apparently is enormous: due to the complexities of engaging in dance, the brain, as well as the body as a whole, refines its structures not just so as to engage in balanced motions, in tune with musical rhythm, with greater ease, but the dancer also generally scores higher on points involving social and emotional intelligence--relating to peers in a way that so to say springs of this musical foundation. As if that is not enough, the mind of the dancer, typically engaged in visualization while coordinating own dance, is typically better than non-dancers in visualization in general. [You will find the references to the research reports for all these points in the articles quoted inside this BERLiNiB fashion and dance editorial with the young gymnastic and ballet dancer Aria.]

Going on with the less of advantageous effects of dance: the fine-tuned capacity of the dancer to keep emotions in check while listening to others, and relate intelligently to what is said so as to improve own activity-- eg while listening to the dancer teacher so as to improve own dancing, becomes a general emotional intelligence in daily life, which is of course of essential value later on in career development and in family building.

In this world of so much activity--and often competition--there is a quality of **tranquility that is often overseen in business contexts, but which is at the core of what we mean by a happy society**, as well as, for instance, as **part of the key components of beautiful dance**. The brain scientists, still using the famous EEG equipment--but with some modern improvements--that goes back to Ukrainian, Polish and German scientists early in the 20th century--to pick up something of the electromagnetic low-frequency field associated with the neural, and also to some extent muscular, activity of



all human beings, have words for this tranquility, as seen through the lens of their measurement equipment. Many will know that meditation is associated with the relatively slow band-wave called alpha; and quite a few also know that in the state of mind where the brain emits much coherent alpha to the EEG apparatus, learning can happen faster and insight can more effortlessly go deeper. We might say that the 'alpha waves' form a necessary albeit somewhat subliminal part of human civilization. The quality of these waves go deeper with the master in a field. For instance, as Morgan

Freeman narrated in the Discovery channel series Through the Wormhole, those who are expert dart throwers entertain alpha waves while preparing to hit; while beginners exhibit more stressful, more incoherent, and slightly higher frequency waves of the beta and gamma kind.

And here, again, the dancers win on the home ground, so to speak: in emphasizing fluidity and musicality and harmony of expression, while at the same time performing complicated movement in tune with rhythm, they also in some subtle way 'train their alpha' and EEG shows that their brains emit more well-balanced alpha than what is typical for the population.

<<A growing body of evidence has demonstrated the positive effects of physical exercise on cognition in children (..). (Gymnastics training) had a general facilitative effect on spatial working memory at both behavioral and neurophysiological levels in children (..).>>
'Effects of Childhood Gymnastics Program on Spatial Working Memory'
Shu-Shih Hsieh
Chih-Chien Lin
Yu-Kai Chang
Chung-Ju Huang
Tsung-Min Hung
Med Sci Sports Exerc
Deember 2017 49(12):
2537-2547
pubmed.ncbi.nlm.nih.gov/
28796655/





<<Artistic gymnastics improves the physical fitness components and positively influences children's physical development. Both female and male artistic gymnasts had better physical fitness in most parameters, in comparison with their peers.>>
'Impact of Gymnastics Training on the Health-Related Physical Fitness of Young Female and Male Artistic Gymnasts'
Science of Gymnastics Journal
Ilia Kiuchukov
Iliya Yanev
Lubomir Petrov
Stefan Kolimechkov
June 2019 11(2):175-187
https://www.researchgate.net/publication/333582916_Impact_of_Gymnastics_Training_on_the_Health-Related_Physical_Fitness_of_Young_Female_and_Male_Artistic_Gymnasts

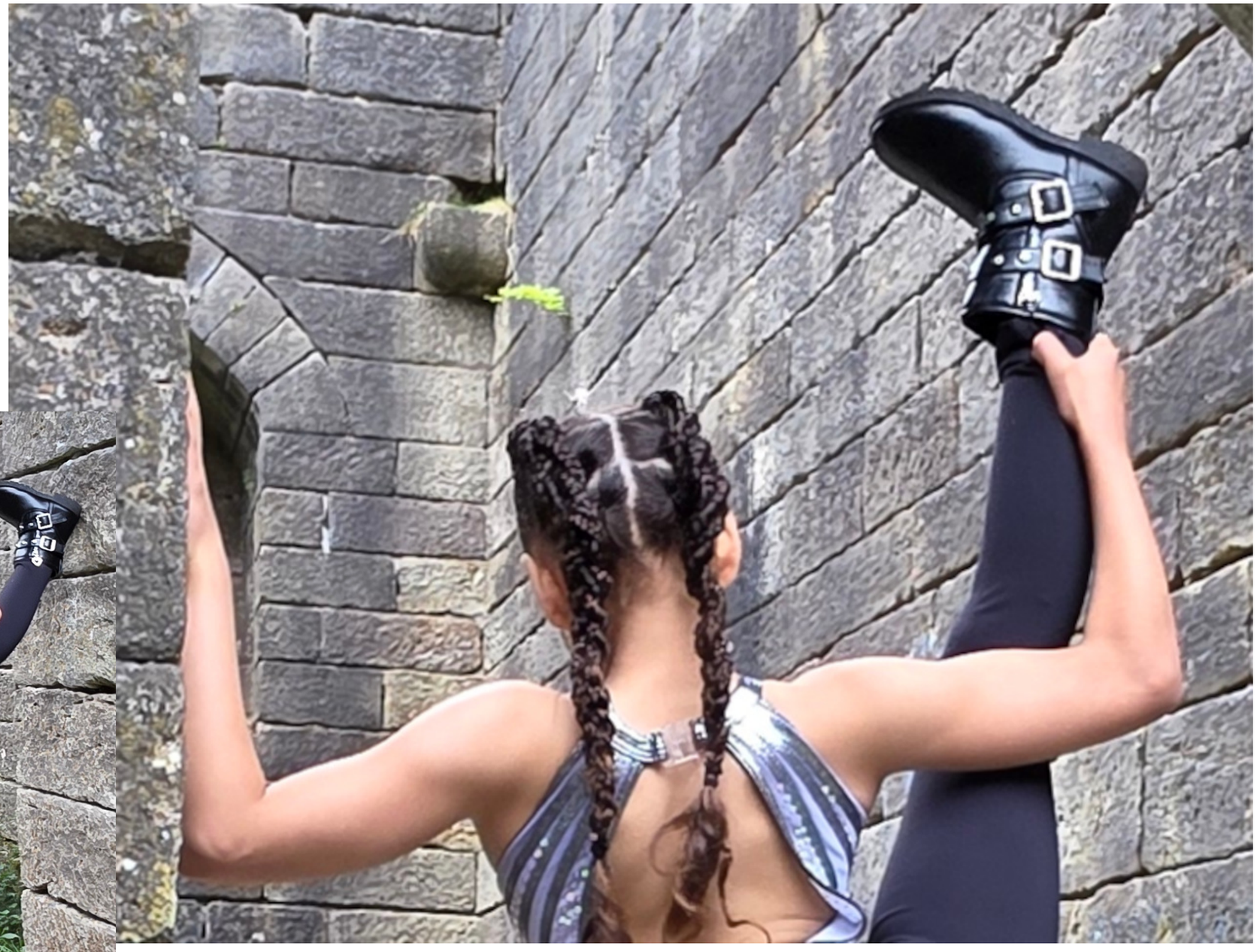






<<Dance is not only a physical activity, but also a cognitive challenge, which helps to improve children's perception, memory, problem solving and creative thinking. (..) Children's dance education helps to develop children's muscle coordination, flexibility, sense of balance and sense of space
(1). (..) Learning dance can also help children learn to manage emotions, control nervousness and improve emotional intelligence. Through dancing, children can establish their own body awareness, improve their body image and cultivate positive self-concept.>>
'Research on Psychology and Cognitive Science of Children's Dance Education'
Ruirui Wang
2023 Vol 5 Number 3
Journal of Education and Educational Research
www.researchgate.net/publication/375803362_Research_on_Psychology_and_Cognitive_Science_of_Children's_Dance_Education



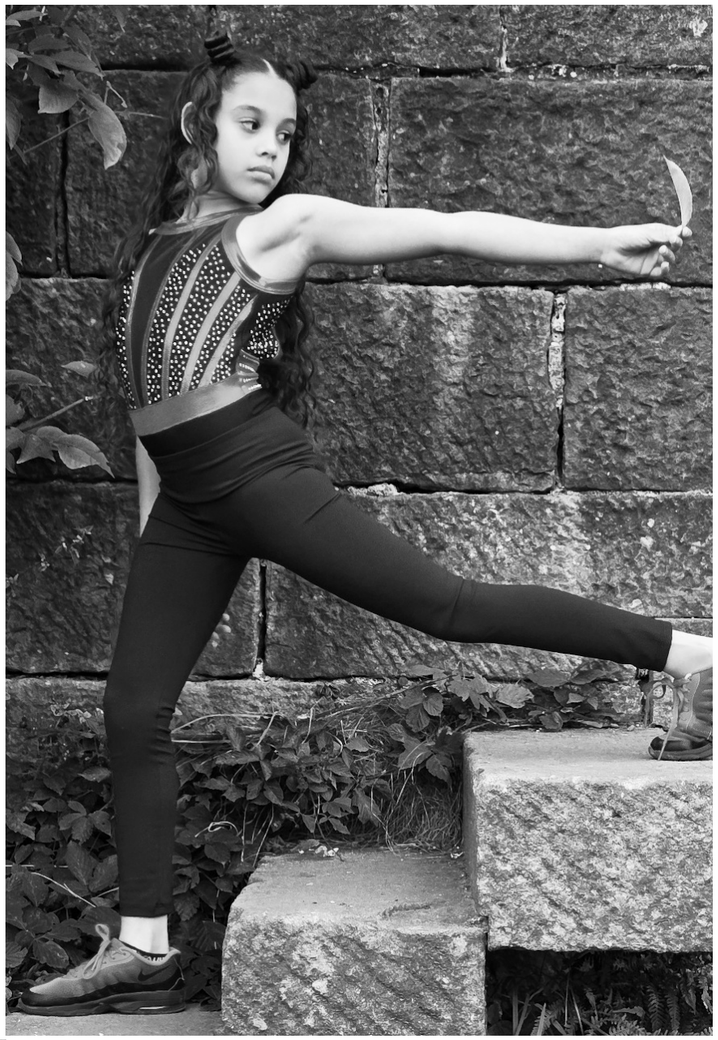




<<Young dancers (..) have reported using various types of imagery (e.g., technique, metaphorical, goal, environment, and motivational) and that their images were multisensory in nature including visual and kinesthetic modalities. (We found that) dancers who trained more often used metaphorical/role imagery more frequently (and those) who trained most scored higher on all imagery ability subscales (internal, external, and kinesthetic) (..)>>
'The impact of training frequency on young dancers' imagery use and ability'
Krista J. Munroe-Chandler
Irene L. Muir
September 2022 Vol 2, Number 2
Asian Journal of Sport and Exercise Psychology
https://www.sciencedirect.com/science/article/pii/S2667239122000259















<<Numerous areas of the brain are involved (..) Changes in alpha bands indicate relaxation and passive attention while changes in gamma bands point to focused and fast concentration uses working memory, attentional processing (focusing on certain items and ignoring others), and heightened awareness (Foster Vander Elst et al., 2023) (Wind et al., 2020). Numerous parts of the brain are actively lighting up as one dances.>>
'The Role of Dance in Cognition: A Narrative Review'
Harini Srinivasan
2025 Vol 18 Number 2
Intersect: The Stanford Journal of Science, Technology, and Society
ojs.stanford.edu/ojs/index.php/intersect/article/view/3428





<<High-intensity mechanical loading of gymnastics activity appears to increase bone development and counterbalance (..) later pubertal development. (..) In conclusion, gymnasts present higher bone mineral values in comparison with untrained controls. >>
'Effects of Gymnastics Activities on Bone Accrual during Growth: A Systematic Review'
Jaak Jurimae
Rita Gruodyte-Raciene
Adam D G Baxter-Jones
May 2018 14;17(2):245-258.
Journal of Sports Science & Medicine,
pubmed.ncbi.nlm.nih.gov /29769826/

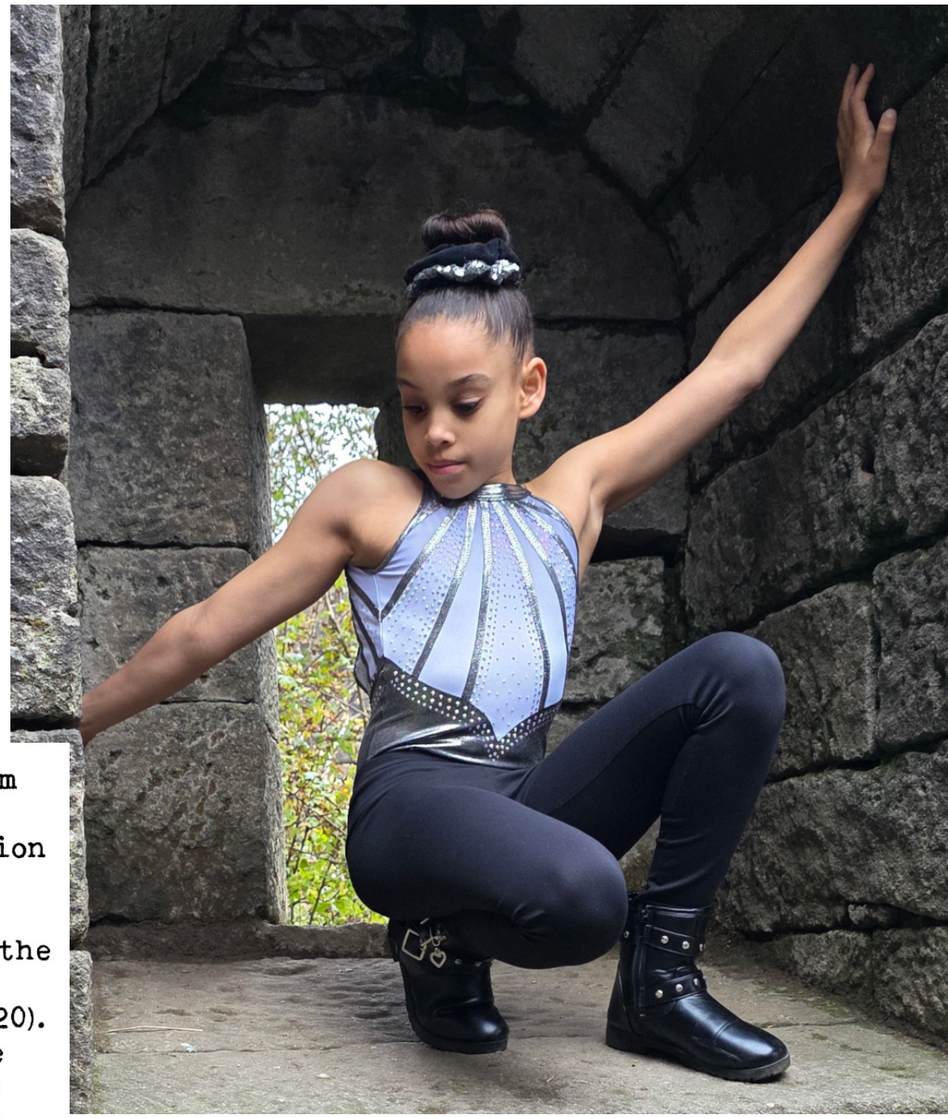






<< The findings indicate that the Treatment Group did significantly better on proprioception, peak-to-peak amplitude of center of pressure (CoP) in the mediolateral direction, and rhythmic synchronization at 80 beats/min. It may be concluded that ballet constitutes an effective activity for the development of young children's proprioception, balance, and rhythmic synchronization.>>
'Effects of Ballet Training on Proprioception, Balance, and Rhythmic Synchronization of Young Children'
Dimitris Chatzopoulos
Journal of Exercise Physiology
April 2019 Vol 22 Number 2
www.researchgate.net/publication/332465803_Effects_of_Ballet_Training_on_Proprioception_Balance_and_Rhythmic_Synchronization_of_Young_Children





<<Specifically, dance, as a form of physical activity and art, extends beyond the mere execution of movements--it serves as a means of expressing internal feelings and emotions through the spontaneity of movements and harmony with music (Baxter, 2020). (..) Dance activities promote the development of self-regulation skills as participants learn to control their emotions during movements and expression, which can be particularly beneficial in stressful situations or emotionally tense moments (Koch et al., 2019). (..) >>
'The impact of dance on enhancing social skills and emotional intelligence through creativity'
Lora Narikbayeva
Talant Klyshbayev
Dilovar Kalimullin
Denis Mochalov
March 2025 Vol 253, 104736
Acta Psychologica
www.sciencedirect.com/science/article/pii/S0001691825000496















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Chic SS26 Gymnastics & School Style

BERLiNiB 2026/A fashion editorial

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Fashion photographer: Lori @crazyfam.of8
MUA: Brooklyn, stylist is the model herself (and her team)

Contributing stylist: Mariter Torres @danielajay fashion
General style adviser: Aristo Tacoma

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Aeropostale @Aeropostale
Abercrombie kids @Abercrombiekids
Zaclotre @zaclotre
Sugar and Jade @sugarandjade
Nike @nike
Vans @vans
Converse @converse
Scrunch Girls @scrunchgirls_sg
Stanley @stanley_brand

Location: USA


Non-Fiction
How I Became a Pirate
Waiting Is Not Easy!




STANLEY

<<Leaving behind the babble of the plaza, I enter the Library. I feel, almost physically, the gravitation of the books, the enveloping serenity of order, time magically desiccated and preserved.>>
Jorge Luis Borges, August 1960,
in El Hacedor/ Dreamtigers, transl. M.Boyer & H.Morland






6 x 7 = 42
6 x 6 = 36
6 x 5 = 30
6 x 4 = 24
6 x 2 = 12


RACING TOWARD THE
RIGHT
ANSW
MATH SIDE
GRAPH PAPER
YES
SIXTH
SIXTH



<<I always tell my students, go where your body and soul want to go.>>
Joseph Campbell in conversation with Bill Moyers in The Power of Myth, ed. B.S.Flowers, 1988




10 TRUE
GOVERNMENT
THE BROTHERS GRIMM
DISEASES
THAT IS SERIES








THE RIGHT










67


















SIXTH

EDITORIAL POLICY COMMENT

Freedom from "AI"; authenticity 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



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 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 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”).

Spring Gold



Fashion model:
Lynn Janssen
@lynnjanssen.2011

The runways of SPRING 2026 FASHION keep having models who strut not only their own stuff but also--at least in some of the brands--golden jewelry and every type of metal or nonmetal accessories embedded with or added to the designs. We saw this also in the previous season, and it will definitely be so for a while into the future. At a time where tech-powered fakes flood media, gold is sought for its trustworthy stability and radiance.



BERLiNiB 2026/A
Spring 2026
Fashion
editorial
Spring Gold
Fashion model
Lynn Janssen
@lynnjanssen
.2011

Fashion
photographer
Andreas Johren
@andreas_j_
fotografie

MUA, stylist:
the model
herself

Stylist
assistant:
Tania

Stylist
contribution by
Mariter Torres
@danielajay
fashion

Brands in
editorial
include:
Zara @zara
H&M @hm
Fasionomi
@fashionomi_
Meet me there
@meetmethere.nl
Goldystore
@goldystore_nl
Fashiontiger
@fashiontiger.nl
NEW YORKER
@newyorkeronline
Shein
@sheinofficial
Bershka
@bershka
Stradivarius
@stradivarius

General style
adviser: Aristo
Tacoma

Location: the
Netherlands













"Gold has been on a tear this year, and now a Goldman Sachs survey shows many investors think the precious metal will hit a new all-time high of $5,000 by the end of 2026." www.cnbc.com/2025/11/28/goldman-sachs-investor-poll-gold-can-top-5k-in-2026.html



































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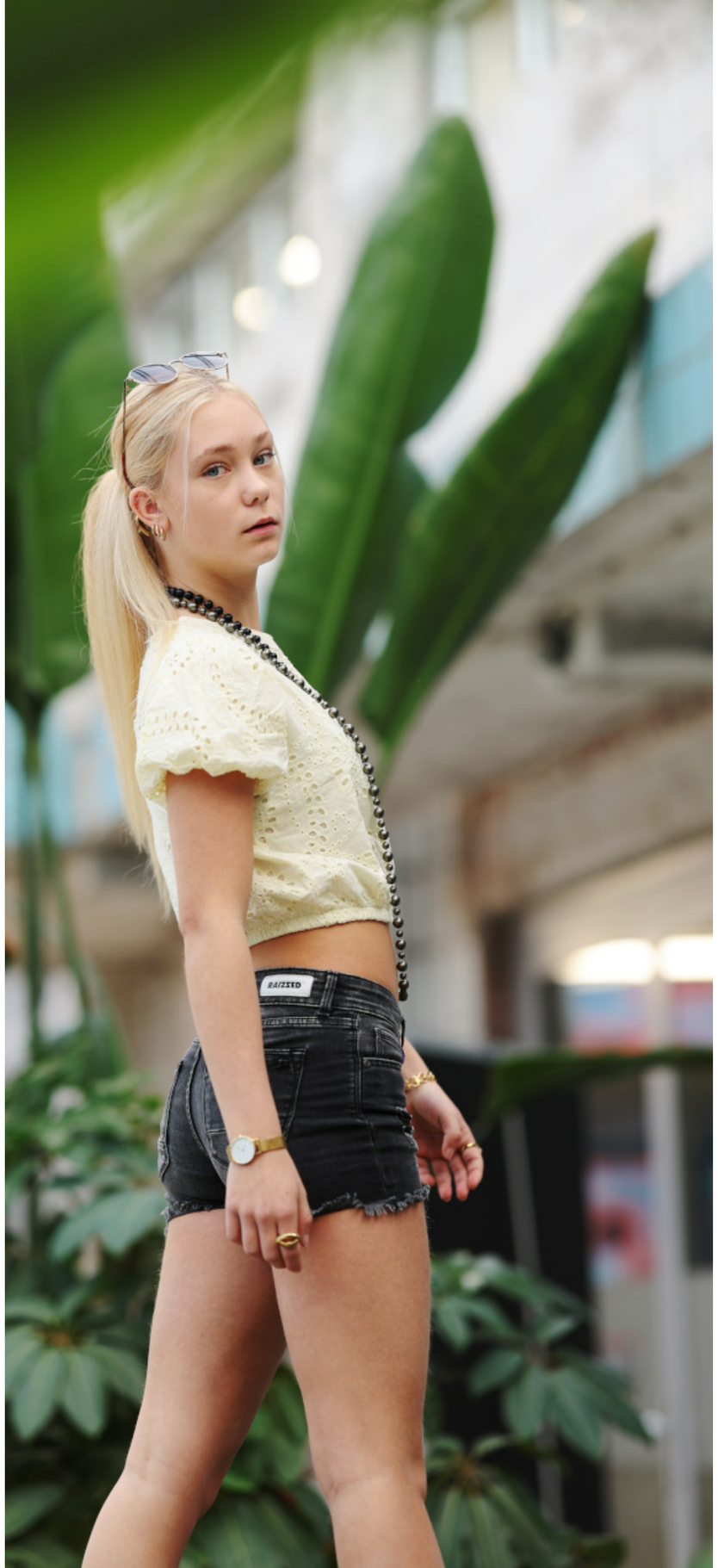

















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More Spring 2026 fashion:

The Hyper-Chic Professi-onal

Fashion model Brilynn Hart
@brilynnhart



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BERLiNiB 2026/A Spring 2026 editorial

The Hyper-chic Professional

Fashion model Brilynn Hart @brilynnhart

fashion photographer: Abi Hart @hartsong_ studios

MUA, hair styling by Brilynn Hart

Stylist Abi Hart

Contributing stylist Mariter Torres, @danielajayfashion

Brands in editorial include

Target @target
Dillards @dillards
Coach @coach
Shein @sheinofficial
indigo rd @indigo.rd
Dillard's Copper Key @dillards

Location: USA

General style adviser: Aristo Tacoma





"Embellishment moves beyond evening dressing this season. Bejeweled jackets, coats, and tunics bring fresh sparkle to daytime dressing."

Nicole Fritton, Harper's Bazaar, on ss26 trends https://www.harpersbazaar.com/fashion/a67963156/spring-2026-runway-fashion-trends/

<<SS26 [sees] a nuanced interplay of colours. 'Transformative Teal' (ecological blue/green), 'Electric Fuchsia' (vibrant pink), 'Blue Aura' (serene blue/grey pastel), 'Amber Haze' (earthy amber yellow), 'Jelly Mint' (playful mint green)'. [..] Key overarching themes [include] fluidity in design [with] comfort and adaptability [and] elevated craftsmanship and authenticity[..].>>
from a SS26 trend report, https://fashionunited.uk/news/fashion/spring-summer-2026-trend-report-navigating-a-season-of-reorientation-and-mindful-expression/2025060582048



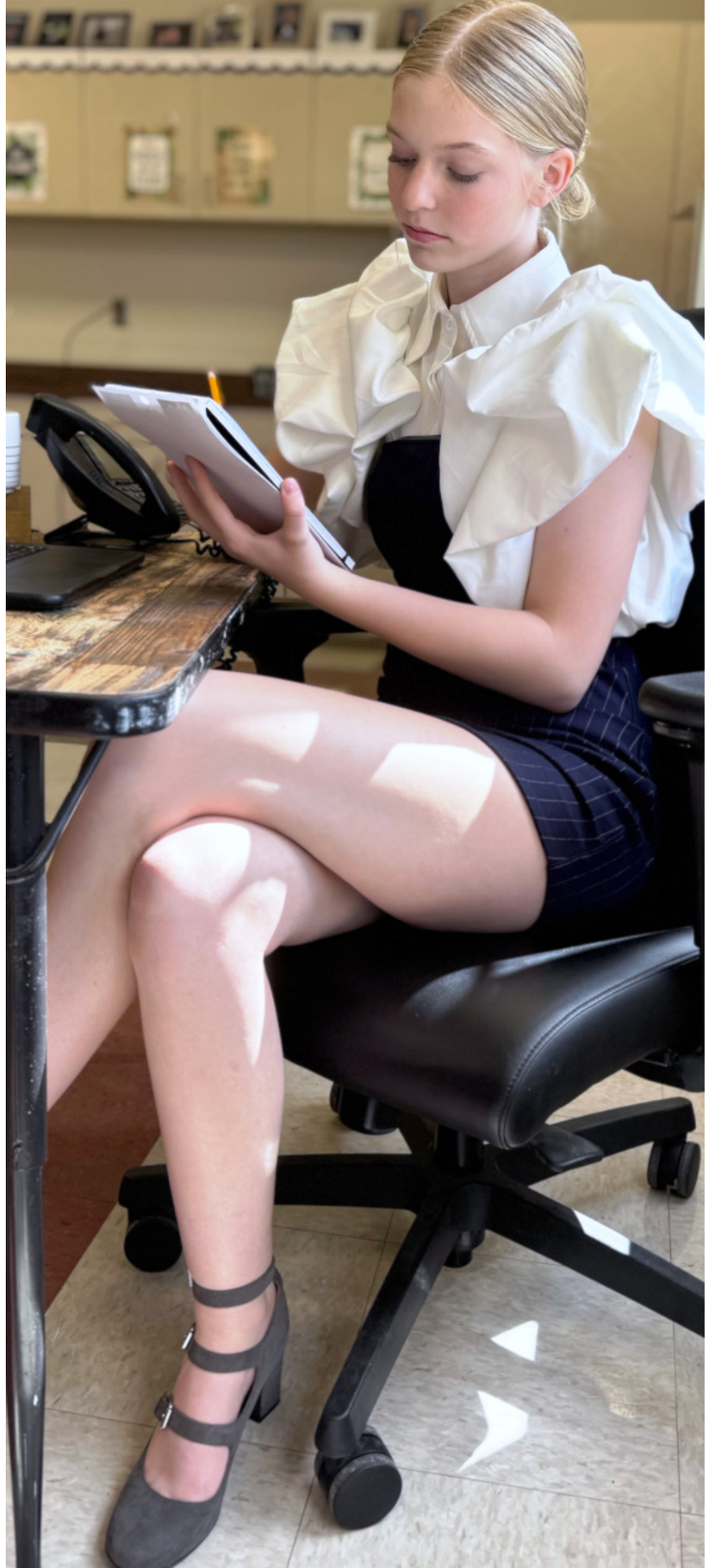





KIND






















WORK HARD AND BE NICE
STARTS WITH








tab
caps lock
shift
control
option
delete
return
shift











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 flip of one emotion for another.

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 meaning-less. 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 all: "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 pr 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.





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 may do it mathematically well, they may be rather 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!

POLICY STATEMENT

The Family-Friendly Context of BERLiNiB with authentic photos only, and other activities of the contributors

[1] Other activities: artificially generated images

As for photographers who contribute to BERLiNiB we recognize that some have a desire or a need to engage in the production via



algorithms of entirely artificial images. While BERLiNiB only publishes photos that are straight from camera apart from color-toning on the whole of the cropped part from the select set of few photos of the many taken in each photo session (the color toning can however be so a to render the image posterized etc, in some cases)--and uses no 'filters' of any kind apart from that--we collaborate with a variety of people who have other pursuits. For instance, some may have a commercial need to enlist some algorithmically produced material for certain TV ads. We do not censor these activities, of course; but we ask that photographers who do work with us are good at marking what works are authentic, real, from the camera, and with full acknowledgements to models etc in front of the lens, and, separate from that, marks material which is artificially produced in a clear manner--and do not mix the two during a working session for BERLiNiB.

In the wilderness of artificially generated photos, BERLiNiB has only authentic photos and only a family-friendly context; editorial policy about other activities of its contributors

[2] Other activities: adult-only photo activities

Before family-friendly social media began to dominate for real the editorial policy of the main fashion magazines, it was customary--and to some extent it still is--for high-profile fashion photographers to also include nude, even to some extent erotic, fashion photography as part of their standard portfolio, and there are plenty examples of such in Italian Vogue and various editions of Elle and Numero, to mention some. In the present age and phase of digital social media, this can still make sense as long as certain age criterions are met. All contexts with nude or erotic photography must be separate from those contexts which include models under 18; and it goes without saying that any above 18 context must only include such photos in so far as they are entirely consensual through and through. A photographer who works in a context with fashion editorials involving those under 18 cannot in that very same context put in content of the sort we just described; but the photographer can dabble in other contexts than a family-friendly one as long as these two contexts aren't blended.

In other words, BERLiNiB does not censor a photographer, model, writer, stylist or contributor in any way or at any level because of activities in other contexts than BERLiNiB in which more adult-only material (of a respectful kind) is engaged in. The photographer must be clear-headed about each context and honor each context on its own premises. The adults included in BERLiNiB editorials are included in BERLiNiB in family-friendly principles, the editorials are each so that people of all ages can see them, safely, this is also so for highlights-of-berlinib at Tumblr; and so also when the youngest are part of the BERLiNiB editorials, this is a safe context and with people who know about this editorial policy.

Given the art and philosophy of the whole human being, we would even go as far as to recommend that the contributors who themselves are over 18, and who whole-heartedly devote themselves to esthetics, consider it part of their self-education to engage, respectfully of course, and--as said, separately from BERLiNiB,--in suitably good over-18 contexts, such as available, for those who seek it, for instance in separate avenues of Tumblr than those used for fashion re-blogging, to explore the esthetics of the nude and so on. The learning that takes place there has a universality when it comes to human anatomy, under the well-known ancient Greek motto that the human being is the 'measure of all things'.
2025:5:7 A.T.

OPINION: TOP MODELS HAVE A HEALTHY SEXUAL ATTITUDE WITH EMPHASIS ON NONJEALOUSY

A pansexual/autosexual polyamorous attitude rather than celibacy,--not at all to be mixed up with promiscuity, for it has much more loyalty and health-focus in it-- is often found alongside the work-out & diet discipline of a large section of the youngest adult top models. While gossip magazines like to call this by various words which has a political connotation, it is really highly practical--not a question of identity—rather a more or less necessary part of esthetical self-education as well the legitimate need for some personal happiness where the heaviness of two-some closed relationships isn´t found. As psychological research has shown, female attraction is often to a whole 'smorgasbord' of what we can call 'features' and when this touches, as it should, the model herself in how she studies her own poses, it becomes--non-neurotically--what is called 'autosexuality'. The 'polyamorous' aspect in this case is more a 'shared autosexuality' rather than an identity and typically is found to have, as an important side-effect, to dismantle most forms of jealousies among the models. Therefore, we might say, this is a professionally valuable and adequately healthy approach in this phase of a young adult person’s life and is often found to lead to excellent later career development in which perhaps other forms of relationships are preferred—where proclamations of identity-change is found needless, however ‘sapphic’ the top model phase was.

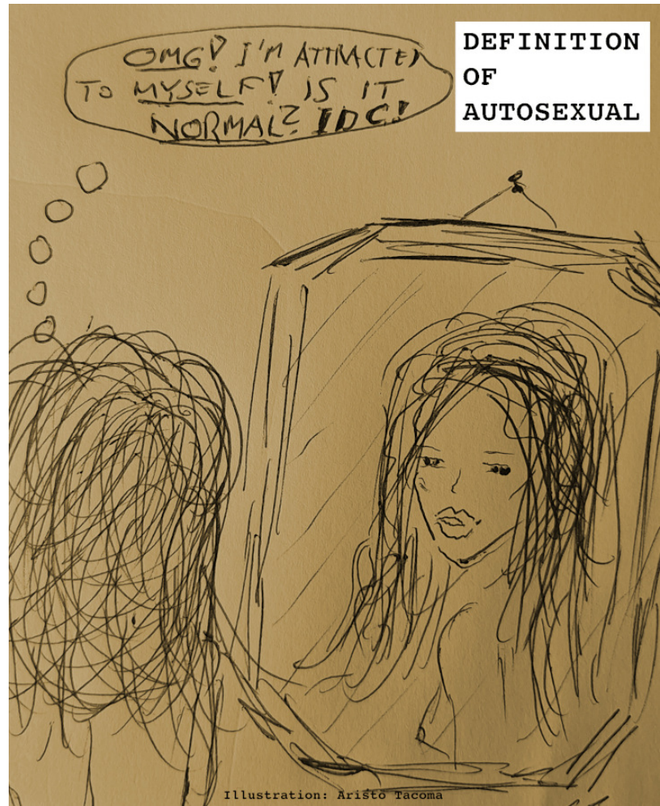


Illustration: Aristo Tacoma

Related theme: Consciousness and Matter, article by SHBReusch 2025:4:20, at yoga6d.org/library/sciencefolder/consciousness.pdf

Is there any virtue to the 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 esotheric 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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Equus Asinus and the potential power of laced orange juice as accordin g to P.G.Wodehouse

the T.N.S.

[True Nonsense Section]

Comments on the word meanings associated with the animal

Text Aristo Tacoma

Even in this most respectable context—you might say that ”family-friendly” is practically our middle name--words do sometimes have more than one meaning.

Sometimes some of these meanings are not just leading the way into shallow water but involve healthy if not always family-friendly deep-diving. To our rescue then is the Latin and scientific uses of the words and appeal to the adult intellect in distilling the right meanings of more abstract terms. In that way, I think it is fair to say that after all we are free also here to discuss any word we like and with every shade of meaning.

In the animal kingdom there are few animals like the donkey, whose princely name is Equus Asinus, and whose less princely name in modern English is just "ass", that have become so much part of daily language and slang as it. There are dozens of other animals competing for the top-ten list of inclusion in our daily language. For instance, thanks to the Oxford mathematics lecturer and brilliant writer Lewis Carroll, another animal--the rabbit--figures quite often in the news headlines. Eg, whenever somebody has read too much of something to the exclusion of everything else and as a result constructs a device that upsets society in a morbid manner, newspapers tend to explain the behaviour of the poor chap by saying that he, or she, ‘went down a rabbit hole’. We might object to this contemporary adaptation of an element in the honorable Carroll’s fairy tale that when Alice goes down the rabbit hole, she does so smilingly, retains good sense and sensibility, and on emerging, shall we say, at the surface of the planet again, is her usual self and depicts absolutely zero intent of making morbid contraptions. But newspapers are newspapers.

The animal at hand, the donkey, or rather the several meanings of its shortest name, “ass”, enjoys however quite a popular use in everyday language these days. For instance, are we not all familiar with the phrase, ‘Don’t be an ass!’. As a moral slogan, we interpret this to an appeal to be led by higher intelligence and not by fear or idiocy. The true origins of this classic phrase may be lost in the beginnings of time—you know when humans started to realize that they can use words and not just strike one another with clubs. But what is certain is that P.G.Wodehouse gave the phrase a boost. We speak here of a conversation between the wealthy young Bertram Wooster and his man-servant Jeeves where the Equus Asinus, mentioned in just such a way. When it was spread to the millions through the best-selling comedy author Wodehouse from the ca 1920s and up, the phrase became a

classic--before the word “ass” reached stardom by acquiring new meanings later on. The rich and well-dressed Bertram Wooster addresses his servant Jeeves--equally properly-dressed--with the phrase 'Don't be an ass, Jeeves', and PGW goes on to use similar phrases, all employing the concept of ass, in other conversations in his many popular books.

It seems that Jeeves took the ass-statement in its stride and without batting an eyelid so we must be free, as already indicated, to assume that such uses of the word existed not only in contemporary English in the 1920s, but has origins we can but dimly perceive now. When a genius of a shakespearian caliber —namely, P.G.Wodehouse--puts his affirmative stamp on the phrase, there is however an irreversible mutation in human consciousness and, if anyone had hoped that the phrase would go out of fashion, PGW practically ensured it would go on forever.

It is to be noted that the young master spoke to Jeeves about not being an ass because Jeeves initially objected to lacing the orange juice of Gussie, a nerdy friend of Bertram, with whiskey. Gussie was, according to the novel, one of these people who had not yet discovered the virtues of alcohol. Bertram’s objective was simple: a very beautiful girl, Miss Basset, who previously had terrorized Bertram by hinting she felt entitled to marry him --one of the recurrent traumas in the life of young Wooster--was at present ready to marry Bertram’s near friend Gussie. Wooster passionately wanted this and imagined that Miss Basset would set her eyes on him if Gussie messed it up. Gussie, infatuated with Miss Basset, craved marriage and wanted it more than anything--except perhaps to spend time on his hobby, newts. However, each time Gussie found himself alone with the woman of his heart, he found himself unable to talk about anything but newts. Wooster decided that the cause of this weird behaviour lied in Gussie’s diet—more precisely its lack of alcohol and its abundance of orange juice. Wooster's mission, in short, was to get the nerd Gussie to propose, bravely and successfully, to Madelaine Basset for the sake of the happiness of Gussie and for the safety of Wooster’s bachelorship. When Jeeves objected to the idea of lacing Gussie’s juice with a measure of ethanal (that was a misspelling, “ethanol” is correcgt, I meant correct), Bertram compared Jeeves to an ass.

Let us here be so free that we advise the modern enlightened young reader whose depth of understanding of the above three-letter word isn’t yet at literary heights: Wooster did not in the just-mentioned phrase accuse Jeeves of resembling the outer and often smoothly rounded outer aspect of the human gastrointestinal tract. The cognoscenti will know that approximately the same is also called a**e. Clearly, Bertram Wooster was talking of the behaviour of Jeeves rather than what he looked like, and comparing him not to an a**e but to a donkey. The notion--which like much else in common folklore probably is highly unscientific but nevertheless part of the mind-set of us smilingly arrogant humans--is that donkeys, or Equus Asinus, as they are formally called, are both stupid and cowardly.

It may be true that there are, for instance, no grand stories of the generals of Alexander the Great and their soldiers storming a Persian city on an army of donkeys. However it is the opinion of this author that this is probably not because the Greek donkeys were cowardly, but rather because they were unsuitable to Alexander's war-purposes and possibly also found the boots of the soldiers slightly tacky. Or they just weren’t in the mood. So who are we to judge the level-headed asses? Besides they're not always like that; there are trustworthy reports that they don't object much to children riding them.

In any case, in scrolling ahead to the late 20th century and these times, the updated use of the three-letter name of donkey have other, let’s say juicier, connotations. The wider use of the word “ass” can for instance be found in the superhero movie Green Lantern from 2011, starring Ryan Reynolds and the celebrated actress and international model Blake Lively. Indeed, the word which sort of is the debut of the character played by Reynolds in this movie is that which is shared with the donkey, but here in the human gastrointestinal sense. (Indeed, Reynholds made his meaning a trifle clearer by adding the suffix 'hole' to the mentioned three-letter word, thus removing any ambiguity).

Reynholds’ character comes across as self-ironic and as far from arrogant as possible. Entirely unlike when politicians imitate chimpanzees and bang their breasts and broaden their shoulders and call everyone who might be slightly opposed to

them and to their slow-fry-the-frog state coup method for the same, it was surprisingly funny when he said it. (He had been recklessly racing a car at a narrow lane without looking ahead, only looking down at the newspaper and tape which he was wrapping around the present of a fighter jet toy to his little nephew; and he was racing because he had overslept and was on his way to his fighter jet job. When he realized that he was nearly colliding into a car in front of him, he switched to the wrong lane, and on seeing a car headed towards him there, he had to do some maneuvers to avoid crash. Going on with the wrapping, the word 'assh**e' escaped him, though as it were with a twinkle in his eyes and without the slightest malicious intent. He completed the wrapping and went on to what turned out to be a fight with some "AI" fighter jets, which he won; then he became green and superhero and the movie started for real and he almost got to kiss Blake Lively.)

This more (or less) enlightened use of the word is indeed somewhat removed from the supposedly cowardly Equus Asinus as an idiotic specimen. As used by in humorous curses by such as Reynholds' character, and also that of less funny politicians, it refers of course to human beings, but drawing somewhat vaguely on the assumed derogatory mental and emotional capacities of donkey, and in addition indicating that the main thought processes are not as much through the brain but rather in what the Indians would call the 'lower chakras'--ie, going at what they are going at without any heed of anything or anyone else, and perhaps, even, for all we know, also acting a bit which is esthetically not higher than the content of the gastrointestinal tract for all we know. One word can say a lot.

Fortunately for the core three-letter word and perhaps also for donkeys, to which the word originally applies, there is also persistent use of it in a somewhat censored but nonetheless wildly popular segment of Internet in not only a positive, but a congratulatory and optimistic sense--both from the male perspective and seemingly also from the liberated female perspective. Here, we are speaking of pure admiration and without any connotation of cowardliness or actions of sloppy standards. (In these steadily more censored Internet times, not all features of the human body can be openly described in full unless in the context of a curse said with a twinkle in the eye and without malicious intent.) Here, the modern sense of the short form of Equus Asinus is found. It refers of course to a gastrointestinal outeraspect of adventurous human beings dressed in threads seeking to feel life in a freer form. We're talking now about one of the top dozen popular search terms,--we might say, in the 'red district' of Internet. Associated with this notorious concept, happily employed in the Red Distrct, are words like "beautiful" and "smack". Supposedly as a result of much good Pilates or similar healthy exercises that produce firm muscles, another word, "tight", is also one of the other optimistic words alongside it.

How would man-servant Jeeves in the 1920s and later responded to such connotations of the use of the word "ass"? Jeeves, we can imagine, on hearing such reckless modern uses of the word, would probably lift one eyebrow ever so slightly for a fraction of a second and let it go, his whole demeanour not hinting of any stress. In contrast, his master Bertram Wooster would likely think twice before asking his man-servant not to be an ass.

Wooster could of course say, "Don't be an Equus Asinus, Jeeves!", but for comedy it's markedly less crisp and besides Latin words are more the domain of the well-read Jeeves. Adding a touch of un-ambiguity, Wodehouse might however have let Wooster had a go at it maybe somewhat like this:

Wooster: Don't be an ass, Jeeves.
Jeeves: May I ask why my behaviour in this regard might resemble something of that of the species Equus Asinus, sir?
Wooster: Think of what is at stake here, Jeeves. You must be more like Galahad, Jeeves. Up with the long spear and forge ahead with the brave action, and ejaculate a decent amount of the ripe stuff straight into Gussie's container of orange juice. We gotta win this war on Gussie's behalf. No cowardice.
Jeeves: Ah, indeed, sir. However, ..
Wooster: No however!
Jeeves: No, sir, I was merely..
Wooster: Stop it!
Jeeves: Yes, sir. It is just that the effect might be contrary to your stated intention..

And so on. However, as indicated, Jeeves eventually gave in. Gussie the nerd's orange juice was safely laced, indeed several times over, and the epic talk Gussie gave, under the influence-- at Snodsbury Grammar School for Boys--is one of the all-time favorites in U.K.'s P.G.Wodehouse society, and a talk often recited on podcasts such as on the BBC.

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

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How many beauty types are there? Eg, infinitely many, and it sums up to three--all feminine, but with their masculine aspects as seem fit [rambling by the editor on the backside]

This is of course entirely subjective, and yet I say it with the presumption that it _might_ be objective, but I don't think that there's one beauty type, nor can one say--it would be preposterous to say--that 'everything is beautiful' except in some meta-magical sense of it all as a kind of vast fractal--but I think we're talking of infinite many beauty types that yet sort of gather themselves--a bit like in the reincarnation-oriented part of Hinduism with its three gunas--I believe the beauty photographers and --editors have the privilege of being eclectic as for world religions--into a kind of triple archetype.

These three drawings are of course but shadows of shadows of shadows of .. shadows of these archetypes; drawn just before going to the train, before going to the airplane, in the Sun, while having not slept enough due to trying to pack too much into a small luggage and hoping it doesn't get too heavy. There are few better places to draw the ultimate beauty types, the three--muses, as it were--than at Monastiraki before going to the metro in a summer day; because all humanity is buzzing around and there's no harm in having Acropolis staring down at you, in this world city of Athens-- Athina--so amazingly free of skyscrapers in its centre; a centre dedicated to a beauty just as much now as in the time of Socrates some two thousand five hundred years ago--and as free of skyscrapers. According to one of the pre-Christian myths of creation, Zeus made it all, showed it proudly to some fellow immortal beings who complained it was too silent; so he made the muses so as to empower creation with voices. He made nine, which is as good as to say three. I have my own names for these; I don't think Athina was/is a warrior goddess only, but one of the muses, and as superior in beauty as can be. And when Leonardo da Vinci dedicated the core form of Elishebha--which translates to "God is an oath", which also contains a root form of the number seven--to the painting he would constantly keep with him after he begun on it--the Mona Lisa--I believe he was straight on, identifying another of the muses, Lisa reigning highest in many ways beside Athina. The third would be a third daughter of Zeus, forever tied up in mythology to Aphrodite's pure love powers, namely Helena. He's what pen and paper that moment at Monastiraki gave to me of their essences in terms of facial expressions. I know, I know, it is not superior as far as drawings go; I can do better; anyone can. But the personality comes through, well enough that the drawings becomes equipped with this text. Why do I feel like it should be spelled out? Because algorithms pr principle can't get it right. Yet the works of many at the moment seems to try and compress humanity into algorithms and some of these algorithms have presumptious names of "beauty ideals". Don't let them bite you.



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