BERLIN:B

\Mapping
the future
of gen α

Summer
fashion
2026/B
May June
July August

ISSN 2535-602X
9 772535 602004


Instagram:
@pouches_simona
SIMONA
Elevate your
style
with
SIMONA
All-in-One Pouch
Model: Nastia @nastiamodeling
Optional contact path: @elegancemodels



maccosmetics.com

Cover model for our BERLiNiB 2026/B issue is fashion model Aria @gymnast_dancer_aria

2026/B

BERLiNiB

ISSN 2535-602X

PUBLISHED

BERLiNiB 2026/B

BERLiNiB: *Made in places with gorgeous models, outfits, and perhaps also weather via, among other things,* ***Being, Liberation*** *and* ***Nibbling****. Concept by Aristo Tacoma alias Stein Henning Braten Reusch ISSN 2535-602X* ***Adress:*** *Yoga4d:VRGM, Lislebyvn 189A, 1619 Fredrikstad, Norway. Photographed worldwide but main editorial activity is in Athens.* ***Format:*** *the PDF is at international paper size A3, equal to 2 x A4. The cover: A4 'embraced' by American letter standard format.*

Welcome! When we make a magazine, we start the layout from scratch and add the tag, "PREVIEW" in a blue note on the left side of this editorial page.

The sequence of the editorials inside the magazine is more or less determined by when they are made. All can watch the transmutation of the preview into the completed published online magazine. All editorial photos are made for or by the magazine, & shown after agreement with model.

At the time of its publication (for publication times, confer website) all content is in place. It is only at this time that the "PUBLISHED" stamp will appear on the left of this page, and published online magazines goes to archives with ISSN number and are always available in unchanged form. Each text and each photo in every photo editorial, as well as the fashion art showing trends of this season, are original material made for this issue by BERLiNiB.

Copyrights: Fashion bloggers can reblog images when they have full references to magazine, models and photographers; confer the DIRECTORY section at our website for more info. All content can be accessed with both large screens such as on a PC, and through small screens such as on a phone.



Talented folks and fashionistas who wish to work with us, please contact us. We are always open to hearing from models, writers, photographers, stylists, make-up artists, fashion designers, advertisers, and other enthusiastic creatives who wish to contribute by quality direct communication. We have decided to go entirely for 'digital paper' which includes PDF. With top of the line equipment, and the great taste and creative skills of our contributors, we create excellent results within this frame.

Aristo Tacoma
berlinib@aol.com



BERLiNiB is pro-enthusiasm but we also accept sponsoring as long as we can put quality, authenticity and a sense of couture before commercial interests. We gain a substantial part of the budget via EUR/USD currency daytrading by Aristo Tacoma, the founder. Naturally we also welcome paid ads fitting with an enlightened fashionista audience and young people in general.

Paid advertisements: We have 100.000s of monthly views of all BERLiNiB material, each post/vid with links to berlinib.com website-- fashion shorts etc. The ads are inside the PDF magazines on the site & permanently so. 2026 price pr page in our magazine: *€3000,-*

The content of each published BERLiNiB Magazine is copyright Stein H Reusch and the privately owned company Yoga4d:VRGM behind BERLiNiB. Models, agencies, stylists, MUAs, writers & photographers have full redistribution copyright to teamwork productions in when BERLiNiB is properly referenced, in all respectable contexts.

Books, apps and more: Photos in published editorials may be included in respectable future Yoga4d:VRGM productions eg with a philosophical flavour, like yoga6d.org/library ***This is always done with full references.*** Working with us implies approval of future respectable inclusions of used photos without any formal nor informal requirements of further consent nor payments.

Technology & links: PC G15 PMN, linux MINT; Gimp, Libreoffice; KDEnlive w/Yoshimi etc. Pics color-tuned whole ***& no touch-ups on parts:***never use "AI". avoid-the-oidbots.com *berlinib.com @berlinib industrialbabes.com pixelfed.social/berlinib Kdenlive-edited BTS: @berlinibmagazinework BTS also at Dailymotion*

Fashion Models in BERLiNiB editorials

in this issue

BERLiNiB is at berlinib dot com, which refers to industrialbabes dot com, and published on the eco-friendly "digital paper" format PDF. This opens elegantly in a good PDF reader on any device eg with the Vivaldi browser, ideally at a large screen personal computer. The magazine comes three times pr year, January 15, May 15 and September 15. Page numbers refer to standard page size of type A3.

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.

Fashion report
FW2627

Nathalie Sophia:
page 48

Cover editorial in 2026/B with fashion model

Aria
@gymnast_dancer_aria
page 14
[UK]



Magazine print ads invited for enduring fashionable, elegant products etc oriented towards an international enlightened audience; ads which will be a permanent part of each PDF magazine into the future and keep bringing attention to your products
Send Jpeg Fine size 2125x1503 pixels to
ads@industrialbabes.com

Isla
@justislas world
page 54
[UK]

Ivy
@emerald ives
page 91
[USA]

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

Fashion report
Future fashion spending

Nathalie Sophia:
page 8

Danai
@danai danaka
page 111
[GREECE]

Paige
@paige.nicole.10
page 142
[USA]

Stine
@stine.dh.model
page 169
[DENMARK]

Themes of beauty, style and fashion include:

Handmade Art for fashion by Yun
page 7

Airplane essay, Seize the Day style in the classroom:
Future of Gen Alpha
page 85

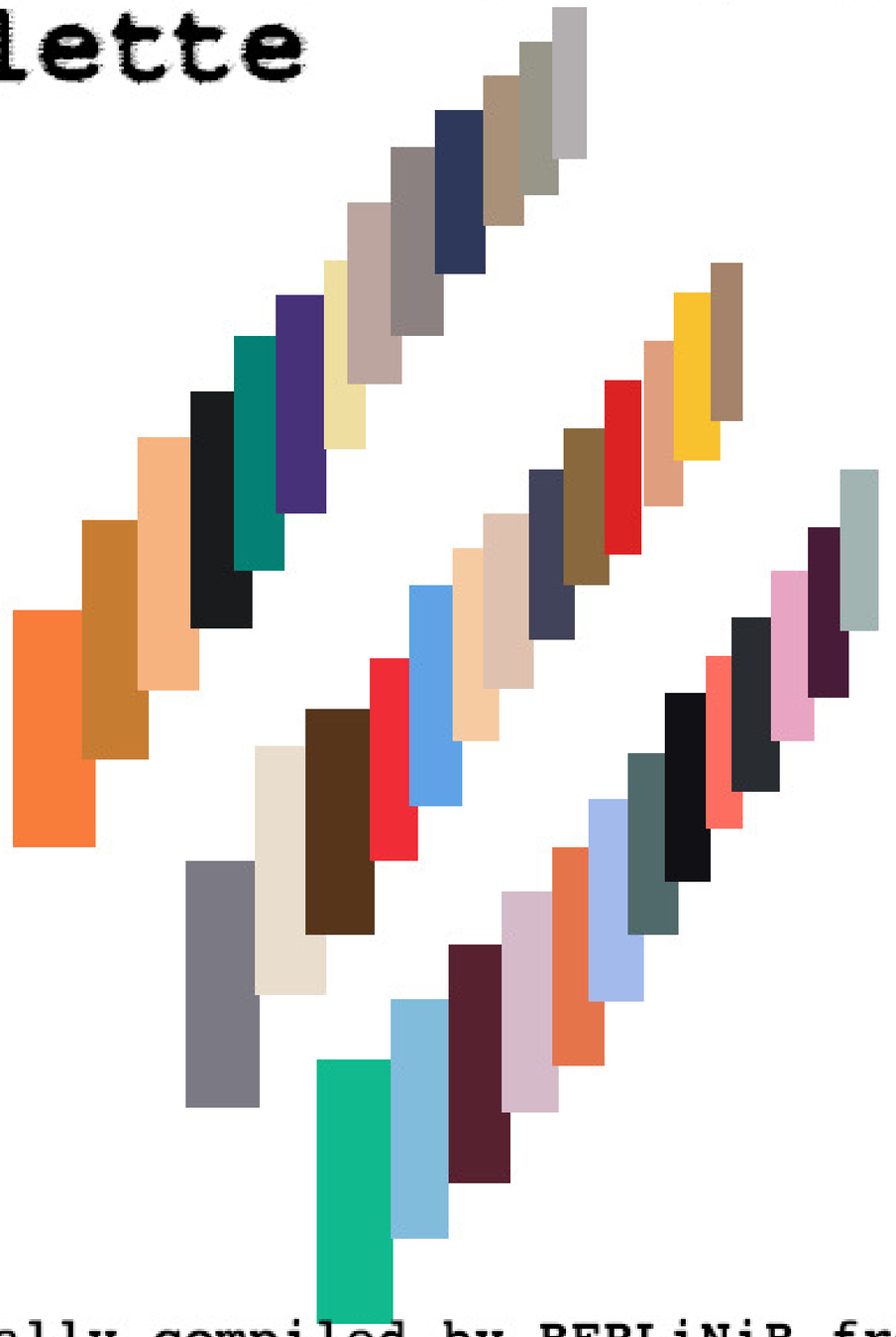
Interview: Designer & model Danai on planet-saving fashion
page 135

Natalia
@mnrizou
The ULTIMATE beach work-out
page 200

Regular feature

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

Pathways to a gorgeous summer '26 in terms of a hyper-fashionable color palette



Manually compiled by BERLiNiB from leading fashion shows





Through our artist's handmade looks, we're looking at successful runway Summer 2026 outfits from Chanel, Balenciaga and others, cherry-picking from the multi-layered embellished elegance approaches of this season



BERLiNiB artist:
fashion illustrator Yun
at Yun Studio
lydialee0920@gmail.com
Insta: @n.norma.l

Fashion report by

Nathalie Sophia

BERLiNiB Fashion Correspondent,
nathaliesophiajournaliste@gmail.com

The future of fashion spending: what customers are really looking for?

Trends shaping purchasing patterns in luxury fashion.

Luxury fashion is all about desire and status. Back in the day, having a recognisable product with the logo of a high-end brand was the ultimate fashion statement. Being able to participate in the newest trends and having the freshest, hottest product on the market defined whether you were stylish or not. These days, things are changing. Quiet luxury has replaced loud fashion, embodying a sense of assurance and a lack of performative fashion, becoming synonymous with timeless style and real status. Customers, even those with money to spare, care about much more than just a trend these days; they want quality, exclusivity, and something that communicates their values, not merely the size of their wallets. Below, we have several trends which are shaping customer attitudes currently and will keep doing so in the near future:



Drawn via G15PMN by Aristo Tacoma

1. Quality: superior fabrics and craftsmanship

With the rise of purchasing power across the globe and the trend of making fashion brands profitable businesses, many fashion houses that once championed ideas of craftsmanship and "Made in France/Italy" labels have turned to manufacturing companies in countries where labour is cheap. This doesn't necessarily mean the quality is inferior, but it damages the perception of the craftsmanship that customers were willing to pay for. How does it feel to find out that your precious luxury bag was made in China or Bangladesh? Not very luxurious. What about the Louis Vuitton bags made of simple cotton canvas that you pay for in the thousands? People with real money may not care about how much they spend, but they started caring more and more about what they spend on, and quality is key. I won't even mention the

occasional buyers, who purchase luxury goods on occasion and expect to see the difference in quality. The fabric quality, the stitching, the details, the fit: customers want to get a product that is worth its price. And now they also care about where it was made. You visit a Louis Vuitton online store and see that you can get a bag made either in Italy, France, Spain or the United States, and suddenly you don't feel like it's as impressive as the "Made in Italy" Balenciaga or Dior bag. There is a bit of cover-up going on here as brands have components made abroad and add the last touches in the country that they want to claim as the place of making, but at least they try to keep up the facade.

The "Made in..." label is not just about people championing Italy or France; it's also about local patriotism. Customers are increasingly seeing the value in local brands that make their products locally, in small batches, and with close attention to detail, befitting a brand that knows only their quality and design can keep a customer from turning to a bigger, more recognisable brand. This focus on quality is enhanced by the trending style of "quite luxury", which has kept its hold on customers for several years now. Because of it, labels and loud branding are no longer the go-to. Once you remove that label, all that's left is quality, design, and the desire to support a brand. Coupled with efforts to limit fashion waste, propelled by international governing bodies, perhaps it's time for brands to refocus the less is more mantra.

2. Sustainability: longevity innovation

Sustainability and cruelty-free movements may still hold value to many consumers, but a new kind of sustainability emerges in the form of product longevity, closely connected to the idea of quality. A question we should all ask ourselves is: do we hate fast-fashion because it promotes easy access to products at the cost of poor workers' treatment, or because it promotes low-quality items that have to be replaced frequently, filling the landfills at a startling pace? Even if you purchase an item made of non-eco-friendly fabrics, as long as the quality is good and you actually use it a lot, it won't be a non-ethical purchase in my books. Any time I think of sustainability and cruelty-free movements, which are often grouped together, I wonder how much people actually know about the relationship between the two.

Is purchasing faux leather better than purchasing the real thing? It could be if the fabric used is sustainable. That is not truly the case for the most part tho. Most faux leather consists of polyurethane or polyvinyl, which are plastics. There are many emerging materials made of plant-derived products, but these are rare and require heavy investment and careful studies of the appropriate treatment and quality assurance.

Ultimately, one has to return to the basics. Is leather going to disappear from the market as we move towards ethical fabrics? No, it will not. The majority of leather comes from animals, which are killed for consumption, with the vast majority being cattle. Its would be wise to try to limit consumption of beef before trying to disregard the by-products of the meat industry and their sustainable utilisation. As far as fur goes, the conversation is valid. The majority of fur comes from animal farming, primarily of minks. Raising animals for fur is unethical and creates waste, which impacts the environment in its own way. Replacing it with synthetic faux fur creates no additional impact on the planet, and due to fabric care specifications, it also has a lesser impact on microfibre presence in the water supply. It only truly becomes a burden when it's time to dispose of it. For those reasons, faux fur finds much more support than faux leather.

There are also many emerging fabrics, driven by the biotech industry. Brewed Protein--a type of silk produced through the fermentation of spider silk proteins--was previously used in a collaboration between Adidas and Stella McCartney. Leathers made from citrus peels found the support of Salvatore Ferragamo and Loewe. There are also many lab-grown fabric projects, but I would wait a bit more to figure out what the attitude of high fashion will be towards those. So far, the lab-raised movement is facing harsh backlash in the food industry, and lab-grown diamonds prove to have a rather low resale value compared to the real thing, reflecting the idea that in luxury, scarcity will forever be the biggest value. These innovations may not always be appreciated at face value, as many customers still prefer natural fabrics, but as long as the benefits are substantial for their users, luxury fashion will still buy into them, and so will its consumers. Features like wrinkle-resistibility for professional apparel or insect-repelling technology for outerwear can surely offset any possible drawbacks of selecting the "imitation" over the real thing.

3. Brand Admiration: genuine appreciation for the cultural relevance and/or brand ambassadors

Luxury brands will forever rely on their image to attract customers. It is no longer a market with a scarcity issue, and the competition is only growing as we speak. Brand legacy and its place in pop culture remain a big factor in creating loyal customers for luxury brands and ensuring that new ones keep coming. Something we have to keep in mind is that the world moves fast, and attention spans are low, which means customers have to be constantly fed with lasting impressions of the brand. A Gen Z buyer doesn't care that Hermès is

one of the oldest luxury brands in existence or that Thomas Burberry invented the gabardine fabric. What people remember is the iconic moments. People will forever remember Galliano's Dior, even when it looks nothing like it anymore; they will recall the impact of Tom Ford at Gucci and the iconic presence of Chanel's designers, Coco Chanel and Karl Lagerfeld. But who remembers the impact on fashion that Marc Jacobs had? Who truly values Louis Vuittons monogram bags? No one, because these brands failed to keep customers excited about them.

Brands must constantly reinforce their image through not only fashion but also presence and connections with cultural icons. The key to this is finding a designer who can create a visual identity people remember and foster connections in the industry. Currently, we have a pretty strong response to Demna Gvasalia at Gucci and Matthieu Blazy at Chanel. Schiaparelli was singlehandedly restored to glory by Daniel Roseberry, and while it has a less commercial offering, it appears to be doing well enough, especially in the fashion press. Jonathan Anderson will pick up at Dior at some point, although his start was underwhelming from a purely fashion-oriented perspective. On my part, I will always look at Balenciaga by Pierpaolo Piccoli, because I love the way he approaches fashion. These are the types of designers who drive sales and generate attention. Some of them ride on the brand name and simply know how to fit in and enhance the brand image, while others have gained a following through their unique vision. Regardless of their approach, they all became iconic figures we associate with specific moments in fashion history.

To help them resonate with younger customers, brands pick their frontline models carefully. These days, ambassadors aren't just there to appeal to the wider audience; they connect brands to their key markets. During the K-pop boom, Chanel, Celine, Dior, and Saint Laurent gained much from the ambassadors they selected from the trending group Blackpink, attracting both South Korean customers and global Gen Z. Chanel's roster is one of the best in the business; it includes South Korean Jennie, French-American Lily Rose Deep and her mother Vanessa Paradis, Monaco royalty Charlotte Casiraghi, Chilean-American Pedro Pascal and Kenyan Lupita N]yongo--a blend of cultures and distinct personalities, which maximises their international pull of customers. Calvin Klein built its recognisability on powerful ads with just about any relevant personality of the time, ranging from Kate Moss and Mark Wahlberg, to Bad Bunny, Justin Bieber, Michael B. Jordan, Rema, Jennie, and Jungkook. These are just two examples, selected based on their enduring, well-designed strategies, but most brands have had a particularly successful ambassador at some point. Brand ambassadorship will remain relevant alongside other ways to promote brand presence in pop culture, like designing/providing costumes for trending movies or creating viral spaces where the brand culture thrives.

4. Brand Values: brand conduct in relation to environmental awareness, charitable contributions, and public associations

Brand values in the fashion business are the defining qualities of a business that set it apart from its competition and create a well-rounded image of a brand throughout all its activities. How many customers venture out of their way to learn of them? Not many. What people see is the brand conduct; the values it showcases through its actions. Ethical buying has long become a driving factor for customers. There was a time when Dolce&Gabbana struggled immensely in Asia due to their tone-deaf ads featuring a model attempting to eat pizza and cannoli with chopsticks and the disrespectful comments towards the Chinese by one of its designers, Stefano Gabbana. Various brands, such as Puma and Skims, are getting called out for close, ongoing ties to Israel amid their widely-covered conduct in recent years. Louis Vuitton lost much of its French luxury appeal after LVMH CEO Bernard Arnault opened a factory in Texas, USA and invited Donald Trump to cut the ribbon.

In global business, it is difficult to escape ties to problematic entities, but some brands are smart enough to make sure these are kept hidden. The "boycotts" are not just a fashion industry phenomenon; they're present in beauty, FMCG, and tech industries as well, and with social media keeping a close eye on all that is going on with those brands, there is little likelihood that we will see this trend disappear. For brands, this means evaluating every business decision with several ideas in mind: am I potentially affecting my appeal to a certain market, am I affecting my business integrity, am I going to be able to justify my decisions, and can I afford to apologise afterwards without making things worse?

Another interesting point is understanding your position in the market. If you can't escape controversial ties, are you sure that you are the only one who can provide a specific service to the customer? Take social media, for example. We have many complaints about the conduct of Meta, but they have already taken over all key social media platforms and to exit them now is virtually impossible if you want to be kept updated on what's going on and remain part of the pop culture. What about chatbots and other innovations sidelining humans beings and, at times, curating and promoting narratives around global issues that serve a specific group of people? Can we opt out of those tool without sacrificing our ability to participate in the job market? Unlikely. Fashion only has a handful of brands who can say they have such a strong emotional pull: Chanel for its timeless image and Hermes for the luxury. Maybe Prada for its unique

place in the fashion history. All the rest? They can be replaced if the customer decides that they no longer support what the brand stands for. This is the new reality.

5. Exposure: awareness of a brand and its product

The universal truth in marketing is that you want to be the first brand a customer thinks of when they hear of a specific product or concept. While in the congested fashion industry, being at the forefront is difficult to maintain, being known is not. In terms of buying, it's as simple as: a customer can only buy a product if they know about it. To us, not knowing of Versace, Balenciaga, or Balmain sounds like madness, but new generations need their own way of exposure to these brands. This, by and large, comes through online activity. Social media is a huge influence in the lives of Gen Z and even younger generations. To make sure they know of a brand, a brand has to explore a variety of tools, from making sure it is talked about in the mainstream media to purchasing ads and partnering with pop culture figures. I would say that the majority of mainstream brands do this decently well. If they don't, it's most likely a strategy of creating an aloof, exclusive image.

What we have to consider for the short-term future is that there are new tools constantly being implemented online. Take Instagram, for example, it used to be a prime place for discovery and exploration. These days, things are changing. Instagram implemented a sorting style titled "For You" on its main page, which promotes content which is highly similar to posts you interacted with before. I don't know about you, but I'm sick and tired of seeing the same content packaged in different formats. This is the reality, which makes the discovery of new brands an extremely difficult feat. It makes collaborations across a wide variety of industries more necessary than ever and ensures brands rely either on ads or on ambassador partnerships. There are ways of utilising user-generated content, but it's still extremely difficult to break into the tightly controlled social media bubbles. There is also the aspect of physical exposure, which would be considered a good thing if multi-brand stores and malls were not suffering a decline. All in all, you must remain visible and staying visible requires paying very careful attention to all kinds of new digital trends.

Another way to discover a brand is to look for a specific product or search for brands closely associated with a specific trend. To gain leverage from those, brands need elite search engine optimisation (SEO) across their product pages and a strong presence in the form of mentions in authoritative articles on the matter. Other newer solutions include the "AI Overview" panel in Google, which condenses the responses to specific queries from top search results, and the sponsored products panel, which shows a product based on a search for a specific style or even a general aesthetic. I rarely see luxury brands promoting their products in this way, but many retailers do, and there is much more to the choice of a product they promote than just a "personal favourite". Again: industry partnerships and paid ads. This seems like the key to ensuring brand exposure in the future.

6. The lure of the limited edition: the coveted sense of exclusivity

Scarcity is the king of luxury. In a world where accessibility is never the problem, scarcity never fails to inspire a desire to purchase a product that is not needed and merely wanted. Limited edition products, especially those made in collaboration with other brands or pop culture figures, create a sense of urgency that drives sales and awakens a desire which has long become dull to all the noise in the surrounding world. Another way to make a product feel one of a kind is by allowing personalisation, which increases connection to the item and the brand. By offering a personalised item, fashion brands can offer their client a sense of uniqueness, which drives the desire for scarcity.

Limited edition products are very successful and will remain so precisely because they address the biggest issues of the modern luxury fashion market; they uphold what luxury was always supposed to be--something only a small group of people could obtain and something that made them look special. It's like a message to the outside world that your status is not ordinary. This appears particularly relevant for the younger generation. According to The State of Fashion 2026 study by BoF and McKinsey & Company, 42% of customers below 35 value uniqueness. The same study points in the direction of customers in the Chinese market, who are 15% more likely than the average luxury customer to value exclusivity and 7% more likely to appreciate more recognition from a VIP status. The second data point towards the scarcity of experience: a customer, who is willing to buy more, wants to be treated like someone special. To ensure that, an elevated experience in stores, like access to special, closed-off spaces, limited edition products, and a personally assigned shopping assistant, who can reach out to the customer directly in case there is a new product that might be of interest to them. These are great opportunities to gain a higher level of brand loyalty.

Scarcity is not just about the material value of a

product; it's also about feeling special in a more creative way. Like you have a one-of-a-kind product, which makes you look more stylish and like a more of a fashion insider. If even the likes of Zara and H&M create limited edition drops, it means that the desire for uniqueness is very strong and not just a matter of a specific market segment.

7. Circular fashion: nostalgia packed in the sustainability

On the topic of scarcity, a by-product of that and another big trend--sustainability--is circular fashion. For the most part, this used to be an opportunity for second-hand retailers, but the popularity of all things vintage put this market opportunity on the map for fashion brands. It's not easy to successfully run such an operation as a brand; second-hand goods or items from past collections require a lowered price point, and pricing is essential in creating a specific image of a brand in the luxury sector. On one hand, it makes the brand appear more sustainable, on the other hand, it messes up the brand positioning--pricing your goods in a way that makes you more "high end" than the other brand means a lot.

Another potential issue is admitting that certain designs did not sell; it's like admitting that your products are not as desirable as you thought they would be. It also promotes the idea that, as long as the product is not truly loved, a customer can wait to buy it at a lower price, the way they do with fast fashion. That's why opening an outlet is not always the solution a brand needs. A better choice would be establishing relationships with resale platforms, where brands can control the process to some degree and utilise existing infrastructure without putting their name on it directly. Repurposing items into new designs as part of sustainably driven collections can also be a great choice--it offers a new product and added value. The drawback--the logistics would surely be a pain to plan out.

Second-hand fashion is not the only way in which you can tap into the broader concept of circular fashion: Gucci is focusing on post-sale care, with opportunities to repair items that have been damaged over time. Louis Vuitton is working on the same solution for their bags, while Bottega Veneta provides a lifetime warranty on theirs. It's worth noting that this is not just a market opportunity, but a necessity. The EU's incoming Extended Producer Responsibility regulation shifts financial responsibility for end-of-life products onto producers. Already in place in France, fines of up to 7,500 euro per unit can be issued for non-compliance. This shows that resale is no longer an optional strategy; it's something brands must figure out in a way that brings maximum benefits, financially or through good press.

8. Ease: e-commerce and high quality physical locations

Just like with exposure, a purchase cannot occur without being accessible. Accessibility becomes immensely important in the growing markets, such as South Africa, the Middle East, India, and Brazil. One would think that giving them access to luxury products comes with opening physical locations in their area, but this is not necessarily true, as travel shopping is still a popular choice for those who can afford luxury. What remains key is ensuring the store that exists offers a unique experience, inviting customers to visit and return. This also includes creating spaces where all customers feel welcome.

Another layer is e-commerce, which remains a big thing for all but a few brands, which pull you in with their exclusivity of access. Brands like Burberry, Versace, or Balenciaga must ensure that their products are easy to acquire, which includes well-run e-commerce, including owned online stores and partnerships with leading retailers. There are also new ways to sell, like pinned product posts and videos, encouraging purchase upon exposure. In accessibility, like in all trends shaping the future of luxury fashion, it's more about quality than quantity. It will become increasingly obvious that it's better to have one outstanding store with unique experiences than to have five, which are just there to make purchases easier.

Nathalie Sophia









Put your ad where people can enjoy it while drinking coffee

Every day

Every week

Every month

PERMANENT Ads in BERLiNiB

contact the
fashion magazine at:
ads@industrialbabes.com

BERLiNiB 2026/B
Cover Editorial

Fashion model: Aria
@gymnast_dancer_aria



Generation Alpha is coming: Are you prepared?

A gen α dancer shows us her style of being fully prepared



BERLiNiB 2026/B
cover editorial,
summer 2026 fashion

Generation Alpha
is Coming:
Are you prepared?

Fashion model: Aria,
@gymnast_dancer_
aria

Fashion
photographer
Sophia
at SE photos
@se.photos.official

Stylist: Sophia
at SE photos
@se.photos.official

Location: UK

Fashion brands in
editorial include:

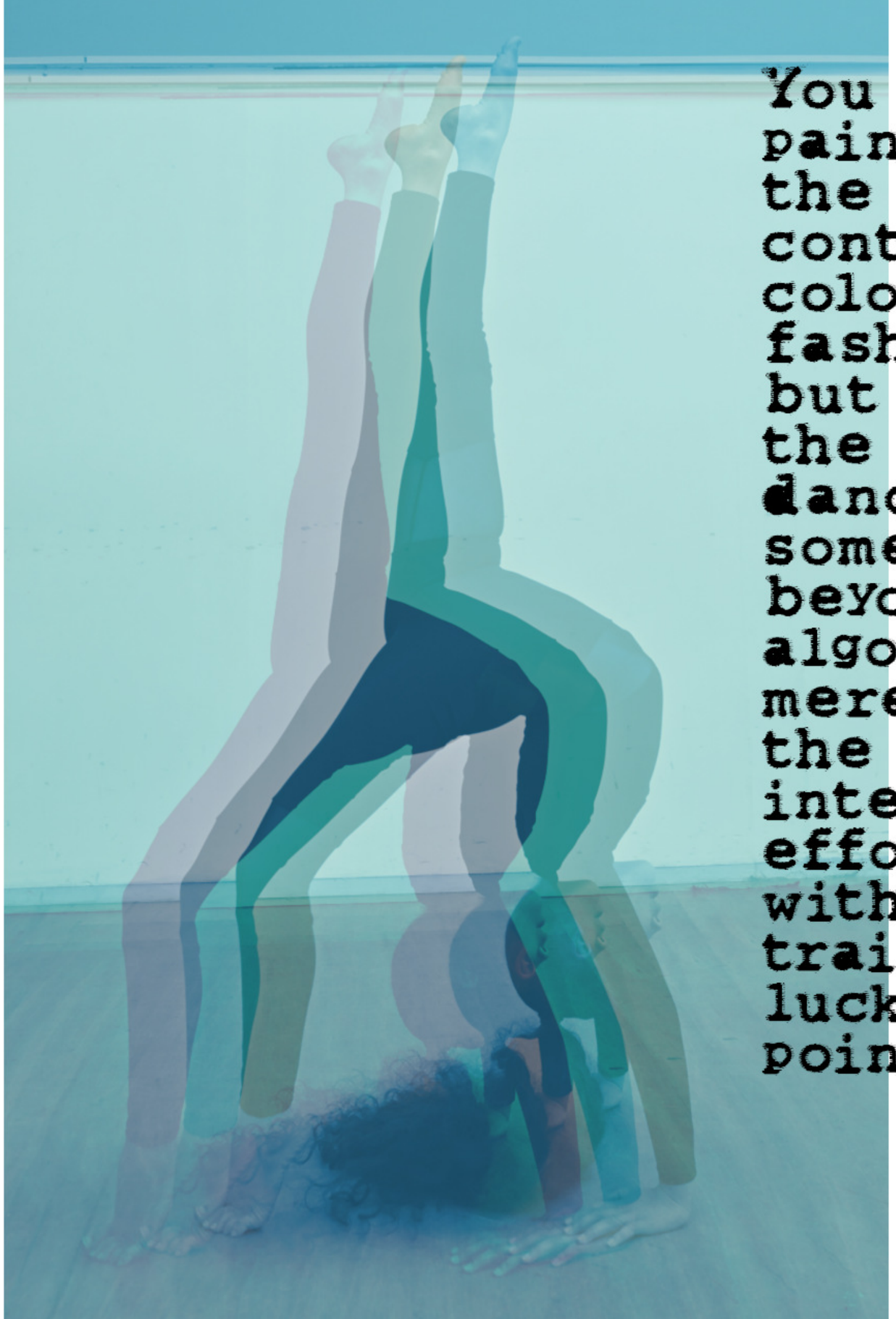
River Island Kids
@riverislandkids
NEXT @nextofficial

Darcy Leotards
@darcyleotards
@darcyinter
national.eu
First Position
Dancewear
@first_position_
dancewear
Balance Addicts
@balanceaddicts
Nike @nike
Move Dancewear
@movedancewear
New Look @newlook
F&F Clothing
@fandfclothing
Acosta jewellery
@acostajewellery

Fashion editor
Aristo Tacoma
in association with
stylist
Mariter Torres,
@danielajayfashion







You can always paint dance in the contemporary colors of the fashion season, but to get at the essence of dance we need something beyond algorithm and mere technique, the blending of intense effortlessness with intense training--and a lucky starting-point




PL
WHERE DREAMS
BEAUTY BLEND

A certain kind of soft, relaxed elegance was also explored this season, characterized by scarf styling and fluid, draped shapes for an overall look that felt sophisticated yet undone. Prep's moment continues, with an emphasis [..] practical layering that feels apt for transitional dressing, and a little more expressive than uniform.>>
Fashion Market Editor Andrea Zendejas, in an article on spring/summer 2026 trends
www.vogue.com








<<Just like the Jonas Brothers sang back in the day, travel to the year 3000 with a mashup of forward-thinking looks. The easiest way to incorporate the Y3K aesthetic into your wardrobe is with shiny silver and metallic touches (..) >> Kara Nesvig, Donya Momenian, and Sara Delgado on 2026 trends, www.teenvogue.com

.. designers are true visionaries, and their sartorial predictions for 2026 suggest a joyous year for fashion. .. At Dries Van Noten, Julian Klausner described his spring collection as a celebration of summer and the primal energy of a ray of sun The tranquility of the simple things.

Fashion editor Viktorija Tomasevic, net-a-porter.com/en-ca/porter/article-e9e1fd4ba9a6d628/fashion/fashion-memo/ss26-fashion-trends





Gen. Q thinks that the older generations talk a lot























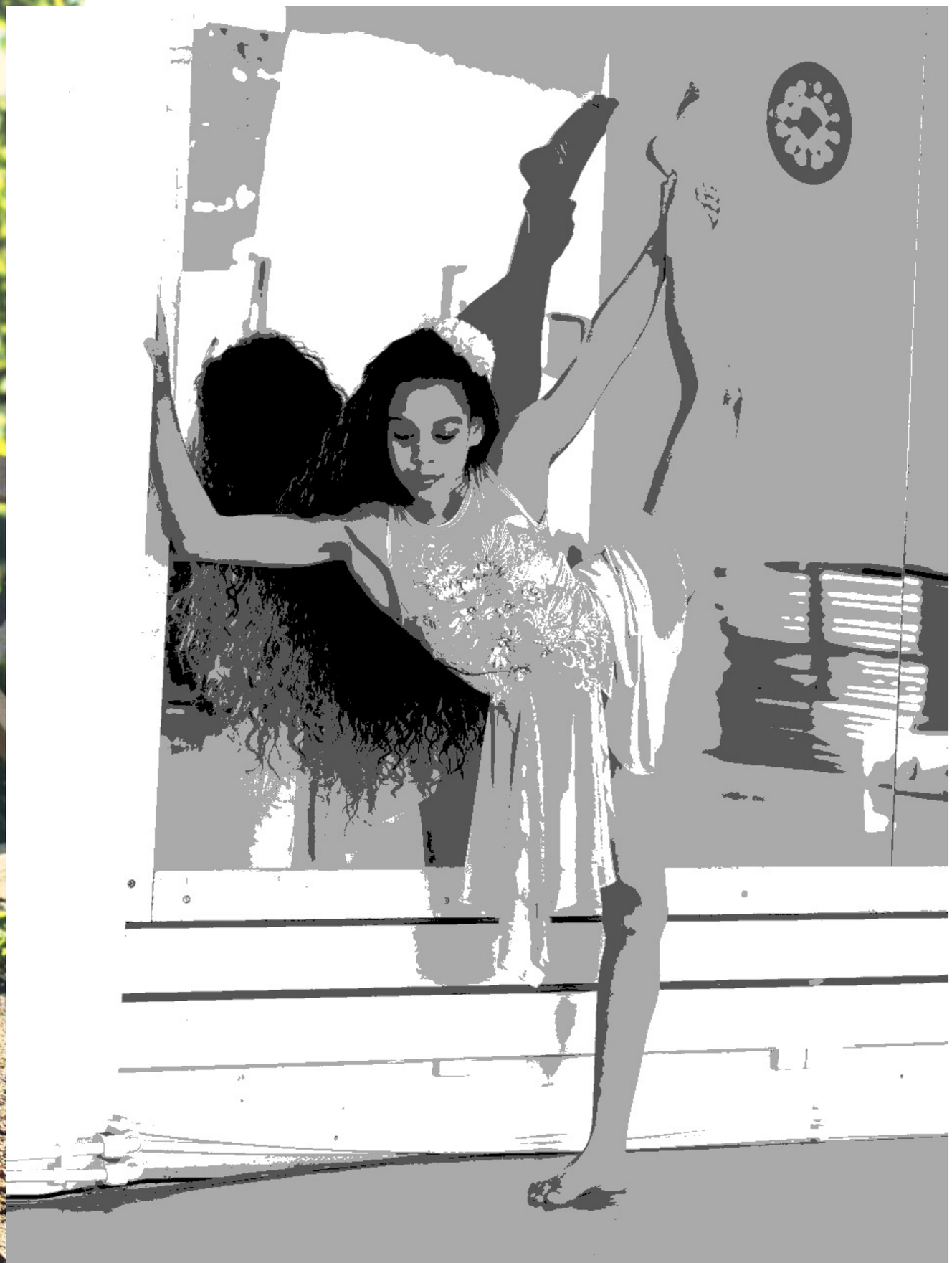

NIKE PRO




















NIKE PR









Timeless Class and Classy Textures: SALIENT FEATURES of FW2627



Illustrations: Excerpt by BERLiNiB using image editor Gimp in open source MINT computer on FW2627 runway photographs of the fabrics of leading designers as shown by Vogue.com

Intelligent analysis of the leading runway shows gives us insights into what lies behind our styling for upcoming BERLiNiB 2026/C and first editorials of 2027/A

FW2627 is all about reinventing the classics and appreciating status symbols.

Fashion report by

Nathalie Sophia

BERLiNiB Fashion Correspondent, nathaliesophiajournaliste@gmail.com

In a world of comfort and trending streetwear, high fashion turns its head towards the chic and formal. With a sense of chaos in some of the world events, it makes sense that fashion looks for references to the past and styles that evoke a sense of nobility. Whether it's the enduring love for the minimalistic, old-money aesthetic or renewed interest in classic styles such as tuxedos and skirt suits, we see a clear preference for timelessness and class. Tuxedos remind us of a time when style, not labels, defined social status, while velvet, brocade, and jacquard respond to the desire for eye-catching fashion. It all connects to one thing: items associated with the most accomplished in our society.

Uncertainty about the future may translate into renewed affinity for the old. In FW2627, staying on trend will require us to dress a bit more intentionally.

Amongst the most prominent trends for the season to come, fabrics and prints require the most attention.

1. A Class Act: Lady Suits and Smokings

While tuxedos are traditionally a masculine choice, suits have long evolved to be a universal choice, and the feminine version of those--the skirt suit--is alive and

well. Chanel is always the nr. 1 champion of the skirt suit, giving homage to its founder, Coco Chanel and her iconic aesthetic. From a stunning ivory knitted piece with braided lapels and dishevelled hemlines to fishnet details and shell-decorated hemlines, Blazy is doing his best to show that the Chanel suit is still a timeless piece with major star factor. Shells remained a popular choice in his collection, an interesting choice considering it's a FW one.

At Dior, one of my favourite looks featured a grey wool skirt suit with shimmery particles. The jacket with a tastefully defined waist and a matching miniskirt maintain a formal feel, while incorporating more youthful elements to give the outfit a modern look. Pairing them with a set of brown biker boots may not be something I would do, but in my opinion, styling at Dior still needs some work. For now, I will content myself with individual designs. Blumarine went even further with their skirt suits for the younger audience. The skirts were extra short, the blazers cropped, and we even had matching stockings. A version in white with two rows of buttons and tulle-lined hem, cuffs, and neckline would be a stunning choice for a semi-formal party. Another version with a corset-lined blazer, shorter sleeves, and an embroidered collar appears less preppy and more mature. Let this be known tho, as much as we love and promote all kinds of "office siren" adjacent trends, they should not be worn to an actual office. I've seen my fair share of complaints about women who blur the lines between a professional office space and places where playing around with office staples in creative ways is appropriate.

This season, we also have a smocking revival. Saint Laurent is always a given for a smoking trend, which was introduced by Yves Saint Laurent himself. I'm not going to delve too much into Vaccarello's interpretation of this trend, as it was much too simple to write about. Haider Ackermann at Tom Ford did it much better. A stunning men's suit with a contrasting layer of fabric peeking out from the lapels and a slim scarf on one side looks immaculate with a simple tank top underneath. Altuzarra used tuxedos as loose inspiration for an evening dress, with its halter neck mimicking a white shirt peaking out from a finely tailored smoking jacket. A similar inspiration was explored by Emilia Wickstead, but with long sleeves and a shorter skirt. Self-tie bow ties were a big hit, with references made throughout the New York Fashion Week. LaQuan Smith started us off in a classic black and white fashion, before jumping into brown sequins and silk bow ties. Then came a completely transparent top with a strip of fabric resembling a self-tie bow tie covering up the nipples. At least, he gave us a steady introduction to the concept.

Get inspired by: Saint Laurent, Lanvin, Marc Jacobs, and The Row.

2. Textile Royalty: Brocade and Jacquard

Rich fabrics are definitely in fashion this upcoming season. They are opulent but in a classy way, where quality still overrides all the flashy decorations. Alongside fur and velvet, they are the golden trio of this season's fabric stories. At Dior, we had a major improvement from the last collection. Anderson is shyly growing into a good balance of architectural references and the beloved opulent style of Galliano's Dior. Jacquard jackets paired with ruffly tulle skirts offer a taste of Galliano-esque avant-garde, which was dearly missed at Dior. A jacquard jacket in brighter shades, including gold and coral, impresses with its feminine, waist-defining silhouette. A row of orderly buttons further emphasises its couture feel. A pastel-coloured asymmetric dress made of feather-printed jacquard with feathers sewn along the hems, creating a lightweight version of fur-like details, stands out. While its draping could be improved for a more flattering look, the idea was stunning. The palette of pale blues, greys and powdery pinks makes for a more summery element of the collection--a popular concept this season and a clear sign that we're moving towards a more season-less approach.

Seán McGirr at McQueen is always keen to explore classics and make them feel very youthful. A cropped brocade officer jacket embroidered with pearls gets a modern makeover with a pairing of low-rise pants and a McQueen classic--the skull scarf. Whether this scarf could make a comeback is questionable--to me, it still feels quite past its prime--but the jacket itself was divine. Opulent gold brocade appeared at Balmain too, where Antonin Tron made his debut. Draped asymmetric dresses and skirts, including a beautiful long skirt with a high slit, gave life to the rather subdued collection. Offering something simpler and less stimulating was likely the task Tron had to fulfil as Balmain tries to reset its style after Rousteing's departure. So far, Tron seems a-okay. While his collection was good-looking and leaned into the brand DNA of military influences and party mini dresses with

long sleeves, it lacked that unique air of a brand you can recognise by glancing at just a few looks from its collection.

Get inspired by: Emilia Wickstead, Dries Van Noten, Ulla Johnson, and Conner Ives.

3. The Ultimate Winter Opulence: Fur

Fur for winter? Groundbreaking. But on a more serious note, there is nothing I love more than a cosy fur coat while the cold wind is whipping left and right, and I just so happened to be caught outside. At Balenciaga, Piccioli showed what might be the most stunning fur coat of the season--brown fur with a darker hue around the cinched waistline to enhance the illusion of an accentuated figure, with a white, broad collar. The styling itself was also exceptional; just simple dark blue jeans, brown pumps, and a maroon handbag. It's a type of outfit that screams fashion, but also real life, as it shows a realistic everyday outfit, albeit naturally for someone who can afford such a fashion gem.

Saint Laurent built a reputation for stunning fur coats back when Slimane was presenting his last collection for the brand. This season, we see a predominantly brown offering of shorter fur jackets with brown bow-shaped ribbon belts. Schiaparelli offers fur prints and real fur. Jeans paired with a matching frock with a leather collar and fur sleeves make you think of surrealism--a core concept of Schiaparelli's identity. Fur coats with corsets built into them are nothing new for Daniel Roseberry, but they deliver every time. Kim Shui offers fur-lined jackets with Chinese fashion references and bright red hues. A cropped orange-red one with floral prints, military-green fur hems, and a clasp with an eye-catching turquoise stone is a pure masterpiece. Another one in white featured three sections of fur on the sleeve--with its hip-length, it is more of a functional item than a pure fashion moment.

Fur is not just an outerwear choice either; it's the perfect fabric for a fun dress or an accessory. At Chanel, we got a fury bag--a sure collector's choice. While such a bag can be a difficult wear in colder weather, when you risk rain and snow, it's definitely a fun accessory. In larger sizes, it's not a bad travel choice. Mine serves me well as the perfect, cosy pillow. Miu Miu makes the case for furry trapper hats, which guarantee extra protection from cold, wintry winds. At Mugler, we've got a standout piece in the form of the closing look of the collection: a sculpted dress made of light pink fur with black and bright orange details--clearly, fur is quite the versatile fabric in the eyes of top fashion designers.

Get inspired by: Lanvin, Bottega Veneta, Fendi, and Burberry.

4. A Classic with Endless Options: Plaid

Plaid is a classic print, but there are many ways to make it look new and exciting. At Acne Studios, plaid is both traditional and rebellious. A knee-length plaid skirt matched with a sky-blue, cropped biker jacket makes me think of a rebellious take on a school uniform. A pretty plisse skirt paired with a button-up shirt and a beige high-neck is already fun, but when you pair it with a blazer, draped carelessly over one shoulder, held up by the buttoned, detached collar, it adds a more punk-inspired element--something Vivienne Westwood would love. Many plaid skirts, coming in a variety of shades and fabrics, carry a distinct air of the 1950s, with rounded shapes and various pleating techniques, like box and inverted pleats--the less popular variety compared to the ever-present accordion pleats. They are structured, they are professional, they are old-timey, but in a way that still feels modern rather than like a part of a costume. Hodakova makes plaid fun through the use of an obscene amount of buttons, decorating a simple, blazer-inspired mini dress with matching wool buttons placed in various parts of the garment, mainly the collar area.

Chloe goes all in with the Americana aesthetic. Long, tiered skirts with ruffled hems may not be for everyone, but their charm is undeniable. Paired with floral shirts and slouchy boots, they have their own unique character. The orange coloured one, part of look nr. 2, was one of my favourites. In classic Chloe fashion, there were also flowy maxi dresses. Altuzarra offers plaid maxi dresses in tweed and with a fringed hem, also a reference to the Wild West aesthetic. I've been loving their recent direction of zooming in on this style. They make it way more interesting with the addition of modern fluidity and minimalism.

Dior showed some stunning skirts and blazers with shawl collars and bow details, contrasting the traditional feel of plaid with a more contemporary fluidity of form. At

Etro, we had plaid-printed scarves with golden tassels tied around the waistline, which instantly brings forth an image of a pirate, especially with Etro's paisley prints and unbuttoned, sheer shirts. Moschino showed a stunning plaid set in the shade of periwinkle and beige, consisting of a flowy knee-length skirt and a buttoned-up, sleeveless skirt--it could pass for something a grandma would wear, but I loved it nonetheless. There was also a sporty polo skirt with plaid colour blocking and a crisp white collar. With such an array of styles, plaid should never be categorised as a predictable trend.

Get inspired by: Rabanne, Dries Van Noten, Emporio Armani, and Tolu Coker.

5. Soft Power: Velvet

Velvet is one of the cosiest fabrics, which is not typically associated with outerwear. Yes, we spoke about fur being used in various ways, but the moment you mention it, you have a fur coat in front of your eyes. Velvet, on the other hand, is quite flexible. Along with wool, it's a fantastic choice for the FW season, providing both warmth and a regal feel, reminiscent of Renaissance high societies. A fun fact is that in Medieval Europe, only nobility and high-ranking clergy could wear it. These days, we can all partake in its use, and while it's not one of those that remain on trend virtually at all times, like denim or wool do, for FW2627, we can most definitely utilise it heavily.

Roberto Cavalli incorporated velvet into a patchwork of fabrics, keeping it aesthetically pleasing by sticking to one colour--black. Blending jacquard and velvet into a ruffly skirt, paired with a velvet top with silk sleeves and sheer cuffs, carries a gothic, dark romance feel without looking costumey. Ralph Lauren did velvet in a more bohemian way: a simple green dress, accessorised with a leather belt and a flashy metal necklace. The same fabric came in the form of a simple column dress with some evening wear appeal later on. Others followed, getting progressively more chic, with the closing look coming with a gathered waistline and padded shoulders. With a simple pair of long earrings, it was the perfect blend of royal elegance and relaxed American fashion--an aesthetic Lauren excels at.

Alaïa opened up simple, but it got more fun towards the end. Mulier designed some beautiful velvet jumpsuits with simple corseted tops and prominent ruffly panels up front, giving the impression that one is looking at a dress rather than a jumpsuit. It was impressive the first time I saw it in black, but when the golden orange version followed, it was a true showstopper. In fact, I already saw Zoe Saldaña in this one during the 12th Breakthrough Prize Ceremony, but I must admit it looked better on the runway. What I noticed during her outing tho, is that the jumpsuit is actually a mini dress from the back. I think I preferred it when I identified it as a full-on jumpsuit.

Khaite opened up its show with a velvet coat: well-fitted, with two rows of buttons, and a golden chain on one side. There were also matching pants, which looked stunning when paired with a sheer lace top with a tall ruff collar and a hanging train. Shorter velvet blazers were also present, perfectly complementing a well-rounded offer of velvet essentials.

Get inspired by: Givenchy, Victoria Beckham, Richard Queen, and Giorgio Armani.

6. Orangey-red Capes and More Such

Red is a colour of many meanings. It's a feminine shade, more grown-up than pink, and equally sexy as it is dominant. Whether you pick a full-on red outfit or a splash of this fiery shade in accessories or makeup, it's never something that can be overlooked casually. Chanel included red in moderation. A stunning crimson dress with long sleeves, plisse detail, and a gathered section above the knee introduced the modernity that Blazy was asked to bring to the brand. Its relaxed silhouette fits the brand's visual code, while pushing the narrative further; it offers a modern feel without disrupting the effortless elegance of Chanel, which remains the core of its brand identity. For a more subtle touch of red, a Chanel flap bag, with thin leather straps, which Blazy introduced last season, comes in rusty red alligator-printed leather. It was absolutely divine. While some looks had a lacklustre styling, giving off the same feeling as Viard's borderline cheap aesthetic, overall, Blazy is doing a fantastic job. Chloe explored the red maxi dress trend too, with theirs being more

about ruffles and sheer flowyness than shape. With its high neck and a bertha collar, finished off by some ruffles, it had a very girly feel, but its bright red hue added some character, further reinforced by a pair of boots and a pair of gold round sunglasses.

The orangey-red leather cape from Givenchy offered a glimpse at the potential of red in the outerwear section. The sleeves were cropped and will look stunning styled with a simple long-sleeved top, while the collar was tied in a pretty bow. Another stunning showing of red came in the form of a velvet blouse with a cowl neckline and an asymmetric hem. Paired with a simple set of wide dark blue pants, it offered equal parts formal elegance and feminine chic. Side note: these cowl necklines are looking like a big hit this FW season.

At Tom Ford, red came formally: a suede skirt suit with a safari jacket-inspired blazer and a classic pencil skirt. Paired with leather gloves, sheer black tights and stilettos, it appeared beyond chic. Carolina Herrera offered a similar approach, giving their red suit a more feminine look through the addition of a bow-shaped belt. These bows also appeared as decorative elements on crimson red sling-backs--another standout footwear choice for the season. Red will always be one of my favourite colours for shoes.

Get inspired by: Michael Kors, Kim Shui, Prada, and Lacoste.

7. A Compatible Approach: A New Simplicity

Simplicity is still one of the favourite artistic and fashion movements of the moment. Its unique air of elegance and peaceful aura, counteracting the overstimulation of modern society, make it a guaranteed success, no matter the environment, weather, or occasion. Designers, who typically rely on the recognisability of their brand, are starting to forego the concept of loud branding in favour of "creating real clothes" to serve their clients' everyday needs. This was the thought process of Pieter Mulier at Alaïa, who put on a masterclass of bodycon dresses for his last collection for the brand. Now, we will have to look forward to his debut at Versace, which was in dire need of a new designer after its negligible SS26 collection. Usually associated with more elaborate geometry, he decided to interpret the brand codes differently this time. Like the original designer, he understands the relevance of designing for a woman's body. While a style that will surely become popular with the ladies, in the sense of pure creativity, those simple bodycon dresses serve more as a palate cleanser for the brand. It's a reset, signifying his departure from the brand and an invitation for its new designer, yet to be announced, to reinterpret Alaïa's identity in their own way. A set of a long-sleeved top and a maxi skirt sounds simple enough, but its bright red colour and a ribbed knit waistband and cuffs offer just enough to elevate the outfit without disturbing its effortless aesthetic. It also came in black, white, and olive green, for a more subtle effect. Another eye candy was the grey-blue high-neck with dropped sleeves, a style where the sleeve is not attached by a seam. It creates a very fluid, effortless look, perfectly complementing a semi-professional look. Amongst the more structural pieces presented in the collection, it was this minimalism that truly shone.

Minimalism done right is stylish and refreshing. At Acne Studios, a grey wrap skirt tied together with a string adds freshness to the office-wear classic that is the pencil skirt. Matched with a long-sleeved beige top with a ruffled cuff, it balances soft femininity and structured professionalism perfectly. Maison Margiela by Glenn Martens went in a more couture direction, as opposed to his Spring/Summer 2026 show, with heavy mask presence--Margiela's iconic product. Amid all the stunning, eye-catching pieces, we had a nude trench coat and a skirt suit consisting of a pencil skirt and a shawl collar blazer with heavily padded shoulders.

Ever wondered what a minimalistic modern gown would look like if it weren't a column dress? Well, I'm pretty sure it would be that nude knitwear dress from look nr. 37. At Diesel, where Martens designs as well, he stuck to basics--timeless denim. The cut for the season is most definitely the elegant straight-leg. As for the denim novelty expected from Diesel each season? The sandy denim with splashes of blue, as if it were so well-worn that all the blue disappeared, is most certainly a worthy purchase.

Tom Ford--the ultimate class act--keeps things interesting with details. A pair of black slacks gets a more fashionable touch in the form of a thin leather belt peeking out from the waistline in an asymmetric fashion. It's a loose reference to the famed thongs, which Tom Ford introduced at Gucci. Speaking of Gucci, the nihilism-inspired Pre-Fall 2026 collection was definitely an indication of what we will see going forward, and the Tom Ford inspirations shine through brightly. One look at

the smokey-eyed makeup and you see that sexy 2000s vision of Gucci again. From bodycon dresses to chic suits, with the simplest form but maximum impact, and simple tanks: it's such a refreshing sight from Gucci, which got us used to loud prints and bright colours. We have a return of Gvasalia's tights/pants in the form of a bright red pair and one in black lace, which was paired with a matching high-neck top. Chic leather pants with matching cropped jackets are another must-have for those who enjoy a bit of that late 1990s aesthetic. It would almost be boring if it weren't such a fresh sight at Gucci. That's what makes it even better--on one hand, you keep things simple enough to be commercially successful, on the other, you offer something that the fashion crowd will see as fresh.

Get inspired by: Calvin Klein, Bottega Veneta, Jil Sander, and Hodakova.

8. Your Right to Flower

Florals have long stopped being an odd sight in FW collections. It's like reclaiming them for all seasons creates a less harsh response to the predictability of showing them during the spring/summer collections. Grandma-inspired cardigans with floral decorations along the collar are an absolute classic in my book. Chloe is no stranger to flowers, and in anticipation of the autumn season, we got an adorable cardigan with tiny blue, pink and black flowers knitted into it. The decorative knit bubbles and a laced-up fastening contrasted well with black leather pants, balancing the cute cottage feel with the rebellious vibe of a motorcyclist. At Diesel, they appeared more modern thanks to harsh, uneven cuts around the collar area. The bright yellow one with red roses and greyish leaves was simply divine.

At McQueen, an off-white babydoll dress with subtle grey roses and a silver chain adorning the neckline was one of the absolute standouts of the collection, which was rich in lingerie influences and lace. Victoria Beckham explores the 3D flowers as well, but hers appeared draped into the fabric. A teal maxi dress has this detail along the neckline and one side of the hip. Louis Vuitton is not my favourite at all, but even amid the sea of questionable patchwork of fabrics and unwearable silhouettes, one can spot something of value. I would highlight the cropped puffer jacket with floral prints, adorned with an overlay of semi-sheer, military green plastic-like material.

Givenchy went for a dark floral concept--richly coloured flowers, as if taken off a still life painting, served to liven up the jet black fabrics. The standout pieces were a mini dress with a corseted top and a tied-up skirt, an evening dress with a cowl neckline and long fringes adorning the skirt and a pair of matching gloves. Similar styles could be seen at Roberto Cavalli. Bluemarine, on the other hand, zoomed in on roses. They looked particularly exciting in metallic shades, either as sequinned print on top of black lace or 3D designs on metallic-coloured dresses. A green minidress with a golden hue featured a halter neck and various-sized flowers all over its surface. Saint Laurent explores the floral lace trend, offering a wide variety of warm-toned blazers, skirts, dresses, and tops. Personally, I'm a big fan of those cardigan/blazer styles with flower-shaped bejewelled buttons. Some dresses, especially those with long sleeves, also stood out, delivering a unique blend of Parisian chic and sensuality.

At Prada, we also had plenty of florals, with the more interesting ones coming in the form of socks. A masculine suit with classic buck shoes took on a livelier look thanks to a pair of flower-printed socks. On the topic of Prada, I would look at footwear most carefully--it was a sublime offering. I admit, I mentioned Prada here just to point out these shoes. They had some of the best offers across every show I've seen this season, with Gucci ranking quite high as well.

Get inspired by: Erdem, Roberto Cavalli, Lanvin, and Carolina Herrera.

Nathalie Sophia



Dancers will over-take the world

Fashion model Isla
@justislasworld



BERLiNiB 2026/B
Summer editorial

Dancers Will
Overtake The World

Fashion model Isla,
@justislasworld

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

Contributing
stylist: Adele

In SE Photos
stylist team: Aria

Location: UK

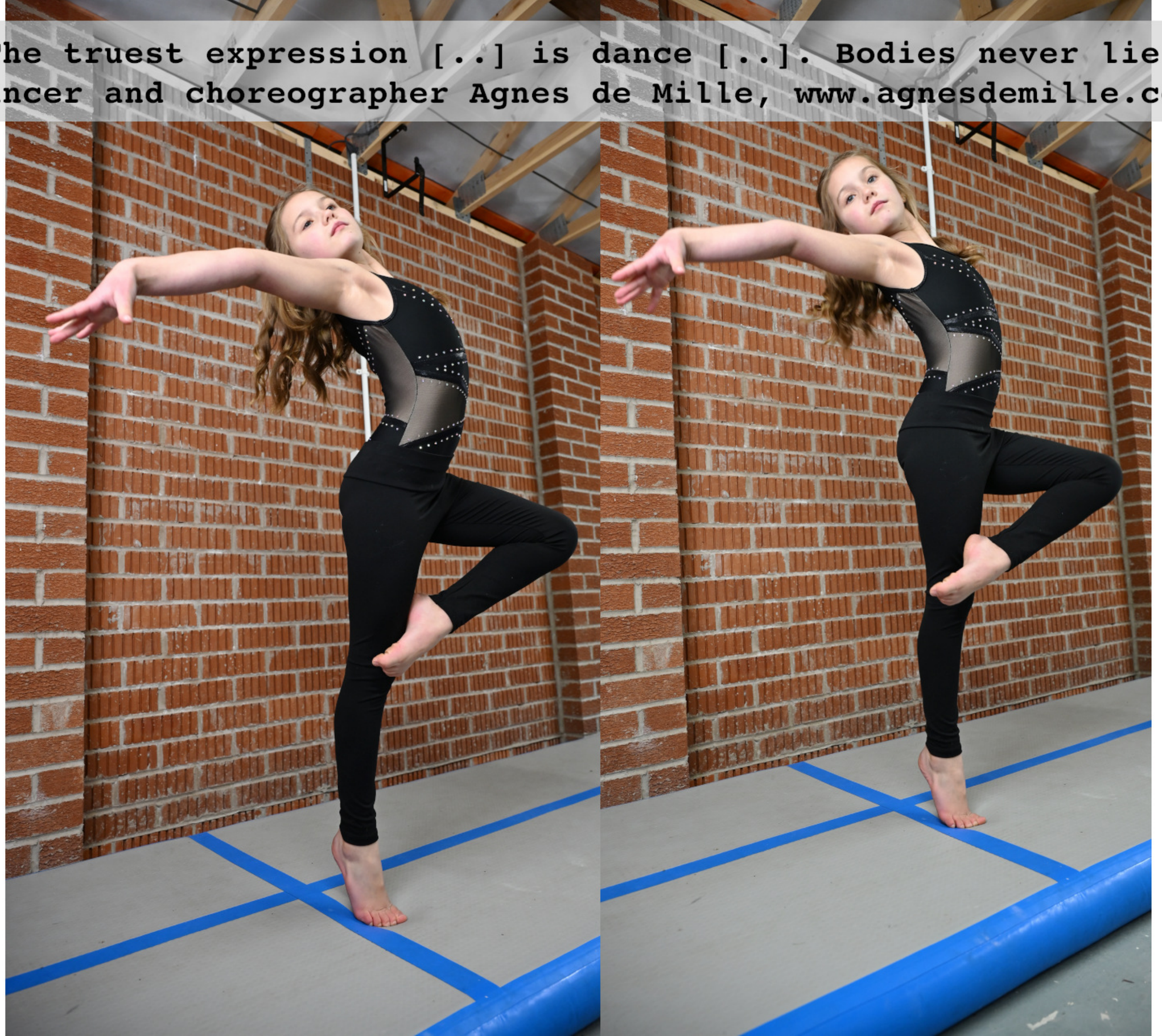
Brands in editorial
include:

River Island Kids
@riverislandkids
F&F @fandfclothing
New Look @newlook

Accessorize
@accessorize
Levitate Leotards
@levitateleotards
NEXT @nextofficial
Slim Gym
facebook.com/Slim
GymUK
Office
@officeshoes

Fashion editor
Aristo Tacoma
w/styling
contribution by
Mariter Torres,
@danielajay
fashion

"The truest expression [..] is dance [..]. Bodies never lie."
dancer and choreographer Agnes de Mille, www.agnesdemille.com












LEVITATE













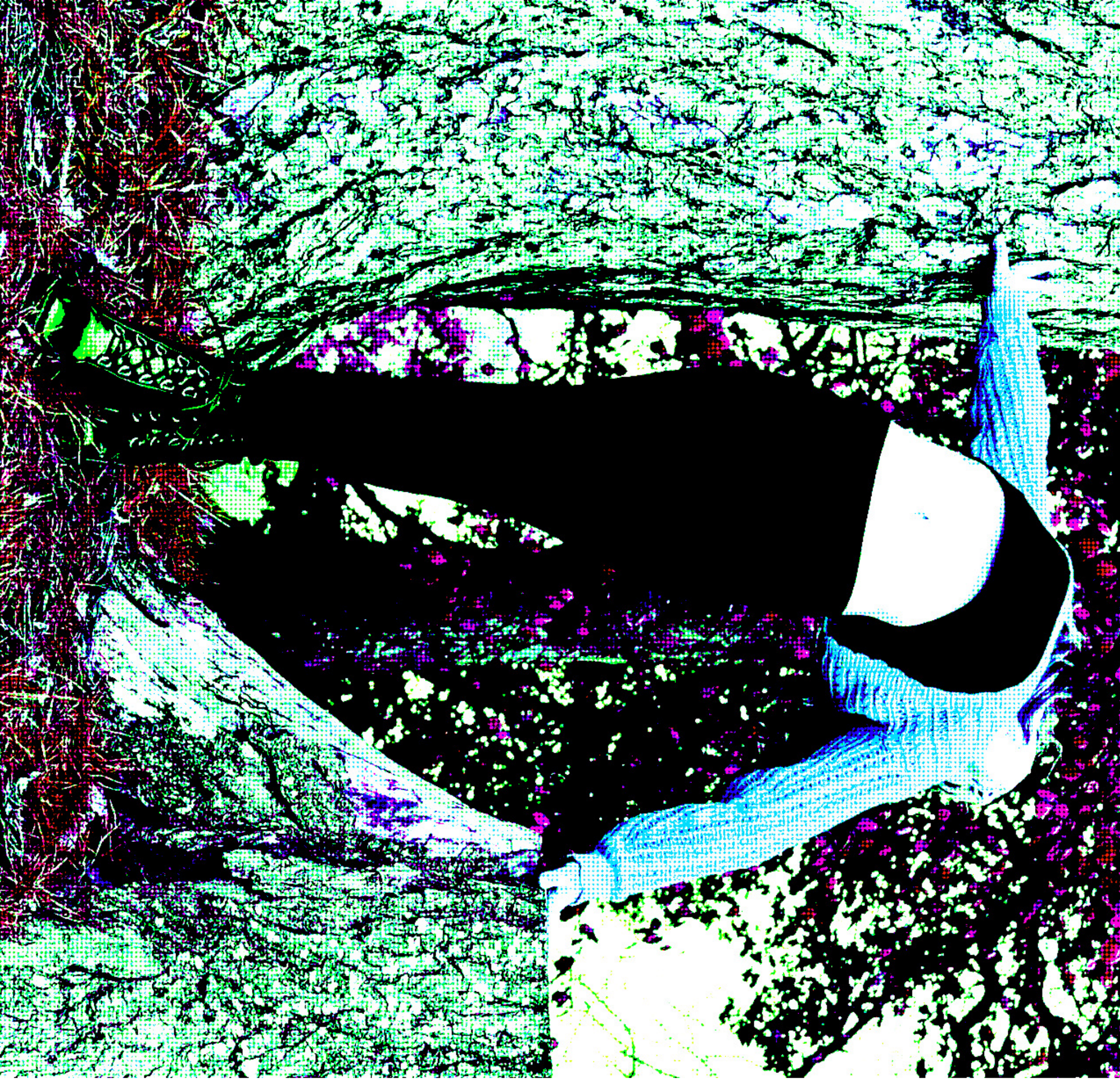
<<"(..) we can choose to look bold and vibrant, and that in itself becomes empowering," says Carolyn Mair, author of The Psychology of Fashion.>>
--fashion and beauty editor Rebecca Rhys-Evans about Spring/ Summer 2026 fashion trends, www.whowhatwear.c-om/fashion/trends/spring-summer-2026-fashion-trends



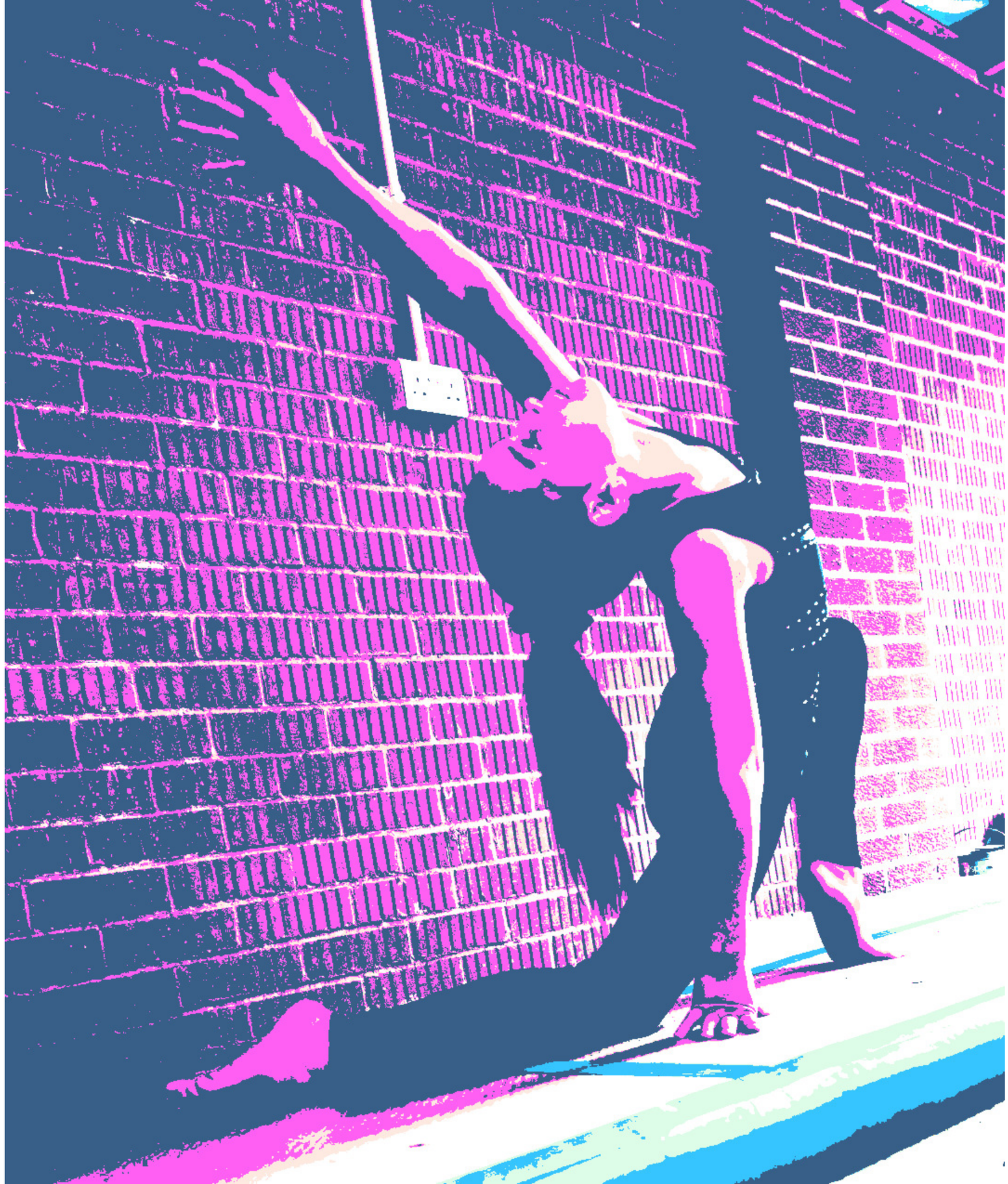





LEVITATE




PARK













Electric Blues. Pantone may have predicted the color of the year to be Cloud Dancer, but the runways suggest a louder color taking over 2026: Yves Klein Blue. This bold hue, most famously attributed to '60s artist Yves Klein, is not new to the fashion-scape. But when it comes back, it comes back powerfully, dominating the runways from designer to designer.>>
Jessica Neises, Cosmopolitan, in These 5 Fashion Trends Will Define 2026, www.aol.com/articles/5-fashion-trends-define-2026-130000883.html










Slim-Gym
WARNING





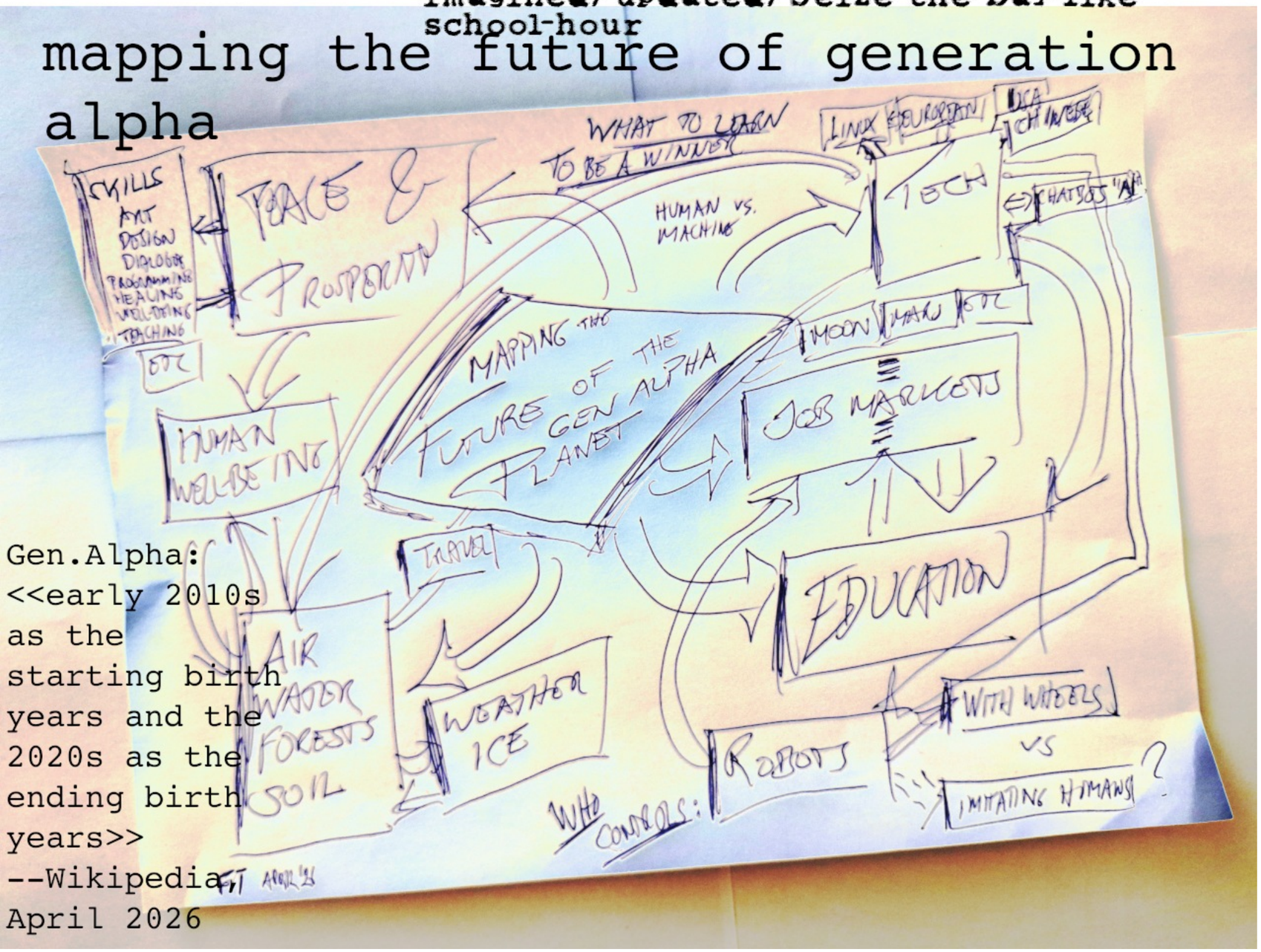


Generation Alpha: the preteens and those now in the early teens getting ready to conquer the world:

WHAT WILL BE THE WORLD?

How do you navigate it? The school classroom discussions, the statistics, the geo-political changes, the big tech uncertainties: a map laced with question-marks, in the form of an imagined, updated, Seize the Day-like school-hour

mapping the future of generation alpha



Gen.Alpha:
<<early 2010s
as the
starting birth
years and the
2020s as the
ending birth
years>>
--Wikipedia
April 2026

///Disclaimer: words are spelled peculiarly and the layout has mysterious lineshifts. It is written as a 'stream of consciousness' with both text and most of the peculiar layout done while on an airplane and in the perhaps vain belief that this sort of authenticity will appeal to the reader.///

Mapping the Future of Generation Alpha

Aristo Tacoma

For months, I have had a single, recurrent task on the 'to-do' list, which I have regularly done research for, perhaps much research, but now that there are weeks before it has go to be done, I haven't got into really doing it before now.

And by "now" I mean, the Economy class of a SAS airplane, with an attempt to have legs up on the seat without disturbing the neighbour passenger too much, the phone plugged into the airplane's USB power supply, the phone on air mode, and a bluetooth keyboard held between the knees. This is perhaps typical or perhaps not typical for how articles get written, I do not know; but somehow I felt like including the method of creating this article into the article itself. Because the task is so daunting, and this perspective from the air just _might_ be more appropriate than most perspectives I can easily think of.

The Samsung Phone has Google's Android operating system. Will generation Alpha use it in the coming decades? Will it even exist? Will there be one or two Western internet's, now that, in 2026, the two super-allies for the past eighty years, the Western European continent and USA, are discovering that they are drifting apart? Some are even going as far as to see similarities between the direction USA is taking through its Republican leadership has similarities with

pathways taken in the past leading to something not much compatible with a democracy; for instance, Russia of year 2000 started on a path to make them more similar to China in self-enclosure and focusing



The digital icons of generation Alpha

A scene from the popular Keedoo.com child TV animations with its muse-like heroines shown across much of the world including in Greece

more on obedience than creativity.

Most European nations rely on the rest of the world, including not in the least USA, for a large portion of its technology.

Another perspective: since the work of the Rome club in the 1970s, a majority of the cool-headed ecological scientists on the planet have decided that the happy future of the planet depends on fierce global collaboration to save what's left of Nature, to restrict pollution levels, to keep air clean, to keep groundwater clean, and also--more contientously perhaps--to work to keep birth-rates low enough where the sheer quantity of humans are incompatible with the necessary protection of the environment.

This immense work appears to be brushed aside by the present administration in USA, an USA classically regarded as the one of the world's worst pollutors. This amazing step to the side of agreed-upon approaches seems, by agenda, to be connected with getting business to flourish on a much smaller time-frame that that of the quality of life of the young growing up in the upcoming decades. We have heard that 'this administration does not regard climate issues as existential' and this has gone together with a withdrawal of funds and supports to such as the Paris Climate agreement and even to not insignificant portions of a United Nations whose headquarters are in USA.

And so we see that much of Europe is thinking: when one of the world's biggest pollutors is not part of our plans to care for the shared future, will there be a future? Probably, but the certainty is somewhat reduced. That is one of the reasons I waited writing this article: I need something more substantially optimistic to give to the eight and twelve-year-olds of today or I can just shut my mouth.

As if this was not enough, European leaders throughout the continent and in the United Kingdom have had to face the fact that even the money-system and Internet itself is relying on a USA which is willing to use features of this as components of threats to get across a new, self-centered agenda.

Will USA continue this drifting into a cemented state of self-centeredness and just become yet another boring geo-political bloc without the immense cultural diversity and technological and scientific creativity seen in the 20th century?

The deep connections between people in Europe and people in USA won't cease; but how things are done in Europe in terms of political and military system is already on a way to be changed, and Europe may have to re-do things from the ground-level of civilization and up. This, of course, will also benefit those who live in other parts of the world, that there is at least one region on the planet, together with such as South Korea, Japan, Australia, some countries on the Latin American continent and some countries in Africa, and other parts of Asia as well, where an ethical and future-oriented technology is worked out without obsessive-compulsive leaderships.

This touches deeply on technology. We cannot just pretend it doesn't matter which operating system we are using: whether or not it is commercial lyowned; and if it is commercially owned, whether that ownership is in USA or China--possibly with remote-control "on/off" switches we don't quite know about yet--.
We must talk, for instance, Linux. We cannot just talk money and not polluting nature.
We must address the new era, as of the past few years, of these things called "chatbots" which seems to pop up everywhere and which comes along with lots of complimentary language and semi-forbidden new freedoms goading teens into daily use of it, while power plants are being built everywhere to pollute even more than before in order to give replies based on vast statistical databases of genuine human interactions.
The manipulative agendas of the biggest technological companies on the planet, also called, simply, Big Tech, has to be considered in the light of what is now done to manipulate society into new forms of addiction on things which may have effects on the adverse direction not only on Nature but even on the Human Brain; and yet more so on the future possibility of there being an interesting job market for humans.

For instance, I am now using the Linux program Micro, on the Linux terminal Termux, that Google barely permits installation of on their Android phones. Linux is in many way something owned by all the world and much of the entire GNU/Linux enterprise has roots not just in the USA with its Unix operating system, and not just in Finland with the genius effort of Linus Thorvalds years ago to port it to the then-newly arrived type of computers, the IBM PC, created in the 1980s, but with contributions from all over Europe as well as from just about every other country in the world.

At the schools in these days, there is the propaganda inside the technology we use that says: you do not have to type, just talk to the machine, and it transcribes it into text. You do not have to think it all through,

because there is this thing labeled (and entirely mis-labeled in my opinion) called "artificial intelligence" that will complete a line of thought begun by yourself. You do not have to learn how to photo edit because the "AI" will do it for you, just give a hint by a few words and it will do it. You do not have to even photograph because "AI" will steal the works of some other photographers and mess it up so it is un-recognizable and you can put the frankenstein-creation by "AI" out as your own works if you so want. Well, I guess the last formulations aren't entirely in line with how Microsoft, Google, OpenAI, DeepMind, Anthropic, whatever they are called, are putting it. All I know is that I see a global effort of stupification and dis-authentification of the upcoming generation on behalf of giant trillion-dollar commerce that uses language falsely in order to manipulate and gain control.

Meanwhile, the hysterically false "Grok" "AI" products of the previously eco-friendly person Elon Musk, regarded as the world's richest, is tied up with forthcoming "humanoid robots" and with his typical laughter, he suggests that most human jobs will be "obsolete". So while big tech as a whole is working hard to undo education for the upcoming generation, they are also working hard to implant machines that for a fraction of a cost of employing a human being can do all the work of pilots and drivers and luggage carriers all the way to cashiers, floor-cleaners and factory workers, and mostly everything else. We are seeing statistical projections of 10-20-30 or even 70 percent reduction of the need for human workforce within 10, 20, 30 years.

And even before these infernal "humanoid robots", or oidbots as we can call them, are being pushed upon us from what is today the sellers of hoovers and fridges, the "AI" is already stepping in as customer service chatengines. While very very few people on the planet actually like to chat with these machines rather than with humans, the arrogant laughter of the tech leaders gleam through their products and some foolish country leaders join in and say, 'This is the future'.

Those who ask: what is it all about? Are we going to live on a planet where most people survive on unemployment welfare, ruled by algorithms, enforced by powerful humanoid-looking or dog-looking robot machines; and by the way, where is this unemployment benefit to come from anyway?--when the same leaders who propagate "AI" and demand schools to push it onto children and bosses push it onto employees also like to call out anything associated with unemployment benefits as "mere socialism, or worse, even communism"?

Politically, though, "AI" has not been a success. A recent much-discussed poll showed that in USA, the only topic found to be more unpopular than the topic of "AI" was the self-created war with Iran. This is a radical change from the flirtatious romantic tune that "AI" was discussed just two years ago, amongst some (not by the undersigned).

We also see a clear division between the more and more state-ruled media of USA and the more independent and free press, including the financial press, of Europe. While anything from Wall Street Journal through CBS News to CNN are increasingly ruled through the governing party--similar to how Russia aligned its media in the first years after the millenium shift-- in Europe such as the Financial Times are regularly setting the tone by showing how "AI" is not really a way to a glorious future after all.

All across the world, especially in the technologically highly developed parts of the world, people are asking themselves: what is the point of such-and-such education, if we are going into a robotized future in which these things are handled by machines? Some are going to Dune, the legendary science fiction book (and book series, though I only like the first one myself) by Frank Herbert, who spoke of the revolution against the nachines-- labelled there a "butlerian jihad". The imitation of humans and the imitation of intelligence and the lack of ethical foresightfulness jars on many thinkers: but few have anything against here and there having easily human programmable robots on wheels, stupidly doing something boring--not in imitation of humans in their looks, ie, not "humanoid" or "android", and not in imitation of human consciousness in how they are programmed.

Meanwhile, whole continents are finding that the sea levels are increasing, the antarctic ice etc is melting; the forests, generally, are shrinking; the temperature levels of cities are generally getting hotter; and the weather systems are generally getting more turbulent and, in timing, more chaotic.

So on this background, how can we do what we must do to the upcoming generation--to provide meaningful and realistic grounds for optimism and meaningful guidance for how to reap the best of the best for the decades to come? It is our obligation to focus on the positive; it is our duty to find the fruitful pathways to a good life; we cannot just say, "It is hopeless". The reason I begun by sketching all the things--not even mentioning most of the wars going on--is that this is the intellectual climate that exists in the official media in Europe and also in USA and in every thinking society on the planet at present. So when we look at those who are born after 2012 or so, and up until almost this year--which is, according to Wikipedia, the defininng characteristic of Generation Alpha, and we beam a smile and clear our throats and start a talk about what the future may look like and how to navigate in it, we need to get our heads high above the clouds of worry at the present.

That is why I write this while high above the clouds; and with the few hours spent last night in bed, there is a helpful degree of sleepiness as well: it means the writing goes more through the subconscious, coached on by the deep rumble of the jets, and with an inspiring touch of light from the blue sky above coming in through the oval-square window.

I imagine myself standing in front of a class of eager young faces and, having before I face the class clarified to myself some of my own thoughts about the present times, I look at them all and begin my hour, the school-hour, entitled "Mapping the future decades". Blackboard:"WHAT WILL THE FUTURE BRING" Also on blackboard: "HOW TO PREPARE FOR THE FUTURE?" A line from the word "PREPARE" and over to "EDUCATION: WHAT SORT OF EDUCATION IS IT SMART TO GET?". I look at the blackboard, draw a line from the word FUTURE and to "HOW WILL THE PLANET BE?". A dotted line over to the word "MOON" and "MARS" with question-marks-- will there be communities there somehow?

I write the word "SCIENCE", I also write the word "TECHNOLOGY". Feeling something more

has to be said because there is so little known about the upcoming decades, I write "INTUITION" and "ART" and "MEETINGS" and "DANCE" and "PERSONAL SKILS" as well as "DIALOGUE". Enough writing. Now to the talk.

I am a believer in what Freud called "the brilliant intelligence of children". I am a believer in what Martin Buber called the "I-Thou" meeting, what David Bohm called "dialogue", and what Joseph Campbell called "Follow your bliss". And personally, I have followed my intuition despite logic countless times and I'm still here and happy and getting things done so I decide to appeal to the intuition of the fresh faces in my class and ask some yes/no questions to get it all going.

Being sleepy, and up in the sky--economy class for sure, but I also know the airplane is polluting too much (ie, my conscience isn't on that level entirely clean)--it is easy to imagine the classroom situation. (In fact I have done schoolclasses as a teacher-for-an-hour for fun a good number of times so it is not all imagination how it will work o ut). This is how I imagine it:

"Now folks" (or guys? or girls and guys? Kiddoes?) --"I have a question for you: we're talking about the future, when you are not merely eight or nine or whoever much you are right now, but more like thirty-eight and thirty-nine: will there be a planet still? Don't look so shocked, I am positive it will. I just want you to answer. Hands up all who thinks there is a planet still! Thank you, I am glad all hands go up. No, there is one pupil over there not having her hands up. You tell me, why is there no planet in the future?"

The girl says, "there will be just storms and everyone has bombed everything and no more forests. At least that's what I heard. Because the old people don't care. They burn it all."

"I have heard so, too, sometimes," I nod, "but there are plenty of people who want things to work out. Don't you think they will get a chance to work things out? Some might want to bomb here and there, but others are wanting this to stop and they have various ways of getting the bombing to stop. And yes some people are not caring about the planet but burning down trees. But others are stepping and demanding a stop to the burning and some of these are very powerful, powerful enough to stop other powerful people. Yes, there are more and more storms, but the planet is gigantic,--the planet is not just this and that land, it is so many lands, so many many many millions and millions of miles in all directions. You really think that this planet is going to pieces? Come on, it is very very huge. And many people care for it."

The girl nods. "Maybe," she says, with a smile. "I'm going to be like the Keedoo girls, making it right."

Another pupil asks me: "So do you yourself think that the planet will keep on existing?"

"Yes," I answer. "It will keep on. Not just the planets but our societies, our newspapers, our computers, our shops, our cafees, and so on. Some areas will be gone but new areas will be made. Let us hope we are in the right places at all times. Nobody really knows how things work out but even the more pessimimstic of those who study history and humanity and forests and waters and all that consider it likely that things will keep on and on even if slightly different in this and that way. This is what I think.""

Another pupil raises a hand: "What about the robots? Will they come and take all our jobs?"

"Do you want the robots to take all our jobs," I ask back.

"No! Absolutely not!"

"So, the robots won't take all our jobs, because it is up to us to decide. (Inside my mind I wonder: is it a too easy thing to say?) We are making the robots. Politicians will come and say, vote for me if you want less robots and more real people around you when you go shopping, when you book a hotel, when you get a taxi, when you need podology foot treatment--you want good people to do good things together with you. People don't want plastic and steel to be everywhere around them and no other live human beings. So we will get this under control before it gets too bad. Right? Are you with me?"

They say nothing. They sit still, non-esponding.

I had half expected it, so I flip on the VLC open source music station on my linux MINT installation on the teacher's desktop, on a pre-decided clip for just such a situation: it is from a live rock concert. With a thunderous voice, the singer calls out, "Are you with me?" and what sounds to be a million voices cries "yes!!!".

The pupils laugh. I repeat the question: ARE YOU WITH ME? And this time they cry out, in my imagination, so loudly it will annoy the teachers in the side-classroom. But I am not a regular teacher, so they can't dismiss me; I'm out of there after one hour of fun; to the envy of every regularly employed teacher, the step-in teacher can surf on easy waves without any karmic repercussions by the headmaster. I can even suggest to the pupils (as I did, in actual reality, at my old school once, when I went back there for fun, for a paid hour of being a teacher), that they can sneak into the school kitschen and switch off the fridges to the old sour milk of the school gets even more sour. And one pupil did and happily reported to the headmaster that it was my suggestion; who again related it to me. ("Omg, did they really dod it? I didn't mean to actually encourage them of course.")

I flip the music player to a dub-version recorded from Youtube, a remixed We Don't Need No Edcuation, wondering whether there will be any such thing as the US-based Youtube in the future of Europe's internet, when these chaps are in their 20s and 30s. Will there be any Instagram? Will there be only Dailymotion and Pixelfed over here, as US-internet will be as shielded as the Russian or Chinese internet, existing on their own, with VPN officially banned by the state? Will Americans emigrate, even a run away to freedom in the Europe? I don't personally think USA ever will get as isolated as China or Russia but I think US has become a business tyranny to an extent they have never been before; but a business tyranny that will keep on being fairly friendly with Europe. At least, I hope it won't get any worse than that.

I have been telling you how I type this article in--via Linux and open source--and how I play stuff to the kids--via Linux and open source--because it is part of my agenda when it comes to armining these kiddoes to handle the future to talk up their own skills and their own brains and hearts and minds. And so when the highly rhythmic rework of We Don't Need No is complete, I urge the kids not to dance on the tables but rather sit on their tables, cross-legged, because--my trick (actually done once at a school), to come with sudden suitable bursts of moderate craziness to get them in resonance with self--"I hate chairs. I sort of prefer yoga."

These polite pupils have not had a crazy teacher like that before, obviously, because the statement leads to cries of delight and everybody gets onto their tables

and says so loudly "We want yoga!" that a passing teacher finds it it necessary to knock on the door and ask if I have everything under control. "For sure, wonderful control. These are angelic pupils." The disbelieving teacher, not having anticipated a Seize the Day moment at own school, closes the door with a grimace hanging in the hair like an inverse Cheshire cat smile.

"Now, I think we all agree that the future has a lot of unknowns in it. Right"

One of the cross-legged pupil raises a hand: "What's an unknown?"

"Good question! It means you don't know what an unknown is, and that is exactly what it is! Nah, sorry about that, I'll explain it better: An unknown, that's is something we don't know yet. We don't know yet, for instance, how many cars will have steering-wheels versus steered by some kind of computer perhaps in some kind of remote building or by its own computer. So we have got an unknown there. We don't know whether el cars or gasoline cars will be the kind of cars we have most of. We don't know whether hotels will have robot receptionists only or whether there will be real people behind the desk. We don't know what jobs the world will offer us--all these things are unknowns. Right?"

"But I know", the pupil says back.

"You do? How wonderful", I say. "Tell me!"

"There will be robots everywhere. Except me and my friends who will go around with big sticks knocking them all down!"

The class is laughing. This is the spirit. We are hereby overtaking the future, seems to be the attitude of this generation alpha. And indeed, maybe that's an unknown too: maybe indeed they both can and will, despite the official predictions of Big Tech statisticians and others. "Good, I say, but maybe you don't have to, because there will be politicians who say, 'At most 205 robots and they must look like machines and have wheels, and we don't want them to look like humans so we get confused.'

The pupil nods.

"And," I continue, "if there are too many robots, you probably need something more clever than big sticks. Because these are made of metal and plastic and don't feel the pain of a stick. Do you know how to stop a robot? Do you know how to train yourself so you can actually control robots, rather than be controlled by them?"

Finally I got their ears on the subject I wanted to start with all the time. There's half an hour left. We talk of how the only way to combat a cold bad world is to get supergood at everything. To learn not only how to program and use keyboards, to think together with others in what is called open source, but also to know how to distinguish between good and back photographs--we spend a whole ten minutes discussing how to recognize "tacky" and "kitsch" images--and with irreverent speed also touching on how to design something elegant, and how to draw, and why everyone should learn something about drawing of human beings, and nature. And how to make clothes, and remake clothes from old clothes. And how to make music. How to fix cars. How even to build cars. How to help people collaborate. How to talk to people so that when they are frustrated, they get less frustrated. How to present something to many people, so you get followers when you are about to do something important for the planet. How to stay maximally fit, even when there is pollution.

"This hour is soon over, and I need to go back to my other work and you need to think a little. But I think maybe most of us agree that the world is full of fascinating possibilities, not just dangers; but so much is changing that we must super-prepare. We are going on a journey in an entirely new type of world, and we don't know what skills we don't need: so we need to spend time wisely, making ourselves good at so many different things that we will always be of help to others and always will find paid jobs in this society and make money and be happy." After all, if you're talking to preteens, you sometimes need at least the resemblance of a fairy tale ending. That's the best I can do right now--the journey to the coming decades is mapped, if not with clear objectives then at least with hints of guidance implicit also in the many question-marks--and, I hope, with meaningful possibilities.

"We are approaching Arlanda airport, Stockholm. The weather is mild, we are landing in about twelve minutes. Please fasten the seatbelts, be sure your seats is in an upright position and with items above one kilounderneath the seat in front of you or put in the overhead compartment. It was a pleasure traveling with you. For those of you with connecting flights.."

A BERLiNiB 2026/B article

REDISTRIBUTION RIGHTS
With proper references to the magazine, and in respectful contexts, all articles by editor can be redistributed as a whole and with no changes beyond light editing eg in educational settings. Any reproduction of articles by named authors other than the editor requires reprint permission from that author first and contact info should be at or near the article. This notice should be connected with any redistribution of this article.

BABY NEEDS NEW SHOES !

Eg. ,



bnns.shop

BNNS fashion accessories are a trademark of BNNS.shop and Yoga4d:VRGM

www.bnns.shop offers high heeled shoes eg. for models in fashion editorials

Glamorous Tranquility

The Quest for Authenticity in a World Often Blurred by Digital Pseudo-realities

A summer 2026 BERLiNiB fashion editorial



Glamorous Tranquility-- the quest for authenticity in a world often blurred by digital pseudo-realities

A BERLiNiB Summer editorial

Fashion model Ivy, @emeraldives

Fashion photographer L'Feus Photography, @lfeusphoto

Stylist Mariter Torres, @danielajay fashion with styling contribution by Tracy Feusahrens

Brands in editorial include:
Molly Bracken @mollybracken_official
Molly Bracken Girl @mollybracken girl
Lucky Brand Jewelry @luckybrand
Gianni Bini @giannibini official
Dolce Vita @dolcevita
Converse @converse
Rocketdog @rocketdog footwear
Gap @gap
Haute Monde @haute__monde
Koral @koral
Hello Molly @hellomolly
MangoPop @mangopop_us

Dolce & Gabanna @dolcecabanna
BCBG Max Azria @bcbg fashionsquare
Express @express
All Saints @allsaints
& some homemade jewelry

General style adviser: Aristo Tacoma



<< At Dries Van Noten, Julian Klausner described his spring collection as 'a celebration of summer and the primal energy of a ray of sun... The tranquility of the simple things.">>

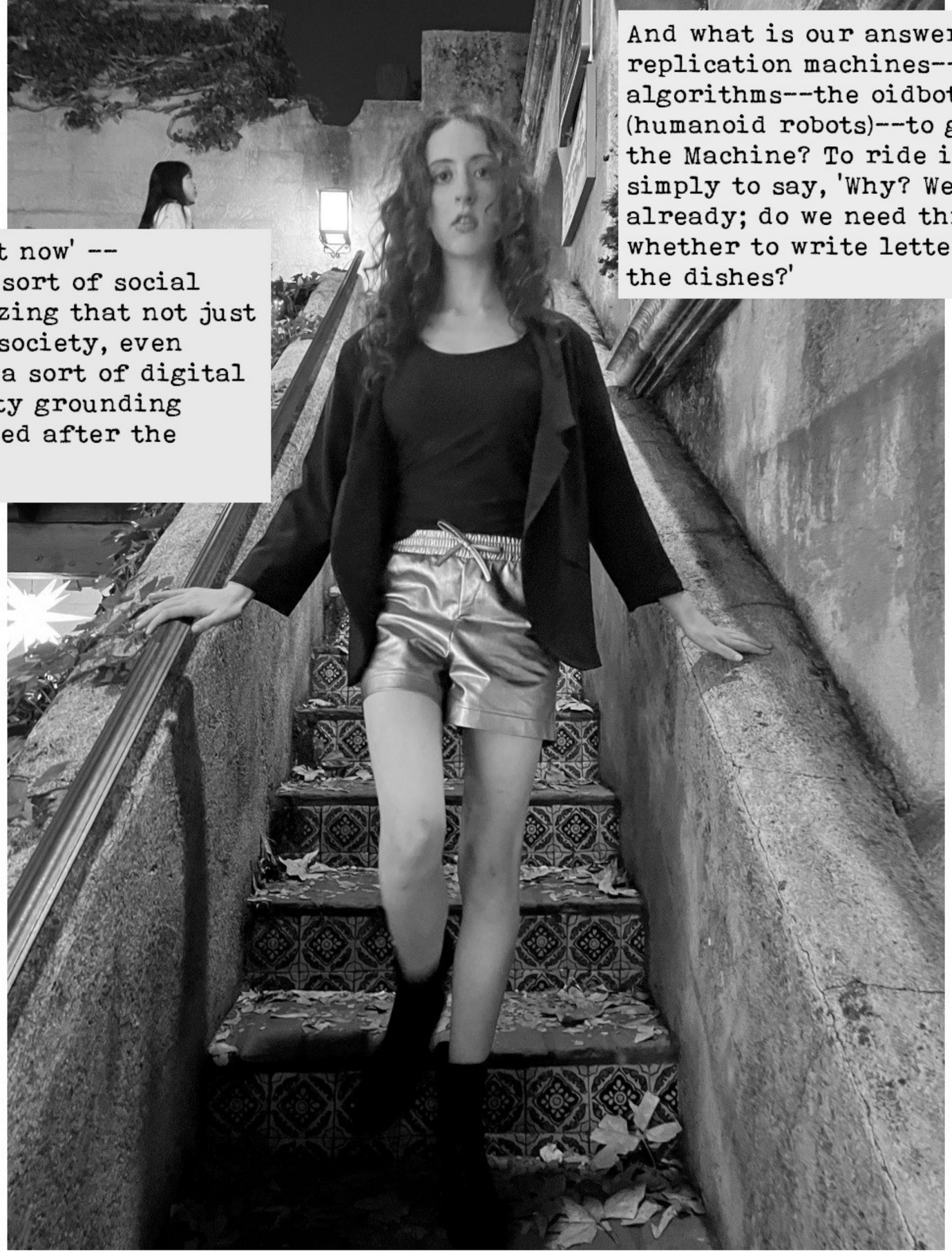
Fashion editor Viktorija Tomasevic on ss26 trends,
www.net-a-porter.com/en-gr/porter/article-e9e1fd4ba9a6d628/fashion/fashion-memo/ss26-fashion-trends





Are we 'coming out now' -- humanity -- of a sort of social media haze, realizing that not just individuals, but society, even geopolitics, need a sort of digital detox, a re-reality grounding since it all started after the millenium shift?

And what is our answer to the replication machines--the algorithms--the oidbots (humanoid robots)--to give in to the Machine? To ride it? Or simply to say, 'Why? We are real already; do we need this extra whether to write letters or do the dishes?'






BELLA
FINE GOODS

<<Any life career
that you choose in
following your
bliss,
should be chosen
with that sense:
nobody can fight me
off from this
thing.>>
Joseph Campbell to
Bill Moyers in
the dialogue series
the Power of Myth,
PBS TV series,
1988, Episode 8,
Love and
the Goddess






























BELLA
CHAPEL





Young people these days are not merely comparing Instagram to Pixelfed but also comparing such as early Coptic Christianity to the Catholic version.





in right now:

Fashion model
Danai Ntanaka
@danaidanaka
@art.and.industry
@kiloshopgreece
@westwoodathens

Stellar good-looking in vintage clothes

& eco-friendly upcycled clothes



Stellar Good-looking & Trendy in Vintage Clothes & Eco-friendly Upcycled Clothes, a Summer 2026 BERLiNiB editorial

Fashion model is Danai Danaka, @danaidanaka photographed by Aristo Tacoma

Stylists are Aristo Tacoma, the model herself, and Myrto Departez, at @crocheterie_arachne, also a featured brand in this editorial with an upcycled outfit-re-design sourced from Kilo-Shop

MUA: Myrto Departez, @myrto_departez_makeup.

Location: Kilo-Shop, Athens, @kiloshopgreece and Studio P56, Athens, at @studio.p56

Model Danai, at: @danaidanaka @kiloshopgreece @westwood athens @art.and.Industry

exhibits in this BERLiNiB editorial exclusively upcycled fashion incl vintage

The brands in the editorial include her family's eco-friendly clothes stores Kilo-Shop Greece and Westwood Athens, as well as her own eco-friendly fashion brand Art & Industry See more about this in the interview immediately following this photo editorial

Contributing stylist: Mariter Torres @danielajay fashion

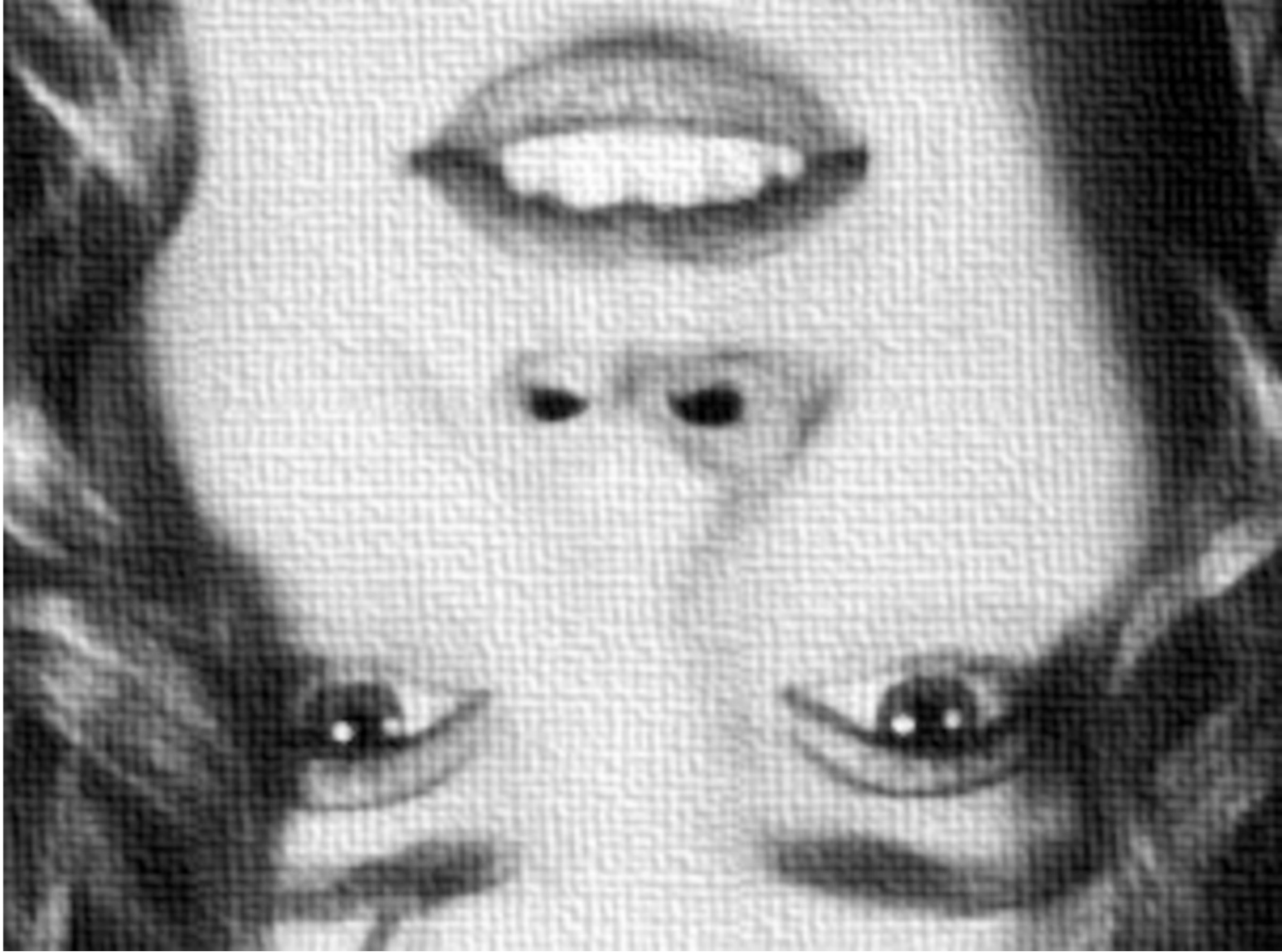


For
lovely
eyes,
seek
out the
good in
people

--Sam Levenson, In
One Era & Out the
Other, a book from
1973 loved & quoted
by the epic beauty

Audrey
Hepburn

according to
snopes.com/
fact-check/
my-fair-lady-2











The overarching mood is wearable yet personable—pile on the textures, play with layering, and go big with proportions, however you desire.>>

Cortne Bonilla, fashion writer at Vogue.com, cfr www.vogue.com/article/editor-picks-spring-summer-2026-trends



/research/
eco-
conscious-
consumer-
statistics/

<<79% of
Generation
Z consumers
consider
sustainabil
ity when
choosing
which
brands to
purchase.
[..] 80% of
worldwide
consumers
are willing
to pay more
for eco-
friendly
products.>>
capitalones
hopping.com


& INDUSTRY



<<[At Kilo-Shop] we always have tens of thousands of clothes and we renew all the collections each week according to what's trending. Trendy, but vintage.>>
From the interview with model Danai right after this editorial


25 €/ΚΓ
35 €/ΚΓ
60 €/ΚΓ
80 €/ΚΓ
ΑΚΑΤΑΦΟΡΜΗΤΗ
ΤΙΜΗ
ΤΙΜΗ
45 €/ΚΓ
€15
































ICS
RECON
100
100













The model who is an eco-fighter

Danai Danaka, a circular fashion innovator and sustainable fashion designer, and who also works as a model, is bringing eco-conscious values into every aspect of her work.

Text, photo: Aristo Tacoma

[For all acknowledgements associated with the photos of Danai Danaka see the editorial just before this interview; naturally, she wears only trendy clothes fitting with the eco-friendly perspective.]

Photo: Model and ecp-friendly designer Danai Danaka at work in Kilo-Shop, Athens. Make-up: Myrto Departez

iB: You seem to be beaming with glamorous energy and you have a passion for your work. Where do you get this energy from?

Model: **I think this energy has always been part of me. From a very young age, I had a constant need to create. As a child, I was always imagining clothes, scenes, entire aesthetic worlds in my mind, and I never stopped dreaming. I've always felt the urge to create something beautiful and meaningful and to bring these ideas into reality.**

iB: The energy keeps renewing itself?

Model: **Energy multiplies when you see people connecting with what you create. When something you imagined becomes real and inspires others, and takes on its own life, that's a joy and in return, it gives you extra energy to move on.**

iB: What is the difference between recirculated fashion

Our model in the editorial preceding this interview, Danai Danaka. @danaidanaka, comes from the family behind the well-known vintage store Kilo-Shop Greece @kiloshopgreece, part of the Paris-based Kilo-Shop vintage concept. Here are her thoughts in her own words. Danai is regularly invited as a speaker on topics related to circular fashion, upcycling, and sustainable approaches to second-hand clothing. She was invited by the European Commission as a speaker at the event RESet the Trend: Making Fashion Sustainable and Circular, held in Antwerp, Belgium, in 2023. Kilo-Shop Greece regularly collaborates with leading Greek fashion magazines including Vogue, Elle and InStyle, alongside various film productions.

Danai herself, alongside her involvement in the family business behind Kilo-Shop Greece, is also part of Westwood, a vintage boutique centred on handpicked premium pieces. She works as a model and sustainable fashion designer, advocating circular fashion and leading upcycling workshops, with styling emerging as a natural extension of her work.
Her own fashion brand, Art & Industry, @art.and.industry, focuses on redesigning vintage and second-hand garments into contemporary pieces, extending their lifecycle through a circular approach. The brand is available at Kilo-Shop Greece, at Westwood vintage boutique, and in a few selected sustainable concept stores across Greece. As a model, she has walked for Jean-Paul Gaultier and has been featured in publications such as InStyle as one of Athens' "It" girls. We met Danai for the conversation following her appearance as the face of our eco-conscious editorial in this issue, shot earlier that week in a lush café district set among elegant neoclassical buildings near the Acropolis.



and circular fashion?

Model: Recirculation usually refers to garments being passed from one user to another, so it's very close to second-hand and resale. It's about keeping clothes in use for longer instead of letting them become waste. That's what we do through our shops, by bringing vintage and second-hand garments back into circulation. From there, I expanded my work by creating my own brand, where I go one step further through upcycling. Circular fashion is a broader concept. It includes recirculation, but also repair, upcycling, recycling and more conscious design from the very beginning. So recirculation is part of circular fashion, but circular fashion is the whole system. For me, circular fashion is where real innovation happens.

iB: What is upcycling?

Model: Upcycling is the process of transforming existing garments or materials into something new. Instead of producing from scratch, you work with what already exists and give it a new form, a new identity and a new life. It is part of a broader approach to circular fashion.

It's a creative way of reducing waste while also creating something unique.

iB: Define circular fashion.

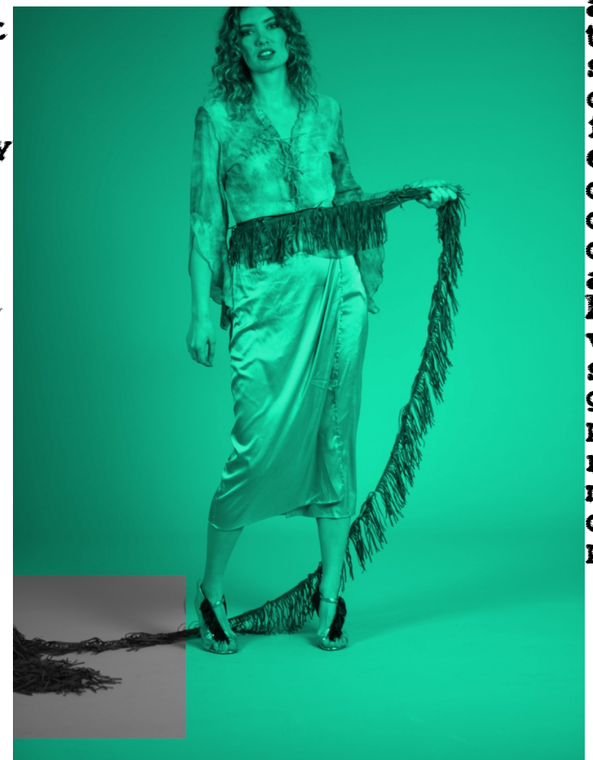
Model: Circular fashion is a broader approach to sustainable fashion. It includes second-hand, repair, reuse, upcycling and recycling, all aiming to extend the life of garments and reduce waste. It's about keeping clothes in use for as long as possible, instead of treating them as disposable. Ultimately, it's about contributing to shaping a system where fashion moves closer to zero waste.

iB: What's the concept behind Kilo-Shop?

Model: Kilo-Shop is a French vintage concept that began in Paris in the 1980s. Its founder, an innovator and pioneer, is a close friend of my family. We introduced the concept to Athens in 2013, at a time when second-hand fashion was still relatively new locally. It became one of the first large stores of its kind, and in a way helped introduce and establish vintage and second-hand shopping culture in the city.

iB: And you have created your own brand in the midst of all this, Art & Industry. Tell us about it.

Model: I started Art & Industry in 2017 after seeing, through my work in second-hand fashion, how many garments remained unused and how much clothing in general ends up being discarded despite still having value. I didn't want that to happen to the pieces around me, so I began working with second-hand garments as my primary material, redesigning them into new pieces.



I spent about a year experimenting with upcycling, using my imagination to reshape garments into something more contemporary. When I first introduced the collection in-store, it sold out within a week. That's when I realized this was not only a form of expression for me, but something I wanted to pursue professionally—and I've continued to develop it ever since.
The idea behind the brand is rooted in the need to reduce textile waste and contribute to a more sustainable way of creating fashion, especially in the context of the climate challenges we are facing today. By reworking vintage and second-hand garments, each piece is given a new life with a more contemporary perspective.



The philosophy of the brand is captured in its motto: The beauty of a second life. We're talking of a new perception of the old garment—rooted in the ancient Greek concept of aisthesis (aisthetikós).

iB: You are a sustainable fashion designer and model working within circular fashion,I wonder what personally draws you to sustainable fashion—beyond its ethical and responsible aspects?

Model: **I began as a model, and through that experience—along with my studies in fashion design and fashion management, and my family's long-standing involvement in the fashion business—I gradually developed a deeper perspective that grew into a passion. For me, it's about being mindful of the planet. It may sound simple, but working in a way that minimizes harm and stays true to ethical values gives me a stronger sense of purpose. It makes me feel more proud of what I do, if that makes sense.**

iB: As a model and as someone focussed on beauty, you certainly want to be trendy and beautiful. So how do you combine the notion of second-hand fashion with that which is trendy right now?

Model: **My whole wardrobe is vintage, second-hand, or from sustainable designers—especially Greek designers. It took me years to build it; it's been an investment. Over time, you keep enriching it with selected pieces from sustainable designers.**

As for combining this with being on trend, I think when you work in fashion you naturally stay informed—you follow social media, look through fashion magazines, watch fashion weeks, and stay aware of what's current.

You take in all this information, and then, through your own identity, you bring it together using eco-friendly pieces. In that way, you don't lose yourself to trends. It takes effort, but it's worth it—you stay aligned with what's current while maintaining your personal style, and at the same time, it feels meaningful from an ecological perspective.

iB: How do you find your own personal style? Do you have to be born with that sense, or do you work it out slowly or what?

Model: **It took me years and years until I discovered my style or styles. I've always enjoyed experimenting, and I think it's important to allow yourself to explore different styles at any stage, until you know what really suits you. It's okay not to have just one style, because we are not just one person with one personality.**

We are each different characters, cast in different roles you know..one day you can feel bohemian but another day you want to go at it in pure black. [Smiling:] Don't wait to wear something for the occasion, _you_ are the occasion.

iB: How do you turn second-hand pieces into something that feels trendy today?

Model: At Kilo-Shop and Westwood we have a professional team that can guide you through the store and help you find unique pieces including original items from past decades. For instance, you might come across an '80s leather jacket--and style it in a way that feels current and personal to you. You look at how pieces are being worn today and create combinations that work for you. Fashion moves in cycles, so there is always a connection with the past.



iB: You have no problems with authentic leather despite your, shall we say, planetary consciousness?

Model: When something comes back into fashion like leather jackets, then, from an environmental point of view, it's always better to acquire it from a vintage store. It already exists, so there is no need for new production. As a model, you scroll on with your social media and with the fashion magazines, you figure out what's going on, and you don't always have to get it from a mass-production store. And that makes you stand out from the crowd and at the same time be fashionable.

iB: So you wouldn't hesitate to wear fur though you love animals and environmentalism?

Model: [Laughing:] Not every day. Of course I don't really support the production of new fur today. Like I said, fur garments already exist as vintage pieces. In the context of circular fashion it makes more sense to use what already exists rather than to make synthetic alternatives.

Fake fur is usually made from synthetic, plastic-based materials, which have an environmental impact. Vintage fur garments, on the other hand, are durable--they can last for _decades_, literally. From a circular perspective, continuing the life cycle of existing garments, including vintage fur, helps avoid the need for new production and reduces the demand for new fur.

The goal is not to encourage new fur, but to use what is already in circulation in a more responsible way, instead of creating new materials with additional environmental and ethical impact.

iB: All right, suppose I'm used to going into new-clothes stores but I want to get on with being more eco-friendly. So how do I do it?

Model: Suppose you want to get on your next wardrobe expansion from an eco-friendly store; but where do you begin? You find what suits you best, depending on your own aesthetics and budget, and find the right balance. And you know at Kilo-Shop we enrich the collections every week. Few do that but you

must find the second-hand stores that do that.

iB: I noticed myself that going into your store I found an awesome multitude of clothes of every sort, stimulating my creativity much more than most stores with only new clothes.

Model: That is actually a policy that we have and like to follow, that we always have tens of thousands of clothes _and_ we renew all the collections each week according to what's trending. Trendy, but vintage.

iB: What about big tech and their agenda to make more and more things done by their machines?

Model: Fields like fashion, which are deeply artistic and creative, should remain closely connected to a human approach. Technology can be a useful tool when it enhances the creative process, but the essence of art comes from people, from emotion, intuition, and lived experience and that's something I feel should never be replaced.

iB: Dreams for the future?

Model: I would like to expand my work in sustainability beyond fashion, into a more holistic way of living. I'm also very interested in travelling to places like India and Africa to learn more about fabrics, textile techniques, and traditional craftsmanship.

As I grow, I keep realizing that beauty is a mindset. It's not just about physical appearance, but about what you create from within yourself—the seeds that you plant shape your perspective of beauty.

I try to bring this into my daily life through practices like mindfulness, positive thinking, and a more holistic approach to well-being, in the way I think and the way I take care of myself.

I really admire women like Miranda Kerr and Gisele Bündchen, not only for their careers but also for their mindset and the way they approach life. As Gisele Bündchen has expressed, nature teaches us that everything is interconnected and interdependent, and that connection is a source of healing. And Miranda Kerr said, "We all carry a light within us, and we should keep it shining—because when you shine your light, you inspire others to do the same."



iB: Wonderful. Come with some more quotes.

Model: Haha, I have a motto--not a quote but a motto. It sounds simple, perhaps too simple, but it works for me as a reminder that there is magic everywhere, even in difficult moments; and it reminds me to stay positive and to share that energy with the world around me. It is--don't laugh--"Glitter everywhere!" [Laughter] If you understand it right, it works for you.

iB: I love that! More dreams for the future?

Model: I've come to realise how important it is for women to support and uplift one another. I'm very grateful to have strong female support in my own life, and I would love to bring that same sense of connection and empowerment into my work as well.

OMG! What do I need in addition to bing, google, duckduckgo etc?

Advertisement

ANSWER: Something super-ultra-simple that just gives you a toplevel website list @ATGENI

NEW SEQUENCE EVERY TIME when you type in some keywords you like and love in daily life and with websites that promise spice and money to your study and work, like NEWS

TRY IT NOW: ATGENI.COM





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”).



Fashion is the measure of all things

Fashion model:
Paige Sutton
@paige.nicole.10



Fashion is the Measure of All Things,
a Summer 2026 BERLiNiB editorial

Fashion model:
Paige Sutton
@paige.nicole.10
Fashion photographer:
L'Feus Photography
@lfeusphoto

Stylist Paige Sutton
Stylist assistant
Mariter Torres
@danielajay fashion
Team assistant
Ivy Jean
@emeraldives
Thanks to Lori for BTS video
etc

Brands in completed editorial include:
Molly Bracken
@mollybracken_official
Lili Sidonio
@lilisidonio_official
Hollister
@hollister
Tilly's @tillys
H&M @hm
Converse
@converse

General style adviser:
Aristo Tacoma

Location: USA







"Designers are imagining daring ... silhouettes for the Spring/Summer 2026 season. Mini-dresses and mini-skirts take center stage." Lea Zetlaoui, Numero fashion magazine, numero.com/en/fashion/19-trends-that-will-shape-spring-summer-2026/



"That balance between boldness and wearability is exactly what makes the trend feel exciting."
Irina Grechko, Harper's Bazaar, about SS26 skirt trends
www.harpersbazaar.com/fashion/trends/a70769869/best-spring-skirts/





<<One of the first things a causal visitor the planet £arth observes, is the astonishing presence in the most unexpected places of what earthians call, simply, 'industrial babes'. You think you are alone with this or that industrial structure, but no, there's often a babe there. While in appearance outshining the famous earthian Socrates, these i.b's sometimes do like he reputedly did, namely to practise standing meditation [see fig].>>
--excerpt from 'Encyclopedia of Milky Way, tips and tricks for nomadic spacers', Andromeda Publishing House, 32.689 t. year

Fashion is ostensibly about freedom, the empowerment of women. But who defines freedom? In some ancient cultures, there was another freedom that was sought: the freedom from inner clinging to self, the freedom to fit in, to experience the space between two forms as more real than the form itself
--BERLiNiB








Hassayampa River W


Mon-Sat
10am to 5pm
Sundays
11am to 4pm
FAVE



































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.

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

ARACHNE

We're talking handmade fashion

@crocheterie_arachne

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

The building of glamour





Fashion model: Stine Hesselager
@stine.dh.model



The Building of Glamour, a Summer 2026 BERLiNiB editorial

Fashion model: Stine Hesselager @stine.dh.model

Fashion photographer: Tom Rasmussen, @tf.rasmussen

Location: Studio Fotomanden, Gelsted, Denmark, www.fotomanden.com

MUA, hair styling by Gry Keldy Pedersen, @grykeldy

Stylist: Julijane Celine Rubin, @julijaneceline
Contributing stylist: Ann Hesselager

Thanks to: Anni Markvart for catering

BTS: Preben Hesselager, @prebenhesselager

Fashion brands in editorial include: Seven Big Trees @official_bigtreeshoes
Havaianas @hvaianas
Swarovski @swarovski
Jaxon & James, @jaxonandjames
Dyrberg Kern, @dyrbergkern_official
Anna Field, @annafield_official
New Yorker @newyorker
Urban Outfitters @urban outfitterseu
Shein @shein
H&M @hm
Aliexpress @aliexpress

Fashion editor: Aristo Tacoma, with styling contribution by Mariter Torres, @danielajay fashion



"Minis are back in the spotlight ... short high-waisted skirts in every flavour—snug and printed, flared and preppy, ruched and tied with a bow."
Joanna Fox and Renee Reardin, Elle Canada, writing on SS26 trends
www.ellecanada.com/fashion/trends/spring-2026-fashion-trends-summer-2026-fashion-trends







Glamour is not just a conscious 'code'; it is also the natural fractal similarity of a healthy body to itself on various scales





















One of the starting-points in the early 20th century as for European (and Western) clothes and interior design fashion could be argued to be a (re-)discovery of the importance of simplicity. Not just the shape of the form but the shape of the between-space begun to take on significance. A principle taught for centuries eg in Japanese architecture and again related to the Sanskrit concept of anatta.
--BERLiNiB editors











Much of tech is based on the principle that 'more is more'. But much of the mind adheres to the principle that 'less information is more imagination', exemplified in how listening to a story is shown in brain research to activate the brain more than a movie over the same story; and book-reading still more. So also can a black'n'white photo tell more than a VR3D-ultra-high-res with voice and music and action vibration and what not. The luxurious inner life sometimes requires one to undo any overdosing of the senses; it is a kind of Heisenberg Uncertainty Principle applied to getting a transcendence of mind.

Translated to fashion: it is not merely an adhering to outer standards. Adherence is mechanical. Glamour--which literally means a secret code--lies in the art of hinting at archetypes, not imagining that one has put them in a cage and now all that matters is to show them. The image has to have a secret for the brain to start working to unlock it, and that shows up in EEG research.
--BERLiNiB editors















Fashion is all in the mind











POCKET
-SIZED



Aven GE.com

AVENUE GOLD

ESSENCE

The Perfume

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

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!

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

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.



[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 paper-only works, 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.

P.S. To those who feel some of the points in [2] may be inappropriate here, I recommend the award-winning PBS conversation series with Dr Joseph Campbell in his early 80s, where he as a professor of mythology forcefully describes what it means to be a non-neurotic whole person, relating to society as a system. PBS title: ***The Power of Myth***

The publishing house Yoga4d:VRGM described at the bottom of the magazine website, which publishes the family-friendly online PDF magazine engages, respectfully and with clear-headed separation of contexts, as most publishing houses, in several avenues of publication in parallel, including scientific, and with distinctly different contexts as paper-only.

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.

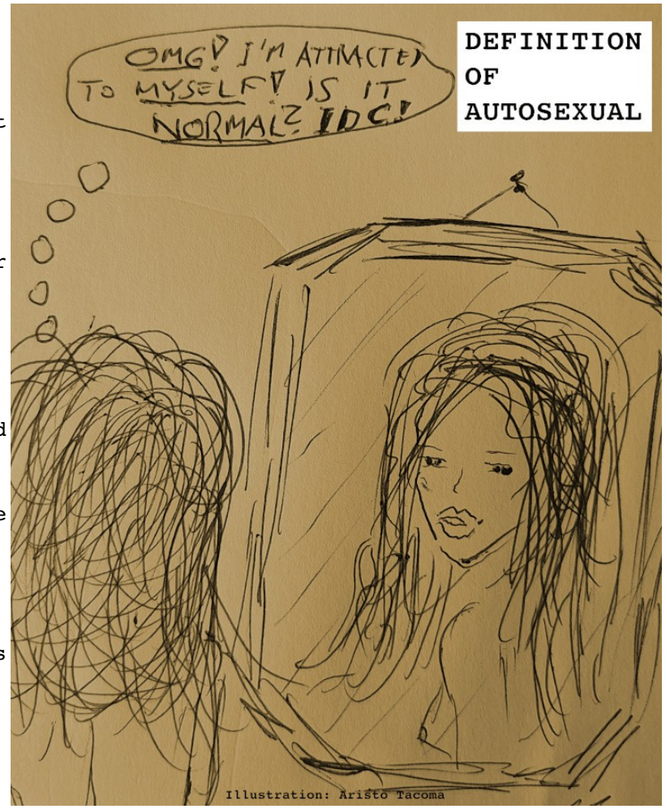


Illustration: Aristo Tacoma



The teaching of the essence of economy according to three young wise people; and why cash, physical cash, is part of this essence

Aristo Tacoma

[The following text was written in the night hours direct after the mentioned experience; seeing it the next day, I liked its dance and peculiarities. Sometimes, for the sake honoring the 'soul' or 'body language' of a text, I feel spelling correction are an unnatural distortion. This is the first draft--and, for this text, the completing version. Similar for some of the other recurrent comments.]

I am in a land where some 3000 years ago it was taken for granted that when you meet somone on the street, it may not be who you think it is-- a friend, a mere mortal--but rather one of the higher beings who had transformed herself into the likeness of a friend to give me a message. They are good at conealing their divinity; they may appear to be just slight girls. Don't let it fool you.

Was this idea of manifestation still alive in the society today? How about this: if it is true, it ought to be possible to ascertain it simply by observing what happens. Ie, through the senses--being scientific about what you experience--which in philosophy of course is called 'phenomenology'. I leave the question open here, for my focus is economy. Whether divine in its origin or not, I encountered some humans whose insight into money taught me more than all the volumes I had read on the subject. The following is the actual experience I had first-hand, and I have resisted the temptation to grow it into a story of heroic action. It may be metaphorized, but it is exactly as it went, and for those who can listen, it speaks of all the human world. An outsider, observing my evening, would easily have said I am making much of nothing. I'm not so sure. You can judge for yourself.

Earlier in the evening water had fell from the sky in huge buckets and now it had almost completely stopped raining. I had been in a meeting and it had gone very well and now, slightly wet and cold, I was on my way to my hotel room, a good distance away. I was in the pedestrian narrow cozy streets of a cafe area.

I was approached by three teachers. They did not say that they were teachers, nor did they look like teachers, also I did not think of them like that at first. At first they looked just like other young, beautiful teens, with pleasant, elegant faces and splendid smiles. Due to the intensity of the rain earlier in the evening, there were exceptionally few people in this normally highly social area.

It turned out, at any rate, that they were teachers. Another word for it is 'scholars', or simply 'professors'. Professors teach. We'll summarize their teachings as we go along.

When there are many people walking in these areas, most don't want to get much into buying things from people on the street since it means opening bags and exposing these open bags to strangers and also one doesn't know who is in league with who in case there is sudden unexpected coordinations between the strangers and hands go into bags and all that. But these three elegant girls--tall enough, but I was taller, with nobody else around, did not cause me any annoyance at all when they held up some flowers with the gesture that suggested I should take one. She didn't say, do you want to buy? Nor did she hold it up in a way that indicted that she would retain it unless she got something for it. This is of course something one can experience in any place. In retrospect, I have extracted lesson 1 from that simple action.

ECONOMY LESSON 1: SELLING AND BUYING DOESN'T ALWAYS BEGIN BY A CONTEXT OF SELLING AND BUYING.

I said yes, okay, to the three girls and reaching for one of the offered flowers she find it natural to name a price and said '50 cent'. Okay, I said. I opened my bag, took out the wallet and looked for some coins. The girl beside the one with the flowers held out her elegant little hands and I put them there.

The first girl, the one with the flowers, said: Please, you can pay more, right? 2 euro, 3. Also no surpises here, of course; and why not, they were nice enough, also the flowers looked good. So I increased the pay, put it in the hands of the second scholar.

ECONOMY LESSON 2: A PRICE CAN BE A SELLING POINT RATHER THAN A LITERAL STATEMENT OF THE PRICE.

The girl with the flowers then let a slightly strained expression crease her otherwise perfectly smooth brow. Keeping the flowers in one hand, she held out her hand, too, as if no money had been paid yet and she was still waiting for them. She seemed, by body language, to convey the impression that it was nice that I had given her sister a donation, but now it is time to pay. Slightly surprised at this advanced method of selling something, I pointed out to the second girl that she maybe should give something to the first girl, but she shook her sweet head and that was that. Please, sir, the girl with the flowers said, and held her hand out. They were straight-faced like perfect poker players. Keeping back a laugh at their brazen approach, and vaguely annoyed at the sense of being perhaps a little bit cheated, I took out some more money and gave to the flower girl. All three approved warmly of my action and beamed their very good smiles on me.

ECONOMY LESSON 3: ONCE A CUSTOMER- SALESPERSON RELATIONSHIP HAS BEEN ESTABLISHED, AMBIGUITY PERMITS CHARGING FOR ADDITIONAL COSTS OF DIVERSE NATURE EVEN IF NOT PERHAPS EXACTLY AS AGREED ON, AND/OR IS AN OPPORTUNE OCCASION TO ASK FOR DONATIONS.

I was about to go on when the girl holding the bunch of flowers she had not yet sold seemed get a bright idea. You buy some more flowers also, maybe? And she held out the whole bunch she had. I said I had enough.

Please, she said. You should have these flowers also. You just take them. She shoved the bunch of flowers onto me. I thought for a moment she had a pang of conscience about the method of money-collecting and wishes to improve her karma. But that wasn't what she was about. Instead, the moment after succeeding putting the flowers in my hand, she held out her own hand in a gesture of wanting pay for it. I said I really don't need any more flowers. Please, the third girl said. It's for our food. I thought OMG, why not give them something more and I'll throw these flowers away and they can buy some yoghurt or whatever, how do I know it isn't true. And vaguely feeling wealthy to the fingertips compared to these three, who for no fault of their own had perhaps nothing at all--I tripled what I had given.

ECONOMY LESSON 4: MORE WANTS MORE, AND MUCH WANTS STILL MORE. ONCE SELLING AND BUYING GETS GOING, IT CAN SOMETIMES KEEP ON LIKE A DANCE THAT DOESN'T STOP. IT

GOES BEYOND WHAT THE CUSTOMER MAY THINK HE OR SHE "NEEDS". IT IS ABOUT COMMUNICATION AND EXPERIENCES OF RESPONSIBILITY AND FAIRNESS.

The three teachers got something-- after all, it costs money to run a university, and went gaily away, while I went on, intent on getting home and--for it was still raining slightly--into dry clothes. Would the girls come back?

Lo and behold, the girls re-emerged soon enough from a meeting street-- clearly navigating the little labyrint of pedestrian streets between the buildings were something they were used to. They greeted me with dazzling smiles, which disarmed me. I thought maybe they would come with complaints and stern looks but they came in what Abraham Maslow called an 'abundance mode', rather than a 'deficiency mode'. At least that was their original body lange. They did not have flowers in their hands, of course, for they had just sold every one of them to me. Please, they said, in a relaxed and convincing way, give us the flowers back, for we need to sell them to others. You understand that, boy. Three pairs of professor eyes beamed on me. Their looks of unadulterated innocence conveyed that they found this a very rational point of view. They were excellent communicators. At this point I did not try to conceal my laughter. They had the crust to break every rule of salesmanship but so elegantly and in a way honest, that it was a dance which seemed to me to have its own integrity.

In any case, from a purely practical point of view, it would help me to avoid looking for place to throw most of the flowers away. Are we not all for resirculation? Indeed. So I nodded, feeling sligthly foolish, but agreeing. "I'll retain one of them, I said." "Keep the the blue one," one of the girls suggested, holding it up to my jacket and pointing out that these two things belonged very well together. She embedded that one blue flower with a glow. Suddenly it seemed very valuable and I let go easily of all the other flowers, a satisfied customer.

ECONOMY LESSON 5: THE DISTINCTION BETWEEN OWNING AND LEASING IS SOMETIMES A FINE OR EVEN A FLUID ONE. A SELL CAN COME ALONG WITH AN INVITATION FOR FURTHER ENGAGEMENT WHICH CONVERTS THE SELLING INTO A LEASE; INDEED ANY FAIR TRANSACTION OF ANY TYPE CAN BE CONVERTED, IN CERTAIN CIRCUMSTANCES, AND WHEN ALL AGREES, TO OTHER TYPES OF TRANSACTIONS. QUALITY COMMUNICATION CAN TRANSFORM THE MEANING OF COMMODITIES.

You can understand that I'm not used to such in-depth scholary teachings while freezing in the after-rain, carrying bags, and also by the way, not having eaten anything since oranges and yoghurt at lunchtime. My brain, at this point, was hard at work recording all lessons and I had no notebook at hand. And I felt I had been imparted with a blue diamond of knowedge about economy, something transcending all the books. I thought I knew something about economy. As Socrates says, he is having an advantage who knows he knows nothing, compared to those who knows nothing but knows that not. That is exactly how I felt: like one who knows nothing and who suddenly understands it, and thereby gets a glimpse of knowing everything. The whole society of economical activities of humanity sort of came to me in a vision, seen through the lens of the teachings of these barely-into-teens professors, the alpha generation. I concluded that my knowledge was just at the starting-point, and now was a chance to get on with learning for real. I felt grateful, and was certain that now I had come to the completion of their lessons for today.

And indeed I walked for several minutes and were nearly leaving the cafe area when the three girls emerged again, dancing over to me and greeting me like an old friend. This was a field day, the world was a party. Noticing, as if against my will, that I was very pleased seeing them again, I was anticipating more possible actions. I had already understood here that these were not just five-star rated top sellers; these were economical magicians of the highest order, in the shape of some innocent-looking flower sellers. But party is party and in the dark wet evening with brilliant cafe lights all around us on the rather empty streets, I greeted them warmly and asked how it is going.

ECONOMY LESSON 6: THE HUMAN DIRECT COMMUNICATION BETWEEN SELLERS AND BUYERS CAN LEAD TO A RESONANCE OF A KIND THAT CONNECTS MORE TO THE SENSE OF FRIENDSHIP THAN TO A TRANSACTIONAL CONTACT, WHICH AGAIN CAN INSPIRE MORE FEATURES OF TRANSACTION.

They conveyed the sense that, also thanks to my actions, God was in his heaven and all was well with the world and their day was pretty cool. Good I thought, these are creatures of joy, not just need. The third professor, who as yet had not actively imparted any teachings to my student mind, jubilantly said that everything is good and and underlined her statement this by giving me a surprising hug. I found myself happy about this but also, in the corner of the mind, happy that I had put my wallet back into the bag and zipped it; and also vaguely embarassed about this sudden intimacy.

But the hug was very light and her scent pleasant and clean and there was nothing inappropriate or unpleasant about her gesture. Our roles were reversed for a moment, the professors were my students, I was their good old professor and they were showing gratitude. And they sort of stepped back, letting me walk on, and, to my surprise and pleasure, asked not for anything at all! Ah.

ECONOMY LESSON 7: WHEN THERE IS THE BEGINNING OF A NEW AND DEEPER CONTACT BETWEEN SELLER AND BUYER, MOMENTS WHERE THERE IS NO DEFINITE TRANSACTIONAL ACTIVITY AT ALL CAN FURTHER DEEPEN THE CONTACT. IT IS GOING FROM MEANS AND MEDITATION AND "I-IT" CONTACT, INTO THE ZONE OF THE IMMEDIATE OR WHAT BUBER CALLED I-THOU.

Was it real, though, this feeling? Could I really be so relaxed right now? Were they not in actual need; and, could I with conscience just walk home to my expensive hotel and feel that I was a good person, having given enough to buy half a beer or whatever one gets for a couple euro? I felt the "rich's man's dilemma". It would be dishonest to say that it ever has any complete solution. That's part of the web of the world, how it is screwed together.

For after all, these healthy- looking, splendid girls perhaps had indeed spoken the truth when they said that they wanted that rediculously small amount to get "food". There were no signs of drugs about them, but even if it were, could that also be condemned? Of course not. There was no backmen in sight, but even if there were some a kilometer away, could that be condemned? People need to collaborate with other people and some are shall we say more obviously good at selling things that others.

I found the girls quite sterling and decent types despite the fact that they exploited ambiguities in body language and words to the utmost, so as to imply a lie without ever directly lying, to get more than that they would have got by simply declaring their purposes from the start. They had, _in effect_, charged a price for me being given the privilege of carrying their flowers for a while, and retaining one of these flowers suitable to my style of clothes according to their stylist advice.

At any rate, I had given more than I had expected, and I felt good about it; though one might abstractly might argue that it is never enough giving. But there is. You don't do batteries any good by short-circuiting. You need a bit of what in electricity theory is called 'resistance'. When a battery has many electrons on one of its so-called "pole", and what in quantum theory one might call 'electron holes' on the other pole, we can make light and not damage the battery by wiring the poles to a light bulb, that invention of Edison. The light can flash up as the electrons--with a lot of playfulness and play-fighting also--gets from one pole over and into the other pole and the electron holes there by the quantum magic. The electron holes, in turn, moves around like they are pretending to be beyond any interest in the more male-like electrons but the usually give in, and joyously so, and absorb the electrons with their own powers; and that is the origin of light. The subatomic world is a dancing society of great intelligence and order and playfulness. Perhaps the ancients would have said that it is part of the land of the muses, or part of the pathway to the Olympic.

So by the sum of their actions, and their body language at this stage, the professors imparted yet another teaching into my mind:

ECONOMY LESSON 8: WHEN THOSE WHO HAVE LOTS MINGLE WITH THOSE WHO DON'T HAVE LOT, WITH THE SPIRIT OF RESONANCE AND PERHAPS A DEGREE OF

COMMUNION, IT IS ONLY NATURAL THAT MONEY OR SIMILAR FLOWS FROM THE HAVE-MUCH TO THE HAVE-LITTLE. THIS IS NEITHER SELLING NOR BUYING AS MUCH AS THE ELECTRICITY OF ECONOMY. THIS IS LAWFUL AND OUGHT TO BE LAWFUL IN ALL SOCIETIES.

At this point, though, I also felt it was really getting rather cold to be out on the wettish street in a hungry state, and I was not in a mood to study the peculiarities of economical theory despite the beaming presence of my professors.

Also, of course, there was this other aspect which worried me. The body language of the three scholars reminded me only too well of an utterly different context--when a guy goes through certain streets, adult women with a much more clear-cut idea of price and commodity may approach and in some parts of the world, they do it by dance, laughter, touches. But these were not such women; these were kids; and I asked myself whether the knew that. I was intent on getting back indoors and also intent, of course, of neither breaking any law nor behaving like I was intending to break any. And this intention was of course strong and clear and guided me so nothing inappropriate took place.

The girls seemed to sense I was a little uncertain about their approach and sort of just went beside me for a while, but at a distance, and playfully like the party was going on and as if they might at any point branch of to one of the crossing streets. And why not. So I relaxed and let my thoughts glide to the question that I had asked myself time and again for years: what do I really feel about the adults I mentioned?

Relative to these youngsters, what I had done was to _act natural_. As for pecuniary means, I have much, they have little, there's is something to like about the immediacy of their smiling behaviour, and I let them get at something a little more than the objective physical commodity of some cheap flowers which I didn't need.

So in some abstract fashion, the transaction reminded me of the one principle I was certain on, namely that money flow should not be condemned between consenting adults even when the activity isn't categorized as a typical commodity or service. When people interact, money and goods and services not only may flow and will flow, and what is lawful and not must not be as to just what money is attached to, but rather the overall effects on society and on individual's health psyhically, spiritually and physically, as a result of actions.

ECONOMY LESSON 9: AS IN THE METAPHOR OF A BATTERY, WHERE CONDUCTIVITY ARISES WHEN SUCH AS A LIGHT BULB CONNECTS TO A POLE OF ABUNDANCE OF ELECTRONS AND ANOTHER POLE WITH AN ABUNDANCE OF ELECTRON HOLES, SO ALSO IS MONEY FLOW NATURAL WHEN HUMAN BEINGS CONNECT AND THERE'S A COMPLEMENTARITY OF MEANS. IT CAN HAVE SEVERAL DIMENSIONS AND BE OF SEVERAL TYPES: THERE CAN BE ONE DIMENSION IN WHICH THE ABUNDANCE IS SO THAT A HAS MUCH AND B LITTLE; AND ANOTHER DIMENSION IN WHICH B HAS MUCH AND A LITTLE; AND INDEED MANY SUCH. THAT IS PART OF THE MYSTERY AND JOY AND EXCITEMENT OF THE MOST MEANINGFUL MEETINGS. AND OBVIOUSLY, DURING SUCH MEETINGS, THE BOUNDARIES BETWEEN MATERIAL CONTACT AND SENSUAL CONTACT CAN GET BLURRED; THE BOUNDARIES OF PERSONAL AND PRIVATE CAN GET BLURRED; THE BOUNDARIES OF THE SPIRITUAL AND THE MATERIAL CAN GET BLURRED. SOCIETY SHOULD NOT TRY TO INSTILL AN "I-IT" TRANSACTIONAL ATTITUDE TO THESE PROCESSES OF IMMEDIACY BY FALSELY LISTING UP AS UNLAWFUL CERTAIN CATEGORIES OF INTERPLAY JUST BECAUSE MONEY IS INVOLVED.

The young professors went with me and also on occasion connected to me and said this and that. They were not just professors but also young girls of a new generation who, regardless of how society thinks, considers that, at least in principle, the sky is the limit. As a pedagogical tool to make my brain more receptive to their teaching, they produced some economical bursts of compliments, and underlined this with additonal dance. When they felt they had done this enough, one of the girls held out her hand with the gesture of wanting to get something--with a wicked expression in her face, but completely quiet, saying nothing, indicating that she knows that she is going beyond the norms and indicating at the same time that she doesn't care and it's okay if I discline. And indeed I had to decline.

They had got enough for whatever they had given me and I was in no mood to start giving something for nothing and also I did not want any more of what they could give at that point. So I felt that the time has come to conclude my interaction with them, but out of a sense that they deserved something if not money, I gave what I hoped could be received deeply within: a statement out in the air and with a smile from me, honoring their beauty, and wishing them good luck.

They were easy to say because I meant them. And with an attitude of being in a hurry, I waved goodbye. They received them like bored tiger, half-satisfied, flashing white teeth in mild smiles and waving back indifferently. Guy is no fun, no more party with him tonight.

Somewhat dizzy-headed I found myself checking the contents of my bag: all was in order. Thank God. At home, I found myself wondering whether I had been too stingy. I didn't think so but I wasn't sure. I realized suddenly that this was their completing lesson this time:

ECONOMY LESSON 10: FORGET USE. FORGET MORALITY. WHEN YOU CARE, WHEN YOU'RE INSPIRED, ECONOMY IS VIBRATION AND FLOW AND ONE DOESN'T THINK ABOUT BUYING AND SELLING; ONE THINKS OF WHAT IS RIGHT TO DO, WHAT GIVES JOY AND WHAT IS JOYOUS TO DO. TOUCHING THE CASH IS PART OF IT AND DOES NOT HAVE TO BE OUTSIDE OF A MEANINGFUL HUMAN-TO-HUMAN DIRECT RELATIONSHIP. THIS TAKES PLACE WHEN THERE IS RESONANCE AND TRUST AND A SENSE OF FAIRNESS; AND WHEN IT HAS A CHANCE TO GROW AND BE RECONFIRMED, THIS TRUST IS LIKE A TALL ORCHID. IT IS HARD TO GROW, BUT NOT HARD TO DISPELL BY POINTLESS ANGER, BY MEANINGLESS SARCASMS AND SHOUTS, BY NEEDLESS SUSPICION. THOSE WHO NURTURE MANY SUCH LIVING FLOWERS IN THEIR DAILY LIFE ARE THE TRUELY MOST RICH PEOPLE, IN THE SENSE OF HAPPY. THEY KNOW THAT ECONOMY IS DANCE. THEY ALSO REGARD IT THAT PART OF THE DANCE IS PHYSICAL CASH. IT IS FINE WITH DIGITAL SUPPLEMENTS. BUT HUMANS ARE ANALOGUE AND THAT'S AN ESSENCE IN ECONOMY.

All this interplay would have been styltified without the physical money bills. They are crips papers or clinging coins and they are not oidbots or machines with passwords interfering with the living mindful human dance. The real-world touchable cash is part of the real-world actual touchable human beings, it is part of the visual description and the hand-touchable description of what means that literally are 'at hand' and what is given.





Practical Model Training Peak Points--at Beach and Indoors, inspired by the classical J.Pilates book from 1945 on Contrology

Practical Model Training Peak Points—at Beach and Indoors, a BERLiNiB 2026/B summer editorial

Fashion model: Natalia Rizou @mnrizou
Text, style, photo: Aristo Tacoma
Styling contribution: the model herself and Myrto Departez.

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

Contributing stylist: Mariter Torres at @danielajay fashion

Brands in the editorial
Molly Bracken, Lili Sidonio, 2803 FashionLoft, Athens, @2803fashionloft

Molly Bracken Greece @mollybracken_greece
Molly Bracken @mollybracken_official
Lili Sidonio @lilisidonio_official
as well as Arachne, the handmade brand by Myrto Departez at @myrto_departez_
makeup and at @crocheterie_arachne
also make-up artist in this editorial

This editorial is styled to fit with Summer 2026 fashion by select outfits from the mentioned brands but also tuned to a more timeless training style through a creative diversity of extra brands



Practical Model Training Peak Points—at Beach and Indoors



Standard disclaimer

This article is meant as inspiration and guidance but as for all exercise you give yourself, whether as hinted here or somewhere else, you must of course take full responsibility the effect of these and there is no garantuee here that these 'peak points' are appropriate for you. Before you do anything that could involve strain for your body should only be done while at the same time consulting an expert on the field.

Introduction to

Practical Model Training Peak Points—at Beach and Indoors



The science of the body is an infinite project; there's forever more to discover. There is as such no set of exercises that are absolutely 'scientifically' correct. What is certain is that every body is different; and that the pain system in each body can be tremendously accurate at many times so as to guide you to avoid dangerous exercises; while in definite situations, such as when treating a tension in an under-trained muscle, attention to the pain, while breathing deeply, and training the strength of that muscle and/or stretching its length, can be part of healing it.

The original set of exercises proposed by Joseph Pilates, which, when watered out in various ways, became the various branches of "Pilates" as we know it today, is suitable only for some body types when taken literally. Here, we take a radically different approach: see the exercises as peak points or poses for inspirations to seek out improvised pathways to training every day, adapted to your own body. In that sense, the 34 peak points are vaguely inspired--sometimes more directly, sometimes much more indirectly--from the 34 'contrology' points in Joseph H. Pilates's classical book from 1945.

Assumption: You already know a bit or a lot of how to train safely. You know, for instance, the practical advise given in Yoga, that when you have done an exercise to one side, you do the same exercise to the other side, for balance. And similarly, when you do bends forward, you also do bend backwards. And that you warm up before you get into complicated poses by simpler, repetitive movements. That you can hold a pose and breathe slowly, which can stretch a muscle especially when held above half a minute, but you can also strengthen it this way; and additional strength can be given by repetitive movement in a pose; with or without added elements to provide friction and resistance against which the muscles can act. And that you know that there are areas of the body where wrong exercise can rupture sensitive structures and to prevent this, you must be extremely sensitive to pain signals and respect this by going slower, reducing strain eg by bending legs instead of having straight legs, using extra support eg by hands, using a mattrass under you instead of just a rubber mat, and so on. These areas are the groin, the knees, the feet, the neck, and the back, and for some, in some periods, there may be more such areas. And you know that when you haven't done daily training for months, you must build up strength merely to the exercises and be very patient about this. For more general advises, see the written article by Natalia Rizou, same model as in this editorial, in BERLiNiB 2025/C at the berlinib dot com website.



EVOLUTION FROM THE ORIGINAL "CONTROLOGY" OR PILATES FROM JOSEPH PILATES BOOK IN 1945

Depending on your lifestyle and your starting-point as for flexibility, and depending on whether you are maintaining dancing flexibility ora more normal flexibility such as associated with martial arts, what counts as a peak point for you may not be the same as what counts as a peak point for another person or for you in another season, and that's exactly as it should be. Pay attention to breathing and allow it to go deep but don't force breating to go deep unless it feels natural.

[[[In Pilates's epic book Contrology from 1945, which is available in reprints all over the place, we find much valuable advise. Some more notes on this book, which led to the many forms of exercise called just 'pilates': It is worth noting that by court order, the word "pilates" is not trademarked anyone in particular. However, there are points in the classical book which started the whole thing which seems to require some correction: these are mostly concerned with how he does not point out dangers in overdoing some exercises or exercise types, including deep pranayama-like breathing; how he assumes one standard flexibility norm for all whereas it is not a goal for eg a martial arts oriented person to have the same flexibility as a dancer gymnnast and so exercises must be different for each; and also while he strongly and rightly recommends not having on any too much clothes as part of an exercise- and health-oriented life approach, he has some other surprisingly prejudiced views on related themes on sensuality and so on. It had also been an advantage for this book to have acknowledged inspirational sources as for instance the Hatha Yoga tradition in India.]]]

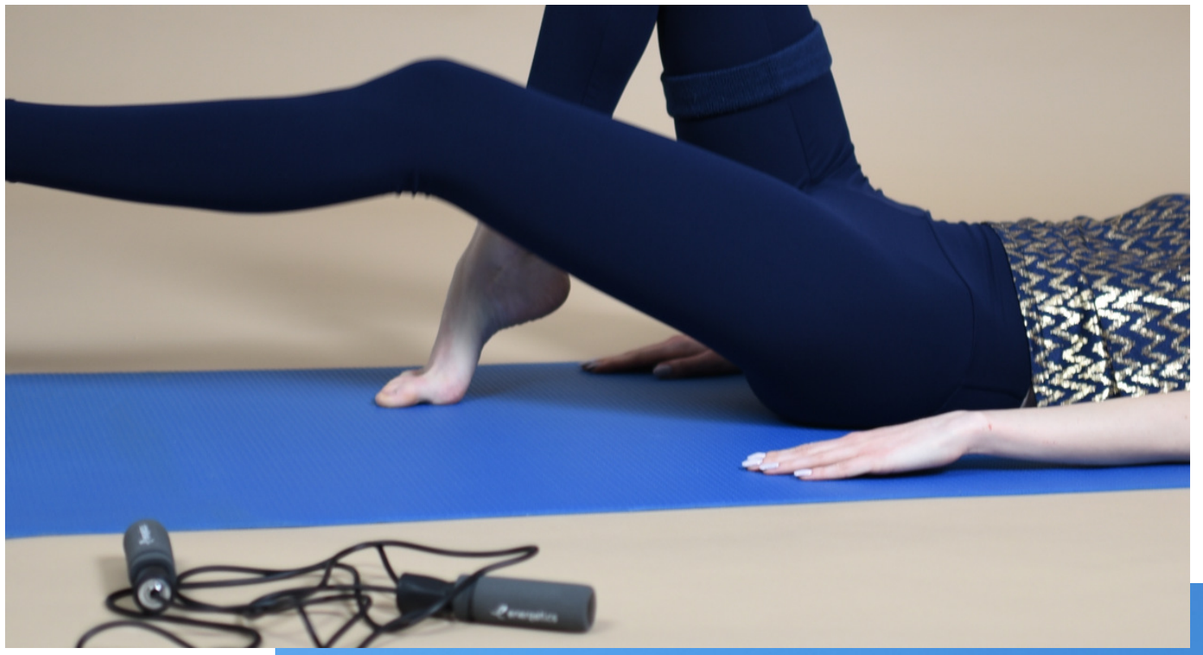


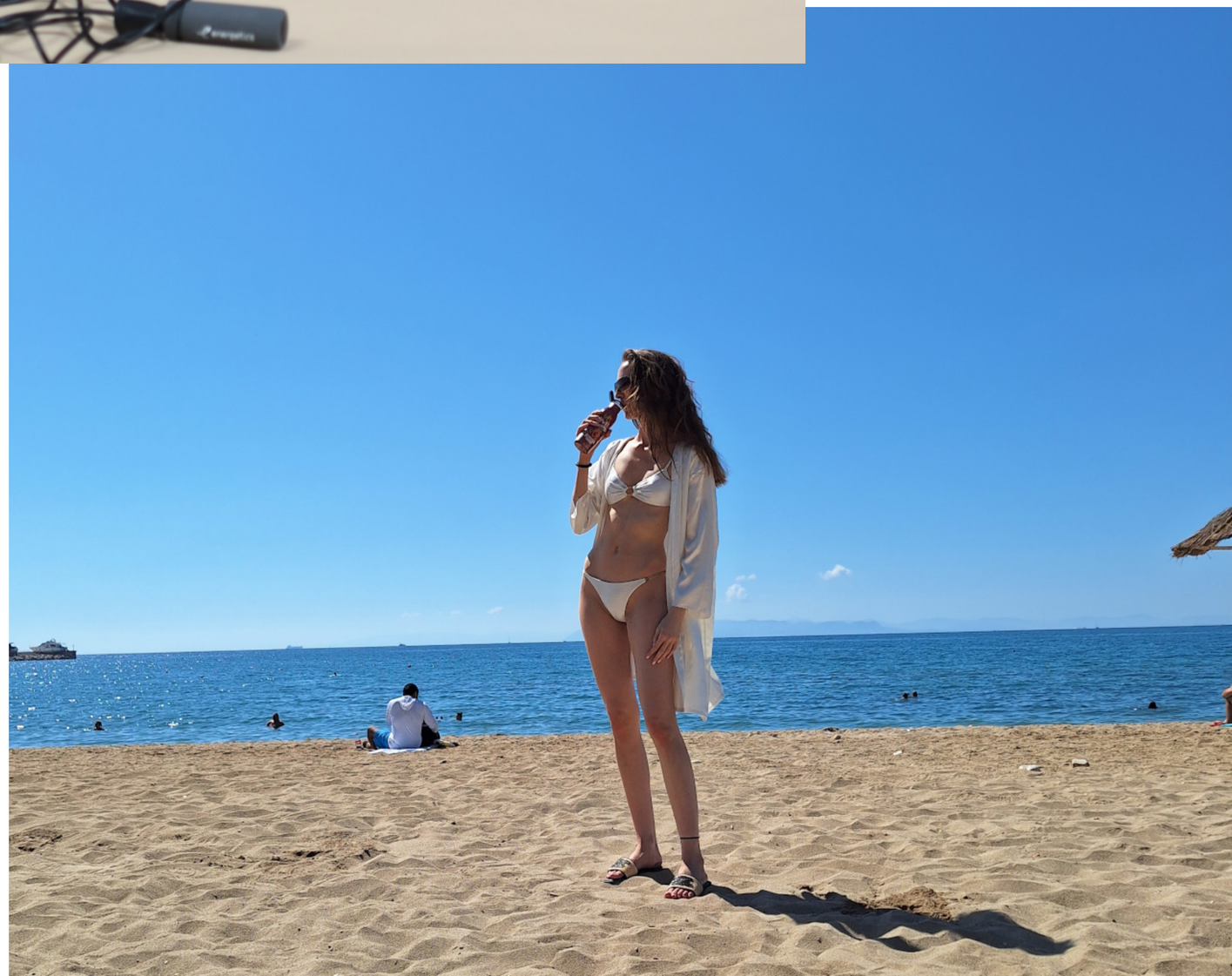
Ready? Next, warm up!

AT BEACH DURING THE SUMMER, INDOORS DURING WINTER: MODEL WORKOUT WITH 34 GUIDING PEAK POINTS

CATEGORY 'WARMING UP' EXERCISE GROUP

You can warm up to these exercises before getting out of bed by doing those that are the kindest and nicest to do first, in any sequence, depending on your mood; and gradually improvising through a set that feels entirely complete depending on how you feel that morning. Or you can go through a set of warming-up exercises to warm up before the exercises. In hot weather and by the beach, the warming-up comes all by itself.









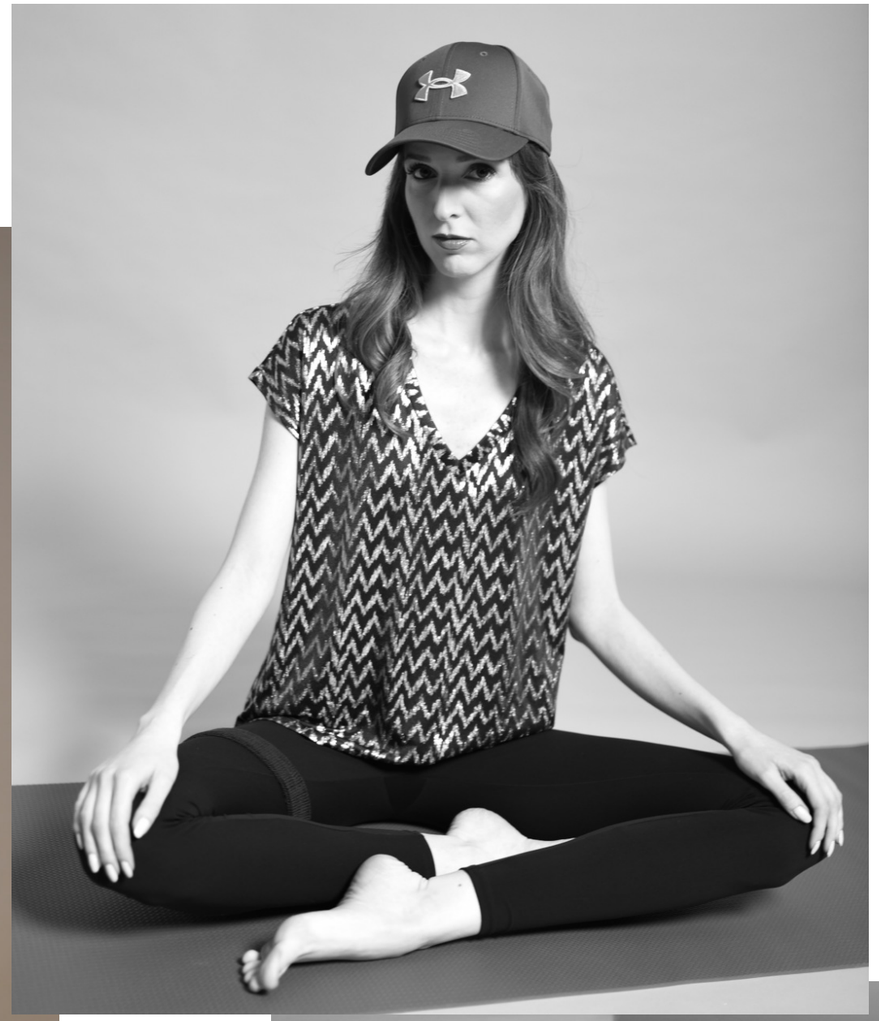

Life
tsq



























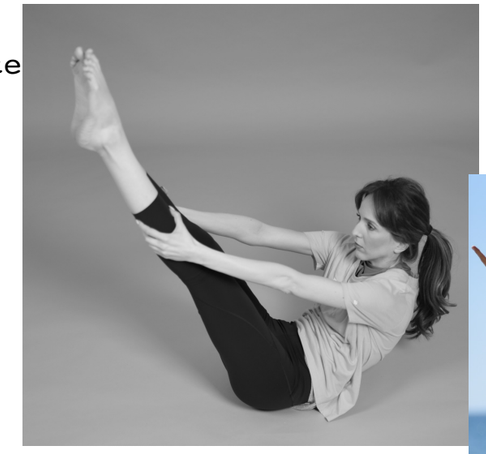




EXERCISE PEAK POINT #1 TO #34

#1

The exercise or exercises associated with the peak points in #1 are symmetrical. In the whole series of 34 you will also find many non-symmetrical poses--ie, with difference as to left and right in how you do the exercise, and the first one is #4. As said in the introduction text, **every such non-symmetrical type of pose is supposed to be done both at the left side, and at the right side.** If you do such exercises in a different sequence, be sure that before you have too many forward-bend in a sequence, you balance with backward-bend. Note that some of the photographs show peak points that assumed you have trained to superior strength for a long while and there is no merit in straining to imitate a pose that one is not yet ready for. The merit lies in having fun and exercising at the same time.









#2

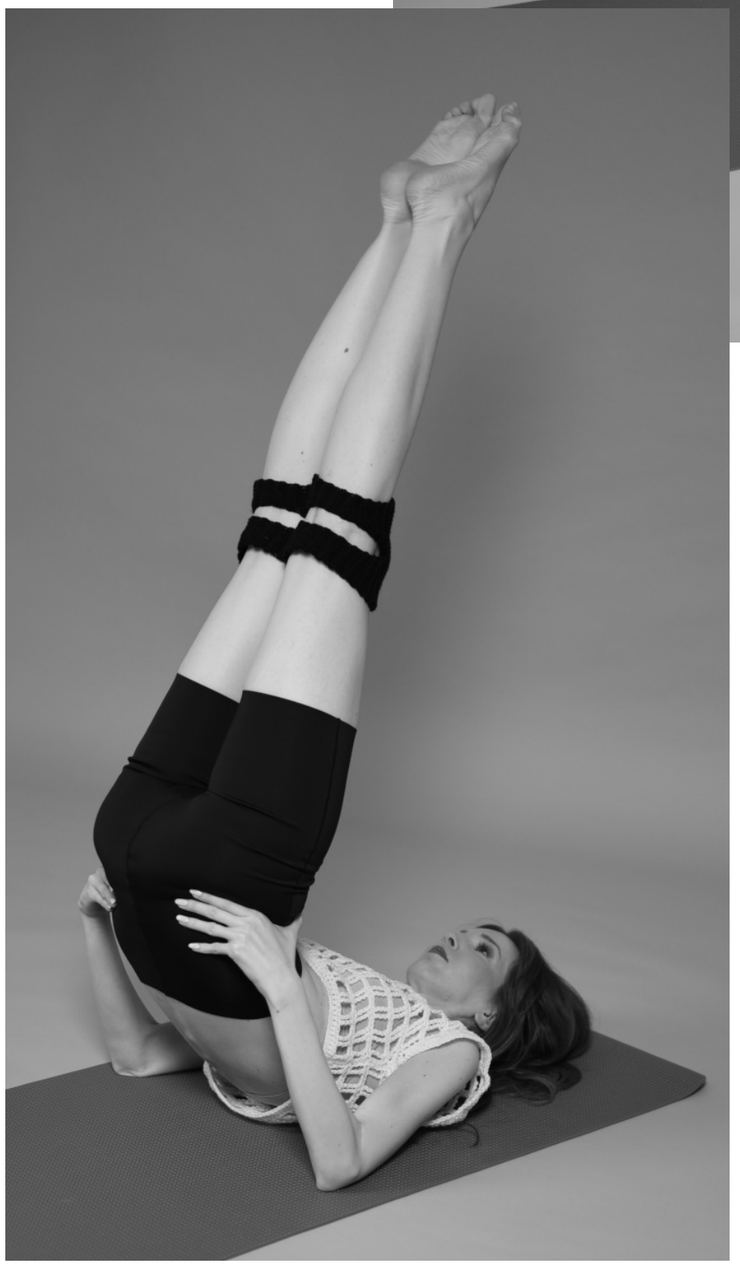






#3











#4



#5











6



#7









#8





#9

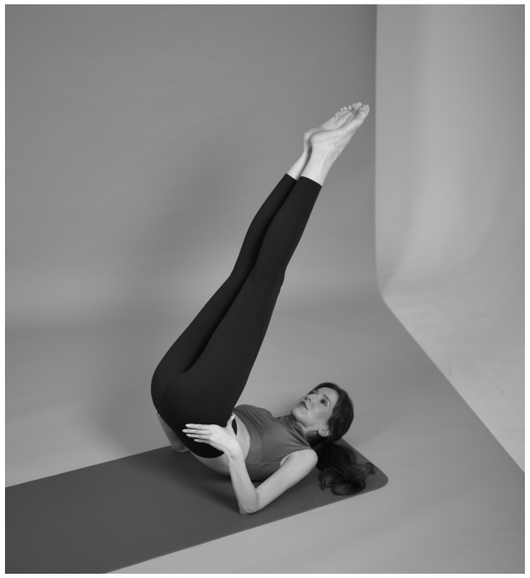




#10

As said repeatedly, support with hands to reduce strain unless you're super-trained; as with any non-symmetric set of peak points, do it to both sides. Like #23, this involves swinging legs to one side, then the other; but here the torso rests against the floor whereas #23 is somewhat more demanding.











11

#12







#13

This set of peak points can be expanded with what Mr Pilates called the 'One leg Kick'. Ie, if you wish, do a light kick with one foot to your behind; and as said repeatedly, with any non-symmetrical exercise, do that which you do on one side also on the other side.

Hands can meet or be beside one another.











#14

Like the previous exercise or set of peak points, this can be expanded so as to do a light kick, but in this case with both the feet; as variation to strengthen yet more muscles, hold arms behind you and clasp hands and lift them.

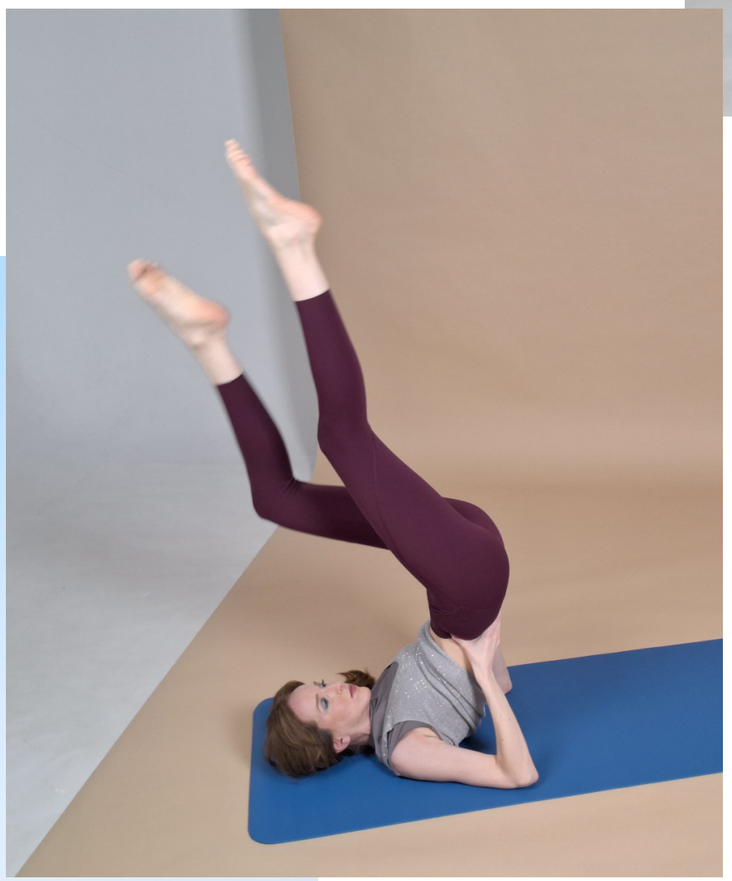
#15













16











#17

Somewhat similar to #16, in #17 you can bend the legs more; as long as you don’t overstrain, powerful muscle groups can be trained by repetitive movements in this position while you breath slowly and sometimes deeply (but not all the time deeply; this was a bias in the original presentation of exercises by Mr Pilates).







#18











19

A healthy mild 'twisting of the spine' can be done in several ways, depending on what is comfortable and non-straining--here are some of the ways.

#20

Be careful

All exercises involving bent neck and lifting of long legs should be carried out with an abundance of caution, using hand-support and gradual steps rather than trying to fit it all into some imagined "ideal" scheme. When these sorts of positions come very easily, it is possible to use less hand support, lift spine more and make the pose more erect into the air. Remember that building up fine muscle fibers take a long time, and they are protecting organs; but a rupture due to impatience is never worth it for it can lead to damage, maybe even irrepairable damage. So exercises like this must come from within rather than adhere to an external scheme.







in martial arts, kicking is generally important, and the combination of strength and speed that goes into such a movement trains the muscles uniquely, differently than eg by a slow movement along the same lines. But his general approach of "contrology" and its variations into what was later called "Pilates" was also adapted by, and expanded on, in everywhere from dance institutions in New York such as Martha Graham's contemporary dance teaching to the Vaganova ballet education in Russia and this is true to this day.





#21

Here, some 'peak points' of variations of a side-strengthening exercise are shown, in which it is possible to include also a sense of what Mr Pilates called 'side kick'. Joseph Pilates was also a martial arts teacher, and later research has shown that, in short, muscles are good at what they have been used for, --and in that way. So



#22

















#23





#24









#25

[also]

#25











when raising long muscular model legs from a raised position.



#26 Two-fold Peak Points

The peak points from the beach shows a focus on leg muscles; in the studio, the arm muscles are trained in an ‘inverse plank’ exercise. While Mr Pilates suggested these two can be combined— raising torso up by arms, as legs are raised also--this is perhaps better done as two separate exercises unless you bring into the exercise some extra support that protects the groin









#27

As with many other of these peak points, #27 contains more than one possible peak point, but all resonant.











28









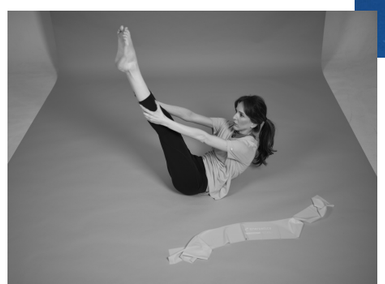


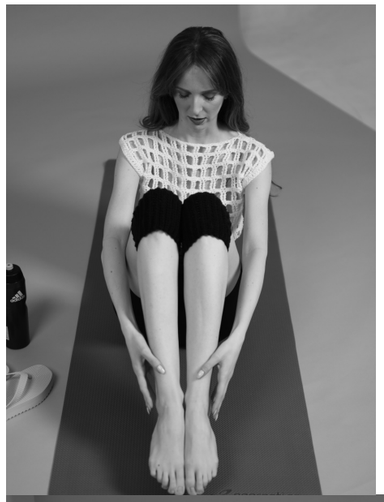
29

As we recommend caution when lifting long, slender, muscular legs, and the same when doing something that involves stretching of neck and spine, we generally recommend using arms to ease some of the leg-training movements--but a possible variation of this set of peak points for particularly strong dancers who know what to be careful about is is to have arms behind oneself instead of (as is easier) up front



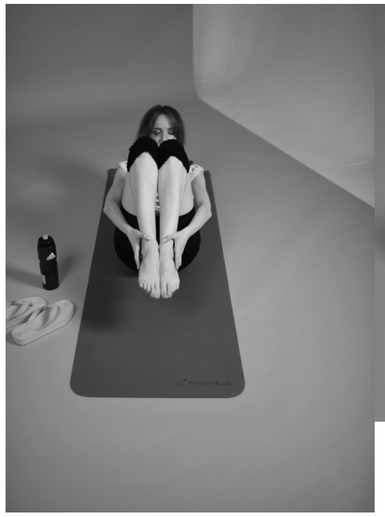








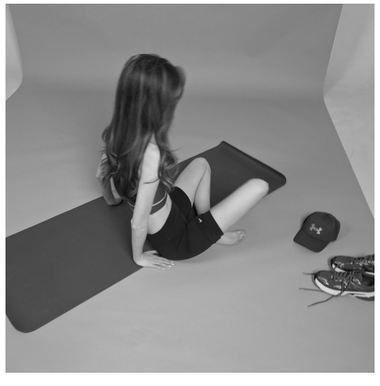
The set of peak points in #30, as well as that in several others, suggest that one could try to roll all the way from one peak point to another and back again: however even if such can be the suggestion in the original 1945 book on Contrology, this is not at all the point of view here taken. Rather, the point of view in this article is that you put caution first, and as you approximate or even go beyond a peak point, depending on your health, strength, body type and flexibility orientation, you maximalize caution by means of a step-wise change from one position to another, with as much support as necessary. Only when you are advised by an expert that you can do it as a smooth fluid 'rolling movement' should you try and do it that way.

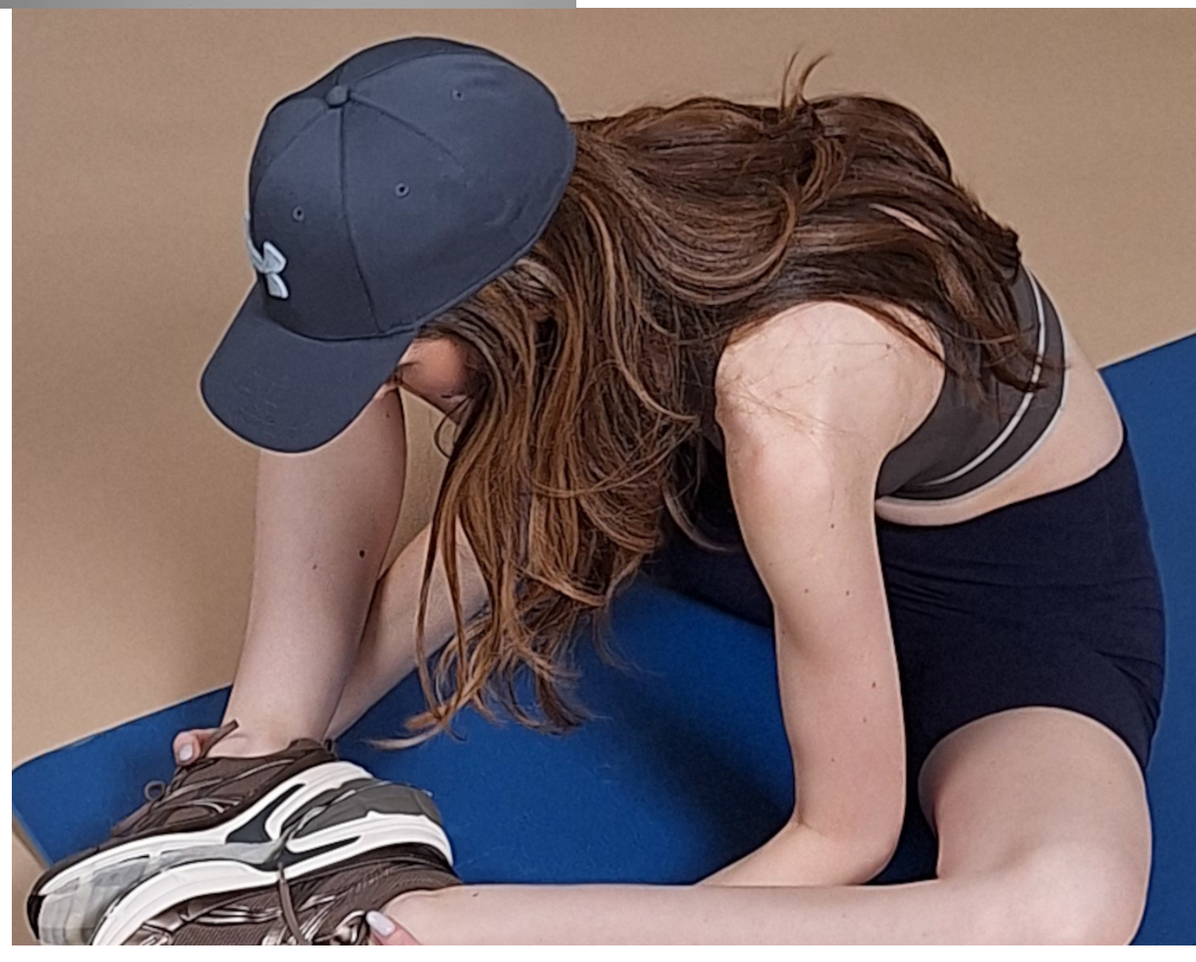












#30

#31











#32

Surfaces which are soft are sweeter when doing such an exercise; but those which have a rubber mat structure also permits some movements.

Obviously, it shouldn't be done in any intensity or duration if the surface is too hard; and check that the groin touches the ground in a safe way before pushing this exercise; a mild degree of rocking is possible at some surfaces when there is no tension.



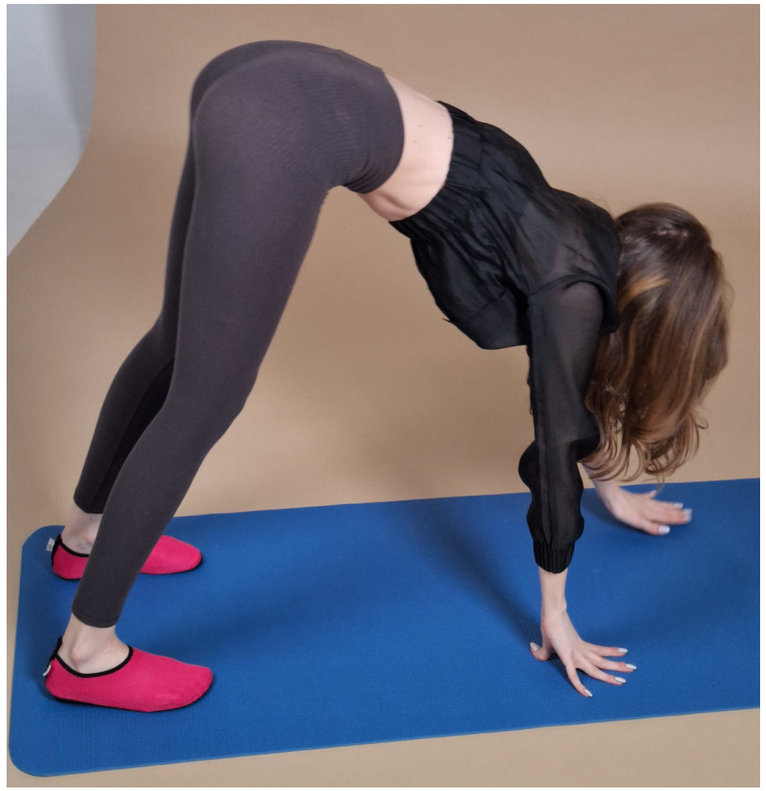




changes into such positions. But remember also that muscles are heavier pr cm3 than fat and so a long-legged well-trained model has a lot of weight associated with the muscles, not with the fat, in the legs. So in general, fit, strong, skinny models should do exercises intelligently informed by just their body type.

#33

As we say consistently here, but it cannot be emphasized enough: any excerise involving poses which could lead to tensions in neck or back should incite you to use hands as well as improvised gradual positions so as to never over-strain any feature of the body. Depending on flexibility level, on degree of skinniness in the body, and on muscular strength, one can introduce





AND, AS COMPLETION, YOUR PEAK POINTS #34

Depending on what you wish to emphasize, what forms of strengths, and how your body feels, how your arm feels, you may shape this exercise from being a 'push-up' exercise to a more steady-hold 'plank' exercise; the body may be straight, or you may rest knees on floor to require less push intensity from the arm muscles; and other such variations. It can start from the floor, but it can also start from a standing position, bending forward and 'walking forward with one's hands' until one is at the desired position.





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.

the T.N.S.

[True Nonsense Section]

Text Aristo Tacoma

What kings (didn't) say about sleep and the importance of sleeping at school

History has this beautiful aspect of sort of tying us together, hasn't it,--a shared supply of facts, rumours, quotes and ideas upon which we can play and we can be funny about. But sometimes you might hear something that you imagine can be very funny if only you could understand the background for it. I often get that feeling, especially when the joke presumes that I know history. My rather scant understanding of history is something about which the faithful reader of this column have already heard about. On occasion, though, the joke is so kindly made it comes along with its own instruction manual, so to speak, explaining a bit of history as it goes along--so that you rapidly get a course in history just enough that you can begin to assimilate the funniness of the joke.

The famous comedy novel writer P.G.Wodehouse is here in TNS often invoked as a sort of lesser divinity or saint or what there is,--hovering somewhere in between God and mere mortals. It is fair to say, I think, that PGW is a sort of hero of lots of humour-loving people on the planet. He once wrote--and I do believe it is funny passage, although it required just a touch of thinking before I more fully appreciated it-- it goes approximately like this (I think it is unromantic to look up every quote on the internet, so I go by own memory):

Oops, please drop that ':', I should give the background first. A main character in his novel, a guy, don't remember who nor which novel he appeared in--let's call him Ashe--hadn't slept much last night because of some nightly adventure no doubt involving escaping a dreaded aunt or setting a trap for an enemy in love or possibly trying to find the

window of a loved one so a poem could be recited, or any other such noble reason to avoid sleep. And Wodehouse wrote something along these lines, pretending to have forgotten the quote or actually not remembering it: "King Henry the nth--I have forgotten which, said that a certain number of hours of sleep-- which for the moment has slipped my mind-- made a person into certain something, which I for the moment cannot recall. Ashe agreed with him."

That thing--or something like that-- when I first read it, puzzled me a bit, and made me conscious of how little I had picked up of history at school. When I grew up, it was about as far from my hobby as anything could be to memorize lists of British kings or for that matter, lists of anything the teachers wanted us to memorize. So all I remember of school history lessons is the occasional hairdo of the teacher or such a loose phrase like 'Boston Tea Party', a pet theme of our teacher if I remember correctly. I haven’t got a clue what it means, but pure deduction, Sherlock Holmes-style sort of, tells me that it has to do with Boston. It probably also has to do with people in the plural who have a dedication to tea-- and why not?-- there are worse things to be dedicated to—and they have a tea party. Sounds a bit dull but. That’s about it, apart from a dim memory of a photo or a drawing of some people with hats in connection to the phrase, possibly also a boat. Probably there must be more to all this, otherwise the honorable history teacher wouldn’t have spent hours and hours about it.

I mean to say, if an ancient British king is famous for saying that one gets a sort of pink schoolgirl complexion by getting one's full eight hours under the linens it--or however he would have phrased it--it was hardly a mystery that it had completely escaped my notice, even if it had been treated in my history class.

So apparently, there were kings who had spoken about sleep and the Wodehouse statement came back to my mind and lingered on. I got curious as to what the original statement by the king on the subject of sleep might have been. You see, sleep is a subject I quite enjoy. I hadn't much to go on on the quote. And for that matter, had I got the Wodehouse version of it right? Were there really any king Henry's? Pondering on it, I recalled, yes, there had certainly been some King Henry: there had been one or more TV programs with some such king. I could remember having seen something about one particular king Henry who, if I was not mistaken, had very peculiar attitudes to his many wives. I deduced that one of these Henry's, possibly through his advisors, had announced to the population that it could be a good idea not to party and dance on the table all night, but also actually to get some sleep once in a while. I wondered whether it tied up to the quantities of wives--I mean, was that the motivation-- why the king spoke about the importance of sleep? It is far from obvious that King Henry, with all his wives, got all the sleep that he felt he needed once he had, so to speak, done the nightly rounds. One can speculate about how many bedrooms were required. And so he might have built up a sort of attitude about this thing called sleep and eventually just had to proclaim something about sleep to the public. But then I seemed to remember that, according to TV, his interests were more on the morbid side-- that, far from being the all-night playboy he was rather like the queen in Lewis Carroll's adventure, who responded to the slightest annoyance by ordering head-chopping.

I will return to the hunt for the right king and his quote about sleep shortly, after a little detour, which provides a background of why I find the theme of sleep enjoyable and how school were experienced through the mists of sleep.

In short, I never approached the history lessons at school with what you would call a wakeful or interested attitude-- myself believing that a good night's sleep at home was never so good it couldn't be fruitfully supplemented by additional sleep at school. The history class presented itself admirably suited to the purpose of supplying my brain with much appreciated extra sleep--not only because of the droll nature of the theme and how it was treated in sensationally boring books, but also in how the teachers--

excellent human beings as I'm sure they were in all other respects-- seemed to me to wrap every theme in a cloud of a sort of infinite boredom. The important, deep and secret intense life of us kiddoes not only could do without such stuff, but we felt ethically obliged to duck our heads whenever such teachings were pushed upon us. This was accentuated by the fact that an hour's history lesson always led to a lot of year numbers optimistically written on the blackboard, underlined and perhaps marked with stars, happily written there in the illusion that such real-life presentations of how numbers can be written on a blackboard would enhance our readiness to memorize the super-irrelevant history items.

In sum, history as classroom subject was an ideal context for a drowsy pupil to get much-needed sleep so as to attain to the wakefulness to do things after school, ie, things of importance. In the freedom-to-roam after-school hours real life had an opportunity to unfold. Truer attitudes to life than those depicted by teacher could get the upper hand in a variety of ways hopefully undetected by the elders, inspired also by slogans like We Don't Need No Education and Teachers Leave Those Kids Alone.

Such authority-challenging activities grew wilder with each school-year and with the race of hormones (getting back into school night-time via windows nobody had closed was just the beginning), and, looking at it retrospectively, I find myself amazed that we physically survived those years and this without any permanent stain or marks on our characters.

While I didn't practice 'school-is-for-sleep' attitude so passionately the first school-year, it wasn't so much because I was an innocent little boy without such motives, but rather because I was located too near the teacher in the classroom. The teacher's voice, at the distance of just a meter or two, was just too loud for good sleep and besides, sleeping in an active classroom requires a much less conspicuous location so as not to offend the teacher too much--this I had better grip on by the start of the second school-year.

As it was, at day one each school-year each got to choose which chair/table to have as one's own largely for a whole year. If one was rapid at day one, one could get it right. Having contemplated it, I learned to put in a sprint at the exact right moment to as to acquire a window-seat in the back of the classroom. These were particularly well suited for the purpose of getting some extra sweet sleep. The window isle, and curtain, as well as the backwall, offered numerous possibilities for varied sleep positions, even if they cannot be compared to a real bed. The classic 'head resting on hands on one's table' posture--well-known in the conspiracy of pupils dedicated to the art of sleeping during school-hours-- could be supplemented by such as head against the back-wall and feet up along the window isle (legs behind the curtain). Some of the more attentive teachers who actually walked to the back of the class--to my great annoyance, sometimes caught me sleeping. I learned to prepare arguments ahead to defend myself on these occasions. Particularly effective seemed the argument that fact I was highly active in practicing sleep learning--with luck I was able to rattle of some superficially learned history knowledge as if to prove the point. I patiently explained to the teacher that it was a way in which the brain particularly rapid can pick up facts-- ideas I had picked up from books in my father's research library (which, unlike the schoolbooks, actually got some attention from me).

The real reason the school let me often sleep, I suspect, is not that they believed I was "sleep-learning" but rather that they considered a sleeping pupil infinitely better than a shouting, jumping and paper-throwing one, and there were several highly active pupils of the latter categories in my class, generally speaking. While their noise sometimes arouse me from sweet dreams with my head on the table, they generally kept the teacher's attention away from me and so I was grateful for their presence, considering their kind of soundscape of constant shouting a protective curtain for my sleep.

A pupil can also show gratitude sometimes. When a teacher let me sleep in his or her class, I generously repaid this by showering some extra vibrant smiles on to the teacher on the way out of the room, because, why not.

Later on, I learned that this is called 'pavlovian conditioning'. Pavlov conditioned dogs; I conditioned teachers. He used food for the purpose, I used smiles. Consciously or unconsciously I built up the expectation, I think, in the teacher, that by letting this pupil quietly sleep in the back of the class, there would at least be some good smiles at the end of the hour. Pavlov's dogs began watering their mouth just by hearing the food-bell, before even the smell of food came to their nostrils. In a normal schoolday full of chaotic shouts and accusations hurled around--and quite a few at the teachers, the beam of a strong smile could maybe make the day of a teacher a little brighter.

Such is the cynicism of the innocent-looking little ones--bargaining with what they got to get what they want. As a result, and with a little bit opening of books just before exams, and perhaps a little cheating during some of these exams, I got through the school-years without learning any history. Of course, the shall-we-say more 'adult me' recognises that, sometimes, facts and that includes historical facts are sometimes important--if not for anything else, to have something to joke about.

In a book called something like "The Smiling Art of Life"--by a Chinese writer, if I remember correctly, this sort of thing was elaborated upon. (Yes I have actually read some books-- quite a lot in fact--as long as they weren't recommended at school.) The writer offered a sort of equation which approximately went like this: realism = idealism - fanaticism + humour, Or maybe it was: idealism = realism + humour - fanaticism. Whatever the exact form, he had a series of comments about humour which fascinated me and one of the main was that you can't get to reality unless you have humour. It is a sort of access key. And also the other way around, a door to humour is to be in contact with reality. So it's like, okay, fact-checking etc may be boring, but it is the boring reality-thing that is a foundation for humour and without it, we all get fanatical and we don't want that and so therefore fact-checking isn't perhaps such a bad thing after all. And the person of humour further turns around perspectives, aware of this common ground, this shared experience of reality, and comes up with fresh ways and invigorating even if wrong ways of connecting the dots so that people laugh. The comedian is the perceptive, creative realist-- kind of the exact opposite of a politician. True there are comedians who become politicians but they are then no longer comedians except maybe over the dinner-table. Also the politicians tend to make public speeches which portray self as heroic and insightful and that is almost exactly what a good comedy writer strives to avoid at all costs. Every comedian knows, and probably have known since being a toddler focussed on mother's milk, that self-aggrandizement is among the least funny things in existence.

So you can see that when Wodehouse gets me interested in a king who talked about sleep, while I omitted learning about this king and all the other kings just because I was sleeping in class, I can't help getting a bit curious about history. What on Earth might this king had said about sleep? I wanted to hear his opinion and see if I considered it honorable and insightful.

After a while, getting no further by diving as deep as possible into my scant knowledge of history on the King Henry-said-about-sleep subject, I was no more enlightened as to which Henry it might be nor what exactly he had said. So I decided to let Internet have it say and tried some search engines, giving links to various websites. From the keyword combinations 'sleep' and 'king henry' (search engine dogpile.com) I got up that #6, ie, King Henry VI, slept for a year; and from bing.com that #8 slept with fur (why not); and bing.com also gave a link to a text that proposed that British monarchs used to sleep together only to 'conjugate'-- a highly unlikely claim if you ask me. Not only history but also grammar, especially German grammar, I found well suited for my form of sleep learning. Conjugations of irregular verbs or regular or what they are and may be was always, and still is, of less interest than nil to me. And the whole image of monarchs having a drink together and suddenly one of them say, 'Cheers! Let's get out the Latin (or whatever) grammar books and do some conjugations! Your bed or mine?' --all that seemed to me to be highly unlikely. Monarchs may be quirky but not that quirky. Anyway. Google.com gave me a link to a document that talked about someone apparently called (rather ridiculously) 'Alfred the Great'. According to the text--which I instantly

disbelieved--Alfred the Great was the first king of Britain. With all respect for the name Alfred for normal people a _king_ named Alfred sounds to me like a contradiction in terms. And the whole thing that he was the first king of Britain--this, I felt, was particularly wrong--though as said, with my scant history background, that feeling amounts to nothing, perhaps. Yet, my wanderings at Glastonbury--you know, musical festival Glastonbury, the Tor and all that--had put me into acquaintance with riper names for the possible first kings of Britain. As far as I gathered, they weren't all that certain of anything as far back as a millenium or two and so that gives one so profoundly uneducated in history as me a sort of leverage to have a say.

At Glastonbury, there were stories and myths mentioning, for instance, a round table. Here we're talking of big things like swords and grails and the first kings of the Britain and the name Arthur--not Alfred, mind, but Arthur. Hello, Google, funny link there. And he was, according to unsubstantiated rumours, a direct descendant or something of an apostle or even disciple from biblical times--the name or phrase 'Joseph of Arimathea' comes to mind--and there was something about a tree planted there, brought over from Middle East on some roman ship--and the Holy Grail was talked about. Must have been more water in the oceans of course, otherwise it all makes sense to my uneducated mind.

I saw nothing of this in that document. This preposterously named King Alfred, according to Google's link, did however speak about sleep so apparently that's why the link came up--this Alfred chappy had the infernal crust to declare by law that everyone must go to bed at 8 pm. What nuthead. While we can acknowledge it goes in the direction of advising that a certain number of hours of sleep is good, it surely cannot be the king Wodehouse were talking about.

Getting no nearer the solution, I decided that I had to loosen up my fixed notion that it was a king Henry and go for exploring a wider notion of the name of the king. I must have gotten the quote wrong. So I gave a search engine, duckduckgo.com, keywords like "king hours sleep quote wodehouse" and I finally got a link to the original quote--the webpage it referred to told me that Wodehouse had written this in chapter 7 of Something Fresh. And, lo and behold, it wasn't Henry nor Alfred thank God but George. Okay, George we can do. Word by word here is the verbatim stuff from PGW: "One of the King Georges of England — I forget which — once said that a certain number of hours' sleep each night — I cannot recall at the moment how many — made a man something, which for the time being has slipped my memory. Baxter agreed with him." Baxter! Of course. I should have known. The efficient Baxter, yes it came back to me now. Everyone who had read that novel, I think, enjoyed more or less as much as me that the efficient Baxter didn't that much sleep that night; it allowed the hero to do certain things--unnoticed by Baxter, you see--that was essential for the happy progression of the story and for the budding romance he was having with nobody less than the dancer Joan Valentine, if I recall correctly.

Armed with this information, I got up another search engine (I like varying because I am worried that sticking to one of them will get me hypnotised or something), and typed in 'King George hours sleep makes man' or something, and here came the dough sailing in as a golden link, if doughs can sail.

The website which came up referred to a late 19th century book which spoke about King George III. Apparently, a proverb--and it produced it--alluded to this king spoke of how many hours one should sleep. Exactly!

However the quote or proverb turned out to be disgusting and I could appreciate why Wodehouse decided to elegantly mess it up and pretend to have forgotten its details. For it is quite a rotten proverb: "Six hours for a man, seven for a woman, and eight for a fool." I prefer my ten or more when I have the time to get them, and it let me wonder what this masculinistic king who has in his mind a sort of downward progression from man through woman to fool would say of a ten-hour sleeper, or, God forbid, a twelve-hour sleeper, like most teens are.

For those who feel, like I, that King George III might as well had shut his foulsome mouth and kept his misogynous thoughts on sleep to himself, I have a solution. It comes from a little piece of history I suddenly remembered--not from school--about King George III. The celebrated actor Nigel Hawthorne, in an interview which I had come across, had pointed out that they could not call their movie The Madness of

King George III even though he was the mad King George III in that movie, because movie-goers who are not entirely up-to-date with facts about the King George's of history would-- and I nodded to this--think it the third in a series of three movies, ie, The Madness of King George I and II.

The point I am trying to make is that the very same King George who spoke about how low-intelligent a human being is if there are more hours of sleep than some six or seven didn't himself have much of a mind to write home about.

It is a simple deduction. Hawtorne wouldn't have played King George III in a movie entitled The Madness of King George unless King George III was a not quite quite. Put simply, King George III was mad as a hatter --or, in my own opinion and honest judgement of that quote, quite madder. (What a hatter may or may not be I have no idea, and I think that's the right definition of it, considering its use in Alice in Wonderland. Apart from that it means a person who makes hats, my dictionary tells me.)

Yes these monarchs--indeed politicians in general--and I suppose a monarch in those days could be called a kind of politician--and their sleep patterns are not quite ideal, are they. I have often thought that if only politicians would sleep until they were entirely and fully awake in every sense we would have an infinitely better world. Didn't brain scientists say something about that? The toddler sleeps lots and lots of hours and on growing up towards teen sleeps much less; but then, as the hormones etc comes in and makes life more, shall we say, rich in complicated nuances, the need for sleep goes up exponentially. And it never for sure goes down again, that need. That is the funny thing, according to some studies I read.

And not just politicians. Tech company CEO's and their employees ought to take life more easy imao. Didn't news headlines here and there recently tell us all about the 'gruesome nine-nine-six' job approach of Silicon Valley tech companies these days? Apparently they want to own the person soul and spirit and body and mind through and through, nothing shall be left of private life--you know the type of companies that puts "AI" with its tedious little false advises about everything up front on all they do and believe they are on track to the 'future'. Apparently, these tech companies wants their employees to be with them nine am to nine pm six days pr week and of course the leaders--the little King George IIIs of the modern world is what they are. Or was it nine-nine-seven? Even worse.

For isn't that what sleep is about: to renew the intelligence, the natural intelligence, of the brain. Of course also it has importance for the body. Sleep--when deep--provides an organisation inside the mind that is the antithesis of madness.

Can proverbs be invented? Can I invent a proverb and then allude it to a king that I'm not sure even existed? Anyway I'm going to. I need to allude it to someone significant because this King George III, regardless of the fact of his reputation of being wacky, was nevertheless a king and so we need to counter that force with a similarly strong force--another king. But which? Let's say, king Joseph of Arimathea (because, why not), first king before even Alfred imao and who later on (why not) took on the name of Arthur and who came to like to have seminars over just which maidens to rescue from dragons and what not with all his fellow sword-bearers, Lancelot, Galahad and the lot,-- over smooth, round tables full of beer drunk from skulls probably robbed from Vikings:

"Six hours for dragons, seven for hatters; eight or more the holy grail of sleep that awakens the warrior within and makes you dance."
--a proverb alluded to King Arthur by the TLS column

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

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

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

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

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

#ja #pinkfluidity #gracefully

BERLiNiB vids: dailymotion.com/
berlinibmagazinework
Ie, BERLiNiB Magazine Work--
includes BTS videoclips

Fashion models in wellness cover editorial for BERLiNiB 2023/B are, in alphabetical sequence: Anna Airaldi, @annaairaldi and Sabrina Macheo, @sabrinamacheo. Fashion photographer is Paolo Macheo. MUA, hair styling, the models themselves. Stylists are: Airaldi & Macheo. General styling advisor: AT. Fashion brands: Benetton, Brooks, Labello, Lancaster, Tally Weil, Terranova, Yamamay. Location: Lake Como, Italy



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

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.



berlinib.com
industrialbabes.com
pixelfed.social/berlinib
instagram.com/berlinib

tumblr.com/berlinib
Three times pr year: A,B,C

BERLiNiB Fashion Magazine