

# Prisme

ISSUE V



**BACK & FRONT COVER**

**SHOE DESIGN** Emma Rosz Kelley

**ACCESORY DESIGN** Olivia Yao

**PHOTO** Olivia Yao

**STYLING** Emma Rosz Kelley, Olivia Yao

**MODELS** Corvette Anika, Julian Manyika

**THANKS TO** Lady Gaga's *Joanne* Tour



# INFINITE MAGAZINE

EMMA ROSZ KELLEY	<i>Editor-in-Chief</i>
OLIVIA YAO	<i>Creative Director</i>
RIKITA BANSAL	<i>Managing Editor</i>
ABRAM TURNER	<i>Head of Layout</i>
HAMILTON FORSYTHE	<i>Digital Editor</i>
ALULA HUNSEN	<i>Copy Editor</i>
JULIA CHATTERJEE	<i>Community Officer</i>
NANCY VARGAS	<i>Marketing Officer</i>
LIV KOSLOW	<i>Operating Officer</i>

Adam Klein  
Amy Liu  
Ankita Reddy  
Caroline Rosenzweig  
Claudia Cabral  
Corvette Anika  
David Onyemelukwe  
Dina Atia

Divya Shanmugan  
Elahe Ahmadi  
Emelia Kellison-Lynn  
Erica Yuen  
Gabriel Owens-Flores  
Gabriella Zak  
Grace Hu

Irene Zhou  
Ishana Shastri  
Jackie Lin  
Jared Johnson  
Jeffrey Chen  
Julian Manyika  
Macy McClure  
Miana Smith

Nicodimos Sendek  
Nikita Kodali  
Peter Novoa  
Sharon Opara-Ndudu  
Tesla Wells  
Trudy Painter  
Wei Xun He  
Yun Gu

[infinitemagazine.co](http://infinitemagazine.co)  
@infinite\_magazine



## A LETTER FROM THE EDITOR



A few months ago, I decided that I would become Old. The dawn of my junior year brought me to the edge of an abyss that I had never really seen before: real life. I decided that I had spent enough time wallowing in youthful uncertainty, of skinning my knees and getting called to the principal's office for ill-timed jokes – that I needed to finally jump the gap between the boy-ish, Instagram-scrolling, still-obsessed-with-her-high-school-newspaper 20-year-old, and Emma the Adult. In order to do so, however, I knew that I needed to set to rest a pivotal but youthful part of my wardrobe: my collection of graphic tees.

The future often feels heavy, with so many questions to answer, like what do I want to do? And the dreaded, *who* do I want to be? It's like, quick! You better start shaping up your life and try Keto and match socks and look at condos for your before-marriage-dog and brainstorm names for your kids and think about whether or not you want to be cremated or buried in a mahogany coffin. I couldn't possibly be a professional Adult with the eccentricity of my previous wardrobe.

It was during this same period when I began my tenure as Editor-In-Chief of *Infinite Magazine*. With grand visions scrawled in my Google Drive and a hearty board of demi-gods on the Board, I was confident that my forced maturation would coincide well with that of *Infinite Magazine*.

Since its conception two years ago, *Infinite* has traversed the minefield of its contradictory existence. Last spring, we started MIT Design Week which culminated with *LIMINAL*, a large-scale fashion show in the "Outfinite Corridor". We have seeded and grown our board, developed a website and bolstered our social media presence. Our bodega release for this issue is another step of growth. I can say all of this with my imaginary butler in tow, my graphic tees cast into the shadows of my cabinets, but an important truth remains: all of this work is about creation.

Over the course of this semester, creation pulled me back into my youth. Wearing black didn't stop me from burning my fingers with hot glue or making shoes out of yoga blocks (see cover!). Watching our talented contributors build *Issue V* proved to me countless times that creation requires leaps taken at the risk of skinning a knee or going to the principal's office.

This issue is about tirelessly finding a fresh perspective, being recklessly open to love, smiling simply because you can. There will be a time when we need to button up and replace the graphic tee with something more professional, but it has not come yet. We are still kids after all, for as long as we think we are.

— erk  
Emma Rosz Kelley  
Editor-In-Chief  
Fall 2019



- 01 CROSS WALK
- 02 PRETTY BOY GOES TO WORK
- 03 FLOW MOTION
- 04 MAY BE USED AS VEGETABLES
- 05 AND THEN GOD SAID
- 06 EARBOOK
- 07 AN INTERVIEW WITH SEASON THREE
- 08 CALL ME KALI
- 09 INTERGALACTIC SPACE AMBASSADORS
- 10 SCALES OF IMAGINATION
- 11 BE THE COWBOY



# CROSS WALK







TREAT YOUR FEET T  
YOUR FEET TREAT Y  
EE T TREAT YOUR  
UR FEET T



# PRETTY BOY GOES TO WORK



"Oh word up, you headed down to the banks? Or you just cruising today?" Replete in Carhartt WIP gear and fresh Jordan 1s he snagged from work at Concept Boston, my skater homie is ready to discover the spot of the day. Even though he's always up on the latest shit, he's the most humble and eager-to-hang, and skating keeps his ear to the rhythms of the streets. Dickies, Carhartt, overalls and carpenter gear, he always had on the trappings of workmanship and long, tough days. Workwear and the idea of functional/utopian tough gear have come into the fashion zeitgeist, in tandem with looser silhouettes and 20-yr-old underground culture resurgences. While many trends surface due to designers' visions, which trickle down through the hegemony of fashion into consumables, workwear's turn in the spotlight seems to come out of a commodification of the spirit of labor.

We define ourselves by our work, and yet, the yute dem wish not to be identified by their own occupation or status in the pseudo-professional economy. Recollecting their grandparents'

## **"why not revel in your own stature, irrespective of its ill-gotten nature?"**

appropriation of denim (most notably GAP and Levi's, which were born as clothing outlets for the working man and easily upcycled themselves into multi-billion dollar symbols of suburban consumerism), we now turn to Carhartt, Dickie's, and Stan Ray to cloak ourselves in the illusion of honest and hard work.

This false claim to a seat among the beleaguered may stem from the distinctly American construction of the rugged individual. Coal miners and factory workers are ubiquitous po-

litical references, and the American working class forms the backbone of our political economy. However, it is their exploitation and explicit lack of relation to power which emboldens their fetishization by the wealthy (old and new). Indeed, the aspiration to earnest labor almost begs the association of those projecting an image of honesty to an ethic of guilt.

It's hard to tell what pathology lies behind the urge to claim another's class, to dress oneself below status. Why not revel in your own stature, irrespective of its ill-gotten nature? Or cleanse your image through philanthropic acts, using benevolence to wipe away accusations of privilege and arrogance? Amidst current discussions of displacing and unmaking power structures and holding those with birthrights to said power accountable, it seems an association

## **"run of the mill is retreated as the new 'it'"**

with these structures and privileges no longer befits their benefactors. Reinvention has supplanted these tactics. "Flexing" isn't cool if you've already made it, it's just dick-ish, unbecoming at best. So what gains cultural capital when opulence no longer holds the eye? When ostentatiousness lacks bombast? Commonplace, run-of-the-mill becomes retreated as the new "it".

Indeed, the politics of our nation and of this trend pull heavily on each other; populism and appeals to "the heart of America" beget trends which run towards that pulse. And as more of us appeal to this identity and fake the funk, this phony idealization of our politics as anything other than neoliberal rebrandings of capital entrenches itself further.

**DESIGN** Alula Hunsen, Abram Turner

**WRITING** Alula Hunsen

**MODEL** Peter Novoa

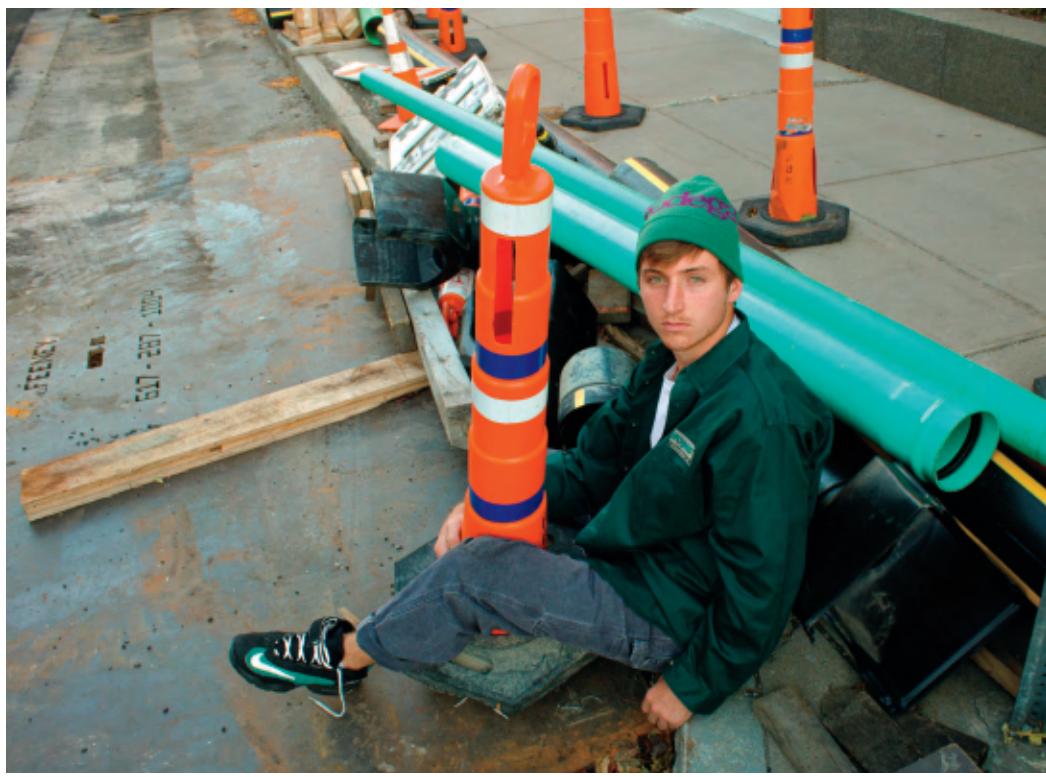
**PHOTO** Macy McClure

At what nexus does boring, near-pious clothing, as a reaction to the indulgence of years past, simply become boring again? Simplicity and stolidity become attractive when contrasted with periods of decadence and overflow, but once removed from this stoic context how visually compelling will this moment be? Are the rich hiding

## **"when will the mask slip?"**

themselves out a sense of embarrassment of power, or out of fear of retribution? As we more seriously address the exploitative nature of our economy, and the separation we feel from labor, when will the mask of sobriety and solemnity as construed through work apparel slip?

I just bought a Carhartt WIP beanie, and I've been fiending for the wally's they just put out: I'm applying this critique to myself as much as anyone else. Yet I have no claim to an air of servitude. But in light of the politics of this and other trends, how we construct our identities through clothing speaks to the ways in which we bend our truths, market ourselves, reveal our emptiness; the epitome of design is the consumerist drive to depict itself as its own goal, without questioning the consumption.



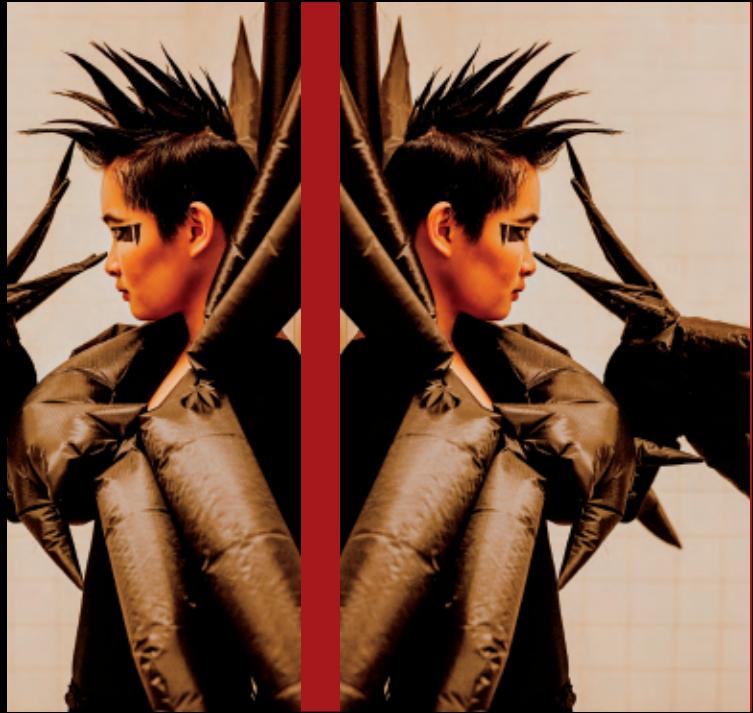








**DESIGN** Yun Gu  
**PHOTOGRAPHY** Elahe Ahmadi  
**LAYOUT** Ishana Shastri  
**MODEL** David Onyemelukwe













# And then God said, *Give me Dome*



Is technology inherently at odds with the purest essence of musical performance? Some hold fast to the idea that electronically produced music is not music in the traditional sense. Some artists lament the use of autotune; others push the boundaries of auditory perception as far as they can in an effort to create sounds that nobody has heard before. Some argue that the simplest of performances, a chair and a guitar at the front of a room, is enough to convey the essence of the art; others revel in the scale of massive venues flooded by psychedelic lighting arrays.

We're on the verge of an era in which live performances are holograms of late artists and music on the radio is generated by AI -- or, at the least, an era where the creepy Black Mirror episode with Miley Cyrus doesn't feel entirely out of place. What does the rapid evolution of entertainment technology entail when it comes to our perception of art and technology? How much is too much?

Madison Square Garden Company CEO James Dolan might have an answer: the MSG Sphere, a record-breaking event venue opening in Las Vegas in 2021. The 350-foot spherical dome will be completely lined, inside and out, with LEC screens and a new audio technology called "beam forming," allowing every audience member to experience their own 360-degree surround sound. The floor will feature its own haptic system, allowing the audience to "feel" the performance, and "Smell-o-Vision" technology, for the audience's nostril-amusement. The project is part of a growing wave of ultra-large performance spaces, like the identical one being built in London. Is this what audiences want for the future of entertainment? Or is it a misguided, over-technical attempt at impressing a generation desensitized to the magnitude of our technological accomplishments? Atmosphere affects everything.

## "Atmosphere affects everything."

The familial comfort of a coffee shop guitar player.

The swelling roar of a crowded concert arena that sets your chest buzzing.

The striking awe of watching a curbside accordion player playing at breakneck speed.

The surreal veil of traversing campus, AirPods in, shielded from the din of midday chatter in the Infinite.

The feelings we hold in memory of a performance are so entrenched in the atmosphere that surrounded it. Think back to your own memories of music and performance. What was it that made some of them so special? Was it the pure beauty of a voice, the people standing beside you, perhaps the rush of being a part of the crowd, all dancing together? Or was it genuinely the technology of the space?

The scale of the MSG Sphere strikes an almost dystopian chord. Dolan described it as "a new way to tell stories," inspired in part by Ray Bradbury, in whose short story, "The Veldt," a mother and father struggle with a technologically advanced home encroaching on their roles as parents. This fully immersive, 350-foot dome seems to foreshadow something eerily similar.

The entertainment industry has always been obsessed with scale, from the era of the Colosseum to Shakespeare's Globe Theater to Europe's Baroque concert halls. These venues were all built to transport audiences out of their mundane reality. The same can be said of today's big-name concert venues.



At many of these, audiences are buffeted with sound from all directions, blasted with heat from on-stage flamethrowers, immersed in waves of psychedelic light displays. The concert inserts the audience into a thrilling new reality, the same effect a gladiatorial battle in the Colosseum likely had on the Romans. The

## “The question becomes, *how big is too big?*”

question becomes, how big is too big? Is the scale of the MSG Sphere at war with the essence of the performances it will hold? Will the spectacle eclipse the art?

The continued quest to make performance bigger and better has pushed the boundaries of human capability—the superhuman stunts honed by international circus performers in the 19th century would never have developed without audiences' hunger to see the impossible. And this they were, but audiences today might hardly spare Barnum and Bailey's original circus an impressed nod. The scale of performance we expect today so transcends what we anticipated even thirty years ago; we are routinely desensitized to the novelties of yesterday as a result of audiences demanding grandeur.

But who decided this was what today's audiences wanted? The Madison Square Garden Company is a behemoth of entertainment money and influence, backed by decades of experience in the industry. They create the big-name event venues and music festivals that define modern entertainment, but not

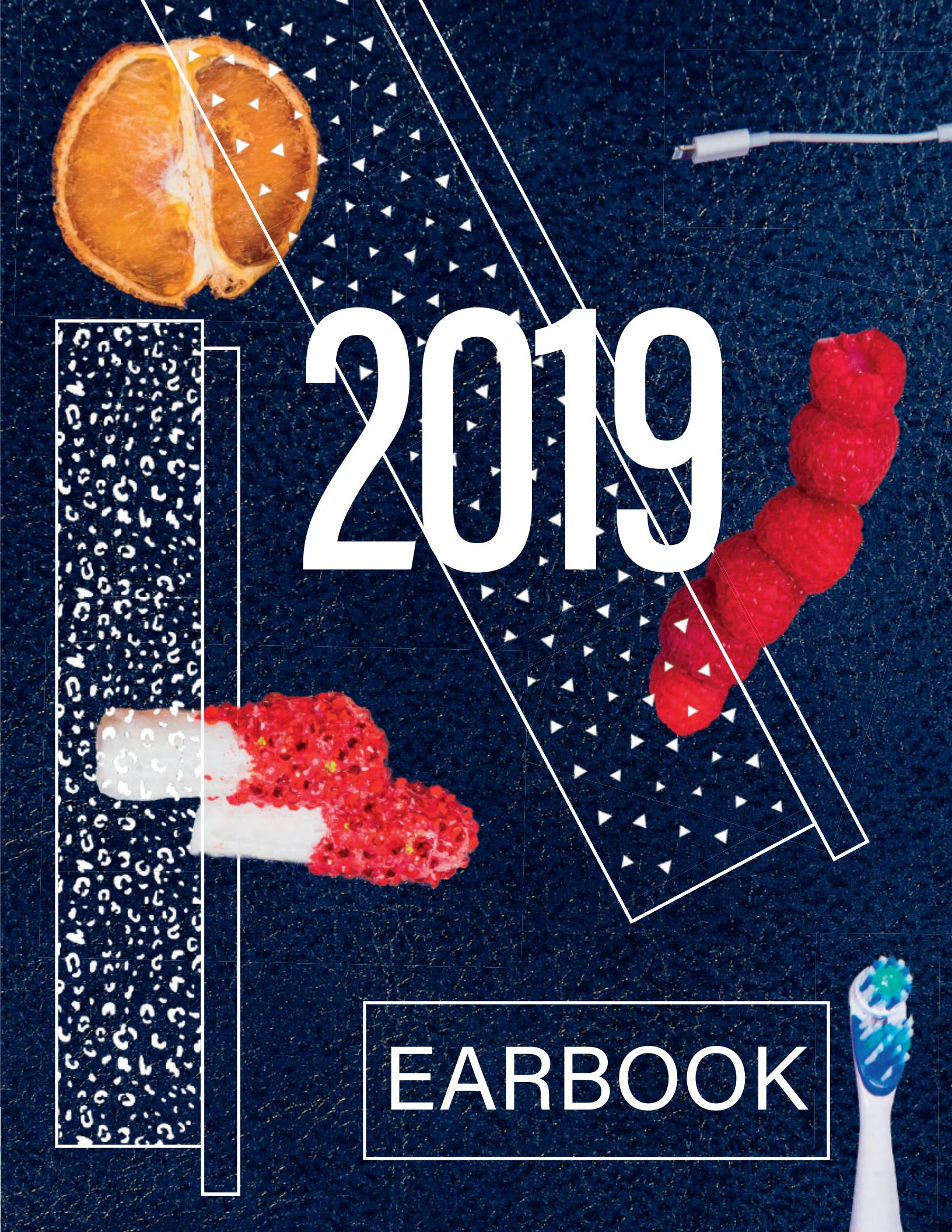
surprisingly, they don't represent the majority of concert-goers. The MSG Company Executive Board is a suite of highly-paid executives—a sharp contrast to the crowds you might find in any large-scale concert today.

Kudos to Dolan for getting in touch with his inner demi-god and dropping a giant dome in the holy land of Las Vegas. He was sued this year for having an unreasonably high salary, so he's got to prove his worth somehow. What else should we expect when a gaggle of shriveled, pale plastic bags decide how we experience the highest caliber of live entertainment? The dome is a perfect example of the ridiculous scale and out-of-touch glitz that comes from current executives in the entertainment industry. Dolan and his compatriots are far removed from how young people, and even non-young people, want to experience music and other live entertainment. The MSG Company has not considered the possibility that this project, designed to be a cornerstone of the company's work, might be pushing the scale of the industry too far and corrupting the very essence of performance. But, as MIT students, we have had our share of poorly planned, big-dick energy projects, so we wish them the best nonetheless.

WRITING Julia Wyatt

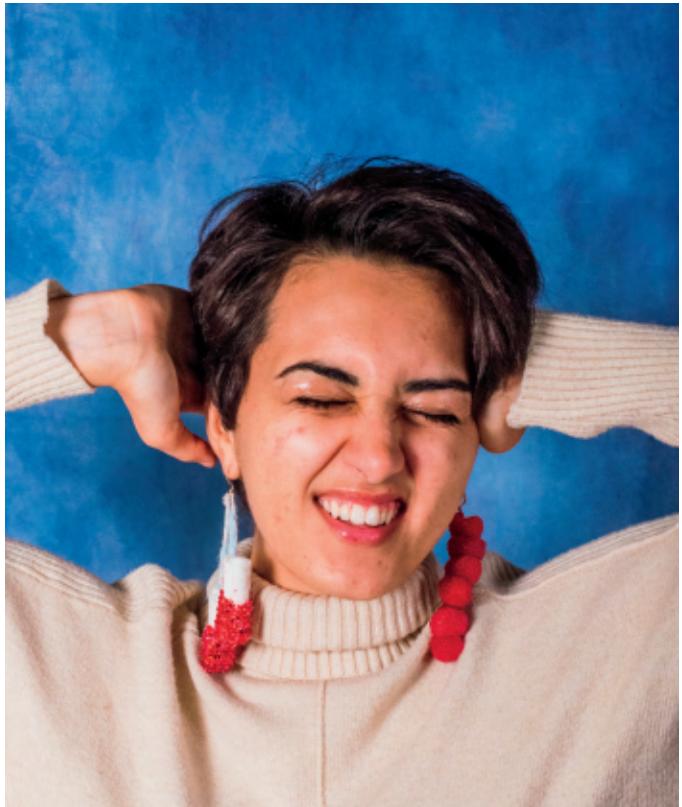
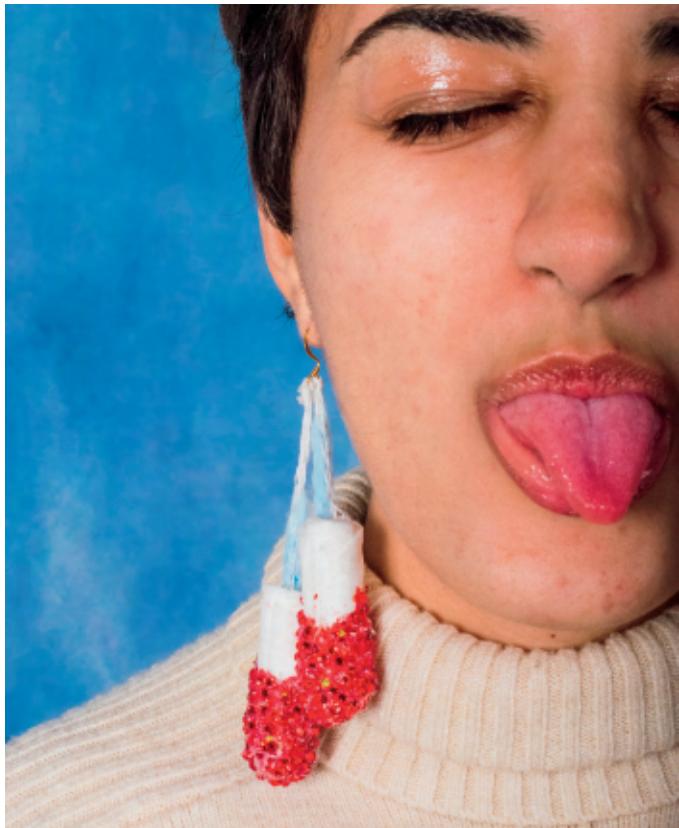
PHOTO Madison Square Garden Company

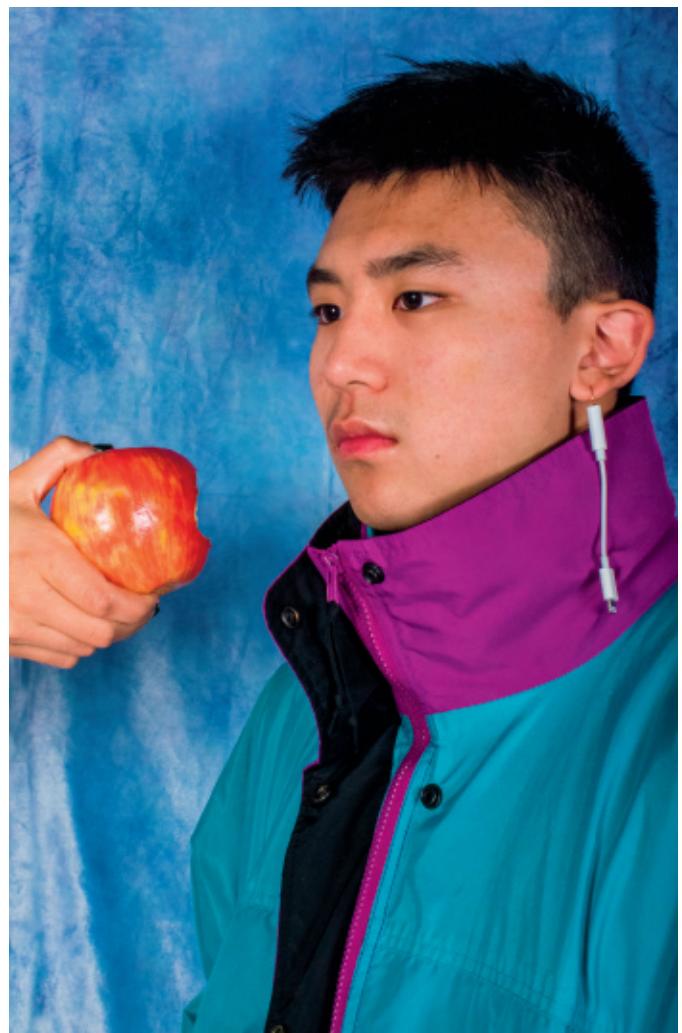
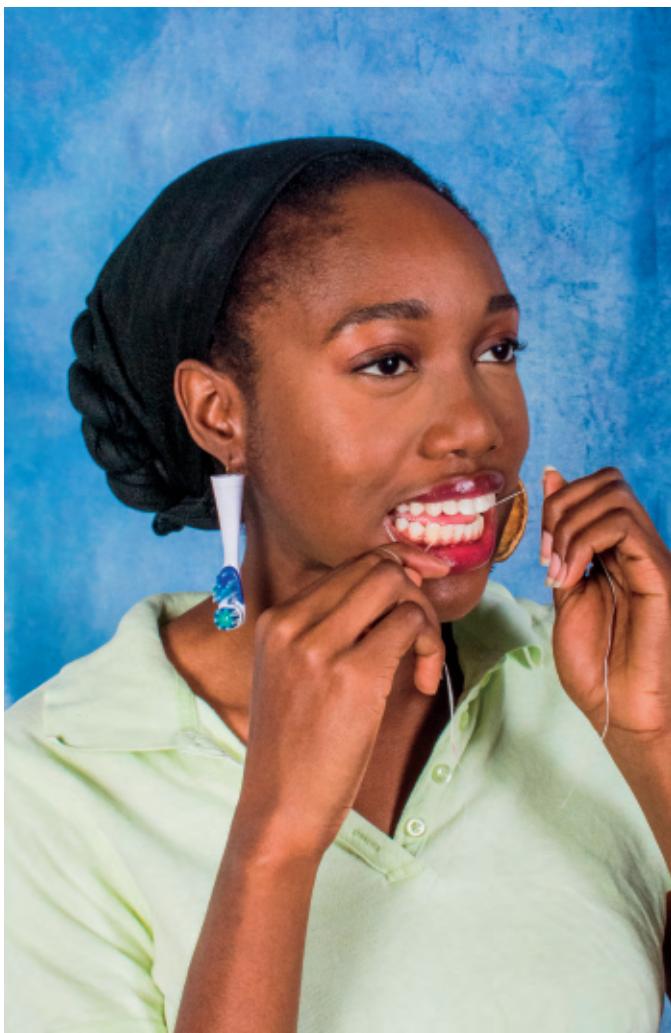
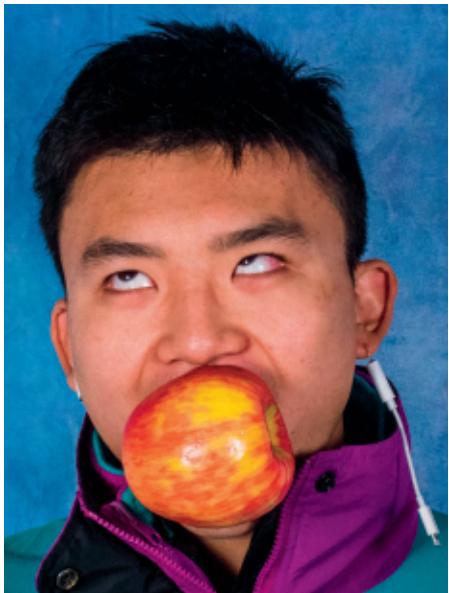
LAYOUT Emma Rosz Kelley, Olivia Yao



# 2019

EARBOOK





**DESIGN** Julia Chatterjee  
**PHOTOGRAPHY** Olivia Yao  
**MODELS** Claudia Cabral, Jeffrey Chen, Sharon Opara-Ndudu  
**STYLING** Julia Chatterjee

# SEASON THREE

Boston. Winter. Semi-solid slush coats everything. Shoes destroyed.



MIT Sloan MBA's Jared Johnson and Adam Klein were tired of having to choose between form and function in their winter footwear. The duo started Season Three, a company focused on designing for the urban warrior. They set out to create a boot that people wanted to wear but was also functional in brutal Boston winters. With Season Three releasing their first boots for pre-order this fall, *Infinite* contributor Gabriella Zak got the chance to catch up with the company's founders.

## EVERY COMPANY HAS A CREATION STORY. HOW DID YOU TWO MEET?

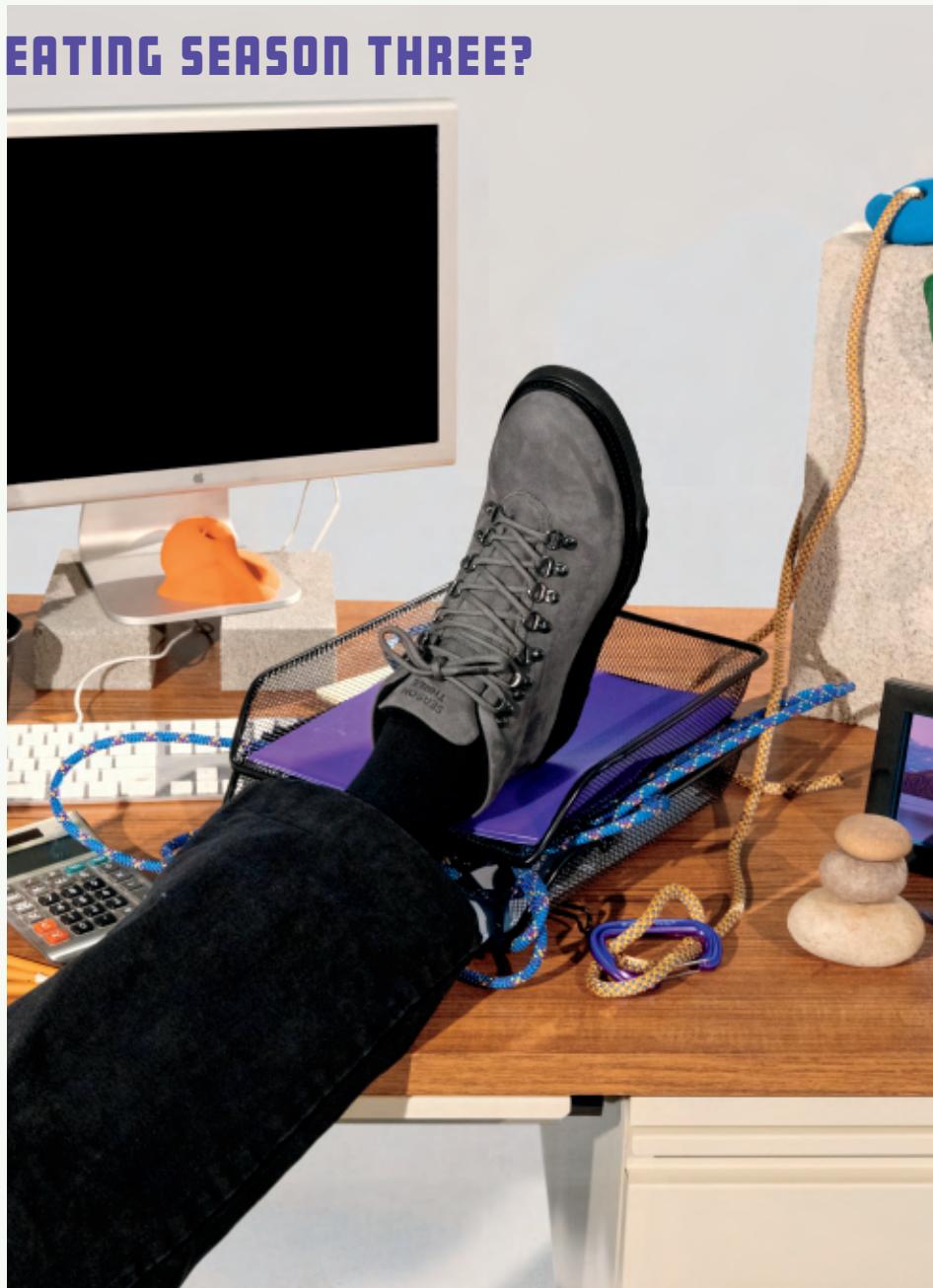
Jared: We were both in New York before school started, and Sloan has meet-ups for people in the same class to meet each other. We were the first people each other met.

Adam: Then we went to a second get-together that was smaller, and Jared had this idea. There used to be a Sloan Coders Club, and it had sunsetted. Jared wanted to get the club back up and running. I just like doing shit. Before we even set foot on campus we had already started a club together.

## WHAT MOTIVATED CREATING SEASON THREE?

Jared: We set out to design something that we would love. It was started from a personal pain-point. We felt like there was a trade off between footwear that was stylish and footwear that was utilitarian. We both moved to Boston and were trekking through Boston winters, and it sucks to wear these big bulky boots. There are all these functional problems with boots, and they're just ugly.

When we went to design our boots, we wanted to design an iconic product. It would be the seeds for a bigger brand. We want people to recognize the labor of love that went into designing the boot.



## TELL US MORE ABOUT THE DESIGN PROCESS.

Jared: The starting process was putting together a mood board of things we think look good. Early on we identified European hiking brands that we really liked,:Diemme, Terra Boot, and Danner. All of these are late 70's early 80's mountaineering boots. To us, we've always loved that style of boot. We got connected with someone in Italy to help us with the sketching and technical details of what to send to the factory. But ultimately for the design decisions, we had to own them. We got a lot of help and guidance from people who knew what they were talking about, and some of them were super helpful and other ones we discard.

Adam: The best part about not knowing what the fuck your doing is that you ask a lot of questions. And the answers you get don't necessarily make sense. It's just been done in a certain way for so long. We didn't set out to make a new category of boot, and create something that didn't exist. We just wanted to make a better boot.

## YOUR BOOTS AREN'T GENDERED.

### HOW DID YOU COME TO THAT DECISION?

Jared: Yup, non-gendered. The shoe we were making was something that didn't need to be gendered. The functional purpose of the shoe isn't a gendered thing. It's a classic design that looks good on anyone. One challenge is getting the sizing right for everyone. We wanted to have unisex sizing, but we realized that it doesn't give the right fit for women.

Adam: We decided to have one product but have women's lasts and men's lasts in traditional men and women sizing. We want it to fit for women the same as it fits for men and not have it be a problem.

Jared: We are also doing a lot of work on the brand side of things. We want to get away from the gendered image of boots-- to get away from the image of say a man wearing a jacket in the fall with brown boots.





## HOW DID YOU PUT TOGETHER A SUPPLY CHAIN?

Adam: It was one of the harder things we've done. For merino wool, it took four months to find a contact for a supplier of merino wool. I was talking to a classmate about how difficult a time I was having. Another classmate mentioned that they went on MIT Sloan study tour in New Zealand and they had a case about merino wool. In the back of the case there are a bunch of companies that produce merino wool. I reached out to them and got no response. I went to Scott Stern who led the study tour and he knew the head of entrepreneurship in New Zealand. The head of entrepreneurship had a rare form of cancer that couldn't be cured, so he came to Massachusetts General for experimental treatment. He was cured, and so now he loves MIT and Boston. After I emailed him, he responded in 15 minutes and put me in touch with the head of the ZQ consortium which oversees all merino wool production in New Zealand. Getting people to take you seriously is such a process.



# CALL ME KALI

"As a young child, I remember my grandmother would take me out to the backyard with a towel, and rub my skin with sunipindi, a sand-like material, to scrub off my darkness."



Colorism - bias based on skin tones both within and between ethnic communities - continues to globally pervade film, photography, and fashion - as well as technology design, health-care quality, and education access. It is the aesthetic culmination of a tapestry of structural inequalities.

Amongst the many Hindu gods and goddesses that I prayed to as a child, Goddess Kali was the most fascinating. Her long black hair was sprawled out into a long mane, her eyes were wide with intention, and her skin was inked with the deepest shade of brown - an obvious contrast from the rosy porcelain-skinned Lakshmi or Saraswati deities.



Call Me Kali is inspired by the women I have interviewed, filmed, and befriended, as we have experienced the many shades of colorism - from being offered whitening creams to avoiding the sun - and fight back by representing ourselves and reveling in our melanin.





AS  
OB SIDIA  
Look Close!  
The  
MELANIN  
REFLECTS

Three women in black strapless dresses are posing with a large red cloth featuring gold text. The text on the cloth reads: "AS OB SIDIA Look Close! The MELANIN REFLECTS". The women are positioned behind the cloth, with one woman sitting on the steps and two others standing behind her. They are all wearing traditional Indian headpieces and have intricate gold body paint.



CALL ME KALI  
UNYIELDING  
WITH SKIN DARK AS OBSIDIAN  
LOOK CLOSE!  
THE MELANIN REFLECTS

# SCALES OF IMAGINATION

As a designer you are given problems to solve. The problems come with a context, constraints on scale and materiality, and an intended function of the final solution. It is then your task to find the solutions and the form of the object. Form finding, for many the most enjoyable part of designing, comes last.

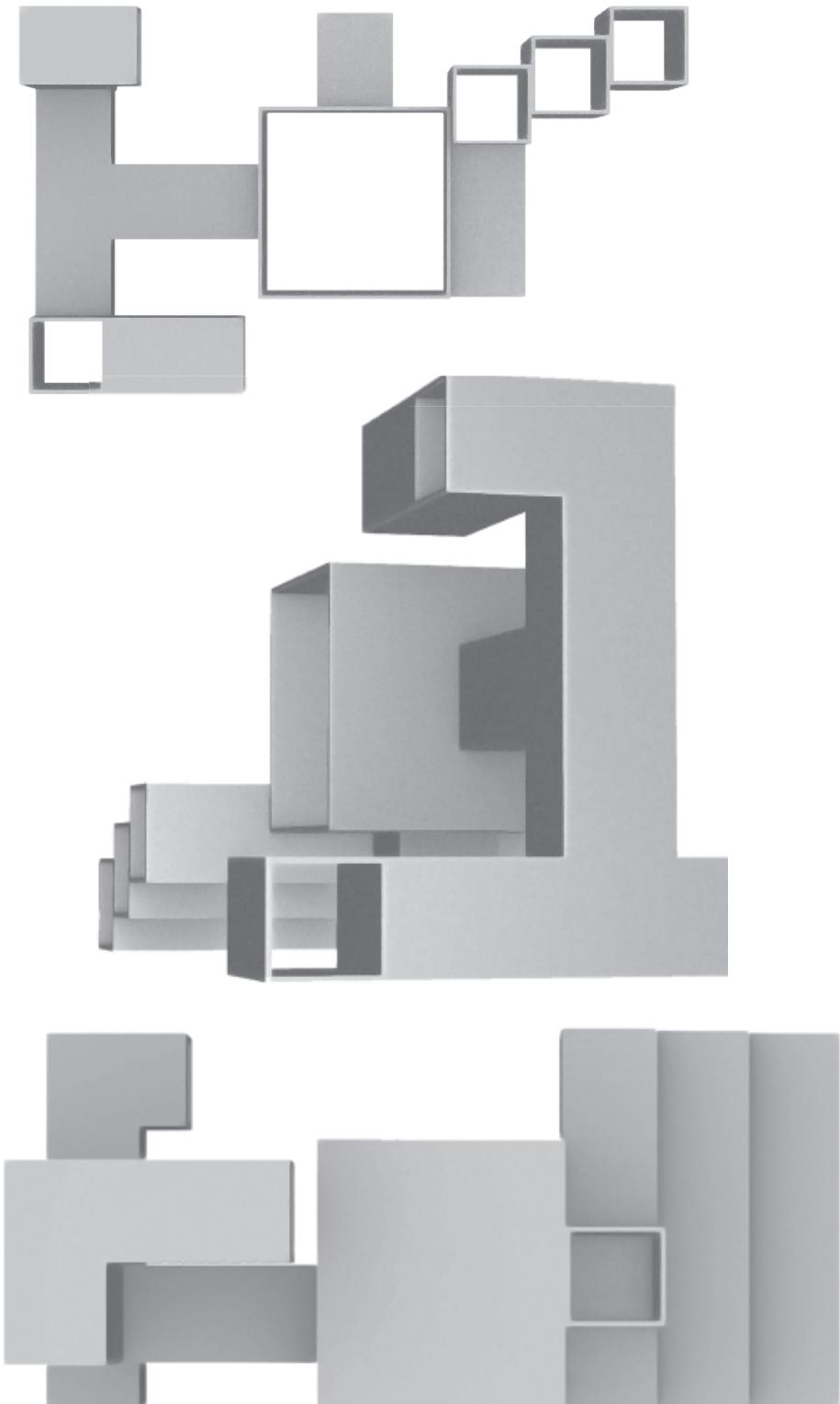
On rare occasion, you start with an object and it is your task to find a useful function for it. Your job is to search for a context in which this object can be of use, but you are still constrained by scale and materiality.

What if you were freed by all constraints except form? You would start with an object, and let your imagination define its scale, context, and intended use. In this situation, your role as a designer is to use your imagination, impose your own constraints of scale, and graphically represent the context and function you have chosen for this form.

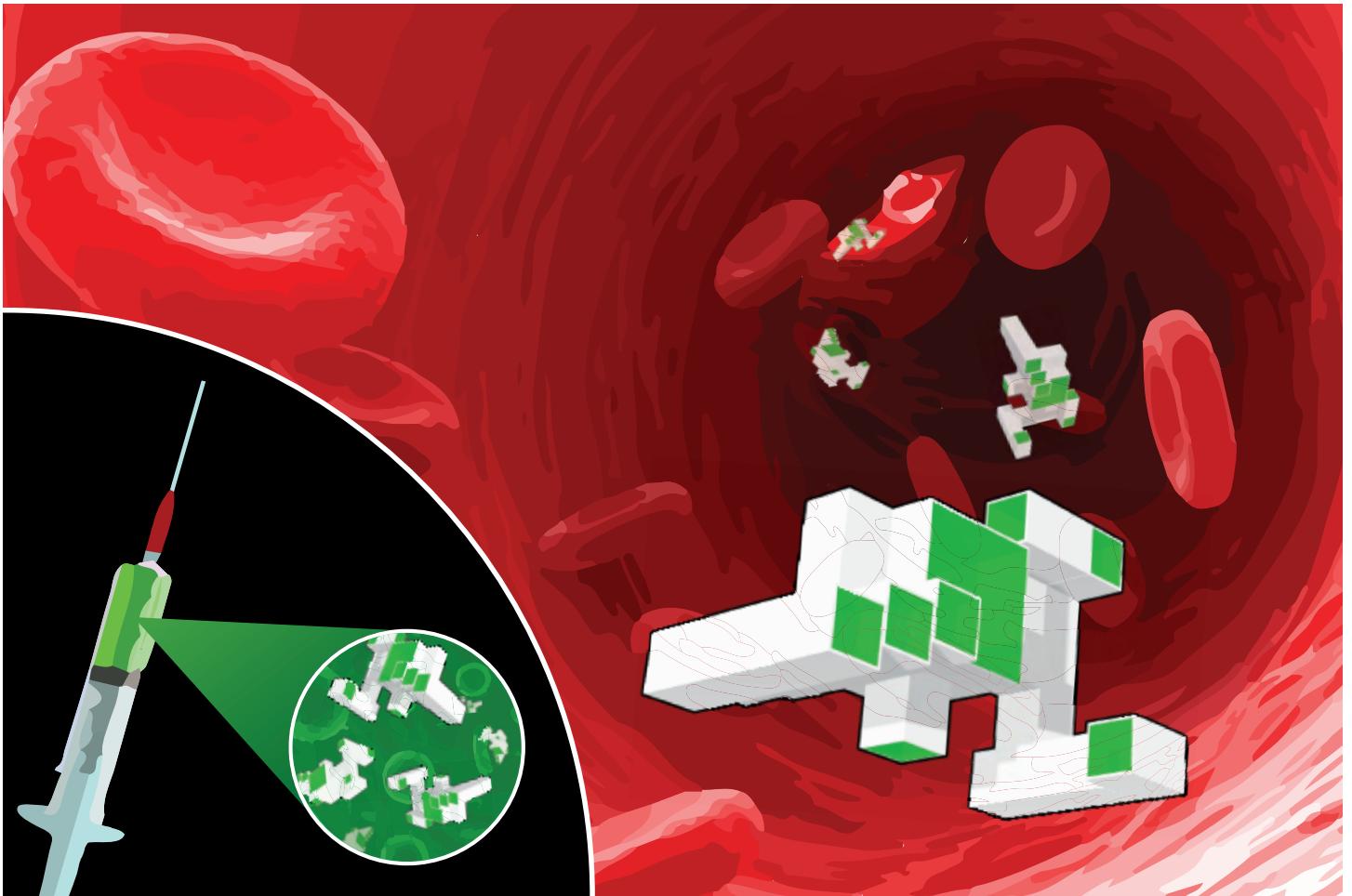
Take this random amalgamation of hollow cubes. You begin by reading its shape to understand its physical qualities and proportions. Then you define its dimensions. Once a scale has been chosen, your imagination can fit this form into a number of contexts of this scale.

By assigning scale, and imposing a single constraint, your imagination can run wild. If this mass of cubes was smaller than a coin, what might you imagine its use to be? If it was larger than a car, where might you find it and what might it be made from?

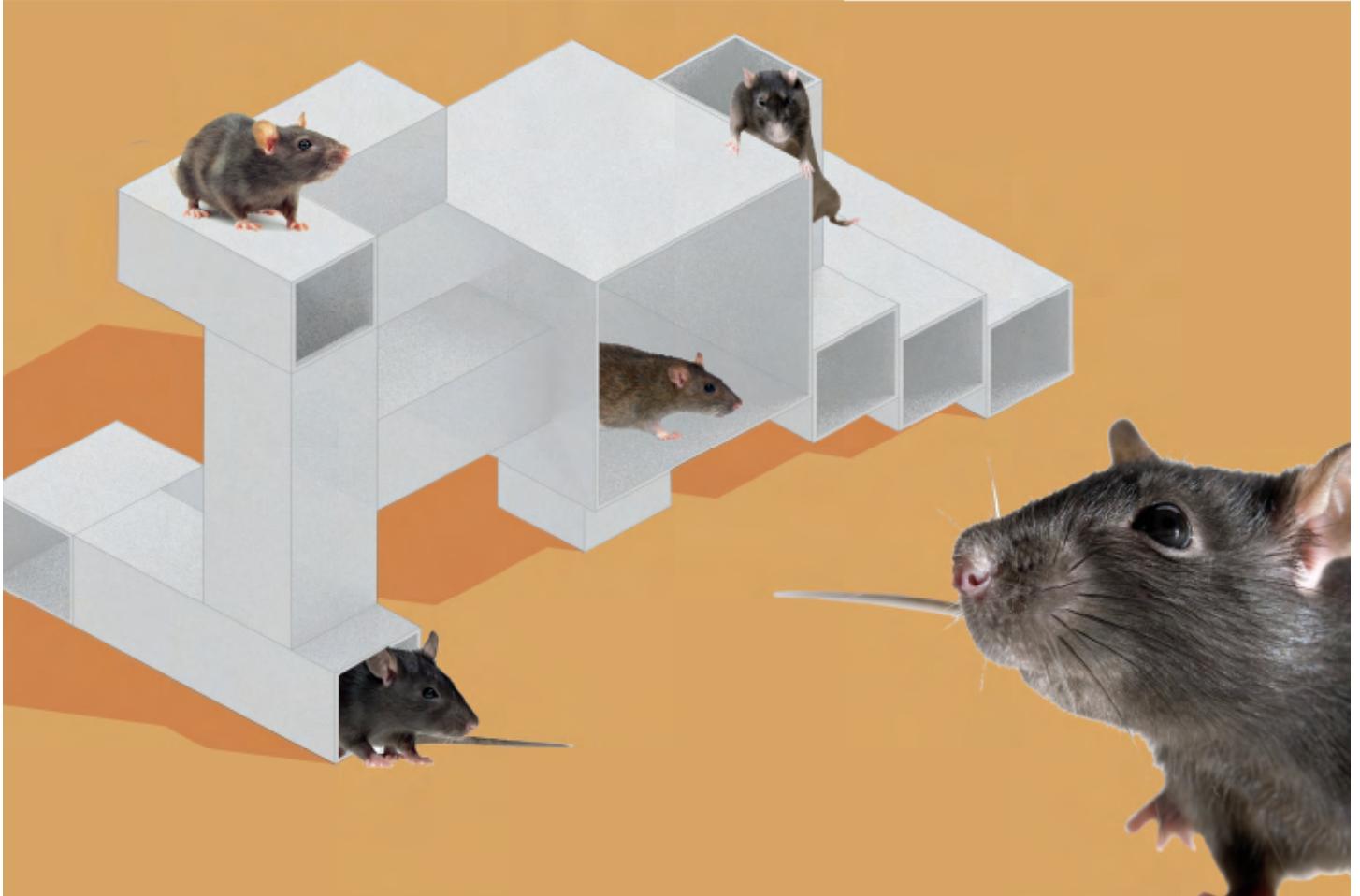
The form of an object only tells us so much. It is the task of the designer to define the rest.



NANOBOT DELIVERY 1:10<sup>-6</sup>



RODENT HOUSING 1:3

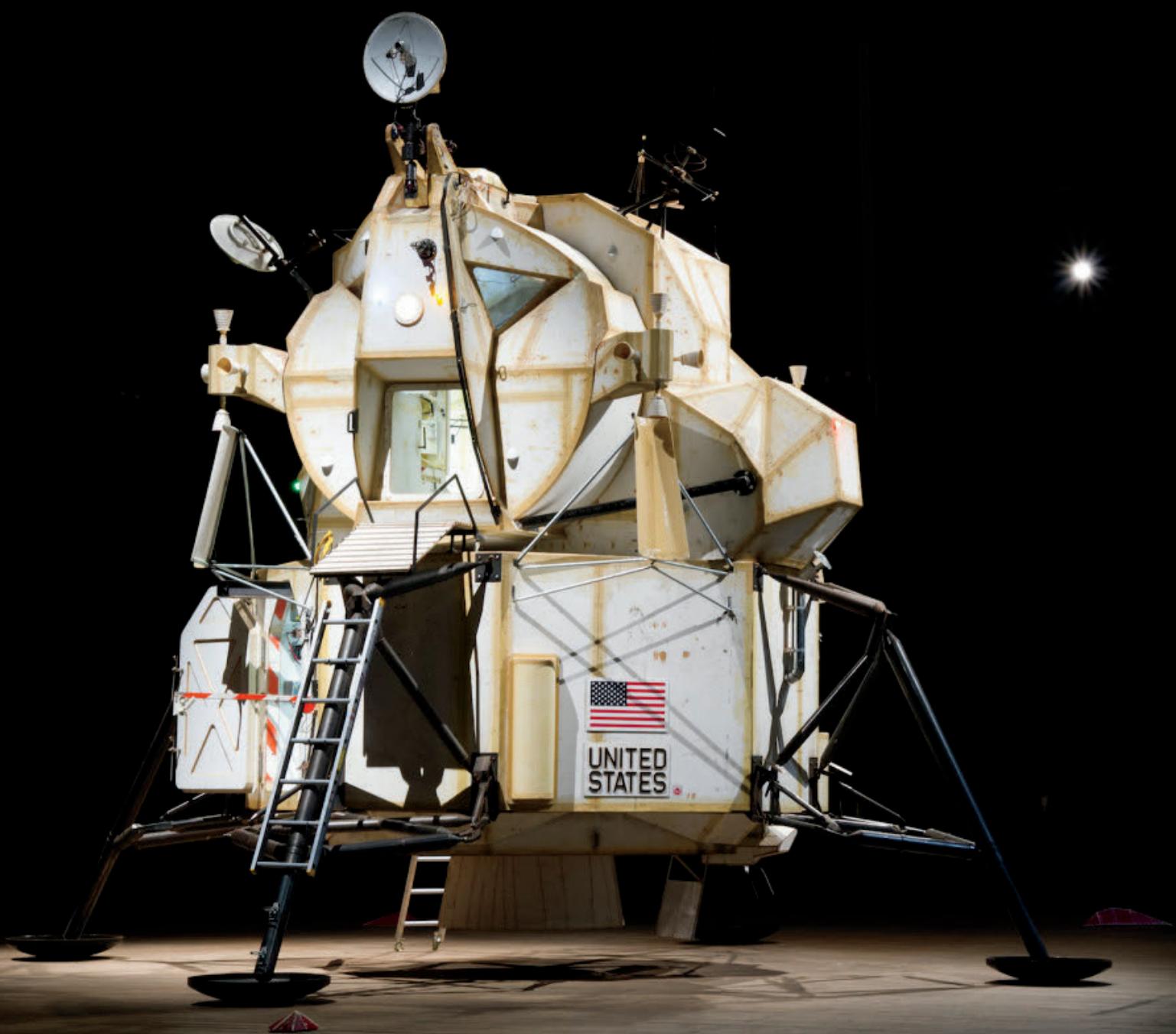


HOUSE IN A HILL 1:33



GALACTIC VESSEL 1:200





# INTERGALACTIC BRAND AMBASSADORS

*tom Sachs,  
fast fashion,  
and a space  
agency's  
relationship  
with the  
american public*

Tom Sachs was probably very busy in May of 2012. On the 16th of that month, the New York City-based artist debuted Space Program: Mars: a sprawling bricolage reimaging NASA replete with a CRT TV Mission Control and a cardboard colony on a papier-mâché Mars. His decidedly haphazard choice in materials and makeshift construction techniques were an apparent effort to juxtapose external appearance—and aesthetic quality—against intrinsic value in order to question the meaning of the object. The same event saw the release of NIKECRAFT, Sach's four-piece clothing collaboration with Nike's R&D department that drew heavy inspiration from NASA colorways and used mission-flown "space-grade" materials. The clothing line and installation collectively comprised an elegant statement about how we interact with NASA's imagery, forcing viewers to

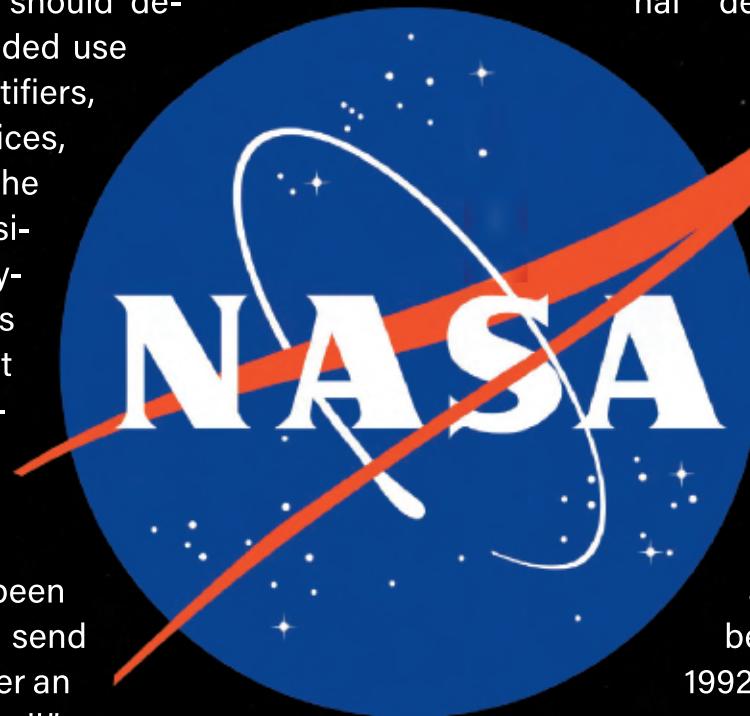
reevaluate their preconceived notions of space travel and their proximity to it. While Sachs drew design language inspiration from the space agency for a fine art exhibit, more direct NASA iconography has become more visible in non-space-related design.

NASA-related clothing—defined by the NASA Office of Communication as "any product which features NASA identifiers, emblems, devices or imagery"—has veritably exploded in popularity, reaching every shelf of fast fashion and Instagram.

How is it that companies ranging from drop-shipping-internet-stores to Target and H&M are producing and selling these products?  
"Companies interested in produc-



ing NASA-related merchandise must notify NASA's Office of Communications at NASA Headquarters in writing by sending e-mail to Bert Ulrich ([bert.ulrich@nasa.gov](mailto:bert.ulrich@nasa.gov)). Requests should describe the intended use of NASA identifiers, emblems, devices, or imagery on the product. If possible, detailed layouts or sketches of the product should be included. When all legal and policy requirements have been met, NASA will send the merchandiser an approval by e-mail."



What do these companies want access to? NASA has three main logos, along with patches and smaller images that accompany each individual mission. Each has a rich design history, but there are two logos that have become universally known as the symbols for space travel.

The Meatball. Also known as the logo. This is NASA's most famous emblem and has been used for the greatest amount of missions. It was designed by an in-house graphic designer named James Moderli in 1959, featuring a font that Moderli invented. It was in use 1959-1975 and again from 1992-present. The meatball can only be placed on a solid white, grey, silver or black background. It must either be presented in

original colors or black-and-white.

The Worm. Also known as the logotype. In use 1976-1992. Designed by an external design firm Danne and Blackburn, during NASA's attempt to modernize its image. Despite being officially retired, the worm is permitted for use in a "retro-historical manner." It can never appear alongside the meatball, and any other NASA imagery that appears on the item must be of the time period (1975-1992).

These restrictions on logo usage exist in a strange superposition. The guidelines themselves are not particularly unique. In fact, most companies have strict regulation of their logo—placement, color, and rules against modification exist in most logo-use agreements. NASA, however, is very lenient about use cases, allowing companies and artists to use it with very little bureaucratic hold-up.

Most NASA-inspired clothing brands are in blatant violation of these restrictions on use. A Google search for "NASA shirt" uncovers a cornucopia of tie-dye Meatballs,



galaxy-colored Worms, and variations and combinations thereof.

Why? The obvious answer is that there are simply too many companies and .com's to keep track of, so these NASA-inspired items are allowed to keep selling. This is at least partially true because NASA does not rely on income from clothing sales so there is no economic pressure for them to police retailers.

But perhaps a more interesting reason is that the communication department of NASA actually wants companies to use their logo. It's free advertising. It's an extension of their brand, and with each purchase of a NASA shirt, jacket, or socks, we become willing brand ambassadors.

Our relationship with NASA is a complex one. We, the taxpayers, fund the organi-

**"NASA, HOWEVER, IS  
VERY LENIENT ABOUT  
ALLOWING COMPANIES  
TO USE THEIR LOGO."**

zation. It then outputs projects and as a byproduct, imagery that designers—the same ones that originally fund the organization—then take inspiration from. This recontextualizes NASA shirts. And it recontextualizes Tom Sach's work. They aren't just innocent elicitations of NASA, or cute space-y designs. French anthropologist Phillippe Descola writes "consumption is also, in an immediate fashion, a production,

in the sense that all consumption, whether of food or other things, contributes toward creating the body and the conditions of subsistence of the subject who produces it; this is —production geared to consumption."

**"IT'S AN EXTENSION OF  
THEIR BRAND; WITH A  
PURCHASE OF A NASA  
SHIRT, JACKET, OR SOCKS,  
WE BECOME WILLING  
BRAND AMBASSADORS."**

Sachs' NASA-inspired designs, which make concerted use of these logos and nostalgic elements are a high-fashion example of the



same governing cultural phenomenon that has governed the appropriation of NASA logos in fast fashion—a kind of sartorial symbiosis, a mutualism in which we benefit from the evocation of NASA, the feeling of being close to space, the idea of involvement with the same organization that sent the first humans to the moon; and NASA benefits from us keeping their brand alive.

Just food for thought.

**WRITING** Gabriel Owens-Flores

**LAYOUT** Nikodimos Sendek

**PHOTO** Genevieve Hanson, Tom Sachs



# CALIFORNIA GOLD!!

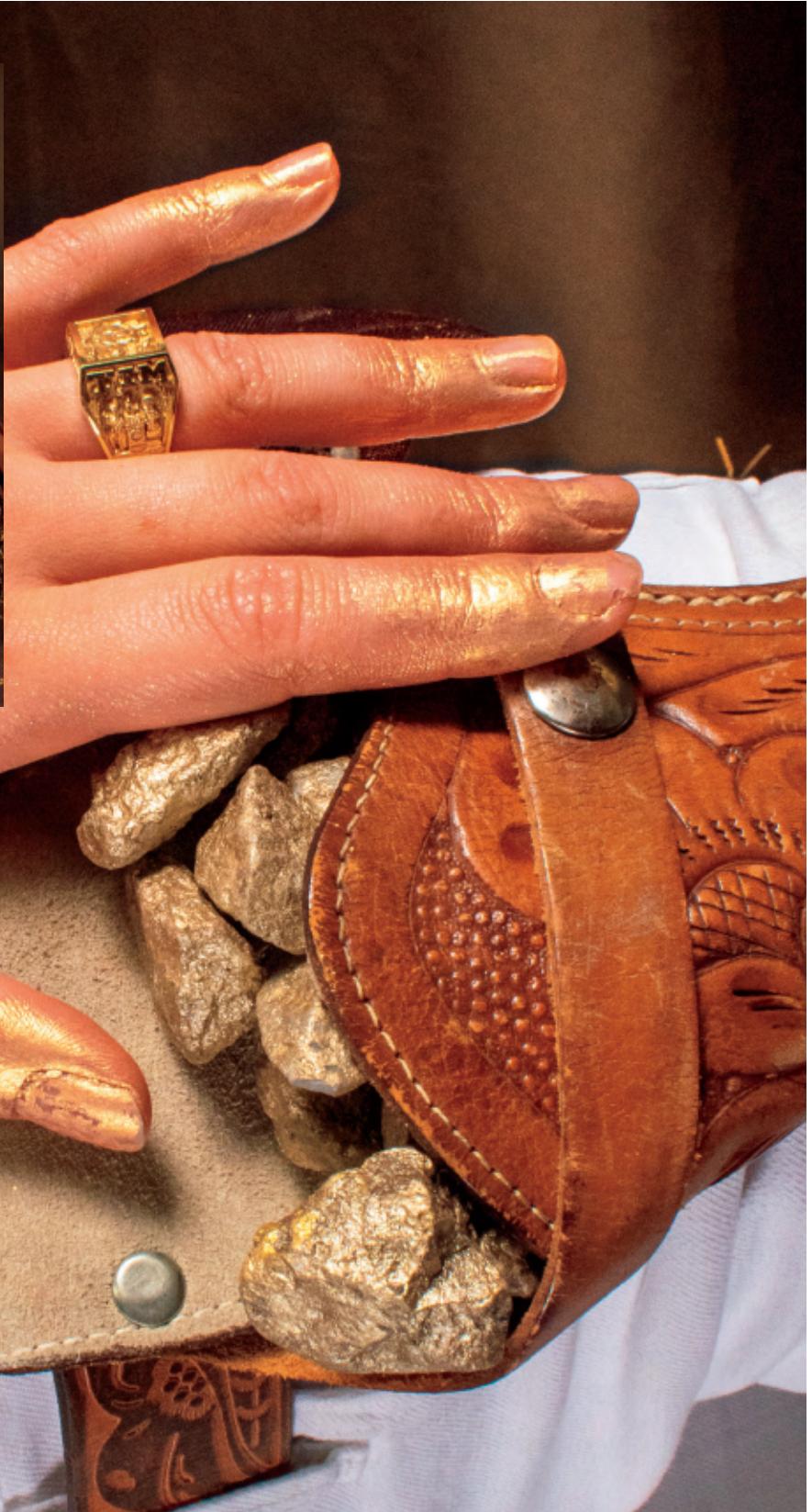
## BE THE COWBOY

THIRTY FIVE DAYS TO THE MOUNTAINS! DEPART FRIDAY, DECEMBER

**L**In 1849, word spread across the ocean about the discovery of gold in California. At the time, southeast China was roiled by drought, war, and famine. Men were allured by the promises of quick wealth, and within a couple years, tens of thousands of Chinese immigrants uprooted to "gam saan," or the Gold Mountain, to seek their fortunes. They were collectively known as the 49ers.

Once arriving, they faced intense discrimination. Chinese immigrants were prohibited from owning property or becoming citizens, and they faced violent physical attacks and taxes levied specifically against them, including the 1854 Foreign Miner's Tax.







**W**e are currently living through a re-birth and re-interpretation of the cowboy aesthetic. This is seen in popular artists like Megan Thee Stallion and Mitski. Mitski's mantra, "be the cowboy you wish to see in the world" is what she uses to reinforce her badassery as an Asian American woman in a space dominated by white men. "What would a swaggering cowboy riding into town do in this situation?" Mitski asks herself. This is about empowering Asian Americans to speak up, take up space, and be the cowboy.



**DESIGN** Amy Liu

**WRITING** Amy Liu

**PHOTO** Mathew Bradford, Olivia Yao

**HMUA** Dina Atia, Sangita Vasikaran

**MODELS** Jackie Lin, Grace Hu, Wei Xun He

**THANKS TO** Rick Walker's, MIT MTG, Trudy Painter







xoxo,  
The Board

