





INFINITE MAGAZINE

ISSUE 7

FALL/WINTER 2020

LETTER FROM THE EDITOR

This semester didn't go as expected. I thought I would be back at school for in person classes, see all of my friends again, and help out on the Infinite board. However, that didn't happen. I've been a remote, off campus student: lots of FaceTiming friends and solitary earbud walks. And, a couple weeks into school, I became editor in chief of Infinite after our previously elected editor unenrolled for the semester. I was excited and nervous about the position. Seeing the cool spreads students create always made me nerd out. And, I wanted to properly facilitate a platform for students to showcase their creative work. This was my first time leading a magazine. It was tough, and I've developed an even greater appreciation for creative work and the hours spent on the final product.

I'm thankful for all the support from the board. I didn't realize how much activation energy it takes to organize, edit, and publish a magazine. Shout out all the board members for grounding me and showing up to last minute Zoom meetings. The board and I learned a lot from this Issue, and I'm especially grateful for screen sharing and Google calendar.

The board and I thought a lot about "style" for Issue 7. Why do we care about fashion? How is it a mode for individual expression? Style is unique to each individual and transcends the realm of just fashion. We asked contributors to explore what style meant to them for this issue; everyone went above our expectations. Being separated from the physical MIT campus didn't stop students from sharing fantastic, expressive work. I poured over the visuals submitted and was sucked into the editorials written. I'm excited to share them and hope you enjoy as well.

Sincerely,
Trudy Painter



EDITOR IN CHIEF Trudy Painter

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Funded by the Council for the Arts at MIT.

Issue 7 logo by Karyn Nakamura

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AROUND THE WORLD

RUSSIA



SAINT PETERSBURG



THE IDEA.

In the age of remote learning, we asked students from four cities across three countries to capture the style they see around them. Here's the result.



USA



shot by
Virendra Jewram



NEW YORK CITY



CANADA



TORONTO



*shot by
Camila Moran-Hidalgo*



BOSTON
USA



*shot by
Trudy Painter*

DESIGN Masha Geogdzhayeva
WRITING Masha Geogdzhayeva

DESIGN Ethan Nevidomsky

PHOTO Ethan Nevidomsky

LAYOUT Trudy Painter









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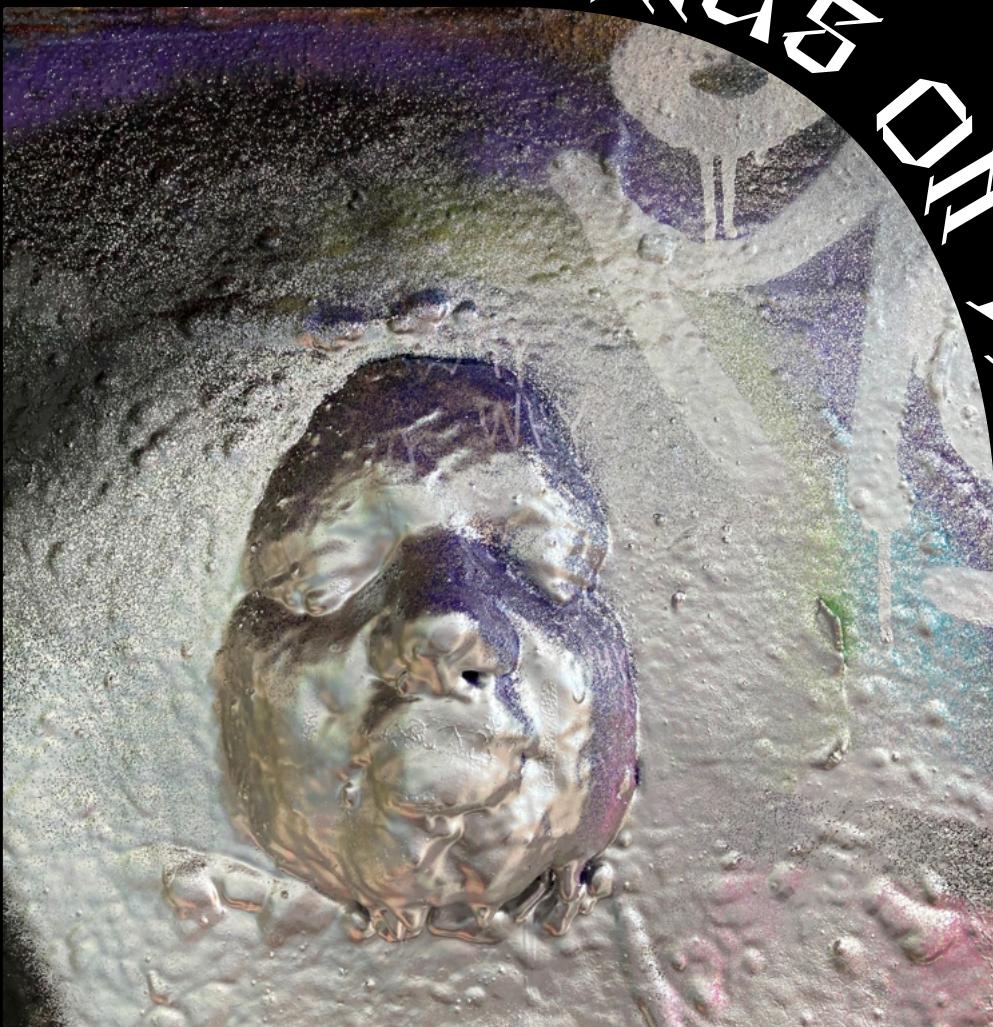




PHOTO Bryan Sperry
MODELS Bryan Sperry, Aviva Intveld, Ambre Decilap
DESIGN Bryan Sperry
LAYOUT Trudy Painter



THE WRITINGS ON THE WALL



I love seeing walls and windows fucked with tags and designs, political and not-so-political messages, bold rebukes to private property and propriety. Call me an anarchist or a chaotic mind but disruption in the old-fashioned, sophomoric, almost kiddish sense really does it for me: I just hate seeing certain things go the right way. This summer offered a lot of that for me; demonstrations in cities nationwide featured paint bombing and property destruction alongside pro-black movement. I don't care to address efficacy or disavowals, the fact of the matter remains that cities were painted red, green and black. Niggas were tired; I was tired. And somehow or someway, that fatigue turned to frustration, frustration to fuck-you's. The imagination of it all, however, was and is stunning.

Murals, tags, sharpie notes, stickers, all of it represent the subtle imprint of the marginal making their mark and rejecting the order which precipitates their social situations and constructs their lives. People aren't blind after all, and they know the only reason they can't do what they want, be where they want, make what they want is because they don't have the capital; so they circumvent.

Day in and day out lives are dictated; industrialized and mechanized schools prepare students for clockwork organization of their time in jobs which don't pay them their time's worth and complex city planning infrastructures ghettoize and disenfranchise while affording developers free reign to carve up cities and business owners the rights to unattainable property. If order means all this...

What good is that order?

Public art (re)gained its political and popular significance because people took it upon themselves to commission their own works in- and outside of their own neighborhoods; Black Lives Matter murals and street signs were commissioned by cities who beat their protesters and murdered black people in those same streets, but the graffiti: that came from something real.

There's a theory out surmising rap (and more broadly, the usage of the sample) as a form reacting to defunded arts programs in public schools. Cities ran into money problems in the late '70s and '80s driven by the incentivization of the suburb and the flight which followed, animated by disdain for those who remained. Austerity reigned king, and the arts were the first subjects exiled. So kids didn't learn to play instruments; but they did learn how to listen to music from their parents old records, and later from 45s and 70s spun at block parties and bashments. If people can't make new music, but they have the world's music at your disposal, then old begets new (begets newer) as the sample and the scratch foment the musical basis of the rap instrumental. If somebody wanted to make a record that sounds like Hey DJ by Worlds Famous Supreme Team cut with an insane bass line and thrumming drums, they could chop all that together like Puff, Stevie J, and Q-Tip did when piecing together Honey (Bad Boy Remix) for Mariah, Styles, and Jada; if what's desired is a dizzying, almost drunken snare line layered over every non-vocal second of Ain't Got Time by Roy Ayers Ubiquity, J Dilla pulled all that into one record cutting Little Brother for Black Star.

I'd contend the same foundation supports the history of urban street art; graffiti is by no means



I'd contend the same foundation supports the history of urban street art; graffiti is by no means new (its origins as a word found in mid-19th century Italy but with roots in caveman drawings ooga booga), but its popularization in cities and association with blackness and hip hop's five pillars stems from that same late '70s/early '80s city environ. Kids couldn't get oil paints and clay, canvases and scaffolds, architecture drafting classes and fabrics seminars; but they did have spray paint and sharpies, building walls and city structures, lessons from OG's and eager eyes to the streets. Moreover, street signage and subway cars provided vibrant and moving backdrops, and connected the artists to the cities they worked in; tagging the 6 train on the New York MTA, for example, meant everybody from City Hall in downtown Manhattan to Pelham Bay Park in the Bronx (15 miles away) saw that shit. And shape + material constraints as well as location considerations make graffiti an art of placements and colors as much as one of recognition and vandalism. That vitality of the graffiti writing adorning our buildings is related to a function the grafs serve: reclamation of space.

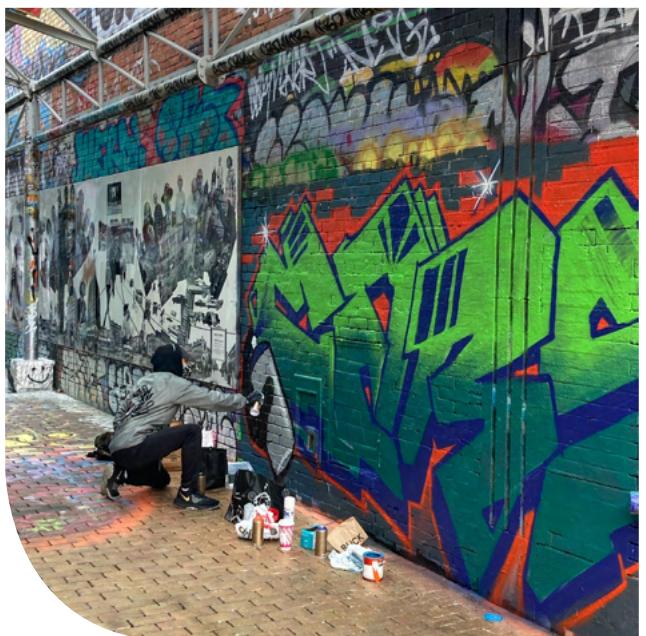


There's something to be said for seeing your name somewhere; I'd be lying if I said I didn't get a kick out of the few bylines I've collected, but representations of self in a city that hates you? A city that arrests your brothers, rends apart your families, shunts you into its darkest corners and then blames you for surviving there? Tagging your name on a building and knowing the city will hate that too, but will be forced to see you, is a whole different kind of paint-huffing high.

These young bulls eventually made it to private showings and galleries, collections, and museums; Basquiat and Haring are household names, Rammellzee the stuff of folklore, Futura now collaborating on Dunks for Nike, and these luminaries represent just a few of the multitudes + armies of graffiti writers. But the enshrining and institutional acknowledgement of the culture isn't all that interesting; what is are the conditions these people spring up from, and the love they impart on their neighborhoods.

Graffiti is still illegal and dangerous, to be clear; citations and jail time have befallen many a writer, as have health conditions precipitated by heavy exposure to paints. As with all products of the city, eventually the writing itself is cleaned away or torn down to make room for the ever-approaching bright future.

Just like anything else, it will not love you back. But graffiti represents the democratization of public space into whatever we deface it to be; the love is in the doing, and sometimes a one-sided affair is the best we can hope for •



WRITING Alula Hunsen

PHOTO Alula Hunsen

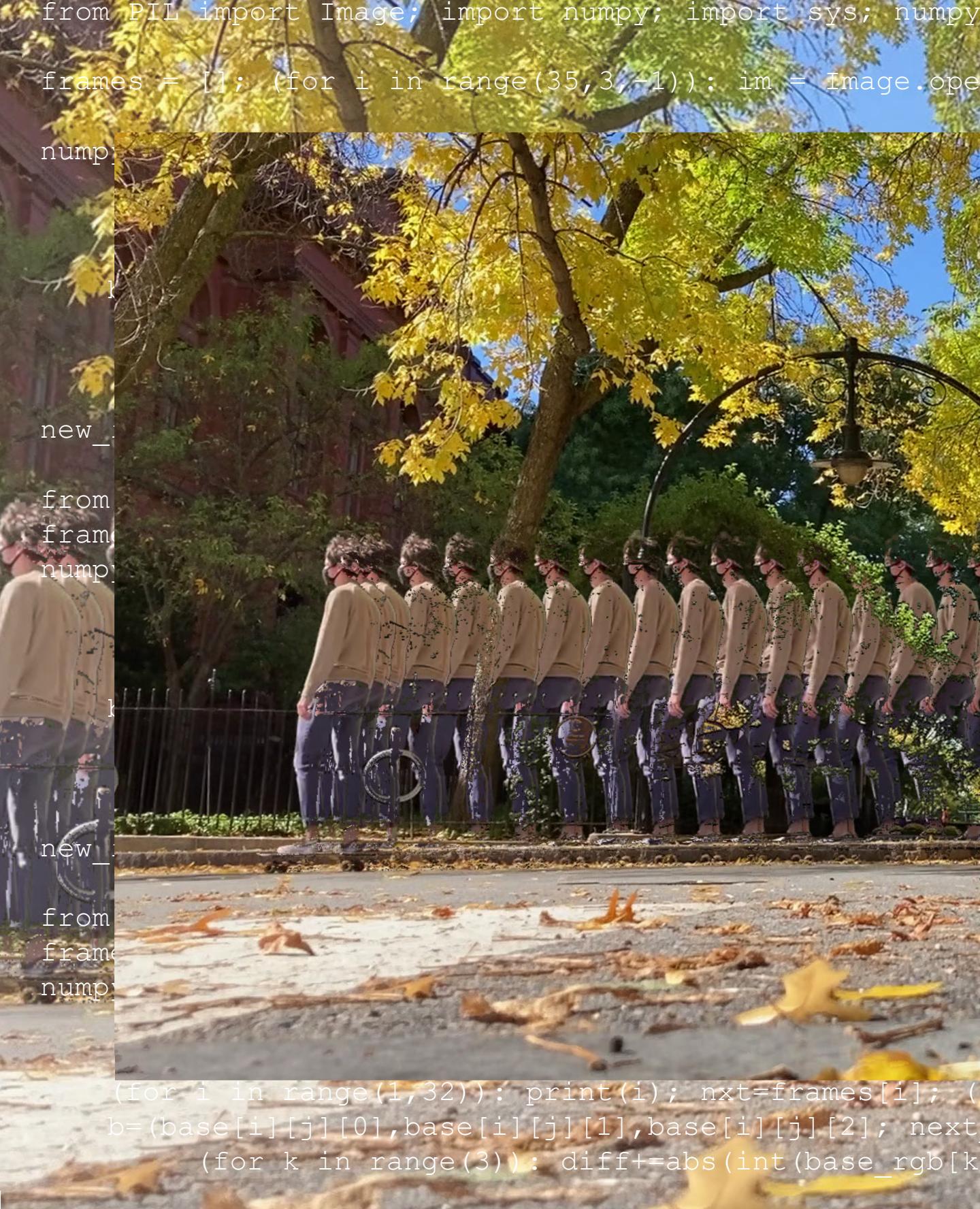
LAYOUT Trudy Painter







A photograph showing a group of approximately 20-30 individuals in tan-colored uniforms with dark berets, standing in a single file line on a paved walkway. They are positioned in front of a black wrought-iron fence. Behind the fence, there is a large tree with vibrant yellow autumn leaves. In the background, a portion of a red brick building is visible under a clear blue sky.



```
.set_printoptions(threshold=sys.maxsize)
```

```
n("lights/lights "+"(+"+str(i+1)+") .png"); np_im =
```



```
for i in range(720): (for j in range(1280)): base_rg-
    _rgb=(nxt[i][j][0],nxt[i][j][1],nxt[i][j][2]); diff=0;
    )-int(next_rgb[k])); (if diff > 75): (if (i,j) not in
    touched): base[i][j]=nxt[i][j]; touched.add((i,j))
```





A collage of five images. The top-left image shows a person's face in profile, looking towards the right. The top-right image shows a person's face in a close-up view. The middle-left image shows a city skyline at night with many lit buildings. The middle-right image shows a person's face in profile, looking towards the left. The bottom image shows a person's face in a close-up view.

```
.set_printoptions(threshold=sys.maxsize)

n("lights/lights "+("+"+str(i+1)+"").png"); np_im =
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```
    touched=set()
    base_rg-
    ; diff=0;
    ,j) not in
    add((i,j))

    im =
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```



DESIGN Casey Johnson **PHOTO** Casey Johnson

MODELS Cesar Duran, Eva Knaggs, Maggie Rodriguez, Rikita Bansal **LAYOUT** Alex Nwigwe, Sophia Chen

```
from PIL import Image
import numpy
import sys
numpy.set_printoptions(threshold=sys.maxsize)

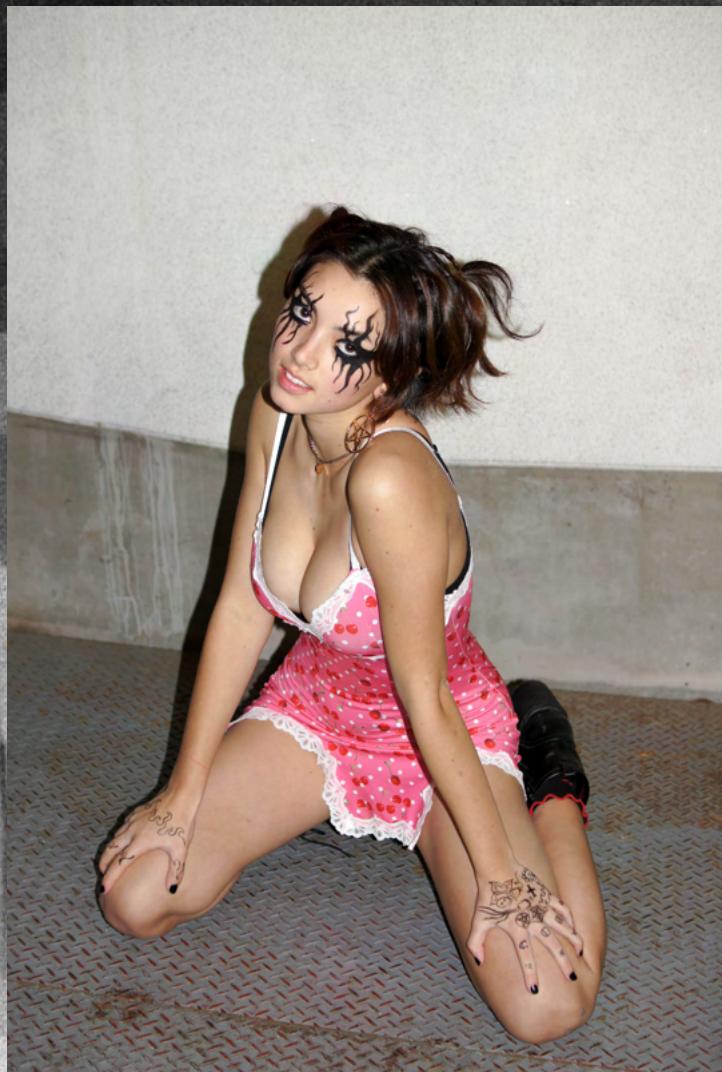
frames = []
for i in range(35,3,-1):
    im = Image.open("lights/lights "+"+"+"str(i+1)+".png")
    np_im = numpy.array(im)
    frames.append(np_im)

base=frames[0]
touched=set()
for i in range(1,32):
    print(i)
    nxt=frames[i]
    for i in range(720):
        for j in range(1280):
            base_rgb=(base[i][j][0],base[i][j][1],base[i][j][2])
            next_rgb=(nxt[i][j][0],nxt[i][j][1],nxt[i][j][2])
            diff=0
            for k in range(3):
                diff+=abs(int(base_rgb[k])-int(next_rgb[k]))
            if diff > 75:
                if (i,j) not in touched:
                    base[i][j]=nxt[i][j]
                    touched.add((i,j))

new_im = Image.fromarray(base)
new_im.save("extruded.png")
```











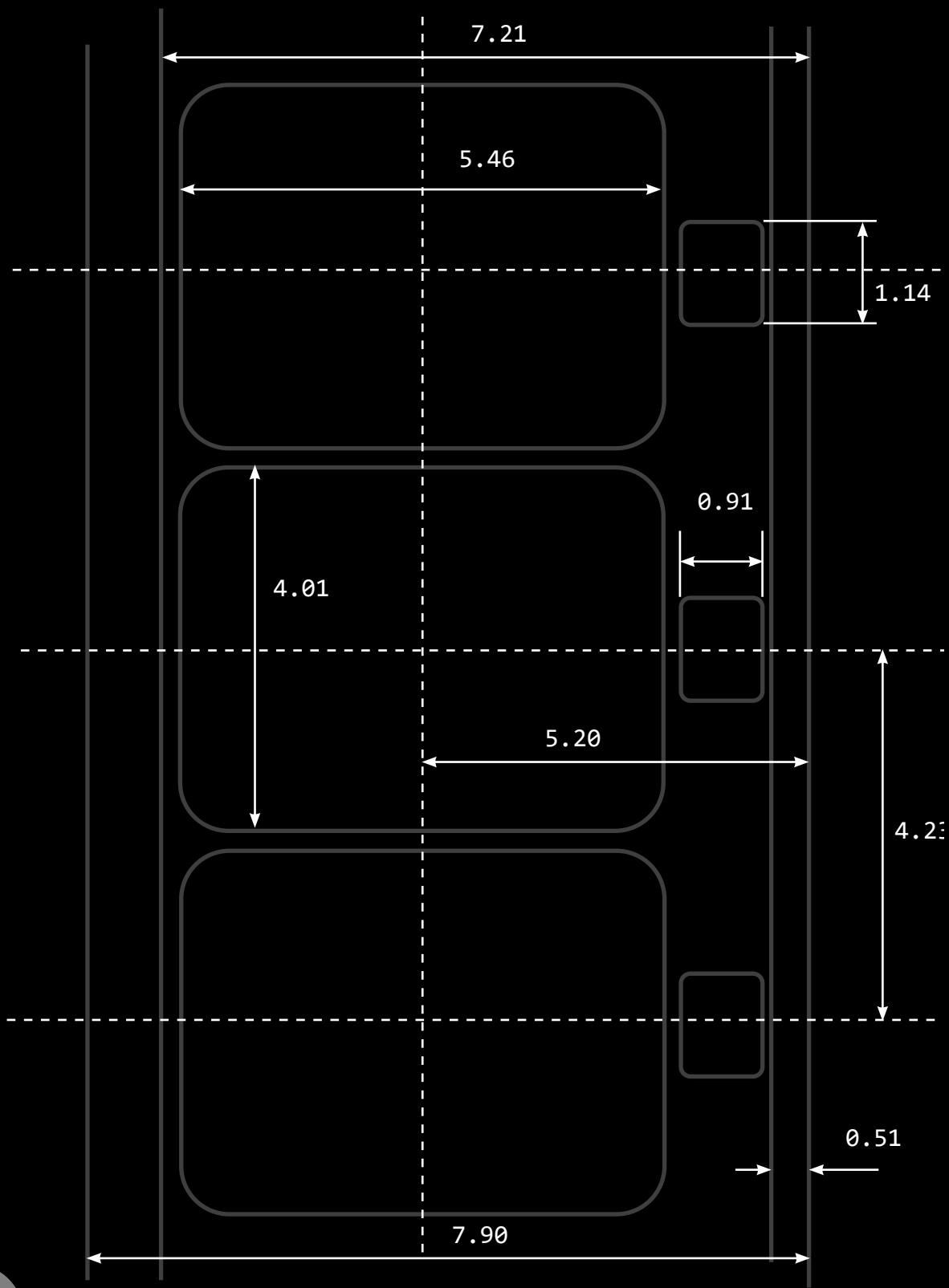


MODELS Alice McKellin, Anna McKellin

PHOTO Karyn Nakamura

MAKEUP Yurika Hirata

LAYOUT Karyn Nakamura









DESIGN Lizi Maziashvili

MODEL Lizi Maziashvili

PHOTO Lizi Maziashvili

LAYOUT Shreya Gupta









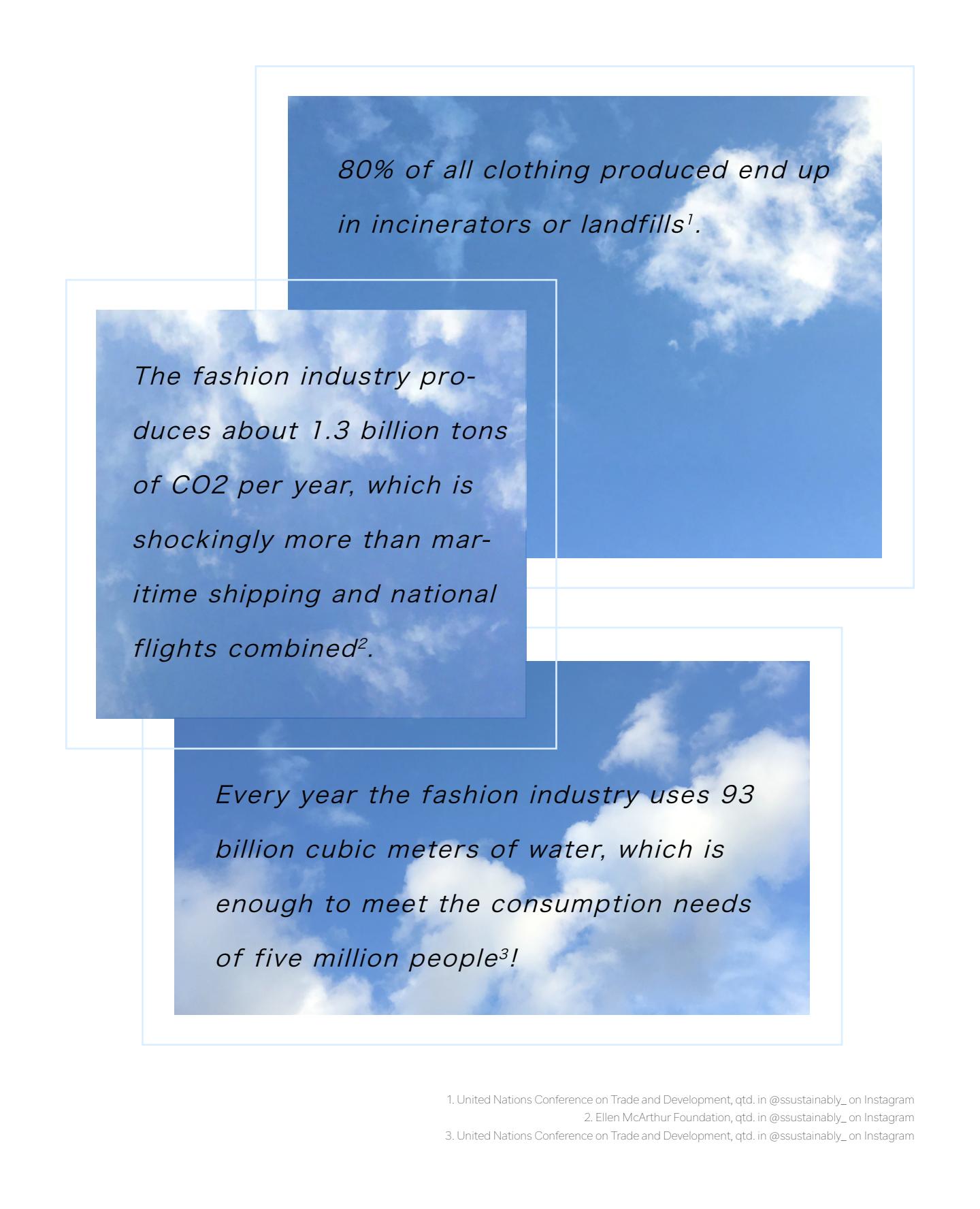


DESIGN, PHOTO, MODEL Kidist Adamu
LAYOUT Sophia Chen, Alex Nwigwe



fast fashion doesn't go with my outfit

I'm sure we've all seen the tidal wave of anti-fast fashion sentiment, plaguing us with details of how terrible non-sustainable clothing is for the environment. If you haven't, here are a few crucial facts...



*80% of all clothing produced end up
in incinerators or landfills¹.*

*The fashion industry pro-
duces about 1.3 billion tons
of CO2 per year, which is
shockingly more than mar-
itime shipping and national
flights combined².*

*Every year the fashion industry uses 93
billion cubic meters of water, which is
enough to meet the consumption needs
of five million people³!*

1. United Nations Conference on Trade and Development, qtd. in @ssustainably_ on Instagram

2. Ellen McArthur Foundation, qtd. in @ssustainably_ on Instagram

3. United Nations Conference on Trade and Development, qtd. in @ssustainably_ on Instagram

While these details are undoubtedly horrible, they raise the question of what we can actually do to be more sustainable in fashion without sacrificing our style and love for clothes, accessories, and shoes galore.



Fortunately for the savvy environmentalist, there are many options to be sustainably fashionable (or fashionably sustainable!), chief among them: buying clothes less frequently. Not only does this reduce the amount of items sold, and thereby produced by companies, but it also saves money. Reducing your clothing purchases can be achieved through upcycling your old clothing (embroidering an old shirt, perhaps?), washing less frequently to minimize wear and tear, owning versatile items, or simply shifting your attitude towards a more conservative buying lifestyle.

"Fortunately for the savvy environmentalist, there are many options to be more sustainably fashionable"

If you, like me, can't bear to let go of shopping completely (where else is my serotonin supposed to come from?!), then there are multiple options for you! One way to combat this issue is to buy from smaller, more environmentally conscious brands with goals that are easy to track. I know a good number of these brands can be expensive and may not cater to your particular style, but there are many out there that do both—it's just a matter of discovery. My personal favorites are Girlfriend Collective, ana luisa, LUSH, Patagonia, and Veja. Girlfriend Collective sells



activewear, loungewear, and coats that are not only comfortable and stylish, but are made from recycled post consumer bottles or cotton industry waste. Ana Luisa's jewelry pieces are made of 100% recycled gold or silver from previously owned jewelry, industrial metals, and electronics components. Veja is a shoe brand that you might've seen worn by high profile figures like Emma Watson and Meghan

Markle, many of whose products are made entirely from recycled polyester and are lightweight, breathable, and waterproof.



In addition to buying from smaller brands, you can also purchase items from second hand platforms like deppop or poshmark. I know many people may be hesitant when considering buying second hand, which is totally under-

standable. You think the only thing you might find is some musty old cloak that was hidden in an attic for a few years (that's how I used to envision it anyway). But there is a considerable amount of unworn clothing that is high-quality, fashionable and durable—sold simply because it didn't fit the current owner or just wasn't their style anymore. What's more, you can read reviews about the

"there is a considerable amount of unworn clothing that is high-quality, fashionable and durable"



seller, message them to answer any questions you have, or just generally decide if you want to buy from them.

While these options seem feasible, I know there are a lot of major companies people like to buy from. Fortunately, an increasing number of companies are trying to take on a more sustainable approach, whether that's accepting worn clothing, using more sustainably grown cotton—as opposed to synthetic materials like polyester, nylon, or spandex; reducing the use of harmful clothing dyes; or running warehouses using renewable energy. However, all that glitters isn't gold (or sustainably sourced, in this case) because though many companies claim they are becoming more environmentally conscious, it's usually by a negligible amount. For example, H&M has a goal of using 100% recycled materials and reducing its greenhouse gas emissions from its operations and supply

chain by 2030. While these goals seem legitimate to the consumer, the reality is that the majority of materials H&M uses are not eco-friendly, and there is no

*"though many companies
claim they are becoming
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scious, it's usually by a
negligible amount"*

evidence the brand is on track to meet its target. It then goes without saying that it is best to steer clear of major fast fashion brands that have absolutely no regard for the environment, chief among them being Shein, Missguided, and Princess Polly. So the takeaway from this?





It's best to do research on the company before you buy from them, and if you find yourself adding to cart, ponder on whether you really need that item, or whether you can find it elsewhere.

In fact, being a conscious shopper is an easy and effective means to reduce fast fashion shopping habits. For instance, before purchasing an item, ask yourself, "How often will I wear this?", "How long do I plan to own this item?", or "What is my motivation for buying this, and is it reasonable?" Likewise, an equal amount of consideration should be given to end-of-life consumer behavior. Not only should you conscientiously buy clothes, but you should also conscientiously dispose of your clothing. Rather than contributing to the landfill, you can

reuse (i.e. as rags for household cleaning!), donate clothing still in good shape, upcycle (another shoutout to embroidery), or send your more battered and bruised clothing and fabric scraps to companies such as Terracycle and Fab Scrap. Ending the fast fashion trend is not just about being a thoughtful shopper—it is also about being a thoughtful owner and disposer of clothing. Every interaction you have with clothing is important.

I know I've thrown a lot of information at you so let me conclude: if you want to be simultaneously fashionable and environmentally conscious, I suggest reducing the amount of purchases you make, researching major brands to see what steps they've taken to be more sustainable, buying from smaller (even local!) brands, and buying second hand—you'd be surprised what quality pieces you can find! Thanks for reading and good luck!

"Every interaction you have with clothing is important"



WRITING Sarah Coston
PHOTO Alex Nwigwe, Sophia Chen
LAYOUT Alex Nwigwe, Sophia Chen
PARTNERSHIP WITH DFA Sustainable Fashion Team

some actions you can take

Avoid purchasing clothes you are likely to return (i.e. if you don't know if it'll fit you). Otherwise, try swapping the item or donating!

Shop with intention—know what you're looking for before entering a store or going online.

Delete shopping apps and unsubscribe from marketing email lists.

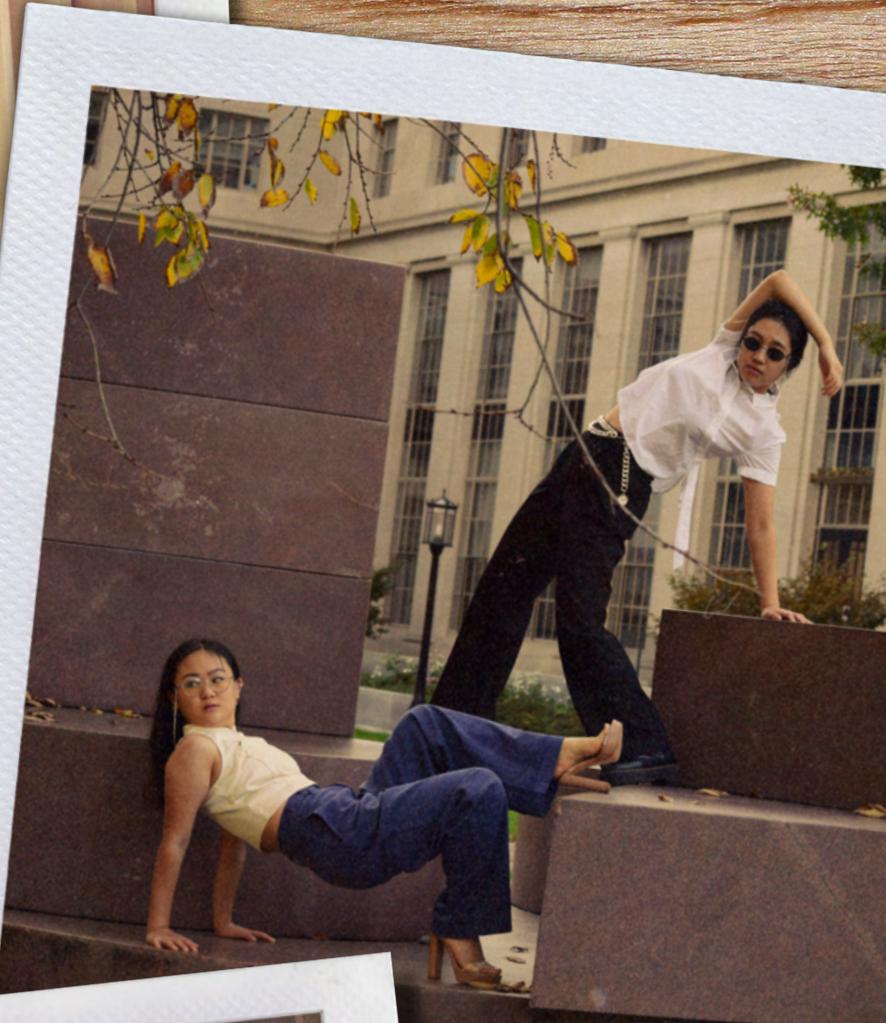
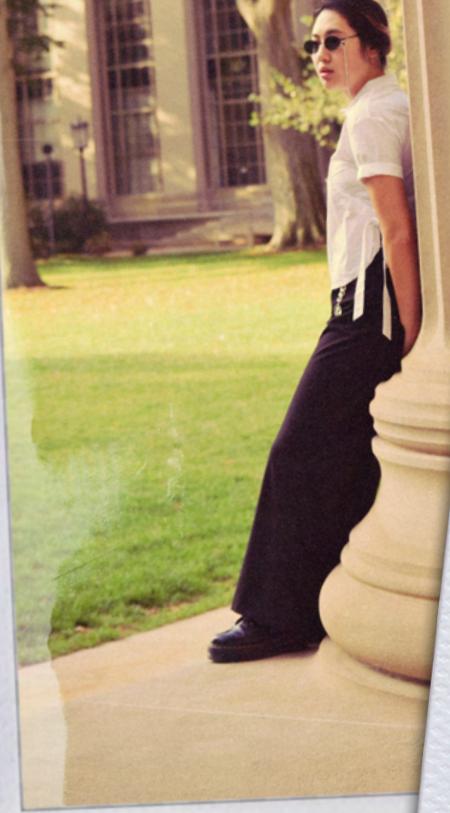
Donate, reuse, or upcycle your clothing instead of throwing it out! Upcycling can range from adding iron-on patches to an old jean jacket to embroidering a T-shirt.

Reduce the frequency of washing clothes (which can release microplastics and harmful chemicals) by rewearing items!











DESIGN Hayley Ye and Xiqing Wang

MODELS Hayley Ye and Xiqing Wang

PHOTO Yun Gu, Hayley Ye, and Xiqing Wang

LAYOUT Alex Nwigwe and Sophia Chen



