

issue 4



Infinite

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PHOTOGRAPHY Garrett Souza
STYLING Emma Rosz Kelley, Olivia Yao

BACK

MODEL Dina Atia, Hanna Kherzai
PHOTOGRAPHY Olivia Yao
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INFINITE MAGAZINE

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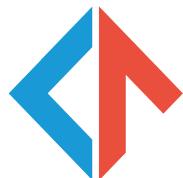
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COUNCIL
FOR THE
ARTS AT MIT

THE COOP

EDITOR'S WELCOME



It's been four Issues now – four opportunities for Infinite Magazine to hand-craft a podium and discern some hyperbolic wisdom on its function and merits within the MIT community. In my fourth and final year on this campus, I find myself doing the same. As I venture into the ambiguity of life after MIT, I feel a constant desire to reaffirm my worth. Moving through this transitional state, I carry with me conflicting pride for years past and fear of being preposterously unequipped for those to come. Infinite is rooted in both sentiments.

This magazine was founded from tension – a longing for avenues of creative expression within the technical landscape of MIT. There's power and courage in pushing back against limiting spaces, working to carve out community within previously inaccessible contexts. However, I've come to fear that the inverse is also true - that this tension can define and orient me, as much as I define and orient it.

I worry Infinite and I have too often given in to the pretense of limitation – an Imposter Syndrome of its own brand. I worry we've framed our creation around our inability to create. I worry we've built up far too many pulpits, only to undermine them with our words.

Two years ago, these pages were blank – this space undefined. Here, I present you the fourth edition of Infinite Magazine. It is quite vast in scope, bringing together a variety of voices, more profound, I hope, in substance than existence. We've made this community. It was built from conflict, but it mustn't rely on it. Here we are, peering over the liminal space between hindered creative and actualized creator. Now, let's cross that ledge. ∞

– Garrett Souza

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DESIGN Jami Rose
LAYOUT Jami Rose
MODELS Sarah Bardin, Nicolas Luongo, Jami Rose
PHOTOGRAPHY Alexander Laiman

ERK

SPRING 2019

Attractive Oddities Collection

It's time to talk about
shoes. They are
political, personal, maybe
immoral or perhaps
not even there today.
They leave no part of
unimaginable - you
digest a man
just by looking
at his foot.

DESIGN Hamilton Forsythe, Emma Rosz Kelley, Abram Turner
MODELS Natasha Batten, Hamilton Forsythe, Joseph Pierre,
PHOTOGRAPHY Maude Gull, Garrett Souza
STYLING Emma Rosz Kelley

001. GET BACK IN YOUR BOX

002. 16 IN 2056

0192830129381







003. IN-GROWN



A DREAM DEFERRED

ADOPTING PREPPY EXCEPTIONALISM

MODELS Michael Anoke, Alula Hunsen, Jack Rivers
PHOTOGRAPHY Garrett Souza
STYLING Alula Hunsen, Emma Rosz Kelley
WRITING Alula Hunsen
SPECIAL THANKS TO Addie Beguelin



Ralph Lifshitz, a baby boomer from the Bronx born to Jewish parents, could not have foreseen his boutique tie company blossoming into the fashion behemoth, Polo. However, he knew the power of privileged history in clothing, anglicizing his name to Ralph Lauren while developing his first brand, Polo Ralph Lauren, around the image and name of the sport of polo. Polo's wealth laden past appealed to both the country club set and those who idolized them. By developing his brand around the class and privilege of New England coastal elites and appealing to the American dream, Ralph Lifshitz's Polo became quintessential Americana. He embodied this American ascendance, rising from obscurity and humble upbringings

“It seems Ralph missed the forest for the trees...”

to the forefront of the cultural zeitgeist.

Black and brown communities, however, were precluded from such lofty ambitions, violated and subjugated in results of Ralph's dream. Nevertheless, imaginations did not adhere to the limitations and constructs of their immediate environment – these communities too wished for the security and status of Ralph Lauren's bright colors and Americana-centric design.

Rappers were the first in marginalized communities to embrace luxury without hesitation. Money wet the beaks of young men, eager for opportunity but hard-pressed to find any outside of the streets or the music industry. Retail became the route to showcase new money. Polo rose in cultural relevance as black and brown communities were finally able to buy into the aspiration. People dedicated their lives to the acquisition of coveted prep, branding themselves as “lo lifes” and attempting to keep pace with the flashiness of the successful.

Even before they became rappers, Andre Benjamin (Andre 3000 of Outkast fame) idolized the man in the logo playing polo—Andre went on to develop a beautifully ornate but commercially unviable prep brand,

Benjamin Bixby, reaching even further back to English influences to draw on a sense of privileged history that Andre understood to be the draw of Polo.

Trick Daddy rapped, “you don't know nann nigga that wear mo' Polo shit than me” in his braggadocious single “Nann Nigga”; Raekwon flaunted the über-rare Polo Snow Beach jacket in his video for “Can It Be All So Simple”; Killer Mike, Trick, and Lil Wayne have all boasted about wearing Polo down even to the draws; and Kanye has taken inspiration from the polo bear – a teddy bear with the freshest preppy fits from one of Polo's lines – in developing his own figurehead, the Dropout Bear.

“Lo lifes” did whatever it took to acquire the status symbol; the impoverished and embattled found ways to co-opt the dream that was never theirs



through the man on the horse. It's rumored that Ralph Lifshitz disparaged the black and brown people who became the de facto faces of his label, because he thought they misrepresented his wishes, building a label exclusive to the gentry class. Even if this were the case, it would not matter to these men who eschewed tradition and authority. It seems Ralph missed the forest for the trees: these brash, vulgar, eager figures embodied his brand better than yuppie ever could. The power of Polo lies not in the promise of wealth, but in the yearning for achievement and recognition. ∞







Diann Huynh ► Not-So-Subtle Asian Fashion

My mom just said she's proud of me this never hapened before what do I do 😊



Khanh Nguyen Em tự hào là người việt



Sarah Acolatse ► Not-So-Subtle Asian Fashion

私は日本人であることを誇りに思いま





Audrey Pillsbury ▶ Not-So-Subtle Asian Fashion

我很驕傲是中國人。





Urmia Mustafi ▶ Not-So-Subtle Asian Fashion
मुझे भारतीय होने पर गर्व है



DESIGN Dianne Huynh

HMUA Urmia Mustafi

MODELS Sarah Acolatse, Dianne Huynh, Urmia Mustafi, Khanh Nguyen, Audrey Pillsbury

PHOTOGRAPHY Dianne Huynh

STYLING Dianne Huynh

IMPOSTEUR *LE POINT D'ÉQUILIBRE*



Modern Pin-Up



DESIGN Ester Shmulyian
HMUA Amy Liu, Miguel Sandoval,
Ester Shmulyian, Erica Yuen
LAYOUT Amy Liu, Ester Shmulyian
MODELS Arber Bakalli, Meghan Cum, Amy Liu,
Anna Martinez, Miguel Sandoval, Erica Yuen
PHOTOGRAPHY Vianna Quenon



Eureka!



I'm
SHOOK!



Once you pin them up,





You can't pin them down!





Fin.



DESIGN Liv Koslow

PHOTOGRAPHY Elahe Ahmadi, Emily Mu, Kyubin Lee

MODELS Ava Iranmanesh, Gabriella Zak



A dynamic photograph of a person mid-air, performing a backflip or similar acrobatic maneuver. They are wearing a vibrant, shiny teal jacket and matching teal and blue pants. The pants have a distinctive vertical stripe and a small black square patch on the thigh. The person is wearing white sneakers with pink socks and a pink strap across their waist. The background is a plain, light grey.

DISJOINED

DESIGN Rikita Bansal
LAYOUT Rikita Bansal, Erica Yuen
MODELS Rikita Bansal, Max Fishelson, Kelly Zhang
PHOTOGRAPHY Rikita Bansal, Noah Faro







Imposteur

Ceci est sa richesse...



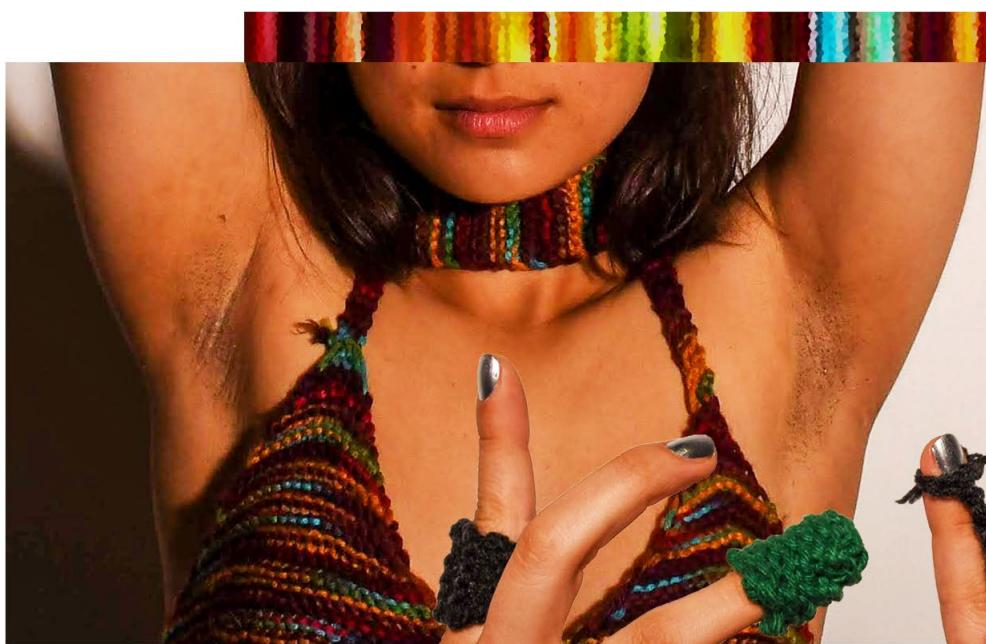
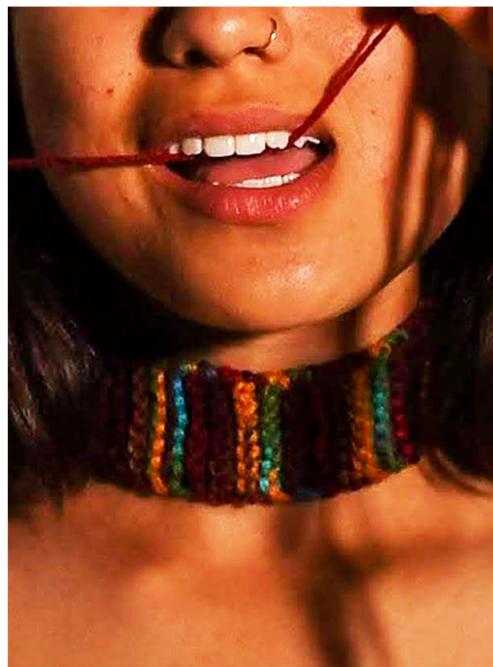


DESIGN Julia Chatterjee, Nancy Vargas

LAYOUT An Vu

MODELS Julia Chatterjee, Nancy Vargas, Ben Wolz

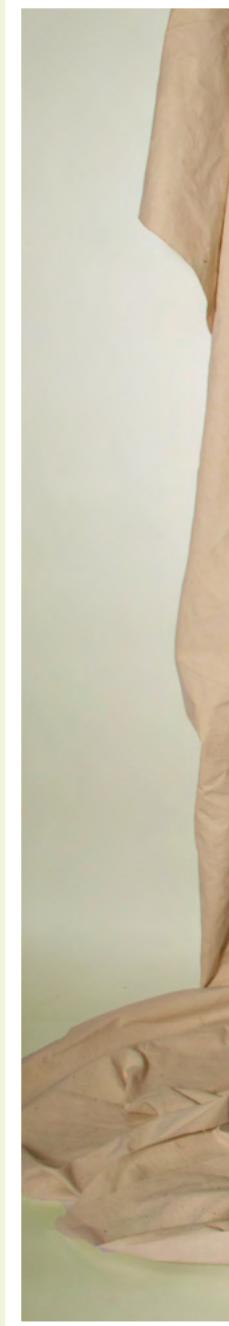
PHOTOGRAPHY Julia Chatterjee, Nancy Vargas



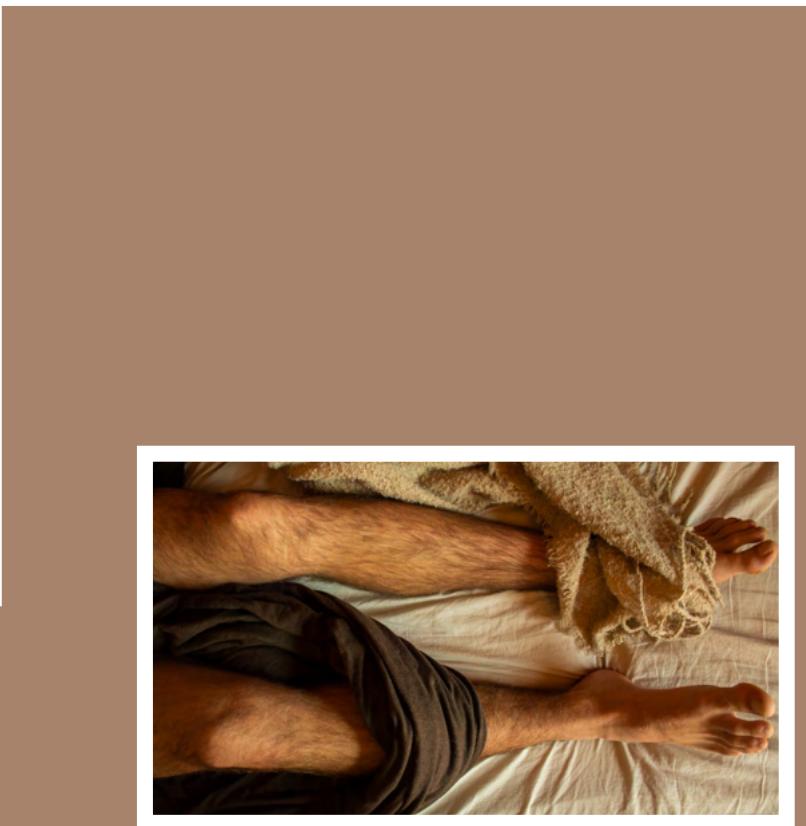


BOYISH























DESIGN Garrett Souza

MODELS Soma Mitra-Behura, Ashton Dacon, Nolan Dickey, Maxwell Drake, Jada Griffith, Emma Rosz Kelley, Patrick Ledwith, Dylan Lewis, Ryan Nall, Hayden Rome, Patrick Ryan, Tesla Wells, Ben Wolz

PHOTOGRAPHY Garrett Souza

STYLING Soma Mitra-Behura, Emma Rosz Kelley, Garrett Souza, Ben Wolz, Olivia Yao



Imposteur



Cacher l'erreur de la nature



LOVE
IN



BLOOM

















DIRECTOR Olivia Yao

MODELS Dolapo Adedokun, Dina Atia, Emma Rosz Kelley, Hanna Kherzai, Noah Lee, J Maunsell, Alex Paul-Ajuwape, Rebekah Terry

SPECIAL THANKS TO Faduma Khalif



DESIGN Julia Rue, Benjamin Bloomberg

LAYOUT Julia Rue

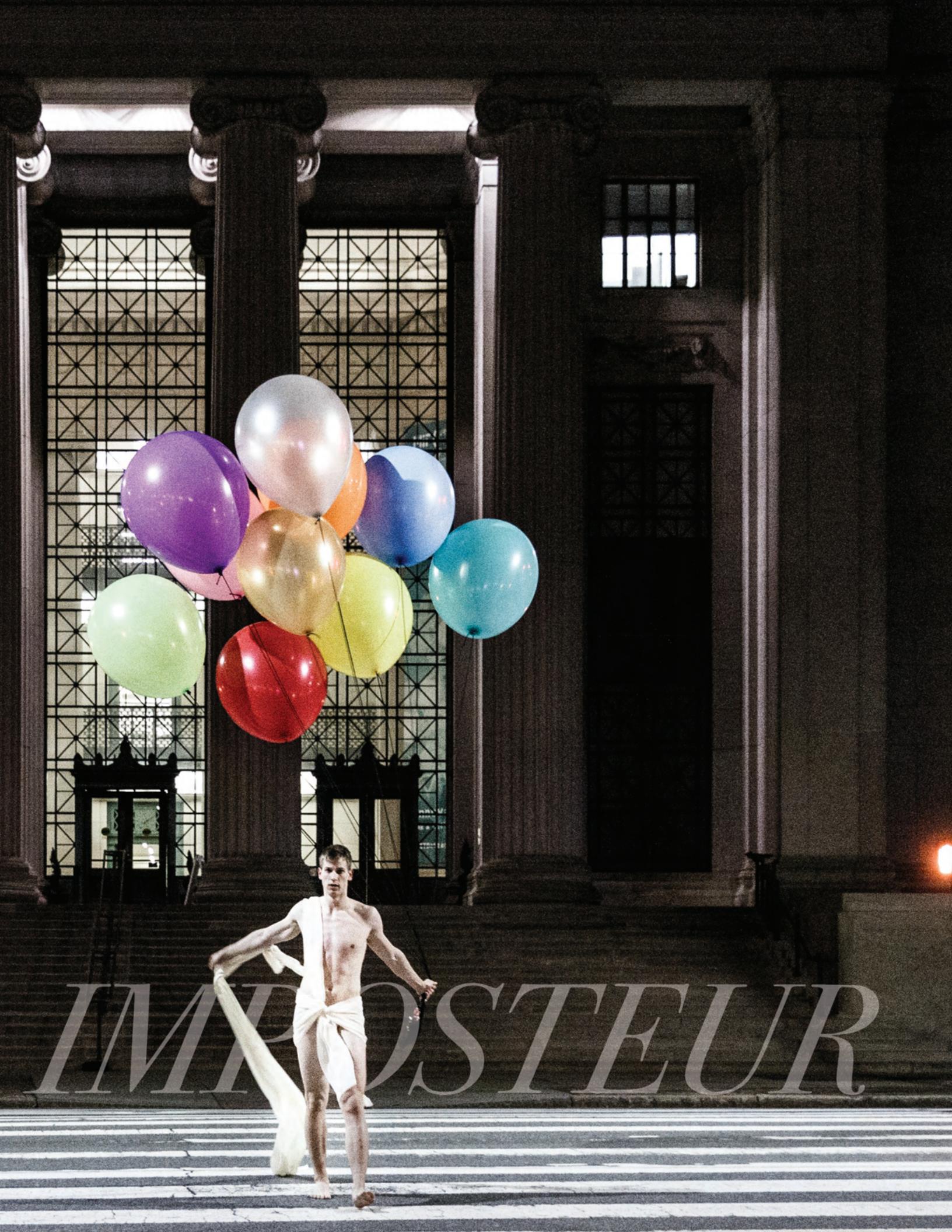
MODEL Paul Hager

PHOTOGRAPHY Benjamin Bloomberg

SPECIAL THANKS TO Alexander Turner, Iris Fung,

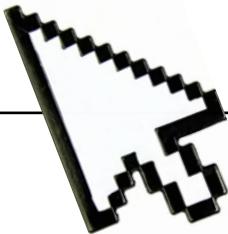
Erica Yuen, Malte Ahren





IMPOSTEUR

Allparel



All You Can Imagine, One Search Away.

Tens of millions of clothing items are sold online by thousands of different retailers. But with so many options, how do you find what you're actually looking for? Although most shopping platforms offer search and filter tools, they rarely work well. The following searches return few or no accurate results on major shopping platforms: "Shirt with stripes", "Longsleeve vneck yellow top" and "Mini dress".

Often, search functionality on websites just is not properly configured (e.g synonyms are not identified, spelling mistakes are not forgiven, or only product titles are searched through). Even when it works properly, the quality of search results are wholly dependant on the quality of product descriptions. These descriptions are written by humans, lacking consistency across retailers and also limited in information. When you search with text, your text query is being matched to those poor quality descriptions. For example, if you have a dress with a description "Great dress for going out on friday night", there is no way for a filter or search tool to match queries specifying sleeve length, dress types, or patterns to that product.

Not being able to search through products means that we do not really have tens of million of products to choose from. Instead, we

Not being able to search through products means that we don't really have tens of million of products to choose from.



are limited to the couple hundred items we can manually browse through. Finding products is a pain, because it means we have to visually examine every product image to search for certain features, rather than relying on the descriptions.

Allparel's goal is to allow users to find what they are looking for simply by typing a description of the product they have in mind. If you are admiring your friend's dress, you can describe it with something like "black turtleneck mini dress with long sleeves from Topshop" and find everything that matches up. Or if you find certain necklines to be especially flattering, you can search "crew-neck or boatneck tops" and avoid scrolling through

products you know you are not interested in.

You can think of Allparel as a tool which will visually process tens of millions of products for you so you can actually search through them. In more technical terms, Allparel uses computer vision to label important attributes of clothes like the neckline, skirt length, pattern, and skirt type. These labels are then used to accurately match search queries and filters. Allparel's website currently displays about a million products from 15 different retailers (including Nordstroms, ASOS, Macy's, Topshop, and Romwe) which have been labelled by our AI software. and automatically labels all the products with our computer vision software. We have a training dataset of over 6 million product images and descriptions, and we can run prediction on a couple million products a day,

Search is not the only application of the generated labels. Once we have the labels for an image, we have a representation of what qualities an image contains in textual form. That means we can also use the labels for finding similar products by matching images with similar labels, or provide recommendations by identifying what labels or combination of labels people tend to prefer.

Fashion and machine learning are rarely (if ever) mentioned together, but the images produced by the fashion industry provide a gold mine of training data for machine learning algorithms. By applying recent innovations in computer vision to product data, we are hoping to help people find clothes better and faster. ∞

**Try out Allparel at
<http://allparel.io>**

SKIN STORIES



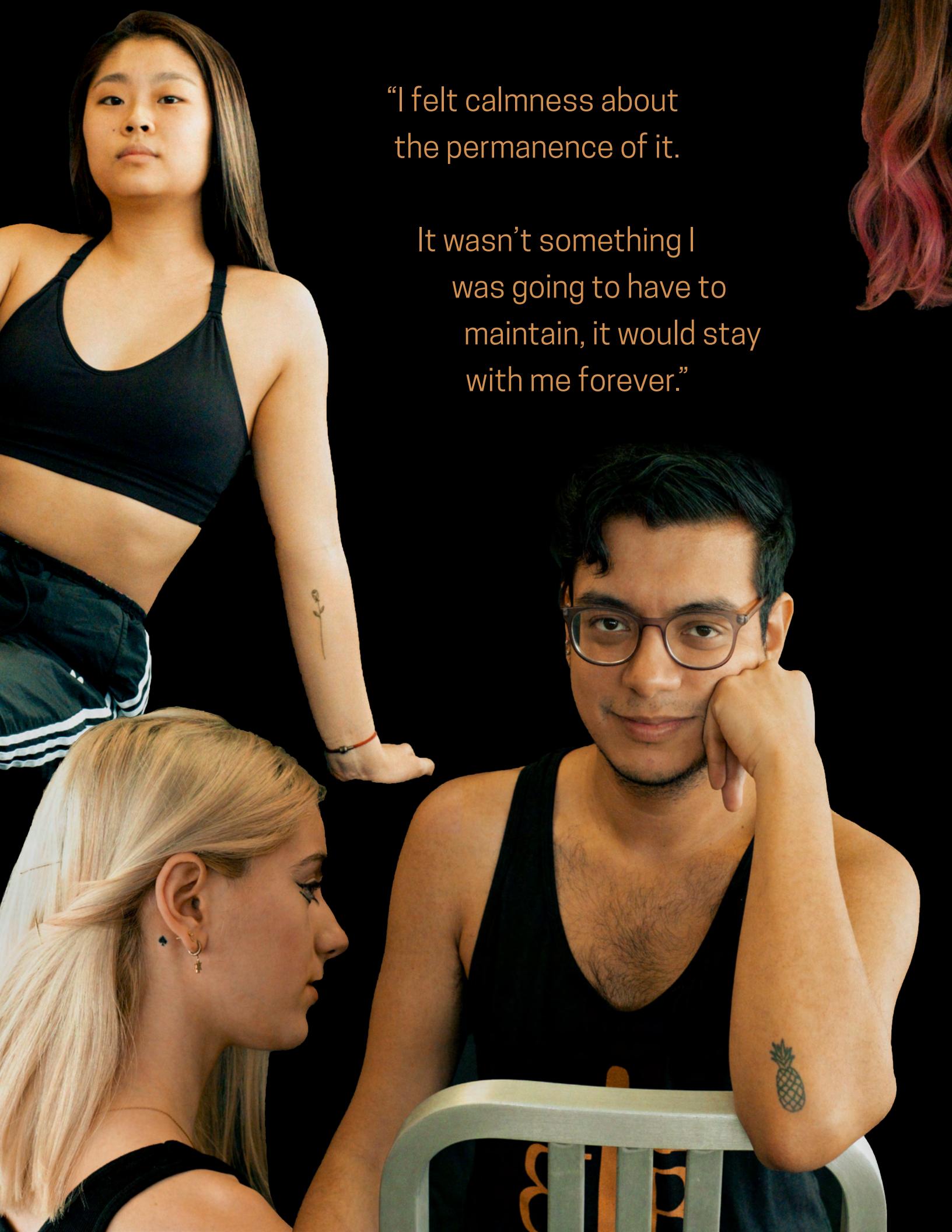
DESIGN Ester Shmulyian

PHOTOGRAPHY Megan Fu

MODELS Meghan Davis, Kaitie Flores, Yun Gu, Liv Koslow, Andy Lambert, Soma Mitra-Behura, Emily Mu, Ben Oberlton, Jonathan Perez-Reyzin, Anthony Rosario, Miguel Angel Salinas, Ester Shmulyian, Kayla Vodehnal, Jessie Wang

SPECIAL THANKS Amy Liu, Jessie Wang, Erica Yuen



A photograph of four young adults against a black background. On the left, a woman with long brown hair and a black tank top stands with her hands on her hips, showing a small tattoo of a flower on her right forearm. In the center, a man with dark hair and glasses, wearing a black tank top, sits with his chin resting on his hand, looking towards the camera. To his right, a woman with blonde hair and a black tank top is seen from the side, looking towards the man. A partial view of another person's hair is visible on the far right.

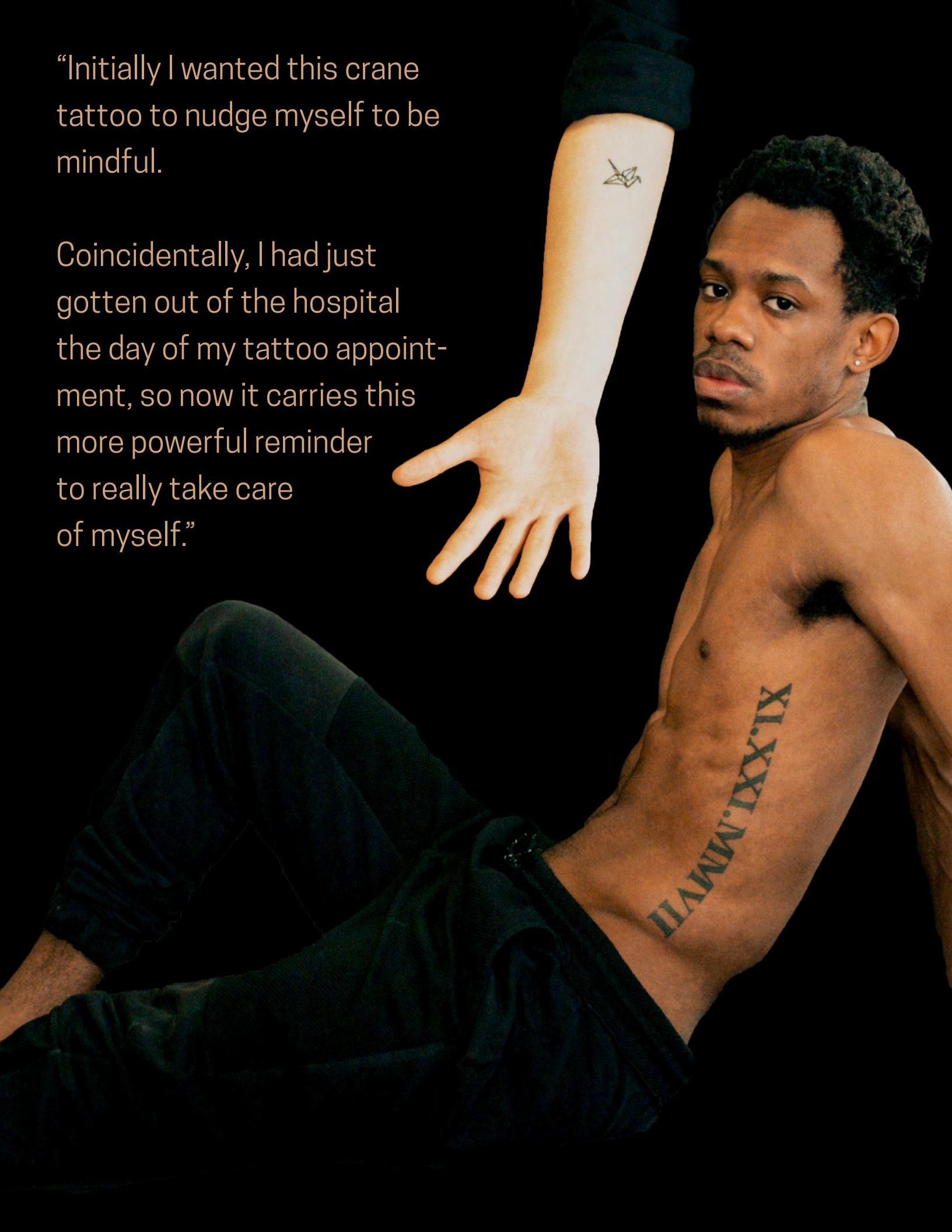
“I felt calmness about
the permanence of it.

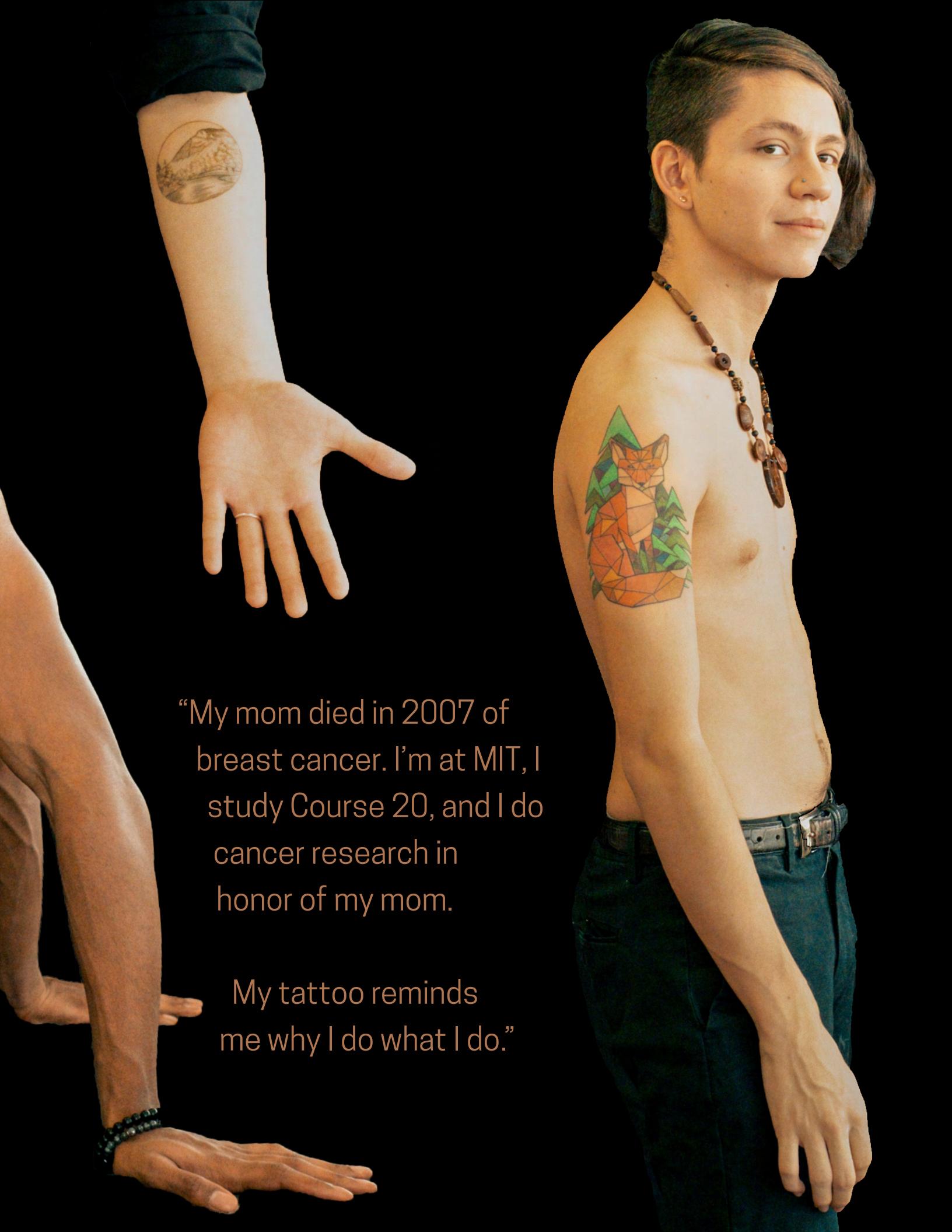
It wasn't something I
was going to have to
maintain, it would stay
with me forever.”



“Initially I wanted this crane tattoo to nudge myself to be mindful.

Coincidentally, I had just gotten out of the hospital the day of my tattoo appointment, so now it carries this more powerful reminder to really take care of myself.”





“My mom died in 2007 of breast cancer. I’m at MIT, I study Course 20, and I do cancer research in honor of my mom.

My tattoo reminds me why I do what I do.”



“What drew me to tattooing was its unique potential to matter to individuals, the decentralized nature of the industry, the artistic freedom of the job, and the interesting technical constraints of making images by poking ink particles under layers of skin.”

- Jessie Wang, MIT '18
and Tattoo Apprentice
at Tenderfoot Studio
in NYC



lumiChromi.cpp

```
// For this function, we want two outputs, a single channel luminance image
// and a three channel chrominance image. Return them in a vector with luminance first
std::vector<Image> lumiChromi(const Image &im) {
    // Create the luminance image
    // Create the chrominance image
    // Create the output vector as (luminance, chrominance)

    // Create the luminance by converting image to grayscale
    Image im_luminance(im.width(), im.height(), 1);
    for(int i = 0; i < im_luminance.width(); i++) {
        for (int j = 0; j < im_luminance.height(); j++) {
            float sum = 0;
            float weighted_sum = 0;
            for (int k = 0; k < im_luminance.channels(); k++) {
                weighted_sum += im(i,j,k) * weights[k];
                sum += weights[k];
            }
            im_luminance(i,j,0) = weighted_sum;// / sum;
        }
    }

    // Create chrominance images
    // We copy the input as starting point for the chrominance
    Image im_chrominance = im;
    for (int c = 0 ; c < im.channels(); c++ ){
        for (int y = 0 ; y < im.height(); y++){
            for (int x = 0 ; x < im.width(); x++){
                im_chrominance(x,y,c) = im_chrominance(x,y,c) / im_luminance(x,y);
            }
        }
    }

    // Stack luminance and chrominance in the output vector, luminance first
    std::vector<Image> output;
    output.push_back(im_luminance);
    output.push_back(im_chrominance);
    return output;
}
```

DESIGN Erica Yuen

MODELS Talia Pelts

PHOTOGRAPHY Tyler Okamoto

STYLING Ester Shmulyan









Couvrir avec...



Imposteur

L'eau de Parfume

