

# Infinite



issue 2



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**FUNDING**

BAKER FOUNDATION, MIT FINBOARD, CAMIT



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## *Letter from the Editor*

When I was seven, I made a plan for the world: move square foot by square foot and *perfect* each piece of land. I envisioned combing strands of grass, manicuring the trees, and polishing each and every stone. And if the world came together, I believed it would be possible to *correct* everything.

If you crunch the numbers, there are 37 billion acres of land and 7.4 billion people on earth. Each person would only have to *fix* about five acres, or equivalently four football fields. Of course, that doesn't take into account multi-floor buildings, but still, not an unreasonable amount of area to cover in a lifetime.

The issue, however, is what defines *perfect*, *correct*, and *fixed*? I knew in my head what everything had to look like, but who was to say my vision was right? If you create a uniformly beautiful world, does the standard of beauty change? And if everything is beautiful, is anything beautiful?

While creating Infinite, I realized these same ideas apply. In this magazine, there are a variety of aesthetics. Some, or perhaps all, of the spreads you

will understand—in that you somehow agree with the presentation. On the other hand, there may be some spreads you don't understand or even believe are ugly.

Nothing in this magazine is unintentional, so I encourage you to embrace what you find ugly and try to understand it—realize that someone has a different perspective on beauty and has shared it with you. Perhaps that's what I find exciting about fashion. It provides an opportunity to experience the worldview of others.

While I thought many hands could craft a perfect world one square foot at a time, our many hands shaped this magazine to create our definition of perfection.

Here's a glimpse into our world. Enjoy.

A handwritten signature in black ink, appearing to read "Anna Hwang". The signature is fluid and cursive, with varying line thicknesses.

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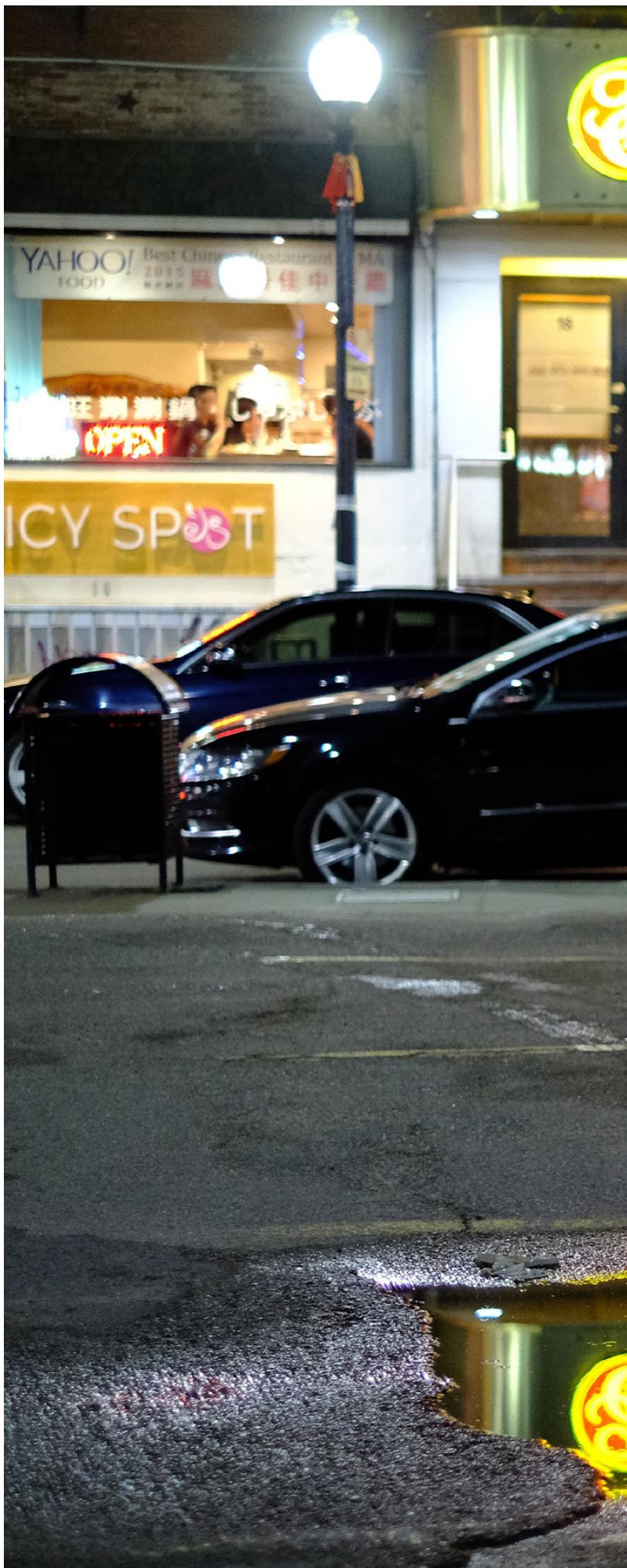
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# 午夜的唐人街

SOPHIA E WEARING BRIAN HUANG X SOPHIA E SHOT BY MEGAN FU



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# BODIES

BY GARRETT SOUZA

We've mapped masculinity to bodies and called it convention. Politics made physical. If fashion is art, then it is essential we consider the medium on which it is conveyed – bodies. Underneath every suit, pant, shirt, and coat, lies a body, as expressive as the look itself. In the world of fashion, this body is often abstracted away, a model simply a suitable canvas for the art it holds, complementing and enhancing the look. The lack of context to a figure is admissible for high-fashion, with the body serving as an extension of the piece, drawing attention to the clothes themselves. However, in the age of social media, conceptions of modeling and fashion have been obscured. Curated images of manipulated bodies have become ubiquitous, democratizing the culture of fashion, physique, and apparel. "Instagram model" – an overused term meant to describe individuals that garner followings by marketing their lifestyle, image, and aesthetic on the social network. What is missing from this term, is an understanding of who these people are modeling for, who the designer is, and what their posts are perpetuating. Instagram ushered in an era of inundation – a constant feed of square cropped selfies and filtered fitness pics that blur the lines between artist and voyeur. Double tap as designer. Conditioning masked with captions. A picture's power lies in how readily we take it for truth – how quickly a three-column feed can equate reality. The problem is not in the images themselves, but in what they perpetuate, and how they impact the images we, in turn, share. The abstraction of bodies we see in high-fashion is still present, yet the content warranting this abstraction is often lacking. Sexualized images of hypermasculine men have become commonplace, with little tact or purpose behind this sexualization.

Again, Instagram was not the first to make muscle-clad figures exuding dominance mainstream. These images have been around for millennia, but the narrative they evoke, and the way in which we engage with this narrative, has changed drastically. Taps on a screen – eyes that trace abs, ass, arms – bodies deconstructed until they are worth less than the sum of their parts. Like implies approval implies interest implies desire implies intent. Image begets image. Consumer become Producer, and just like that, another dismembered body, only this time its you – a confining homogeneity of male bodies that undermines all aspects of self-expression, including fashion. The clothes you want, the poses you like, the body you desire – the way in which we visually present ourselves to the world has gone digital, making it far more difficult to differentiate the tastes and interests of our followers from our own. The iPhone screen is the new mirror – thousands of anonymous eyes that have garnered control of our own reflection. Crowd-sourced self-esteem that has had a tremendous impact on how bodies are presented and

accepted, particularly the bodies of queer people of color. The goal of this project is to begin a dialogue on the power of visuals – on how the modern ubiquity of images demands of artists, designers, and creators a heightened consciousness regarding the bodies they select in their works, how they are portrayed, and how images of these bodies can impact the realities of those consuming them. Bodies can no longer be construed as silhouettes for the fabrics they hold – conduits for an aesthetic the designer hopes to push. The body has entered the narrative, and it is imperative that fashion be cognizant of the sexual, racial, and social undertones of the body framing its work.





I've seen boys  
turn blue  
forcing  
bouquets  
down

Children that  
wilt to men

ZIDANE ABUBAKAR WEARING GARRETT SOUZA SHOT BY CHANTAL ACACIO, MAKEUP BY SEFA YAKPO, STYLING BY GARRETT SOUZA

A photograph of a shirtless man with dark hair, wearing light blue denim overalls. He is holding a large bouquet of flowers in front of his chest. The bouquet includes white hydrangeas, blue hydrangeas, and pink flowers. He is standing in front of a brick wall that has been painted with a gradient of colors: blue at the top, pink in the middle, and yellow at the bottom. He is looking directly at the camera. The lighting is bright and even.

Send me love or like

I'll give you life  
or limb



BRIAN HUANG WEARING BRIAN HUANG SHOT BY GARRETT SOUZA

A photograph of a shirtless man with long, wavy brown hair. He is leaning against a dark wall, looking off to the side with a contemplative expression. A single yellow rose is tucked behind his left ear. The lighting is dramatic, coming from the side to highlight his physique and the stem of the rose.

In search of a podium

Followers led  
me to  
market

But good god I feel alive  
when you pick meat from bone



GARRETT SOUZA SHOT BY PATRICK TORNES

Tap twice  
if you can hear me



BRIAN HUANG WEARING BRIAN HUANG SHOT BY GARRETT SOUZA

# A Guide to Natural Skincare

## By Samira Okudo

Let's face it. Many of us are overexposed to stress and pollution, and in a country that permits the use of ingredients banned in other parts of the world, toxic ingredients are making their way into many of our favorite serums and moisturizers.

As the harmful effects of these ingredients become publicized, people are turning to natural alternatives and are forcing beauty companies to release "natural", "unprocessed", "paraben-free", and "ethical" products.

In what can best be described as the "natural skincare movement," there is an assumption that natural ingredients are automatically better for the skin. However, that assumption is not necessarily true as ingredients like coconut oil and lemon juice have the potential to cause break outs and burn skin if applied carelessly.

Everybody and every body is different, so it's very important to use trial and error when it comes to using natural ingredients.

I can definitely attest to the fact that using unprocessed, whole-food ingredients- most of which are already in my kitchen- has cleared up some of my skin-related problems and I am willing to bet that they will for you too!

Keep reading for a detailed list of some of the power players in my skin care routine!

### Makeup Removal

I won't lie. Makeup removing wipes are super convenient for someone on the go. I have a stash next to my bed for those late nights when I can't be bothered to get up to wash my face before bed. However, on most nights I start my beauty routine with this moisturizing Olive+Jojoba Oil mix!

**Ingredients:** olive oil, jojoba oil, wash-cloth with texture

1. Prime the face by splashing it with warm water.
2. Apply a teaspoon-sized amount into your palms, rubbing them together to warm up the oils
3. Gently massage into your face, being careful around the eye area (Note: sometimes, oil will get into your eyes and cause your vision to blur momentarily, but it shouldn't sting at any point)
4. Run the washcloth under warm water, wring it slightly, and leave it flat on your face for 30 seconds.

Not only does this double as a refreshing steaming treatment, but it also opens up your pores and gets your skin ready for the next step of the routine... Cleansing!!

### Cleansing

Being raised in a Nigerian household, I grew up in an environment where people raved about the wonders of black soap, a black-colored soap rumored to work won-

ders for every skin type and completely comprised of organic ingredients like plantain skins, cocoa pods, & shea tree bark.

Years ago, I had actually tried black soap, but for some reason, suffered from dry skin as a result and tossed it aside. Turns out I was using the soap the wrong way!

How to use African Black Soap:

**Ingredients:** African Black Soap, face brush (Note: I turned my bar of soap into a liquid soap by cutting it up into thin slices & soaking it in water overnight.)

1. If using the soap for the 1st time, it is important to do a patch test on another part of the body, like the inside of the elbow before applying to your face as patch tests can detect potential allergic reactions.
2. Apply the soap to your face with your hands and lather, avoiding the eye area.
3. Use a face brush to gently go over the areas you lathered.

The soap is known to make skin feel dry & tight for the first week, as it draws out impurities and balances skin PH levels. However, I'm not alone when I say that after revisiting the soap a few months ago and waiting out the week-long period, there was a **HUGE** change in the way my skin looked and felt. You just have to give it a try sometime!

### Toning

Toning seems to be one of those things that determines whether I look like my head has been dipped in a tub of chicken grease or not. I use apple cider vinegar (popularly known as ACV) to keep oil at bay as it is an old beauty secret that has been used for things like pimples, age spots, and weight loss.

Although most people say that ACV's strong scent dissipates after a few minutes, I usually tone at night because I'm not so sure if it actually evaporates or if people just get used to smelling it.

**Ingredients:** The classic ratio for a DIY toner is 1/2 part ACV 1/2 part (filtered) water.

1. Apply the vinegar-water mix to a cotton pad and pat around your face making sure to avoid your eyes.

### Treating

Absolutely nobody can come between me and my Bentonite Clay. This clay has been ingested internally and applied topically for centuries to heal poison ivy rashes, dermatitis and wounds, help with digestion, improve dental health, detox the skin, and solve global warming!

I use it twice a week with ACV and Honey as a detoxifying face mask and biweekly as a hair mask. When I tell you how defined the mask leaves my curls or how radiant it leaves my skin, you can only begin to understand why I will always have it in my arsenal.

**Ingredients:** Bentonite Clay (I use Aztec Secret's Indian Healing Clay), ACV, Honey



1. (For face) Place ~ $\frac{3}{4}$  cup of the clay into a non-metallic bowl using a non-metallic spoon (because the clay absorbs metals, it loses effectiveness when in contact with it)
2. Add 1 or 2 Tbsp. of honey and ~1/2 cup of ACV.
3. Increase amount of the liquids until you have a paste.
4. Apply the paste to face using your hands and allow it to dry.
5. Once the mask has dried, wash it off and gasp at the beautiful person looking back at you in the mirror.

### Moisturizing

This step of my routine is arguably my favorite because it means that I can finally go to bed and look forward to beautiful skin in the morning.

I've experimented with many moisturizers and, counter-intuitive as it sounds, oils have turned out to be amazing solutions to breakouts or oily skin. Unlike traditional anti-acne products which tend to strip the skin of all oils, oils tend to balance moisture levels by providing nutrients to hydrate skin.

As someone who always struggled with combination skin, I use this oil-butter mix because it delivers a beautiful, even glow that lasts all day long.

**Ingredients:** The classic ratio is Evening Primrose Oil (90%), Calendula Oil (5%), Jojoba oil(5%), Lavender oil (3 drops), Frankincense Oil (3 drops), Mango Butter

1. Apply Oil Mix to damp skin and gently massage it in
2. Let the oils sit on your face for a minute
3. Gently massage in a small dollop of mango butter

Et voilà! The whole routine is done and you're on your way to healthier skin that you and your body will be wowed by.

So what's the summary? Avoid parabens, sulfates, & phthalates, but also realize that natural ingredients can be harmful, depending on how you use them. Inevitably, there are great synthetic ingredients out there so it all just comes down to balance, and attention to key ingredients.



# THE #BAY AREA TRASH AESTH ETIC

By Sarah Aladetan

**O**ne lovely thing about MIT is that we're all too stressed out to care how people dress on a day-to-day basis. However, you will have to graduate eventually, and wearing a Career Fair tech shirt and sweats is just not going to cut it! Odds are, if you're graduating from MIT (and you're CS), you might be heading to the Bay Area. There are definitely people who still wear tech shirts and sweats, but most people you'll see walking down the street to their various tech companies look pretty chill and put-together. Turns out, it's not that hard to look as cool and well dressed as them! It can be pretty algorithmic actually.

## Let's start with the shirt.

The easiest part of your fit! Honestly, if you're really trying to slowly ease into this unfamiliar territory after four (or more) years at the institute, you can still keep rocking your tech shirts, as long as they have interesting designs, and not just plain logos (because that's lame). At this point though, I would probably only wear my company's shirts. You can also try branching out and wearing plain/patterned tees, or collared button ups. I love stripes.

## You probably need to put on layers.

You're almost always going to be wearing layers in the Bay Area. It tends to be around a high of 60 degrees most of the year. Microclimates are very real, you can be really warm on one side of town and chilly on the other. The most common pieces of outerwear you'll see are 1) an army green or black bomber jacket and 2) the classic jean jacket. The great thing about jackets is that they can really spruce up a lazy outfit. You could wear a shirt and slim-fit sweats, throw on a jean jacket and dope shades, and boom! You look like you were actually trying.

## Pants are the easiest part.

You can't go wrong with black, but any dark color probably works. Skinny jeans, joggers, mom jeans, pick your poison! Depending on

your shirt/jacket, you can also switch out pants for a mid/ankle length skirt. Or ditch everything and go with a casual dress.

## When it comes to shoes, the classics work.

Wear your classic Nikes, Converse, Vans, or a pair of flats. Whatever makes you comfortable and happy. You could wear heels if you wanted to, but beware, especially if you live/work in San Francisco. There are these things called hills. If you're ahead of the game, you might cop yourself a pair of Allbirds, as it doesn't get more Bay Area tech scene than wearing sneakers from an environmentally friendly shoe startup.

## Cop a sleek backpack.

Yeah, you're probably going to be still wearing a backpack. This is the time to ditch the one you've been rocking since freshman year! A lot of companies give their employees custom company backpacks that are typically made by quality brands, so if you got one of those, you're in luck. If not, or if you rather not be branded, once you're in the Bay, you can head over to a factory store like Timbuk2's and make a custom pack in the store. Amazing!

## Finish with some accessories.

If you aren't one of the lucky people who get to see for free, transparent frames are very in right now. Beanies can also be great for those chillier days. In general, accessories are a great way to add a little more personality to what is a pretty standard uniform in the tech scene. I personally enjoy adding interesting pins to my jackets and wearing cool earrings!

And you're set! Get ready to code, build, speak at conferences, and pitch your future startups, in style!







FANO RAZAFINDRAKOTO SHOT BY MEGAN FU

# FOOT WORK

BY KASI UGO BEKE

Over CPW, I caught up with MIT's very own sneakerhead, Fano Razafindrakotó, to chat about the exciting world of sneaker culture. Fano is a senior from New York, studying Mechanical engineering and working for Adidas post graduation. He has been an avid sneakerhead from age 10, and even has an Instagram account solely dedicated to shoes (@frdizzy).

## ***So how did your interest develop?***

I first started collecting soccer shoes in the 5th grade because I was really into soccer. Then I moved onto sneakers after learning about the whole subculture behind it. I specifically remember Nike releasing a \$2000 shoe around then, which had me alarmed and intrigued. I have been into shoes ever since then.

## ***Are you strictly only a sneaker guy then?***

I wear Timberlands on occasion \*Chuckles\*.

## ***Out of curiosity, how many pairs do you own?***

I have about 75 pairs of sneakers that I properly started collecting my senior year of high school. It was a lot easier to buy and sell shoes then. However, once I got to MIT and had work it's been more just buying. You could call it a bit of a problem. If I see a decently priced shoe I'm like 'Oh yea I like this, I'll cop!'. But then there's the issue of having a bunch of shoes on my wall that I haven't worn in a year.

## ***I mean, you do have 70 pairs to pick from for just 365 days.***

\*laughs\* yes, you can do the math. I have too many shoes I don't need but it's cool to look at.

## ***Do you wear all of the shoes you get?***

I personally do. I buy used shoes sometimes so I think it would be pointless not to wear them but there are a lot of sneakerheads who collect just for display.

## ***Do you have your eyes on any pair now?***

Always. I have a Grails list with objectives. It has a list of shoes I'm looking at. This

keeps me in check so I don't end up spending more than anticipated.

## ***You're hilarious! What is your all time favorite pair?***

The Black Cement Jordan 3. I have them in a couple of colours but I really like how clean the black is. You can kind of dress them up. I have two of them.

## ***Two? Did your feet grow or something?***

No. One was released in 2011 and I beat them up a little. I remember trying to order them at midnight on Black Friday of 2011 but I was not quick enough as people have bots online. So I was particularly happy when I went to Footlocker the next day and the last pair was in my size. Another pair was recently released. There are subtle differences probably only sneakerheads would notice. For example, the thickness of the print and the hue of black. I want them to look as close to the original 1988 pair as possible.

## ***You have a funky pair on right now. What are these?***

They're the Air Force 1's. I customized them by removing the laces and stitching a different Nike sign on.

## ***Do you customize or buy custom-made shoes?***

I go through phases. Sometimes I get collectors items I would never change and other times I really want to personalize my stuff. I enjoy creating so I'd rather paint my shoes than use NikeiD. However, I use NikeiD to create similar, cheaper designs to shoes I like.

## ***Which styles do you go for? Are they dependent on seasons or geographical regions?***

I gravitate towards lighter colours in the summer and darker during the winter. I'm a fan of Air force 1's because they have the right amount of bulkiness, super clean lines and tend to lend themselves to whatever outfit I wear.

## ***Do you see this being a lifelong hobby?***

I don't know if I will keep collecting forever because it sometimes seems childish.

## ***Really? With Athleisure and street wear becoming more popularized, do you think there is an age limit to being a sneakerhead?***

It depends. I have seen dads rock plain

white Air Force 1's. It's a look. But I don't see myself wearing Yeezys at 40. I don't want to have go give up interest because I think my expiration date is coming but I also don't want to look like my dad wearing my clothes. To be honest, it's quite strange that sneaker collecting is deemed 'cool' by society. If the tables were flipped and I told people I collected pokemon cards, for example, I doubt i would get the same reaction.

## ***Do you think that has to do with the economic aspect?***

Yes they have become a bit of a status symbol. Sneakers to me were never really about the money because I got into them before they became incredibly expensive. Shoes that cost \$1000 due to extremely limited stock were rare back then. Now, most shoes dropped by Kanye or Virgil Abloh resell for \$1000+. If I ever flex sneakers, it's to flex the style or the find. I think it's corny to buy shoes just to show you can afford them.

## ***Do you think the current hype will die down?***

Sneaker culture is like a bubble that will soon pop. People who are only in it for the status will move on to something new like cars or jewelry.

## ***Aren't those standard symbols though?***

Yes but that's my problem too. I hope sneakers don't become the new wealth standard because I won't be able to keep up with it on a knowledge or financial level. I'm not trying to spend 2 racks on one shoe! I also don't want to ever be that person who buys stuff for hype.

## ***For the culture right?***

Yes. On the other hand, I am too lazy to educate people on the difference between a hypebeast who might just be into sneakers for the status as opposed to someone who loves sneakers. I hope people know me well enough to know I am the latter.

## ***Lastly, any Sneaker Adventure stories?***

Living in New York, there was a time when trading Facebook groups were big for sneakers. I remember almost getting swindled at a meet up one time. The shoes I was about to buy looked very different in the pictures. Luckily I had gone with a bunch of my friends so I wasn't intimidated into buying them. It was sad because the guy had come in from out of state to sell them but the conditions were terrible.

*Oh wow! Well It's pretty clear you're an OG sneakerhead! Thank you so much for enlightening us.*

*Folks, if you ever need sneaker recommendations, you know what to do @frdizzy*



# The Runway Faces E A S T

## The Rise of the Asian Fashion Brand

By: Gabriella Zak

Long known as the high-fashion capital of the world, Paris may soon be looking at stark competition from emerging powerhouse designers hailing from East Asia. For decades, the global fashion scene, from ready-to-wear to haute couture, has been overwhelmingly dominated by Western culture and European labels. Of the top one-hundred luxury fashion brands of 2016, only eight were non-Western. Yet, within the past year, the fashion industry has seen Asian brands making inroads in Europe and beginning to increase their presence and influence globally.

At the forefront of the Asian emergence on the global fashion scene are brands like MCM, Uma Wang, SJYP, and Guo Pei. Showing at high-profile fashion weeks like Paris FW or Milan FW and having free-standing shops in interna-

tional cities like New York or Paris is central to their rise. Their acceptance into these exclusive fashion weeks not only gives them a global platform to show their artistry, but also implicitly sanctifies them with the fashion industry's "seal of approval". Celebrity endorsements, like American singer Rihanna's loyalty to the Beijing-based designer/brand Guo Pei, have helped bring Asian brands into Western fashion culture.

Why Asia, and why now?

Asian fashion labels have always existed, but they've been largely overshadowed by Western brands that hold a dominant percentage of the glob-

al market share. Surprisingly, Asian consumers are the world's biggest spenders of high-end fashion, representing about half of total buyers, but they largely buy Western brands. Recent ideological shifts have prompted Asian consumers to become more interested in investing in their own nationalities' labels. As Lee Seo-hyun, president of Samsung C&T's fashion division notes, "Before many Asians thought luxury goods had to come from the West. But they are becoming more sophisticated and discerning and now more people are interested in local designers who have their own point of view and unique style." This refocusing of much of the high fashion consumer's interests has bolstered Asian fashion designers both economically and culturally.

With strong backing at home, these designers can now expand West – a task that can incur previously insurmountable costs. Additionally, the shift in consumer preference has forced the major Western labels to pay attention to this new market as its global share increases. A shake-up is in store for the global fashion scene as Asian companies increasingly look outward and take a more central position on the international stage. In some cases, Asian brands will even surpass their Western peers. Yet, more diversity in the global fashion scene would be a welcomed change for consumers looking to culturally expand their wardrobes. Perhaps one day Hong Kong or Seoul will join, Paris, New York, Milan, and London as the fashion capitals of the world.



model - ming wang  
styling - erica yuen / wendy wei / patrick egbuchulam  
hair - erica yuen  
makeup - erica yuen  
lighting - wendy wei  
shot by - erica yuen / garrett souza

影  
影





# 花

# 兒

model - ming wang

styling - erica yuen

hair color / cut / style - erica yuen

makeup - erica yuen

lighting - alexander laiman

shot by - erica yuen

art - ming wang





# Erica Yuen

By Apekshya Panda

**N**early everytime I see my friend Erica, something is different about her hair – whether it's a subtle trim or a drastic change of color. Over the past few years, she's gone through almost the complete gamut of possibilities when it comes to her hair. The long, impossibly straight, jet-black mane of hers I remember from freshman year has been axed, bleached, dyed a multitude of colors, curled, and treated with a range of mysteriously effective products I catch glimpses of at her apartment.

She tells me about her philosophy – “I have a pretty experimental approach to my hair.” As a kid, Erica’s mom would give her haircuts out on the porch. After a particularly unpleasant salon experience in her teens, Erica decided to take the shears into her own hands and has been cutting her own hair since. “I’m a DIY type of person,” she laughs. I agree. Not only is she adept at chopping up tresses, both hers and others’, she has been bleaching and dying her hair independently for years – after a LOT of research, she assures me. While she warned me of the dangers of amateur bleach jobs (e.g. burns, damage and perhaps scariest of all, missing patches of hair), she has done a remarkable job of maintaining her hair without the aid of professionals. She tells me about the difficulty in finding the highest-grade products for purchase online. “They’re usually sold only to salons,” she explains.

Erica’s love of the DIY lifestyle stems perhaps from her passionate feeling that creative expression and looking good shouldn’t be treated as a luxury. “The best products are not the most expensive,” she insists. I’ve observed this ideology

of hers in action both in her wardrobe and in her colossal makeup/skincare stash. Erica may love her trips to clothing stores on Newbury Street and loading up her online shopping carts. But the surprising source of some of her most interesting sartorial choices? Her mom’s closet. While I’ve heard Erica rave about that latest eyeshadow palette she purchased off of Sephora, she’s also let me in on numerous cost-effective, natural products for skin and hair health. I remember her preaching the benefits of coconut and safflower oil long before they were a part of mainstream beauty talk. She’s also a bit of a walking dupe-detector for products like the beloved (but pricey) Beauty Blender. While her tips are hugely helpful to the wallets of her friends, her sentiments run a bit deeper than that. She feels strongly that beauty and expression should be accessible to every individual. She feels the aura of lavishness that surrounds places like Sephora can be alienating to some and are upheld only through mob mentality.

“I appreciate how students don’t judge each other based on their looks at MIT... people feel free to express themselves through experimental looks,” she explains in reference to the self-dyeing hair phenomenon seen sporadically around MIT. “I’ve gained a lot of confidence and it’s a lot easier to meet new people and make friends,” she says as I ask her how she thinks her unique hair colors change her interactions with people. She smilingly describes the satisfaction she gets by being able to wield control over and express herself creatively through her look.



# VAKANDA FOREVER

By Kasi Ugo-Beke

**B**efore the success of 'Black Panther', the rich culture and heritage of the African continent has been celebrated by designers such as Jean-Paul Gaultier, Yves Saint Laurent and Ralph Lauren. The vibrant colours and unusual patterns are often featured in both international and national Haute Couture. Global retailers such as Zara often incorporate African print in their motif. Importantly, the number of African creatives expressing pride in their identity

through streetwear has surged and there are a multitude of African-owned brands selling affordable clothing.

Although there is still a lack of diversity in the fashion industry, more models with Afro textured hair, tribal marks and darker complexions have blessed multiple runways. In particular, the Angolan model, Maria Borges became the first to walk the Victoria's Secret Fashion show with a short afro in 2015. In addition, designers are using models with

different physical attributes, celebrating the wide range of beauty across the continent.

With Black Panther smashing records in the Box office, there has been a consequent boom in sales for African clothing. The marvel movie sparked a sense of pride in the food, art, spirituality and music across the diaspora. Several stores reported running out of dashikis as customers flooded their gates. This is a big win for African artisans who are rec-



ognising how diverse the fashion industry is becoming.

Yet, with this exciting news comes the very sensitive topic about cultural appropriation. Although I am excited about African fashion becoming more influential, I am also very weary of international markets exploiting my culture yet again. Is it acceptable for western designers to give their models Afro's without using any models of colour given the history behind Afro textured hair? Is it okay to recreate Ankara prints on other fabrics without recognizing the source of inspiration? Is diluting the culture to target a global market really for the culture? This is a sample of questions I have been pondering as the line between cultural appropriation and globalization becomes increasingly thinner.

Nevertheless, I believe that the youth culture across the continent is crit-

ical for creating more opportunity for fashion retailers across the African diaspora. To garner more experienced opinion, I had a conversation with Christabel Chemutai. Christabel is a Kenyan junior at MIT studying electrical engineering and computer science. She designs clothes, and showcased some of her work at MIT's last African Student Association Cultural night. Christabel recently turned down an internship at Goldman Sachs to work at a startup in Kenya and dedicate time to figuring out logistical ways to grow her African clothing and accessories business.

#### **How did you get into designing?**

It's so hard to find clothes that fit perfectly when you walk into a store. They either fit my waist, but not my hips, or vice versa. I end up needing to alter the size, which is expensive especially in America. I also love being able to tell someone 'make me

this' and they get the exact vision. I started designing after high school during my gap year. I began sewing, knitting and stringing beads from town together. By luck, I then met a group of HIV positive women in Kenya who wanted help marketing their arts & crafts. The rest is history.

#### ***I know you make a wide range of outfits but what style do you lean towards the most?***

I make clothes based on which events are coming up. Dressing up is a big deal in Kenya, so when I'm designing I'm thinking about outfits that will stand out or become the 'next wave'. For example, the outfit Kasi is wearing (pictured below) holds so much sentimental value to me. I created and modeled it for a fashion show in high school. The leather represents my Kalenjin ethnic group, the coastal beads are from central Kenya and the colours



are inspired from Northern Kenya. I wanted to make a unique piece that did not include Ankara.

I also really like contemporary African fashion. It's a fuse of different elements together. For example, I enjoy making shirts with Ankara or heavily beaded collars; or wraps in chiffon, satin or silk. You can even wear suits with kente pockets or mix an agbada top with a pair of slim fit jeans. It can get a bit tiring wearing a full Ankara outfit everyday so contemporary clothing is easier to wear as it is less extravagant.

**Definitely! What are the limitations of wearing traditional clothing in the west?**

Comfort is a huge thing. The climate is very different here so it's harder to maneuver in trad. Also if I go out in a gele (African head wrap) on a normal day, people here will stare. A lot of traditional wear are more suitable for ceremonies rather than everyday clothing.

That's interesting because speaking from a Nigerian perspective, there are definitely people in villages for example who are adorned head to toe in traditional attire daily.

There are different contexts to it. However most countries in Africa wear Western

clothes nowadays. So I'm happy that the rise of African fashion is bringing traditional wear back.

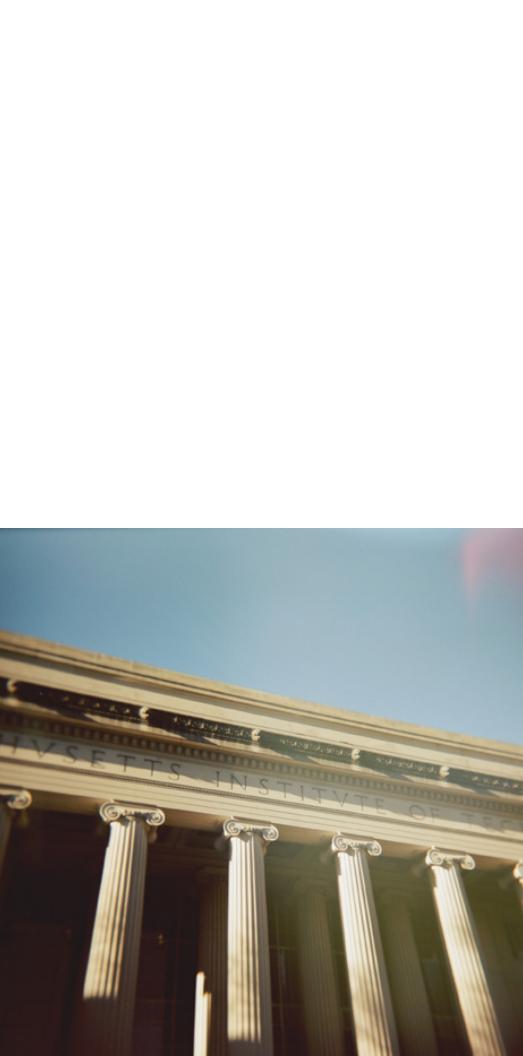
How do you feel about other cultures adopting African fashion?

I love that! But it's so politically charged. Some people might get offended seeing a foreigner in their tribal wear. However I think it's the only way African fashion is going to penetrate markets overseas as the diaspora are minorities abroad. I want non-Africans to feel comfortable in our clothes. In addition to our fashion, food and entertainment industries being popularized though, I do wish our languages were more accepted.

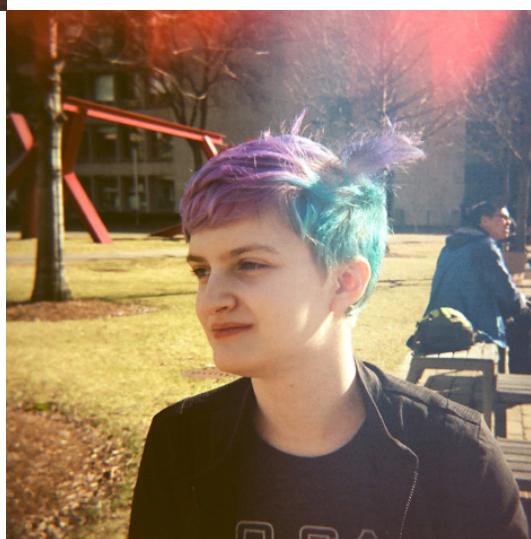
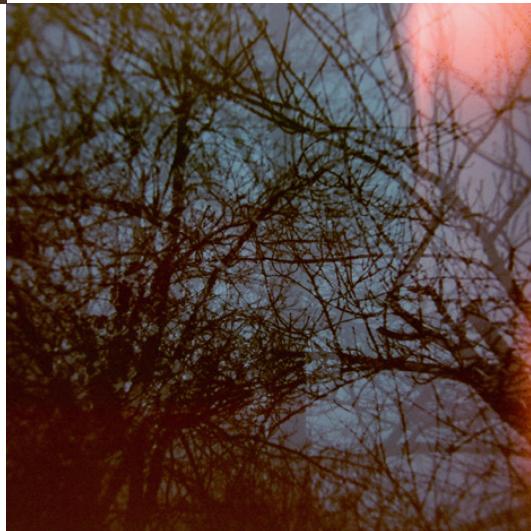
Just like vibranium, African fashion is definitely an asset. Our clothes tell stories that link us to our ancestry, far deeper than superficiality. They are cultural, political and economic statements about our unique identities. I am excited to see the African clothing industry continue to evolve Wakanda, forever.



KASI UGO-BEKE WEARING CHRISTABEL CHEMUTAI SHOT BY JOSH WOODWARD



ESTER SHMULYIAN  
TOOK THESE PHOTOS  
ON A HOLGA 120N





# RAYONISM

*noun* | ray·on·ism

A style of abstract art initiated in Russia in 1911 in which natural appearances are depicted as semi-abstractions of dynamic rays of contrasting color, representing lines of reflected light radiating from various objects. Rayonism was a crucial step for the development of abstractism in XXth century.

# LIFE ON MARS

BY SIRANUSH BABAKHANOVA

In light of the recent expansion of the nomadic ambitions of industry/governments towards space exploration, the industrialization of space requires a revolutionary approach for formation of radiation-safe habitats for humans. One of the possibilities to protect humans in long-term Mars missions from the exposure to ginormous doses of subatomic particles, shooting and tearing through our DNA and damaging the encrypted information that is vital for our survival, development and reproduction is living underground. In recognition of the aforementioned, and being endlessly inspired by the dreams about future in Cosmos, I tried to rethink the life and perception of a human on Mars who lacks sunlight.

We perceive around 80% of our impressions by means of sight. A small fraction of the possible electromagnetic radiation – a small window from ultraviolet to infrared wavelengths literally forms our ‘worldview’. It is extremely important for psychosomatic development, memory formation and world perception. And, probably, this is what makes me believe that in future, the underground Martians will be widely utilizing light sources in design. The wearables and bodypainting is of an extreme interest in this case because light is a new medium of stating someone’s individuality, a new field for one’s exploration in fashion.

Inspired by the knowledge of rayonism, that I had a pleasure experimenting with light sources (static and pulsating), materials - luminescent and scattering, those with reflective texture and those that decrease the intensity of the incident light. In same way as stars state themselves in the spacetime through the electromagnetic radiation they produce, I and my team worked to make humans to shine like stars and translate their internal shine to elements of their garments/light tattoos. Larionov (the pioneer of rayonism) wrote:

“Perception, not of the object itself, but of the sum of rays from it, is, by its very nature, much closer to the symbolic surface of the picture than is the object itself. <...> Rayonism erases the barriers that exist between the picture’s surface and nature.” In my humble attempt to combine my understanding of light and human nature, the aesthetics of ‘The Basic Color Theory’ of Kandinsky, I could create my version of the futuristic Marsian underground reality which I give to my reader’s judgement in this issue.



SIRANUSH  
BABAKHANOVA SHOT  
BY GARRETT SOUZA, MAKEUP BY  
ESTER SHMULYIAN

GARRETT SOUZA, JOSH WILSON, AVA IRANMANESH,  
SIRANUSH BABAKHANOVA SHOT BY ESTER SHMULYIAN, MAKEUP  
BY ESTER SHMULYIAN, SIRANUSH BABAKHANOVA, EMMA KING,  
ERICA YUEN



JOSH WILSON, CHRISTIEN WILLIAMS SHOT BY  
GARRETT SOUZA, MAKEUP BY ESTER SHMULYIAN,  
SIRANUSH BABAKHANOV, ERICA YUEN





# SIRANUSH BABAKHANOVA

BY SAMIRA OKUDO

Siranush Babakhanova is a sophomore studying Physics (Course 8) who is currently UROPing in the Media Lab's Synthetic Neuromodulation group on a project that develops cyber-tissue creation methods.

She enjoys working on space-related projects, dancing at Harvard, leading the MIT Armenian Students Association and the BIOSIS educational project. In her own words, Siranush envisions herself “devoting the majority of [her] professional life to researching human augmentation, brain augmentation and environment design to respond to the present-day demands of extreme environment exploration (ie. Deep Sea and Space) as well as communication development (brain-brain or brain-computer) to try to solve the most important socio-economic questions, balance political tension and, hopefully, push the boundaries of humankind”.

**When did you first get into fashion, Siranush? What were some of your first experiences with it?**  
I can probably count a gazillion sketches I've made of what garments would look like on other planets in my attempts to design fashion. However, I would definitely point out the time when I had an honor of researching the two-three thousand year-old manuscripts and ancient garments for my designs of traditional garments as a member of the Teryan Cultural Centre in Armenia. As in each discipline, in fashion design knowing the basis and roots helps when producing a novel solution.

**What do you do as a member of Infinite?**  
Design pieces, write articles, model, help with the layout. I really realized my wildest fashion dreams with this club.

**How was the process of working with Infinite to get your piece into the magazine?**  
I thought that no prior design could have been made before I saw all the physical bodies of the models together and experimented with the reflective properties of the neon lights, and saw how the LEDs performed with different skin tones and garments. Therefore, our shoot was one big improvisation where we tried different things as a team and still tried to have time for PSETs. Everyone was so interested in working with the new tools and media so we didn't feel the time fly by. That night of shooting was definitely

one of the highlights (literally) of the semester for me and it gave all of us a lot of experience; namely a lot of electrical engineering and painting skills as well as a bit of knowledge on symbolism. The well-rounded community of MIT was the best, in my opinion, to tackle such a demanding project in the short time that we were given.... And this is only the start. All of us took something from this exploration for the future.

**Were you nervous designing the piece?**

Nowadays, some designers like to engineer garments using inspiration from nature and my design was no different. I posed for myself a goal to personify the Universe, asking myself questions like how mankind could use light, color, and texture to express itself? Of course I was nervous facing this problem. But I had a great team to support me. :)

**Did you look to anyone for inspiration?**

Iris van Herpen. Check her out. She is amazing.

**Are there any new fashion trends that interest or excite you?**

The utilization of new media, 3D printing, inspirations from nature, plastic and monochrome, light, asymmetry, and ethnic components to name a few . I like the most seeing these trends to be used to design the movies and costumes in movies nowadays: Blade Runner 2049 and Lucy (Iris van Herpen designed garments there).

**How would you describe the process of creating the piece?**

The muse never comes unless you sit and do the work which may involve dozens of iterations until you find the perfect combination of minimalism, elegance, and creativity. For me it was a rather fun process which led to the creation of something that I then gave to the judgement of my collaborators. Find mistakes. Fix. Repeat.

**Advice for people that want to get into fashion or are interested in making trashion pieces?**

Don't be scared to experiment, but be mindful of preserving the meaning through the iterations of the piece. It is often easy to go with a flow and change your design, however, you do not want to lose yourself and what is important for you under layers of inspirations from other artists and while following other people's advice. Authenticity- fashion, unbiased with others' opinions- is what is most valuable today.

**Any hopes for the future of fashion or Infinite on campus?**

MIT is a unique place to explore cool things on the edge of arts, science, and technology. I would love our club to thrive and produce projects in collaboration with the best in the fashion industry as they may want to try something new and very special.

I envision us having a bigger stage to communicate with more people from the fashion industry and, on the other hand, I also envision us becoming the birthplace of local productions like annual MIT fashion lines, and TECH branded makeup and jewelry for bigger outreach to the MIT community and more.

**Anything else you'd like to share with me and our readers?**

While making “Life on Mars” my perception of the conventional understanding of light and darkness paralleling a sense of good and bad was changed.

Looking at pictures of my models, I realized that some may have perceived the sparkly angel-like garments as representing angel-like people, but also saw that if those same light-producing elements were thought of as being used to attract attention, then the garments that are the shiniest and brightest may just have been a representation of someone looking to attract more attention. On the other hand, garments that exhibited the absence of light such as dark red and blues may have been seen as being used to express humility and modesty instead of being those of evil or dark origins in the conventional sense.

A similar allegory can be made in our day-to-day interactions in real life. We should not make assumptions about people because of prejudice, because even those who seem toxic or annoying deserve a chance or some help.

I am looking forward to exploring the Universe around and within us by designing a garment that intersects the two. And that's very exciting for me!

**Thank you so much for “enlightening” us about your piece and the forces behind it, Siranush! I can definitely say that I (and our readers) have learned a thing or two about you and the great universe around us.**

JOSH WILSON, AVA IRANMANESH, CHRISTIEN WILLIAMS SHOT BY GARRETT SOUZA, MAKEUP BY ERICA YUEN, AVA IRANMANESH, EMMA KING, ESTER SHMULYIAN, SIRANUSH BABAKHANOVA





## Jackie Montante

By Sarah Aladetan

**Who are you?**

I'm Jackie, and I'm a sophomore majoring in Aerospace Engineering (course 16). I live in East Campus, and I'm involved in Dance Troupe, WMBR (Chemistry 101), and I like to write for various outlets (like Voodoo and this). I'm also an admissions blogger, but I'm taking a break from that right now.

*[Interview paused here for free pancake break]*

**How did you get into psychedelic style/music/culture?**

Sometime in high school, I guess either freshman or sophomore year, I just started listening to that kind of music. I'm the kind of person that would spend hours looking up music online. I came across a couple songs from this genre and was like "whoa, this sounds super weird, I've never heard anything like this" and I wanted to hear more. I never found other music that made me feel that way, and I guess I never stopped listening the past five years. I really like that it's not just the music but there's this visual component to the songs. A lot of songs will have really cool, trippy, animated videos. If you go to concerts, there are really trippy visuals behind the musicians.

**Who are your favorite musicians?**

I would say bands like King Gizzard & the Lizard Wizard, Pond, Steady Sun, The Mild High Club, and so many more.

**Why do you think psychedelic musicians become style icons?**  
Well, I feel like this applies to other musicians too, but I feel like it has a lot to do with the mystique surrounding them. For example, Jimi Hendrix. A lot of people know him and think he's a guitar god, he was just a music icon. However, he had this mystique surrounding him that kind of makes people want to emulate his style. It has more to do with the fact that someone is cool is some other way, and people think that by co-opting their style, they will also have that 'cool quality'.

**What got you into fashion and designing?**

Fashion has always been one of my main interests, at least since middle school, maybe before. I used to read a lot of fashion magazines when I was in middle school and high school, and had more time. I would go to the library, and my sister and I would get these ridiculous stacks, and read the entire thing. Even the advertisements because they were so cool. I also used to read a lot of fashion blogs. So a lot of it just has to do with reading a lot of online stuff.

**How do you curate your personal style?**

I get the vast majority of my clothes from Goodwill or other thrift stores. What's even more fun is trawling through a Goodwill Clearance center. You have to sift through even more stuff, because it's stuff from Goodwill that people didn't want.

**How do you bring your fashion/style into your daily life at MIT?**

I definitely try, and I care a lot about having an outfit every day I



go to class. I don't necessarily care about dressing up in the traditional sense, but I want to have an outfit that's "my style". I honestly feel weird or uncomfortable if I'm wearing sweatpants and some random t-shirt because I feel like that's not a representation of me.

***Who inspires you, interests-wise and/or academically?***

I feel like between course 16 and my non-academic interests, often there's not really any intersection. My extracurriculars are pretty separate from my academics.

***What do you think this does for you? Do you think that balance is pretty healthy?***

Yes! It's definitely a huge relief to do things like this thing I did for Infinite. People who inspire me academically are often people who have achieved a cool career that I want but have the same stuff on the side that I think is cool. I learned about this one astronaut, Mae Jemison, and I thought she was so aspirational because she was a dancer but then she became an astronaut. She talked a lot about how dancing was important to what she was doing in space, and that was so cool to me. One of my professors told me that he used to be in a punk band and knows how to play electric guitar. I have this dream of working at SpaceX or whatever, but at the same time I just want to be in a band.

***Advice for people wanting to get into psychedelic fashion?***

First of all, I mean it sounds cliché, but don't care about what everyone else thinks of you. Don't be afraid to be seen. If that's what you like, that's a visual manifestation of yourself. If it freaks people out, good. At least you're trying something different.

In most music scenes, there's this notion of being a poser because you're wearing a cool shirt. Or if someone's interested in psychedelic style but it's different than what they normally wear and people think they're trying to "be something they're not", how would you combat that?

I feel like my style comes from a genuine place, and it's me genuinely trying to express what I like. So if I see a shirt from a band I don't know, I'm not going to be like "ooh, I want that", because I'm not going to want to advertise that I listen to this band, because I don't. I feel like if you just do what feels right and not act superficially, then it will come across as real.

***What do you hope a reader will gain from reading your piece?***

I guess hopefully they're wanting to hop over to Goodwill! If someone looks at it and is like "wow, that's really cool, but like, I could never pull that off or wear that to class", I hope they're like "wait, yes I could!". I feel that a lot of the time people can look at someone and want to have their style, but the thing is, they can. Style is something that is super easy to create, and no one is stopping you from dressing that way.

***Any last words?***

Don't be afraid to wear stuff that is conventionally unattractive. If you like it, then wear it.

# PIUNKIS



ERIKA ANDERSON WEARING ERIKA ANDERSON  
STYLING - ERICA YUEN / ALEXANDER LAIMAN  
PHOTOGRAPHY - ERICA YUEN / ALEXANDER LAIMAN  
HAIR / MAKEUP - ERIKA ANDERSON



# NOT DEAD





BRIAN HUANG WEARING BRIAN HUANG SHOT BY MEGAN FU, MAKEUP BY SEFA YAKPO, STYLING BY PATRICK EGBUCHULAM



LUCY MILDE WEARING BRIAN HUANG SHOT BY MEGAN FU, MAKEUP BY SEFA YAKPO, STYLING BY PATRICK EGBUCHULAM







JOSHUA SCHERRER, ANTHONY ROSARIO, YUN GU SHOT BY MAHI SHAFIULLAH

## Joshua Scherrer

By Gabriella Zak

MIT Course 1 senior, Joshua Scherrer isn't your typical STEM-focused student. Heavily involved in the arts, from DanceTroupe, MIT MoveMenTality, Musical Theatre Guild, Shakespeare Ensemble, to Next Act, Joshua has an in-depth exposure to the various arts groups at MIT. Feeling most comfortable with clothing design, particularly clothing design for musical performances, Joshua has continued to pursue this art form throughout his four years at the Institute. His shoot for *Infinite* displays his keen eye for fashion and its construction.

### **Tell us more about your project, and what you intend to convey through it?**

Something that drew me to dance fashion that I wanted to embody in this shoot was the balance between pragmatism and creativity. Clothing first and foremost, must be useful in this context: leg warmers are actually meant to keep your calves warm, the choice of tights, sweatpants, a skirt or shorts will make a big difference if you're doing choreography that involves going to the ground or getting on your knees. But within the limits imposed by these practical concerns, people find a number of avenues to express their personal style and creativity. For instance, someone might not need to wear a jacket or flannel because it's cold, but they might like the way it moves, so they keep it. Bold patterns and vivid colors also play a role in building character with clothes that could otherwise be monotonous. This all leads to a style that uses typical clothes, but doesn't hesitate to be more performative than we usually think is okay. It's that theatricality, in the sense of both something that is outlandish, and something which is meant to be used in a performance, which I wanted to emulate in this shoot.

To further this idea, I wanted to shoot in a performance space, something that was either a stage or a rehearsal room. This space in particular was very useful because it allowed us to play with a lot of the elements of performance, from lighting to self-examination in mirrors, to playing with fun props like the chairs Yun used.

### **Why did you choose your specific project? Is there a personal story behind it?**

This project was largely inspired by the fact that Yun and I are both heavily involved in dance at MIT. To at least some extent, all dancers care about fashion in the sense that they want to look good on stage. What particularly interested me though, was how styles move and develop throughout the dance community. This led me to want to try organizing a shoot with dancers where we got to play with some of these ideas of things we might have seen and thought were interesting, but never felt it was appropriate to try.

### **Could you talk about some of the challenges you faced during the project? What were some of the particularly difficult aspects of it?**

The hardest part by far was just organizational issues. Working in MTA space meant we were trying to squeeze a photoshoot in between classes, so we had to coordinate not only 4 MIT student's famously sparse availability, but that of the facility. This coupled with the distance to the facility, meant that we didn't have as much time to do this shoot as would have been nice. In particular, more time to figure out lighting and more time to come up with interesting scenarios would have certainly resulted in a more well-rounded shoot. But you gotta work with your limitations.

Another difficulty was definitely just a general lack of experience. All the people in this shoot have some type of related experience to what we were doing, but none of us had done a dance photoshoot like this before. Yun, Anthony and I never modeled before, but being dancers teaches you how to play to an audience, even if that audience is a camera. Behind that camera, Mahi had done a lot of portraiture, but never really done action shots, let alone a shoot with dancers so it was really a new experience for all of us.

### **What was the most rewarding part of the experience?**

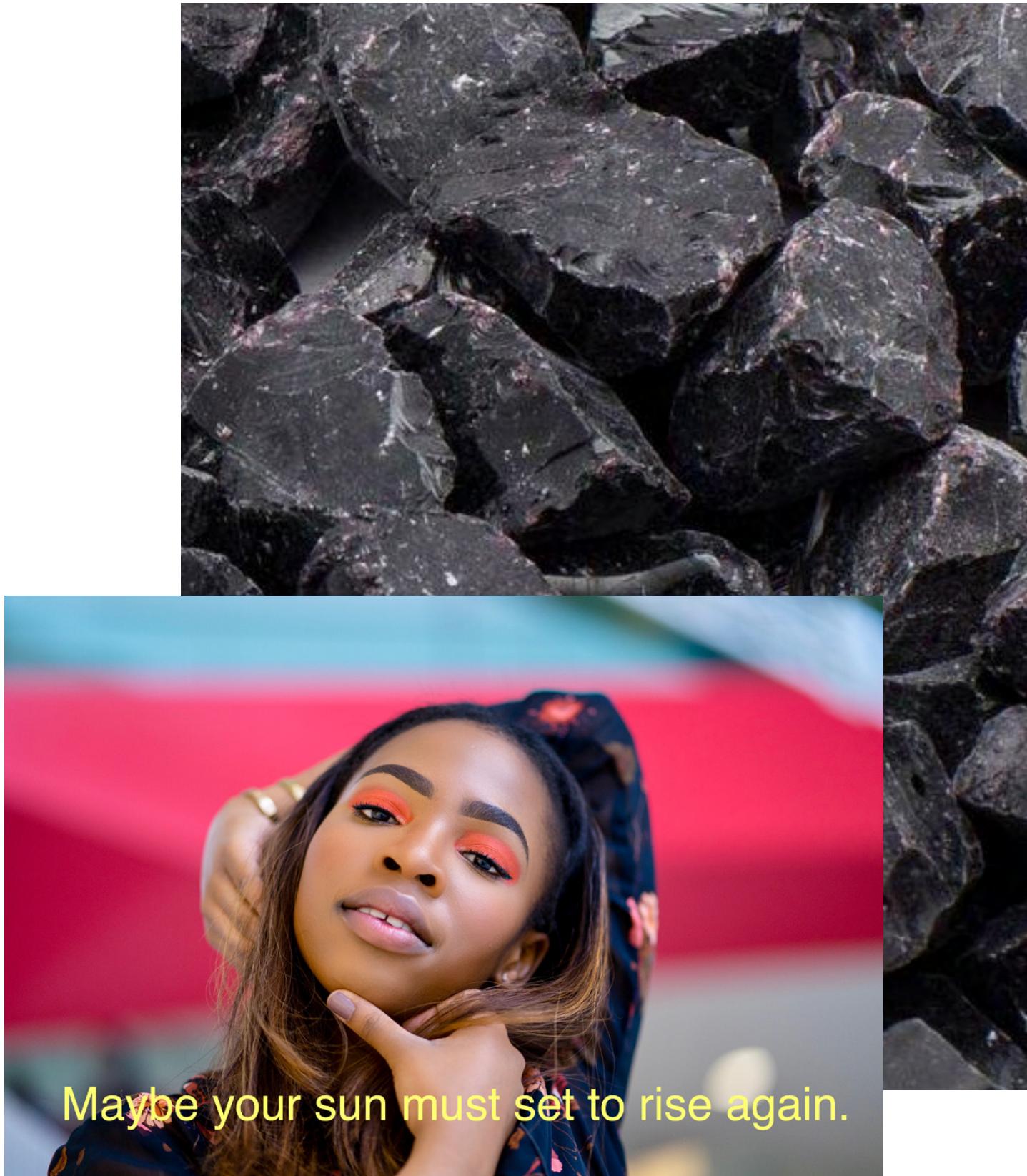
Just being able to look at the photos Mahi took right after he got them though, with no editing or anything, made the whole process worth it. All the inexperience, all the scheduling difficulties and design uncertainties really just became part of the process that got us those pictures.



You wish things were still the same.



SEFA YAKPO SHOT BY GARRETT SOUZA AND RYAN GULLAND, MAKEUP BY SEFA YAKPO



Maybe your sun must set to rise again.



May: the lilacs are in bloom. Forget yourself.





You look like the first breath of Spring.



AVA IRAMANESH SHOT BY GARRETT SOUZA,  
STYLING BY SIRANUSH BABAKHANOVA MAKEUP  
& HAIR BY ERICA YUEN, EMMA KING



CHRISTIEN WILLIAMS SHOT BY GARRETT SOUZA, MAKE-  
UP BY ERICA YUEN , ESTER SHMULYIAN,  
SIRANUSH BABAKHANOVA, EMMA KING





hello professor

model: emma rosz kelley

main styling: emma rosz kelley

shoot styling: ava iranmanesh / ester shmulyian / wendy wei / erica yuen

photographers: alexander laiman / erica yuen

# *fashion* *at the* *Institute*



seventy-seven mass ave  
model: emma rosz kelley  
suit, shoes and bag by: emma rosz kelley  
styling: patrick ikedi egbuchulam / emma rosz kelley / wendy wei  
photographer: wendy wei



walking to class  
models: emma rosz kelley / wendy wei  
main styling: emma rosz kelley / wendy wei  
shoot styling: ava iranmanesh / ester shmulyian / erica yuen  
photographers: alexander laiman / wendy wei



LOW ZONE  
NO  
STOPPING  
ANYTIME

TRASH ONLY





# 1.1 Supervised vs Unsupervised I

Supervised  
Data:  $(x, y)$   
Goal: Learning  
Examples:



Classification, semantic segmentation, image



(a) Classification: Cat

(b) Object Detection  
(DOG, BOG, CAT)

# Learning

## Unsupervised Learning



next slide please  
model: patrick ikedi egbучulam  
t-shirt and crewneck by: mass tech  
styling: patrick ikedi egbучulam / wendy wei  
photographer: wendy wei  
background: 6.883 spring 2018 lecture 7

GRASS, CAT,  
TREE, SKY



A cat sitting on a suitcase

on:

(c) Semantic Segmentation: [GRASS, CAT,

(d) Image captioning: cat sitting on a

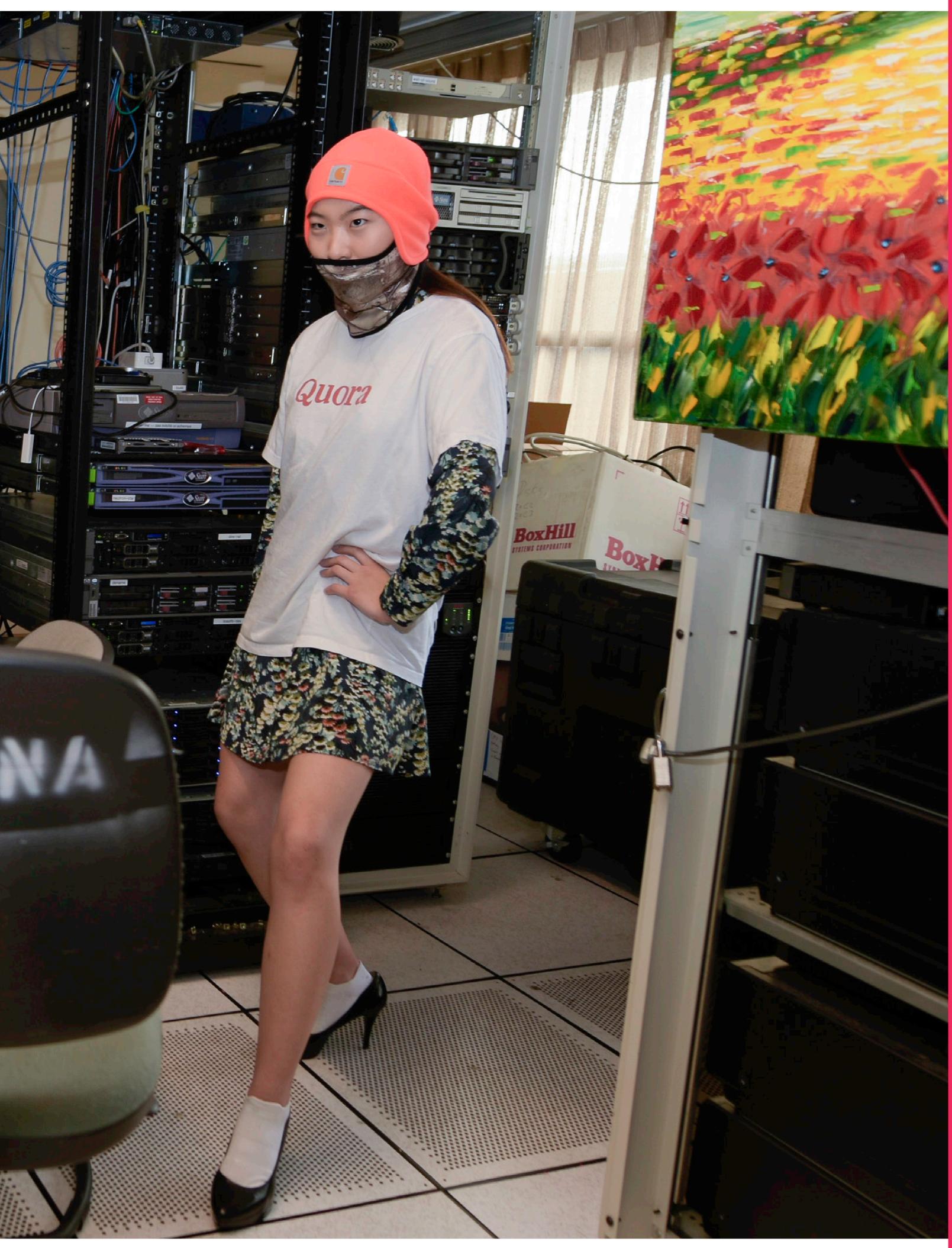
MAC SYSTEMS  
Dayton

DTO FV SET SXP CDA  
LIST FV ADM FV BRO FV LOGOUT  
INISTRATOR  
T ALL  
V2  
--PN QV O NAME

12 O SENTRY  
13 O BEDFELLOW  
14 O MAGEEK-SERVER  
15 O IAY-LEND  
16 SLICED-BREAD

ATH

checking the servers  
model: wendy wei  
styling: wendy wei  
photographer: alexander laiman  
thanks to SIPB



# Z



working up a sweat

model: estershmulyian

top and bottom by: estershmulyian

hair: erica yuen

makeup: erica yuen

styling: estershmulyian / wendy wei / erica yuen

photographer: alexander laiman

milk milk milk  
milk milk milk



milk milk milk

gainZ

model: patrick ikedi egbuchulam

styling: patrick ikedi egbuchulam / wendy wei

photographer: wendy wei

milk milk milk  
verdes



please swipe to print  
model: ester shmulyian  
top and bottom by: ester shmulyian  
hair: erica yuen  
makeup: erica yuen  
styling: ester shmulyian  
photographers: alexander laiman / erica yuen



# Printing





salad days

model: ava iranmanesh

dress by: brian huang / ava iranmanesh

hair: erica yuen

makeup: erica yuen

photographer: chantal acacio







why walk?

models: ayomide fatunde / garrett souza

styling: ayomide fatunde / garrett souza

photographer: wendy wei

*omae wa mou shindeiru*  
(translator note: cya nerds)

