

Bldg. 44 to be replaced by headquarters of College of Computing

New building may help 'activate' Vassar Street, associate provost Van Vliet says

By Jessica Shi
NEWS EDITOR

The current site of Building 44 (known as the Cyclotron) has been identified as the preferred location for the new College of Computing headquarters, according to an article by MIT News published Dec. 19. "Proximity relative to multiple campus communities was a key factor" in selecting Building 44, Associate Provost Krystyn Van Vliet — who is responsible for Institute space planning, assignment, and renovation — wrote in an email to *The Tech* Wednesday.

"Other key factors were availability of an appropriate volume of space, and the impact to the current MIT campus teaching and research activities," Van Vliet continued.

Building 44 is located on Vassar Street on the block between Main Street and Massachusetts Avenue. It is about a six minute walk from most buildings on main campus. The MIT News article described Building 44 as having a "centralized location," citing its proximity to "a cluster of computing- and AI-focused departments, centers, and labs."

"You can think of [the] intersection of Vassar and Main as the 'entrance to computing,'" Van Vliet told MIT News.

The final design of the headquarters is "still months away," the article said, but in addition to the main purpose

of providing space for faculty groups, possible features include "convening spaces" for interdisciplinary seminars and an "open office" concept to promote collaboration.

"It is likely that some classes will be held in the building, but those details will be developed later in 2019," Van Vliet wrote in her email.

The anticipated completion date of the headquarters is late 2022. All current occupants will be moved to new locations by late summer of this year, with demolition scheduled to begin in the fall.

Building 44 contains the Edgerton Student Shop and houses approximately six members of the Laboratory for Nuclear Science, Van Vliet wrote. Two physics classes are also taught there.

Perhaps the most distinctive exterior feature of Building 44 is the "J" sign, which refers to the J particle discovered by Samuel C.C. Ting and his group in 1974.

Ting, a physics professor at MIT, won the Nobel Prize in Physics for this discovery in 1976. His office is located in Building 44.

(The full name of the particle is the J/ψ meson, with the ψ referring to the nearly concurrent discovery by Burton Richter '52 and his group at Stanford. Richter shared the Nobel Prize.)

In the FAQs regarding the College of Computing published in October, the



KEVIN LY—THE TECH

Building 44, or the Cyclotron, is expected to be demolished this fall to make way for the College of Computing's new headquarters. MIT has emphasized the ideal location of this site, which is close to other computing-related buildings.

new building was projected to be large enough to house 65 faculty members and their research groups, resulting in an estimated size of 150,000 to 160,000 square feet. The article, by contrast, said the new building will be large enough to house 50 faculty groups.

The location of Building 44 was repeatedly emphasized in the MIT News article.

The buildings housing the Department of EECS, the Computer Science and Artificial Intelligence Laboratory, and the Research Laboratory of Electronics (38, 32, and 36, respectively) are directly across the street from Building 44, the article said.

Down the road are the Koch Institute for Integrative Cancer Research and the Broad Institute, and behind the building is an area known as "Technology Square," which contains many biological engineering, nanotechnology, and biophysics labs.

Also emphasized was Building 44's neighbor: Building 46 is home to the Department of Brain and Cognitive Sciences, the Picower Institute for Learning and Memory, and the McGovern Institute for Brain Research. The new building may connect to Building 46, thus emphasizing the connections between human and machine intelligence.

"Right now, when you walk down Vassar Street, people don't know what's happening inside most of these buildings," Van Vliet told MIT News.

The building could help "activate" Vassar, by drawing pedestrian traffic and allowing passersby to get a glimpse of the research being done inside via window displays, Van Vliet said.

As next steps, "MIT will request formal approval of the site and project timeline from the MIT Building Committee (chaired by the Provost and EVPT) and the MIT Executive Committee (of the Corporation), as well as from the City of Cambridge for construction permitting, in 2019," Van Vliet wrote to *The Tech*.



SHARON CHAO—THE TECH

The fifth floor Athena lounge in the Student Center is temporarily closed because of ongoing construction. The third floor Coffeehouse Lounge is available as a study space instead.

MIT admits 7.4 percent of early action applicants to Class of 2023

MIT offered 707 students early admission to the Class of 2023 on Dec. 15, according to data released on the admissions website.

There were 9,600 students who applied. 6,812 students (71.0 percent) were deferred and will be considered again "without prejudice" as part of the regular action process. An additional 2,483 students (25.9 percent) were rejected. The remaining students withdrew or failed to sufficiently complete their application.

This year's acceptance rate of 7.4 percent is slightly up from last year's record low 6.9 percent, the first such increase since 2014.

The applicant pool was also larger than last year's 9,557 students, setting a record high for at least the fourth year in a row. But, the increase is far more modest than in previous recent years, which saw hundreds more applicants with each cycle.

MIT's early admissions rate tends to be much lower than that of peer

institutions, who mostly use restricted early action (students can only apply to one private institution) or early decision (students are bound to attend if admitted) instead of MIT's more flexible early action policy.

Harvard, Yale, and Princeton, for example, all had similar acceptance rates of 13.4, 13.2 and 13.9 percent this year, respectively.

— Jessica Shi

IN SHORT

The **deadline for IAP pre-registration** is this Friday, Jan. 11. The Add/Drop application will become available Jan. 14 at 9 a.m.

The **final deadline for spring pre-registration** is Jan. 17 at 5 p.m.

Students must select preferences for spring CI-H/CI-HW subjects by this time.

Credit and volunteer UROP applications are due Jan. 17. To receive credit, students must also register their credit with the Registrar's Office via the Add form no later than the last

day of IAP classes (Feb. 1).

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SA+P to relocate to the Met Warehouse

Arch. firm that designed the High Line
was chosen after a yearlong process

By Sharon Chao
NEWS EDITOR

The Metropolitan Warehouse at the corner of Massachusetts Avenue and Vassar Street will be renovated to house the School of Architecture and Planning (SA+P) and a makerspace. The architecture firm Diller Scofidio + Renfro (DS+R) will lead the redesign of the warehouse, according to an article by SA+P published on MIT News's website.

SA+P includes the Department of Architecture, the Department of Urban Studies and Planning, the Media Lab, the Center for Real Estate, the Program in Art, Culture, and Technology, and the MIT Norman B. Leventhal Center for Advanced Urbanism. (The Media Lab will not relocate.)

The school currently does not have a consolidated space of its own. Its operation "is actually sprinkled all over the campus and fragmented in a way that has negatively reflected on its culture and activities," SA+P Dean Hashim Sarkis wrote in a cover letter given to the four finalist architecture firms in September 2018.

"We do not own the ground floor anywhere on campus except at the Media Lab. This makes us invisible to anyone navigating through MIT, and almost impossible to find," Sarkis continued.

The Metropolitan Warehouse, which MIT owns, was built in 1895, according to MIT's Capital Projects website. It is one of the oldest buildings in the neighborhood. The renovations will preserve the warehouse's exterior and create 200,000 square feet of interior space, which will include classrooms, studios, workshops, galleries, and an auditorium. The building may also feature a new center of the arts, according to the website.

"Our relocation to the Met will make arts and culture more visible on campus and to the outside world, and closer to the students," Sarkis wrote. "Paradoxically, the move away from the Main

Group and across the street to the Met will provide us with the opportunity to connect better with the rest of campus, especially in terms of hosting collaborative programs and activities in the domains of urbanism, design, and art."

The architect firm selection process began last year when members of the MIT community submitted 96 nominations for architects, according to an email sent by Professor Martin Culpepper, maker czar and director of Project Manus (an effort to upgrade campus makerspaces and foster maker communities), to the MIT Making community.

In June 2018, 16 nominees were selected by an advisory group that was appointed by senior leadership and the SA+P School Council. The advisory group was chaired by Jon Alvarez, director of the Office of Campus Planning, and Krystyn Van Vliet, associate provost and co-chair of the Committee for Renovation and Space Planning.

The selection criteria included proven experience in adaptive reuse with historic buildings, expertise in sustainable design, and meaningful community engagement.

The advisory group then selected four architecture firms in September 2018: Barkow Leibinger, Diller Scofidio + Renfro, Flores + Prats Arquitectes, and Snohetta. The four firms visited campus Oct. 30 and Oct. 31 and gave three presentations: to members of the MIT community; to SA+P students, faculty, and staff; and to President L. Rafael Reif and his advisors, which included representatives from SA+P and the School of Engineering.

With input from students and the advisory group, Reif made the final selection of the architect firm.

DS+R — which designed the High Line in New York City and the Institute of Contemporary Art in Boston — will collaborate with SA+P, Project Manus, MIT Campus Construction, and advisors from other departments in a discovery and visioning process before beginning conceptual design work, the article by SA+P stated.

SEE NO EVIL

Bird Box is Netflix's latest attempt at a horror film. **ARTS, p. 7**

THOUGHTS ON SAUDI ARABIA

Professor Frank Solomon's response to Associate Provost Lester. **OPINION, p. 3**

THE STORY OF DICK CHENEY

Christian Bale provides an astounding performance as the former VP. **ARTS, p. 8**



ON THE BASIS OF SEX

Felicity Jones provides a faithful portrayal of young RBG in this biopic drama. **ARTS, p. 7**

CELEBRATING DIVERSITY

Two freshmen spearheaded the "Reclaimed" photography project last month. **ARTS, p. 6**

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Solution to Shih Tzu

from page 4

6	8	1	3	7	9	4	2	5
9	2	7	5	4	1	3	6	8
4	5	3	6	8	2	1	7	9
5	1	6	8	3	7	9	4	2
3	4	2	1	9	5	6	8	7
7	9	8	2	6	4	5	3	1
1	6	9	7	2	3	8	5	4
2	3	4	9	5	8	7	1	6
8	7	5	4	1	6	2	9	3

Solution to Cocker

from page 4

5	3	2	1	6	4
6	4	3	2	1	5
4	2	1	6	5	3
3	1	6	5	4	2
2	6	5	4	3	1
1	5	4	3	2	6

Solution to Fowl Talk

from page 4

FEED	LAM	SONS
ACMES	SABE	IDOL
CHICKEN	OUT	TOTE
TOT	IRIS	HATRED
	GENT	YOGI
ACTOR	STUDENTS	
CHOOSE	ELI	GRIT
COTS	NINES	DANE
TREE	TWO	TRUDGE
EMPERORS	OCEAN	
	IRAN	WALK
BATMAN	FELL	ODD
ASAP	COLD	TURKEY
SILL	ERIE	PUREE
SALE	SET	NAPS

Solution to Basset

from page 5


7	6	4	2	8	1	5	9	3
8	7	5	3	9	2	6	1	4
9	8	6	4	1	3	7	2	5
4	3	1	8	5	7	2	6	9
5	4	2	9	6	8	3	7	1
3	2	9	7	4	6	1	5	8
6	5	3	1	7	9	4	8	2
2	1	8	6	3	5	9	4	7
1	9	7	5	2	4	8	3	6

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Solution, page 2

Instructions: Fill in the grid so that each column, row, and 3 by 3 grid contains exactly one of each of the digits 1 through 9.

Solution, page 2

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

Solution, page 2

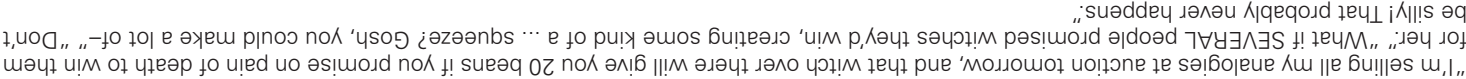
- 1 Furnish meals for
- 5 On the __ (fleeing police)
- 8 Boys in the family
- 12 Summits
- 14 Kemo __ (Lone Ranger, to Tonto)
- 15 Much-admired celebrity
- 16 Lose one's courage
- 18 Carryall bag
- 19 Two-year-old
- 20 Eye part
- 21 Intense dislike
- 23 Polite fellow
- 24 Cartoon bear or baseball great
Berra
- 25 Performer in a play
- 28 Learners in classrooms
- 32 Make a selection
- 34 Yale student, informally
- 35 Sandpaper coating
- 37 Rollaway beds
- 38 Highest digits
- 40 Great __ (large dog)
- 41 Maple or mahogany
- 42 Singer count in a duet

- 1 True statement
- 2 Bounce back, as a sound
- 3 Give off
- 4 New Year's Eve mo.
- 5 Country bordering Thailand
- 6 __ Dhabi (Mideast land)
- 7 Protestant who's the M in SMU

- 8 Easy target
- 9 Aroma
- 10 Brief letter
- 11 Gravity-powered snow vehicle
- 13 Racers gliding on snow
- 14 Irritated moods
- 17 Suffix for east or west
- 22 Ripen, as fruit
- 23 Skin bump caused by fear
- 24 Christmas season
- 25 Invoice ID: Abbr.
- 26 Tedious task
- 27 __ pole (tribal carving)
- 29 Male choral voice
- 30 Swap
- 31 " __ song of sixpence . . ."
- 33 Ways into buildings
- 36 Typical high-schooler
- 39 "Victory is mine!"
- 44 Furl for storage, as a poster
- 46 Historical period
- 47 Person from Stockholm
- 51 PC key near the space bar
- 52 Male choral voice
- 53 Largest continent
- 54 Lofty

55 Dart around, as a bee
56 Cajun vegetable
57 Profound

- 58 Hair colorings
61 Mineral that's mined
62 Go for a jog



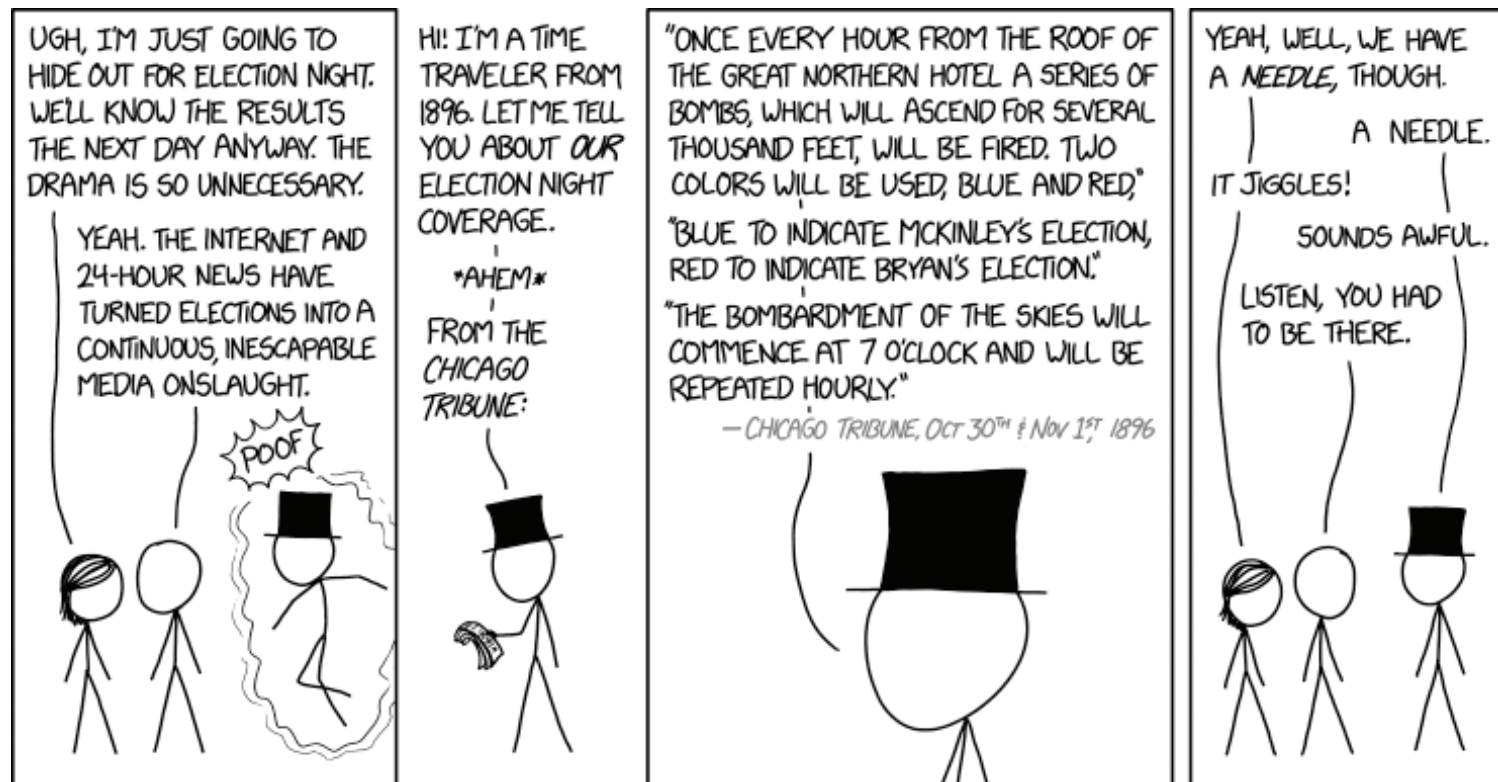
Basset Hound

Solution, page 2

30+		192x			3+	11+	2-	
	280x			45x			1	
		192x			12+			5
48x		12+			27+			8-
5			33+					
6x				24x				8
30x		2-		189x		36x	112x	
16x			6		20x		4	
	23+					144x		

Instructions: Fill in the grid so that each column and row contains exactly one of each of the numbers 1–6. Follow the mathematical operations for each box.

[2068] Election Night



“Even the blind—those who are anxious to hear, but are not able to see—will be taken care of. Immense megaphones have been constructed and will be in use at The Tribune office and in the Coliseum. The one at the Coliseum will be operated by a gentleman who draws \$60 a week from Barnum & Bailey’s circus for the use of his voice.”

MOVIE REVIEW

Fighting the good fight

On the Basis of Sex is an appreciative token to RBG’s humble beginnings

★★★★☆

On the Basis of Sex

Directed by Mimi Leder

Screenplay by Daniel Stiepleman

Starring Felicity Jones, Armie Hammer, Justin Theroux, Kathy Bates, Chris Mulkey

Rated PG-13, Now Playing

By Nathan Liang
ASSOCIATE ARTS EDITOR

In the mid-1950s, America still has not yet come around to the idea of the law protecting its civilians from discrimination on the basis of sex. Academia and the higher-paying job market are still run by rich white men, and Harvard Law School is no exception to this trend.

Now, imagine being one of nine women in a room full of said rich white men, all (or at least most) who believe you to be unworthy of a place among them. *On the Basis of Sex* begins with such a scene, as Ruth Bader Ginsburg (Felicity Jones) notes her position during her first day at Harvard Law School. The film traces her journey from law student to professor and scrounging lawyer before coming to the primary focus of the film: the *Moritz v. Commissioner of Internal Revenue* case, which was one of the first successful cases to argue against a law that discriminated on the basis of gender.

From a plot standpoint, the biopic feels like a dedicated retelling of a page from Ruth’s life. In

fact, Ruth’s nephew, Daniel Stiepleman, worked closely with her in order to ensure the authenticity of the screenplay.

One thing I particularly liked about the story was how it showed the evolving marital and familial dynamic between Ruth and her husband, Martin Ginsburg (Armie Hammer). At the start of the movie, the Ginsburgs have been married only a few years and are raising their baby girl. Trying to follow the gender stereotypes she was raised with while both parents attend Harvard Law School, Ruth primarily takes care of the household chores. It’s obviously shown, however, that Ruth’s cooking is quite bad, but she has more of a natural knack for being a great law student, which is more clearly demonstrated when she starts attending Martin’s classes on top of her own when he falls ill with cancer.

Fast-forward to 1970, and we see Martin working as a lawyer and Ruth stuck teaching as a professor. The family has moved from Boston to New York City. The Ginsburgs now have a son as well as a teenage daughter. However, the household roles have changed. Martin cooks all of the family’s meals. When a problem comes up with their children, Martin is the better mitigator. He is sensitive and empathetic and can connect to their children in a way that makes them listen, while Ruth’s bookish nature makes it harder for the children to appreciate her motherly lessons and love. In particular, I appreciate the portrayal of Martin as a loving, understanding father and husband. Too often, Hollywood tends to favor men who are stern, angry, and hypermasculine, so it is refreshing to see Armie Hammer — a handsome, strong man — play a man who is perceptive and willing to be wholly supportive of Ruth’s endeavors.

The *Moritz v. Commissioner of Internal Revenue* case thus further displays Ruth and Martin’s relationship, considering the two co-counsel the case on behalf of Charles Moritz (Chris Mulkey). The case also helps reflect Ruth’s need to change



JONATHAN WENK/FOCUS FEATURES

Ruth Bader Ginsburg (Felicity Jones) defends her place as a female student at Harvard Law School with intelligent quips in answer to the professor’s proposed question.

the law so that it can better represent the social climate of the times. When Ruth was at Harvard Law School in 1956, the dean (Sam Waterston) had the audacity to have a dinner with all of the female law students and ask them, “Why are you at Harvard Law School, taking the place of a man?” In 1970, when Ruth is taking her daughter Jane (Cailee Spaeny) home from school, Jane tells off two men who were trying to catcall her, and rather than scoffing at her as they might have done 20 years back, they back off and make no further attempts to grab the women’s attention. The latent sexism and microaggressions preva-

lent throughout the film even call forth the patterns we can witness in today’s world, making *On the Basis of Sex* a timely film.

From the genuine screenplay to the marvelous acting, *On the Basis of Sex* is a film that calls to attention an issue in America that we still face today. Even if the laws have changed, we must remember that we are still trying to adjust from centuries of prejudice, and that people like Ruth Bader Ginsburg have helped in expediting this shift. If you’re a fan of dedicated historical films or just a fan of Justice Ginsburg, you will not regret watching *On the Basis of Sex*.

MOVIE REVIEW

Seeing is believing

Bird Box is somewhat refreshing in the horror genre



COURTESY OF NETFLIX

Malorie (Sandra Bullock) leads the way to safety with Boy (Julian Edwards) and Girl (Vivien Lyra Blair).

By Nathan Liang
ASSOCIATE ARTS EDITOR

Most horror movies nowadays tend towards cheap jumpscare, gloomy backdrops, and unrealistically funny supernatural forces. However, there are some that still strive to breathe life into the genre in either innovative ways or more horrifying ways or a combination of both. Such movies from this past year include *Hereditary* and *A Quiet Place*, and it’s nice to know the year ended on a pretty good note with *Bird Box*.

Bird Box is yet another post-apocalyptic movie, featuring an invasive species that attacks through your sight. If you look at it, you’re overcome by a crippling sadness and will do everything in your power to kill yourself. The film opens on a woman and her two children. After hearing of a safehouse located down the river from their location, Malorie (Sandra Bullock) sternly lectures Boy (Julian Edwards) and Girl (Vivien Lyra Blair) on the rules of travel in order to ensure their survival. Some may believe that this is a harsh way to treat the children, but it’s Malorie’s own way of showing them that she

loves them and cares for them. She’s hard on them because she wants them to live.

The film then continues to tell two different stories to give viewers a better idea of the world state. One story is Malorie traveling down the river with Boy and Girl to alleged safety. The other is of Malorie’s growth as the unknown creatures invade the U.S., and the world goes to shit, eventually leading to her river trek.

Admittedly, the premise of the film is not original. Monsters attack the earth, and now people have to figure out a clever way to survive against said monsters, but the cast provides a compelling performance that carries the overdone post-apocalyptic movie trope.

The film is also more thoughtful than your typical jumpscare-fest horror movie. Malorie is formally introduced as a pregnant, reclusive artist. Over the course of the film, Malorie’s cold demeanor eventually falls away as she begins receiving love and starts caring for some of her fellow survivors. For example, Olympia (Danielle Macdonald) is another pregnant woman who finds her way to the house that Malorie and a number of other survivors stay in shortly after the invasion hits California. At first, Malorie tries to keep her distance from the slightly annoying, chatterbox Olympia. However, it’s hard to ignore the connection between the two, seeing as how they’re both pregnant; gradually, Malorie does grow to care for the soft-hearted Olympia. Malorie reassures Olympia when she’s scared or feels she is a burden to the other survivors. This culminates to the established trust the two end up building, with Olympia asking Malorie to care for her child if something happens to her.

★★★★☆

Bird Box

Directed by Susanne Bier

Screenplay by Eric Heisserer

Based on the novel by Josh Malerman

Starring Sandra Bullock, Trevante Rhodes, John Malkovich, Danielle Macdonald, Lil Rel Howery

Rated R, Available on Netflix

Overall, the plot is pretty sound. It makes as much sense as it should. It’s also nice to note that not everyone is a complete idiot when it comes to surviving, so it makes the pre-river storyline more bearable to watch as everyone works together to live as long as they possibly can. Of course, it isn’t a hardcore survival movie if there isn’t that one weak link (or a few of them) among those with sensible heads on their shoulders, but the well-planned complexity of the characters saves viewers from groaning out loud in frustration. Mistakes will be made and lives will be lost, but sensibly-written characters paired with the cast’s believable acting make *Bird Box* a decent watch.

It’s Dangerous to Go Alone!

Take This.

photo@tech.mit.edu

