

MIT's Oldest and Largest Newspaper

thetech.com



WEATHER, p. 2

FRI: 72°F | 48°F
Rain Showers.
SAT: 57°F | 47°F
Cloudy.
SUN: 54°F | 34°F
Rain.

Volume 146, Number 6

Thursday, April 16, 2026

MIT to spend \$3 million on surveillance cameras

Cameras have AI recognition features; some have omnidirectional field of view

By **The Tech News Staff**

Look up the next time you stroll down the Infinite Corridor, and you might see a new surveillance camera looking back at you.

According to information obtained by *The Tech*, MIT is spending over \$3 million on more than 500 AI surveillance cameras in academic buildings, residence halls, and outdoor areas along Memorial Drive. Installation of the new cameras, along with the wiring and infrastructure that will support them, began November 2025 and will likely continue until September 2026.

Technical specifications for the cameras suggest that they will be capable of collecting real-time face and object classification data, including detection of motion, loitering,

crowds, face masks, and camera tampering. Individuals can also be automatically classified on the basis of clothing color, gender, and age, up to a distance of 35 feet (11 meters) from the camera. According to a statement from MIT spokesperson Kimberly Allen, any collected data is “retained up to 30 days,” unless an exception is granted.

The new cameras are the first part of a multi-phase project to expand surveillance coverage across campus. *The Tech* was not able to obtain details about any subsequent phases of this project.

The new deployment, which is being coordinated by the Campus Safety Working Group, reflects a broader trend of universities bolstering their surveillance infrastructure. The University of Pennsylvania's outdoor camera network, for instance, has grown by roughly 20% over the past five years, according to a February 2026 report by *The Daily Pennsylvanian*.

Brown University also appears to be following suit in the wake of the December shooting on its campus that left two dead, according to a letter from administrators that announced imminent expansions of its camera network.

However, Allen stressed that the impetus for MIT's surveillance expansion was unrelated to the Brown shooting or the December 2025 shooting of Professor Nuno Loureiro in his Brookline residence. She noted that the project had already been underway at the time of the shooting.

These changes come even as MIT is facing substantial budget cuts from

federal actions, which have triggered hiring freezes for most staff positions, salary freezes, and the effective closure of multiple libraries.

Interior and exterior camera expansion

The bulk of the project's cost will be awarded to Siemens, a German automation company, whose proposal outlines the deployment of 521 cameras across MIT's academic buildings for nearly \$2 million. Of these, 501 will be single-lens models and 20 will be quad-lens, which are designed to capture a broad, omnidirectional range of angles simultaneously.

Along with Siemens, telecommunications contractors LCN and Picardi Electric will be involved, chiefly for excavation work as well as conduit and mount installation. These contractors appear to be com-

mon choices for similar campus infrastructure projects.

Plans also call for 67 exterior cameras to be deployed across several locations along Memorial Drive and near residential buildings. These installations will include a mix of building-mounted quad-lens and single-lens cameras on upgraded or new emergency call towers. Notably, the project will also add 13 new “Code Blue” emergency phone towers.

All undergraduate dorms along Memorial Drive and Killian Court are among the areas slated for additional coverage.

Technology and concerns

The primary supplier for the new cameras will be surveillance company Hanwha Vision, former-

Cameras, Page 3

Students can now use meal swipes at Stata Center

The multi-year project allows students to grab packaged meals at Dean's Beans

By **Jada Ogueh**
NEWS EDITOR

On April 10, DormCon Dining Chair Eugenie Cha '28 announced on dormspam that students would be able to use meal swipes to obtain grab-and-go meals at Dean's Beans in the Stata Center from 10:30 a.m. to 2:30 p.m., Monday through Friday, starting April 13.

The project comes as a major achievement amid calls to increase access to food on the east side of campus, where no dining halls reside and food marketplaces (such as the one in Stata) are closed during prime dining hours in the evening.

According to Cha, the initiative has been in the works for several years, since before her time. “We have long wanted to bring swipes to Stata and have worked closely with Dining to make this a reality in several weekly meetings, endless

student surveys, and cost analyses,” she wrote.

“desert” on the east side of campus was a shared priority among stu-

dent surveys, and cost analyses,” she wrote.



LEVY LE—THE TECH

Dean's Beans in the Stata Center pilots a new program serving grab and go meals that students can buy with meal swipes, Monday, April 13, 2026.

Also serving as a student representative on the Dining Advisory Group and the Food Security Action Team, Cha noted that the “food

dents and dining-related MIT administrators. Cha cited initiatives across campus, such as the recent Building 4 Carolicious pop-up, as

an optimistic sign of future projects to combat the issue.

DormCon previously coordinated with Mark Haynes, the previous MIT Campus Dining Director. Although Andrew Mankus took the reins in June 2025, Cha was excited to see that the project remained a priority of Dining.

In a statement to *The Tech*, Mankus credited several organizations with the successful launch of the Stata Grab-and-Go program, including Dining, the Undergraduate Association (UA), DormCon, Division of Student Life (DSL) business partners, and Bon Appétit, the Institute's food vendor.

The project was also a top priority of UA President Alice Hall '26, who met with Mankus as soon as he was available to discuss swipe usage on the east side of campus. “He has been awesome to work with because of his new ideas, energy, and communication regarding any obstacles,” Hall wrote.

Hall also met with several members of the MIT administration, including DSL Chancellor Suzy Nelson and the the Corporation Joint Advisory Committee on Institute-Wide Affairs in order to push eastside campus dining as one of the projects implemented this year. Last semester, the “grab-and-go” concept launched in the Baker House dining hall as a test for bigger projects. “That initiative was one I knew would help set the stage for similar pilots,” Hall said.

The success was not without its challenges. Anticipating widespread popularity, a primary concern was that Stata would not be able to handle a large influx of students at lunch time, especially considering the lack of kitchen space. Furthermore, Cha noted the difficulty in ascertaining how much food at Stata could be “reasonably

grab-and-go, Page 2

MIT dropouts' AI start-up Delve accused of fraud

The \$300 million AI start-up has been quietly dropped by Y Combinator

By **Samuel Yuan**
NEWS EDITOR

When Karun Kaushik '26 and Selin Kocalar '26 dropped out of MIT in 2023 to build Delve, a compliance automation AI start-up, things were looking up.

Their company quickly hit a \$300 million valuation and was accepted to Y Combinator, a popular start-up accelerator. The pair were spotlighted in a 2025 *New York Times* feature. And they were the latest poster children of the Silicon Valley motto: “Move fast and break things.”

But new widely-circulated anonymous reports on Substack allege

that Delve was breaking too many things, too fast in a sensitive legal area where things just cannot be broken. The articles, written by a former Delve client under the pseudonym DeepDelver, assert that the firm generated fake enterprise compliance reports, used “US-based auditors” that are shells of dubious foreign certification mills, and stole intellectual property. In short, the reports point to fraud at the core of Delve's business.

Posts about the reports on X have garnered millions of views and



SAMUEL YUAN—THE TECH

The Hacker Reactor, an event space inside the MIT Innovation Headquarters.

Fraud, Page 2

04/16 IN SHORT

Campus Preview Weekend begins on Thursday, April 16 and ends on Sunday, April 19.

MIT will close for Patriots' Day on Monday, April 20.

The deadline to submit the Choice of Major Form and Advising Survey is Tuesday, April 21.

The drop date for full-term subjects is Tuesday, April 21.

Interested in joining *The Tech*? Email tt-join@mit.edu

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PREVENTING TECHNOFACISM

Professor D'Ignazio on the growing power of AI. **SCIENCE, p. 8**

THE HUMAN AND THE MOUSE

Necropsy and life. **CAMPUS LIFE, p. 5**

THE FEELS AT 'THIS IS FOR'

The Tech editors leave the office to see Twice. **CAMPUS LIFE, p. 4**



ARTIFACTS OF US

Jordan Harrison's 'The Antiquities' walks viewers through the Museum of Late Humans Antiquities. **ARTS, p. 6**

LESS WEIGHT, LESS BONES

Could Ozempic be linked to weakened bone density? **SCIENCE, p. 8**

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AI-powered video integrated in surveillance

Cameras, from Page 1

ly known as Hanwha Techwin or Samsung Techwin. In addition to video surveillance, the company has also historically developed industrial automation and weapons technology products, until a 2017 restructuring left these products in the hands of subsidiaries.

Most of the new cameras, which are part of Hanwha's Wisenet AI line, are marketed for their ability to identify and classify multiple ob-

jects with deep learning algorithms. They support resolutions ranging from 2MP to 4K while also recognizing faces, license plates, vehicles, and other objects in real time.

Nearly all cameras will accommodate a wide range of pan, tilt, rotate, and zoom motion and will be monitored continually with AiRGUS, an AI camera software.

When questioned about the new cameras, Allen said that they were "part of regular efforts to promote campus security."

"The safety of our community is always a top priority," Allen added. She also noted that the cameras' audio recording features are disabled — a requirement imposed by law.

While Information Security and Technology (IS&T) policies on cameras forbid their use for disciplinary matters, MIT Police has made repeated use of video surveillance in the past to identify suspects — outsiders and members of the MIT community alike — for potential infractions, as evident in recordings of police radio.

Some students expressed concerns about the use of the new cameras in this way, along with their implications for privacy.

Evan Lofink '27 was worried that the cameras would be used to crack down on student demonstrators, and called on the Institute to follow the lead of the City of Cambridge, which terminated its contract with surveillance company Flock in December.

"History has shown us that surveillance states exist not to protect innocent people from criminals, but to make criminals of innocent people," Lofink said. "We have seen this phenomenon play out at MIT, where the ratcheting up of tracking systems and police presence over the past years have done little other for the community than assist in witch hunts against student protestors."

Others, including Jayna Ekelmann '27, said they recognized the motives of the project but were unsure if the measures would ultimately be effective.

"I understand the motivation behind [the new cameras], but I am not convinced that many more cameras in the hallway is useful in preventing anything. Seeing cameras everywhere I go makes me uncomfortable," Ekelmann said.

Technical information

According to documents reviewed by *The Tech*, LCN proposed a total of \$419,250 for installations in Buildings 1, 2, 3, 4, 5, 6, 6C, 7, 8, 9, 10, 11, 12, 13, 16, 56, and 66. Picardi Electric's main campus

LCN also provided a quote for a camera project in buildings E51, E52, 51 (written as M51), 50 (written as M50), W5, W7, W8, W11, W71, W84, W85, and W98 for \$18,000.

Picardi Electric proposed exterior camera work on buildings on Memorial Drive for a total of \$377,400. Per their quotes, exterior cameras will be installed near the following locations in FIGURE 2.

Under Siemens's proposal, the other 13 cameras will be part

Locations of new cameras											
	Floor	Sub-BSMT	BSMT	1st	2nd	3rd	4th	5th	6th	7th	8th
Bldg.											
1			✓	✓	✓	✓					
2			✓	✓	✓	✓					
3			✓	✓	✓	✓	✓				
4			✓	✓	✓	✓					
5			✓	✓	✓	✓	✓				
6			✓	✓	✓						
7			✓	✓	✓	✓	✓				
8			✓	✓	✓	✓	✓				
9			✓	✓	✓	✓	✓	✓			
10			✓	✓	✓	✓	✓	✓			
11		-	-	-	-	-	-	-	-	-	-
12			✓	✓	✓	✓	✓	✓			
13			✓	✓	✓	✓	✓	✓			
16			✓	✓	✓	✓	✓	✓	✓	✓	✓
56			✓	✓	✓	✓	✓	✓	✓	✓	
66	✓		✓	✓	✓	✓	✓	✓			

NEWS STAFF—THE TECH

FIGURE 1. The locations of new cameras inside MIT's academic buildings.

Residential Spaces	Academic Buildings	Other
<ul style="list-style-type: none"> Maseeh Hall McCormick Hall & Hall Annex Baker House W62 (possibly MacGregor House) Burton-Conner Tang Hall Next House W5 (Green Hall/Kappa Alpha Theta) Westgate Pi Beta Phi Building E2 (70 Amherst Street)* 100 Memorial Drive 	<ul style="list-style-type: none"> Building 2 Tang Center Building W98 	<ul style="list-style-type: none"> Building W11 (MIT Chapel)** Killian Court Building W8 (Pierce Boathouse) Building 51 (Wood Sailing Pavilion) Building E1 (Gray House)*

*The quoted cost for Buildings E1 and E2 was \$44,000 and provided in a separate proposal. ** Work on Building W11 was included in a separate project proposal for \$16,400.

NEWS STAFF—THE TECH

FIGURE 2. Proposed locations for exterior security cameras on MIT campus.

work was quoted for \$298,790. The largest single building quote in this proposal is for Building 16, at around \$45,000, while Building 11 carries the smallest quoted cost, at around \$6,000. Interior cameras will be installed (per Picardi Electric's quote) as follows in FIGURE 1.

of new "Code Blue" emergency phone tower installations. Each tower will be equipped with an LS1000 emergency phone, forward-facing security cameras, public address systems, blue emergency lighting, and an overhead mount for quad-lens and PTZ cameras.

Abdelbarr-Garfi talks food access and outreach

Abdelbarr: "Historically, a reason the UA has struggled is because of a lack of continuity"

By Jada Ogueh
NEWS EDITOR

On Sunday, April 6, *The Tech* sat down with recently elected Undergraduate Association (UA) President Mariam Abdelbarr '27 and Vice President Francesca Garfi '29 to discuss their vision for the 2026-2027 academic year.

During the debate, Abdelbarr-Garfi ran on a platform of increasing access to food on campus, transparency regarding the UA's budget and operations, and continuing the previous administration's new initiatives. Abdelbarr and Garfi will be holding a town hall on Tuesday, May 5 from 6:30-8 p.m. in 1-190 for students to ask questions and share ideas.

Answers have been edited for clarity.

The Tech: (To Abdelbarr) Could you give us a quick rundown of what you hope to implement next year as president?

Abdelbarr: It boils down to three main buckets. First, expanding everyday student support, especially around food accessibility. We're very lucky to have a working relationship with the dining director (Andrew

Mankus) and an understanding of current food initiatives. We just want to build upon them.

Another thing is making the UA more transparent and accessible. The current administration has taken student feedback in stride. We want to be there for students in whatever way possible and will continue to take steps towards that. For instance, we are starting our term by collecting data and having a town hall.

The last priority is continuing strong advocacy. We want to continue representing student voices at the tables where administrators are.

TT: How has your experience as vice president shaped the kind of leader you hope to be as president?

Abdelbarr: [As vice president], I was supplementing areas where Alice needed and shadowing her when I wasn't being actively engaged. That has been a really important experience in navigating the UA's complicated system. In terms of my actual leadership style, my favorite events and initiatives have been the ones where I've directly interacted with students or realized that I've had an impact on them, such as setting up the grocery giveaway or hearing how

students thought the response to the compact was well organized and thought out. I want to channel that perspective and also be open to feedback and change.

TT: How do you plan to differentiate your presidency from Alice Hall's?

Abdelbarr: Alice's presidency accomplished a lot and laid the groundwork for more growth. Historically, a reason the UA has struggled is a lack of continuity — it's a short term [position]. You get the ball rolling over the summer, and you're assuming this huge, complex system to navigate in a very short period of time. I'm really excited to build on that continuity. I know you asked about differentiation, but it does distinguish us, because we are already starting from a position of understanding the initiatives that are happening and understanding how to navigate the systems.

TT: What does the timeline for all this change look like during your presidency?

Abdelbarr: I am excited about what we can accomplish within this year, [but] it's hard to map out an exact timeline. Putting together a

strong officer team will be a great first start. We'll hit the ground running with making the budget, and we will try and implement those changes starting next fall.

TT: What specific initiative are you most excited to see come to fruition during next year?

Abdelbarr: Going on the tangent of dining, we had the Baker Grab and Go pilot this year and we want to see similar pilots on the east side of campus. Given my meal plan, for example, I spend a lot of time in Stata without access to food. Other direct student feedback we've gotten has been about IAP Flex dollar usage, so those will definitely be the first topics we bring up in meetings with administration.

TT: Are there plans to streamline how students can propose ideas throughout the school year?

Abdelbarr: We're making the council submission form entirely public. One easy way to get money that we started this year was the Community and Diversity Fund, which also lowers the barrier of entry to getting money. We hope to continue it next year if it gets approval, or do something similar. Proposing ideas seem decentralized, and in some

ways that's helpful. Our website is something that's also helping students understand how to access these things.

TT: (To Garfi) What perspective do you hope to bring as a freshman to your position?

Garfi: As a freshman, I have an immediate perspective on what the transition to MIT feels like. Students come from a lot of different backgrounds, and it can be difficult getting used to this new environment. I want to focus specifically on making the transition smoother, such as exposing freshmen to campus resources quicker. For example, I didn't know about Hydrant or CourseRoad until way later.

TT: How do you plan to interface specifically with underclassmen?

Garfi: If you're a freshman, you feel you can't approach a student government mainly run by upperclassmen because they're older — the most important thing for me is being approachable and present for the underclassmen. I plan to do that by spending time in popular places, hosting events for just underclassmen, and having specific meetings for the transition to MIT, major selection, and more.

Volume VVV, Number NNNN

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SENIOR SIDE NOTES

I, too, am dying

A reflection on death and life

By Kanna Pichappan
CAMPUS LIFE STAFF WRITER

"The Dalai Lama, when asked what surprised him most about humanity, answered, 'Man! Because he sacrifices his health in order to make money. Then he sacrifices money to recuperate his health. And then he is so anxious about the future that he does not enjoy the present; the result being that he does not live in the present or the future; he lives as if he is never going to die, and then dies having never really lived.'" [1]

The first time I watched a mouse necropsy was a transformative experience. In research, a mouse necropsy is the process in which mice that have served as experimental subjects are euthanized and dissected for data collection — an essential step for assessing toxicity, disease, and phenotypic changes.

My body, too, is made of flesh and bone and blood. I am not fundamentally different from this mouse.

It was the start of the fall semester of my junior year. When I first joined the lab, I wanted nothing to do with mouse necropsies. I preferred anything else — cell culture, computational work, writing — anything.

Still, during my first week, my mentor very kindly invited me to observe a necropsy. As a new undergraduate in the lab, I couldn't bring myself to say no. So I walked into the lab across from our office.

Before anything began, I noticed the mice. They moved with a kind of unfiltered energy — circling their own tails, chasing each other, scurrying to drink water. On other days, I would later see them huddled together, fast asleep, their tiny bodies rising and falling if I stood still long enough to notice. In both their motion and their stillness, in their individuality and their closeness to

one another, what I saw — clearly and unmistakably — was life.

And then, on that same day, I watched them die.

Within minutes, the mice went from living to not. Their bodies remained in front of me, unchanged in form yet emptied of something essential. Life, it seemed, could leave so quickly — through the adjustment of a few physical parameters, a quick intervention. In that moment, I felt the fragility of life in a way I hadn't before.

I had encountered death in other contexts — as an EMT in high school and as an interfaith hospital chaplain in college. But this felt different. Perhaps it was the immediacy. Perhaps it was directly seeing the actions' causal role. Or perhaps it was a deepening of my own maturity. Whatever the reason, this experience brought mortality closer to me — made it more tangible, more proximate, and more difficult to abstract away.

After euthanasia, we began the process of data collection. Blood was drawn directly from the heart. Then came the collection of organs: lungs, liver, kidneys, spleen, pancreas—and, in later instances, brain. I was struck by how quickly the procedure became technical and methodical, and I was beyond enthralled by the work. All the same, I was deeply aware that this body, which had been full with life minutes earlier, was now something else entirely. I was no longer observing living life; I was confronting its material remains.

What stayed with me most, though, came at the end.

When everything was complete, the mice were respectfully placed into a body bag. Something about that moment forced a recognition I could not ignore: My body, too, is made of flesh and bone and blood. I am not fundamentally different from this mouse. For all the uncertainties in life, one thing is certain — my life, too, will leave my body one day.

Despite what my 21-year-old mind might suggest, I am not exempt from mortality. Whatever I accumulate, achieve, or protect in this lifetime — regardless of how safe a bank it is in or the insurance I have on it — none of it will come with me when I die. I will leave as I came: with nothing.

Sometimes, I find myself wondering about the mice I work with. What were their aspirations? Was there something they were moving toward? Was there a moment they were about to enjoy? Did they have a future that was suddenly cut short?

I ask these questions because they turn me back toward a deeper reflection on the nature of myself and the way I live. [2] They bring me to recognize that while I may have aspirations, hopes, dreams, fears, prides, concerns, cares, angst, regrets, insecurities, and questions, when death comes to take me, they will not only be interrupted but will cease to exist, or perhaps cease to even matter at all. They bring me to realize that I, too, am dying.

I don't know when or where. And I hope, with all my heart, that we all live long, healthy, and meaningful lives filled with joy, happiness, and service. And all the same, with every passing second, moment, and day, I am dying. My timer is ticking.

Confronting my mortality has not made life feel smaller; if anything, it has made it feel lighter — and in some ways, more expansive.

The biggest change this thought — of "I, too, will die" — has made in my life is that my perception of things now unfolds against that background.

Did something go wrong today? I, too, will die — and it's not that deep.

Did something not work out the way I hoped? I, too, will die — and it's not that deep.

Did I waste time, make a mistake, or have to start over? I, too, will die — and it's not that deep.

Taken to an extreme, this line of thinking becomes: nothing matters.

A friend once suggested that there are two ways of understanding this idea. One way is commonly referred to as the nihilist view. It says: Nothing matters, so nothing is worth caring about. Why try? Why care? Why not let everything fall apart?

Another way of understanding this is the absurdist view: Nothing matters in the way we once thought — and that is precisely what makes life open. If life is guaranteed to end, then what if I choose to be good, do good, and enjoy the time I have? What if I live passionately, take myself less seriously, and laugh more easily?

I — with as much certainty as the often-wavering mind of a 21-year-old can be relied on to have — love the absurdist view described above. It has made it easier to laugh — at myself, at small frustrations, at inevitable imperfections, and sometimes even at life's catastrophes — and to take life less personally, less seriously, and less heavily. Confronting my mortality has not made life feel smaller; if anything, it has made it feel lighter — and in some ways, more expansive. I hope that, as I move forward — however long that may be — I can hold onto this perspective, so as not to get too caught up in the daily churn of stress and self-absorption to an extent that I lose both myself and sight of the bigger picture. So as to live, if you will, more freely.

[1] While this is popularly attributed to the Dalai Lama, I am not able to find a record of him saying the quote. Nonetheless, the message of this text is salient.

[2] I don't ask these questions here to discuss the ethics of animal research. For the purposes of this reflection, they serve to deepen our investigation of living in the face of death. That said, I support conducting animal research with the utmost thought, care, compassion, and respect for life.

[3] While the absurdist view lightens the weight of life's gravity, it does not absolve us of responsibility. On the contrary, recognizing that my ego and personal concerns matter less has only heightened my sense of duty to contribute — to make the world more just, compassionate, and fair in whatever small ways I can.

FROSH FILES

This is for ONCE

This is for TWICE's concert

By Shelly Yang
CAMPUS LIFE EDITOR

On April 3 and 4, K-pop girl group TWICE held two concerts at TD Garden in Boston. I had been meaning to go to a concert this academic year, but never got over the activation energy barrier of getting an affordable ticket or finding people to go with. But then one of my friends had an extra ticket for the 3rd, so I tagged along with them.



GRACE ZHANG—THE TECH

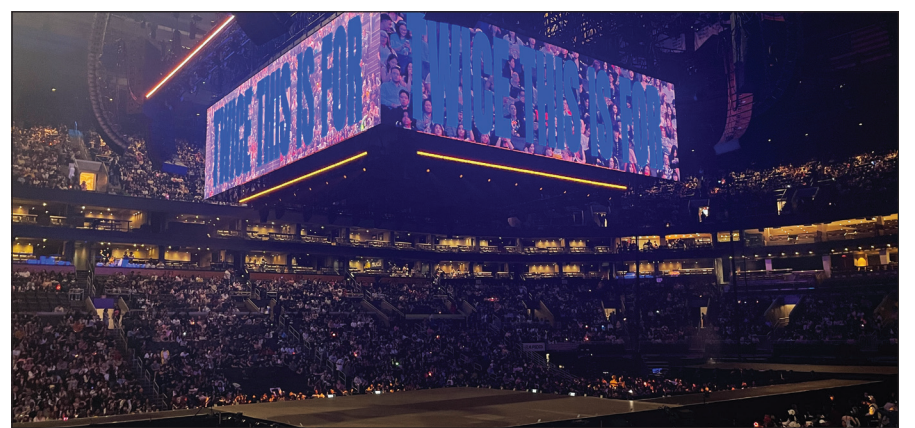
Tech staff Shelly Yang (left) and Grace Zhang (right) bump into each other before the TWICE concert in TD Garden on Saturday, April 4, 2026.

Before the concert, I had a performance for Syncopasian — the a capella group I'm in — which ironically warmed up my voice for the screaming and belting later that evening. I wore my one blue top and jeans, since TWICE's concept poster for their *THIS IS FOR* World Tour was generally royal blue. Then, I headed to the venue with some of my hallmates who also happened to be going!

On the way, I bumped into another friend who I thought was going to the concert since he was wearing blue, but turns out that was a coincidence. However, at security, I also ran into our editor in chief, Grace!

TWICE began with their title track, "THIS IS FOR," before going full swing into a recent classic, "Strategy." They went through songs in the albums *READY TO BE*, *Summer Nights*, and *Eyes Wide Open*, just to name a few, before hurling into solos and concluding the night with "TT" in their encore.

Although I was initially not a huge TWICE fan, I was still blown away by their performance. My other friends were much more into the group than I was, which elevated the experience for me. There, I learned that TWICE fans are called ONCE.



SHELLY YANG—THE TECH

The stage of the TWICE concert in TD Garden on Saturday, April 4, 2026.

I also appreciated the lighting; sometimes, the lyrics would flash on the stage, which was very helpful for me. The 360-degree view at TD Garden was also very nice, since the group moved around a lot. We were on the balcony, and while those seats were further away, we could still see everything.

I didn't think I'd enjoy the concert, since I thought I would be overwhelmed with how loud it was, but I actually had a great time. I loved the classics ("MOONLIGHT SUNRISE," "YES or YES," "Feel Spe-

cial") because I actually knew the lyrics. But for the songs I wasn't as familiar with, I enjoyed vibing in a space of hundreds of other people who loved TWICE's music. Overall, it felt very wholesome and vibrant.

Before I started college, I never thought I'd attend a concert, let alone for a group I was unfamiliar with. But I'm so glad I went out of my comfort zone in a way I never expected.

I'm not sure when the next concert I'll attend will be, but I'm excited to live out the experiences that are ahead.

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FROSH FILES

Memories in Manhattan

All the mysteries and misadventures of a new place

By Shelly Yang
CAMPUS LIFE EDITOR

Over spring break, three friends and I visited New York!

We stayed in Newark, New Jersey, and primarily explored Manhattan. Well, that was our original plan, anyway.

I've never coordinated a trip with others before. When my family goes on vacation, all I need is enough competence to keep track of my belongings, follow my parents, and not get lost in crowds of people. Planning this trip (on top of surviving classes) was an entirely new task for me. I've never been to New York. I've never booked Airbnb or Amtrak tickets before. On top of that, I've never thought about how to consider everyone's travel preferences.

But with a decently small group, I was optimistic! A friend and I would head there early, while the other two would join us later (they were visiting home for a bit first). On the first day, we got up at the glorious hour of 4 a.m. to catch our 6:10 a.m. Amtrak. I was running on less than four hours of sleep, but I insisted on staying awake on the Amtrak (and failed). However, I did catch a nice view of the city as we were entering it.



SHELLY YANG—THE TECH

A view of the New York City skyline from aboard an Amtrak train.

After settling down, we had a couple hours before we could check into the Airbnb. We wandered around New York Penn Station, the main hub connecting many of the subway lines in New York along with the lines traveling outside of New York. Afterward, we settled down for lunch, then went to the Museum of Mathematics — a spot that has been saved in my Google Maps for at least two years. We rode bikes with square wheels, played around with puzzles, and drove a car around a Möbius strip.



SHELLY YANG—THE TECH

The National Museum of Mathematics, located in Manhattan, New York City.

My friend went to meet up with his friend, who apparently secured tickets for the Daily Show. I went to Columbia University, because I enjoy seeing college campuses for some reason. Also, I wanted to see what the second best dome looked like.



SHELLY YANG—THE TECH

The Low Memorial Library at Columbia University, located in Manhattan, New York City.

I was carrying my friend's suitcase and put my chargers inside so I didn't have to lug everything around. At some point, my phone battery got down to 15%, so I really needed to access its charger. Unfortunately, I could not figure out how to unlock the zippers of the suitcase. After 20 minutes of brute force and panic texting, I decided to ask around for a charger. That's when I really felt a difference between the Columbia and MIT communities. Maybe it was because I was obviously a guest and wasn't as familiar with the place, but it was extremely difficult to talk to people. I feel that, at MIT, I could ask anyone, and they'd either happily lend me one or try their best to direct me to one. In other words, MIT felt a lot more welcoming to me.

But I also understand the cultural differences between the two institutions. Right when I got to Columbia University, I had to pass through security with a guest pass and a government ID. The security that had stemmed from the protests around two years ago was still present. I couldn't access the interior of any building without a Columbia University student ID, which I did not have. So inherently, the space was closed off. Perhaps this made people more protective and reserved about their space and belongings.

Who knows — I was really tired and didn't dwell on that much longer. I met up with my friend again at this hot pot and K-BBQ all-you-can-eat restaurant (yes, all of that at once). Afterward, we finally headed to our Airbnb in Newark.

Just when I thought the day was going to end, it was when we were about to board the train at New York Penn Station when I realized I didn't have my wallet on me. After digging around in every possible spot I could think of, I was pretty convinced it was gone.

Looking back, I think it fell out as I was grabbing my large and unwieldy gloves out of my pocket. However, my friend hypothesized that I got pickpocketed. To this day, I still don't know what happened, but we backtracked all the way back to the restaurant where I still had my wallet. Unfortunately, we could not find it anywhere, so at 12 a.m., we finally gave up and boarded a train to Newark.

Then, we spent another half hour waiting for a bus to take us from Newark Penn Station to our Airbnb. We finally arrived at 1 a.m., yapped for two hours, and finished our first day at 3 a.m.

On the second day, one of our other friends arrived! Once we met up, we immediately set off to Manhattan to try obtaining

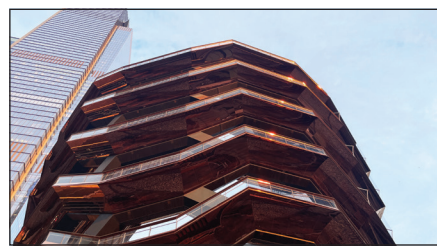
Broadway tickets for cheap. Afterward, we saw Grand Central Station before the last person in our group of four joined up with us. Then, we wanted to see the United Nations Headquarters, but I split off because I couldn't go — a friend very kindly joined me as we saw the New York Public Library, St. Patrick's Cathedral, Vessel, High Line, and Little Island. Oh, and Jane Street, because apparently it shares an intersection with Hudson Street, and we found that funny. [1]

The other two friends saw *The Great Gatsby* on Broadway, then toured Times



SHELLY YANG—THE TECH

Grand Central Station, located in Manhattan, New York City.



SHELLY YANG—THE TECH

The Vessel, a visitor attraction located in Hudson Yards, New York City.

Square after visiting the United Nations Headquarters. Once we all gathered back at the Airbnb, we planned the next day.

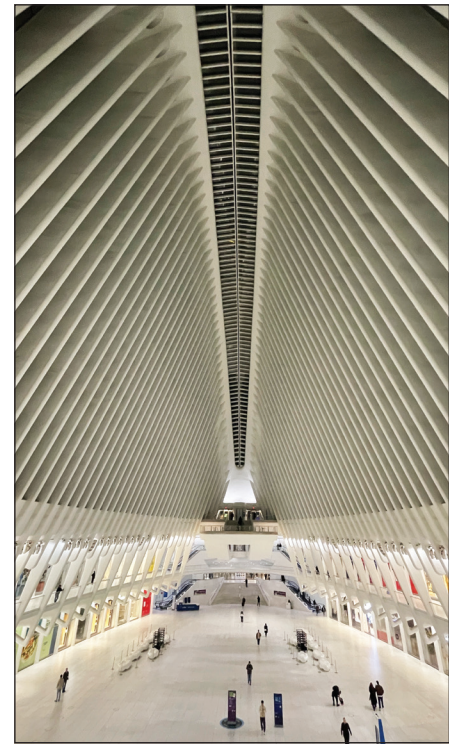
We visited the American Museum of Natural History and spent most of our time there before boarding the Staten Island ferry, which not only has a decent view of the Statue of Liberty, but it's also *free*. We caught it during sunset, which gave us beautiful views. It was clearly a commuter ferry though, because while we were in awe of the Statue of Liberty in the sunset, most people were just sitting inside on their phones.

Afterward, we ate at a really good noodle spot in Chinatown. My Beli was faring quite well, though my wallet was not. Well, in more ways than one.

We headed home through the One World Trade Center stop, which was definitely one of my favorite spots we passed through. Its interior looks like ribs, and it's also really clean. It also has the PATH train, which is much cheaper than the New Jersey Transit train.

We got through the whole day with almost no hiccups, but then we found out one of us lost their phone on the bus. We tracked its location, but it was in a random apartment. After trying to call many police departments, we finally decided the phone was probably gone for good, and we had it display a message with my throwaway email — which, mind you, I haven't used since 5th grade and only previously used it for two-factor authentication for Roblox, of all things.

We didn't expect anything, so we headed to Verizon the next morning to see if he could get a new phone. The deal he got was pretty bad, but this turned out to be a good thing because as we were headed into New York, I got a message in my throwaway email



SHELLY YANG—THE TECH

The World Trade Center Transportation Hub, also known as the Oculus, located in Lower Manhattan, New York City.

saying the phone was found. We headed all the way back to Newark to retrieve the phone. This entire detour ended up taking five hours, but we were pretty surprised we even heard anything about the phone. Afterwards, we headed back to New York, only starting to explore it at 6 p.m.

We sped through Central Park in 20 minutes before heading to the Brooklyn Bridge, sprinting to catch the sunset. We got there a little late, but it was still beautiful.

Afterward, we ate really good food in Chinatown again, got scuffed tanghulu, and played at a park for an hour because we're college students.

For the final night, one of my other friends joined us, so we tried to fit five people into an Airbnb. It was peak college budgeting life.



SHELLY YANG—THE TECH

The Brooklyn Bridge, which connects Manhattan and Brooklyn, at sunset.

Overall, I'm really glad we planned this trip! Despite the misfortunes, I've wanted to visit New York for a really long time, and I'm so happy I got to do it with friends. There's still so much we didn't get to explore in New York, but until then, I don't know when I'll visit the city again.

Onto the next adventure!

[1] Some of my friends were in New York because the quant firm Jane Street was holding a program. But for some reason, Jane Street isn't *actually* on Jane Street, and Hudson River Trading (another quant firm) isn't on Hudson Street.

[2] Beli is a social media app where you document the places you've eaten and how you rank them.

It's Dangerous to Go Alone!



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THEATER REVIEW

Jordan Harrison's 'The Antiquities': What do we leave behind?

A museum of human history, curated by the machines that outlived us

Jordan Harrison's *The Antiquities*

Directed by Alen Lonati

SpeakEasy Stage

March 6–28, 2026

By Chloe Lee
ARTS EDITOR

Jordan Harrison's *The Antiquities*, performed at SpeakEasy Stage's Roberts Studio Theatre from March 6 to 28, is unsettling: humanity is extinct, and what remains of us is a museum. Two humanoid AI curators, Woman 1 (Alison Russo) and Woman 2 (Kelsey Fonise), welcome the audience to the Museum of Late Human Antiquities and invite us to imagine that we have been given bodies for the duration of the tour.



PHOTO COURTESY OF BENJAMIN ROSE PHOTOGRAPHY
Tobias Wilson (left), Harry Baker (center), and Kelsey Fonise (right) in the SpeakEasy Stage's production of 'The Antiquities' at the Roberts Studio Theatre in March 2026.

The play moves through more than a dozen vignettes spanning from 1816 to 2240, then reverses course back to the beginning. The structure is deliberately disorienting. It feels less like a narrative, and more like an excavation, like wandering around a museum where no exhibit connects to the next except by the common thread of humanity. Scenes include a campfire gathering where Mary Shelley conceives of her famous Gothic novel *Frankenstein*; a factory worker losing a finger to a machine in 1910; a family crowded around a computer in 1994, thrilling at the sound of dial-up internet; a writer in the near future agreeing to have a chip implanted in her brain, because the alternative (irrelevance) seems worse.

Harrison draws a line from Mary Shelley's creature to the chip in the writer's skull, and the logic holds. But the leap from "AI replaces writers' jobs" to "humanity is extinct by 2240" requires the play to skip over a lot of middle ground. The 2023 exhibit, in which a recently fired employee signs an NDA to conceal the dangers of an AI system, lands with genuine unease. The 2076 exhibit, where an unmodified woman is killed by a modified child who declares that "the smart ones embraced the improvements," tips into the kind of clean dystopian parable that feels borrowed from a dozen science fiction films. The threat is real enough without the tidiness.

That said, the ensemble of nine actors, playing over 40 characters across the vignettes, handle the high demands of the script with neat efficiency. Russo is a consistent anchor — her turn as a grieving mother in the 1987 AIDS-era exhibit, unable to sleep and watching a Betamax tape with her young son, is the production's most emotionally resonant scene, specific and unhurried in a show that is often neither.



PHOTO COURTESY OF BENJAMIN ROSE PHOTOGRAPHY
Alison Russo (left) performing in the SpeakEasy Stage's production of 'The Antiquities' at the Roberts Studio Theatre in March 2026.

The script's sharpest moments are its most mundane: a bottle of shampoo pulled from a refrigerator and drunk like water, the AI curators fumbling their artifacts in small ways that suggest reconstruction rather than memory. The museum cannot know what it felt like to be human — it can only guess at the objects and the gestures.

The design supports the concept without pushing it. Christopher and Justin Swader's tiled set and Amanda Fallon's cool, sepia-toned lighting establish the museum's clinical atmosphere effectively. Anna Drummond's sound design is strongest in the historical exhibits, where dial-up tones and the specific noise of crickets at night do immediate work. However, the electronic droning that scores the transitions between scenes is less inter-

esting; the sound signals "futuristic unease" in a way the production has already earned through other means.

At one hour and 40 minutes without intermission, the reverse-chronological second half occasionally retreads ground already covered. Harrison is not interested in an off-ramp; in this world, extinction is a given. The play's final scene earns the weight it asks for: back at the 1816 campfire, the characters are present and unguarded, aware of the beauty of the particular night they are in, and Claire Clairmont is expecting a child. The AI narrator wonders aloud whether displaying these objects trivializes the suffering of the people they belonged to. It is the right question to end on, and Harrison had a good sense not to answer it.

THEATER REVIEW

Broadway's 'The Outsiders' Captures the Heart of S.E. Hinton's Beloved Novel

A new musical adaptation brings this groundbreaking story of working class teenagers to life for another generation

The Outsiders

Based on the novel by S.E. Hinton and the film by Francis Ford Coppola

Music composed by Jamestown Revival and Justin Levine

Directed by Danya Taymor

Citizens Opera House

March 31–April 12

By Rebecca Showalter Enamorado
ARTS STAFF WRITER

In 1967, S. E. Hinton published her debut novel *The Outsiders*, which swiftly became one of the best-selling young adult novels of all time and unlike any other book in the young adult genre at the time. Hinton, then just 16 years old, wanted to write a kind of story that she needed but had never read: a story that captured what it was like to be a teenager with dreams in an unjust world. The result was a novel that was gritty, realistic, and written with an arresting power and energy. Hinton won the Margaret A. Edwards Award for both *The Outsiders* and her later works of young adult fiction.

Francis Ford Coppola's 1983 film adaptation of *The Outsiders* became a cult classic and solidified the book's place in popular culture. Today, the original novel has sold over 15 million copies and is commonly taught in schools across the United States.

In 2023, this powerful story was captured once more in a new musical adaptation based on both the novel and the film. The musical first appeared on Broadway in 2024, receiving 12 Tony Award nominations and winning four Tony Awards, including Best Direction of a Musical and Best Musical that year. In 2025, *The Outsiders* musical began its North American tour; from March 31, 2026 to April 12, 2026, it was performed at the Citizens Opera House in Boston.

The Outsiders is told from the perspective of Ponyboy Curtis (Nolan White), a recently orphaned 14-year-old being raised by his older brothers, Sodapop "Soda" Curtis (Corbin Drew Ross), and Darrel Curtis (Travis Roy Rogers). Soda dropped out of high school to help Darrel earn money, and Darrel gave up his dreams of going to college and playing football to care for his brothers. The Curtis brothers, along with their close-knit group of friends, are greasers, working-class teenagers of Tulsa, Oklahoma who are constantly at odds with the Socs, the upper-class teenagers. When the rivalry suddenly goes too far, Ponyboy and his best friend, Johnny Cade (Bonale Fambrini), are forced to confront the impact of class rivalry and violence in their city.

When adapting the book and film into a musical, several important changes were made to build upon the narrative. Dallas Winston (Tyler Jordan Wesley) and Darrel's characters were modified such that Dallas became the leader of the greasers, creating tension between him and Darrel over their influence on Ponyboy. This additional dynamic in the greasers clarifies Ponyboy's coming-of-age journey as he decides who he wants to be. Additionally, no adult characters, except for the cop, appear on stage. This helps to center the story around the teenagers and their conflicts.

To bring the atmosphere of the story to life, folk rock band Jamestown Revival composed the music in *The Outsiders*. They created a score that blends Americana with bluegrass



PHOTO COURTESY OF MATTHEW MURPHY
Nolan White (center) as Ponyboy Curtis, surrounded by the rest of the cast from the North American Tour of 'The Outsiders' as they perform in Citizens Opera House. March 2026.

folk and '60s inspired pop rock, occasionally bringing in blues and gospel influences. The effect is perfectly suited to the tone and setting of a teenage drama in 1967 Tulsa.

The music works in tandem with Jeff and Rick Kuperman's choreography, which has an impressive variety, including social dances, fight choreography, and acrobatics. The choreography is energetic and lively during upbeat numbers like "Friday at the Drive-In" but becomes emotional and hypnotic during "Little Brother" in a modern style reminiscent of Fosse. The class divide, terror of violence, and love between the Greasers are all made tangible by the Kuperman brothers' choreography.

The musical's greatest strength is Danya Taymor's direction. While the script is at times underwhelming, Taymor's direction heightens emotion and deepens tension, and her staging makes the confrontation between Ponyboy and Bob Sheldon (Andrew Cekala) at the park chilling and the teenage yearning in "Great Expectations" palpable. Supported by the actors' phenomenal performances, masterful lighting, and visceral sound design, the production was elevated to another level.

The musical peaks during its climactic rumble, which is a tour de force of modern stagecraft: the gravel-coated stage is drenched

in rain that appears and disappears as fluidly as if it were truly raining on set. Furthermore, the rumble combines fighting and choreography to seamlessly produce a scene that is both harrowing and mesmerizing for the audience. Under Taymor's direction, the rumble is not merely action; it is a deeply psychological and disorienting experience as the audience, along with Ponyboy, reckons with the repercussions of violence.

The entire cast of actors brings the musical to life. Nolan White perfectly captures both the hope and yearning in Ponyboy's character, Travis Roy Rogers brings a depth to Darrel's frustration and complicated love for his brothers, and Tyler Jordan Wesley's performance of "Little Brother" is both powerful and heartbreaking.

The acting and direction of the final scenes of the musical create a beautiful emotional catharsis. Fambrini's performance of "Stay Gold" and White, Rogers, and Ross's performance in the following scenes capture the heart of the novel perfectly. The sincerity of the entire production and the commitment to honor Hinton's timely story are evident. Overall, the musical adaptation of *The Outsiders* successfully urges another generation of teenagers to "stay gold."

Women's and Gender Studies researchers work to hold AI technology accountable

From healthcare to government, ML models are changing how decisions are made

By **Daina August and Veronika Moroz**
SCIENCE STAFF WRITERS

Over the past few years, artificial intelligence (AI) capabilities have advanced significantly. OpenAI's discontinued Sora app gave everyone the chance to express their artistic creativity by allowing users to generate entire videos from text prompts that were nearly indistinguishable from reality, and medical diagnosing models have been shown to perform at or above a human level. However, advances in AI technology can just as easily be used in malicious ways. Sora's videos were realistic enough to lead to concerns over deepfake impersonations, and government surveillance tools use many of the same techniques as models in medical imaging to identify people without due process.

This rapid technological development creates a need for discussions about regulations and the role of AI in social power dynamics. On Feb. 26, the Women's and Gender Studies (WGS) program hosted a luncheon to address this topic from two different lenses: health and governance. At the luncheon, Institute for Medical Engineering & Science Associate Professor Marzyeh Ghassemi PhD '17 and Urban Science and Planning Associate Professor Catherine D'Ignazio SM '14 described their research on the ethical implications of building a future with AI. The room overflowed with people, with several attendees even sitting outside the door just to listen. What emerged from these talks and conversations with experts was a clearer picture of AI's immediate implications.

More technology gives the potential for more power

When demonstrators took to the streets in Minneapolis to protest the Trump administration's Operation Metro Surge, ICE agents had AI tools to identify who the protesters were and where they lived. While these tools are far from perfectly accurate, their use still sets a precedent for the government to target and detain specific individuals. This is not the only time the federal government has been publicly involved with AI; more recently, the Trump administration publicly and legally attacked AI company Anthropic for refusing to sell technology that could be used for autonomous weapons or mass surveillance. This government contract was then picked up by Anthropic's rival company OpenAI.

"D'Ignazio...defined technofacism as "the collusion of large technology firms, right-wing billionaires, and tech culture with authoritarian and anti-democratic political agendas."

Such advances in AI give the U.S. government new opportunities to increase their power, leading to a movement that D'Ignazio describes as *technofacism*. At her WGS luncheon talk, D'Ignazio introduced her conceptualization of technofacism, which builds on existing scholarly research and discussion.

D'Ignazio, who is also the director of the Data + Feminism Lab at MIT, defined technofacism as "the collusion of large technology firms, right-wing billionaires, and tech culture with authoritarian and anti-democratic political agendas." However, the exact definition is still a work in progress, so she read off of a computer, stopping often to connect with the audience. Her language was precise but casual: for example, when going over the characteristics of facism, she explained how facism relies on the idea that "the nation functions like a family which has a patriarchal daddy figure."

D'Ignazio's definition of technofacism is reflected in the experiences of Cindy Cohn, the executive director of the Electronic Frontier Foundation (EFF). Cohn's professional memoir, *Privacy's Defender: My Thirty-Year Fight Against Digital Sur-*

veillance was published last month by the MIT Press. When asked about Professor D'Ignazio's conceptualization of technofacism, Cohn acknowledged that technology is playing a role in how the federal government exercises its power; however, she cautioned that focusing on the technology could let people "blind [them]selves to the fact that there is just plain, old-fashioned authoritarianism happening right now."

"I think it is a mistake to think that this current moment was only created by tech, because then you don't think hard about how to get out of it," Cohn added.

Cohn explained that the problem is not that these technologies exist, but rather that federal officials are using new technologies for authoritarian purposes. She pointed out that the officials advocating for AI-based surveillance, such as Pete Hegseth, aren't necessarily driven by technological progress. Instead, they're using their power to contract out private companies who make surveillance-based machine learning models. For example, the ICE agents identifying protesters are using software like Clearview AI, an app that identifies people by referring to a massive machine learning model trained on photos posted on the internet. Using apps like Flock, they could also point their phones at a car license plate to identify the vehicle's owner.

D'Ignazio characterizes this software as "AI, tech, and data infrastructure used in the service of fascist state violence," one of the defining characteristics of technofacism. Other technologies under this category include AI-controlled weapons — the other point of contention between Anthropic and the Trump administration.

"I think it is a mistake to think that this current moment was only created by tech, because then you don't think hard about how to get out of it."

D'Ignazio explained that "AI is primed to destroy our civic institutions," building on a paper by Boston University Professors Woodrow Hartzog and Jessica M. Silbey. Fascist governments could exploit this phenomenon to normalize and justify prejudice: since contamination narratives about women and minorities are a key characteristic of fascist regimes, biased machine learning models create an opportunity to institutionalize discrimination against marginalized groups that might already be misrepresented in the data. Since most of the public won't know how the machine learning models reach their conclusions, it will be difficult to pinpoint the biases behind them.

Cohn has seen the consequences of these models firsthand. While working with the EFF to track misidentifications made by facial recognition technology for policing, she noticed a disturbing trend: even though the technology has improved considerably, facial recognition software still tends to misidentify people of color most often.

"If you add technology to a racist system, you get a racist system that has technology," Cohn concluded. "It's not just the case that making a perfect technology will fix the problems that are actually kind of human-based problems, and that's true at the front end when you're training. It's also true at the back end when they're using the tool."

Garbage in, garbage out

To fix issues with human bias in AI, it is first necessary to understand how biased data can influence the outcomes. For example, even if a model performs better than humans at diagnosing patients overall, this statistic often does not take into account rates of underdiagnosis by demographic, nor does it consider how often a model fails to detect a particular disease in an individual of a particular sex, racial, or ethnic category.

One way that models are trained is via the use of existing medical data, which is often biased towards white men. Because

marginalized groups are already underdiagnosed, there are fewer existing examples of certain conditions in particular populations, and the model has the potential to overgeneralize those specific cases instead of learning how to properly diagnose cases — a phenomenon called overfitting. Even if demographic data is left out of training data entirely, current AI models can still accurately predict a person's race from something as simple as a chest X-ray and apply existing stereotypes accordingly; crucially, human doctors cannot make such predictions, and researchers do not know what models use to make those predictions.

Using existing health data to train models also runs the risk of said model using potentially spurious shortcuts. In her talk at the WGS luncheon, Ghassemi joked about a hypothetical model that could predict which patients in a hospital would die with 100% accuracy: while very accurate, this model's diagnostic criterion was whether or not a patient's file contained some variation of the words "call the priest."

"Even though the technology has improved considerably, facial recognition software still tends to misidentify people of color most often."

Though this example got a laugh out of luncheon attendees, these kinds of shortcuts are a real problem. As another example, Ghassemi showed how a real model designed to identify cancerous moles had developed a more potentially dangerous shortcut: when she gave it a picture of a benign mole on her skin, the model correctly flagged it as benign, but when the model was given a picture of that same mole after Ghassemi's children had drawn on her skin near the mole, the model marked it as cancerous. Traditional diagnostic criteria for cancerous moles include rapid changes in size or shape, so doctors often make marks around a suspected cancerous mole to track the mole's appearance; the model then associates those marks with cancer.

Obtaining a more diverse training data set is unfortunately not without its challenges. For Science, Technology, and Society Associate Professor Oliver Rollins, balancing people's well-being and privacy with AI's need for data is crucial. He describes the rise of AI in health as "a really interesting kind of dilemma in which [AI] is both set there to improve health outcomes but by doing so, it literally is exposing more people to more dangerous kinds of things."

"The model has the potential to overgeneralize those specific cases instead of learning how to properly diagnose cases."

According to Rollins, much of this risk can come from the lack of centralized regulation of data. One of his ongoing projects deals with defining "neurodata" and determining whether it is different from health data or genetic data. This distinction is important because data classification directly impacts what can be done with that data.

For example, while Direct-to-Customer genetic testing companies like 23andMe are not prohibited from giving genetic information to third parties, genetic data in medical settings is considered health data and therefore protected information under the Health Insurance Portability and Accountability Act (HIPAA). Adding in the new classification of "AI data" makes protecting privacy even more complicated.

If an image generated by a neural scan is used to train an AI model, does that make it AI data or neurodata? If that AI model is designed to diagnose Alzheimer's, is that data now health data? Because standards for protecting data vary so much, not having a clear pathway to follow can give unfair systems a way to deny their involvement in cases where people get hurt.

AI for the people

As AI becomes a commonplace tool in everything from health research to making basic decisions, it can feel like the world is on a path to becoming completely automated. But to D'Ignazio, this is simply a reflection of a technofacism narrative around AI. "None of this is inevitable," she told the audience.

While Cohn didn't comment on the technological capability of AI, she agreed with the idea that the so-called inevitable development of AI is a narrative. Cohn claimed that it is in the best interest of billionaire tech CEOs with expanding AI enterprises to make everyone believe in the inevitability of an AI-dominated future. "That makes me suspicious," she stated.

To D'Ignazio, the solution to this narrative is "envision[ing] other worlds that are not that one that we're currently sold right now." She pointed to an example from her own work at the Data + Feminism Lab, where she organized a project building technology to support activists raising awareness for femicide, which is violence against women. Instead of assuming a technological solution was necessary, D'Ignazio's team first worked with the activists to ideate the project, asking if there was anything they could build and what it should be.

Ultimately, D'Ignazio's group built a model to scan local news for femicide to help the activists identify what cases to take on. By using an AI model, activists would need to read fewer disturbing cases and consume less violent material, protecting their mental health.

During the design process for the AI model, the researchers offered to further automate the case-finding process by extracting the relevant details for cases that best fit the definition of femicide and putting them into a spreadsheet. The activists said no. "They considered that part of their labor is witnessing this violence and caring for the women whose lives were affected by it," D'Ignazio explained. "So they saw this data production work as a kind of collective memory work, and thus it was not appropriate for automation, so we didn't do it."

"D'Ignazio encouraged the audience to take inspiration from this model in their own technological projects, even when a big data approach to machine learning can feel mainstream."

Reflecting on that experience, D'Ignazio proposed an alternative framework for how the world can use AI: one in which technology is developed through open discussions with the people who will be using it, models are small and task-oriented instead of general-purpose, and communities have the chance to build tools even if the tools aren't profitable. D'Ignazio encouraged the audience to take inspiration from this model in their own technological projects, even when a big data approach to machine learning can feel mainstream. By focusing on a very specific task and including as many perspectives as possible in the ideation process, it becomes easier to notice and fight against the negative impacts of the shortcuts that AI models use to make their decisions. As machine learning plays an increasing role in people's work, health, privacy, and government, incorporating these interdisciplinary perspectives can play a pivotal role in the quality of people's lives.

[1179] ISO 8601

PUBLIC SERVICE ANNOUNCEMENT:

OUR DIFFERENT WAYS OF WRITING DATES AS NUMBERS CAN LEAD TO ONLINE CONFUSION. THAT'S WHY IN 1988 ISO SET A GLOBAL STANDARD NUMERIC DATE FORMAT.

THIS IS *THE* CORRECT WAY TO WRITE NUMERIC DATES:

2013-02-27


THE FOLLOWING FORMATS ARE THEREFORE DISCOURAGED:

02/27/2013 02/27/13 27/02/2013 27/02/13

20130227 2013.02.27 27.02.13 27-02-13

27.2.13 2013.II.27. 27/2-13 2013.158904109

MMXIII-II-XXVII MMXIII ^{LVII}/_{CCCLXV} 1330300800

$((3+3) \times (111+1) - 1) \times 3 / 3 - 1 / 3^3$ ~~2013~~  hisssss

10/11011/1101 02/27/20/13 $\begin{matrix} 2 & 3 & 1 & 4 \\ 0 & 1 & 2 & 3 & 7 \\ 5 & 6 & 7 & 8 & \end{matrix}$



A WEBCOMIC OF ROMANCE, SARCASM, MATH, AND LANGUAGE

by Randall Munroe

ISO 8601 was published on 06/05/88 and most recently amended on 12/01/04.

[1627] Woosh



THIS VIDEO LOOKS FAKE TO ME.



WOOSH



HUH? EVERYONE'S ACTING LIKE IT'S REAL!



IF IT'S A JOKE LOTS OF PEOPLE AREN'T GETTING IT.



WHAT AM I MISSING?!!



ANSWER ME

NOTHING CREATES MORE CONFUSION THAN MY BOT THAT REPLIES TO RANDOM INTERNET COMMENTS WITH "WOOSH."

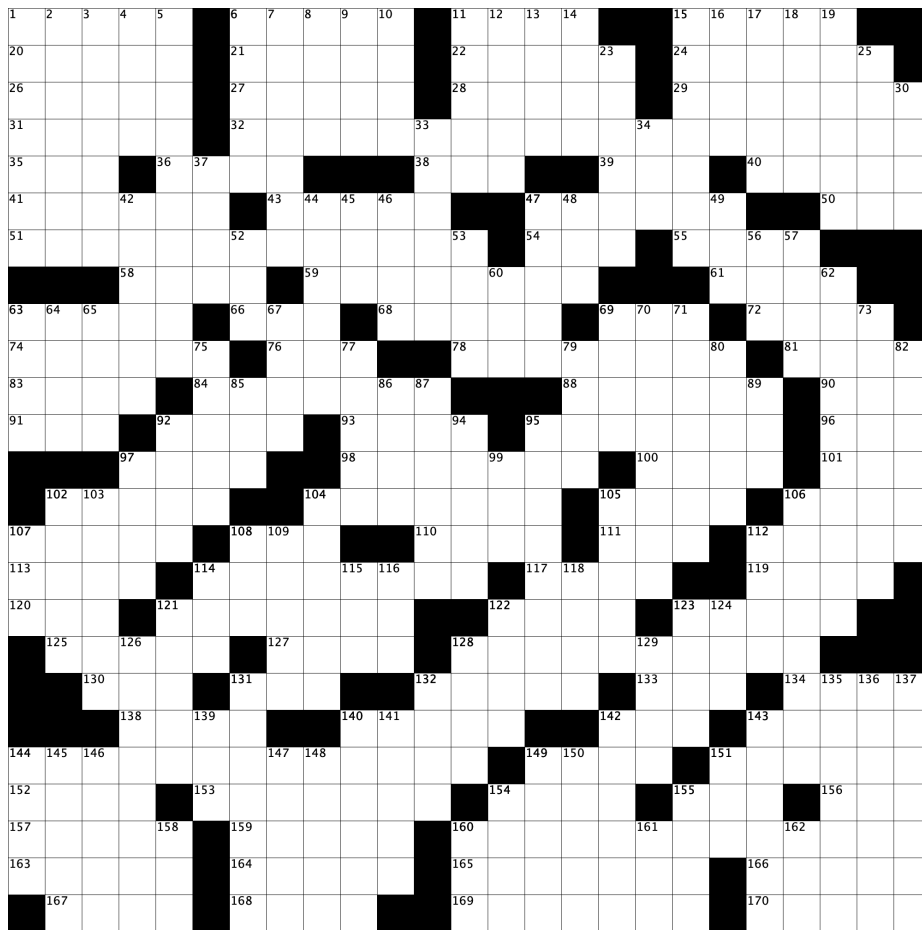
It also occasionally replies with 'Comment of the year', 'Are you for real', and 'I'm taking a screenshot so I can remember this moment forever'.

List Center 40th Anniversary Puzzle by Manaal Mohammed

Solution, page 12

Across

- 1. Twirls
- 6. Outpouring
- 11. Skirt-chaser
- 15. Inquired
- 20. Bausman who was part of the "Clockwork" group exhibition at the List Center in 1988
- 21. Deliver dinner
- 22. Pleistocene, for one
- 24. Apple tool?
- 26. Admission of defeat
- 27. Slim, hirsute man, for some
- 28. Team-based guessing game similar to Charades
- 29. Clarifies
- 31. High-I.Q. group
- 32. Sculpture by Louise Nevelson that was part of the first Percent-for-Art Program commission at MIT
- 35. PIN point
- 36. Mononym and surname of Suzanne whose 2023 exhibition examined Lakhota ontology alongside artificial intelligence
- 38. Transitioner's treatment, shortly
- 39. Whelp
- 40. "Nevermore" bird
- 41. Brews, as tea
- 43. Chicago air hub
- 47. Output of Berenice Abbott, who has many works offered on loan in the Student Lending Art Program
- 50. Hurt responses
- 51. Abstract Color-field painter who worked with 109-down on the Wiesner Building
- 54. Combinatorial card game
- 55. Clothing line?
- 58. Org. heads
- 59. Sonny Rollins is known to play this
- 61. Dressed
- 63. What ghosts are known to do, say
- 66. 101-across ride
- 68. Outlook alternative
- 69. Fiscal exec
- 72. Chills
- 74. Like Picasso's "Figure decoupee" or Lipchitz's "Bather"
- 76. ___ Nas X
- 78. Risky activity explored in relation to capital and labor in Ericka Beckman's 2019 exhibition "Double Reverse"
- 81. Boaters and sailors
- 83. Indigo source
- 84. Item often wished upon
- 88. Vacation rental marketplace
- 90. "Dr." of hip-hop
- 91. W.S.J. competitor
- 92. Wilson whose exhibition "Speak of Me as I Am" was presented at the United States Pavilion for the 50th Venice Biennale
- 93. Messaging receipt
- 95. Napoleon or Charlemagne
- 96. Cool ___
- 97. Museum whose 40 years of exhibitions, programs, and public art are celebrated in this puzzle
- 98. Roofed porch
- 100. Kebab meat, often
- 101. See 66-across
- 102. "___-Up" (Goldin+Senneby's 2025 exhibition which focuses on the experience of living with autoimmune disease)
- 104. Disguise true ability to perform at an advantage in sports
- 105. Scourge
- 106. Against
- 107. Detroit team
- 108. Actress Lucy of "Kill Bill"
- 110. Lighten (up)
- 111. Swan song
- 112. Brown of Food Network fame
- 113. Punch
- 114. Organism living in interdependent relation to another species, as of



- the title of a 2022 exhibition that explores these relationships
- 117. Assign PG-13, e.g.
- 119. Olympic figure skater Nathan
- 120. Double-helix molecule depicted in part of Melchert's mural "Coming to Light" at MIT
- 121. Underappreciated, slangily
- 122. Crafters' marketplace
- 123. Lipstick slip
- 125. Kept in check
- 127. If-___ statement (conditional in computer programming)
- 128. High alert?
- 130. This fish will shock you!
- 131. Word before hole or filling
- 132. Growing ___
- 133. Lost-___ casting (process for duplicating a metal sculpture)
- 134. "Ugh!"
- 138. Home of China and India
- 140. What a viewer could when rubbing a wall at the 2006 "Sensorium" exhibition
- 142. House call?
- 143. Dried plum
- 144. The first major public art commissioned gift on the MIT campus, aptly named for its location near the Charles River
- 149. Lift
- 151. Rocky and uneven
- 152. Vein fillers?
- 153. Not booked?
- 154. Bother
- 155. Leaf in many soups
- 156. Word on all U.S. coins
- 157. Digit that gives your word?
- 159. Mirra who collaborated with Ernst Karel for exhibition "Hourly Directional" (2014)
- 160. Japanese artist known for depicting cute yet glowering subjects who is highly represented in the Student Lending Art Program
- 163. Feeling eliciting goose bumps, often
- 164. New York fast track?
- 165. Take some time to consider
- 166. Muddled
- 167. Eye piece?
- 168. Teensy
- 169. "Hmmm..."
- 170. Unshackles

Down

- 1. Bank job attire
- 2. Sol LeWitt's "Bars of Colors within Squares" resemblance
- 3. Triathletes
- 4. Loch ___
- 5. Trailer contents?
- 6. Burton who designed the settee, bench, and balustrade in the Wiesner Building
- 7. Subscription platform for content creators
- 8. Roti flour
- 9. Many a college freshman
- 10. Slips
- 11. Pave over
- 12. "Things Fall ___" (Achebe novel)
- 13. Namesake city for a type of Japanese beef
- 14. Micro or macro class
- 15. Germane
- 16. Medium
- 17. Fermented milk drink
- 18. Doolittle of "Pygmalion"
- 19. From the top
- 23. Family-style meal with simmering stew
- 25. Check out again
- 30. Tax nos.
- 33. Basketball player Cooper Flagg, for one
- 34. Football starting call
- 37. Words in an analogy
- 42. Get wound up?
- 44. Deep-frying need
- 45. Ginger, for one
- 46. Sounded off?
- 47. Church number?
- 48. Curse word?
- 49. Brief moment
- 52. Tishan whose 1988 exhibition of sculptured paintings examined relationships between technology and landscape
- 53. Focus of 2010 exhibition "Virtuoso Illusion: Cross Dressing and the New Media Avant-Garde"
- 56. Boxer whose cultural impact is examined in Glenn Ligon's 1991 exhibition "Skin Tight"
- 57. Speed measure

- 60. "Chandelier" singer
- 62. 2008 Lawrence Weiner public artwork installed at MIT's Ashdown House
- 63. Digitize, often
- 64. Pint-size
- 65. Final notice?
- 67. Skedaddled
- 69. 117-across, say
- 70. No-parking zone
- 71. Consistent with one's public image
- 73. Kay whose 1966 donation launched the MIT Student Lending Art Program
- 75. Short
- 77. Maggot or caterpillar
- 79. ___ Rush (Southern sorority tradition)
- 80. Garden decoration
- 82. Takes hold
- 85. So far
- 86. Messaging receipt
- 87. Firm up
- 89. "Just a minute," over text
- 92. Christmas trees
- 94. Blot gently
- 95. Late MIT electrical engineering professor "Doc" who has many artworks in the Student Lending Art Program collection
- 97. Long and limp
- 99. "Illmatic" rapper
- 102. "Criminal" singer Apple
- 103. Pinpoint
- 104. Understated
- 105. Saar whose 1987 exhibition "Mojotech" explored integrations of spirituality and technology
- 106. Granada palace and fortress
- 107. Potent acid?
- 108. Potent base
- 109. Architect of the Wiesner Building
- 112. Big name in laptops
- 114. Foxy
- 115. Apple platform
- 116. Single
- 118. Quotes, as a price
- 121. Dip with heat
- 122. Put out
- 123. Serve, perhaps
- 124. ___ Wasserman Forum, hosted by 97-across to address critical issues in contemporary art and culture
- 126. Cap worn by the King's Guard
- 128. Sound
- 129. Like some games for a team
- 131. Popular stir-fried noodle dish
- 132. Brazilian soccer player known as one of the greatest
- 135. Items heavily featured in Diller and Scofidio's 1991 exhibition "Tourisms: suitCase Studies"
- 136. Swell
- 137. Prime times
- 139. One ___ million
- 140. Very
- 141. Insurance giant
- 142. Policy at restaurants paying their servers a fair wage
- 143. Forcibly remove, as with a crowbar
- 144. Bound
- 145. Sylvia Plath poetry collection
- 146. Art category
- 147. Vote into office
- 148. Jeeves, for one
- 149. Plague
- 150. Escorts
- 151. Kiss ___
- 154. Vault or dance preceder
- 155. Dog treat, often
- 158. "___ YOKO ONO" (2001 exhibition that comprehensively reevaluated Ono's career)
- 160. Designer initials.
- 161. Low digit?
- 162. Neither here ___ there

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ch's MLB Ch

By The Tech Sports staff

MLB Postseason. In the American League, the Series against Minnesota with ease to advar- onents, the Texas Rangers, recovered from t- gainst the Tampa Bay.

e, the Philadelphia Phillies swept Cincinnati- ng a ho- hitter by Roy Halladay. They face the- gainst Atlanta in which every game was decid- claim their league pennant and advance to- eigh in, with department bragging rights on

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Meet The Standard's 9th cohort members

Arroyo De La Paz: "It's been a joy getting to know our newest members in Cohort 9"

By Jaden Chizuruoke May

On March 18, *The Tech* interviewed Office of Academic Community, Empowerment, and Success (OACES) Associate Dean and Director Sadé Abraham and The Standard Director Hector Arroyo De La Paz to discuss The Standard's ninth cohort.

The Standard was established in 2018 to support the success of MIT's undergraduate men of color. The program hosts around 100 students spread across four cohorts representative of their class year, and oversees each new group from their first semester at MIT all the way to their last. According to Abraham, The Standard, like other OACES initiatives, seeks to "support students and foster community and student growth." The program offers workshops, networking opportunities, social outings, and other resources to its participants. Since the Office of Minority Education's dissolution in Aug. 2025, the program now operates under OACES.

Forging a community

On how The Standard's "dual pillars" of professional development and community building work together, Abraham highlighted how the program creates space for student empowerment and connection while also providing students with strategies for the future.

The Tech interviewed members of both The Standard's eighth and ninth cohort to understand how the program impacted students' undergraduate experiences. Omer Ismail '29 valued most the connections with upperclassmen. "They have internship or resume advice, and to be honest, just general MIT advice," he said.

A core component of The Standard's program is how it encourages connections across different class years. The Standard cohort members must commit to four years of attendance, an obligation that Ismail stated encouraged him to be more active within the program.

Christian Le '29 echoed Ismail's point. "I like that it's a four-year obligation. If you want to have a brothe-

hood, you can't change the brothers. That's how you foster community," Le said.

As a member of the eighth cohort, Ehinome Eikhmetator '28 tries his best to be a resource for the freshmen of Cohort 9. "I vividly remember many of the struggles most freshmen face, and I share my experiences along with how I got through them," he said.

However, not all relationships between members of The Standard started from scratch. For many students in Cohort 9 like Elisha Aranibar '29, joining The Standard was a chance to continue seeing familiar faces.

"The majority of the people I know there are from Interphase [EDGE]," Aranibar explained. "I feel like [Cohort 9] was already decently tight knit. [The Standard] made it a lot easier for people to just come together and meet each other."

Supporting students holistically

The Standard offers other advantages aside from community building. For instance, cohort members have retreats and one-on-one advising within the UAC, according to Abraham.

Abraham maintained that The Standard's focus on student ownership and engagement was "central" to the program's overall impact.

Cohort members highlighted memorable events like the cohort's induction ceremony and trivia night.

Ismail spoke more broadly on his experience in Cohort Nine, emphasizing his enjoyment of events even with their focus on professional development. Emboldened by their experiences, students like Le and Ismail have even joined The Standard's Executive Board to further engage the community.

Beyond providing events and spaces to converse with others, The Standard's participants shared that the program's support system was also monetary. Aranibar lauded The Standard's financial support for helping with costs of professional development and graduate school preparation, explaining how he did not

have his own suit before coming to MIT. "The fact that they've given me money so I can actually afford that is nice," he said.

Making an impact

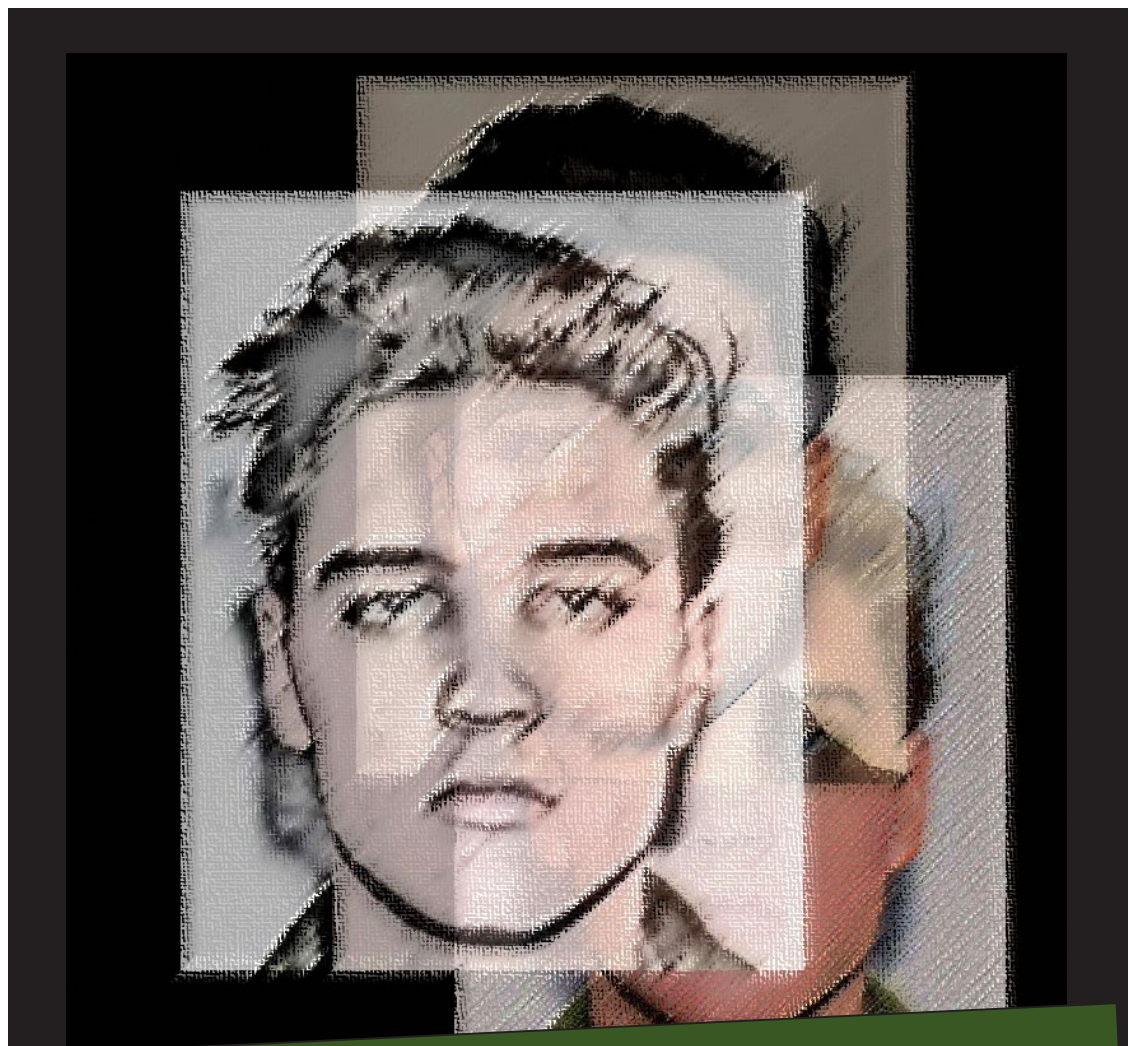
Le noted that many students at MIT already have access to critical resources upon entering campus, and that The Standard provides an important support system for those that do not. "[The Standard] helps put us on the same playing field as other people," Le said.

Aranibar echoed Le's feelings, highlighting The Standard's commitment to better serve people of color. He stated the program's main significance lay within its ability to offer underrepresented students "better opportunities" both academically and professionally.

Ismail agreed and suggested that The Standard's methods were more down to earth than he first expected. Instead of shoving se-

minars and workshops into their faces, Ismail said the primary focus of the program was cultivating community. "It makes us more comfortable asking for help when we need it," he explained.

Arroyo De La Paz said that he is enjoying getting to know the new Cohort 9 members. "Even though they're early in their journey, they've already made a meaningful impact on the community," he said.



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Solution to List Center 40th Anniversary Puzzle

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