Folding, folding ... et voilá!

Origami creates beauty from repetition

Denise Brehm
News Office

True, they rattled paper throughout the 90-minute lecture, but the audience—rapt, eager, enthusiastic—hung on every word from the lips of origami master Robert Lang as he demonstrated the basics of the art and described, in a very rudimentary way, the mathematics behind it.

Lang had placed four sheets of 8½ x 11 inch paper on all 318 seats in Kirsch Auditorium; each page had lines and dotted lines denoting crease-marks to come. Most members of the audience folded at least one of those forms while Lang talked about “From Flapping Birds to Space Telescopes: Origami, Mathematics and Art.”

Lang, a former laser physicist who now does origami full-time, was at MIT to work on an algorithm for computational geometry with Erik Demeaine, an assistant professor of computer science. While on campus, he gave the public lecture on Thursday, Nov. 11 and taught a beginning and an advanced origami workshop. He also taught one class in Demeaine’s origami course—the first one MIT has ever offered—through the Department of Electrical Engineering and Computer Science.

Although the public talk was an evening event on a mid-week holiday, the auditorium was packed, overflowing into a nearby lecture on Thursday, Nov. 11 and taught a beginning and an advanced origami workshop. He also taught one class in Demeaine’s origami course—the first one MIT has ever offered—through the Department of Electrical Engineering and Computer Science.

Next generation of researchers honored by Museum of Science

Sasha Brown
News Office

Though far from finished with their own work, three senior MIT researchers passed the torch to a new generation of scientists on Tuesday, Nov. 9 at the Museum of Science in Boston.

For the past two years, the museum has named several young New England scientists as the “Next Generation” of revolutionary researchers whose work already has made a significant contribution to their field. This year, the three honorees all work in biotechnology at MIT.

Angelika Amon, the Linda and Howard Stern Career Development Associate Professor of Biology; Chris Burge, Whitehead Career Development Associate Professor in the Department of Biology; and Manolis Kellis, assistant professor in the Department of Electrical Engineering and Computer Science, were all honored. Each honoree gave a presentation of his or her work after being introduced by a senior MIT faculty member—Phillip A. Sharp, Mary Lou Pardue, and Eric Lander.

Amon, who thanked Sharp for his words upon taking the podium, shared her work in cell division with the audience. “Humans are especially bad at the cell cycle that creates sperm and eggs,” said Amon. Ten percent of all human conceptions have an incorrect number of chromosomes, said Amon. This problem can lead to miscarriage and birth defects. “We are hoping we can shed some light on this,” she said.

Mary Lou Pardue, the Boris Magasanik Professor of Biology and internationally known geneticist and cell biologist, introduced Burge. “It has been a delight to watch the younger generation,” said Pardue, who expects great things from the bevy of young researchers who have tools to help them explore the world of biology.

Amon’s hope is that the work in her lab will “lay the foundation to find cures and drugs for cancer and birth defects in humans,” she said.

“Despite our successes, we still have a long way to go,” said Burge. “We want to understand how every single aspect is controlled.” Amon’s hope is that the work in her lab will “lay the foundation to find cures and drugs for cancer and birth defects in humans,” she said.

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Ruehr shares notes in time

Sarah H. Wright
News Office

Composer Elena Ruehr used a red plastic flute, a moment from early childhood and an incomparable sound system to reflect on her own music-making process in an hour-long talk in Killian Hall.

Ruehr, 41, a lecturer in music and the performing arts at MIT, is in residence at the Boston Modern Orchestra Project. Her lively, intimate presentation, titled “Everything You Always Wanted to Know About Modern Music—Ancient Traditions in the Modern World," was organized by the MIT Women’s League.

Ruehr spoke without notes. There was no threat of power points. Occasionally, she waved the toy flute, which belongs to her daughter, Sophie, now 8. The flute worked in Ruehr’s talk like the madeleine pastry in Marcel Proust’s novels; it brought back the moment that set a life in motion.

“Sophie was two, we had one of those long days at home sitting on the couch. I was a little bored. I picked up this flute and came up with this song. My third string quartet started with these four notes,” Ruehr said, playing the tune.

For “Shimmer,“ an orchestral work, Ruehr traced more cerebral routes. “Shimmer” premiered in Jordan Hall in 1997 and will be performed there again in February, by the Boston Modern Orchestra project.

“Shimmer” derives its complexity and cyclical structure to both modern and classical works. Ruehr was “influenced by two very different new music composers—Steve Reich, who is very interested in cyclical forms, and Milton Babbitt, who is interested in complex structures. And I was also influenced by Vivaldi, whose string music interested the orchestral structures," she said.

As Ruehr played a two-minute excerpt from “Shimmer," her arms revealed her musicianship and dance training. She pointed to signify musical events in abstract as if the notes could be seen in the room, like tame birds.

Since composing “Shimmer,” Ruehr’s interests have included computer programs (“Not programming. My brother’s a computer scientist. I don’t like programming”), and recently, experiments with bird songs. She whistled one.

“That’s a song I heard when I was a little kid. I liked it. I also liked what happened when I recorded woodpecker sounds off the Internet and slowed them down. Inside each ‘digga-digga-digga’ is another ‘digga-digga. They’re tractable with so much information I couldn’t hope to write it all down," she said.

Ruehr produced a recorded segment of “The Law of Floating Objects," inspired by computers and bird songs, to illustrate. Circling back to her topic, Ruehr said, “Forget about bird songs. Forget about the computer. For get about the computer I’m interested in fluctuations. I’m back to ancient instruments," said Ruehr. Her new piece, a string quartet, is due by Dec. 13. Winners will be announced Dec. 22.

The Lemelson-MIT Program invites MIT student inventors to apply for its annual $30,000 Lemelson-MIT Student Prize for inventiveness. All currently enrolled MIT senior and graduate students are eligible to apply, regardless of major or area of study. The application deadline is 4 p.m., Jan. 12, 2005.

Past Lemelson-MIT Student Prize winners have garnered national media coverage from MSNBC, the Associated Press, USA Today, the New York Times, NPR, CNN, and the U.S. Air Force after appearing on Tech TV as a recent newsmaker.

Interested students should submit the one-page application and attach a 1,000 word max description of their inventions and the inventiveness with which they were created, support photographs or diagrams may be included. For more information or an application go to the program’s web site or contact Michael McNally at 253-3490 or mmcnally@mit.edu.

The winner will be announced at a press conference the morning of Feb. 16, 2005.

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The winner will be announced at a press conference the morning of Feb. 16, 2005.
Dean Fischer hopes to use peer mediation to solve student conflicts
Sarah H. Wright

On a clear day, you can see forever. But on a day when your laptop died, your paper is due and nano tech was tooivoried up all night again and left a pizza box on the floor again, you can't see an inch beyond the next shouting match.

That's the moment that William Fischer, the new association dean for student con-duct and risk manage-ment, and father of two, Fischer worked in several univer-sity settings before coming to MIT. He served most recently as the director of the Office of Student Con-duct and Conflict Reso-lution at Northeastern University. Before that, he was associate director of Student Life for Judicial Programs at the University of New Hampshire in Dur-ham, N.H., and before that, professor at the College of William and Mary, and director of the Student Judi-cial Office, at Illinois State University, Normal, 1l.

Fischer described the most productive approaches to conflict resolution is med-a-tion, a process in which the two people in conflict meet with a neutral third person who is trained to assist in identifying the issues, building common ground and help-ing those involved come to a long-lasting solution.

"Mediation is part of the culture here," Fischer said. "I am delighted that Bill Fischer has brought this to the Burndy Library to take this fine col-lection of manuscripts and rare books and make it part of the cultural fabric of the library," Dibner said. "We are exceedingly pleased to have him with us here."

Fischer was associate director in the Office of Student Con-duct and Risk Management at MIT.

Conflict is inevi-table. It's part of life and part of all relationships. And one way to deal with some conflicts is to stay away from the person or, in a roommate situa-tion, to change rooms. But there are more positive and healthier approaches to resolv-ing conflict that not only build community but also offer students lifelong skills they can rely on when they leave college," Fischer said.

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Continued from Page 1

even, thanks to an article about Lang that appeared in the Boston Globe that day.

Joan Madison of Newton, a neurobiologist at Massachusetts General, had seen Lang the Globe and made his way across the river for Lang’s talk. A novice, Madison had been working at the craft for three weeks, trying to teach his three-year-old daughter to fold farm animals. “Turned out she’s not that interested, but I’m hooked,” said Madison, who came to hear Lang talk. “He was impressed by the idea that you can apply mathematics to something I always thought was an art form.”

At least a dozen youngsters age 10 or under were present, as well as many septuagenarians and all ages in between. Neat, conservatively dressed, middle-aged couples sat beside 20-something men wearing long hair and barrettes. They leaned forward in their seats, shouted questions to Lang well before the Q-A period, and explained “Oh my God!” well before the Q-and-A period, shouting questions to Lang in the Globe and made his way across the river for Lang’s talk. A novice, Madison had been working at the craft for three weeks, trying to teach his three-year-old daughter to fold farm animals. “Turned out she’s not that interested, but I’m hooked,” said Madison, who came to hear Lang talk. “He was impressed by the idea that you can apply mathematics to something I always thought was an art form.”

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The “Maekawa-Justin Condition” says that the difference in the number of mountain folds (created downwards) and valley folds (created upwards) in an origami sculpture will always be two.

Lang’s own model, many of which are made using the computer program he created, came in many shapes and sizes. His Black Forest Cuckoo Clock—folded from a single sheet of paper, unbelievably—has 216 steps, not counting repeated steps. He built a set of life-sized musicians using flaps and linkages. When the guitarist’s head is pulled up, his arm moves, strumming his guitar. Similarly, the cellist moves his bow across his instrument, and the organist’s arms move. Lang’s forms also include sculptures with textured surfaces, such as the fish with 400 scales and the jellyfish with 1,000 scales, each made with a single sheet of paper. “They’ll never be a second one,” Lang said of both of those.

The true love for many origami masters, Lang said, is the creation of extremely detailed insects, many-legged creatures whose body, antennae and legs are all folded (and folded and folded) from a single sheet of paper. “Origami seems to be peculiarly well suited to folding insects,” said Lang.

Theoretically, any shape can also be created by folding a single sheet of paper with no cuts, no tears. But, says Lang, the finished product could be microscopic, or it could be as tall as a building. The computer program lives in the realm of possibilities, not practicalities.

Still, it all comes back to a love for the art. The algorithm Demaine and Lang are perfecting for Treemaker is one that would allow the computer to show a 3-D model of a form, rather than a stick figure, based on an image of, say, a raccoon or a car. Using that stick figure or 3-D model and the folding procedure, the computer, a master like Lang can fold just about anything. For now, the more robust computer program would still be used for artistic origami, rather than industrial applications. Airbags are a prime example of Lang’s and a very young man asked if Lang thought there was the possibility of earning a living doing origami. “I sure hope so,” said Lang, “since that’s what I’m trying to do.”

INDIA

Continued from Page 1

First proposed by journalist Sanjoy Hazarika of CNES, the project is taking life, thanks in part to Mani Prakash, a graduate student in the Center for Bits and Atoms’ Cardboard and Swarman, a post-doctoral associate in the Biotechnology Program, MIT.

CINES is raising money for the boat and working with the approximately 150 families to develop small-animal husbandry (mainly Crocker chickens, which have high egg-yielding hens) and other small-scale industries like weaving so that when drier times, the new boat will allow the enabling the maximum of the jobs of trades. They’ll be able to use it to transport goods and woven goods to markets downriver. Eventually the boat also might be used as a floatation device in waterways. The boat will satisfy both purposes—the need for a more formal way of transportation, and one very young man asked if Lang thought there was the possibility of earning a living doing origami. “I sure hope so,” said Lang, “since that’s what I’m trying to do.”

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The relationship between math and origami is symbiotic. Lang said, allowing mathematicians to use origami to prove mathematical theorems and vice versa. For instance, the “Delian Problems” had puzzled even the ancient Greeks, who couldn’t trisect an angle, square the circle or double the cube using a compass and unmarked straight edge. The first two problems were solved by scientists using origami in the 1890s.

When mathematicians and computer scientists got involved in origami in the 1890s, the art form of creating sculpture by simple folds became more dynamic. The basic valley and mountain folds were joined by linkages, flaps, circles, rivers and molecules. For instance, Lang’s model for a deer requires 16 circles, 9 rivers and solving 200 equations to create.

Lang’s forms also include sculptures with textured surfaces, such as the fish with 400 scales and the jellyfish with 1,000 scales, each made with a single sheet of paper. “They’ll never be a second one,” Lang said of both of those.

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THE PROVINCE GOVERNMENT OF ASSAM, INDIA, USES BOATS LIKE THE ONE ABOVE ON THE RIVER Brahmaputra. During monsoons, this boat can’t forged the currents to go upstream.
A look back at 10 years of sheltering CASPAR

Denise Breth
News Office

MIT administrators and City of Cambridge representatives looked back with satisfaction on the occasion of intense site process for the CASPAR homeless shelter program at a celebration Nov. 10 honoring the shelter’s 10th anniversary. Officials spoke of their remembrances of the process and offered gratitude for the outcome; but the real message of hope came from Leona Bennett, a former shelter client who is now an employee of CASPAR.

CASPAR Emergency Service Center was my home for over four years—first in the trailers, and later in the new shelter facility. As an unsheltered homeless woman, I was made to feel like a subhuman species, as if I somehow deserved what I had become,” said Bennett. “I began to realize that I was not alone; there were others, real people. It’s not about the number of beds, but about the people occupying them,” said Mayor Michael Sullivan.

Offering proof of Sullivan’s sentiments, Bennett spoke to the crowd about her transforming experience from a homeless woman into a successful advocate for the homeless.

“Any hope for tomorrow must begin with life today, and CASPAR offers that hope,” she said.

MIT Tech Talk

NEWS

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Political progressives focus on the future

As the first snow of the season fell outside the Student Center, political progressives gathered together in the Mezzanine Lounge on Nov. 12 to find the proverbial silver lining following the Presidential election.

The forum, organized by Rev. Amy McCleath, MIT’s Episcopal Chaplain; Suzanne Nguyen, a graduate student in biology; and Professor Hugh Gusterson of anthropology, was planned to focus efforts on the next few years. The Technology and Culture Forum sponsored the event, which was publicized as “an open forum on positive next steps for all those who were disappointed by the election results.”

McCleath said she decided to hold the forum after hearing from many disappointed students. “I had a lot of conversations with students over the last week who have a lot of concern,” said McCleath, who urged speakers to focus on the positive. “What kind of bridge can we build?” she asked.

Gusterson encouraged the political left to choose battles more carefully and also enter into a dialogue about moral values with people of faith in this country. “There is space for us to enter into a conversation about that,” he said.

Rev. McCleath was troubled by an e-mail that circulated after the election depicting the “blue” states—which electoral votes went to Kerry—as “The United States of Canada,” and the “red” states—which electoral votes went to George Bush—as “JesuLand.”

“As a progressive Christian, I find myself nowhere on that map,” said McCleath. “Where are the millions of liberal people of faith on that map?”

The political left, McCleath said, needs “a lot of work” on the part of religious groups. “We have been too timid,” she said.

The shifting of political power throughout the decades “will go on for more than four years,” said Professor Emeritus Aron Bernstein of physics. “It has been going on for my whole life.”

For Professor David Thorburn of literature, the silver lining is found in the fact that the Bush administration will be accountable for its mistakes. Thorburn also said the left lost the election.

“We are in a much better position now than the anti-Vietnam War movement ever was,” said Thorburn. “With the country running a deficit, he believes protests are not far off.

Nguyen looked no farther than herself to find optimism. Just eight years ago, she was as right as she is now left. It took a trip to Vietnam and a broader worldview to open her eyes.

“We think of conservative America as unchangeable, it really is not,” she said. “We are not as politically divided as it may seem.”
Chocolate will mark MIT's observance of World AIDS Day

The theme for World AIDS Day 2004 is “Women and AIDS” to focus attention on accelerating global response to the disease and promoting care and treatment for affected women. The highlight of the MIT observance of World AIDS Day on Wednesday, December 1, will be the Choco

Welcome to the IS&T Usability Lab

MIT benefits from Microsoft Agreement

Information Services and Technology (IS&T) has negotiated and obtained a Micro

MIT Tech Talk

DIGITALK: WHERE IT’S AT

DigitalK is compiled by Information Services and Technology.

MIT Tech Talk

Statement of Ownership, Management and Circulation

The Women's League, a social and service orga

IT and media professionals by department.

IS&T implements Google search

IS&T has launched a phased rollout of Google at MIT that will seamlessly replace the free Google search on the MIT home page that is run by Google with a licensed version of Google run by IS&T. By running its own installation of Google, MIT can increase the frequency of indexing and better control its completeness. In addition, search results can be re-ranked to better reflect context that is customizable by each department's webmaster. This implementation of Google does not index images.

IS&T will continue to support the Inktomi search engine until departments have migrated their web site search functionality to Google with the new features. IS&T will provide examples of Google integration for web sites, as well as tips for maximizing search engine ranking and customizing the look and feel of the search results.

If users have comments after trying the new Google search form on the MIT home page (the default search option), please send e-mail to usability@mit.edu or see the web site at http://web.mit.edu/usability.

New phone and network rates set

IS&T has worked with a cross-Institute team of administrators and key network and telephone users to develop rates for these services.

The IS&T Usability Lab in N42 has reopened for business. Over the summer, the Usability Team reconfigured the lab to provide a more spacious observation room and a more comfortable test area. While the Usability Team is still working with a simple video and monitor broadcast system between the two rooms, team members are experimenting with software that creates QuickTime movies that combine images of the tester and the tester's monitor. MIT community members who are interested in seeing the lab being used to discuss a project for testing should send e-mail to usability@mit.edu or see the web site at http://web.mit.edu/usability.

Usage Lab expands

The IS&T Usage Lab in N42 has reopened for business. Over the summer, the Usability Team reconfigured the lab to provide a more spacious observation room and a more comfortable test area. While the Usability Team is still working with a simple video and monitor broadcast system between the two rooms, team members are experimenting with software that creates QuickTime movies that combine images of the tester and the tester's monitor. MIT community members who are interested in seeing the lab being used to discuss a project for testing should send e-mail to usability@mit.edu or see the web site at http://web.mit.edu/usability.

The next few weeks, IS&T will provide examples of Google integration for web sites, as well as tips for maximizing search engine ranking and customizing the look and feel of the search results.

If users have comments after trying the new Google search form on the MIT home page (the default search option), please send e-mail to usability@mit.edu or see the web site at http://web.mit.edu/usability.

Classification label

Members of the MIT community may submit one classified ad each issue. Ads can be resubmitted, but not two weeks in a row. Ads should be 20 words maximum; they will be edited. Submit by e-mail to ttads@mit.edu or mail to Classifieds, Rm 11-400. Deadline is noon Wednesday the week before publication.

For sale

Queen-sized cherry oak bed frame, mattress, and box spring. Less than 2 years old. $600. Call 495-8251, ask for PW. 127K, mostly highway. Runs great, power windows, 2 full baths, FP, tiled eat-in kitchen, gas heat, W/D, free parking, hardwood flrs, bay windows, skylights, cathedral ceilings, rooms, porch, interior. $4,000/bst. Tim at 617-253-2060 or tim.hch@mit.edu. Indira Pottebaum at ipottebaum@ll.mit.edu or call 253-3656 or esdeb@mit.edu.

Arthurd L. Jones, Publisher
Jazz pianist to share ‘Effortless Mastery’

Jazz pianist, composer, author and recording artist Kenny Werner will participate in three public events over the course of two days, Nov. 17 and 19, as part of a four-day residency at MIT.

The Nov. 19 concert will mark the first time local audiences will have the rare opportunity to see Werner perform in solo, duo, combo and jazz ensemble settings all in the course of one performance. The concert features the world premiere of a new work by Werner, “Higher Learning,” commissioned by the MIT Festival Jazz Ensemble.

Werner has been a jazz pianist and composer on the national and international scene for more than 25 years. He has worked with such jazz giants as Charlie Mingus, Ron Carter, Bobby McFerrin, Gunther Schuller and Toots Thielemans. He has led his own trio and quintet, recorded with it on labels including Sun Jazz, CBS, Blue Note and Warner Bros., and has worked with such jazz giants as Bill Evans, Tony Bennett, Paul McCartney, Barbra Streisand and Joni Mitchell.

Werner’s event schedule:

Today, Nov. 17, Werner will perform with MIT faculty and student poets who will share their work with him. Werner will respond to it with piano improvisations. “Words and Music” will be held in Killian Hall from 3:30 to 5 p.m.

“Effortless Mastery with Kenny Werner: Liberating the Master Musician Within,” a lecture-demonstration based on Werner’s book, will be held on this evening at 7:30 p.m. in Kresge Auditorium. Some of MIT’s musicians will perform for Werner, who will offer his insights into their performances.

Friday, Nov. 19, the MIT Festival Jazz Ensemble, directed by Frederick Harris, Jr., will perform a program with Werner. “The Musical World of Kenny Werner” will feature the world premiere of a composition commissioned from Werner by the ensemble entitled “Higher Learning,” as well as other works of Werner’s original works for jazz ensemble. Werner will perform in big band, small group and solo settings. Admission is $5 at the door. The concert begins at 8 p.m.

The MIT Festival Chamer Players will perform a concert titled “Something Old, Something New, Something Borrowed, Something Blue,” featuring music by Bach, Riegger, Harison, Muczyński and Rutter in pieces all selected for their brevity. The concert is in Friday, Nov. 19 at 7 p.m. in Killian Hall.

Brevity is soul of MTL list

The MTL Chamber Players will perform a concert titled “Something Old, Something New, Something Borrowed, Something Blue,” featuring music by Bach, Riegger, Harison, Muczyński and Rutter in pieces all selected for their brevity. The concert is in Friday, Nov. 19 at 7 p.m. in Killian Hall.

“Traveling Magazine Table” a traveling library of publications, public art works featured in these documentaries will also be on view at CAVS today and tomorrow from 3-6 p.m. in Room N52-390.

The collection is on view in Room N52-390 on Mondays, Wednesdays and Fridays from noon to 6 p.m. by appointment.

Beat poet Pickard reads tomorrow

Tom Pickard, a New Yorker and writer who left school at 14 and fell swiftly under the spell of American beat poetry and poets, was not only present at the birth of the British Poetry Revival in 1965 but also is credited with leading the charge.

The author of 10 books of poetry and prose, Pickard will present a poetry/multimedia reading on Thursday, Nov. 18 at 7 p.m. in Room 6-120.

Pickard, 58, lures on the edge of the Fiends Bend on the English/Scottish border. He has directed and produced a number of experimental films for British television and radio, including arts documentaries. The British Poet Laureate, Pickard has been appointed to the position John Harle. "The Ballad Of Jimmy Allan" is based on the 18th-century gypsy whose reputation as a great musician was matched by his reputation as an outlaw.

Make art extra-ordinary

Italian pianist and conceptual artist Cesare Pietroistuti will bring his process-oriented, interactive practice to MIT’s Center for Advanced Visual Studies Nov. 16-18.

Pietroistuti’s work may not be easily recognized as art, and that’s the way he likes it. “An artist’s intervention in an urban context should not be easily recognizable as ‘art.’ It is better to contribute to creating a moment of uncertainty and doubt in the casual observer than to confirm expectations. I prefer Who knows what it’s rather than, ‘It’s art,’ so it’s not intended for art,” Pietroistuti has said about his focus on the art of plumbing—and even planning—peculiar, provocative moments or even events.

His small-scale book, “Non-functional Thoughts” (1997), contains approximately 100 useless or incongruous ideas to be realized as art projects by anyone.

Like Freud, Pietroistuti finds that unconscious motifs seep into ordinary arts and daily life. Like Yoko Ono, he creates “instructions” that may (or may not) access individual depths. His practice is often centered on setting himself or others a task that is “nonfunctional” and an admission to complete, as a choreographer might do.

According to Center for Advanced Visual Studies (CAVS) associate director Larissa Harris, following his instructions can be a “luminous light on everyday life and illuminate experiences of architectural and social spaces.” While at MIT Pietroistuti will present his work and conduct a workshop with a class of undergraduate architecture majors. As part of the workshop, students will present public “microperformances” today (Nov. 17) from 11 a.m. to 6 p.m. throughout building N52 and the House of the Arts.

Pietroistuti’s visit and “microperformances” are part of Europe in Motion: New Practices in Art and Social Space, a series of events hosted by CAVS. The series includes screenings of two documentary films: “The Invisible Object: Art and Social Change” (2003) and “Fluid Cities: Berlin to Istanbul” (2004) today at 6:30 p.m. in Room N52-390. Both films document artistic and architectural projects designed and built for public space in post-Cold War Europe. Bartolomeo Pietromarchi, director of the two documentaries, and Pietroistuti will be present at the screening.

Public art works featured in these documentaries will also be on view at CAVS today and tomorrow from 3-6 p.m. in Room N52-390.

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MIT TECH TALK - EXHIBIT ARCHITECTURE/PLANNING

Zakim Bridge, Boston

The Leonard R. Zakim Bunker Hill Bridge was Christian Menn's first project outside of Switzerland. Menn's work is one subject of "The Art of Structural Design: A Swiss Legacy," at the Comptom Gallery through Dec. 30.


EDITOR'S CHOICE

LIBERATING THE MUSICIAN WITHIN


FILM SCREENING

Screening of “A Mi Madre Le Gustan las Mujeres” (My Mother Likes Women) and conversation with director and screenwriter, Inés Paris.

MIT CHAMBER PLAYERS

Marcus Thompson directs concert by faculty, students and their guests. 253-9800.

MIT EVENT HIGHLIGHTS NOVEMBER 22 - 28

MONDAY

November 22

―Weekend Campus‖ Nancy Davenpor’s long looping vertical pan of a scene of some sort of undefined crisis occurring on a college campus. Building 16, Media Test Wall. 253-4400.

The Traveling Diner An assortment of locally circulating local and international magazines published by nonprofit and alternative presses, groups and artists' collectives. Room 460 or by appointment. Room N52-390 452-2484.

EISD faculty–student mixer Semi—annual faculty–student social event. Free appetizers and cash bar. Must be 21 to attend. 5—7pm R&D Pub in Stata Center.

WEDNESDAY

November 24

The Art of Structural Design: A Swiss Legacy Exhibit celebrating the contributions of a group of influential Swiss engineers. 9:30—5pm. Room 10—105. 253-4444.

Immobile Breackdancing Practice Open weekly breakdancing practice. 7—10pm. McCormick Hall dance room.

THURSDAY

November 25

The Clipper Ship Era Exhibit about the clipper ship, which represents a powerful symbol of American ingenuity and entrepreneurship. Noon—5pm. MIT Museum. 253-9800.

CSIDA Dance Party Chinese Student and Scholar Association party. $3 student, $5 other. MIT Free. 7—9pm. Student Center, La Sala de Puerto Rico.

SUNDAY

November 21

MIT Museum Free Admission Sunday of every month. Always free with MIT ID. Noon—5pm. 253-5927.

“The In the Middle of the Street” Dance Troupe fall concert. $7. 2pm. Little Kresge Theater.

MIT Chamber Players Concert by faculty and students and their guests. Berg’s Four Pieces for Clarinet and Piano; Brahms’ Horn Trio; Schoenberg’s “Verklärte Nacht.” 4pm. Kresge. 253-9800.

International Folk Dancing International folk dancing. 8pm. Lobdell Dining Hall. 253-FOLK.

MIT EVENT HIGHLIGHTS NOVEMBER 17 - 21

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November 17


Europe in Motion: New practices in art, social and architectural space Mini-Exhibition of film and video works documenting avant art and architecture projects. Nov. 17 and 18, 3—6pm. Room N52-390. 452-2484.

THURSDAY

November 18

MIT Chapal Concert Renaissance and early Baroque music from Italy, Spain, France and England. Noon—1pm. MIT Chapel. 253-9800.

Talmad Dance Troupe African Performances from all over Africa and an all-you-can-eat African buffet. $10 MIT students, $15 general. 7pm. Walker Memorial. 253-6356.

FRIDAY

November 19

The Painter, the Critic, her Pictures, his Words Talk on Helen Frankenthaler by Caroline Jones of Architecture. MIT community only. Noon. Room 14E-304.

Special Gallery Tour Led by William Stover, curator, for the MFA’s Earth-Wyn Evans exhibition, 6pm. Room 10-250. 253-6460.

SATURDAY

November 20

Varisty Women’s Basketball MIT Invitational 2pm. Rockwell Cage. 258-5265.

Sunday Night Cinema Student Art Exhibit/Sale Annual Festival—Pacific Graduation art works sale. 2—5pm. Sidney-Pacific.


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