

THE UNIVERSITY OF CAMBRIDGE MAGAZINE FOR GRADUATE STUDENTS



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Summer Travels

The arrival of summer marks the beginning of garden parties, outdoor activities, and above all, travel. Most students choose to take time off in the summer either because they are in desperate need of a break at the end of their 11-months non-stop backbreaking projects or because summer is the only season they can appreciate walking along the streets of ancient towns without shivering in coldness. Many students have difficulty concentrating on work during summer months since the weather is just way too nice to stay inside. "Why am I not out there getting a tan?", they ask.

I believe all students deserve a vacation break sometime during their academic year. Unlike undergraduates, postgraduate students do not get month-long holidays between terms. Postgraduates are allowed 8 weeks of vacation per year but many don't take full advantage of them. Most choose to continue work in order to complete their degrees sooner. I am one of the few who does use up all my holidays as I'm a firm believer that taking breaks will help refresh my brain and increase my productivity.

We've decided to focus this Easter issue of GOWN on summer travels. What better way to start your holiday plans than with valuable advice from frequent student travellers on questions like where to find the best holiday deals and points to keep in mind while abroad.

As the year is soon coming to an end I would like to invite students to join our team for next year. If you like our magazine and want to get more involved we would like for you to get a feel of what it's like to work with us. Join us for our last issue of this year and decide for yourself whether you want to stay on for next year. Hope to meet many of you in our next issue.

Jane Ding
Editor-in-Chief
www.gownmagazine.com

Britain, Consumerism and the Sexualisation of Relationships

Katie Turnbull

Of all the possessions we own in this world, emotions and the power to feel are the ones that enable us to exist as social animals and experience what it is to be human. Working on the basis of stereotypes, some cultures are more open about their emotions than others, but I would argue that Britain is one of the countries that is most susceptible to the 'stiff upper lip' of emotional reticence. This has been a base part of our culture and social interaction since Britain emerged as a set of solitary isles, floating away from the continent, in a cool Northern Sea. Whether it was the weather or a combination of other factors, the Brits have evolved into a race of tightly controlled, class-ridden islanders who require a drop of alcohol to say what they think and to initiate socialisation mode. If Anthropology is anything to go by, Kate Fox's study of the Brits and their cultural behaviour would present the contradictions of humour, social rules and habits as a result of a society that never seems to be direct about anything, for want of politeness and the need to reduce the overtiness of class inequities. Thus we are dealing with a population of considerate liars with the most complex and witty sense of humour, but one that is also embarrassed about their emotions, the most revealing and therefore terrifying aspect of their personality, for it reveals a truth that is suppressed and channelled into humour and a practical no-nonsense approach to life. So does this mean that British people are inhuman? No, they are a nation of pet lovers, green-fingered and sensitive individuals, with a heightened sense of insult and passion that is often seen at football matches, wedding receptions and the funeral of national icons such as Princess Diana, John Peel and George Best. So the Brits can be emotional, but in very strict settings. How are they reproducing? So how is it that the Brits can ever have a romantic relationship in the first place? I would argue that this image of the Brits is not a complete picture of sexuality and the relationship between men and women as it has come to be of late.

It is an international joke that the Brits invented condoms, but are the least likely to use them. If one considers that we have one of the high-

est teenage pregnancy rates in Europe, they might be right about the lack of condom use in certain groups of society. Seeing that we have institutions such as schools and the Teletubbies, it is unlikely that the Brits are failing to reproduce and therefore they are defying the stereotype that they do not have sex. What Kate Fox notes is that the mating ritual of British people is one that is complex and involves a lot of 'banter', which involves joking and ridiculing the object of your affection until they are quite sure that you really don't like them and therefore that you are in fact infatuated with them. If they couldn't flirt, the Brits would be very frustrated indeed and thank heaven for such small but important mercies. This is an interesting way of viewing the Brits and their idiosyncrasies, emotional ineptitudes and cultural complexities. However, this presents the daylight version of British people, where people safely express their emotions in clearly defined rules and situations. If we consider the night-time world of the Brit, often the social space reserved for romantic engagement, there is a completely different pattern of behaviour that appears to be symptomatic of the daily repression of emotion. The Brits are clearly not voted the sexiest country in the world but they will quite happily 'get it on' when it's dark and there is a strong likelihood that alcohol may be consumed. In this context it would appear that Britain has shifted its sexuality and emotionality into the night, whilst the more traditional British comportment remains a fact of the day. But is this simply a case of a split persona between day and night, or is there something else at foot?

Here is a proposal: The problem is one that involves the intimate unravellings of our emotional selves when in a romantic relationship with someone that we have been thrown together with by a twist of fate, but more usually by a tequila twist or ten. Alcohol is the best drug to induce sex, shown by its popularity as a national anti-inhibitor, whilst bars are Meccas to individuals who innocuously consume both alcohol and sex in reliably large quantities, more so the former than the later. Alcohol is the single biggest contributor to people having loose roman-

loose romantic liaisons, and that this is indicative of a deeper cultural shift that has altered sexual relationships between men and women.

Britain appears to have changed, becoming a more consumerist and individualist society that now sees wealth and self-actualisation as the objective of life. A much more self-obsessed culture has appeared, only a recent change that could be placed at the beginning of the 60s, when 'free love' and 'womens lib' came to the forefront of British society. What was set in motion was a

complete alteration of gender roles, economic and reproductive duties and obligations that had been patriarchally assigned in society and the minds of the people since time and history mattered. The rise of consumerism and this huge shift in socio-cultural institutions has not been given much of a second thought since it occurred in the last thirty or so years. This commotion has jammed

a wedge between men and women in a way that I don't think the British, or Western public have really acknowledged. Whilst women were given a lot of attention during this point in time, men were sidelined, without the acknowledgement that by altering female roles you would automatically alter male roles. This seems to have led to a lack of clarity about how their roles in a relationship can be negotiated. Although individual couples have successfully navigated their way through this conundrum, the British culture still hangs onto

the established norms that discriminate against women in the workplace, and women in the public space in general. If a woman is employed she won't make it past middle management because she is likely to 'run off' and have a baby and will somehow mutate and be unable to continue her job at the same level. If a woman gets to the top she must become a man, like Margaret Thatcher, or she will

be vehemently criticised for putting a single foot out of line. One of the most concerning outcomes is that of the female form in the media, particularly the media that focuses its sales on the promotion of sex and degrading imagery of women. Herein lies the result of the productive and reproductive realignments of Britain and the West in general.

The presentation of sex in the media has gone from a few daring cleavage shots of housewives

advertising domestic bliss in the 50s, to a no holes barred exposure of women wrapped around every conceivable market product. Whilst women have gained economic power, they have lost it due to the objectification and subservient sexual imagery of women in music videos, the clothing industry, and to an irreparable point in pornography. Sex has become commoditised, something that has become a basic unit that can be sold and used to package anything from shoe polish to Thailand. This imagery and ideology has not remained in the media, but it has spread to relationship patterns with the

emergence of 'one-night-stands' and reference to informal 'shagging' relationships based purely on sex have also proliferated public and private discourse. This free association relationship is made simple by a transaction-like consumption of sex, which is indicative of our plastic fantastic generation of instant consuming and buyer power where what you want you can buy. Of course this forms the pinnacle

of our modern day doctrine, which is that to self-satisfy and consume is to be liberal and modern. How much this is a reflection of a culture that values uncommitted sex, and how much of it is due to material superficiality is difficult to judge. However I would suggest that market forces and a desperate need to hold onto the 'day-time' British traditions of gender roles and social structure are interlinked and equally responsible. This is not a debate about evil men that dominate social institutions, but one about the re-education of society and a reconsideration of

gender from the male and female perspective.

What is worrying is that people are increasingly becoming their own consumables, things that can be bought and sold by other people. Advertising, marketing and media are purveyors of exploitation, with one of the worst culprits of modern day cultural authorities being the women's and men's magazines that are sold in the truck-load like bibles. The product

of products: women have become the focus of a self-loathing campaign, wherein they must purport to dress and scrutinise their bodies in a way that is unhealthy both mentally and physically. Chocolate is sold by a woman who is too thin to genuinely look as if they eat anything other than a leaf a day, whilst the following page presents a story of a girl with anorexia, then a woman who lost 2 stone in one day, then one about how much women are lacking in self-esteem. The confusion and misery set over physical

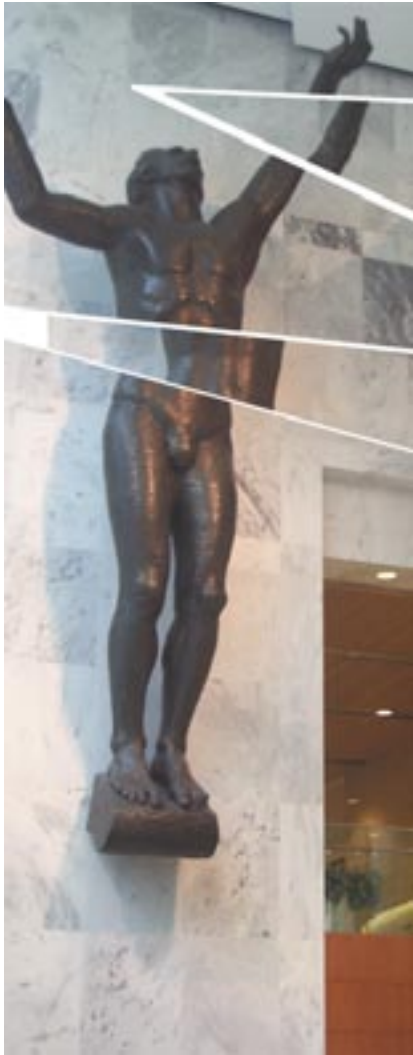


perfection is astounding and women subscribe to it relentlessly in a cycle of insecurity. Unfortunately men's lifestyle magazines such as 'Loaded', 'Nuts' and 'Zoo', also encourage this preoccupation with unrealistic images of women's bodies, promoting women as purely sexual objects. Fortunately this has been recognised and there are now plans to move these magazines to the top shelf where others are not subjected to the artificially enhanced images of a sexually objectified woman. This is not only a negative reflection on women but also one on men, who are believed to require nothing more than the image of a woman as a sexual consumable to sustain them. Whilst women are unhappy with their bodies, men also become disappointed with 'real' women because culture tells them they should be with a Barbie doll. Blog sites on the Dove 'real beauty' advertising campaign are very revealing with women stating that their friend's husbands are asking them to get plastic surgery to meet the cultural criteria. So if one analyses the content of these daily loci of advice and lifestyle information it is understandable that men and women have become disassociated from one another and from themselves. If we are not careful we will end up as victims of our inability to formulate more concise and humane ways of viewing and treating each other. With a lack of compassion by those who seek sensationalism and sales, no wonder indifference is creeping into the minds of men and women alike.

The unfortunate result of this is the increasing number of little girls who are becoming anorexic and bulimic, and the increasing number of young men who have a lack of self-esteem in their bodies and sexual prowess. Not only has this created a cultural malaise about body-image but also one that reflects difficulties in relating emotionally. One could argue that the Brits have always had this problem and that it is a problem that people have always suffered. However the plot thickens when one considers the number of unconvicted rapes that occur each year in Britain, and the increased use of date-rape drugs and viagra. Whilst drug-induced rapes are predatory and criminal, the use of viagra has become a sexual performance drug that some young men are taking in anticipation of having sex on a 'night out' with the boys. The ideology behind such behaviour is not conducive to anything more than an expression of sexual self-satisfaction and an increasingly dangerous preoccupation with women as sexual objects for use and disposal. There is also a well-documented connection between the use of pornography and increased spread of all forms of violence towards women. Men are not the only ones susceptible to the manipulations of the sexual agenda of the media- the 'ladette' culture of British women has also become a recent phenomenon, whereby young women are supposed to make the

most of their equality with men by sleeping with men casually on a regular basis. And this has been praised as the sexual liberation of women, which would be true if women weren't so emotionally affected by such one off affairs. Recent polls have shown that the vast majority of women prefer sex with a long-term partner. This dispels the myth that with the same freedom as men women would behave in a sexually ferocious manner and the fact that equality does not equate to having the same behaviour as one another. Men and women are entitled to mutual respect, and differences between the two should be celebrated as strengths and complementarities. This is not to say that men and women should not make the most of their liberties, however what is proposed here is that there are broader forces of culture that need to be redressed in the context of a progressively degenerative representation and discourse about bodies, women, sex and relationships.

And what of the future of gender relations and the consumer society they find themselves in? There are many anti-globalisation and anti-capitalist movements that have arisen in response to consumer and money driven society, and likewise there has been the appearance of an 'asexual' movement, that seems to be responding to the over-exposure of sex and its obsessive focus in the media and culture in general. I personally know of a friend who discovered the far-reaches of this phenomena by attending a certain very prestigious art school in London, later to leave when she discovered that her fellow students (male and female) were masturbating on film as a part of their art projects and presentations. One could argue that artists are exempt from normality and conventional forms- in this case they were merely reflecting them, the boundaries have already been pushed. I personally feel that there needs to be a greater sense of humility and reconsideration of the value of emotions and ultimately love between men and women in Britain and the West in general. It may be that Britain is innately reserved society, but social changes are taking place that are pushing sex and consumerism into the focus of popular culture. Is this a good opportunity to start addressing some of these issues?



Mayo Clinic

The Future of Neurosurgery?

Kunal Gupta

The study of medicine gives its followers the opportunity to delve into far flung corners of the world in search of the past, present and future of all aspects of healthcare. The art of medicine varies with even greater amplitude than artistic movements over the history of mankind. From the Maltese, as they cling to diagnostic imaging, to the mysticism of traditional Mayan Witchdoctors who rely on the healing properties of a bottle of Pepsi, medicine has been interpreted and practiced in a variety of unique, and sometimes extreme ways. Yet, forsaking the imagery of sun-kissed sands and

desert-island medicine, and leaving beside my daydreams of restoring karmal yang to the dark diseased yin, I embarked on my own 'intrepid' journey in search of the future of neurosurgery - Mayo Clinic Rochester Minnesota.

Steeped in two centuries of tradition (old by American standards anyway), this once civil war post has developed into 'the' leading US medical institution. Its roots lie in a family-run practise, founded by William Worrall Mayo and partnered by his sons, which sought to provide ethical, holistic, and excellent healthcare to all. WW Mayo carefully mentored and educated his sons in the art of medicine, and his teaching profoundly influenced their professional development, and thus that of the clinic. The brothers Mayo recruited numerous partners, all of whom shared their vision of patient-centred healthcare, thus forming a private collaboration unheard-of in that day and age. Its reputation for a truly complete medical examination and holistic care spread by word of mouth, such that it became renowned the world over.

As well as incorporating diversity in physicianskills,Mayobecameoneofthe first medical institutions to recognise a need for management (note need, not over-indulgence) and elaborate

systems to control documentation and financing. Its most notable early pioneer of innovation was Dr Henry Plummer, architect of a stunning building on the complex, which was later renamed in his honour, engineer of the first large intercommunicating telephone system in the US, and of course a fine clinician.

Today, the legacy of its forefathers remains remarkably preserved; the Mayo Clinic's interlocking triptych of shields on its crest symbolizes its pride in excellence in three key areas - Education, Research and in particular, Patient Care, which is at the forefront of the institution.

My experiences of Mayo patient-care vindicateall of the brothers' aspirations: patient-care remains uncompromised by time, and an unhurried, thorough examination is the rule rather than exception. This may come as a surprise to non-medics, but personal experience of other health-care systems, the British included, testifies to the contrary. Communication skills here are second to none, with time taken to truly ensure patient understanding and involvement in decision-making. Importantly, Mayo recognises that patients come from afar and is ever conscious of factors such as time away from home, work, and hotel



bills, which are primary concerns for those in its care. Thus it endeavours to provide 'one-stop' holistic care, bringing together all the specialist physicians required to diagnose and manage a patient completely, in order to achieve resolution in days. I have sat in on clinics where the patient has revealed a complaint or clinical finding unrelated to neurosurgery, been scheduled to be seen by another specialist the same day, offered complex and comprehensive imaging, been reviewed by the initial consultant the same day, then offered surgery the next. It truly is astounding. Importantly, the task of coordinating the care of a given patient is assigned to a single physician, ensuring an integrated understanding of often complex disease scenarios, providing patient-doctor continuity, and implementing a world-leading level of care.

I can hear you say, Of course it's great - they have private healthcare so the doctors will be raking in "the green stuff". Well, yes, there is a lot of money floating around the Clinic; the outpatient waiting-rooms resemble five-star hotel lounges, and stereotactic MRI visualisation systems don't come for free: but the level of care provided by the physicians is not dollar-driven. As of 1919, the Brothers Mayo dissolved their partnership in the Clinic they built and turned it into a non-profit charitable trust.

All employees receive a fixed salary, independent of the quality and quantity of professional service they provide.

Nonetheless patient care remains the staff's primary concern. I have been in clinics in the UK where the consultant has been left to continue a busy clinic, deserted by all secretarial and nursing staff (but not the medical student, of course). That is unheard of here; for no extra pay, the entire team remains, often until as late as 10p.m., to ensure the patient receives the "Mayo standard" of care.

Completing the triumvirate with education and research, in 1915, Mayo clinic began to host the first medical specialist-training program in the world, and has also contributed to many scientific breakthroughs, such as the discovery of cortisone, the isolation of thyroxine, and the invention of the military pilots' antiblackout "G" suit, a version of which is still in use today. Also of note is the fact that Mayo has been smoke-free since 1987, something Addenbrooke's could only manage this year.

Surely there has to be some fly in the ointment. It wouldn't be British to presume otherwise. Well, have you heard of Rochester, Minnesota? Nope. Nor have I. Nor have Americans I know, apart from "Isn't that where the Mayo is?" Well there is a reason for that; there is nothing here. Apart

from hotels and food. Lots and lots of food. I can suddenly see why the obesity epidemic is overflowing; only British restraint keeps my clothes fitting. However, a short coach ride away resides the Mall of America, the biggest mall in the US. And boy is it big, but excellently designed. If you have ever been horrendously lost in Bluewater, know that it pales in comparison, and yet here you don't need a ball of yarn to ensure your survival. It also has an indoor amusement park, replete with roller-coasters in the middle, as well as the world's biggest aquarium. If you find nothing to do in Rochester (a distinct possibility), at least a year's worth of joy (or torment) lies here.

As a wandering medical student, left free to delve as far into the future of neurosurgery as I please, I find it difficult to draw myself back. Part of me will exist there forever, be it in the corner of the operating room straining desperately over the surgeon's shoulder to catch a grey glimpse of an open skull. As a future doctor, I feel the strong sense of duty that will draw me back to rejoin the part of me that I left behind, if only to do justice to the way medicine should be practised in this day and age, as well as pay homage to the vision left behind by the family Mayo.



All photographs © Kunal Gupta





Come fly with me

E. Kioupritzi

OK let me introduce myself. I'm a PhD student getting paid by a British Foundation! Can't complain about the money, it's good one and since it isn't in my favourite hobby "to get drunk because it's fun", i.e. drinking gallons of beer in pubs. I prefer to spend my money on travel. And with the help of low cost flights I managed to travel quite a bit around Europe. I should make clear that I am not going to praise the low cost fare airlines! This isn't my purpose. But on the other hand I can't deny the fact that I managed cheaply to see a few more places in my life.

One of the bad things about these companies is that some of the airports are miles and miles away from the actual destination and you sometimes have to travel more than an hour to reach your final destination – quite painful if you had to catch a 6am flight! Some flights, however, are direct to the main airports of the country, like Copenhagen in Denmark, where the low airline flies from the one and only airport of the capital (Hurrah). If you're lucky, you can find "1 pence" fares, although prices tend to go up to a few pounds after airport taxes. You usually have to plan such trips well in advance, though, as I remember watching the prices slowly rise as I waited on a friend who didn't make decisions quickly.

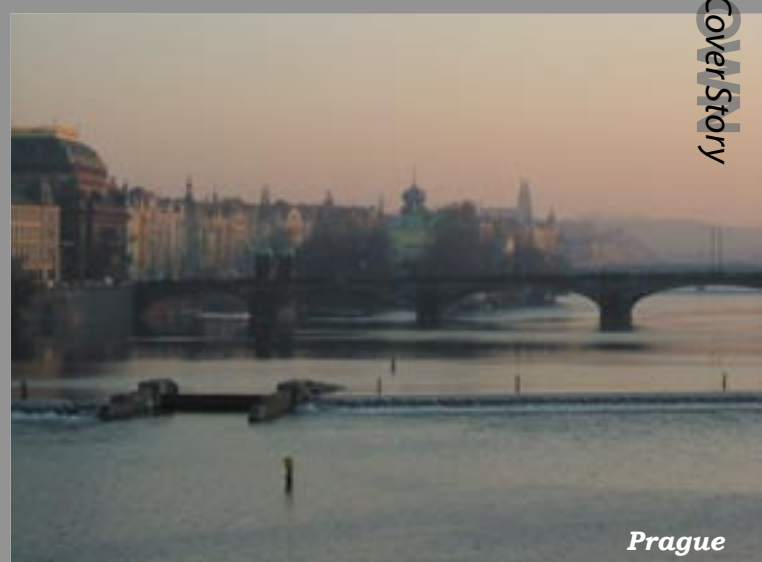
Of course, there are some better deals if you also choose to book an accommodation + flight package from the airlines' websites. However, I once went to Berlin on such a special and I wasn't so impressed with the room I had (unfortunately) chosen (or had been allocated?). Hotel deals can be found on the web at better prices and better locations if you do your research. For me it always worked better when I had a guidebook such as Lonely Planet or TimeOut in my hands and then booked a hotel room based on the information provided. Also, be careful of phrases such as "Very close to the city centre" as they can be quite misleading! I would advise that you find out how close the hotel is to the city centre and check out the methods of transportation available in the vicinity - subway, trams, and buses. Even if your hotel ends up far from your chosen destination, you can usually purchase bus or train passes for daily/weekly unlimited trips.

Particular interest now is shown for Eastern European countries where the cost of living is quite low comparing to UK standards. That means very very cheap holidays (of course if you choose champagne and caviar for your daily diet it won't be that cheap!) to countries that haven't been accessible for many years due to political situations. And in fact, I find that

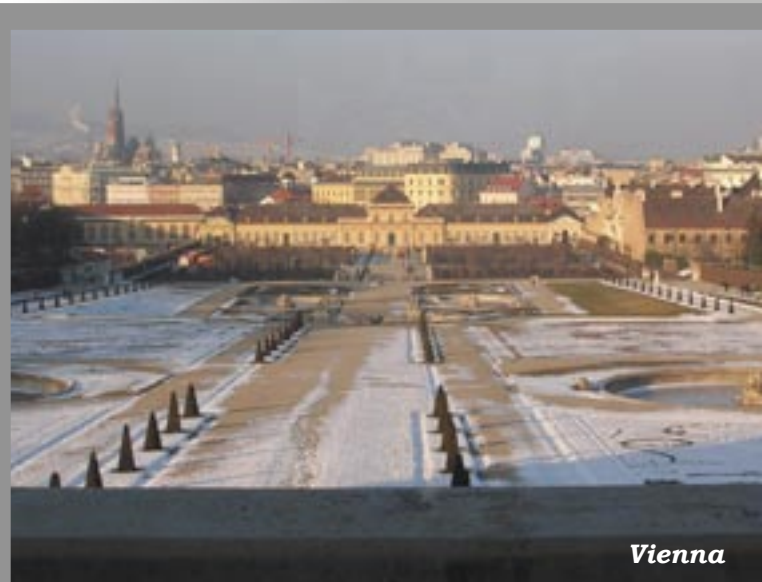
many of these countries reveal a unique era and civilization. Such countries are now becoming slowly acclimated with tourism, which has had positive benefits on the local economy.

Recently I flew to Copenhagen and my previous trip was to Vienna. Coming from a Mediterranean country, I enjoyed experiencing non-familiar features such as heavy snow in the cities and a maximum temperature of -20C! While such weather might be an ordinary situation for the citizens of such countries, I found it a novelty and quite beautiful. However, enduring such bitter cold for a few days is quite different from living with it on a day-to-day basis, and being in Copenhagen made me realize that perhaps the UK weather isn't so bad after all.

Overall no matter what you fancy to do, where you desire to travel, book everything in advance and make sure you know how to get around in the destination of your choice before leaving Cambridge.



Prague



Vienna



Uppsala, Sweden

The Travel Bug

Abid Hussain

It is said that travelling expands the mind. In my experience it does a great deal more. Alexander and his army traversed the then-known world over an eight year period and a good 1500 years later Marco Polo travelled from Italy to China and back again. Today's intrepid travellers need not enlist in an army or join an explorer's entourage to visit any part of the world. The rise of budget airlines over the past decade (for all their environmental unfriendliness) has made it even easier and cheaper to travel by air than ever before. If flying is not your favourite mode of travel, then ferries ply the trade in the Channel & North Sea (as they have done for centuries) and can whisk you anywhere from Bergen in Norway to Bilbao in Spain. The Channel Tunnel can take you from London to Paris / Brussels by train within a few hours. Once you're on the continent the world is at your feet.

All photographs © E. Kiouprizi



Graz, Austria



Lisbon, Portugal

I never set foot on a plane until the final year of my undergraduate study. But once I started I never looked back. Trips to France, Holland & Germany followed in rapid succession. I spent an entire year in Copenhagen in Denmark (post doc at the University of Copenhagen). Whilst there, I took the opportunity to travel around Norway, Sweden and more of Germany. Two trips to Turkey (Istanbul/Ankara) followed, but even this wasn't enough. So I ventured further afield: to Brazil, in fact, and the wildlife haven of Matto Grosso in South America. By now there was no stopping, and the next big trip was to Osaka & Kyoto in Japan. Two years later I spent 3 glorious weeks in Melbourne in Australia. In between the long haul flights, I managed to make several trips to Italy: the Pisa-Florence-Lucca triangle and the hill towns of Siena and San Gimignano. Rome, Napoli, Pompeii and the Amalfi coast were an eye opener. I even achieved basic proficiency in spoken/written Italian! More recently I visited the island of Sardinia and stayed with a family there. Barcelona was every bit as pretty as Antoni Gaudi envisaged. If you've ever seen the 1972 film "La Cabina" then avoid red telephone boxes! In recent years I have discovered the relatively unspoilt coastline of Croatia (Split/Dubrovnik) and the heartachingly beautiful ancient town of Ljubljana in Slovenia. Follow the Danube and you can get from Budapest all the way up to Vienna along some beautiful countryside. Graz in Austria is another favourite stop-over. Lisbon in summer is very hot, but with the variety of sea-food dishes on offer, very hard to resist. This year so far I have ventured out to Riga (Latvia) for the first time ever. Reykjavik (Iceland) is next on the itinerary.

Within the UK, the South-West of England, the border town of Ludlow, Portmerion (North Wales) and the Yorkshire Dales are highly recommended. Edinburgh is one of Europe's jewels.

Travel Strategy

So how is it possible to travel so much and still hold a full time job? The answer is easier than you think.

Most European destinations are within 2 hours flying time. Book an early morning flight (well in advance) as these tend to be cheaper. Fly out on a Friday morning and spend the weekend at your destination. Fly back late Monday evening. In this way you will have used just two holidays but had the benefit of the weekend in between. If you were to do this just three times a year, you will still only have used six days worth of holiday! If you combine your trips with bank holidays – that's even better! I prefer shorter more frequent breaks, than a single longer vacation.

Top Tips:

1. Always take a camera. You may never pass this way again. The pictures might not mean a lot now, but years from now they will mean a great deal.
2. Book cheaper flights such as those departing early in the morning or late in the evening – around 4-6 weeks before the travel date. EasyJet and Ryanair offer ticketless online booking. There are several other budget airlines flying in and out of Stansted and Luton airports.
3. No need to book a room at the most centrally located hotel – a mere 20 minute walk or a short tram ride from any city centre brings down the rate for a room dramatically. Better still, stay with a friend!

Best city breaks: Vienna, Copenhagen, Stockholm

Best value for money: Lisbon, Riga, Ljubljana

Best avoid: Ibiza, Runcorn, Macclesfield, Barrow-in-Furness

With the end of the academic year just around the corner, many Cambridge students are invariably bound for Europe or some other getaway destination for their summer holidays. Here are a few tips to ensure a smoother and more enjoyable travel experience.

Tips for the Savvy Student Traveler

Henry Kwan

Travel arrangements

It pays (and saves) to plan early. Airline tickets tend to be cheaper the sooner you book. Go online or peruse daily newspapers to find out about early-bird discounts, special offers and even new route destinations. Easyjet, for instance, is planning to introduce flights this summer to Marrakech (Morocco) and Istanbul (Turkey).

Most students gravitate towards Easyjet and Ryanair for cheap airfares, but bear in mind that these carriers sometimes fly into local or regional airports that are inconveniently located hours away from the nearest major city.

Before buying your ticket, confirm the exact airport into which you will be flying and calculate the total cost

(and time and effort) of getting to your final destination. Paying more to fly with a major carrier like British Airways sometimes yields a better value in terms of time, savings and convenience.

Find out if you need a visa for the country in which you are traveling and factor in enough time for the application process. Don't wait until the last minute to discover that your passport has expired or lacks the requisite validity to cover your travel dates. Obtain all necessary vaccinations.

Those who have difficulties deciding where they wish to go will find an excellent resource in the website of Rick Steves, an American travel host, writer and producer. In the 'Plan your Trip' section of his website, Steves offers detailed, do-it-yourself sample itineraries for specific countries:

http://ricksteves.com/plan/plan_menu.htm

His website also contains a wealth of information about the history, culture and visitors' attractions of listed countries.

Advance research

The military axiom that "prior planning and preparation prevents poor performance" is equally applicable to travel itineraries. The more informed you are before embarking on your travels, the fewer unpleasant surprises you will encounter in your journey.

It's no fun flying into a foreign country only to discover that the UNESCO World Heritage Site you had planned to visit is closed because of a national holiday, the local music festival you had longed to see has been cancelled, or the train you had wanted to board is no longer in service.

Even the most current guidebooks may contain information that is outdated or obsolete. Go online to comb for the latest news about your travel destination. A search through Google should yield relevant and timely data.

Sometimes the best source for specific and current information is the official tourist website of your country of destination. The following websites are also useful:

<http://artoftravel.com/>
<http://www.lonelyplanet.com/>
<http://fodors.com/>

Fellow students who have visited the place(s) to which you are going make excellent sources of information – they can also offer recommendations about attractions or activities that would most likely interest you.

A good resource for up-to-date travel advisories or country profiles is the Foreign and Commonwealth Office website, which has a 'Travel Advice by Country' section, as well as a 'Travel Checklists' section that contains specific information for women, gay and young travelers.

<http://www.fco.gov.uk>

Learn a bit of the local language. While it's possible to get by in many countries with only English, knowing just a few words or phrases in the local language helps to smooth social interactions. Similarly, an awareness of local customs will prevent you from committing a faux pas or serious breaches of etiquette.

Accommodation

Once you have booked your plane ticket, immediately look for a place to stay. Budget accommodation in popular destinations, especially in cities like Prague, tends to fill up quickly on the weekends and during the high tourist season. Begin your search for a hostel or budget hotel through the following websites:

<http://hostelworld.com/>
<http://www.hostels.com/en/index.html>

Before making a reservation, read the online customer reviews of the establishment in which you intend to stay. Saving a few pounds on lodging isn't worth it if you wind up in a crappy, noisy or uncomfortable place.

Caveat: Bear in mind that some accommodation-booking websites, like Hostelworld, allow their clients (i.e. hostels and hotels listed on their website) to delete or censor customer reviews.

Keep your itinerary flexible

You can often obtain a cheaper plane ticket by flying out on a certain day of the week (like Sundays) and/or at a certain time, either early in the morning or late at night. If your travel itinerary is flexible, play around with different departure times and dates to see how much you can save by adjusting your schedule.

Calculate your budget

Prior to leaving for your travels, calculate your daily living expenses e.g. food, drink, accommodation and transportation. A useful rule of thumb is to multiply by two the amount that you will be paying for lodging – the final figure is your daily budget. Make allowances for gifts and souvenirs.

When it comes to determining expenses, it is better to err on the side of overestimation; you can always use leftover money to buy presents for yourself, friends or loved ones.

Find out about the money situation before venturing into parts unknown. While ATM machines are becoming increasingly commonplace, check with your bank to make sure your credit or debit card can be used to draw cash in the destination for which you are bound. Bring some cash that is exchangeable for local currency; this money can be kept in reserve for emergencies.

Pack light

Taking into account the expected weather and climatic conditions, bring the minimum amount of clothing. According to veteran travelers and professional tour guides, clothes that you expect to wear fewer than three times should be left behind.

Unless you require camping equipment or specialty outdoor gear, a backpack with a load capacity of 45-55 liters should be sufficient. Such a pack, which has the advantage of size, can be carried aboard a plane rather than checked in.

Minimize the weight in your pack by limiting the number of non-essentials that you bring. Carrying a heavy pack when walking long distances or boarding a bus, plane or train is no fun. A useful packing list can be found on the following web address:

<http://ricksteves.com/plan/tips/packlist.htm>

Women travelers will find tailored packing recommendations for them on the following:

<http://ricksteves.com/plan/tips/womenpack.htm>
<http://www.ricksteves.com/plan/tips/womenpacking.htm>

If traveling to the Middle East or to locales with conservative cultures, bring appropriately modest and low-key clothing.

Emergencies and health considerations

Leave behind with a friend or loved one a copy of your itinerary and passport. Remember to fill in the section of your passport for an emergency contact person. When you arrive at your travel destination, go to the tourist information center – if one is available – and, while getting information about visitors' attractions, ask for the location of local hospitals, chemists and police stations.

Consider registering with your embassy or consulate once you've arrived in your travel destination. Depending on your nationality, some countries allow their citizens to do so online without having to physically go to a diplomatic mission.

Make sure you have the appropriate health insurance to cover hospital expenses in case you become ill or injured abroad – don't think it won't happen to you. Consider obtaining supplemental insurance for medical evacuations, repatriation or trip cancellation.

Safeguard your documents

Use a money belt to carry your passport, plane ticket, rail-pass, credit and debit cards, student ID and other sensitive documents. Keep the copy of your passport on you in case a police officer asks for your identification. Beware of scams where someone carrying an official-looking badge and claiming to be a plain-clothes police officer approaches you and asks to check your passport, credit cards and/or money.

Inquire about student discounts

Take advantage of your status and inquire shamelessly about concessionary rates for students. Your ISIC student card, which costs £7.00 from the Graduate Union, often entitles you to discounts at museums, cinemas, and historical sites, as well as places like hostels, restaurants and even souvenir shops.

Have fun!

Perhaps the most important travel tip of all is to enjoy your travels. Refrain from becoming so absorbed in sticking with your itinerary that you overlook potentially wonderful encounters and adventures that arise through serendipity.

Traveling is more than simply running through a checklist of places, it's about seeing and experiencing new things, meeting different people, and growing as an individual.

Use your overseas travels as an opportunity to break out of your comfort zone, expose yourself to new experiences and perhaps try things that you wouldn't normally do at home – and no, I'm not referring to any illegal or prurient activities.

Introduce yourself to locals and fellow travelers and strike up a conversation; many a longstanding friendships have started this way. Go to a local pub or restaurant and sample the cuisine. Attend a local play, opera or live performance to experience the culture, even if you don't understand the language. These are just a few ways you can transform your travels into an experience of a lifetime. Happy travels and sweet journeys.



The Top Five ‘Sleeper’ Attractions of Cambridge

Henry Kwan

I grew up in San Francisco, a city that lures scores of visitors and tourists every year. But in the entire time that I have lived there, not once have I gone to one of its most popular tourist attractions, Alcatraz Island. The same could probably be said for most San Franciscans.

This phenomenon is not unique to any particular place. After all, how many New Yorkers have actually visited the Statue of Liberty? How many residents of Wallsend (near Newcastle) have explored the Roman fort of Segedunum? And how many Londoners have seen the Crown Jewels at the Tower of London?

Even touristy places can have at least one attraction of interest that invites, for whatever reason, limited local attention. With this in mind, here is a list of perhaps the five most overlooked attractions in and around Cambridge.



Grantchester

For students who were never introduced to the village of Grantchester during Freshers’ Week, this situation can easily be remedied.

Situated a pleasant one-hour walk away from Cambridge (via a path that runs along the River Cam), Grantchester was a mecca for writers and poets during the 19th century and today it continues to be a stomping ground for authors, wordsmiths and literary types.

Don’t miss out on afternoon tea and delicious pastries and scones at The Orchard, a tea pavilion, established in 1868, that has served as the watering hole for such notables as Virginia Woolf, John Maynard Keynes and Rupert Brooke.

Caveat: If you happen to run into best-selling novelist, Jeffrey Archer, who owns a house in Grantchester, resist the urge to ask him for a review of your unpublished manuscript, which you happen to have on your person; he will not be amused – Hell hath no greater fury than an author accosted.

Imperial War Museum in Duxford

About a 45-minute bus ride away from Cambridge, the Imperial War Museum in Duxford, reputed to be Europe's premier aviation museum, offers more than just planes, jets and helicopters.

Located on a functioning airfield, the IWM-Duxford consists of several hangars housing a vast array of aircraft, tanks, military vehicles and naval displays, as well as other military exhibits and historical reconstructions.

Armchair historians, war buffs and general visitors alike can easily find themselves as enthralled by Duxford as aviation enthusiasts.

Tip: Be prepared to spend the whole day at Duxford. To see all the exhibits properly could take from opening hours until closing time. Take along lunch and some snacks or, if you prefer, grab a hot meal or some sandwiches at the museum's cafeteria, the Runway Restaurant. Don't be surprised if you find yourself returning to Duxford; the museum gets plenty of repeat visitors.



Ely Cathedral

Twenty minutes from Cambridge by train is Ely Cathedral, which though not as old as its counterpart in Canterbury or as opulent as Westminster Abbey, is impressive nonetheless and worth a visit.

With the exception of its Stained Glass Museum (located upstairs and open to visitors for an extra admission fee), Ely Cathedral has no restrictions on photography.

Caveat: Under no circumstances should you render your BAFTA-winning performance of Quasimodo by climbing up the rafters of Ely Cathedral and shouting at the top of your lungs, "Sanctuary! Sanctuary!" The last poor soul to pull such a stunt was put down by animal control.



Cambridge American Cemetery

The Cambridge American Cemetery, which is actually located three miles west of Cambridge, is a mini-Normandy, containing 3,812 gravestones of fallen American WWII service members, as well as a wall inscribed with the names of 5,126 Americans whose remains were never recovered or identified.

On the grounds is a memorial building, inside of which is a chapel offset by a larger chamber that is adorned with a mosaic ceiling, a relief map of Britain and Europe marking principal sea and air routes during wartime operations, and stained glass panels imprinted with the seals of the 50 US states.

While holding an obvious connection for Americans, the Cemetery also honors the heroism and sacrifices of British WWII veterans, said Bobby O. Bell, the superintendent of the Cemetery. "This site represents a very important time in their lives that helped shape the world that they, and we, live in today," said Bell.

A good time to go to the Cemetery is Armistice Day (for you Yanks, that's Veterans Day), when a public memorial service takes place featuring both British and American service members; a smartly dressed, rifle-firing US Air Force color guard; and a flyby from RAF fighter jets.

Attention prospective US immigrants: The grounds of the Cambridge American Cemetery, unlike the US Embassy compound in London, is not officially considered American soil, so forget any cute ideas you may have of going to the Cemetery in a blatant attempt to apply for citizenship; the grounds staff will simply eject you from the premises.



All photographs © Henry Kwan

Fitzwilliam Museum

It's not the Louvre or the British Museum, but the Fitzwilliam Museum houses its fair share of world-renown collections, comprising half a million items. And with the free-of-charge admission, the price is more than affordable.

The diverse collections at the Fitzwilliam include rare antiquities from Ancient Egypt, Sudan, Greece and Rome; jade artifacts from Japan and Korea; pottery and glass from England and Europe; literary and music manuscripts; and rare printed books.

No photography is allowed inside and you must leave your bags at the front desk (no big deal for any Cambridge student who has been to the University Library).

Caveat: Try not to trip over your shoelaces, fall down the stairs and knock over any irreplaceable 17th-century Qing Dynasty porcelain vases – as in the recent case of Nick Flynn. Such an egregious no-no will elicit the ire of the museum director and may get you barred from the premises.

Speaking of museums, Cambridge students can take advantage of the offerings afforded by our very University, such as the Museum of Archaeology and Anthropology, the University Museum of Zoology and the Whipple Museum of the History of Science.

Cultural and historical 'sleeper' attractions can be found virtually anywhere. With this in mind, stay on the lookout for such hidden treasures that may reside in your own backyard or in other places along your travels.



*left: Where coffee reflects the magnificent silhouette of the Kings chapel
Café Nero, Kings Parade*

*below: Waiting for company, like cup for saucer,
coffee for stirrer
Michaelhouse Café*

*bottom: Drinking to the tranquility of
Sheeps' Green
University Centre Grads Café*



*above: Where the internals far surpass the externals
Café Costa, Regent Street*

*below: Independent taste, solitary gaze, in an independent
solitary café
Indigo Coffee House, St Edward's Passage*





Reflections of a millionaire in Jakarta

Mui Pong Goh

I arrived in Jakarta as a millionaire.

Alright, I exaggerate- a million rupiah (the local currency) is equivalent to only about £64!

I was in Jakarta for about a week as part of my PhD fieldwork to conduct some interviews. It would possibly be the last leg of this phase of fieldwork in Asia before my wedding. While many might have heard of Indonesia due to the devastation of Aceh, one of the provinces, by the tsunami on Boxing Day in 2005, some might not realise that Indonesia is the 4th most populous country in the world with about 240 million people.

Looking at a map of Indonesia it is easy to see that Indonesia is the largest archipelago in the world. It has over 18,000 islands, many of which are neither inhabited nor even named. Interestingly, the Indonesian government is considering leasing about 5,000 islands to foreign companies to build luxurious resorts. The government hopes that this measure will help promote tourism and increase revenue.

Indonesia is the only Asian member of Organisation of Petroleum Exporting Countries (OPEC) and is the only OPEC member to be a net importer of oil. This sad state of affairs is, as is typical of many developing countries, a result of government mismanagement rather than the fact that it has exhausted its supply of oil and gas.

I was quite apprehensive about the trip to Jakarta given that I did not know anyone there. It was one of those trips where one mass-emailed all the potential interviewees and hoped for a couple to reply. Thankfully, a reasonable number responded and I duly booked my trip on a budget airline.



While the hotel was nondescript and the hotel food exceedingly bland, it was clean and reasonably priced which was what I wanted. It took a while to get used to the fact that I was able to hire a personal chauffeur to take me around. It was no more expensive than taking cabs from point-to-point. Taking cabs is apparently an adventure worthy of a separate tale but alas, I was too timid to try, so I should leave the story to be told by another more seasoned adventurer.

I was thankful that the car was comfortable given that I spent as much time on the roads of Jakarta as I did with my interviewees. The traffic was simply awful. Apparently, many wealthy car owners have installed mini-television screens so that passengers can watch their programmes while vehicles inches towards their destinations. Other drivers and passengers keep themselves busy reading newspapers. News vendors seem to do a reasonably brisk trade selling various newspapers and magazines, including Playboy!

Although the capacity of the roads has obviously been exceeded, the government is in no position to build new ones. The Asian Financial Crisis (1997-1998) had devastated the economy (and the previous political system) and the subsequent economic downturn (due to the terrorist attacks in the United States and Bali) meant that the economy was not able to recover to its former vibrancy. Infrastructural expenditure had been severely affected.



The interviews went much smoother than expected, though a few were not as friendly as their earlier emails might have suggested. Nevertheless, it gave me confidence in that it was possible to find good contacts if one were persistent (and pesky) enough to keep knocking on doors.

Perhaps one thing I found difficult to come to grips with in these couple of months of fieldwork in Asia is the fact that there is so much inequality in the world. It is one thing to know about it intellectually through looking at pages of statistics and watching the news. It is another to actually experience it. For instance, I found it difficult at times to accept that an ordinary student like me could afford to hire chauffeurs, meet with ministers and even hire a bodyguard. It is difficult not to enjoy living like a prince for a couple of days.

How does one remember the invaluable worth of another human being when the price is so cheap?

I arrived at Jakarta as a millionaire but left with only a few dollars in my wallet to return to my ordinary life as a student.

The Bauhaus School at Tate Modern: Visual Innovations of the 20th Century

Joyce Liu

"The reality of our century is technology: the invention, construction and maintenance of machines. To be a user of machines is to be of the spirit of this century. Machines have replaced the transcendental spiritualism of past eras."

László Moholy-Nagy

The modernist essence of art that dominated early 20th century art world philosophy embraced industrial progress, technology, and the avant-garde. Conventions were re-cast, the boundaries between artistic creation and manufacturing became more porous, meanings of art were stretched, extended, dissolved; and new techniques and operational design principles were adapted from industry to create abstract elementary forms.

The Bauhaus School was part of this modernist movement of artistic rebellion against the entrenched academic traditions of art prevalent before the 19th century. The School was founded by Walter Gropius, a German-Jewish architect who later became a Professor at Harvard, in order to promote an interdisciplinary curriculum consisting of arts, crafts and architecture that linked the practices of the fine arts, applied arts, and mass production. The processes of artistic and functional syntheses are the subject of a current exhibition at the Tate Modern, which features the work and ideas of two leading artists of the Bauhaus movement – Josef Albers and László Moholy-Nagy.

The chronological organisation of 'Albers and Moholy-Nagy: From the Bauhaus to the New World' juxtaposes the array of techniques and philosophies developed by both artists in a time-frame that stretches across the 20th century, from the evolution of the Bauhaus School in the

Weimar Republic, or modern day Germany in 1919, to the opening of the New Bauhaus in Chicago in 1937, and the post Second World War period.

It is a fascinating exhibition that offers a range of dynamic and versatile visual effects. The combination of materials, geometric shapes, and refracted light spread across twelve rooms produces futuristic-looking pieces. Hungarian-born Moholy-Nagy's works are particularly striking: there is 'Leda and the Swan', a transparent mobile sculpture made of plexiglass; the ingenious 'Light Prop for an Electric Stage', a sophisticated revolving metallic machine that produces whirling light shadows; and the accompanying film 'Light Play: Black-White-Grey' showing the machine in motion. Incidentally, a replica of this peculiar machine is owned by the Harvard University Museum.

Taking on numerous capacities as painter, sculptor, printmaker, designer, writer and teacher at the Bauhaus, each artist used various materials and techniques supplied by the Western industrial societies within which they worked. Albers challenged the laws of visual perspectives through a series of abstract industrial glass and vinyl panels, and woodcuts such as 'Steps 1931', 'Structural Constellations' and 'Elephant'. His 'Rhenish Legend', symbolizing industrialization, consists of coloured glass from the bottoms of wine bottles held together by wire

mesh that resembles machine gears. This theme is echoed in Moholy-Nagy's 'The Big Wheel', featuring scattered number "5"s and a locomotive wheel.

Photography also demonstrated the visual innovativeness of both artists. Albers took intimate portraits of his circle of artist friends who taught with him at the experimental Black Mountain College in North Carolina, including Paul Klee and Wassily Kandinsky. Avoiding portraiture, Moholy-Nagy had a lot fun in creating photo-collages such as 'Pneumatik', and 'Ollly and Dolly Sisters', by arranging cut outs of women, animals and circles into surreal and teasing images. A 'Study with Pins and Ribbons', is a later piece by Moholy-Nagy, which explores the bending, dissolving and capturing of light on special chemical-coated paper.

In the 1930s, the transatlantic diffusion of Bauhaus ideas occurred with the rise of fascism. When the Nazis closed the Bauhaus School in Berlin, both Albers and Moholy-Nagy left Germany and settled in America, though their paths rarely crossed.

During a temporary stay in Britain, Moholy-Nagy lent his skills to the commercial world as a



László Moholy-Nagy "A19" 1927
Collection Hattula Moholy-Nagy, ©2006 Hattula Moholy-Nagy/DACS

Josef Albers "Rhenish Legend/ Rheinische Legende" 1921
Copyright holder credit: © The Josef and Anni Albers Foundation/
VG Bild-Kunst, Bonn and DACS, London 2006
Photographic credit: © 1987 The Metropolitan Museum of Art





photographer and designer. He captured nostalgic scenes of London streets, Oxford University and Eton College, and produced colourful advertisements for railways and airlines. Once in America, he set up the New Bauhaus School in Chicago to disseminate his ideas on science and art. Moholy-Nagy's final paintings such as 'Nuclear I, CH' and 'Nuclear II' are personal expressions of his frustration with American nuclear proliferation during the 1940s.

Moholy-Nagy was outlived by his fellow émigré Albers, who led an illustrious career at Yale. In America, Albers' mechanical obsession with the quadrilateral became entrenched. The 'Homage to the Square' series and 'Variants' series are simple and dry art works based on strict rules of colour coordination and geometric arrangement. Albers said that these squares could elicit 'psychic' effects on viewers. Whether that actually happens depends on the individual's subjective imagination.

The Tate exhibition presents a thoughtful tribute to an innovative age in twentieth century art that became extremely influential in a wide range of product designs from Rolling Stone album covers to Ikea furniture. The

Albers and Moholy-Nagy: From the Bauhaus to the New World, Tate Modern, SE1, until 4 June 2006. Tickets £7, £5.50 (Student Concession). Tel 020 7887 8888. Website: www.tate.org.uk/modern

efforts by Albers and Moholy-Nagy to institutionalize their philosophies of art and design are further highlighted through an interesting display of key textbooks such as 'Vision in Motion', written by the two artists. Around the galleries, the minimal number of wall texts frees the visitor from the anxiety of having to squint at a paragraph of words in size 10 font. You can just stand and stare at the panorama of spatially and conceptually rhythmic works reflecting the essence of modernity's big machine.

Perhaps more products of Bauhaus crafts, graphic and architectural designs could have been featured, but this can be found at the Victoria and Albert Museum's concurrent exhibition 'Modernism: Designing a New World' on the other side of the Thames. And staying on the point of furniture, the Tate shop has fulfilled Albers' original intentions of getting his designs mass produced – you can now own a reproduction of his 1924 set of four primary-colour stacking tables for just £999.

Ultimately, juxtaposing the personalization of the Bauhaus style by Albers and Moholy-Nagy enabled the latter's work to eclipse completely the former's in nearly every way. Albers was an effective art-teacher who developed and followed rigid principles regarding the use of colour, design, and quadrilaterals. However, the true visual innovator of the New World was Moholy-Nagy, restlessly inventing, revolutionizing, reflecting, and fusing ideas between light, shadow, and industrial domination in the 20th century.

László Moholy-Nagy "Nuclear I, CH" 1945
 Copyright holder credit: © 2006 Hattula Moholy-Nagy/DACS
 Photography © The Art Institute of Chicago



Brian Graham: *Layer by Layer*

27th April – 17th May, Hart Gallery London

Tom de Freston

Tom de Freston has had an exclusive preview into the work which Brian Graham will be showing in his solo exhibition 'Layer by Layer.' Here he gives as an insight into a painter who is helping prove that painting is still at the centre of the art scene.

Taking archaeological digs as his starting point, it is easy to mistake Brian for an archaeologist who happens to paint. Rather, though, we should realise he is a painter who has found his visual and philosophical fascinations satisfied by this world of digs and prehistory. Understanding this, we realise his works are neither abstract, purely formal compositions, nor are they illustrations of a place. They are more works from, not of, place and experience. Thus we can view Graham's work in relation to the sights of inspiration or as autonomous objects, sights in and of themselves. As a Fine Arts graduate, and History of Art undergraduate, it is the second of these options which I shall base this article on.

Graham's works are archaeological sights in their own right. To view them is to have a sense of place. Not a place illustrated, distant and visited by the artist; but rather a place here and now, in front of us and inside the frame. These are paintings, places which need to be experienced. We are allowed to disappear of into deep recesses through his use of light and perspective. Then we are pulled back up to the surface and the reality of the painting's flatness. These are paintings which challenge the surface, pierce it, open it up and offer some escapes into depth, yet, at the same time, are innately aware of their own one-dimensionality. These are paintings which do what 21st Century paintings should do. They neither fall back into the deep recesses which dominated Western painting for five hundred years nor do they continue the cold formal game of moving towards Modernist flatness. In this play between alluded and real space, these works are full of the warmth of place. We become lost inside the frame, not as a view looking out onto something but a place in which to rest, wander, and escape. This is a place where fleeting tangible reality can be transcended and where thought can give way to sensations, even if only for a moment or two. In that sense they are not cold intellectual formal games but romantic archaeological sights.



© Brian Graham 'Layer by Layer' www.hartgallery.com

As well as a sense of place these works have a sense of time. As they are inspired by sights which record and hold the history of prehistoric man and ancient civilisation, this should be no surprise. Again it is important to remember this is not a sense of time illustrated, not a sense of time described. Graham's works have their own history. Each painting is worked on intensely over a period of a few weeks. The finished surfaces are like rocks. Layers are built up then scratched back in a repetitive process which continues until something has evolved, something is formed or something has been discovered. In this sense the process of painting becomes like a dig in its own right, intensely searching for a history. This is a history both found and made. The time and process which went into creating them is captured forever in the surface. The fleeting act of creation is made concrete and eternal in the finished product. This is what painting does; it takes the transient and freezes it. A moment held in time. A history captured and created.

Words can add to a work, provide intellectual reasoning or clarify understanding. Many works have even been justified through what has been written on them. For Graham's work, words will not do. These are places which need to be experienced. These are sights which need to be dug. These are paintings with histories which need to be uncovered, layer by layer.



picture perfect

avril, 20

aks43@cam.ac.uk
Top: Jane Norman
Skirt: Miss Sixty
Boots: Urban Outfitters
Favourite label: Miss Sixty

**styling and
photography
by leila
johnston**

*Avril is a performing arts student
available for acting and modelling
work.*

tom, 26

Hat: Hennes

Top: Gap

Jeans: Gap

Shoes: Sarah Coggles

Favourite place to shop: Gap

Favourite night out: I'd rather stay in with my girlfriend

Tom is studying for a PhD in Computer Science



jovana, 18

Jacket: Camden Market

Blouse: Monsoon

Jeans: Miss Sixty

Favourite place to shop: London

Jovana is a performing arts student available for acting and modelling work





ashley, 18

T-shirt: Hennes

Jeans: Vintage Levi

Trainers: Reebok

Favourite place to shop: H&M

Favourite night out: I'm a stay-in person

Ashley is a drama student



anna, 19

av309@cam.ac.uk

Top: New Look

Combats: Miss Selfridge

Trainers: Gap

Favourite designer: Roberto Cavalli

Anna is studying for a languages degree. She is available for acting and modelling work.



Making a personal website is easy and rewarding, even for non-geeks



Richard Jones
raj32@cam.ac.uk

A personal website is the perfect place to share digital photos, showcase interests, log cynicisms, and generally hold electronic media in an easily and widely accessible location. The idea that web-design is hard and technical is a common misconception, with the reality being that anyone who has experience of browsing the internet, and using a word-processor, can easily learn simple website design in part of an afternoon. In a few extra minutes, they may also upload their site to personal web-space provided for free by a university student society.

I first looked into the possibility of making a personal website when a friend of mine, who I didn't consider to be a whiz

with computers, suddenly produced one. Jealousy is hardly a motivator to be proud of, but in retrospect I can see that much better reasons to take up web-design were just waiting to be discovered.

For me, two major benefits have been the ease with which I have been able to share digital camera images, for others to look at and take copies from as they please, and the usefulness of having a place to post information online, in preference to sending big attachments with e-mail (most recently a sketched map for formal hall guests, showing them how to find our MCR from the Porters' Lodge).

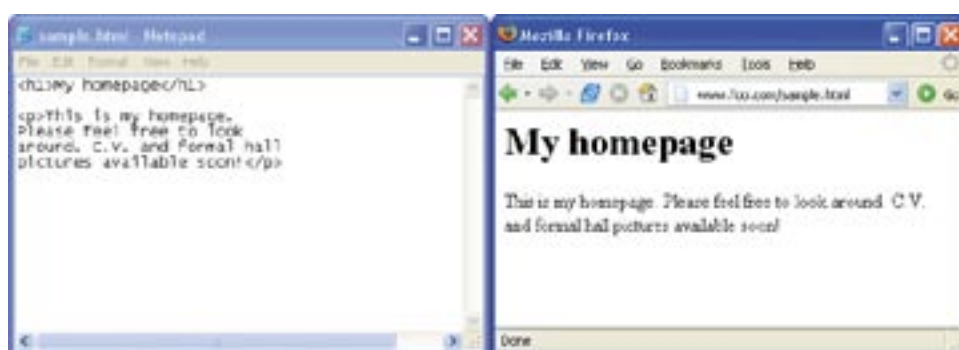
When you also consider the recent trend for creating online journals (called 'web-logs' or 'blogs'), it is quite clear that having a website and knowing how to manage it can be a useful thing. Go on to consider the very well established desire for society and sports team websites, and the annual pleas for appropriately skilled individuals to volunteer to maintain them, and you are somewhere near the complete picture.



What is less clear, at least to the uninitiated, is that making a website is easy!

Web-pages are most often written as HTML files. These are text-files which contain the content of the page (text, headings, etc.) enclosed in bracketed 'tags' which explain to the browser (eg Mozilla Firefox or Microsoft Internet Explorer) how each element of the content should be treated. Writing a page is much like writing a document in a word processor, and then adding explicit labels to say "this is the title" and "this is a paragraph".

For example, the screenshot below shows some simple HTML and how it is rendered by a browser.



left: an example of html code, and how it is rendered by a web browser

opposite: the student run computing facility (SRCF) gives you 100Mb of webspace for a personal webpage

© Richard Jones

By referring to the tags, the browser sees that it has to create a heading followed by a paragraph, and decides for itself how best to render those onscreen (in the example by making the text in the heading bigger and bolder than the text in the paragraph). A few more useful commands allow you to insert images, create links to other pages, and style the pages with colours and changes to the typeface. Introductory tutorials are easily found online (e.g. via Google), whilst the Computing Service runs free classes regularly (the introductory class is a one-afternoon session that covers all of the basics, and also covers a lot of issues regarding 'doing things properly'; details and scheduling are available from the Computing Service website: <http://www.cam.ac.uk/cs/courses/>).

"A personal website is the perfect place to share digital photos"

Once you have a website consisting of one or more pages, you will want to put it online. The Student Run Computing Facility

(SRCF) is a society which will help you to do that. They offer to provide 100 MB of free webspace to any student who signs up, and unlike many commercial webspace providers, they do not use your site for advertising, so visitors to your site find exactly what you put there, and nothing more.

Sign-up for an SRCF account is via their website (<http://www.srcf.ucam.org/>). An automatic program will create a folder for you on the SRCF machine and send you the password. You can then access this folder from your computer, and copy-and-paste in your files, after which they will be accessible online (your website address will be of the form www.srcf.ucam.org/~abc12/ , the latter part being your own CRSid). SRCF accounts are already used by numerous students and the majority of university sports clubs and societies.

So what are you waiting for?! Spend a couple of hours usefully, by learning some simple HTML either from an online tutorial or by going to one of the Computing Service's free classes, then make a couple of pages. Sign-up for an SRCF account via their website, and use an appropriate program to copy your pages into your online folder. Modestly accept the compliments of your friends after they conveniently access the items you have posted, shocked that you know how to create a website, and never suspecting that you have only done something which is not very difficult at all!

Cambridge University Student Green Belt Project

Barbora Patkova

Cambridge and its local nature reserves.

Fortunately for us, within the urban area of Cambridge are dispersed quite a few beautiful nature reserves. As much as these areas are maintained for wildlife, they are also there for the enjoyment of people. Nature reserves and especially those located in cities are of immense value, as they protect the remaining wildlife habitat in the local area and contribute to the overall biodiversity in the UK. These reserves allow people to enjoy and appreciate nature and learn about wildlife without having to venture too far. For more details visit: <http://lnr.cambridge.gov.uk/>.



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The Cambridge University Student Green Belt Project (CUGBP)

The Cambridge University Student Green Belt Project is a student wing of the Cambridge Green Belt Project. It was set up in January with the help of the CUSU Green Officer and liaises with the CGBP. The project's main aims are to promote conservation and to maintain local green spaces with the involvement of students and local people. At the moment, students have been assigned the local Paradise Nature Reserve. Paradise is located south-west of Sheep's Green and Lammas Land Recreation Ground on the west bank of the River Cam. It is a piece of small woodland with a beautiful central marsh area, and is home to many riverside willows and the rare Musk beetle. However, this is just the beginning - if the project flourishes there is plenty of space for expansion to other wildlife habitats. The CUSGB has been awarded a Sustainable City Grant from the Cambridge City Council to cover the project's cost for the 2006/07. The project future plans are in a way to reinvent the Paradise Nature Reserve by redesigning the information boards as well as hosting activities for children from local schools and all members of local community. All of this is meant to encourage the use of this area. Eventually, the project will set up and train a group of neighborhood residents who will take on the responsibility of maintaining their local nature reserve. Anyone is welcomed to participate in this project and, at the moment, graduate and undergraduate students involved come from all educational backgrounds. The project has set up a Cambridge University Society as a platform for members of University of Cambridge who wish to participate. Graduate students are of particular great value since the project will run year-round; any graduates interested in contributing should email Barbora Patkova at bp270@cam.ac.uk. For more details visit:

<http://www.srcf.ucam.org/cusgbp/index.htm>

The Cambridge Green Belt Project (CGBP)

The CGBP, which was set up in 1990, works to maintain a number of rural sites within a six-mile radius from Cambridge - the designated Cambridge Green Belt. The Cambridge Green Belt is the result of established planning policy that was put in place to assure that urban sprawl would not spread too far, overcoming local natural habitats and encroaching upon the landscape. The CGBP offers advice to local communities that wish to start a project to maintain their local sources of wildlife. It provides help with conservation, arranges work by contractors or volunteers, and helps identify available grants for such conservation projects. The CGBP designates certain habitats and species as priority areas of their conservation efforts; within habitats, the organisation focuses mainly on grasslands, old meadows and pastures, orchards, hedgerows, ponds, rivers, and wetlands. The variety of species placed on the priority list include otters, water voles, and great crested newts. The key aim of this project is to give local people a chance to explore green spaces themselves by setting up local volunteer groups and running events such as guided walks. For more details visit:

<http://www.greenbeltproject.org.uk/index.html>.

Kathleen Richardson

A word cloud featuring the word "ROBOT" in various sizes, colors (yellow and red), and orientations on a dark background. The word is repeated multiple times, with some instances in yellow, some in red, and some in a mix of the two. The sizes vary significantly, with some words being much larger than others. The orientations are also varied, with some words being horizontal and others tilted. The overall effect is a dense, abstract composition of the single word "ROBOT".

The Robot (Čapek always capitalised the Robot) originated in the play, R.U.R (Rossum's Universal Robots). R.U.R premiered in January 1921 in Prague to worldwide acclaim. In her book 'Robots,' Jasia Reichardt notes that after the first performance in New York, critics proclaimed the play as "the most brilliant satire on our mechanical age; the grimmest yet subtlest arraignment of this strange, mad thing we call industrial society of today." The term robot was invented by Karel's brother, Josef. The term robot is taken from a common verb in many Slavic languages, 'robota', which means to work an extra amount. 'Robota' designated the extra labour a serf had to give to a landlord in return for living on their land. In this sense, 'robota', has always meant, specifically 'work', or work by force or obligation to others.

It was the artistic renditions of the play by other artists in 1920s and 1930s that gave the robot its metallic form. The re-representation of the robot as metallic led Čapek to revolt against these interpretations of his robots. The re-representation of the robot as metallic became so common, that by 1935, Čapek was motivated to write 'It is with horror, frankly, that he rejects all responsibility for the idea that metal contraptions could ever replace human beings, and that by means of wires they could awaken something like life, love, or rebellion. [This] would deem this dark prospect to be either an overestimation of machines, or a grave offence against life'. Despite his protests, Čapek could not control how the artistic community presented or interpreted his robotic entities.

So what were the first robots meant to represent? And why did it matter to Čapek that they had become mechanical? The robot was not invented as a mechanical being, though it was imagined to be devoid of feelings. The robot was invented as a specific kind of being that could labour without feelings; a human-like entity constructed entirely for the purpose of labour. The Čapek brothers took the concept of the robot from a play they had written in 1908, entitled 'The System'. In 'The System' the character of the manufacturer articulates his desire: 'A worker's soul is not a machine. This is my system...I have sterilized the worker, purified him; I have destroyed him of all feelings of altruism and camaraderie, all familial, poetic and transcendental feelings.' It is no surprise then that Čapek's distress that the portrayal of robots as machines would detract from key themes of his play on robots – that is, the horror of reducing humans to mere mechanisms, without the possibility of exercising their qualities of being human, a prospect that horrified him and other commentators at the time. Čapek's concern was that themes of human beings would be recast as themes of machines. Is this not what happened to the robot? And what does this mean for understanding the original concepts of the robot?

In May 2006, for four nights only, audiences will have an opportunity to see the play, R.U.R which will

performed at Michaelhouse in Cambridge. This year is the 85th anniversary of the invention of the robot and the performances will be part of the Cambridge Robot Project, an event to explore what robots can tell us about what it means to be human. The event will feature films, a robot photography exhibition and discussions. The robot may have been invented in a play, but the robot has been reinvented in fields as diverse as industry, research and entertainment. In the present period, dozens of researchers are making the kinds of robots that once were more common in fiction. The transparent

Yet there are many questions that still persist. What did Čapek fully intend by his invention of the robot? Does it matter that robots are now more associated with machines? Were the first robots 'human' or not? And what does it really mean to be human? These questions and others will be explored during the Cambridge Robot Project. Čapek's robots are not easily deciphered, and their status is ambiguous. Finally, as Čapek wrote in 1923 in the Saturday Review 'Yes, it was my passionate wish that at the moment of the robots' attack, the audience felt that something valuable and great was at stake, namely

ROBOT ROBOT ROBOT ROBOT ROBOT ROBOT ROBOT

boundary between robots in "fact" and "fiction" symbolises an uncanny relationship, which as Sigmund Freud first wrote in a book of the same name, is when boundaries become uncertain of what is real and unreal.

humanity, mankind, us... Yet imagine yourself standing at the grave of mankind; even the most extreme pessimist would surely realise the divine significance of this extinct species, and say it was a great thing to be human'.

THE CAMBRIDGE ROBOT PROJECT

What does it mean to be human?

THEATRE, FILM, EXHIBITION, DISCUSSION
15TH TO 28TH MAY 2006
ALL EVENTS TO BE HELD AT MICHAELHOUSE,
TRINITY STREET, CAMBRIDGE
MORE INFORMATION:
CAMBRIDGEROBOTPROJECT@YAHOO.COM

© Kathleen Richardson

The Cambridge Robot Project is a non-profit student event bringing together a robot exhibition, robots in film, performances of R.U.R (Rossum's Universal Robots), and talks and discussions on robots. All events to be

held at Michaelhouse, Trinity Street, between 15–28th May 2006. For more information email Kathleen Richardson at kr242@cam.ac.uk

Swimming in Cambridge

Catherine Dobson

The first record of swimming in Cambridge dates to 1567. Walter Hadon, an undergraduate of Kings, drowned whilst swimming in the Cam. As a result, swimming was banned by an injunction for many years. Members of the University were forbidden to enter any pool or river by day or night under threat of severe punishment. However, the lure of the Cam proved too much, and by 1705 the first University pool was built a mile and a half upstream of the town.

The Swimming Club was founded in 1855 and is one of the country's oldest. Training took place in the University Bathing Sheds at Granchester Meadows. Although these were destroyed in a fire in the 1970s, the University Club still owns the land itself (now rented by the Newnham Riverbank Club). At this point, the river is straight for 120 yards and thus suitable for racing. The river bank saw the location of horizontal bars, a trapeze and a 15 foot diving tree.

In 1822 CUSC challenged Oxford to the first Varsity match, but Oxford had no organised team and refused. It wasn't until October 1891, when Oxford founded their club, that the first match took place. During this period the club took part in many galas, most notably against Otter SC, the first of which took place in 1890 and marked the beginning of a tradition of links between the two clubs.

The team could only train between April and June as they lacked a swimming pool. It wasn't until 1906, when the Leys school pool opened, that training could be extended. In the 1920s and 30s the club flourished and every year, at the end of Easter term, the Varsity team embarked on a two week tour of London. This culminated in the match against Oxford, drawing a crowd of several thousand spectators.

Ladies' swimming probably took off around 1903, when Girton College had an established swimming club of

around 80 members and organised an inter year water polo match, played by girls in "long flowing white dresses". The first Ladies' Varsity match took place in 1921.

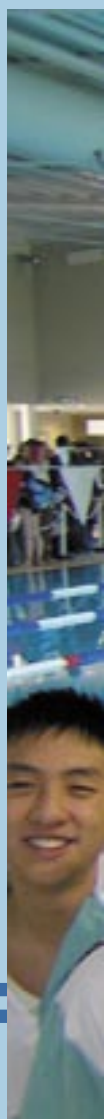
The Men's and Ladies' teams amalgamated in 1970 and in '71, despite the opposition of more traditional members of the team, the ladies were allowed to use the Bathing sheds.

A major dispute occurred between Oxford and Cambridge in 1982 when Oxford selected a female international to play in the Men's Varsity match. An ASA (the governing body of UK swimming) ruling was required to settle the dispute. To circumvent a repeat of such an occurrence, Cambridge challenged Oxford to the first Ladies' water polo Varsity.

In 1997 the club changed its name from CUSC (swimming club) to CUSWPC (swimming and water polo club) in acknowledgement of the wide participation in both swimming and water polo.

1998 saw the addition of a new event to the Varsity calendar: a biannual relay across the English Channel. In this event a team of six (three female and three male) swim in one hour slots from Shakespeare Beach in Dover to Cap Gris Nez in Calais. The event has taken place four times: two wins to Oxford, one draw and one win to Cambridge. 2006 is a Channel race year and it is hoped that Cambridge will even the score. In preparation six team members recently took part in a week of open water swimming in Fornells, North Menorca, with the news picked up by the local Menorquian press and IB3 television. (A debt of gratitude is owed to the Howard Beale club for their support, especially David Skidmore and his wife Diana and to the Menorquian Red Cross for the supply of a rescue boat during training).

In 2004 the demand for places on the swimming and water polo teams led to the establishment of the Barracuda's



(water polo) and Marlin's (swimming) 2nd teams, to allow talented swimmers and water polo players to continue training in Cambridge, should they miss a place in the first teams.

Swimming continues to go from strength to strength. Currently, the team have been Varsity champions for 7 consecutive matches - the longest run in history for the ladies and the second longest for the men. Sheer hard work and talent have allowed this to continue. This year we swam an estimated 500 km or 20,000 lengths of Parkside Pools (the equivalent of 360,000 strokes) in the 4 months prior to the Varsity match. All honours should go to the student captains who, alongside their degrees, must set our training, enter galas and generally keep the team organised; a heroic feat by anyone's standards.

Several team members qualify for finals at the British Universities Sports' Association (BUSA) shortcourse championships each year and the team regularly qualifies for the team championships, often beaten only by Bath and Loughbrough in the final of this event.

Cambridge continue to dominate at its annual relay gala against high quality teams including Otter, Nottingham and Warwick Universities. Teams of recent years have

been the strongest in our history with several University records tumbling each year. With plans for a University Pool now established it is hoped that additional pool time and space will allow the team to continue its domination. Such a facility is particularly important with the building of the Rosenblatt pool in Oxford in 2004.

The club has a thriving social side. This was personified in the formation, in 1924, of the 'Tadpoles'. It was noted at the time, "A club has just been formed and named 'the Tadpoles'. Its object is to provide for swimmers opportunities for play and races which the CUSC cannot give". All members are invited to join as "Spawn" and upon leaving become 'Frogs'. Each year many ex members return for the annual Tadpoles' Dinner, a chance to catch up with old friends and get reacquainted. Current members also enjoy the annual Varsity Dinner, a chance to celebrate beating the Dark Side as well as several events throughout the year.

Trials for the team take place at the beginning of Michaelmas term each year and all are encouraged to try out. These take the form of a timed 100m freestyle swim and 100m of one other stroke. New recruits are selected on the basis of their performance. More information is available on our website www.cuswpc.org.

The Victorious Varsity Squad celebrate seven consecutive wins!



Cambridge gives its people the unique opportunity of unhindered evolution. Thus it is not surprising that we have a large proportion of unconventional lifestyles and eccentricity. So intense is this evolution that it lingers on for a lifetime...



The Eccentric's Café

Rantej Bali

Not far from market square, on an inconspicuous narrow street and in a corner, is the café for the eccentrics that I visit often.

Like the rest of Cambridge it is old. But it isn't stylish. Its walls are lined with huge bookshelves, filled with classics and novels, magazines of all sorts and board games from the 70's. Somewhere on the top shelves lies a defunct computer from the 80's. The carpet has breadcrumbs here and there, and the ashtrays are always full of butts. The sofas are torn in places, and cigarette smoke lingers around. The only coffee and tea are premixed sachets and teabags, with extra sugar if you like. The only connections with the real world are a couple of Internet terminals. All this is by no means discouraging.

The people who visit often are undoubtedly interesting and full of intrigue. The owner is a man in his early forties, who gave up his reasonably successful second-hand books business in London and took over from his father. It is indeed

a good retirement, with relaxed hours and amusement for the entire day.

The old man reading the hardbound Charles Dickens is said to be a veteran, whose war was in Burma. He won't talk about it. The women wearing several necklaces, large earrings and studded rings on each finger used to be a journalist of moderate fame.

Then she went to Haiti and discovered Voodoo. The young man with green hair reading Superman is a student possibly with the Arts department. His supervisor must be missing him. The man dressed like a tramp is, in fact, a tramp.

There is little chance of approaching anybody; they are all islands on their own. They build up and tear apart their lives, like a child playing Lego. I was quite surprised one afternoon on being approached, and was naturally wary.

"What are you writing?"

The voice startled me. "Oh it's just a little story. I was inspired by this café." I said and looked up. The voice belonged to an incredibly tall man, six feet four, maybe more. He wore a thick leather jacket meant for Harley enthusiasts, old jeans with kneecaps, and black boots. He looked fifty, but must've been older. His athletic build, sharp features and keen eyes, with greying hair, imparted a famous look.

"Do you like writing?" he asked with seriousness, while taking a seat not far from me. "Only when I'm inspired, at other times it's rather difficult."

"How often are you inspired?" he enquired politely.

I gave up, put down my notebook and removed my earphones. The man obviously wanted to talk.

"Well, not as often as I'd like, maybe once every few weeks when I feel the urge to write something." In true eccentric style, he was suddenly looking into the distance but he was listening.

"What were you listening to, on that

contraption of yours?" He was referring to my iPod. "We never had those in our days - Walkmans - they have destroyed live music." he said this with a tinge of sadness. "I wasn't listening at all, I just wear earphones to look busy." I lied jokingly. He suddenly looked at me with approval. I had earned the right to enter this café, and his world.

"That guitar there," he said, pointing to an old instrument against the wall. "That was my guitar when I graduated here. I donated it to this café. This place hasn't changed at all, except for those computers." Silence again.

"What did you study?" I asked, expecting it to be some 'vague' discipline. "Physics, I was at the old Cavendish."

"Isn't that interesting, I study Physics as well." I looked at him approvingly. He had earned the right to enter the café, and my world.

"Perhaps it is, but I'm a musician - I always was. Physics was a diversion that lasted 20 years."

"Did you go far as a musician?" I asked. "I made music that simple folks enjoyed, music that I enjoyed. That's far enough." He said casually. I took this to mean that he didn't go very far.

"Must've been quite a change from Physics." I thought aloud. "I was always a musician, only it took me years to realise that." He took out a cigar and lit it, and then continued. "When I got my doctorate, my research in computational physics was considered strategic. The cold war was on, and scientists were recruited into laboratories in the name of Queen and Country." I was suddenly relishing this unusual twist - a moment ago we were talking Music, and then Physics and now the Cold War.

"What was your research on?" my interest aroused. "Well, we were

improving computers, and using them as communication devices. Computers were just getting faster, nowhere near those though." He pointed to the Internet terminals. "It all seems a terrible waste, the way lads use those machines for games, when we didn't even have them for state business." He was trying to change the subject.



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"What happened then?" I was increasingly attentive. "After a few years, and some success as a scientist, I had exhausted my motivation and decided to quit. Fortunately, they let me go."

"A position at Cambridge was offered to me, and I took it. At that time I believed that teaching would rescue me. Life is not difficult as a lecturer, and besides, it's good karma." He stopped to smoke again.

"I wouldn't have done that," I thought to myself, "I'd be bought by prospects as a physicist working on strategic research, but well, a brilliant academic career doesn't sound too bad either. Besides, its good karma."

"But I was always a musician; I was good even as a student. Tommy Steele was my favourite." He was smiling to himself. "When I ran short of money - and that was often - I would pick up my guitar and play in nearby villages. It could fetch me a couple of quid on a good day, in those days."

"Why in the villages?" I asked, quite

fascinated, "Why not here on market square?" He looked at me as if the answer was obvious, "Village folks appreciated my music. Young people here were too much into Led Zeppelin, these were the 70's. Tommy Steele, Jim Reeves were considered outdated here, but they were still fresh in the villages. The folks had faith in me."

"Like one day," he said insistently, "This odd looking gentleman left me a written note, instead of coins, in my hat. The note was ambiguous. To my youthful enthusiasm, it meant I should quit university and become a musician. That's how I interpreted it anyway. I was a bit shaken, but in a pleasant way. It was as if he had read me. He had that penetrating look."

"Did you find out who he was?" I asked, and noticed that this man had penetrating eyes too. "No, didn't see him again. He

in public. The heart isn't always in the right place, and should only be followed with caution. I was congratulating myself for my 'wisdom'. What has he achieved? I would've have been sensible in his place; scientific stardom was still alive in those days, and who knows? I may have earned eminence in science, and even the Knighthood! I was building my castles in the air, as usual.

"How has life been as a musician?" I asked to calculate the worthiness of his decision.

"People think it a terrible waste of a career. But since the day I became a musician, I've been alive." Something about him was making me anxious. He was talking in riddles, and what did he mean by 'he's been alive'? I needed to change the subject, but he continued.

"I'm alive." He declared.

***'I have not heard of a single Buddha, past or present,
who has been enlightened by sacred prayers and scriptures.'***
- Zen

had quoted Zen. I forgot about him, but recalled the quote years later." The smile was replaced by seriousness.

"I didn't last long as a lecturer, maybe a year. My family and few friends almost pleaded with me to stay on, everything would fall in place. The head of department wasn't very fond of me anyway; he thought I was far too unconventional and an evil influence, especially on the students.

And just like that, I liberated myself. I was at peace." His distant look seemed to have moved even further away. Often it is hard to understand the actions of people one knows very well, but I understood this stranger's action clearly.

Thus a bright and successful career, fame if not fortune, publications, were all wasted by a wretched desire to croon

"This civilization is performing functions that are iterative and recursive, like a computer program that goes into an infinite loop - that's how people lead their wasted lives." He was outwardly calm. "Their spirits have died already, physical death is inconsequential and just a matter of time." His calm failed to conceal his volcanic emotion. Then there was silence.

"I'll get myself some coffee, be back in a minute." I needed a moment to find myself. I took my time to get the coffee. My mind stood naked in front of those eyes.

When I returned, he was gone - simply not there. That was impolite, for all the courtesy that I had extended. But I was relieved. After this moving encounter, I picked up my notebook. There was a note - I should've anticipated it.

Hetal's Graduates Guide to Life Outside the Bubble: How to Cope with the Real World

Hetal Kiran Patel

Graduates today can sometimes find the world outside the safe and cosy 'Cambridge Bubble' disconcerting and troublesome. There are even some graduates out there that have never even left further education and are unequipped to coping with the rigours of everyday life. Here is a quick guide to help you navigate the mysterious and confusing rules of the Real World.

Meeting New People

Asking people their name, how they are and what they do for a living can be a great way to start making new friends. Starting with "what college do you go to?," "what course are you doing?" and "what A-levels did you do?" may get you some strange looks though.

Dinner Conversation

Suitable topics may include a variety of areas such as the latest sporting achievements, world politics, funny things that have happened to you recently or even the weather. However, you may find that topics that begin with lines such as "I wonder what would happen if you put a Stargate replicator and a Star Trek replicator in the same room and..." do not go down well with the majority of non-Bubble residents.

Choice of Movies: Please bear in mind that not everyone will want to watch the latest Sci-Fi/horror flick as blood, guts, gore, aliens/monsters/ghosts/puppies killing their way through random cannon fodder until the last few survivors destroy them all in one final budget-blowing explosion (shown from numerous angles and in slow motion again and again), large breasted women with big guns and small clothes (who never manage to mess up their hair or smear their make-up, no matter how much blood and entrails they are covered in) and spaceships firing numerous little coloured beams at each other and yet never managing to actually hit the broad side of a barn let alone their targets are not really everyone's cup of tea at the cinema.

Cleaning

Dropping things onto the kitchen floor and then promptly forgetting about them will no longer work as the lack of cleaners and bedders to clear up the mess will soon lead to unpleasant consequences.

Winter Clothing

The colour of peoples' scarves will no longer let you easily identify them as fellow college-mates.

Cutlery/crockery

1-2 of everything will no longer be enough. Your neighbours will probably not appreciate you knocking on their door in the wee-hours of the morning to borrow an extra coffee mug so you and your friend can split a bottle of wine.

Cooking: Expecting future partners/spouses to be able to survive off stale bagels, cheese that is so mouldy you are surprised it hasn't grown legs and run away, pasta that has been cooked to within an inch of its life instead of the recommended 15-20 mins and now has the look and consistency of rubbery calamari, baked beans straight out of the tin, Ben and Jerry's ice cream out of the tub with a shared spoon (you only have 2 and the other one was used to eat the baked beans) and microwave rice (tongue-burningly hot) with bottled pasta sauce (room temperature warm or teeth-achingly chilled) isn't really fair on them. However, for a few of you out there, trying to cook something more imaginative isn't really fair on them either, if you catch my drift.

Commuting to Work

Waking up minutes before you have to be at work won't really be open to the majority of you. Not everything will be 10 mins away anymore so planning travel time is key. However, going up onto the pavement, getting out and pushing alongside pedestrians crossing the road when you come to a red light, cutting corners, going the wrong way down one-way streets, failing to turn your lights on after dark, and hanging so many shopping bags over your vehicle that it is a wonder you actually stay upright will not be tolerated anymore.

Working for a Living

Don't expect to be able to come in late, sit at the back of the office where you hope no one will notice you, sleep through meetings and talks, rarely show up during the week, ask your friends to give you a quick summary of the most important bits or copy from the guy who sits next to you and then change a few key bits and call it your own work and still get a promotion. Unless you are in Management of course in which case you will probably become my boss and I will pay dearly of this, I'm sure!

Money: One word – Tax.

Get used to it because it is never going away until you meet the only other inevitable part of life, Death.

greater expectations

We welcome applications from all degree disciplines. To find out more please visit www.mckinsey.com

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