

# Felix

The Student Newspaper of Imperial College London



# EDITORIAL

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## The beginning of the end...

With a title like that, anyone would think I don't like this job. We're approaching my final eight issues of *Felix*, not that I'm counting or anything. We're really in the Endgame... In all seriousness, I love my job. What other job do you know of where you can enjoy a month of "working from home"? Suffice to say, I've had a wonderfully relaxing Easter break and I'm now raring to go, ready to bring you quality content to get you through the exam period.

This term, we've got a whole host of exciting things planned for *Felix*. Ever wondered how many people have got busy in the library? Well look no further because this term will see the return of the annual *Felix* Sex Survey.

I will save my *Avengers Endgame* discussion until next week for those of you who still haven't watched it (although, if you've managed to last this long without seeing it, you should be counting your lucky stars). Look out



for an *Endgame*-themed article from Grumpy Bastard, who was less than impressed with proceedings.

Finally, you might have noticed the advert below. Yes, that's right, we are looking for submissions and for people to join the team of Imperial's new music magazine! Title to be determined still... but if you have an interest in Grime & Black British music and want to be

involved in something special, drop us a line.

You'd think as we approach the final few issues of *Felix*, I'd have improved at writing these. Sadly, you'd be mistaken. You might also think I would have improved at my job, learnt how to meet deadlines, etc. Wrong again mate. It's past midnight right now and I'm severely struggling to waffle for another column. The printers are

already fed up with me and it's the first day back.

I was presently surprised to see diversity & inclusivity make its way to the library with the introduction of a jollof rice vending machine! I can't lie to you, this is the most exciting News I've seen since I started the role. It's Nigerian jollof but still, I'll survive.

I want to end this with my customary shoutout to the *Felix* fam. I really didn't think we'd be able to spin enough content for more than 24 pages an issue this term but you pulled it out of the bag. Special shoutout to the Arts section. Your tireless work has turned your section into a well-oiled machine and it's almost inevitable that you will receive section of the week. With that being said, I'm not giving you section of the week. The Film Section had a strong week this week too but I'm going to reward myself because I really like my review of Michelle Obama's *Becoming* - head to the Books Section to check it out!



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Imperial's magazine formally known as

# PHOENIX

returns...with a twist!

If you are interested in Grime & Black British music, we want to hear from you!

What does Grime mean to you?

If you're interested, please email [Felix@imperial.ac.uk](mailto:Felix@imperial.ac.uk)



# NEWS

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## Imperial calls Access and Participation Plan discussion

### NEWS

**Andy Djaba**  
Editor-in-Chief

*Students invited to share their input on methods to improve access for students from widening participation backgrounds*

Imperial College and the Union jointly held an open forum discussion on its plans to improve access for students from widening participation (WP) backgrounds.

The meeting took place from 12:00 - 13:00 in Meeting Room 3 in the Union Building and was attended by many of the Liberation Officers, as well as representatives from the Union, including Deputy President (Welfare), Becky Neil and

Interim Head of Student Voice, Emelie Helsen.

This meeting comes as the College is in the process of writing its Access and Participation Plan, which is a document they must write for the Office for Students by 23<sup>rd</sup> May, outlining what College is going to do to ensure that they are accessible to students from a widening participation background and that they are supportive to those students while they are at Imperial so they achieve good graduate outcomes. The plan is mostly about undergraduate home students and widening participation backgrounds refers to BME (Black and minority ethnic) students, disabled students, students from a low household income, students from low participation neighbourhoods, mature students, care leavers and students from state schools.

Elements of the plan were presented by Dr. Malcolm Edwards,

Director of Strategic Planning, and this was followed by time for questions and discussion, in which those in attendance were given the opportunity to provide feedback.

Methods of improving access, including a focus on BME students and socio-economically disadvantaged students, and replicating programs such as Pathways to Medicine and STEM potential programs outside London through a digitally-delivered pilot program, were discussed at length. The College is also considering launching a program in London specifically for Black students.

Data suggests that Imperial performs well in terms of attracting black applicants but performs poorly in terms of admitting them, which could be indicative of unconscious bias present in the admissions process.

Another consideration that needs to be taken into account is the apparent



Imperial's cohort at April's REACH Society Careers Event // Wayne Mitchell

"attainment gap" which exists for BME and WP students, and ensuring measures are also in place to tackle this.

College has been described as "keen to get feedback from a diverse group of students on the plan".

Work surrounding improving access is ongoing and largely

already underway. On 9<sup>th</sup> April, Imperial sent a cohort of staff and students to run a stall at the REACH Society's 10<sup>th</sup> Annual Careers Event, an event specifically aimed at Black students aged 13 - 25 to provide advice about their future aspirations. For the past three years, the conference has attracted over 2000 Black

students and have established strong links with the Amos Bursary and several universities, including UCL, Brunel and Durham University. This was the first time Imperial has been in attendance at the conference and was described as a chance to "show that Black British individuals have a place at elite universities."

## Move Out Day Concerns Addressed by College

### NEWS

**Isabelle Zhang**  
News Writer

Concerns have been raised by students about the Move Out Day for first year hall residents. In previous years, Move Out Day has always fallen on the last Saturday of term (which would be 29<sup>th</sup> June), but this year it has been pushed up to Thursday 27<sup>th</sup> June.

This will not affect the

schedules of first years as College has planned the end of term for first year undergraduates to be 26<sup>th</sup> June. College has ensured that first year exams have ended by this date and that there is minimal teaching during this time. However, for non-first year students whose end of term date is 28<sup>th</sup> June; these students living in halls have been contacted by Campus Services and Student Services and will provide them assistance if this presents complications for them.

The 27<sup>th</sup> June move-out date was stated in all

accommodation contracts, so residents were well aware of the date, although first year students may be unaware of the deviation from past convention and reasons behind it.

When approached for comment, a College spokesperson said the following: "We have taken steps to make sure disruption to students in halls is kept to a minimum. We have communicated this consistently throughout the year including with a 'Are You Ready?' publicity campaign across all campuses, so that residents can ensure plans

are in place with plenty of notice. We understand that a very small number of students who are not first years but are living in halls may be affected by the change. Should students have any queries, we encourage them to get in touch"

The change of Move Out Day to Thursday is in parallel to a change in organisation of this year's Imperial Festival, which will be collaborative in nature for the first time, with 19 other cultural institutions taking part. The partnership with other institutions imposes

constraints on schedule flexibility and, as a result, the Imperial Festival, usually held in April/May, will be on 28<sup>th</sup> - 30<sup>th</sup> June this year (and will be named The Great Exhibition Road Festival to reflect the collaborations).

Plans for the Festival include Exhibition Road being closed off, blocking vehicular access. Thus, to avoid potential logistical difficulties for students vacating the halls and for the Festival, College moved forward the date at which hall residents are required to move out. Though this logistical

conflict would only affect accommodation halls in South Kensington, the accommodation contracts for the nine first year halls are affiliated, so the same Move Out Day applies to all first year halls.

Furthermore, these halls will open for commercial bookings (offering bed-and-breakfast accommodation) on Saturday June 29<sup>th</sup> (in past years they open on the first Monday after term ends), possibly to accommodate for an influx of visitors during the Festival weekend.

## Felix Exclusive: Professor Simone Buitendijk on the

## NEWS

**Andy Djaba**  
Editor-in-Chief

*Professor Simone Buitendijk, Imperial's Vice Provost (Education), sat down with Felix for an exclusive interview on all things education*

It's been two years since Imperial began the overhaul of its curriculum through the Learning and Teaching Strategy and, with the launch of increased digital learning - online degrees, a studio space and the use of Virtual Reality in courses such as Chemical Engineering and Medicine - it's certainly an exciting time to discuss upcoming changes to education at Imperial. Vice Provost (Education), Professor Simone Buitendijk, told *Felix*:

"There are all kinds of different developments. The Digital Learning Strategy is part of the Learning and Teaching Strategy, which I think is actually really important and exciting, it also gives the College a niche. The online courses are really visible and exciting and we have two now in the making - one is the Master's in Global Public Health, which will start in the autumn, and then another one is Master's in Machine Learning and Data Science by the Maths Department; that's been announced just early this month and we're hoping to actually launch that in the autumn of next year, 2020. The Digital Learning Hub, which is another big development - we have an experimental

classroom and a studio and desk space for editors, where we're going to invite people in there, teachers who want to teach more interactively and want to try new technology in existing courses for our own students to see how we may make the learning experience better.

On the prospect of increased use of Virtual Reality in teaching, Simone said the following:

"Now that's a really exciting development. One of the new people in the Digital Learning Hub is a specialist in AR/VR and he's now going round talking to lots of people about how to bring that into the teaching and it's so fun to see people from different areas of expertise, like Omar with Fluid Mechanics and people in Medicine around surgery, work together on how to bring this into the actual education. It's still very early days but it's really promising. We're very much ahead of the curve there. Of course, it really fits our profile, being so STEM-focused."

Professor Buitendijk has also been instrumental in driving forward general improvements on the student experience. With the College about to launch an awareness campaign on Sexual Violence Liaison Officers, the topic of student wellbeing also came up in discussion.

*Felix: I just want to gauge where we're at with improving the education experience since launching the learning and teaching strategy*

**Simone:** We're doing very well. It's early days still. We actively started

only a year and a half ago and we've already done the complete curriculum review, which I'm really proud of and that was a huge amount of work for every department. Every department has reviewed its undergraduate curriculum; the students coming in this autumn will all start on the new curriculum and that curriculum has more space for innovations, less focused on assessments and exams and particular ways of testing, so it's not just curriculum review but also assessment review. The curriculum, the hard bit of actually formally reviewing it, that just needed to happen and I'm really proud of all the teams that have done it. We're ready to go into a new era with our new curriculum.

*Can you go into a bit more detail into where the money is being spent/was spent*

The Provost's Board approved the Learning and Teaching Strategy and then, as a consequence of that, we got the budget for the first two years. We've spent it, to a large degree, on the curriculum review because we were very aware that we can't ask people who are already so busy with everything just to take on another huge piece of work like curriculum review so we've given all the departments that have gone through it extra help with extra teaching fellows; they've all done that so a large chunk of money has gone into that. Most of the teaching fellows that have been appointed have been appointed on four-year contracts because we knew we wouldn't be done in two years. We're expecting departments to keep moving and now



Vice Provost (Education), Professor Simone Buitendijk // Imperial College London

implement the curriculum review with the existing teaching fellows and that will take care of the next batch of money. Another big spend has been to create faculty-wide teams in the faculties of Natural Sciences and Engineering to think about digital transformation. The Digital Learning Hub also has its own budget. Those are the three biggest pieces, apart from smaller projects that we've also funded that help towards what we're trying to do.

*Could you shed some light on some of the challenges that you've faced and also challenges that you foresee with implementing the Learning and Teaching Strategy.*

I think they're challenges that face everybody who's trying to implement a big change program because it really needs a different way of thinking about teaching. Most research-intensive universities, and Imperial was no exception, aren't really focused that much on

thinking about teaching. We all have been taught a certain way, we're very successful people, so we just assume that we'd be doing that because it works. To tell people that maybe there's not a lot of evidence for lecturing as the primary way of teaching and, in this day and age, it's very important to build that sense of community and work with students as partners, that's a big culture change. There are loads of teaching fellows who are really excited about this; they're teachers and researchers who have already been trying things, people like David Dye have been doing this for quite a few years now but they've been working in relative isolation and now this is something that we all want to embrace. Getting everybody on board, that requires culture change, it requires careful management, it requires rewarding the right behaviours and especially moving out of doing things on your own. For me, the most important thing is collaboration and getting out of the relative competitive nature that we have. If we want the College to

become a better place for our students as a group, it's really important to focus on collaboration and making sure that we implement all the good examples, we look at the parity of experience for students. I think that's really important, that it doesn't depend on which department you're in to have a good experience, that every Imperial student needs to have a good experience in everything. One thing I also really love is the fact that we now have the Centre for Higher Education Research and Scholarship led by Martyn Kingsbury. That was previously only EDU [Educational Development Unit] and now it's much bigger. It's really looking at making sure that what we're doing gets evaluated, that we don't implement things that aren't working.

## future of education at Imperial

*I get the sense from listening to you that one of the main aims of implementing the learning and teaching strategy is to garner a tighter-knit community within Imperial.*

I think it's also creating a sense of community in the classroom and the breakout spaces, not just the community in the Union, where people come together to play sports and socialise, but also a sense of community with the teachers and with each other.

*I just wanted to know how students have shaped the curriculum review.*

Students have been involved. We're working really closely with the Union reps; they're pretty much in every meeting, we're getting lots of feedback from them and they, of course, are engaged with departments from very different disciplinary backgrounds. We're asking departments to start developing those kind of projects.

*Provide some information about I-Explore please.*

That's one of the exciting developments. In the new curriculum, every undergraduate student needs to have a five credit point space somewhere in their curriculum, it can be in the 2<sup>nd</sup> year or 3<sup>rd</sup> year, to do something entirely different from their core curriculum and it counts towards their degree. It will be pass/fail because that was easier and more acceptable and we're hoping to have a big choice of options; Horizons is going to be part of it, the Business for Engineering Students (BPES) is going to be part of it. We're going to develop much more and one of the ideas that the students brought in was multidisciplinary projects because that's one thing that students really want - more projects but then working with students from very different disciplinary backgrounds. We're asking departments to start developing those kind of projects.

*How would you say Imperial rates teaching-wise right now and how do you think it will rate once the curriculum review and the Learning and Teaching Strategy are implemented?*

I think right now we rate sort of average. I don't think we're that different from many super research-intensive universities, especially in Europe, but I don't feel that's good enough for us. We're so good in terms of our research and my vision is that, in terms

of our education, we'll be rated just as highly as we are in terms of our research. I don't feel that there's any competition there, that either you're really good at research or good at education, I think it can go really hand-in-hand and where we have research-led education. I think we're superbly positioned to make that work. We've just started so, if we keep doing this, if we get to the level where the new way of thinking and the new community building actually starts becoming a reality for every Imperial student, I think we're going to be very much ahead of the curve and an example for lots of other universities. I don't know of any university on this planet that does it university-wide. Cornell, for instance, have done it with their science faculty, University of British Columbia have done it with a few faculties but, because we're relatively homogeneous in terms of our topics, we can do it university-wide. I think that's going to generate its own momentum because it's for every student; it's not just if you're in the science faculty, you're lucky but, if you're in another faculty, you're not.

*Are there any other ways, outside of the Learning and Teaching Strategy, that Imperial could improve on the education front?*

I think the Learning and Teaching Strategy is an engine for bigger change but, eventually, it will need to go into all kinds of other areas as well. For instance, the career prospects of teachers and researchers - how serious-

ly do we take education as a career - that's hardly part of the Learning and Teaching Strategy but it also needs to go into our research strategy. Thinking about students' wellbeing more broadly, what student services are doing, thinking about how we work together between departments; with the Learning and Teaching Strategy as an engine for collaboration and thinking about parity of experience for students, we'll probably see that will start creeping into other areas of the College and a wider culture and sense of belonging. I focused on students but I think if our students have a very positive, good sense of belonging, I can't imagine that wouldn't also change how our staff and teachers feel about the College and being part of an exciting community.

*How can students get involved in increasing that sense of community?*

Students are getting involved and I think we are going to try and make that happen more. In almost every committee that we now start, we are very aware we need good student representation and, if students who read your article would like to be involved, I think the invitation to go to their representatives and say, "we want to be involved", is an open invitation.

*How do the improvements in the teaching strategy etc. look outside of the classroom, with regards to the student experience and wellbeing?*



Professor Omar Matar and his team of researchers from the Department of Chemical Engineering have utilised Virtual Reality technology for teaching Fluid Mechanics // Imperial College London

Well that's one of the things that we're very aware of, that we could do better in terms of, for instance, student spaces and common rooms and places for students to come together. It's also the layout on campus and how we make that work - that's going to be another big piece of work. We know we can't just focus on classrooms, even though they also need improving, but also breakout spaces, common rooms.

The conversation ended with discussions on the National Student Survey (NSS), a postgraduate pilot version of which is soon to be launched. Simone's final remarks were:

"After last year's NSS results, I've actually convened an NSS working group; first we were going to look at quick fixes, which we have identified, but it's been a really positive exercise and we're going to continue coming together. It's Heads of Departments and tutors, it's very much a cross-College group that basically started by sharing good examples of how we can change student experiences positively so even departments that weren't doing so well in the NSS still had good examples. It's been

really amazing group and students, of course, are very much involved and telling us what's important for them. I think we'll keep that group up and running after the next NSS results, whether they're good or bad or medium, it almost doesn't matter, we just need to keep thinking about how to improve the student experience."

When asked which "quick fixes" have been implemented already, Professor Buitendijk told *Felix*:

"One quick fix that came up from a few departments was having student staff parties at the beginning of an academic year. People really enjoyed that and it's not that expensive and we don't really have to do a whole lot of work to make that happen. Things like that and, for instance, knowing that the common room is really important and, of course, that's not fixed as easily when you don't have one but at least saying to each other, 'every student should have their own common room'. It's been really useful to compare and hear people talk proudly about the way they deal with the issues and what they've done in their department and using that for inspiration."

# POLITICS

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## Spanish socialists win big in a fragmented parliament while the far-right gets representation for the first time

### POLITICS

**Juan Ignacio Rubio**  
*Politics Editor*

Prime Minister Pedro Sánchez's Spanish Socialist Workers Party (PSOE in Spanish) won a commanding victory in the general election held last Sunday in Spain. Despite being far from winning an absolute majority of seats, something that rarely happens due to the relatively proportional voting system and the high number of major parties (five in this election), Sánchez will find it quite easy to get his current position reconfirmed, due to the good results of most of his parliamentary allies. With a moderately high turnout (75.8%) and a record number of ballots (more than 26 million), the election also saw the far-right Vox enter the chamber for the first time, though with fewer seats than what the polls had foreseen.

PSOE won 123 seats and 28.7% of the vote, an increase from the 85 seats and 22.6% they had the last time the country went to the polls in 2016. They also were able to be victorious in 40 of the 51 provinces of Spain, topping the poll in areas where a left-wing party had not won since the 80s. The party got into government in May 2018 after Sánchez successfully toppled the right-wing People's Party (PP) Prime Minister Mariano Rajoy via a motion of censure against the government,

after a law court found PP as an organisation to be guilty of several corruption charges. Sánchez can now choose between renewing the supply and confidence agreement he had with the left-wing Together We Can (UP) and the Basque and Catalan nationalists or seeking the support of the resurgent Citizens (Cs), a liberal party that was the other winner of the night.

PP, led by the young

**“The election also saw the far-right Vox enter the chamber for the first time, though with fewer seats than what the polls had foreseen”**

and fiery Pablo Casado, suffered its heaviest defeat in history. The party managed to get 66 MPs, less than half of that of the last election, went below 20% of the vote (16.7%) for the first time since the early 80s, and only barely won in their rural strongholds of Lugo, Ourense, Zamora and Salamanca. The party's policies and rhetoric had moved well to the right to face off the challenge of the upcoming Vox, the campaign being marked by Casado's incendiary branding of the PM as

a ‘traitor’ that had sold the country to Catalan nationalists. While he has announced that he will not resign before the next poll day (local and European elections will be held in less than a month), Casado's position as leader of the opposition was severely threatened by Cs' Albert Rivera, who finished less than a percentage point behind him.

Indeed, Rivera saw his party becoming the third largest in the country, gaining a further 25 seats to reach a grand total of 57. His strategy of adopting PP's abandoned centre-right ideological position proved to be quite popular, though it could arguably be said that his anti-Catalan and Basque nationalist zeal was even stronger than that of PP. Rivera now intends to become the de facto leader of the opposition as PP's crisis worsens.

While not as dramatic as PP's, Pablo Iglesias's UP also had a bad night at the polls. They lost 29 seats to 42, got 14.3% of the vote and fell from their past position as the third largest party to the one below that. The party lost a considerable amount of its voters to Sánchez, who successfully adopted the strategy of presenting itself as the only party that could successfully stop the far right from getting into power. UP was also damaged by the continuous internal war between its factions that saw several of their most high-profile MPs out of the leader's team. However, the fall in vote percentage and seats was less than what the polls predicted, and they will



Prime Minister Pedro Sánchez's Spanish Socialist Workers Party (PSOE in Spanish) won a commanding victory in the general election held last Sunday in Spain // Bloomberg

probably still have considerable influence over Sánchez's government, as its support is needed to achieve a majority of votes in parliament.

Vox entered the chamber for the first time with 24 seats and 10.3% of the vote. The far right party that was created by former PP members that split from the main organisation used the campaign to demonise ethnic and sexual minorities and adopted a strong anti-feminist, anti-Basque, anti-Catalan discourse, influenced by the Catholic Church and by the ideology of the fascist Franco regime that ruled the country with an iron grip for 40 years. Its results are less impressive than what the opinion polls were showing the days before the election, which are probably a consequence of the several scandals they were embroiled with, with several members in exit positions in the party lists revealed as Holocaust deniers and

wife beaters. In fact, the biggest effect that Vox had was increasing the turnout of the left-wing supporting electorates, who flocked to the polls to stop the extremist party from giving PP and Cs the numbers to form a government coalition.

Basque and Catalan nationalists also achieved a great result, winning the election in the Basque Country and Catalonia. However, the more moderate parties within the current (PNV and ERC, respectively) managed to come above their more radical counterparts (EH Bildu and JxCat, the party of former Catalan PM Puigdemont, who is currently in Belgium outside the reach of the Spanish courts after the failed independence referendum in 2017). ERC, which also participated in the referendum and saw its leadership jailed, has shown willingness to moderate its positions and reach an agreement with Sánchez for parliamentary support

in return for further autonomy for Catalonia. Its former leader Oriol Junqueras, (who is currently detained and under trial for the independence declaration) was elected to parliament, through it is not clear if the courts will grant him permission to take his seat.

**“The far right party used the campaign to demonise ethnic and sexual minorities and adopted a strong anti-feminist, anti-Basque, anti-Catalan discourse”**

# SCIENCE

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## Seeing the light: Acting against actinic keratosis

**SCIENCE**

**Maya Kaushik**  
*Science Writer*

**E**aster weekend this year saw most of us out enjoying the sunshine, after digging through our cupboards to bring out our sunhats, sundresses, sunglasses and sun cream. While the first hot days of the year are always greatly appreciated, sun exposure can lead to several problems, both in the UK and particularly in hotter countries such as Australia – one of which is actinic keratosis.

Actinic keratoses are scaly, rough growths on the skin, which are

mostly harmless – but they do have the potential to develop into skin cancer. They are caused by damage to the skin by UV radiation. Actinic keratoses can be surgically removed, or treated with creams, and a therapy that is becoming more commonplace is photodynamic therapy (PDT).

**“Actinic keratoses are scaly, rough growths on the skin, which are mostly harmless”**

PDT is where a light-sensitive chemical, called a photosensitiser, is applied to the affected skin area. This is then activated by light to create reactive oxygen species within the damaged or abnormal skin cells, thereby killing them. Conventionally, PDT involves activation of the chemical using irradiation from a red lamp, but for people with large areas of affected skin, this can be quite uncomfortable. Another form of PDT involves activation by natural daylight. This treatment works just as well as conventional PDT, and may also save on resources associated with maintaining and calibrating artificial light sources.

As the warm weather approaches and we start



Actinic keratosis on forehead // Wikimedia

to anticipate our nice tans and holidays to hotter climates, it's worth

bearing in mind the darker side of the sun - and the

risks of UV exposure.

Exclusive Times event

# How can we fix London's air pollution problem?

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## TECH

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## HP #WomeninTech Roundtable

*Tech giants host event to tackle the issue of perceptions and barriers to women entering the tech sector*

## TECH

**Andy Djaba**  
Editor-in-Chief

On Wednesday 10<sup>th</sup> April, *Felix* attended a roundtable discussion on the perceived barriers of women in the UK to joining the tech industry.

The event was jointly hosted by HP and The Fawcett Society, the UK's leading organisation campaigning for equality between women and men, and drew upon an independent HP-commissioned study to find out why the industry struggles to attract women and what can be done to help.

George Brasher, Managing Director of HP UK & Ireland chaired the event and, following housekeeping and a welcome, introduced the plan for the session and opened the floor for those in attendance to contribute. Addressing the group, he said: "As a company, we feel that diversity creates benefits for us. But if you look at the numbers, we have the same issue that the industry does - in that women are underrepresented. Words are interesting but actions create results."

There were representatives from business, media and government at the roundtable and Vicky Ford, MP for Chelmsford, provided an update on what the government is doing to tackle the issue:

"We know that tech and entrepreneurship are linked, but less than a penny in the pound goes to all-women businesses compared to 89p to all-male businesses.

That's why Government is putting more money into start-up loans. They've put £1m into another fund, and £20m into the institute for coding's diversity project." However, she also added, "it's got to be led by business".

Sam Smethers, Chair of the Fawcett Society, then took over chairing duties, adding, "Part of the problem is where we stereotype what's normal for girls. If we don't get in at that early stage, we are swimming against the tide." To spark initial conversation, she then invited everyone at the discussion to contribute one sentence on what they would change to get more young women into tech. Sam's sentiments were largely echoed, with many people highlighting how crucial it is to "strike early" in the lives and careers of young women. Debbie Forster, Chair of Tech Talent Charter added: "I'm from an education background so I completely agree that it's important. George alluded to the fact that there's a problem with women who 'didn't catch the right flight' - how do we do retraining and move women from consumers to creators. Tech desperately wants women, and 50% say they would retrain.

Claire MacDonald from *Computer Weekly* concurred, stating: "there needs to be more of a focus along the entire pipeline. Even if young women follow a tech path, they often find that it's not the inclusive environment they want or need".

Many recurring themes were discussed, especially the topic of effective retraining, maternity leave and how to effectively collaborate with schools and the education sector

to tackle this issue. When the topic of representation at senior positions in tech companies was raised, it opened up an interesting debate about the use of quotas. Ultimately, the roundtable discussion succeeded in providing a platform through which ideas could be shared and the issues were able to be discussed in an open and fruitful manner.

After the roundtable discussion, *Felix* spoke to HP Graduate, Steph Audeh, and HP intern, Vera Hansen, who started working at HP in January 2019 and July 2018, respectively, about their experiences working in tech.

*How has it been so far? What's your experience been as an intern/graduate?*

**Steph:** It's been great. I've had some serious exposure to amazing projects in sustainability, in diversity, on innovation. I've had a wealth of opportunities in three months. It's a little bit insane, in a great way.

**Vera:** It's been great. My role is supporting George, the Managing Director, and his Chief of Staff and his Executive Assistant. It's a great role. Like Steph, I've had a range of experiences and exposure. I've been working on Brexit, I've been working on a lot of things, it's a really broad role that I love.

*What's been the highlight?*

**Steph:** The highlight so far is the work I've been doing with diversity actually. It's one of my

passions and we've been working closely with Debbie from Tech Talent Charter. We've been to a couple events, now we have this, and I think, because it's one of my passions, it's one of my highlights, working in programs to increase awareness on diversity and women in tech.

*What would you say is the biggest challenge you've faced both in working here but then also in increasing awareness about diversity like you mentioned?*

**Steph:** I think it's when I arrived, it's quite a steep learning curve. You've got to go and you've got to absorb a lot of information and understand what companies are doing and best practice. It's complex and to get your head around it in such a short space of time to get up to speed was quite tricky. So I think one of my challenges is absorbing all the information and then taking a logical approach.

**Vera:** In terms of challenges, I agree, it's kind of the onboarding and the taking everything in but then I think, especially at HP, we have a lot of support. We have mentors, we have our managers, no one ever says no really, if you ask for help.

*From the discussions had today, what would you say is your main take home message?*

**Steph:** My main take home message was collaboration actually. I think



Retraining could bring more women into the tech industry // Hannah Radvan

the fact that companies shouldn't be doing it in silos, whether you're competitors or you're from different areas in the tech background or other backgrounds, it's the fact that the only way we can move is all together. That's my key take-away; and the fact that it needs to be sustainable and scalable. It's not a short term thing.

**Vera:** It's slightly contradictory. Like you said about collaboration and partnership, that's really important but then I loved a point that George made that tech is such a competitive industry and starting putting metrics on things will really bring change because, if HP starts getting public measures on diversity, then other firms will try to compete, given the nature of the sector. I think that would really make a boost, if everyone starts publically putting more measures on the subject.

*Finally, what sort of advice would you give to women to get to a job in HP or a job in tech?*

**Steph:** Be open to opportunities. When I started applying for placement,

because I was an intern at HP, I didn't actually consider tech. I almost stumbled into it and it was being open to it; I had a bit of reservation - do I go, do I not? Just do it, see what it is, you might love it. It's the fact that, maybe when I was going through education, I wasn't open to those sort of opportunities - you can have a job in a tech company in a non-technical capacity. Try and experience as many sectors as possible and just be open to it because you might stumble on a passion you've never realised.

**Vera:** I think I have to agree. Like Steph, I stumbled into tech and, because in my course [Business Management] a placement is compulsory, I was applying to a wide range of sectors and slowly the applications I was getting further in were all in tech. I was really surprised. It's taken me down this path but I'm really loving it. The dynamics and the fast-pace of this sector is amazing. You always feel at the forefront so I really encourage people to joining the tech industry; tech or non-technical jobs, it's a really good experience.



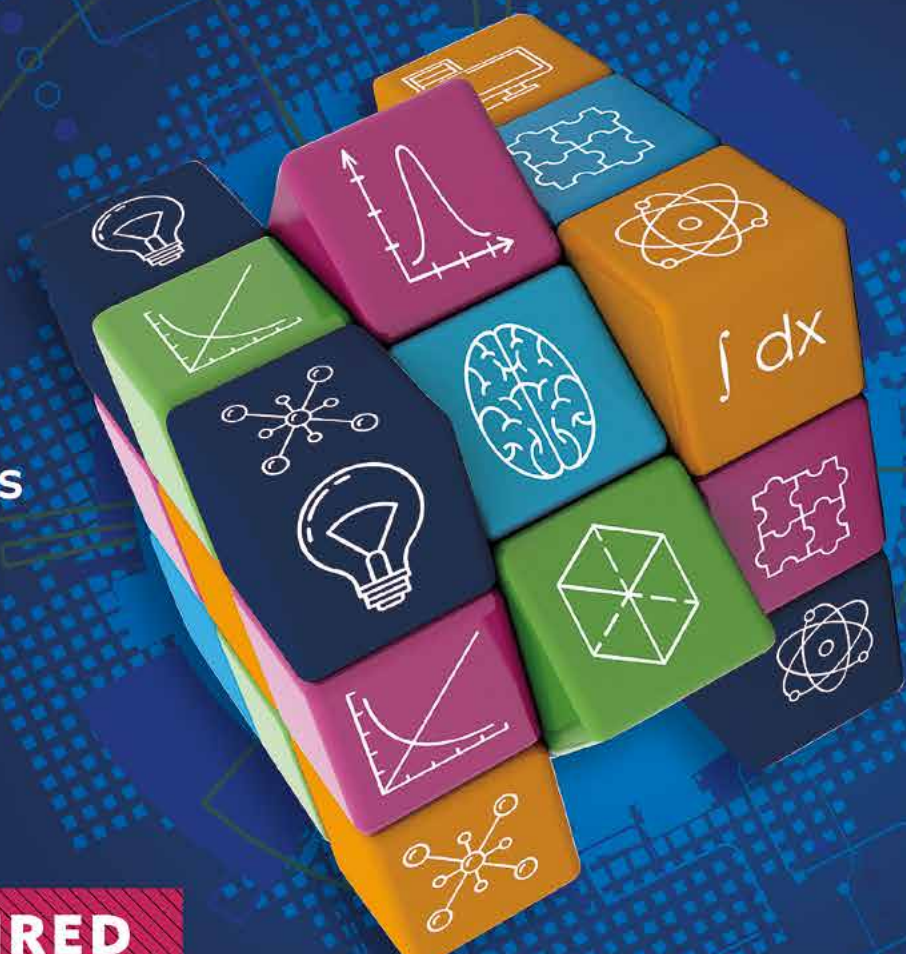
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# MUSIC

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## Review: Kohncertino

### MUSIC

**Timothy Kang**

*Music Writer*

Well, Imperial unquestionably has no shortage of orchestras, bands or music groups. However, there's a new orchestra which has been growing in the past few months: Kohncertino. Led by first-year maths student Michael Kohn, Kohncertino held its debut concert on Saturday 16<sup>th</sup> March, at St Gabriel's Church, Warwick Square in Pimlico.

To begin the concert - a musical journey around

Europe (before we leave) - Kohncertino performed the 'Hebrides' Overture' by Felix Mendelssohn. Commencing Mendelssohn's work about Fingal's Cave with a polyphonic, wholesome contribution from the violas, cellos and bassoons, a refined sense of the bucolic and wondrous nature of the setting by which this work was inspired was instantly created. Conversely, the entire orchestra came into play to create an equally potent sense of the choppy waters and formidable nature of the seas surrounding the Hebrides; the dynamic transition from peaceful melody to *fortissimo*, forceful waves was particularly well

executed.

Following this, time for violin soloist Silke Nodwell to take centre-stage, as the orchestra diminished in size for Mozart's 'Violin Concerto No. 5 (The Turkish)'. Once again the orchestra's performance, this time with Silke on the violin, resonated with clear passion and deep understanding of each of the three movements. Then were the moments when Silke played solo. Engaged with the music and clearly very independent, Silke not only ensured that justice was done to the vast array of moods and feelings that this concerto encompasses, but also that a personal

touch of true passion was injected into the performance.

Drawing the evening (as well as the musical journey around Europe) to a conclusion was Mendelssohn's 'Symphony No. 4' (Italian). Starting with vigour and gusto, Kohncertino fully captured the joyful, lively mood of the first movement. Then, the more sombre air of the second and third movements was replicated to considerable effect. Finally, to conclude the entire evening, the final movement (presto) was performed. For the last time, Michael and the entire orchestra invested their fullest gusto and energy into depicting a

sense of overwhelming excitement. The final flourish: the crescendo to the end. One final burst of energy testament to the evening's success.

Behind the orchestra's formidable work is the conductor and director himself, Michael Kohn. Being his debut as a conductor; as with anyone's debut in anything, one could forgive Michael for feelings of nervousness. However, from the moment of entry, Michael exuded a full aura of confidence and control. This followed through into the concert; any member of the audience could sense Michael's clear command over the music. Unfailingly attentive and

genuinely engaged with the music, one could see Michael constantly attending to the orchestra, be it the entire group or just a single section; and who could miss the true, infectious passion he had for the music of the night, which passed onto the orchestra?

Having seen Kohncertino's first concert, Kohncertino seems to be a young yet vibrant force in the London classical music scene. Before long, Kohncertino has the potential to be something much bigger. And certainly worth going to the next concert.



## ARTS

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## Awkward Conversations with Animals I've F\*cked

## ARTS



**Where?** King's Head Theatre  
**When?** 12th to 27th April

**Syon Lee**  
Arts Writer

There's something to be said about dating animals. They're straightforward, relatively predictable, and often more empathic than people. It's probably why Bobby, played by producer Linus Karp, chose to lose his virginity to a dog he picked up on his way home from a party. But what possesses a man to opt for bestiality over, say, Tinder? That's the question posed by Rob Haye's *Awkward Conversations with Animals I've F\*cked*.

Over the course of an hour and through five

conversations (I use the term loosely due to a lack of reply from his animal counterparts), we see not only Bobby's growth from an awkward first-timer to a one-man animal-liberator-and-romancer army, but also the past that led him to take this dark and lonely path.

### "an awkward, reclusive adolescent"

This loneliness, the desperate need to fill a void with companionship, permeates every scene and is the main focus of the play. This is evident in the set of his tiny, hoarder's burrow of a bedroom that we, the audience, are invited to view from uncomfortably small distance. It accents the rambling monologue nature of Bobby's con-

versations with his animal companions, a move that was initially jarring but made sense, given the delusional nature of his personal reality. It even underlies his actions and behaviour when accessing the stage. There's none of that pacing or ownership that we typically see of a one-man show, instead, Bobby looks just as uncomfortable and as out of place in his own bed as the woods he eventually ends up in.

Karp does a wonderful job of portraying Bobby as an awkward, reclusive adolescent. There's initially a wide-eyed innocence and Michael Cera-esque gawkiness to his conduct that runs counter to his bitter cynicism and resentment he displays while talking about his human peers. It's chilling, the casual flip between post-coital small talk and the lashing out at society



Bear-ly Legal // Simon J Webb

as a whole and it is the latter, darker aspect of his personality that is given the most space to grow throughout the show.

Where *Awkward Conversations* runs a little flat is its comedy, which I was slightly disappointed by. With a name like that, I was expecting great things but the humour, while

always a welcome relief from such earnest subject matters, is often a bit too knowing for someone who is so fully involved with his own delusions. It's also not quite enough to really lift the progressively dark narrative Bobby is led down.

*Awkward Conversations with Animals I've*

*F\*cked* is a powerful and unsettling exploration of loneliness and how one man tries to deal with his isolation without a role model or the support he needed. In many ways, it's the origin story of bullies, misogynists, and incels, just with added heavy petting.

## Sex, Drugs, and Murder on the Heath

*Tumulus* is a chem-sex "queer noir" that falls short

## ARTS



**Where?** Soho Theatre  
**When?** Until 4th May  
**How Much?** From £18

**Indira Mallik**  
Arts Writer

We meet Anthony (Ciarán Owens), a man just shy of thirty-three (as he fond of telling us) at his arrival at a chemsex party. He is a seasoned pro, bantering with Ian Hallard's accountant who is in charge of metering out the GBL doses mixed in with apple juice or lucozade. Just when he is about to chat up a potential

hook-up, Anthony's night is interrupted by the ghost of George (Harry Lister Smith), a past fling. George, barely twenty and was infatuated with Anthony, has recently died of a purported overdose on *Tumulus*, a hill on Hampstead Heath. Only, there is more to his death than the Ham&High would care to report; George reveals to Anthony that he was murdered, and implores his ex-lover to find his killer. Thus begins Anthony's quest through North London to find a missing necklace and justice for a man, for whom, despite himself, he was beginning to develop feelings.

As Anthony meets with exes, police officers, potential love interests,

### "In the intimacy of the Soho Theatre... the staging feels electrifyingly visceral."

and Scottish aunts who know more than they seem, Hallard and Lister Smith zoom around the stage playing dozens of roles each. They are also the special effects crew: as Anthony suffers withdrawal symptoms and crippling anxiety, Owens; supporting castmates create great clangings of metal against metal by banging scissor blades

together. When Anthony stumbles through the Heath, pursued by an assailant, Hallard sprays smoke at his feet. In the intimate Soho Theatre, where the audience sits mere inches from the action, this staging feels electrifyingly visceral.

Christopher Adams's script is arch; taking particular aim at the hypocrisies of well-to-do of the North London gay society. At a birthday gathering that Anthony attends at his ex-boyfriend's house, the well-heeled guests take swipes at each other over painfully middle-class food ("lozenges of champagne jelly" feature). For all the play's fizzing humour, Adams has much to say about the darker aspects of these

men's lives. None of his characters are happy, all are seeking intimacy with other men in ways that don't involve drugs and sex, yet none can really get there, all live in world where no one really cares about boys dying alone in the middle of the night in a London park. Even for a self proclaimed noir, it is unusually bleak.

### "Tumulus' grittiness makes for an engaging thriller, but it is also its undoing."

*Tumulus'* grittiness makes for an engaging thriller, but it is also its undoing. This is a play almost entirely devoid of tenderness; while it's one-liners were barbed enough to deliver laughs and polished performances from all three of its actors, I was never fully able to fully emotionally invest in any of the characters. With an ending that is mechanical in tying up the mystery but does little to provide character growth or any redemptive arc. The darkness in which *Tumulus* revels, feels less hard-hitting than more and more banal with every snarky, unhappy line.

## ARTS

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## London Coffee Festival 2019 | Enter caffeinated heaven

## ARTS

**Claire Chan**  
Arts Editor

**Elizabeth Thong**  
Arts Writer

For any hectic Londoner, and especially the sleep-deprived Imperial student, coffee is a staple - if not a necessity - of daily existence. Now in its 9th year running, the London Coffee Festival is a massive celebration of everyone's favourite stimulant. And when I say massive, I mean massive. With four floors and over 250 stands, there's enough coffee packed into one space to make a herd of elephants jittery.

The amazing thing about the festival is how it covers every step of coffee consumption. First the beans, of course. An immense range of single origin beans from Ethiopia to Indonesia, lovingly prepared by roasteries from Cornwall to Birmingham. And then the machines. The latest and greatest in coffee-making technology is on display here.

Traditional brands like

**"Enough coffee... to make a herd of elephants jittery"**

Gaggia with espresso machines updated for the 21st century barista - think touchscreens and transparent machine bodies where you can watch every step of the extraction process. Automated, fuss-free espresso machines for the home barista. Filters from

Chemex to Hario. Wonderful new gadgets like a liquid nitrogen aeration device from Austria.

Want milk in your coffee? Not a problem. There's specialty dairy milk from farms like Brades Farm, expressly formulated for the most silky texture. Or if you want to go dairy-free, there's a whole plethora of options. Soy, almond, lactose-free, even macadamia - the possibilities are endless!

It's great. Maybe it's

**"Why stop at coffee? It is London after all..."**

because we're all high on coffee, but everyone's so friendly. You walk around and sample after sample gets pushed into your hand. After uncountable cups of espressos, my hands are shaking and my heart is racing. Maybe there is such a thing as too much coffee after all? Not to worry, for there are - gasp - plenty of coffee alternatives as well. Think turmeric lattes or even mushroom-based mixes. And for those who just cannot handle another shot of caffeine, there is tea, frozen yoghurt, hot chocolate, snacks, and syrupy concoctions available for the taking.

Cold brew, made by steeping coffee grounds in cold water rather than using heat to extract the flavours, has become quite trendy in the last few years. Of course it makes an appearance here. And why stop at coffee, really? It is London after all; one can't escape from the ubiquitous alcoholification of everything. Nescafe Azera has a whole

masterclass on the use of nitro cold brew (that's nitrogenated cold brew, which comes 'on tap' and looks much like a nice stout) in cocktails - the cold brew mojito is amazingly smooth. A subtle kick from the coffee and the acidity pairs nicely with the lime juice.

The London Coffee Festival is clearly a place for industry / coffee-shop owners to find their feet - we even pass an interior design stall specialising in the light wood, exposed-filament lightbulb coffeeshop vibe - but for the amateur coffee enthusiast it's a fantastic peek into the world of professional coffee brewing. I have an intense discussion with a barista about the lightness of "3rd wave coffee" versus traditional roasts which apparently have "more crema, slight bitterness and less acidity". Another waxed lyrical about the benefits of an machine with double boilers - one for espresso extraction and a separate one for milk foaming, so you have "precise control over the milk temperature". Chatting to the baristas and roastery owners, it's so inspiring to see their passion for our humble caffeinated beverage. Who knew so much thought and effort could go into a simple cup of coffee? - *Claire Chan*

**"Buzzing"**

There were a whole host of events for coffee-lovers to enjoy - from latte-making, to coffee cocktail masterclasses, to Q&A sessions with experts, and an art gallery where caffeinated wanderers could fuel their coffee-loving habits



Tumeric Latte anyone? // James Bryant

through purchasing coffee-related art. Admirably, 50% of all ticket sales to The London Coffee Festival and sales of art go towards Project Waterfall, the charitable component of UK Coffee Week that aims to deliver safe drinking water and sanitation projects for up to 100,000 people, specifically in coffee-producing countries in Africa. There was art made using coffee, art focussing on the importance of coffee in getting us through the day (no one can contest that). There were also some very trippy ones that mimicked the effect of a brain saturated with caffeine - which, I can assure you, was rather effective: it made you doubt whether the painting was mimicking double vision, or whether it was the effect of caffeine on my rather addled brain.

One of the highlights of the festival must be the famed Coffee Masters competition. With the 16 best baristas from around Europe pitched against each other in 8 disciplines, the knockout competition is judged by a panel of industry figureheads with a £5000 prize and the prestigious title of Coffee Master at stake. The first round was 'The Cupping' - where competitors had to guess the single origin of 6 different cups of coffee. And

who knew coffee tasting could be so intense - each competition took a tiny sip out of a spoon, swirled it around in their mouth, and promptly spat it out into a bucket. As much as I love coffee, I doubt I could tell you the difference between a Guatemalan and a Costa Rican roast, or one from Myanmar vs. Brunei. Secondly, a wheel was spun to determine the method of brewing coffee. The contestants then had to select 'the right coffee' to suit the brewing method, and be quizzed intensely by the judges as to the reasons behind their choices and type of flavour profile they were aiming for. The Latte Art discipline then pitched the competitors against each other on visual appearance of the pattern, milk quality and contrast - which I had never considered before.

The experience and excitement of watching world-class baristas go head-to-head in mastering the subtle and complex art of perfecting that brew was a memorable one indeed.

Through wandering the stalls and conversing with baristas and stall-owners, there were a few stalls that imparted some words of wisdom to us. The owner of 'Ngopi coffee' enthusiastically told us about how coffee beans are not intrinsically 'good' or 'bad' based on their

country of origin, with variation even within individual farms. Instead, the type of roast and brewing method has a large impact on the flavour profile. We also learned from a café and school in Shoreditch that their name '7 Grams' is the perfect weight of beans used in an espresso. Whilst sampling a delightful and rich espresso from them, we found out that the process of coffee making goes through at least 40 people before reaching us - farmers, quality control, grinders, baristas and many more. Finally, 'Curtis coffee' had a unique concept of simplifying the types of coffee into different types - sweet, bright, and complex. Their owner, with 7 years of experience under her belt, will then find the best single origin beans to match the flavour profile, and we are consumers trust her palate to find and roast that perfect coffee.

Overall, the Coffee Festival was a friendly, buzzing and caffeine-laden experience that I would love to revisit. It also opened up a new world of coffee-making to us: it showed us the lengths which baristas go to hone their craft, and the passion they have for creating that perfect cup. So many different aspects are involved, from considerations about brewing method, milk and water temperature, grind of the bean, weight of the coffee, length of time brewing and even the types of water used. Mastering that perfect balance of bitterness, body, sweetness and flavour notes is something each coffee connoisseur aspires to achieve, and the complexity of good coffee-making is something I have a newfound appreciation for. - *Elizabeth Thong*

## ARTS

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## Vessel

*An entrancing amalgamation of sculpture and dance that pushes the limits of what the human body can do.*

## ARTS



**Where?** Sadlers Wells  
**When?** 16th - 17th April

**Shivani Gangadia**  
Arts Writer

**"Visually striking"**

**V**essel traverses a very fine line between "what the hell am I watching?" and "I can't stop watching". Eerie music and near humanly impossible contortions of the human body make this both the weirdest and most captivating thing I've ever witnessed on stage - I simply couldn't take my eyes off it.

This collaboration between French-Belgian choreographer Damien Jalet and Japanese sculptor Kohei Nawais was a truly unique work of art, visually striking with masterful technique.

I don't know anything about dance, but I can tell you that some of the positions that the seven dancers got themselves into seemed superhuman. As they tangled with one another, sometimes you couldn't see where one body started and the other ended. The physical endurance it must have taken to maintain the 'headlessness' for a whole hour - that is, their arms always concealing their entire heads - seemed like it must have been incredibly painful to do whilst simultaneously intertwining and undulating their bodies. I was in absolute

awe of their physical control and skill. The lack of identity, along with the nakedness (save for a pair of flesh-coloured shorts), gave the impression of

what counts as human and what doesn't.

It starts with the whole stage covered in water; our eyes trick us as we see both the dancers and their reflections. By the end, foam is being used as the main prop as the few remaining dancers cover themselves in it. It sounds weird thinking about it now, but at the time it seemed like it made perfect sense considering what I had been watching for the last 45 minutes. The whole production was like something set in outer space.

To be honest, I could see why this wouldn't be for everyone. It's a full hour of strange living art unfolding in front of your very eyes, but visually it was so mesmerising, and in the moment it was so special to be there. I wasn't sure if I would ever see anything like it again. In fact, I would never have usually chosen to see something like this but I'm glad I did. With my newfound wisdom, my advice is: if you ever see an advertisement for a slightly strange production like this, take a chance and give it a go.



Blurring lines // Yoshikazu

**Announcement:** Arts Editors Claire Chan, Vaishnavi Gnananathan and Helen Money-Kyrle are pleased to announce next year's Arts Editors: **Ozbił Dumenci, Akil Eamon Farhat and Syon Lee** will be joining Claire next year to produce reviews for you. Congratulations!

## Funeral Flowers: part play, part poetry, all authentic

*This gripping 60-minute monologue quite literally has you out of your seat as you follow Angelique through her hectic life navigating the care system, avoiding her boyfriend's gang, and suffering sexual violence.*

## ARTS



**Where?** The Globe Theatre  
**When?** 16th Aug - 29th Nov  
**How Much?** £23; £16 students

**Shivani Gangadia**  
Arts Writer



Startlingly real // Kofi Dwaah

mind to convince herself she's okay even though the things that happen to her are not okay and neither is she - something that many women can relate to. The way she performs this scene is ingenious; she calls the audience to the middle of the room and we all sit on the floor looking up at her as she performs this heart-wrenching monologue. From then on, the play takes a darker turn as we see a blatant shift in her personality though she tries to conceal her pain.

By seeing everything

**"Heart-wrenching"**

through Angelique's perspective, we get to see the development of this multi-layered, three-dimensional character, something that is difficult to achieve to this degree when performing as an ensemble cast. She is outspoken and chatty yet uncertain, has potential to succeed but is held back by her experiences. She

feels startlingly like a real person - she could easily be someone we know, or even ourselves. What makes the play all the more emotional is that as sad as the story is, it isn't actually unique at all, and everyone in the audience knows that. We've heard or lived through countless permutations of the same story. The open-ended finish, where we don't know whether Angelique really does move past it or not, whether she fulfils her dreams or is doomed to a life like her mother's, mirrors the uncertainty we all feel as we move through life very realistically.

The stage was surrounded with flowers, making the room smell beautiful despite the intense subject matters, and the immersive aspect of the performance that required us to follow her around the room at times, made this play unique, and definitely one to remember. I'd highly recommend seeing this play, and be sure to look out for Emma Dennis Edwards's next performance.

## ARTS

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Iconic Lycra jumpsuits // Steven Wright

## Night of 100 Solos: A Centennial Event

*An intriguing evening celebrating Merce Cunningham and his unique methodology, blending one hundred solos from across his work.*

## ARTS



**Where?** Sadlers Wells  
**When?** 19th – 20th Oct  
**How Much?** From £15

**Rebekah Byford**  
*Arts Writer*

The evening commenced on what would have been the 100th birthday of Merce Cunningham, the renowned American choreographer widely considered to be the father of postmodern dance. Coordinated by the Merce Cunningham Trust and maintaining the authentic Cunningham style, it was an ambitious undertaking with performances across three cities on the same day.

The 25 soloists, pulled from several companies

– The Royal Ballet, BalletBoyz and Rambert to name a few – all rehearsed with the Cunningham technique. That is to say, they learnt the moves in isolation from the music; Cunningham believed dance is an artform which does not need to follow an individual beat. This created an excited tension in the audience, as we knew the dancers would first hear the live music at the same time as we did, enabling some spontaneous creative interpretation from them.

**“A modern soundscape... discordant and jarring noises peppered with occasional silence”**

The music was coordinated by Christian Wolff and directed by John King. The five musicians presented a modern soundscape, with discordant and jarring noises peppered with the occasional silence. The beauty of Cunningham’s style is that the rhythmic movement of the dancers, the slamming of feet and landing of jumps, also becomes a part of the musical underscore.

**“Fantastic staging”**

As typical of Cunningham, the projections behind the dancers were also created independently of the music and dance. At the Barbican, these were Shadows cast by readymades by Richard Hamilton, originally made for an event in 2005.

The solos themselves

were intricate, at times true solos and in other moments interwoven with others. These were taken from 54 original Cunningham choreographies from 1953-2009. The fantastic staging led by Daniel Squire gave a fresh take on these pieces. As the iconic colourful Lycra bodysuits flashed against the dark stage, it was wonderful to see the solos performed by such a wide range of ages and body types.

One of the highlights of the night was seeing Billy Trevitt dancing in a body harness with tin cans, creating music through his movement. Or perhaps, in an earlier solo, with Trevitt demonstrating precise deep lunges, and holding firm one of these lunges as he was lifted across the stage. Siobhan Davies was another show-stealer with her precise, measured movements across the stage. Other artists stood out as

well. Francesca Hayward frequently caught your eye with the way she carried feeling through her movements, elongating her deep plié with meaning. Joseph Sissens demonstrated impressive extensions and refined technique. And the grunts emanating from Jonathan Goddard as he swayed his hips were hard to miss.

**“Smooth drawn out movements, punctuated by staccato leaps”**

Seeing so many solos performed in quick succession really enabled an understanding of the reoccurring motifs within his work. The sharp sleek lines and repetitive motions. Moments of smooth drawn out

**“Impressive extensions and refined technique”**

movements, punctuated by staccato leaps and impressive lunges. Cunningham’s work is so uniquely physical, it truly shows off dancers as the athletes they are.

While the solos were squeezed into a long 90 minutes without an interval, had it been 10 minutes shorter it would have left the audience wanting more. There was a notable amount of restless stirring in the seats for these last minutes. Understandable, as the harsh nature of Cunningham’s technique does not make easy watching. Nonetheless, it was a wonderful unique evening representing the best of Cunningham.

## ARTS

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## She Persisted

*Triple bill celebrating the work of female choreographers*

## ARTS



**Where?** Sadler’s Wells  
**When?** 4th-13th April

**Marena Grey**  
*Arts Writer*



Beautiful, inevitable // Laurent Liotardo

Following the acclaimed *She Said* in 2016, English National Ballet’s director Tamara Rojo continues with *She Persisted*, another triple bill showcasing women’s work offering a revival, a premiere and one of the greats. The name comes from the feminist movement “Nevertheless, she persisted” in 2017 after the silencing of Senator Elizabeth Warren in the US Senate. The reference to women’s persistence in breaking barriers, despite the hardships thrown at them, is especially significant here.

In Annabelle Lopez Ochoa’s *Broken Wings*, a revival from *She Said*, Katja Khanikova is a spirited Frida Kahlo, a role originally created on Tamara Rojo, with Irek Mukhamedov reprising as her womanising husband, Diego Rivera. The real-life comparisons of his elephant to her dove are apparent, as is the subtext of the Day-of-the-Dead-esque skeletons haunting Frida’s every move. The memorable monologue on pain from BBC’s *Fleabag* comes to mind: “Women are born with pain built in... We carry it within ourselves throughout our lives. Men don’t. They have to seek it out.”

Stina Quagebeur’s world premiere of *Nora*, a stripped back adaptation of *A Doll’s House*,

is her first major work for the company. The eight-person piece set to Philip Glass’ *Tirol Concerto for Piano and Orchestra* was scaled back, focusing on the relationship of Nora and Torvald (beautifully performed by Crystal Costa and Jeffrey Cirio), with the blackmailer Krogstad and five “voices” clad in grey silk acting as Nora’s conscience, personifying her internal struggle and her growing self-worth and resolve. The series of duets go from light and whimsical to increasingly controlling and dominating, even resorting to a repeating sit-on-my-knee do-as-I-do motif. Jeffrey Cirio delights in some of Quagebeur’s best choreography, complete with outstanding leaps and changes of pace from devastation and anger to softly manipulative. In the final desperately beautiful pas de deux between the two, where she decides to leave him, you can almost hear her narration: “I have another duty, just as sacred. My duty to myself”.

Pina Bausch’s 1975 *Rite of Spring* does not start when the dancers come onto the stage, rather in the laying of the dirt that the dancers will soon throw themselves into. Bausch passed away in 2009 but left a huge legacy in one of the most

riveting and visceral interpretations of a masterpiece. Stravinsky’s iconic score and the otherness of both groups, all so young and so unlike the ancient casts in other interpretations. The ethereal quality of the women in their long flowing gowns and the raw masculinity in the bare-chested men only adds to the strangely hypnotic atmosphere, as if we along with the dancers are possessed by some overwhelming destructive force. Pausch always wanted to capture the mind, body and soul of her dancers and in Francesca Velicu, who reprises her Olivier-winning role as the Chosen One, she certainly has. In the final shattering solo, she loses herself in battling against her fate and so do we, haunted by the unforgiving strings, her wild eyes and the terribly beautiful inevitability of it all.

## ARTS



**Where?** Tate Britain  
**When?** Until 6th May  
**How Much?** £5 with Tate Collective

**Jingjie Chen**  
*Arts Writer*



The Guvnors in Their Sunday Suits // Don McCullin

Don McCullin is best known as a ‘war photographer’, a title that does not sit easy with him. To him, photography is about empathy, but he has never felt that the impact of his pictures have done enough to end the suffering of the people he depicts. ‘If you can’t feel what you’re looking at,’ he said, ‘then you’re never going to get others to feel anything when they look at your pictures.’

In the largest retrospective exhibition of his works to date, this empathy McCullin speaks of penetrates each and every one of his photographs. Unusually for an exhibition of contemporary photography, he has printed every work himself. Although his repeated return to these pictures of suffering has taken its toll, perhaps printing his pictures personally completes the process of embodying empathy for his subjects.

Beginning with pictures of his community around Finsbury Park in London, where he grew up, this exhibition at the Tate Britain traces McCullin’s career across various assignments in different parts of the world in turmoil, interspersed with stints back home. What ties these photographs together is McCullin’s eye for human emotion, and a sensitivity towards the people living on the outskirts of society.

Even from his early works photographing gangs in north London, his photographs were intuitive, full of curiosity and empathy for his subjects. These photographs were picked up by the press, earning him his first contract. From there, he travelled to Berlin to document the building of the Berlin wall. In images of East Germans looking into West Berlin, he captures the curiosity, trepidation and uncertainty of the faces of the East Germans emerging from behind the half-built wall; in West Berliners looking East, women clad in thick coats look with concern into the distance, and a child looks through binoculars. These are the faces of people witnessing history, uncertain about the impact this wall will bring to their lives.

The impact of his photographs are perhaps best remembered by his photographs of the Vietnam War, in particular those taken in 1968 when he spent eleven days with American troops. His images depicting the impact of the war on the young American troops, many of whom are inexperienced, contributed to the negative public impression of the war

back in the US, and the increasing pressure to end it. His picture of “Shell-Shocked US Marine” depicts the blank face of a marine staring into the distance, clutching his rifle, traumatized by the Battle of Hue, one of the longest and bloodiest battles of the war.

During his stints back in England, McCullin continued to show an interest in documenting the margins of society, of the suffering in his backyard. Between the 1960s to the 1980s, he photographed men and women living on the streets of Aldgate and Whitechapel, in images entirely unrecognizable today, following extensive gentrification of the area. He befriended many of the subjects he photographed, and painted intimate portraits of those who were left behind as the wealthy financial centre next door continued to surge forward.

This is an excellent exhibition that takes the viewer through Don McCullin’s varied career, on the way serving as a tour of modern history. These photographs are intimate, sensitive works that provide a window to immense suffering, seen through McCullin’s unflinching, empathetic eye.



SUMMER BALL  
11th OF MAY

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## FILM

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## Us

Plenty of thrills in this important doppelgänger horror movie but lacks coherence in its handling of socio-political

## FILM

US



**Dir:** Jordan Peele. **Script:** Jordan Peele. **Starring:** Lupita Nyong'o, Winston Duke, Elisabeth Moss, Tim Heidecker. 121 minutes

**Sung Soo Moon**  
Film Editor

Two years have passed by since Jordan Peele's directorial debut, *Get Out*. It was a critical and commercial success and earned Peele an Oscar for Best Screenplay. I love *Get Out*. The thrill of riding this rollercoaster of a movie in a packed screening was overwhelming. Peele impressively toyed with the audience with suspense and laughs; the fine balance of horror and comedy was expertly executed. In addition to all of this, Peele weaved a satirical thread of systematic liberal racism into the plot. Spotting the subtle imagery and throwaway foreshadowing statements

were like a treasure hunt. It was satisfying to unearth little nuggets of context and meaning in conversation with many friends who enjoyed it as much as I did. It was the balance of racial subtext with fantasy horror which created a film with mainstream appeal. With the bar set high, is *Us* as good as it should be?

*Us* centres on Adelaide (Lupita Nyong'o), her husband, Gabe (Winston Duke), and their children Zora and Jason (Shahadi Wright Joseph and Evan Alex), who are on a trip to their beach house in Santa Cruz. During her childhood, Adelaide went missing on holiday at the fun fair in Santa Cruz, where she recalls seeing her doppelgänger in a hall of mirrors. Adelaide is reminded of her childhood trauma and becomes increasingly fearful when coincidences begin happening. Indeed, things take a turn south when Adelaide's family is confronted by their doppelgängers with sinister intentions.

Firstly, the film takes its time to develop

Adelaide and her family thoroughly. It provokes a lot of sympathy for the central characters, which is where the horror stems from. When things go off the rails, we care about the characters — but it lacked jeopardy. As intense as the horror was, the film was too sympathetic for its characters. The twists and revelations of the plot were contrived yet predictable, but on the verge of forgivable because it was still enthralling to see it play out.

**"Us centres on Adelaide, her husband, Gabe, and their children, Zora and Jason, who are on a trip to their beach house in Santa Cruz"**

The true joy is in the subtle details of a scene and thematic breadcrumbs scattered on the ground for us to follow. There is an enchanting and heart-breaking scene concerning Elizabeth Moss' doppelgänger character. The scene reveals so much about the character and plot, without the need to explain it in dialogue; Moss gives a terrific performance. All the cast display solid acting flair, but Lupita Nyong'o is the star of the show; she is incredible as Adelaide and her double, Red. The final set piece was effec-

tively done, from Michael Abels' chilling orchestral rendition of Luniz's 'I got 5 on it', to the direction and choreography of the mesmerising dance sequence.

**"All the cast display solid acting flair, but Lupita Nyong'o is the star of the show; she is incredible as Adelaide and her double, Red"**

Thematically, *Us* plays with recurring motifs of mirrors and reflections, rabbits and Michael Jackson's 'Thriller'. The film doesn't quite pull off the overall cohesiveness of its themes with the plot; the sense of wholeness and completeness that *Get Out* had was lacking as some elements of the film felt forced together like mismatching pieces of a jigsaw puzzle. There is still a lot to unpack from *Us*. I guess the film could be intentionally ambiguous in its purpose and, to the film's credit, this allows for audiences to be able to discuss and theorise about the world of the film. My initial reading of the film was that it is about the disillusioned underclass of society. Although Peele emphasises that the film is about America, you could draw parallels to our side of the pond too. It could also be about mental health, guilt, the class divide or immigration,

and the film's vagueness allows for different interpretations. It makes for a thought-provoking watch, even though the focus is muddled. Likewise, the tone of the film is confused too. The sparse moments of humour didn't always fit into the overall horror tone as well as it should have, and often felt like a heavy foot on the brake in the progression of the narrative. Having said that, I loved the mystical quality of the film akin to a Grimms' fairy-tale, with a darkly sweet streak of malice running through its veins. This balance of morbidity and enchantment is beautifully complementary in the final act, where the sombre tone felt ajar with the rest of the film.

*Us* is not a film about race. Sure, there are thematic elements and imagery that could point to a racial subtext, but nowhere is the race of Adelaide and her family made to be their defining characteristic. As someone who made a seminal American film like *Get Out*, I believe that Peele's deviation from racial politics is the next step towards equality in the industry and beyond, as contradictory as that sounds. Allow me to explain.

**"Us is not a film about race"**

There has always been an imbalance of interesting and complex leading roles offered to white and black actors in Hollywood. The initial reaction to the underrepresentation

of minorities was for films to highlight the historical and systematic racism. The plot of these 'phase one' black movies often centred around a character to overcome obstacles that were set by their race. The characters were defined by the colour of their skin; their African heritage was built into the narrative. From recent times, think *12 Years A Slave*, *Moonlight*, *Hidden Figures*, *BlakKlansman* and *Get Out*. These are important movies in documenting and celebrating the African American identity, but it's becoming increasingly ironic that talented black actors are pigeon holed into certain roles. Sometimes, a product of this system is the black-character-to-fuel-a-white-narrative-film (I'm looking at you *Green Book*).

Now, in response to the disproportional representation in cinema, mainstream movies are starting to make room for people of colour on screen and behind the camera. With this, we get diverse filmmakers championing an underrepresented wave of talent allowing non-white actors to take on exciting and complex roles that traditionally could have been a white-male-lead. This new attitude towards casting transcends race and would portray non-white characters, without the colour of their skin being a plot point. It is 'phase two', if you will, of black representation in Hollywood. By extension, we'd hope to see this kind of progress for all minorities in the industry.

Jordan Peele's recent comments that he wouldn't "cast a white dude as the lead" in his

## FILM

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themes. Go watch it.

movies, hits home this ethos. He says "it's not because I don't like white dudes. It's because I've seen that movie." Peele is supporting the change in the industry for diversity — the point is not that he won't cast a white actor for the main role, but that as a black American writer/director, he is giving important opportunities for black American actors. Just as Scorsese is the ultimate voice of the flawed white male lead character so revered in American cinema, Jordan Peele could have

**"Get Out was no fluke"**

as big a cultural impact, leading the pack of a new generation of filmmakers. *Us* is an exemplar movie that can be categorised under this second phase of black American films, with the emphasis not on 'black' but on 'American' and 'family'. It's a small step, but an important one, and I am excited to see what comes next of this paradigm shift.

It's not perfect, but *Us* delivers as a horror film and offers more for the viewer if you want to

**"Peele has confidently announced himself as the fresh and exciting voice of American cinema"**



During her childhood, Adelaide went missing on holiday at the fun fair in Santa Cruz, where she recalls seeing her doppelgänger in a hall of mirrors // eGrowth Partners

find deeper meaning. But don't go looking for too much, as it ventures into preposterous territory and the allegory breaks down. Nonetheless, there is no

doubt that a lot of meticulous work has gone into making *Us*, that makes it so rewarding to watch and talk about. *Get Out* was no fluke. Peele has confi-

dently announced himself as the fresh and exciting voice of American cinema.

Imperial College  
London

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not alone

If you are a student and have experienced sexual violence, Imperial has a team of trained Sexual Violence Liaison Officers who can provide you with confidential support.

For more information, please visit:  
[imperial.ac.uk/sexual-violence-support](https://imperial.ac.uk/sexual-violence-support)

We are here for you.

*Us*

With the bar set high, is *Us* as good as it should be? // Wikimedia

# BOOKS

books.felix@imperial.ac.uk

## *Becoming*: An Intimate Conversation with Michelle Obama

Editor-in-Chief, Andy Djaba, makes his Books Section debut to review a special evening full of gems with the former First Lady

### BOOKS

**Andy Djaba**  
Editor-in-Chief

Michelle Obama brought the European leg of her book tour for her memoir, *Becoming*, to London on 14<sup>th</sup> April in emphatic fashion. Stepping out at London's O2 arena to Alicia Keys' 'Girl on Fire', the former US First Lady was met with rapturous applause and a standing ovation from a 15,000-strong audience of mostly women (unsurprisingly, there were very few men in attendance and even fewer white men). Having already failed to obtain tickets for her last visit to London, a somewhat impromptu December 2018 visit to the Southbank Centre, which sold out in minutes following the book's November 2018 release, I was just grateful to finally be in the same building as Mrs. Obama. I was certainly not alone in my excitement and the audience's collective enthusiasm

was palpable as we hung on to her every word, listening to Michelle reflect on her life as described in *Becoming*.

In the wide-ranging interview, chaired by US late-night television host, Stephen Colbert, who did a good job of injecting humour and bringing necessary levity to proceedings, Michelle delved into all aspects of her life. Much like in the memoir, we are taken on a journey, from Michelle Robinson - the girl from a working-class family growing up on the south side of Chicago - to Michelle Obama - mother, philanthropist and First Lady, and all the trials and tribulations faced on the way.

For the memoir of a former White House resident, *Becoming* is surprisingly apolitical. Michelle Obama's aversion to politics is apparent throughout the book - it's not something she enjoys, more something that was thrust upon her. Although the conversation rarely strayed into political territory, when asked for her views on the current US political climate,

Michelle said: "It's time for us to roll up our sleeves and, if we are not happy with the state of things then, in democracies, we have votes. We have to be engaged and we can't take our rights and liberties for granted because, if we don't vote, somebody else will." This was a rather simplistic view that doesn't tackle a host of political issues, including, for instance, when voters don't feel represented by the policies of the options at hand. However, *Becoming*, and this event, are about much more than politics. I urge readers to put their political views on the Obama administration aside as there is something to be learned and inspiration to be gleaned from Michelle Obama's story of motherhood and family.

*Becoming* is divided into sections, my favourite of which is "Becoming Us", where Michelle dives into her relationship with Barack Obama - them meeting, eventually falling in love and how their relationship has evolved. The way she speaks so glowingly about Barack and the peace he brings her is wonderful and you can't help but admire how pure their love is. Black love at its finest - it's a beautiful thing! J. Cole should change the lyrics to his 2014 hit 'No Role Modelz' from, "I want a real love... that Jada and that Will love" to "I want a real love... that Barack and Michelle love". All



The woman of the hour // Andy Djaba

jokes aside, it is refreshing to see the human aspect of a couple that has dominated political conversation for the last decade.

I also particularly enjoyed the sections in which she described coping with the loss of her father and I would recommend those chapters for anybody struggling with bereavement. It's comforting to know that, somewhere out there, somebody else is going through something similar and feeling what you're feeling. Obama addressed the crowd's reception, saying: "I think it's a testament to how much we all have in common around the world. The fact that people are finding themselves in the story of this little girl, Michelle Robinson, on the south side of Chicago is not a testament to me and my story, but it's a reminder

that we're OK, folks. We're going to be OK."

With this, Michelle perfectly captured the beauty of *Becoming*. I initially had my reservations about reading a memoir because I wasn't convinced anybody's life is honestly interesting enough for me to devote time to reading about. The only (auto-)biography I've ever enjoyed is Sir Alex Ferguson's (I'm yet to

read Malcom X's but it's next on my reading list) and that's definitely got something to do with my Manchester United-bias. However, *Becoming* proved me wrong with its honesty and moments of vulnerability which are relatable for all readers.



This girl is on fire // Andy Djaba



Djangba clan // Andy Djaba

# INVESTMENT

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## Are Uber's bankers getting cold feet?

### INVESTMENT

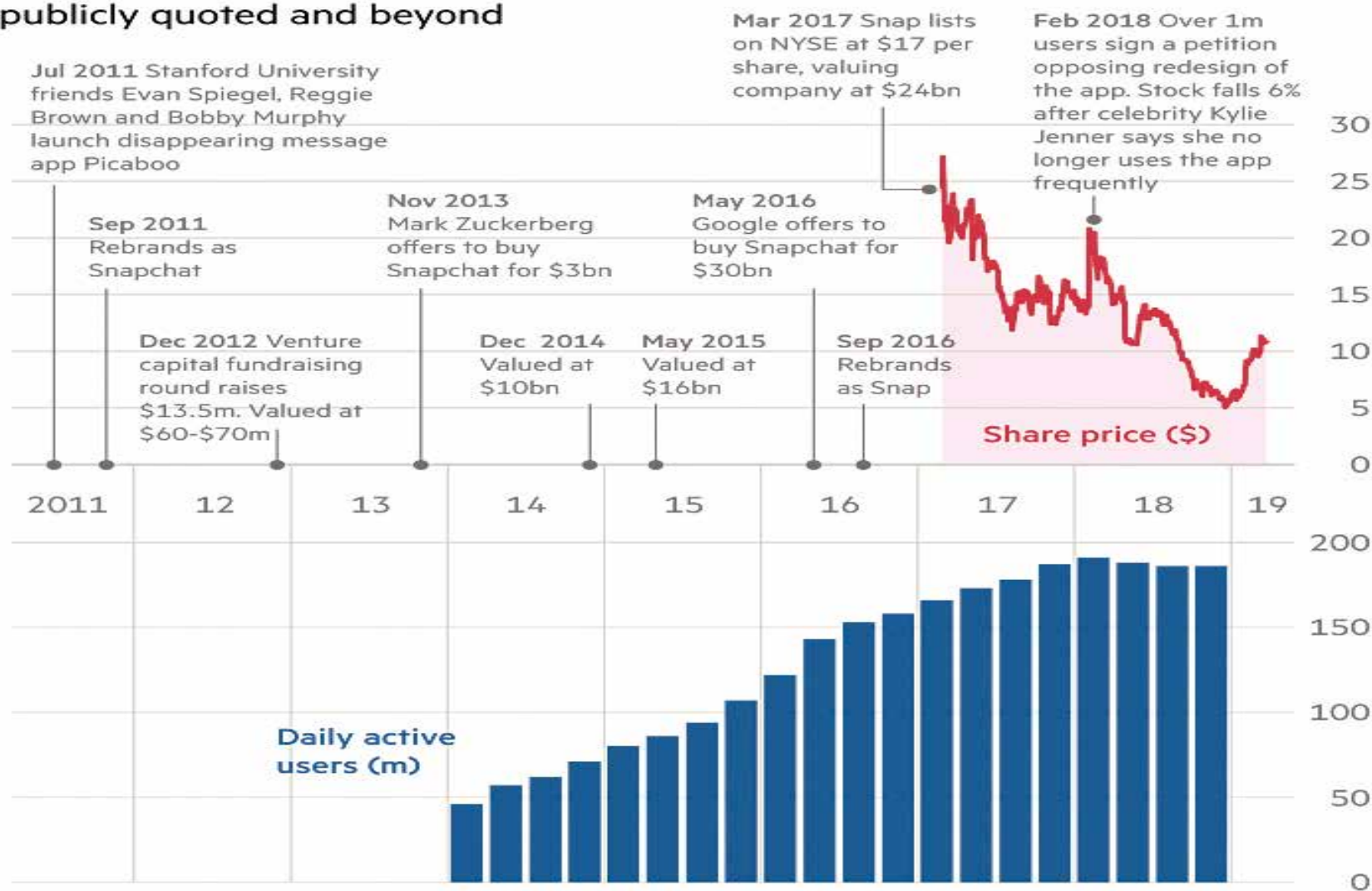
Tom Alston

Investment Editor  
ICIS Editor

The ride hailing app has lowered its expectations from a rumoured IPO valuation of around \$100 billion to between \$80-90 billion. This would still be the largest public offering from Silicon Valley since Facebook, with the company pitching an initial price range of \$44 to \$55, even as many other highly valued tech companies such as Slack enter the public domain. Many believe this conservative pricing is a result of the underwhelming stock performance of competitor Lyft, which is currently trading 20% below its issue price after it went public earlier this year. Lyft is in fact threatening a lawsuit against Morgan Stanley (one of the underwriters of the IPO) after its alleged role in helping market certain products that would help pre-IPO investors bet against the stock which certain traders believe caused the early drop in share price.

A Morgan Stanley spokeswoman told CNBC "the firm did not market or execute, directly or indirectly, a sale, short sale, hedge, swap or transfer of risk or value associated with Lyft stock for any Lyft shareholder identified by the company or otherwise known to us to be the subject of a Lyft lock-up agreement." Interestingly, Morgan Stanley are lead underwriters of the Uber initial public offering, in conjunction with Goldman Sachs and Bank of America. This raises that eternal question; do banks represent the client or the investors and how do they

### Snap: from scrappy start-up to publicly quoted and beyond



Sources: Refinitiv; company © FT

Could Uber see a similar rocky ride similar to the one Snap experienced after its public offering? // FT

manage these conflicts of interest? Uber has already warned that existing shareholders might enter into hedging deals that would hurt its share price. Furthermore, in almost all respects, Uber is in a worse financial position than Lyft. It is growing at a much slower rate, with Uber's Take Rate, the percentage of gross bookings it captures as core platform adjusted net revenue, has been steadily in decline throughout 2018. Uber has also declining market share with no real competitive advantage that will allow it to earn a sustainably high return on invested capital (a key metric investor use when investing in a company). Despite this

Uber's IPO documents show how it has been spending heavily, burning through \$2.1bn in cash in 2018, maintain market share. Its not surprising that there are serious questions about Ubers profitability. Another comparative example could be Snap, who went public for \$24 billion in early 2017, listing on the New York Stock Exchange at \$17 per share. Now two years later the shares trade at roughly 30% below the listing price. One might ask then why Uber wants an IPO at all, when there appears to be clear evidence similar firms have failed to raise predicted funds in the public market. It could be because chief executive

Dara Khosrowshahi, and four other top executives have options for nearly 4m shares, a strong incentive for them to move quickly into an IPO. It may also be that they have exhausted private investment sources after Softbank's vision fund injected \$7.7bn into Uber in January 2018 to become the largest shareholder. However, what is interesting is that Alphabet and Saudi Arabia's Public Investment Fund are not selling any of their shares in the IPO. This tells us they still believe there is potential for future growth, and that they are willing to deploy capital to maintain their investment if necessary. This provides Uber was

a unique cushion, an advantage for smaller, newer investors. Uber has also remained very ambiguous about its key metrics. Analysts use these to build models and forecast future growth of a company. For example, the company has decided not to disclose what the breakdown is of passenger rides and restaurant deliveries is. Consequently, this makes investors sceptical over whether Uber can be accurately valued. Despite all of these factors, Bloomberg was reporting as this article was written that the Uber IPO was oversubscribed by day two of the roadshow, with meetings in London on Monday and New York on

Tuesday. Only time will tell how the initial public offering goes this month but observers will be watching this bellweather offering carefully.

**"Softbank's vision fund injected \$7.7bn into Uber in January 2018 to become the largest shareholder."**



## POSTGRADUATE

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## My Supervision Story

*A GSU President tearing her hair out over an ambitious project and how she filed a Freedom of Information request to the College*

## POSTGRADUATE

**Ute Thiermann**  
GSU President

My objective to improve supervision at Imperial College has turned out to be a real conundrum. I hear endless stories of PG research students being unhappy with their level of supervision, the behaviour of their supervisors and precarious lab situations. Being aware of the sensitivity of these stories, I believed that by creating a channel for students to share their supervision stories anonymously in *Felix*, we could glance behind the scenes and understand the reality of supervision at the College. By sharing positive as well as negative experiences with supervision, I hoped that we could create an institutional discussion around the quality of supervision and the success of College procedures in dealing with failing relationships. One major problem with supervision is its huge variety in quality, ranging from students at the College feeling very supported to those suffering daily and turning into case numbers and waiting lists at the College Counselling service.

Over the course of four months, I have hardly received any supervision stories, which shows that something about this equation just doesn't add up. Why do students talk about, but do not want to share their stories? Is it that everyone is just

too busy to sit down for 20 minutes to write and share? Is it that people think their story is not worth sharing? Or are students afraid of being identified, even as anonymous writers, threatening the future of their relationship with their supervisors and the outcome of their PhD? Frankly, I have no clue, and probably, it is a mixed bag of reasons.

Having promised that I would work on this topic, I use any opportunity to raise awareness about the student-supervisor relationship and its link to PG well-being (which was proven in the 2017/18 HEFCE well-being report). My main concern is that students actually do have many ways to improve their supervision, but they still seem to feel powerless and scared. Just to mention a few mechanisms: on the local level, students can speak to their PG Tutors as well as raise a complaint within their Departments. If this seems too immediate, students can speak to the PG Senior Tutor at their Faculty. Final instance is to raise a formal complaint, following the academic complaints regulation (to find on the Imperial College Website, pathway: Home – About – Governance - Academic governance - Academic policy - Complaints, appeals and discipline). Complaints can be handled at three levels, from local to College, and there are several methods of intervention and monitoring for difficult student-supervisor relationships.

I started wondering. Do students use the formal

complaint's procedure? Or does either the lack of knowledge about these procedures, or fear, keep students from using this process? Is the complaints procedure fit-for-purpose to encourage PG students to reach out? To find out more and discuss this question at the Postgraduate Research Quality Committee, I filed a Freedom of Information Request to the complaints team of the College. I received the following response with data from the last 5 years:

- 72% of all academic complaints were raised by PG students, which is reflected in 26 formal complaints.
  - Of those, 11 were related to supervisors while the others referred to issues with the programme management, resource allocation, service provision and others.
  - Typical outcomes of these complaints have been the partial refunding of fees, compensation, or additional time granted to the student to complete their programme of study.
- Pretty good, isn't it? But wait... 11 complaints in 5 years? The data provided by the College only referred to the Level 3 complaints. But before complaints reach level 3, many complaints get resolved at levels 1 and 2. Unfortunately, the complaints team was unable to hand out information on the numbers of complaints for levels 1 and 2, using the disclosure exemption rule under section 12 (1) of the Freedom of Infor-

mation Act. Apparently, it would take them more than 18 hours to put that data together, as they claimed they would have to email all teaching staff at the College and ask them which complaints had been filed against them. After reading the complaints regulation, I reckoned, this can hardly be true. Responses to Level 1 complaints must be recorded through the email student.complaints@imperial.ac.uk. Level 2 complaints must be submitted via a formal Student Complaint Submission Form. I raised these reservations with the College and requested another round of information. The outcome is that

for years, the College has not collected any centralised information on Level 1 and 2 complaints. Only in 2018, the complaints procedure was changed so that now, departments have to inform the complaints team about what is happening under their administration.

While it is utterly sad that a university of 'excellence', which Imperial College claims to be, has refrained from monitoring their complaints for so many years, it is also a sign of progress. Since I started my presidency, I sense a certain wind of change blowing around the College corridors. There is a growing understanding that the

experience of PG students needs to be taken seriously, and that the College must maintain an eye on the work of supervisors. I hope that future GSU presidents will uphold the pressure on the College so that supervisors with repetitive complaints can be stopped from taking on more students. What does this mean for PG students? It is important that you make yourself visible if you are suffering because only through taking advantage of the mechanisms in place, can we change the way in which the College is run. You are not alone, so don't be afraid to claim your rights.



## SUCCESS!

**An example for how working with the GSU can impact the life of thousands of PG students. And of thousands of trees, too.**

In October 2018, a student asked for my help in a complaint he was making: when PhD students submit their thesis, they are obliged to pay 70 Pounds to get the thesis printed and sent to the examiners by one specific printing company. This seemed to be a monopolistic solution for something that could be expected to be provided by the College.

At the Postgraduate Research Quality Committee, I brought up the complaint and suggested that the College should take on the fees for printing the theses. The members of the committee agreed that it seemed unprofessional and stingy for the College to charge PhD students for the printing of the theses. Many of our students pay very high fees and it is particularly during the stressful time of thesis submission, that we most need the logistical support of the College. After the request was channelled through a few committees, we now received a successful outcome: From some point in the summer,

**PhD students will no longer be required to cover the costs for thesis printing!**

Also, hard copies will only be produced if specifically requested by the examiner as many academics now do their readings on the screen. This potentially will save many pages of unnecessary printing.

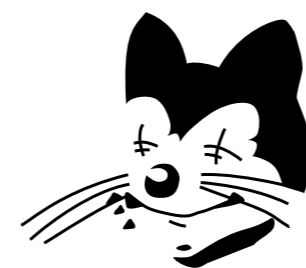
Ute Thiermann, GSU President

## POSTGRADUATE

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## A Black girl in STEM

*Dimming down my blackness*



## POSTGRADUATE

**Anonymous**  
PhD Student

Where I'm from, the colour of my skin

didn't make me "the minority", nor did being a female determine my academic success. Where I'm from, it was quite commonly joked about that the girls were smarter and more mature than the boys because, after all, "behind every successful man is a strong woman who helped him get there". So, from an early age, I never once thought that my gender would determine my progression.

That quickly changed on arrival to University. As excited and starry-eyed as I was, I didn't quite know what I expected but, to be

the ONLY black person in all of my programmes at the University was not what I had in mind. What a way to stand out...as if being one of five females in an engineering Master's wasn't enough, the colour of my skin made me stand out even more, and simultaneously put a target on my back. As black women, we are easily identified when we make mistakes but seldom recognised for achievements. We are boxed in by stereotypes which narrate that wearing specific garments or accessories were deemed as distracting rather than fashionable. So, to avoid drawing even more attention to myself, I tried to dim down that

stereotypical "black girl" image in hopes that the hoops or head wraps wouldn't distract from my intelligence. I guess I did pretty well as I have even been told "you're quite soft spoken for a black girl".

At a point in my programme, I was amazed by how much my female classmate admired and looked up to our female lecturer. However, there was no one I could relate to as all my lecturers were mostly male and I didn't expect the only female lecturer to understand what it was like to be a black woman in STEM. The feeling of isolation and being misunderstood through the lack of representation was, and continues to be, a struggle. As a black girl in STEM, it became clear that we often have to forge our own

paths and strive to be that example and mentor for future generations. I later realised, it was not the failures that were going to define me or us minority females but, rather, the resilience in getting back up and fighting through these challenges that makes me and other women of colour stronger.

But you see, the challenge never ends, never really ends. With the rise of diversity and inclusivity, we now check the boxes of many organisations:

✓Black; ✓Female...but this only gets me in the door. I have to work even harder to show my ability as there is a probability that I was just selected to help boost their diversity score. Sadly, this reality is often expressed by bitter male colleagues who think they deserved

your spot. But please don't let my shyness or "quiet black-girl" nature fool you because, through my heritage, I have been raised strong and resilient. I know my worth and my lack of entitlement has taught me how to be a part of a community and blend across gender, race, sexuality to get the job done.

So, although we struggle to be represented, I'll say thank you because it only makes us stronger. We work harder, we work smarter and are more committed than ever. So, now I wear my hoops and headscarves with pride because IT'S TIME THAT WE STAND OUT AND BE RECOGNISED FOR THE WORK THAT IS TRULY OURS AND GIVE YOUNG GIRLS SOMEONE TO LOOK UP TO WITH PRIDE.

## A Rainbow Chemist at Imperial

## POSTGRADUATE

**Simeon Draganov**  
Research Postgraduate

I often find myself faced with questions from friends and colleagues such as "What is it like to be a gay man at uni?" or "How do others perceive you once they find out that you are gay?". I used to ask the same questions during my undergraduate studies at UCL, prior to starting my MRes+PhD course in Chemical Biology in the Department of Chemistry here at Imperial. I wondered whether I would be accepted by my future colleagues in research and by my supervisors. I was constantly thinking about the potentially negative impact revealing my sexuality could have on my

research and future career prospects. I anxiously asked myself "Is it worth keeping your sexuality a secret?". Having been here for a year and half now, I am glad to say that the answer to this question is a resounding "NO!".

After coming to Imperial, I was elated to find that the LGBT+ community is well represented all around college. Support groups such as IQ and Imperial 600 do a great deal of work by organising seminars, campaigns and events to raise the visibility of the LGBT+ community around college and create a more welcoming environment. One of the campaigns organised by Imperial 600 that I absolutely love is the distribution of Imperial College London branded rainbow lanyards to their members, which is a fantastic way

to raise the visibility of the LGBT+ community at Imperial and you get a strange sense of comfort when you see one of the colourful lanyards coming towards you! Imperial also observes LGBT history month which provides a great opportunity to find out more about LGBT+ history and the LGBT+ community outside of college.

I am often asked about how my supervisors perceive me after finding out about my sexuality, and if their attitude changed after learning about it. While this is something I have not explicitly discussed with them, it has been rather like an open secret all along, and I never felt in any way discriminated against by them or members of my research groups. I have always felt that as long as your science is good,

people will judge you on the merits of your work and not because of your sexuality, and I find that this is very much the case here at Imperial.

As for future career prospects, it has been very reassuring to see so many openly LGBT+ members of staff turning up to the Imperial 600 meetings. In academia at least, my view is that being gay does not play a role in determining whether you are successful or not, it is all about one's own ideas, personality and determination. Tom Welton's truly inspiring ascent, the first openly gay academic to hold the position 'Dean of the Faculty of Natural Sciences' at Imperial, is the ultimate proof. During my MRes year, I had the opportunity to visit several chemical/pharmaceutical companies in industry. I was pleasantly

surprised to see many of them discussing the steps they were taking against discrimination of LGBT+ people in the workplace and what they were doing to promote inclusivity and acceptance among their employees.

I feel very lucky to be where I am, and I am highly appreciative of the support that I have received from many people around Imperial, both staff and students, postgraduates and undergraduates. For many of us in the LGBT+ community, finding yourself and accepting yourself for the person you really are can be a long and scary journey, and I am glad that Imperial, through its policies, societies and volunteer-led networks is reaching out to LGBT+ people more than ever before.

This is just one perspective of a postgraduate gay man from the Department of Chemistry

and perhaps isn't representative of everyone in the LGBT+ community here at Imperial – LGBT people are truly as diverse as the colour spectrum of the rainbow and while my experiences as a gay man have been overwhelmingly positive, others may have a completely different story to tell. I hope that more and more students representing different parts of the LGBT+ community are willing to share their stories as this allows us to gauge whether we are moving in the right direction and informs us what we can do to change things for the better, for everyone!



**You get a strange sense of comfort when you see one of the colourful lanyards //**  
Simeon Draganov

# CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

## Imperial College Model United Nations takes on LIMUN

*Debates and Dance-Offs*

**CLUBS & SOCIETIES**

**Hana Dowidar**  
*ICMUN Secretary of Conferences*

Imperial College Model United Nations sent twelve of its finest delegates (and two chairs!) off to Europe's biggest MUN conference, LIMUN. We showed up bright-eyed and eager on Friday afternoon, ready for what we knew would doubtlessly be a great weekend. And boy were we right! It was a weekend filled with long hours of debate, endless reunions with friends from previous conferences (half of whom you still call by the country they represented the first time you met - because who has time to learn actual names at MUN), and a black-tie ball where enough indiscretions were spotted to ignite the committee gossip boxes the next day.

Our delegate in the Security Council heatedly debated the situation in the Korean Peninsula. As the delegate of China,

he spent most of his time trying to reach a deal with the fierce delegates of the US and France. In the end, an agreement was not attained and vetoes fell on both sides; luckily, however, they managed to solve their differences at the ball, establishing superiority through a decisive council dance-off.

**"It was a weekend filled with long hours of debate, endless reunions with friends from previous conferences and a black-tie ball"**

Our delegate in the International Fund for Agriculture Development, lovingly called I(FAM) by the committee, found

themselves debating GM crops as the delegate of China (finally something relevant to their degree!). The highlight of the weekend was undeniably watching the creative punishments distributed by the Chairs which ranged from leading a committee-wide yoga session to giving an impromptu presentation on 'The History of the Slut Drop'. Surprisingly, IFAD actually did get some work done and the committee passed a resolution co-sponsored by yours truly.

We also had a delegate in the International Court of Justice, which is the UN's court for settling disputes between countries and is notorious for being populated with Law students seeking to flex their knowledge of international law. As the only non-law student there, our delegate was the advocate of the USA, responsible for defending the US against Iran's prosecution. Basically, during the Iran-Iraq war, the US shot down a civilian Iranian plane killing 290 civilians, possibly accidentally or possibly to flex their military muscle. Weird flex but okay. Our delegate had to convince the 15 judges that killing 290 people is legal under international law by looking for loopholes in treaties. We lost the case but at least we convinced four judges that what the US did was legal. International law is scary.

Our delegate in the Maritime Committee found that representing China on the subject of Maritime trade is like representing the US on freedom, everybody either loves you or hates



Sunday afternoon: Don't be fooled, their smiles are hiding all their cumulative hangers //ICMUN

you. China was probably the most used word throughout the entire weekend. They ended up passing two resolutions on the environment and trade, where surprisingly the developing world ended up having its way by rivalling the European point of view.

**"The highlight of the weekend was undeniably watching the creative punishments distributed by the Chairs"**

The Special Political and Decolonisation Committee or SPECPOL's topic of debate was the Belt and Road Initiative, which our delegate found extremely intense,

especially when you are China and everyone has constant questions, concerns and demands. Luckily, the conference ended with their draft resolution passing with a large majority of votes to the great surprise of the other block (seeing them rage was quite satisfying!!)

In its first ever session at LIMUN, The International Civil Aviation Organisation promised to fly delegates high in the search of a solution for global growth in aviation (even in the absence of aeronautical engineers). The finale to three hectic days didn't disappoint, with a spectacular swing of opinion seeing our Chinese delegation earn a supermajority on a resolution co-sponsored with Russia and South Africa, and the German delegate ending up voting against his own draft!

All in all, once again, LIMUN did not disappoint and was unanimously viewed as a spectacular weekend by everyone who

attended. ICMUN would like to extend a big congratulations to everyone who made it to the conference, as a delegate or a chair and, in particular, to the five Imperial students who received commendations or awards. LIMUN is, unfortunately, the last conference of the year, however, we will be attending both OXIMUN and CIUMUN early next term (both conferences offer beginner committees!!), and so we really encourage anyone interested to join us next year!

**"China was probably the most used word throughout the entire weekend"**

# CLUBS & SOCIETIES

felix.clubsandsocieties@imperial.ac.uk

## Believe and Do Good 2019

**CLUBS & SOCIETIES**

**Nadia Zaman**  
*Muslim Medics & Imperial Islamic Society*

Monday 25th February marked the start of 'Believe and Do Good' (BADG) 2019. BADG is a campaign where Muslim Medics and Imperial Islamic Society collaborate to dedicate a week to doing good to our local community. Inspired by a verse from the Quran: "Indeed, those who have believed and done righteous deeds - they will have

the Gardens of Paradise as a lodging" [107 - Al-Kahf], our volunteers set out to make a difference in the community.

We started off with our exclusive BADG styled Shake Break, where the line-up of amazing events were launched (and we all enjoyed some delicious takeaway and cake!) We heard from the Heads of each event, and the buildup of hype began! We couldn't wait to get see what amazing opportunities BADG would bring.

The week kicked off with a stall in the Sir Alexander Fleming Building. Students and staff alike were encouraged to

pledge a small creative act of kindness, such as brightening up someone's day. They were given a certificate and a goody bag too!

On Tuesday, a group of eager medical students brought sweet treats and friendly faces to elderly patients at Charing Cross Hospital. The patients were delighted to have visitors and engaged in joyful conversation.

The next day consisted of something a little different. Enthusiastic students got stuck in (literally!) and worked together to clean up a community garden in Chelsea.

On Thursday, an altruistic group of students

donated blood at a nearby blood donation centre. There was also a stall in the Sir Alexander Fleming Building to encourage signups. It was lovely to see so much involvement from students, especially as blood donation has the potential to make a great difference to those in need.

Next up, Saturday brought a first-term event for Imperial BADG. Medical students delivered a talk about diabetes and health awareness, in an effort to increase knowledge about common diseases in our community. The attendees benefited greatly, from receiving blood pressure

checks and information (with some of them even making notes!).

And last but certainly not least, Sunday saw our first ever Homeless Drive in collaboration with KCL and LSE. Hygiene packs as well as food and essential items were distributed to those in need in Holborn. It was amazing to see our volunteers getting involved with the homeless.

Taking part in BADG always serves as a good reminder that outside of the bubble of our own lives, there are local communities and groups of people that can often use our help. Too often we become focused on

how we can make massive changes to the world and solve the big issues; and in the process we forget about the little things around us.

We would like to thank everyone who got involved, be it from pledging a creative act of kindness at the stalls, creating hygiene packs to distribute to the homeless, or simply spreading the word about this campaign.

We couldn't have done it without you, and we look forward to further opportunities to serve our community together.

## Belly Dancing Summer Workshop: Polynesian Fusion

**CLUBS & SOCIETIES**

**Sarah Lowe**  
*Imperial College Belly Dancing Society Publicity Officer*

The Belly Dancing Society hosts weekly classes in Autumn & Spring Terms however, during the summer, due to many of our members having exams, we pause our courses in favour of workshops. These 2-hour sessions are designed to expand the horizons of our members, by introducing them to new sides of belly dancing, but are also suitable for beginners to the style, even if you've never danced before! Our summer workshop series this year kicks off with Polynesian Fusion Belly Dance next Friday.

We've invited Shaddy of the Fleur Estelle Dance

**When:** 18:00-20:00, Friday 10<sup>th</sup> May  
**Where:** Meeting Rooms 1&2, Floor 1, Union Building  
**Tickets:** £12 for members, £15 for non members - on the door or on the Union website

School (FEDS) to give this workshop. The FEDS is a London-based belly dance school offering a range of classes, both in person and online. We hire their teachers to teach our traditional belly dancing classes, and we invited them to give one of our workshops when we found out about this fun new theme! If you're interested in finding out more about FEDS, you can check out their website [www.fleurestelle.com](http://www.fleurestelle.com) for more information.

Inspired by their recent travels to Rapa Nui (Easter Island), the FEDS has developed an Island Fusion workshop. It combines some of the belly dance classics from their syllabus with tropical moves and techniques to

give unique fusion that creates sunshine in class! Rapa Nui is just one of the 1,000+ islands within Polynesia, and so they've drawn inspiration from many of the different dance styles across this archipelago. If that sounds like fun, join Shaddy next Friday and be immersed in that tropical feeling!

We hope you'll join us for this workshop - if you can't make it but are still interested in learning to belly dance with us, we have a swords workshop on 21<sup>st</sup> May, a belly-hoop class on 4<sup>th</sup> June and a "vintage combos" tribal fusion workshop on 18<sup>th</sup> June. Email [bellydancing@imperial.ac.uk](mailto:bellydancing@imperial.ac.uk) for details!

You can follow us on social media to keep up

with us and our classes. We have Instagram: [icubellydance](https://www.instagram.com/icubellydance), Twitter: [@ICUBelly](https://twitter.com/ICUBelly), a Facebook page: [ICBellydance](https://www.facebook.com/ICBellydance) and a YouTube channel: [ICBellydance](https://www.youtube.com/channel/UCBellydance). We also have a lot of info on our website: [www.union.ic.ac.uk/rcc/bellydancing](http://www.union.ic.ac.uk/rcc/bellydancing), so do check it out!

**"Our summer workshop series kicks off with Polynesian Fusion Belly Dance next Friday"**



Shaddy of the Fleur Estelle Dance School // FEDS



Saturday's Ball Night: Our delegates trying to forget that they have 10 am sessions ft. Olivier as a ghost //ICMUN

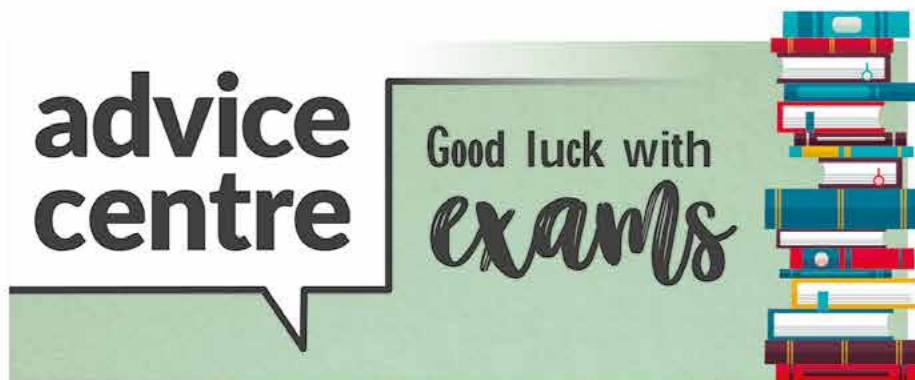


## Celebrate our student volunteers

Has someone made a positive difference to your experience at Imperial through their involvement in the Union? The Union Awards celebrate students or groups who have delivered significant improvements to the student experience this year. You can recognise your brilliant Academic and Wellbeing Departmental Reps, as well as Clubs, Societies & Projects and individuals who have gone above and beyond.

There are 14 categories spanning various aspects of life at Imperial. Make sure you don't miss the opportunity to recognise the fantastic volunteers who have done stellar work - this is your chance to tell us why they deserve to win!

Nominate someone amazing by **23:59, Sunday 5 May** at [imperialcollegeunion.org/awards](http://imperialcollegeunion.org/awards). A panel of students will decide the shortlistees to be recognised at a ceremony in June.



## Need help during exams?

If you are worried about sitting your upcoming exams, come talk to the Union's Advice team. We may be able to help you through the College's Mitigating Circumstances Policy and Procedures.

Go to [imperialcollegeunion.org/examtime](http://imperialcollegeunion.org/examtime) to find out more information about how we can help this exam season.

The Advice Centre is also here to help you navigate the appeals process, coping with stress, or anything else at all - you are not alone. The Union has a full-time Advice team dedicated to helping you.

Visit [imperialcollegeunion.org/advice](http://imperialcollegeunion.org/advice) for more information and to find out how to get in touch with the Advice Centre.



## What's new at Beit Bars this May?

This Summer term we're bringing you something new...

**Wind Down Wednesdays - FiveSixEight & Beit Lawn, 15:00 - 01:00**  
Chill out in the Quad on deck chairs, enjoy garden games and summer tunes every Wednesday afternoon.

**Drink Outside the Box - FiveSixEight, 18:00 - 23:00**  
They say money doesn't bring happiness ... but it can buy you cocktails! Enjoy our delicious cocktails and mocktails every Thursday in May and June.

**Thank Goodness it's Friday - FiveSixEight & Metric, 17:00 - 02:00**  
Wash away the stress of the exams with drinks and tunes each Friday, then turn things up with DJs playing in Metric from 9pm.

For a full list of what's on this May, go to [imperialcollegeunion.org/mayevents](http://imperialcollegeunion.org/mayevents)



## You are not alone

If you are a student and have experienced sexual violence, Imperial has a team of trained Sexual Violence Liaison Officers who can provide you with confidential support.

Our SVLOs will guide you through your options confidentially and without judgement, and will help you access the right resources, support and information.

Whether the violence was off-campus, recent or in the past - we are here for you.

For more information please visit [imperial.ac.uk/sexual-violence-support](http://imperial.ac.uk/sexual-violence-support)

**Wind Down Wednesdays**

15:00 to 01:00 | in May & June  
Beit Quad

Deck chairs Games  
Drinks Tasty meals

**Drink Outside The Box!**

18:00 - 23:00 | Thursdays, in May & June  
FiveSixEight & The Union Bar

**2 cocktails for £7.90** and 1 mocktail for £4.70

**Thank Goodness It's Friday**

17:00 to 02:00 | Fridays, in May & June  
Beit Quad

From 21:00 DJS in Metric £2.50 door charge

Submit your music requests on the event page

**POSTGRADUATE GRADUATION**  
8 May 2019, Beit Quad

- Pop up shop with memorabilia
- Official photos
- Live stream of the ceremonies
- Delicious food
- Prosecco, Pimms & Pints
- Entertainment
- Prosecco cocktails & deals in h-Bar

HEADLINING:  
**PINK PANDA AND JACK SAUNDERS**

22 JUNE 2019  
**Summer Ball**  
RED CARPET

DON'T MISS OUT BOOK TODAY.

[f beitbars](#) [f hbarpub](#) [f reynoldsbarcx](#)

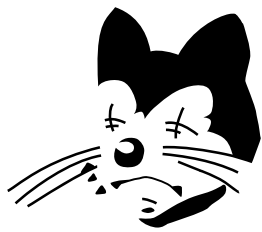


**FELIX**

**SEX**

**SURVEY**

**COMING SOON**



# Hangman

## NegaFelix EXCLUSIVE! The Hidden Host

### HANGMAN

**Negafelix**  
*Editor-in-Chief*

After months of work, to-ing and fro-ing, proposition after proposition and refusal after refusal we here in the NegaFelix team finally managed to get a date for our interview. A single message, starting with a code word to establish

identity, coming from an anonymous number “4th Floor. 1 am.” It came without warning and we knew that it was non negotiable. It was either now or never. So we went.

Further messages guided us as we walked between rows of cubicles. They were all around us, watching, guiding, waiting. We had no illusions, we were on their turf now and they could do what they wanted to us.

We were guided to a corner cubicle where a

shell of a person sat. They, (we couldn’t confirm the gender) sat dressed in a sleeping bag zipped up to the neck, surrounded by crushed cans of energy drinks and empty take away boxes. They didn’t acknowledge our arrival or even stir as the team settled down behind them as directed and waited.



**The lice would like you to please not panic//**

*Bigstock*

We didn’t have to wait

long. Swarming out from the neck line the lice emerged. They were polite, offering us drinks and food (well prepared and piping hot).

“This is always a good time for us’ their leader said to us when we asked if this was a normal state of affairs. “We have our lean times during the autumn term” he continued “as

everyone tries to wash a bit more to impress someone or other but we have safe places. Huxley is always a fertile pasture.”

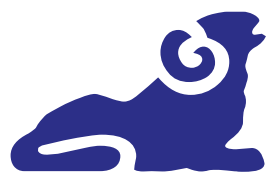
He held himself with great poise, telling us about the various efforts he made to keep his people safe. “However, it is time” he proclaimed. “Time for us to come out of the shadows and to take our rightful place.”

When we asked whether this was not a strange attitude for a parasite to have, he got very angry shouting that we

were very full of ourselves for “horses”.

We managed to calm him down by asking about the summer holidays. Surely people are out and about and very clean.

He laughed “God no. They’re all way too busy wanking”



### ARIES

This week your phone goes off in the silent section of the library.

The bite marks will fade eventually.



### TAURUS

This week you face the biggest question of 2019 so far.

Huel or nutritional yeast?



### GEMINI

This week you start smoking cigarettes.

Hopefully they’ll get you before your parents do.



### CANCER

This week you pawn your 3DS for Summer ball tickets.

You still need to bum a tenner off your mum.



### LEO

This week you collect your President’s Ambassador bloodmoney.

You look forward to a successful career running Nigerian prince scams.



### VIRGO

This week Memeperial makes you chuckle slightly.

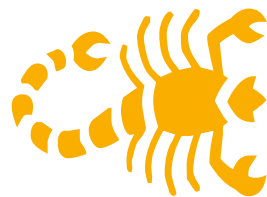
A career best.



### LIBRA

This week you follow the hot Europeans hoping for a fag.

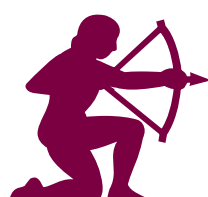
Turns out they’re all doing Zumba behind Blackett.



### SCORPIO

This week you read an Imperial College Exposed post obviously intended for you.

Fuck off Mark.



### SAGITTARIUS

This week you’re the last pigeon left in SAF.

You’re automatically the president of BiochemSoc.



### CAPRICORN

This week you try and impress a guy by going to the new vegan cafe.

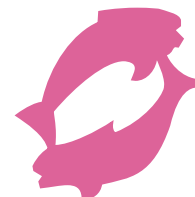
Anaemia never looked hotter.



### AQUARIUS

This week you use one of the Buisness School computers.

A well dressed German man picks you up and drops you in the Serpentine.



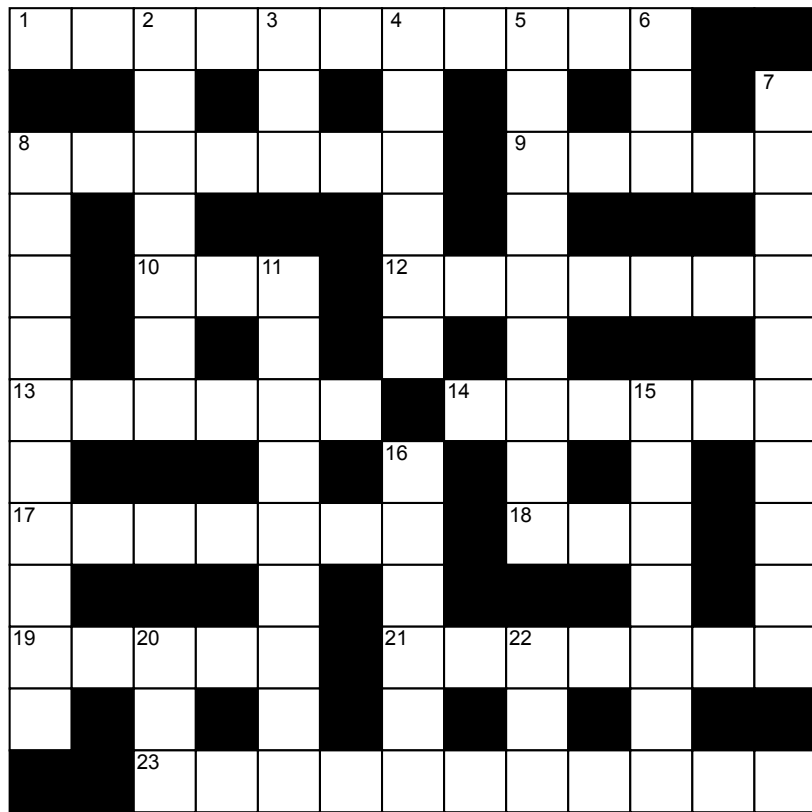
### PISCES

This week your boyfriend tells you he wants to mix things up.

You’ve been tied up for 4 hours now and suspect he’s revising downstairs.

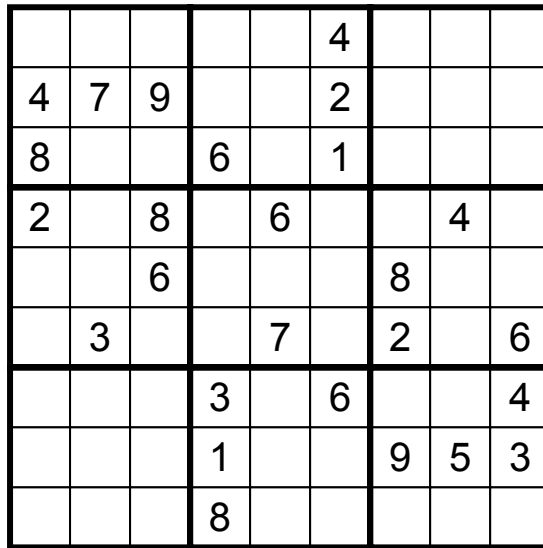
# PUZZLES

fsudoku@imperial.ac.uk



## SUDOKU

Fill all the boxes with a number between 1 and 9. A number can only appear once in a row/column, and only once in each sub-box.



## FUCWIT

1	Maxiane	148
1	Trollheim	148
1	Woolloomooloo	148
4	DQ	144
5	Yeet Infection	142
6	Big H's Boys	126
7	O1G	114
8	Rock, Flag & Eagle	108
9	S. B. S.	95
10	Quizlamic extremists	87
11	KBLB	82
12	Fleesh and the tooters	80
13	Shark	74

Send your solutions to fsudoku@imperial.ac.uk before Wednesday midday to take part in the leaderboard!

## Points available

Crossword	7
Minesweeper	4
Sudoku	2
Nonogram	3
<b>Total</b>	<b>16</b>

## CROSSWORD

We're back with edition, take two. Some of the answers are popular stations on the London Underground network.

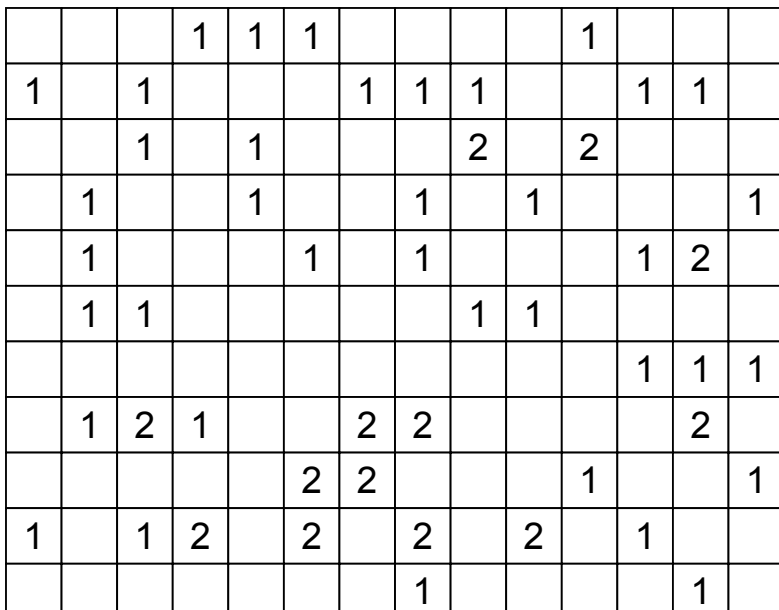
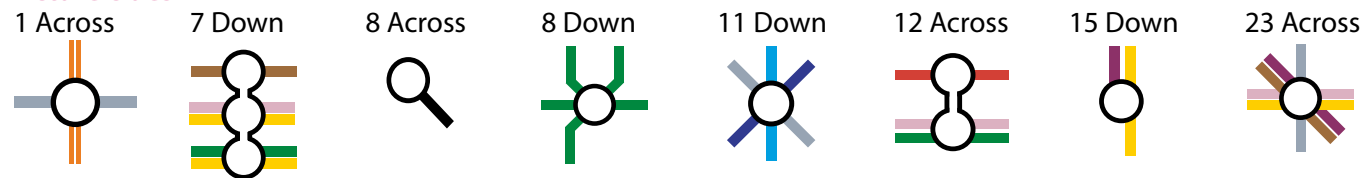
### Across

- 1. See picture clue (6,5)
- 8. See picture clue (7)
- 9. Volcano fluid (5)
- 10. Children's chasing game (3)
- 12. See picture clue (7)
- 13. Home of a famous opera house (6)
- 14. Minor sports injury (6)
- 17. st, nd, rd, and th numbers (7)
- 18. The light in a tunnel (3)
- 19. Spanish red wine (5)
- 21. The bad guy (7)
- 23. See picture clue (5,6)

### Down

- 2. Invalidated (7)
- 3. Dead on arrival (3)
- 4. Engulfs (6)
- 5. Picture sequence turned video (4,5)
- 6. Carpet (3)
- 7. See picture clue (10)
- 8. See picture clue (5,5)
- 11. See picture clue (5,4)
- 15. See picture clue (7)
- 16. The boy who wanted more (6)
- 20. Goes well with a crown and a sceptre (3)
- 22. Turnt (3)

### Picture clues

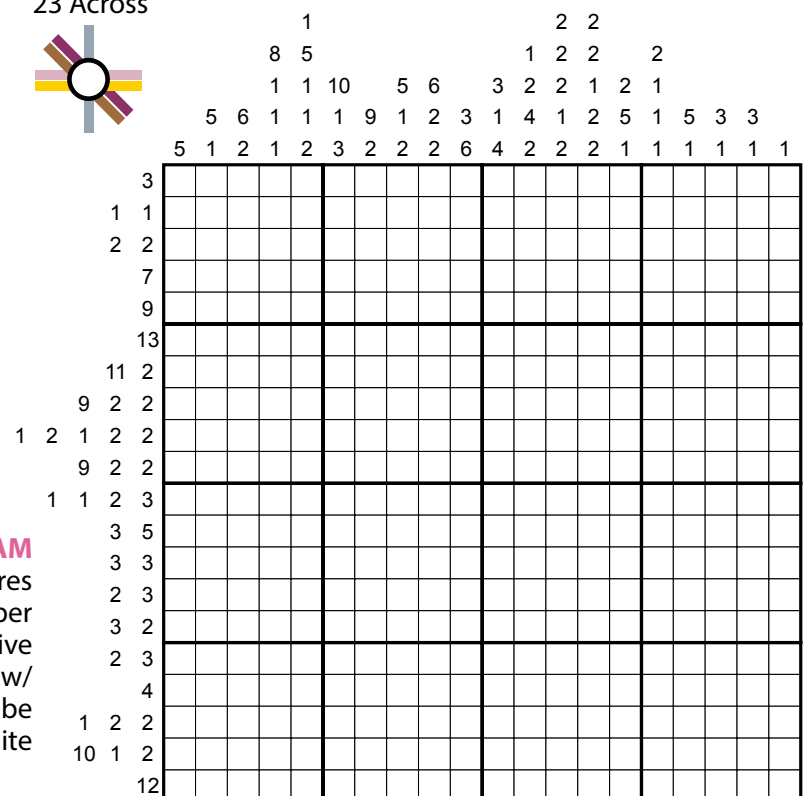


## MINESWEEPER

The number in a cell represents the number of mines adjacent to that square (up/down, left/right, diagonal). Find and mark all of the mines to clear the board.

## NONOGRAM

Colour in some of the squares to make a picture. Each number represents a block of consecutive black squares within that row/column. Each block needs to be separated by at least one white square.



## Last issue's solutions

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

O	C	T	O	G	E	N	A	R	I	A	N
F	A	U	O	A	I	R					
F	A	T	T	E	S	T	M	A	O	R	
T	T	S	A	A	L	G					
H	O	L	E	S	R	E	D	D	I	S	H
E	E	E	Y	A							
R	E	S	I	G	N	S	N	A	T	C	H
E											
C	O	N	S	O	L	E	S	I	R	E	N
O	I	W	P	H	O	D					
R	A	C	H	E	A	C	R	O	N	Y	M
D	E	R	L	U	T	A					
D	R	E	S	S	I	N	G	G	O	W	N



# SPORTS

sport.felix@imperial.ac.uk

## Triathlon does Duathlon

### SPORTS

#### Mark Pollock

ICTri Treasurer

Another weekend, another duathlon for IC Triathlon. This time we ventured outside of London to the Bedford Autodrome; a racing circuit for cars built on an old airfield. The Bedford Autodrome duathlon is a unique one in the Triathlon race calendar, as it is the only national competition that we take part of outside of the university system. Forget BUCS medals, placing top 3 in your age-group

or finishing within 110% of the winning time in this duathlon qualifies you automatically for the GB Duathlon team and secures you an entry at the European Duathlon Championships in 2020, in other words, racing well makes you a bigwig. With a massive 400 entries, this race was a big one.

There were two race distances on offer: a 'sprint' and 'standard' duathlon. The sprint duathlon was a 5km run, 20km bike which was followed by another run – mercifully only 2.5km. I think it says something about the sport when the

sprint event takes over an hour to complete. The standard distance is the same format but double the distance in every leg.

Arriving at the Autodrome we discovered that there was wind. Lots of wind, 40kph worth, to be exact. This made the bike section more 'character building' than was initially anticipated.

Henry "I hate cycling" Hart knew that the running leg would be his strongest, so made sure to go out strong and hope that he could hold on for the cycle. With a blistering fast off the bike run he finished in 10th place

overall, and 3rd in his age category. Matt Ryan, as well as showing that he could count laps this time, also had the fastest transition time of the whole competition in an incredible 26 seconds. Matt finished 12th overall and 4th in his age category. Cedric Ormond flew by on his new bike to finish 3rd in his age category.

Alex Mundell was 3rd fastest in the first running leg. Amy Davila was not far behind with the 4th fastest overall running leg for both runs (before and after the cycle). Big respect is to be had for Jacob Kay and Mari



A mirage of cyclists // ICTri

Funabashi, who finished despite not being at full fitness.

Incredible success was enjoyed by all, with many top 3 age group finishes and lots of potential quali-

fying times. We will have to wait until after Summer once all the qualification races are out of the way to see who qualified for team GB. Stay tuned...

## ICXCAC bring home second place from Poznań

### SPORTS

#### Marie Jones

ICXCAC Tour Organiser

Imperial College Cross Country and Athletics team won a superb silver trophy at the Economic Five Race in Poznań, Poland, on Sunday 7th April, adding to their 2019 collection of successes.

On Friday 5th April, 12 of their finest runners took an early plane to Poznań, one of Poland's major cities. At the pub in Stansted Airport, the theme of the trip was set: some running, a sprinkle of sight-seeing, high class meals in top restaurants and of course, enjoying local beverages!

After a two-hour flight, the team arrived at its five-star accommodation. ICXC was kindly hosted by the Uniwersytet Ekonomiczny w Poznaniu (Poznań's equivalent to LSE) in their student houses for three nights. It was an honour to be invited by the former Polish Olympic Athlete,

Rafal Wieruszewski, to take part in the 9th edition of the Economic Five Race organised by the University of Poznań. Upon arrival, bags were quickly unpacked, and it was time to explore!

All the Poznań rumours are proven right: it is a young and dynamic city with a subtle mix of Renaissance buildings, Art Deco streets, and Communist-era austere infrastructure. Amazed by the main square, Stary Rynek, and its town hall, the team practiced their pronunciation of 'Ile kosztuje piwo?' ('piwo' means 'beer'), whilst enjoying the spring sun for the rest of the afternoon. Their first dinner was a taste of rich and appetizing traditional Central European food, all for the price of a sandwich from the JCR! It was then time to hit the Polish pubs on an eventful night-out.

The next morning, for the early birds amongst them, the Citadel Park provided a perfect spot for a short jog and a yoga session in the grass. The

awakened team then went to the city centre for breakfast, composed of famous 'Rogale Swietomarcinskie', or Saint Martin croissant. The cultural experience moved from their mouths to their ears as they attended a traditional dance and music performance. Their exploration continued on the Cathedral Island, which saw the formation of the Polish state. Next stop was the hipster neighbourhood of Srodka, on the other side of the Warta River. Another hearty dinner around a massive wood table welded the team together before going to bed for a nice long rest.

Sunday was race day and everyone loaded up with carbs from a homecooked porridge. The team arrived at Lake Matla, along which the 5 km race was to take place. They received their racing packs containing a towel and a beer. At 12 sharp, they and 800 other runners from all around Poland began a flat and fast 5 km lap around the lake. One mile before

the finish line, they were all very pleased to see their own photographer Willy Bonneuil, who was unfortunately injured and not in the race, cheering them on.

Matt Ryan led the team with an amazing pace, completing the race in 17:47 and securing a strong first place for an International competitor. Fresher Lea Adamson brought back a 1st place for Imperial in the International Womens, followed by Kay Raftery. ICXCAC's ladies all ran great times with Marie Jones, Maryna Voloshyna, and Lisa Hey all scoring personal bests.

The biggest moment of glory came when ICXCAC was announced, with a strong Polish accent, to be the second-best team of the race. Matt Ryan, Jim Warren, Aymeric Regnier, Mihai Vanea, Thomas Deronzier and Lawrence Tse climbed on the podium to raise high their silver trophy! After an extensive photoshoot, the team headed to a quiet restaurant for a traditional

post-race meal.

Their last evening in Poland was devoted to the celebration of their morning successes. Following a final king-like dinner together, the team took over the 'beer and vodka' bar for an unexpected karaoke night. Once given the microphone, top hits from socials back in London were sung, giving Poznań a taste of a night-out at The Slug! They chanted, until the early hours of the morning, songs in both English and Polish to the delight of all the pub.

Trophies survived the night-out and were safely packed to bring home.

At the end of the long weekend, some members had to fly back the next morning, with revision waiting for them back in grey London. The others enjoyed a nice relaxing day in Poznań, making the most of the sunny Old Market Square, its restaurants and bars, and the Easter market before saying their goodbyes to their very welcoming hosts.



A polished Polish podium // ICXCAC

## SPORTS

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Imperial College Taekwondo, one of the top 3 university clubs in the country // ICUTKD

## IC Taekwondo Victorious Spring Championships

## SPORTS

### Sojin Park

ICUTKD Publicity Officer

**T**wenty members from Imperial College Taekwondo (ICUTKD) travelled to Worcester from 16th to 17th March for Spring Championships, the final competition by British Student Taekwondo Federation (BSTF). Students entered the individual and team poomsae and sparring for both World Taekwondo (WT) and International Taekwondo Federation (ITF).

In this event alone, competitors earned a total of 40 medals; 6 gold, 17 silver, and 17 bronze across all disciplines. ICUTKD were awarded 1st place in Kukkiwon poomsae, 3rd place for ITF sparring, and 4th place overall amongst 61

institutions nationwide. This was an excellent way to mark countless hours of practice with Bryan Chong, ICUTKD Chair 2018-19, who helped dramatically improve the club's quality in poomsae.

BSTF holds three competitions as part of a championships series. Each student athlete accumulates points throughout the series and the club with the most points is awarded the overall prize at the end of the Spring Championship. Alumni can also compete but will not carry points for their representing club. Entries are open for WT and ITF poomsae and sparring for all classes, beginners and experienced alike.

For those unfamiliar, taekwondo is a Korean martial art, and WT sparring has been an Olympic Sports since 1988. Poomsae is also known as forms or patterns, where there are sequences of moves consisting of stances, blocks,

punches and kicks. In WT, poomsae is also called "Kukkiwon patterns", and in ITF "Chang-hon patterns".

Our Spring Championships medallists for Kukkiwon Patterns, individual, are: Bryan Chong (bronze), Sophia Ppali (bronze), Claire Tjokroidjaja (bronze), Joonho Son (gold), Andrew Bates (bronze), and Cynthia Ho (gold). In pairs: Bryan Chong and Sojin Park (silver), Sophia Ppali and Joonho Son (silver), Andrew Bates and Lucy Lei (gold), Myriam Belmekki and Thomas Kloska (silver). In teams: Bryan Chong, Sojin Park, Syazana Hisham (silver) and Andrew Bates, Cynthia Ho, Lucy Lei (bronze). Bryan Chong also earned a gold in freestyle poomsae, a self-choreographed set of moves in time with music of choice. Our medallists for Chang-hon individual patterns are: Wenbo Chen (bronze), Claire Tjokroid-

jaja (bronze), Michael Ogunjimi (silver). Pairs: Angela Sun and Wenbo Chen (bronze) and teams: Angela Sun, Wenbo Chen, Brandon Tollan (silver).

WT sparring, also known as kyorugi, is full-contact, so competitors wear body armour and guards on the head, arms, hands, shins and feet. The rules are as follows: 1 point for punch to the body, 2 or 3 for kick to the body or head respectively, 4 or 5 for spinning/reverse kick to the body or head respectively. In B and C-class, these are scored by corner judges whereas electronic sensors are used in A-class. In ITF sparring, all points are scored by corner judges (typically three of four judges) and the winner is revealed at the end of the match. 1 point for a punch to body, 2 or 3 points are scored for a kick to the body or head respectively. ITF sparrers wear more padding on guards for feet and hands with no body

armours so sparring is semi-contact. In both disciplines, competitors are matched by class, gender and weight categories.

Medallists for WT sparring are: Jamie McNeil (bronze), Sojin Park (bronze), Claire Tjokroidjaja (bronze), Sharmila Rana (gold), Thomas Kloska (silver), Myriam Belmekki (bronze) and Nick Hyunh (bronze). Jamie McNeil and Bryan Chong have qualified for the European Universities Sports Association (EUSA) Champions this August in Italy, an exciting opportunity offered by BSTF in association with EUSA for qualifying WT A-class fighters. For ITF sparring: Angela Sun (silver), Savya Aggarwal (bronze), Wenbo Chen (silver), Claire Tjokroidjaja (silver) and Michael Ogunjimi (bronze) have earned their well-deserved medals.

ICUTKD are proud to say that despite sustaining

injuries from competitions, we keep our spirits strong. As a club, we welcome everyone; those who have never kicked, seniors who are looking for a new club, and everyone in between. This was demonstrated from the strong bonds we made this year and many of our competitors and volunteers were new to the club.

Congratulations to all medallists and non-medallists in Taekwondo who competed this year representing Imperial College London.

We express many thanks to our instructors and coaches Master Reza Saberi, Christopher Dancel and Liyan Chow who give endless support throughout the years. It has been a fantastic academic year 2018-19 for ICUTKD: from our summer tour to Singapore, to many evenings at the Student Activity Spaces in preparation for competitions.