



no. 1
lent 2015

Why, Hello

Contributors

Clinton Teh
Nicole Ng
Luke Farey
Ben Rossington
Alex Cicale
Matteo Mirolo
John Doe

Chief Editor
Photography
Writers

If you are inspired by our humble publication and want to join the team or submit your work, email me at cjht3@cam.ac.uk

Out with the old and in with the new? Not quite.

I have never been a fan of revolutions (well, not anymore). Do not let the drastically altered appearance of our new magazine fool you into conceiving some new, abstract moment of Genesis for the Goat Post. There isn't one.

On the contrary, this effort represents a continuation of the good work that Tom and Sarah have both done in their tenure. This issue celebrates a continuity of the progressiveness that they have brought to the Goat Post, even if it is also time to take it further in a new, bold, and more daring direction.

The festive season may be over, but in issue 1 we celebrate Fitz in its entirety. What I mean by this will become clearer as you read on.

With that, I hope you will enjoy the new Goat Post that me and my team have worked so hard to bring to you.

And by the way, [hello](#), this is your new editor speaking, for the first and the last time here.

Clinton Teh
Chief Editor



The Past is not a Grotesque Animal

Continuity is a beautiful thing – an oddly underappreciated idea in the context of today. We take Sarah-Anne Aarup aside to discuss her experience of being in charge of the Goat Post over the past year, and what she thinks of the new Goat Post.

Hi Sarah Anne! So tell us, how has the past year being in charge of the Goat Post been?

A: It was a real challenge to give the Goat Post a fresh start—lots of time and effort from all members of the team went into giving it that special glow. I think that it's crucial to emphasize the teamwork aspect: Tom and I would never have been able to create it all on our own, so I'd really like to extend my thanks to all who have been involved. Although there are some things in hindsight that could have been better, I believe that the re-launch was a real success.

What have been your most difficult moments?

A: The most difficult was figuring out where to get funding—we even tried our luck to a local business sponsorship, knocking on shop doors (though needless to say that it didn't get us very far...).



Sarah Anne & Friend

And your most fulfilling?

A: Probably flipping through that first physical copy of Lent 2014—it's an incredibly satisfying feeling to hold a tangible result of your work!

Do you feel that the Goat Post is a good avenue for exposure to what running a publication is like?

A: Most definitely—since it's a complete DIY student magazine, you get exposure to everything from content to graphic design and printing, i.e. the whole shebang, which is what makes it all the more exciting to orchestrate.

How important do you think the Goat Post is to Fitzwilliam College as a whole?

A: Let's be honest—it's not (usually) all the rage around Fitz. But The Goat Post is gradually acquiring more visibility, and it adds a nice aspect to college life.

Lastly, can you express your hopes for the new publication?

A: I can only hope that The Goat Post will expand and interact more with Fitzbillies at large—and I believe that in order for it to successfully do so, it is essential that The Goat Post become a society in its own right. As a magazine under the auspices of the JCR Publications Officer, there are several issues that arise. For instance, the publication officer needs to single-handedly juggle both JCR-related communications and general work whilst at the same time editing the magazine. Secondly, it is hard to see why The Goat Post should be an organ of the JCR given that it does not, and should not in my view, represent a JCR-oriented editorial line—the Billy Bulletin and JCR website are much more apt to provide that kind of up-to-date information. Finally, the funding issue would be more easily solved if it became a society.

ARCHITECTURE

Often ridiculed, sometimes praised. What is it about the architecture of Fitzwilliam College that divides opinions so sharply? Luke Farey gives us his take on aesthetics, and why he applied to Fitzwilliam in the first place.

MARVEL

OR NON-

SENSE?

Many members of Fitzwilliam suffer from a curious lack of architectural self-belief when faced with their gated and castellated brothers in the centre of town. Where the older colleges have great history and the architectural accretions which attend it, however, Fitzwilliam has far subtler virtues to its name – virtues which are arguably of greater aesthetic interest than the clichéd sentiments of age and prettiness that cling to so much of Cambridge's built environment.

Let us be clear. There is nothing wrong with age and prettiness in architecture, other than the fact that these qualities are *dull*, and without meaning. There is no dynamism to the inert quadrangle; there is nothing but trite Romanticism in a vine-covered wall; there is the rigidity of rigor mortis in the repetitious use of a tame classical style. These things are rife in the aging colleges, and though superficially attractive, they must be passed over in favour of higher values.

In Fitzwilliam, one finds an exciting engagement with the traditions of the historic college typology, with the conventions embodied in the old colleges redeveloped and enhanced. One of the most significant and successful achievements of Fitzwilliam is its layout, which constitutes a series of notionally quadrangular forms which break open in order to take advantage of the self-contained gardens on the site – a measured revision of the quadrangle format. Denys Lasdun's plan for the College (1960) successfully retains a quadrangle's protective, inward-looking quality, while effectively deconstructing the tradition by elongating and opening-out the square shape all over the college.



Similarly, in 'Gatehouse' Court, the entrance to the College added in 2003, a playful allusion is made to historic architectural precedent – with the glass cube, incongruously placed atop the building, seeking to evoke the grand, boxy gatehouses of the larger central colleges. Though less impressive than Lasdun's hall, this architectural feature shows a wilful and amusing, if sometimes unsuccessful, engagement with Cambridge's architectural traditions.

The Brutalism of Lasdun's original Fitzwilliam buildings often suffers from populist snobbery, wildly and spuriously directed at the stylistic heaviness and force of such buildings. In responding to the challenge offered by the historic traditions of college architecture, however, and by generating structures so ambiguous as to be ripe for imaginative appropriation, Lasdun bequeathed Fitzwilliam with architecture of which it can be proud. We need not pay such heed then to the vacuous, superficial niceness of the older colleges - bland bricolages all.

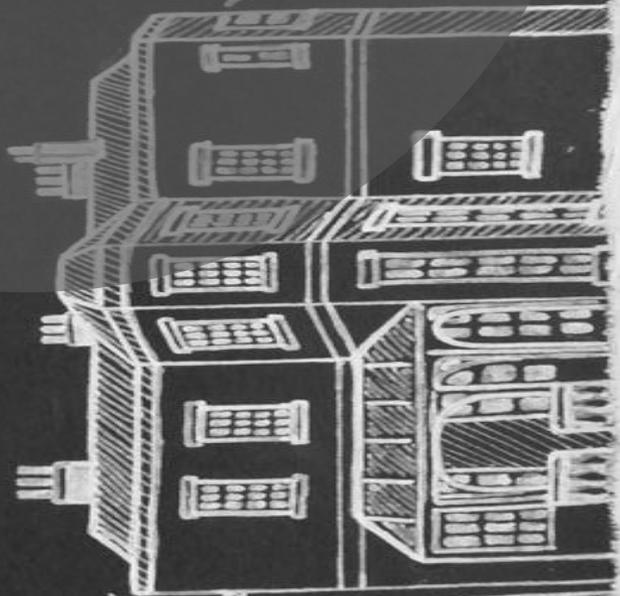
In Tree Court, for instance, we find a handling of space which shuts out exterior views, granting the advantageous feeling of security, whilst lying open to its south side, giving a feeling of spaciousness, and allowing a view down to the College's arboreal features. The contrast between the forceful black-brick and concrete of Lasdun's buildings and the greenery of the gardens in the College is striking, a contrast that is invited by the architect's deft integration of the Regency house and its surrounds into the new development on the site. Indeed, Fitzwilliam possesses a rare mixture of architectural virtues, not often to be found in the central colleges where one frequently finds a spaciousness which is flaccid and lacking architectural definition.

Of the buildings themselves, and especially Lasdun's hall, a vast range of creative interpretations suggest themselves – Elizabethan prodigy houses, stacks of classical entablatures, etc. As we approach the hall building from the south east, however, as one passes the library, one irrefutable impression given by the building is that of a castle. The vast, black-bricked walls can be read as the outer battlements, the glass and concrete clerestory bearing resemblance to a keep, peering over the ramparts. The configuration of the wall, in addition, conforming to the row of tall-thin windows, creates an effect of battlements at the roofline of the building, furthering our impression of the hall as a fortified structure.



io Saturnalia

The revelry might have ended, but the memories will never dissipate entirely. We ask John Doe to recount his/her slightly foggy (and dodgy) memory of Saturnalia



And so it all began in the freezing cold, waiting in line as a couple of lovely helpers came out to welcome us with warm drink and the beautiful ball booklets. There was a real air of eager anticipation for all of us waiting outside.

And as swiftly as the line moved, we were in, grotesque sculptures greeting our entry into an entirely transformed Fitzwilliam: lights, glamour, debauchery, all condensed into a single space.

Fully starving from being cheapskates and refusing to have a proper dinner before the ball, we began our night by marching straight towards the hot dog stand, gulping down two each in characteristically unglamorous fashion. Next up was the exotic burger stall, where we stood in the freezing cold, enthralled by the smell of elk and halloumi before finally getting our hands on dem` burgers.

Having fallen ourselves silly on the rollerskates in the main hall, and taken a crazy ride on the METEORITE, our group made the wise choice of heading to the auditorium early to wait for the arrival of the Hoosiers. Although we only really knew one or two songs, the short set was pretty smashing. Good ol` nostalgia.



As the side-effects of alcohol started to creep in the rest of the night was pretty blurry. Aside from gambling nonchalantly in the Grove (it wasn't real money anyway) and sitting in the bar to indulge in even more drink and laughter, all I really remember is going into the Silent Disco and somehow managing to nick a working headset from one of the blokes who was going to leave. My friends couldn't get any but I didn't care by then. That was my night, dancing away in my own world.

Somehow we all managed to regroup in the Shisha room for a quick puff of flavoured water vapour, before gathering for the survivor's photo.

It was a beautiful night. Saturnalia was awesome for me. I hope it was for you too.



Fitz Ball **Fitz Ball** Fitz Ball

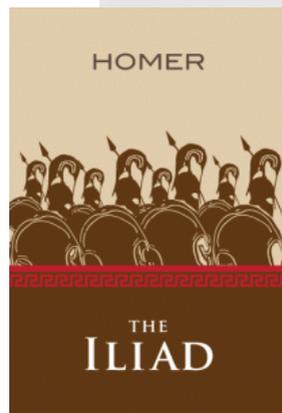


Insight

Does reading have to be a challenge? Ben Rossington reflects on the seemingly simple question at hand.

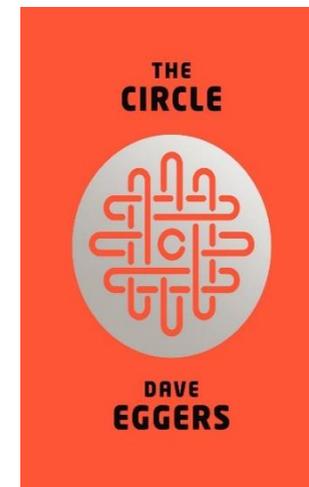
On the 2nd January this year, Mark Zuckerberg published a Facebook status expressing a desire to read more over the coming year – essentially a well-publicised New Year’s resolution. It began: “My challenge for 2015 is to read a new book every other week -- with an emphasis on learning about different cultures, beliefs, histories and technologies.” On the same day, he set up a Facebook page called ‘A Year of Books’, on which he invited his thirty million followers to take this reading challenge with him, declaring “We will read a new book every two weeks and discuss it here.” This page already has almost a quarter of a million likes (as of 1st January 2015), and the first book Zuckerberg has chosen to read – *The End of Power* by Moisés Naím – sold out on Amazon.com less than twenty four hours after he chose it.

The influence of the Facebook CEO's reading challenge is undeniable, and the fact it has been so well supported suggests many people want to read more, and are willing to make time in their busy lives to do so. This in itself is a good thing; yet clearly what we read and why we read it matters a lot too. Zuckerberg choosing *The End of Power* is slightly depressing, as it is an example of a rich and successful business person recommending a book that is, in a way, about themselves and their job – the book analyses global power structures in which Facebook plays a major part, and talks about the changing power dynamics of CEOs. It may well be worth reading, but Zuckerberg could easily have expanded his horizons by choosing something less related to his day-job, something that would teach him – as he says he wants – about a people and a culture very different from his own. After all, this is a man that claims *The Iliad* and *The Aeneid* are some of his favourite books.



Zuckerberg's choice of book may also help to reinforce the mistaken idea – often held by people who say they want to read more in their spare time – that all worthwhile reading is explicitly intellectual, serious non-fiction. Enjoyment should always be a big part of reading for pleasure. You are a lot more likely to enjoy your reading if you freely choose a book you are interested in, rather than one you feel obliged to read because it is on a list endorsed by hundreds of thousands of others.

Getting more people to read more books is definitely a worthwhile aim, and Zuckerberg should be praised for using his influence on social media to try to do this. Yet the very same social media – Facebook in particular – often enables mindless procrastination, stopping people from doing other things. It is so easy to get distracted by the latest post on your Facebook newsfeed or what is trending on Twitter, and in the face of such digital disruption, it is much harder to concentrate on reading a book for a sustained period of time. This is not to say social media is a bad thing, merely that, because we frequently don't use it in moderation, it easily prevents us from doing things we want to do in our lives, like reading more. Nevertheless, Zuckerberg's book club, however flawed it may be, will go some way to improving social media's influence on our reading habits.



How much of a positive difference it makes will depend in large part on the books chosen. Already there have been many suggestions from various commentators about what the book club should read over the next year. As quoted above, Zuckerberg said he wants to read books "with an emphasis on learning about different cultures, beliefs, histories and technologies." I suggest he aims to read a range of fiction, poetry and plays, as well as non-fiction, not least because it will certainly help him learn more about all these things. For instance, his book club could read Jane Austen's *Emma*, any of Arthur Rimbaud's poetry (he says he reads French, so he can read it in the original French), Shakespeare's *King Lear*, and even *The Circle* by Dave Eggers (a kind of dystopian parody of a company that could be Facebook). These works are all – like the best books – able to transport you to a different world, expose you to a myriad of different emotions, and, as the philosopher Martha Nussbaum has said of literature, can give you "experience that is deeper, sharper and more precise than much of what takes place in life." I hope Zuckerberg's book group chooses books that do this, and I wish him and his followers good luck with their reading challenge. More importantly, whether or not it is because of a New Year's resolution, I hope as many people as possible take the opportunity to read books that interest them, challenge them, and move them – books they truly enjoy reading,

The New JCR

We interrupt all the interesting articles to bring you an exclusive from the new JCR president, Alex Cicale – who speaks about... well you guessed it: the JCR.

If there's one thing I learned through hustings and the numerous surveys the JCR sent out last year, it's that you all have so many good ideas for how Fitzwilliam can improve College life for its undergrads. Whilst the JCR is here to provide services and run Ents etc. above all, we're here to represent your changing needs to College and so it needs to be easy for you to get in contact with us. That's why we're opening up all of our meetings this year. If you're keen to change something or want answers to anything in your mind, we hope to see you at one soon! I'm excited to have a passionate committee with a range of ambitious policies and I hope you see them make a real improvement to your College experience over the year.

Your new Ents team of Millie Paine, Max Herinckx and Tom Dunn-Massey - led by Fenella Keevil - were thrown in at the deep end and organised Refreshers' Week over the Christmas break. We hope you enjoyed it! There's no time for them to rest though as with the utter success of the previous stellar Ents team in the back of everyone's minds, they've got Fitz Up Look Sharp, Valentine's Superhall, and Halfway Hall amidst other events to pull-off. From what we've seen though, Fitz's social calendar is certainly in good hands.

The newly restructured welfare team led by Isla Phillips and Jake Choules is seeing plenty go on both in front of and behind the scenes. Whether it's providing food and drink at movie nights, holding regular drop-ins or handing out lollipops for 'Blooming Monday', the team has been active in ensuring their calming presence is felt. Significantly, they're also working on increasing awareness of mental health at a College level and are always there to talk impartially and confidentially about anything that may be on your mind. If they can't help, they'll definitely know someone who can.

Cicale didn't send the Editor any photos
#blameCicale

Following closely on, the rest of the welfare team made up of Joe Binder (LGBT+ Officer), Oliver Prior (Disabilities Officer), Buki Sule (Ethnic Minorities Officer), Laura Hallahan (Women's Campaigns Officer) and Sebastian Borgeaud (International Officer) are seeking to make a variety of important changes to College life. This ranges from implementing the 'Good Night Out' initiative to campaigning for suitable international storage space. In addition, Eleanor Costello in her role as Academic Affairs Officer will be continuing to push for adequate study spaces and library provisions amongst other initiatives. They're huge tasks but ones that they're all well up to.

Could have been another JCR photo
#blameCicale

You may have seen a wide range of Facebook groups pop up on your Facebook timelines this year (please like!). The Ethical Affairs committee - led by Cait Mackridge - and the Target and Access team of Leona Hayhoe and Sammi Tarling - led by Sophie Keating - will be working hard with your help to improve our green (Tessa Lee – Green Officer) and charitable (Allan Hennessy – Charities Officer) credentials and show prospective applicants just how fab Fitz is.

And finally, no JCR report would be complete without mentioning Maximilian Croci who as our Treasurer is in the process of compiling our budget for the year. My right hand man in his role as VP - Damiano Sogaro - needs a mention for striking fear and instilling discipline into the committee. The communications team is also extremely busy seeking to become the News International of Fitz (with less hacking). We hope you find Zoe Walker's (Secretary and Communications Exec) revamped punny Billy Bulletin useful and are prepared for the drastic changes to be made by Tom Merry - our Website Officer - to the JCR website over the coming months. Please use these not only to find out about what's happening but to also tell us what you'd like us to do for you!

On Democracy

Over the holidays, Matteo Mirolo decided to take an 11 hour flight to a tiny island in South-East Asia to investigate its political structures and cultures. Here are his personal reflections.

The third wave of democratisation, that triggered the rise of at least five dozens representative governments since 1975, has brought about an era of optimism. From the 'Spring of the People' to the 'Arab Spring', the people power has often been assessed as an invincible force that would put every nation on the path towards democracy. And yet authoritarianism is still the most successful form of regime on earth. In some parts of the world like Saudi Arabia, North Korea or China, authoritarian regimes have resisted the three waves of democratisation and don't seem at all ready to crumble. How is it possible to have so durable authoritarian regimes in an era of democratisation?

For a long time, it was thought that authoritarian regimes were very resilient because they enjoy a lack of popular involvement, they have a strong coercive apparatus and benefit from permissive international systems. I think that the Arab Spring has partially erased all these conceptions, or at least shown us that it was more complicated than we thought. Indeed, the revolts in strong authoritarian regimes like Mubarrak's Egypt or Al Assad's Syria have shown us that even the most repressed populations can revolt. There must be more salient factors that explain why authoritarianism is still there, and not at all ready to go away.



My stay in Singapore has given me a great chance to attempt to analyse the strength of 21st century authoritarianism and understand why the Asian Spring did not happen in Singapore.

Every single political textbook or article that I read before leaving mentioned that Singapore was an authoritarian regime, with no significant political opposition and, at times, a dubious respect of human rights. On landing at Changi airport, I could not repress a feeling of excitement; for a politics student, being able to feel authoritarianism 'for real' is clearly exciting. And yet, there was nothing to see: no military everywhere, no obvious signs of a strong state, no personality cult of the leader. On the contrary, everything seemed extremely democratic: freedom, laws, a constitution with a parliament and an elected prime minister. And yet, after two weeks there, I am convinced that Singapore is an authoritarian state.

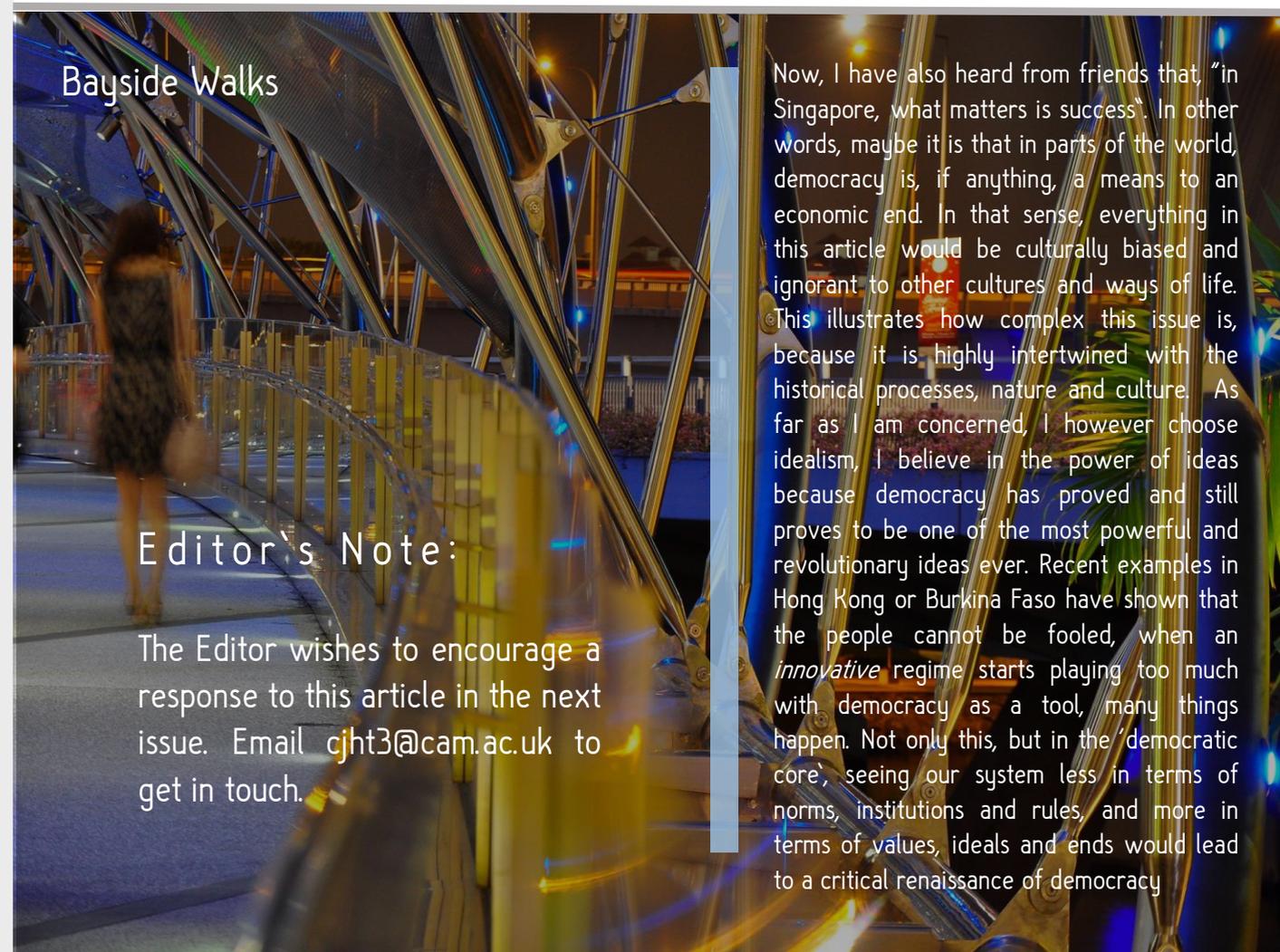
This vision of dictatorships as evil places dominated by an almighty autocrat might seem extremely *cliché* and indeed, I argue that our vision of authoritarianism has to evolve. Today, in the light of the 'Arab Spring'—although there are always counter-examples like North Korea or Saudi Arabia—I am quite convinced that it is impossible to maintain a people under an autocratic rule, without some form of constitutional legitimacy and channels of opposition for people to express their discontent. Otherwise, like in Syria, in Egypt, or in Burkina Faso lately, the frustrated discontent ends up blowing up everything.



Hawker Stall

And that is exactly where Singapore is being very innovative. On the surface, Singapore has all the components of a rule of law; that is to say that it has all the institutional components of a democracy. However, in practice, it is difficult if not impossible to challenge the rule of People Action Party (PAP) that has been in power since 1959. A democratic *fa ade*, and an authoritarian core. People might call it a *soft* or *semi* authoritarianism—and indeed, Singapore is far from being a dictatorship or a rogue state - I call it an *innovative* or *competitive* authoritarianism. By using a large panel of Western democratic symbols - namely institutions - the state in Singapore is able both to legitimise its rule and to channel the opposition. Although it has proved to be a quasi dead-end for opponents, allowing opposition parties and letting them run in seemingly free elections is a lot more effective in terms of stability than frustrating opponents until they pour out on the streets. Parties can be controlled, disciplined, kept under surveillance; revolutionary crowds cannot. The reason why there has not been any Asian Spring in Singapore is that, unlike its Middle Eastern counterparts, Singapore's *élite* has cleverly and innovatively used democracy at its own advantage.

I previously said that our understanding of what 21st century authoritarianism is must change, I think that we should go through the exact same process with democracy. This visit in Singapore has taught me a lot about democracy, or rather more specifically on what it is not. I am ready to bet that the first words that people including myself pronounce when asked about democracy is 'Parliament', 'Vote', 'Political Party' or 'Elections'. What I have learnt is that democracy is certainly not a matter of institutions, but of values: not 'Parliament' but 'Multi-Party Parliament', not 'Vote' or 'Elections' but 'Free vote in the context of competitive elections'. The danger is that by adopting a formal rather than substantive vision of democracy, we close our eyes on the myriad of states that currently use the undemocratically managed institutions of democracy to legitimise their rule. In this sense, *innovative* or *competitive* authoritarianism still has long days to live. Further, I would argue that it is because they are adopting a solely formal vision of democracy that many thought in 2003 that Iraq was going to become democratic simply by establishing a President, a Government, and a Congress. Political apathy in Europe itself, I believe, is in a way a consequence of this flawed interpretation of democracy: apathy results from a sense of being trapped in a bureaucracy, trapped in institutions that seem so distant and impossible to influence.



Bayside Walks

Editor's Note:

The Editor wishes to encourage a response to this article in the next issue. Email cjht3@cam.ac.uk to get in touch.

Now, I have also heard from friends that, "in Singapore, what matters is success". In other words, maybe it is that in parts of the world, democracy is, if anything, a means to an economic end. In that sense, everything in this article would be culturally biased and ignorant to other cultures and ways of life. This illustrates how complex this issue is, because it is highly intertwined with the historical processes, nature and culture. As far as I am concerned, I however choose idealism, I believe in the power of ideas because democracy has proved and still proves to be one of the most powerful and revolutionary ideas ever. Recent examples in Hong Kong or Burkina Faso have shown that the people cannot be fooled, when an *innovative* regime starts playing too much with democracy as a tool, many things happen. Not only this, but in the 'democratic core', seeing our system less in terms of norms, institutions and rules, and more in terms of values, ideals and ends would lead to a critical renaissance of democracy

The Random Page

What happens when magazine editors run out ideas? Or when people don't submit their articles on time? Or if the articles they submit are just so poor they don't even see the darkness of night? Well we then we fill the space with utter random ****, of course. Done classy - we never do things shabbily.

WARNING NSFW

!!!! If you are likely to be offended by things such as nudity, vulgar language, cute animals, or all that sort of stuff, please turn away now. **NOW.** Before its too far too late.

Tiga – Bugatti



Truly a sign of our post-modern times. Watch it to believe it.

Fake Blood – I Think I Like It



Thought it couldn't get any better than Bugatti? Think again. Plus he's British.

Taylor Swift – Shake It Up x Retro Aerobics Mash up



In the words of a Huffpost editor, someone out there in the universe really wanted the video and the song to sync in perfect harmony. Creepy. Watch it at <https://www.youtube.com/watch?v=llJl-GqB-6Y>

C'est Tout.

Mercy,

S'il vous

plaît

Learning a language can be immensely difficult. Clinton Teh details his travails in French class, reflects on his experiences learning Spanish the whole of last year, and muses on being lost in translation in Mexico.

At the start of the year a really pretentious young man came up to me and told me that I couldn't really speak English, and that my pronunciation was 'all wrong'. Of course I felt really insulted, but I also felt sad for the young man, for what in the world did he know about speaking 'perfect' English, if such a thing exists objectively at all?

English is actually my first language, although this very simple fact confounds many (don't you speak Mandarin?). Well I do speak Mandarin, and over the past year and a half I have also been learning Spanish and French as well, although at the most basic levels.

Whatever that pretentious young man said to me, however awful it was to take, certainly rang loud in my ears. For it got me thinking about the immense difficulty of speaking a language 'well'. To be frank, I have struggled with European languages all my life, and after taking Basic and Intermediate I Spanish classes for a year and spending two long months in the wilderness of the Mexico, I cannot bring myself to claim that I can even voice the words 'por favor' in a Latin American twang. Somehow every time I opened my mouth to mumble some Spanish phrases, the natives sought some alternative means of communicating with me. Such were my struggles in a foreign place.

Learning a language is really difficult most of the time. Certain individuals might have some innate, intangible flair for learning languages, but for the majority of people like you and me, it is often an uphill struggle, plagued by embarrassment and fear. I think it is often intrinsic that we laugh at people who don't speak like us – like how sometimes my French friends sneer at my pronunciation of basic French phrases. Yet to do so is often to discourage others not like ourselves to pick up the language that we speak, or to be curious about the culture that we come from. In creating that distance, we create alienation.



I only hope that such distances are bridged more often than they are elongated. Despite what the pretentious young man said to me that day, my curiosity towards the English language and English-speaking cultures has not dissipated one bit. I hope my quest to understand Hispanic and French culture will yield more reward for my personal development.

Well,
Goodbye
for
now

Issue 1
The Goat Post

Contact the Editor at cjht3@cam.ac.uk for any queries
Or if you just want to praise him for his good work