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FEBRUARY 2023

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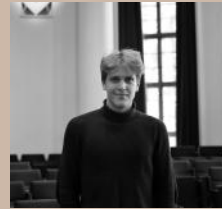
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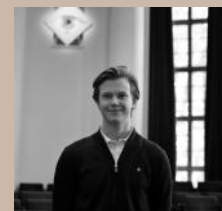
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*Letters from the Editors*  
*Maral Batbaatar and Egor Hagberg*

Dear Readers,

For those who may not be familiar, Camelot refers to the fabled castle and round table associated with King Arthur. It is a symbol of chivalry, bravery, and excellence, and has been a source of imagination for countless works of literature and art throughout the centuries. With this issue, it has now served as inspiration for Minimax. This issue aims to delve into the many facets of the Camelot mythos; for our journalists to bring to life a variety of engaging and thought-provoking topics.

Our talented design team, headed by Sara, has worked tirelessly to create intricate illustrations and graphics that aim to transport you to the world of Camelot. Another aspect that I would like to draw your attention to is the chronological sequence in which the articles appear in the issue. We have arranged them in such a way that the reader is taken on a journey through time, starting in the medieval age during which Camelot stood, ending with a look toward the future. This allows for a seamless and immersive experience, and we believe it will help you better understand and appreciate the different facets of the Camelot legend.

Whether you are a connoisseur of Arthurian lore or are interested in the future of SSE, I am certain that you will find something to captivate and inspire you within these pages.

Best regards,  
Maral Batbaatar



Dear Readers,

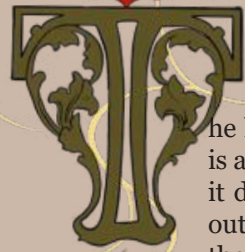
Other than the best wishes and rightful pride expressed in Maral's letter above, I would also like to implore you to take away from the issue this: that the future is bright, especially after you have considered the alternative of believing otherwise. It would have been a shame for us to have not persevered to publish this issue at the rapid pace that we did, so we did not even consider that alternative. In our push toward the spring, toward further publications, I thank you for your continued support and interest. Camelot stands another day, until the end of days.

Sincerely,  
Egor Hagberg



## Lancelot and Guinevere

Article by Hanna Szinai, design by Alma Sgeouridis, photography by Lingzi Tang



The love story of Sir Lancelot and Guinevere is a beautiful, albeit tragic one. Even though it doesn't end too well (her husband found out, separated the two, and had them live their lives unhappily ever after), the kind of love they had for each other is quite enviable. Girls often dream of knights and kings whisking them away. But, does it ever happen? Hardly. But, this does beg the question, how does dating look at SSE, the place where we spend so much of our precious time, and where we desperately focus our search for love?

"Sitting in the atrium under the cold, depressing light of the overhead lamps, you might let dreamy thoughts distract you from the R-code you have been fighting with for the last hour. You notice the pretty brunette sitting at the table next to you, showing signs of an oncoming emotional breakdown as they desperately flick through the pages of their second-hand Marketing book. You wonder how you haven't seen this person in the Aula before, or at the Rotundan (you conveniently forget that you are always half asleep at lectures, and always heavily intoxicated at Rotis afterparties). The image of the last Rotunda party pops into your head, flushing you with embarrassment as you vaguely remember the person you exchanged sloppy, drunken kisses with. You shudder, wondering why your knight in shining armor is waiting so long to come rescue you from all these situationships, one-night stands, and failed relationships."

I am fairly certain that the scenario described above is familiar to us all. On the very first day of attending SSE you will hear several times:

*"During your studies here, you will have 7.500010346 relationships on average, and many will even find their future spouse."*

At the time, this fills you with hope and excitement as you look around at the handsome boys and girls, trying to catch the eye of that one person you noticed before. Obviously, this excitement doesn't last long.

Nowadays, even though we have more freedom than ever before, dating is just as hard as it was for Guinevere. Of

course we don't face execution if we cheat, but with the advent of social media, anyone can be publicly crucified both off- and online. The freedom we have might even give some decision paralysis; the truth being that many of us don't know what we want, and if we do, we wouldn't know how to get it. Considering the claim of finding 7.5391982000 relationships during our studies at SSE, is it even remotely true? And what do we consider relationships? If we include drunken hookups and one-night stands, I'm sure that number would be around 7.5999045721001. But how many people do actually find the Lancelot to their Guinevere at SSE, and how did they do that?

I was curious to hear from other students, so I listened to what people at school had to say: people everywhere between single as a pringle and happily coupled up. Even though everyone is unique and has different dating preferences, most people seem to share some similar experiences. And not all are good.

As is the case with virtually any club, the Rotunda is the perfect breeding ground for the lonely, heart-broken, and/or hormone-fuelled SSE student to mingle and let loose a little bit. However, the dark corners and the packed dance floor leave room for some questionable behavior. Most girls I talked to describe Rotunda parties as a place where they are always at risk of being inappropriately touched, grinded or hit on by people they would not normally entertain. Countless regrettable kisses have happened between people who, in their sober-minds, would not have engaged with each other. The level of alcohol consumed is further often correlated with how much regret people feel the day after.

The magic of alcohol is such that it lowers our inhibitions, making us act in ways we don't really want to. It also leaves us vulnerable to those around us, and their intentions. Looking around at a SASSE (and, admittedly, any other) party, it is not hard to spot couples on and around the dance floor making out. Aggressively. Many of these couples seem heavily intoxicated. On these occasions I ask myself, what is really going on there? It is impossible to know if both parties are actually



enjoying what they are engaging in, especially since one or both of them are visibly drunk. A tinge of worry arises, as I remember the time my friend was kissed by a guy she didn't like or even know, but her alcohol-soaked and confused mind made her unable to say no; or the time another friend got handed a beer that probably contained some questionable substances that made him nauseous, dizzy, barely conscious and had to be taken care of by others (an extremely vulnerable situation); or the countless times people have felt entitled to touch me and my friends inappropriately on the dance floor.

Someone might say, *"Oh, but this only happens at shabby clubs"*, while others would comment, *"But this is normal, it's just part of party culture."* Both of these responses are wrong; the above mentioned, and many similar scenarios, took place at SASSE parties, and were done by students. So the notion that such behavior is unheard of at a prestigious and noble institution such as SSE not only reflects the privilege of the speaker of not having gone through such uncomfortable experiences, but also the underlying prejudiced assumption that people who attend this institution are somehow morally superior to the general public.

The quest to find love, our holy grail, is not an easy one, not even in this modern age. The development of how we do it, and the liberation we as humans have gained in the past century, is amazing. This should never be taken for granted, especially as other parts of the world still uphold traditions that stigmatize sex and punish people, mostly women, for exploring their sexuality. But, we shouldn't let our pride in the liberal and sexually free society we have here in Sweden and at SSE blind us from the fact that it is very easy to find ourselves in situations where we don't really feel comfortable, maybe driven by an inability to say no and/or a pressure to act on the sexuality that we have fought so long to be able to accept. Drinking alcohol is an integral part of partying, which is not a problem per se. However, it is hard to see past the fact that consuming alcohol leaves us more vulnerable, in an environment already geared towards developing sexual and romantic relations and where those lines are naturally a bit blurred. The official statistics the school provides show 22 cases of sexual harassment between 2015 and 2021, alcohol being a factor in a majority of them. Averaging 3.5 reported cases every year is an issue. It is dangerous to disregard the fact that most of them happen in alcohol related situations, and I believe that it's not far-fetched to assume that those situations usually occur in a party

setting. And let's not forget that these are only the cases that were reported. Maybe it might be interesting to think of how high these numbers would be if all instances where someone was put in an uncomfortable and unwelcome situation were actually reported.

The conclusion I wish to make is that casual dating, hookups and kisses in the Rotunda are awesome and lovely, if no boundaries are crossed and everyone involved is truly comfortable with what is going on. If someone kisses you and you just go along because it's a party and that's what you do, or because you just feel confused and don't really know what you want or what is going on so you let it happen, that is not awesome and lovely. That is usually when you end up regretting it the next day. And it is not on you, but the other partner, to understand that even if they feel drawn to you, you might not feel the same way. We need to stop normalizing the unwelcome touches, movements and kisses that we so often experience at parties, and yes, even at such fine institutions as SSE.









## *A Peasant's Parable*

*Article by Krish Uttamchandani, design by Sara Marsico*

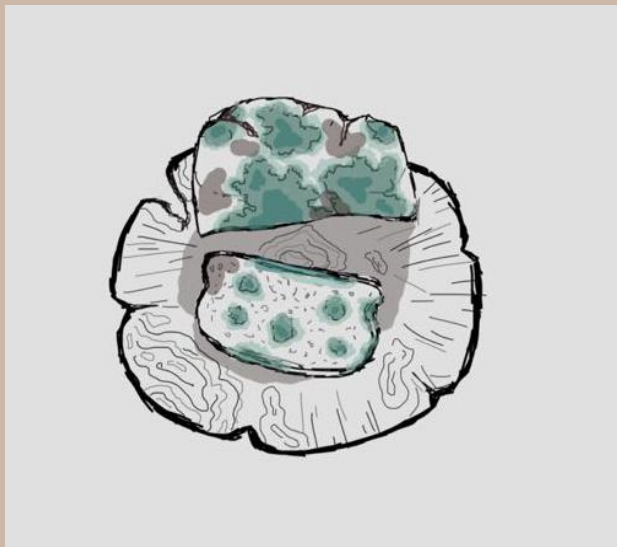
Hitting the nail right on the head, the word “Camelot,” has been associated with King Arthur and medieval Europe everywhere I looked. As a history enthusiast, I had to try long and hard to resist writing about King Arthur and Excalibur, the coolest name for a sword. Ever. Period. It did make me think, yet again, about the best period to be alive in history (as a peasant of course, because of the sheer odds, given the populus). Through my research, I grew ever so fascinated by the nonsensical chaos and randomness, better known as Medieval Europe. I don't think a piece can encompass all I read about, but it's an attempt at quantifying the entertaining societal norms and terrifying statistics that we laugh at today. Please keep in mind that this piece is not entirely historically accurate, but an amalgamation of all reliable sources from different periods and societies in Medieval Europe. But then again, what really is entirely historically accurate these days? At least my bias is justified on the pretext of humor. Here's a day in the life of a pleb back then—

Henry wakes up to the bawling of his bastard children William and John. Having contracted yet another unnamed evil disease that hasn't been discovered or even named yet, the children would be no more than a statistic in a few days. But Henry couldn't be less bothered by his increasing collection of short-lived children. All he was proud of was his virility single handedly causing a population explosion while, admittedly, also bringing down the average lifespan of a peasant in Medieval Europe. Moving on with his day, Henry consumed a customary morning pint. Gotta stay hydrated, you know? And alcohol was just, statistically speaking, safer than water at the time. And Henry cared about statistics, of course.



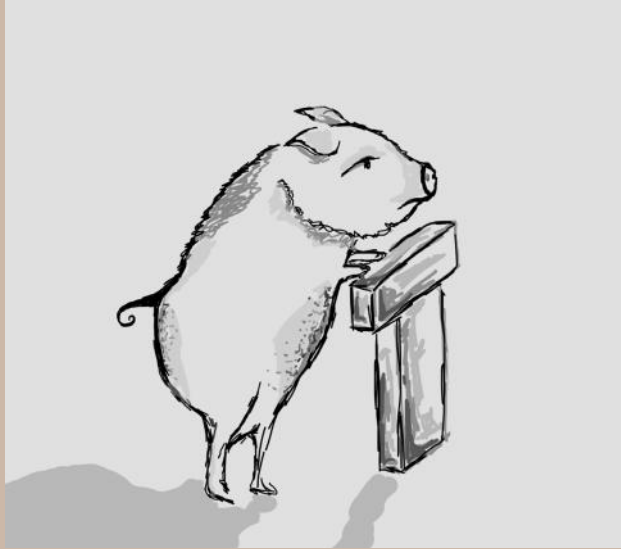
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Henry's wardrobe was immaculate, including specifically his Cracow long toed shoes, a screaming reminder of the nobility he was born into. Henry was alive at a time where everyone dressed following set norms about what was prestigious and what radiated socioeconomic filth. For the majority, fashion of this period doesn't strike us as weird at all, which might have something to do with the fact that global fashion ideals eventually followed suit, due to rabid colonization. Perhaps one day Henry could wear whatever he wanted without the fear of judgment. Perhaps. But a man can only dream before being pulled back to his sorry state of reality. He screamed at his mistress, kissed the wife good morning and set out for the castle, where his pig was yet again, on trial for trespassing. Not the first time his mistress and wife were in the same room, nor the first instance of his pig being on trial. One can only wonder how animals surpassed humans in terms of law and crime, a system that humans had devised and imposed upon every living creature (non-consensually, at least for the pig, might I add). On the way, he stopped by the market to use his leftover eels to purchase some gold. A bargain in tarnation, he thought to himself. One day he'd be able to afford salt and pepper, both priced thrice their weight in gold. There were just enough eels left to afford a slice of the bread that'd get him high later in the day. LSD was yet to be commercialized, but rotten bread would have to make do for now.

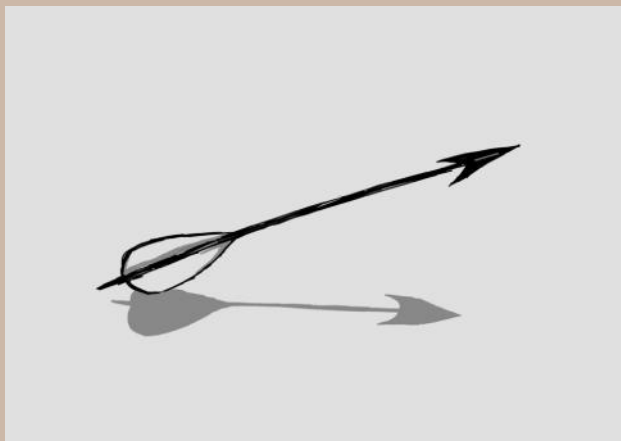


He finally made it to the castle. Harassed and manhandled by the knights, as is customary, he prayed to God that they'd never be associated with concepts of chivalry. Sigh. If only the “protectors”

come the “oppressors”. Bigger sigh. Henry’s thoughts were truly ahead of his time. The trial was quite short, actually. The court prosecutor read out the pig its rights and waited for the pig to present its defense. But all oinks were in vain. As it got convicted and oinked its last oink, Henry had mixed feelings about the outcome. It was an old pig anyway, at least his pork soup now had the King’s stamp on it.



It was almost late afternoon and time for mandatory men’s archery classes. Henry hated this part of the day. He was far from what you’d call a “warrior.” However, if God willed it, there’s no questioning. At the time, one didn’t really see the difference between “God” and “King.” Henry sure hoped this would change in the future, or at least, somewhat improve. Sigh. Sometimes the King did say questionable things, you know? He claimed that football brings loud voices. Voices that God had warned him, bring evil. He was utterly confused about how him screaming “shag your mum” was evil in any context. It was merely a profession of his love for motherly coitus. Hopefully things said by authorities considered to be supreme would be questioned in the future. Sigh.



Henry lived in a time where the idea of a supreme power was shoved down your throat. A time where the “higher being” controlled all discourse, development and lack thereof. If it isn’t in the Bible, we don’t care. If something good happens, the supreme power willed it. If something bad happens, the supreme power is punishing us for our sins. Humans were but a medium to spread logical fallacies that were self-referentially nonsensical under the facade of faith. Henry wondered why nobody would ever think about admitting their ignorance, or even questioning the very things that made sense only if you believed in them. Surely there’d be a better way to live? A better approach to life? A better way to deal with “evils” or justify “good”? Henry would surely live longer and be “happier” today, but I’m not sure if his questions would be answered. But hey, that’s just me (and Henry).

## The new Arthur

Article by Oskar Bensen, photography by Lingzi Tang

From the bastion of his power, the king of England gazes west, towards a land where his rule does not yet reach. A fierce realm that many English kings before him, including his grandfather, have failed to pacify. Now, four years after ascending his throne, the time has come for king Edward I to take to the sword. But whereas his predecessors merely mobilized armies, Edward will bring something more to bear upon the Welsh. He flies the banners of a legend. Not just any legend, but that of the very people he intends to subdue.

Most of you will be familiar with the legendary king Arthur as a pious, Christian ruler of Britain whose reign was characterized by knightly chivalry and virtue. This is the image that persists from the 12th century author Geoffrey of Monmouth. Geoffrey, however, did not invent the legend of Arthur. In fact, it appears in literary lore from the ninth century; accounts of a native British king who fought against Roman occupiers and Saxon invaders alike. Interestingly, this king was not originally considered English (for no such nationality existed at the time), but Welsh. Even as an English identity developed in its own right, the Welsh continued to dream of the day a new Arthur would rise from their midst to defeat their eastern neighbors.

Although the mythical king Arthur was originally a Welshman, by the thirteenth century his legend was told and revered throughout Europe, and England was of course no exception. There was even an attempt by king Henry II to recast Arthur as an Englishman, by "discovering" what was supposedly king Arthur and queen Guinevere's tomb in an English Abbey. His grandson, Edward I, would go even further in his efforts to appropriate the legend of Arthur. Throughout king Edward's reign, Arthur was a model for kingship he aspired to imitate. Besides admiring king Arthur as a personal source of inspiration, Edward used the legend of Arthur to legitimize his reign and build. This is most apparent in the English king's use of Arthur to justify his invasion and subsequent rule of Wales. Perhaps this was the logical conclusion of the drive to anglicize king Arthur, the use of the legend as a propaganda tool against the very people who he in fact originally represented. By casting himself in the image of the legendary king, destined to rule all of Britain, Edward I could create a supportive narrative around his conquests. One could say that his version of the legend was in fact vindicated, as he would be the first English king to successfully consolidate royal power in Wales. Perhaps even more so, in that the anglicized version of king Arthur, displayed in many renditions of the stage-play Camelot, is typically the one remembered by posterity. The Welsh origins of the myth, however, have been largely forgotten.

Destiny fulfilled. The new Arthur looks upon the castle being built in front of him at Caernarvon. It is but one of many that are being raised across Wales, a land that resisted English overlordship for many generations. Each of these constructions is a tool of royal power, and a monument to it. But Arthur was a king of Britain, and Edward is but a ruler of England and Wales. From the bastion of his power, the king gazes north.

## *The art of Handelsspexet*

*Article by Oskar Bengson, photography by Emilia Essinger*

With the start of the spring term, students at SSE can start looking forward to one of the biggest SASSE events of the year: Handelsspexet, the iconic theatrical performance put on each year by students at SSE. Last spring, the play *The Meaning of Leif* was finally performed in front of an elated audience at Intiman. The Viking-themed play was delayed for three years due to the pandemic, but there is little doubt that the wait was worth it, as the performance was acclaimed by externals and students alike.

While there are a few months still until the next edition of the Spex, set to be performed in May, Minimax has the privilege of presenting you with an exclusive interview with a seasoned Spex veteran: Thomas Brolin Stjärne. Thomas was the Project General behind *The Meaning of Leif*, this year, he is in charge of script-writing.

In an interview, he told Minimax: *"I took over from the previous Project Leader in 2020 and kept at it until 2022, when my project team was finally allowed to perform. It was an amazing experience. Since it was so much fun I decided, upon handing over to my successor Elsa, that I still wanted to be a part of the project. So I immediately joined the script group, and now I have also auditioned to be an actor in the show."*



*Thomas Brolin Stjärne, photographed by Emilia Essinger*

*"It's a big deal for the Spex to reveal the theme as we release the tickets. So roughly one month until the show is when that happens, and until then it is, not always, a well kept secret, but we do our best. But, it's gonna be spectacular and it's gonna be very different from the previous year's theme. The complete opposite, that's about as much as I can say."*

With several years of experience within the Spex group, Thomas was able to give us a good overview of how the process unfolds.

As soon as this year's play is finished, the Project Leader, or Spex General, hands the reins over to a successor, and work begins on the next Spex. For the first few months, this entails creating a script group and starting to write the script. According to Thomas, the script group is usually made up mostly of Spex veterans, but there are usually some new faces too. He further reassured that you can wholly contribute to the script without prior experience in the Spex. The group is aided by the theater director Micke Klingvall, who has been active on the Swedish stage-play scene since the '90s.

In the fall, as work on the script continues, leaders for the other groups of the project are appointed.

*They consist of the on-stage parts, which we call ABCD: actors, the band, the choir and dancers. Besides that we have an internal events team, of course, cause it's SASSE. We have a sales and marketing team, a sponsorship team, a costumes and make up team, as well as a scenography team. The last two handle what is gonna be on stage*



*Handelsspexet's new project leader Elsa Persson, photographed by Emilia Essinger (yes, that is a bruise - life is tough for ski lovers lately...)*

Elsa Persson is the current project leader. I asked Thomas if he could tell us anything about the theme for the upcoming Spex, which he unfortunately could not:

and on the actors,” explains Thomas, adding that the Spex also has an internal photography team.

During the spring is when work really picks up: *“Intensity ramps up, with some key events along the way such as internal banquets and then a huge weekend which usually lands somewhere in March or early April. The groups get together to carry out what is usually the first run-through of the show...”*

*You rehearse several days a week if you’re part of the on-stage groups, especially the actors. With the show usually being held in the middle of May, the ticket release happens in the middle of April, the theme being released then as well. One week ahead of the show, we basically live and breathe Spex, and nothing else. It’s a daunting thought, but also an amazing experience. The excitement in combination with the [nervousness] last year was an amazing rush, but of course it culminates in two performances. First one for externals, which is basically a trial run for the actual SASSE show, which ends the entire project year.”*

The now-retired General gave us some more insight into the script-writing process. First, a theme has to be decided. The group brainstorms and discusses various alternatives. In the end, the issue is typically settled with a vote. Then, the story is built from the ground up. There are some general structures to adhere to, such as having the play be split into two acts. Micke Klingvall also provides some pointers. A story is roughly outlined, and different team members are assigned to write different scenes that are then rewritten in order to fit together. Thomas describes it as an organic and fun process, where the end-product is often very different from the original idea.

*“Oftentimes, stuff ends up in a way [that] no individual in the group could have imagined.”*

(Strategy aficionados may recognize this as “*path dependencies*”.)

Then, the script is sent to Micke, who according to Thomas, usually has the group rewrite more or less the whole script. This is typically repeated two or three times.

*“In the end, we have what resembles a theater script and it is sent for the final edit to Micke, who then once again rewrites most of it but bases it on what we’ve done. And since he has like forty years of experience in theater, the end results are amazing. Oftentimes very unlike what we started with, but you can go back and see how it has grown from the original idea and it’s an amazing process.”*

The Spex is rumored to have some spectacular internal events, so naturally I had to ask Thomas about this.

He told us that they are quite unlike anything else SASSE has to offer.

*“With the type of people who are usually drawn to the Spex, you have a ton of creativity. People who like to play on themselves, people who aren’t afraid either to take space or allow others to be themselves... We make something special of every occasion. And the sense of community, both within the various project teams but also across the entire project, is amazing. I have a ton of people from last year that I still hang out with frequently, and have really built friendships for life. So it’s a close-knit community that makes for excellent events.”*

I asked Thomas what he thinks is the most important ingredient in a successful Spex, to which he replied: a team of ambitious people who are able to trust each other.

*“It really has to be stressed for those that haven’t seen a Handelsspex, that our aspirations aren’t on the level of a student show. We perform in a proper venue with over five hundred seats, we do a proper show, and we aspire to have a professional theatrical production level in everything we do. You need to trust everyone else, trust that they can do their part... I think building a strong sense of community early on is a great contributor to ensuring that the Spex is gonna turn out great. The way the project works is, you don’t need to have experience going in, but when you exit the project, you’re gonna be damn near ready to actually work in theater.”*

Whether or not it is your ambition to pursue that line of work, Spexet is sure to provide a special camaraderie and unique experiences during the course of the project. In the end, after months, or an entire year (or three) of work, the project culminates with two performances. Thomas left us with a few words about this experience:

*“I was incredibly nervous last year, during the Friday show, which was the external show, super anxious about how it was gonna go... But it was a huge, huge success, and that gave us so much confidence going into the SASSE show. [The] feeling of that night, to just see everything land perfectly again and again, and sharing that moment, that entire experience with everyone who had worked so hard. Some of whom had been with me for three years by then... It really is an event where you worked super hard, some people for a year, most people for half a year, and the entire pay off comes in a single weekend.”*

Of course, reading now has the opportunity to take part in the splendor and spectacle when the doors of Intiman finally reopen in May. Why not pay a visit to this year’s play?







## *A Sort of "FREE" Business* | *Article by Petro Zhou, photography by Emilia Essinger*

*The below is the opinion of an individual and does not reflect that of SASSE as a whole.*

Amidst the latest influx of business jargons, buzzwords such as "innovation" and "impact" seem to permeate the lectures at SSE. Of course, with its snazzy FREE mission and mandatory reflection courses, the more-than-a-century year old institution has kept up with the lingo of contemporary business. Suddenly, you may even find that investment banks are brimming with inclusivity reports, all the while job posts repeatedly talk about visions, values and whatnot. In the sea of ceaseless internship hunting, this may all appear confusing for the average business student. One may, as I am right now, eventually address the authenticity of it all with this particular question: Has SSE, and ultimately the business world, really taken a turn for the better future that it so persistently endorses?

When I first started interviewing students about this topic, around two months ago, I never imagined how significantly the viewpoints would differ. At the time, many students had just completed their last exams before Christmas – a period with just as many emerging grins as fading smiles. Eventually, during the last couple of days of the exam week, one of the interesting correlations that I observed is how the responses of students more often than not mirrored their level of post-exam enthusiasm, which really just depended on their academic performance. For instance, I had the opportunity to interview a seemingly cheery first-year BSc student after her accounting exam, who exclaimed about how the university was "a hub of impact and change." Her gloomier friend just beside, however, emphasized the "lack of diversity" and the "performativity" of some of the school's espoused values. Although I could only assume who had done well on the accounting exam, and who had not, such interviews opened my eyes to some of the shortcomings of SSE's measures towards a "better" future. This, I believe, comes down to an often flawed education system.

*"FREE:  
Fact and science-based mindset;  
Reflective and self aware;  
Empathetic and culturally literate;  
Entrepreneurial and responsible"*



"A brighter future starts with an education," they say. "Learning for learning's sake," they preach. These words effectively fade away with the competitive and potentially harmful culture that is cultivated within the brick walls of SSE. To that end, interviewed students relentlessly recalled practice material that was never provided, faculty that never responded, and exams that could not be retaken despite a feeble "pass." These aspects in themselves, though pointing to severe imperfections and a potential arrogance in the university's ways, do not necessarily provide a complete picture of the social and mental distress that a considerable share of students go through – it being crucial to see the whole picture. A strictly hierarchical grading system. Stringent deadlines. Restraints against the recording of lectures. The withholding of practice materials, topped off with non-existent opportunities for improving a merely "passed" exam – all of these aspects inherently contribute to the academic stress and infamous grade-chasing that academia at large so passionately condemns. Quite inevitably, students either passively or directly refuse to share notes, and savagely claw at each other for anything ranging from SASSE positions to summer internships. So, the purpose of learning is effectively lost, along with the true meaning behind "impact" and "innovation."



Similar phenomena are, unfortunately, observed everywhere. Although the implementation of ESG metrics and inclusivity policies among corporations may certainly be a step towards the right direction, these efforts might as well be refurbished versions of green-washing and performative activism. Talks about innovation and impact can, more often than not, conceal an outdated system of thinking. Unsurprisingly, the pressures of an increasingly fabricated corporate environment have been felt across top European business schools, with SSE tacitly discovering that its glossy reputation depends on its ability to instill competitiveness in its students. However, normalizing this fuels a perpetual LinkedIn spiral, and ultimately hinders the achievement of true progress and real innovation. In a progressively unstable world, with global warming on one end and international hostility on the other, it is time for SSE to quit the corporate charade and start inspiring genuine learning.

## *The Treasury and its Dragon*

*Article by Kristóf Durányi, photography by Emilia Essinger*



One cannot hear enough about the many issues our globalized world is facing. Climate change, loss of biodiversity, rising domestic and international inequality, risk of nuclear conflict, technological abuse, etc. All of these issues require either an immediate solution or a versatile prevention plan. These, unfortunately, almost never stem from a discrete source, requiring the joint effort of private and public sectors, alongside NGOs. These sectors and organizations quite intuitively consist of people who have achieved a higher education, making universities' impacts on these millions of ex-students that much more important. This is, without a doubt, a huge responsibility with many places to fail or come short. In this article, I am going to highlight the informational flaws and imperfections of the SASSE-corporate partnership and the subsequent imbalance in the opportunities exposed to students. This imbalance, I argue, carries a negative effect on the labor force at large.

At most universities, there exist one or more student bodies responsible for the joys and flows of student life. The chief student corpus at the Stockholm School of Economics (SSE) is, as you might know, SASSE. We, among other student associations, need substantial funding for an efficient and general existence. There may be a foundation or fund that provides financial backing to a university, the state, or, as is often the case for elite business schools, for-profit companies.

There are two things that should be kept in mind when discussing private funding: first, for-profit organizations are set up such that it is difficult for them to redistribute resources towards causes that are of no financial interest to them. Second, it is in fact difficult for them to redistribute resources toward good causes. The above lead to a reality where firms generally do not

support causes that lie outside of their immediate interests. Nevermind also that, for publicly traded companies, the situation is even more complicated, as they have the shareholders behind their backs, watching the executives' every move with eyes agasp.

How then, is it possible that SASSE and other similar student bodies are financed by for-profit companies?

I suppose that their interest is a no-brainer: EXPOSURE.

Firms can get access to high-achieving, intelligent students, by promoting their brands from the very onset of the targets' higher education, whereas the students benefit from learning about the opportunities the former have to offer. In my opinion, this is an overall good relationship. The problem is not whom we are exposed to, but to whom we are not. Again, solutions to our global issues require that the public and private sectors work hand in hand, in order to give holistic answers to our challenges. This means that it is not ideal that, at most universities, one meets substantially fewer representatives from the public sector and NGOs, sees less of their material, generally, being exposed to them less. This situation prevails while a majority of people at university are also those who have arguably the highest cognitive capacity. Combine this with the aforementioned issue of company apathy for most societal causes, and the effects of the issue become further amplified. This scheme is not only bad for society as a whole, but also means that the students who would like to and would be better off pursuing careers in sectors other than the ones shown are not provided as many of such opportunities.

Although the imperfection is significant, there is hope

for change. During this year's SASSE elections, both candidates for President at the Business Committee (NU) included the diversification of student opportunities in their programs. This meant that students would be provided and would be exposed to more positions at non-profit organizations, especially in the public sector. Not only did they include this initiative in their program, but the elected NU president is also determined to act on his promise. If the initiative yields the expected results, it would have great effects on the breadth of student career offerings, which would, in turn, have a positive effect on general well-being. Furthermore, a greater variety of places where top university students land can provide better tools for us to solve global issues. However, nothing worth having comes easily. The aforementioned non-profit sectors have less freedom when it comes to financially supporting student orgs. Including them among our partners while asking for less money, while providing the same level of exposure as to our for-profit partners could dishearten the latter. Regarding this complex topic, I am honored to have talked with the upcoming Business Committee and Education Committee (UU) Presidents, Mohammed Talbala and Anastasia Efstathiou, respectively.

First of all, I was curious about how Mohammed identified the issue of exposure imbalance prior to his campaign. He carefully explained how it was a twofold identification. First, he often heard his groupmates in various projects, as well as students around the Atrium, talking about their unease about how the school's culture mostly promotes two distinct career paths: management consultancy and investment banking. In addition, once he made the decision to put emphasis on career opportunity diversification in his campaign, he received several messages regarding the issue that verified his assumptions about the size of the problem. We briefly discussed how a narrow range of offerings can have a broadly negative impact, beyond even the general satisfaction of students. Next on the agenda: a way forward for SASSE and NU.

Mohammed very clearly summarized the problem again:

*“What the Business Committee sells is exposure. However, we have a limited amount of exposure to offer. Once we start to give out larger sums of this limited resource to certain types of organizations, it would damage the organizations that initially were granted larger portions of this exposure.”*

The fact that exposure is a scarce resource indicates that giving it away for cheaper not only means market disruption, but also fewer finances for SASSE. Though the situation may appear stalemated, Mohammed has an action plan. He told me that one of the most

important things is to understand our stakeholders. The Business Committee's complex stakeholder map, consisting primarily of students and partner companies, means that we must move cautiously towards change. All that being said, Mohammed told me that he is already working on restructuring the business development team that works with establishing new partnerships. He plans on introducing a new incentive system to make the action group more motivated, as well as pushing to start discussions with entirely new segments. He also believes that it is not necessarily the case that the public sector and NGOs would not be able to pay as much as the private sector. He also thinks that small changes can mitigate negative externalities and that renegotiations in good faith are key to achieving great results. Beyond the Business Committee, other avenues for action remain.

Anastasia introduced a new perspective of the problem to both Mohammed and myself. She mentioned that there is already a channel where the Education Committee publishes academic career opportunities and introduces several research and educational centers at the Stockholm School of Economics. The issue, she argues, is that the public and



non-profit orgs oftentimes do not realize the demand for their positions. She is seeking to tackle this next year via a push toward opening up more research and teaching options at the school. Her model of approach may also be feasible for use by other Committees. Committees and projects that are already allowed to send out and present opportunities and organizations outside of the mainstream should push these and new partnerships further. Hers is another path to be taken towards improving the quality and diversity of opportunities available to all students, post-SSE.

Therefore, the incoming UU President's message summarizes that, while fewer, opportunities to meet and interact with sustainably-minded non-profits do exist at SASSE, especially backed by the Education Committee and the SASSE Sustainability Group (SSG). The fundamental issue, I believe, is that while opportunities



to meet the public sector and NGOs do exist, these do not tend to occur with the same frequency or be prioritized in the same manner that for-profit ones are.

Thus, it would appear that there is hope on the horizon for the prospective public sphere or NGO minded SSE student. Anastasia, in her capacity as Education Committee President, will continue to advertise academic opportunities available to prospective students. Mohammed, on the other hand, will strive towards restructuring the incentive system surrounding partner acquisition in the hope of gaining new partnerships, while cautiously renegotiating existing relationships within NU. I believe that the difference in the approaches from our two Committee Presidents perfectly illustrates the importance of seeking different perspectives in approaching answers to society's most aching, elusory questions.

The above conclusions emphasize that we, at SASSE and SSE, have a responsibility in trying to build a university culture that can supply both the private and public sectors with a brilliant and capable workforce, and, by doing so, set up a model for other student organizations and universities to take inspiration from.



## *The Joys of Stepping Into the Atrium*

*Article by Meja Winbo, photography by Lingzi Tang and Emilia Essinger*



As students, you have doubtless experienced certain special moments after starting at SSE. From running down the red carpet during enrollment day, to meeting your best friend during intro math, or returning to physical lectures after a remote semester - these moments hold a special place in our hearts, moments to be remembered years after graduating.

As someone who began studying at SSE in 2020, I spent less than three months attending physical lectures before the pandemic struck, resulting in months of remote studies. Aside from the boredom of spending my waking hours inside my room was the consequence of losing contact with friends I otherwise would have chatted with during lecture breaks. The school's lockdown brought about the palpably negative social circumstances surrounding my first year at SSE. One special moment was therefore the moment I could once more step foot into the Atrium.

With this in mind, I was curious to find out what moments students will look back upon nostalgically. I asked four final-year students in the Bachelor's and Master's programs about the moments they remember as their most cheerful at SSE. Their responses: immediately positive, memories instantly springing to mind. For some, it was no easy task to pick a favorite from the memory-bank.

One classmate (a fellow year one Covid student) remembers the liberating feeling returning to school. As in my case, the Atrium played a special role as a symbol of his three years at school:

*"Without exaggeration, it was truly magical to be able to return back to having physical lectures in the Aula and seeing everyone in the Atrium again after having lost contact with some during the remote semesters. I also remember running the red carpet during the enrollment day as particularly memorable: something I will never forget."*

Another student affirms that the pandemic has indeed played a role in most graduating students' experience, with many sharing the happy moments following the end of online studies. Returning back to SSE after remote instruction was special to her:

*"My favorite memory from SSE was the first live lecture in the Aula after the online study period. That was the first time I truly saw almost the entire class of 2020 and was amazed by how many people there were still left to get to know. Ultimately, many of the people I met at that time became very good friends onwards."*

Some students found their core SSE experiences more academically tinged. Most SSE students agree that certain courses have been particularly challenging. Personally, I remember the second Data Analytics course as overwhelming with its four subcourses juggled alongside two other courses. Yet in retrospect, I remember that period positively despite the heavy load. One MSc student turned times of challenging studies into something she could turn back to with a smile on her lips:

*"I still remember that at the very beginning of the semester, the whole class struggled together with advanced Microeconomics on weekends. It was so*

*tough and miserable at the moment but when we overcame it together and looked back at our achievements, it turned into something happy instead. Another memorable thing was to celebrate the New Year together with friends from SSE.”*

Friendships created through the times of misery surrounding some periods may grow particularly strong. A second-year Master’s student thinks that meeting his best friend was the most important event during his studies. Despite pulling miserable all-nighters together, they were able to laugh it all off and joke about those instances.

*“Honestly, when looking back at some periods, I mostly remember stress from exam periods and hopeless programming assignments that had left me pulling all-nighters at the school. However, without my best friend, some moments would have been remarkably worse. At the end of every exam period, we have been able to look back at ourselves and laugh. Meeting my friend has been the highlight during my time at SSE.”*

All of us have unique memories from our years at SSE. Looking back at those in a few years will likely evoke nostalgic episodes and impact how we tell stories from our time at SSE. I think appreciating these happy moments will help us remember these years brightly. At least for me, hours spent on Zoom lectures pale in comparison to the joy of once more stepping into the Atrium.



# A NOSTALGIA *Generation*

Article by Noah Collander,  
design by Sara Marsico



The culture is a broken record. The silver screen is consumed by remakes of Disney classics and Marvel reboots; the runways by recyclings of previous fashion trends (and not for sustainability purposes); the arenas by acts from decades ago (2022's most in-demand touring act, Elton John, hasn't had a #1 single since 1985). The photographs cascading down social media feeds are either a) filtered to emulate a time before the iPhone, b) actually taken on an analog camera, or c) doomed to get a mere sympathy-like from your aunt. Little would remain of Harry Styles and *Stranger Things* if stripped bare of the 80s-inspired aesthetics they bask in. And so, the culture has become a TV show of endless reruns, spinoffs, and reboots. A *Greatest Hits* record on repeat.

This is bad news for everyone (save, perhaps, for Elton John's management team): if the youth are looking backward, development stagnates. Throughout history, times of cultural development have followed from a desire to move on from the past. The creative explosion of the 1960s, for example, can partly be credited to the aggression felt toward the past; the youth were angry at their parents' dusty worldviews. Nostalgia was nowhere to be found. And The Beatles were founded.

With age, the privilege of hindsight, and forgetfulness, it's common to long for — what we imagine to be — simpler times: the good old days. What's new, however, is that the nostalgia is creeping closer. Today, it's not necessary to go back to the era of "Poker Face" and Vine to identify a time that will kindle a feeling of longing for the past: the early days of lockdown were already in 2021 being looked back on with the rose-tinted lenses of nostalgia. Stranger still, for the first time in history, the youth is nostalgic for a time they haven't even experienced; soundtrack by artists like Lana Del Rey, it's not uncommon to see young people online say they were "born in the wrong generation." The widespread uncertainty of the present combined with increased access to the world's largest nostalgia mine — the internet — facilitates this trend: never before has the Windows XP startup sound (a five second YouTube video of which has 13 million views) been available without first waiting for the displeased wheeze of a computer fan coming back to life.

Hollywood executives, aware of this craving for nostalgia, will readily greenlight a sequel, prequel, or spin-off of any hit from the past decades because — though often culturally vapid — the project is guaranteed to generate green, upward-facing arrows in their quarterly reports.

This results in a culture corroded by nostalgia, in which the window for new cultural phenomena to grow shrinks. Driving into the future with sight set only on the rearview mirror is bound to end in a crash — in the aftermath of which only cheap TV fuck fests filmed on sunny islands and Taylor Swift's re-recorded albums remain.

I wonder, will we ever get another Harry Potter, Andy Warhol, or *Lion King*? Will we leave behind grand architectural structures like the Big Ben, Empire State Building, and Stockholm City Hall, or just scalable highrises as devoid of unique personality as your average SSE student? Will souvenir shops in Manhattan 100 years from now be selling fridge magnets of both the Flatiron Building and 432 Park Avenue?

I wonder, are we all just living among the ghosts of our past, trying to keep our former glory alive for a little while longer?

Attempting to answer this question, I found myself asking: Who's the great thinker, the Winston Churchill of our time? It's hardly Rishi Sunak.

And the question "Who's the great artist, the Elton John of our time?" had barely occurred to me before I realized its futility: the Elton John of our time is, well, Elton John.

And just like that... one - nil for AI vs. humans.

Creativity has long been considered a distinction between human and machine because it requires a consciousness; an inner desire to create. Today, AI algorithms can be prompted to create new paintings in any artistic style. While this may give the illusion of creativity, it isn't really: the algorithm is just creating advanced combinations of what it's already been fed with. Real creativity requires an inner willpower to create new things; to, say, introduce an entirely new art movement or create art to express emotion. No AI program can do this. Yet.

But if the 21st-century human has — as a byproduct of his quest for nostalgia — ended up simply creating combinations of what he's already seen in lieu of real creativity (and not particularly advanced combinations at that: anyone up for a tenth installment of *American Pie*?), then what is the remaining difference between artificial and human intelligence?

All along, we've concerned ourselves with the consequences of AI becoming more similar to humans. But perhaps we've gotten this the wrong way round. The machines are not just becoming more human; humans are becoming more like the machines. We're converging into one. And it won't end with *Happily ever after*.









## Forging a Legacy: Interview with President Lars Strannegård

Article by Maeal Batbaatar, photography by Siri Danared and Emilia Essinger, design by Emilia Essinger

Maral Batbaatar, journalist and Vice Editor in Chief conducts an up-close interview with SSE's President, Lars Strannegård on the past, present, and future of SSE. Has there been, or will there ever be, a "Camelot"? What does education look like in the presence of Artificial Intelligence? Students as Knights?

*(The interview is edited for the sake of clarity and brevity, no essential content is lost.)*



During your tenure, what would you say has been your greatest achievement with regards to your position as President?

*While it is difficult to pin-point one thing, during these soon to be 9 years, the school strengthened its reputation, became more international, recruited talented professors, young ones in particular. In fact, all of our KPIs are pointing in the right direction: more selective, students are generally happy with the courses, they get the jobs they want and get them quickly, our funding has strengthened with externally funded chairs, and professorships, and we have risen in the Financial Times ranking. By far we have become a competitive institution in not just Northern Europe, but Europe, that has gotten the most externally funded professors.*

*Also, executive education: while it used to be considered external, it has actually moved into the building, and is now considered to be one of the key operations. [Our] open executive education programs have been ranked Top 10 in the world.*

*Finally, I am really happy with the acquisition of the new house (Studentpalatset). With Observatorielunden, the school is now almost a park campus right in the middle of Stockholm.*

What are some challenges the university currently faces? What are those you see it facing in the future? I read an article for Dagens Nyheter in which you shared your thoughts on chatbots. Regarding this, do you see that

being an advantage or potentially a disadvantage for educational institutions in general and at SSE in particular?

*On that note in particular, it is positive. You can't even speak of it as an advantage or disadvantage. It is something that is entering our world and it changes our approach to knowledge and learning. The best we can do is teach our students how to make the best use of it. It makes us ask the fundamental questions of, what is knowledge, what is important, what do we want our students to know, and how to operate in life? I think we are on track towards that. The overarching educational mission at SSE is acronymized as FREE. We formulated and articulated that as a reaction to Artificial Intelligence. Our answer to AI and the growth of technology is to be fact-based, research-based, empathetic, and entrepreneurial. If you are those things, you can make use of AI as a tool and not as an enemy, as a friend instead of a foe, speaking in terms of Camelot fights.*

This reminds me of an interview for Minimax from 2017 in which you said, "We are not educating pieces of a machine, we are dealing with world improvement." Is this still relevant today?

*Yes, even more so. [Something] we have been preparing for and thinking about for quite a bit.*

What would your ideal SSE look like?

*A world-renowned institution. That everyone knows. And it's known as open and a place for excellent research and learning. Considered to be a vibrant place, that is almost like a magnet that you want to almost desperately come to. Opens up doors; A place with many, many doors. Metaphorically, of course. If you have passed through one of our programs, there are going to be hundreds and even thousands of doors, and your choices in life will be immense. That is what I want to create.*

*A place where you make life-long friends, perhaps partners even, and truly grow as an individual.*

*I think we are not all that far from that state. We [ought to] just continue what we are doing.*

When I was researching some of the past interviews you have given, you were somewhat against students doing endeavors outside of SSE while studying full-time; for students to be at SSE, when they are at SSE. To further refine young talent from Sweden and abroad, to be more like righteous and chivalrous knights. In a 2015 opinion piece for Financial Times, you wrote, "The world has problems and universities have departments." Can you talk more about the school's efforts in highlighting the

importance of culture, internationalization, and empathy to students, as highlighted by the F1RST initiative, the Global Challenges Program, and the Art Initiative, which were all started during your tenure at SSE, which may not have always been the focus at Handels.

*As knights: values. I don't want them to go out there and kill people, as knights also do. It's sort of a mixed metaphor. I want the students to be open to the world and to be humble. If you have a degree from a place like this, you are part of a community, and enter a sort of privileged crowd. You therefore have to be careful in how you handle this status, because you have the privilege of knowing so many things, knowing so many people, and having so many doors open. So, you have to be kind, humble, and have a focus that goes beyond yourself. When [they] have all these privileges, I would like the students to gear their strengths toward making the world a better place. If you don't, who is going to do it? It is an education that is given to extremely talented and ambitious young people. If they do not, it would be a waste of this talent and a waste of this education.*

For those alumni who graduated some time ago, who did not see SSE as it is now, the perception of the university may be different. If those alumni were to read this article today, how would you like them to view the school?

*Remaining a Swedish school is not a viable way forward. We would lose not only international talent but also Swedish talent. In our decline studies conducted among students who were accepted but declined the offer to attend SSE, over 95% of them report they will attend international alternatives. We don't see ourselves having national competition, therefore we see no other option but to be internationally competitive and for this to be non-negotiable. We are doing quite a bit of work in marketing the internationalization of the BSc [programs].*



Who would you say has been the most successful or the most notable President the university has had since its founding?

*Well of course the early ones were really good because they were able to establish the school as a new institution, and then there were many notable [ones] throughout. One is, of course, Stephan B. Linder who was President between 1986-1995. He was inspiring, I think, because he was the first to say, "Let's turn this into an international school." He was good at fundraising and he had ambition. That is always something any organization needs, people with a lot of ambition, so I think that made him notable.*

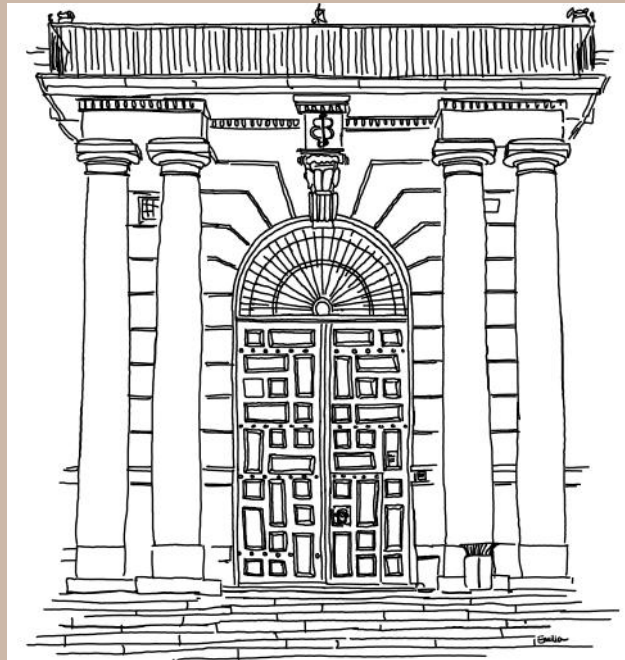
What kind of person do you wish to take over the position once you leave it?

*We have a strategy that the board has accepted and supports. Therefore, somebody that continues and follows that strategy, that vision, is, I believe, the right way forward. Also someone interested in fundraising, because we have to do that; interested in developing the faculty members and retaining the best professors, as well as continuing the internationalization process. The next [President] should truly understand how the competitive landscape looks and, in relation to this, understand the distinguishing features of the school, which is not a cookie-cutter business school. The President should understand the school's position among the 14,000 business schools in the world.*

Prospective students are currently waiting for their application replies. Do you have any words of encouragement for prospective and current students? Anything for those graduating this year?

*For incoming students, I think they should reflect on how to make the best of SSE, because the opportunities are endless. You have to carefully think about how to make the best use of the time when you [have] here. Reflect upon what is important to you and, in relation to this, the distinction between what others think is important to you. My advice would be quite similar to those who are graduating as well. Reflect on what you want to do both in life and professionally. If you are interested in investment banking, consulting, and other high-profile, well-paid jobs, of course apply to those. However, it is not certain [that you will]. Reflect upon that now and think about what sort of trajectory you want to take. A worn-out expression, but try to find your passion. If you do that, the propensity that things will go well will increase.*

When we look back at kingdoms, empires and nations such as Camelot, the ones we now consider "good" are the ones that also focused on art, culture, literature, etc. As a business school, SSE has a focus on art. Some students seem to be a bit puzzled while some are entirely for the school's efforts. I often hear contrasting opinions of: "Why would we want to be in a room, let alone learn, when it has all white walls, almost like a hospital?" and, "We



could use this funding for something else.” What are your thoughts on this?

*Well, without the Art Initiative or the cultural initiatives, there would be no donations. It is a simple matter of, “[using] that money for something else,” [being] a false assumption. Cultural expression serves as intellectual “itching powder.” It makes you wonder what is going on. If you don’t understand it, we think that is kind of good, because it makes you more humble. [When] you can go out into the world and understand the fact that you don’t know everything and that’s fine, it is a way of approaching something you don’t understand. I think that it’s something that is absolutely crucial, something that distinguishes us, all pedagogics. [What] we think of [the art] is: whitewalls—not attractive; lively, vibrant, fun things going on which stimulate you intellectually and emotionally — a good idea. It’s all about making the students into better decision-makers. Opening up more doors to them, and making them come out into the world.*

Particularly for international students, donors, and other stakeholders, what would you say makes Swedish culture unique?

*It is [truly] a non-hierarchical society. It is possible for someone to go to any manager, knock on the door and say, “I have an idea”; it is a very accessible culture.*

I am here!

*You are here.*

*It is also a consensus-oriented culture. If a decision is made, people are behind it.*

These are all the questions I have brought with me here

today. Is there anything else we did not cover that you would like to talk more about?

*No, but is there anything you have been thinking about? Do you like it here? And why?*

Bouncing the question back to me! I do like it here, yes, I feel more confident in my abilities both practically and in terms of academic content. My engagements in the Student Association in particular have been very helpful in the transition for me as an international student.

*I see. The way we actually talk about what it is that you get at SSE, is abbreviated to the Five Cs: First is Content. Course literature, lectures. You get that from very, very good professors. But you also get Context, where you contextualize the knowledge, put it into different perspectives and that’s why it is so important to have people from different backgrounds, and that’s why we strive for that. It’s a quality thing. That’s why we need to have seminars, discussions, and things like that. The third is Contacts, sometimes you connect, [take] the corporate partners (as an example). The fourth is Community, where you are a part of something. Where you find friends for life, and sometimes even partners for life. If you are an alum from here, you will always feel [something passing] by SSE. Fifth is Confidence. Where you actually build confidence. Here the student association comes in, you are put into different projects, meet one another, talk to the companies, etc. You grow as an individual.*

*If the student association were to close down, we would lose a lot of the “Cs”. Every single decision makes me think, is this good for the community, the contacts that are being made? Thinking in terms of this, some other universities only focus on content and don’t really care about the rest. [However,] we want that part to be the SSE experience.*



## February Horoscope

Hanna Szinai

Christmas break is long gone, and summer is far ahead. It's cold and dark, and SSE students have precious few things to look forward to. Therefore we at Minimax offer all of you a glimpse into your future...



Aries  
March 21 -  
April 19

Fiery Aries, this is your time to slow down. Your immune system is weakened, and it is not helped by the fact that everyone around you in the Aula is coughing and sniffing. At this time of the year, it might be best for you to cozy up at home, and take care of yourself. Remember that Rotis parties come and go, and you will have plenty of opportunities to get your flirting on later during the semester. ;)



Taurus  
April 20 -  
May 20

Taurus, this month you will get things DONE. Mars will have a positive effect on your work, meaning that you will want to finish the marketing projects to the absolute max. This can backfire however. In order to achieve good results, you might want to take on extra responsibilities within your project groups, but beware; overworking yourself is just going to stress you out, giving you health problems. And I know you don't want that, especially before the next exam period.



Gemini  
May 21 -  
June 20

Let's be honest, you are getting depressed Gemini. Sitting in the atrium, studying for a test you don't see the point of, it's understandable that you are feeling down. Take this time to focus on your hobbies, as that will refocus your spiritual energies. Also, if you have younger siblings, this is your sign to spend some quality time with them, as you might feel more connected to them this month.



Cancer  
June 21 -  
July 22

It's time to shake things up, Cancer. Thanks to Jupiter's influence on you, this period will be a smashing success (if you study of course). You will also be quite creative and confident, so make use of the energy boost this gives you; if you have your eye on somebody, maybe now is the time to make a move?



Leo  
July 23 -  
August 22

Exams after the winter break did not go great for you Leo. Therefore you will try out new study techniques or will want to study more, but you will also try to maintain the same social life as before. However, if you notice that it's draining to be around others at this time, remember that it's okay to stay at home sometimes, and figure out what you want in life.



Virgo  
August 23 -  
September 22

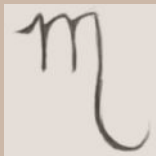
Virgo, this month your need for perfection and control might take over. That can work out well if it only affects you, but be careful that you don't let it out on loved ones and push them away. You will win arguments in your project groups and produce something you approve of, but beware of overdoing it as you might unknowingly offend your teammates.





Libra  
September 23 -  
October 22

Sarcastic? Libra? Never. But seriously, this period is stressing you out, and you often fall back on snarky comments, which might damage relationships you have worked so hard to form. So try to relieve the stress in different ways, by, for example, taking a day off from studying and taking a hike, or visit your family.



Scorpio  
October 23 -  
November 21

Scorpios, this month will be quite successful. You might get that summer internship that you applied for, or you might be able to negotiate a higher salary where you currently work. Your communication is in top form, and your teammates in your various projects will appreciate you. If you are in a relationship currently, things are probably going quite well, so enjoy it while it lasts. :)



Sagittarius  
November 22 -  
December 21

Someone might hurt you Sagittarius, but you will get through it. You will even gain more confidence in yourself and in your inner strength. During this time it may be wise to connect with nature, and take a little vacation outside the city. Maybe a trip home to visit your parents? After all, some home-made food and pampering is always nice, especially when you need some healing.



Capricorn  
December 22 -  
January 19

Capricorn, you will be popular with your friends this month. They will come to you for advice, because they know you will understand and help them. However, you have to keep in mind that you shouldn't absorb other people's negativity. Be there for your friends, but be there for yourself too.



Aquarius  
January 20 -  
February 18

Fasten your seatbelts Aqua, this is the "month of love" for you. You will feel everything more intensely, especially affection and caring. Be more intimate and deliberate with your partner; this is the perfect time to go on a romantic trip to focus on each other. However, your extreme emotions and caring might come off as flirtatious to others, something you should be aware of in order to avoid confusion and hurt feelings.



Pisces  
February 19 -  
March 20

Pisces, you might get a little tense this month, and this could spark conflict with your friends and family. To avoid this, you should reflect and be aware of your mood so as not to cause any damage to your relationships. February is also the optimal month for you to focus on your health. The AULA gets cold and drafty, therefore you are likely to get a cough. Take some time to heal and rest, and it will be over faster.



*The End.*

