

Briefe aus Berlin

Alumni Newsletter

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



What's New in Berlin

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Alfried Krupp von Bohlen und Halbach-Stiftung

Grußwort der Krupp-Stiftung by Prof. Dr. Ursula Gather



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“Nach dem Spiel ist vor dem Spiel”, so lautet eine viel zitierte deutsche Lebensweisheit. Sie hat ihren Ursprung – wie könnte es anders sein? – im Lieblingssport der Deutschen, dem Fußball. Aber sie fällt mir auch im Zusammenhang mit den Besuchen der Studentinnen und Studenten aus Stanford ein, auf die ich mich jedes Jahr wieder freue. Erst vor einem guten halben Jahr waren die Stipendiaten des Jahres 2017 in Essen, zu ihrem schon traditionellen Besuch in der Villa Hügel, und der Besuch der nächsten Gruppe im Frühsommer

Spring quarter students, staff, and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, Essen, May 11, 2017.

2018 steht bereits fest. Jede Gruppe aus Stanford bringt dabei erfrischende neue Einsichten mit, zeigt den Blick der jungen Generation auf das Amerika der Gegenwart.

Ich wünsche allen bisherigen Teilnehmerinnen und Teilnehmern des Praktikantenprogramms, dass dieser “Brief” gute Erinnerungen bei Ihnen wachruft und sie mit Freude auf Ihren Aufenthalt in Deutschland zurückblicken. ■

Prof. Dr. Ursula Gather, Vorsitzende des Kuratoriums der Alfred Krupp von Bohlen und Halbach-Stiftung

The photograph on the cover shows the excursion to *Hochofen 8* of ThyssenKrupp Steel Europe in Duisburg: spring quarter students and

Berlin faculty and staff with, on the left, visiting professors Ed Carryer and Sheri Shepard and Ms. Heymann and Dr. Lorch of the Krupp Foundation.





What's New in Berlin by Karen Kramer

It was a year of dramatic political challenge in many regions and countries—and, consequently, for our ever smaller globe. Tumultuous political events of 2016—Brexit, the American election—left many people and or-



In the Gobelin Hall of Villa Hügel: guest professors Ed Carryer and Sheri Sheppard with spring quarter student Niall Sohan.



In the Gobelin Hall of Villa Hügel, prospective interns, l-r: Chase Milligan, Kristina Beck, Emily Jantz, Sofia Carrillo, Jason McRuer.

ganizations reeling; while some voters obviously felt vindicated by the outcome, time-honored alliances are hard put, and predictability seems to have become one of those “back in the day” virtues. But 2017 was, at the same time, a year of confirmation and renewal, in which the value of transatlantic and intercultural ties became ever

clearer. In the case of BOSP Berlin and the Krupp Internship Program for Stanford Students in Germany, I am pleased to share with you good news on several fronts: We celebrated the 35th anniversary of the Krupp Program, during which period almost 1250 of your Stanford peers have completed internships at over 500 German host institutions. Our reapplication to the Kuratorium of the Alfried Krupp von Bohlen and Halbach-Foundation for a further five years was approved, securing this unparalleled transatlantic program through its 40th year. And we will soon be piloting a second collaborative program with the Krupp Foundation that will bring up to five German doctoral students to Stanford as Visiting Student Researchers each year to pursue dissertation research in participating departments and network with peers in their fields. Wolf Junghanns will share with you below, in his overview of this year's Krupp Internships, the detail and variety and significance of this year's placements, and several of the interns themselves will again share with you their experiences and insights.

The Berlin Program—variously known to you, depending on when in the 35 years of the Krupp Program you did your internships, as Stanford-in-Berlin, the Stanford Study Center in Berlin, or, more recently, in light of a generous gift from Helen and Peter Bing: the Bing Overseas Studies Program in Berlin—continues to thrive. Some 100 students participated in the Berlin Program this year from all majors, well over the majority of them from STEM fields (Science, Technology,

Because of a traffic jam on the *Autobahn*, there was limited time to see the Kölner Dom, but next door we were offered an excellent tour through the Wallraf-Richartz-Museum (<http://www.wallraf.museum>). Again the group was accompanied by Ms. Heymann, left, and Dr. Lorch, right, of the Krupp Foundation.





In the Gobelín Hall of Villa Hügel, prospective interns discuss their German experiences with Prof. Ramón Saldivar (center), Director of BOSP, l-r: Devon Burger, Rebecca Cheng, Emma Pair, Julia Wagenfehr, Robin Willscheidt.

Engineering, Mathematics); whereas many students come with no previous German knowledge, by the time they return after an eleven week quarter they have completed the equivalent of six months of German in addition to coursework in German culture, politics, or economics. Many of these students complete a German Studies minor—in some cases even a second major—after returning to campus. Visiting professors this year were Jan Krawitz (Communications/Film), Dave Donaldson (Economics), Ed Carryer and Sheri Sheppard (both Mechanical Engineering). Students explored a new EU member state each quarter during the three-day H.G. Will Trips on European Expansion (it goes without saying that we did not visit the UK...), featuring intense discussions with political leaders, scholars, and local students, in Warsaw/Poland, in Cyprus (Turkish and Greek sectors) and Scopje/Macedonia. We had

a marvelous, student-performed *Hauskonzert* in Haus Cramer (the Stanford villa), sponsored by Prof. Regina Casper, which, after two hours of performing segued into a few more hours of karaoke; the entire event, including tech procurement, recording, and performance, was a result of intense student engagement (many of whom were Krupp interns). Finally, the historic gardens of Haus Cramer were restored with the partial support of the Garden Monument Office of Berlin.

Although it was a very good year for the Berlin and Krupp Programs in most respects, autumn came with a very somber note. Sylke Tempel, who taught for us for a quarter century and continued to cherish her engagement with Stanford even as she had risen to prominence as one of Germany's acclaimed public intellectuals, was tragically killed by a falling tree during the heavy windstorm Xavier on October 5. Please find in this volume of *Briefe* her last published article as well as our homage to Sylke, whom many of you will have encountered through her courses on International Relations, either at the Berlin Center or on the home campus, where she taught several times as Stanford Club of Germany Visiting Lecturer in German Studies. ■

Dr. Karen Kramer,
Director, Bing Overseas Studies Program in Berlin

“Das letzte Wort ist noch nicht gesprochen.”

A Production Report by Noemi Berkowitz

Immer fand ich den Namen falsch, den man uns gab: Emigranten.

I always found the name they gave us false: Emigrants.

“Über die Bezeichnung Emigranten,” Bertolt Brecht, 1937

German, English, Arabic, and Hebrew mingle together in the rehearsal room. A group of people who don't fit one label: refugee, expatriate, immigrant, foreigner... None of these is quite right. Artists. Künstler*innen.

From February to April 2017, I worked as the directing and dramaturgy intern on “Winterreise رحلة الشتاء” at the Maxim Gorki Theater. This play is the first main-stage production of the Exil Ensemble, a group of actors from Syria, Palestine, and Afghanistan living and working in exile in Germany. Directed by Yael Ronen, it was a devised piece (*eine Stückentwicklung*) based on the lives of six Exil Ensemble actors and one German,



L-R: Mazen Aljubbeh, Kenda Hmeidan, Karim Daoud, Maryam Abu Khaled, and Noemi Berkowitz while touring with “Winterreise.”

Niels Bormann, and their two-week long bus tour through Germany. Devising this piece meant that on the first day of rehearsal, the script was blank, with not even one word written. By April 8, we were ready to premiere this deeply personal new work. A lot had to happen in between for that to be possible.

We began the rehearsal process by discussing the trip and answering prompts from Yaeli. We would sit around a table and discuss widely varying subjects for hours.

few weeks, we were usually at the theater from 10am to 10pm, sometimes longer. The moving parts all came together when we opened to positive reviews and a "New York Times" feature in April.

Since the premiere, we have been retracing that original winter journey through *Gastspiele*. We have toured in Mannheim, Zürich, München, Bremen, and Düsseldorf. I work at the Gorki now, traveling with the group doing *Gastspiel-Assistenz* and running the *Übertitel*. We

have been lucky to engage with audience members at post-show discussions, hearing from people with vastly different perspectives. A woman in Zürich, who has lived there since she came as a refugee decades ago, was visibly touched as she thanked the cast. A man in Munich wanted the piece to show the many layers of Germany, upset because he felt all that the piece showed was a stereotype of Germans. So we talked about how many Germans—and Americans,

and others across the world—generally only get to see a stereotype of Arabs in the media.

I am grateful for these conversations. We are all trying to find out how we fit in here, how we belong, and how to understand others. That's what "رحلة الشتاء" is about... well, one of many things. Each person who comes to the theater takes something different from the piece. In a world that is not black and white, theater tells stories that reside in the complicated, liminal gray areas. ■

Noemi Berkowitz (Psychology, Theater & Performance Studies) studied in Berlin in spring 2015 and interned with Berlin theaters from autumn 2016 to winter 2017.

During rehearsals at the Maxim Gorki Theater.



We talked about labels for foreigners, about southern Germany, about World War II, about the war in Syria, and much more. After a few weeks, we began improvising scenes. Yaeli and Irina Szodruch, the *Dramaturg*, would bring in text. Slowly but surely, the piece took shape. Behind the action were the beautiful videos taken by video designer Benjamin Krieg during the trip, projected onto the set design from Magda Willi. Esra Rotthoff's incredible drawings and animations also lit up the set, and Yaniv Friedel and Ofer Shabi created the beautiful music and sound design for the piece. Sophie du Vinage's costumes completed the design.

We even worked with a hugely talented puppeteer, Ariel Doron, who created a dynamic background for a scene about escaping from Syria. As Hussein tells his story of journeying from Damascus to Qamishli to Izmir to Samos to Athens to Zürich to Lüneburg, Kenda, Maryam, and Karim work with objects and maps projected on the screen to visually supplement the story.

With so many elements, the assistant team had a lot to do. We coordinated across departments, helped the actors learn their texts, and recorded notes on every tiny moment on the stage—actors, sets, props, costumes. I often translated texts between German and English, because we were working with a team that spoke many different languages. The piece itself has scenes in Arabic, English, and German, with surtitles (*Übertitel*) above the stage in English and German throughout. In the last



Robin Willscheidt took this shot: "Nikolai-viertel, in the heart of the city, under the looming Fernsehturm at Alexanderplatz. An oasis of quiet, quintessential German-ness reminiscent of my hometown of Bonn no less than five minutes from the closest U-Bahn. This was my sanctuary when I wanted to feel at home."



Status Report on the Krupp Internship Program by Wolf-Dietrich Junghanns

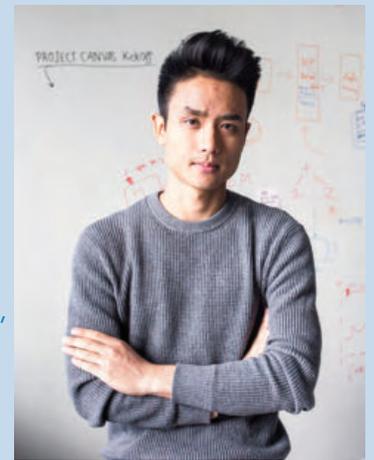
I concluded last year's report by pointing out that the German labor market is still growing, demanding professionals and hence providing a stable environment for our internship program. This tendency has continued in 2017, with an average employment growth rate of 1.5% so that currently, as of October, 44.65 million residents of Germany are economically active ("erwerbstätig"). Unemployment is down to 5.4% (West: 5%, East: 7%), however, the numbers differ widely between certain areas, e. g.: Bavaria: 2.9%, Baden-Württemberg: 3.3%, NRW: 7.1%, Berlin: 8.6%, Bremen: 10%... Because of integration courses and various supportive measures, refugees have not yet had a significant impact on jobless figures—the estimated number of underemployed refugees is 416,000. (For official German labour market figures see: <https://www.arbeitsagentur.de>.)

The Krupp program grew as well, indeed by 24%. In the academic year 2016–17, we placed 33 new applicants who did 34 internships and one student, BOSP's Berlin Ambassador Gaby Steiner (Human Biology, Computer Science, German) returned to the Charité for a second internship, this time in oncology instead of neurology as in 2016. The total numbers of Krupp interns by the summer: 1,248 fellows, 1,299 internships with 551 companies, institutions and organizations. In the meantime, the 1250th intern has been placed—but that is a story for 2018.

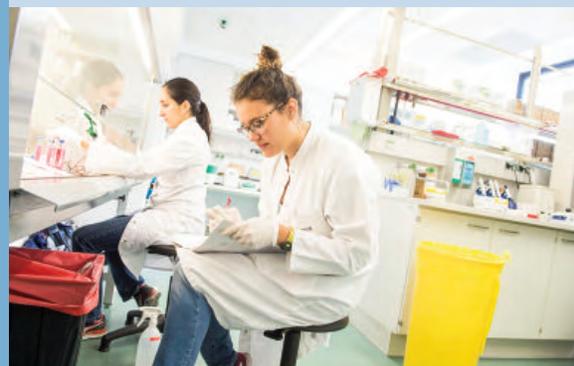
This past placement season started, in the literal sense, spectacularly with Noemi Berkowitz (Psychology, Theater & Performance Studies) interning with theaters in the autumn and winter quarters. At first, to get her foot onto the stage so to speak, she assisted the director of the English Theatre Berlin e.V./ International Performing Arts Center. She then interned at the famous Maxim Gorki Theater ("Theater of the Year" in 2014 and 2016), located on Unter den Linden. Noemi became a *Regieospitantin*, supporting the production



Stefanie Lim with two of "her" children at the Straßenkinder e. V. – Kinder- und Jugendhaus Bolle in Berlin-Marzahn.



Niall Sohan (Symbolic Systems, German Studies) at Geeny, the IoT software platform of Telefónica NEXT, in Berlin.



Gabriella Steiner (Human Biology, Computer Science, German Studies) in her lab at the Charité where she worked on stem cell transplantation.



Michael Lu (Electrical Engineering, German Studies): "Here I am with my colleague Granit at an electric car charging station on Alexanderplatz, Berlin. This station was installed by the company at which I interned over the

summer, VINCI-Energies. I learned how the specific components of an electric charger work, specifically how there is both AC and DC current that together charge the car, which Granit explained to me in German—a daunting task,

considering that there are many technical terms that I don't know the German equivalents of! In any case, I had a lot of fun and gained new knowledge from these on-site, hands-on experiences dispersed throughout my internship."



Yunha Hwang (Computer Science, Earth Systems) with her colleague Christopher Stolzenberg at Adelphi research GmbH, a consultancy firm working in the fields of environment, climate, and development.

of a brand new play by refugee actors: “Winterreise”—see her report in this issue. After graduation in spring, Noemi became a *Neuberlinerin* and is now a contracted member of the Gorki-Theater. We congratulate her on this success!

To continue with non-technical internships, of which we had only a few this past season: Robin Willscheidt (Political Science, Art History) divided her summertime between project making for The WYE and art work for plan b performance, our proven post-dramatical theater host—see her report in this issue. Sam Alexander (Music, Film & Media Studies, German) went to Tübingen to support director Marcus Vetter’s production company Filmperspektive, which continues to focus on American and German-American topics (“The Forecaster,” 2014; “Das Versprechen/ The Promise—Killing for love,” 2016). Internships with the Militärhistorisches Museum are always a highlight; this year it was historian Rebecca Cheng who had the privilege of working on exhibition design and getting to know Dresden and the Southeast at close range. In our program, juristic internships are rare because US undergraduates cannot study law as Germans do. Therefore prospective law student Ayano Kitano (International Relations), was particularly fortunate with her placement at the business law firm Noerr LLP in Berlin. The following students

also had business-related internships: Danielle Nguyen (Economics, Electrical Engineering), who worked with Cassantec, Berlin, on risk assessment, and Brennan Wertz (Sociology, German), who explored sports marketing, especially in the bicycle sector, with ITMS in the famous spa town Bad Nauheim (which, however, he left quite often for hiking and cycling trips—see his report further down). Aria Rodli (Human Biology) expanded her knowledge of prevention medicine at Labor Berlin, which is affiliated with the Charité and Vivantis clinics. Psychologist Stefanie Lim worked at the other end of the city: In Marzahn she did social work with underprivileged children at the registered association Straßenkinder e. V. – Kinder- und Jugendhaus Bolle.

All other interns were engineers, CS, Symbolic Systems and/or science majors. As usual, we had a mix of old and new hosts. Altogether we found 17 new hosts, most of them research institutions and start-ups. To mention just a few examples: Yunha Hwang (CS, Earth Systems) worked on development projects for water management in China, India and Vietnam with the independent think tank and public policy consultancy Adelphi in Berlin. Niall Sohan (Symbolic Systems, German) took

Sofia Carrillo, center, with her team on her last working day at the MakerSpace workshop in Munich.



Neel Yerneni (left) used his mathematical and computing knowhow during his internship with the new online bank N26 in Berlin.



over marketing and communication for Telefónica Germany Next, Berlin, which is developing a platform for consumer IoT (*Internet der Dinge*) at the subsidiary Geeny. Neel Yerneni (Mathematical & Computational Science) worked as a data scientist for the new direct bank N26, also in Berlin. We placed electrical engineers in Hannover, Karlsruhe and Reutlingen: At the Institute of Communication Technology of the Leibniz Universität James Ordner created animations and interactive virtual reality demos to be combined with audio content; Anirudh Patel supported the development of CT technology for early detection of breast cancer at the KIT: Karlsruhe Institute of Technology; Ron Domingo joined the “Greenovation Team” of a Bosch start-up to prototype an indoor air filtration system that uses plants (read



Danielle Nguyen (Electrical Engineering, Economics) with her colleagues Behnam Moshtaghi and Mohannad Assad at Cassantec GmbH in Berlin-Charlottenburg.

Right: Aria Rodli (Human Biology) at Labor Berlin in Moabit.

his report in this issue). It was an unexpected placement—Ron had actually applied to a different Bosch job. Since the beginning of the program our students have worked at almost 20 different Fraunhofer institutes all over the country but, inexplicably, not with the Institute for Industrial Engineering IAO in Stuttgart until this summer, when CS major Sarina Wu worked there as an HCI programmer to develop,

among other things, a NeuroDemo to illustrate the capabilities of brain-computer interaction in a factory setting.

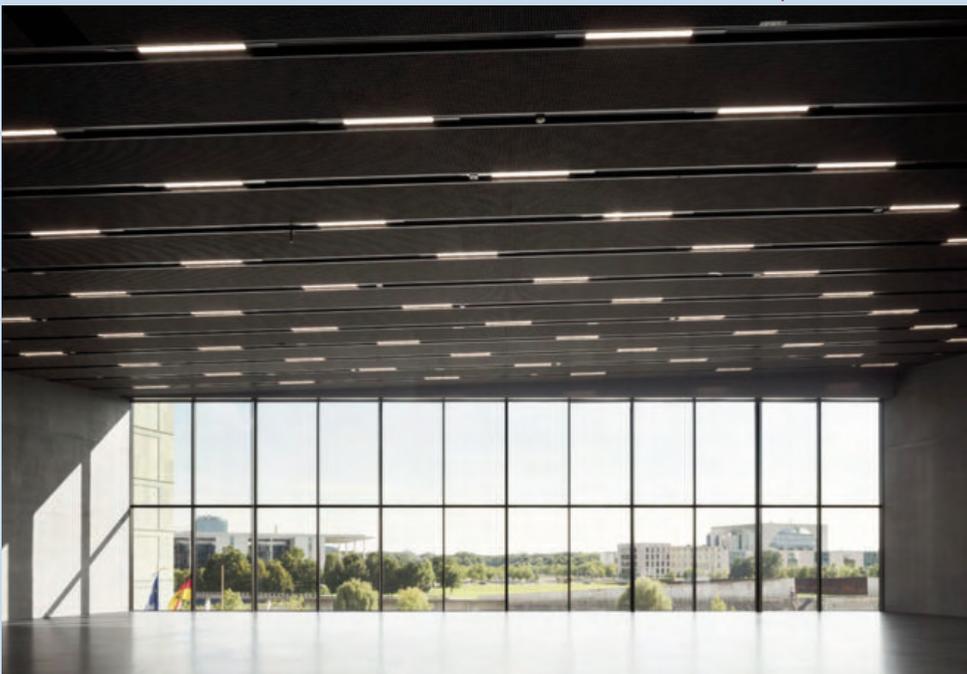
And again this year we had an intern—indeed two—with the Institute for Factory Operation and Automation IFF: In Magdeburg, Emily Jantz (Mechanical Engineering (ME, CS) and Neville Muringayi (ME, German) developed robotics technology. At Bosch Automotive Electronics in Stuttgart Kristina Beck (ME, Energy Resource Engineering, German) used Matlab to



create a visual representation of the world's car market which will be used by all Bosch divisions. This position gave her the opportunity to drive and test various cars and confirmed her ambition of also getting a CS degree. Mechatronics aside, ME majors increasingly recognize the need to gain additional formal qualifications in CS. Other "tried and tested" hosts included ELHA Maschinenbau, SAP, and Volkswagen, as well as several startups and smaller companies, including Duane Philips Architektur und Städtebau (Julia Wagenfehr: Architectural Design, German), and KIWI (Jean-Christophe Perrin: ME), to name only two Berlin firms. In Wolfsburg, Chase Milligan (ME) tested new materials for lightweight car design. At ELHA, in a very small town called Hövelhof near Bielefeld, Emma Pair (Product Design, Human Rights) improved both her practical and SolidWorks skills while exploring hard-core mechanical engineering for manufacturing automats. In Walldorf, at SAP, Kevin Haugh (Mathematical & Computational Science) worked on a program that allows tennis coaches to analyze

Neu in Berlin (I)

Link: <https://www.futurium.de>



Das Futurium ist ein neues Niedrigstenergiegebäude für Ausstellungen und Diskussionen über Zukunftsszenarien, das an der Spree, gegenüber vom Hauptbahnhof, in Zusammenarbeit von Bundesministerien, Privatwirtschaft und Stiftungen errichtet wurde. Im Moment ist es noch leer – die Zukunft ist unbekannt –, soll aber im Jahr 2019 eröffnet werden.



Neville Muringayi (Mechanical Engineering, German Studies) mit Dipl.-Ing. Ulrich Panzer, der in Berlin-Charlottenburg die Werkstatt „Feine Mechanik und Design“ betreibt. Er hat dort im Frühjahr, während Studienquartals, eine kleine Windturbine gebaut und dabei seiner handwerklichen Fähigkeiten erweitert.

Right: Alumni meeting at Sweet Hall, Jan. 25, 2017, l-r: Kellie Brownell (in Berlin in 2007–08), Sara Berg-Love, Som-Mai Nguyen, Eric Ballouz, Gabrielle Steiner, Peter Satterthwaite, Austin Stout (all in Berlin in 2015–16) and Wolf.

in-game performance in order to develop strategy and optimize practice sessions, which will be used by the WTA—a perfect project for someone who loves CS and tennis and a fine achievement which might lead to further cooperation with SAP in Palo Alto.

Geographically we covered almost the entire country from Hannover to Munich, from Karlsruhe to Dresden, with a concentration, Berlin aside, in the southwest in Baden-Württemberg and in Bavaria, with three interns in Munich: Pablo Aldape (Mathematical & Computational Science, German) with BMW Traffic Technology, Johnson Underwood (Electrical Engineering) with Cosinuss, and Sofia

Carrillo (Product Design, Art Practice) with Maker-Space, the machine shop of our cooperation partner UnternehmerTUM which is the incubator of the TU Munich. Michael Lu (Electrical Engineering, German) did the most “touristy” internship, having found the new host Omexom Umspannwerke, a subdivision of VINCI Energies, on his own; his work there allowed him to learn

about and to evaluate alternative energy production and distribution in Bamberg, Berlin, Cottbus and the Czech Republic.

Not all internships went as smoothly as expected—a project fell through at the last minute here, a supervisor took a long summer vacation there—but everyone learned a lot, both at work and after work. Lessons related to Germans’ attention to work-life balance and to their interest in international politics were eye-opening for a number of students.

I thank all students, faculty and staff members who contributed ideas and contacts in the ever-suspenseful internship placement process, and I will conclude with Goethe. On January 25, 1788, in Rome, he wrote to his ruler Carl August von Sachen-Weimar-Eisenach about the benefits of traveling and living abroad:



“Ganz unter fremden Menschen, in einem fremden Lande zu leben, auch nicht einen bekannten Bedienten zu haben [,] an den man sich hätte anlehnen können, hat mich aus manchen Träumen geweckt, ich habe an munterm und resolutem Leben viel gewonnen.” ■

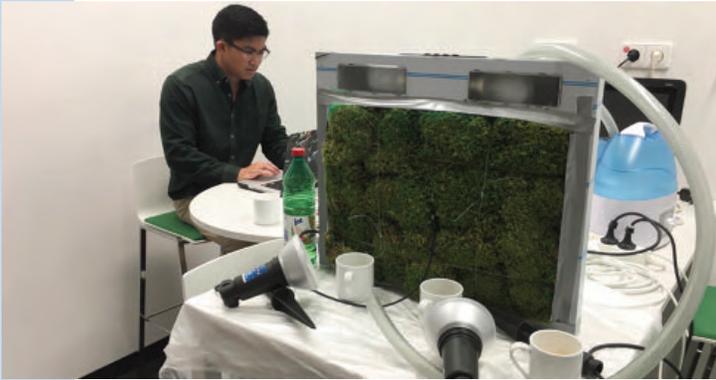
Start-ups are Everywhere by Ron Domingo

Coming from a school located in the heart of Silicon Valley, start-ups have become just another ubiquitous aspect of life. Among my peers it seems as if everyone has had experience with start-ups in one aspect or another, from running one themselves to working for one in a summer internship. I had never really actively expressed interest in joining the start-up culture like others around me had, but little did I know that I would end up working in a start-up during my time in Germany.

Over the past summer I interned for the Bosch sub-

siary, Robert Bosch Start-Up GmbH. In this division, Bosch allows their employees to develop and build their own ideas and supplies them with the many resources Bosch has at its disposal. Through the incubation of ideas, Bosch is able to capture innovation and allow the company to grow from the inside. Before I actually began performing the technical aspects of my internship, my bosses suggested I participate in the most recent round of workshops in the Bosch Start-up Platform, where teams of Bosch employees from around the world

come to Stuttgart to work on and pitch their ideas to the core team at the Start-up Platform in order to get funding to further develop their projects. I was lucky enough to have the opportunity to help one team throughout this process and I even helped them with their final pitch for funding. Through the workshop I gleaned great insight into how the Bosch start-up system works and I could see the many similarities it has with the start-up world we have in Silicon Valley.



After the workshop, I was able to go back to my team with more knowledge of where they stood in the Bosch incubation process and I was then able to start the more technical aspects of my internship. My project was to prototype an indoor air filtration system that uses plants to actively filter the air inside a room. This system was meant to be self-contained and automated, meaning that I had to build a fully connected system in which all of the devices (fans, water pumps, sensors) were operated by a centralized controller. When I joined the team the existing prototype was very bare bones, so my duties not only involved putting components together but also performing research on the different aspects of the system in order to have them ordered and integrated into the prototype. I was given a lot of freedom to develop the prototype for this project and I mainly worked alone, so every week I would develop a write-up of all the components I needed to move the project forward; my bosses and I would have a short meeting in which we discussed what I needed and the new components would be ordered. Once these components arrived, I could integrate them into the prototype.

My work experience was very different than any of my prior internships. Since I worked alone and had great autonomy, I had to be very proactive in asking for anything that I needed. Initially I was timid and would wait for my bosses to ask me if I needed anything, but as the internship progressed I became more proactive in asking for more work or any necessary components needed to further develop the project. I found that my bosses were very receptive of my requests and would help me wherever they

could; this was very beneficial to me since I could, in a way, tailor the internship to match my interests.

Although I worked in a city called Reutlingen, I had been advised by my bosses to live in the next city over, Tübingen. This proved to be fantastic advice, as Tübingen is a small university town in which a significant percentage of the population is made up of university students. I lived in a *Wohngemeinschaft (WG)* with two students from the University of Tübingen and I really enjoyed my time with them. I highly recommend living in a WG with other university students if you are in this area. My flatmates were very friendly and actively invited me to events with their friends, so I often had the chance to meet and get to know many of their friends. One thing to note, however, is that because Tübingen is a university town, the city does empty out at the end of July and the beginning of August because students are finishing their finals and leaving for vacation.

Overall, I greatly enjoyed my summer in Germany. I was able to fully immerse myself in the professional and working life aspect of the German culture, as well as the social scene with other students my age. I learned a lot through my conversations with others and I genuinely feel that I have grown as a result of this experience. Working in another country has really widened my horizons for the future and is an experience I will never forget. ■

Ron Domingo (Electrical Engineering) studied in Berlin in winter and interned in Reutlingen in summer 2017.

➔ I studied abroad in Berlin in the spring, stayed in Germany for the summer, and found myself back in Berlin shortly before returning to the US in September 2016, when this photo was taken. The weather had gotten colder, more like it had been when I had first arrived, and I found myself thinking about my time in Germany, what I had learned, the scars that history had left on the country as a whole and Berlin in particular. Potsdamer Platz itself was physically divided in two by the Berlin Wall. The city has grown back, modern and diverse and complex, but in this part of Berlin there is still something stark (in both the English and German meanings) in its beauty.
– Evelyn Li: Civil Engineering, internship with Duane Phillips Architektur und Städtebau.



“I Don’t Get It” ... and other Thoughts from an Art-Filled Summer

by Robin Willscheidt



I don't get it. Let's be honest—when we look at contemporary art, this is usually our first thought. It's a struggle to capture what's so important about a work of seemingly unintelligible art: to grasp, at the very least, why it should be given a critical glance.

2017 was a special year in the world of contemporary art. It was the *Superkunstjahr*, or super art year: the first



Robin Willscheidt at work with Sophia New and Dan Belasco Rogers of plan b performance in summer 2017.

in many seasons that the Venice Biennale, Skulptur Projekte Münster, and Documenta, three of the largest and most renowned contemporary art events in Europe—we'll call them the Big Three—coincided.

As a student at BOSP Berlin, and later a Krupp intern, I'd hit the arts jackpot. I could hop on any cheap bus, train or plane to explore each exhibition. So I did.

This summer, I reframed my perspective toward contemporary art. I knew that there's much to be gained from examining it—my Stanford art history education taught me that much. However, it was still difficult to approach contemporary works. Without “key” traditional forms or analysis techniques to draw upon, they seemed thematically dense: an unfinished and perhaps not traditionally beautiful jumble. Now, when I first see a piece, I remember this: contemporary art is not defined solely by the finished product, as most classical art forms are. Its value, rather, comes from the singular idea that led to its creation—that's what this age of art is all about. Accordingly, these are my thoughts on contemporary art from an art-filled summer.

First, some background. I study Political Science, with a minor in Art History and potential second minor in Archaeology. My experience at Stanford has been largely shaped by a drive to examine the backend of the art world, so to speak—the tangled web of interests of artists, governments, and institutions that determine what we call art and how it's disseminated to an audience. I chose to spend my summer getting to know this world by visiting as many exhibitions as I could, interning with two artists (Dan Belasco Rogers and Sophia New of plan b performance), and working for The WYE,

a creative production agency operating in the realm of art & technology. These experiences shaped how I approached the Big Three.

Each of the exhibitions, by its own nature, provided a unique experience. Münster was a whirlwind of bicycling through the city, seeking out spray-painted neon arrows that led to works hidden in gardens, in rivers, or on second-floor balconies. It was a scavenger hunt guided only by a map of an unfamiliar city, common sense, and teamwork—Dan and Sophia invited me to tag along with them. Kassel's distances were more manageable; I walked from North to South through warehouses, abandoned underground train stations, and shiny new museums. In Venice, I traipsed through the Biennale's two key venues, exploring the national pavilions and encountering art housed in ancient buildings, surrounded by canals, and hedged in by hordes of tourists.

My first big realization of the summer, which I brought with me to Kassel and Münster, was that contemporary art demands appreciation beyond aesthetics. With Dan and Sophia, I worked on their installation „Knotting Time,“ on display now at Villa Merkel in Esslingen. I helped drive its progress from initial ideation to planning and research to final execution, confound-

Neu in Berlin (II)

In der Französischen Straße, hinter der St. Hedwigs-Kathedrale, befindet sich Berlins neuer, ovaler Kammermusiksaal mit 682 Plätzen, der “Pierre

Boulez Saal“, der von Frank Gehry in das ehemalige Kulissendepot der Staatsoper gebaut wurde, für die Akustik zeichnet Yasuhisa Toyota verantwortlich. Er gehört

zur Barenboim-Said-Akademie, der nach Daniel Barenboim und Edward W. Said benannt und staatlich finanzierten Musikschule.

Link: <https://boulezsaal.de>, <https://barenboimsaid.de>



© Volker Kriedler/ Barenboim-Said Akademie gGmbH



ed by a limited budget and the limits of our own skills. I developed new methods of pattern and progress tracking and crash-tested speed-tufting techniques to create the final tapestries—plan b’s “Birch Forest Visualization.” Although the mode of execution changed, the idea of the work remained intact: illustrating a year’s worth of time spent inside and outside by refiguring

digital data into a tangible physical form.

Art starts with ideas, concepts fed by an artist’s passion and energy. The final result is important, of course, but not, I realized, because its purpose is solely to be something beautiful. An artwork is a record of an idea, a portrait of an action.

When working on a mock-up for an anthology of Dan and Sophia’s works, I came across a performance piece by one Sara Vehee (in which they were included), named “The Great Public Sale of Unrealised but Brilliant Ideas.” This work summed up my thoughts quite nicely. It was a performative auction during which artists sold their ideas, giving up all rights to bring them to fruition after sale. In the piece, the works themselves were just ideas—concepts not yet physically defined, yet still given value. That’s where the value of these contemporary works was held—the idea.

My next conclusion was that contemporary art’s value doesn’t just stem from ideas—it stems from disruptive ideas, those that change the status quo, push the envelope. Many people have exclusively experienced contemporary art realized through traditional mediums: some blue paint splashed on a white canvas, scribbles on a wall (I’m looking at you, Cy Twombly), pieces of “artistic” wood reclaimed from a Brooklyn street corner and cobbled together into sculpture. In my experience, these people tend to think that if you’ve seen one abstract expressionist, you’ve seen all that contemporary art has to offer. What isn’t generally realized, however, is that these works were incredibly disruptive throughout the 20th century. They shattered perceptions of what art was and could be. However, these aren’t truly contemporary anymore. What the Big Three, plan b and The WYE introduced me to is disruptive art in our century—works that repurpose old mediums into something new and relevant, that

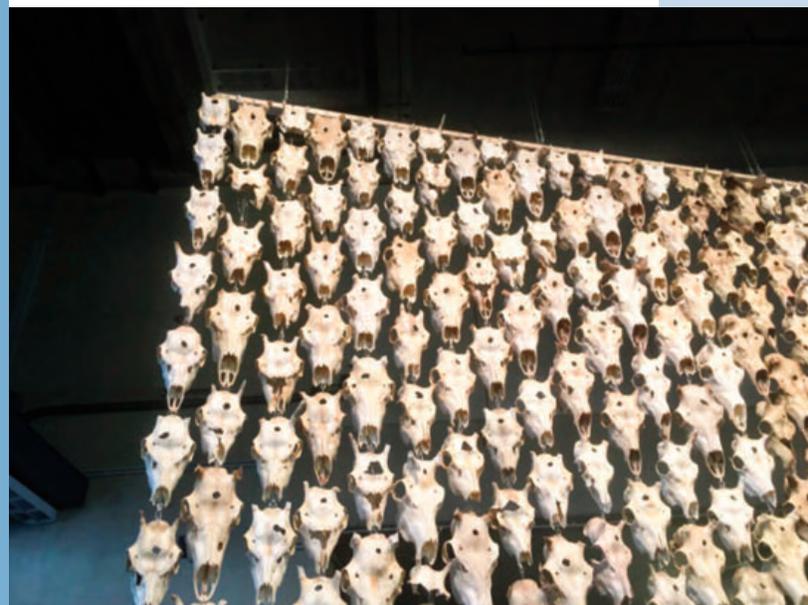
resonate emotionally or politically, that turn to new technologies for artistic innovation.

My final revelation came from a man on the U-Bahn who struck up a conversation with me when I was heading to the Documenta. There is a problem in only seeking valuable contemporary art at exhibitions like the Big Three. As he explained to me, “real” contemporary art is found on the street. The Big Three are run by art world “elites” who select art for the exhibitions; works which are, to an extent, endorsed by an international art and critical art public. Many artists and works lie beneath their radar, but are no less valuable for it.

As with any major event, the Big Three were plagued by criticism and controversy. Münster faced concerns of poor memorialization and iconoclasm. The Documenta, for the first time in history, split its time between Kassel, Germany, and Athens, Greece—its “Learning from Athens” motto was cited as demeaning. Sure, some aspects of each show were and are extremely problematic. Art, however, has always been polarizing, and to say that underlying politics don’t have any impact on how a show is nationally and globally perceived is naive. Controversy does not always stem from the artwork itself.

Though I understand, now, how I wish to approach contemporary art and define it for myself as either exceptional or average, I realize that even this approach is imperfect. I won’t have a life-changing experience with every new work of art I see. At the Big Three, I didn’t always “get it” and wasn’t always engaged by the idea of a piece. When I was, however, the experience was powerful.

In a warehouse in Kassel, a hanging curtain of reindeer skulls was placed counterpoint to a long, illuminated glass box. Inside lay a translated legislative doc-





Robin Willscheidt (Political Science, Art/ Art History) took this shot of then museum intern Rebecca Cheng while visiting the Museum Folkwang on their own after the end of the Krupp interns' excursion to Essen in May 2017. This alveolate installation "Helmet," by the Cuban artists Los Carpinteros, plays host to some of the Berlin-based collector Thomas Olbricht's favorite pieces, and you certainly don't have to be an art historian to appreciate this exhibit.

Link:
<https://www.museum-folkwang.de/>

ument detailing the power of the Norwegian government to force culls of indigenously held reindeer herds, thus compromising the fundamental cultural rights of the Sámi peoples. This piece—"Pile o' Sápmi," 2017, by Máret Anne Sara—struck me. It was a direct artistic response to colonial power exercised through law: a law that was, plain as day, displayed for all to read. Though the execution itself was elegant—metal wires seamlessly tying skulls together achieve an almost weightless feeling, the suspended behemoth demanding attention—it was the idea of the work, the process evident in each tie and careful arrangement of coloration, and the provision of the document that started it all that fascinated me to no end. This was powerful—this was contemporary art. ■

Robin Willscheidt (Political Science, Art History) studied in Berlin in spring and interned in summer 2017.

The German Speaking World

as a Paradise for Adventurous Nature Lovers by Brennan Wertz



As a sophomore at Stanford, I was fortunate enough to spend the winter quarter studying at the Stanford in Berlin campus. I had such a great time studying in Berlin and living in Germany that I decided to apply for a Krupp internship and return to Germany for a summer internship. The decision to do both of these programs is one of the best I have ever made. Having been back in the U.S. for almost two months now, I wanted to reflect on a few of my favorite experiences of my time in Germany.

I am double-majoring in German Studies and Sociology. While it may seem like an obvious decision for me to go abroad to Berlin during my time at Stanford (how can someone study German Studies without ever having lived in Germany?), I didn't plan on it until just a few months before I left for Germany. One of the main reasons for this is that I am a member of the Varsity Rowing Team. Due to my athletic commitments, going abroad and missing a whole quarter of crucial training seemed impossible, until I had a serious chat with my coach. We discussed the pros and cons of the program, how my absence would affect the team and our performances in the spring racing season, as well as a training plan that would help keep me fit while studying in Berlin. After this meeting, we decided I would be able to go to Berlin, but needed to be prepared for a lot of

hard work upon my return, at the beginning of our spring competition season. I immediately applied to the Berlin program.

A few weeks before the Berlin program started, I was fortunate enough to go to Germany to visit my German family for the holidays and spend some quality time exploring a few different locations in Germany and Austria with my parents and brother. The day after Christmas, my German relatives and I set off from their small town in Baden-Württemberg and headed south into the Austrian Alps. We spent four days in a small *Ferienwohnung/ Hütte* high up in the mountains near a ski resort. We got to know the local family who ran the place where we were staying and I was able to show off all the German language I had learned at Stanford.

While high up in the Austrian Alps, some 6,000 miles from my Californian hometown, I somehow felt very much at home. I really enjoyed speaking with the locals and learning about the culture and traditions that play such an important role in their lives.

While in Berlin for the winter, I did two amazing weekend trips that allowed me to experience again this deep appreciation of nature, which I think is particular to the German-speaking world. My first trip was a short weekend trip to the Sächsische Schweiz, a region with

some of the most breathtaking rock formations I have ever seen. This trip was great because it wasn't too far from Berlin, even though the Nationalpark is split between Germany and Czechia. I found a very charming and traditional Gasthof nestled in a valley in the park that gave me great access to the expansive network of trails, as well as an insight into the local culture in this mountainous part of Saxony. While hiking I was fortunate enough to experience snow that transformed the landscape into one of the most beautiful I have ever seen. The foot of fresh snow on the ground made hiking a bit challenging at times, but all the more rewarding when I reached the overlooks and could enjoy the views of the snowcapped rock formations.

On the first day of my hike, I met a fellow solo hiker on the trail, a young German guy from Hamburg. We started chatting and ended up spending the better part of the day hiking together, enjoying the scenery and speaking in German about many fascinating topics, ranging from politics and the social work he was so passionate about, all the way to how the different parts of what was East Germany have continued to lag behind the West in terms of overall economic development, and what effect that has had on local communities in the East. The following day, I set off again on a different trail, this time alone, and covered another sizable chunk of the beautiful park, before heading back to the capital.

My second hiking trip was a long weekend in Garmisch-Partenkirchen in Bavaria. I spent two full days hiking up and around the Zugspitze, the highest mountain in Germany. While I didn't have the full mountaineering equipment needed to make a serious summit attempt, in one day I hiked more than halfway up the mountain on fresh snow-covered trails and then traversed around the side and over the Austrian border before dropping down the back side of the mountain into the small town of Ehrwald. This was another great weekend in the mountains that gave me a lot of time to reflect on all that I had been learning in my classes in Berlin, as well as the opportunity to learn more about a totally new part of Germany. Although the thick Bavarian accents were quite difficult to understand, everyone was very friendly and willing to chat with me.

After spending winter quarter in Berlin and spring quarter back at the home campus, I headed back to Germany for the summer to do my Krupp Internship in Bad Nauheim near Frankfurt/ Main. Since I knew I wasn't going to be doing a lot of rowing while abroad due to the lack of a team in the area, I instead packed up my mountain bike and brought it with me on my flight across the Atlantic.

After getting settled into my home for the summer, I



➔ Mein Kiez translates to my neighborhood. This is the landscape I saw every day as soon as I walked out of my homestay. Nothing like a scene like this to get you ready for your 9:00 am class. – Francisco Lopez (Mechanical Engineering, German Studies) studied in Berlin in autumn 2016 and interned at the Locomotion Laboratory of the Institute of Sport Science, TU Darmstadt.

➔ A picture of my favorite park to run in, called Natur-Park Schöneberger Südgelände, which seamlessly ties together abandoned train tracks, graffiti, sculptures, and long winding paths through trees. The quote from Karl Ganser at the entrance reads, "Die Kunst ist der nächste Nachbar der Wildnis," which translates to "art is the closest neighbor to wilderness." It perfectly captures Berlin, which is brimming with new art and beautiful parks. – Jason McRuer (Product Design, Computer Science) studied in Berlin in spring 2017 and plans to come back for a design internship in the summer of 2018.



set off on my bike to explore the local network of trails. For the first two weeks of my internship, I would set off aimlessly once I had finished my day's work and head out into one of the many large local parks. These parks were full of trails and other bikers which was a very pleasant surprise for me. In the first few weeks, I met many other mountain bikers who were always very friendly and willing to show me new trails and give me recommendations on other places to ride. By way of these other bikers, I very quickly began to feel welcomed and comfortable in this foreign location. For the duration of the summer, I would go riding most days after work for two to three hours before coming home to cook dinner with my two German roommates.

Throughout the summer, I did many longer bike touring trips that enabled me to see new parts of Germany, Switzerland, Austria, France and Lichtenstein. As part of my internship work at ITMS Marketing GmbH, I researched trends in the German bike market, which gave me inspiration for weekend bike trips. With the vacation days I received from the company, I took two longer bike touring trips, along with a few hiking weekends.

The first of these bike touring trips was from Pforzheim, Germany, to Basel, Switzerland, through the entire Black Forest along the iconic Westweg trail. In four days, riding seven to nine hours per day, I covered

over 200 miles of grueling yet extremely scenic terrain. On the last day of riding, I came out of the Black Forest and rode along the Rhine into Basel. After four days of sleeping in the woods, riding all day in very warm weather and not having access to a shower, jumping into the Rhine and floating over the border from Switzerland into France was one of the most memorable experiences of my summer.

These bike trips were unforgettable experiences and something I will look back on fondly for the rest of my life. I am so glad I stepped outside of my comfort zone and was able to see so much of Europe while riding my bike. While there were many more highlights, such as the amazing group of friends I made in Bad Nauheim or the family in Switzerland with whom I became very well acquainted while hiking in the mountains near Appenzell, I must close this essay now. I had the most wonderful time in Germany and the surrounding countries and I cannot wait to return. I am endlessly thankful for the multitude of possibilities that have been extended to me via Stanford University and the Krupp Internship Program and know that none of it would have been possible without their help. ■

Brennan Wertz (Sociology, German Studies) studied in Berlin in winter and interned in Bad Nauheim in summer 2017.

Neu in Berlin (III)



Der Neubau des Berliner Stadtschlusses schreitet voran. Da die Westseite derzeit mit Werbeplakaten zugehängt ist, zeigen wir in diesem Jahr die im Gegensatz zur sonstigen barocken Fassade stehende Ostseite, die von Francesco Stella entworfen wurde. Der Bau war von Beginn an umstritten und ist es noch immer. Gegenstand der aktuellen Kontroverse ist die Frage, ob es einem "Humboldt-Forum" angemessen ist, die Kuppel wieder mit einem Kreuz zu versehen. Das Forum soll 2019 eröffnet werden, mit etwas Glück noch vor dem Flughafen Berlin Brandenburg "Willy Brandt".

Links:

<http://www.humboldtforum.com>

<http://berliner-schloss.de>

<https://cam03.berlinerschloss-webcam.de>

In Zeiten abnehmenden Lichts

<http://www.x-verleih.de/filme/in-zeiten-des-abnehmenden-lichts>

Der dem Film den Namen gebende preisgekrönte autobiographische Bestsellerroman von Eugen Ruge (2011) erzählt die Geschichte einer Kommunistenfamilie, die von einer Generation zur anderen schrittweise den Glauben an die Idee und die Realität des Sozialismus in der DDR verliert: Wilhelm Powileit (gespielt von Bruno Ganz) flüchtete mit seiner Frau vor den Nationalsozialisten in das mexikanische Exil, seine Söhne suchten Rettung in der Sowjetunion, wo sie aber beide als angebliche Konterrevolutionäre interniert wurden: Der eine kam in der Haft um, der andere, Klaus Umnitzer, überlebte das Lager und wurde in der DDR ein angesehener, "systemnah" Historiker, verheiratet mit einer russischen Frau. Ihr Sohn Alexander "Sascha" Umnitzer flüchtete im Herbst 1989 aus der DDR in die Bundesrepublik und beging somit "Verrat" an Sozialismus und DDR. Das Buch füllt damit eine Leerstelle, den etwa der ebenfalls verfilmte Roman "Der Turm" Uwe Tellkamps ließ, insofern dieser DDR-Kommunisten bloß als Karikaturen zeichnete. Das die Romanhandlung auf die Feier des 90. Geburtstags des Familienpatriarchen Powileit am 1. Oktober 1989, den Tag der Republikflucht seines Enkels, verkürzende Drehbuch schrieb der berühmte Szenarist Wolfgang Kohlhaase (*1931), der ebenfalls in der DDR wirkte. Regie führte Matti Geschonneck – Jahrgang 1952, Sohn des legendären Schauspielers Erwin Geschonneck (1906–2008) – und benannt nach einer Figur aus Brechts Stück "Herr Puntila und sein Knecht Matti". Der erfolgreiche Fernsehregisseur verließ die DDR im Zuge der Ausbürgerung Wolf Biermanns schon 1978. Er war prädestiniert, den Roman zu verfilmen, ohne die Figuren zu denunzieren.

Helle Nächte

<http://helle-naechte.de>

Vater und Sohn reisen zusammen aus Berlin in das nördliche Norwegen zum Begräbnis des Großvaters, der sich dorthin zurückgezogen hatte und zu dem schon lange kein Kontakt mehr bestand. Von Entfremdung ist auch das Verhältnis zwischen Vater und Sohn gekennzeichnet und die Frage ist, ob und wenn ja, wie, zunächst durch diese Fahrt und Wanderungen durch leere Landschaften, dieses Verhältnis je zum Besseren verändert werden kann. Der anti-psychologische Minimalismus, mit dem der Regisseur Thomas Arslan (u. a. "Dealer", "Der schöne Tag", "Im Schatten", "Gold") diese Reise, die dann nach Berlin zurückführt, aber damit keineswegs beendet ist, inszeniert, gilt als typisch für die *Berliner Schule* (Angela Schanelec, Valeska Grisebach, Christoph Hochhäusler, Christian Petzold u. a.). Die Kritik verortet diesen Film, der nichts "Hippest" hat, im Zeitalter der Digitalisierung, weil er sich, wie schon Maren Ades "Toni Erdmann" – ein Vater reist seiner ihm entfremdeten Tochter nach – mit asozialen Menschenbildern der Gegenwart auseinandersetzt.

Western

<http://www.western-der-film.de>

Auch Valeska Grisebach (s. o.; Auszeichnungen vor allem für "Mein Stern", 2001, und "Sehnsucht", 2006) bevorzugt Langsamkeit und Konzentration. Ausserdem dreht sie gern mit Laienschauspielern, weil diese weniger kontrolliert agieren als Profis. Die Konstellation dieses Genre-Westerns: Deutsch Arbeiter bauen in der bulgarischen Provinz an der Grenze zu Griechenland ein Kraftwerk, für das ein Fluss umgeleitet werden muss, was Folgen für das naheliegende Dorf haben wird. Sie sprechen weder Bulgarisch noch Englisch, sie sind hier fremd. Die Regisseurin diskutiert zwei große Themen: Fremdsein und (deutsche) Fremdenfeindlichkeit im Ausland sowie das Funktionieren von Männergesellschaften, die Konstruktion von Maskulinität, hier der Bauarbeiter auf Montage: Werkzeuge, Duelle, die Ab- und Anwesenheit von Frauen, die Dissimulation von Gefühlen u. a.

Neben den Gleisen

<http://neben-den-gleisen-film.de>

<https://www.youtube.com/watch?v=j5A09XGp49E>

"Boizenburg ist eine kleine Elbestadt in Mecklenburg-Vorpommern. Mitten auf dem Bahnhofsvorplatz steht ein in die Jahre gekommener Kiosk, der von 5.00 Uhr bis 22.00 Uhr geöffnet hat. Er dient aber auch als Stammkneipe für Schichtarbeiter aus den Schlachthöfen, Arbeitslose, Taxifahrer und Rentner. Ende 2015 kommen am Bahnhof Tausende Flüchtlinge an, die ins nahe gelegene Erstaufnahmegerähe wollen. Die Stammgäste, die normalerweise hier Bier trinken und Fußball schauen, fangen an, über Politik zu diskutieren und ihre eigene Situation zu reflektieren. Wir treffen auf einen besonderen Moment, wo sie uns Einblicke in ihren Lebensalltag gewähren und über ihre Frustrationen und Hoffnungen reden." (Filminformation des Regisseurs Dieter Schumann). – Ein äußerst aktueller Beitrag zur Information über Reaktionen auf das Ankommen von Weltereignissen im Leben einer Kleinstadt

Mein wunderbares West-Berlin

<http://www.wunderbares-west-berlin.de>

Dieser Dokumentarfilm ist so etwas wie eine Chronik der Schwulenbewegung von der Nachkriegszeit bis zum Mauerfall, die bekannte und unbekannt Teilnehmer zu Wort kommen lässt und historische Aufnahmen, auch von bekannten Zentren wie dem Nollendorfplatz, der Hermannstraße, dem Kleist-Kasino und S036 oder dem Bahnhof Zoo enthält. Eine zentrale Rolle spielt die Bewegung für die Abschaffung des berüchtigten §175 des Strafgesetzbuches von 1871/72, der im Westen wie im Osten mehrfach modifiziert, aber erst 1988 in der DDR und erst 1994 für das gesamte vereinigte Deutschland völlig gestrichen wurde. Auch dem HIV-Schock und den daraus entstehenden Basisinitiativen wird Raum gegeben. Der Film gehört zu einer Trilogie des Regisseurs Jochen Hick: "Out in Ost-Berlin – Lesben und Schwule in der DDR" erschien 2013, nun soll noch ein Streifen über die Zeit nach 1989/90 folgen. Dieser spezielle Berlin-Film kann aber auch als Teil der Nostalgie nach dem West-Berlin, z. B., David Bowies und Iggy Pops, gesehen werden.

Zwischen den Stühlen

<http://www.zwischendenstuehlen-film.de>

Dieser herausragende, zu Recht prämierte Dokumentarfilm, die Abschlussarbeit des Regisseurs Jakob Schmidt an der Filmhochschule Babelsberg, porträtiert Lehramtsstudenten im Referendariat an Berliner Schulen. Angehende Lehrer müssen nach einem ein- bis zweijährigen "Vorbereitungsdienst" ein zweites Staatsexamen ablegen, bevor sie regulär unterrichten dürfen. Dafür braucht es sehr starke Nerven. Das "System Schule" sowie die Leiden der passionierten Pädagogen werden im Film auf ungeschönte und doch humorvolle Weise gezeigt. Die entscheidende Frage ist: Welche Art von Menschen wollen wir für welche Art von Gesellschaft bilden und erziehen?!

Berlin Rebel High School

<http://www.berlin-rebel-high-school.de/>

Jedes Jahr brechen in Deutschland über 50.000 Schüler die Schule ab und bleiben ohne Abschluss. Eine Alternative zu den gängigen staatlichen und Privatschulen ist die SFE, die Schule für Erwachsenenbildung in Berlin-Kreuzberg, die seit 1973 als basisdemokratisches, Freiheit und Gemeinschaft miteinander verbindendes Projekt geführt wird. Die Schüler bzw. ihre Eltern bezahlen die Lehrer (etwa 160 €/Monat) und es gibt weder Direktoren noch Zensuren. Dieses ungewöhnliche, antiautoritäre Modell war bislang sehr erfolgreich. Der Regisseur Alexander Kleider dokumentierte über zwei Jahre den Schulalltag und begleitete eine Klasse bis zur Abiturprüfung. Beim Austin Film Festival (AFF) gewann der Beitrag den Publikumspreis.

Vorwärts immer!

<https://dcmworld.com/filme>

Ernst Lubitschs Meisterwerk "Sein oder Nichtsein" von 1942 ist das Vorbild für diese Klamotte der Regisseurin Franziska Meletzky, in der Jörg Schüttauf sowohl Erich Honecker als auch dessen Doppelgänger spielt. Die Verwechslungskomödie spielt im Herbst 1989: Die schwangere Tochter eines bekannten DDR-Staatschauspielers und heimlichen Honecker-Imitators fährt gegen dessen Willen zur Montagsdemonstration nach Leipzig und begibt somit in Lebensgefahr. Den vom echten, auf der Jagd befindlichen SED-Generalsekretär und Staatsratsvorsitzenden schon erteilten Schießbefehl gegen die immer größer werdende Demonstrantenmenge in Leipzig kann nun nur noch dieser Schauspieler rückgängig machen. Als Honecker verkleidet schmuggelt er sich in eine Sitzung des Zentralkomitees der SED, wo schon seine Absetzung diskutiert wird, landet dann aber bei dessen schrecklicher Frau Margot in Wandlitz. Für alle Beteiligten geht es also um alles, um Leben und Tod. Der Filmtitel bezieht sich auf einen Spruch Honeckers in der Festansprache vom 7. Oktober 1989 anlässlich des Jahrestages der Gründung der DDR, der aber viel älteren Datums ist: "Vorwärts immer, rückwärts nimmer!" Jörg Schüttauf spielte übrigens die Hauptrolle in einem der besten sog. Nachwendefilme "Berlin is in Germany" (2001), der zum Wiederansehen empfohlen sei.

1917 – Der wahre Oktober

<http://www.1917-derfilm.de>

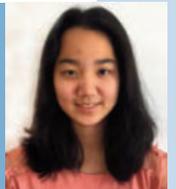
Dem 100. Jahrestag der russischen Revolutionen, in denen Deutschland eine große Rolle spielte und die entsprechend große Auswirkungen auf Deutschland hatten und noch haben, sind viele Ausstellungen, Publikationen und Filme gewidmet, die ein wesentlicher Teil der Erinnerung an den Ersten Weltkrieg sind, denn ohne diesen sind die Ereignisse in Russland nicht zu verstehen. Der Beitrag der Grimme-Preisträgerin Katrin Rothe fällt auf durch eine ästhetisch außergewöhnliche Annäherung: Mit einer Legetrick-Animation (cut out animation) präsentiert sie verschiedene zeitgenössische künstlerische Perspektiven auf den Hergang der Oktoberrevolution, u. a. von Kasimir Malewitsch und Maxim Gorki, um die zwei bekanntesten Protagonisten zu nennen. Sie orientiert sich an Stilen der Zeit und nutzt auch bisher unveröffentlichte Materialien, nicht zuletzt, um Wege jenseits gängiger akademischer Interpretationen zu verfolgen. Ihre Hauptfragen: Was geschah zwischen dem Februar und dem Oktober 1917, warum kam es nicht zu einer bürgerlichen parlamentarischen Demokratie?

WDJ

BERLINALE FEATURE REVIEW I

Willkommen bei den Hartmanns

by Ayano Kitano



Released in 2016 and directed by Simon Verhoeven, "Willkommen bei den Hartmanns" is a German film centered around the impact of the refugee crisis. With the increasing presence of refugees throughout Germany, it is no surprise that the issue appears in German film. Specifically, the plot of the film centers around what happens after the Hartmanns, a German family in Munich, decide to take in a Nigerian refugee named Diallo. While much of the film is devoted to the developing relationship between Diallo and the Hartmann family, the film also portrays how German society has responded to the refugee issue, including perspectives from both the far-left and the far-right.

Conflict is a constant theme throughout the film. Diallo's arrival escalates conflict between members of the family, each of whom have different thoughts about whether adopting him is a good idea. At a broader level, the fighting and violence between the pro- and anti-refugee groups reflects the director's attempt to portray the political divisiveness of the issue. Nonetheless, the film's portrayal of the refugee issue is far from completely accurate. By focusing on Diallo's personal character development, the film sheds little light on the diversity of refugees in Germany and their different expe-

riences. It is also important to note that the film is more a comedy than a social commentary, showing us some realities of the refugee issue, but remaining sprinkled with humor and light-heartedness.

It may be tempting to interpret the happy ending of the film as a symbol of hope for Germany's future, perhaps implying that the refugees, like Diallo, will soon be well integrated into German society. However, the film ends only with the reestablishment of peace and stability within the family, not in the rest of Germany. Even as the Hartmanns find their peace, pro- and anti-refugee groups fail to reconcile their conflicting ideals. The family's rediscovered peace is an appropriate ending to the comedy, but it is no foreshadowing of Germany's future. Although the steps toward recovering order and stability in German society are left unaddressed, the film, with its hopeful tone, humorous lines and unexpected plot twists, inspires its viewers to open their eyes to the social and political transformations occurring in German society today. ■

Link: <http://film.info/willkommenbeidenhartmanns>

Ayano Kitano (International Relations) studied in Berlin in winter and interned with the law firm Noerr LLP, Berlin, in summer 2017.



Morris aus Amerika by James Underwood

“You know when the girl, instead of kissing Morris, uses a water gun to shoot him in the crotch at a party to make it look like he peed his pants? That actually happened to me,” explains “Morris from America’s” director Chad Hartigan after the Berlinale screening, with a sort of nostalgic embarrassment. This sort of brutal authenticity complements the striking relatability the film brings. Morris is the new kid. He’s black in a town where everyone else is white. He’s still learning German and there’s a language barrier. He grew up in a culture of hip hop and rap, whereas everyone he meets is into techno. While his is surely an extreme case of not “fitting in,” most should still be able to see a piece of their own social coming-of-age struggles in Morris’s story.

This realized connection between a viewer and Morris serves two very important purposes—it helps you root for him, and it makes the comedy that much funnier. Even if we never made love to a dressed up pillow, as Morris does, our established connection with him makes the scene even more amusing, since we can at least relate to the awkwardness of not being sure how to deal with a first crush. We can envision such a scene actually occurring, and this candidness contributes a great deal

to the humor. This is a testament to both the film’s artistic quality and its entertainment value.

And there is yet more to praise about “Morris from America.” The story is universal—while the film is set in Heidelberg and Morris comes from America, the precise differences (such as the culture of hip hop versus the culture of techno) are secondary to the much more important, broader tale. There is a brilliant soundtrack which was, in fact, originally composed in its entirety, yet which sounds authentically hip hop and techno. The acting performances are excellent. The film teaches an important lesson—that just because Morris doesn’t win over the girl in the end, doesn’t mean they can’t still have their friendship, or that they can’t be happy. It would be hard to find anything wrong with this movie—all in all, it is a humorous, yet poignantly relevant, film that we can all relate to and maybe even learn a little something about ourselves from. ■

Link: <http://www.farbfilm-verleih.de/filme/morrisausamerika/?context=cinema>

James Underwood (Management Science & Engineering, German Studies) studied in Berlin in winter 2017.

Neu in Berlin (IV)



© Gordon Welters/ Staatsoper Unter den Linden – Stiftung Oper in Berlin

Nach siebenjähriger Restaurierung wurde am 3. Oktober die Staatsoper Unter den Linden, kurz: Lindenoper, wiedereröffnet. Zwecks Verbesserung der Akustik wurde auf Wunsch von Generalmusikdirektor Daniel Barenboim die Decke um 5 m angehoben – der Nachhall beträgt nun 1,6 statt “trockene” 0,7 Sek. Auch dieser Umbau war umstritten. Wie beim Stadtschloß ging es darum, welche der verschiedenen historischen Phasen denn wiederhergestellt werden soll, und: welche Modernisierungen sind statthaft?

Link: <https://www.staatsoper-berlin.de>

Amelie rennt

by Frank Zheng



This film tells a story about a stubborn and somewhat rude girl who has suffered from asthma all her life. She thinks that this is a “weakness” and hates having to put up with her condition. After being forced to go to a “breathing camp” in the mountains of Bavaria, she decides to run away and climb a mountain. While climbing the mountain with a friend whom she meets along the way, she also hurdles a metaphorical mountain, that of learning to accept her illness and to be grateful and more loving to the people around her.

This is not a film that makes you question deep philosophies about life, the world, or society. However, the narrative’s simplicity brought me much more joy and happiness than many other “deeper” films did. We immediately fall in love with the character of Amelie, identifying with her struggle to become known for something other than her illness. We empathize with her determination to try to prove her parents and everyone else around her wrong when she climbs the mountain. We feel a little fluttering in our hearts when Amelie begins to fall in love with her friend for the first time. We celebrate with her in bliss when she finally reaches the peak. This film makes us feel these

pure feelings of frustration, joy and, ultimately, love.

The acting, though not too complex, is perfect for this film. The cinematography is also brilliant, showing us the beautiful landscapes of the Bavarian countryside. However, the screenplay was probably the best part. From the overly eager roommate’s constant badgering to the quick-witted snarky remarks by Amelie, the script gives us dialogue that makes the entire audience laugh throughout the film.

“Amelie rennt” is a gem. A funny, happy, family-style film, it is not a film that requires a deep and perceptive analysis to understand. Rather, it returns us to the simplicity of story-telling and to why we loved going to the movies so much in the first place. ■

Links:

http://www.farbfilm-verleih.de/filme/amelie_rennt/

http://www.kinofenster.de/film-des-monats/aktueller-film-des-monats/kf1709-amelie-rennt-film/?pk_campaign=nl2017-09-27&pk_kwd=49120d

http://www.kinofenster.de/film-des-monats/aktueller-film-des-monats/kf1709-amelie-rennt-film/?pk_campaign=nl2017-09-27&pk_kwd=49120d

Frank Zheng (Computer Science, History) studied in Berlin in winter 2017.

Das kalte Herz

by Samuel Johnson



The film tells Wilhelm Hauff’s classic German fairy tale through a new lens, using fantastic elements and CGI to create a world that both reflects the time in which the story was originally told and allows for the fantasy of the tale to shine through. As told by Johannes Naber, the director, the story takes place in a wooded, secluded village in which only a few are truly thriving. The protagonist, a coal miner’s son Peter, is in love with Lisbeth, the daughter of the owner of a wealthy glassmaking facility. In order to woo her, he attempts to find the mystical woodland fairies. These characters, who form the basis for Naber’s pushback against the continued industrialization and deforestation of the world, gladly help Peter and grant his wishes. After gaining Lisbeth’s love but failing to secure her hand in marriage, Peter

seeks the help of another reclusive, almost mythical, figure: Hollander Michael. By exchanging his heart for a stone, Peter is suddenly able to stomach the unscrupulous deeds that will supply him with the fortune he desires. Through his later struggle to recover his heart, Naber tells the audience the dangers of heartless behavior, graphically capturing the damage ill deeds do to one’s heart. This film succeeds in portraying the fanciful world in the Black Forest, but gets a little bogged down in its emphasizing of the moral lessons of the fairy tale. What redeemed it for me, however, was its references to Luis Trenker’s “Der verlorene Sohn,” as well as its fantastic cinematography. Through Lisbeth’s determination to wait for Peter to return and through a shot of *Rauhnacht* masks, Naber reminds us of the

themes of "Der verlorene Sohn," while avoiding that film's claim that the only authentic way of life is through *Heimat*. The stunning shots of the Black Forest, combined with the message of environmentalism and conservationism strike a forceful message at a time when our planet has never been in more danger, and the tale itself illuminates the destruction greed can cause to both man and nature. Along with visually demonstrating the beauty and value of nature, "Das kalte Herz" illuminates the greed of men and how man's wickedness only serves to hinder the world and make it a darker, colder place. ■

Link: <http://daskalteherz.weltkino.de/>

Samuel Johnson (Electrical Engineering, German Studies) studied in Berlin in winter and spring and worked on a power conversion project at Interdisziplinäre Elektronik, Berlin, in summer 2017.

Visiting the steel converter and (above) the hot strip mill in Duisburg is always a highlight of our excursions to the Ruhr Valley.

Unfortunately, the future of steel manufacturing within ThyssenKrupp AG is uncertain and a subject of controversy, especially since the

company decided on a joint venture with Tata Steel Ltd. The international steel market is difficult terrain and there are jobs at stake.



Kinofenster

→ Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

<http://www.film-zeit.de>

<http://www.kinofenster.de>

(Das Onlineportal für Filmbildung)

<http://www.bpb.de> (Mediathek, Shop/Filmhefte)

Kinderfilminformationen:

<http://www.kinderfilmwelt.de>

<http://www.top-videonews.de>

<http://www.kinderfilm-gmbh.de>

Deutsches Fernsehen in den USA:

<http://www.onlinetvrecorder.com>

Berliner Filmfestivals

<http://www.festiwelt-berlin.de>



How to come back?

Tips for recent alumni

The *Alexander von Humboldt-Stiftung* offers fellowships for U.S. scientists and scholars:

<http://www.humboldt-foundation.de>

For many years the *Carl Duisberg Gesellschaft (CDS)* has provided internships and practical training opportunities in business, engineering, finance, tourism, IT, media/communications, international relations, the nonprofit sector, German studies, economics, and other fields for up to 12 months. After fusing with the Association for International Practical Training, CDS continues its initiatives under the new name "Cultural Vistas."

<http://www.culturalvistas.org>

"The Congress-Bundestag Youth Exchange for Young Professionals (CBYX) is a fellowship funded by the German Bundestag and US Congress that annually provides 75 American and 75 German young professionals, between the ages of 18-24, the opportunity to spend one year in each other's countries, studying, interning, and living with hosts on a cultural immersion program. The program is open to candidates in all career fields who are interested in a year of cultural exchange."

<http://culturalvistas.org>

<http://www.usagermanyscholarship.org/>

The *Deutscher Akademischer Austauschdienst (DAAD)* and the German Committee of the International Association for the Exchange of Students for Technical Experience (IASTE) help individuals find study and research opportunities at all levels as well as internships:

<http://www.daad.de>, <http://www.iaeste.org>

The Robert Bosch Foundation Fellowship Program enables young professionals from the US to spend one year working in their fields in Germany:

<http://www.bosch-stiftung.de>

The "Bundeskanzler-Stipendium für Führungskräfte von morgen" scholarship is offered in cooperation with the Alexander von Humboldt-Stiftung:

<http://www.humboldt-foundation.de/web/bundeskanzler-stipendium.html>

The Internationales Parlaments-Stipendium (IPS) lasts five months (March 1 to July 31) and includes meetings, seminars, and an internship with a parliamentarian:

<http://www.bundestag.de/ips>

The German Center for Research and Innovation (GCRI) in New York is a governmental initiative to internationalize science and research. It is a clearinghouse providing information on research and funding opportunities for researchers (graduate students, post-docs, etc.) all over Germany and logistical help:

<http://www.germaninnovation.org>

The German-American Fulbright Commission has special programs for U.S. citizens, e.g. grants for teaching assistantships at German high schools:

<http://www.fulbright.de>

The International Cooperative Education (ICE) helps arrange summer jobs and internships:

<http://www.icemenlo.com/index.shtml>

The *Konrad-Adenauer-Stiftung e.V. (KAS)* provides stipends to German and international graduate students for further education and graduate work, especially for young people who want to become leaders in the fields of politics, business, science, media, and culture:

<http://www.kas.de> (Über uns – Abteilungen – Begabtenförderung)

The platform "So tickt Deutschland" provides information about studying and working in Germany:

<https://www.deutschland.de>

Benn.

Gottfried Benn
Sämtliche Gedichte
in einem Band

Was meinte Luther mit dem Apfelbaum?

Was meinte Luther mit dem Apfelbaum?

**Mir ist es gleich – auch Untergang ist Traum –
ich stehe hier in meinem Apfelgarten
und kann den Untergang getrost erwarten –
ich bin in Gott, der außerhalb der Welt
noch manchen Trumpf in seinem Skatblatt hält –
wenn morgen früh die Welt zu Bruche geht,
ich bleibe ewig sein und sternestet –**

**meinte er das, der alte Biedermann
u. blickt noch einmal seine Käte an?**

**Und trinkt noch einmal einen Humpen Bier
u. schläft, bis es beginnt – frühmorgens vier?
Dann war er wirklich ein sehr grosser Mann,
den man auch heute nur bewundern kann.**

Gottfried Benn (1950)

Quelle: Gottfried Benn: Sämtliche Gedichte. 9. Ausgabe, Stuttgart: Klett-Cotta-Verlag 2016, S. 460. Mit freundlicher Genehmigung des Klett-Cotta-Verlages: <https://www.klett-cotta.de>

Gottfried Benn (Mansfeld 1886 – Berlin 1956), ein Klassiker der Moderne, studierte von 1905 bis 1910 Medizin in Berlin und arbeitete sowohl als niedergelassener Arzt und Klinikarzt (u. a. Pathologie) als auch als Militärarzt, im Ersten Weltkrieg auch an der Front. Der Beruf prägte seinen distanzierten Blick nachhaltig. Gedichte publizierte er ab 1912. 1933 unterstützte er den NS-Staat, später wandte er sich von der nationalsozialistischen Ideologie ab; 1938 wurde er aus der "Reichsschrifttumskammer" ausgeschlossen und mit Schreibverbot belegt. Nach einem weiteren, von den Alliierten auferlegten Schreibverbot durfte er ab 1948 wieder publizieren. In den fünfziger Jahren erlebte er in der Bundesrepublik noch einmal große Anerkennung.

Das Gedicht bezieht sich auf eines der bekanntesten der vielen "Luther-Zitate": „Wenn ich wüsste, dass morgen die Welt unterginge, würde ich heute noch mein Apfelbäumchen pflanzen.“ Allerdings ist der Spruch bei Martin Luther selbst gar nicht nachweisbar, sondern eine Schöpfung des 20. Jahrhunderts. Als frühester Beleg gilt bislang ein Rundbrief der Bekennenden Kirche (Confessing Church, Dietrich Bonhoeffer u. a.), die gegen die "Gleichschaltung" der evangelischen Kirche im Nationalsozialismus opponierte, aus dem Jahr 1944. Gegen Ende des Krieges wurde der Spruch zu einem populären Wort des Trostes und der Ermutigung, trotz Tod und Zerstörung weiterzuleben. Später wurde mit ihm auf die Bedrohungen durch den Kalten Krieg und die globale Umweltzerstörung reagiert. Obgleich inzwischen gut bekannt ist, dass der Satz nicht von Luther stammt, wird er weiterhin verwendet, auch von Theologen, die übersehen, dass sein Optimismus schlecht zu Luthers Eschatologie passt, und dies auch mit praktischen Konsequenzen: Seit den 1950er Jahren inspirierte er immer wieder die Anpflanzung von Apfelbäumen, so auch anlässlich der Feiern zum 500. Reformationsjubiläum in der Lutherstadt Wittenberg, wo seit 2009 500 Bäume – außer Apfelbäumen z. B. auch Rot-Ahorn (red maple) aus Nordamerika – gepflanzt wurden. Benn soll den Spruch 1950 im Radio gehört haben. Er betonte, typisch für ihn, nicht Hoffnung, sondern Gelassenheit angesichts des Jüngsten Gerichts und der ewigen, astralen Endzeit: sternestet – das heißt stetig wie die Sterne: steady as the stars.

My Journey Back to Berlin

by Omosola Odetunde



In 2016, it was official. I was finally back in Berlin for good. I had been in and out of the city for the past few years—first studying abroad in 2012, completing a Krupp internship the summer after, returning for another internship in 2014, and even interviewing in the city for full time jobs after my coterm, before ultimately deciding to go to Ottawa, Canada, pulled away by a great Canadian company called Shopify. This decision had been some time in the making and any of my friends could attest to how much I talked about eventually making my way back to Berlin. So when I finally did, few were surprised.

The thing is, I'm a software developer who studied Computer Science at Stanford. I enjoy working at startups and worked at several companies in the Bay Area. Over time, I also developed a strong network there. Acquaintances from back home and from university who knew this history, raising their eyebrows and consumed by confusion, would ask the inevitable question: Then...what made you move to Berlin?

I am a natural storyteller, so I let my answer make its way into a twisting and winding set of tales about the city I expected to visit, the city I ultimately became enthralled by, the ways this city changed and inspired me. But as I have only limited time to share my story with you, I will give you the abbreviated version.

You need to understand a bit about me as a person to understand how Berlin fit so well with my personality. Growing up, I was the girl who was known for doing a little bit of everything and knowing a little bit of everything. I pursued many activities actively and competitively with success, but never found a primary focus. I thrived on constantly being engaged: artistically, athletically, and academically through a variety of disciplines.

I was drawn into almost any opportunity to learn, and new people bringing cultures, languages, and ideas to share inevitably intrigued me. As I got older, I felt the world around trying harder and harder to come up with a neat definition of who I was and what I did, but this increasingly specialized world didn't work for me. I struggled to find fulfillment and comfort in environments that forced me to choose, and Berlin was one of the first cities I found that did not.

I decided to study abroad in Berlin at the end of my freshman year, in 2010: I'd go in spring of my sophomore year. I wish I had a good answer for why I chose Berlin, but I don't. I did not know much about the city other than what I gleaned from my history classes.

I did know, however, that Stanford in Berlin offered the Krupp internship. As a freshman programmer making her way through internship interviews and career fairs, I saw how difficult it was for younger students to get their first industry internship. Despite having previous years of programming experience, most companies at the time were passing me over, specifically looking for juniors. The prospect of getting a good internship as a sophomore and getting to complete that internship abroad seemed marvelous. Although I ended up deciding to study abroad in my junior spring after getting great industry experiences before that in the US, the idea of Berlin was in my mind and I could not kick it out.

I arrived in Berlin as a blank slate, with no sense of what to expect. It took me some time to adjust to this new city. My smiles down the street garnered questioning or confused looks instead of the pleasant returned smiles I was used to, growing up in the South. My jokes and humor were sometimes lost in translation. I immersed myself into the new language—I like learning new languages—but I often struggled to speak even at a child's level: constantly having a multitude of complex and seemingly interesting thoughts while only being able to express a fraction of them in the most basic of ways.

I also found myself spending more time on my own, as I did not have outside friends in this city and I did not share the same interests as some of my Stanford-in-Berlin peers.

With a reputation of being an extrovert, this was all quite a shock for me. However, spending more time on my own also meant that I was much freer to explore, to make random and new friends, to figure out for myself what it is that I wanted to do and what I didn't. I had amazing times by lakes and parks, in modern art museums, journaling, exploring the history and architecture of the city, learning acroyoga, enjoying my favorite bands

Product Designer Jason McRuer took this picture of an instrument shop near Görli-zer Park – Hanno Braun Holz- und Blechblasinstrumente – while rental for spring quarter 2017.



and discovering new ones in the coziest of concert venues. There was no shortage of activities in the city in any number of different areas.

A diversity that went beyond activity diversity was part of what drew me to the city. Berlin was a city that was able to engage so many different parts of me.

On a daily basis, making my way through the streets, I saw and met people from a multitude of countries throughout the world, from many religions, people with different mother tongues, different cultural, social, and educational backgrounds. I had the opportunity to learn from all of these people and to become more and more accustomed to seeing and appreciating many of the ways in which people are unique. Here, I saw a wider range of people and lifestyles than I experienced in other cities I've lived in before. It is a city where it becomes easier to be yourself.

Berlin has landscape diversity. From the beautiful and easily accessible lakes and forests which surround the city, to the artistically graffitied apartment buildings, there's something for almost everyone. There are rivers and canals, plenty of public parks, a variety of architectural designs, and many neighborhoods, each with its own aesthetic and vibe.

Berlin has professional diversity, too. Though the city overall is known for being a hub for creatives, there are a multitude of careers, jobs, and paths represented in this city: architects, academics, writers, programmers, musicians, doctors, bakers, dancers, and more.

Berlin is a city that rarely questions the myriad ways in which one can live his or her life. It does not question why one might take a year or more away from a lucrative job and travel the world, why a mechanical engineer might become a painter, why an architect is publishing magazines, why a marketing analyst might be running a candle shop (all real examples).

As I mentioned, I have regularly struggled when in environments that nudge or pressure me into choosing one interest and following it. In contrast, Berlin encourages me to design a life that makes the most sense for me.

So, with all of this waxing lyrical, you might still be wondering what exactly I do in Berlin... I have spent the past year working for a great company called Clue (<https://www.helloclue.com>). Clue is a 50-or-so person start-up in Berlin working in female health technology. At Clue, I get to use a variety of my skill sets to build products that help bust taboos around menstruation and female health, help empower women to track their health and understand their bodies better, and educate people around the world about female reproductive and sexual health.

Every day, I get to work in a very open and inviting

workspace with smart and driven people. I work as a broad full stack developer and use a variety of my skills, from front-end and back-end development, to user experience, writing, data science, and more. This job is a great complement to a city that engages me on a variety of fronts. Professionally, I am able to tap into various skill sets, while being in a city, a culture, and an environment that values a healthy work-life balance and

Omosola with her colleagues at Clue in Berlin.



gives me the space to embrace and cultivate a diverse set of interests in my life. Berlin gives me the breath of creativity on which I thrive.

Outside of work, as well, I am able to engage many parts of my brain. I find sources of creativity and inspiration in design, lettering, modern art, and architecture, while simultaneously being able to tap into a bustling start-up scene and tech community. There are tech communities in Berlin similar to those you might find in a city like New York or SF. You will still find your Blockchain, Virtual Reality, Node.js meetup groups in the city. However, since so much of the city is still not tech-focused, you have the chance to experience many other fields of interest and study around you. You can learn from them and synthesize lessons to apply to your own life and career.

A notable difference is that investors in Berlin tend to be more risk averse than NY or SF, which can be difficult for entrepreneurs, but I have also found that investors are less prone to dictate the space of ideas and topic exploration. The result, in my eyes, is a wider range of small businesses and tech ventures.

All of this combined is what made me move to Berlin. Berlin is a city where I can continue to advance and challenge myself as a software engineer and whatever else I choose to pursue in life, while being continually encouraged and inspired by the creativity and diversity of people, land, and culture. Plus there's lots of good food. Who can say No to that? ■

Omosola Odetunde (Computer Science) studied in Berlin in spring and interned with UCDplus GmbH in summer 2012.

The Transatlantic Trump Card

Germany and Europe remain dependent on cooperation with the US on NATO, economic relations, and climate policy. Luckily, many on the other side of the Atlantic share their point of view. By Sylke Tempel

Strategies grow out of knowledge about the past, visions for the future, and the possibilities offered by the present. If we were to leave all the latest strategy experiments to one side and try to formulate a page-long strategy for Germany, two essential elements would come to the fore.

The battle to become Europe's leading power, which always features Germany as a strong central player, is often a vigorous one. This clash would have to be replaced by more civil, starkly regulated competition, restricted at most to the fields of economics and innovation. This means a form of European integration that would ultimately deepen and drive its own development.

In the field of security, the importance of the little continent perched on Asia's western front is shrinking, and it will not be long before this also applies to economic matters. In order to compensate for this, a strong alliance is needed—not an ad-hoc grouping, nor a coalition of the willing formed in response to specific challenges—but a union of states that conceive of themselves as a "community with shared values." Nevertheless, this does not mean that each member state involved would be forced to conform to the same views on social issues.

To put it simply, the fundamental requirement underpinning a community of values is that its member states all share the same political order: a system based on the rule of law, the separation of powers, and checks and balances on power; one in which conflicts over the controversial questions that face society are worked through on a civil level.

If the EU and NATO did not exist, not a moment could be spared in inventing them. Both institutions—and European integration in any case—as well as the military alliance from the Cold War are anything but obsolete. They are important elements for survival in a world that, for all its interconnectedness, remains multipolar. A world that is growing closer together, but whose political orders are drifting further and further apart. To rely solely upon one pillar and demand a "process of European emancipation from the US" is extremely unwise.

Assuming that the political will endures, the EU may well grow tighter knit and strengthen its grip on security policy. But this process could drag on for years, at a time when the current situation is already calling for military means capable of responding to threats in regions directly bordering Europe. These include, following Russia's overt nuclear threats, the possibility of forming another atomic deterrent, a matter which cannot be left to France and the United Kingdom alone.

European Security Remains Transatlantic

The man currently sitting in the White House clearly views NATO as a kind of costly joint venture rather than a support network. He obviously feels more at home (because more flattered?) in the company of autocratic human-rights abusers than democratic allies. He effectively congratulated the head of a NATO member state on abolishing democracy in his country. This does not make maintaining and nurturing close transatlantic bonds based on shared values (see above) any easier.

This is not the only problem. Donald Trump is also attempting to fray—if not cut altogether—the second broad tie of the transatlantic relationship: close and intensive trade relations. The American president's latest interview with the British magazine "The Economist" should be enough to correct anyone laboring under the illusion that Trump's protectionist rhetoric is merely a hangover from election talk. This businessman has not grasped the most fundamental building-blocks of the modern economy.

The paradox of the market economy—that increased competition can lead to higher productivity and greater wealth—is a completely foreign concept to him. His Make America Great Again (MAGA for short) motto, shared by his zealously loyal voters, is at any rate a sure-fire way to Make America Lonely and Poorer.

Trump has no sense of European integration. His administration is completely unmoved by the history of transatlantic relations and NATO. It avoids free trade like the plague and, to add insult to injury, has demonstrated absolutely no appreciation for the humanitarian, economic, and security threat posed by climate change. After all, The Donald thinks that global warming is a lie (as if to prove his steadfast belief in this, he is withdrawing funding for climate research.)



Im Rosengarten der Villa.



He is the utmost representative of a power that helped construct vital pillars for Germany and Europe, whether actively or as a benevolent onlooker. What can be done when that representative is essentially single-handedly seeking to destroy those selfsame pillars? It is clear that a multi-level approach is needed to preserve a strategy for European transatlantic integration.

Powers of Persuasion

Twenty-seven members of the alliance will continue to redouble their efforts to convince that one member—albeit the most important player—of the value of such alliances. At the same time, they will have to commit to strengthening it. Of course, it is all the more helpful when the “adults” in the Trump administration—Secretary of Defense James Mattis or members of Congress and senators—play ball and cooperate in this endeavor.

It is futile to expect a clear stance from this administration when it comes to NATO’s biggest challenge: Russia (and not terrorism, as the American President would have it). It would be even more important for the NATO 27 to establish its own clear line. In terms of the EU, it should continue to impose sanctions unless Moscow shows signs of backing down in Ukraine.

It is, however, also clear that a visibly greater effort will have to be made. Resources for securing and enhancing NATO capacities need to be made available, as was agreed in Cardiff in 2014. In this regard, it is the opposite of helpful to define what constitutes a common-sense approach to common security in such vague terms that refugee aid is also counted in the 2% of GDP that NATO members are required to spend on defense. This renders a NATO power like Germany—not an unimportant one—incredible.

The Chancellor has tried, the heads of the European Council and Commission have tried. Their efforts have clearly been in vain. In brief, fleeting moments of enlightenment, Donald Trump seems to have grasped that protectionism will cause the most harm to the very people he supposedly seeks to help: American workers. And yet, like Newton’s apple inevitably falling to the floor, Trump, too, is soon magnetically drawn back to punitive tariffs. However, attempts at persuasion must continue, just as positive examples (and deterrents, too) will still need to be brought forward.

Diversification

Yet even in the economic sphere, transatlantic relations are not confined to the United States; they also involve Canada (or Mexico). Free-trade agreements like CETA are no replacement for TTIP, but they can still bring about positive effects. Diversifying economic relation-

IN MEMORIAM



It is with sadness that we inform you of the tragic death of our colleague and friend Sylke Tempel, who was killed on October 5 in Berlin by a falling birch tree during the windstorm Xavier, while driving home through the Tegel Forest after an expert session with German Foreign Minister Sigmar Gabriel. She was struck when she got out of her car to clear the road of fallen branches.

Sylke taught for over two decades at the Berlin Program. Many of you will remember her as the brilliant, lively, humorous instructor who taught courses on historical themes ranging from nationalism/ militarism and the long history of German ecological awareness to her most recent course on German foreign policy, “Leading from Behind.” She hosted several of you as Krupp interns at the Deutsche Gesellschaft für Auswärtige Politik. Sylke was the coach for Berlin’s teams at the BOSP Workshops on World War II in Berlin and Potsdam; she mentored the Berlin team at the 2006 Siemens/Stanford Colloquium in Globalisation in Beijing; and she also lectured over the years in German Studies at Stanford as a Stanford Club of Germany Visiting Lecturer. She taught many of you to bake Apfelstrudel.

In recent years Sylke had emerged as one of Germany’s most respected public intellectuals. She was editor-in-chief of “Internationale Politik” (the journal of the Deutsche Gesellschaft für Auswärtige Politik), a frequent commentator on talk shows, a scholar of analytical acuteness and keen wit, and a prolific writer. Her aptitude and calling as a mentor found expression in varying modes and venues: from the university classroom to the numerous young adult books she wrote to kindle in young people a timely interest in political culture, to a Berlin school where she read books to a class she had “adopted.” We will remember Sylke as the special woman she was—a woman whose heart and mind won over those of all who met her—with respect, fondness and great sorrow. She is survived by Judith, her beloved partner in life.

Dr. Karen Kramer

Director, Bing Overseas Studies Program in Berlin

ships means not restricting them to central government, but seeking like-minded partners at the level of the US states to work together against American protectionism.

This means looking for senators and governments who cannot be held responsible for foreign firms moving their business elsewhere. It also means looking for companies (not least in Silicon Valley) who know only too well how much harm protectionism can inflict upon them.

When it comes to climate change, all efforts and well-meaning words are probably doomed to fail. Here, too, it is a matter of keeping the United States on board—not necessarily through Washington, but through the federal states instead. The possibilities they have to establish renewable energy sources are not insignificant. They can pressure Washington into staying in the Paris Climate Agreement, because leaving it would, to put it simply, also damage American interests.

The absence of the US from the fight against global warming would indeed be a bad sign. But climate change is not solely a transatlantic issue. There is nothing standing in the way of working with industrial powers like China on this issue.

Our “vertical garden” on the Villa wall.

Transatlantic relations remain of strategic value for Germany. But it will be necessary to extend their scope and do precisely what the “elites” have apparently failed at: Relations can no longer be confined to the Washington bubble; they will have to be anchored across the United States, not simply on the East and West Coasts. ■

Links:

<https://zeitschrift-ip.dgap.org/>,
<http://berlinpolicyjournal.com/>

Dr. Sylke Tempel (1963–2017) was editor-in-chief of the journals IP (“Internationale Politik”), the journal of the German Council on Foreign Relations (DGAP), and the “Berlin Policy Journal,” and longstanding lecturer at Stanford in Berlin.

Translated from the German by Sylee Gore.

Source: Sylke Tempel: Trotz Trump transatlantisch bleiben. *böll Thema. Das Magazin der Heinrich-Böll-Stiftung*, 2017/ 2, 14–15:

<https://www.boell.de/de/boellthema>

Courtesy of Heinrich Böll Foundation. The Green Political Foundation. The English translation is published under Creative Commons licence CC BY NC ND 4.0.





Im Dol.

Impressum

Krupp Internship Program
for Stanford Students in Germany
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Thank you to all donors of images and texts.

Editing: Wolf-Dietrich Junghanns (WDJ).
Proofreading: Only Today/Sylee Gore
(English, History, 1999), Berlin
(<http://www.thisisonlytoday.com>).
Design: Sonja Hengersdorf.



Alfried Krupp von Bohlen
und Halbach-Stiftung

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