

# Briefe aus Berlin

## Alumni Newsletter

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



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Alfried Krupp von Bohlen und Halbach-Stiftung

# Grußwort der Krupp-Stiftung

von Prof. Dr. Ursula Gather



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**“We will spark knowledge and creativity, advance learning, and accelerate impact for the benefit of humanity”,**

heißt es im Mission Statement der Stanford University. Ein Leitbild und Motiv, welchem sich die Alfred Krupp von Bohlen und Halbach-Stiftung durch ihre Fördertätigkeit verbunden fühlt.

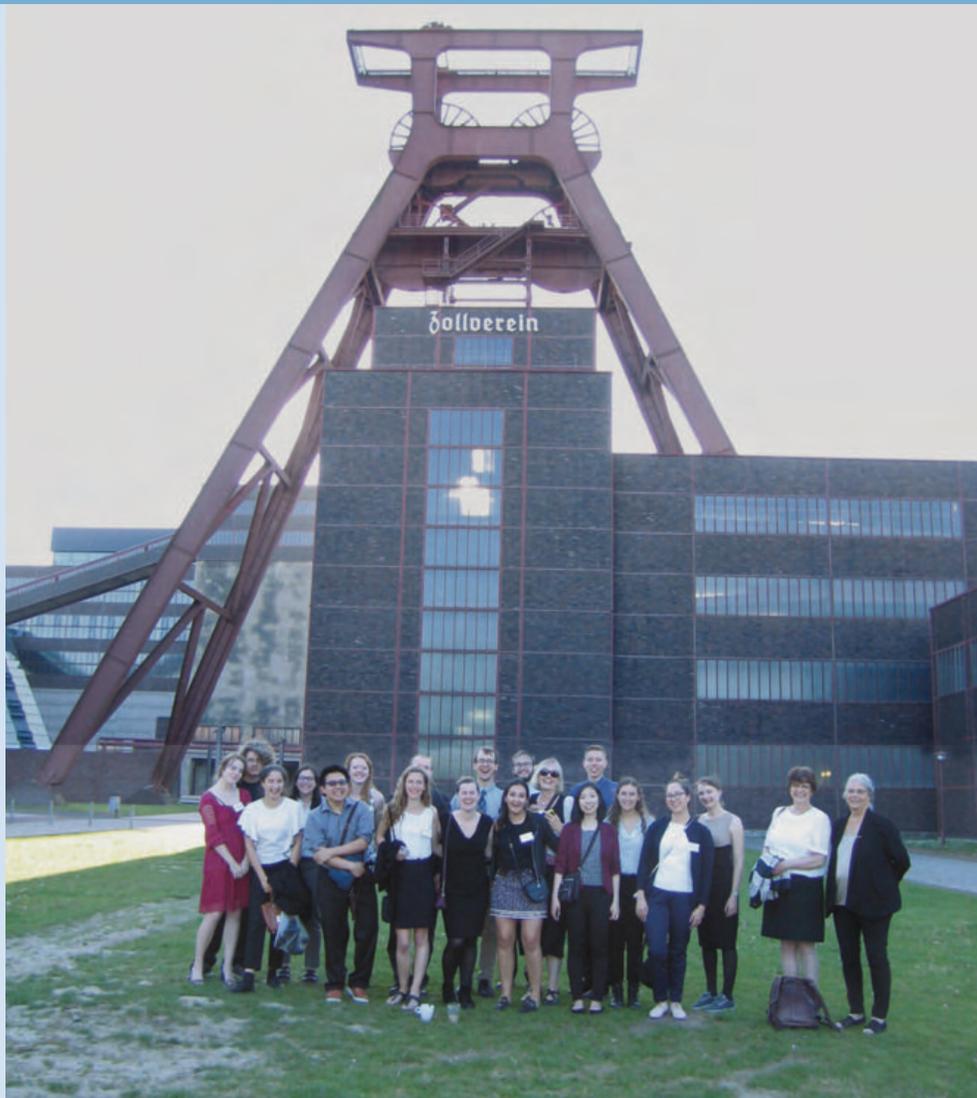
Vor über 35 Jahren wurde das „Krupp Internship Program for Stanford Students in Germany“ ins Leben gerufen. Fast 1.300 Studierende aus Stanford konnten bisher durch diese Unterstützung in Deutschland studieren und ein Praktikum absol-

vieren. Junge, hoch motivierte Menschen, die wir seit einigen Jahren auch persönlich in Essen in der Villa Hügel begrüßen und kennenlernen dürfen.

Umso mehr freue ich mich, dass durch diesen Newsletter der Kontakt untereinander, aber auch mit der Stiftung in bewährter Weise gepflegt und aufrechterhalten wird. Und Sie über dieses Medium mit der Hauptstadt und ihren Entwicklungen verbunden bleiben.

**Ich wünsche Ihnen viel Freude beim Lesen! ■**

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



Prospective interns, Karen Kramer, Jutta Ley and Margret Heymann from the Krupp Foundation after a tour through the coal washery of the Ruhrlandmuseum in the area of Zeche Zollverein in Essen, which has been a UNESCO World Heritage site since 2001.

The photo on the cover shows spring quarter students, staff, and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, Essen, May 7, 2018.

# What's New in Berlin by Karen Kramer



In the Gobelín Hall of Villa Hügel (l-r): Prof. Dr. Ursula Gather, Chair of the Board of Trustees of the Krupp Foundation; Peter Schuchardt, Stanford Club of Germany; Mechanical Engineering/Design professor Edward Carryer; Stanford in Berlin Director Dr. Karen Kramer; Biology Student Ashley Utz.

**Let us step back** for a brief thumbnail on Germany—and then hone in on new developments in Berlin, especially at Stanford-in-Berlin and the Krupp Internship Program. For the past three years—dating back more or less to the mass influx of refugees into Germany in 2015, resulting disagreement in the EU over which countries would provide asylum to how many refugees, Brexit, and troubled transatlantic relations since the US federal election of 2016—politics in Germany have undergone substantial shifts. Both of the major *Volksparteien*—the Conservatives (CDU-CSU) and the Social Democrats (SPD)—who are still/ again in an increasingly fragile grand coalition at the federal level, lost substantial votes both in the federal election of 2017 and in state elections this year. A new far-right party, the Alternative für Deutschland (AFD), has emerged as a major political actor, shaving votes from the CSU and amassing as many votes in the Bavarian state election last month as the SPD. And to the nation's chagrin, the soccer world champions of four years ago did not make it to the playoffs for the first time since World War Two.

The news from the Bing Overseas Studies Program (BOSP) in Berlin, on the other hand, is all positive. This

year marked the 60th anniversary of Stanford's first overseas studies program, Stanford-in-Germany. It was also a very special year in another exciting respect. Hundreds of you have traveled east for expert seminars in EU member and candidate states, taken part in the H. G. Will Trips on European Expansion during your stay in Berlin, played basketball with FU students on our sports court, enjoyed local entertainment with your Berlin buddies, taken course field trips to other German cities, or taken selfies of yourself with your peers by the sculpture on the lawn of the villa. But indeed *all* of you studied in the historic property at the corner of Pacelliallee and Im Dol, the registered architectural monument Haus Cramer (named after the family that



In the Gobelín Hall of Villa Hügel (l-r): Student Services Coordinator & Internship Assistant Jutta Ley; Margret Heymann, Krupp Foundation; Mechanical Engineering professor Sheri Sheppard.

In the Gobelín Hall of Villa Hügel (l-r): International Relations students Wynne Lee and Axelle Talma, English major Justin Wilck, Frank Helbig of the Stanford Club of Germany, and Dr. Thomas Kempf, board member of the Krupp Foundation.



commissioned Hermann Muthesius to design and build it in 1911–12). This is, of course, the Stanford campus in Berlin, which in the year 2000 became the first Stanford-owned edifice outside of the continental US due to the generosity of innovative Berlin alumnus, **Hans George Will ('55)**, with supplemental funding by then-President Gerhard Casper's President's Fund. It is with great pleasure that I share with you a milestone development in the history of our program, which was announced by Stanford President Marc Tessier-Lavigne to a group of over 200 German/European alumni at Stanford in Berlin on June 29: The Stanford Center in Berlin will be named the **H. G. Will Center**. We are honored

During the Stanford president's visit (l-r): Barbara von Bechtolsheim, chairwoman of the German

Stanford Association e. V., Marc Tessier-Lavigne, Peter Schuchardt of the Stanford Club of Germany.



to offer a course that will explore the spectrum of Berlin music from classic to techno, *Ways of Hearing: Exploring Berlin Through its Music*, to be taught by composer and musicologist Leah Muir. A native of California, Leah is also an instructor at the Berlin University of the Arts (UdK), where she founded and directs the ensemble ilinx, Studio for new Music, and acts as the artistic director at Klangzeitort Institute for New Music.

Students traveled to Prague, Athens

to name the center after George, who has done so much to secure and embellish it as Stanford's German home.

We have renewed the Berlin faculty after losing two esteemed members of our team. As we informed you last year, Sylke Tempel was killed in a tragic windstorm in October 2017. Ingo Klein, the economist with whom hundreds of you studied over the years, retired (or, as Germans are wont to say, *ging in den wohlverdienten Ruhestand*) at the end of winter quarter. Those who profited from his legendary teaching and mentoring will recall the unique knowledge he brought to the classroom, merging his life experience in the GDR with his knowledge of western economic policy, and of course the tea that he brewed for you each seminar session. We wish Ingo, youthful as ever, rewarding retirement years which he intends to spend in travel and outdoor sports. But losses form the basis for new directions, and this year we welcomed to our faculty four young colleagues who hail from diverse cultures yet have deep roots in Berlin. Matthew Stephen, Research Fellow at the WZB Berlin (Social Science Center), is a native of New Zealand with long ties to Berlin; he teaches the course "*Ich bin ein Berliner*": *Lessons of Berlin for International Politics*. The field of political economy (the study of the relations between politics and economics) will be covered by Tomasz Wozniakowski, a native of Poland. Tomasz holds an Italian doctorate and is a post-doctoral researcher at the Hertie School of Governance; in winter quarter he will teach the course *The Political Economy of Germany in Europe: An Historical-Comparative Perspective*. Now covering the field of Economics is Wolf-Fabian Hungerland, a macroeconomic researcher at Joh. Berenberg, Gossler & Co. KG, who has developed the course *Globalization and Germany*. Finally, we are delighted



At the alumni reception on June 29 (l-r): Marc Tessier-Lavigne with Krupp Interns Carolyn Manion and Alexandra Young.

Stanford president Marc Tessier-Lavigne met with Hans George Will at the Berlin center on June 29, 2018.

and Vilnius for the H.G. Will Trips on European Expansion, where they had expert sessions with top policy specialists, politicians, NGOs and diplomats to learn first-hand of some of the political tensions currently plaguing the European Union. In addition to coursework taught by local Berlin faculty, Stanford visiting professors Matthew Smith (German Studies/ Drama), Janice Ross (Drama) and Steven Monismith (Civil Engineering) offered seminars and provided on-site mentoring for all students.

Many of you stopped by this year, even Krupp Internship cohorts reaching back as far as 35 years—living proof that Berlin has become a teeming center of European tourism after decades of being more or less cut off. This development is also evidenced by the fact that most of Berlin's major theaters now provide surtitles so that non-German speakers can appreciate the legendary, boundary-breaking theater scene of this city. Should your travels bring you this way, please don't forget what I told most of you at our parting luncheon: We don't say good-bye, but rather *Auf Wiedersehen*, in the confident hope that our ways will cross again.

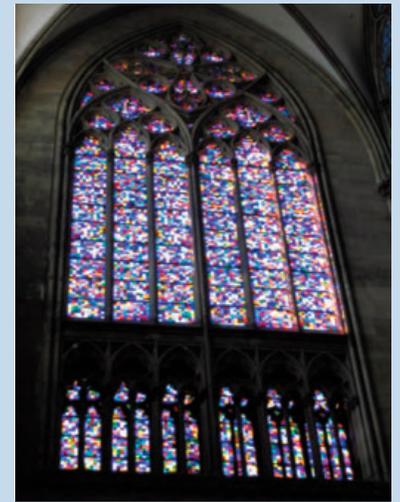
We wish all of you lovely holidays and a healthy and prosperous 2019. ■

**Dr. Karen Kramer**, Director, H. G. Will Center of the Bing Overseas Studies Program/ Berlin



On May 8, the prospective interns, Berlin faculty and staff visited Cologne, a trip organized by the Krupp Foundation and including the city's landmark, the cathedral.

Within Cologne Cathedral, the controversial non-figurative, mostly computer-generated stained glass window which was designed by German artist Gerhard Richter: In the beginning there was light...



At the Museum Ludwig, Köln, the tour guide discusses Picasso's "Woman with Baby Carriage" of 1950.



## Wir fangen hier an by Jessica Webster

**We start here.** In München, Deutschland. A foreign city, where the tallest building is the Women's Church—die *Frauenkirche*—and people float down the Eisbach naked when the temperature is just right.

We start here because where else are we to start in a strange country, where detailed efficiency reigns but chaotic messes of boxes and clothes are stacked high to the 10-foot ceilings behind closed apartment doors? Apartment doors that can only be opened with large, medieval metal keys and must be closed before the cat runs out.

It does not smell like home here. Where are the wild sages and sharp redwoods to puncture the air? The cold burns the nose here, makes our eyes stream, and our brains hurt.

The strangers do not smile on the train. They keep to themselves and mumble German to their companions,

or read their newspapers and books written in scribbles that are only beginning to resemble sentences. To us. Resemble sentences to us.

The sounds of the world are stronger here. It is like our brains are turning up the volume, thinking that it will help us find a familiar frequency to tune into. Instead, the sounds of the unfamiliar are starker, the smells are more striking, and the temperature changes when we go from neighborhood to bus to platform to train to stairs to city to quiet, toasty office, make us wonder if we will ever find homeostasis again.

Amid this jumble of sensations, when we have no choice but to sit on fake velvet seats and watch the frosted countryside go by, a single question rings clear. *Why are we here?*

It is a sneaky question. It lingers in our minds like the smell of cigarette smoke does in our clothes and hair

after visiting the local bar. Regardless of whether we smoked or only ran in for a moment to escape the heavy rain, it is there, haunting us, reminding us of our life choices and making us question the choices to come.

We are here because we filled out an application, submitted the right forms to some highly-organized man named Wolf. We are here because our advisors and friends and parents told us to come here. We are here because some well-off families decided to make a difference in our lives. We are here because we were in the right place at the right time with just the right tool kit to make the decision we needed to get here.

No. That is *how* we got here. Not *why* we are here, now, in this moment.

*Why* is about a hundred pounds heavier than *how*. Both questions get into the very mechanisms of our existence, but the *why* brings us to our fundamental choice: our decision to be here. Our decision to breathe this musty train station air, to smell the freshly baked bread, to feel the wind suck the warmth from our fingertips before that hot, spicy tea breathes it back in. We are here because we are choosing to live. We are choosing to grow, because if we stop moving and stop growing, our decision un-ravels and we decay. This choice holds our responsibility to accept the consequences of living: aging, discomfort, uncertainty... fear. Loneliness.

We feel it. This choice of life. It is stronger here in this village on the outskirts of Munich than anywhere else back home. It lingers in each crunch of the fresh snow as our rubber soles press into the freezing earth. *Crunch. Crunch. Crunch.*

We are here because we choose to embrace this opportunity to understand what it means to live, to choose, to have a choice. We are here because here, where we are so uncomfortable and off-balance, we can finally see who we are as individuals, see how our families and schools and societies have shaped us. We are the fish that can finally see the water that we are swimming in, simply because we are no longer in that water.



My place of residence, Eichenau, west of Munich, by day and night.



Homesick in Munich. Below left: Catching some sunlight and fresh powder and breathing the crisp, mountain air. Hochsölden, Austria, January 2018.

Below: Munich's Olympic Park of 1972.



Without that water, what are we left with? Ourselves? Or shells of ourselves? Can we breathe?

Do we still swim to and from work each weekday, traverse overwhelming grocery stores in hopes of finding something that resembles sustenance, and sleep until our obnoxious alarms tell us we absolutely cannot sleep anymore?

Maybe instead we stop to see how frost grows across a windshield, admire the white blooms waking up to the winter sun, and take a deep breath at the top of the highest peak we have ever traversed, just before tilting our snowboards and flying down the longest slopes we have ever known.

Stripped naked to our core by this foreign land, we are left with soft clay. This time, it is our chance to mold it. Not our parents'. Not our university's. Ours. Here, in

this strange city, where we are backwards, upside-down, and inside-out, it is our turn to shape ourselves into the humans we want to be. Now, we choose our soft edges and sharp curves. *We* decide what of the old needs to stay, and what needs to leave our suitcases to make space for the new.

"*Ausstieg links,*" the recorded voice says over the train's speakerphones just before the doors *whirr* open. The passengers file out left as a new load of strangers shuffle on from the right. It is a methodical flow, designed for efficiency. Nothing like the elbows and shoulders used to survive at home. Our feet step onto the train. *Wir fangen hier an.* ■

Jessica Webster (Product Design), studied in Berlin in autumn 2017 and interned in Munich in winter 2018.



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

In the year 2017–18 the program arranged 32 internships for 28 new applicants, two returning students, and one student, Devon Burger (History, Education, German), who taught at the Jewish and the Leibniz High Schools in Berlin for a quarter each. The number of Krupp interns by August 2018 totalled 1,275 fellows in 1331 internships with 568 hosts. As a result of the applicants' special interests and initiatives we found 18 new hosts in varying fields. The geographical distribution by contrast was unusually binary: an unprecedented number of nine students worked in Munich, and with the exception of one each in Wolfsburg and Bad Nauheim, all others worked in the Berlin-Potsdam region. We did not plan this, it just happened.



Hannah Frakes (German, Religious Studies, Classics) joined the team of the art journal and platform Spike Berlin (l-r): Christian Kobald,

Romina Farkas, Rita Vitorelli, Hannah, and Robert Schulte: <https://www.spikeart-magazine.com>.



Devon Burger with her advisor in English, Julia Pähler, at Jüdisches Gymnasium.

Left below: In autumn 2017, Devon Burger (History, Education, German) taught English at Jüdisches Gymnasium in Berlin.



This past season was a special one for two reasons: Firstly, for the first time since 2002, when the Euro was introduced, the monthly grant was increased and a rent subsidy was implemented based on increases in federal rent price statistics by city, which of late have risen dramatically—an effect of the financial crisis, influx from abroad, citification, and an increasing number of university students seeking rooms. Notably Munich, where in 2017–18 the average rent for a room in a *Studentenwohngemeinschaft* hit the 600€ mark, Stuttgart and Berlin reflect strong increases.

Secondly, unlike in recent years, we had a good bal-



ance of “techies” and “fuzzies” in the program – almost half of the interns were humanities and social science majors. Three students worked in publishing: Hannah Frakes (German, Religious Studies, Classics) with the art journal and platform Spike Berlin, Joseph Goodhew (Philosophy and Religious Studies, Classics, German) with the ever-innovative Merve Verlag, and Justin Wilck (English, Ethics in Society, German) with the German and English journals of the Deutsche Gesellschaft für Auswärtige Politik—we are fortunate to have been able to continue that partnership despite the death of Sylke Tempel, who until last autumn was “our” political scientist at the DGAP. Benjamin Gardner-Gill (History, Linguistics) analyzed new illiberal movements in Eastern Europe at the Viadrina in Frankfurt (Oder), right at the border with Poland, where you can simply walk over the bridge to visit our Polish neighbors. Julia Mendelsohn (Linguistics, CS, German), studied in Berlin in 2016 and returned to do research on *Kiezdeutsch* at the Leibniz-Zentrum für

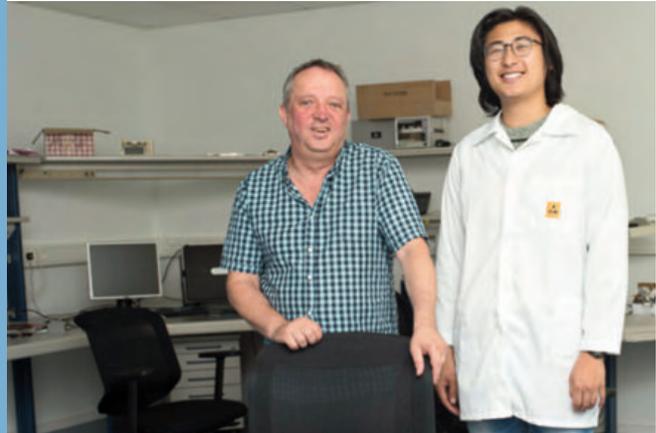
Connor Hasson (Political Science, Economics) at the startup accelerator and corporate innovation platform Plug and Play in the Mindspace building in Berlin (<https://lp.mindspace.me/berlin>) (l-r): Brittany Salas, Babak Ahmadzadeh, Connor himself, Max Philp, Frederik Bohn.

Right: Benson Kung (Math, CS) studied in Berlin in spring 2017 and interned with the Fraunhofer-Institut für Offene Kommunikationssysteme (FOKUS) in summer 2018. He is depicted here at his workplace at the System Quality Center with his colleague Bernd Oestmann.



Supervised by Dr. Christine Howald, Wynne Lee (IR) researched the provenience of Asian art in the West at the TU Berlin.

Allgemeine Sprachwissenschaft (ZAS). Wynne Lee (IR) supported provenience research at the art institute of the TU Berlin—a hot topic especially in face of the upcoming opening of the Humboldt Forum in the rebuilt Berlin Palace (<https://www.humboldtforum.com>) in 2019. Ben, Julia and Wynne, as well as other interns, anticipate the publication of their findings. Sofia Patino Duque (History, German) supported the educational work of the Europäische Akademie Berlin—our first intern with this institution since Zuzana Fedorkova in 2002. If our in-



stitutional memory is correct, China Kantner (Earth Systems, Urban Studies, German) became our first intern to work directly in *Quartiermanagement*, namely at QM Flughafenstraße in highly multicultural Neukölln with the firm Stadtkümmerei – Gesellschaft für integrierte Stadtentwicklung. Philosophy major Eric Ubel was confirmed in his desire to study law at the business law firm Noerr LLP, and three other students explored the business world, namely in the field of marketing: Carolyn Manion (Classics, German) at the innovation agency “... and dos Santos” in Potsdam, Anna von Preyss (History) at the social network Jodel in Berlin and in project management at Thy Wye, and Kyle Kinnie (IR, History) at ITMS Marketing in the spa town Bad Nauheim, which is still famous for its former guests Franklin D. Roosevelt and Elvis Presley. Two Science, Technology & Society majors found unexpected projects: Abigail Feder in web design at the Munich Center for Technology in Society, and Andrea Ocampo at the Global Challenges Initiative (<http://global2030.net>), while at the same time getting a toe-hold in Berlin’s entrepreneurship scene.

In the industrial field we continued our cooperation with large companies like BMW (Cristian Lomeli: CS, German), VW (Joseph Yen: Electrical Engineering, German) and the DLR, this time at their Robotics and Mechatronics Center in Munich (Austin Pineault: Mechanical Engineering). In the field of startup companies the applicants were able to enter doors opened by their



Julia Mendelsohn (Linguistics, CS, German) with a test person at the phonology lab of the Leibniz-Zentrum Allgemeine Sprachwissenschaft (ZAS) in Berlin.

predecessors: at Cosinuss in Munich which now focuses on medical technology (Michael Morrissey: MS&E, CS); in Berlin at the electronic key developer KIWI.KI (Jason McRuer: Product Design, CS); in search engine optimization at the eLearning platform sofatur GmbH (Annina Hanlon: Psychology); and at the industrial battery developer Younicos (Alexandra Young: Chemistry, German). Neel Yerneni (Mathematical and Computational Sciences) was so pleased with his first internship with the direct bank N26 in 2017 that he returned to their data analysis department for a second internship in spring. Since such banks have streamlined not only transactions but also the procedure of opening an account, more and more of our students choose to open their German accounts with them.

We found first-time internships at the following startups: Connor Hasson (Political Science, Economics) researched businesses for the accelerator Plug and Play Germany in Berlin; Axelle Talma (IR, Psychology, German) helped to create new ventures at UnternehmerTUM, the incubator of the TU Munich. Two new hosts were found also in the medical field, both in Munich:

Allison Keys (Chemistry) analyzed the solubility of agents at the Helmholtz Center for Environmental Health, and Ashley Utz (Biology) supported clinical studies—a difficult field to get into for non-pharmacy undergraduates—at Immunic AG.

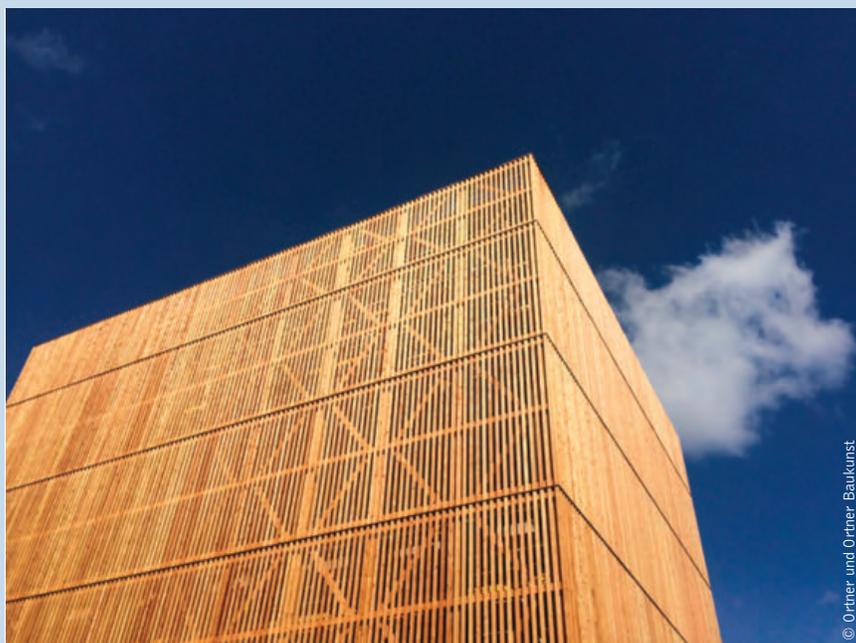
As you may have noted above, the number of German majors and minors was quite high. We, the Berlin fac-

Sofia Patino Duque (History, German), second from the right, in a meeting about urban development with participants of the Baladiya Program which is co-sponsored by her host, the Europäische Akademie Berlin, and the Robert Bosch Stiftung (<http://www.baladiya.eu/index.php>).



ulty and staff, are very gratified by this. However, at the workplace more and more English is being spoken because of the increasingly international composition of the teams. Although German skills—especially listening comprehension—do inevitably improve during an internship, improving sometimes requires additional effort after work, be it taking language classes with the *Volks-hochschule* or actively socializing with German roommates, friends and relatives.

## Neu in Berlin (I)



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Im Oktober wurde – mit historischer Verspätung, denn wir sind in Berlin – der neue Standort der Hochschule für Schauspielkunst „Ernst Busch“ in Mitte eröffnet, früher befand sie sich in Niederschöneweide. Ortner & Ortner Baukunst gewannen die Ausschreibung für den Umbau früherer Opernwerkstätten und einen zugehörigen Neubau: Der markante, mit Holzplatten versehene Turm beherbergt zwei Proben Bühnen. Die Geschichte von Deutschlands ältester Schauspiel-schule geht zurück auf eine 1905 von Max Reinhardt für das Deutsche Theater gegründete Schule. Ernst Busch (1900–80) war ein Sänger, Film- und Theaterschau-

spieler, der vor und nach dem Zweiten Weltkrieg mit Bertolt Brecht, u. a. am Berliner Ensemble, arbeitete. Karen Kramers Filmstudenten kennen ihn aus „Kuhle Wampe oder Wem gehört die Welt“ (1932), in dem er das Solidaritätslied singt. Die Hochschule ist bekannt für die hohe Qualität der Ausbildung (Choreografie, Dramaturgie, Regie, Puppen- und Schauspiel, Spiel & Objekt, Tanz) und berühmte Absolventen wie Fritz Haberland, Corinna Harfouch, Nina Hoss, Sandra Hüller, Henry Hübchen, Thomas Ostermeier, Armin Petras, David Striesow. Zu ihr gehört auch das bat-Studiotheater im Prenzlauer Berg.

Internship seminar participants with Berlin faculty and staff, August 31, 2018.

Alexandra Young (Chemical Engineering, German) with her Arbin battery tester at the pioneering energy storage developer Younicos in Berlin. In October, in order to globalize its operations, Younicos was fully integrated into Aggreko Microgrid and Storage Solutions (AMSS).

The German economic environment continues to be favorable for the Krupp program in the sense that the labor market continues to grow. In August, for the first time ever the number of actively employed people (including commuters from neighboring countries) reached 45 mill., and the official unemployment rate is down to 4.8% (2,186 mill.) in November; to this number must be added about 1 mill. people who are temporarily unemployed or are participating in



training, and are termed underemployed [*unterbeschäftigt*] instead of unemployed [*arbeitslos*]). Foreign nationals, especially from Eastern and Southern Europe, have a significant share in the increase of employment, and they contribute considerably to the German social insurance system. But the situation for asylum seekers is more complicated. In July, of asylum seekers of the eight most important states of origin (Syria, Iraq, Nigeria, Afghanistan, Turkey, Iran, Eritrea, Somalia), 254,000 were regularly employed (*sozialversicherungspflichtig beschäftigt*), while 620,000 employable asylum seekers received social benefits.

These economic conditions also appear to make it easier for our students to return to Germany after graduation, and many do. We do not learn about all of them, but we know that recently in Berlin alone, three former Krupp interns found permanent positions with startups. The need for a qualified workforce might finally facilitate an immigration law in Germany, in spite of the isolationist agenda and xenophobic slogans of the AfD—the newly powerful factor in the country's party system that is putting pressure on the established parties from the political right—provided that the grand coalition survives the upcoming cycle of regional elections.

I regret that space does not permit mentioning every internship in detail. I strongly recommend that you read the interns' reports and reflections in this issue. They



traveled far, both in body and in mind. Thank you to all students, faculty, staff members and friends who supported these placements with ideas, suggestions and connections! ■

#### German statistics:

<https://de.statista.com>

<https://www.arbeitsagentur.de>

<https://www.svr-migration.de/barometer/>

<http://www.bpb.de> -> Nachschlagen/ Zahlen und Fakten



In May we celebrated another little cherry blossom party with cherry cake and juice.



# Great Innovations and Great Expectations by Carolyn Manion

**Pursuing a degree** in Classics and German, I have long embraced the idea that a liberal arts education should not limit one to the academic realm. My career interests have always tended toward the creative industries, and I hoped to find an opportunity to deeply engage with projects that add value to others' lives. During my ten-week spring quarter in Berlin, I studied German, Euro-

pean politics, and local Berlin history while exploring the area's rich culture and learning how to navigate the complex Berlin transportation system. Having arranged my internship with the innovation agency "... and dos Santos" through the Krupp Program before even arriving in Berlin, I truly hardly knew what to expect in the concrete sense—I was inspired by the future-focused attitude, creative drive, and not least the promise of an office dog to greet me on my first day.

Commuting between Berlin and Potsdam every day was an ambitious venture for my first summer living on my own in a city, and navigating the differences between Germany, the US and England (where I completed my other quarter abroad) proved an added challenge. However, splitting my time between Potsdam and Berlin allowed me to gain insight into two vastly different cities, and provided me with a broader understanding of German workplace and community culture. Potsdam is small, incredibly historic, dotted with local book shops, fancy cafes, and bordered by lakes and the grand Sanssouci park, where I could walk during my lunch breaks. Berlin—a cosmopolitan mishmash of history, ur-

banity, and hipster-ness—is a place I could always count on to find a new food to try, grungy flea markets to peruse, and street music of all kinds. Soon I learned that "... and dos Santos" represents many of the same values as Berlin and Potsdam—a blend of traditional business wisdom with new, innovative ways of solving old problems.

What impressed me from the start is how unique our projects are—every concept, workshop, or story we developed was truly "made with love." Even for the prospective clients with whom we did not necessarily continue working, I saw my colleagues and supervisors devote authentic and inspiring consideration to the needs and motivations of the people and brands involved. While I was familiar with content creation, social media, and quick critical and analyt-

ical thinking from my previous student and internship experience, I had never applied these skills at an agency level. I couldn't wait to dive into the fast-paced world of the company, with constant new projects, varied clients, and the focus on innovating for good and constantly bettering the lives of those around us.

I was especially grateful, if at first overwhelmed, to be included in major projects and every aspect of company culture from the beginning, without any dull moments of boring "intern duties" such as every college student dreads. And while I certainly spent a lot



Carolyn with her team at "... and dos Santos" (l-r): Ricardo dos Santos Miquelino, Sapfo Georgopoulou, Jutta dos Santos Miquelino, Katharine Lin.

Carolyn with the augmented reality glasses "Meta 2" for an interactive game which the company conceptualized and developed for a client and which was featured at the DMEXCO conference in September 2018 (<https://dmexco.com>).

of time at a computer creating social media content, researching trends and industries, and compiling information into collaborative presentations, I had plenty of chances to expand my horizons out and about, visiting exciting new places in Berlin for various interviews and errands, and sitting in on fascinating workshops. Ultimately, I was able to learn how to channel the commitment of my host to bringing positive energy and innovative thinking to our clients and partners no matter what we were working on.

The mix of German and English in the workplace gave me a good base of comfort with my coworkers and supervisors but added incentive for me to continue working on my language skills. I realized quickly that two years of college coursework in German means very little when wading through technical studies or websites that require very specific vocabulary sets, but over the course of the summer I became more and more familiar

with German expressions for different kinds of technology, innovation, business, and other relevant topics.

While my goal this summer was simply to learn more German and gain professional experience in a foreign country, my learning was truly three-dimensional—new skills and industry, a new city and language, and high standards of performance. The friendliness and candor of my office atmosphere, the meals shared with coworkers, the long commutes home spent making plans for the weekend—these made my time at “and dos Santos” one that I will surely miss. My greatest enjoyment was assuredly the certainty that my research and analysis was a key factor in acquiring and helping our clients, as well as the feeling in general that I was positively contributing to the internal and external operations of the company. ■

**Carolyn Manion** (Classics, German Studies) studied in Berlin in spring and interned in Potsdam in summer 2018.

## Photographic Impressions of an Alumnus: Robbie Su

**Robbie Su came to Berlin again 14 years after his first visit. He attended Stanford-in-Berlin in Spring 2004, after which he interned with 3M in Neuss. He now works in green energy R&D.**



The spring 2004 class on its way to Munich, an excursion sponsored by the Helen and Peter Bing Grant for Cultural Enrichment (l-r): Michael Hill, Rose Jenkins, Grant Martinez, James Ollunga, Russ Heddeleston, James Gull, Tristan Harris, Joanna Gubman, Robbie Su.

Coca Cola bottles at the former central Stasi detention center in Berlin-Hohenschönhausen!



The U3 in 2004; it looks the same today.



# Finding the Cutting Edge: A Summer in Berlin Journalism

by Justin Wilck

I studied abroad in Berlin during the spring quarter of 2018 and interned at the Deutsche Gesellschaft für Auswärtige Politik (DGAP) through Krupp in the summer immediately thereafter. At DGAP, I worked in the field of policy journalism in the editorial office or *Redaktion* for the think tank's two affiliated publications, the German-language *Internationale Politik* and the English-language *Berlin Policy Journal*. DGAP's Berlin headquarter is a squarish gray building that was once the Yugoslav embassy (and was, prior to that, a household belonging to the Mendelssohn-Bartholdy family before its seizure by the Nazis), located in the embassy island of Mitte-Tiergarten nestled between the East of Zoo and the West of the Victory Column. The *Redaktion* is located on the third floor in the left extension of the house, behind a fireproof door with a view over the back garden. Although DGAP is a large organization with about 60 workers and ten interns, the office was an intimate work environment, sometimes seating five, sometimes ten of us, depending on the production cycle and the *Urlaub* schedules during Berlin's *Sommerloch*, while the German parliament was on summer recess.

At DGAP, I spent most of my time working in the English-language publication *Berlin Policy Journal* (BPJ), which is comprised of a bimonthly journal of political analysis and a blog called *The Latest*, which publishes more frequently on current politics. During my time at BPJ, we produced two bimonthly issues (July/August and September/October). The July/August issue was focused on the topic of Artificial Intelligence with several subtopics, such as Chinese energy development, NATO, populism in Hungary, and governance in Ukraine. The September/October issue was focused on German and European defense with the subtopics of Brexit, global migration, drone technology, and political developments in Turkey.

On a typical day, from where I was living in Wedding, I could either bike about 25 minutes or ride the U9 to Zoologischer Garten and walk for 15 minutes before arriving in the office. Depending on the publication's production cycle, I would divide my time (more or less) between *The Latest* and the upcoming journal issue. For blog posts in *The Latest*, I would often proofread articles before or shortly after they would go up. For the bimonthly journal issues, I translated pieces from German to English, conducted research and fact checked, revised pieces, and chose some of the header pictures for individual articles. Since I was there for 1.5 full production cycles, I gained exposure to and familiarity with the of-

office's editorial process—choosing a topic, soliciting articles, editing, and finally publishing. Once the editorial process was finished, I would often be charged with promoting our published content through our Facebook, Instagram, and Twitter accounts. In the social media role, I promoted a wide range of content—either from *The Latest* or from our newest issue, in addition to content from prior issues that was relevant to the modern political landscape.

I think, in hindsight, this was the most abstract and my most favorite task in journalism: knowing what is politically relevant, both at the present time and predicting what will be relevant in a month or more. In order to be relevant, a topic must have already had enough coverage to be accessible, but it cannot be saturated or overexposed—somewhere between the two extremes, there's the cutting edge of news.

The political landscape in Berlin and Europe can make the task even more difficult. It seems often that all Berlin think tanks and all European media groups are covering and already have covered the same material. Between Politico, ECFR, the Konrad-Adenauer-Stiftung, GPPi, DIW Berlin, Stiftung Neue Verantwortung, etc. the field of coverage is extensive, while the room for a unique niche can seem paradoxically minimal.



It isn't cold: pick-up basketball in winter quarter.





With colleagues from the editorial office at the DGAP (l-r): Henning Hoff, Joachim Staron, Merle Flos, Uta Kuhlmann, Juliette Maresté, Noah Gordon, Christine Krüger, Justin Wilck.

Politically, the summer was both busy and, in some ways, stagnant. Horst Seehofer (CSU)—in a politically motivated push before upcoming elections—drove Angela Merkel (CDU) and their coalition to the brink of implosion over an imagined stream of migrants slipping through Bavaria’s southern border; Vladimir Putin danced, too closely for the taste of some, with Austria’s foreign minister Karin Kneissl at her wedding; the instability and fighting in Yemen and Syria raged on; migrants continued to cross the Mediterranean, only to often be refused port by the populist Matteo Salvini; Donald Trump met with European leaders for NATO, then with Vladimir Putin in Helsinki; CDU Secretary General Annegret

Kramp-Karrenbauer made comments about possibly reinstating mandatory service and conscription, which ignited a widescale debate about German and European defense policy; eminent German political scientist Christian Hacke wrote an op-ed calling for Germany to get its own nuclear weapons program, reinvigorating an old (and some say tired) debate; a symbolic arson attack was carried out on our think tank’s front door; far right protests as well as counter-protests rocked the Saxon city of Chemnitz as a symbol of German civil integration and its discontents; the Turkish economy was swept into a freefall decline; Brexit discussions, despite new ministers, continued to falter, and the contingencies for a No-Deal Brexit began to emerge; Angela Merkel also went on vacation and then came back. Although it all seemed like a lot had occurred in this short time, my seasoned journalism coworkers assured me that it had been, after all, a relatively quiet summer. ■

Justin Wilck (English, Ethics in Society, German Studies) studied in Berlin in spring and interned with the DGAP in Berlin in summer 2018.

**From his journal Justin recommends the following articles as examples:**

- Trade wars: <https://berlinpolicyjournal.com/trade-wars-the-us-china-and-europe-in-between>
- Europe and the US: <https://berlinpolicyjournal.com/a-new-counter-weight>
- Germany’s military service: <https://berlinpolicyjournal.com/heat-exhaustion-or-fever-dream-a-debate-about-military-service-fills-germanys-summer-void>
- Lessons from Chemnitz: <https://berlinpolicyjournal.com/lessons-from-chemnitz>

## My Biotech Team: Klein aber fein by Ashley Utz

**My Krupp internship** was amazing! I worked at a biotech company called Immunic Therapeutics in Martinsried, a science suburb in the Munich area. There were only six employees, but they were highly motivated, taking on much more than I expected such a small biotech company could possibly do. They are currently testing a drug in Phase II clinical trials for inflammatory bowel disease and are about to start another Phase II clinical trial for multiple sclerosis. They have a research facility elsewhere in Germany to test preclinical parameters of their drugs and are planning to conduct more clinical trials in the near future.

For anyone interested in biotech and learning how a biotech company functions at every level, from project



Ashley and her team at dinner.

An evening concert at the Olympic Park of 1972.



Ashley and Allison Keys in the famous gorge Partnachklamm near Garmisch-Partenkirchen (<http://www.parnachklamm.eu>).



management to scientific discoveries to medical trials to business, this small company does all of that and more. I improved my scientific literacy and writing skills (especially medical writing), which is greatly beneficial for any biology or science major's future career. You will come out with more knowledge about biotech than you started with. The people are amazing, the work environment is fantastic, and

overall everything was terrific!

Specifically, at Immunic Therapeutics, I searched through the literature and summarized content to write grants, investigational brochure (IB) summaries, research reports, and a business plan draft. Every day I was learning about new topics and diseases with which I was initially unfamiliar. In addition to my own work, I also had the opportunity to participate in several phone sessions and a clinical trial kickoff meeting, to better understand how biotech works. The kickoff meeting was with Contract Research Organizations who help coordinate with sites in the countries performing the clinical trials to ensure the doctors know how to administer the drug, as well as other details. This was a good overview of how clinical trials are planned and all the steps necessary for one to take place. I was able to ask questions of people in the company on what their specific role is

and how they got to where they are in their career. I interacted with everyone in the company frequently, including the entire executive team.

Culturally, I had great conversations with the employees about the future of Germany and America and became much more interested in politics because of that. I practiced my German a lot since everyone was fluent in German and English there. They were very interested in my own life and comparing it to the German lifestyle, which was educational for me as well.

Researching new topics that could benefit the company in terms of marketing and future developmental areas was especially rewarding. I found some facts that are invaluable to the firm and would otherwise have taken them a long time to discover. It felt like I played an important role in many of the research areas for the entire duration of my placement. Additionally, I had the opportunity to learn about new diseases that I will be exposed to later in life if I attend medical school. I would highly, highly recommend this company if you are at all considering biotech in the future.

I also had the wonderful opportunity of spending my summer in Munich—a really cool city. It's not as large as Berlin, since the main area is very central. However, the city is beautiful and very wealthy. No visitor should miss going to the Englischer Garten to see the surfing wave and just wandering or having a picnic there. Hike to the top of St. Peter's Church for amazing views of the whole city and go to Starnberger See to relax. If Tollwood (a music festival) is happening, visit that! The food was so good and it was super pretty to wander around.



Munich interns on top of Heimgarten (1791m) looking at Herzogstand (1731m) (l-r): Michael

Morrissey, Winston Liao, Ashley Utz, Allison Keys, Axelle Talma and an unknown hiker.

I would also recommend walking around the Olympic Stadium and the old Olympic village of 1972. There's a beautiful lake at Olympic park and you can hear concerts in the stadium if you sit on the hill (we heard Ed Sheeran) and can watch fireworks on some evenings.

Lastly, we hiked a lot in the Bavarian Alps. Our favorite hike was Herzogstand. A bunch of Stanford stu-

dents joined and we took the gondola to the top and then hiked from the peak of Herzogstand to the peak of Heimgarten and back in four hours. It's not very steep and the views of the two lakes are stunningly beautiful. There's a *Biergarten* at the top of Heimgarten for a good rest with lovely views. After the long hike, we went swimming to cool off and enjoy the views.

We also hiked the gorge of Partnachklamm, which was really pretty, and then took a bus to Eibsee. Definitely take paddleboats out on the lake because the views of the Zugspitze are INCREDIBLE!

To sum it up in one word: My Krupp internship was phenomenal. I will remember all the places I visited for the rest of my life. I will forever be thankful to Stanford and the Krupp Foundation for providing me with these opportunities that I would not have had otherwise. I wish I could go back and experience it all again! ■

**Ashley Utz** (Biology) studied in Berlin in spring and interned in Munich in summer 2018.

## Neu in Berlin (II)

### PERGAMON: 360°-Panorama



Der Pergamonaltar bleibt aufgrund der Museumssanierung bis voraussichtlich 2023 geschlossen. Als spektakulärer Ersatz öffnete im November ein großes Panorama, das Akropolis und Alltagsleben Pergamons im Jahr 129, in der Zeit des Hadrians, mit 80 Kunstwerken zeigt. Die Zusammenarbeit der Berliner Museen mit dem Künstler Yadegar Asisi präsentiert den aktuellen Forschungsstand in einem gegenüber 2011 neuen Design.

Links:  
<https://www.asisi.de/panorama/pergamon/>  
<http://blog.smb.museum/wo-ist-der-pergamonaltar/>

**Returning to Berlin** for the Krupp internship this summer was fantastic; although this city felt familiar from my quarter abroad in 2017, I knew I had only scratched the surface of this ever-evolving, expansive metropolis. I got to live in a homestay in Neukölln, overlooking the Landwehrkanal. The long stretching path beside the water soon became my perfect running path. Having lived in Friedenau in my study quarter, this exciting and vibrant neighborhood was a welcome change. I loved that I never knew what to expect; pop-up techno parties carted around on bikes, huge rallies, and spontaneous music groups all converged just outside my door.

My internship was with Kiwi, a small company making smart locking systems for apartment buildings. I was in the product department, working on CAD models and 3D-printed prototypes of a new case for the sensor. Later in the summer, I did UX design research and developed lo-fi prototypes for Kiwi's Portal website. I had great independence on my projects and felt like my background in product



"Public viewing" in the fan park behind the Brandenburg Gate, June 27: Germany – South Korea: 0:2!

Neukölln neighbors displaying their flags in the month leading up to Christopher Street Day.

design was perfectly suited for the jobs that I took on. The company culture was great, with a very friendly and supportive team, not to mention fun! I would almost always go out with coworkers for lunch, and we frequently played several games of ping-pong a day.

Although the operating language was English, native German speakers make up a majority of the company and provided me with plenty of opportunities to practice. Our company started a weekly *Stammtisch*, where a mix of German and international coworkers would go an entire lunch speaking only German (and lots of broken German). Near the start of the summer I joined in on "strategy day," an annual company team-building retreat. That Friday, we all arrived at Plötzensee, and did a quick overview of how the company has grown, before being broken into four teams. Each group was given a set of materials—wood planks, cartons, string, nails—and tasked with building a raft that we then raced across the water.

Although I have never had a formal internship in the US, I know that many things I experienced in Berlin were very different from what I might expect here. One of my Swedish co-workers could not believe the work ethic and insane hours to which many American com-



During the shooting of the film.

panies hold its employees. Talking to friends in consulting and finance jobs back in the US, I heard horror stories of brutally long days. It was clear to me from the lengthy vacations and flexible work hours that the general attitude towards work was far more sustainable than many workplaces in the US.

Although I study product design, I am also very interested in pursuing film, and this summer was a great opportunity for me to explore Berlin's film industry. Early in the summer, I met with the co-founder of Jumpseat Filmproduktion, who is currently in development for a new series called *Immunity*. As I shared my excitement



Jason with Winston Liao (Mechanical Engineering), intern at ProGlove in Munich, and Benson Kung (Mathematics, CS), intern at the Fraunhofer FOKUS institute in Berlin, in front of the legendary movie theater "Babylon" in Berlin-Mitte.

for this new project, we agreed that I would help develop the show's bible (the document which outlines the first season, character arcs, etc.). My job was to make content suggestions and grammatical adjustments (as the only native English speaker on board). Although I had already committed to my 9–5 job, I spent lots of my spare time making edits and discussing ideas with the director. This gave me a great glimpse into the process of developing a new series. I am hoping that shooting will begin next year and that I can return to Berlin to be involved in production.

In one of my last weekends in Berlin, I teamed up with a couple other Krupp interns to compete in the official 48 Hour Film Project Berlin (<http://achtundvierzig.berlin>); an intense international festival where teams write, shoot, and edit a short film entirely in one weekend. A week before the competition, we began panicking that we hadn't yet found any actors for our short. I started sending casting calls out to acting and film schools in Berlin searching for unpaid actors to do a one-day shoot. Within the week I got five responses and locked down three of them. The Friday night kickoff event was held mostly in German, but they would occasionally give translations to catch us up (luckily our short could be in any language). We received our required ran-

dom elements—a prop, a character, a line, a genre—and were off to the races. It was an insane but thrilling scramble for the next 48 hours. On Sunday evening, with almost no sleep and only 20 minutes to spare, we submitted our finished film. The following week, we got to see it on the big screen in the Babylon Kino with the 11 other teams' completed shorts. We had such a blast, and even managed to win the award for "best use of required prop."

My friends and I were just able to catch the beginning of the theatre season, packing as many shows into our last few weeks as possible (we were recently inspired to see more theatre after a fun weekend trip to the Edinburgh Fringe Festival). It continuously amazes me how accessible Berlin makes its vast art scene for students.

While it's great to be back on campus, it's hard to compare to the growth that comes from living in the multicultural, artsy, and adventurous city of Berlin. Every day there deepens my understanding of the world and helps me critically examine my own culture. I hope to return again very soon to discover more hidden gems, hone my German, and of course—eat more *Döner*! ■

**Jason McRuer** (Product Design, Computer Science) studied in Berlin in spring 2017 and interned in summer 2018.

**Links:**

- <http://achtundvierzig.berlin/die-filme/>
- <https://www.youtube.com/watch?v=sitB-ymu2bU&frags=pl%2Cwn>



Po Tsui (Computer Science) studied in Berlin in spring 2018. She took this picture of signboards at the popular Mauerpark flea market at the end of her study stay: "It was a beautiful sunny day, with couples strolling, families picnicking, and friends just having a good time. This trunk of old street signs and placards got me thinking, as I was preparing to leave this place that I had called home, and how one harbors a love for a place that will soon be on the other side of the world again. It got me thinking about the rapid changes in urban cities, where familiar street signs, stores, and parks that you once grew up with could one day be transformed or even cease to exist. How

does the sense of place rest in human memory? So much of what we love is beyond our control, and the city is no different. This is especially true in Berlin, a once-divided city,

whose landscape was physically scarred with the Berlin Wall and which has seen considerable transformations since reunification."



## In den Gängen

<http://zorofilm.de/index.php?id=182>

Beworben wird dieser Film als die Geschichte einer “zarten Liebe” zwischen den verwundeten Seelen Marion (Sandra Hüller – “Toni Erdmann”, 2016) und Christian (Franz Rogowski) in den Gängen eines Großmarktes, bei dem beide als Regalfüller für Süßwaren bzw. Getränke angestellt sind. Das eher trostlose Ambiente der Arbeitswelt und die Figurenkonstellation erinnern an Aki Kaurismäkis Filme, doch das ist nur die Oberfläche. Mit zunehmender Dauer gewinnt der Film an historisch-konkreter Tiefe als Darstellung von Lebensbedingungen in der ostdeutschen Provinz irgendwo zwischen Bitterfeld und Leipzig, von Menschenschicksalen in der gerade auf verstörende Weise (Pegida, AfD, “Chemnitz”) zu Ende gehenden “Nachwendezeit”. Bei all dem erscheint der Großhandel auch als ein utopischer Ort, als Ort für Träume. Regisseur Thomas Stuber nimmt sich Zeit für die Darstellung der räumlichen Ordnung, der Zeitrhythmen und streng geregelten Arbeitsroutinen – von einer “Sinfonie für Gabelstapler” schwärmte der Berliner “Tagesspiegel”. Der Film beruht auf einer Kurzgeschichte von Clemens Meyer (“Die Nacht, die Lichter. Stories”, 2008). Stuber und Meyer erhielten für das Skript 2015 den Deutschen Drehbuchpreis, ausgezeichnet wurde dann auch seine Umsetzung.

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

Analyse: <https://www.kinofenster.de/filme/aktueller-film-desmonats/kf1805-in-den-gaengen-hg1-sequenzanalyse>

## Transit

<https://www.transit-der-film.de>

Franz Rogowski brilliert auch in dieser Adaption des bedeutenden autobiographischen Exillromans “Transit” (1944) von Anna Seghers (1900–83) über Deutsche, die vor den Nationalsozialisten nach Frankreich geflohen sind und nach der Besetzung in Marseille mit der Bürokratie um ihre Ausreisepapiere nach Nord- oder Südamerika kämpfen. Die Erzählung verbindet verschiedene Motive miteinander: Die Suche nach Sicherheit, Heimat, Liebe und das Leben mit unsicheren Identitäten. Christian Petzold (“Die innere Sicherheit”, “Yella”, “Barbara” u. a.), selbst ein Flüchtlingskind, verlegt die Handlung in die Gegenwart, ohne konkret zu aktualisieren: “Die Flucht ist der Normalzustand. Davon handelt “Transit”. Das Buch macht klar: Alle Ideologien sind falsch, die sagen, es gibt eine feste Identität, einen festen Ort. Unsere kleine Stadt, die es zu verteidigen gilt, das führt immer zu Problemen. In “Three Billboards Outside Ebbing, Missouri” endet es damit, dass man mit einer abgesägten Schrotflinte losfährt und über Blutrache nachdenkt. “Transit” ist ein unglaublich tröstendes Buch – über den Transitraum als dem Ort, an dem die eigentlichen Geschichten und Identitäten angesiedelt sind. Ein Raum, der sonst gerade kein Erzählraum ist. Wir hören den Flüchtlingen nicht zu.” (Christian Petzold im Gespräch mit Christiane Peitz in: Der Tagesspiegel, 17.2.2018, 25).

## Zentralflughafen THF

<http://www.zentralflughafen-thf.de>

<http://www.lupa-film.com/unsere-produktionen/zentralflughafen-thf>

Die Dokumentation “spielt” auf dem ehemaligen Flughafen Tempelhof, der seit 2015 als Flüchtlingsunterkunft genutzt wird. Erst lebten die Flüchtlinge in den Hangars, nun in einem Containerdorf auf dem Tempelhofer Feld (voraussichtlich bis Ende 2019). Ein Jahr lang begleitete der brasilianisch-algerische Regisseur Karim Ainouz Geflüchtete aus dem Irak und Syrien in ihrem schwierigen Alltag: Sie warten auf den Asylbescheid, kämpfen mit der Bürokratie, gehen zu medizinischen Untersuchungen, lernen Deutsch. Während die Flüchtlinge endlich ankommen möchten, nutzen Berliner und Touristen das Tempelhofer Feld für ihre kleinen Fluchten aus dem

Alltag. Weitere Filme über Flüchtlinge in Deutschland bietet die Mediathek der Bundeszentrale für politische Bildung: <http://www.bpb.de/mediathek/film-highlights>

## Gundermann

<https://www.gundermann-derfilm.de>

<http://presse.pandorafilm.de/list.php?movie=gundermann> (Pressematerial)

<http://www.pnn.de/potsdam-kultur/1304070>

(Interview mit Andreas Dresen)

Gerhard Gundermann (1955–98) war ein ostdeutscher Liedertexter und Musiker, der bis zur Schließung seines Braunkohletagebaus in der Lausitz Mitte der Neunziger als Schaufelradbaggerfahrer gearbeitet hat, weil er nicht von der Kunst, nicht als Künstler abhängig sein wollte und außerdem dezidiert politisch dachte. Mit der Kunst und seinem politischen Engagement brachte er sich selbst und andere immer wieder in Schwierigkeiten. Ein Leben in Konflikten: der Weltverbesserer (ein Vorbild: Che Guevara, später Carl Schurz: deutscher Turner und Revolutionär, nach 1848 in den USA ein bedeutender Reformpolitiker) wird aus der Offiziersschule der NVA und aus der SED ausgeschlossen, er war Inoffizieller Mitarbeiter der Stasi und selbst Bespitzelter, Schichtarbeiter und Poet, Kohlebaggerer und genau deshalb “ein Grüner” usw. Der tragikomische Film konzentriert sich auf die Liebes- und die Stasigeschichte Gundermanns. Der Regisseur Andreas Dresen (u. a. “Halbe Treppe”, “Sommer vorm Balkon”, “Stilles Land”, “Herr Wichmann von der CDU”) wollte einen differenzierten Film über einen schwierigen Charakter in komplexer Lage zeigen und dabei die Motivationen des Protagonisten sichtbar machen – im Gegensatz zum berühmten “Das Leben der Anderen” (2006), zu dessen frühen Kritikern Dresen gehörte. Als Film über die DDR ist “Gundermann” der Gegenfilm. Er kann aber auch einfach als Heimat- und Musikfilm genossen werden. Seine erfolgreiche Premiere erlebte er übrigens in der Essener Lichtburg. (Siehe auch den Liedtext auf S. 23.)

## Familie Brasch

<https://www.familie-brasch-film.de>

<https://www.dw.com/de/drama-einer-familie-der-dokumentar-film-familie-brasch/a-44554626>

Der ebenfalls Wirren deutscher Geschichte behandelnde Dokumentarfilm von Annekathrin Hendel (“Vaterlandsverräter”, 2011; “[“Sascha”] Anderson”, 2014) über die DDR-Funktionärsfamilie Brasch wird für all diejenigen, die von dieser Familie noch nie gehört haben, also vor allem für Westdeutsche, mit dem Hinweis “die Manns der DDR” bzw. die “Buddenbrooks” vermarktet. Portraitiert werden vor allem zwei Generationen: die jüdisch-katholischen bzw. jüdischen Großeltern Gerda, aus Wien, und Horst, aus Bayern, die sich im antifaschistischen Londoner Exil kennenlernten und nach 1945 in die Sowjetische Besatzungszone (SBZ) übersiedelten, sowie ihre Kinder Thomas (Schriftsteller, Regisseur), Klaus (Schauspieler), Peter (Autor, Dramaturg, Regisseur) und die Radiomoderatorin Marion, deren Buch “Ab jetzt ist Ruhe – Roman meiner fabelhaften Familie” (2012) die Regisseurin inspirierte. 2019 soll noch ein Spielfilm folgen. Erzählt wird entlang der Marken 1945–1968–1976–1989/90, wobei 1968 – der Einmarsch sowjetischer Truppen in Prag, nicht die Studentenrevolte im Westen – und die Ausbürgerung Wolf Biermanns 1976 als Auslöser des Aufstands der Söhne gegen den Vater im Zentrum steht. Horst B. war ein hochrangiger Funktionär, dessen Vision einer humanistisch-sozialistischen Gesellschaft die Kinder im Prinzip teilten, deren diktatorische Pervertierung sie jedoch angriffen. Verhandelt werden die politischen Generationenkonflikte wie auch die Verhältnisse zwischen Ost und West, Männern und Frauen. Zu Wort kommen teils berühmte Lebensgefährtinnen und Zeitzeugen, u. a. die Schauspielerin Katharina Thalbach, die Liedermacherin Bettina

Wegner, der Schriftsteller Christoph Hein. Die Familiensaga über "roten Adel" und privilegierte DDR-Kulturelite ergänzt gleichsam die Spielfilme "In Zeiten abnehmenden Lichts" (2017) und "Gundermann" (s. o.). Auf dem Filmposter ist die Anordnung der Braschs dem Familienportrait Krupp (1931) von George Harcourt in der Villa Hügel nachgebildet.

## Mackie Messer – Brechts Dreigroschenfilm

<https://zeitsprung.de/mackie-messer-brechts-dreigroschenfilm>  
Am 31. August 1928 feierte die "Dreigroschenoper" von Bertolt Brecht, Elisabeth Hauptmann und Kurt Weill Premiere – ein künstlerischer und kommerzieller Welterfolg. Ein von Brecht selbst geplanter "Dreigroschenfilm" kam nicht zustande – aus künstlerischen, politischen und finanziellen Gründen. Auf die Konflikte um G. W. Pabsts Film reagierte Brecht mit „Der Dreigroschenprozeß. Ein soziologisches Experiment“ (beide 1931), aus dem nun der Regisseur Joachim A. Lang die Rahmenhandlung für seinen Opernfilm gewinnt: Brecht will eine völlig neue Art von Film machen, er verfolgt künstlerische Visionen, die Produktionsfirma hingegen finanzielle Interessen. Weil er sich diesen nicht ergeben und die künstlerische Freiheit verteidigen will, verklagt Brecht die Produktionsfirma. Die Handlung hingegen konzentriert sich auf den Konflikt zwischen dem bürgerlichen Verbrecher Macheath und dem Herrscher der Bettelmafia Peachum, seinem unfreiwilligen Schwiegervater. Am Ende wird eine Verbindung zur Bankenkrise von 2008 hergestellt. Nicht nur die Aussagen zum Finanzwesen des Film-Brechts sollen Originalzitate des Dichters sein.

## Magical Mystery oder: Die Rückkehr des Karl Schmidt

<https://dcmworld.com/portfolio/magical-mystery>  
Um Musik dreht sich auch diese Komödie: Der nicht mehr ganz junge in Hamburg lebende Karl Schmidt, gespielt von Charly Hübner, läßt sich dazu verführen, nach dem Vorbild der Beatles mit einer Gruppe DJs vom Musiklabel seines alten Kumpels Raimund auf Bus-tour durch Deutschland zu gehen, statt nach dem Drogenentzug eine Kur anzutreten. – Ein Zeitreise zurück in die Technoszene der frühen 1990er Jahre in Berlin. Der Film ist eine Fortsetzung von "Herr Lehmann" (2003), der Lebensgefühle in Berlin-Kreuzberg im Herbst 1989, kurz vor der Maueröffnung, einfing. Für beide Filme schrieb Sven Regener Romanvorlage und Drehbuch.

## Seestück

<https://www.salzgeber.de/kino>  
Auf das "Landstück" (s. "Briefe aus Berlin" 2016) folgt das "Seestück". Der Titel spielt auf das Genre der Marinemalerei an: wogende See, Fischer bei der Arbeit, Seeschlachten, Schiffs-unglücke. Im Grunde gleicht das Thema dieses Dokumentarfilms dem des Vorgängers: Faszinierende, aber bedrohte Landschaften. Anhand wunderbarer Naturaufnahmen und von Gesprächen mit Menschen der Ostsee-Anrainerstaaten verweist Volker Koepp ("Mädchen in Wittstock", 1975; "Kalte Heimat", 1996; "Herr Zwilling und Frau Zuckermann", 1999, u. v. a. m.) auf die Bedrohungen des Lebensraums Ostsee durch Umweltverschmutzung zum einen und – durch den Himmel donnern Jagdflugzeuge – politische Spannungen vor allem zwischen Rußland und den Nachbarstaaten zum anderen. Zu Wort kommt auch wieder der Biologe, Agrarwissenschaftler und Landschaftsschützer Michael Succow, ein Liebhaber von Land und See, der auch den Ostseeblick Caspar David Friedrichs erläutern kann.

<http://www.succow-stiftung.de>  
<http://www.die-ostsee-von-oben.de>  
<http://www.die-nordsee-von-oben.de>

## Auf der Jagd – wem gehört die Natur?

<http://www.wemgehoertdienatur.de>

Der deutsche Wald ist ein mythischer, ein Sehnsuchtsort und zugleich ein sehr realer Lebensraum für Pflanzen (Bäume = Holz!), wilde Tiere und Menschen, die stark und folgenschwer in ihn eingegriffen haben – 90% sind Nutzwald. Wem gehört er? Wie soll dieses Zusammenleben in einem umkämpften, weil knappen Raum in Zukunft gestaltet werden? Die Jagd hat heute einen schlechten Ruf, Jäger sind als "Bambikiller" verrufen, denn es gilt die Vorschrift "Wald vor Wild". Die Dokumentation versucht, die Komplexität der zugrundeliegenden Probleme durch Gespräche mit nachdenklichen Bauern, Förstern, Jägern, Tierschützern, Waldbesitzern und Wildbiologen zu zeigen. Auch hier geschieht dies mit beeindruckenden Naturaufnahmen, sofern man den Wald noch als "Natur" begreifen kann.

## Montags in Dresden

<http://www.solofilmproduktion.de/blog/montagsindresden>

Die in Dresden aufgewachsene, aber dort schon lange nicht mehr lebende Regisseurin Sabine Michel ist für dieses Portrait von drei regelmäßigen Demonstranten der "Patriotischen Europäer gegen die Islamisierung des Abendlandes" (Pegida) – ein vielseitig jobbender Facharbeiter, ein Unternehmer, eine alleinerziehende Mutter – angegriffen worden: Wozu ein Film über diese Leute? Warum widerspricht sie ihnen nicht? Sie dagegen fragt, ohne zu denunzieren oder zu kategorisieren, nach den privaten Gründen der Angst und der Wut, die Menschen auf die Straße treibt und dazu, sich politisch zu engagieren. Sie hält an, darüber nachzudenken, was die Masse der Bewegung jenseits plakativer Statements wirklich meinen könnte: "Warum können Menschen nicht mit bestimmten Veränderungen in unserem Land mitgehen? Was treibt unsere Gesellschaft auseinander? Unser Film ist ein Plädoyer für funktionierende Demokratie." (Regiestatement) Der Film ist ein Versuch zu erklären, wie es in Anknüpfung an die Montagsdemonstrationen des Herbstes 1989 ("Wir sind das Volk") gut zwei Jahrzehnte später zu einer rechten Emanzipationsbewegung (Jana Hensel) kommen konnte, die nicht allein Angst vor dem Islam schürt. (Die bei solo:film erhältliche DVD ist mit englischen Untertiteln versehen.)



## Aktuelle Lektüre:

Wolfgang Engler, Jana Hensel: Wer wir sind. Die Erfahrung, ostdeutsch zu sein. Berlin: Aufbau 2018 [ein Gesprächsbuch].

Petra Köpping [Sächsische Staatsministerin für Gleichstellung und Integration]: Integriert doch erst mal uns! Eine Streitschrift für den Osten. Berlin: Ch. Links 2018.

Lukas Rietzschel: Mit der Faust in die Welt schlagen. Roman. Berlin: Ullstein 2018.

Jahresbericht der Bundesregierung zum Stand der Deutschen Einheit 2018:

<https://www.bmwi.de/Redaktion/DE/Publikationen/Neue-Laender/jahresbericht-zum-stand-der-deutschen-einheit-2018.html>

Karsten Krampitz: Erinnerungspolitik. DDR neu erzählen. Deutschlandfunk/ Essay und Diskurs:

[https://www.deutschlandfunk.de/erinnerungspolitik-ddr-neu-erzaehlen.1184.de.html?dram:article\\_id=427797](https://www.deutschlandfunk.de/erinnerungspolitik-ddr-neu-erzaehlen.1184.de.html?dram:article_id=427797)

## Der Vorname

<https://www.constantin-film.de/kino/der-vorname>

Es darf aber auch – noch bzw. wieder – gelacht werden, meint Sönke Wortmann, (u. a. “Der bewegte Mann”, 1994; “Das Wunder von Bern”, 2003; “Deutschland – ein Sommermärchen”, 2006; “Frau Müller muss weg!”, 2015), und zwar über “Adolf”. Darf man sein Kind heute so nennen? Der Streit unter sich für liberal haltenden Bürgern eskaliert über dieser Frage. Der Film ist ein Remake der 2012 erfolgreich verfilmten Komödie “Le Prénom” von Matthieu Delaporte und Alexandre De La Patellière – die Angriffe der französischen Schriftstellerin Yasmina Rezas auf die Political Correctness scheinen Vorbild gewesen zu sein. Einige deutsche Kritiker bemängeln allerdings, Wortmann habe die Vorlage entschärft. Die Vergabe von Vornamen wird in Deutschland vom Bürgerlichen Gesetzbuch sowie Dienstanweisungen für Beamte geregelt. Zu den von Standesämtern und deutschen Gerichten verbotenen Vornamen sollen u. a. Judas, Kain, Lenin, Luzifer und McDonald gehören, nicht Adolf. →

## Weitere Beiträge zur deutschen und österreichischen Geschichte:

“Zwei Herren im Anzug”, ein deutsches Familien- und Geschichtsepos von Josef Bierbichler:

<https://www.x-verleih.de/filme/zwei-herren-im-anzug>

“Über Leben in Demmin”, eine Dokumentation über deutsche Suizide im Mai 1945:

<https://www.demmin-film.de>

“Waldheims Walzer”, eine Dokumentation über sogenannten Rechtspopulismus in Österreich anhand der Affäre um die vermutliche Beteiligung Kurt Waldheims (1918–2007) – ehemaliger UN-Generalsekretär und Bundespräsident Österreichs – an Verbrechen im Zweiten Weltkrieg in den 1980er Jahren (Oscar-Nominierung 2019):

<http://www.waldheimswalzer.at/de>

WDJ

## BERLINALE FEATURE REVIEW I

## Landrauschen by Andrea Ocampo

**Written and directed** by Lisa Miller, *Landrauschen* lives up to its name and tackles many poignant and “noisy” issues that have popped up not only all over Germany, but also across the world. Using the coming home story of Toni and her new connection to Rosa, the film explores issues as disparate as homosexuality, the refugee crisis, big city life versus small village life, and the current cutthroat job market. While the film clearly states its goal of revealing the problems of larger German society through the representative microcosm of a small village, whether it actually manages to fully chew over everything it has bitten off is debatable.

While the film presents a charming and funny jumble of juxtapositions between big and small, young and old, rural and metropolitan, modern and traditional, its best characteristics are the ways in which it touches on all these diverse ideas through Toni and Rosa. In a wonderfully funny and memorable moment, Rosa has to spar with nothing but her wit against the old village pastor and prove herself after he and Toni’s parents catch her and Toni kissing. Nadine Sauter’s performance as the magnetic Rosa definitely dominates the film, but Kathi Wolf as Toni is not far behind. Watching Toni’s all too familiar youthful identity crisis goes far in capturing the hearts of the audience.

In contrast to Toni and Rosa’s budding relationship and ensuing enchantment with the “newness” of coming home again, the village is struggling to catch up with the rest of the world. With humor and charm, *Landrauschen* does manage to present a world in which it is easy to sympathize with both the youthful duo and the old-school village’s attempts to globalize. Overall, this film is sweet and funny but ultimately asks a bit too much of its short run time and green cast. ■

Link: <https://www.landrauschen-film.de>

**Andrea Ocampo** (Science, Technology & Society) studied in Berlin in winter and interned with the Global Challenges Initiative e. V. in summer 2018.



## → Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

<http://www.kinofenster.de>

(Das Onlineportal für Filmbildung)

<https://www.kinofilmwelt.de>

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

Kinderfilminformationen:

<http://www.kinderfilmwelt.de>

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

Deutsches Fernsehen in den USA:

<http://www.onlinetvrecorder.com>

Berliner Filmfestivals

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



## Der Hauptmann by Chetan Rane

**Der Hauptmann** (The Captain) explores the lives of World War II deserters through the story of German soldier Willi Herold, who abandons the war effort in its final weeks. Realizing the price of his crime (death, if caught), Willi struggles to find food and shelter and is left wandering from town to town. It isn't until he comes upon an officer's uniform that he realizes the power of the article of clothing. He builds a series of lies, claiming to report directly to the Führer to obtain food, shelter, and hospitable treatment for himself and a small group of soldiers he collects along his way. At first, his survival tactic appears to be somewhat innocuous and commendable, but the director introduces a dark turn to the representation of a man fighting for his own survival. Willi's desire to use the fake uniform exceeds the sole cause of survival; he begins to exhibit power-hungry attributes that allow him to inflict violence on anyone who stands in his way. Eventually, Willi and his followers take control of a camp for German criminals, most of whom are war deserters, and heartlessly murder hundreds of detainees during the day and dine and party at night.

The director, Robert Schwentke, does a fantastic job

gradually building up the unsympathetic nature inherent to the main characters. From punishing detainees in order to prove his rank to mass-murdering hundreds of prisoners out of carefree routine, Willi's grim character development truly builds the film's great storyline. While the acting is remarkable, one caveat to the direction Schwentke takes the film is his over-exaggeration of the real-life situation. The extent to which he shows Willi's lack of sympathy and indulgence in a lavish life is rather overdone. The inhumane executions and bomb blasts destroying everyone but Willi and his unit are excessive portrayals of what Schwentke needed to capture in order to convey his message. Nonetheless, the movie is entertaining, well-acted, and centered around a thought-provoking storyline. I recommend this film and suggest that the viewer catches the satirical tone early on rather than being disappointed by the overdramatic effects as the film reaches its end. ■

Link: <http://www.derhauptmann-film.de>

**Chetan Rane** (Computer Science) studied in Berlin in winter 2018.

## Neu in Berlin (III)



Das rekonstruierte Berliner Schloss: Hinter den Zäunen wird noch gebaut, aber ein Teil der Fassade ist schon ohne Gerüst. Die Humboldt-Universität hofft, dass Ihre Ausstellungsfläche als erste eröffnet wird, aber ob das nun 2019 oder erst 2020 sein wird, steht in den Sternen. Leitender Kurator ist Gorch Pieken als zeitweiliger Angestellter des Helmholtz-Zentrums für Kulturtechnik der Humboldt-Universität.

Ihn kennen einige unserer Ehemaligen als Praktikumsbetreuer, erst am Deutschen Historischen Museum in Berlin, später am Militärhistorischen Museum in Dresden.

Link:  
<https://berliner-schloss.de>  
<https://www.humboldtforum.com/de>  
<https://www.kulturtechnik.hu-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 German and 75 American 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 (IAESTE) help individuals find study and research opportunities at all levels as well as internships:

<http://www.daad.de>

<http://www.iaeste.de>

<https://www.daad.org/en/home/contact>

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:

<https://www.dwih-newyork.org/en>

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>

## Alle oder keiner

Gerhard Gundermann

ich traf eine frau  
mit'm kind an der hand  
die hatte kein haus  
und die hatte kein land  
die hatte kein' stuhl sich auszuruhn  
die hatte kein bett schlief in ihren schuh'n  
und war kein mensch mehr  
und war noch kein tier  
und wollte doch auch nicht so leben wie wir

aber alle oder keiner

und dann traf ich einen mann  
und der hatte kein job  
kein geld in der hand  
aber'n vogel im kopp  
der war mein bruder wir sind uns gleich  
wie ein ei dem andren aber der ist noch weich  
und ich bin innen schon hartgekocht  
ich kann nicht mehr aber der will immer noch

aber alle oder keiner

schluß mit den klagen  
aus ist der traum  
runter vom wagen  
und rauf auf'n baum  
fernseher aus sternschnuppen an  
rein in die frau und raus aus'm mann  
rein ins vergnügen und raus aus'm krieg  
zurück in die höhle da hinten ist licht

aber alle oder keiner

Quelle: Gundermann: Einsame Spitze (Langspielplatte), BuschFunk 1992.

"Einsame Spitze" war Gerhard Gundermanns erstes Album nach der "Herstellung der Einheit Deutschlands" am 3. Oktober 1990, deren erste Phase er damit kommentierte. "Alle oder keiner" ist ein Beispiel für seine Verarbeitung von britischem und nordamerikanischem Pop und Rock – die im Kalten Krieg, hinter dem Eisernen Vorhang, stark rezipiert wurde –, hier "Neil Youngs Rockin' in the Free World" ("Freedom", 1989). Gundermanns bekanntestes Lied von 1992 ist "Gras". Green Library verfügt über von BuschFunk gestiftete Bücher, CDs und Filme von und über Gundermann. Eine DVD des Spielfilms "Gundermann" von 2018 (s. Filmtips) mit englischen Untertiteln erscheint Anfang 2019.

<https://verlag.buschfunk.com>  
<https://www.gundermann-derfilm.de>

# Berliner Wände erklettern

by Eldrick Millares

**Berlin** hat eine besondere Geschichte mit Wänden und Mauern. Vor fast dreißig Jahren gab es natürlich die Berliner Mauer, die zwischen Ost und West gelegen war. Aber ich möchte Dir etwas über andere Wände erzählen, die man ohne Todesangst klettern kann. Während meiner Zeit in Berlin bin ich viele Wände hochgeklettert. Ich bin Kletterer und ich glaube, dass Du es auch sein kannst! Klettern ist eine Sportart, bei der man die Griffe an den Felsen benutzt, damit man auf die Spitze kommen kann. Es gibt zwei Arten von Klettern. Bouldern ist

macht das Klettern sehr schwer, deshalb braucht man Kreide. Normalerweise kauft man eine Kreidetasche, die man tragen kann. Viele Kletterer haben coole und interessante Kreidetaschen. Ich zum Beispiel habe eine schwarze Monster-Kreidetasche, die sehr süß ist. Wenn man sportklettert, braucht man viele Dinge für die Sicherheit. Man braucht ein dickes Seil, einen Klettergurt und einen Karabiner, damit man nicht stirbt, wenn man fällt. Ein Kletterkurs ist auch eine gute Idee. Er ist ein guter Weg, um Sicherheit zu lernen und Deutsche



Klettern ohne Seil und die Spitze ist unter fünf Meter hoch. Sportklettern ist Klettern mit Seil und die Spitze – der Gipfel – ist normalerweise sehr hoch. Klettern wurde in den 1970er Jahren im Yosemite Valley in Kalifornien beliebt. Heutzutage klettern viele Menschen überall. Es gibt Kinder, ältere Menschen und Menschen ohne Arme oder Beine, die klettern. Es gibt viele Orte zum Klettern, drinnen und draußen. Ich habe erst im Sommer 2017 angefangen zu klettern. Auch in Berlin bin ich geklettert, obwohl Berlin keine Berge hat und es im Herbst sehr kalt ist. Glücklicherweise gibt es viele Kletterhallen in Berlin, deshalb kann man heute klettern!

Was braucht man zum Klettern? Man braucht ein paar Dinge um anzufangen. Ich empfehle Camp 4 in der Nähe vom Alexanderplatz. Das ist ein Sportgeschäft mit günstigen Preisen. Zuerst braucht man Kletterschuhe, weil die Füße Schutz brauchen. Kletterschuhe sind ganz wichtig, aber ein Anfänger sollte billige Schuhe kaufen, die gut passen. Manchmal werden deine Hände nass, das

kennenzulernen. In meinem Kletterkurs habe ich viele Freunde kennengelernt.

Wenn man die richtigen Dinge hat, ist man bereit zu klettern! Ich bin in viele Berliner Kletterhallen gegangen und ich empfehle Dir ein paar Orte. Zuerst ist da Bright Site (<http://www.boulder-project.de>) in Schöneberg. Sie ist klein, aber dort sind wenige Leute, deshalb braucht man nicht lange warten. Ich mag auch den Boulderklub Kreuzberg (<http://boulderklub.de>) in der Nähe vom Görlitzer Bahnhof. Dieser Klub ist größer als Bright Site und es ist einfach dorthin zu gehen. Es ist auch in der Nähe eines leckeren koreanischen Restaurants, das Kimchi Princess (<http://www.kimchiprincess.com>) heißt. Vielleicht kann man dort nach dem Klettern essen. Meine Lieblingshalle ist in Pankow und heißt Berta Block (<http://www.bertablock.de>). Das ist die größte Kletterhalle in Berlin und hat drei Räume. Manchmal gibt es zu viele Leute und man muss lange warten. Für das Sportklettern gibt es Magic Mountain (<http://www.magicmountain.de>) im Wedding. Sie hat hohe Wände, ist aber sehr teuer. Ich empfehle eine Urban Sports Club-Karte, mit der man alle Orte für nur 60 € besuchen kann.

Wie kann man ein besserer Kletterer werden? Übung macht den Meister! Aber ich habe natürlich ein paar Tipps:

- Klettere mit besseren Kletterern!
- Kontrolliere Deine Arme und Beine!
- Schlaf' mehr!
- Trag Beanies!
- Trink Club Mate! ■

**Eldrick Millares** studied in Berlin in autumn 2017. This is his final essay in German 1Z taught by Diana Böbe.

# Summer in the City by China Kantner

**I've always** been a city girl. I'm from the hub village of the Northwest Arctic region of Alaska—the city to the handful of villages scattered in a semi-circle around my hometown of three thousand people and one square mile. City girl was a name my cousins from the villages teased me with as we climbed trees, picked berries, or sat at the river's edge (very non-city activities, no?). But it wasn't until this summer in Berlin that I fully realized the truth of this name, the foreshadowing it may have had.

Logging in the Flughafenkiez, Neukölln.

Bottom right: The Kindl-Treppe in the Flughafenkiez leading to the Kindl-Gelände at Neckarstraße and Isarstraße.



This summer, I interned at Quartiersmanagement Flughafenstraße (QM) in Neukölln. QM is a nation-wide concept of the urban development promotional program "Soziale Stadt." Based on education, poverty, income and other social indicators, the government determines which neighborhoods need assistance for both the community and the individuals who live there. QM offices can establish their own programs, support schools and other institutions, and work to create networks of support and programming between organizations that already exist in a neighborhood.

So here I was, in an office of four (including me) serving a neighborhood of more than nine thousand people in an area less than a tenth of a square mile. The city.

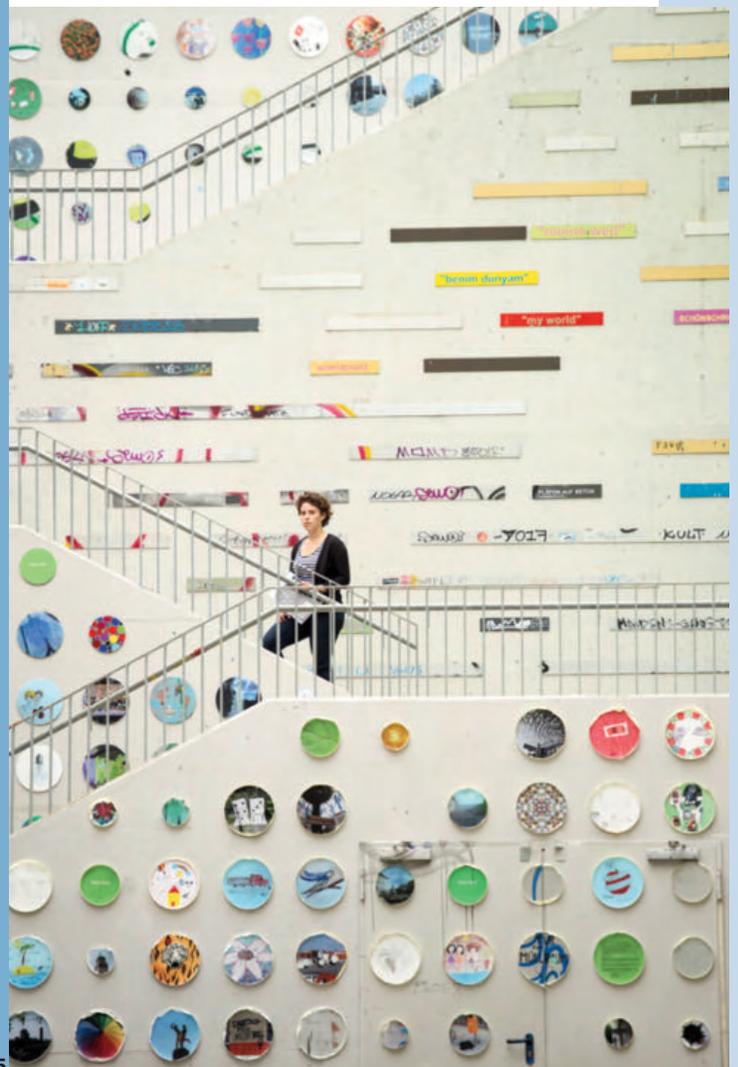
A little more background about me: I'm currently a senior at Stanford, majoring in Earth Systems with a concentration in Land Systems. I'm also minoring in German Studies—I've taken German since the 10th grade.

Last summer, before my junior year and travelling to Berlin for BOSP, I had interned at an office in Sacramento, California, dedicated to long-range planning. And it was here that I started to think about cities in a different way—how they're structured both physically and socially. So, I didn't just wander into Berlin and QM with my naïve Alaskan definition of a city.

At the QM office, my tasks were relatively simple. I helped my coworkers at events, assisted in a study about *Sperrmüll* in Flughafenkiez, filled the doggie bag sta-

tions around the neighborhood, and translated documents. It wasn't until many weeks into my three-month internship that I realized the true value of these tasks. As Aysel, one of my co-workers put it, we were taking care of the neighborhood, and setting a good example to others. If I swept our doorstep every morning, others along our street would take pride in their own portion of sidewalk.

Alongside these smaller projects, I worked to compare several programs, both real and designed, in Flughafenkiez with best-practices from cities in the United States and Canada. In this project, I was able to learn about the breadth of programs in Flughafenkiez that are working to support the community. Here, my boss Thomas explained programs carefully to me, encouraging me to read more about them or talk with the leaders of those programs. My third coworker, Jan, was also new to QM. Together we would discuss these programs and our surprises about the office and neighborhood.





China with her co-workers Aysel Safak and Catharina Cabral.

All of these conversations were in German, so in June, when I started the internship, I probably understood about half of what people were saying. As the summer progressed, however, I felt myself getting more confident. I didn't stumble over my words as much, I started

to use the word "da" properly, I no longer misplaced verbs (most of the time), and I finally learned how to greet and say goodbye in German fashion.

This summer, any thoughts I had had beforehand about pursuing urban studies were cemented in Berlin. Jan, Thomas and Aysel were some of the most thoughtful and supportive people I have ever met, and their dedication to the neighborhood (and their patience with my silly German) was truly inspiring.

Back at Stanford, it's been hard to transition. I've clung to German since I got back—taking two classes taught in German, reading the articles Wolf sends me, and struggling to find a speaking partner via Craigslist. My world suddenly changed from the freedom of the S-Bahn and Altes Backhaus—my 28-person WG, which is another story entirely.

When I think about my summer, I think of reading on the S-Bahn, sitting on the roof with my roommates in the hot summer nights, and exploring neighborhoods. I know I will return to Germany. I want to continue learning German. And I want to study urban planning. And I want that feeling I get on the street in Berlin. When I think about my summer, I think of the city. ■

**China Kantner** (Earth Systems, German Studies) studied in Berlin in spring and interned there in summer 2018.

**Links:**

[https://www.staedtebaufoerderung.info/StBauF/DE/Programm/SozialeStadt/soziale\\_stadt\\_node.html](https://www.staedtebaufoerderung.info/StBauF/DE/Programm/SozialeStadt/soziale_stadt_node.html)

[https://www.bbr.bund.de/BBR/DE/Home/home\\_node.html](https://www.bbr.bund.de/BBR/DE/Home/home_node.html)



Exploring the city: apartment towers in Marzahn.

# Heimat und Heimatministerium by Dr. Thomas Petersen

*Some think the word Heimat itself has right-wing populist overtones. When asked, Germany's people have a different idea.*

**We have chosen to publish the English translation of a statistical study on the understanding of *Heimat* (patria, home, homeland, native country, habitat), because it plays an important role in discussions about the consequences of globalization on nations and regions, about migration and integration and especially in the debate with new illiberal movements. Not least in reaction to the successes of the latter, the Ministry of the Interior of the new Federal Government, currently headed by Horst Seehofer (CSU, formerly Minister President of Bavaria), was expanded to include a new field of work. It is now called the *Bundesministerium des Innern, für Bau und Heimat* (Federal Ministry of Interiors, Building and Community). There have also been *Heimatministerien* in Bavaria (since 2013) and North Rhine-Westphalia (since 2017). Despite the popularity of the topic, however, many German citizens still see the exact task of these ministries as a *mysterium*.**

**There are terms** that we use on a daily basis without knowing what they actually mean, so attempts to define them often end in failure. Historian Hermann Oncken wrote in this vein with considerable pathos regarding the term “public opinion” (*öffentliche Meinung*) in 1904: “If one seeks to grasp and define it, one immediately realizes that to deal with this creature, at once multifaceted and barely there, impotent and powerful, is to deal with a Proteus of sorts, who reveals himself in countless changing forms. When we try to catch him, he always slips out of our grasp [...]. In the end everyone will know, when they are asked, what ‘public opinion’ means.” The sentence is like a capitulation.

One could also say the same for the term *Heimat*. The 1877 German dictionary of the Brothers Grimm defines *Heimat* as “the country or region in which one is born or has stayed for a lasting duration.” It also documents, however, the lack of clarity that the term indicates: Is one’s *Heimat* the whole country or only the specific region where one lives? Is it one’s country of origin or the place where one currently resides? The buzzword *Heimat* carries all these additional connotations, along with an emotional dimension that can hardly be translated from German into other languages.

In recent decades, *Heimat* has not played much of a role in public discourse in Germany. The Allensbach Institute archive provides good evidence of this. In some survey questions, the term simply has a geographical meaning, like when it mentions one’s local newspaper

(*Heimatzeitung*), a company’s location (*Heimatort*) or an immigrant’s home country (*Heimatland*). There are also questions about people expelled from their home country (*Heimatvertriebene*), but here the term just serves to designate a population group without evoking any emotional connotations. Questions on the themes of loving one’s *Heimat*, identification with a specific region as *Heimat* and on the meaning of *Heimat* were only included sporadically.

**Most people think of childhood, family and emotional security when they hear the term “*Heimat*.”**

It seems thus all the more remarkable, then, that this term has recently received so much attention, to the extent that the German government has even included it in the official name of its ministry of internal affairs. Some intellectuals even find there is something unnerving about the term’s renaissance. In a widely circulated weekly periodical, journalist Daniel Schreiber noted that *Heimat* indicated an “unrealistic, backward-looking longing” [cf. *Zeit Online*, 10.02.2018]. He drew a link between the word and right-wing populism, and urged that we leave *Heimat* to the far right, where it belongs.

But it is impossible to simply eliminate a term deeply anchored in the German language just by sticking on the label of right-wing populism. Engaging more closely with the term itself is worth one’s while. What is *Heimat*? What binds people together, and how important is *Heimat* to them? The Allensbach Institute’s most recent representative survey, commissioned by this newspaper [the F.A.Z.], follows up these questions. The results clearly show how diverse and vivid most people’s conceptions of their *Heimat* are—and that these have no connection to an extremist right-wing mentality.

The results of a word association test conducted by the Institute provide the first piece of evidence for this conclusion. Here, the interviewer read out various terms one after other and asked each participant to indicate if, in their opinion, the term could be associated with the word *Heimat*. Only rarely do participants in such word association tests provide as much information as in this case. All words with positive or neutral connotation on offer were attributed to the term *Heimat* by a clear majority: 87% thought that *Heimat* could be associated with childhood, and 87% also thought family was relevant to it, while 84% stated its connection with friends. 75% associated “the past and old times” with *Heimat*, with 72% opting for emotional security. The negative points “constraint and severity” and “narrow-minded-

ness" were only chosen by 20% of participants each. "Bad times" received a vote of 28%, and the majority of participants giving this response were aged sixty or over. Almost one in two participants in this age group attributed "bad times" to *Heimat*: not exactly an indication of an uncritical, romanticized explanation of the past.

Answers to the question "How strong are the ties between you and your *Heimat*?" were also notable. 77% of participants said they had very strong or strong ties to their *Heimat*. Within this, it is worth noting how little answers from participants of different generations differ: 72% of those under thirty, 82% of those sixty years and over, and 76% and 77% respectively of the two age groups in between gave this answer. It also appears that love of one's *Heimat* does not relate to political orientation: 76% of SPD voters feel they have strong or very strong ties to their *Heimat*, i.e. hardly any fewer than CDU/CSU voters at 86% or FDP voters at 80%. Voters for Germany's left-wing party expressed practically the same emotional connection to their *Heimat* as advocates of the AfD (82%). Only Greens voters, at 58%, were more reserved. *Heimat* is hence not a political far-right term.

So what does *Heimat* mean in concrete terms? Further on in the survey, we see that most people associate the term with regional rather than national identity. In one section, participants were asked to describe in their own words, without recourse to previous answers, what came to mind when they heard the word *Heimat*. Only 7% responded that they thought of Germany. 33% named the place where they live, 22% the place where they were born or the region in which they grew up, and 17% other regions in Germany like Eifel, Westphalia or Lower Bavaria, without further explanation.

With regard to the growing mobility of the German population, it remains pertinent to consider whether *Heimat* is the place one presently lives or the place where one grew up; as we have seen, a question left without explanation in the dictionary of the brothers Grimm. Frequent discussions on immigration often overlook the fact that many Germans now live in a different part of the country to that where they were born. In the present survey, 58% of participants said that they grew up in the direct vicinity of the area in which they now live. 19% came from the same region (in the broadest sense of the word), and 16% came from a completely different part of Germany.

Those who did not grow up in the direct vicinity of their current place of residence were asked: "What would you call your *Heimat*: the place where you now live, the place where you grew up, or a different place altogether?" In

response, 38% chose their current place of residence and 44% the place where they grew up, with people's connection to their birthplace also remaining stable across the generational gap: 48% of under-thirties not currently living in their birthplace said they considered the latter their *Heimat*, and 42% of those sixty and over gave the same answer. With a view to the debates on the demands for the integration of immigrants into German life, this result is perhaps not inconsequential.

Occasional sources argue that the renaissance of the term *Heimat* is a consequence of the fact that *Heimat* is more strongly seen as threatened than before. At best, the survey results only partly support this thesis, however. Only 28% of participants agreed with the statement, "Sometimes I feel that the things that make up my *Heimat* are disappearing," while 58% disagreed. Of the former who deplored their loss of *Heimat*, a majority were in the sixty and over age bracket.

## Neues von der ThyssenKrupp AG

Der Testturm für Hochgeschwindigkeitsaufzüge mit vertikalen und horizontalen Kabinenbewegungen in Rottweil erhielt den Deutschen Ingenieurbaupreis 2018: für die innovative Konstruktion und speziell für die schwingungsreduzierende Fassade aus Stahlrohren und Glasfasergewebe. Ähnliche Türme werden in Atlanta und in Zhongshan gebaut.

Der Entwurf stammt von den Architekten Werner Sobek und Helmut Jahn. Der Turm ist 246 m hoch, die Aussichtsplattform auf 232 m ist die höchste Deutschlands. Sobeks Firmen sind bekannte für die Minimierung von Energie- und Materialverbrauch. Er ist einer der wichtigen Protagonisten des radikal anderen Bauens, das auf Einsparung von Energie nicht erst beim fertigen Gebäude setzt, sondern schon bei der Planung und Errichtung der Gebäude selbst. Die von ihm entwickelten preiswerten Aktivfertighäuser sind zu 100% rezyklierbar.



**The disappearance of trusted shops was perceived as a greater threat to Heimat than immigrants.**

When asked about things that could threaten their *Heimat*, the first-placed statement was "The closure of long-established shops and shopping giants continuing to extend their chains." 78% of those who considered their *Heimat* to be in danger chose this statement. 69% reproached foreign immigration as a threat to *Heimat*, while "Everything undergoing rapid change" (67%) and "Traditions not being preserved or practiced" (62%) were next in line.

It seems that for many, *Heimat* is both a place and a time: It is not just the place where one spent one's childhood, but this place as it was during childhood. The more it changes, the further it is distanced from that feeling of *Heimat*.

So what is the present task of a ministry whose name encompasses this diverse term? Most German citizens have no idea. In fact, 65% responded that they only realised that a German *Heimatministerium* existed after reading the question, "Do you know approximately what a *Heimatministerium* does or do you have little to no idea?" 71% responded that they had little idea of its function, or none at all.

When asked what the task of a *Heimatministerium* should be, participants' answers fused the actual responsibilities of the ministry with other ideas. 45% of participants suggested that the *Heimatministerium*

should take responsibility for the establishment of similar living conditions across all regions of Germany, whereas 67% thought that it should be concerned with the preservation and protection of the natural environment. 66% assigned it the function of preserving regional customs and traditions, and 60% of ensuring that a comprehensive medical care system is available country-wide. 55% thought that such a ministry should focus on teaching immigrants about German language and culture. It is clear that the actual responsibilities of the *Heimatministerium* have only a limited relationship to the German population's expectations. ■

**What is Heimat?**

**Do the following terms make you think of Heimat? ("Yes" responses in percent)**

Childhood	87
Family	87
Friends	84
Old Times	75
Food, meals	74
Emotional security	72
A particular dialect	59
Narrow-mindedness	20
Constraint and severity	20



Winter quarter students and visiting drama professor Janice Ross on the Acropolis during the

Hans George Will Trip on European expansion to Athens.



**What could threaten your Heimat? (in percent)**

Closing of long-established shops	78
Immigration from abroad	69
Rapid change	67
Loss of traditions	62
Repression of nature	60
Building in towns/cities	46
Decline in spoken dialects	44

**Dr. Thomas Petersen** is project manager at the Institute für Demoskopie Allensbach.

Source: *Heimat und Heimatministerium*. In: *Frankfurter Allgemeine Zeitung*, 24.04.2018, S. 8.

Links:  
<http://www.faz.net>  
<http://www.ifd-allensbach.de>

Courtesy of the author. Translated from German by Sylee Gore.

Der "Himmel über Berlin" am 1. September, fotografiert von Jason McRuer vom Kulturdachgarten Klunkerkranich (<http://klunkerkranich.org>), an dessen Design im Sommer 2015 Katherine Pfleeger (Maschinenbau) mitarbeitete.



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