

# 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



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# Grußwort der Krupp-Stiftung

von Prof. Dr. Dr. h.c. Ursula Gather

**Das Krupp Internship Programm**, welches Studierenden der Stanford Universität einen dreis bis sechsmonatigen Studien- und Praktikumsaufenthalt in Deutschland ermöglicht, besteht seit über 35 Jahren. Jedes Jahr besuchen die Stipendiaten im Frühling auch die Alfried Krupp von Bohlen und Halbach-Stiftung. Der Besuch der „Stanfordianer“ bei uns in der Villa Hügel in Essen ist so zu einer Tradition geworden. An dieser guten Tradition der Begegnung, des Gesprächs und des gegenseitigen Kennenlernens wird die Krupp-Stiftung auch künftig gerne festhalten. Es ist insbesondere der persönliche Austausch mit den Stipendiaten, der

uns zeigt, wie wichtig das Programm für jeden Einzelnen, aber auch für eine starke Beziehung zwischen jungen Amerikanern und Deutschland ist.

Daher hoffe ich, dass mit diesem „Alumni Newsletter“ alle gegenwärtigen und ehemaligen Stipendiatinnen und Stipendiaten des Programms über die bloße Information hinaus mit Deutschland und Europa im besten Sinne verbunden bleiben und den Kontakt untereinander, aber auch mit der Stiftung in bewährter Weise pflegen und aufrechterhalten.

**Viel Freude bei der Lektüre! ■**

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

Spring quarter students, faculty and staff with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, Essen, May 23, 2019.

The photo on the cover shows prospective summer interns and Jutta Ley during a tour through the UNESCO World Heritage site Zeche Zollverein in Essen, here in front of the coking plant of the former mine.

Links:

<https://www.zollverein.de>

<https://www.ruhrmuseum.de>



# What's New in Berlin

by Karen Kramer



**A year is an incredible thing.** It is everything and anything: it is slow and fleeting, the same cycles are repeated, whilst that which we're accustomed to also changes. The annual *Briefe aus Berlin* are a case in point. The contours of each quarter, of each cohort, the structure of our programs, the Will Trips and the Bing events, the Internship Seminar at Villa Hügel in Essen, those first days on the job you approach with a mix of curios-



ity and trepidation, all form a *Dialektik* of continuity and uniqueness. In the following issue you'll hear about and from this year's Krupp Interns – highly individual, subjective and unique experiences that together form the venerable and dynamic institution that is the Krupp Internship Program for Stanford Students in Germany. Thank you for giving me a few moments to catch you up on some of the highlights of this year: my 40th year directing Stanford in Berlin and our 37th year partnered with the Alfried Krupp von Bohlen und Halbach-Stiftung. Together we have built an internship program without parallel, one that has enabled 1300 of you to fully immerse yourselves in this country. You are not only beneficiaries of this program – you are this program. We thank you for having ventured here, whether

At Villa Hügel: Dr. Thomas Kempf from the Krupp Foundation with students (l-r), Gülin Ustabaş, Merlin MacGillivray, Eva Hangartner, Erin Wenokur, Eva Frankel, Antonia Fiore, coordinator of the "Graduate Internship and Research Program in Germany" for Stanford graduate students (GRIP), and Ulrich Thonemann from the Stanford Club of Germany.



recently or very long ago, and we are delighted, once again, to share accounts of last year's Krupp-Stanford interns with you, after I have touched on some highlights of the year.

Our long and productive partnership with the Krupp Foundation has been enhanced by an exciting new program, the **Krupp Foundation Fellowship for Visiting Student Researchers (VSR) at Stanford**. This program, which will commence in January 2020, will create a new Germany-Stanford research bridge by bringing three humanities doctoral candidates from German universities to Stanford each year for extended research residencies; the visiting researchers receive a fellowship from the Krupp Foundation and their VSR fees are covered by Bing Overseas Studies. The final selection is made by the School of Humanities and Sciences at Stanford based on the best match between the students' research agenda and the participating departments. Another new program, supported by the Stanford Club of Germany e.V. (SCoG: the alumni organization that brought Stanford together with the Krupp Foundation almost four decades ago to establish the Krupp Internship Program), is an internship program that will give Stanford graduate students the opportunity to intern in Germany.



Prospective summer interns with Frau Margret Heymann and Dr. Ingomar Lorch from the Krupp Foundation in front of the model of the Zollverein Mine.

In the Goebelin Hall of Villa Hügel: Florian Pape, Stanford Club of Germany, and Computer Science student Ende Shen.

**The Graduate Student Internship Program in Germany (GRIP)** is modelled on our undergraduate Krupp Internship Program and after successful pilot runs during the last two summers, the new program, supported by a successful SCoG endowment campaign and administered by the Freeman Spogli Institute (FSI), will expand to host ten interns in Germany in the summer of 2020. This June, we hosted the first **Stanford-Leuphana Summer Academy in Media Studies**, an interdisciplinary collaboration between Stanford and Leuphana University in Lüneburg, in Haus Cramer. Participating faculty of both universities hosted 22 graduate students for a week-long workshop on "Against Presentism: Historicizing Medi-ality" and each student presented their research to peers and the faculty in intense feedback sessions. The success of this venture, which exceeded even the highest of ex-



Boa "The Builder" Phan (Management Science & Engineering) during a visit of the blast furnace of ThyssenKrupp Steel AG in the Duisburg area.



l-r: Eva Hangartner, Braedon Silvers and Merlin MacGillivray during the tour through the Zollverein Mine. On the left, you

pectations, laid the basis for expanding the concept to include selected Stanford-in-Berlin undergraduates wishing to pursue projects in media and technological change from a critical humanistic, social scientific, or artistic perspective. This program is three quarters long; students would begin their project during winter quarter in Berlin, return to California for mentored work with one of the academy's presenting Ph.D. candidates during spring quarter, then return to Berlin for the Summer Academy, after which they have the option of doing a Krupp internship in the summer to further develop their projects as honors projects during the following academic year.

In our last issue, we announced that Stanford-in-Berlin would be named the H.G. Will Center in honor of Berlin alumnus George Will, '55, who has done so much for the University. Stanford President Marc Tessier-

In winter quarter, the H.G. Will Field Trip on European expansion (not shrinking!) took the students to Malta where, among meetings with local politicians and academics, they visited

one of Lufthansa Technik AG's maintenance plants, one of 50 such facilities worldwide. The image shows the student group with Berlin faculty and staff, including guest professors Ximena Briceño

and Hector Hoyos from Stanford's Division of Literatures, Cultures, and Languages.



Alumnus Georg H. Will, Stanford-in-Berlin Director Karen Kramer, and former Stanford President Gerhard Casper at the reception for the naming of the H.G. Will Center on September 23, 2019.





Alumnus George Will (Social Sciences & Social Thought, '55) lived in the Fire Truck House, where Stanford's Women's Community Center (WCC) is now located – and former Krupp intern

Marta Hanson (American and Feminist Studies, '11) is serving as its associate director, here with visiting internship coordinator Wolf Jung-hanns in January 2019. On the left is the "Pink

Cadillac", Karen Kramer's campus bike which visitors from Berlin like to use.

Lavigne announced the name during the Europe-wide alumni reception at Haus Cramer in June 2018 and this September we officially celebrated the naming at a garden party for Berlin friends of the center, newly arrived autumn quarter students, BOSP staff and faculty, and friends of Stanford-in-Berlin. Highlights of the event were talks by emeritus President of Stanford Gerhard Casper, who praised the donation George Will made in 2000, which facilitated the purchase of Haus Cramer for Stanford, and a talk by George himself. In addition to permanently securing the site for Stanford and providing for many improvements to the grounds, George established the Will Fund at Stanford that sup-



Jutta Ley

ports the Will Trips on European expansion. This year's Will trips took students to Bratislava (autumn), Malta (winter), and Ljubljana (spring), where they had intense briefings and discussions with politicians, policy specialists, diplomats, and startup entrepreneurs.

The team at the H.G. Will Center has changed over the past few years as esteemed colleagues go into retirement. Maria Biege, who stepped down as Associate Director three years ago but continued as language instructor, has now also retired from that role. Many of you were taught German by Maria, whose academic credentials include an M.A. and doctoral work at Stanford, where she was the first resident fellow of Haus Mitt. Her renowned language seminars, in California and Berlin, were both demanding and creative and if Maria was your German teacher, you knew that you were part of a great legacy. And very close to home, not only for you as students of the Berlin program but also in your role as interns, is the departure of Jutta Ley. After three decades as Student Services Coordinator and Internship Assistant, Jutta went into early retirement in June. Jutta was always there for you: She put your well-being first and was always lively and open, whether to race you to a doctor, to sweettalk the civil servant at the foreign police into giving you visas without having to leave behind your passports for three weeks, or warbling with me and Maria to lead the Hätti-Di yodel lessons at the Tintenfisch talent shows. We thank Maria and Jutta for their years working with us and their rich contributions to your German alma mater.

Finally, we welcome the new Faculty Director of Bing



Maria Biege

Overseas Studies (BOSP) in California, Prof. Aron Rodrigue, the Daniel E. Koshland Professor in Jewish Culture and History, who succeeds Prof. Ramón Saldívar, Hoagland Family Professor of Humanities and Sciences in English and Comparative Literature, who

was Director of BOSP for the past seven years. Prof. Saldívar is an avid supporter of the Krupp Internship Program and worked closely with the Krupp Foundation to implement the Krupp VSR program mentioned above. We wish Ramón all the best as he returns to teaching and research, and we warmly welcome Aron as the leader of Bing Overseas Studies. ■

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

# Interning in Heaven by Eva Hangartner



**Thanks to the Krupp Fellowship,** I was an intern at a local Berlin NGO called Be an Angel e.V. during the summer of 2019. Be an Angel is, at its core, a network of professionals who use their skills, connections and time to promote the integration of refugees at all levels and stages. The organization approaches this goal in two ways: first through individual casework, and second through projects that engage the whole community. To handle individual cases, Be an Angel has an office in Rathaus Kreuzberg, where I worked. Across the street, there is also a (delicious!) restaurant, Kreuzberger Himmel. Here, the NGO is able to offer *Ausbildungsplätze* to people with a precarious migration status and use the restaurant as a community space to offer German classes and host integration projects.

My main day-to-day tasks revolved around individual casework. I was involved at every stage, from screening new clients for their current status and needs, to coordinating their *Umverteilung* (relocation) to Berlin. I helped refugees and asylum seekers navigate administrative meetings, lawyers, and doctors' offices; researched and registered for integration, language, and vocational schools; and arranged new apprenticeships, jobs, and housing. Many people only spoke French, English, and/or Arabic, so I translated for lawyers, doctors, and insurance companies.

I was also given some longer-term projects and helped to implement and conceptualize various integration efforts. The most notable was Meet & Eat, a cooking event that aims to bring refugee and German youth together over a shared meal. The Fall 2019 Berlin cohort even attended one of these events! I also streamlined the record-keeping system for the German classes and helped research a refugee's asylum case.

The most rewarding part of my internship was the depth of the interpersonal connections I made. Despite only working at Be an Angel for ten weeks, I shared intimate moments with people who had lived through far

Eva and her colleague Johanna advise a client on applying for his first passport – a *Blauer Pass* – since leaving Iran six years ago.

worse traumas than I could imagine: a man checking into the psychiatric ward of a hospital; a young girl buying feminine products for the first time in a new country; and a woman rehearsing her asylum interview. People trusted me with the details of their Mediterranean crossing and talked to me about their controversial support for brutal dictators.

During many of these moments, the best I could do was to remind people how strong they had already proven themselves to be by the simple fact that they were standing in front of me, in Germany. Of course, not every conversation revolved around the past: Most conversations were lighthearted, touching on the incomprehensibility of German grammar and the complexity of hair routines – a surprisingly popular topic.

My internship was impactful, rewarding, and educational. I had to take initiative and learned to gain the trust of colleagues, bosses, and, most importantly, clients. Acting as a mediator between the German bureaucracy, private companies and the individual refugee taught me how to navigate institutions to achieve a goal.

In October, former Krupp Intern Annelis Breed received the DAAD Award 2019 for socially and interculturally involved foreign graduating students of the Northern Institute of Technology Management (NIT) in Hamburg where she received her M.A. in Technical Management. According to the NIT press release "Annelis won the race with a clear lead and was honored in particular for her commitment and passion that she brought to her work. She contributed significantly to students' social activities and always had an open ear." The NIT is a partner of the Technische Universität Hamburg where Annelis continues studying towards a M.Sc. in Mechanical Engineering. At Stanford she majored in Mechanical Engineering (B.S. in 2016) and minored in Creative Writing. She had studied in Berlin in winter and

interned with Robert Bosch Automotive Electronics in Schwieberdingen in spring and summer 2015.

Links:  
<https://www.nithh.de/nit/news/article/annelis-breed-awarded-the-daad-award/>  
<https://www.daad.de/de/der-daad/was-wir-tun/preise-auszeichnungen/daad-preis/>



Working with people from Iran, Gambia, Syria, Afghanistan, and Libya solidified my appreciation and regard for multicultural settings. Being a fellow foreigner increased my empathy for and understanding of the code-switching and dexterity involved with living between two cultures. I gained invaluable exposure to the lived experience of being a refugee. Finding ways to nav-

igate such a complicated bureaucracy as the German one pushed me to see refugees as agents in their own lives, rather than victims of circumstance. ■

**Eva Hangartner** (History, Middle Eastern Language, Literature and Culture) studied in Berlin in spring and interned with Be an Angel e. V. in summer 2019.



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



Victor Lin (CS, Music) with his colleagues at Sompani UG, Berlin (l-r): Ludwig Ritter, co-founder; Adrian van Westrenen, co-founder; Victor; Artjom Simon, technical co-founder; Jack McCarthy, head of talent. Note the company's e-scooter, the urban toy of the year.



Catherine Wang (CS, Art Practice, Modern Languages) and Erin Wenokur (History, German Studies) in front of the east wing

of the Humboldt Forum in the reconstructed palace, the Berliner Schloss, which was designed by Frank Stella.

Katie Lan (Urban Studies, Earth Systems) at TSPA – Thomas Stellmach Planning & Architecture in Berlin, 30, 2019.

Right: Summer internship seminar participants and Karen Kramer in front of The Villa on August 30, 2019.

**The German economy** is no longer growing as it has in recent years (if it grows at all this year). Brexit, transatlantic trade conflicts and other factors are slowing it down. However, employment is still strong and unemployment rates are rather low: 4.8%; 4.6% in the West, 6.1% in the East. Of course there are significant regional differences: Bavaria: 2.7%, Berlin, 7.8%. Bremen: 10% (according to the October statistics of the Bundesagentur für Arbeit: <https://statistik.arbeitsagentur.de>). In other words, the economic environment of the internship program is stable and will not interfere with the placements. As reported last year, the housing market makes finding accommodation during the summer, which is still the main internship season, more of a challenge. We reacted to the increasing rent, especially in big cities, by increasing the Krupp grant; and it seems to work – if the students start to search for housing early. The Senate of Berlin wants to reintroduce a rent cap (*Mietendeckel*) – there was one in West Berlin in the 1970s and 1980s – however, the plan is difficult to implement both from a political and a legal point of view. Not only is there a lot of resistance from the real estate industry, but it will also cut into the city's budget. Still, it signals progress that affordable housing has become a central political topic.



Avery Tallman (Biomechanical Engineering) with her colleague Wlad Wechsler and a heart model at Christoph Miethke GmbH in Potsdam.

Below: Lucero Carrasco (Psychology, German Studies) at the Fröbel-Kinder-garten Flipflop.



Studies), both in Munich; in Berlin: the Sana Klinikum Lichtenberg, especially its Cardiology Department (Michael Figueroa: Chemical Engineering), and Leibniz School, where Tracy Roberts (International Relations) taught English and supported the training of the debating team for the local Model UN conference.

There is not enough space to mention all interns and all hosts, new or

The other big topic that has made it onto the political agenda in 2019 is climate change – Berlin’s school children have been quite active in the “Fridays for Future” movement. According to the most recent Shell Survey, most young Germans are optimistic about the future, but climate change and environmental degradation are the problems that concern them most (Shell-Jugendstudie 2019: <https://www.shell.de/ueber-uns/shell-jugendstudie/der-podcast-diesejugend.html>).

In 2018–19, the program arranged 29 internships for 26 new students and three returning students who did a second internship. With a total of 1303 interns, we crossed the threshold of 1300 Krupp fellows in the history of the program. Some of the characteristic features of this placement season were the high number of new hosts – 22 – and the good mixture of five partly overlapping internship fields: Math, Physics, CS; Engineering and Design; History, Politics, Sociology; Economics and Urban Development; and Health Care. Geographically the distribution was only slightly more spread out compared to 2018 (Berlin/Potsdam, Munich, Wolfsburg). This year interns worked in Berlin/Potsdam, Munich, and one intern each in Frankfurt/Main, Nuremberg, Oldenburg, and St. Augustin near Bonn.

We continued or renewed partnerships with the traffic technology department of BMW (Ende Shen: CS), the robotics and mechatronics unit of the German Aerospace Center (Lauren Mentzer: Electrical Engineering, German

Max Arseneault (Physics, Mathematics, Computer Science), second from left, with his supervisors at the Bundesinstitut für Risikobewertung (BfR), Berlin.



Merlin MacGillivray (Urban Studies, German and Portuguese Studies) with colleagues at the Ethno-Medizinisches Zentrum e.V., a violence prevention and health promotion project in Berlin.



old. Therefore, I will limit myself to a few internships in the startup scene which are still of high interest to students, and some special internships in the field of the humanities, social sciences, and the health sector. Second-time intern Annina Hanlon (Psychology) took over product management at Myosotis GmbH, which provides a communication platform for caregivers in care homes with the relatives of their residents. Another product manager, Sebastianos Hapte-Selassie (CS), supported the operations of the e-scooter company Circ (formerly Go Flash) – e-scooters are the innovation of German urban life (however, whether this is for the benefit of the public, is still a hotly debated issue). Victor Lin (CS, Music) developed software for the recruitment platform Sompani UG, a new company which we found through our alumnus Kelly Ford (Electrical Engineering '90), who is still in Berlin developing startups. Naya Yassin (Prod-





Kim Anh Ngo giving a presentation about the monitoring of migration discourse at the Deutsche Institut für Menschenrechte in Berlin.

uct Design, CS) supported Wonderz GmbH's development of an app for an international children's video platform without commercials. All four interned in Berlin. In Munich, Alex McKeehan (Physics, Math, CS) developed hard- and software for a system that scans parts in Daimler's truck factories at Lumniovo AI, and Bao Phan (Management Science & Engineering) worked at the Long-Time-Liner Conture Make-up GmbH as a sales and marketing intern. If we remember correctly, this was our first internship in the cosmetics industry; we arranged it with the help of the Stanford Club of Germany.

A number of interns worked in one form or another on refugee and migration issues. Armin Namavari (CS, German Studies) pursued a pedagogical path to apply his computer knowhow: He taught classes and developed curricula with the children's and women's programs of ReDi School of Digital Integration and with the ProInformatik program of the FU Berlin. When working with people from a migration background, he was able to apply not only English and German but also his knowledge of Farsi. Kim Anh Ngo (CS, German Studies, Human Rights) managed and analyzed data at the Deutsche In-

stitut für Menschenrechte to improve the accessibility and transparency of information about the violation and protection of human rights. Gülin Ustabaş (Philosophy, Political Science, Human Rights), at the Center for Human Rights of the University Erlangen-Nuremberg (CHREN), chose a theoretical and, more specifically, a

philosophical approach by doing research on moral arguments for an international human rights tribunal and on necessary changes to their current enforcement. Eva Hangartner (History, Middle Eastern Language, Literature and Culture) served as a case worker for refugees at Be an Angel e.V., which some of you might know through the restaurant Kreuzberger Himmel, where refugees from Syria cook specialties from their homeland. Merlin MacGillivray (Urban, German and Portuguese Studies) joined the management of the Ethno-Medizinisches Zentrum, a violence prevention project, where he did research on integration-aid processes and institutions in Germany, including interviews with immigrants.

Eva Frankel (Bioengineering) practiced quite a different form of social science at the Leibniz-Institut Hessische Stiftung Friedens- und Konfliktforschung: She analyzed science and technology developments of dual-use technology and their relevance for our biosecurity. This was our first internship with this famous institution in Frankfurt/Main. The two internships with the Humboldt-Labor im Humboldt-Forum of the Hermann von Helmholtz-Zentrum für Kulturtechnik of the Humboldt

## Neu in Berlin (I)

In 2016 we reported on the construction of the new entry hall to Museum Island, which, in the future, will be the only entrance to the Pergamon Museum (currently under restoration). The design by David Chipperfield for the new visitor hall, expected to welcome more than 2.5 million visitors per year, was very controversial, because it is a serious intervention in the historical ensemble and obstructs the view of Neues Museum. On July 13, 2019 the building was opened to the public. It is called the James-Simon-Galerie, after the Jewish-German patron of the arts, Henri James Simon (1851–1932), to whom Berlin owes a major part of its Egyptian Collection, including the Nefertiti Bust, and many other artefacts.



Link: <https://www.smb.museum/museen-und-einrichtungen/james-simon-galerie/ueber-uns/profil.html>

University in Berlin were also new. The lab will occupy one part of the rebuilt palace in Berlin-Mitte. Its leading curator is the historian Dr. Gorch Pieken, who formerly supervised Krupp Interns at the Deutsche Historische Museum in Berlin and at the Militärhistorische Museum in Dresden. Among other tasks, Catherine Wang (CS, Art Practice, Modern Languages) and Erin Wenokur (History, German Studies) researched exhibition objects and wrote texts for objects which will be displayed in the Humboldt Forum. Unfortunately, they could not experience the opening of the Forum, which was originally planned for Alexander von Humboldt's 250th birthday on September 14. The birthday was celebrated in the unfinished hall because of "delays in the construction process;" the Forum will not open before autumn 2020 but there is hope that it will not suffer the fate of the BER airport.

A continuation of communication and cooperation made the last internship which I would like to mention

possible: Former Krupp Intern and internship coordinator, currently CEO at AesDex LLC (a subsidiary of Aesculap) in Palo Alto, Todd Pope (Engineering – Product Design '87) helped to facilitate biomedical engineering student Avery Tallman's internship with Christoph Miethke GmbH in Potsdam, where she helped develop a pump to improve cardiac output during a heart attack. She and several other students received job offers at the end of their internships so we can expect more Krupp alumni to return to Germany after graduation, at least temporarily. This is a trend we have seen in recent years, especially in the startup scene. This is not the goal of the Krupp program, but it is nice to see the students find meaningful work and feel at home in German society.

My sincere thanks to all alumni, students, faculty and staff members and friends of the program who helped with ideas and contacts to place another group of Krupp fellows! ■

## Between Art and Engineering, a Future from the Past

by Anna Tskhovrebov



**I first came to Berlin** in January 2016 for a quarter at the Stanford Center while I was studying mechanical engineering, eager to explore the engineering hubs of Germany and specifically my interest in the clean automotive sector. What stunned me when I arrived in Berlin was the seriousness with which another important facet of my life was regarded here: art. I had always been fascinated by music and design and their overlap with engineering, but saw these more abstract endeavors of mine as a side project – a doomed dream belonging to waning pockets of creative souls in the Bay Area, whose projects are increasingly edged out by tech, profit, and "practicality". Those who observe the teardown of

artists' spaces and buildup of Starbucks branches in Berlin foresee a "dystopian" future for this city that sounds suspiciously like San Francisco today – but Berlin still feels a little bit different, and I could sense there was something for me here.

My first Krupp Internship at Volkswagen in 2016 in the lightweight materials research department, though rewarding and inspiring in its own way, suggested to me that my future might not involve a traditional engineering career. After a re-evaluation back in California I decided to pursue my master's degree at the Center for Computer Research in Music and Acoustics. I suddenly experienced a satisfying merge of my interests in art and engineering and was soon afterwards introduced to an artist I had always looked up to for his ability to balance a love for both, Robert Henke. My second Krupp internship brought me back to Berlin to work in his studio, helping develop a new audiovisual performance piece later titled CBM 8032 AV.

The project involves five 8-bit Commodore 8032 computers from 1980 generating graphics and sound. A beautiful artefact of computing history, with its vivid green cathode ray tube display, elegantly simple off-white housing, and straightforward yet powerful 1 MHz processor, the 8032 was one of the first affordable personal computers on the market, and one of the first with

Page 10, l-r: Mark J-K, Alma Steinfeld, Sebastian Wolf, Robert Henke, Anna Tskhovrebov.

Right: Live performance in 2019.



which Robert explored programming. The inherent limitations in audio and visual generation (there were no sound chip or graphics chip as we understand this today) provided the driving questions of the project: What is the essence of the art we are trying to create? How can we create something that at its core makes people feel and imagine as much as any contemporary, technically advanced audiovisual art piece could, but with a simple set of tools and aesthetic parameters? The work could technically have been created in 1980, but nobody did this, because the context of audiovisual art we have in 2019 was not yet there. What does this say about the birth and evolution of art made with computers? These questions fascinate me as a newcomer to a field of art that is still quite new, but already beginning to write its own history...

In the first weeks of my internship I rekindled my German while also learning a new language: 8-bit assembly, which became my main tool for the rest of the project. This somewhat archaic programming language has only a few dozen possible commands, with only three values that can be operated on at a time (bitwise, with no concept of multiplication, floating point, etc.). Since there was no precedent for this kind of audiovisual project in this language, generating interesting content involved plenty of open-ended experimentation and also meticulous organization. The blessing of my role was that I had enough time and freedom to do this. Initially, Robert provided me with general artistic principles and a few programming challenges (draw lines of random thicknesses across the screen, or implement Conway's Game of Life, for example). Once I became comfortable with assembly and Robert felt that my aesthetic intuitions for the project aligned closely enough with his, I was allowed even more freedom to begin programming the visual algorithms for "pieces" with the idea of a concert in mind. Around this time, we agreed to premiere the show at an arts festival almost a year from that moment, shifting our efforts from experimentation to working toward delivering a final product.

After my internship I stayed at Studio Robert Henke as a freelancer to continue this endeavor, wrapping up my university degree from abroad. I continued designing and programming graphics and also implemented a sequencer software for the performance, so that the whole system could be played like an instrument. Our work environment was nonstandard and wonderful, with around two or three people working at a time, at any given hours of the week and with no idle moments. Thinking, building, rehearsing, sketching with chalk on our floor, soldering, experimenting, failing, succeeding, talking (or not), drinking tons of coffee – it was always dynamic. In what was sometimes a group effort, sometimes a combination of solo efforts, everybody's role, strengths, and weaknesses were essential to a system which became very organic, even though the people were outnumbered by the computers.

In October 2019, CBM 8032 AV reached its first stage of completion and premiered at Unsound Festival in Krakow, Poland. We couldn't have dreamed of a better reception, with two sold-out shows that received standing ovations, and a passionate performance from Robert. It looks like there will be more performances, and I am grateful for the chance to continue on this journey (and my life in Berlin). For me, it is an unbelievable joy to finally share with the outside world the magic that was happening all along in our little atelier in Kreuzberg, allowing the work to come to life in a way that goes beyond technical or compositional details. I learned what it means to pour one's soul into a project in a way that can generate this magic, to be patient with myself, others, and the work itself, and to listen attentively for the best answers – those somehow already right in front of us. ■

Project website:

<https://roberthenke.com/concerts/cbm8032av.html>

**Anna Tskhovrebov**, (B.S.: Mechanical Engineering; M.A.: Music, Science & Technology) studied in Berlin in winter 2016 and interned at VW AG in summer 2016 in Wolfsburg and with Studio Robert Henke in autumn 2018 in Berlin.

# Einatmen, Ausatmen by Michael Figueroa



**Breathe in, breathe out.** At first, a reminder to myself as I accidentally raced out of the U-Bahn one station too early, afraid of being late on my first day at the cardiology department at the Sana Klinikum Lichtenberg. Up to this point, my experience with medicine had always been in research. I had gotten used to the humming of the centrifuge and the droning of fume hoods, so I hoped to explore the part of medicine that would place me directly in contact with other people. Ultimately, I did just that through this internship. By the time my internship began, I had already spent the quarter leading up to it studying abroad in Berlin. This, in addition to an extensive history of studying the German language in a classroom setting for years before even attending Stanford, made me almost a bit too confident in my own speaking, reading, and writing abilities. I wanted to minimize the language barrier and refused to speak English as much as I possibly could since my focus was on the nature of doctor-patient interactions and the use of technology in the field of medicine. So, rightfully, I was both nervous and incredibly excited.

As I approached the entrance, laughter from a nearby playground greeted me. Of course, it would make sense to distract the children, and perhaps some of the adults, from the harsher reality in the background. This walk became routine and whatever clothes I wore during the day were replaced by one of two different uniform options, depending on how I would be spending the majority of my day: a set of green scrubs if I was to be in an operating room or a set of white polos, dress pants, and coat if I was attending patients in their rooms. I gravitated towards the green scrubs throughout most of my time in the cardiology department, at first out of curiosity and then passion.

As I had expected, nobody in the clinic had the time or patience to hold my hand through it. However, this also meant I was given complete control over which patients I wanted to follow, observe, and examine alongside the attending doctor or medical student. I went out of my way to introduce myself in German, much to the relief and surprise of all the attending doctors and nursing staff in the operating wing. Everybody was amazingly friendly and, as time went on, even chatty. Nearly every single doctor I met was more than happy to explain exactly what was wrong with their current patient, pulling out charts and data in order to clarify the conditions in a way I could understand.

However, being in the operating room itself is an entirely different experience from sitting in a room staring at sheets of paper. My heart pounded as I tied my



Left above: Michael observing a cardiac catheterization.

Michael with chief physician Dr. Olaf Göing of the clinic for internal medicine.

head cover around my neck, put on my own mask, and washed my hands for almost five minutes out of nervousness. Wearing a heavy lead apron was interesting for the first five minutes before quickly becoming a workout that would last as long as the operation did. Yet, even the weight of the apron was lost in the back of my mind

once the patient's operation began. The first doctor I observed was quiet in the beginning, perhaps forgetting that I was there, before looking up, noticing me, and excitedly talking to me about what he was doing. This included pulling me as close as possible to the operating table in order to re-

ally see the insides of another human being. As time went on, I was gradually given more and more instruction in terms of handling equipment to give to the attending doctor and reading data. After several weeks of this, I knew I needed some form of a break from the operating room.

I was lucky and persistent enough to be allowed to rotate through the intensive medicine and anesthesiology departments as well, which involved speaking and listening to, and examining more patients. Here my German skills were challenged every single day, as not only was I attending more meetings and reading more documents in German, but I was constantly speaking with patients with speech impediments who could only speak in German. Aside from my prepared speech that briefly introduced who I was and why I was checking in on a particular patient, I, under the supervision of a medical student, would give the patient orders or tasks to perform in order to evaluate mental fitness or general physical condition.



One of the listed historical buildings of the Sana Klinikum Lichtenberg, one of our long-term internship hosts in Berlin.

Although very rewarding, my internship was also very mentally taxing. Constantly being surrounded by people in pain, hoping that I would somehow have the answers to their aches and problems, was a burden I didn't expect to carry. Being aware of this, some of the mentors I had during my internship were there to remind me that medicine is not perfect, doctors are not perfect, and there will always be situations where doubt seems to cloud the mind. The reason so many of these doctors and medical students were there, working diligently day after day, wasn't in spite of all the pain and negative sentiments brought in by patients, but rather by the desire to improve their lives in the best way they could, offering as much comfort and the best treatment possible, and I'm honored to have been a part of that. ■

**Michael Figueroa** (Chemical Engineering) studied in Berlin in spring and interned in various departments of the Sana Klinikum Lichtenberg.

## Neu in Berlin (II)

Podbielskiallee station, marking the transition from subway to open air, was opened on October 12, 1913, and named after the Prussian military officer and politician Viktor von Podbielski (1844–1916). In 2019, the BVG installed an elevator and covered the new platform with photographs from the station's early days.



# A Process of Discovery by Annina Hanlon

**When I stepped off the plane** at Tegel in the summer of 2019, Berlin felt at once familiar and foreign, and I felt a sense of finality. I knew I would not return home after my Krupp internship. I had fallen in love with the city during my six months studying and working abroad in 2018 and had planned to return to stay even before I returned home.

My experience in Berlin during 2018 felt transient,



Annina (second from left) with her colleagues Justus Beyer, Leonore Merck and Max Mayer at Myosotis GmbH, Berlin.

as did everything really. I was facing my senior year, but had little idea of what I wanted to do professionally, let alone what country I wanted to live in and what kind of life I wanted to lead outside of work. Despite repeated assurances from friends, family and mentors

that I didn't need to have everything figured out, I nevertheless felt compelled to try. My Krupp internship following my Berlin study abroad quarter was one of the ways in which I was trying. It was the perfect opportunity to test drive a possible career path.

In 2018, I interned at sofatur GmbH, an education technology company which creates and sells online learning materials for German school children through paid subscription plans. I worked in the marketing department doing search engine optimization. While I enjoyed my experience, my biggest takeaway was that I shouldn't work in marketing. The work felt to me to be of questionable social value and left me feeling dissatisfied and unfulfilled. My internship was an informative trial, but one that ruled out rather than confirmed a possible pursuit.

Socially and culturally, my first summer in Berlin was an experiment as well, even before I realized it. The ability to stay for six full months in a new city, a new country, a new continent, was invaluable. I settled in and

imagined what it would be like to live in Berlin, away from my family and friends and familiarity, but surrounded by the most vibrant international community and thriving arts scene. I was able to picture it. In fact, I was far more excited about the possibility of returning to Berlin than I was about the possibility of staying in California or the United States and I grew more and more sure of this as my time to return to Stanford grew closer. The personal growth and broadening of perspectives which I experienced living in Berlin were transformational. I wanted more of that adventure.

My final year of studying cultural and social psychology didn't provide me with any more professional direction. However, my experience abroad had confirmed for me that I wanted to return to Germany to stay. That, and frankly my still-unformed vision of what I wanted to do professionally, drove my decision to participate in the Krupp program again. I would have an opportunity to try out another career option in a country I already knew I loved. I applied for a wide range of internships and found an intriguing opportunity to try working in product management at an early stage startup. I hadn't the foggiest idea of what product management entailed, even during the application



Sunday afternoons: Since 2009, karaoke singing in Mauerpark has become a Berlin institution that also attracts many tourists (photo: Jason McRuer).



## → Neu in Weimar

In July 2019, on the 100th anniversary of the adoption of the Weimar Constitution, the Haus der Weimarer Republik – Forum für Demokratie was opened. The museum, financed by the federal government and the city, presents information on the history of the Weimar Republic in a lively way, to the benefit of both political education and research. The exhibition is located in a historical building directly across from the Nationaltheater Weimar, where the deputies of the national assembly met to draft the constitution in 1919.



process, but I really liked the case study and interview questions, so it seemed like a potential match for my interests.

My first week at Myosotis GmbH (Myo) was a whirlwind. The company was going through a re-evaluation of priorities, and I was involved in many interesting discussions about the future of the product. Myo is currently a communication platform for caregivers in care homes to communicate with the relatives of the elderly residents for whom they care. It spans three platforms (web, Android and iOS) and two languages (English and German), and my work involved all of them.

True to startup stereotypes, my workdays remained dynamic throughout my internship. Without going into the gritty details of my responsibilities, I can say that I learned more in my few months at Myo than I did in all of my previous jobs combined. For that, I give shared credit to Myo and to my manager. The startup gave me the opportunity to grow and contribute, and the mentorship gave me the tools and structure to do that. Myo's needs, like those at most startups, outsized their resources, which allowed me to pursue work which would have been way above my paygrade at a larger company. I adored the challenge of turning abstract visions and customer needs into concrete plans and technical requirements, and I embraced the complexity of bridging knowledge and addressing interests across the company, as I worked directly with not only the developers and designer, but the operations team as well. I had to be innovative, hard-working and very organized. I felt valu-

able. I absolutely loved it. And although the everyday environment was sometimes chaotic, German sensibility still reigned. I never worked too late or on the weekends, and everyone took vacations and long lunches. I was blessed with startup autonomy and responsibility, but still had a good work-life balance. Who could ask for more?

Near the end of my internship, my manager left Myo for a competitive position at another company, and I spent a few weeks managing the product on my own, as he had been the only other product manager. I was really nervous and felt obviously underqualified for the task. That said, it was a valuable and illuminating experience. I now understand (at least one version of) what it means to be a product manager. And I found the clarification that I'd been seeking – product management is the professional direction I would like to pursue, at least for now.

As I knew I would when I landed more than three months ago at Tegel, I have found a way to stay in Berlin for the foreseeable future. I am thrilled to continue my adventure here as Associate to the Chief Product Officer at N26. I love Berlin, I love working at startups and I love product management – and I have the Krupp Internship program to thank for facilitating my discovery and pursuit of these interests. ■

**Annina Hanlon (Psychology)** studied in Berlin in spring 2018 and interned with sofaturator GmbH in the summer of 2018 and with Myosotis GmbH in the summer of 2019, both times in Berlin.

# Revolutionizing Urban Mobility with Circ

by Sebastianos Hapte-Selassie



**The past summer** I worked at electric scooter sharing startup Circ.com, in Berlin. It was an exciting time where I was able to learn a lot and grow as a person. When I started at Circ, the company wasn't even a year old and everything was moving extremely fast. Even though Circ was already operating in many other countries, e-scooters only became legal in Germany within the first two weeks of my internship. So, it was impressive to see how fast e-scooters were adopted in Berlin.

I was a product management intern in the vehicle & IoT platform team. I personally believe it was the most interesting team I could have worked in; we were basically in charge of the communication between e-scooters and our servers. It was remarkable how complex the system actually is – we had thousands of scooters all around the world that were constantly communicating with us. Many interesting challenges came up as a result of that. What do you do if the scooter loses connection with the network? What happens if you can't track the scooter anymore because the GPS stopped working? How can we make communication between scooters as fast as possible, even if the network connection is slow? How do you make sure that people in different warehouses learn how to troubleshoot network-related issues?

Even though I was only an intern, I was given a lot of responsibility. I was able to input my own thoughts and ideas and I felt like my opinions were always respected. A key learning point was figuring out what to build. At a fast-growing company, it always seems like your team is moving too slow. There are so many things that are

happening, but you only have a finite amount of time to work on problems. So, one thing I really had to learn is how to make decisions and prioritize. What features will have the biggest impact on our users and the company overall? How many users are impacted by current bugs? How big is that impact? Do we have to fix it immediately? How hard is it to build what we are planning? How do we measure the success of a released feature? How are we currently blocking other teams? Are we slowing down the development of other important features? What feature that we are currently planning will be a game-changer? What fascinated me was how many teams were actually relying on us. We were the gateway to the communication with the scooters, so we knew that if something in our system didn't work it could have an impact on every team in the company. These were challenges that were both daunting but also extremely rewarding to work on.

Overall it was inspiring to work with technology that impacted how thousands of people around the globe move through cities. I believe urban mobility is definitely a problem that we have to solve, and e-scooter sharing is the first step to solving this issue. Of course, everything new will create some controversy at the beginning, but I strongly believe that a sharing economy is the future – a world where we can all use whatever we need, whenever we need it, without having to own it. ■

**Sebastianos Hapte-Selassie** (Computer Science) studied in Berlin in autumn 2018 and interned with Circ (formerly Go Flash) in summer 2019.

## → Was macht eigentlich Stoica C. Popa heute?



Stoica (rechts, mit Andrei Stamatian, '00, vom Stanford Club of Romania) studierte in Berlin im Frühjahr 2009 und absolvierte sein Praktikum im Sommer bei der CDU in Berlin-Pankow. Nach dem Abschluss in Stanford (2011: Political Science with Honors) studierte er noch Public Policy in Harvard und Political Science and Government an der University of Texas. Später gründete er "Euroteens

Association", eine Nichtregierungsorganisation, deren Präsident er heute in Braila, Rumänien, ist. Daneben entwickelt er auch Projekte mit anderen Organisationen. Im Oktober 2019 unterstützte er den – wie immer! – von Prof. Uli Brückner geführten "H.G. Will Field Trip on European Expansion" nach Bukarest.

## Systemsprenger

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

Bennie ist ein energiegeladenes wütendes Mädchen von neun Jahren in einer normalen Stadt, das so aggressiv wie verletzlich ist und von keinem Heim mehr aufgenommen werden will. Sie ist auch zu jung für die Psychiatrie. Drei bis fünf Prozent der von der Jugendhilfe betreuten Kinder und Jugendlichen gelten in Deutschland als Sprenger des Betreuungssystems. Wohin mit ihnen? Die vielfach ausgezeichnete Regisseurin Nora Fingscheidt plädiert für einen neuen, akzeptierenden Umgang mit Wut, zugleich verdeutlicht sie die Probleme der Institutionen: Mangel an Personal, schlechte Entlohnung und geringe gesellschaftliche Anerkennung. Das Drama – ein Thriller – ist genau recherchiert und erscheint wie eine Dokumentation, es handelt sich jedoch um einen Spielfilm über dieses eine besondere Kind, der die deutsche Filmkunst im Wettbewerb um die Oscars von 2020 vertreten wird. Hoffnung besteht immer, doch man erwarte hier kein Happyend.

## Heimat ist ein Raum aus Zeit

<https://www.gmfilms.de>

Der Dokumentarfilmer Thomas Heise (u.a.: STAU – Jetzt geht's los, 1992; Vaterland, 2002; Material, 2009) wurde 1955 im Ostteil Berlins als Sohn der Literaturwissenschaftlerin Rosemarie Heise und des Philosophen Wolfgang Heise (Humboldt-Universität zu Berlin) geboren. Dieser Film ist eine archäologische Erkundung der eigenen Familiengeschichte über vier Generationen anhand von Briefen, Amtsdokumenten (Deportationslisten mit den Namen der Wiener Großmutterfamilie), Schulaufsätzen, Tagebüchern, literarischen Texten sowie einigen Fotografien und einer historischen Filmaufnahme (Heiner Müller im Gespräch mit Wolfgang H. über Brecht) und in genau dieser Form ein monumentaler Film über deutsche, zum Teil auch österreichische Geschichte seit dem 19. Jahrhundert: zwei Weltkriege, die Shoa, deutsche Teilung und Vereinigung. Er dauert 218 Minuten – Geschichte, private wie politische, verläuft nicht geradlinig, erzeugt keine Identität und verlangt Geduld. Getragen wird er von Thomas Heises Stimme und Kamerabildern, vor allem von Zügen und Rangierbahnhöfen, die Zeit zum Nachdenken lassen. In seiner weiten Perspektive auf deutsche Geschichte ist er dem allerdings noch viel größer angelegten Spielfilmprojekt von Edgar Reitz vergleichbar: Heimat – Eine deutsche Chronik (1984), Die zweite Heimat – Chronik einer Jugend (1992), Heimat 3 – Chronik einer Zeitenwende (2004), Die andere Heimat – Chronik einer Sehnsucht (2013).

## → 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>

## Ich war zuhause, aber...

<https://ich-war-zuhause-aber.de>

Angela Schanelec („Marseille“, 2004; „Der traumhafte Weg“, 2016, u. a.) ist eine der originellsten deutschen Filmemacherinnen. Die Geschichte, soweit es eine gibt: Der noch schulpflichtige, aber erwachsen werdende Sohn einer alleinerziehenden Mutter von zwei Kindern verschwindet und taucht wieder auf, was eine Reihe von prinzipiellen Reflexionen über existentielle Lebensfragen zur Folge hat – im Film wird „Hamlet“ geprobt. Er ist biographisch lesbar als hochkünstlerische Verarbeitung der Familiengeschichte der Regisseurin: 2009 starb ihr Ehemann und Vater ihrer Kinder, der Theater- und Filmregisseur Jürgen Gosch. Thematisch geht es jedoch eher um Ausbrüche aus dem Alltag der bürgerlichen Gesellschaft, aus der Kultur in die Natur, wie sie für die Moderne kennzeichnend sind.

## Adam und Evelyn

<http://oktoberfilm.de/adam-und-evelyn>

Die DDR im August 1989: Hunderttausende versuchen, über Ungarn und Österreich in „den Westen“ zu kommen. Nur Schneidermeister Adam nicht, er fährt seiner von ihm enttäuschten Freundin hinterher. Ausreise, Flucht sind nicht sein Ziel. Als gefragter privater Provinzschneider hat er dazu keinen Grund. Dennoch landet er am Ende in der Bundesrepublik, wo seine Handwerkskunst nicht mehr gefragt ist. Es ist eine Geschichte über ungeplante, auch komische Verwicklungen von Privatem und Politischem, ein langsames Kammerstück mit unverbrauchten Schauspielern, mit Gärten- und Landschaftsansichten – Paradiese? – und einer Vision, die, so muß man heute feststellen, Utopie geblieben ist. Der von Andreas Goldstein nach dem gleichnamigen Roman von Ingo Schulze gedrehte Film ist als solcher unspektakulär und gerade deshalb sehenswert, weil er sich von den vielen vordergründigen politischen Kommentaren zum Ende der DDR und zur deutschen Vereinigung unterscheidet.

## Der Funktionär

<https://www.salzgeber.de/funktionaer/>

Ebenfalls von dem Regisseur Andreas Goldstein stammt die Dokumentation über seinen Vater Klaus Gysi (1912–1999), einen prominenten, angepaßten, doch keineswegs immer erfolgreichen intellektuellen Kulturpolitiker der DDR: Botschafter, Kulturminister, Staatssekretär für Kirchenfragen u.a., der durch Eloquenz und Witz auffiel. 1935 von der Friedrich-Wilhelms-Universität (dem Vorgänger der Humboldt-Universität) relegiert, kehrte er 1940 nach den Exilstationen Cambridge und Paris auf Anweisung der KPD nach Berlin zurück, wo er als „Halbjude“ und Kommunist höchst gefährdet war und doch in der Illegalität überlebte. Der Sohn, Jahrgang 1964, begibt sich nun auf eine persönliche Spurensuche nach einem für ihn einst meist abwesenden Vater. Interessanterweise kommen die Schwester, Gabriele Gysi, eine aus der DDR ausgewanderte Schauspielerin, und der Bruder, der prominenteste Politiker der Partei Die Linke, Gregor Gysi, nicht vor und damit auch nicht ihre Perspektiven auf den Vater. Insofern Klaus Gysi der „roten“ Kulturelite der DDR angehörte, ergänzt das Portrait den Dokumentarfilm „Familie Brasch“ von Annetkatrin Hendel (s. „Briefe aus Berlin“ 2018), allerdings ohne dessen Lebendigkeit zu erreichen.

## Das Forum

<http://dasforum-derfilm.de>

<https://gebrueder-beetz.de>

<https://www.weforum.or>

Der Regisseur Marcus Vetter („Cinema Jenin“, 2012; „The Forecaster“, 2014) ist seit 2013 einer unserer Praktikumsgeber. Soweit bekannt, war sein Team das erste unabhängige, das in Davos

für zwei Jahre hinter den Kulissen des seit 1971 jährlich stattfindenden Weltwirtschaftsforums (WEF) drehen durfte: 2018 u.a. mit dem Besuch des US-Präsidenten Donald Trump, 2019 mit der Teilnahme der Klimaaktivistin Greta Thunberg. Der Film portraitiert den Forum-Gründer Klaus Schab, der eine Demokratisierung der Globalisierung durch Gespräche mit und zwischen den Mächtigen dieser Welt befördern möchte – eine Utopie? Er sagt: „Wenn sie jetzt der Pfarrer einer Kirche wären, dann möchten sie, daß die Sünder am Sonntag in ihre Kirche kommen.“ Zugleich zeigt der Film die Mechanismen und Machinationen der WEF-Dialoge. Wie der Rezensent der „Frankfurter Allgemeinen Zeitung“ schreibt: atemberaubend und desillusionierend.

## Endzeit

<http://endzeit-film.de>

Ein feministischer, genreübergreifender Zombie-Horrorfilm aus Deutschland von der Berliner Regisseurin Carolina Hellsgård aus Schweden, nach dem gleichnamigen Comic von Olivia Vieweg, einer Diplomarbeit an der Bauhaus-Universität Weimar: Nur in den thüringischen Städten Jena und Weimar haben Menschen den weltweiten Angriff von Zombies überlebt. In ihren Schutzräumen gibt es aber keine persönliche Freiheit. Zwei ungleiche junge Frauen, verfolgt von den Untoten, kämpfen im Freien zwischen den Städten gemeinsam um ihr Überleben und treffen dabei auf eine neue Lebensform aus Mensch und Pflanze, in einem neuen Paradies. Die Natur überwindet die menschliche Zivilisation, einen Systemfehler:

„Ich glaube, die Erde ist eine kluge und alte Frau und die Menschen – die haben zu lang keine Miete gezahlt. Und das da draußen, das ist die Räumungsklage“, sagt Eva.

## Und wer nimmt den Hund?

<http://www.undwernimmtdenhund.de>

„Die Ehe ist der Versuch mit Problemen fertigzuwerden, die man allein nicht hätte“, lautet eine der Lektionen über die Ehe, mit der diese hauptsächlich auf Dialogen beruhende Komödie beworben wird. Nach dem preisgekrönten Drama „Gleißendes Glück“ (2016, nach dem Roman von A. L. Kennedy) spielen die sehr bekannten Martina Gedeck und Ulrich Tukur wieder ein Paar, diesmal ein in Scheidung begriffenes. Der Gatte hat eine junge Geliebte, womit die ein Vierteljahrhundert dauernde Ehe mit Kindern endgültig am Ende scheint. Als zivilisierte Angehörige der Hamburger Mittelschicht wollen die Eheleute aber auch verstehen, warum und wie es so gekommen ist. Also unterziehen sie sich einer Trennungstherapie. Mit deren Zustimmung kommt die Beziehung wieder oder erst richtig in Gang.

## Internetarchive

mit privaten u. a. Filmen zur Geschichte der DDR und Umbruchzeit von 1989/90:

<https://www.wir-waren-so-frei.de>

(Dokumentation: <https://www.bpb.de/256069>)

<https://www.open-memory-box.de> (Geschichte – Deutsche Einheit, Dokumentarfilme)

WDJ



Jason McRuer (Product Design, Computer Science) took a kayak tour through the waterways of Berlin-Spandau during his second Krupp summer internship, this time with Jumpseat Filmproduktion.



## Der Junge muss an die frische Luft by Matthew Meyer

**Director Caroline Link's film** tells the emotional story of famed German comedian Hans-Peter Kerkeling's tragic, yet comedic childhood. Long surrounded by family in the comfort of the countryside, young Hans-Peter must now move away from his grandparents and into the city. He struggles to adapt to his new life, as does his emotionally detached mother suffering from an ever-worsening illness. He suffers humiliation in attempting to fit in among new students who are quick to make fun of his appearance and quirky personality, and his frequently absent father detracts from a supportive home environment. Despite life's emotional twists and turns, Hans-Peter copes using his acute sense of comedy, and the film skillfully develops a narrative that leaves the audience riding a rollercoaster of emotions moving between genuine tears and laughs.

"Der Junge muss an die frische Luft" is a work of tragic optimism. Hans-Peter's journey through the tragic events of his childhood enlightens him about the power of comedy to alter his own mood, and especially the mood of others. Specifically, he grows to see that he has a unique gift for comedy that

he feels compelled to share. After the death of Hans-Peter's mother, the narration reveals that he regrets not using comedy to aid her more. His playful dances and singing seemed to be the only cheering aspect of her life. Moving forward, the film transitions from one tragic event to the next while introducing elements of Hans-Peter's personal comedy that leave the audience simultaneously disheartened and enraptured.

The central message stands as the power of positivity amid tragedy, and specifically how comedy works wonders to this effect. I have yet to encounter a film so emotionally manipulative that leaves me satisfied with the natural course of life. I feel prepared to take on any tragedies that await, knowing that they are simply part of life and pass more easily with the embrace of family and positivity. ■

Link: <https://www.ufa.de/produktionen/der-junge-muss-an-die-frische-luft>

**Matthew Meyer** (Management Science & Engineering, German Studies) studied in Berlin in winter 2019.



## Nur eine Frau by Gülin Ustabaş

"**Nur Eine Frau**" is easily one of my top three movies of this year's *Berlinale*. The movie tells the story of Hatun (Aynur) Sürücü, who was murdered in 2005 in Berlin by her own brother because her lifestyle differed from her family's. The audience is informed about this atrocity immediately, alerting them to be attentive during the movie to the escalating conflict between Aynur and her bigoted family and keeping their eyes on the gradual indoctrination and radicalization of the youngest. The film does an incredibly good job in showing the audience how this act is not spontaneous but observable in every stage until it happens. Throughout the movie, real videos and photographs of Aynur are edited in between the scenes, making us sense the authenticity of the story, along with the harsh fact that this vibrant young woman is no longer among us.

Honor killing (*Ehrenmord*) is a very important topic often simplified by the media, painted without its familial causes and its enforcement by the society. The movie, however, succeeds in carefully threading the issue: It describes how corrupt ideals for the woman's role are deeply ingrained in the family and society and how women's self-liberation is perceived as "immoral." The movie also avoids digressing from the truth and respects the

complexity of the social problems it describes: It explicitly depicts how different families who supposedly share a background (ethnic and religious) have completely different understandings of the religion and society, and that the horrific crime of "honor" killing has no place in any kind of society. What the movie does best is perhaps demonstrating how women's lives are treated as secondary to men's and how loopholes in social and legal regulations fail to protect vulnerable women because of the lack of specific attention to the distinct problems faced by young women from different backgrounds, and because not everyone has a protecting and healthy family. By continuing on from Aynur's death to its aftermath, it calls attention to the legal incompetency that allowed the rest of the family to avoid accountability.

It painfully reminds us that Aynur could have been saved. ■

Link: <http://nureinefrau-derfilm.de/>

**Gülin Ustabaş** (Philosophy, Political Science, Human Rights) studied in Berlin in winter and spring and interned at the Center for Human Rights (CHREN) of the Friedrich-Alexander-Universität Nürnberg-Erlangen in summer 2019.



## Of Fathers and Sons – Die Kinder des Kalifats by Victor Lin

*Unheimlich* is one of my favorite words in German. I first came across it in a list of “untranslatable foreign words,” which defined *unheimlich* as pertaining to objects that feel human but differ in some critical way, thus making us uncomfortable. One classic example of *unheimlich-ness* is a picture of a teddy bear with human teeth – the teeth are recognizably human, but the face of the teddy bear throws us off and creeps us out.

This is the feeling I associate with Talal Derki’s documentary “Of Fathers and Sons,” in which Derki returns to his native Syria and lives with an al-Qaeda member identified only as Osama’s father. Derki chooses to focus especially on two of the sons, Osama (13) and Ayman (12), who end up making very different life choices. The film begins with boys playing soccer, then moves to their father, explaining to Derki that he prayed for a son to be born on September 11th to honor the 9/11 attacks. It continues to flip between scenes of the boys living out ordinary boyhood and those showing how their fathers are actively engaging in jihad. The most tragic part for me was when these two narratives merged together as the oldest son, Osama, joined the terrorist militia. And the progression is what makes the movie so powerful, from the soccer match to the boys brawling, beginning combat training, learning to use guns, and finally leaving home in a truck with the black flag. We see the fathers kissing their sons good night, and the boys asking each other math problems and reading about spaceships. If we didn’t know that the fathers were grooming them to become the next generation of jihadists, we would consider those scenes totally normal, and

that is what makes this documentary so *unheimlich*. The film depicts displays of radicalism as easily as it does its scenes of family life.

One striking feature of the film is the lack of women. Perhaps the only scene that mentions them is when the youngest son Khatab remarks that women seen outside without a hijab on should be shot, which the father agrees with. This is another example of the very unsettling feeling the film leaves in the viewer, as Khatab is probably no older than 8. The exclusion of female characters was most likely unavoidable and also a fact of life for these boys.

One criticism I had for the film is that it is completely objective, leaving it up to the viewer to form opinions on what they have seen. Western audience members with little knowledge of Islam may fail to recognize the extent to which these people have twisted Islamic teaching to fit their political goals. One example I remember is the needless killing of a bird at the beginning, executed with a knife in a non-halal manner, which the father nevertheless praises God for.

Overall, I think this film is a deeply eye-opening and disturbing window into the lives of the terrorists so frequently demonized by the Western media, and an incredible feat of courage on the director’s part. ■

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

**Victor Lin** (Computer Science, Music) studied in Berlin in winter and interned there with Sompani UG in summer 2019.

## Neu in Berlin (III)



The rebuilding of the Berlin Palace is coming to an end. The unfinished construction on the roof includes the cupola (historically a chapel) with a controversial Christian cross (atop the museum’s collections from the cultures of the world) and a restaurant. The official opening of the Humboldt Forum, currently Germany’s biggest museum project, has been postponed to 2020. This summer, however, Krupp interns Catherine Wang and Erin Wenokur were able to participate in the preparation of the exhibition at the Humboldt Labor im Humboldt Forum.

Links:

<https://berliner-schloss.de> (with a webcam)

<https://www.humboldtforum.com>

<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 non-profit sector, German studies, economics, and other fields for up to 12 months. After fusing with the Association for International Practical Training, CDS continues its initiatives under the new name "Cultural Vistas."

<http://www.culturalvistas.org>

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

<http://culturalvistas.org>

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

The *Deutscher Akademischer Austauschdienst (DAAD)* and the German Committee of the International Association for the Exchange of Students for Technical Experience (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:

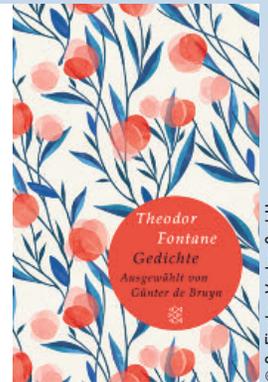
<http://www.kas.de> (Über uns – Abteilungen – Begabtenförderung)

The platform "*Euer Link zu Deutschland*" provides information about studying and working in Germany:

<https://www.deutschland.de>

# John Maynard

## Theodor Fontane



John Maynard!

„Wer ist John Maynard?“

„John Maynard war unser Steuermann,  
Aus hielt er, bis er das Ufer gewann,  
Er hat uns gerettet, er trägt die Kron,  
Er starb für uns, unsre Liebe sein Lohn.  
John Maynard.“

Die „Schwalbe“ fliegt über den Eri-See,  
Gischt schäumt um den Bug wie Flocken von Schnee,  
Von Detroit fliegt sie nach Buffalo –  
Die Herzen aber sind frei und froh,  
Und die Passagiere, mit Kindern und Frau  
Im Dämmerlicht schon das Ufer schau,  
Und plaudernd an John Maynard heran  
Tritt alles: „Wie weit noch, Steuermann?“  
Der schaut nach vorn und schaut in die Rund:  
„Noch dreißig Minuten ... Halbe Stund.“

Alle Herzen sind froh, alle Herzen sind frei –  
Da klingt's aus dem Schiffsraum her wie Schrei,  
„Feuer“ war es, was da klang,  
Ein Qualm aus Kajütt und Luke drang,  
Ein Qualm, dann Flammen lichterloh  
Und noch zwanzig Minuten bis Buffalo.

Und die Passagiere, buntgemengt,  
Am Bugsprit stehn sie zusammengedrängt,  
Am Bugsprit vorn ist noch Luft und Licht,  
Am Steuer aber lagert sich's dicht,  
Und ein Jammern wird laut: „Wo sind wir? Wo?“  
Und noch fünfzehn Minuten bis Buffalo.

Der Zugwind wächst, doch die Qualmwolke steht,  
Der Kapitän nach dem Steuer späht,  
Er sieht nicht mehr seinen Steuermann,  
Aber durchs Sprachrohr fragt er an:  
„Noch da, John Maynard?“

„Ja, Herr. Ich bin.“

„Auf den Strand! In die Brandung!“

„Ich halte drauf hin.“

Und das Schiffsvolk jubelt: „Halt aus! Hallo!“  
Und noch zehn Minuten bis Buffalo.

„Noch da, John Maynard?“ Und Antwort schallt's  
Mit ersterbender Stimme: „Ja, Herr, ich halt's!“  
Und in die Brandung, was Klippe, was Stein,  
Jagt er die „Schwalbe“ mitten hinein,  
Soll Rettung kommen, so kommt sie nur so.  
Rettung: der Strand von Buffalo!

Das Schiff geborsten. Das Feuer verschwelt.  
Gerettet alle. Nur *einer* fehlt!

Alle Glocken gehn; ihre Töne schwell'n  
Himmelan aus Kirchen und Kapellen,  
Ein Klingen und Läuten, sonst schweigt die Stadt,  
*Ein* Dienst nur, den sie heute hat:  
Zehntausend folgen oder mehr,  
Und kein Aug im Zuge, das tränenleer.

Sie lassen den Sarg in Blumen hinab,  
Mit Blumen schließen sie das Grab,  
Und mit goldner Schrift in den Marmorstein  
Schreibt die Stadt ihren Dankspruch ein:

„Hier ruht John Maynard! In Qualm und Brand  
Hielt er das Steuer fest in der Hand,  
Er hat uns gerettet, er trägt die Kron,  
Er starb für *uns*, unsre Liebe sein Lohn.  
John Maynard.“

Quelle: Theodor Fontane: Gedichte. Ausgewählt und mit einem Nachwort von Günter de Bruyn. FISCHER Taschenbuch. Frankfurt a.M.: S. Fischer Verlag 2019, 105–108.

2019 was not only a „Humboldt-Jahr“ but also a „Fontane-Jahr“, especially in Brandenburg and Berlin, where the pharmacist, journalist, and writer Theodor Fontane (1819, Neuruppin–1898, Berlin) lived for most of his life. Fontane's writings are often taught in German schools, especially his two texts, „Effi Briest“ (1894–95), a kind of German „Madame Bovary“, from which usually only the concluding lines, „Das ist ein (zu) weites Feld“ are remembered; and the famous ballad of 1886 that we reprint here, which can serve as an introduction to the theme of heroism before Bertolt Brecht's *critique* of heroism in „Leben des Galilei“ (1939). Fontane used both older journalistic and poetic narrations (among them a ballad by Horatio Alger) about various steamboat accidents on Lake Erie in the 1840s. But there is no evidence of any brave helmsman by the name of John Maynard (a hardy man) who sacrificed his life to rescue passengers, and the fire on the steamboat *Erie* in August 1841 did not have a happy ending – it was one of the biggest inland vessel accidents of the time with more than 175 casualties. German tourists, unaware of this, have made their way to Buffalo for many years, looking for John Maynard's gravestone in vain. However, Buffalo's tourist information office got so tired of the inquiries that in 1997 a plate in honor of *the poem* was mounted at the city's waterfront by the Buffalo-Dortmund Sister City Committee. Fiction ended into fact. Apart from this, Fontane's novel writing is considered in the genre of poetical realism and was a model for Thomas Mann. Next year we will celebrate a „Beethoven-Jahr“ and a „Hölderlin-Jahr“; both the composer and the poet were born in 1770.

Links:

<https://fontane-200.de>

<https://fontane-gesellschaft.de>

<http://johnmaynard.net>

## Politics of Resentment by Siobhán Dowling

The right-wing populist AfD has struck a nerve in the former East Germany, feeding off anger, frustrations, and anti-foreigner feelings.

**This November** marks the 30th anniversary of the fall of the Berlin Wall, the event that precipitated the reunification of Germany and that, more than any other, has come to symbolize the collapse of the communist system both here and throughout Eastern and Central Europe.

As the country prepares for a rather somber recalling of those heady events three decades ago, two state elections on September 1 in what was known as the German Democratic Republic, or GDR, saw the right-wing populist, anti-immigrant Alternative für Deutschland (AfD) surging. In Brandenburg, the AfD came second after the long-ruling center-left SPD (26.2 percent), more than doubling their previous result to 23.5 percent. In Saxony, the AfD won even bigger with 27.5 percent of the vote, a couple of points behind Angela Merkel's Christian Democrats (CDU), which ended up with 31.2 percent. In Thuringia, where elections were held on October 27, the AfD (23.4%) has surpassed the CDU (21.8%) and is close behind the Left Party (31%), which lost heavily in both Brandenburg and Saxony.

In all three states, the AfD leadership belongs to the more radical wing of the party, more xenophobic and revisionist than the slightly more moderate leadership in the West. Crucially, the party's campaign in the East has not only been about immigration, a vote-winner since 2015. It has also quite explicitly sought to exploit lingering disappointments and frustrations in the former East. This in turn has led to a renewed debate about the failures associated with reunification. Why and how do the two parts of Germany continue to diverge, and why exactly is the East still different?

### Party of the East

Overall, polls show that the AfD is the most popular party in the former GDR. Yet it is important not to depict the entire East as an AfD hotbed. While the party is far stronger in the East than the West, it still only attracts around a quarter of votes. In the European elections, although it was the strongest party in Saxony and Brandenburg, and a close second in Thuringia, in vibrant, grow-



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of Political Science at the University of Mainz. "You can become the strongest party with 25 percent of the votes."

It's also clear that the AfD won't get anywhere near power, as the other parties have vowed to reject any cooperation. Its success will still have an impact, as it will necessitate awkward coalitions between parties that would not normally be in government together. This could further erode trust in politics.

### Antipathy to Multiculturalism

Nevertheless, the AfD's success points to a different political culture in the East, three decades after the end of the communist regime. First and foremost, the major issue associated with the AfD – its hostile stance toward refugees and foreigners – has obviously resonated in the East, although it is far from the only reason for its popularity there. While the AfD started life as a euroskeptic party, opposing Germany's involvement in bailouts in other EU countries, it soon switched its focus to immigration. With each successive change of leadership, it has become more populist and right-wing.

The 2015 influx of close to one million refugees, many from war-torn Syria, proved to be a boon to the party. Research shows that across Germany, the main issue that marks out AfD voters from the supporters of other parties is an antipathy to a multicultural society and immigration.

The irony of course is that there is little history of immigration in Eastern Germany. While there were some "guest workers" from other communist countries, they were kept separate from the rest of the population for the most part. And in the 1990s, the combination of a bad economy and hostility to foreigners, such as the xenophobic riots in Rostock, meant that the East offered little attraction for new immigration.

ing cities like Leipzig and Jena, the Greens actually emerged as the strongest party.

Furthermore, it's not particularly hard to be the biggest party in a very crowded field, with many parties only divided by a few percentage points. "We have a considerable fragmentation of the party system in Eastern Germany," says Kai Arzheimer, professor

According to the latest official statistics, while 23.6 percent of the total population in Germany has a "migrant background," that is true for only 6.8 percent of those living in the East.

### A Paradox of Fear

However, research shows that, on average, the more migrants live in a city or in a region the less xenophobic people are, explains sociologist Holger Lengfeld of the University of Leipzig.

"This is a very long process that takes a long time for people to get used to multiculturalism as something normal," says Lengfeld. "We assume that this is one of the reasons why people in Eastern Germany are more afraid of the multicultural society than people in Western Germany, because they have no experience of it. This explains the paradox that although fewer foreigners live in Eastern Germany, the rejection of the presence of foreigners is stronger."

Journalist Sabine Rennefanz believes that the influx of refugees in 2015 also acted as a catalyst in Eastern Germany, churning up feelings of resentment. Rennefanz grew up in Eisenhüttenstadt, on the border with Poland, and has written many articles and a book *Eisenkinder* about her generation's experience of the "Wende," the time immediately before and after reunification. She says for some people, the arrival of the refugees "brought back memories of being foreign themselves in the 90s."

And the 1990s were certainly a difficult time. After the initial euphoria of reunification and promises of "blooming landscapes," things went downhill quickly. East Germany's state-owned companies proved unable to compete under market conditions and there was soon an almost complete collapse of East German industry and with it massive unemployment. And there was little civil society to help cushion the blow.

As a result, many people had to start again from scratch in a very unfamiliar world. In the intervening years, many young people left the East, and the resulting demographic decline saw a dismantling of infrastructure in many places. Young women in particular left for Western Germany, leaving behind many frustrated, disaffected men. Crucially, the AfD polls far better with men than with women.

### Failures of Reunification

Then, during the financial crisis people were told that there was no money available for schools or buses or roads, Rennefanz says, "and then the foreigners arrived and suddenly there was money. This fueled a lot of resentment."



The AfD has been clever at tapping into these resentments, by constantly attacking the current state governments, as well as the federal government, as an out-of-touch elite. Gero Neugebauer, an expert on the GDR and the politics of the reunification period, says that the AfD has been clever at knowing which buttons to press depending on the electorate. "In Brandenburg they say nothing about the euro, little about Muslims. They say that the elderly care is bad, that you have long ways to the doctor, that the transport connections are bad, that at the educational institutions the teaching is poor."

And while the Left Party, the successor to the former ruling SED party, had long claimed to represent the interests of those in the East, their subsequent participation in many state governments has led them to be increasingly regarded as part of the establishment.

According to Neugebauer, many disappointed Left voters became non-voters. "Then the AfD showed up and said: we will avenge you now, we will take revenge for the fact that you feel disadvantaged, that your expectations, both individual and collective, have not been fulfilled, and they attracted most of their votes not from the CDU, SPD and the Left Party, but from the non-voter camps and the small right-wing parties."

### "Complete the *Wende*"

And indeed, the AfD is using overt rhetoric and slogans this fall harking back to 1989 in its campaigns, with its

talk of things like "*Wende 2.0*," despite the fact that many of its prominent leaders such as the party head in Thuringia, Björn Höcke, are West German.

For example, an election poster in Brandenburg reads: "Become a civil rights activist. Get your country back – complete the *Wende*." And there are stickers saying: "Dissidents are being spied on again" or "We are the people, then as now," echoing slogans used by those who demonstrated against the GDR regime in 1989. At the launch of their party campaign in July, AfD leader in Brandenburg Andreas Kalbitz, who is also from West Germany, said: "The AfD is committed to completing the *Wende*." By doing so the party is of course implying that there are similarities between the Federal Republic of today and the totalitarian GDR state.

Many of those involved in the end of the GDR have been horrified by the AfD's campaign. On August 20, 100 civil rights activists and prominent East Germans issued a joint statement entitled: "Not with us: Against the Abuse of the Peaceful Revolution 1989 in the Election Campaign." One of the activists, former Federal Commissioner for Stasi Records, Marianne Birthler,

On the occasion of the 30th Anniversary of the Peaceful Revolution – Fall of the Wall, from November 4th to 10th, the city of Berlin became a large open-air exhibition and event area. On the west side of the Brandenburg Gate, California artist Patrick Shearn spanned a carpet of 100,000 tapes over the Straße des 17. Juni. 30,000 tapes of the 150m long Skynet carried wishes and messages of Berliners and guests which were also projected onto a large globe: "Deine Vision im Himmel über Berlin." The illuminated installation attracted tens of thousands of visitors, especially at night.

also voiced her criticism in an interview with *Deutschlandfunk* radio. "There is no copyright on the phrase 'We are the people,' but if the AfD really meant that seriously, then it would also have to adopt the demands we made back then – for an open country with free people, against discrimination against minorities, against borders and against walls."

### Politically Excluded

"I find it really terrible that they can take this idea of the Peaceful Revolution and its heritage and say now we will finish this revolution," says Rennefanz, adding: "I think they could take up this narrative because none of the other parties really dealt with the East until recently and, apart from a few exceptions, still haven't really understood what is going on in the East."

Indeed, economically the two parts of Germany are still far from aligned. Despite the around €100 billion a year being spent on overhauling the infrastructure and economy, eastern Germany is still a fifth less productive than the West, while only 7 percent of the country's top 500 firms are based there, according to a report from the Halle Institute for Economic Research released earlier this year.

Yet the divide is being slowly bridged. The unemployment rate is now 6.9 percent in the East compared to 4.8 percent in the West. Meanwhile the East's GDP per capita in 2017 has reached 73.2 percent of the West German level, and the gap is shrinking. According to Neugebauer, it's not just those who are suffering economically who vote for the AfD, but also those who resent unification because it left them feeling like second-class citizens. "They don't feel socially excluded, but politically excluded."

Furthermore, the AfD can do well because of a lack of an anchoring of democratic ideals. "Representative democracy, the permanent negotiating in order to have compromises that do not make people really happy, accepting people who have completely different convictions – we have the impression that East Germans find this harder than West Germans," says Lengfeld. "Although it's now 30 years since unification, it may be that it is really a phenomenon that needs practice over two, three, perhaps, four generations."

### Same Old Prejudices

At the same time, with the low levels of party affiliation and high volatility, it cannot be said that all those who vote AfD necessarily back all their policies. "If more than 25 percent of the people who vote in the elections in Saxony vote for the AfD, that is not 25 percent right-wing extremists. Many are normal people, and if you dis-



miss them all right-wing extremists and exclude them, then you would damage democracy," says Lengfeld.

As long as the AfD adheres to the constitution, it's important to accept it as part of the political landscape. "It's better that protest against the established parties is visible, then that it remains invisible and thus represents a real threat to the future of a representative democracy."

Rennefanz, meanwhile, warns against vilifying the entire former East on the basis of the higher level of support for the AfD. "We tend to use this word 'East Germany' for everything as if 'East Germany' is some homogeneous entity." She points to significant differences between north and south, between cities and small villages, between those states bordering Poland, which are home to mining communities that are suffering from the closure of brown-coal mines, and more affluent cities like Jena, Leipzig, or Potsdam.

"If you don't know this or never talk to people there... then you start to think they are all Nazis, they are all AfD voters," Rennefanz says. "I feel like we're always going in a circle and we're not moving very far. It always seems that the same prejudices are being replicated, and the only ones who seem to have learned from the past are these West German politicians from the AfD like [AfD national leader] Alexander Gauland or Höcke, which is really quite sad." ■

August 29, 2019.

*This article was updated on September 2 and November 5 to include the election results in Brandenburg, Saxony, and Thuringia.*

**Siobhán Dowling** is an editor at "Berlin Policy Journal." She previously worked as an editor and journalist at "Spiegel Online/International" and has written for several international publications.

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© Avery Tallman, autumn 2018, winner of the photo contest in the category "Urban & Natural World": The Train Behind the Wall: Nowadays, these bright yellow trains run all around the city. Until 30 years ago though, the memorial at the front of this picture divided the city in half, preventing transportation, communication, connection between the two sides. Seeing the remnants of the Berlin Wall interact with the urban world of Berlin is both beautiful and spine-tingling. The past of Berlin grows with it; despite the speed at which it grows and moves, it's amazing to see how little the city forgets what once happened to it.

## Impressum

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for Stanford Students in Germany  
Stanford in Berlin  
Pacelliallee 18–20, D-14195 Berlin

<http://www.stanford.fu-berlin.de>  
[krupp-internship@stanford.edu](mailto:krupp-internship@stanford.edu)

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