

Briefe aus Alumni Newsletter

Berlin

9 '13

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

Berthold Beitz, dessen Beziehungen zu Amerika noch in die späten fünfziger Jahre zurückreichten, und der schon 1959 über ein Büro im Seagram Building in New York verfügte, hat das Krupp Internship Program for Stanford Students in Germany nach einem im Dezember 1981 geführten Gespräch mit Ken Kaufman und Claus Zoellner begründet.

Mit dem Programm gewann das bestehende, und mit der 1974 bewilligten Einrichtung einer Stiftungsprofessur an der Harvard University bereits prominent sichtbare, deutsch-amerikanische Engagement der Alfried Krupp von Bohlen und Halbach-Stiftung eine neue Qualität.



Die persönliche Begegnung und der Austausch rückten deutlicher in den Vordergrund. Es folgten, um nur wenige der zahlreichen Initiativen zu nennen, 1983 ein Fellowship Program mit dem John J. McCloy Fund, mit dessen Namensgeber Beitz seit 1958 bekannt war,

eine seit 1982 intensivierte Zusammenarbeit mit dem Aspen Institute in Berlin sowie ein 1996 begründetes Wissenschaftsprogramm am Union Theological Seminary in New York.

Neben den in der Öffentlichkeit bewusster wahrgenommenen Kontakten zu Osteuropa war die transatlantische Komponente stets ein gewichtiger Bestandteil der Fördertätigkeit der Krupp-Stiftung. Noch in seinem 100. Lebensjahr – wenige Wochen vor seinem Tod – hat Berthold Beitz die Stipendiaten des Stanford-Programms anlässlich ihres traditionellen Treffens in Villa Hügel persönlich begrüßt.

An dieser guten Tradition der Begegnung, des Gesprächs und des gegenseitigen Kennenlernens wird die Krupp-Stiftung auch künftig festhalten. Der Besuch der „Stanfordianer“ auf dem Hügel ist, ebenso wie das zu diesem Anlass notorisch gute Wetter, zu einem Kernbestand dieser Tradition geworden.

Als neue Vorsitzende des Kuratoriums der Stiftung freue ich mich auf die Begegnung mit den Stipendiaten im kommenden Jahr. ■

Ursula Gather, Vorsitzende des Kuratoriums der Alfried Krupp von Bohlen und Halbach-Stiftung Essen

The Enduring Legacy of Berthold Beitz

by Karen Kramer



As you learned from my email in August, this year sadly marked the passing of Berthold Beitz, the man who in 1982 initiated the “Krupp Internship Program for Stanford Students in Germany,” a few weeks before his 100th birthday.

Berthold Beitz welcomed all of you, personally, at the Villa Hügel during the 32 years he shepherded the Krupp Program. He placed hope in the contributions each of you would make, over the course of your 1120 lives, to sustaining and dynamizing transatlantic relationships and to furthering mutual understanding in the world. He felt the valid way to do that was to give you a chance to get to know Germany through its workplaces, working side by side with Germans in your prospective fields. Each issue of this newsletter was opened by his personal greeting to you, Krupp alumni

of over three decades. It is with sadness and with deep gratitude that we take leave of Berthold Beitz.

Prof. Dr. Beitz had planned to celebrate his 100th birthday with the people of Essen at a free jazz concert at the Philharmonie. He had been a lover of jazz since his youth. His family hosted the concert as he had planned, with the songs he had chosen, and the people of Essen took leave of the man who had done so much for them by enjoying his sound. When I read the account of the concert in the regional newspaper *WAZ* (see link below), I was struck again by the integrity of temperament that characterized this good man from his earliest days until his last, reflected in a youthful Berthold’s affection for the earthy, unruly American sound the Nazis would ban as seditious, and by the defiant courage of a young adult who saved over 200 Jews from the death

camps. I was not at the concert, but I was at the memorial service held at the Villa Hügel the same day; dignitaries who had known Mr. Beitz well, among them Germany's President and the Minister President of North Rhine-Westphalia, spoke with respect and affection of his character and accomplishments. But the final and most moving words were spoken by Jurek Rotenberg, who as a boy was saved by Else and Berthold Beitz in Boryslaw.

It is in the nature of human life and of institutions that the torch is passed on; the end of one era is the beginning of another. The new Chair of the Curatorium of the Alfred Krupp von Bohlen und Halbach-Stiftung, Prof. Dr. Ursula Gather, President of the University Dortmund, embodies in *persona* both the generous history of the Krupp Foundation and the good works it will facilitate in the future: Prof. Dr. Gather now heads the very

Curatorium that, in 1986, acknowledged her accomplishments and promise by awarding her the coveted *Alfried-Krupp-Förderpreis für junge Hochschullehrer*. We are honored that Prof. Dr. Gather, in the tradition of her predecessor, has opened this issue of the *Briefe aus Berlin*. Her greeting recounts the Foundation's long history of engagement in support of German-American relations. We look forward to working with Prof. Dr. Gather and to continuing the fruitful association with the Krupp Foundation Directorate that we have enjoyed for many years. ■

Link:

<http://www.derwesten.de/staedte/essen/dampf-in-der-bude-beim-jazz-konzert-fuer-berthold-beitz-id8505555.html>

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

Sophisticated Engineering Amidst Rural Traditions

by Tamara Hasoon



I arrived for my first Krupp internship with ELHA Maschinenbau young and inexperienced, not knowing what to expect. At the time I had just ended my second year at Stanford by spending spring quarter in Berlin, the city that always reminds me of San Francisco: grungy and

offbeat, but lovable. Now here I was in Hövelhof, a small town in Ostwestfalen that almost no one was familiar with. I was to learn that, despite its size and the surrounding farmland, Hövelhof is actually home to many high-tech companies and the businesses that support them. At first glance, all I knew to appreciate was the town's peaceful quaintness, a welcome change from the busy hustle and bustle of both the Silicon Valley and Berlin.

On my first day at work I was asked, to my utter surprise, what I would like to learn during my time at ELHA. It was incredible to me that the focus of the internship was on my learning, growth, and practical education, and not necessarily on what use I could be to the company with my current skills. Over and over again throughout the internship, I experienced and deeply appreciated ELHA's dedication to the training and education of young people like myself. It meant that I was able to become familiar with so many different facets of the company

Tamara in front of one of the manufacturing modules, a milling automat developed by ELHA Maschinenbau.



Ripe grain at the margin of Hövelhof.



Spinning at the Heideblütenfest

within the short time span of three months. During the course of this one internship, I was allowed to don the traditional "Blaumann" and learn alongside other interns and trainees in the apprenticeship workshop, shadow a machinist on the factory floor, make technical drawings and schematics for assembly, sit in on business meetings with customers and suppliers, design and test a new manifold for a machine being built for Daimler, and present the results at their headquarters in Stuttgart. I experienced both the more familiar office environment, full of computer screens and constantly ringing telephones, and the factory floor, full of posters of scantily-dressed women and characterized by regular coffee breaks. I learned firsthand how mutual respect and steady communication between the two leads to the highest-quality outcomes.

My cultural education during this time was also considerable. I experienced the great German pastime of grilling, learned to greet colleagues with "Moin," "Mahlzeit," and "Feierabend" at the appropriate times of day, and attended local festivals with coworkers and friends. First came "Schützenfest," possibly the most baffling and hilarious, and reportedly one of the highlights of the year. This traditional celebration, leftover from the times when each town had a militia for protection, began with most of the men of Hövelhof competing to shoot down a wooden bird and thus become "king" of the festival. This was followed by a parade through town (for which there were curiously few onlookers) and a carnival with dancing and drinking in the evening. Later in the summer was the festival of Libori in the nearby city of Paderborn, a week of religious and worldly celebrations honoring Saint Liborius. The week opened with the Saint's relics, which usually reside in the main cathedral, being paraded around the city, and every evening the city was filled with music and carnivals. Lastly came "Erntedankfest," the German version of Thanksgiving, and "Heideblütenfest" at the Hövelhof sheep farm, where local craftspeople sold wood carvings and soaps, traditions such as spinning and rope-making were revived, and farmers demonstrated sheep shearing.

This past summer, two years after my original visit, I was able to return to ELHA for a second Krupp internship. Now a fully-fledged engineer seeking on-the-job experience, I asked to be assigned wherever I could be most useful in the company. Accordingly, my task was to learn to use some new machine simulation software from Siemens and apply it to test new concepts and optimize existing machines. I soon found that making progress required frequent phone calls with Siemens in which I tried to explain problems in my imperfect (but out of necessity, rapidly improving) technical German. This internship was a vastly different experience from the last one, but equally, if not more, satisfying. Working in the same division for three months allowed me to observe more of the office and business culture. Here in the US we seem to be forever chasing the elusive work-life balance; in Germany my coworkers seemed for the most part to have found it. I believe the main difference is in the intensity and focus with which everyone worked, and the efficiency with which tasks were accomplished and decisions were made. This was furthered by people's honesty in speaking and frankness about what they thought.

Although I thoroughly enjoyed working on my project, the true highlight of my second internship was attending the world's largest manufacturing trade show in Hannover (<http://www.hannovermesse.de>) with ELHA as an exhibitor. I spent most of my first day there wandering around in awe, trying to take in as much as possible; it was both exhilarating and overwhelming. The rest of my time there was spent explaining our machines to interested passers-by, getting to know the competition, and further exploring the latest and greatest in manufacturing. This confirmed to me that ELHA lies at the cutting edge of manufacturing technology; they provided me with experiences I could not have gained anywhere else at this point in my career, for which I will always be grateful.

Both of my internships with ELHA came at perfect times for me. During my sophomore year at Stanford, I had begun to wonder if I had chosen the right field of study; the first internship wiped away those doubts and gave me fresh motivation to continue. This year, as my undergraduate career came to a close, I was troubled by the same fear as doubtless many of my classmates: can anywhere else possibly be as exciting and intellectually stimulating as Stanford? Spending my summer at ELHA gave me the answer that will allow me to start my life in the "real world" with confidence: yes! ■

Tamara Hasoon (Mechanical Engineering) studied in Berlin in spring 2011 and interned in Hövelhof in the summers of 2011 and 2013.

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



As predicted last autumn, the trend towards more internships in technical fields continued this year. Altogether, it brought us 48 internships: 45 new students entered the program and three students returned for a second internship. Of the 48 internships 31 were completed by students from the School of Engineering. The other interns pursued degrees in the humanities and social sciences, economics and international relations, healthcare-related disciplines, earth systems, mathematics and the arts. As you can see, our program is still a diverse one—and not only because CS and ME students do more than program and design. Although diversity is not automatic anymore, we continue to attract students from all majors and minors, and only thus do we fulfill our mission: namely, to be a genuine *university* program.

Something that did not change last year was the mixture of old and new hosts. Every year we have at least 10 new hosts, and in 2013 the number of completely new hosts or new subdivisions of former hosts was 19. We continued our cooperation with BMW's Traffic Technology department (Sanjana Rajan, Computer Science; Sidharth Kumar, Product Design); the Fraunhofer-Institut für Fabrikbetrieb und -automatisierung (IFF) in Magdeburg (Nishant Bhansali: Product Design); the Rolls Royce

jet engines division in Dahlewitz, close to Berlin (Luiz Lima: Aeronautics and Astronautics); the Deutsche Gesellschaft für Auswärtige Politik (Pierre Allegaert: German Studies, Slavic Languages and Literature; Sarah Kunis: Political Science); and the Sana Klinikum Lichtenberg, Berlin (Martin Consunji: Biology). After breaks of varying length, we renewed our cooperation with the Zentrum für Agrarlandschafts- und Landnutzungsforschung e.V. (ZALF) in Mün-

Patrick Rabuzzi (Management Science and Engineering, Mathematics) in front of his office building in Mainz, the headquarters of DB Schenker Rail AG, the leading freight railroad in Europe.



Carly Lave (International Relations) discussing light design with the product designer Liran Levi in his studio at the The WYE in Berlin Kreuzberg, a new host for local and international art and technology innovators.



Outside his department at Deutsche Bank, Michael Rabinovich (Management Science and Engineering) tried his luck on the trading floor.



Victoria Robles (Materials Science and Engineering) in her lab at the Institut of Biomaterial Science at the Helmholtz-Zentrum Geesthach in Teltow, near Berlin.

Allison Rain (Civil Engineering) with her coworkers of LüthjeSoetbeer Architektur after an excursion to the Internationale Bauausstellung Hamburg 2013: Cosmopolis, Metrozones, Cities, and Climate Change (<http://www.iba-hamburg.de>).





Citlalli Sandoval (Earth Systems, German Studies) did land use research at the ZALF: Zentrum für Agrarland-

schafts- und Landnutzungs-forschung e.V. in Müncheberg, near Berlin. Here, with the supervisor Gerlinde Stange and Ralf



Bloch and another intern, Evelyn Asante-Yeboah, from Ghana, she is taking crop samples to be analyzed later in the lab.



them: the Deutsche Institut für Menschenrechte in Berlin, where Juan Flores (Human Biology, Modern Languages) worked in anti-discrimination research and development cooperation; the Regionale Arbeitsstelle für Bildung, Integration und Demokratie e.V. (RAA Berlin), where Laura Figueroa (International Relations, Economics) tutored pupils from disadvantaged families for more than four months; the Art Laboratory Berlin, where Ashley Chang (English Literature, Philosophy) supported the organization of the international conference on Synaesthesia; the Younicos AG, Berlin, where Qudus Lawal (Chemical Engineering) did life cycle analyses of batteries; the—relatively small—quirin bank AG, Berlin, where Kathryn Kolb applied her math know-how in portfolio management and trading transactions; and the research center “Languages of Emotion” at the Freie Universität Berlin, where Evan Gitterman (Symbolic Systems, German Studies) was able to pursue his passion for music, epistemology and neuroscience.

This past placement season confirmed the growing student interest in climate change, resource-saving economic activities, and especially energy technology. In ad-



Pierre Allegaert (German Studies, Slavic Languages and Literature) and Sarah Kunis (Political Science) during a workshop at the Deutsche Gesellschaft für Auswärtige Politik. Sarah interned with the Transatlantic Relations program, and Pierre supported the editing team of the DGAP journal *Internationale Politik*. (<https://zeitschrift-ip.dgap.org>).

cheberg (Citlalli Sandoval: Earth Systems, German Studies), with the Ambulanz für integrierte Drogenhilfe (Robert “Jordan” Williams: Human Biology), and in the arts with the movie director Marcus Vetter in Tübingen (Kaeruru “Lulu” DeBoer: Film Studies) and the art manager Leah Stuhltrager of Dam Stuhltrager and The WYE, Berlin (Carly Lave: International Relations). In the field of Architectural Design and Civil Engineering we were again able to rely on our three main “pillars”: Arcadis Deutschland, which incorporated parts of the former host Gesellschaft für ökologische Bautechnik Berlin (Adrienne Johnson); Lüthje-Soetbeer Architektur (Allison Rain) in Hamburg; and Duane Phillips Architektur und Städtebau, Berlin (Maxence Ryan).

New hosts were sought out to provide placements in accord with the special interests and qualifications of several students. To name at least a few of

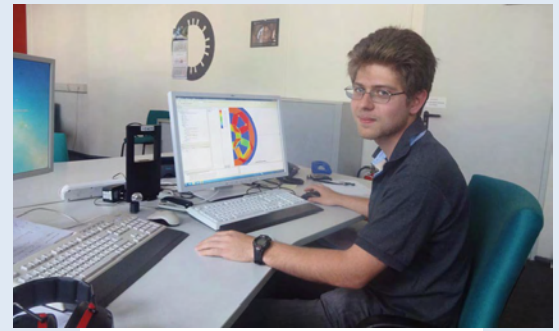
Laura Figueroa (International Relations, Economics) with some of her pupils at the Medienhof-Wedding, a center for remediation (Förderunterricht) run by the Regionale Arbeitsstelle für Bildung, Integration und Demokratie e.V. (RAA), Berlin.



dition to the above-mentioned internship with Younicos AG, we had the following placements in the energy sector: Caroline Abbott (Mechanical Engineering) in the development of mobile wind power plants with enbreeze GmbH in Cologne; Sherri Billimoria (Engineering: Atmosphere and Energy) in energy consulting with Discovergy GmbH in Heidelberg; and Keziah Sonder (Computer Science) researching visualization methods for energy consumption at the Fraunhofer-Institut für Offene Kommunikationssysteme (FOKUS), Berlin, which was also a new host to us. Christina Littlejohn (Earth Systems, Modern Languages) and Kayo Yanagisawa (Mechanical Engineering) interned with different departments of the well-known Fraunhofer-Institut für Solare Energiesysteme (ISE) in Freiburg. Finally, Citlalli Sandoval (Earth Systems, German Studies) researched land-use systems with the above-mentioned ZALF, and Jonathan Barrera (Biology, Human Biology) researched the ecosystem of Berlin's Müggelsee at the Leibniz-Institut für Gewässerökologie und Binnenfischerei (IGB).

The Berlin startup scene, mostly related to internet technologies and business models, is emerging as an additional pillar of our program, albeit a small one, but with the help of UnternehmerTUM, the incubator of the TU München, we hope to develop collaborations with internet businesses in the Munich area as well. Berlin-based internships in this field were those of Blaise Bradley (Symbolic Systems), one of our returning interns, who worked on the improvement of email management at SquadMail, and Arzav Jain (Computer Science), who worked on the optimization of business processes at 6Wunderkinder (though this company is so

Idel Waisberg (Electrical Engineering, Physics, Mathematics, Astronomy) at his desk in the Drive Technologies Division of Siemens in Berlin-Moabit.



Kathryn Kolb (Mathematics) with her colleagues at quirin bank, Berlin.



successful that it can't really be called a startup anymore). Investment cultures aside, naturally, there are many similarities between startups in the Bay Area and in Berlin; nonetheless, as our experience shows, interning with such a company in Germany is still a sufficiently great adventure to help us (which means: our students) achieve the goal of this program as Berthold Beitz defined it over three decades ago: deeper immersion in German language and culture as a means of providing understanding between peoples. Even at workplaces where English is spoken much more than it was 30 years ago, the challenging path one must travel to reach this goal continues to be a big adventure – und das ist gut so! ■



Participants in the summer internship seminar on August 30 at Haus Cramer.



In May 2013, the "Park am Gleisdreieck" opened to the public near Potsdamer Platz. For a long time the former freight yard of Anhalter and Potsdamer stations was a fallow still belonging to the Deutsche Reichsbahn. The park's architecture combines old industrial

structures and green with new planting. Together with business and apartment units currently under construction, it is designed to form an environmentally friendly living space with low carbon emission. Its design was nominated for the Audience

Architecture Award 2013.

Links:
<http://www.gruen-berlin.de/parks-gaerten/park-am-gleisdreieck/>

<http://apb2013.de/publikumspreis/#project-22>

Wunderpraktikum!

by Arzav Jain

Every morning at 9 am, on the way to the station, I passed by the same man making his signature Fladenbrot for the day, intricately carving deep craters in the dough before heating them in the oven. I then took the U8 from the famous Kottbusser Tor to the crowded Alexanderplatz, where I patiently waited right below the majestic Fernsehturm for the M6 tram. Everyday, on this wonderful journey to work, I encountered throngs of people from all walks of life, and it always reminded me of Karen's words, "It's only when you live in the city and lose yourself in the crowds that you find yourself." A year ago, I had never imagined that a summer working in Berlin would teach me so much about myself and transform me as an individual.

My internship host was 6Wunderkinder, a three-year-old startup founded by six friends (hence the name) and based in Berlin-Wedding. I worked as part of a team of five developers on the web version of its product called Wunderlist. Wunderlist itself is a productivity application used by over five million people around the world to manage to-dos and tasks and collaborate on group projects. The company has about 40 employees with different teams developing Wunderlist on different platforms such as Windows, Android, iOS, etc. I learnt a great deal not just by writing code, but also by interacting with others and experiencing the company culture.

As reflected in the name of the company, every member of the team is a Wunderkind in some way. By asking questions, being part of the decision-making processes, and even pair-programming with members on my team, I witnessed firsthand how everyone had unique talents: while some were experts in CSS and HTML, others knew all the quirks of Javascript and its libraries. The most humbling experience of all, however, was learning that some team members had not attended college, and some of those who did attend college came from non-technical backgrounds such as music. It then struck me that what was common to all these Wunderkinder was the desire to learn. Everyone at the company was always bouncing ideas off each other, whether it be during lunch or at the workplace. By working in the open office space of the developers' room, I experienced much of this creative collaboration.

The most crazy ideas bore fruit on Fridays; every Friday, everyone was encouraged to hack on something new,



Working in the open space office: Arzav Jain, sporting the red Wunderlist shirt, at 6Wunderkinder GmbH in Berlin.

not necessarily related to work and not even related to one's field of expertise. This gave me the chance to dabble with new technologies and mix with other teams, which I greatly enjoyed. Such an environment full

of learning naturally encouraged me to make more mistakes as well, but these were the situations from which I emerged more confident and knowledgeable. Demonstrating my hack to the rest at the end of the day was always a good and satisfying feeling about how much I had learnt in a single day.

On other days of the week, I worked on different projects depending on which release of the product we were working towards. Initially, I wrote tests and fixed bugs, both as part of the ongoing process of familiarizing myself with the code base and because the next release would be out soon and needed a lot of fixes. Later on, I worked on building engagement features in the app to encourage users to invite others to Wunderlist and drive user growth. Such projects introduced me to a whole range of technologies used in the web industry; at the same time, I was building tools to be used by millions of people around the world, which was very fulfilling. Besides my own work, speaking with others about their projects also taught me a lot. I understood the different team dynamics and how they all fit together in the big picture: from envisioning and defining the product, to coding it up, to finally releasing it alongside appropriate PR and marketing.

Before coming to Berlin, I had always imagined working at the office meant coming in every morning at 9 and leaving at 5 and that would be the end of work. However, my first time working at the office was with 6Wunderkinder, and I learnt that at least in the case of startups such as this, the 9-to-5 regime holds no water. It's

the passion for the product that drives employee happiness, working hours, and the success of the company. Often times, my coworkers would arrive in the morning narrating fascinating stories of the whole night or weekend spent fixing bugs, addressing server downtimes or making improvements. Even though most people came in at 10 am and left at 6:30 pm, sometimes work continued even at home. Such dedication to work was truly inspiring and is something I hope to emulate in my future career.

However, 6Wunderkinder was not all work and no play. A ping-pong table, an Xbox console, tons of chocolates, fruits, beer, and the occasional cake for birthdays always made the atmosphere so much more fun. Everyone at the company, comprised mostly of hip, young guys in their 20s and 30s, had grown to become very close friends, so an amazing rapport pervaded daily interactions. Although the diversity of cultures from all around Europe, the US, India, and Australia meant that English was the mode of communication and my German improved little, such diversity became the subject of so many, sometimes hilarious, conversations that broadened my mind about the differences between and similarities in languages and cultures. During lunch at the cafeteria, for instance, I once learned that the word "lecker," used frequently in German to describe food as delicious, is used in Dutch as "lekker" to describe pretty much anything that is good, including one's looks or how one is feeling!

Besides interacting with coworkers during lunch, football was a great way to get to know them really well outside the office. I always looked forward to Tuesdays, as I enjoyed two hours of football in the beautiful Berlin summer with my European coworkers/friends from Spain, Greece, Great Britain, and, of course, Germany. I also had the chance to meet people outside my company in Berlin's startup scene. 6Wunderkinder, being a future resident at the upcoming startup campus known as the Factory located near the Berlin Wall, was naturally invited to attend the startup fair organized by investors of the Factory, including Google. In addition to getting my own 3D-printed bust for free and trying out Google Glass, I had the amazing opportunity to speak with other startups and learn more about their technologies as I saw them in action. Berlin's low cost of living, hip culture, unique history, and openness to art and innovation continue to attract designers, artists, and entrepreneurs from all over the world. Amidst this collision of different people and different ideas, small companies have taken off with their revolutionary ideas. This was evident to me in the variety of startups I witnessed at the fair: from Ding Dong's location-based messaging app to SoundCloud's sound sharing platform. When I happened to meet the co-

founder of SoundCloud, Alex Ljung, coming back from work on the U-Bahn one day, he couldn't conceal his excitement at moving into the Factory and experiencing the exchange of crazy ideas between entrepreneurs, designers, and engineers.

All in all, my internship experience allowed me to sample Berlin's young and innovative culture and grow in many ways. Although this was my first internship in the industry and I have yet to experience working at a big corporation, I have begun to feel that the young startup environment seems much more suitable for me both in terms of intellectual stimulation and work-play balance. My work on the web team gave me the first taste of front-end web engineering, and it was definitely a good one. By sitting very close to the back-end and other engi-

neering teams and listening in on their discussions, however, I am also excited to try out other areas in web development in the future. A year ago I had never expected myself to encounter so many new experiences that would change me personally and professionally, and too in Berlin, a place I can now call home. I am very thankful to the Krupp Foundation and the Stanford in Berlin program for giving me this unique opportunity. I've certainly left with a deeper understanding of German and Berlin culture (since the two are often different) and engineering that I'm sure will draw me back here in the near future. ■

Arzav Jain (Computer Science) studied in Berlin in the spring and interned with 6Wunderkinder GmbH in Berlin in summer 2013.

→ Lilia Osterloh played on the WTA tour for fifteen years and, of course, also pursued her passion for tennis in Bad Nauheim, which did not go unnoticed by the local press (see Frankfurter Neue Presse: (<http://www.fnp.de/rhein-main/wetterau/Von-New-York-nach-Bad-Nauheim;art677,586547>)).

The image below shows her at the first ever Great Summer Tennis Invitational hosted by Ober-Mörlen TC with ITMS's chief executive George S. Pascal on her left side.



→ Lilia (International Relations) studied in Berlin in the winter and interned with ITMS Sports in Bad Nauheim in sports marketing in the summer—our sixth internship with this host. Above she is shown with the professional teams Team Vorarlberg, cycling, and Team Merida Velo,

mountain biking, and Frau Schenk of ITMS at the EuroBike Press Conference 2013, Friedrichshafen.

Stepping Out of the Bubble:

A Walk Through My Krupp Internship Experience by Lindsay Willmore



This summer, 2013, I worked at the Max Delbrück Centrum für Molekulare Medizin, a Helmholtz Research Center in Berlin-Buch (in northern Berlin). The research group investigates neurodegenerative diseases through a proteomics lens, and my direct supervisor was a PhD student working on protein networks, especially those related to Huntington's disease. I am majoring in computer science and pursuing a minor in biology, and my two projects here reflected these two studies. My primary project was the development of a Java applet to analyze high throughput data from an assay called LUMIER. My secondary project was to physically detect an interaction between amyloid precursor protein (APP) (the primary component of plaques implicated in Alzheimer's disease) and calmodulin-dependent kinase 1 (CAMK1). This involved conducting cell cultures and chemical biology work.

I lived in a small, cozy room in the apartment of a single older woman. The apartment was located just south of Südkreuz in Berlin, and I found it through Airbnb. My landlady was friendly, and my experience was not unlike my homestay situation in the autumn: I cooked and did laundry here, enjoyed conversation and the occasional breakfast with my landlady, and appreciated the quiet surrounding area, which was perfect for jogging.

I walked out of the door on a typical workday at 8 am, and after an admittedly long commute, arrived in the office at 9:15 am. The building was quite new, and the second floor office was very cheerful, with a full wall of windows looking onto a green courtyard below. I was supplied with a computer station, one of five in the room.

The other scientists in the room were representative of the group as a whole: my mentor, in the third year of his PhD; a new post-doc; a master's student working under the post-doc; and another intern under my mentor, who was between her master's and PhD. The lab had never taken on bachelor's students before, so I felt very fortunate to be there. The facilities in the building were vast, cutting-edge, and scrupulously clean (kept that way by the strict technicians). Each day I would have some work to do in the cell culture and/or other areas of the lab. I would put on my white lab coat, grab a pipette, look under the microscope, and make solutions like any scientist would. If this work became boring or monotonous, I would return to my office, where my data analysis program lay waiting. Then, if I became frustrated with a bug—or brain dead from working with Excel for too long—I would return to the lab and get my hands on something real. The lab facilities extended into several rooms in another building, so occasionally I took walks to the other side to get some fresh air. Needless to say, it was the most spacious, beautiful lab I have ever seen. Work was happily interrupted every day at two points, lunch at 11:45 in the Mensa and coffee break at 3:00. The Mensa offered a wonderful spread, including a large salad bar, pasta bar, and German station. The coffee break was often accompanied by homemade cake and, unless prevented by the weather, took place in the grassy field in the middle of the campus or on the roof of the other lab building, where lawn chairs and a small barbecue were evidence of the lab's laid back atmosphere. Despite this atmosphere, the other scientists worked well

Neu in Berlin (II)



Most of you will remember the independent C/O Berlin gallery in the old Postfuhrant on Oranienburger Straße. The building was sold and in autumn the gallery moved to the old Amerika Haus close to both Bahnhof Zoo and the Museum für Fotografie/ Helmut Newton Stiftung, contributing to this area's rapid transformation into a center of Berlin's photography scene. During the reconstruction of the Amerika Haus until autumn 2014, the gallery is staging open air exhibitions. The first, *Ostkreuz – Westwärts*, shows new perspectives on Charlottenburg.

Link: <http://www.co-berlin.info>

into the evening, so I often felt obligated to stay late. At the earliest, I made it out by 6 and home around 7:30.

The 12-hour days would have been horrible had the group been anything other than welcoming, friendly, and fun. Everyone was very excited by the work they were doing and was very pleased to assist me if I ran into trouble. My mentor was patient with questions but at the same time very generous in giving me independence and his trust in the lab. He was also very impressed by the data analysis program. Nobody else in the lab group (about 20) knew how to code, so I somehow felt important. The lab was composed of hard workers and hard “partiers,” sometimes in the same person. Occasionally beer or schnaps were broken out after a long day of work, and once shots were taken out of Falcon tubes while riding the S-Bahn home.

Weekends were a lovely mix of relaxation and partying. My mentor was part of a very tight-knit group of friends from the lab, who welcomed me to many of their parties and group outings. From clubbing to laser tagging, I very much enjoyed these outings. I also made close friends with one lab member, whose family we visited in Hamburg and whose political and life philosophies regarding Europe and the world truly changed my own. The conversations I had with this friend and others in the group are the most valuable things I took away from this summer. Weekends also included adventures with other American friends. Somehow Berlin was a popular destination among some long-lost friends from high school, whom I met up with over Mustafa’s döner kebabs or a romp around Sanssouci gardens. Additionally, another Krupp intern and I, friends before the summer, met up about every other week to spend a day or evening together. We ventured to unknown reaches of the city, exploring Pfaueninsel, sampling the endless possibilities for coffee or Italian food, watching the sun set over a glass of wine from the roof of his apartment, or shopping at the hip Prenzlauer Berg shops or flea markets. We always reflected back on our week’s worth of experiences and speculated on how life would be back at Stanford with these experiences behind us. I was also fortunate enough to be the frequent guest of an old friend of my grandmother, who treated me to orchestra concerts, delicious meals out, and a lovely day of sailing on a lake near the spa town of Bad Saarow. Some days were spent abroad (Paris, Prague, or Amsterdam), and some were spent in bed watching movies. Living in Berlin did not mean being a tourist every day, but rather doing what you pleased, unobligated to do anything at all.

I write this summary on board my flight home, unable to get enough of what has truly been the best summer of my life. This synopsis feels somehow clinical and overly

simplistic, but I want prospective interns to know just how much is possible to get out of a summer in Germany. Professionally, I feel rewarded, returning home with the possibility of my findings and analysis algorithms being published in a methods paper. I have coded up a useful piece of software, and learned that data analysis is great but not what I want to do forever. Personally, I feel like I have matured. Stepping not only out of the Stanford bubble, but the American bubble as well, has allowed me enough space to discover a lot about myself. I was able to recognize the institutional and societal expectations that have been masked for so long as my own. Work to live, make money to be happy, land of the free: American ideologies I had adopted unexamined as personal doctrines. Germans know how to relax, so we see them as unmotivated. Germans know how to be skeptical of unquestioning national pride, so we see them as unpatriotic. Germans know how government-supported programs can lead to better opportunities for the individual, so we call them socialists. I won’t pretend to have discovered the perfect way of living or the key to happiness, but I can’t escape the fact that this summer has been enlightening. Nineteen years old and looking to be a better, happier person by twenty or twenty-one, I made the decision to study in Berlin. Next month I turn twenty-one, and I’ll toast to that nineteen-year-old self who took a leap of faith, flew through six months of Berlin living, and landed where she currently stands, more comfortable in her own shoes.

In conclusion, this program is fantastic. I am deeply grateful to the people who made this summer possible, and I encourage anyone and everyone to apply. Now. ■

Lindsay Willmore (Computer Science) studied in Berlin in autumn 2012 and interned with Max-Delbrück-Centrum für molekulare Medizin, Berlin, in summer 2013.

→ In the Gobelín Hall at Villa Hügel, prospective interns discuss their German experiences with Dr. Ingo Lorch of the Krupp Foundation. L-R, at the table: Max Ryan, Sidharth Kumar, Dr. Lorch, Monica Vu, Ana Rosa Mendez, Pierre Allegaert; in the background: Evan Gitterman and Arzav Jain.



Filmtips

Die andere Heimat – Chronik einer Sehnsucht

<http://www.die-andere-heimat.de>

Gold

<http://www.gold-im-kino.de>

In der Tagespolitik dominieren in Diskussionen über Migration, Einwanderung und Integrationsprobleme, im Fernsehen laufen dagegen Doku-Soaps über auswandernde Deutsche von heute. Nun hat das Kino die Auswanderung aus Deutschland entdeckt, genauer gesagt die historischen Wellen des 19. Jahrhundert, als Millionen das Land aus wirtschaftlichen, politischen oder anderen Gründen verließen. Zuerst stellte Thomas Arslan mit Nina Hoss in der Hauptrolle einen Western der auf Verlangsamung setzenden Berliner Filmschule vor: In „Gold“ sucht eine zusammengewürfelte Gruppe Ende des 19. Jahrhunderts am Klondike River Gold und Glück – mit bislang wenig Erfolg beim Publikum, dies trotz oder vielleicht wegen der großartigen Landschaftsaufnahmen, die ein Gefühl von Weite, aber auch von Eintönigkeit erzeugen sollen. Für Amerikaner und Kanadier, die den *Gold Rush* schon aus dem Schulunterricht kennen, erschließt sich der Film vermutlich noch schwerer.

Zumindest langfristig erfolgreicher dürfte das vierstündige Opus von Edgar Reitz sein. Zum einen wegen seiner Machart: Aufgenommen in schwarz-weiß mit einer 40 kg schweren Digitalkamera und im Cinemascope-Format (21:9) ist der Film ein ästhetisches Erlebnis. Zum anderen wegen seiner schlüssigen und anrührenden Sozialgeschichte von der Sehnsucht nach dem warmen und fruchtbaren Brasilien im Hunsrück zum Ende des *Biedermeier*, besser: des *Vormärz* der 1848er Revolution. Denn gezeigt wird nicht bürgerliche Gemütlichkeit, sondern Armut und Elend infolge von Kälte, Missernten, Abgaben und Privilegien Anfang der 1840er Jahre, als Werber für die Auswanderung nach Südamerika durch die Lande zogen wie sonst Offiziere für die Soldatenwerbung. Napoleons Feldzüge und Alexander von Humboldts Südamerikareise wirken hier noch nach. Wer Daniel Kehlmanns „Die Vermessung der Welt“ gelesen hat, erfährt ein Aha-Erlebnis. Mit „Heimat 4“ setzt Reitz der aus jeweils mehreren Episoden bestehenden Heimat-Trilogie die Krone auf. Die Filme „Heimat“, „Die zweite Heimat – Chronik einer Jugend“ (die erfolgreichste Serie) und „Heimat 3“ (1984-2004) spielen alle in der fiktiven Gemeinde Schabbach oder haben sie als Bezugspunkt und verfolgen die Biographien wiederkehrender Figuren. Ausser für die gleichsam völlig anti-digitale Ausleuchtung einer Lebenswelt in einer bestimmten historischen Situation nimmt Reitz sich viel Zeit für die Darstellung der Freuden und Leiden des Weggehen(wollen)s und für die Bedeutung des Abschieds *für immer*.

Hannah Arendt

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

Wer sich für Politik- und Geistesgeschichte interessiert, kommt mit diesem Portrait auf seine Kosten. In einer Reihe von Filmen setzte Margarete von Trotta starken historischen Frauen ein Denkmal, so in „Rosa Luxemburg“ (1986) und zuletzt in „Vision – Aus dem Leben der Hildegard von Bingen“ (2009). In diesen wie in der neuen Produktion spielt Barbara Sukowa die Hauptrolle. Statt auf eine Gesamtbioographie konzentriert sich von Trotta auf die Kontroversen um Arendts' Bericht über den Eichmann-Prozess in Jerusalem (1961) für den „New Yorker“ und ihre Thesen von der „Gedankenlosigkeit“ Eichmanns und der „Banalität des

Bösen“ („Eichmann in Jerusalem. A Report on the Banality of Evil“, 1963), die heftige Angriffe, zum Teil auch von ihren Freunden, hervorriefen. „Selbst denken macht eben gerade nicht Freunde, sondern einsam“, kommentierte Edna Brocke, die langjährige Leiterin der Begegnungsstätte „Alte Synagoge Essen“ und eine Großnichte Arendts (FAZ, 14.01.2013: Über „Hannah Arendt“. Selbst denken macht einsam). Einige Kritiker bemängeln, dass von Trottas Film nicht werkgerecht sei und Arendt stärker als Kritikerin der israelischen Politik erscheinen lasse als der deutschen während des Nationalsozialismus. Das mag sein, doch Gegenstand des Films sind die – zugespitzt inszenierten – intellektuellen und politischen Auseinandersetzungen einer aussergewöhnlichen Theoretikerin in der Abrechnung mit einem Täter(typus) der Katastrophe des 20. Jahrhunderts, im Dreieck Deutschland – Israel – USA. Gleichwohl, die Diskussion über die Täter der Shoa geht weiter, nicht zuletzt mit Claude Lanzmanns Interviewfilm „Le Dernier des injustes“ (2013, dt. „Der letzte der Ungerechten“) über Benjamin Murmelstein, den letzten „Judenältesten“ des Theresienstädter Ghettos. Dieses Werk richtet sich auch gegen Arendts Deutung des Verhältnisses jüdischer Amtsträger zu den Nationalsozialisten, einschließlich Adolf Eichmanns.

Michael Kohlhaas

<http://michaelkohlhaas-derfilm.de>

<http://www.heinrich-von-kleist.org>

Heinrich von Kleists berühmte Novelle über einen Rebell wider Willen erörtert das Verhältnis von Recht und Gerechtigkeit sowie das von Zweck und Mitteln im Übergang vom Feudalismus zum bürgerlichen Rechtsstaat. Die deutsch-französische Koproduktion verlegt den Handlungsort aus Mitteldeutschland nach Südfrankreich, in das karge Gebirge der Cevennen, und filmt Kohlhaas – laut Kleist „einer der rechtschaffensten (...) und entsetzlichsten Menschen seiner Zeit“ – wie einen attraktiven Westernhelden. Die neue Verfilmung des alten Stoffs ist kein schlechter Grund, noch einmal den Text zur Hand zu nehmen (online: <http://gutenberg.spiegel.de>) und die ausgezeichnet gestaltete Dauerausstellung des im Oktober 2013 neu eröffneten Kleist-Museums in Frankfurt/ Oder zu besuchen.

Eltern

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

In dieser modernen Familie verdient die Frau das Geld als Ärztin und der Mann übernimmt die Betreuung der Kinder und den Haushalt. Als er wieder als Theaterregisseur zu arbeiten beginnt und sie Oberärztin werden will, kommt das Familienmanagement ins Wanken. Damit „Kinder und Karriere“ für beide möglich werden, müssen die Rollen neu verteilt werden. Der Streit darum wird weniger, wie vielleicht früher noch, ideologisch ausgetragen, sondern eher alltagspraktisch, jedoch nicht weniger dramatisch. Robert Thalheim (u. a. „Am Ende kommen Touristen“, „Netto“) hat für seine alltagsnahen Beobachtungen Kinder gefunden, die, so die Meinung der Kritik, den bewährten Erwachsenendarstellern, Christiane Paul und Charly Hübner, die Schau stehlen.

Fünf Jahre Leben

<http://www.5jahreleben.de>

Der in Deutschland geborene türkische Staatsbürger Murat Kurnaz flog im Oktober 2001 nach Pakistan, um, wie er selbst sagt, dort in Vorbereitung seiner Ehe mit einer türkischen Frau mehr über den Islam zu lernen. In Pakistan wurde er von der Polizei gefangen genommen und nach der Übergabe an die US-Armee in Afghanistan von 2002 bis zum Sommer 2006 ohne

Anklage in Guantanamo gefangen gehalten, danach kehrte er nach Deutschland zurück. Eine Straftat konnte ihm nicht nachgewiesen werden, doch das Stigma der deutschen Boulevard-Presse – „Der Bremer Taliban“ – bleibt. Bis heute gilt als ungeklärt, welche Verantwortung deutsche Politiker an der Nichtfreilassung eines nach Auffassung von US- und deutschen Behörden Unschuldigen tragen; der internationale Aufsehen erregende Fall beschäftigte verschiedene Ausschüsse des Bundestages und des Europäischen Parlamentes. Der Spielfilm beruht auf Kurnaz' Buch „Fünf Jahre meines Lebens“. Er spekuliert nicht über die diplomatisch-politischen Vorgänge, sondern konzentriert sich auf die Bedingungen, die Verhöre und die Folter in der Haft, während derer Kurnaz sich weigerte, eine Beteiligung an Terroranschlägen zu gestehen. Diese Beschränkung entpolitisiert den Film. Wie die Debatten über „Big Data“ konfrontiert er uns dennoch mit der Frage, welche Mittel in der Abwehr von Terrorgefahren rechtsstaatlich angemessen sind und welche nicht.

Die Alpen. Unsere Berge von oben

<http://www.diealpen-vonoben.de>

Dieser Dokumentarfilm beeindruckt durch aufregende Bilder von der gesamten Alpenregion, von Deutschland bis Italien und von Frankreich bis Slowenien. Er zeigt die Schönheit der Gipfel und Täler, die Bergbauern und die Tourismusindustrie, die Sommerwanderer und die Wintersportler, jedoch auch die Zerstörungen, denen die Landschaft durch Natur- und Menschenkräfte ausgesetzt ist. Die Landschaften sind idyllisch oder erhaben, leider ist die Musik selbst für diese erhabenen Anblicke zu pathetisch geraten. Deshalb sei die DVD empfohlen: Man kann die Musik abschalten oder durch eine eigene Auswahl ersetzen und den Film anhalten, wenn ein Anblick einem den Atem verschlägt oder man nicht schwindelfrei sein sollte. Mehr sozio-kulturellen Kontext stellt allerdings die mehrteilige Arte-Dokumentation gleichen Namens zur Verfügung.

Die Ostsee von oben

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

Schöne Bilder – natürlich bei schönem Wetter, denn sonst kann man nicht filmen – bietet auch diese Küstenreise von Flensburg bis Greifswald und Usedom, aber mit mehr Einblicken in die Geschichte der Städte und Gemeinden. Mit dem Einsatz der Cineflex, der, so die Werbung, „besten Helikopterkamera der Welt“, deren Technik im übrigen von der CIA entwickelt wurde, knüpft die Dokumentation an den Vorgänger „Die Nordsee von oben“ an. „Deutschland von oben“ ist ein weiterer Film dieses erstaunlich erfolgreichen Genres. Trotz Google Earth und einer einfalllosen, wenn auch nicht aufdringlichen Musik ist der Film aufgrund der Qualität der Bilder und des dialektgefärbten Kommentars ein Geschenk und dies nicht nur für Nichtkenner, sondern auch für langjährige Liebhaber der Ostsee.

Finsterworld

<http://www.alamodofilm.de/kino/detail/finsterworld.html>

Schon der Titel behautet: Deutschland ist auch bei freundlichstem Wetter und in schönster Gegend ein düsteres Land. Dieser Film der Regisseurin Frauke Finsterwalder und des für seine Provokationen bekannten Schweizer Schriftstellers Christian Kracht (u. a. „Faserland“, „1979“, „Imperium“), von der Kritik als präventiv kritisiert, ist eine Mischung aus Horrorszenerario und Satire. Anhand eines Dutzends auf den ersten Blick sehr verschiedener Figuren wird suggeriert, dass sich unter allen Oberflächen, gerade in der

Idylle, Gewalt und Einsamkeit, Beziehungslosigkeit und Beziehungsunfähigkeit verbergen. Keiner entkommt der deutschen Vergangenheit, die, wie demonstriert werden soll, keineswegs „bewältigt“ ist. Es gibt Ähnlichkeiten mit gewissen jungen Akteuren in „Harry Potter“-Filmen, doch in Finsterwalders Welt erscheint „das Böse“ so attraktiv, dass ihm auch „die Guten“ erliegen. Zur ausgezeichneten Besetzung gehören Margit Carstensen (bekannt durch ihre Arbeit mit Rainer Werner Fassbinder), Corinna Harfouch, Bernhard Schütz und Ronald Zehrfeld.

Alles Wird Gut

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

Am besten wird dieser Film mit den Worten des Regisseurs Niko von Glasow vor der Auführung bei der Berlinale beschrieben: „Jeder ist behindert“. Dieser gleichzeitig aufmunternde und herzerreißende Dokumentarfilm beobachtet, wie eine Gruppe körperlich behinderter und nichtbehinderter Schauspieler sich ein Theaterstück erarbeitet. Ausgestattet nur mit von Glasows Ideen und ihren eigenen improvisierten Zeilen, begeben sich die 14 Schauspieler auf eine Reise persönlicher Selbstfindung. Von Glasows Umgang mit den Schwächen, welche die Schauspieler sich selbst zuschrieben, führte jeden Darsteller zu schwierigen, aber auch befreienden Entdeckungen. Die emotionalen Reaktionen waren teilweise so stark, dass Spiel und Realität nicht mehr zu unterscheiden waren. Am Ende wurden wir mit der Erkenntnis entlassen, dass das Fehlen körperlicher Behinderung nicht vor Leiden bewahrt. Für mich war das mit Abstand einer der besten Filme, die ich während der Berlinale sah. „Alles Wird Gut“ führt sein Publikum durch eine Reihe verschiedener Emotionen und stellt damit unsere Vorstellungen von Normalität in Frage.

Adrienne Johnson

Vergiss mein nicht

<http://vergissmeinnicht-film.de>

This poignant yet witty portrait of director David Sieveking's Alzheimer's-stricken mother is entirely without *Larmoyanz*; the director imposes upon us the slow pace of daily dementia in an experience that is deeply pleasurable; he gives the viewer time to appreciate the mother he is losing and the curious disease that is erasing her, slowly and surely. The secret weapon of this gentle documentary is its subtext: the fading saga of '68, referenced throughout the biographies of two parents who had been prominent activists "back in the day," members of a generation whose "long march through the institutions" has now ended in elderly care facilities. This richly nuanced documentary relates personal and social histories while thematizing recollection as a dying art.

Karen Kramer

Georg Baselitz

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

Ähnlich wie in „Gerhard Richter – Painting“ (2011: <http://www.gerhard-richter-painting.de>) wird hier ein Maler und Bildhauer bei der Arbeit beobachtet, sei es kniend über der Leinwand oder bei der Erzeugung einer Figur mit der Kettensäge – Kunst als „Knochenjob“. Zugleich werden eine außerordentlich erfolgreiche Karriere und ein, so der Eindruck, gelungenes Leben gezeigt. Hans-Georg Kern (*1938) nannte sich 1961 nach seinem Geburtsort Deutschbaselitz in der Oberlausitz. 1957 wurde er von der *Hochschule für bildende und angewandte Kunst* in Berlin-Weißensee relegiert, er setzte sein Studium in Westberlin fort, wohin er 1958 übersiedelte. Sein international bekanntes Markenzeichen – oder seine Marotte – sind die nicht nur auf dem Kopf stehenden, sondern auch so gemalten Bilder; eine Methode, mit

der er sich gleichsam zwischen Abstraktion und figurativer Kunst positionierte. Der Film ist das Ergebnis einer dreijährigen Beobachtung und vermittelt durch die Verbindung von Werk und Biographie auch *Geschichte*.

Gegenwart

<http://heise-film.de>

Thomas Heise („Stau – Jetzt geht’s los“, „Vaterland“, „Material“, „Sonnensystem“ u. a.) ist bekannt für ungewöhnliche Dokumentarfilme. Hier beobachtet er den Arbeitsalltag in einem kleinen rheinischen Krematorium, das wie eine Fabrik im Dauerbetrieb arbeitet, auch zwischen Weihnachten und Neujahr. Der Betrieb garantiert die Verbrennung Verstorbener innerhalb von drei Tagen, so dass Bestatter sicher planen und die Hinterbliebenen schnell in ihren Alltag zurückfinden können. In den Arbeitsszenen wird kaum gesprochen, Maschinen- und Arbeitsgeräusche bestimmen die Tonspur, ein Narrativ wird, so scheint es, absichtlich vermieden. Das lässt viel Zeit für eigene Gedanken über unseren Umgang mit dem Tod und den Toten. Eben dies macht den Film sehenswert. Das in Begleittexten formulierte Anliegen jedoch, die hohe Effizienz der Einäscherung im Dienst der Produktivität der Lebenden zu zeigen, erschließt sich allein aus den Bildern nur schwer.

*If not stated otherwise:
Wolf-Dietrich Junghanns*

BERLINALE FEATURE REVIEW I

Revision

by Zixiang Zhang



Revision is a documentary that investigates the deaths of two Romanian refugees near the German-Polish border in Mecklenburg-West Pomerania during the summer of 1992. Compiling investigations, testimonies, and interviews with related individuals, the director arrives at the most up-to-date account of what happened through various “revisions” helped by new insights. Employing different cinematographic techniques, the director juxtaposes the documentary form with the compositional potential of journalistic reality. First, the narrative rewinds several times throughout the film; each cycle begins with a sequence shot on the cornfield where the deaths occurred, and an account of the narrative based on the evidence presented up until that point. As such, the film constantly updates itself as if it were an ongoing news report and reminds the audience, through repetition, of the fragility of law and morality against the anonymous yet pervasive nature of prejudice. Second, the director records individual testimonies and captures individuals’ reactions to their own testimonies on film. This stylistic choice not only adds an emotional magnitude by inviting us into intimate home interiors and offices, but also conjures a stinging sense of alienation

Kinofenster

Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

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

<http://www.kinofenster.de>

(Das Onlineportal für Filmbildung)

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

Kinderfilminformationen:

<http://www.kinderfilmwelt.de>

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

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

Deutsches Fernsehen in den USA:

<http://www.germankinoplus.com>

Berliner Filmfestivals

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

and discomfort as we, the film audience, are forced to watch the on-screen characters become an audience to their own tragedy.

Revision does not assert the validity of any sentiment or judgment; nothing is imposed, although the message is made clear enough through mere repetition of certain facts and, simultaneously, the repetitive absence of others. Strategic silence contributes to the success of the film. Both the family members interviewed in the documentary and the audience are provided with moments of silence as new investigative “truths” confront each of us individually. In one of the final scenes, the camera settles on the eyes of the wife of a dead refugee after she shows the camera several grotesque photos of her husband’s corpse. Her silence then encapsulates a brimming well of emotions and the futility of mere words. Silent moments in the film propel the narrative into a more imminent reality by allowing the audience to connect with the individuals on-screen in an organic, unrehearsed manner. *Revision* succeeds because it combines sensitivity to human tragedy with precise and unrelenting journalistic exposition. With stylistic choices that highlight the frustration and deep sadness behind the investigation, the movie urges awareness of the issues surrounding immigration—issues that must be acknowledged and addressed in our time. ■

Link: <http://www.revision-film.eu>

Zixiang Zhang (Geological and Environmental Sciences) studied in Berlin in winter quarter 2013.

This Ain't California

by Anna Simmons



The stark contrast between life in East and West Berlin during the 1980s has been played out in many different forms. Skateboarding, however, provides an unexpected backdrop for staging this conflict. The documentary *This Ain't California* by Marten Persiel follows a group of friends growing up skateboarding in East Berlin. Everything from the lives of children to relationships between East and West Berliners to the camaraderie among friends is depicted. The footage combines home videos with narratives from the leads and animation to make the film more authentic and personal. A natural flow results—as though it were a conversation between friends.

The film centers on a group of friends reuniting at a bonfire to honor the death of one of their own, Denis “Panik” Paraceck. The story shows how the repressive government addressed “individuality.” The film clearly establishes the prevailing ideology of the time: that skateboarding was a luxurious waste of time in a society valuing efficiency and minimalism; the film therefore tells the story of these teenagers’ rebellion against

the attitude of the entire society, not to mention their parents. Panik, for example, was raised in a household where his swimming potential was recognized from a young age, leading him to a sports academy with the goal of representing his country in international competition. Instead, Panik turned to skateboarding as a rebellion against this “conformist activity” and as an expression of innovation and individuality.

Persiel’s story gains its strength through the home video footage. As a story that is about friends reliving memories of their friend Panik, the film’s audience is wrapped into the bonfire setting and pieced into the memories from actual footage of Panik. Instead of listening and creating an image of the character through his friends’ depictions, the audience is creating this image through a primary source, the videos, which creates a more authentic bond and affinity for Panik.

The compilation of different film mediums also helps translate the role skateboarding played in the protagonists’ lives during this period, since the two stages offer different perspectives: first person through the videos, and retrospective through the adults’ thoughts on how skateboarding changed the paths their lives took. ■

Link: <http://www.thisaintcalifornia.de>

Anna Simmons (Management Science and Engineering) studied in Berlin in winter quarter 2013.

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>

The Foreign Policy internship at the American Academy in Berlin is for graduate students in a Public Policy program (a background in US foreign policy and international affairs is preferred):

<http://www.americanacademy.de>

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

<http://www.culturalvistas.org>

“The Congress-Bundestag Youth Exchange for Young Professionals (CBYX) is a fellowship funded by the German Bundestag and US Congress, that annually provides 75 American and 75 German young professionals the opportunity to spend one year in each others’

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.”

<https://www.cbyx.info>

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>

The Robert Bosch Foundation Fellowship Program enables young professionals from the US to spend one year working in their field 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-stiftung.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/bundestag/europa_internationales/internat_austausch/ips/index.jsp

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

The German-American Fulbright Commission has special programs for U.S. citizens, e.g. grants for teaching assistantships at German high schools:
<http://www.fulbright.de>

The International Cooperative Education (ICE) helps arrange summer jobs and internships:
<http://www.icemenlo.com>

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)

YOUNG GERMANY, a career, education and lifestyle guide, lists institutions offering research scholarships:
<http://www.young-germany.de>

→ The tour through the underground tourist mine and the above-ground Deutsches Bergbaumuseum in Bochum (<http://www.bergbaumuseum.de>) was one of the highlights of our visit to Essen hosted by the Krupp Foundation. The shaft tower is one of the city's landmarks.



Georg Kreisler

Aussenpolitik

Auf einer Insel irgendwo
sind die United States,
und manchmal fliegt Herr Soundso
dorthin und fragt: Wie geht's?

Er hätte auch noch mehr gefragt,
doch er ist Diplomat
und denkt sich: Das ist abgehakt
und völlig adäquat.

Europa und Amerika –
der Unterschied wiegt schwer.
Europa war schon immer da,
Columbus hinterher.

Amerika ist beispiellos,
ist groß und voller Kraft,
Europa wäre gerne groß
und hat's noch nicht geschafft.

Aus: Georg Kreisler: Zufällig in San Francisco – Unbeabsichtigte Gedichte. Berlin: Verbrecher Verlag 2010, 2. Auflage, S. 69.
Mit freundlicher Genehmigung des Verlages.

Georg Kreisler (Wien 1922 – Salzburg 2011) wird meist als Kabarettist vorgestellt. Bekannt wurde er aber durch seine makabren Chansons, besonders durch das „Frühlingslied“: „Gehn ma Tauben vergiften im Park“, das ihm allerdings auch einen bis heute umstrittenen Plagiatsvorwurf von Tom Lehrer („Poisoning Pigeons in the Park“) einbrachte. Mit liebenswürdiger Stimme von den Ungeheuerlichkeiten des Lebens zu singen, war seine Kunst, die mehrere Klassiker hervorbrachte. Außer als Dichter, Komponist und Sänger seiner Lieder trat er auch mit Essays, Opern und Theaterstücken hervor.

Er wuchs in Wien auf, 1938 emigrierte die Familie – der Vater war ein jüdischer Rechtsanwalt – in die USA. In Kalifornien studierte er Musik, 1943 wurde er US-Bürger und diente bis 1946 in der US Army, für die er in Europa u. a. als Übersetzer an der Vorbereitung der Kriegsverbrecherprozesse teilnahm. Nach einer kurzen Zeit in Hollywood, wo er u. a. an Charlie Chaplins „Monsieur Verdoux“ mitarbeitete, versuchte er sich als Nachtclubunterhalter in New York, doch sein Stil und seine Kulturkritik trafen wohl auf wenig Verständnis. 1955 kehrte er nach Wien zurück, spätere Lebensstationen waren München, Berlin (Mitarbeit an den Kabarettgruppen „Wühlmäuse“ und „Stachelschweine“), Basel und Salzburg. Heimat hielt er für „eine schlechte Angewohnheit“. Er verstand sich als „Weggeher“, der das Gefühl der Fremdheit und des Andersseins nicht los wurde – rückblickend sprach er nicht von 17, sondern von 70 Jahren Exil. „Das sollte man bei meinen Gedichten berücksichtigen“, heißt es im Vorwort zu seinem ersten reinen Gedichtband „Zufällig in San Francisco“. Die Autobiographie „Letzte Lieder“ erschien 2009. Der Verbrecher Verlag veröffentlichte 2011 auch den Roman „Ein Prophet ohne Zukunft“ (2011) – eine Satire über die „verlorene Generation“ der Nachkriegszeit. 2012 haben Studenten und Absolventen deutscher und österreichischer Filmhochschulen 15 Kreisler-Lieder verfilmt: „Kreislers musikalische Stolpersteine“.

Links:

<http://www.verbrecherverlag.de>

<http://www.georgkreisler.de>

<http://www.georgkreisler.info>

<http://www.arte.tv/de/stolpersteine/7316234.html>



- ➔ Karl Menzen: schwingend – steigend, 2005/2013, korrosionsgehemmter Stahl (Edelstahl 4301), 85 x 100 x 120 cm.

Die Skulptur des Stahlbildhauers Karl Menzen wurde am 31. Mai 2013 im Rahmen von „18 Meets 80“ zu Ehren von George Will im Garten des Hauses Cramer enthüllt. Sie ist ein Geschenk der WILL FOUNDATION, Berlin. „Die Skulptur ‚schwingend-steigend‘ gehört zu einer Werkgruppe, bei der ich mich mit dem Thema Tanz und Bewegung auseinandersetze: Ausgehend von einer kleinen Standfläche entwickelt sich die Form zu einer wellenförmig schwingenden und leicht ansteigenden Bewegung. Es ist eine Balance im doppelten Sinn: einerseits physikalisch in der Verteilung der Massen und andererseits formal in der Darstellung von Überlagerung und Gleichzeitigkeit von zwei Bewegungen. Diese Balancen können auch als Metapher für die Entwicklung individueller oder gesellschaftlicher Beziehungen interpretiert werden.“ (Karl Menzen, 2013) Stifter Will gefiel auch, dass die Skulptur die Form eines „S“ (Stanford) hat.

Link: <http://www.karlmenzen.de>

My internship at Lunar Europe by Monica Vu

During my Krupp Internship in the summer of 2013, I worked as an industrial design intern at Lunar Europe. The office is located near the heart of downtown Munich, next to the Isar River. My colleagues and I spent our “Mittagspausen” enjoying Munich’s warm summer weather with our feet dipped in the cool water of the Isar. Marienplatz, the center of the old town, is within walking distance of the office. I worked in a very contemporary neighborhood called the “Glockenbachviertel,” a modern design district of Munich. Compared to the urban metropolis of Berlin, Munich feels like a large “Dorf”—that is, a pleasant and mild city. I lived in a bright apartment in Haidhausen, a part of Munich that reminds me of Prenzlauer Berg—clean and friendly, with stylish boutiques and restaurants.

Lunar is a design consultancy with offices in San Francisco, Palo Alto, Chicago, and Hong Kong. This was my first time working as a real designer in the field that I wanted to pursue after college. In the beginning, I was able to jump right in and assist the full-time designers with smaller tasks: taking photographs, building rapid prototypes, creating illustrations, brainstorming, and editing video. Eventually, I found a mentor who I respected and who believed in me. I learned a lot from this designer. He gave me exciting and meaningful tasks and invited me to join in during client meetings. During my last project at Lunar, I worked with this designer on a mobile application and finally felt like a real designer, a valuable part of the company.

During my time working in Munich, I felt as though my “Americanness” was very obvious. Before living and working abroad, I had never thought that I was especially “American” compared to others. I don’t especially enjoy watching football, and I had not spent much time considering the national identity of America and the similarities that Americans share between one another. During a casual gathering of friends from work, when cer-

tain political events put America in the spotlight, I was singled out when my German colleagues asked me what Americans thought about this political event—they wanted me to represent the voice of America. I felt as though I could not represent the opinion of all Americans, as I have always thought our country to be one that accepts heterogeneity and emphasizes individuality of thought. When I looked around for support to answer their question, I realized that I was the only American in the room. This questioning caused me to feel like an outsider, someone who was fundamentally different from my colleagues.

Through this internship and living abroad, I learned a lot about myself and what I want and don’t want out of work and life. I learned that work is all about learn-

Monica Vu
at her desk at
Lunar in
Munich.



ing. School doesn’t teach you everything you need to know at work. I realized that happiness after college is really up to you. There are so many factors that can affect a person’s happiness: the city one lives in, work environment, work projects, friends. But all in all, I am very grateful that I was able to experience working and living in a different country. It was truly a valuable experience. I learned to accept loneliness, to be more self-reliant, and that happiness in life must come from the self. Feeling like an outsider in another country encouraged me to look inward and learn more about myself, my likes and dislikes, my hopes and dreams. No matter what the circumstances, I feel obligated to be proactive and make my life what I want it to be. My internship experience taught me to adapt. Being thrown into totally new circumstances, a new city with a new language and new friends, gave me the confidence that I will be able to make it anywhere. I feel as if I grew as an employee, an adult, and a global citizen. ■

Monica Vu (Product Design) studied in Berlin in the spring and interned with Lunar Europe GmbH in Munich in the summer of 2013.

Neu in Berlin (III)



Appfalleimer.
Die neue BSR-App.
Jetzt downloaden
[sic].

For an overview on
the design of BSR
campaigns related
to waste
management and
recycling, see:

<http://www.bsr.de/14696.html>



→ Xunyi "Peter" Wang (Chemical Engineering) studied in Berlin in the winter and interned in Oldenburg with Deerberg Systems GmbH in spring and summer. There he mainly worked at a desk, helping to purchase and execute the order of a waste incineration and recycling system for the new AIDA "Mein Schiff 4" being built in Turkey, Finland; here he is testing a miner's jackhammer at the Bergbaumuseum in Bochum.



→ Avant-gardist Rudolf Belling (1896–1972), famous for his expressive Cubist sculptures, created this impressive iron sculpture, "Miner," in 1930 during the Great Depression. With spring quarter students, L-R: Isaac Caswell, Kathryn Kolb, Carly Lave, Sanjana Rajan, Ana Rosa Mendez.

Mein Dresden by Lindsay Willmore

Autumn quarter students in front of the "Kunsthalle im Lipsiusbau" (<http://www.skd.museum>), close to Brühlsche Terrasse, together with language instructor Diana Böbe.



Dresden ist wie ein Feuervogel. Es ist schön, bunt und stark. Am wichtigsten ist: Dresden ist durch seine Geschichte sehr belastet. Jetzt ist es aus der Asche wieder geboren. Im Zweiten Weltkrieg wurde alles zerstört, und viele Leute wurden getötet. War es das Ende? Die Einwohner sagten: „Nein, nein, nein!“. Sie arbeiteten viel, um ihre geliebte Stadt wieder aufzubauen. Wie ein echter Feuervogel ist Dresden jetzt schöner und stärker als zuvor.

Ich war von Dresden beeindruckt. Die Gebäude waren einfach wunderbar. Alle Gebäude hatten einen alten Stil, aber jetzt waren sie erneuert, gerade und sauber. Die Stadt sah auch sauber aus, weil es momentan regnete. Aber ich denke, dass die Schönheit der Stadt vom Geld und von der Liebe der Dresdener Leute herkommt.

Zum Beispiel nehmen Sie die Frauenkirche. Das war meine Lieblingssehenswürdigkeit. Sie wurde erst im Jahre 2005 wieder geöffnet, deshalb ist sie wirklich neu. Sie ist schön von draußen und drinnen. Drinnen gab es viele helle Farben: Rosa, hellblau und gelb an der Decke und weiß mit kunstvollen, goldenen Dekorationen an den Wänden. Es gab auch viele Balkone an allen Seiten. Ich mochte am liebsten die Dekorationen in der Mitte über und unter der großen Orgel. Alles das hat viel Geld gekostet. Wer zahlte? Ich sagte schon: Es waren die Dresdener Leute! Sie spendeten 180 Millionen Euro, weil sie dachten, dass ein Mahnmal gegen den Krieg alles Geld in der Welt lohnt. Ich glaube auch, dass Frieden keinen Preis hat.

Nicht nur die Frauenkirche hat mich gefreut. Nach einem kalten Morgen und einem sehr gemütlichen, großen Mittagessen fühlte ich mich satt und glücklich.

Ich fühlte mich wieder jung. Ich hatte keine Sorgen und keine Angst. Ich war bereit für meine eigene Dresdener Erfahrung des Feuervogels. Ich war wiedergeboren, und ich war ein neugieriges Mädchen!

Nach dem Mittagessen ging ich in den „porzellanenen Zoo“ namens Dresdener Zwinger. In bunten asiatischen Käfigen waren viele Vögel wie der Feuervogel. Es gab wunderschöne Vasen und Teller. Das Mädchen Lindsay mochte das Schloss sehr. Nach dem Schloss setzten wir die Abenteuer fort. Den ganzen Tag gab es Regen, und wir alle wünschten uns Schnee. Ich bin zum Weihnachtsmarkt mit meinen Freunden namens Dustin und Alex gegangen, als wir etwas wirklich Wunderbares auf der

Straße fanden: Es gab Schnee! Ich schrie und sprang auf den Schnee. Dustin und Alex fühlten sich auch wie Jungen, und sie machten Schneebälle, um sie auf Personen zu werfen. Auf dem Weihnachtsmarkt aßen wir Süßigkeiten, spielten mit Puzzeln und fuhren Karussell.

In Dresden waren wir Kinder. Wir hatten viel Spaß. Der Zoo, die Spielzeuge, der Schnee und die Weihnachtsstimmung gefielen uns sehr. Das war wirklich ein magischer Dresdener Tag. ■

Lindsay Willmore (Biomedical Computation) studied in Berlin in autumn 2012 and interned with the Max-Delbrück-Centrum für molekulare Medizin, Berlin, in summer 2013.



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